The Interconnections between Victorian Writers, Artists and Places

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Edited by

Kumiko Tanabe

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INTRODUCTION

This co-authored book *The Interconnections between Victorian Writers, Artists and Places* deals with various (direct and indirect) connections between literary figures, artists and locations during the Victorian era. It also treats some influential figures such as William Blake, Sir Joshua Reynolds and Mother Teresa before and after the period as well as the connection Britain and America in some contexts. In establishing these connections, this volume therefore covers a wide range of writers and painters such as Charles Dickens, Arthur Conan Doyle, Thomas Hardy, William Morris, D. G. Rossetti, William Blake, J. E. Millais, Sir Joshua Reynolds, Herman Melville, J.M.W. Turner, G. M. Hopkins, William Butterfield, W. H. Ainsworth and Sir Edward Coley Burne-Jones, while also including cultural topics related to both Victorian society and the eras which preceded it, such as the Sublime and the Witch Trials at Pendle Hill, Lancashire.

The two chapters on Gerard Manley Hopkins spanning the beginning and the conclusion of this book were written by the late Father Peter Milward, and are entitled: Chapter One "Crazy Hopkins" and Chapter Ten "The Ways of Mysticism in the Poetry of Hopkins". These two chapters are the final articles to be published amongst Fr. Milward's enormous body of academic work, and it is my fervent wish that this book will serve as homage to him. I am particularly indebted to Fr. Milward for his expert guidance and kind assistance in my own studies of Manley Hopkins' poetry. I would therefore like to introduce Fr. Milward's impressive academic biography here, especially because, were he still alive, he would have been joint editor of this volume:

Jesuit Priest. Emeritus Professor of Sophia University, Tokyo. Director, Renaissance Institute, Tokyo. Born in London, 1925. Educated at Wimbledon College, 1933-43. Entered Society of Jesus, 1943. Studied Philosophy at Heythrop College, Oxon, 1947-50, Classics and English Literature at Campion Hall, Oxford, 1950-54. BA 1954, MA 1957. Came to Japan, 1954. Studied Theology at St. Mary's College, Kami-Shakujii, Tokyo, 1957-61. Joined faculty of Literature, Sophia University, 1962.

Specializing in Shakespearian drama, published first book *An Introduction to Shakespeare's Plays* (1964), followed by *Christian Themes in English Literature* (1967). After year's research at the Shakespeare Institute, Birmingham University, 1965-66, published *Shakespeare's Religious Background* (1973), and as result of series of lectures at Campion Hall, Oxford, *Biblical Themes in Shakespeare* (1973). After further research at the Huntington Library, California, published two companion volumes on *The Religious Controversies of the Elizabethan Age* (1977) and *The Religious Controversies of the Jacobean Age* (1978). From the Renaissance Institute, Tokyo, published monographs on *Biblical Influence in the Great Tragedies* (1985) and *Shakespeare's Other Dimension* (1987), followed by three more monographs jointly with the Saint Austin's Press, London, on *The Catholicism of Shakespeare's Plays* (1997), *The Simplicity of the West* (1998), and *Shakespeare's Apocalypse* (2000). Also from the Renaissance Institute published two companion volumes, *Shakespeare's Meta-drama*, Part I on *Hamlet* and *Macbeth* (2002) and Part II on *Othello* and *King Lear* (2003). From Sapientia Press of Ave Maria University, Florida, published *Shakespeare the Papist* (2005), *Jacobean Shakespeare* (2007), and *Elizabethan Shakespeare* (2008).

Published many other books and articles on G. M. Hopkins, T. S. Eliot, J. H. Newman, G. K. Chesterton, C. S. Lewis, in addition to some 300 books of essays for Japanese students in English and Japanese. In addition to the Renaissance

Institute, founded G. K. Chesterton Society of Japan, G. M. Hopkins Society of Japan, and founding member of Thomas More Society of Japan, C. S. Lewis Society of Japan, besides being long-time member of the English Literary Society of Japan, the Shakespeare Society of Japan.

The chapters written by Kumiko Tanabe, scholar of English literature and Victorian cultures who lectures at Osaka University of Pharmaceutical Sciences, are: Chapter Two "Hopkins's Sympathy for William Butterfield and the Gothic Revival"; Chapter Three "Hopkins's Obsession with Beauty and Fancy: The Influence of the Parnassian Movement and the Fancy Picture of J. E. Millais"; Chapter Four "The Hundred Years' War and the Tragic Love Triangle between William Morris, Jane Morris and D. G. Rossetti in 'The Haystack in the Floods'"; Chapter Five "Disbelief and Fancy in Witches: William Harrison Ainsworth's 'The Lancashire Witches, A Romance of Pendle Forest'".

Chapter Two and Three are connected to Chapter One written by Fr. Milward as they focus upon the work of Hopkins. The former will deal with his concept of inscape which is based on his idea of fancy, and with the influence of the two styles of Catholic art, gothic and baroque, especially eminent in Butterfield's design and pattern, on his poetics. Chapter Three will focus on Hopkins's interest in Millais's pictures in relation to the two terms significant for him, which are "fancy" and "Parnassian". Hopkins probably borrowed the latter from the art movement in nineteenth century France, and he uses it to categorize poetry. For Hopkins, the parts of Wordsworth's poetic diction that come within the domain of fancy are not what he terms 'the language of inspiration' – that is, the highest kind of poetic diction – or the ideal embodiment of true fancy, but 'Parnassian' – a term by which he refers to a beautiful but lower, weary and practical kind of poetic diction without inspiration. On the other hand, Hopkins regards "the poetry of inspiration" as fancy which is higher in degree than Parnassian, and the idea of fancy is popular and pervasive

among Victorian art as shown in the Fancy Picture of Millais.

Chapter Three and Four are connected in terms of Pre-Raphaelite artists: Millais, Morris and Rossetti. The interconnection between Chapter Five and Chapter Six is implied by the ways in which they focus upon the location of Lancashire, where both the Pendle witches and Hopkins once lived, although centuries apart. Hopkins might have heard of the story of the Pendle witches when he was in Stonyhurst College as they were and are still famous, and he could have seen Pendle Hill through the window of his room in the college. The cover image of this book is probably the same as what Hopkins had seen from the side of River Hodder in the 1870s when he was in Stonyhurst.

Chapter Six and Seven written by David Knight, archivist of Stonyhurst College, are: “Gerard Manley Hopkins at Stonyhurst” and “Sir Arthur Conan Doyle at Stonyhurst”. The former chapter explains why Gerard Manley Hopkins spent a total of almost five years at Stonyhurst between 1870 and 1882. It gives the reasons for each of his three separate tenures and how they fitted into the lengthy and complex programme of his training to become a Jesuit priest. His experiences during these tenures are described, with due emphasis given to those which had the greatest influence on his state of health and his state of mind and, as far as possible, how these experiences influenced what he wrote in some of his poems. In the event, his literary output from Stonyhurst was smaller than might have been expected, particularly in the later years - by which time his poetry writing had become well established. The various factors which combined to bring this about are described and explained, and each of the five Hopkins’ published poems that were written while he was at Stonyhurst are introduced, together with an explanation of the circumstances current at the time of writing of each poem which stimulated and affected what he wrote. Also included are comments on how his experiences during his time at Stonyhurst can be shown to have influenced his other writing and relationships.

Chapter Seven is also connected to the former in relation to Stonyhurst College in Lancashire because Arthur Conan Doyle spent seven years at Stonyhurst as a schoolboy, two of them at the preparatory school and five at the College. After providing an introduction to Stonyhurst and its complex history, this fully-illustrated article describes his experiences and achievements, using a combination of original material held in the Stonyhurst archives and what he wrote in his autobiography. Particular attention is given to the many factors that may have influenced his literary works, most of them in connection with the characters and scenarios depicted in his Sherlock Holmes stories which, although comprising only a very small proportion of everything he wrote, have become well known throughout the globe and are easily the most remembered today. For example, there are good reasons for believing that Stonyhurst was uppermost in his mind when writing his best-loved Holmes story *The Hound of the Baskervilles*.

It is especially appropriate that these chapters should be devoted to both Conan Doyle and Gerard Manley Hopkins as for three whole years (1870 to 1873) they were at Stonyhurst at the same time. Their circumstances, however, could not possibly have been more different – but then this is also true of what they went on to write and what they have become famous for.

The research interests of Neil Addison, associate professor at Japan Women's University, include nineteenth- and early twentieth-century British literature such as the work of Thomas Hardy, Oscar Wilde, Elizabeth Barrett Browning, Alfred Lord Tennyson and Charles Dickens. His publications include "To Reel Back Into the Beast: Ishiguro's *The Buried Giant* and the Legacy of Tennyson's *The Idylls of the King*" (*Mita Bungaku: A Literary Quarterly* 133 [April 2018]), ""To Circle Round One Centre of Pain": Oscar Wilde, Thomas Hardy and the Human Condition" (*Oscar Wilde Studies* 16 [December 2017]) written in collaboration with Barnaby Ralph, ""A Multiplicity of Syrinxes": Hardy's *Tess of the d'Urbervilles*, Barrett

Browning's *Aurora Leigh*, and the Evolution of Victorian Purity" (*The Bulletin of the Thomas Hardy Society of Japan* 43 [September 2017]), and ""Rotten Architecture, but Wonderful Gargoyles": The Murky World of London and Charles Dickens' Aesthetic Signposts." (*London and Literature: 1603-1901*. Cambridge Scholars Press [January 2017]).

The title of Chapter Eight written by Neil Addison is "Thomas Hardy and the Fog of War: Dickensian Gloom and Gathering Gloam in Hardy's War Poetry", where, in his analysis of Hardy's 1901 collection of verse, *Poems of Past and Present,* he traces the influence of Dickens. Hardy's collection features a number of poems that address the Second Anglo - Boer War of 1899 – 1902. The most famous piece, "Drummer Hodge", describes the death of a Dorset drummer boy, who is buried amongst the unfamiliar "strange-eyed" (Hardy 1984 I, 17) South African landscape. The gathering "gloam" (Hardy 1984 I, 12), however, appears less pessimistic when placed in direct comparison with the gloom of its London-based comparison piece, "A Wife in London". Understanding how Dickens' pessimistic attitude towards London was shared by Hardy can cast a different light on the latter writer's less gloomy treatment of the rural world. When one compares the war poems "Drummer Hodge" and "A Wife in London", Hardy's Dickensian depiction of the fog enshrouded city in the latter piece seems to lessen his pessimistic treatment of nature in the former. "A Wife in London" contains a city hidden in "tawny vapour" (Hardy 1984 I, 1) that functions, like Dickens's London in *Bleak House*, as a sinister antagonist, darkly overshadowing the strangeness of the gloaming sky in "Drummer Hodge." This study examines the similarities between Hardy and Dickens's foggy representations of London, discussing how this affords a different reading of Hardy's treatment of the natural world and corporeality.

Chapter Nine is a collaboration between Neil Addison and Barnaby Ralph. The latter is a professor at Seikei University in Japan, in the Department for English and American Literature. With a PhD from the University of Queensland, he has published and presented worldwide on a wide range of topics, from literature to interdisciplinary studies. His present research is focused primarily on seventeenth- and eighteenth-century culture, as well as the reception of affective media. Recent publications include the book *London and Literature, 1603-1901* (CSP), for which he was principal editor, "Four Men in a Boat: Dryden, D'Avenant, Shadwell, Locke and The Tempest" (*Poetica* 84), and "'To Circle Round One Centre of Pain': Oscar Wilde, Thomas Hardy, and the Human Condition" (*Oscar Wilde Studies* 16), again written in collaboration with Neil Addison.

The chapter is entitled "Turner, Dickens and Melville at the Mercy of the Sea: The Nineteenth-Century Sublime in Britain and America," and considers the development of the sublime in both European and American contexts. Edmund Burke divided the concepts of beauty and the sublime in his highly-influential 1757 work *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, noting that the former connected with a kind of aestheticised pleasure, whilst the latter was more strongly associable with a feeling of terror and awe. This division was to carry over into nineteenth-century thought, with mainstream contributions to the evolution of the concept from Kant in particular. Differentiation is made in the chapter between the American and British versions of the sublime as understood in cultural texts, and particular focus is given to the concept of directionality.

In terms of the examples from literature and art, this chapter considers the manifestation of sublime elements primarily in Charles Dickens' *David Copperfield*, Herman Melville's novel *Moby Dick* and several of the "sea paintings" of Joseph Turner, executed from the end of the eighteenth century to the early

decades of the nineteenth, considering certain differences in approach, but primarily exploring the focus on the helplessness of the individual in a natural environment beyond control. This ties into nineteenth-century concepts of the capriciousness of the elements and the heroic nature of humanity's vain struggle against their vagaries in an attempt to impose will and order upon the world.

I am very grateful to the wonderful contributors for being able to publish this co-authored book as I think that it will connect with and greatly expand on the theme of my former book *Gerard Manley Hopkins and His Poetics of Fancy* published by Cambridge Scholars in 2015, which deals with Hopkins's idea of abrupt parallelism as fancy. I hope that this new book will also serve to successfully reveal the interconnections or abrupt parallelisms between the writers, artists and places treated in our chapters, and it is my deepest wish that Fr. Peter Milward, looking down from heaven, will also be pleased by its publication.

January 2019

Kumiko Tanabe
with the great assistance of
Peter Milward, SJ
David Knight
Neil Addison
and
Barnaby Ralph

CHAPTER ONE

CRAZY HOPKINS

PETER MILWARD SJ

"Crazy Blake" – with such an epithet Gerard Manley Hopkins described his revered romantic predecessor, and the same epithet one may use to describe Hopkins himself. Such is the proverbial "boomerang" principle, that "Curses, like chickens, come home to roost". Then, if "crazy" may be seen as synonymous with "foolish", it is Jesus himself who solemnly warns us in the Sermon on the Mount, "Whoever shall say, You fool, shall be in danger of hell fire." (Matt.v.22) On the other hand, we may well call to mind the equivocality of words, according to which one and the same word may bear two or more meanings, or at least two or more tones of voice. So we find even within the New Testament St. Paul himself standing up for fools, when he tells the Corinthians, "God has chosen the fools of this world to confound the wise." (I Cor.i.27) And in the tragedy of *King Lear* we find the fond old father lamenting the death of his dear daughter in the words, "My poor fool is hanged!" (v.3) So when Hopkins refers to William Blake as "crazy", one may well interpret his epithet as a term of endearment, even as he is fully aware of his own poems having been criticized by his friend Robert Bridges for their oddity and eccentricity – a criticism he cannot deny. After all, there is a certain charm in the

quality of craziness, as when we speak of the paving of garden paths that became the fashion in the Victorian age as "crazy paving".

Then, we may ask, where in the poems of Hopkins do we find this quality of craziness? Where, we may answer, but in the great poem described by Bridges in his first edition of Hopkins's *Poems* of 1918 as "the dragon at the gate" forbidding entrance? He means, of course, "The Wreck of the Deutschland". Why so? Well, I suspect – though Bridges doesn't tell us – because of some of the rhymes, which are so outrageous as to suggest that the poet has just come from a reading not of Blake but of Byron's *Don Juan.* Take, for instance, the rhyme that is central to stanza 14, "leeward... drew her/D... endured", or the two rhymes that occur in stanza 31, "of them... of them... of the/M" and "Providence... of it and/S". In each case the poet finds himself forced by his use of the English language to chisel a rhyme from the first letter of the following line, which is distinctly odd, if not downright crazy. Yet when we come to think of it, we find it altogether charming, nor would we want it to be otherwise. In the craziness, moreover, with its accompanying charm, there is also a note of optimism, reassuring the reader that the tragedy isn't entirely tragic, but just as Shakespeare isn't afraid of mixing comedy with tragedy even in *King Lear,* so Hopkins isn't averse to drawing upon a comic effect even in the loss of so many lives in a fatal shipwreck.

All this may prepare us for the similar effect he draws on an even larger scale in his other poem of shipwreck, "The Loss of the Eurydice", which he ironically wrote partly to soothe the feelings of his friend and partly to elude the other's anticipated criticism. What I have called "outrageous" in the oddity of the rhymes chosen by the poet in "The Wreck", I may call "outrageously outrageous" in what we find in "The Loss" – as if it is the poet himself who has suffered a temporary loss of mind. So now let me list the rhymes I can imagine an unsympathetic reader stuttering in outrage at. Prepare for the worst!

"all un-/ fallen", "fully on/ bullion", "wrought her/ water", "wrecked her? He C/ electric", "England/ mingle? and", "portholes/ mortals", "captain/ wrapped in", "beach her/ feature", "coast or M/ snowstorm", "busy to D/ visited", "crew, in/ ruin", "burn all/ eternal".

What a comic collection, to be sure, of the oddest of odd rhymes to commemorate such a tragedy of loss at sea, which itself recalls the greater tragedy of "The riving off that race/ So at home, time was, to his truth and grace"! But then the lesser tragedy of loss might well turn to comedy in contrast to the earlier tragedy of Henry's break with Rome, followed by the heartless destruction of so many "hoar-hallowed shrines". For all his Welsh ancestry, implied in his name, Hopkins was at heart a London cockney singing cheerful songs while marching to his death in the trenches – like Hamlet's clown singing even while grave digging.

As for the "bright sonnets" that are oddly wedged in between the two poems of shipwreck, there is, oddly enough, nothing odd to be found in their rhymes, but the oddity occurs elsewhere. Take "The Starlight Night", for instance. Here we encounter the boyish, if not childish, enthusiasm of the poet as he looks excitedly up at the stars, pointing up and up at them, "Look at the stars! look, look up at the skies!" And then in his linguistic excitement he proceeds to extract from his sleeve a series of alphabetical alliterations, "at all... air", "bright boroughs", "circle-citadels", "down in dim.. diamond delves", "elves'-eyes", "grey... cold... gold... quickgold", and back to "flare/ Flake-doves... floating forth... farmyard". It is a real *tour de force,* made all the more oddly impressive by the juxtaposition of natural excitement and artificial alliteration. Or take "The Sea and the Skylark", with its other form of oddity, not in the rhymes or the alliterations but in the close-knit, far-fetched images pushing upon each other with bewildering compression, ""His rash-fresh re-winded new-skeined score/ In crisps of curl off wild winch whirl, and pour/ And pelt music, till none's to spill nor spend".

And then there is the oddest of odd contrasts in the imagery of that brightest of bright sonnets, "The Windhover", which has led all too many critics to their ruin, between "the fire that breaks from thee" and the "sheer plod" that "makes plough down sillion/ Shine", followed by the "blue-bleak embers" that "Fall, gall themselves, and gash gold-vermilion". Evidently, in the light of the *Spiritual Exercises* of St. Ignatius, which is the source of so much of the poet's oddity, "the fire" belongs not to the bird but to the poet as addressed by Christ, the "plod" refers to his studies of theology, which shine even in the mud of daily life, and the "embers" left from what was once a fire that paradoxically turn out even in their falling to "gash gold-vermilion". Then, what am I to say about the unfathomed oddity in "Hurrahing in Harvest" – so odd as to be scarcely noted by the commentators, as when the poet is walking along the road that leads back home to St. Beuno's and suddenly finds himself turning upside down as he looks at the mountain scenery ahead of him. At least, I can see no other explanation of "the azurous hung hills" as being Christ's "world-wielding shoulder". The hills in the distance suddenly seem to be hung upside down when wielded by Christ as the giant figure of the Messiah foreshadowed in Psalm xviii, exulting as a giant to run his race, while bearing the whole world like another Atlas on his shoulders. It is no doubt this very exultation of the poet that prompts him to another enthusiastic outburst, as he feels his heart rearing wings within him "bold and bolder" and hurling for him, hurling earth itself "for him off under his feet" – as it were jumping up into the sky to embrace Christ in the clouds.

All these examples, and many more, of almost excruciating oddity, if not downright craziness, are to be found in the bright sonnets enclosed by the two poems of shipwreck, and expressing the outcome of the poet's studies at St. Beuno's College. It is as if there is nothing like the "sheer plod" of scholastic study, contrasted with the occasional retreat from study in the *Spiritual Exercises,* to bring out the essential craziness in the heart of the poet. But now I find another kind of

craziness in three subsequent poems about certain boys with whom he came in contact both at Oxford (as priest) and at Mount St. Mary's College near Sheffield (as teacher) – namely, "The Handsome Heart", "The Bugler's First Communion" and "Brothers". In these poems, instead of writing about the world of Nature, as in the bright sonnets, he turns his attention to the time of Boyhood – as it were following in the footsteps of Wordsworth, for whom, too, "There was a time when meadow, grove, and stream,/ The earth, and every common sight,/ To me did seem/ Apparelled in celestial light,/ The glory and the freshness of a dream." Unfortunately, instead of looking on the world with the eyes of boyhood, as in the bright sonnets, Hopkins looks at the three boys in question, and his tone becomes awkwardly maudlin, as of one tempted to the all too modern sin of pedophilia – and it is this that makes him truly crazy in these poems, which one could wish had never been written. In them one feels what Milton (in "Lycidas") darkly calls "that two-handed engine at the door" which "Stands ready to smite once, and smite no more".

But now let me jump straight from the bright to the dark sonnets, and from "England, whose honor O all my heart woos" to Ireland, where he finds himself "at a third remove". Here amid the gathering darkness, such as he describes so vividly and movingly in "Spelt from Sibyl's Leaves", and when he even at times feels himself going mad – almost like Shakespeare's Lear, "O, let me not be mad, not mad, sweet heaven;/ Keep me in temper; I would not be mad!" (i.5) – I oddly find less craziness than in the previous bright sonnets. After all, the craziness I found in those sonnets arose out of the poet's feelings of exultation at the presence of the Creator in his creatures, of the Word in the world, of the Holy Spirit even in "dear and dogged man". But now, in contrast to the darkest of the dark sonnets, I find four really crazy sonnets two of which magnificently succeed in extracting sense out of nonsense, while the other two seem to make no sense at all – a situation which I can only describe in Chesterton's words about *King Lear,* "Somewhere on that highest of all human towers there is a tile loose. There is something that rattles rather crazily

in the high wind of the highest of mortal tragedies." (*Chaucer,* p.273) First, of course, come the two elongated sonnets that bestride the series of dark sonnets like a Colossus, "Spelt from Sibyl's Leaves" and "That Nature is a Heraclitean Fire", which both reveal more than a streak of earthly craziness in their opening lines, before coming to a superhuman, supernatural heavenly conclusion. From the beginning the "sibyl's leaves" receive a crescendo of vowels and v's in "Earnest, earthless, equal, attuneable, vaulty, voluminous", before rising to a climax in "stupendous", but they end in the grim alliterations of s-th-g, "Where selfwrung, selfstrung, sheathe- and shelterless thoughts against thoughts in groans grind." As for the Heraclitean fire of Nature, it begins in a mad, merry mood with alliterative p's, t's, f's and g's, "Cloud-puffball, torn tufts, tossed pillows, flaunt forth... in gay-gangs", and leads on to the "trumpet crash" of the resurrection, in which Christ is perceived as having been "what I am", and above all as crazily rhyming with "diamond".

When it comes to craziness, however, those two poems may be seen as more or less rational and comprehensible, in contrast to "Tom's Garland" and "Harry Ploughman", which neither of Hopkins' poetic friends, Robert Bridges and Canon Dixon, was able to construe – and the poet crazily laughs at them for their inability to do so. It was for this reason that, when I came to write my own *Commentary on the Sonnets of GM Hopkins* (1969), I felt obliged to omit all four sonnets both on the grounds of their excessive length as "sonnets" and because these two in particular seemed to deny if not rhyme at least reason and rational interpretation. Yet oddly enough it is precisely these two poems of Hopkins that most lend themselves, if not to imitation (in the acceptable meaning of that word) at least parody, with their absurd compression of grammar and syntax, vocabulary and phraseology, dialect and even jargon – to such an extent that I can hardly give examples of what I mean without quoting the two poems in full. Here is indeed the climax of craziness, without any of that amused, affectionate tone of the word which might justify its

use, for I can see no justification at all in Hopkins' use of poetic language in this way. He is altogether to be condemned, and if I were to be a bowdlerizer of his published Poems, here my critical pen would cut them out without delay.

All the same, I am loath to end on such a negative note as I hear in "Tom's Garland" and "Harry Ploughman", but after having duly allowed them to fade from the canon of Hopkins' received poems, I may come to the last which is dedicated "To R.B." and which ends in a crazy paradox, if not crass self-contradiction. Beginning, as the poet says, with that "fine delight" with which all true poetry should begin, he goes on to contradict himself by denying he has "the one rapture of an inspiration", while going on to recall "The roll, the rise, the carol, the creation" which is supremely evident in this poem. On this point he seems to be modelling himself on such Shakespearian soldiers as Mark Antony and Othello who begin their speeches by denying any claim to rhetorical expertise, while going on to justify the very claim they have denied themselves, according to the principle that deeds speak louder than words, even when the deeds consist in words. And then, behind these two characters of his we have the genius of the dramatist himself, of whose craziness Chesterton also says that when he relapses into nonsense, in such plays as *Troilus and Cressida* and *Cymbeline*, he goes at it steadily and without intermission. And that is so charming!

CHAPTER TWO

HOPKINS'S SYMPATHY FOR WILLIAM BUTTERFIELD AND THE GOTHIC REVIVAL

KUMIKO TANABE

1. Hopkins's Sympathy for "Oddness" in the Fancy of Butterfield

Hopkins's journals reveal a remarkable influence of the Gothic Revival on the formation of his views on art, nature and poetry. In 1864, *Apologia pro vita sua* by J. H. Newman was published. At the age of twenty, the Oxford Movement following Newman's thought directly affected Hopkins as a student at Oxford University. As for the Gothic Revival, Hopkins's journals of the 1860s provide us with detailed information on the restoration of Catholic churches which was prevalent in his time. His aesthetic concern was naturally directed to John Ruskin, who advocated medievalism, the restitution of Gothic architecture and the importance of detail in works of art. Among the architects of the Gothic Revival, Hopkins particularly sympathized with William Butterfield because he found spontaneity in the "modern Gothic" architecture of Butterfield, which was relevant to the originality and eccentricity or what he called "oddness" in his own poetry.[1]

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[1] Catherine Phillips in *Gerard Manley Hopkins and the Victorian Visual World* mentions that Hopkins's "favourite architect was William Butterfield, partly because he responded to the colour schemes used, but also because of the sensitivity to the religious significance of each part of the church evident in Butterfield's designs" (ix-x).

Although some early critics suggest the connections between Hopkins's conversion and the Oxford Movement, the connection between Hopkins and the Gothic Revival, especially Butterfield, has rarely been mentioned. Though Ellen Eve Frank contributes to our understanding of the analogy between literature and architecture, she does not mention fancy as relevant to Butterfield's Gothic architecture, where Hopkins finds an eccentricity similar to that of his poetic diction. Kenneth Clark notes the emphasis on the parts over the whole in Gothic architecture (Clark 50), and compares Hopkins "in his clash of interrupted rhythms, no less than in the indigestibility of his detail" with Butterfield as an architect of the Gothic Revival and "the first master of discordant polyphony" (Clark 91). Nikolaus Pevsner finds "fantasy rather than logic" in Gothic architecture, in contrast to the logical and organic Greco-Roman tradition (Pevsner 102-103). The elements of fancy or fantasy are observable in the reliefs on the columns or the detailed patterns or designs of the parts of Gothic architecture, and Hopkins is particularly interested in the fancy and eccentricity found in the works of Butterfield.

*

The Gothic Revival started when Horace Walpole built his mansion in the Gothic style in 1750. In the early to mid-nineteenth century, A.W.N. Pugin wrote *Contrasts* (1836) and *The True Principles of Pointed or Christian Architecture* (1841), where he described the Middle Ages as the canon of his time, insisting on its revival. His works show the history of architecture from the viewpoint of a Catholic. The Gothic Revival was deeply connected with the Oxford Movement starting at Oxford University, and a lot of students including Hopkins were converted from Anglicanism to Catholicism, regarding it as representing their religious roots in the Middle Ages.

When Hopkins was thirteen years old, he read John Henry Parker's *An Introduction to the Study of Gothic Architecture* (1849), which had a great impact on the Gothic Revival. He borrowed architectural terms to describe his ideas from the same author's *A Glossary of Terms used in Grecian, Roman, Italian, and Gothic Architecture* (1840). Through these works, Hopkins may have encountered

medieval monasticism and Christianity (White 21-22), which constitute the basic ideal of Gothic architecture.

Hopkins was, indeed, influenced by the beauty of Gothic cathedrals and churches, and left detailed illustrations and sketches of them in his journals, where the name of Butterfield first appears in 1864, two years before his conversion to Catholicism: "Butterfield's new church built for £800 on the Nine Mile Road between Finchampstead and Ascot" (J 49).[2] In 1865, Hopkins notes "Wootton Church just restored by Butterfield" (J 56). [3] In the same year, he notes another restoration by Butterfield: "Butterfield has restored Ottery St. Mary church for John Duke Coleridge, and painted his drawing-room, whom he knows" (J 59).[4] This note suggests Hopkins's relationship with the Coleridges, and the life-long friendship between J. D. Coleridge and Butterfield (J 330). The following commentary on the Ottery St. Mary church by the editor of Hopkins's journals suggests the eccentricity

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[2] ''St Sebastian's, Wokingham. Style Early English. Consecrated 10 Dec. 1864" (J 319n).

[3] "…Wootton, Northants., in the diocese of Peterborough. The parish church was reopened after Butterfield's restoration on 16 Feb. 1865" (J 328n).

[4] Hopkins had some connections with Coleridge not only because he was influenced by the poetics of Coleridge himself but also because Coleridge's grandchild, Ernest Hartley Coleridge (1846-1920), was one of his best friends at Highgate School. In a note of 1864, Hopkins mentions the name of John Duke Coleridge (1820-1894): "Butterfield had restored Ottery St. Mary church for John Duke Coleridge, and painted his drawingroom, whom he knows" (J 59). William Butterfield (1814-1900) was an architect of the Gothic Revival, and his original and unusual patterns and style attracted Hopkins. The church of St. Mary was restored between 1849 and 1850, through the influence of Sir John Taylor Coleridge (nephew of Samuel Taylor Coleridge), and his eldest son, John Duke, was "certainly responsible for the choice of his life-long friend, Butterfield" (J 329-30). Sir John Taylor Coleridge was Justice of the Queen's Bench and John Duke was later Lord Chief Justice and 1st Baron Coleridge. John Duke "extolled Butterfield's work (carried out against the active opposition of the governors of the church) in a paper on the restoration read to the Exeter Diocesan Architectural Society Sept. 1851 (*Transactions*, iv. 189-217)" (J 330).

in Butterfield's design:

> …he [J. D. Coleridge] extolled Butterfield's work (carried out against the active opposition of the governors of the church) in a paper on the restoration read to the Exeter Diocesan Architectural Society Sept. 1851 (*Transactions*, iv. 189-217). The nave was enlarged by the removal of pews and galleries and paved with encaustic tiles; the roof painted in polychrome colours; and a new font of Devon and Cornish marble installed. Butterfield's pupil, Woodyer, … had earlier restored the Lady Chapel; and O'Connor… designed several of the new stained-glass windows under Butterfield's direction. (J 330)

In 1867, Hopkins visited "Butterfield's new church" (J 156), "All Saints', Babbacombe, 2 miles N. of Torquay' (J 328). The note in Hopkins's journal says that the construction of the church was begun in December, 1865, 'and sufficiently complete to be consecrated by Samuel Wilberforce on All Saints' Day 1867, although the tower and chancel were not added until 1873-4":

> Large and imposing from the outside, it has Butterfield's typical and profuse decorations within: bands of coloured Devonshire marble; encaustic tiles; an elaborate marble front. It has remained in the Anglo-Catholic tradition. (J 375)

Later, Hopkins went to All Saints', Margaret Street on June 12, 1874: [5]

> …we went to All Saints' Margaret Street. I wanted to see if my old enthusiasm was a mistake, I recognized certainly more than before Butterfield's want of rhetoric and telling, almost to dullness, and even of enthusiasm and zest in his work—thought the wall-mosaic rather tiresome for instance. Still the rich nobility of the tracery in the open arches of the sanctuary and the touching and passionate curves of the lilyings in the ironwork under the baptistery arch marked his genius to me as before. But my eye was fagged with looking at pictures. (J 248)

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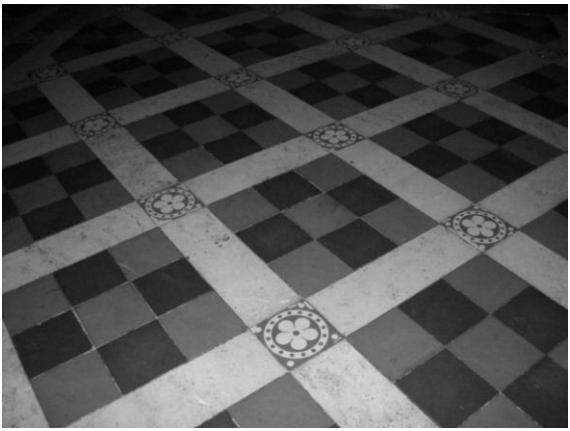
[5] All the photographs in Chapter Three were taken by Kumiko Tanabe at All Saints' Margaret Street, London in July, 2008.



Hopkins sees here "the nineteenth century's most influential church: with it, High Victorian Gothic sprang into being, complete in every vigorous essential" (Brooks 309). In the Gothic architecture of Butterfield, Hopkins finds the effects of fancy including surprise in the abrupt parallelism between different patterns, which "abut abruptly on one another; different classes of material, rare and common, expensive and cheap, are bluntly juxtaposed" (Brooks 310). Fancy is relevant to originality and inventiveness, which Hopkins discovers in the oddness of Butterfield's architecture.[6] Hopkins uses the verb 'mark', meaning "to stress the individuality of a genius". It corresponds with his definition of fancy as engendering "the marked or abrupt kind of parallelism". Hopkins impressively uses the word as a noun meaning fancy's abruptness in his poetry. Although Hopkins is sometimes criticizes the oddness of Butterfield's architecture including its use of "structural polychromy" (Brooks 309), [7] he seems to identify it with his poetry as the creation of his fancy,

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[6] "Restlessly inventive, Butterfield pushed compositional drama further, keeping components sharply articulated but increasing their compression, so that forms and volumes appear compacted or telescoped together" (Brooks 313-314).

[7] "Externally, bands and zigzags of black brick pattern the red, constantly varied in how they relate – or do not – to windows, doors and buttresses. So the arrangement of the decoration and

which repeats the surprise he experienced when he was given inspiration.

In his journal of August, 1874, Hopkins describes his interest in the oddness of Butterfield's architecture on his second visit to All Saints', Babbacombe:

> Then I went…to Butterfield's Church at Babbicombe. It is odd and the oddness at first sight outweighed the beauty. It is long and low, only a foot or so, just to mark the break, between the nave and aisle (lean-to) roofs (I am nearly sure I remember there being once a wider interval with quatrefoil fanlights); the windows scattered; the steeple rather detached, not, I thought, very impressive, with an odd openwork diaper of freestone over marble pieces on the tower/ and on the spire scale-work, and with turrets at corners. …Inside chancel-arch much as at St. Alban's, Holborn— a cross and lozenges in freestone enclosing black-and-white patterned tiles set in chequer and the pattern, more by suggestion than outright, passing from one to the other…. …Medallions by east window/ alternate inscapes—all five-spoked wheels or roses—odd. …Wrought brass chancel gates with a running inscape not quite satisfying, continued by deep marble party-wall (as at Margaret Street) pierced by quatrefoils. Very graceful gasjets from the walls.
>
> (J 254-255)

The exterior of this church impresses the beholder while abundant polychrome patterns in the decoration inside, which show the characteristics of Butterfield's style, have an overwhelming effect due to the ambiguity of the design as a whole. [8] Such a style inherits the "Anglo-Catholic tradition". The idiosyncrasy of Butterfield's works is that they are fanciful and have various styles, so they are beyond the category of medievalism. Butterfield's buildings at Merton College "were

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the disposition of the architectural forms are allowed to collide with one another' (Brooks 309-310).

[8] "Babbacombe, Devon (1865-74), where a web of raised stone ribs, covering nave and chancel walls (189), is repeated in analogous forms and patterns through the church, unifying decoration and structure in an ambiguous system of echoes and half-echoes. Idiosyncratic, intriguing, Babbacombe is among Butterfield's most compelling achievements" (Brooks 315).

condemned for their 'fantastic striving after every strange and unheard of form'" (Crook 292). [9] All Saints' Margaret Street makes good use of polychrome, abstract geometrical patterns and shapes. Butterfield's style as "Modern Gothic" is a mixture of German, English, French and Italian.[10] Nikolaus Pevsner points out that the idiosyncrasy in Butterfield's architecture cannot be categorized as belonging to any period of time or national character (Pevsner 75-76). This can be regarded as demonstrating the free spirit in "the Englishness of English art" which characterizes Gothic art and architecture (Pevsner 74). Both Hopkins and Butterfield lived in the age of the Gothic Revival, and their works reflect its spirit. They showed idiosyncrasy and the abrupt parallelism of fancy, and the Gothic Revival itself revealed the abrupt parallelism between the Middle Ages and the nineteenth century in its innovative repetition of the medieval spirit and style. It also led to the return to Catholicism as among the origins of Englishness before the Reformation. What made the works of Hopkins and Butterfield odd to their contemporaries was "a willingness to shock" (Crook 141) or surprise the reader or observer by the abrupt parallelism of fancy which connects opposite elements. The oddness in Butterfield's style was considered to be ugly (Crook 140-142). Hopkins found faults in Butterfield's architecture as well as in his poetry when he noticed the similarity between their fancies, both of which he regarded as perceiving inscape. Hopkins was first overwhelmed by the oddness of Butterfield, and then found similarity between his own poetics of fancy and the element of fancy in the repetition of polychrome patterns in the detail of Butterfield's architecture.

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[9] Crook's quotation is from *Sat. Rev.* xxxvii (1874), 808-809.

[10] "…his [Butterfield's] sources of inspiration were as much English as Italian. Of course there is polychromy at Verona or Pavia. But there is medieval polychromy as well at King's Lynn or Higham Ferrers. …So out goes Butterfield the disciple of Ruskin. …He was simply playing the eclectic game, and playing it to please himself. The result was Modern Gothic: "a tentative solution", as Benjamin Webb put it – thinking of All Saints, Margaret St – 'of the problem [of] what the architecture of the future [is] to be" (Crook 140).

In his letter to Butterfield, Hopkins regretted that his contemporaries did not understand the originality in Butterfield's architecture:

> I hope you will long continue to work out your beautiful and original style. I do not think this generation will ever much admire it. They do not understand how to look at a Pointed building as a whole having single form governing it throughout.… And very few people seem to care for pure beauty of line, at least till they are taught to. (Thompson 305)

The term 'inscape' coined by Hopkins describes his ideal unity, in which a pattern in each object and art work is harmonized with another by parallelism (LI 66). Therefore, inscape can be construed as the view of polysemous selves united in the nature of an object, as suggested by the term when divided into "in" and "scape". In other words, Hopkins contemplates in the essence of every object, art work and man the existence of an inner self, which is different from the exterior self, grasped by reason and connected and assimilated to others with the same pattern by parallelism. This inner self indistinguishable from others is not unreal but exists in the reality he perceives in an object, and which he seeks to actualize by his poetic diction. In his later work of poetic theory, "Poetry and Verse" (1873-1874), Hopkins reaches the view that poetry 'is speech framed for contemplation of the mind by the way of hearing or speech framed to be heard for its own sake and interest even over and above its interest of meaning' (J 288). He adds here the idea of inscape, which bears resemblances to semiotics and reveals the meta-poetic nature of fancy as the source of poetic diction or rhetoric produced by contemplation: "Poetry is in fact speech only employed to carry the inscape of speech for the inscape's sake—and therefore the inscape must be dwelt on" (J 288). Hopkins's fancy as abrupt parallelism is not only relevant to his employment of metaphor, but also reminiscent of his sprung rhythm, for he writes in his letter to R. W. Dixon on February 27, 1879 that the word "sprung" implies "abrupt": "the word Sprung which I use for this rhythm means something like *abrupt* and applies by rights only where one stress follows another running, without syllable between" (LII 23). He explains to Robert Bridges in his letter on February 25, 1878 that he developed it from his study of the rhythm of Anglo-Saxon poetry:

> Why do I employ sprung rhythm at all? Because it is the nearest to the rhythm of prose, that is the native and natural rhythm of speech, the least forced, the most rhetorical and emphatic of all possible rhythms, combining…opposite and…incompatible excellences, markedness of rhythm—that is rhythm's self—and naturalness of expression…. (LI 46)

Hopkins takes William Langland's *Piers Ploughman* as the earliest example of sprung rhythm and deplores the fact that "it has in fact ceased to be used since the Elizabethan age" (PI 49). He pursues a natural speech which is at the same time old and new, and which he found in the origin of English poetry. On October 5, 1878, Hopkins writes to Dixon about the new rhythm for "The Wreck of the Deutschland":

> I had long haunting my ear the echo of a new rhythm which now I realized on paper. …I do not say the idea is altogether new; there are hints of it in music, in nursery rhymes and popular jingles, in the poets themselves…. But no one has professedly used it and made it the principle throughout, that I know of. Nevertheless to me it appears…to be a better and more natural principle than the ordinary system, much more flexible, and capable of much greater effects. (LII 14)

Sprung rhythm is traditional but not used in the works of other contemporary poets, and it sounds new and abrupt. Thus, Hopkins is always concerned with the origin and essence of words, beauty and nature, and his tendency to search for the traditional and the new as aspects of Englishness and naturalness parallels his interest in inscape as revealed by fancy. Although he distinguishes poetic diction from the words of prose, he avoids using poetic cliché, aiming at what he calls "the current language heightened": "[T]he poetical language of an age shd. be the current language heightened, to any degree heightened and unlike itself, but not…an obsolete one" (August 14, 1879. LI 89). Despite inheriting Romantic poetics, Hopkins does not seek prosaic and transitional expressions but both natural and poetically heightened and abrupt expressions.