The Image of the Anima in the Work of Dante Gabriel Rossetti

Barbara Charlezworth Gelpi

His brother tells us that "almost entirely in one night, or rather earliest morning" Dante Gabriel Rossetti wrote the prose allegory "Hand and Soul." 1 It was published in the first issue of the Pre-Raphaelites' magazine *The Germ* and seems to have been intended as an artistic manifesto for the group. 2 But if the central tenet of early Pre-Raphaelitism—in so far as it may be defined at all—is precise observation and depiction of objects, then Rossetti's story does very little to promulgate that doctrine. The significance of the story lies rather in what it describes of Rossetti's own artistic theory, both in poetry and painting, a theory that finds its most succinct statement in a fragment of his verse:

I shut myself in with my soul,
And the shapes come eddying forth.  
(CIF, I, 579)

"Hand and Soul" describes the career of a young and gifted artist, Chiaro dell'Erma, who wins fame early and easily for pictures motivated by "the worship of beauty" and a desire to excel among his contemporary artists, but who feels unfulfilled by his success. Attempting to find greater meaning in his life and work, he turns to the painting of abstract moral themes, which have none of his former fire and charm. One day from his window he is witness to a street fight during which his allegorical painting of Ponce on the facade of a nearby church is covered with streams of blood. Shaken and bewildered, he turns away, feeling that his whole life has been worse than useless. At this moment

... a woman was present in his room, clad to the hands and feet with a green and grey raiment, fashioned to that time. It seemed to him that the first thoughts he had ever known were given him as at first from her eyes, and he knew her hair to be the golden well through which he beheld his dreams.  
(CIF, I, 391–392)

She tells him, "I am an image, Chiaro, of thine own soul within thee. See me, and know me as I am." Then she goes on to say that fame and faith have indeed failed him—because he has misunderstood the nature of faith and so misplaced it. His faith must first of all lie in himself. And after admonishing him to "work from thine own heart, simply," she says:

Chiaro, servant of God, take now thine Art unto thee, and paint me thus, as I am, to know me... Do this; so shall thy soul stand before thee always, and perplex thee no more.  
(CIF, I, 394–395)

Her words are in a sense a prophecy of Rossetti's career as an artist. For this mysterious feminine figure can best be understood if one thinks of her in Jungian terms: She is the anima. 3 Both in his poetry and in his painting Rossetti was to be absorbed throughout his life in a continuing dialogue with his anima and a depiction of her under many guises. At the same time, the soul's words are the bitter antithesis of prophecy, for the integration of self that Rossetti so desired and that the anima held out to him as achieved through her ("So shall thy soul stand before thee") was something that he never attained.

Union of the self by uniting the masculine and feminine principles within the self: this is Rossetti's concern, and the union so reached is the "heaven" of his desiring. Thus he writes: "Picture and poem bear the same relation to each other as beauty does in man and woman: the point of meeting where the two are most identical is the supreme perfection" (CIF, I, 510). Looked at as the expression of an internal drama, a struggle to bring his divided self into unity, Rossetti's art—his poetry and his painting—has a coherence, a depth, and a psychological intelligence that it lacks when considered, as it so often has been, in terms of external biographical facts. The women on whom Rossetti projected his anima—principally Elizabeth Siddal and Jane Morris—are interesting figures in themselves, and the scholarly detective work involved in discovering which of Rossetti's poems was written to which woman can be fascinating, but more important than biographical facts is an understanding of the poems is the realization that in them Rossetti was always describing his own soul.

"On Mary's Portrait Which I Painted Six Years Ago" offers a good preliminary example of a poem written to and about the anima because it is not involved with

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2. It is so noted by B. J. Moore, "A Note on the Autobiographical Elements in Rossetti's "Hand and Soul," *Anglia* (1908), 883.

3. Clyde K. Hyder has also described this figure as "a kind of anima in the Jungian sense," but he makes the observation only in passing ("Rossetti's Rose Mary: A Study in the Occult," *Victorian Poetry*, I [1963], 197).
biography. According to William Rossetti, it was written as early as 1874 to someone "purely imaginary" (Cf. I, 519). It is interesting to notice, first of all, that the Mary who was painted is now dead; that is, like the Blessed Damozel, she exists outside of time, for the unconscious that she personifies lives a timeless existence. But though separated from the painter, just as the Blessed Damozel is from her lover, because she dwells in an eternal realm while he remains in the time-bound, conscious world, she is nonetheless a constant presence to him, nearly attained, attained in promise but not in fact. Sitting before her portrait, the artist muses:

It is not often I can read.
When I sit here; for then her cheek
Seems to lean on me, and her breath
To make my stooping forehead weak
Again; and I can feel again
Her hand on my hand quickly lain.
Whenever I would turn the leaf,
Bidding me wait for her; and brief
And light, her laugh comes to me then.

The main body of the poem is a description of the moment that the portrait has immortalized: a meeting with his beloved which the artist wished to make permanent. He was reading Keats—"or Hunt mayhap"—in a spot amusingly apt for any psychosexual interpretation of the poem:

Half down a yellow dell, warm, soft
And hollowed out a lady's lap.
(A golden cup of summer heat
She called it once) I lay: my feet
Covered in the high grass.

(1 Unpublished Verse, p. 68)

He is, then, in a place much resembling—though symbolically—a man's first source of sensations and attitudes related to the anima: in the deep peace and comfort of the maternal womb. The physical well-being he experiences brings him into such total harmony that he seems almost to attain that perfect communion of the conscious self with the unconscious which he desires:

... Sometimes the mind recives
At such a moment that deep love;
Which wise men have told vainly for;
There comes a sudden hand that saith
Only one wood, taking the breath;
And a hand pusheth ope the door.

But my soul tottered, being drunk
With the bloom of hope in its thoughts
Floated like atoms; and my feet
Stumbled along the mystic courts.
So I waxed weary, but did bend
My spirit but to apprehend
The beauty of the head and seen—
The woman's voice and the strong voice;
And wondered if those things would end.

(1 Unpublished Verse, p. 67)

Her first appearance associates the Mary of the portrait with a dryness deep in the wood of the unconscious. As she moves out into the sunlight, the poet compares her to Mary, the Blessed Virgin, praising "her" artist Raphael in heaven and greeting him. Rossetti, in other words, is bringing together symbols from both the Greek and Christian traditions to express a psychological state of well-being and harmony, a sense of worlds that are usually separate coming into momentary union:

How long we sat there, who shall say?
There was no Time while we sat there.
But I remember that we found
Very few words, and that our hair
Had to be untangled when we rose.

(1 Unpublished Verse, p. 70)

The rest of the poem describes briefly his painting of Mary as she had appeared to him when she looked out from the wood. His painting becomes "the moment's monument" of that communion with the anima, a proof that it did, in fact, occur. But the poem concludes, as do so many Rossetti poems, with a man alone, living in time, looking back to a previous state of fulfillment, a sense of wholeness and looking forward to regaining it—but always with the sense that only death can restore that wholeness:

... Yea, Time weigheth like lead
Upon my soul. Do you not think
That where the world-selves end at the brink
Of that long stream whose waters flow
Hence some strange whitier, I may now
Kneel, and stoop in my mouth, and drink.

(1 Unpublished Verse, p. 68)

Rossetti will use a similar image many times in his poetry—in "The Stream's Secret," in "Willowwood," and in the concluding sonnet of The House of Life, "The One Hope"—to describe the eternal realm he hopes to enter at the moment of death. But whenever we meet these images of eternity in Rossetti's poetry it is wise to keep in mind an idea that Joseph Campbell has expressed succinctly:

Heaven, hell, the mythological age, Olympus and all the other habitations of the gods, are interpreted by psychoanalysts as symbols of the unconscious. This key to the modern systems of psychological interpretation therefore is this: the metaphysical realm = the unconscious. Correspondingly, the key to open the door the other way is the same equation in reverse: the unconscious = the metaphysical realm.

"For," as Jesus states it, "behold the kingdom of God is within you." 4

This concept of "eternity" and the concept of the anima taken together may help to illuminate "The Blessed Damozel," a poem that Rossetti probably wrote in the same year as "On Mary's Portrait." In his discussion of the poem and the painting Wendell Stacy Johnson gives an excellent summary of what has been the traditional criticism of the poem, that it juxtaposes but does not fuse freshly and spiritual, eternal and temporal:

Rossetti's damoel is chaste, with her white rose and three lilies, but she is also quite physical, with her yellow hair and her warm bosom. As for the possible sexual contrast between man and woman, Rossetti's tendency, accentuated in later pictures ... is to picture heroic women who have remarkably masculine jaws and shoulders, and delicate men who have remarkably feminine lips and eyes, so that the sexes seem virtually interchangeable and in that sense virtually sexless. This clear tendency in the painting of the damozel, where it is impossible, for instance, to tell if the angels are male or female, may reflect an element in the verse. Most of the men in Rossetti's poetry are either or otherwise dominated by their women, and in the poem of the damozel the role of speaker, woor and teacher is hers. If body and soul, and male and female, are not strikingly distinguished, the distinct ideas of time and eternity are both clearly implied in the picture and given in the poem, ideas that seemingly cannot be so easily merged.

But if one thinks of the "Heaven" on whose golden bower the blessed damozel leans not as the traditional state of blessedness but as the timeless state of the unconscious, then many of the paradoxes that Johnson describes are clarified. For instance, the damozel's unhappiness in Heaven, traditionally a state of perfect bliss, becomes understandable. It is the dreamy state of the woman portrayed in so many of Rossetti's late paintings: in "The Day Dream," "La Fia," "Pensephone"—the anima waiting for that union with the conscious, masculine aspect of the self by which she will fulfill her true psychic role.

Again, if the blessed damozel is seen as the anima, her dominance as "speaker, woor and teacher" is explicable: she is the psychopomp leading the conscious self into the depths of the self, a depth symbolized in terms of light and water:

4. "Whenever she [the anima] emerges with some degree of clarity, she always has a peculiar relationship to time: as a rule she is more or less immortal, because outside time." C. G. Jung, The Archetypes and the Collective Unconscious, Bollingen Series XX (New York, 1959), 190. Hereafter cited as Archetypes.
6. "The anima can appear also as an angel of light, a psychosom who points the way to the highest meaning: as we know from Faust." (Jung, Archetypes, p. 29).
8. The Hero with a Thousand Faces (New York, 1956), p. 259. Or, as Jung states it: "The quality of personal immortality as fully attributed to the soul by religion is, for science, no more than a psychological inducement which is already included in the idea of immortality, the immediate meaning of immortality is simply a psychic activity that transcends consciousness. Beyond the grave or 'on the other side of death' means, psychologically, 'beyond consciousness'" (Two Essays on Analytical Psychology, Bollingen Series XX, (New York, 1960), 19), hereafter cited as Two Essays.
I'll take his hand and go with him
To the deep wells of light;
As unto a stream we will step down,
And haste there in God's sight.

(CFW, I, 234)

At this moment of total union within the self, when male and female elements are united, there is indeed a fusion of sexual characteristics that Johnson notices in the aspect of the angels. His observation of the general tendency in the woman's figure of Rossetti's later paintings to show masculine traits and the men effeminate ones is, nevertheless, a slurred warning of what is indeed a problem. Jung writes: "A woman possessed by her animus is always in danger of losing her femininity, her adapt- ed feminine persona, just as a man in like circumstances runs the risk of effeminacy." In other words, if the anima—or, for a woman, the animus—does indeed act as a bridge between the conscious and the unconscious worlds, then she is beneficent, but if she becomes an end in herself, the imaginative symbol of all that the conscious self desires, then she is dangerous. Like "On Mary's Portrait," "The Blessed Damozel" ends not with a union of self achieved but with such a union still hoped for, and in that obsessive, unfilled wish for union lies the danger.

Both poems discussed so far have shown the anima in her gracious— and grace-giving—aspect, but as Johnson again points out, Rossetti's women figures are "extraordinary" and opposite:

In one group of extraordinary women are the dying sister, the blessed damozel, and Dante's Beatrice, all pure and all directly related to Heaven. In the other group are Sister Helen, Helen of Troy, Lillith and the less sinister Jenny, all involved in sensuality if not in morbid passions. The metaphysical virgin stands at one extreme, the prostitute or siren at the other. And both—the virgin and the prostitute—are aspects of the anima. In most of Rossetti's poems and paintings she has either one aspect or the other, but in "A Last Confession" the anima figure changes from saint to whore within the poem, and The House of Life presents the anima in all her complexity.

A problem, however, in so considering The House of Life is that the anima is there not an idealized and ideal but totally imaginary woman—as in "On Mary's Portrait" and "The Blessed Damozel"—but has been projected upon at least two real women, Elizabeth Siddal and Jane Morris. Much criticism of the work has concerned itself with biographical problems when and in what circumstances was this or that sonnet written, and which woman was it written to? Such work is unfruitfully useful for a clearer understanding of what are often obscure poems, but it tends itself to obscure any sense of the poem as a sequence. It tends also to make the reader lose sight of a fact that Walter Pater noticed when the sequence first appeared: "the house of life" is the house of Rossetti's own soul, and actions and persons appearing there appear only as parts of that psychic reality. It is not, then, finally significant what name the beloved may bear in the world "outside"; there is, so far as the poem is concerned, no world outside, and the first section particularly, "Youth and Change," is much more coherent and meaningful as a meditation upon and a dialogue with the anima than as recollection of moments spent with particular women.

The first thirty-five sonnets of The House of Life are a rapturous celebration of the anima in her life-giving and life-filling aspects. She is mother and maiden— Juno, Persephone, Venus, Diana. Her "shadowing hair" (VII) offers the shelter and refuge of a mother's embrace and is at the same time an important aspect of her erotic power. And her eyes, though mysterious and shadowy (VIII, X), are at the same time filled with the light of all life's meaning. The culminating description of the beloved in this aspect is "Heart's Compass" (XXVII):

Sometimes thou seem'st not as thyself alone,
But as the meaning of all things are—
A breathless wonder, shadowing forth afar
Some heavenly solitariness and haloing;
Whose unuttered lips are music's visible tone;
Whose eyes the sun-gate of the soul unbar;
Being in its further fires ocular;
The evident heart of all life sown and mown.

Pauli Baum paraphrases the line "whose eyes the sun gate of the soul unbar" as "her open eyes reveal the burning depths of her soul," but surely this is only half the truth. The line looks back to the previous sonnet, "Mid-Rapture," which says:

What word can answer to thy word,—what gaze
To thine, which now absorbs within its sphere
My worshiping face, till I am mirroring there
Light-circled in a heaven of deep-drawn rays?

And to the lines of "Heart's Hope" (V):

Thy soul I know not from thy body, nor
The love in myself forer our love from God.
The soul, then, whose blazing deeps are at once guarded and opened by her eyes is not only the beloved's; it is also the poet's. It is their common soul.

"Life-in-Love" (XXXVI) marks a change in this dialogue with the anima. Its octave summaries yet again all her life-giving qualities:

Not in thy body is thy life at all;
But in this lady's lips and hands and eyes:
Through these thy soul yields thee life and vividness
What else were sorrow's servant and death's thrall.

But although the poem begins with a statement of death overcome and life restored through the anima figure, its final image is of the anima in another aspect: one which leads to separation from all life, to thoughts of and desire for death, and finally to death itself.

Look on thyself without her, and recall
The waste remembrance and forlorn surmise
That lived but in a dead-drawn breath of sighs
Of vanished hours and hours everlast.
Even so much life hath the poor tress of hair
Which, stored apart, is all love hath to show
For heart-beats and for fire-heats long ago;
Even so much life endures unknowns, even where,
Mid change the changeless night environeth,
Lies all that golden hair undimmed in death.

Suddenly into the sonnet sequence there has come the note of the macabre. The setnet alludes to the circumstances of Elizabeth Siddal Rossetti's death, to Rossetti's placing of his poems beside her redgold hair in her cofin, and to the fact that when those poems were retrieved, a thick strand of hair clung to them and had to be cut off and brought back to Rossetti with the notebook itself. 14

"Life-in-Love," then, brings together two projections of the anima: the woman he now loves, through whom all life is meaningful and rich, and the dead woman he once loved, who seems at first pitiful, her "poor tress of hair" neglected and half-forgetten, as are the memories of her life. But by the last line of the sonnet that "poor tress" has become the poem's dominating image, and it shines out gold from the tomb in strange contrast to the "eyes grey-tilt in shadowing hair above" of the other beloved. That "poor tress" brings to mind other golden tresses that appear in Rossetti's poems: those of Lilith, who ensnares youth and "his straight rock bent"; and round his heart one straining golden hair" (CFW, I, 216); and the "long bright tresses of golden hair" which is Jocelinda's gift to Rose Mary's faithless lover. Its appearance here bedevils it.

The poet turns his thoughts again and again to the beloved as a projection of the anima in her beneficent aspect, but never again in the sequence is that beneficence totally enjoyed. The nature of the beloved is mixed: now comforting, now menacing, as the two projections become strangely mingled and confused. As a result, the relationship with the beloved undergoes so great a transformation that the earlier state of total communion seems at times irreparably lost. "Hope Overtaken" and "Love and Hope" (XLI, XLIII) show the ambivalence that follows from this haunting possibility. In the setnet of "Hope Overtaken" the poet writes again of the eyes of the beloved; earlier ("Heart's Compass," XXVII) they were associated with dawn, but now with evening:

O Hope of mine whose eyes are living lone,
No eyes but hers,—O Love and Hope the same!—
Lean close to me, for now the sinking sun
That warmed our feet scarce gilds our hair above.
O hers thy voice and very hers thy name!
Alex, cling round me, for the day is done!

The beloved is identified with the hope in which the poet shelters himself; she is, still, even in his melancholy, the loving, sheltering beloved of the first thirty-five poems—at once maternal and sexual. But in the setnet of the following sonnet, "Love and Hope," the expression in those "eyes of Hope" undergoes a violent change:

Cling heart to heart; nor of this hour demand
Whether in very truth, when we are dead.
Our hearts shall wake to know Love's golden head,
Sole sunshine of the imperishable land;
Or but discern, through night's unfeathered scope,
Scorn-fired at length the illusion eyes of Hope.

Over and over again in the concluding setnets of "Youth and Change," the poems describe a separation from the beloved, a separation that may be wishful or violent but that also separates the poet from all the rest of human life. Obsessed by his desire for union with an unattainable object, the poet becomes more and more self-conceived. In Jungian terms the anima, working in a negative way, is acting, as she well can, "like a jealous mistress," separating the man possessed by her from all around him, leaving him lonely and afraid but ever more dependent on her. 15

This combination of emotions—sadness, loneliness, frustration mixed with obsessive love and longing—forms its most complete expression in the four poems called "Willoowood" (XLIX-LII). The symbols Rossetti uses

12. "Like the suprasubtaneous personality, the anima is bipolar and can therefore appear positive one moment and negative the next. As new, how old; now mother, now maiden, now a good fairy, now a witch; now a saint, now a whore." (Jung, Archetypes, p. 199).
14. W. D. Paden, "La Pia de' Tolomei" by Dante Gabriel Rossetti,
   The Register of the Museum of Art, The University of Kan.
have obviously a Danishcan quality, but when reading the poem it might be wise to put Dante (with all his theological implications) to one side in order to consider Rossetti's use of the symbols entirely as a means to convey a psychological state.

"Whoever," Jung writes, "has elected for the state of spiritual poverty, the true heritage of Protestantism carried to its logical conclusion"—and this is precisely the romantic Rossetti's case—"goes the way of the soul that leads to water. This water is no figure of speech, but a living symbol of the dark psyche."16 In Rossetti's image:

I sat with Love upon a wood-side well,
Leaning across the water, I and he;
Nor ever did he speak nor look at me,
But touched his lute wherein was audible
The certain secret thing he had to tell:
Only out mirrored eyes met silently
In the low waves; and that sound came to the
Passionate voice I knew; and my tears fell.

We know, then, where we are at the beginning of the Willowwood sequence; the poet has made his descent into the underworld of his unconscious self. Jung, continuing his description of such a descent, writes:

Whoever looks into the water of his own unconscious sees his own image, but behind it living creatures soon loom up; fishes, presumably, harmless dwellers of the deep—harmless, if only the lake were not haunted. They are water-beings of a peculiar sort. Sometimes a nixie gets into the fisherman's net, a female, half-human fish. Nixies are entrancing creatures:

Half drew she him, half sank he down.
And nevermore was seen.
The nixie is an even more instinctual version of a magical feminine being whom I call the anima. She can also be a siren, melusina (mermaid), wood-nymph, Grace, or Erlking's daughter, or a lamia or succubus, who infatuates young men and sucks the life out of them.17

I have quoted Jung's own symbolization of a psychic state at length because its images so much resemble the aspects of Willowwood I.

And at their fall, his [Love's] eyes beneath grew hers; And with his foot and with his wing-feathers He swept the spring that watered my heart's desire. Then the dark ripples spread to waving hair, And as I stooped her own lips rising there Bubbled with brimming kisss at my mouth.

True, in the next sonnet the kiss is described as some-thing totally desired, as a single moment of solace after years of living in "death's sterility," which might suggest that this "nixie" is not of the dangerous variety that Jung describes. But there is more than a suggestion of menace at the same time in the description of the kiss as "the soul-wrung, implacable close kiss." And when at the conclusion of the kiss, "her face fell back drowned and was as grey/As its grey eyes," the poet stoops and drinks

A lung draught from the water where she sank,
Her breath and all her heart's desire and all her soul.
With that draught he is himself drowned in the water of his own unconscious.

Although Jung never underestimates the potentially malevolent power of the anima,18 his concern is primarily to show how the anima may be made a force for good. While she remains in the unconscious, her image is projected upon the women one loves, and she may work all manner of harm, but if she is objectified, brought into consciousness and recognized, she may bring one to self-understanding and to an integration of self—a harmony within the self of masculine and feminine elements—that creates a coherent life.19

In Rossetti's poems, however, this ideal pattern of growth in self-knowledge as Jung has worked it out is virtually reversed. From an initial state of harmony and peace—in which, however, as Jung would point out, the anima is projected and therefore not understood for what she is, a force within the self—the poet moves into a state of incoherence. He is filled with a foreboding sense of loss and deprivation that becomes torment and ends at last in despair; his only rescue is oblivion. I am, of course, oversimplifying the pattern; still I think the outline may be applied to a number of "key" poems: "A Last Confession," "The Stream's Secret," and The House of Life. Its most complete and at the same time most schematic statement is in the scenario that Rossetti drew up for an uncompleted poem, "The Orchard Pit."

Keats said that each poet's life is an allegory; one might turn that around and say that the allegory of "The Orchard Pit" is the story of Rossetti's life. It is narrated by a man who begins: "Men tell me that sleep has many dreams; but all my life I have seen one dream alone" (CW, I, 427). His dream is of a golden-haired woman who stands in the fork of an apple tree and sings, holding in her hand a bright red apple. Beneath the tree yawns a deep pit filled with the bodies of men. The narrator has passed that glen in the day-time; it seems then

Innocent enough, but he knows it as the place where he will die. And then he tells his dream—giving it in the past tense, as if its prophecies were already fulfilled. He was walking with his love near the glen when he heard the Siren's song. His earthly bride tried to hold him, but he shook her off:

And now the Siren's song rose clearer as I went.
After she sang, "Come to Love" and the sweetness of which an angel is born.
And next the Siren sang, "Come to Life;" and Life was sweet in her song.
But long before I reached her, she knew that all her will was mine: and then her voice rose softer than ever, and her words were, "Come to Death;" and Death's name in her mouth was the very swoon of all the sweetest things that be.

He had one kiss from her mouth, one bite from the apple before he crashed through theoughs to "the dead white faces that welcomed me in the pit" (CW, I, 430).

If the hero in Jungian terms is the one who descends to the underworld of the unconscious, faces the figures—beautiful, strange, or terrifying—that he meets there, and then returns to the conscious realm with new understanding, then Rossetti is not a hero, for he was overpowered. But as an artist, he was a seer, and if he never achieved a saving balance between the claims of the conscious and unconscious worlds, he was able to give a record—in both poetry and painting—of his descent to the unconscious. Moreover, since the anima is an archetype of the collective unconscious, Rossetti's vision of her was "true" not only for himself but for others. Rossetti's vision also haunts Swinburne's imagination, and Pater's, and Morris—and through them it becomes part of the very soul-suff of Victorian society.20 Jung's description of the artist's task gives this fact peculiar significance:

The creative process, so far as we are able to follow it at all, consists in the unconscious activation of an archetypal image, and in elaborating or shaping this image into the finished work. By giving it shape, the artist translates it into the language of the present, and so makes it possible for us to find our way back to the deepest springs of our life. Therein lies the social significance of art; it is constantly at work educating the spirit of the age, conjuring up the forms in which the age is most lacking.21

The Victorian world was a man's world—given over to concerns of war, commerce, scientific speculation, political forms. In that world the feminine principle became so separated from the masculine that men's emotional lives were a crude mixture of sentimentality and sensualism. Rossetti, totally cut off from the masculine concerns of the society about him, was—perhaps unconsciously—rediscovering the balance as he lost himself in contemplation of the feminine principle.

She rises on canvas after canvas—with many names: Prosperine or La Pia di' Tolomei, Pandora or la Donna della Fiamma, or la Donna della Finestra. Sometimes she gazes at us from a window or from the branches of a sycamore tree; or she is lost in her thoughts beside the wall of an enclosed garden or in a narrow tower room. Her garments are heavy and rich in texture, but of no assignable period in history; her expression is always totally calm and strangely expectant, without being hopeful. In a space too small for her powerful presence, she simply waits, with overwhelming passivity, wrapt in her own thoughts. The enormous force, for which her hair, her strong neck, and her masculine hands are images, lies unused. But it is there, and it is most obvious in her abstracted gaze that warms and invites at once.

In attempting to paint the picture of his own soul, Rossetti had come upon the archetypal figure of the anima. His emotions were overwhelmed by her, but his imagination succeeded in embodying her for others so that her fascination, which is not explicable, might yet again be made visible.

Stanford University

20. Oscar Wilde took note of this fact: "We have all seen in our own day in England how a certain curious and fascinating type of beauty, invented and emphasized by two imaginative painters, has an influencing Life that whenever one goes to a private view or to an artistic salon one sees, here the mystic eyes of Rossetti's dream, the long ivory throat, the strange square-cut jaw, the loosened shaggy hair that he so loved, there the sweet maidenhood of "The Golden Hair." (Festivities [Boston, 1894], p. 35).

21. The Spirit of Man, Art, and Literature, Bollingen Series, XX (New York, 1936), 82.
possibly and destructively. 9

Another political novel that centers on an election is Meredith's Rosamund's Career (1875). Against the hero is a radical, this time an idealistic arisocrat. But the book has a less obvious political message than Felix Holt as Meredith does not fully identify himself with any of his characters. He presents within the novel a kind of political symposium, with different figures in the story representing different shades of opinion. Although he clearly approves of his hero's aspirations, he portrays him as rather quixotic and unpractical, and at times appears to be speaking through other characters—especially Seymour Austin, the enlightened Tory who was one of the successful candidates at the election. However, it is against the "right" that most of the satire is directed—against the Tories and vestigial Whigs of the old governning class. Meredith had a good ear for the cliches that were exchanged over the port and around the billiard table, and no one has depicted more convincingly the mentality of that class when its power was on the wane.

The third outstanding election in mid-Victorian fic tion is that described by Trollope in Ralph the Heir (1871). This is the fullest and most realistic account of an election that any English novelist has written, and being closely based on Trollope's own experience at Beverley it gives a very vivid impression of what it was like to be a parliamentary candidate at this time. A thoroughly corrupt borough, Beverley was disfranchised shortly after the election in which Trollope took part.10 It is therefore not surprising that corruption is the aspect of the electoral system about which he is most illuminating. Earlier, in Doctor Thorne (1853), he had attacked the equivocal attitude of politicians and the public towards bribery and the lax enforcement of legislation against it. He claimed that the chief effect of the Corrupt Practices Prevention Act of 1854 had been to enable unqualified employment to expert electoral agents, such as Newtheshire and Cloesrill in this novel, whose job it was "to make it worth the voters' while to give their votes, but to do so without bribery." By the time Trollope himself stood for parliament ten years later, little improvement had taken place, despite the passing of a further Corrupt Practices Act shortly before the 1868 dissolution. The Percy cousins in Ralph the Heir is seen chiefly through the eyes of one of the candidates, a fastidious Conservative lawyer named Sir Thomas Undervood. The other Conservative candidate, Mr. Grif

fenbottom—a brash, bohminous man who was very much at home in the venal atmosphere of Percyross—is clearly based on Sir Henry Edwards, the Tory industrialist whose wealth enabled him to hold one of the Beverley seats from 1857 to 1868. During the election Sir Thomas "was always pressing against bare which he did see, and bribery which he did not see but did suspect," but such protests were quite ineffective and merely made him odious to the Conservative committee. As one of its members commented: "There ain't to be no nothing warm, nor friendly, nor comfortable any more... Why isn't a poor man, as can't hardly live, to have his three half-crowns or fifteen shillings, as things may go, for voting for a stranger such as him?" At the polls the Conservative candidates were successful, but the Liberals brought a petition that resulted (as in the case of Beverley) in the annulment of the election and the disfranchisement of the borough.

In a subsequent novel, Phineas Redux (1874), Trollope incorporated a further stage of the Beverley story. In 1870, after the revelations made by the commission appointed to investigate the electoral history of Beverley, Sir Henry Edwards was prosecuted at York Assizes for corruption, but despite the nonoriety of his electioneering methods the case against him was eventually withdrawn. In Phineas Redux, Brougham, the Conservative candidate for Tankerville, was prosecuted in the same way; and Trollope's account of the trial throws further light on the attitudes to bribery that were current in this transitional period. Few members of parliament were anxious for Brougham to be convicted.

The House was bound to let the outside world know that corrupt practices at elections were held to be abominable to the House; but Members of the House, as individuals, knew very well what had taken place at their own elections, and were aware of the cheques which they had drawn. . . . The idea of putting old Brougham into prison for conduct which habit had made second nature to a large proportion of the House was distressing to Members of Parliament generally.

The sympathies of the public also were with Brougham. He had, it was said, spent his money like a gentleman, and at Tankerville he came to be regarded as something of a martyr. But even the Attorney-General, who led for the prosecution, shared the general unwillingness to press the case against him. Nothing could have been more eloquent than his denunciations of bribery in general, nothing more mild than his accusations against Brougham personally. The trial was carried on in an atmosphere of good-humored raillery, and as in the case of Sir Henry Edwards it ended in a triumph for the accused, who was complimented by the judge. Mr. Gresham, the Liberal leader, commented:

No member of Parliament will ever be punished for bribery as for a crime till members of Parliament generally lose their liberty as a crime. We are very far from that as yet.... The thing will be done; but it must, I fear, be done slowly,—as is the case with all reformation.

If corruption was one of the most prominent features of the electoral scene (and it was satirized by other novelists besides Trollope, though no one else treated it in comparable detail), violence of course was another. It was this that foreigners found most remarkable. Hippolyte Taine wrote in his Notes on England: "The scene of an election is rowdy, often brutal; the people become like a penned bull which suddenly feels itself almost at large"11 and a Portuguese explorer reporting on one of the tribes of inland Angola could describe it as manifesting "the unbridled coarseness of the English people at election-time."12 Some English novelists played down this aspect, treating electoral violence in a light-hearted, epistolary fashion—as Dossell did in his description of the battle between the Conservative and Liberal mobs at Darford:

Bully Black [leader of the Conservative mob] seized Magog Wrauth's colours: they wrestled, they seized each other; their supporters were engaged in mutual contest; it appeared to be a most alarming and perilous fray; several ladies from the windows screamed, one fainted; a band of special constables pushed their way through the mob; you heard their voices resounding on the skulls of all who opposed them, especially the little boys; order was at length restored, and, to tell the truth, the only bums injured were those which came from the special constables. Bully Black and Magog Wrath, with all their fierce looks, glaring countenances, loud cheers, and desperate assaults, were, after all, only a couple of Condorcets, who were too common to wound each other. They were, in fact, a peaceful police, who kept the town in awe, and prevented others from being mischievous who were more inclined to do harm.

Much of the license displayed at elections was no doubt fairly harmless and even perhaps useful in that periodical occasions when the common people could get drunk on free liquor and throw insults and dead cats at their social superiors may have provided a safety-valve for class feeling. However, it is clear that very unpleasant outbreaks did sometimes occur at popular elections. A lasting impression was made on George Eliot by an election riot she witnessed at Nunseaton as a child of thirteen in 1852. More than thirty years later she was to reproduce this experience in describing the riot at Tolpy Magna in Felix Holt.13 Her account is not entirely convincing, but it compares favorably with most other descriptions of mob violence in Victorian fiction. The atmosphere of rising tension in the town, and the inflammatory effect of the soldiers being summoned by the magistrates, are well conveyed; and one catches an echo of the author's own memories when Esther, the heroine, admits: "I was frightened. The shouting and roaring of rude men is so hideous."

Bribery and violence were both more or less eliminated from elections by the late nineteenth century. But another aspect of electioneering, canvassing, was increasing in importance as older methods of electoral control declined, and it received considerable attention from the Victorian novelists. Their varying attitudes show both the difficulties it posed in an age of pronounced class divisions, and the hope of some of the more socially conscious writers that the interclass communications it necessitated might be of some value. There were certain consquences, of course, especially in the early days, in which it was unnecessary for the candidate to undergo much inconvenience or indignity. The Honourable Samuel Slumkeay, one of the candidates for Eatsawill, received the following report from his agent about the preparations that had been made for his progress through the town:

Nothing has been left undone, my dear sir—nothing whatever. There are twenty washed men at the street door [of the public house] for you to shake hands with; and six children in arms that you're to put on the head, and inquire the age of... And perhaps if you could—I don't mean that it's indispensable—but if you could manage to kiss one of 'em, it would produce a very great impression on the crowd.

But in other places the candidate was brought into more genuine contact with the demos. Thackeray's Colonel Newcome, not having been accustomed to rub shoulders with "other ranks," felt "himself not a little humiliated by what he had to say and to uneasy, by having to

13. Thackeray had a mute in mind for a joke about a poll-cat (see The Eustace, October 5, 1872). Sir Roger Scoundrel parted with his stick while speaking from the busts at Buxtehude in Doctor Thorne.
answer questions, to submit to familiarities, to shake hands which, to say truth, he didn't care for grasping at all.” Thackeray himself seems to have suffered in much the same way in real-life—and so did Trollope. The latter in his Autobiography described the period he had spent at Beverley as “the most wretched fortnight of my manhood,” and he wrote in The Duke’s Children (1880): “Parliamentary canvassing is not a pleasant occupation. Perhaps nothing more disagreeable, more squab, more revolting to the senses, more opposed to personal dignity, can be conceived.”

Bulwer Lytton also disliked canvassing, although for different reasons. Pelham (1829) includes scenes meant to reveal the opportunities it gives to the glib and disingenuous. “All personal canvassing,” he said in a note to the 1859 edition, “is but for the convenience of cunning—the opportunity for manner to disguise principle.” However, there were other novelists who viewed canvassing more favorably. George Eliot considered it useful in that it “makes a gentleman acquainted with many strange animals, together with the ways of catching and taming them; and thus the knowledge of natural history advances among the aristocracy and the wealthy components of our land.” And from a slightly different angle Meredith, in a passage in Beauchamp’s Career that has by no means lost its relevance, expressed approval of the system that required parliamentary candidates to go from door to door “like a cross between a postman delivering a bill and a beggar craving an alms” to solicit votes. How terrible it would be, he said, if our rulers were selected not by their ability to win favor in this way, but by sheer merit.

Conceive, for the fleeting instants permitted to such insufferable flights of fancy, our piddling men ruffling! So despotic an oligarchy as would be there, is not a happy subject of contemplation...we should be governed by the head with a vengeance: all the rest of the members being mere members indeed: Spartans—helots...consider the freeing isolation of our quinquennial elect, seeing below them none to resemble them! Do you not hear in imagination the land’s regrets for that amiable nobility whose pre- tensions were cohimately built on birth, acres, tailoring, style, and an air...Meredith regarded the preliminary canvassing as more instructive than the election itself; and he devoted more space to it, describing various types of voters from the “four o’clock man” who waited for the final bids before the close of the poll, to the earnest nonconformist who subjected the candidate to a long exposition of the dangers of opening museums on Sundays. At this level, the novelists can throw useful light on the motives and pressures that affected voting behavior. George Eliot, for instance, reminds us of the fact that voting could be a physical ordeal. The facetious Mr. Goffe, in Felix Holt, considered an election no worse than the sheep- rrot and took it more or less in his stride. But Mr. Timothy Rose, a timid gentleman-farmer, took every possible precaution against injury. He made his way to the polling- booth as early as he could, “having swathed his more vital parts in layers of flannel, and put on two great- coats as a soft kind of armour”; and he gave one vote for the Tory candidate and one for the Radical, to avoid offending either section of the crowd. Other voters were faced with harrowing dilemmas, like Mr. Maxmms, the retail trader in Middlemarch. “He was accustomed to receive large orders from Mr. Brooke of Tipiton; but then, there were many of Pinkerton’s committee whose opinions had a great weight of grocery on their side.” However, at least in the bad old days before the ballot, the voter was an individual (even if only to the extent of having a known price). The Ballot Act, overdue reform though it was, took the human and dramatic interest out of polling; and this is one of the reasons why after the 1870s novelists showed less interest in elections. Another reason was the increasingly institutionalized nature of constituency politics. Ostrogorsky, in his classic work on political parties written at the end of Victoria’s reign, described the bleak uniformity which the new party organizations were imposing; and Belloc recognized a few years later that the “caucus” was not a subject from which much entertainment could be derived. He wrote in Mr. Clutterbuck’s Election (1908): “Of the various functions filled by an Executive, a Committee, a Body of Workers, and a Deputation to Choose in the organization of our political life, I will not here treat. The vast machinery of self-government, passionately interesting as it must be to all free men, would take me too far from the purpose of my narrative.”

First and second Reform Acts, when the effective political nation was still relatively small but the aristocracy had relinquished more political scope than at any time before or since. Bageliot were so far as to write in The English Constitution (1867) that the educated middle classes were “the despotic power in England.” Not surprisingly, the novelists who described the workings of the electoral system at this time showed themselves fundamentally attached to it. They directed strong attacks against various social evils, but the constitution—after 1832 at any rate—was treated with indulgence. They showed up its anomalies and absurdities, and criticized particular features of it; but their general assumption was that it provided the substance of liberty, and even liberals like George Eliot and Trollope were inclined to regard further democratization with misgivings. Trollope especially, for all his dislike of corruption, viewed the passing of the old order with regret. In The AmericanSenator (1877) Elias Grobod was made to get quite the wrong end of the stick when he grew indignant about a surviving pocke borough and supported a Shoreditch plas- terer against the noble patron’s nominee (the patron, we are told, having “always sent to Parliament some useful and distinguished man, who without such patronage might have been unable to serve his country”). The affinity that mid-Victorian novelists showed for the electoral system of their own day was not paralleled in the writings of their successors. Ostrogorsky maintained at the end of Victoria’s reign that the “cultivated classes”—generally were turning aside from politics; and the jaundiced view of political life taken by Henry James in The Tragic Muse (1890)—in which, incidentally, the election of the hero Nick Dormer for the borough of Harsh was dismissed in a few sentences—may be re- garded as an illustration of this change of attitude. It is true that in the twentieth century political commitment was to be by no means rare among English creative writers, but few of them were to show much interest in the world of electoral and parliamentary politics that had been part of the life and experience of many Vic- torian men of letters. The election scenes that did appear in novels of the early twentieth century—the photocomic charade of Mr. Clutterbuck’s Election and the “de- pressed and tepid battle” in Wells’s The New Machiaveli (1910)—were themselves expressions of disenchantment with the system.

Royal Holloway College, University of London

Hopkins’ Reading of Arnold

Margaret Stothart

Critics have noticed the influence of a number of literary figures on the work of Hopkins, Pater, Newman, Mil- ton, and Shakespeare, amongst others, are cited as major influences. No attempt has been made to explore thoroughly what links exist between Hopkins and Arnold. This is not surprising. The poetry of the two men contain only slight and occasional resemblances and, even though the critical discussions contained in Hopkins’ letters fre- quently have a marked Arnoldian flavor, direct influence can only occasionally be proved. However, both Hopkins’ letters and his journal show that he read Arnold with a good deal of interest and regarded him as something of an authority in matters of criticism.

Hopkins began his contact with Arnold early. When he arrived at Oxford as a student in 1865, Arnold, already a figure of note, had been Professor of Poetry there for six years. He had been influential in the role. He was the first Professor of Poetry to lecture in English rather than Latin and many of his lectures were printed in the popular peri- odicals of the day, such as the Cornhill and the National Review. The quality of his teaching may be deduced from the fact that a large number of his works are still

14. Cf. Beauchamp’s Career: “To canvass an election is an ar- rangement made by Providence to square the accounts of the votes, and settle accounts... You have them pointed out to you in the street, with their figures attached to them like titles.”
17. Ostrogorsky, 1, 662.
18. In a more explicit statement of Bell’s criticism, see the book he wrote in collaboration with Cecil Cleeson after his own brief career in parliament had ended. The Party System (Lon- don, 1911), especially Chapter V,”The Control of Elections.”
read, such as On the Study of Celtic Literature and six of the essays in the First Series of Essays in Criticism, were originally Oxford lectures. There is no conclusive record of the influence of his teaching on Hopkins. The only reference to his classes is an entry in Hopkins’ journal, dated May 26, 1866, which records that “Matthew Arnold lectured on the Celtic element in English poetry,” with no further comment. Nonetheless, while he was a student at Oxford, Hopkins was reading Arnold’s articles. The first reference to the older critic occurs in a letter to Alexander Baillie, dated September 10, 1864. He advises his friend, “You must also read, if you have not done so, Matthew-Adam on ‘The Literary Influence of Academies in the August Curnow.” An entry in his journal early in 1865 reads, “Sharpe’s and M. Arnold’s articles in the National,” and Professor Abbott’s note suggests that the articles by Arnold mentioned here are “Jouhet: or a French Cologerite” and “The Function of Criticism at the Present Time.” All three articles were original Oxford lectures, republished in the first edition of Essays in Criticism: First Series (1865). Perhaps his reading of them caused Hopkins to include “Matthew Arnold’s Essays” in a list of books to be read that he entered in his journal in February–March, 1865, almost as soon as the book had become available. Since the lectures formed the basis for the essays on “Jouhet,” “The Function of Criticism at the Present Time,” “The Literary Influence of Academies,” and “Pagan and Christian Religious Sentiment” were all delivered between November, 1865, and November, 1864, while Hopkins was a student at Oxford, it is possible that Arnold’s teaching may have been partly responsible for Hopkins’ desire to read the book. A letter to R. W. Dixon, written in 1878, confirms that Hopkins had indeed read Essays in Criticism while he was at Oxford, and was sufficiently impressed to buy the journal of Maurice de Guérin, the subject of one of the essays. He “admired it: but for some reason or other never got far in it.” An entry in his journal for May 2, 1866, supplies the probable reason: “Reading Maurice de Guérin’s Remainings, but without sufficient knowledge of French.”

Hopkins’ reading of Arnold continued after he had left Oxford. His references to the critic are not frequent, but are scattered throughout his life, and on those occasions when he refers to Arnold, he often does so at some length, suggesting that his interest remained constant. In August, 1873, some years after he had become a Jesuit, Hopkins writes to Edward Boddam that he has brought Matthew Arnold’s poem, the Empedocles volume, with him while he is spending a holiday on the Isle of Wight, and goes on to discuss an unspecified quotation from the recently published Literary and Dogmatic. In a letter to Boddam of October 5, 1875, and February 27, 1875, he cites Arnold as his authority for calling Milton one of “our two greatest masters of style” and defends Arnold’s judgment that Campbell is the other. The article from which he quotes is “A French Critic on Milton,” first published in the Quarterly Review, January, 1872, and later republished in Mixed Essays of 1879. In a letter to Baillie of June 1, 1886, he mentions Arnold’s “fine paper” on Home Rule for Ireland, which appeared in The Nineteenth Century, and in letters of October 29, 1887, and May 6, 1888, written to Coventry Patmore, he uses Arnold as his authority in questioning Patmore’s views on Keats. His source was Arnold’s preface of 1880 to a selection from Keats in Ward’s English Poets, for which Arnold also wrote the general introduction, later republished in the Second Series of Essays in Criticism under the title, “The Study of Poetry.” There is strong evidence that Hopkins read it. On June 1, 1886, he writes to Robert Bridges, “a kind of touchstone of the highest or most living art is seriousness.” This echoes too closely to be coincidental the use of touchstones to detect the “accent of high seriousness” that Arnold recommends in this essay.

Hopkins generally pronounces favorably on those of Arnold’s critical writings that he discusses. He has seen that the respect the critic sufficiently to quote him as an authority on two occasions and to recommend Baillie to read one of his articles. In 1888, he rebukes Bridges for referring to Arnold as “Mr. Kidglove Cockrane”: “I have more reason than you for disagreeing with him and thinking him very wrong, but nevertheless I am sure he is a rare genius and a great critic.” This is an accurate summary of his general attitude to the older critic, an attitude of respect and admiration tinged with occasional disagreement. The source of disagreement on this occasion was probably, as Abbott’s note suggests, his earlier conjecture that Arnold had advised Hall Cain not to include some of his work in a volume of sonnets that Cain edited, but it could equally well have been, as Gardiner surmises, his disapproval of Arnold’s religious position. In his letter to Bond, mentioned above, he describes a passage he has seen from Literature and Dogma as “prolix.” However, he is careful to add that it is not blasphemous and contends that “we are obliged to think of God by human thoughts and his account of them is substantially true.” This concession is proof of his high regard for Arnold, for Hopkins rarely showed any tolerance when his religious sensibilities were bruised, however much he might otherwise admire the offender. Milton’s defense of divorce, for example, earns him the title of “a very bad man.” Two Hopkins letters that Anthony Blischoff published in the Times Literary Supplement, December 8, 1972, confirm that Hopkins never did read all of Literature and Dogma and that, as late as 1885, he still felt respect for Arnold mixed with regret that Arnold had held him to feel to be misguided views on the subject of religion. In these letters of November 5, 1885, and December 23, 1885, to his brother Everard, Hopkins confesses that he has not found time to finish reading his brother’s copy of Literature and Dogma and decides to return it unread. He also describes Arnold as one of “the men that in better days might build on for England’s good” but expresses regret that all these men at present “drift or slide or scud upon the tide of atheism, where all true guiding principle is lost.” Another aspect of Arnold’s work that Hopkins disliked was his poetry, which the younger poet read “with more interest than rapture.” His only reference to it, again in the letter to Bond, informs Bond that it has “all the ingredients of poetry without quite being it.” His only reference to Arnold’s political views, the comment on Home Rule for Ireland contained in the letter to Baillie of June 1, 1886, is favorable. Hopkins’ approach to the Irish question in this letter could well be described in terms of the techniques that Arnold recommended to the social and literary critic in “The Function of Criticism at the Present Time” and in the preface to Essays in Criticism: First Series. He demonstrates “disinterestedness” and an ability to “approach truths on one side after another.” The belief in the British Empire and the patriotism that he also shows elsewhere lead him to say, “Not but what I wish Home Rule to be: it is a blow at England and may be followed by more; but since he is on the spot, he can see that the alternative would be worse for Ireland: “It is better that Home Rule shd. be by peaceful and honourable means with at least the possibility of a successful working which otherwise may come by rebellion, bloodshed and dynamite and be a greater and irrevocable blow—or have to be refused at a cost if it is not worth.” Hopkins does not allow his prejudices to blind him to the reality of the situation.

However, it is Arnold’s literary criticism that seems to interest Hopkins most, and the majority of his comments on the older critic are devoted to this aspect of his work. They usually show approval, even though it is sometimes qualified, and they show an appreciation of the belief in seriousness of matter and manner that lies at the heart of Arnold’s criticism. We have already noted the Arnoldian echo in Hopkins’ comment to Bridges: “This leads me to say that a kind of touchstone of the highest or most living art is seriousness; not gravity but the being in earnest with your subject—reality.” It is interesting that he did not find it necessary to explain the origin of this comment to his friend. Presumably, either he believed that Arnold’s introduction to Ward’s English Poets, published six years earlier, was something that any cultivated person would know, thus dispensing with the need for explanations; or Arnold’s views on “touchstones” and “high seriousness” had become so much a part of Hopkins’ own thinking that he was no longer aware that he was borrowing them. Either explanation implies that he regarded the introduction as a more important work of criticism. In his stimulating discussion of “Hopkins the Critic,” Myron Ockehorn suggests that Hopkins’ comment contains an implicit criticism of Arnold’s use of quotations as touchstones to aid in the detection of “the accent of high seriousness.” Ockehorn believes that Hopkins is equating this accent with “gravity,” mere solemnity of tone, and is suggesting that an earnest approach to your subject—reality should be substituted for it. To interpret Arnold’s essay in this way is to misread it, for he states quite clearly that the “superior character of truth and seriousness, in the manner and substance of the best poetry, is inseparable from the superiority of decision and movement marking its style and manner. The two superiorities are closely related, and are in steadfast proportion one to the other.” He also comments that the “accent of high beauty, worth and power” is to be found in the matter no less than the manner, and is therefore using the word “accent,” to mean something more than mere tone. Though it is possible that Hopkins may 1. C. M. Hopkins, The Journals and Papers of Gerard Manley Hopkins, ed. II. House (Oxford, 1959), p. 137.
8. Correspondence of Hopkins and Dixon, pp. 13, 23.
have mistrusted Arnold in the way Ockham suggests, it is not necessary to interpret his comment to Bridges in this way. It is quite as likely that he was consciously confirming Arnold’s opinions in stating that more than mere gravity was involved in the choice of the ‘free play of the mind upon all subjects’ that Arnold recommends as a necessary activity for the critic. Similarly, Hopkins’ opinion that Shakespeare ‘had the school of his age’, whereas Keats did not, reminds us of Arnold’s view that the Elizabethan age had an intellectual climate favorable to artistic production that was lacking during the nineteenth century. These lines, like the comment on touchstones, incorporate certain of Arnold’s works into his own thought that he used them almost unconsciously.

Hopkins’ opinions on the influence of the artist’s character make it easy to see why he should have shown such an intense and early interest in Essay in Criticism: First Series. The majority of these essays are verbal portraits of poets and philosophers that link their characters and their work. The special attention that Arnold’s study of Maurice de Guérin, a very earnest artist, seemed to hold for the young Hopkins is particularly understandable. Even when in his early twenties, Hopkins must have felt a similarity between himself and the devout and sensitive young Catholic poet who was anxious to see if he had a vocation for the priesthood and was afraid that his intense, poetic love of nature would conflict with his duty to God. Perhaps by 1878, when he told Dixon that he would be glad to read Guérin’s journal, if he had time, Hopkins had already become aware that the end of the French poet’s life was to be a prophecy of his own last days. Like Hopkins, Guérin suffered from fits of crippling depression that limited his literary production, and died at an early age without seeing any of his work published in his lifetime. A number of the other essays discuss authors in whom Hopkins must have been able to trace similarities to himself. Eugenie de Guérin experienced a conflict between her literary and religious aspirations that was very like his own. Arnold comments on Jouber’s Fragments: ‘I doubt whether, in an elaborate work on the philosophy of religion, he would have got his ideas about religion to shine, to use his own expression, as they shine when he utters them in perfect freedom.’


fects Carlyle's style and he follows his accusation that Carlyle is an impostor by adding, "his style has imposture or pretence in it." This brings us back to our earlier discussion of "seriousness" in the criticism of Arnold and Hopkins. Here, again, Hopkins, like Arnold, sees style and content as inseparable.

Olympian is perhaps a verse form of the elevated style that Hopkins set as the standard for good prose. His own poetry might be seen as "the language of strange masculine genius which suddenly, as it were, forces its way into the domain of poetry without naturally having a right there." He was certainly aware of its strangeness and was at great pains to justify it. He often does so by referring to that other master of the elevated poetic style, Milton. Interestingly, when he first explains his use of sprung rhythm to Dixon, in the letter of October 5, 1878, referred to earlier, he approvingly describes Arnold's essay, "A French Critic on Milton," as saying that "Milton and Campbell are our two greatest masters of style," and then goes on to cite Milton's verse, "the great standard in the use of counterpart," as one of the precedents for his own poetic practice. The fact that he is impressed by Arnold's "interesting review" on a subject that touches his own technical style so closely would seem to indicate a great respect for Arnold's views on style as well as on content. Arnold's essay discusses Milton's "grand style." Like Milton, Hopkins evolved his own elevated poetic language, one which the more austere Arnold would perhaps have found "too far from the centre of good issue." However, since Hopkins often cites Milton as one of his models, possibly Arnold's views on Milton, like Milton's poetry itself, were among the many elements that Hopkins' "strange masculine genius" transmuted into his highly individual poetic style.

Hopkins' interest in Arnold's criticism remained constant throughout his life. His first reference to it, in the letter to Baillie of September 10, 1864, was made when he was only twenty. The last reference, in the letter to Patmore of May 6, 1888, was made only a year before his death. It is reasonable to assume that Hopkins had a wider knowledge of Arnold's work than I have been able to prove, for he seems to have been a fairly regular reader of periodicals such as the Cornhill and the National Review to which Arnold frequently contributed articles. At first sight, his interest in Arnold is surprising. As poets, the two have little in common and, if Arnold would have approved of Hopkins' poetical eccentricity, Hopkins would have been likely to object to the more severely classical poet's lack of a distinctive "pattern" or "design." Perhaps he is referring to the absence of this when he describes Arnold's poetry to Bond as having "all the ingredients of poetry without quite being it." Hopkins' criticism also shows an interest in the form and texture of poetry, and this concern is much less manifest in Arnold's writings. Hopkins' famous dictum, "But as air, melody, is what strikes me most of all in music and design in painting, so design, pattern or what I am in the habit of calling 'incapacity' is what I always aim at in poetry," has been used to relate him to Pater and the Aesthetic Movement. The close criticism to which he submits individual images in the unpublished manuscripts of his friends, Bridges, Dixon, and Patmore, could be used to relate him to the close critics of this century, such as Epstein and Richards. However, he also shows a concern with "earnestness," "character," and related virtues that links him with Arnold and the other Victorian critics.

Examples of this interest abound throughout his writings, but the list of qualities that he attributes to Bridges' poems will serve as an example. They are praised for "character," "sincerity," "earnestness," "manliness," "ten- derness," and "human feeling." To marry these diverse critical interests, it is perhaps necessary to remember another comment Hopkins makes to Bridges in the letter just quoted. He tells Bridges that his poems exhibit his character, which "is more rare and precious" than mere beauty. This brings us to the conclusion that, for Hopkins, the sincere artist's earnestness so infuses the poem that it is present in the style as well as the content. This is close to Arnold's position in "The Study of Poet- ry," and the interest in "diction" and "movement" which Arnold exhibits in this essay may indicate the beginnings of a concern with form and texture that he is ill equipped to express more precisely, because he lacks Hopkins' ability to draw terms from music, painting, and, indeed, from the tension of his poetry. Hopkins, with his intuitive understanding of the relationship between the physical world and the mind, is able to communicate with this relationship in a way that Aristotle was not. "The idea of incapsulation of the world, the image of the world as a closed system, is a concept which is central to Hopkins' poetry. It is a way of seeing the world as a unified whole, a way of understanding the relationship between the physical world and the mind." (emphasis added)

John Tyndall and Tennyson's "Lucretius"

Sharon Meyer Libera

TYENIISON'S "LUCRETIUS" has remained one of his most admired poems. Read as a dramatization of the heroic legend of the Roman philosopher's insanity and suicide, results of a love-potion administered by his wife, the poem is remarkable for the fidelity with which it reproduces the thought and imagery of De rerum natura. But in spite of Tennyson's affinity for this most melancholy and sensuous of classical authors, he makes Lucretius incarnate himself: Lucretius' proto-scientific empiricism leaves him unable to cope with the degrading erotic visions he experiences under the influence of the potion. Jerome H. Buckley has called attention to the "oblique yet cogent commentary on the values of the new science" inherent in the poem. That this commentary may be more direct, that the focus on Lucretius is hardly fortuitous, and that, in fact, Tennyson's subtly blended attitude of sympathy and censure toward his subject may have originated in his response to an actual person—these are the inferences to be made from a study of his relationship with the physicist John Tyndall, a leading exponent of contemporary Lucretianism.

Tennyson's letter-diary from London for December 13, 1865, records: "I called on Tylconnell yesterday and had a long chat with him about mind and matter, etc." The visit occurred some two months after Mrs. Tennyson reported that Alfred was "at work at his new poem of 'Lucretius,'" leading one to suppose that Tennyson was actively consulting Tyndall with a view toward his "new poem." When "Lucretius" was published in 1868, the anonymous reviewer of the Spectator may have been more discerning than he realized in pointing out the timelines of the choice of subject: "The poetry of Lucretius reads as if it might almost have been published by some imaginative devotee of modern science, say, some poetic Tyndall of our own days in the pages of the Fortnightly Review." From 1855 Tyndall had been a Professor of Natural Philosophy under Faraday at the Royal Institution, conducting his early studies on the effects of crystalline structure and mechanical pressure on magnetic force. But it was as a result of his work on radiant heat in relation to gases and vapours that he made his most noteworthy contribution. It has been said of his Heat Considered as a Mode of Motion, which appeared in the first of many editions in 1855, that "probably no publication did more to establish a general kinetic view of matter and natural phenomena." Tyndall's account of chemical bonds and molecular collisions—for example, his presentation of the "gaseous body as one whose particles are flying in straight lines through space, impinging like little projectiles upon each other, and striking against the boundaries of the space which they occupy"—seemed to vindicate ancient materialism and prepared the way for Tennyson's poetic adaptation of the Lucretian conception of a universe of atoms in motion. Thus, during a stormy night, Tennyson experienced a Courtmier nightmare:

"Terrible; for it seem'd a void was made in Nature; all her bonds crack'd; and I saw the flaming atom-streams and currents of her myriad universe, Ruining along the illimitable Isaac.

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4. "Mr. Tennyson's Death of Lucretius." Spectator, XLII (May 2, 1868), 529.
Tennyson carefully places this "dream," based on De rerum natura I ("Master and Space"), among Lucrétius' visions as to suggest an unacknowledged casual relationship between his philosophy and his subsequent erotic fantasies—conclusions drawn in blood shed by the dictator Sulla and the breasts of Helen shooting forth the flames that destroyed Troy. In this design there surely was intended no personal reflection on the character of Tennyson; the bone of contention was intellectual.

Tennyson had known Tullianus since the latter's first visit to Farringford in 1858. The scientist must have confused Tullianus with that in the Memoir that he had long enjoyed the "sensitive influence" of the Laureat's verse, and that he had been accustomed on a ramble "to refresh myself by reciting passages aloud, sometimes from one poem, sometimes from another, most frequently perhaps from "Oenone." "The two men got on well from the start, it seems, but frequently found themselves on opposite sides of the raving debate over science, God, and the soul. According to Sir Charles Tennyson, Charles Pritchard the astronomer "never forgot the deep impression made on him one day at Farringford when John Tullianus expressed in Tennyson's presence his disbelief in the existence of a Supreme Being. Down came Tennyson's fist upon the table, and he explained with the solemn earnestness of one who knew the truth of what he was asserting: 'Tullianus, there is a God.'" Tullianus, for his part, when asked to furnish recollections for the Memoir, wrote to Hallam: "Your father's interest in science was profound, but not, I believe, unmingled with fear of its 'materialistic' tendencies." 53

Into "Lucrétius" is projected the possible result of those "materialistic tendencies." The central section of the poem, lines 67-163, shows Lucretius occupied exclusively with the question of the nature of the gods. Having aimed in De rerum natura at the overthrow of religion by unmasking the natural causes of phenomena hitherto believed to be the workings of arbitrary gods, a Lucrétius now weakened by just pleas:

Is this thy vengeance, holy Venus, shine,
Because I would not one of thine own doves,
Not even a rose, were offer'd to thee.

The Roman poet has here, in a dream, in his vision, only a god of love, of beauty, of abundance and fertility, of life itself. He is a much more accessible deity to the Roman, especially to the Romans who worshiped her in the Temple of Venus Genetrix. He is a god of abundance and fertility, and he is also a god of love and beauty. He is a god of life, and he is a god of death. He is a god of both, and he is a god of neither.

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writer imports into the poem the tragic interest that belongs, as one may say personally, to Lucrètius, victim really of a foolish woman and a vile drug, who conceives himself the sport of cruel chance,17 then "Lucrètius" falls apart. Rather, Tennyson has created a Lucrètius who, because he is consistently noble, refuses to commensurate "threatenings of lewdness," but, because he is a philosophic materialist, is unable to void the workings of chance in any other way but suicide—surely a tragic situation.

Another instance of Tennyson's defensive attitude is his perverse reading of "The Ancient Sage." Thus, in his contribution to the Memoir, Tennyson recalled that on his first visit to Farrington Tennyson had described to him that mystical experience induced by the repetition of his own name "which, in the mouth of the Ancient Sage, was made the ground of an important argument against materialism and in favour of personal immunity eight and twenty years afterwards." Tennyson took it upon himself to defend the young hedonist and skeptic who debated with the Sage in the poem:

The allusions to "wasteful living" and "some death-song for the Ghouls" indicate clearly the light in which Tennyson viewed the younger man. His moral and religious fibre are gone, and in particular he has lost all belief in a life after death. He is, briefly, what we should call a materialist, and the object of the nineteenth-century poet is to combat, through the mouth of the Sage, the errors of this view.

I would here remark, once for all, that the pass-

The Aesthetic Function of the "Weird Seizures" in The Princess

Catherine Barnes Stevenson

Because of its formal eccentricities, The Princess has always presented a considerable interpretive problem to Tennyson critics. The poem has been faulted for its medley of styles, its anachronisms, its blending of lyrical and narrative poetry, and, especially, for its introduction of the "spells" or "weird seizures" of the Prince. Added by Tennyson to the fourth edition (1851) of the poem, the


The "Princes;" by ed. (Montreal, 1884), p. 49.


seizures have been deemed by many to be "unnecessary and uncalled for," or a "truly grotesque and disconcerting feature [added] to an already overloaded structure," or "an artistic blunder—strange in an artist of such tact as Tennyson." Rather than being encumbr-

ages read from the young man's scroll, so far as from being the language of a libertine—so far from being a "death-song for the Ghouls"—are of a quality which no libertine or associate of Ghouls could possibly have produced. Supreme beauty and delicacy of language are not consistent with foul companionship...18

As naively literal as Tennyson's readings appear to us, Tennyson was not so much a－ as his estimate of the scientists' position. Although Tennyson propagated the new science under the cover of Lucrétianism, he was not after all a classical materialist. It should be noted that in the "Belfast Address" he allowed the Bishop, not the Lucrétian, to have a final word on the logical discrepancy between "molecular processes and the phenomena of consciousness"; he said that Lucrétian materialism is an inadequate explanation of life. "Their [the classical materialists'] science was mechanical science, not the science of life. With matter in its wholeness they never died." It was nothing short of a new theory of matter, one in which "the vision of the mind authoritatively supplements the vision of the eye,"19 that Tennyson looked forward to. The vantage point of one hundred years enables us to view his differences with Tennyson as part of a mutually over-simplified conflict between "Science" and "Poetry," but it also leaves us grateful for a friendship which, weathering such differences, gave us the complex and fully imagined "Lucrétian."
Later, the fits recur after the Prince's violent eviction from Ida's court by the "monstrous woman guard" (p. 80 [I. 549]) and during the fantastic medieval jousts. The seizes do not make these scenes any more believable but rather point to the illusion of art. Ida, the animals, the college, the violent jousts, the Prince himself are, as he apprehends in his seizes, "hollow shows" (p. 49 [I. 160]). The recurring "spells" represent, then, a kind of sophisticated joke about the narrative (consistent, it might be added, with numerous puns, mock heroic devices, and farcical action that provide The Princess with its unique brand of humor). On two occasions, these "jokes" explicitly point to the fact that the tale of the Prince is a work of art in the process of being created. As the Prince watches the joust, he is overcome by a sense of the dreamlike character of the combat in which he seems to do battle "with forgotten ghosts" (p. 102 [I. 496]). Then, when he is most fully engaged in the fighting, he interrupts himself with an aside: 

...With that I draw
Among the thickest and bore down a Prince,
And Cylvne, one. Yes, let me make my dream
All that 1 would.
(p. 103 [I. 506-509])

The Prince's expressed determination to make the most of his "unoral" experience by adopting a heroic pose also contains a veiled reference to the narrative structure. This aside betrays the mind behind the primeval mask—the mind formulating a fantastic tale and expanding upon the details of the fantasy to suit certain moments of extravgant action. Thus, while they may be deviations from the rational ordering of the conscious mind, the impositions of the plot of The Princess are appropriate reflections of the process of the dreaming mind.

The Prince-narrator also alludes to the fictive, processual nature of the tale in his description of his pursuit through Ida's gardens by the "daughters of the plough":

Fleet was I of foot;
Before me showered the rose in faxes; behind
I heard the jotted pursuer; at mine ear
Bubbled the nightingale and heeded not,
And secret laughter mocked my soul.
At last I hooked my ankle in a vine;
That claspt the feet of Mmenomyne,
And falling on my face was caught and known.
(p. 68 [II. 244-251])

The Prince's inexplicable "secret laughter" at his position reveals to the reader the absurdity of the whole situation and the inconsequentiality of the outcome of the action. Moreover, the termination of his narrative through the agency of Mmenomyne, the mother of the Muse, is a clue to both the artifice and the comedy of this night chase. The Prince's fall is an ingenious and tongue-in-cheek metaphor for the exhaustion of the imaginative powers of the narrator; he is betrayed by (tripped by the tendrils of) the source of poetic inspiration.

Through the "weird seizers" of the sequence of events in the poem is often rendered less important than the psychological and artistic dynamics of those events. The seizers "subvert" the plot by directing attention to the poetic structure, and by minimizing the suspense component through the precipitous of the eventual outcome of the action. For example, the Prince's first extraordinary perception, although not a full fledged seizure, takes on the form of a voice that prophesies the resolution of the plot: "Follow, follow, thou shalt win" (p. 15 [I. 99]). In his next "fit," the Prince realizes that Ida's splendid, regal tableaux are only a "hollow show" (p. 48 [I. 169]). By suggesting that there may be a hidden dimension to Ida not expressed by her queenly posturing, this seizure pre- views the eventual triumph of the human Ida over the cold, royal personage. After his evasion from Ida's kingdom, the Prince is again gripped by a sense of the insubstantiality of the action; indeed, this plot development proves to be neither climactic nor crucial. In fact, the Prince's final image of the "Norway sung / Set[ting] into sunrise" (p. 80 [II. 55-61]) provides a more accurate image of the "progress" of the tale than does the unhappy turn of events. Finally, the Prince's seizure during the battle instigates the extended coma by means of which the "hollow shows" of Ida's court are replaced by honest dealings between the sexes and Ida's latent self is brought to the surface. While immersed in the "unreality" of his fit, the Prince calls upon his dream of Ida to "fulfill itself" (p. 190 [I. 131]). By believing in the illusion glimmered through his vision, he helps to actualize his perception of Ida's hidden self. In the long run, the Prince's illusory insights, which had prepared the reader for Ida's change of heart, prove to be more veracious than the "objective" truth of her appearance and behavior. As his unlikely dreams are, in their own way, truer than what seems to be real, so the remote, improbable tale offers more probing insights than any rigidly realistic counterpart.

The seizers force the reader to acknowledge the illusion of the tale and yet to grant the potential for truth-telling contained within that artistic illusion. Moreover, it becomes clear that the poem's perspective on contemporary life and its speculative freedom in considering modern sexual and social problems are gained through its artifice. In the "Prologue" Tennyson provides a symbol of the way in which an artistic construct can focus and clarify some of the confusion of the mid-nineteenth century world. The group of friends gathered at Vivian place, wearied by their immersions in the activities in the park, retire to a distant ruin to converse and speculate:

And long we gazed, but satiated at length
Came to the ruins. High-spired and ivy-clad,
Of finest Gothic lighter than a fire.
Through one wide chaos of time and frost they gave
The park, the crowd, the house; but all within
The award was trim as any garden lawn.
(p. 5 [II. 91-95])

Like the tale, this ruin from another age is removed from, yet capable of encompassing and providing a coherent view of, the confusion of modern life. Furthermore, like the tale, it links the past and present, medieval romanticism and the domestic order of well-manicured lawns; and fact and fantasy. The ruin, then, images both the archaic form of the tale and its process of mediation between the realities of modern life set forth in the "Prologue" and the exigencies of an art form that is neither a naturalistic nor a photographic treatment of these. Although, as Buckley observes, the seizers do signify Tennyson's unwillingness to "yield entirely to the illusion of artifice," their more significant aesthetic function is to highlight the process by which art transcends—yet stays in touch with reality.

The Princess provides a name for its own internal dynamics: the "strange diagonal." This geometrical representation of the sum of two intersecting vectors is created by the extension of those vectors into an imaginary parallel and thus forms another imaginary bisector of that parallelogram. In artistic terms, the diagonal represents poetic truth which is achieved through the creation of an imaginary construct and which synthesizes both conflicting viewpoints and—in the case of The Princess—diverse narrative voices. In The Princess, however, the "diagonal" is also a description of the process involved in the act of reading the poem: the reader's continual mediation between "fact" ("Prologue") and "fantasy" ("Tale"), between "suspension of disbelief" and consciousness of the illusion of art, between narration and song, and between the male point of view ("the mock- ers") and the female ("the realists"). By laying bare the internal structure of the poem, the "weird seizers" also alert the reader to the way in which the poem must be read. For in The Princess meaning is not a precept to be extracted from the tale alone or the frame alone; it is rather the process of investigating the intersections between conflicting modes of perception.

T. S. Eliot was then, partly right: The Princess is not a "good" narrative in the sense of exciting storytelling. Instead, it is an experiment in sophisticated, highly wrought narrative in which the "weird seizers" are not decorations or encumbrances but essential devices that focus attention on the process of the poem, on its narrative complexity, and on one of its imaginative matrices—the relationship between artistic creation and social reality.

Pipkins and Kettles in Vanity Fair
David Leon Higdon

"There is hardly a page of Vanity Fair," wrote Gordon N. Ray, "without its echo of a phrase familiar to its first readers to which Thackeray contrives to give a new per- tinence through an ingenious application." Ray and the Tillocsons have diligently restored most of these

silent for all but a few modern readers and unnoticed even though it offers one of the clearest indications of Thackeray's emblematic art.

In Chapter 48, Lord Steyne, one of the "very best of company" mentioned in the chapter title, upbraids Becky Sharp for her discontent over receiving: "You've got no money, and you want to compete with those who have. You poor little earthy puppet, you want to swim down the stream along with the great copper kettles. All women are alike. Everybody is striving for what is not worth the having" (p. 465). The metaphor is strikingly appropriate and resonant—appropriate because it succinctly captures Becky's relationship to the "very best of company" and resonant because it echoes the artistic con- versations of allegory and emblem as emphatically as does the novel's title. Quite obviously, the stream is life itself, perhaps narrowed to one tributary of social swirl, and the "great copper kettles" are those "worthy" individuals like Steyne who, throughout birth or wealth, dominate the sharply defined hierarchies of the society. The earthen- ware puppet, and Becky is not the only one in the novel, symbolizes the lowborn, the poor, the outsiders who for lack of name and funds are unable to secure a place in this society and yet are unwilling to admit they are not equipped to navigate the stream. Occasionally, a puppet's resiliency astonish even so great a kettle like Lord Steyne.

The metaphor comes from the emblem tradition and has two possible sources: the Emblemata Libellus (1522) of Andrae Alciatus or its English adaptation from Plamint's 1581 edition, A Choice of Emblemes (1586) by Geoffrey Whitney, Whitney's volume includes an em- blem, borrowed directly from Alciatus, in which two pots or kettles float in a rushing stream. The emblem is accompanied by a motto, "Alike mali propter vicium munus"—[Something bad near a bad neighbor], and the verses,

> Two pots, within a running stream were tossed, The one of earth, the other of brasses: The brasse potte, who wishd't the other loste, Did bat ite stait, and neere her side to passe. Whereby every bodye is striving for some sure: Without all doubt, the force of flood induer. The earthen potte, then thus did answer make, This neighborhood doth put me much in feare; 

I rather choose, my chauncesy farre of to take, Then to thy side, for to be joined neare. For if we vetter, my parte shall the wustre, And thou shalt scape, when I am all to burne. The running streame, this worldlie sea doth shewe: The pottes, present the mightie, and the poore. Whose here, a time are tossd too, and free, But if the meane, swell nighte the mighties dore, He may bee hurte, but cannot hurte againe. Then like, to like: or haste alone remains. The rich, the poor, and the 'worldlie sea' stand in the same relationship as they do in Steyne's metaphor with one significant difference. Whitney's "earthen potte," more content with its own place in the stream, seems to be in danger near the brass pot. By its refusal to float near the other, the earthen pot affirms the closing tag, "Then like, to like." Becky Sharp, of course,repudiates this view and takes her chances near the "great copper kettles." However, when she "bite," she has the worst of the encounter as the earthen pot had predicted.

Behind Alciatus's emblem, Whitney's adaptation, and perhaps Thackeray's metaphor as well, stands Ecclesi- sus 12:5-6: "He shall take a burden upon him that hath fellowship with one that is richer than himself. What agreement shall the earthen pot have with the kettle? for if they knock one against the other, it shall be broken." To this metaphor, the emblem tradition added only the running stream. The juxtaposition of metal and earthen pots in 2 Timothy 2:20-21 must be discounted as a source as it has no thematic relationship to the rich- poor contrast.

By using the emblem tradition but at the same time reversing the role of the emblem characters, Thackeray achieved that "new pertinence" remarked by Gor- don Ray. It is not necessary to demonstrate that Thackeray had either Alciatus or Whitney in hand while he wrote the scene because emblems frequently enter common par- lance and thus could easily have reached him through oth- er channels. However, the similarity of image, scenic ten- sance, and thought demonstrates the emblematic nature of Steyne's metaphor. Allusion to the emblem tradition provided an essential metaphor by which Thackeray's audience were authorized to judge Becky's action.


I have explored one aspect of the influence more fully in "The Iconographic Background of Adam Bede, Chapter XV." NCF, 27 (1972), 155-170.

Recent Publications: A Selected List

Arthur F. Minerol

\* August 1973–January 1974

I General


Lowe, J. D. "The Tory Triumph of 1866 in Blackburn and in Lancashire." Historical Journal, December, pp. 705-715. The triumph was due to votes created by the new franchise.


Sandiford, Keith A. P. "The British Cabinet and the Schleswig-Holstein Crisis, 1863-1864." History, October, pp. 560-615. The cabinet permitted the Queen to play a vital role in shaping British policy.


Zegler, Robert E. "The Victorians in Arms: The French In vasion Scare of 1859-60." History Today, October, pp. 765-744. Anglo-French relations took a turn for the worse half-way through the reign of Napoleon III.


Cline, C. L. "Stedman's Meeting with the Caryleys." TLS, 9 November, p. 1300. Details.

Conningham, A. R. "The New Woman Fiction" of the 1890's." Victorian Studies, December, pp. 175-86. Writers of this fiction paved the way for a more realistic charac terization of women in fiction.


LILLY and SULLIVAN. Bally, Leisile. Gilbert and Sullivan and Their World. Thames and Hudson. Rev. TLS, 11
January, p. 29.
HARRIS, John G. "Three Motifs in Haggar's She." English Literature in Transition, Vol. XVI, No. 1, pp. 27-34. Life and death, lure and evil, the bestial and the
lilting.
HARDY. Fludfl. Roberts A. "Hardy's Under the Greenwood Tree." English, Summer, pp. 55-60. The novel can be seen as a sad book.
nature.
Rahman. Shalom. "Character and Theme in Hardy's Jude the Obscure." English, Summer, pp. 45-55. The characters are created through the themes and in a sense they are
the themes.
guage is part of the language that Wessex meets in the rest of the world.
"Unusual Words Beginning with Un, En, Oot, Up and On in Thomas Hardy's Verse." Victorian Poetry, Autumn, pp. 257-61. Suggests reasons for these words be-
inging.
Salter, K. W. "Lawrence, Hardy, and "The Great Tradition." English, Summer, pp. 60-65. Lawrence's reading of Hardy clarified his own beliefs at a critical time.
Taylor, E. Dennis. "The Riddle of Hardy's Poetry." Vic-
torian Poetry, Winter, pp. 295-306. The riddle of literary modernity is the riddle of Hardy's style.
Zellorfer, Ken. "The Return of the Nation: Hardy's Map and Eustacia's Suicide." Nineteenth-Century Fiction, September, pp. 214-20. A study of the map Hardy pro-
gressed in early editions of the novel strongly suggests Eustacia's death was a suicidal act.
HOPKINS, Beverley. Thomas K. "Hopkins' Phenomenology of Art in 'The Shepherd's Brow.'" Victorian Poetry, Au-
tumn, pp. 267-73. The difficulty of the closing scene has concurred in subject of artistic struggle.
Epstein, L. I. "Hopkins' 'Heaven-Haven': A Linguistic Critical Description." Essays in Criticism, April 1978, pp. 137-45. The importance of linguistic devices in heighten-
ing the poem's meaning.
Kirk, enlarged Lishen and dead, and Dave in The Week of the Deedless," Victorian Poetry, Au-
tumn, pp. 247-51. Integration of imagery in stanza two and three through two biblical figures, St. Paul and Nor-
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tery, Thomas S. J. "Adven Three for Three: A Study of The Week of the Deedless:"
peditances of deception contribute coherence and unity to the poem.


Shillingburg, Peter L. "Miss Harrocks Again." Nineteenth-Century Fiction, June 1973, pp. 99-105. Thackeray’s excising the two passages on Miss Harrocks sid of the novel of good material that was leading him in the wrong direction.

Sutherland, John A. "Thackeray’s Pantry Fair." Explicator, September, No. 7. Thackeray’s dilemma in the last chapters.


Rev. TLS, 7 September, p. 1022.


PROJECTS—REQUESTS FOR AID

DANTE GABRIEL ROSSETTI. Nell Jackson seeks letters, reviews, and manuscripts relating to The House of Life for a critical edition. TLS, 5 August, p. 912.

WILLIAM MAKEPIECE THACKERAY. Peter L. Shilling- burg asks for any fragments of the manuscript of Pen- denis other than those at Harvard, NYPL, and the Huntington Library. TLS, 21 September, p. 1092.

Sixth Island Community College
City University of New York

English X News

* Officers for 1974 are G. B. Tennyson, Chairman; Richard Tobias, Secretary. Wendell V. Harris was elected to the Executive Committee (1974-1976).

* George Worth is serving as Program Chairman for the 1974 meeting. The topic is "Victorian Fiction," and all inquiries and manuscripts should be addressed to Professor Worth, English Department, University of Kansas, Lawrence, Kans 66045.

* The topic for the 1975 meeting in San Francisco is announced as "Literature and Popular Culture." The Program Chairman is George Levine, and he writes: "We are looking for lively papers which would investigate the connections between Victorian popular culture—yellow-bags, theater, music hall, street ballads, sports, etc.—and particular works of literature or larger literary movements. We don’t want the emphasis to be on straight analysis of famous works. The more we learn about popular culture itself, the better. Anything—up to and including music hall performance itself—is welcome, so long as it has, ultimately, some serioius point for our understanding of Victorian literature. Send inquiries and manuscripts to George Levine, English Department, Livingston College, Rutgers University, New Brunswick, N.J. 08890 (after July 1974, English Department, SUNY at Purchase, Purchase, N.Y. 10577)."

* John Clulthe announces that the Carlyle Seminar at the 1974 meeting will have two speakers—G. B. Tennyson, on opportunities in Carlyle research, and Michael Goldberg, on prospects for a new edition. The Dickens Society Seminar, under the supervision of Richard J. Dunn, will have as its focus the subject "Dickens and Carlyle."

* Readers are reminded that Victorian Poetry in cooperation with the English 10 section of the MLA has published A Guide to the Year’s Work in Victorian Poetry and Prose. This 130-page issue is a supplement to Frederic E. Faverty, The Victorian Poets: A Guide to Research (1968), and David Delauer, The Victorian Prose Writers: A Guide to Research (1973), and a continuation of Richard C. Tobias’ "The Year’s Work in Victorian Poetry." Copies at $4.00 each may be ordered from Victorin Poetry, West Virginia University Book Store, Mountainlair, Morgantown, W.Va. 26506.

Back issues of FNL, at a cost of $1.50 per copy, are available in limited quantities for the following numbers: 8, 20, 23, 30, 31, 32, 35, 36, 37, 38, 40, 41, 43, and 44.