

THE STRUCTURE OF COVENTRY PATMORE'S
THE ANGEL IN THE HOUSE AND
THE VICTORIES OF LOVE

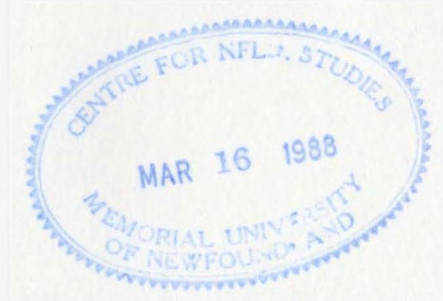
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**THE STRUCTURE OF COVENTRY PATMORE'S
THE ANGEL IN THE HOUSE AND THE VICTORIES OF LOVE**



by
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A thesis submitted to the School of Graduate
Studies in partial fulfillment of the
requirements for the degree of
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ABSTRACT

Coventry Patmore's long poems The Angel in the House and The Victories of Love form two parts of an epic on marriage that portrays lovers who demonstrate marital success and disappointment in relatively unexceptional circumstances. While The Angel and The Victories often attract critical attention for Patmore's conservatism in matters of courtship and marriage, the poems show unsuspected complexity and depth of meaning in their structure. This study addresses Patmore's use of a structure of thesis, antithesis, and synthesis, acquired from his reading of Coleridge and Hegel. The books, cantos, preludes, idylls, and verse-letters, and syntactical, metrical, and phonemic patterns of The Angel and The Victories advance the structural movement of the poems through a dialectic of the thesis of successful marriage, the antithesis of failed marriage, and the synthesis of the continual growth of love in the family. Patmore reinforces his dialectic with subtle metrical and syntactical effects in the lyrics of The Angel, and with broad tonal changes throughout the verse-letters

of The Victories. He presents the dialectic in the thesis of male, the antithesis of female, and their unity in marriage; in the success of Felix and Honoria's marriage in The Angel, the initial failure of Frederick and Jane's marriage in The Victories, and the ultimate marital success enjoyed by both couples. The dialectic of thesis, antithesis, and synthesis, central in Patmore's thought, provides the poems on marriage with structure at every level.

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INTRODUCTION

At the age of twenty-four, Coventry Patmore announced his ambition to compose the major poetic statement of his day. "He thinks of writing a poem to be the poem of the age," an acquaintance notes in 1847, "but half doubts his own powers. I tell him that the poem of the age we expect from his pen and that, it seems to me, he has quite genius enough to write it."¹ Patmore's longest and most ambitious works, The Angel in the House and The Victories of Love, form two parts of an epic of married love, which, like Tennyson's The Idylls of the King, Browning's The Ring and the Book, Edward Bulwer-Lytton's King Arthur, and William Morris' The Earthly Paradise, represents an experiment with a way of presenting an inclusive topic comprehensively in verse. Patmore's epic begins with a defense of his choice of the theme of marriage; early in Book I of The Angel the wife of the poet-narrator asks if the subject of the poem is "the Life / Of Arthur, or Jerusalem's Fall."² His reply is that the usual subjects from classical mythology, Arthurian legend, and religion are unsuitable in these times, and that the worthiest topic is marriage, "the love that

grows from one to all."³ Like Patmore, the narrator wishes to write the poem of the age and, by naming traditional epic subjects and rejecting them in favor of marriage, he declares his subject appropriate for the epic form.

It is with good reason that Patmore sets his work apart from that of his contemporaries. Other Victorian narrative poems differ markedly from The Angel and The Victories in their portrayal of love relationships. Tennyson's The Idylls of the King, and Morris' The Defense of Guenevere examine the love of the trusted knight Lancelot for King Arthur's wife Guenevere, while Browning's The Ring and the Book shows the love between the young Pompilia and her priest-confessor Caponsacchi. Lancelot and Guenevere's adulterous relationship in Morris' poem and Caponsacchi and Pompilia's doomed love in Browning's work demonstrate types of relationships that are not sanctioned by church or society, but which rely on a defense of inexplicable passion. Felix and Honoria's courtship and marriage in The Angel are smooth in comparison; the lovers bring many of their difficulties on themselves, and none of their problems have the intensity or drama of those faced by Morris' and Browning's lovers. Closer to the hopeless and poignant love seen in the works of Patmore's contemporaries is Frederick's yearning for Honoria in The Victories.

Frederick's unreciprocated passion and unhappy marriage to Jane complete Patmore's narrative by examining the darker side of marriage.

Even nineteenth-century epics which employ subject matter from contemporary life, such as those by Carlyle, Hardy, and Whitman, provide little ground for comparison with The Angel and The Victories. Carlyle's prose history of The French Revolution examines the French political and social upheaval of the late Eighteenth Century, and Thomas Hardy's drama The Dynasts deals with the Napoleonic Wars of the early Nineteenth Century. Their broad historical and geographical scope, suitable to the heroic and dramatic forms their authors employ, distinguishes them from the limited domestic compass of The Angel and The Victories. Walt Whitman's Leaves of Grass is set in contemporary America, yet portrays a different world from the drawing rooms and rose gardens of Patmore's works. The period detail and limited scope of The Angel and The Victories have led critics to charge the poems with narrowness and insignificance. Far from being the poems of the age, Patmore's epic of marriage has been thoroughly discredited by modern critics and readers who consider the Victorian domesticity portrayed in the poems to be irrelevant in the light of changing values and tastes.

Patmore's two works acclaiming married love were

published in four parts between 1854 and 1862. The first two parts, The Betrothals (1854) and The Espousals (1856), form Books I and II of The Angel in the House, while Faithful for Ever (1860) and The Victories of Love (1862) are gathered under the latter title, The Victories of Love.⁴ Although they were widely read during the middle decades of the Nineteenth Century, The Angel and The Victories lost their audience in the next three decades and are virtually unread today. Various reasons have been suggested for the decline in popularity of the poems. John Ruskin writes in a letter to Patmore that the poet's remarriage after the death of his first wife and his conversion to Roman Catholicism might have alienated readers who had previously considered him an upholder of the traditional virtues of marriage and the family.⁵ Basil Champneys, Patmore's first biographer, believes that interest in the poems on marriage subsided when Swinburne and the decadent poets began to capture an audience.⁶ In a less sympathetic estimation, Richard Garnett claims that Patmore's lack of sophistication led to the decline of his poetry. He holds that Patmore had no appreciation of the "sublime in other men's work or the ridiculous in his own."⁷ Although Patmore risks the loss of some dignity by departing from the epic subjects chosen by his contemporaries, some of the reason for the present

neglect of The Angel and The Victories rests with critics who deal only with Patmore's theme of married love and overlook the possibility of analysis on other fronts. Form is almost entirely ignored in the first one hundred years of criticism of The Angel and The Victories.

The early reviewers of The Angel note its form only to point out the differences between what they identify as the two structural parts of the poem, the preludes and the idylls.⁸ George Brimley notes the differences between "reflective" and "narrative" elements and reacts unfavorably to the structure.⁹ He states that Patmore adopts "the most awkward plan that the brain of poet ever conceived" and that "the writer is resolved not to lose any of his fine things, whether he can find an appropriate place for them or not."¹⁰ Like Brimley, Aubrey de Vere makes a distinction between narrative and reflective elements in his account of The Angel in the Edinburgh Review: "The structure of the poem divides itself into two classes of compositions: the former entitled Preludes and consisting of meditation on life and character, the latter of a series of descriptive pictures."¹¹ While de Vere identifies the preludes and idylls as the only structural parts of The Angel worthy of note, Brimley finds the form of the poem confusing rather than illuminating.

The first critics of The Angel concentrate on theme by supporting Patmore's didactic purpose of praising married love or by dismissing The Angel as a series of trivial domestic scenes. William Barnes reviews The Angel in Fraser's Magazine and recommends "Mr. Patmore's poetry, as it is a teacher of refinement in that which too readily becomes coarse."¹² The Dorset poet and clergyman goes on to say that The Angel would make "a good wedding gift to a bridegroom from his friends."¹³ A writer in the Quarterly Review maintains that Patmore tries to "persuade us that there is real poetry in tea-cups, nosegays, gloves and pap-boats."¹⁴ More often than not, the theme of married love and the accompanying period detail of The Angel are considered unsuitable for poetry.

From the evidence of their letters, even Patmore's literary friends were unimpressed by the structure of The Angel. Thomas Carlyle writes to Patmore that "The Betrothal" is a "cheery, sunshiny, pleasant volume," but he wishes that his friend would turn his attention to nonfiction, which he calls "the rough field of Fact."¹⁵ Carlyle writes of The Angel that the "delineation of the thing is managed with great art, thrift and success."¹⁶ Tennyson mildly criticizes The Angel in a letter to Patmore: "There are passages want smoothing here and there; such as: 'Her power makes not defeats but pacts,' a line that seems to me

hammered up out of old nail-heads."¹⁷ Although Tennyson, Carlyle, and less eminent friends of Patmore are reserved or unenthusiastic about other aspects of the poem, they take little notice of the structure of The Angel, and make impressionistic comments phrased to avoid offence.

In his correspondence with Patmore between 1883 and 1888, Gerard Manley Hopkins makes detailed suggestions for the improvement of The Angel. Hopkins confides to Robert Bridges that Patmore's greatest faults are "bad rhymes; continued obscurity; and, the most serious, a certain frigidity when, as often, the feeling does not flush and fuse the language."¹⁸ Nevertheless, he praises Patmore's "insight" and finds an "exquisiteness, farfetchedness" which results from the obscurity and overcomes the "frigidity."¹⁹ Hopkins scrupulously makes suggestions for the improvement of The Angel but does not mention its form. He is particularly concerned that misunderstanding of Patmore's work might scandalize non-Catholic readers, and he objects most strongly to Patmore's use of "vahity" as a positive characteristic of women.²⁰ Hopkins considers Patmore's insight into the married life to take precedence over structural attributes of The Angel. Lionel Johnson approaches The Angel from a more overtly moralistic viewpoint than Hopkins. Johnson writes that "Patmore's creed can never be

overlooked in the consideration of his poems, even of those preceeding his conversion to Catholicism."²¹ Patmore is sometimes examined with other Catholic poets, especially Alice Meynell and Francis Thompson.²² The use of Catholicism as a critical starting-point, however, usually precludes any consideration of the structure.

Early critics are also silent on the form of The Victories. Richard Garnett condemns Patmore for needless detail, and writes in Macmillan's Magazine that the subject of the poem is "not so much inherent in its structure as superinduced by his didactic spirit; his determination to exhaust the significance of his theme, instead of confining himself to its poetic aspects as Mr. Tennyson would have done."²³

D. G. Rossetti, a friend of Patmore from the early days of the Pre-Raphaelite Brotherhood, feels that Patmore expands The Angel unnecessarily with the publication of its sequel, The Victories. He facetiously claims that Patmore planned to make his poem on marriage longer than the Divine Comedy.²⁴ Ruskin is more favorable than Rossetti in his remarks about The Victories and defends the poem against an attack in The Critic: "The poem is, to the best of my perception and belief, a singularly perfect piece of art; containing, as all good art does, many very curious short-comings

(to appearance), and places of rest, or of dead colour; or of intended harshness."²⁵ Ruskin is alone in his praise of The Victories; while most critics consider the poem to be superfluous to The Angel and its structure clumsy and irrelevant, Ruskin consistently upholds its artistic value.

The critical neglect of structure in The Angel and The Victories continues with few exceptions in the first book-length studies of Patmore and his work. In the two volume Memoirs and Correspondence of Coventry Patmore, Basil Champneys insists that the poet did not follow any literary precedent in arriving at the structure of the poems on married love. Champneys notes the change of the form of The Victories to verse-letters and octosyllabic couplets and writes that "Patmore always maintained to me that the latter half of the poem was superior to the former, an opinion to which few of his admirers will be likely to assent."²⁶ In his Coventry Patmore, Edmund Gosse notes the structural complexity of The Angel but elaborates only on the "lyrical psychology" of the preludes and "the philosophical interest of the poem."²⁷ In The Idea of Coventry Patmore, Osbert Burdett offers Patmore's "philosophy of love" as a key to his thought in The Angel. Burdett states the generally held view that the form of The Victories has "no intrinsic merit. It is disjointed, is apt to confuse the reader, and from

the romances of Smollett to the present day is uninviting in itself."²⁸ Frederick Page's Patmore: A Study in Poetry examines The Angel as a novel in verse, and concludes that the use of alternate narrative and lyrical sections is unique in English verse.²⁹ Many of the early studies mention the basic structural attributes of the poems on marriage but concentrate on matters of biography. Edward James Oliver demonstrates this biographical style of criticism in his Coventry Patmore when he notes that "The Angel shows both the man and his thought."³⁰ In such criticism Patmore's poetry is an aspect of his life, and a study of structure does not serve to illuminate his biography.

During the 1950's and 1960's critics begin to see the hidden complexity in the structure of Patmore's poems. John Heath-Stubbs praises The Angel's form: "The form helps," he writes, "for these comparatively simple, alternate-rhymed octosyllabics carry the reader along, like the couplets of Chaucer or Crabbe, without effort, over the homelier passages of narrative, or rise to a lyric intensity as the occasion demands."³¹ Mario Praz finds Patmore to be more closely related to Donne and the Metaphysicals than to the poetic movements of his own day. He sees an argumentative element in The Angel and "out-of-the-way images that call to mind certain seventeenth century poets."³²

Geoffrey and Kathleen Tillotson refute Praz's claim and suggest that Patmore is closer to Coleridge and Tennyson than to Donne.³³ In an appreciative essay on Patmore, John Holloway maintains that the poet's "thought regularly entered the fibre of his language and grew into a concrete embodiment of itself."³⁴ Holloway is among the first twentieth-century critics to recognize a vital relationship between Patmore's thought and poetic form.

The most comprehensive study of Patmore's thought and poetry is John Cowie Reid's The Mind and Art of Coventry Patmore, which traces Patmore's affinities to Hegel, Swedenborg, Emerson, and Coleridge and concludes that the poet develops an eclectic philosophy which is closest to Coleridge's thought.³⁵ Reid acknowledges the importance of a dialectic of thesis, antithesis, and synthesis in Patmore's thought, but he does not examine its presence in the poetry. He holds that the form of The Angel and The Victories was carefully chosen by the poet and that "the distinction between preludes and idylls is not as clear-cut as is often assumed."³⁶ Mind and Art is an invaluable guide to the poet's philosophical background and a convincing demonstration of the integrity of structure and thought in the poems on marriage.

William Cadbury continues the critical emphasis on form with his detailed examination of a lyric from

Book I of The Angel.³⁷ Cadbury's analysis of the "Love at Large" lyric establishes the complex syntactical pattern of The Angel and suggests the necessity of a wider study of structure in Patmore's work. Patricia Ball affirms the significance of The Angel's form when she asserts that Patmore sets down his ideas about life and love in "the structure as well as the matter and tone of his poem: Preludes and episodes blend together in a harmony which is the inspiration of the whole."³⁸ She recognizes that the form develops as the relationship between Felix and Honoria progresses. Mary Anthony Weinig also detects a link between thought and form in The Angel. She illustrates the subtlety of a three-part development in a lyric of Book I that brings the narrator from ignorance to knowledge.³⁹ The studies by Cadbury, Ball, and Weinig make essential advances in the study of structure in The Angel, but do not deal with The Victories or the governing dialectical structure of the poems on marriage.

To answer the need for a more complete analysis of form in Patmore's long poems, this study will examine both The Angel and The Victories. Chapter I will show that the form Patmore chose for The Angel and The Victories originates in Coleridge's idea of the imagination as a force that unites opposites. From his reading of Coleridge, and to a lesser degree of Hegel,

Patmore learns to use what Hillis Miller calls "the romantic dialectic of movement through stages to attain a goal."⁴⁰ Such movement in the poems on marriage is through the stages of thesis, antithesis, and synthesis, or from the narrator's praise for the high value of marriage, to his examples of how marriage has been cheapened in society through a lack of mutual respect between spouses, and finally to his support for the fullest success of marriage in the family. Chapters II and III of this study will address specifically the form of The Angel and The Victories. Part I of each chapter will examine the larger structural elements, the books, cantos, preludes, idylls, and verse-letters, and how they conform to the movement of the poem through thesis, antithesis, and synthesis. Part II will outline the dialectical progression of the metrical and syntactical structure of each poem. Patmore sees marriage as the synthesis of the opposites of male and female, and he treats the subject of marriage appropriately in poetic structures that progress through the opposites of marriage made successful through mutual respect and marriage cheapened by lack of respect. When these opposites come together in the synthesis of continually growing love in the family, the structures of The Angel and The Victories reflect the movement in thought at every point.

CHAPTER I

THE BACKGROUND OF PATMORE'S DIALECTIC

The study of structure in The Angel and The Victories necessitates an examination of Patmore's idea of poetic form and an analysis of the basis for his use of a dialectical progression through thesis, antithesis, and synthesis in his poems on marriage. Patmore's idea of form and his conception of dialectical progression will be examined through a discussion of the poet's general comments on poetic form, his debt to Coleridge's idea of form, and his elaboration of Coleridge's concept of the unity of polarities. While Patmore emerges as a supporter of traditional metrics and diction, his identification of the two formal parts of a poem as manner and matter is deceptively simple. In practice, Patmore adheres to Coleridge's idea of organic form, believing, with Coleridge, in the power of the imagination to synthesize disparate phenomena. This synthesis, in which Coleridge's polarities become Patmore's thesis and antithesis, forms the basis of the dialectic that structures The Angel and The Victories. Patmore

responds to Coleridge's dialectical thinking and develops a dialectic of gender: the masculine is thesis, the feminine is antithesis, and their union is synthesis. Patmore's formulation of the dialectic of gender as the union of male and female demonstrates the appropriateness of his provision of dialectical structures for poems that deal with the union of men and women in marriage.

Patmore's belief that structure and thought warrant the careful attention of the poet is borne out by Richard Garnett, a contemporary who lists form among Patmore's main critical preoccupations:

All the faults to which a young writer is most prone found in him a severe censor and an unanswerable antagonist. The subordination of parts to the whole, the necessity of every part of a composition being in keeping with all the others, the equal importance of form and matter, absolute truth to nature, sobriety in simile and metaphor, the wisdom of maintaining a reserve of power--these and kindred maxims were enforced with an emphasis most salutary to a young hearer just beginning to write in the heyday of the spasmodic school.¹

Of the six general rules for successful composition mentioned by Garnett, three are structural considerations that deal with the poem as an organic

whole. Patmore believes that no word or line should be out of place and that no jarring rhythm should detract from the unity of the whole. Sobriety of diction and evenness of metre summarize Garnett's view of Patmore's prescription for success. Patmore advocates a measured, strictly controlled poetry in which form is as important as content.

Patmore's method of writing poetry bears out Garnett's view of him as a believer in the traditional constraints of metre and language. Patmore writes that "poetry, contrary to the usual notion, is almost the only species of writing which cannot be done when one is out of one's senses."² Writing poetry entails careful planning and preparatory reading, during which the poet gains some idea of the manner and matter of the poem. Such planning does not exclude inspiration, however, and only after the poet has been inspired and conceived a plan can composition begin. While preparing his last poems, the Odes, Patmore writes: "I have got a great deal of insight into my future work. Even the great part--the form--flashed upon me as I was walking in the garden yesterday morning, as I was thinking of something quite different."³ In The Angel, Patmore is no less solicitous about form. Champneys speculates on the origin of the structure of The Angel and upholds the poem's integrity of form and feeling when he says that "Patmore's scheme was formed

independently and arose spontaneously to meet the exigencies of his design."⁴ Despite the confusion caused by his use of the terms "scheme" and "design," Champneys' remark throws some light on the composition of The Angel. The outward form of The Angel, which Champneys calls "scheme," grows from the thought and feeling, which he identifies as Patmore's "design." When Champneys insists that the form of The Angel arose independently, he supports the view that the structure of the poem has no literary precedent, and that Patmore employs a structure suited to the thought and feeling he wishes to express.

Champneys' judgement on the structure of the poems on marriage is in keeping with Patmore's criticism of poetic form in his essays and correspondence. His comments on form show a well-developed theory expressed with unwavering conviction. While speaking of Robert Browning's poetry, Patmore exaggerates the importance of form: "A poem must have, not merely worthy contents, but a beautiful exterior. Indeed, the external in poetry is of more consequence than the internal."⁵ More often however, Patmore stresses the importance of appropriate form by suggesting that the external and the internal should be completely integrated. He identifies the Dorset poet William Barnes as a "classic," to show the importance Barnes attaches to the unity of the two aspects of a

poem: "He never seems to have written except under the sense of a subject that makes its own form, and of feelings which form their own words--that is to say, he is always classic in both form and substance."⁶

Patmore uses the word "classic" in his essays as a critical term to denote general excellence in form:

"Every work of art which has unity of idea and completeness of finish is 'classical'."⁷ Patmore's essays show that he is guided by an ideal of poetic form which has its practical illustration in the correspondence of thought and metre in The Angel and The Victories. He uses various terms to make a distinction between the structure and thought of a work, but manner and matter, the external and the internal, form and substance must always be united.

In his Essay on English Metrical Law, Patmore elaborates on his familiar distinction between the form of poetry in its metrical arrangement and the passionate language that carries the thought. Early in the essay, he quotes definitions of metre by Bacon, Wordsworth, and Coleridge, and though he accepts their ideas, he adds something of his own: "metre should not only exist as the becoming garment of poetic passion, but, furthermore, it should continually make its existence recognized."⁸ The metre should suit the thought and be easily distinguishable from prose. According to Patmore, the best poems establish a

"modulus" or "set metre" which should always be clearly evident.⁹ Once the modulus is established, the best poets manipulate the pattern and are able to depart from it according to the exigencies of emotion. In this way, the poet has freedom of emotional expression while maintaining a recognizable metrical pattern. The slight variations of the modulus facilitate unity of matter and manner by affording the poet some freedom within necessary metrical constraints.

Patmore's definition of the ideal poet, which takes into account the departure from and return to the modulus, helps explain his reasons for adhering to the simple metrical patterns of The Angel and The Victories:

The best poet is not he whose verses are the most easily scanned, and whose phraseology is the commonest in its materials and the most direct in its arrangement; but rather he whose language combines the greatest imaginative accuracy with the most elaborate and sensible metrical organization, and who, in his verse, preserves everywhere the living sense of metre, not so much by unvarying obedience to, as by innumerable small departures from, its modulus.¹⁰

The octosyllabic quatrains of The Angel, the couplets of The Victories, and the iambic rhythm of both poems provide the set metrical pattern from which Patmore

occasionally departs. By varying the metre and the syntax, Patmore expresses emotion within the fairly rigid metrical arrangement of the poems on marriage. To preserve the modulus, however, is more important than to express unrestrained passion.

The Essay on English Metrical Law outlines the techniques which Patmore uses to vary the established metrical pattern of The Angel and The Victories. The regular positioning of the "ictus," or stress, creates rhythm, but the stress may be altered for different metrical effect, replaced by a pause, or omitted altogether. Other acceptable effects are "caesura," or the pause in the middle of a line, "catalexis," the truncation of a line and "brachycatalexis," the addition of a syllable at the end of a line of verse. Patmore identifies these techniques, together with rhyme and alliteration, as "real and powerful metrical adjuncts" employed by poets to vary their work in accordance with emotion.¹¹ Patmore uses them in The Angel and The Victories to prevent monotony and to emphasize the emotional changes his characters undergo.

Patmore suggests that, while metrical techniques provide one method of expressing emotional change, the variation of sentence length and construction provide another:

Such variety must be incessantly inspired by,
and expressive of, ever-varying emotion.

Every alteration of the position of the grammatical pause, every deviation from the strict and dull iambic rhythm, must be either sense or nonsense. Such change is as real a mode of expressing emotion as words themselves are of expressing thought.¹²

Patmore's acceptance of the technique by which poets vary the position of the "grammatical pause" for emotional effect suggests the great extent to which he employs the practice of syntactical variation in his own work. We may take Patmore's enthusiasm for syntactical variation in The Essay to be justification for the often complex sentence structures he employs in The Angel and The Victories. In the poems on marriage he uses a variety of syntactical structures to diversify the "strict and dull iambic rhythm," and to supply the metrical pattern with added and hidden depth.

At the end of the Essay, Patmore restates the necessity for a strong controlling rhythm that is varied according to the emotion expressed by the poet. In his conclusions, Patmore is close to Coleridge, whom he quotes at the beginning of the Essay. His citation of Coleridge's definition of metre as "the balance struck between our passions and spontaneous efforts to hold them in check"¹³ is remarkably like his own advocacy in the Essay of a balance between

"ever-varying emotion" and "dull iambic rhythm" (p.48). That Patmore's conclusions echo Coleridge's definition of metre is no coincidence, for Patmore and Coleridge agree on many other points of poetic theory as well.

Coleridge proves to be essential to Patmore's idea of poetic form and, although Patmore read Emerson, Swedenborg, and Hegel, the ideas that appear to be adapted from them are probably Coleridgean, or filtered through Coleridge's mind.¹⁴ Patmore claims to have learned Coleridge's Aids to Reflection "almost by heart"¹⁵ and writes that he has been "going through Coleridge's poems again, with a view to keeping up [his] idea of style."¹⁶ The older poet's concepts of organic and mechanical form and the power of the imagination to reconcile polarities are especially important to Patmore, who adapts them for the dialectic of thesis, antithesis, and synthesis which structures the poems on marriage.

Patmore's belief that a poem has two structural aspects, form and content, which play different but equally important roles in poetry, reflects Coleridge's emphasis on organic form, or form which arises from the thought of a poem. The Romantic poet holds that "there is a difference between form as proceeding, and shape as superinduced;--the latter is either the death or the imprisonment of the thing;--the former is its

self-witnessing and self-effected sphere of agency."¹⁷ Patmore (because of his separation of the matter and the manner of a poem) appears to have only a partial understanding of organic form. He nevertheless believes that form grows from the thought, and feeling--a belief illustrated by his assertion that sonnet-writing is "not worth the candle"¹⁸ and by his contention that "wit and feeling, the epigrammatic and the lyrical are absolutely incapable of moving in the weighty shackles of this metre."¹⁹ Despite his familiarity with successful sonnet-writers, Patmore objects to the sonnet form and adopts as an irreversible conviction Coleridge's idea that outward form should arise from the content of a poem.

Patmore's assured use of the dialectic in The Angel and The Victories demonstrates his indebtedness to Coleridge, especially to the Romantic poet's idea of the imagination as unitive and vital. Coleridge describes the secondary imagination in Chapter 13 of Biographia Literaria as that which "dissolves, diffuses, dissipates, in order to re-create; or, where this process is rendered impossible, yet still at all events it struggles to idealize and to unify."²⁰ In the poems on marriage, Patmore offers the opposites of failed marriage and successful marriage with the implied idea that they might be unified if couples respected one another

more. Later in the poems, when he presents children as real symbols of marital unity, he brings together the opposites of successful and failed marriage in his praise for the procreative ability of the married couple. Patmore's attempts "to idealize and unify" are shown in the lives of his main characters, Felix and Honoria and Frederick and Jane, who learn to love, stumble and grow apart at times, and finally attain lasting unity through their children. By echoing the emotional growth of the main characters in a progressive, three-part structure enhanced by metre and syntax, Patmore demonstrates the operation of Coleridge's secondary, unitive imagination.

Patmore's understanding of the unitive powers of the poetic imagination points to the reconciliation of a thesis and an antithesis that he attempts in the poems on marriage. Coleridge writes in Chapter 14 of Biographia Literaria that the ideal poet "diffuses a tone, and spirit of unity, that blends, and (as it were) fuses, each into each, by that synthetic and magical power, to which we have exclusively appropriated the name of imagination."²¹ Patmore's idea of the imagination is not substantially different from Coleridge's. Patmore writes that

At all times . . . the greater English poets have seen nature in a far nobler way--namely, that which discovers and reveals an imaginative unity of human expression in the multitude of external objects. The synthetic eye which is the highest and rarest faculty of the artist is almost one and the same thing with what is called poetic imagination and is the source of all artistic beauty.²²

Patmore clearly knows Coleridge's idea of the imagination as revealing itself in "the balance or reconcilment of opposite or discordant qualities."²³ With the idea of the imagination as a synthesizing power, Patmore is not far from identifying as thesis and antithesis the polarities to be linked by the poet.

Patmore uses the Coleridgean principle of polarity in a variety of contexts. In the essay "A Spanish Novelette," he employs the principle when he speaks of "the complete synthesis of gravity of matter and gaiety of manner which is the glittering crown of art."²⁴ Here he unites two opposites, gravity and gaiety and matter and manner, which also figure in the construction of The Angel and The Victories. He links gravity and gaiety by treating the lovers in The Angel with humor, despite the urgency of their situation, and he unites manner and matter, or form and content, by presenting the structure of the poem and the growth of love between its characters through the stages of

thesis, antithesis, and synthesis. In The Angel and The Victories, the matter is the growth of love and the manner or structure is the dialectical progression of the poem.

The unity of polarities is seldom expressed explicitly in Coleridge in terms of a development through thesis, antithesis, and synthesis, and Patmore is much more blatant in his use of the dialectic than Coleridge. Coleridge formulates the idea of the reconciliation of polarities in accordance with his knowledge of Kant, Hegel, and other German philosophers who reflect and shape his way of looking at the world.²⁵ But Coleridge does not entirely espouse the dialectic he finds in them. Thomas McFarland notes that "Coleridge's commitment to dialectical movement, though implied, is more tentative than that of Hegel."²⁶ Nevertheless, as Patmore asserts in his essay on Hegel, a strong affinity links Coleridge to the German philosopher: "Coleridge's philosophical standpoint was, as is well known, entirely Hegelian, and he can scarcely be acquitted of some want of candour in not acknowledging the fact of his indebtedness more fully than he did."²⁷ Patmore's belief that Coleridge owes much to Hegel is associated with his more blatant use of the dialectic. The movement of The Angel and The Victories through the stages of thesis, antithesis, and synthesis is

deliberate and derives from Patmore's reading of Coleridge, reinforced by a study of Hegel.

In one of the few instances where Coleridge uses the dialectic of thesis, antithesis, and synthesis, he speaks of the relationship of the persons of the Trinity in Table Talk:

God, the absolute Will or Identity = Prothesis
The Father = Thesis. The Son = Antithesis.
The Spirit = Synthesis.²⁸

Patmore concurs with this view of the Trinity but expands it by suggesting that the relationship between male and female in marriage conforms to the union of the members of the Trinity: "God is the great prototype and source of sex: the Father being the original masculine intellect, the Word its feminine reflection, consciousness, or 'glory,' while the Holy Spirit is defined to be 'the embrace,' or synthesis."²⁹ Patmore goes even further than this when he suggests that everything in the world conforms to thesis, antithesis, and synthesis. He finds the commonest expression of the dialectic in gender:

Nothing whatever exists in a single entity, but in virtue of its being thesis, antithesis, and synthesis, and in humanity and natural life this takes the form of sex, the masculine, the feminine and the neuter,

or third, forgotten sex spoken of by Plato, which is not the absence of sex, but its fulfillment and power.³⁰

Patmore derives his all-encompassing dialectic, in part, from Colaridge's use of polarities. In Patmore's literary and social criticism, as in The Angel and The Victories, the stages of thesis, antithesis, and synthesis may be identified at the centre of the poet's thought.

In his literary criticism, Patmore groups poets according to their masculine or feminine attributes. In those poets, like Shakespeare, who are more "masculine," the intellect predominates, while passion, beauty, and sweetness evolve from the operation of the intellect.³¹ Other poets, like Keats, are "justly described as feminine (not necessarily effeminate); and they are separated from the first class by a distance as great as that which separates a truly manly man from a truly womanly woman."³² Patmore considers the operation of the intellect to be secondary in Keats; the appreciation of beauty by itself, no matter how deeply the poet feels beauty, is insufficient for the production of the best poetry. The highest poetry uses masculine intellect and feminine sensibility and shapes them into a synthesis. Yet the masculine must dominate. Patmore speaks of the masculine nature of

poetic expression in his essay "Emotional Art": "Poetry in common with, but above all the arts, is the mind of man," he contends, "the rational soul, using the female or sensitive soul, as its accidental or complementary means of expression."³³ Patmore's application of thesis, antithesis, and synthesis to gender provides him with a ready metaphor for any situation.

Though Patmore generally applies the dialectic to gender, he also uses it in a variety of other ways. His essay "The Point of Rest in Art" elaborates on Coleridge's statement that "All harmony is founded on a relation to rest--on' relative rest."³⁴ Patmore describes the point of rest as a necessary midpoint between polarities, a still center and a harmonizing focus. In painting, such points of rest are objects to which the eye continually returns for repose; in drama, they are characters, like Shakespeare's Horatio, who stands "between the opposite excesses of the characters of Hamlet and Laertes;"³⁵ in poetry, they are seen in the occasional repetition of a line; in the human body, they are represented by the navel, which is the neutral point that creates harmony. Every kind of artistic creation, according to Patmore, involves the balance between masculine and feminine, intellect and sensibility, manner and matter, infinity and boundary, real and ideal.

Patmore's politics and social criticism also have the dialectic of gender at their center. He believes that the cries for female suffrage are the result of the loss of proper leadership of women by men who themselves have too much of the feminine element. He sees encroaching democracy in the second half of the Nineteenth Century as the dominance of the feminine element, a belief which manifests itself sometimes in his belligerent expression of unpopular views. Patmore refers to his own essays in Religio Poetae as "insolently unpopular,"³⁶ and Champneys observes that just as parliament was relaxing the marriage bond by the divorce laws, Patmore was attempting to assure its permanence through his poetry.³⁷

While Patmore's opinions often demonstrate the presence of the dialectic in his thought, The Angel and The Victories provide the most subtle example of his use of the dialectical movement from thesis and antithesis to synthesis. Patmore presents polarities in the ideal of married love and the example of failed marriage, in the poetry about married love which he advocates and the poetry about unmarried love which was written in past times, in the joys of a quiet home and the feverish activity of the city, in the man who values his wife for what she is and the man who loses respect for his wife simply because he has her. Such polarities are united and superseded by the poems'

synthesis of the continual growth of love in the family. As Parts I and II of the next chapter demonstrate, dialectical progression becomes the central structural device in the books, cantos, preludes, and idylls of The Angel.

CHAPTER II

PART I: THE LARGER STRUCTURAL DIVISIONS OF THE ANGEL IN THE HOUSE

The Angel in the House has three distinct structural levels. The poem is divided into two books, twenty-four cantos, which include preludes and idylls, two prologues, and one epilogue. The narrative and thematic development from Book I to Book II, from the first prologue to the epilogue, and the variations in tone among these elements create the first structural level of Patmore's plan and will be examined in Part I. The metre and syntax of the poem form the second structural level. Subordinate clauses furnish detail, and rhythm, rhyme, enjambement, caesura and other metrical techniques reinforce the thought. All are essential to Patmore's plan and will be examined in Part II of this chapter. The progression from thesis to antithesis and to synthesis is the fundamental organizational pattern of the poem and forms the third structural level. The movement of the poem through the stages of a dialectic is reflected in the growth of love between the two main characters and in the change from book to book and canto to canto.

The largest structural elements of The Angel are its two-books, "The Betrothal" and "The Espousals." The growth of love between Felix Vaughan and Honoria Churchill provides the main theme of the poem: Book I takes them from their first meeting to their betrothal, while Book II takes them from betrothal to marriage. Two strands of narrative proceed simultaneously--the story of young Felix and Honoria in the twelve cantos of each book, and of an older Felix and Honoria in the two prologues and the Epilogue. Even as the lovers move steadily toward the successful marriage which concludes The Angel, the narrator, by constantly reminding the reader of the folly of disrespect, keeps the antithesis of failed marriage in the foreground in both books.

The first prologue introduces the reader to the aspiring poet Felix Vaughan. To celebrate his eighth wedding anniversary, Felix proposes to write a poem in praise of his wife and the love she inspires. The decision to write the poem has not been easy because the times and his desire to depart from the tradition of love poetry conspire against him. Nevertheless, he decides to write of his wife and her "love, that grows from one to all" (p.62). In his choice of the theme of married love, he is rejecting a long tradition in which Petrarch and Dante wrote. His awareness that he has been born late in time makes his task of praising

marriage one of special urgency. "In these last days, the dregs of time" (p.62), his choice of the theme of married love assumes more importance than the arbitrary choice of a topic that might win him fame and becomes a thesis of the joys and propriety of married love.

In the preludes of Canto 1, Patmore gives a strong sense of the forces that oppose Felix's theme of married love. The narrator, despite his faults, has never devalued love; he believes that married love can inspire the highest poetry:

I've blush'd for love's abode, the heart;
 But have not disbelieved in love;
 Non unto love, sole mortal thing
 Of worth immortal, done the wrong
 To count it with the rest that sing,
 Unworthy of a serious song. (p.64)

The married love introduced in the Prologue is unknown to many, even those who are married. The narrator implores others to praise, with him, the unsung joys of marriage, and he warns them not to follow the world's way but "passion's high prerogative" (p.65). After the initial praise for love, warnings against the cheapening of married love become increasingly common in the early cantos. In the first prelude of Canto 11, for example, the narrator speaks of married love as a paramount human experience which is also a moral good:

Our lifted lives at last shall touch
 That happy goal to which they move;
 Until we find, as darkness rolls
 Away, and evil mists dissolve,
 The nuptial contrasts are the poles
 On which the heavenly spheres revolve. (p.72)

Married love dispels darkness in a society which does not value love. The darkness that the narrator warns against here, when set beside the other warnings, takes on the force of an antithesis to the love presented in the first prologue. The antithesis is continually in the background of the cantos, and opposes the ideal advocated by the narrator.

The second prologue returns a year later to Felix and Honoria on their ninth wedding anniversary. Felix praises his wife and recalls the joys of their life together. While out walking, they come to a beech tree where Felix carved Honoria's name before they were married: "It grows there with the growing bark, / And in his heart it grows the same" (p.138). The married lovers look back to their beginnings together and find love still growing. Felix restates the first prologue's thesis of the importance of married love, but with an additional element. He is about to begin the second part of his story when he is interrupted by "the loves," the children. Their more active participation in this prologue shows Honoria's love not

only growing in Felix's heart but also moving out to the children, to whom "she's Venus" (p.138).

Book II begins with a call to arms, which suggests that it is now time to preserve married love aggressively. In the second prelude of Canto I, Felix tells of a dream in which he saw three kites flying; one, representing Plato, flew for a while, then fell; another, representing Anacreon, would not fly at all; but Vaughan's kite "flew for hours" (p.142). As the second book moves towards the Epilogue, traditional love poetry, which values romantic love, is replaced by Felix's praise of marriage. The rejection of the world's attitude towards marriage is seen in this advice:

Let love make home a gracious court;
There let the world's rude, hasty ways
Be fashion'd to a loftier port,
And learn to bow and stand at gaze. (p.154)

The ideal of a world in which married couples are admired does not entirely overshadow the antithesis of failed marriage:

The gulf o'erleapt, the lover wed,
It happens oft, (let truth be told)
The halo leaves the sacred head,
Respect grows lax, and worship cold. (p.190)

The honor and respect due the wife should remain undiminished over time, if only because a man should respect what he cannot totally possess. The antithesis of failed marriage remains as a contrast to the thesis of happy marriage until the end of the poem.

With the Epilogue, however, a calm descends. There is no need to remind the reader of the darkness that surrounds the lovers, because they create their own light. The Epilogue opens with a comparison of love to a fire which burns vigorously at first, giving off great amounts of smoke, but which provides its intensest heat and brightness only after it has burned for some time. The love of Felix and Honoria is maturer now, confident in its stability and assured of its continued growth. Felix calmly rejects romantic love when he notes that in the present time it would be strange to meet a Laura or a Catherine, who once moved Petrarch and Camoens. In the domestic calm of the Vaughan household, romantic love has been replaced by the love that "grows from one to all" (p.62). The proof of this continually growing love is given when the married lovers meet an old college friend of Felix while walking with their children. The man touches the cheek of one of the children, and asks Honoria, "Is he yours, this handsome boy?" (p.208). Honoria's happiness at the compliment shows that her love has moved out to the children. The love proposed as a

thesis in the first prologue has been shown to supersede all others; it reaches its final height, its synthesis, in the nurturing of children. Married love and its expression in the family are the goals toward which Felix and Honoria move.

A simple chronological progression is marked from the presentation of the thesis in the first prologue, to the antithesis in the cantos, and to the synthesis in the Epilogue. Felix and Honoria celebrate their eighth wedding anniversary in the first prologue, their ninth in the second, and their tenth in the Epilogue. But there is no definite chronology to help structure the story of the growth of love between the young Felix and Honoria. They seem to meet, court, and marry in a single spring. Felix visits Sarum Close, Honoria's home, in early spring, when the wind "toss'd the lilac's scented plumes" (p.66), and the date of the wedding is set as July. Yet between spring and the July wedding, Honoria spends a month in London. Apparently, not much time is left for the events that transpire in the cantos. Only in The Victories does the reader find that two years pass between the lovers' first meeting and their marriage. Although a precise chronological advance is not present in The Angel, Patmore carefully traces the growth of love between Felix and Honoria. As they grow in love, there is movement towards the synthesis of the family.

Each canto has preludes and idylls, and both advance the story of the growth of love by allowing variation in the matter and manner of poetic expression. The preludes are more vatic, rhetorical, and gnomic. They use more complex syntactical structures, treat the subject of love more generally, and their language is elevated. Lines are often prefaced by "Lo" or "Nay," which impart solemnity to what follows. The narrator uses words like "sweet," "sweetness," "tender," and "blissful" to describe married love, but he uses blunter language to describe those who devalue marriage, "the swarm / Of wretched things which know not love" (p.78). The narrator asks them: "Is nature in thee too spiritless, / Ignoble, impotent, and dead; / To prize her love and loveliness?" (p.112). This contrast in the language of the preludes helps Patmore clearly delineate the difference between the thesis of successful married love and the antithesis of failed marriage.

The idylls, on the other hand, employ an easier tone, direct, simple language, and traditional sentence structure with fewer subordinate clauses. The idylls convey the narrative of The Angel and describe everyday actions that most poets consider beneath their art: "I, my own steward, took my rent, / Three hundred pounds for half the year" (p.87). But the idylls also treat the lovers' situation with a humor that rescues

such detail from ridiculousness. Weinig refers to the humor as "sly, often overlooked but typically Patmorean."¹ When it works, it allows the reader to laugh at the concerns of the characters and manifests a distance between author and subject that indicates considerable control. In the variation between the lighter treatment of the growth of love in the idylls and the more solemn analysis in the preludes, Patmore accomplishes two things: he conveys narrative movement towards the synthesis of the continual growth of love in the family and philosophical movement towards synthesis through the polarities of successful marriage and devalued marriage.

The beginnings of Felix and Honoria's love in Cantos ii and iii of Book I show the function of idylls and preludes in The Angel. In the idylls of Canto ii, Felix spends some time with Mary and Mildred, Dean Churchill's two other daughters, and for a time reminisces about his past loves. In the end Felix finds Honoria more attractive than all his former loves. Although he had been a casual estimator of the various charms of the Churchill daughters, and women in general, his attention is now focused on Honoria:

And yet when, as today, her smile
 Was prettiest, I could not but note
 Honoria, less admired the while,
 Was lovelier, though from love remote. (p.76)

Even though he has received no hint whether his love will be reciprocated, he is attracted to Honoria. His initial realization of Honoria's prettiness is sufficient for him to be drawn towards her.

The first of the four preludes of Canto iii describe a man's passion, and his necessary humility before a woman who has the power to accept or reject him. The following two preludes warn of the dangers of such a state of passion and the necessity of maintaining a respectful distance between the lovers. This respect is broken down by the low price women often ask for their love: "How has she cheapen'd paradise, / How given for naught her priceless gift" (p.79). A woman offers her love and virginity and the man pays love and respect. For his part, the man should keep his passion in check and the woman should realize her worth. The final prelude asserts the primary place love holds among all virtues, as the highest human attainment. By his praise of an ideal of respectful love and his denigration of an ordinary or profane love, Patmore sets the standard by which Felix and Honoria are to be judged.

While the preludes of Canto iii treat universal questions of male and female relations, the idylls turn to the particular case of Felix and Honoria. After a week away from the deanery, Felix returns to find that he has a rival for Honoria's love in her cousin

Frederick Graham. Felix is jealous and critical of Frederick, but soon finds that his jealousy is unwarranted when Honoria coolly bids her cousin farewell:

~~Had~~ love in her yet struck its germs?
 I watch'd. Her farewell show'd me plain
 She loved on the majestic terms
 That she should not be loved again. (p.80)

Though he no longer has reason to be jealous, Felix now doubts his own ability to win Honoria. In the final idyll, Felix dreams that he is a knight battling others for Honoria's hand. His fears, which assume frightening, though comic, proportions in his dream, show Patmore's ability to treat Felix's situation with humor and tenderness. Felix and Honoria are closer at the end of Canto iii because she rejects Frederick. The idylls of the previous canto and the preludes and idylls of this one develop the theme of the growth of love and emphasize the proper respect and humility needed in love's early stages. The idylls prove the ideals presented in the preludes to be practically attainable in the lives of Felix and Honoria.

The ~~transition~~ from one canto to the next invariably marks some progress towards the final unity in marriage. Nevertheless, progress is made only with effort and suffering on the part of the lovers. Weinig

summarizes the story of The Angel as "the serene courtship of the dean's daughter by Felix Vaughan, a young squire with no special difficulties either of temperament or of circumstance, and its culmination in their wedding and early life together."² But to emphasize the serenity of their courtship is to ignore the difficulties on which each canto turns. Among the obstacles to unity are some traditionally found in comic and tragic literature: the rival suitor in Book I and Honoria's disapproving Aunt in Book II are traditional obstacles to love. Most of the difficulties take place in the minds of Felix and Honoria, however, and are no less notable. Ball identifies much of the action in The Angel as "psychological exploration."³ The fears and joys of the lovers, though often represented by vague fears and bad dreams, rather than by real events, remain important to the progress of their love. The imaginings indicate growth or potential and actual hazards that could interfere with the growth of love.

The use of psychological reality to indicate possible obstacles to unity is illustrated in Canto ix of Book I. Honoria goes for a month to London, leaving Felix to experience a loss intensified by imagined fears. He feels that Honoria is now his, yet he wonders if she will be changed by London and despise their country ways when she returns:

My thoughts on ill surmises fed;
 The harmful influence of the place
 She went to fill'd my soul with dread.
 She, mixing with the people there,
 Might come back alter'd, having caught
 The foolish, fashionable air
 Of knowing all, and feeling naught. (pp.114-115)

Felix can find solace only by returning to Sarum Close to recall intimate details of his time there with Honoria. His acutely felt sense of loss in the idylls is anticipated in the preludes of the same canto in the example of an unappreciative husband: "Endow the fool with sun and moon, / Being his, he holds them mean and low" (p.113). In this presentation of the antithesis of degraded marriage, Felix's love is thrown into relief. Because he values Honoria's love, his feeling of loss is made all the more intense, and he is genuinely grieved by the possibility of permanent loss.

Although Patmore portrays the growing relationship between Felix and Honoria mainly from Felix's point of view, he also examines Honoria's feelings in detail. In the final canto of Book I, Honoria accepts Felix's proposal, but is "Like a pet fawn by hunters hurt", while he feels "As if success itself had failed" (p.137). Patmore creates a strong anticlimax at the end of Book I to emphasize the need for continued growth and to indicate the seriousness with which Honoria approaches the decision to marry. The preludes

of the final canto focus on the problems of the woman in love and convey, by implication, Honoria's own state of mind:

She wearies with an ill unknown;
 In sleep she sobs and seems to float,
 A water-lily, all alone
 Within a lonely castle-moat;
 And as the full-moon, spectral, lies
 Within the crescent's gleaming arms,
 The present shows her heedless eyes
 A future dim with vague alarms. (p.131)

Despite Honoria's doubts, matched in intensity by Felix's own, and the anticlimactic proposal, the lovers are drawn closer by the realization that new responsibilities await them and other difficulties lie ahead.

While the general concerns about the future, and the need for assurances of fidelity, are not peculiar to Felix and Honoria, the lovers share them, at least to some extent. Even after the betrothal, when their life together is all but assured, Felix and Honoria must still overcome difficulties. The first of these is in Canto 1 of Book II, when Felix must deal with Honoria's need to preserve her integrity:

And, with a faint, indignant flush,
 And fainter smile, she gave her hand
 But not her eyes, then sate apart,
 As if to make me understand
 The honour of her vanquished heart. (p.145)

Instead of showing him a new familiarity, brought about by her agreement to marry, she is still wary of him, careful that he does not possess her entirely. Felix allays her concerns by drawing humbly to her side and showing that his respect for her is undiminished. In the second book, as in the first, the lovers encounter obstacles in each canto that speed them paradoxically towards unity.

The first prelude of Canto 11 continues to describe the thoughts of the woman. Her anxiety that she has not chosen her mate well indicates a hesitation to love without reserve:

Is he indeed her choice? She fears
 Her Yes was rashly said and shame,
 Remorse, and ineffectual tears
 Revolt from his conceded claim. (p.147)

She overcomes these doubts only when she realizes that the man is loyal to her. The idylls of the same canto deal with a potentially divisive crisis faced by Felix and Honoria. When Honoria's Aunt objects to their

coming marriage by claiming that Felix has no prospects, Honoria tasks Felix, as a test of his loyalty, with the duty of proving that her Aunt's claims are untrue. Felix befriends the Aunt, thus overcoming the difficulty; and the couple is brought even closer. At the end of the canto, they are confident enough of each other to set July as the date of the wedding.

The wedding in Canto xi, like the betrothal that ended Book I, is given little space. The climax expected with the espousal is in fact as muted as that of the betrothal, and again, the anticlimax imparts a feeling that the story must continue. The preludes of the final canto show the reason for Patmore's choice of an anticlimactic wedding: Felix must continue to woo Honoria even though he has won her, and by continuing to woo, he assures that love will continue to grow. Patmore remarks in a journal entry that the purposes of marriage are the begetting of "children, security from temptation, and the cultivation of mutual love."⁴ His emphasis on the need for love to continue to grow is borne out in The Angel when, after the initial unity of marriage has been attained, Felix and Honoria move towards the synthesis of the continued growth of love in the family.

We may assess the effectiveness of the larger structural parts of The Angel by determining whether Patmore has successfully done what he set out to do. His purpose, as outlined in the first prologue, is to show the growth of love, not for a mistress, but for a wife and, though marriage is rejected by other poets and the world, he accomplishes it with the example of an ennobling love in the lives of Felix and Honoria. The books, cantos, preludes, and idylls all play integral roles in presenting the growth of love. These major sections exhibit movement in the lives of the lovers towards their goal of successful marriage. Nevertheless, neither the poem nor the growth of the lovers is complete until the synthesis of family in the Epilogue. To reinforce the movement of the poem through the dialectic seen in the larger structures, Patmore consistently uses certain syntactical and metrical techniques. These less obvious aspects of the structure, which lend depth to The Angel, will be discussed in Part II of this chapter.

CHAPTER II

PART II: THE METRICAL AND SYNTACTICAL STRUCTURE OF THE ANGEL IN THE HOUSE

Patmore was more than commonly knowledgeable about metrical technique at a time when experimentation with traditional metrics was common. His Essay on English Metrical Law is a careful consideration of the laws governing poetic composition and, though it has been criticized for being too general, shows evidence of wide reading in the metrical theories of his day.¹ The proof of Patmore's knowledge is found in his poetry, but critics have been slow to recognize the metrical subtlety of The Angel in the House. Edmund Gosse finds The Angel to be "ingenious and far more subtle than the casual reader suspects."² Gosse refers only to the larger structural elements, however, and he does not examine the minute metrical and syntactical technique. Few critics realize that the expertise shown on the larger structural level is also evident in the syntax and metre.

Patmore's criticism of the poets of his own day shows that he was attentive to the metrical pattern of

verse. In a review of Tennyson's The Princess, Patmore notes the poem's unrecognized metrical ingenuity: "Another means of suggestion which is scarcely less frequently employed in high-poetry, although its employment is less generally felt and is seldom distinctly recognized by critics, consists in the choice of words, the letters of which convey subtle resemblances of sound to the matter expressed."³ He goes on to compare the metrical skill of The Princess to that found in Coleridge's "Cristabel," and in his characteristic, hyperbolic manner, concludes that such metrical and phonemic effects must be fully planned by the author, for to believe that these could arise without an "intelligible cause, were scarcely less stupid than atheism."⁴ The smaller structural effects of The Angel show the authorial awareness of the possibilities of metre. Within a simple metrical pattern he uses rhythm, rhyme, enjambement, caesura, and complex syntactical patterns to unite thought and form in The Angel.

In a friendly letter of advice written to Patmore after the publication of his first book of poetry, Edward Bulwer-Lytton gently chides the young poet for his metrical simplicity and his inclusion of peripheral details.⁵ Such criticism haunted Patmore from the beginning of his career and reached a head with the

publication of The Angel. When critics praised the irregular pattern of the Odes, implying that they were better than The Angel and The Victories in their irregularity, Patmore responded, "I travel the same ground at the same level, though I have immensely gained in reputation with these ninnies by mounting a 'mail phaeton'."⁶ Patmore is aware of the apparent simplicity of his form and defends his use of the octosyllabic quatrain by claiming that it has unappreciated power.

In the opening prologue of The Angel, Patmore varies the controlling iambic rhythm to guard against monotony and to match the metre to the thought:

'Mine is no' horse with wings to gain
 'The region of the spheral chime,
 'He does but drag a rumbling wain,
 "Cheer'd by the coupled bells of rhyme;
 'And if at Fame's bewitching note
 'My homely Pegasus pricks an ear,
 'The world's cart-collar hugs his throat,
 'And he's too sage to kick or rear.' (p.61)

Three strong accents in the first four syllables establish a rising rhythm which then settles into iambs. The iambic rhythm persists until the anapaest, "of the spheral," in line two, creates a brief rising rhythm to suggest heavenward flight. The third line uses iambs again to reinforce the image of a lumbering

hay wain. The fourth line begins with a dactyl, the accent on "Cheer'd;" the iambs of the fifth maintain the basic rhythm; in the sixth, an extra accented syllable strengthens the chiming "p's;" and line seven's dactyl in "cart-collar" gives a last brief interruption before the iambs of the final line create a steady rocking rhythm. Patmore's emphatic dactyls and anapaests create a quick counterpoint to the steady iambic rhythm. The changes in rhythm impart a sense of hidden quickness and strength that works in opposition to the slow iambs and counters the thought of the piece, which insists on Patmore's "homely Pegasus." Like a dray horse, Patmore's technique has hidden strengths.

Patmore strengthens the simple metrical pattern of The Angel and recreates in metre the dialectic of thesis, antithesis, and synthesis that informs the larger structure. In the third lyric of the first prologue, he varies the syntactical pattern to impart a sense of progression towards a goal:

'Not careless of the gift of song,
 'Nor out of love with noble fame,
 'I, meditating much and long
 'What I should sing, how win a name,
 'Considering well what theme unsung,
 'What reason worth the cost of rhyme,
 'Remains to loose the poet's tongue
 'In these last days, the dregs of time,

'Learn that to me though born so late,
 'There does, beyond desert, befall
 '(May my great fortune make me great!)
 'The first of themes sung last of all.
 'In green and undiscovered ground,
 'Yet, near where many others sing,
 'I have the very well-head found,
 'Whence gushes the Pierian Spring.' (p.62)

In the previous two parts of the prologue, the sentence structure closely follows the metrical pattern and the usual length of each sentence is one quatrain. But here, one subject and one main verb sustain a series of subordinate structures that develop the thought of the lyric. The subject of the lyric, "I," is preceded by two prefatory disclaimers which form the first subordinate structures of the sentence. Immediately following the subject in line three is the second subordinate structure. The third follows in line five and ends at line eight. These three structures inform the reader that the narrator does not treat his poetic gift lightly, or use it solely to seek fame, but considers carefully what topic is worthy of his poetic gift. The structures also convey the narrator's discovery of a topic, which he identifies in line twelve as "The first of themes, sung last of all." The verb "learn" in line nine is separated from its subject by four subordinate clauses and is itself separated from the object, "The first of themes," by two more

subordinate structures. In its simplest form, the sentence would be only the subject, verb, and object: I--learn--themes. With the subordinate clauses, however, the sentence becomes a complicated structure that imparts information about the narrator's character and his motivation for writing a poem on marriage.

Such an extensive use of subordinate structures may be viewed unsympathetically as circumlocution or an unwarranted "obscurity," the charge Hopkins levelled against Patmore.⁷ But the use of subordination serves a definite purpose. Patmore uses "elaboration," which William E. Baker defines as an increase in the number of syntactical structures in poetry, to create movement through stages towards a goal.⁸ The narrator contemplates the possible topics for his poem, and learns what he will write about. As the narrator works his way towards certainty, the reader experiences Felix's progress from ignorance to knowledge. In the final quatrain of the lyric, the knowledge gained is more specifically called "the very well-head . . . / Whence gushes the Pierian Spring." The name of the discovery is not said to be "love" until the next lyric. Patmore suggests progress by giving a series of revelations.

The movement of the poem through stages in the lyrics of The Angel is recognized by two recent critics, Weinig and Cadbury. Weinig describes the

first idyll of Canto I, Book I, as a subtle patterning of sense images which shows symmetry by means of a three part structure.⁹ The first and the last three lines mirror each other, while the middle six lines show the "versatility" of the wind.¹⁰ Weinig notices "the 'And' plus verb" structure of the middle section but does not show that the lyric moves through progressive stages of growth rather than static and symmetrical pairs:

Once more I came to Sarum Close,
 With joy, half memory, half desire,
 And breathed the sunny wind that rose
 And blew the shadows o'er the Spire,
 And toss'd the lilac's scented plumes,
 And sway'd the chestnut's thousand cones,
 And fill'd my nostrils with perfumes,
 And shaped the clouds in waifs and zones,
 And wafted down the serious strain
 Of Sarum bells, when true to time,
 I reach'd the Dean's, with heart and brain
 That trembled to the trembling chime. (p.66)

In the first two lines, Patmore emphasizes the partial knowledge of the narrator by using the terms "half memory" and "half desire." Throughout the next eight lines, he conveys progress through elaboration by linking a series of present-tense verbs after the conjunction "And." Then, in the final two lines, Patmore imparts a sense of unity and completeness by

allowing the narrator finally to reach the deanery and to feel that his whole "brain" and "heart," not merely half, have been touched.

The metrical pattern of this short lyric, though not elaborate, contributes to the movement in the thought. The dominant iambic pattern is interrupted in the second line by an additional syllable and two extra accents provided by dactyls. The dactyls change the rising iambic rhythm to a falling rhythm, giving a wistful turn to a line already slowed by the repetition of "half" and the use of caesuras after "joy" and "memory." The jerkiness here is further emphasized by enjambement in the next two lines. The caesuras in lines ten and eleven provide a pause for breath after the enjambement of the previous lines and create an interruption of the flow to signal the conclusion of the lyric.

An analysis of another lyric from The Angel shows even more strikingly the movement through stages that informs every structural level of the poem. In "The Structure of Feeling in a Poem by Patmore: Meter, Phonology, Form," Cadbury examines the lyric "Love at Large" in Canto iii of Book I. On the basis of his syntactical, metrical, and phonemic study, Cadbury concludes that the technical aspects of the lyric expertly bear out the thought. In the syntax of "Love at Large," he finds that there are two parts that pivot

on a semi-colon between the third and fourth quatrains. He notes that "the feeling of the first part is overturned, not added to, by the second;" a tension is created in this way between the feeling and the syntax.¹¹ The feeling of the first part opposes that of the second, while the syntax suggests a parallel structure. In the first part of the lyric, the narrator compares himself when he is not in the company of women, to an ice-bound ship. Then he asserts, without carrying the simile further, that he is not like that ship when he is in the presence of women. In the second part of the lyric, he picks up the simile again, reversing it this time to a ship freed from ice, to show how he feels when women are near. The lyric moves from an image of confinement to one of freedom in order to convey a similar movement within the narrator.

Cadbury admits that the syntactical structure of the piece, with its accumulation of "ands," would not be evidence of special skill were it not for certain less visible structural attributes.¹² By manipulating rising and falling rhythms, by interspersing anapaests, dactyls, and trochees with iambs, Patmore coordinates the feeling with the metre. In the first part of the lyric, iambs represent dullness, while the rising rhythms interspersed among them represent unsuccessful attempts to break away from dullness. In the second part, dactyls and trochees begin to break the

preponderance of iambs.¹³ The emphatic initial accents of the trochees at the end of the lyric have a bursting quality, as of newly won freedom.

On the phonetic level, Cadbury finds evidence of Patmore's "real genius."¹⁴ The smallest phonetic elements are coordinated with the metrical and syntactical effects to give an impression of movement. Cadbury argues that the "vowels of the rhyme-words, like the sequence of metrical variations, show a progression rather than a recurrence, and so indicate an ongoing feeling, a change from flatness to involvement--in short, a reversal which demonstrates the narrator's feeling."¹⁵ The change that Cadbury identifies in the phonetics is from low-tonality vowels, like the long "o" and "u," to high-tonality vowels, like the long "i" and "e." This movement combines with alliteration and alternation of terminal rhymes to suggest that the narrator has changed in the course of the lyric.¹⁶ Cadbury finds the minute technical effects of "Love at Large" to be intricately coordinated with the larger effect of the feeling and thought: both convey movement.

The movement within individual lyrics mirrors the progress presented in the larger structural divisions of The Angel. "Love at Large" progresses through a dialectic in the same way that the larger structural elements move from thesis to antithesis and to

synthesis. The basic sentence of the lyric, without its subordinate parts, conveys the thesis: "Whene'er I come where ladies are . . . Then is my sadness banished far" (p.72). The first series of subordinate clauses form the antithesis and describe the way the narrator feels when ladies are not near: "like a ship frost-bound" (p.72). The synthesis occurs in the description of the way the narrator feels when ladies are near: "like that ship if the ice-field splits" (p.72). The last part of the lyric synthesizes what has gone before because it transforms the thesis and the antithesis rather than rejecting them. The narrator is still like a ship, but now he is a ship freed from ice.

The dialectic in The Angel operates by suggesting that marriage begins a transformation of couples which the nurturing of children completes. The thesis, the growth of love in marriage, is opposed throughout the poem by the narrator's warnings against a lack of mutual respect which causes marriages to fail. In the Epilogue, the narrator's warnings against failed marriage are changed into his praise for love's highest expression, in the raising of children in a family. Progression through the stages of the dialectic in the lives of Patmore's characters and in the metre and syntax is the central structuring device in The Angel.

Chapter III will show that Patmore's second poem on marriage, The Victories of Love, is equally dependent on movement through the stages of thesis, antithesis, and synthesis.

CHAPTER III

PART I: THE LARGER STRUCTURAL DIVISIONS OF THE VICTORIES OF LOVE

The Victories of Love, like The Angel in the House, is divided into two books. Each book is composed of short verse-letters, while a final section of short pieces, called the "Wedding Sermon," functions as a conclusion to the poem. The Victories differs from The Angel in its metrical pattern of octosyllabic couplets; the syntactical pattern is varied; and, like The Angel, the poem moves through a thesis of ideal married love, an antithesis of failed marriage, and a synthesis of the continual growth of love in the family. The presence of the dialectic within the larger structural divisions of books and verse-letters will be examined first. The narrative and thematic development from Book I to Book II and from letter to letter and the correspondence of narrative and theme to the stages of the dialectic will be studied next. Finally, the variations in tone among the letters will be examined to determine how tone furthers the movement from thesis, to antithesis, and to synthesis. The metre and syntax, which contribute to the impression of

movement created by the larger structural divisions, will be treated in detail in Part II of this chapter.

The Victories presents a variation on the theme of married love found in The Angel. While The Angel shows a couple who are convinced of their suitability for each other and whose love continues to grow despite difficulties, The Victories presents two people who are not ideally suited, and who must struggle against insurmountable odds. The narrative of The Victories returns to Frederick Graham, the suitor rejected by Honoria Churchill early in The Angel. Book I takes Frederick from the hope that he might win Honoria, to his discovery that she has married Felix Vaughan, and then to his own marriage to Jane and the inauspicious beginnings of their life together. Book II opens with Jane's statement that two of their children have died. Frederick and Jane are united by their adversity, but they have yet to attain the perfection of the continual growth of love. By the time Jane herself dies, however, the couple has effected a happy union, and the continued growth of their love is assured when their daughter marries the son of Felix and Honoria. The poem moves from the thesis of the happy relationship Frederick hopes for with Honoria, to the antithesis of his dashed hopes and his marriage to Jane, and finally to the synthesis of a happy marriage that triumphs over adversity and even death.

Book I opens with a letter from Frederick to his mother. Frederick assures her that he is in love with Honoria and tells her of a former love to show that he has some experience in matters of the heart. Even this early in the poem, the idea of successful marriage is seen in Frederick's declaration of love for Honoria. Frederick praises Honoria, reveres her, and wants, for her sake, to make up through ardent study the knowledge he lacks because he went to sea so young. Frederick is stubbornly determined to marry her, but his mother does not greet his intentions with enthusiasm. In the second letter of Book I, she writes to him of her concerns about his love for a girl above him in learning and social status:

I saw, and trembled for the day
 When you should see her beauty, gay
 And pure as apple-blossoms, that show
 Outside a blush and inside snow,
 Her high and touching elegance
 Of ordered life as free as chance.
 Ah, haste from her bewitching side,
 No friend for you, far less a bride! (p.217)

Frederick ignores Mrs. Graham's suggestion that Honoria may be outwardly friendly but inwardly cold. He realizes that he loves Honoria as he would "love a star" (p.219), and continues to hope for the impossible. He must try to win her because without her

there is only the prospect of "the preponderant world, / Set sharp with swords" (p.219). Frederick makes one last visit to Sarum Close, Honoria's serene home, before leaving to join his ship; against his mother's wishes, and without much chance of success, he hopes that Honoria will give him a sign that she loves him. While Felix's dreams in The Angel conjure up fears largely unsubstantiated by reality, Frederick's dreams present the idea of a happy marriage he is not destined to share with Honoria.

In the fifth letter, Patmore begins to relate Frederick's plunge towards the antithesis of devalued marriage. Frederick tells his mother of Honoria's cool farewell and of her attention to another suitor, Felix Vaughan. Although Frederick's love for Honoria is undiminished by the rejection, he is thrown into despair by the loss of the girl and the prospect of two years at sea. To console him, Mrs. Graham reminds Frederick that young girls are changeable, that he has loved twice and may love again, that his love for Honoria may soon wane, and that she would be unsuited to life with a seaman anyway. But Frederick refuses to be comforted, rejects his mother's blame of Honoria, and upholds his love's "perfectness" (p.230). He is unable to see beyond life with Honoria and is continually brought up against "the fact, 'twixt her

and me / There's naught, and 'half' a world of sea" (p.232). Two years away from Honoria scarcely dim his love, because he continues to hope that he might win her one day.

Despite the evidence that he has been rejected, Frederick constructs an elaborate relationship with Honoria in his dreams, one of which he describes to his mother in the ninth letter of Book I:

Our thoughts are lovely, and each word
Is music in the music heard,
And all things seem but parts to be
Of one, persistent harmony.
By which I'm made divinely bold;
The secret, which she knows, is told;
And, laughing with a lofty bliss
Of innocent accord, we kiss. (pp.234-35)

Frederick's dream of "persistent harmony" with Honoria is the thesis of The Victories. His wish for an ideal marriage with Honoria sustains him during his absence at sea but is finally unfulfilled when he learns that she has wed Felix Vaughan.

The letter in which Frederick relates his dreams of harmony also tells that he learns Felix and Honoria have married. Despite his disappointment, he does not entirely abandon his hope to win Honoria; he is concerned for Honoria's well-being now and wonders if her husband will treat her well. Frederick bemoans the

fact that his pure love is illicit now that Honoria is married: "What world is this that I am in, / Where chance turns sanctity to sin" (p.239). Only when the newlyweds, by coincidence, board his ship is Frederick convinced that Honoria has found a loving husband:

All's well; for I have seen arise
That reflex sweetness of her eyes
In his, and watch'd his breath defer
Humbly its bated life to her,
His wife. My Love, she's safe in his
Devotion! What ask'd I but this? (p.241)

Now, Frederick abandons the hope of winning Honoria and of ever having a marriage as perfect as he expected with her. Felix and Honoria reappear throughout The Victories as reminders of what marriage can ideally be. The following letters describe what marriage should not be, as Frederick seals his misfortune by marrying Jane.

Frederick's mother warns him against marrying too quickly after his loss of Honoria. In the eleventh letter of Book I she writes: "Wed not one woman, oh, my child, / Because another has not smiled!" (p.243). She worries that he may marry the next woman who attracts his attention and argues against marrying a homely or socially inferior woman. Her letters arrive too late, however, to prevent him from marrying Jane,

the daughter of the ship's chaplain, who, Frederick writes, "look'd as if she pitied me" (p.248). Frederick has decided to ask little of his wife and vows to "Renounce all partiality / Of passion" (p.249). His recollection of the passion he felt for Honoria is sufficient to make up for its absence in his own marriage. As a result of his loss of Honoria, the world seems "stolid, dark and low", (p.250); his marriage to Jane is a poor compromise in an imperfect world. From its outset, the union of Frederick and Jane cannot equal that of Felix and Honoria. Frederick remarks: "I love this woman, but I might / Have loved some else with more delight" (p.253). His marriage is built on low expectations and falters from the beginning.

A letter from Lady Clitheroe, formerly Mildred Churchill, to her sister Mary confirms Frederick's poor choice of a mate. Lady Clitheroe gossips about Frederick's plain wife and her low birth and pities Frederick. Mildred, the high-spirited and humorous girl of The Angel, is presented in The Victories as a patronizing and mercenary wife. She lectures the gentler, unmarried Mary on how to manage men: "The most important step by far / Is finding what their colours are . . . / The indolent droop of a blue shawl, / Or gray silk's fluctuating fall, / Covers the multitude of sins / In me" (p.256). Patmore paints an

unflattering picture of Lady Clitheroe; throughout The Victories, she remains a brash and petty gossip. By comparison, Jane is an attractive character. Naive and plain, she is motivated only by a desire to please Frederick, and she cannot understand his continued aloofness. She admits her inferiority and writes: "I know he knows I'm plain, and small, / Stupid, and ignorant, and all" (p.257). She and Frederick communicate little because he will not accept her for what she is. Their marriage is the antithesis to the one Frederick had hoped for with Honoria.

The problems of Frederick and Jane are so large and persistent that they are almost insoluble. In contrast, the marriage of Felix and Honoria is ideally successful. In the twelfth letter, Felix takes the opportunity afforded by a short separation from Honoria to declare his love for her, writing that every change in their lives brings not strife but "Some unguessed opportunity, / Of nuptials in a new degree" (p.256). Their happiness, juxtaposed with the difficulties of Frederick and Jane, emphasizes the differences between the couples. The marriage of Felix and Honoria represents the ideal of married love, while the union of Frederick and Jane represents the antithesis of unsuccessful marriage.

When they settle into a satisfactory domestic routine, Frederick and Jane seem to set aside their difficulties. The thirteenth letter of Book I is set shortly after their eighth wedding anniversary when Frederick, Jane and the three children spend a day in the country near where Frederick was born. The scene is idyllic: he naps and dreams of his childhood; she knits and watches the children. Everything seems to be fine until storm clouds blow over and rain begins to fall. Their day is not completely ruined, but it has been tarnished. The clouds represent their problems; although there is some peace, unexpected difficulties arise to disturb it. One such disturbance, recounted in the final letter of Book I, occurs when Jane's naivety gets her into trouble with her husband when she accepts money that is part of an inheritance left to Honoria. Jane writes later to Frederick's mother: "I had, I found, done very wrong. / Anger was in his voice and eye. / With people born and bred so high / As Fred and Mrs. Vaughan and you, / It's hard to guess what's right to do; / And he won't teach me!" (p.273). Frederick and Jane continue to encounter the difficulties which comprise the antithesis to the thesis of perfect love Frederick had dreamed of earlier. At the end of Book I of The Victories, Frederick and Jane are still unreconciled.

In the first letter of Book II, Jane writes that two of the children have died and that she and Frederick have been drawn closer by the loss:

First Baby went to heaven, you know,
And, five weeks after, Grace went, too.
Then he became more talkative,
And, stooping to my heart, would give
Signs of his love, which pleased me more
Than all the proofs he gave before. (p.275)

Jane makes progress in her association with her husband's acquaintances, and Lady Clitheroe reluctantly admits that Jane is not without charm. Still, Jane cannot aspire to the perfection of Honoria and readily points to the difference between her and her husband's acquaintances in the third letter of Book II:

I am so proud of Frederick.
He's so high-bred and lordly-like
With Mrs. Vaughan! He's not quite so
At home with me; but that, you know,
I can't expect, or wish., 'Twould hurt,
And seem to mock at my desert. (p.283)

For Frederick, Honoria is still the ideal wife and perfect woman. He attributes Jane's new-found charm in part to her association with Honoria and praises Honoria's beauty, her loyalty to her husband, and her important contribution to the Vaughan home. A visit to

the Vaughan's prompts him to write: "The sunny charm about this home / Makes all to shine who thither come. / My own dear Jane has caught its grace, / And, honour'd, honours too the place" (p.284). By suggesting that Jane has caught some of Honoria's reflected light, Patmore shows that Jane and Frederick are making progress towards the synthesis of a happy married life attained by Felix and Honoria.

Frederick and Jane's marriage shows the same strength of Felix and Honoria's marriage only after Jane falls gravely ill. As she lies dying, Frederick prays and wonders whether death will mean the death of love: "To die / Is it love's disintegrity?" he asks (p.290). Jane overhears his prayers and finds them proof that he loves her: "Oh, Mother," she writes, "now my last doubt's gone! / He likes me more than Mrs. Vaughan; / And death, which takes me from his side, / Shows me, in very deed, his bride!" (p.291). In a series of letters that Jane writes to Frederick while she is on her deathbed, she tries to ease his fear that they will not be together in heaven. Here Jane departs from her characteristic simplicity to deal with the question of marriage in heaven. In order to present the continued growth of love in a largely unhappy marriage, Patmore must show that Frederick and Jane will be united after their life on earth. Jane sidesteps the problem posed by Christ's statement that

men and women will not marry in heaven by asserting that the "speech to the scoffing Saducee / Is not in point to you and me; / For how could Christ have taught such clods / That Caesar's things are also God's?" (p.294). She is still practical, however, and instructs Frederick on how to deal with the grief that her death will bring and how to raise the children after she is gone. Before dying she reminds him that he may yet enjoy vicarious unity with Honoria since their son John has been courting Honoria's daughter Emily. Jane is remarkably unselfish when she writes, "Thus, in your children, you will wed!" (p.300). The marriage of John and Emily concludes The Victories and expresses the continued growth of love in the family. The unity of the children is an extension of the unity enjoyed by their parents.

The final section of The Victories, "The Wedding Sermon," is delivered by the aged Dean Churchill at the wedding of John and Emily. The Dean finds the answers to many questions in marriage and in the family: "And fathom well the depths of life / In loves of Husband and of Wife, / Child, Mother, Father; simple keys / To what cold faith calls mysteries" (p.323). In eleven short parts, the "Wedding Sermon" summarizes the major themes of The Victories and The Angel. The sermon emphasizes the importance of unity between a man and a woman in marriage and the need for the continual

growth of love. Marriage synthesizes disparate elements, uniting male with female, self-seeking with self-sacrifice (p.323), and God's laws with Nature's laws (p.326). To counter his list of the unifying powers of marriage, the Dean warns against things that interfere with unity: over-familiarity (p.330), doubts about the suitability of a partner (p.328), and uxoriousness (p.331). All these things which prevent good marriage are its antithesis. Many of the lessons of The Angel and The Victories are repeated in this sermon. The Dean reminds the young couple that there is gain from shared affliction (p.331), that, although the purpose of marriage and its strength is children, love itself is "the noblest offspring" (p.331). In the "Wedding Sermon," Patmore summarizes what makes a good marriage and what makes an unsuccessful one and concludes by reasserting the thesis, antithesis, and synthesis that structure The Angel and The Victories.

The two Books of The Victories show respectively the early and later stages of the growth of love between Frederick and Jane, and each letter illustrates some facet of their developing relationship. Patmore attempts more than an outline of Frederick and Jane's victories and predicaments: he makes general, worldly comments on male and female relations in the letters of Lady Clitheroe, treats the situation of an unmarried woman in the letters of Mary Churchill, and gives wise,

aphoristic advice about marriage in the letters of Frederick's mother. Each letter and character presents some aspect of the dialectical structure.

The letters exchanged between Frederick and Mrs. Graham early in Book I of The Victories establish for the reader the thesis of an ideal marriage. Frederick's letters speak of an ideal but imaginary union with Honoria, while his mother's letters form a constant warning against the folly of a bad marriage. The Victories begins with Frederick's statement: "Mother, I smile at your alarms!" (p.211). He is full of youthful exuberance as he recounts scenes from his boyhood and first love. Patmore portrays him as a warmly human character; as a boy, Frederick throws his cap at a butterfly (p.212), and when in love for the first time he runs over the lawns singing "I love her, love her!" (p.214). The first letter recalls some of the distant joys of childhood and shows a Wordsworthian influence in its simplicity. Frederick's childhood and its simple joys in a rural setting point up, by way of contrast, Honoria's poise and refinement. Frederick's upbringing appears to be ill preparation for the task of wooing Honoria. The tone of Frederick's first letters is easy and hopeful; he has the optimism of youth and is awed by the girl to whom he is attracted.

Frederick's third letter to his mother shows a significant change in tone. While the previous letter speaks of "voices blythe" and "the hissing scythe" (p.218), this one begins "Yonder the sombre vessel rides / Where my obscure condition hides" (p.219). As Frederick's time at sea approaches, his hope of winning Honoria fades. He prepares to go to Sarum, close one more time and, once there, finds that Felix Vaughan has won Honoria's favor: "Hope beguiles, / No more my heart, dear Mother. He, / By jealous looks, o'erhonour'd me" (p.224). He thinks about what he might have said to Honoria but only departs from her saddened and lonely when he surrenders his claim for her love and his aspirations to her status:

Religion, duty, books, work, friends,
 'Tis good advice, but there it ends.
 I'm sick for what these have not got.
 Send no more books: they help me not. (p.231)

An important aspect of Patmore's presentation of the antithesis to ideal marriage is the tone of bitterness and resignation which Frederick's letters assume.

The boredom of Frederick's two years at sea is reflected in the words he uses to describe his round of duties: "stale," "flat," "tedious," "burden," and "doubly-darken'd" (p.233). Because he has not heard of Honoria's marriage, Frederick's boredom is sometimes

relieved by the slim hope that he might yet win her. The vocabulary suggests his intermittent stimes of hopefulness, when he recalls Honoria's "brilliant mildness," hears music, and feels "pleasure" and "harmony" (pp.234-35). The news that Honoria has wed, however, causes Frederick's hope to subside and all passion to leave him--a change signalled by the increasing bitterness of his letters. He explains his subsequent marriage to Jane in terms of reason, not passion; he is willing to pay any price for escape, "From lonely, stupid, silent grief" (p.242). The subdued language and the bitter tone show that Frederick controls his passions and has resolved not to exercise them again.

A change in the sombreness of Frederick's letters comes with the birth of his first child. He refers to the baby as the "little wight" and says that the birth "suffused [his] heart" with love for Jane (p.260). In a letter that describes an outing made shortly after, Frederick and Jane's eighth wedding anniversary, he speaks of the "glory of the Paffodil" (p.268) and claims to have regained "the holy power of seeing" (p.269). The tone of Frederick's letters is now more direct and friendly, since children and domestic life have restored some of the joy he lost when Honoria married Felix. In Book II Frederick is able to praise Honoria without feeling the longing to be with her: "I

confess / I love her than or yore no less / But she alone was loved of old; / Now love is twain, nay manifold" (p.286). "Finally reconciled to the loss of Honoria, Frederick writes a last letter to her and expresses his hope in an afterlife, when he will be united with Jane.

Frederick's letters show a tonal change from joy to bitterness and to an assured happiness. The happiness he feels at the end of the poem is different from the joy of the first letters of Book I. It is more settled and has elements of the first unalloyed passion mixed with the trials of his life, the despair and the sorrow of having lost Jane and Honoria. The growth of Frederick's love may be traced through the tonal changes in his letters; it moves from a thesis of passion for Honoria, to the antithesis of his rejection by her and his first years of marriage with Jane, to the synthesis of a peaceful love forged by the trials of personal loss.

The letters of the other characters in The Victorias also show tonal variation. Other letters define Frederick's joy, despair, and lasting happiness, or illustrate some aspect of marriage which Patmore wishes to illuminate. The other characters are mainly "flat," and the tone of their letters varies little in the course of The Victorias. Mrs. Graham's letters are solemn, even grim. Hard and realistic, she

speaks as an oracle who looks into Frederick's future and sees the consequences of his love for Honoria and marriage to Jane. She uses lengthy metaphors and farfetched similes to make her point:

No blame to beauty! Let's complain
Of the heart, which can so ill sustain
Delight. Our griefs declare our fall,
But how much more our joys! They pall
With plucking, and celestial mirth
Can find no footing on the earth,
More than the bird of paradise,
Which only lives the while it flies. (p.227)

Mrs. Graham speaks with the voice of experience and looks into the future to dispense wisdom. Because her role of sage allows her more freedom of expression than is granted to the other characters, her letters are among the most syntactically complex of The Victories.

The tone of Jane's letters reflects bewilderment and confusion initially, then wisdom born of severe trial. In her first letter she remarks, "I'm grown so dull and dead with fear / That Yes and No, when he is near, / Is all I have to say" (p.257). As time passes she becomes more socially competent and is more adept at giving advice than asking for it. On her deathbed she tells Frederick, "And, should it ever cross your mind / That, now and then, you were unkind, / You never, never were at all! / Remember that!" (p.295).

Her startling and complete reversal is mirrored by the change in tone and complexity of thought in her letters.

Lady Clitheroe's letters are the most lively and unserious of any in The Victories. She has a more practical and mercenary view of male and female relations than any of the other characters. Her sophistication and humor provide a contrast to the simplicity or seriousness of the other female characters. Patmore gives her the role of an elder, experienced woman who advises her younger and more sensitive sister about men: "Their nature seems to be / To enjoy themselves by deputy, / For seeking their own benefit, / Dear, what mess they make of it!" (p.256). In this example, Patmore uses a feminine rhyme and an unexpected rhyme between a phrase and a single word for skillful comic effect. The reader hears a conspiratorial whisper in Lady Clitheroe's letters to Mary. She tells secrets behind men's backs, as when she instructs Mary on the choice of colors in a wardrobe: "Your husband, Love, might wince / At azure, and be wild at slate" (p.256). The tone of her letters is exclamatory, as if Patmore is inviting the reader to see how outrageous she is.

The letters of Felix Vaughan to Honoria define by contrast the relationship of Frederick and Jane, which is the focus of The Victories. When Richard Garnett

criticizes Patmore for "trotting out" Honoria in The Victories, he takes a dim view of the poet's attempt to supply a clear contrast to the marriage of Frederick and Jane.¹ The contrast between successful and unsuccessful marriage provided by the introduction of Felix and Honoria in The Victories is essential to the structure and meaning of the poem. The failure of Frederick and Jane's marriage is the antithesis of the marital success enjoyed by Felix and Honoria. Felix speaks of "new-discover'd joy" after twenty years of marriage and notes that joy is not found "in dancing blood" (p.312). The letters of Felix provide a stark contrast to the initial marital strife of Frederick and Jane. But they finally show that the peace Felix and Honoria have long enjoyed is not much different from the final love between Frederick and Jane.

The tone of the "Wedding Sermon," delivered by Dean Churchill at the marriage of Frederick and Jane's son John to Felix and Honoria's daughter Emily, is elevated and didactic. The Dean gives Patmore's final statement on the importance of married love. The themes of The Angel and The Victories are restated, as the Dean imparts the wisdom of his many years. Like the Epilogue of The Angel, the "Wedding Sermon" uses the metaphors of light and darkness to point out the differences between good and bad marriages:

Glorious for light is the earliest love;
 But worldly things, in the rays thereof,
 Extend their shadows, every one
 False as the image which the sun
 At noon or eve dwarfs or protracts
 A perilous lamp to light men's acts. (p.336)

"Worldly things" are opposed to marriage and are cast in darkness and shadow. Married love, though different from the brilliance of first love, is portrayed by light and the sun. The "Wedding Sermon" shows the polarities united in marriage, such as "self-seeking" and "self-sacrifice," and the polarities of good and bad marriage. It asserts the synthesis of love that endures beyond death and is rooted in the family.

The larger structural divisions of The Victories effectively present the development of the poem through thesis, antithesis, and synthesis. The verse-letters allow the reader to hear six different voices, each of which illuminates an aspect of successful or failed marriage. The movement from Book I to Book II and from letter to letter shows a movement towards the synthesis of marriage and the family. The tonal changes in Frederick's letters illustrate the movement towards synthesis in his change from joy to despair and then to lasting happiness. The "Wedding Sermon" acts as an epilogue or summary in which Patmore asserts his belief in marriage, which is a symbol for all life because it

unifies and synthesizes polarities. Part II of this chapter will examine Patmore's use of polarities and their synthesis in the metre and syntax of the verse-letters in The Victories.

CHAPTER III

PART II: THE METRICAL AND SYNTACTICAL STRUCTURE OF THE VICTORIES OF LOVE

The metrical and syntactical structure of The Victories is surprisingly complex. Patmore uses rhythm, rhyme, enjambement, caesura, and syntactical elaboration to signal narrative movement, thematic development, and character change. Frederick's emotional changes from joy to despair and finally to lasting happiness appear in metrical and syntactical changes throughout his letters. Jane's character-reversal from ignorance and confusion to wisdom appears in the smaller structural features of her letters, and Mrs. Graham, Lady Clitheroe, and the Dean demonstrate their characters in the unique metrical and syntactical patterns of their letters. Patmore employs a variety of grammatical patterns to convey the movement of the main character, Frederick, from his hopes for a happy marriage to Honoria, to his unhappy marriage to Jane, and then to the continual growth of love which he gains at great cost. Patmore's arrangement of metre and syntax mirrors the overall

movement of The Victories through the stages of thesis, antithesis, and synthesis.

Octosyllabic couplets and an iambic rhythm are the most obvious characteristics of the metrical form of The Victories. The couplets and iambs are what Patmore calls the "modulus" from which he makes "innumerable small departures" for variety of effect.¹ Patmore's most common departures from the modulus are variations in the position of the stress. By such variation, he creates rising or anapaestic rhythms which convey Frederick's mounting excitement, and falling or dactyllic rhythms which convey his disappointment and fear. Caesura and enjambement allow Patmore the freedom, within tight metrical constraints, to make brief emphatic statements or smoothly flowing pronouncements on marriage to communicate effectively his characters' excitement or calm.

Patmore's use of metre in the following section from the first letter of Book I assists the development of theme and the presentation of character:

One morning, when it flushed my thought
That, what in me such wonder wrought
Was call'd, in men and women, love,
And, sick with vanity thereof,
I, saying loud, 'I love her,' told
My secret to myself, behold
A crisis in my mystery!
For, suddenly, I seem'd to be

Whirl'd round, and bound with showers of threads
 As when the furious spider sheds
 Captivity upon the fly .
 To still his buzzing till he die;
 Only, with me, the bonds that flew,
 Enfolding, thrill'd me through and through
 With bliss beyond ought heaven can have,
 And pride to dream myself her slave. (pp.213-214)

This verse-paragraph, from a letter of Frederick to his mother, moves through three stages: Frederick realizes that he is in love, then feels trapped by his attraction, and finally learns that the bonds of love enfold and thrill the lover rather than entrap him. Its movement resembles the progress seen in parts of The Angel and elsewhere in The Victorias, from thesis to antithesis and synthesis. In this case, love is the thesis, entrapment is the antithesis, and Frederick's realization that love merely embraces him is synthesis. A movement from light caesural pauses to heavy ones throughout the verse-paragraph suggests the poem's progression through the stages of a dialectic. The commas in the first lines signal light caesural pauses, which create a halting movement, as if the speaker is groping. By the fifth line, however, the heavier caesuras come in quick succession, until the flow is completely severed at the comma and exclamation mark in "told / My secret to myself, behold / A crisis in my mystery!" Now that Frederick realizes he is in love,

he faces the crisis of having to deal with startling new knowledge. The heavy caesural pauses in lines six and seven create an emphatic "behold," to suggest Frederick's revelation. Without interrupting the iambic pattern, Patmore has suggested a turning point and a falling-off from a climax. Frederick's uneasiness at being bound is echoed in a disturbance in the iambic rhythm of the next five lines. Two consecutive accents in "Whirl'd round" and a rush of syllables in "captivity" convey the dread he feels. These breaks in the rhythm and the ominous-sounding diphthongs in "round," "bound," and "showers" reflect the fury of captivity and death which the thought shows. The final five lines return to the regular iambic pattern, when Frederick finds that love is not enslaving but thrilling and blissful. The smooth iambs, which are juxtaposed with the upheaval in the thought and metre of the previous lines, show his worry about imprisonment to be false.

The syntax of Frederick's first letter also helps convey his movement from a partial to a more complete knowledge of love. There are three main syntactical units in the verse-paragraph quoted above: the first ends with an exclamation mark, the second with a semi-colon, and the third with a full-stop. Patmore clearly intends the three to be parts of the same thought. The first and second sections are linked by

the coordinating conjunction "For," and the second and third sections are united by the conjunction "Only." Each of the three syntactical units demonstrates a basic grammatical structure of subject, verb, and object, but Patmore fills in most of the detail about Frederick's first love by using subordinate structures. The first syntactical unit, for example, extends four lines before the subject "I" occurs in line five. The verb "told" appears at the end of line five, and the object "myself" appears in line six. Patmore's use of this syntactically elaborate structure allows him to give extra information about the beginnings of Frederick's faith in love that will make his rejection by Honoria seem especially disappointing. Patmore presents Frederick's character in this early letter in a three-part syntactical structure which, like the metre, progresses through the stages of a dialectic.

The pattern of vowel sounds in the same verse-paragraph from Frederick's first letter reinforces his progress through the stages of thesis, antithesis, and synthesis. As in the "Love at Large" lyric of The Angel, there is a movement here from low-tonality vowels to high-tonality ones.² The end-rhymes of the first three couplets all have low-tonality vowel sounds while the remaining end-rhymes, with the exception of the second last couplet, have high-tonality sounds. The movement is

especially noticeable in lines seven to ten, where the high-tonality, long "e" sound in "mystery," "suddenly," and "be" is replaced by the diphthongs in "round," "bound," and "showers." These low-tonality sounds are immediately followed by the long "i" in "spider," "fly," and "die," as Frederick moves quickly towards the realization that love is ennobling. Patmore praises Coleridge's "Cristabel" for its use of vowels which "convey subtle resemblances of sound to the matter expressed,"³ and in this instance from The Victories, he uses such subtle resemblances to indicate Frederick's change from joy, to fear, and then to lasting happiness.

Patmore's use of syntactical elaboration to lend variety to the metrical pattern sometimes strains grammatical propriety. In the following lines Frederick contrasts the life he leads at sea to his life at home and presents a bleak picture of his sea duties:

I dread,
As strange, the life I long have led,
And as, when first I went to school,
And found the horror of a rule,
Which only asked to be obeyed,
I lay and wept of dawn afraid,
And thought, with bursting heart, of one
Who, from her little wayward son,
Required obedience, but above

Obedience still regarded love,
 So change I that enchanting place,
 The abode of innocence and grace
 And gaily without reproof,
 For the black gun-deck's louring roof,
 Blind and inevitable law
 Which makes light duties burdens, awe
 Which is not reverence, laughter gain'd
 At cost of purities profan'd,
 And whatsoever most may stir
 Remorseful passion towards her
 Whom to behold is to depart
 From all defect of life and heart. (pp.220-221)

These lines form a single sentence in which Frederick looks to the past then to the future. He reflects on the security offered by his mother and home and on his unhappiness when he was separated from them at school. He compares this first separation to his dull life at sea, which will be made even less bearable because he will be separated from Honoria. The subject, verb, and object are given in the first lines, while the rest of the sentence is constructed with clauses and phrases that elaborate the basic sentence. Although Patmore's elaboration is usually compatible with the rules of grammar, he skirts the rules in this instance to contrast life with Honoria to life without her and still maintain the modulus of octosyllabic couplets. The most common subordinate structure Patmore uses here

is the "And" plus verb form, from which he digresses further. Some confusion is caused by the digression. The thought begun in line three, "And as, when first I went to school," continues "I lay and wept, of dawn afraid" in line six, and this leads to "So change I that enchanting place" in line eleven. But the sense is disrupted because the "enchanting place," according to its position, refers to "school," while Patmore intends it to mean Frederick's home. Patmore sacrifices clarity to express movement, from joy to sorrow. The elaborate syntax leads to some ambiguity, though it permits freedom to move through the stages of thesis, antithesis, and synthesis within a simple metrical format.

Apart from his use of syntactical elaboration, Patmore often conveys thematic movement and character change in The Victories by straightforward statement enlivened by caesura, enjambement, and alliteration:

But sometimes, (how shall I deny!)
 There falls, with her thus fondly by,
 Dejection, and a chilling shade.
 Remember'd pleasures, as they fade,
 Salute me, and colossal grow,
 Like foot-prints in the thawing snow.
 I feel oppress'd beyond my force
 With foolish envy and remorse. (p.253)

Patmore uses caesura throughout, enjambement in the final two lines, and alliteration on the letter "f" to provide variety and continuity. He also makes concessions to facilitate the rhyme: he reverses the normal word order in "colossal grow" and substitutes the word "force" for "strength" or "power" because it rhymes with "remorse." For Patmore, the retention of the modulus warrants such concessions. The effort to retain the modulus results in another of the characteristics of The Victories, the frequent grammatical pauses that are part of even the most syntactically complex sections of the poem. The great number of commas, semi-colons, colons, and full-stops makes the poem more halting, though it creates an effect closer to the conversational tone expected in an exchange of letters between familiars. Although the many grammatical pauses may lend credence to the epistolary form, they give The Victories a stylistic roughness that critics sometimes ascribe to Patmore's lack of skill. The halting movement, however, is more likely the result of Patmore's attempts to make the main theme and its expression through the stages of a dialectic fit within the narrow confines of octosyllabic couplets.

As Frederick moves towards the synthesis of lasting love with Jane, the syntax subtly changes to mirror the change in tone. The letters he writes

shortly after marrying Jane are full of curt, factual explanations of why he married. Because he renounces passion, the language itself is passionless: "Right life, for me, is life that wends / By lowly ways to lofty ends. / I well perceive, at length, that haste / T'ward heaven itself is only waste" (p.251). Later, when Frederick has grown to love Jane, the letters have fewer caesuras and more enjambement. Here he speculates on what awaits lovers in heaven: "And who can tell what's yet in store / There, but that earthly things have more / Of all that makes their inmost bliss, / And life's an image still of this, / But haply such a glorious one / As is the rainbow of the sun?" (p.305). Frederick's last letters flow more smoothly than his earlier ones; their syntax is less choppy and echoes the calm he has attained.

The "Wedding Sermon," which concludes The Victories, is a final illustration of the surprising complexity which Patmore manages within the simple octosyllabic couplets. The reader imagines the stooped Dean speaking slowly and methodically. The "Wedding Sermon" contains some of the densest language of the poem, since the Dean summarizes the theme of marriage treated throughout The Angel and The Victories. In these lines, the Dean emphasizes the opposite natures of male and female and their necessary unity in marriage:

The Wife's created, and the Bride,
 That chance one of her strange, sweet sex
 He to his glad life did annex,
 Grows more and more, by day and night,
 The one in the whole world opposite
 Of him, and in her nature all
 So suited and reciprocal
 To his especial form of sense,
 Affection, and intelligence. (pp.331-332)

The woman is the opposite of the man, yet in marriage the two become one. By using variations of the basic iambic foot, elaborate syntactical structures, and intricate phonemic patterns, Patmore mirrors changes in theme, character, and tone in the structure of the poem. The metre and syntax show Frederick's change from the joy of first love, to the disappointment of marriage, and to the lasting happiness he finally reaches with Jane. In The Victories, as in The Angel, the progression of the larger structure through the stages of thesis, antithesis, and synthesis is reflected by a similar movement in the metre and syntax.

CONCLUSION

The structures of The Angel in the House and The Victories of Love demonstrate Patmore's deliberate choice of a form that is significant to his theme of marriage. While the work of Coleridge and Hegel provide him with precedents for the use of the dialectic, Patmore shows unmistakable originality in his equation of thesis, antithesis, and synthesis with male, female, and their union in marriage. His habit of categorizing opposites in politics, art, society, and human relations in terms of gender cannot be dismissed as eccentric, for his conception of the unity of polarities is a carefully considered way of viewing the world. To emphasize the necessity of the unity of the polarities of male and female, Patmore states that "The nuptial contrasts are the poles / On which the heavenly spheres revolve" (p.72). Marriage is of supreme importance in itself and, when used as a metaphor for the unity of opposites, provides the theme and the dialectical structure of The Angel and The Victories.

In The Angel the transition from Book I to Book II and from canto to canto depends on the progress of the

main characters through the stages of growth which coincide with the stages of a dialectic: each of the larger structural divisions illuminates the thesis of successful married love, the antithesis of failed marriage, or the synthesis of the continual growth of love in the family. Patmore's purpose in The Angel is "to show the right nature--or rather the wrong nature, and through that the right--of love for a woman."¹ As Felix and Honoria illustrate the right way to love in their virtually unchecked movement towards the synthesis of married love in the family, Patmore offers constant warnings against the dangers of disrespect and discourtesy to remind the reader of the antithesis of unsuccessful marriage. The development of Felix and Honoria's relationship parallels The Angel's structure in its progress through the stages of a dialectic.

In its emphasis on the elements that are antithetical to marriage, The Victories provides a foil to the marital success portrayed in The Angel. Frederick and Jane eventually attain the ideal of the continued growth of love in the family, but not before their struggles become the central issue of the poem. Their marriage, heroically sustained throughout severe trial, is as worthy of commemoration in an epic as the romantic and fleeting loves normally exalted in poetry. Frederick and Jane's final unity proves married love to be a safeguard against mortality, and The Victories,

Patmore's final statement on marriage, is therefore more daring than The Angel in its conclusions. The second part of Patmore's epic is not superfluous, but extends the poet's view of marriage while it maintains the relevant dialectical form.

The Angel and The Victories exhibit a structural complexity in keeping with Patmore's plan for a poem on marriage in the epic tradition. The syntactical elaboration, phonemic patterns, and tonal variation, which convey progress through the stages of a dialectic, combine with the larger structural elements to move the poems forward. Married love, which is "the angel in the house" and the love that gives victory over adversity, changes the lives of the couples portrayed in the poems on marriage. Felix and Honoria, and Frederick and Jane, move closer to the ideal of married love in the family, and their progress, or lack of it, is reinforced by the movement of the structure through the stages of thesis, antithesis, and synthesis. Patmore's choice of a dialectical structure for The Angel and The Victories contributes essentially to the meaning of his poems on married love, which celebrate and emphasize the importance of contemporary marriage.

NOTES

Introduction

¹ Basil Champneys, ed., Memoirs and Correspondence of Coventry Patmore (London: Bell, 1900), I, 95. Quoted from a letter of Alfred Fryer to H. S. Sutton, 17. March 1847.

² Frederick Page, ed., The Poems of Coventry Patmore (London: Oxford University Press, 1949), p.62.

³ Page, p.62. Subsequent references to The Poems will be noted beside the passage in the text.

⁴ In studies of Patmore's poetry, the two poems on married love are sometimes both referred to as The Angel in the House, but in this study The Angel in the House and The Victories of Love will be treated separately.

⁵ Champneys, I, 176-77.

⁶ Champneys, I, 177.

⁷ Richard Garnett, in the Dictionary of National Biography, XXII, Sidney Lee, ed. (London: Smith, Elder, 1909), 1122.

⁸ Although the term "Idylls" does not appear in the text of The Angel, Patmore refers to the narrative portions of the poem as such in a letter to William Allingham quoted in John Cowie Reid, The Mind and Art of Coventry Patmore (London: Routledge and Kegan Paul, 1957), p.258.

⁹ George Brimley, "Coventry Patmore's 'The Angel in the House,'" in his Essays, ed. William George Clark (London: Routledge, 1882), p.211.

¹⁰ Brimley, p.211.

¹¹ Rev. of "'The Angel in the House'. By Coventry Patmore. 2nd ed. 2 Vols. London: 1857." Edinburgh Review, 107 (January 1858), 124. Reviewer identified as Aubrey de Vere by Reid; see Reid, p.343.

¹² "Patmore's Poems," rev. of The Angel in the House, Fraser's Magazine, 68 (July 1863), 131. Reviewer identified as William Barnes by Reid; see Reid, p.342.

- 13 "Patmore's Poems," p.133.
- 14 "The State of English Poetry," Quarterly Review, 135 (July 1873), 27.
- 15 Champneys, II, 310.
- 16 Champneys, II, 311.
- 17 Champneys, I, 165.
- 18 Claude Collier Abbott, ed., The Letters of Gerard Manley Hopkins to Robert Bridges (London: Oxford University Press, 1955), p.82.
- 19 Abbott, p.82.
- 20 Claude Collier Abbott, ed., The Further Letters of Gerard Manley Hopkins, 2nd edition (London: Oxford University Press, 1956), pp.307-312.
- 21 Lionel Johnson, "Coventry Patmore's Genius," in his Post Liminium: Essays and Critical Papers, ed. Thomas Whitemore (London: Elkin Matthews, 1911), p.243.
- 22 Among the studies of Patmore as a Catholic writer, see Benjamin Francis Musser, Franciscan Poets (New York: Macmillan, 1933), p.157.
- 23 Richard Garnett, "Poetry, Prose and Mr. Patmore," Macmillan's Magazine, 3 (December 1860), 125.
- 24 Champneys, I, 168.
- 25 Champneys, II, 281.
- 26 Champneys, I, 176.
- 27 Edmund Gosse, Coventry Patmore (London: Hodder and Stoughton, 1905), p.93.
- 28 Osbert Burdett, The Idea of Coventry Patmore (London: Oxford University Press, 1921), pp.79-80.
- 29 Frederick Page, Patmore: A Study in Poetry, (London, 1933; rpt. New York: Archon, 1970), p.81.
- 30 Edward James Oliver, Coventry Patmore (New York: Sheed and Ward, 1956), p.60.
- 31 John Heath-Stubbs, The Darkling Plain (London: Eyre and Spottiswoode, 1950), p.133.

- 32 Mario Praz, *The Hero in Eclipse in Victorian Fiction* (London: Oxford University Press, 1956), p.413.
- 33 Geoffrey and Kathleen Tillotson, *Mid-Victorian Studies* (London: Athlone, 1965), p.294.
- 34 John Holloway, "Patmore, Donne and the 'Wit of Love'," in his *The Charted Mirror* (London: Routledge and Kegan Paul, 1960), p.57.
- 35 John Cowie Reid, *The Mind and Art of Coventry Patmore* (London: Routledge and Kegan Paul, 1957), p.59.
- 36 Reid, pp.256-57.
- 37 William Cadbury, "The Structure of Feeling in a Poem by Patmore: Meter, Phonology, Form," *Victorian Poetry*, 4 (1966), 237-51.
- 38 Patricia Ball, *The Heart's Events* (London: Athlone, 1976), p.193.
- 39 Mary Anthony Weinig, *Coventry Patmore* (Boston: Twayne, 1981), pp.70-71.
- 40 J. Hillis Miller, *Poets of Reality: Six Twentieth-Century Writers* (Cambridge, Mass.: Belknap, 1965), p.9.

Chapter I

- 1 Champneys, I, 108.
- 2 Champneys, I, 252.
- 3 Champneys, I, 253.
- 4 Champneys, I, 162.
- 5 Champneys, II, 97.
- 6 Coventry Patmore, "William Barnes," in *Principle in Art: Religio Poetae and Other Essays* (London: Duckworth, 1913), p.112.
- 7 Coventry Patmore, "Coleridge," in *Courage in Politics and Other Essays: 1885-1896* (1921; rpt. Freeport, New York: Books for Libraries, 1968), p.88.
- 8 Coventry Patmore, *Essay on English Metrical Law: A Critical Edition With a Commentary by Mary Augustine Roth* (Washington: Catholic University of America Press, 1961), p.8.

- 9 Essay, p.60.
- 10 Essay, p.10.
- 11 Essay, p.31.
- 12 Essay, p.48.
- 13 Essay, p.8.
- 14 Reid, p.50. Also, Champneys, I, 105-07.
- 15 Champneys, II, 48.
- 16 Champneys, II, 98.
- 17 Samuel Taylor Coleridge, Lectures on Shakespeare, Etc. (London: J. M. Dent & Sons, 1907), p.319.
- 18 Champneys, I, 113.
- 19 Champneys, II, 102.
- 20 Samuel Taylor Coleridge, Biographia Literaria Vol. I, ed. James Engell and Walter Jackson Bate, The Collected Works of Samuel Taylor Coleridge (London: Routledge and Kegan Paul, 1983), p.304.
- 21 Coleridge, Biographia, II, 16.
- 22 Champneys, II, 102.
- 23 Coleridge, Biographia, II, 16.
- 24 Patmore, "A Spanish Novelette," in Principle in Art, p.156.
- 25 Gordon McKenzie, Organic Unity in Coleridge (Berkeley: University of California Press, 1939), p.36.
- 26 Thomas McFarland, "A Complex Dialogue: Coleridge's Doctrine of Polarity and Its European Contexts," in Walter B. Crawford, ed., Reading Coleridge: Approaches and Applications (Ithaca: Cornell University Press, 1979), p.64.
- 27 Patmore, "Hegel," in Courage in Politics, p.106.
- 28 Samuel Taylor Coleridge, The Table Talk and Omniana, ed. T. Ashe (London: Bell, 1909), p.51.

- 29 Patmore, "Mrs. Meynell," in Principle in Art, p.119.
- 30 Champneys, II, 9.
- 31 Patmore, "Keats," in Principle, p.61.
- 32 Patmore, "Keats," pp.61-62.
- 33 Patmore, "Emotional Art," in Principle, p.20.
- 34 Patmore, "The Point of Rest in Art," in Principle, p.10.
- 35 Patmore, "The Point of Rest in Art," p.12.
- 36 Champneys, I, 332.
- 37 Champneys, I, 35.

Chapter II

Part I

- 1 Weinig, p.68.
- 2 Weinig, p.67.
- 3 Ball, p.167.
- 4 Champneys, II, 133.

Chapter II

Part II

- 1 Patmore, Essay, p.8.
- 2 Gosse, p.81.
- 3 Champneys, I, 106.
- 4 Champneys, I, 107.
- 5 Champneys, I, 55-56.
- 6 ~~Champneys, I, 161.~~

7 Claude Collier Abbott, ed., The Letters of Gerard Manley Hopkins to Robert Bridges (London: Oxford University Press, 1955), p.82.

8 William E. Baker, Syntax in English Poetry: 1870-1930 (Berkeley: University of California Press, 1968), p.18.

9 Weinig, p.70.

10 Weinig, p.71.

11 Cadbury, p.241.

12 Cadbury, p.242.

13 Cadbury, p.244.

14 Cadbury, p.245.

15 Cadbury, p.246.

16 Cadbury, p.247.

Chapter III

Part I

1 Richard Garnett, "Poetry, Prose and Mr. Patmore," Macmillan's Magazine, 3 (December 1860), 129.

Part II

1 Patmore, Essay, p.60.

2 Cadbury, op.246.

3 Champneys, I, 106.

Conclusion

1 Champneys, II, 159.

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