

THE THREE MAJOR POEMS  
OF  
ARTHUR HUGH CLOUGH

THE SEARCH FOR SELF-KNOWLEDGE  
IN THE THREE MAJOR POEMS  
OF ARTHUR HUGH CLOUGH

By

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SCOPE AND CONTENTS: This thesis examines the theme of the search for self-knowledge as it is developed through Clough's three major long poems, The Bothie of Tober-na-vuolich(1848), the Amours de Voyage(1849), and Dipsychus (1850). Through the process of stating a thesis, its antithesis, and a final synthesis, Clough reaches the end of his search for a positive sense of identity in his poem Dipsychus.

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## INTRODUCTION

Upon the water, in the boat,  
I sit and sketch as down I float;  
The stream is wide, the view is fair,  
I sketch it looking backward there.

The stream is strong, and as I sit  
And view the picture that we quit,  
It flows and flows, and bears the boat,  
And I sit sketching as we float.

Still as we go the things I see,  
E'en as I see them, cease to be;  
Their angles swerve, and with the boat  
The whole perspective seems to float.

Each pointed height, each wavy line,  
To wholly other forms combine;  
Proportions vary, colours fade,  
And all the landscape is remade.

Depicted neither far nor near  
And larger there and smaller here,  
And varying down from old to new,  
E'en I can hardly think it true.

Yet still I look, and still I stt,  
Adjusting, shaping, altering it;  
And still the current bears the boat  
And me, still sketching as I float.<sup>1</sup>

When Clough published this poem under the title, "panta rhei, ouden menei" ("everything is in flux, nothing stays still") in the 1853 edition of "Putnam's Magazine", he had completed the two major long poems that he was to produce, and had written the first draft of his never completed Dipsychus. "Panta rhei, ouden menei" offers a condensed version of the outlook Clough revealed

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<sup>1</sup>A.H. Clough, "panta rhei, ouden menei", The Poetry of Arthur Hugh Clough (London, 1968), pp. 108-109.

in his poems The Bothie of Tober-na-vuolich(1848), Amours de Voyage(1849), and Dinychus(1850). During the course of these poems, Clough examines and re-examines his basic themes, "adjusting, shaping, altering" them. For this pattern is to Clough the essential and innate characteristic of human life. Each man must continue to search for truth, for absolute values throughout his life, knowing that a firm conclusion will be reached only when he is ready to give up the search. In one of his "Letters of Farepidemus" Clough elaborates upon the poem I have quoted:

To grow old, therefore, learning  
and unlearning, is such the conclusion?  
Conclusion or no conclusion, such, alas!  
appears to be our inevitable lot, the  
fixed ordinance of the life we live . . .

Nevertheless, to say something, to  
talk to one's fellow-creatures, to relieve  
one's self by a little exchange of ideas, is  
there no good, is there no harm, in that?  
Prove to the utmost the imperfection of our  
views, our thoughts, our conclusions yet  
you will not establish the uselessness of  
writing.

Most true, indeed, by writing we re-  
lieve ourselves, we unlearn; it is the one  
best recipe for facilitating that needful  
process.<sup>2</sup>

Henry Sidgwick, in an article written in 1869, commented upon this aspect of Clough's writing and personality:

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<sup>2</sup>A.H. Clough, "Letter of Farepidemus, Number One", B.B. Trask, [ed.], Selected Prose Works of Arthur Hugh Clough (Albany, 1944), pp. 174-175.

His skill lay in balancing assertions, comparing points of view, sifting gold from dross in the intellectual products presented to him, rejecting the rhetorical, defining the vague, paring away the exaggerative, reducing theory and argument to their simplest form, . . . 3

By a process of reduction Clough reached the point where he felt he had gained some perception of the essential truths of everyday existence. In the search for self-knowledge which hovers in the background of his major, and indeed his minor, poems, Clough came to recognize and understand his "Inmost I". By the time he had written Di-sychnus, Clough had found the "fixed point" upon which to base his future. He had come to terms with truth as he saw it. But this fact does not imply that he remained stagnant and inflexible for the rest of his life. He never denied the essentially changeable nature of life. He held to the tenet that he taught his students as recounted in his "Lecture on Wordsworth":

It is desirable to attain a fixed point; but it is essential that the fixed point be the right one. We ought to hold fast by what is true; but because we hold willfully fast it does not follow that what we hold fast by is true. If you have got the truth be as positive as you please; but because you choose to be positive, do not therefore be sure you have the truth --. . . . 4

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3H. Sidgwick, "a Review in Westminster Review", 1869, in F. Thorne [ed.], Clough: The Critical Heritage (New York, 1972), p. 273. 4A.H. Clough, "Lecture on Wordsworth", in B.B. Trawick [ed.], Selected Prose Works of Arthur Hugh Clough (Alabama, 1964), p. 120.

Walter Houghton discusses Clough's persistent need to view an issue from every conceivable perspective in continuously modified terms: "Clough disliked the exclusiveness of schools and systems, and he thought breadth and synthesis were necessities of modern thought and art.<sup>5</sup> In order to gain this synthesized viewpoint, Clough works through a process of stating a thesis, presenting its antithesis, and finally attempting a synthesis. A thesis is stated in The Bothie. The Amours de Voyage presents an antithesis to the pastoral romance of 1848. And in his most controversial and misunderstood poem, Dipsychus, he makes his attempt at synthesis. Critical reaction varies widely about the degree of success achieved in this final effort of 1850.

Behind each of these three long poems lies the common theme of the search for self-knowledge. Philip, Claude and Dipsychus are young men in search of themselves. And at the root of their concern for establishing and developing their own identity lies their author's need to come to terms with his own self. Stopford A. Brooke recognized this fact in writing of Clough in 1908:

He [Clough] contemplated his soul and its sensitive and bewildered workings incessantly, and saw in them the image of that which was going on in the soul of the younger men of England. Sometimes he is intensely part of the spiritual strife he is conscious of

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<sup>5</sup>W. Houghton, The Poetry of Clough(London, 1963), p.55.

because he is so conscious of it in himself; sometimes he watches it from without, as a Press correspondent might the battle he describes; sometimes, in the course of a single poem, he flits from the inside to the outside position, or from the outside to the inside; but always it is the greater image of his own soul that he watches in the struggle of the whole; always he is intimately close to the trouble or the calm, the wondering or anchoring of the eager, restless, searching, drifting being within, whom he did not wish to be himself. No one is more intimate, more close, more true to his inward life. . . .<sup>6</sup>

In 1962 Katharine Chorley expressed her recognition of Clough's search for self-knowledge as a main subject in his poetry:

So long as Clough's poetry remains the expression of this battle (engagement versus disengagement) within himself, so long that is as the battle is joined at one point or another, his work is fertile and real . . . he never deludes himself. . . his private and personal conflict, externalized, reveals so much of the deepest relation between a modern fully conscious adult and the society in which he lives.<sup>7</sup>

Her views are echoed by Michael Timko in his study of Clough, Innocent Victorian? "Rather than evidences of 'submission', Clough's actions and writings are proofs of one who at last 'beat his music out' and found 'a stronger faith than

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<sup>6</sup>S. Brooke, from Four Poets: A Study of Clough, Arnold, Rossetti and Morris, in M. Thorpe [ed.], Clough: The Critical Heritage (New York, 1972), pp. 370-371.

<sup>7</sup>K. Chorley, Arthur Hugh Clough, The Uncommitted Mind: A Study of His Life and Poetry (Oxford, 1962), p. 270.

his own'.<sup>8</sup>

It is Walter Houghton who attempts to explain precisely why Clough found it necessary to engage in a search for identity:

Victorian introspection [was focussed] on this self-consciousness; for under the paralyzing effects of finding no certain value in any line of action or any agreement with any group of people, one lost the relationship to society that defines his identity -- he was driven back from "What shall I do?" to "Who am I?"<sup>9</sup>

Evelyn B. Greenberger's comments about Clough follow the same lines as those of Timko:

Certainly, at the least one may see that these three great poems were written out of Clough's experiences and commitments to political and religious action. Clearly, too, they trace the curve of his ever-deepening understanding of man's relationship to society and, ultimately, to himself and the universe . . . man, says Eipsychus, cannot be alienated; but he can alienate himself.<sup>10</sup>

The latest critical work on Clough and his poetry by R.K. Biswas does not neglect this fundamental concern of the Victorian poet:

At its most valuable, in its most sensitively articulated, most fully released form, the Cloughian experience of difficulty is not a

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<sup>8</sup> K. Timko, Innocent Victorian (Columbus, 1966), pp. 22-23.

<sup>9</sup> W. Houghton, The Poetry of Clough (London, 1963), p. 57.

<sup>10</sup> E.B. Greenberger, Arthur Hugh Clough: The Growth of a Poet's Mind (Cambridge, 1970), p. 179.

slack inability to close off the options. It is, rather, a tough and scrupulous refusal to slur over for the sake of "foundations" the encountered difficulties in one's attempt to identify truth; to simplify self-awareness for the sake of unity or progress, or regard as solid that which the act of inspection constantly reveals as profoundly self-modifying, arbitrary, ~~and~~ accidental.<sup>11</sup>

Arthur Hugh Clough best describes the pattern of life as he sees it in a verse from his unfinished work, The Mystery of the Fall. Adam discusses with Eve the nature of man after the birth of their son Cain. His words provide an excellent summary of the search for self-knowledge which lies at the foundation of Clough's three major poems:

This child is born of us, and therefore like us;  
 Is born of us, and therefore is as we;  
 Is born of us, and therefore is not pure;  
 Earthly as well as godlike; bound to strive --  
 Not doubtfully I augur from the pest --  
 Through the same straits of anguish and of doubt,  
 Mid the same storms of terror and alarm,  
 To the calm ocean which he yet shall reach,  
 He or himself or in his sons hereafter,  
 Of consummated consciousness of self.<sup>12</sup>

In the three chapters which follow I will be primarily concerned with examining Clough's search for self-knowledge as revealed in the conflicts and resolutions of his heroes, Philip, Claude and Pipsychus. Clough is both related to and separate

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<sup>11</sup>R.K. Biswas, Arthur Hugh Clough: Towards a Reconsideration(London, 1973), p. 215.

<sup>12</sup>A.H. Clough, The Mystery of the Fall, The Poems of Arthur Hugh Clough(Oxford, 1951), p. 115.

from these heroes. He examines them ironically and detachedly but they also express many of his deepest concerns, especially his attempt through poetry to establish a sense of identity and to complete a difficult search for self-knowledge.

## CHAPTER I :

### THE BOTHIE OF TOBER-NA-VUOLICH

Clough's "long-vacation pastoral" of 1848 is his first major poem. It was written in an attempt to come to terms with his age and to discover his personal, political and social role in that age. He sought a course of action which would allow him to build a relationship with society. Out of this relationship would evolve a definition of his own identity.

In the first section of The Bothie of Tober-na-vuolich Clough presents his reader with seeds of the whole. All the elements of his tale are there, waiting only to be watered and nurtured into full blossom as events develop in succeeding sections. The poet exhibits complete control of his work, since the conclusion lies hidden beneath the words of introduction. Only hinted at now, the resolution will gradually unfold as Philip, the hero of the poem, gains the self-knowledge necessary for the recognition of his destined path.

". . . the Tutor, the grave man, nicknamed Adam,"<sup>1</sup>

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<sup>1</sup>A.H. Clough, The Bothie of Tober-na-vuolich, The Poems of Arthur Hugh Clough (London, 1948), Book I, l.20.

will play a vital role in leading his younger charge toward this recognition. "White-tied, clerical, silent, with antique square-cut waistcoat/Formal, unchanged, of black cloth, but with sense and feeling beneath it;"(I,21-22) Adam epitomizes clear-thinking practicality. His appearance is formal, controlled and distinctive. His attire is black and white and so is his outlook on the world. Issues may be divided into matters of good and evil. One must choose the good, that which is true, and a course of action will become obvious. But Adam's firm, at first sight unyielding, outlook is tempered by the words "with sense and feeling beneath it." Adam's strong attachment to order and tradition -- underlined again by the details of his attire "with antique square-cut waistcoat/Formal, unchanged, ..." -- is modified by his common sense, his compassionate understanding of human feelings and failings. Later he is to acknowledge that the ability to distinguish the good from the evil, the right from the wrong, is gained through painful experience -- often through experiences endured after making a wrong choice. For this knowledge of good is:

...what old men  
 After long years of mistake and erasure are  
 proud to have come to,  
 Sick with mistake and erasure possess when  
 possession is idle.  
 (IV, 191-193)

Adam will encourage Philip to come to terms with reality,



nature, to the basic elements of life. As the pastoral tale evolves, images of water will become more numerous and important. But in this first section Clough only hints at his intentions. We sense that this "man clad as the Saxon" possesses a perception which has escaped many of the others at the dinner. He evidently has understood Philip's bit of "satire" and has seen in the young man a quality which he values. His words to Philip leave the reader with the sense that destiny has somehow intervened here. Throughout The Bothie the relationship between Elspie and Philip carries with it tinges of the mystical element which is totally beyond Adam's ken and therefore must be introduced by David Mackaye and, later, by Elspie herself.

Clough reserves a detailed account of Philip Hewson until the conclusion of the description of the dinner. Up to that point we learn only that Hewson was enjoying the daily swim along with his fellow students Hobbes and Arthur prior to going to the dinner. In the intervening lines, between Philip's first and second appearances, the poet paints a vivid picture of the events of and participants at the dinner. His skill at description is here further revealed as he conjures up the scene before the reader's eyes. Not only are we told about the physical setting -- four tables, two slightly upraised, and at each end; two lengthways -- but also we are treated to a full guest-list which includes such individualizing details as, "Pipers

five or six, among them the young one, the drunkard;"(I, 53) or "And at their side, amid murmurs of welcome, long-looked for himself too/Eager, the grey, but boy-hearted Sir Hector, the Chief and the Chairman."(I, 69-70) The order and symmetry of the dinner are emphasised. In this microcosm of society everyone appears in his appointed place. Dignity and propriety are of the utmost importance. The upraised tables are reserved for "Chairman and Croupier, and gentry fit to be with them" (I, 49). Gentle touches of satire lurk behind the surface descriptions. A Catholic Priest and an Established Minister are attending, "One to say grace before, the other after the dinner."(I, 61) Two of Clough's major concerns lie behind these words -- his distaste for both social inequality and religious hypocrisy. The former will be dealt with in greater detail later in The Bothie.

Clough's ideals slip through the curtain of rhetoric at times. In two lines, he acknowledges his preference for the simplicity of the Highland peasants over the empty bombast of the nobles: "How, too, more brief, and plainer in spite of the Gaelic accent,/Highland peasants gave courteous answer to flattering nobles"(I, 104-105). The careful reader can expect a more severe attack upon the "flattering nobles" as the poem progresses.

It is left to Philip, "the poet and radical Hewson", to bring the underlying satire to the surface with the "doubt-



self-consciousness. It is clear that Clough knew from the beginning what path his protagonist was going to travel. He wrote The Bothie in order to portray the trials of a sensitive man like Philip. But he also fully revealed his character's shortcomings. The inadequacy of the idyllic pastoral life is inherent right from the beginning of the poem. Indeed, Philip himself acknowledges that he cannot live as he would like to in Britain -- he must emigrate to New Zealand.

Keeping this inadequacy in mind, Clough writes his Bothie in order to purge himself of old ideals and ideas. A quote from his prose sheds some light on this aspect of poetry as seen by Clough:

. . . -- you are feeding upon that, precisely, which was tried and found wanting. You stand picking up the dross, where those before you have carried away the gold; you are swallowing as truth, what they put away from them -- expressed, because it was false or insufficient.<sup>2</sup>

Within the poetry also ideas and opinions are always changing. Philip's different experiences with women cause him to alter his views about them. These alterations, at times radical, at times subtle, parallel changes within

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<sup>2</sup> A.H. Clough, "Letters of Parepidemus, Number One", Selected Prose Works of Arthur Hugh Clough [ed.] Trawick (Alabama, 1964), p. 177.

Philip himself. In Book II he presents his initial point of view to the reader.

The morning after the dinner and dance, conversation at the breakfast table naturally revolves around the events of the night before: "They of the lovely aurora, but these of the lovelier women/Spoke--of noble ladies and rustic girls, their partners."(II, 16-17) Hewson and Arthur, along with Adam, the moderate ones in the group who had returned home by eleven, have already taken their early morning swim. The other four had remained dancing until dawn and it is to be supposed as a result that they lacked the energy for an early morning outing. It is no surprise then that the "sensible" Philip should strike out against the socializing of the night before. A dance, according to Philip, provides no opportunity for a man to experience properly "the relation between men and women". Dallying with these "hot-house flowers" of high society, conforming with the social conventions of "Offering unneeded arms, performing dull farces of escort"(II, 58), seems to him meaningless and futile. To use Philip's words, this activity is "unnatural" resulting in the "Utter removal from work, mother earth, and the objects of living."(II, 61) Philip feels alienated from this kind of society and he turns to the pastoral setting for further meaning, for relationship and, hence, identity. Only once has he ever experienced that true feeling between men and women (his description of this episode recalls Wordsworth's "Solitary Reaper"):







It is up to the more experienced tutor Adam to answer some of Philip's charges against society. In part, Adam agrees with his student, but he warns him that he has mistaken the attractive for the good. When Philip gains maturity, says Adam, he will learn to "seek only the good": "Good, wherever it's found, you will choose, be it humble or stately, / Happy if only you find, and finding do not lose it." (II, 159, 162-163) Picking up Philip's references to flowers, Adam sets forth a philosophy which contradicts the possibility of equality:

There is a glory of daisies, a glory again  
of carnations;  
Were the carnations wise, in gay parterre  
by ~~the~~ greenhouse,  
Should it decline to accept the nurture the  
gardener gives it,  
Should it refuse to expand to sun and genial  
summer;  
Simply because the field-daisy, that grows in  
the grass-plot beside it,  
Cannot, for some cause or other, develop and  
be a carnation?  
(II, 186-191)

Philip's retort that Adam's premise "Seems to me always to mean, Eat, drink and never mind others" (II, 207) is his final position on this issue for the time being. He agrees to accompany the other students, with the exception of Airlie and Hobbes, on their excursion into the Highlands. He is happy to reject for a time the "dismal classics", and by inference, the advice of Adam. Instead, Philip will search for his own truth, his own conception of the good. Through

his ensuing experiences with three different women, he gradually comes to a measure of self-recognition. Each woman that he meets contributes to his education, but it will be at the "Boothie of What-did-he-call-it" that Philip will finally and fully "study the question of sex" and learn as much as he can learn as a result.

While on this planned, three-week excursion Philip encounters the "bonnie lassie" of his dream. When inclement weather forces the party to remain three days "at a farm by the lochside of Rannoch" (III, 193), which just happens to be the young lady's home, he swiftly falls under her spell. He follows her every move helping her in her daily tasks, and enjoying her company at a local dance. The Philip who had never previously experienced the "true feeling between men and women" at a social affair has certainly changed his attitude as he "stayed dancing till daylight -- and evermore with Katie" (III, 202). When the time comes for the students to leave Rannoch, Philip decides to remain with her.

Always aware that there is more than one way to view any event, and, indeed, that each individual will give his own particular interpretation to anything he sees, Clough has two different characters, Arthur and Lindsay (the Piper), relate the details of Katie and Philip's activities. Inevitably they disagree as each of them embellishes the story according to his own view of it:

And it was told, the Piper narrating and

Arthur correcting,  
 Colouring he, dilating, magniloquent, glorying  
 in ~~the~~ picture,  
 He to a matter-of-fact still softening, paring;  
 abating,  
 He to the great might-have-been upsoaring,  
 sublime and ideal,  
 He to the merest it-was restricting, dimin-  
 ishing, dwarfing,  
 (III, 151-155)

It is left to the reader to decide where the truth lies -- did Philip actually kiss Katie on their first encounter, or is Arthur right in refuting this detail added by the romantic Piper? Was Philip really lame and unable to leave with his peers as Arthur insists, or is the Piper correct when he remarks that Philip was only lame "in his excuses"? By this point in The Bothie the reader should be well aware that in this poem, as indeed in all of Clough's long poems, there will be no clear presentation of right and wrong, black and white.

Knowing Philip well, the perceptive and witty Hobbes points out the inevitability of his fellow-scholar's attraction to the young Highland lassie:

Did you not say she was seen every day  
 in her beauty and bedgown  
 Doing plain house<sup>hold</sup>work, as washing, cooking,  
 scouring?  
 How could he help but love her? nor lacked  
 there perhaps the attraction  
 That, in a blue cotton print tucked <sup>u</sup> over  
 striped linsey-woolsey,  
 Barefoot, barelegged, he beheld her, with arms  
 bare up to the elbows,  
 Bending with fork in her hand in a garden  
 uprooting potatoes?  
 (III, 229-233)

Hobbes introduces the Philip-Jacob analogy which is to

recur at the conclusion of The Bothie. Philip's attraction to Katie is similar, says Hobbes, to Jacob's love for Rachel. Like Jacob, Philip remains with Katie in order to win her love and her father's approval. If this analogy is followed through, Philip will be in danger of finding himself wed, not to Rachel, but to Leah, the elder sister in the Biblical story. Hobbes, through this comparison of Philip to Jacob, hints that Philip may be blinded by his idealistic, romantic nature. What if he should wake up one morning to find that the object of his starry-eyed gaze, his Rachel, is, after all, a mortal being with shortcomings, a Leah? Once the glow of infatuation has worn off, how will his vision of Katie appear in the cold light of reality? Adam is evidently even more concerned than Hobbes about the possibility of Philip doing something rash while intrigued with an illusion: "But the Tutor enquired, who had bit his lip to bleeding, /How far off is the place? who will guide me thither tomorrow?" (III, 240-241)

At the end of the third book of The Bothie, Hope brings word that Philip has left Rannoch. Whether he left with or without Katie remains a subject of speculation. Once again at the conclusion of this section, we are presented with a mystifying allusion to the Bothie of Tober-na-vuolich. A connection between Philip's departure and the "remarkable-looking" figure of Elspie Mackaye is implied, but the reader is left wondering about her role in the poem.

Summer is drawing to a close as the narrator sets the

scene for Book IV of The Bothie. In the time-scheme of the poem, it appears that Philip has been allowed this one season to search for his "help-mate". By harvesting time we should see him reaping the benefits of a full relationship. With the golden weather of September Philip is still far from his goal as he wanders, alone, through the mountains. An epic tone precedes the recounting of Philip's words which, themselves, parody the lamentations of a defeated lover: "Would I were dead, I keep saying, that so I could go and uphold her!" (IV, 43) The use of an epic style here, as so often in the poem, serves to undercut the seriousness of the passage. The young Philip, who continually takes himself too seriously ( an excellent example of this unfortunate habit occurs later in Book IV as Philip imagines the possible fate of a desperate Katie left to fend for herself in the harsh city ), is cut down to size by Clough's irony. The reader is left with the absurd picture of a young man wandering melodramatically through the Highlands bemoaning his fate. And what is his problem? Philip, feeling utter disgust with himself, wishes he were dead so that he could enter into a purely spiritual relationship with Katie. Although he insists that "not with one finger I touched her," (IV, 60) Philip endures "sad remorse" and "visions of horror and vileness" as a result of his encounter with Katie. The fear and abhorrence of sex -- an attitude which Clough wrestled with throughout his poetry -- manifests itself in Philip's extreme feelings of guilt and self-hatred. He







completion. His brief encounter with Katie gives him an intimation of the fulfillment which he could derive from a strong bond with a woman: "How by a kiss from her lips he had seemed made nobler and stronger,/Yea, for the first time in life a man complete and perfect"(IV, 122-123). But Katie could only give him a taste of this fulfillment. She is not the woman who is destined to be his helpmate. Philip realizes this fact only after coming into contact with Elspie. Her effect upon him carries <sup>in</sup> at least a hint of the mystical. Her brief glance opens his eyes to the reality of the situation. It is as if Elspie were somehow an elusive part of Philip, a part which would, when found, allow him to achieve his sense of completion and allow him to glimpse the truth about himself and about society:

Yes, there he is still in his fancy,  
Doesn't yet see we have here just the things  
                                          he is used--to elsewhere!  
People here too are people, and not as fairy-  
                                          land creatures;  
He is in a trance, and possessed; I wonder  
                                          how long to continue;  
It is a shame and a pity -- and no good likely  
                                          to follow,--.  
                                          (IV, 140-144)

Although he heeds the message which Elspie conveys to a certain extent, Philip is still not capable of insight into himself. He acknowledges that he has made a mistake about Katie, but his subsequent action is to run away from his new knowledge: "Only, three hours thence I was off and away in the moorland,/ Hiding myself from myself if I could; the arrow within me." (IV, 146-147) Inadvertently Philip reveals that running off to the moorland and wallowing in self-induced guilt will not enable him to escape the effect of Elspie's glance. For he carries the "arrow" with him to remain no matter where he runs.

Writing to Philip, Adam emphasises the positive aspects of the younger man's experiences. He has, after all, gained a measure of knowledge which "is needful for man" and that rare wisdom which "is bought for a price in the market"(IV, 198). He can now move on to follow Adam's edict and "seek only the good" rather than the merely attractive. But Philip, because he is unable to compromise, to see any shades of grey, makes the same mistake in his dealings with the aristocratic class as he did with the Highland peasants. Partly in defiance and disappointment with the country life which he had idealized, Philip plunges himself into high society. To the amazement of his friends, the ardent young "socialist" "to Balloch had come and was dancing with Lady Maria." Only the tutor seems upset at this startling turn of events as

. . . amid laughter Adam paced  
 up and down, repeating  
 Over and over, unconscious, the phrase which  
 Home had lent him,  
 Dancing at Balloch, you say, in the Castle,  
 with Lady Maria.  
 (IV, 246-248)

Clough gives us only a glimpse of Philip's life with the aristocratic Lady Maria: "Philip at Balloch shooting and dancing with Lady Maria."(V, 113) Recalling his earlier remarks on hunting, we realize that he has indeed rejected his, at one time, strongly held principles. But it is the juxtaposition of Philip's new life with the activities of his old friends who "in the joy of their life and glory of shooting jackets" continue to read, roam and swim in the "loch and the glen and the mountain," which points up clearly just how far Philip has

strayed from his old ideals. For each day Hope, "the Glory of headers" and Hobbes "all from the shirt to the slipper the natural man revealing" continue the custom of bathing at the base of the granite ledge in the waters of the beautiful "amber torrent". Their daily ritual brings them so close to nature and their surroundings that they seem, "Not as spectators, accepted into it, mingled, as truly, /Part of it as are the kine in the field lying there by the birches." (V, 28-29) They enjoy a sense of oneness with nature, of belonging to the mysterious design of creation. Philip enjoys no such feeling. Separated from his former friends, beliefs and way of life, Philip is essentially separated from himself. Clough emphasises this by first mentioning him, then describing the activities of the other students, before alluding once again to Philip. The self-alienated young man's letter from Balloch to Adam further reveals his confused state of mind.

At the beginning of his letter Philip describes his own feelings of guilt to Adam: "I am here, O my friend! -- idle, but learning wisdom. /Doing penance, you think; content, if so, in my penance." (V, 39-40) It is Philip who feels that his stay in the castle of Balloch is a form of penance for his sins in relation to Katie. His following words to Adam fulfill a need which Philip feels to purge himself of his guilt. A great deal of what he espouses he does so, it would appear, in order to get these ideas "out of his system". His words lack the basic conviction which characterized his previous beliefs. He suggests that he is not completely responsible for what he says, that at times he is not sure what provokes him into uttering certain ideas:



them to endure, suffer, and be patient that they might fulfill their role in society, "Even for their poor sakes whose happiness is to behold you"(V, 76).

His final lines strike out even more viciously at Adam's conservative outlook, at his plea to adhere to the accepted order of society, as he credits a divine force with promoting current social conditions:

Is it not even of Him, who one kind  
                                           over another  
 All the works of His hand hath disposed  
                                           in a wonderful order?  
 Who hath made man, as the beasts, to live  
                                           the one on the other,  
 Who hath made man as Himself to know the  
                                           law -- and accept it!  
                                           (V, 84-87)

Just to make sure that his point has been taken, Philip directly echoes in the closing lines of his letter Adam's belief that wisdom is derived from experience: "You will wonder at this, no doubt, / But we must live and learn; we can't know all things at twenty."(V, 88-89)

Answering irony with irony the witty Hobbes replies to Philip's letter reminding him of his creed, his "only law, that Use be suggester of Beauty"(V, 95). Casting himself as the chastened disciple, Hobbes laments the fall of his "prophet apostate", his "shepherd travestie" who has exchanged his pipe for a gun. Contrasting with the picture of the natural beauty of a dairy-maid, Hobbes catches a glimpse of Philip as he mixes in high society:

What, thou forgettest, bewildered, my

Master, that rightly considered  
 Beauty must ever be useful, what truly is useful  
 is graceful?  
 She that is handy is handsome, good dairy-maids  
 must be good-looking,  
 If but the butter be nice, the tournure of the  
 elbow is shapely,  
 If the cream-cheeses be white, far whiter the  
 hands that made them,  
 If -- but alas, is it true? while the pupil  
 alone in the cottage  
 Slowly elaborates here thy System of Feminine  
 Graces,  
 Thou in the palace, its author, art dining,  
 small-talking and dancing,  
 Dancing and pressing the fingers kid-gloved  
 of a Lady Maria.  
 (V, 109-117)

But all the insight into Philip's character which others  
 display does not overpower the young hero. He continues blind  
 to his own nature, claiming that he is "altered in mind . . . as  
 in manners". Blaming his change in outlook on the irresistible  
 laws and arrangements of society, he determines to return to Ox-  
 ford, but not to his former habits of mind. The Tutor and stu-  
 dents seem at this point to have despaired of regaining their  
 old companion as they "Read and bathed, and roamed, and thought  
 not now of Philip, / All in the joy of their life, and glory of  
 shooting jackets." (V, 125-126)

"Bright October was come, the misty-bright October, /  
 Bright October was come to burn and glen and cottage" (VI, 1-2),  
 as the sixth book of The Bothie opens. It is the season of  
 harvest, and the reader expects to see a new maturity or ripeness  
 in the character of Philip. That mystical influence which has  
 heretofore hovered in the background of the poem here asserts  
 itself in the persons of David and Elsie Mackaye. David's life,  
 past and present, is here described in detail for the reader and

it is evident that he embodies an ideal which has been subtly developed as an undercurrent throughout the earlier books of the poem. In fact, David Mackaye is the only character so far who has put into action the ideals which Adam has encouraged his pupils to emulate. Adhering to the traditional values of his family, David "raised potatoes, / Barley, and cats, in the bothie where lived his father before him;" (VI, 17-18). But his is not a blind devotion to accepted values; for he has also undergone individual experiences which have allowed him to find and develop his own character:

Yet was smith by trade, and had travelled  
 making horse-shoes  
 Far; in the army had seen some service with  
 brave Sir Hector,  
 Wounded soon, and discharged, disabled  
 as smith and soldier!  
 He had been many thing since that,--- . . . (VI, 19-22)

And when he received the news of his brother's death, he recognized his duty to return to his home and assume familial responsibilities. Ignoring the better opportunities in the city, the selfless David remains at the Bothie of Tober-na-vuolich to raise his family.

The geographical setting of the bothie emphasises the ideal nature of Mackaye's way of life. Neither wholly committed to the city nor the country, his home is located:

There on the blank hill-side, looking down  
 through the loch to the ocean,  
 There with a runnel beside, and pine-trees  
 twain before it,  
 There with the road underneath, and in sight  
 of coaches and steamers. . .  
 (VI, 11-13)

Sharing, it may be inferred, in the joys of nature while fully conscious of the necessity of business and commercial activities, David and his family seem able to provide an excellent environment for the confused and bitter Philip. Indeed, he enters upon this final adventure in love an already altered person, though not altered in the way he had expected. His earlier restlessness and dissatisfaction which led to recklessness and impulsiveness have apparently vanished. He now feels settled, at one with himself: ". . . the needle/Which in the shaken compass flew hither and thither, at last, long/Quivering, poises to north . . . ." (VI, 51-53) Drawn by that mysterious force alluded to earlier, he feels that he has found his place in life, his spiritual home, in Elspie. But he has changed in yet another way, he is "cautious;/More, at least, than he was in the old silly days when he left Adam." (VI, 53-54) Philip is ready for his final encounter with the mysteries of love.

Writing to Adam, Philip attempts to describe his initial encounter with Elspie. And in this "scrap, without date or comment," Clough employs one of his most frequent images, that of life as a railroad journey.<sup>6</sup> As one who falls asleep on a train and misses his stop, Philip did not capitalize on his first encounter with Elspie -- did not, caught up in a world of dreams and fancy, recognize that she was bringing to him a sense of reality and a sense of identity. During the intervening months Philip's experiences have taught him to recognize what Adam calls "the Good". He has now reached the conclusion, a more liberal

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<sup>6</sup>A.H. Clough, "Natura Naturans", The Poetry of Arthur Hugh Clough (London, 1968), p. 36.



that she has been developing herself all her life with some destined end in view. She compares the development of her personal identity to the building of a bridge: "I have been building myself, up, up, and toilfully raising,/Just like as if the bridge were to do it itself without masons."(VII, 61-62) But she has been responsible only for one side of the bridge, and now "I see on the other/Just such another fabric uprising, better and stronger,/Close to me, coming to join me: . . ." (VII, 64-66). Fate, or Providence as Adam would likely have it, has delivered the man who was meant for her, and it remains only for her dream of "a great invisible hand coming down, and/Dropping the great key-stone in the middle: . . ." (VII, 68-69) to be fulfilled. Their union achieved, Elsie will experience that "strange happy sense of completeness" which Philip had momentarily felt during his days with Katie. In this romantic pastoral poem a mature, time-tested, divinely-inspired love provides a cure-all for the personal and social ills of its characters.

It remains for Elsie to overcome her maidenly fears at being overpowered by the stronger, more educated and self-confident Philip. Again describing her feelings in metaphorical terms, Elsie sees herself as the defenseless inland burnie overwhelmed by the onrushing torrents of the sea. In a finely rendered passage, Clough, through Elsie, displays a remarkable insight into the thoughts and feelings of a young woman dealing with her first deeply emotional experience of the opposite sex. Whether Elsie is concerned with the sexual side of love, or whether she fears a loss of personal identity, the passage is a perceptive one:

. . . I was the burnie,  
 Trying to get along through the tyrannous  
                                           brine, and could not;  
 I was confined and squeezed in the coils  
                                           of the great salt tide, that  
 Would mix-in 'tself with me, and change me;  
                                           I felt myself changing;  
 And I struggled, and screamed, I believe, in  
                                           my dream. It was dreadful.  
                                           (VII, 129-133)

Her moods fluctuating with every passing minute, Elsie casts aside her fear -- "I am afraid, she said, but I will!" -- and adopts an adventurous attitude in which she takes the initiative:

That great power withdrawn, receding  
                                           here and passive,  
 Felt she in myriad springs, her sources,  
                                           far in the mountains,  
 Stirring, collecting, rising, upheaving,  
                                           forth-outflowing,  
 .....  
 With<sup>a</sup> blind forefeeling, the great still  
                                           sea before it;  
 There deep into it, far, to carry, and  
                                           lose in its bosom,  
 Waters that still from their sources exhaustless  
                                           are fain to be added.  
                                           (VII, 157-164)

But by the beginning of Book VIII her "revulsion" has returned as this time she doubts her ability to fulfill Philip's expectations of a wife: "He was too high, too perfect, and she so unfit, so unworthy". (VIII, 18) Again it is the wise Adam who acts as guide for the young lovers. His reassurances revive "the freedom and ancient joy" in the spirit of Elsie. Renewed confidence in her own being enables her to assert:

And that the one big tree might spread

its root and branches,  
 All the lesser about it must even be felled  
 and perish.  
 No, I feel much more as if I, as well as  
 you, were,  
 Somewhere, a leaf on the one great tree,  
 that, so from old time  
 Growing, contains in itself the whole of  
 the virtue and life of  
 Bygone days, drawing now to itself all  
 kindreds and nations,  
 And must have for itself the whole world  
 for its roots and branches.  
 No, I belong to the tree, I shall not  
 decay in the shadow:  
 (VIII, 87-94)

Elspie continues to assert herself by insisting that Philip give her some of his books to read or she "will read . . . with my father at home as I used to." Once they are married, she makes it clear, she "will not be a lady, / We will work together, you do not wish me a lady;" (VIII, 136-137), for she "could not bear to sit and be waited upon by footmen". Philip, in turn, reiterates his desire that Elspie should always remain true to herself. Taking the opportunity to renew his campaign against the aristocracy, he insists:

. . . You should go,  
 if you liked it,  
 Just as you are; just what you are,  
 at any rate, my Elspie.  
 Yes, we will go, and give the old  
 solemn gentility stage-lay  
 One little look, to leave it with all  
 the more satisfaction.  
 (VIII, 140-152)

Philip and Elspie, having come to an agreement about their future together, are now ready to seek the permission of David Mackaye. They receive his cordial approval provided

that Philip returns to Oxford and remains there for one year to complete his degree:

. . . ; if he chose, he might  
write, if after  
Chose to return, might come; he truly  
believed him honest.  
But a year must elapse, and many things  
might he pen.  
(VIII, 166-168)

Once their love has stood the test of time, they will receive David Mackaye's blessing.

During the separation from Elspie, Philip further develops his views about life, the individual and society. Through his letters to Adam we discover his final positions on these matters.

Philip had decided that a man's vocation is of the utmost importance, if he is to gain any measure of happiness. Each man must follow his heart and "be that for which nature meant him." True to this philosophy, Elspie and Philip journey to New Zealand to begin farming, a considerable change for a man of Philip's social background. But social position is completely ignored by Philip. Each man must determine where he fits into society according to his capabilities and interests, not his birth: "If you were meant to plough, Lord Marquis, out with you, and do it;/ If you were meant to be idle, O beggar, behold, I will feed you." (IX, 17-18) His extreme ideas have mellowed somewhat as he can accept that those like Lady Maria have the right to live the way they wish -- "Ah, fair Lady Maria, God meant you to live and be lovely;/ Be so then, and I bless you. . . ." (IX, 24-25)

Philip's individualistic approach is attacked by Adam



artificial civilised fabric" which he found so appalling earlier has been transformed, "Seems reaccepted, resumed to Primal Nature and Beauty:-/Such in me and to me and on me the love of Elsie!" (IX, 107-108.) Because his inner state of mind has altered, because he is able to accept and live with himself, he is able to view other people and places from a new perspective. He enters the "populous city" in the daylight this time. But it is as though an inner light were "Shaming away, ere it come, by the chilly day-streak signal,/High and low, the misusers of night, shaming out the gas lamps --"(IX, 83-84). Though this new "light" casts a decidedly rosy glow over the city -- he "Sees sights only peaceful and pure" --, Philip is able to catch a more complete and balanced view of urban life. Instead of being obsessed with "the streets of the dissolute city,/Where dressy girls slithering-by on pavements gave sign for accosting"(IV, 155-156), he is able to see that the city is also home for school-children, merchants, labourers, and clerks all engaged in their various endeavours. He can even see elements of the pure country life filtering into the city as "Humble market-carts, coming-in, bringing-in, not only/Flower, fruit, farm-store, but sounds and sights of the country".(IX, 92-93) It is a happier, healthier Philip in Book IX, a man who has come to terms with himself and is now ready to build a life for himself and Elsie.

After spending a summer in the Highlands studying "the handling of hoe and of hatchet", Philip is ready to marry. One full year has past, and "the gorgeous bright October" has once more arrived when "David gave Philip to wife, his daughter, his

darling Elspie; Elspie the quiet, the brave, was wedded to Philip the poet." (IX, 136-137)

The mock epic listing of wedding gifts indicates again the characteristics of the givers as they had been earlier revealed at the opening of the poem. "The grave, careful Adam" continues to display practicality and foresight with his gifts -- "a medicine chest and tool-box". The athletic Hope, the "Glory of Headers", offers a saddle to the young couple. The down-to-earth Arthur suitably selects a plough. A rambunctious and extroverted sportsman, the Piper sends them a rifle. A necklace for Elspie comes from the fashion-conscious Airlie. And finally "the kilted and corpulent hero", Hobbes, sends his reformed "shepherd travestie" "a Bible and iron bedstead" -- a suitable combination of the spiritual and the earthly. Following logically from his gifts, Hobbes writes a letter to Philip further expounding his allegory of Rachel and Leah. Marriage, he insists, must be a form of bigamy, "a duality, compound, and complex, / One part heavenly-ideal, the other vulgar and earthy" (IX, 169-170). Chance plays the role of Laban; the father of Rachel and Leah, in determining the fate of man. In fact, Hobbes' allegory may be extended to include all of life. Each man must work under the rule of "the world, our uncle and hard taskmaster" in order to earn the right to the ideal. The cold realities of day-to-day life must be accepted -- Leah must not be repudiated -- if man is to gain some measure of joy -- "So, many days shall thy Rachel have joy, and survive her sister" (IX, 185). The essential duality of life continues to be

a fundamental idea in Clough's two other major poems.

Unable to create a society for which he aspires in England, Philip takes his new bride to New Zealand where "hath he farmstead and land and fields of corn and flax fields;/And the Antipodes too have a Bothie of Tober-na-vuolich." (IX, 199-200) Here, it is implied, Philip and Elsie will attempt to build another idyllic bothie.

It is this idyllic nature which is the key to Clough's Bothie of Tober-na-vuolich. Events take place within the context of an unreal, pastoral world. The theme of a search for self-knowledge is developed to a successful conclusion. Philip finds himself and, in so doing, finds his "true love". Life will not be as simple or fulfilling for Claude of the Amours de Voyage.

CHAPTER II :  
AMOURS DE VOYAGE

R.K. Biswas, in his critical study of the poetry of Arthur Hugh Clough, takes note of the poet's familiarity with the philosophical works of Hegel. According to Biswas, Hegel developed "a logic which embraced the whole universe, a logic not of being, but of becoming, which stressed the ideas of development and evolution through the dialectical process of thesis, antithesis and synthesis."<sup>1</sup> Following this premise in reading Clough's three major poems, one can see the same pattern of development in his major theme, the search for self-knowledge. In The Bothie he presents the initial, ideal working of his theme. Philip, existing largely within an idyllic pastoral environment, is able to evolve a self-image and understanding consonant with his beliefs and philosophy of life. He finds and wins his destined mate and together they set out for New Zealand to build their own ideal society. Claude of the Amours de Voyage is not so fortunate. His indecisiveness prevents him from solidifying his relationship with Mary Trevellyn. His fear of commitment leads <sup>him</sup> to allow Mary to leave Home without him, and his subsequent efforts to find her are thwarted by circumstance. He abandons his search and remains, unlike Philip, a lost and lonely human being. Claude certainly gains in self-knowledge as a result of his experiences, but he is unable to reach any all-encompassing or

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<sup>1</sup>R.K. Biswas, Arthur Hugh Clough: Towards a Reconsideration(London, 1972), p. 133.



each makes this contribution through juxtaposition to the other.

Throughout the poem Claude is obsessed with the need to "lay aside" knowledge in order to enjoy the benefits of "passion" or the emotions. These two elements of life are juxtaposed in his mind and seem to him irreconcilable. He shares with Philip an inability to compromise or to see any areas of mediation between extremes. In fact, Claude's whole life is characterised by his insistence upon the fundamental need to see and to contrast two sides of any question. Caught in the resulting morass of his indecision, he is unable to act at all. Clough emphasises this characteristic of his anti-hero and converts it into a poetic technique which adds depth to the meaning of his poem. In this feature of the Amours de Voyage we have the meeting of form and content as the poetic technique of juxtaposition of extremes reflects the state of the character's mind. In this connection, Clough in his "Lecture on Wordsworth" stated his belief in the importance of style in poetry as follows:

Do not suppose that this is a light thing.  
 People talk about style as if it were a mere  
 accessory; the unheeded but pleasing ornament;  
 the mere put-on dress of the substantial being,  
 who without it is much the same as with it, --  
 Yet is it not intelligible to you that by a  
 chance of intonation, accent or it may be mere  
 accompanying gesture the same words may be made  
 to bear different meanings. What is the differ-  
 ence between good and bad acting but style.  
 And yet how different good acting is from bad.<sup>4</sup>

The historical background is important to a complete

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<sup>4</sup> A.H. Clough, "Lecture on Wordsworth", Selected Prose Works of Authur Hugh Clough, [ed.] Trawick (Alabama, 1954), p.114.

understanding of the poem since the revolutionary activities form a backdrop to the main action of the drama. After failing to come to a compromise with the revolutionary forces in Italy, Pope Pius IX fled the city and a triumvirate was set up under Mazzini -- this was in February of 1849. Clough visited the city of Rome in April of that year and wrote the Amours while he was there. The French forces attacked Rome in an effort to restore the Pope, but were initially defeated by the Italian forces led by Garibaldi. The French remained to besiege the city, received reinforcements in June and successfully defeated the Italians.<sup>5</sup> Clough uses the background of the Eternal City under seige in order to unfold the tale of a frustrated love affair. In this way we can see the city of Rome acting as an objective correlative to the state of Claude's mind which, in its way, is also under seige.

In his initial letter to Eustace, Claude comments upon his reactions to Rome -- the city "disappoints" him, strikes him as "Rubbishy". But it is the mood in which Claude approaches Rome that is part of his problem. Again he is like Philip who also imposed his inner feelings upon outer reality, thus altering what he saw to reflect his own inner state of mind. Claude is discontented, lonely -- the weather is "horrid" -- he writes Eustace "that you may write me an answer/Or at the least to put us again en rapport with each other." (I,I, 11-12) He is feeling isolated; yet it was in order to get away from all his friends and relations

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<sup>5</sup>H. Chorley, Arthur Hugh Clough: The Uncommitted Mind (Oxford, 1962), p. 190.

that he came to Rome. He fled London and all the relationships he had there because they limited him, burdened him with "All the assujettissements of having been what one has been,/What one thinks one is, or thinks that others suppose one."(I,I,30-31) These "assujettissements" have made him "Feel like a tree . . . buried under a ruin of brickwork."(I,II, 38)

Immediately after this remark, Claude condemns the artificiality of Rome, the superimposition of the unnecessary. "What do I find in the Forum? An archway and two or three pillars./Well, but St. Peter's? Alas Bernini has filled it with sculpture! (I,II, 43-44) The parallel is made more explicit in the final lines of letter II as the term brickwork is repeated; "Brickwork I found thee, and marble I left thee! their Emperor vaunted;/Marble I thought thee, and brickwork I find thee! the Tourist may answer."(I,II, 49-50)

Within Claude's mind, we come to realize, rages a continuous battle between his traditional background and its consequent beliefs, and his intellectual impulse to establish a different set of values to those of his ancestors. It is only towards the end of the Amours, in letter V of Canto V, that Claude directly articulates this conflict. And the sides of his nature are appropriately juxtaposed:

Ah, there is some great truth, partial, very  
 likely, but needful,  
 Lodged, I am strangely sure, in the tones of  
 the English psalm-tune.  
 Comfort it was at least; and I must take  
 without question  
 Comfort, however it come, in the dreary streets  
 of the city.

(V,V, 91-94)

But, almost immediately Claude rejects this comfort, denies what he thought was a "great moral basis to rest on":

Ah, but indeed I see, I feel it factitious  
entirely;  
I refuse, reject, and put it utterly from me;  
I will look straight out, see things, not try  
to evade them;  
Fact shall be fact for me, and the Truth the  
Truth as ever,  
Flexible, changeable, vague, and multiform,  
and doubtful.--  
(V,V, 98-102)

In "Rubbishy" Rome there is also the conflict between the past and the present, the traditional and the modern, the classical and the Christian. The two elements cannot be blended harmoniously together, any/more than Claude's background can be reconciled with his "modern", albeit Stoic, ideals:

No, great Dome of Agrippa, thou art not Christian!  
canst not,  
Strip and replaster and daub and do what they will  
with thee, be so!  
.....  
I repeople thy niches,  
Not with the Martyrs, and Saints, and Confessors,  
and Virgins and children,  
But with the mightier forms of an older, austerer  
worship.  
(I,VIII, 152-153 & 157-159)

In the case of Rome, Claude rejects the superimposition of Roman Catholic culture upon the classical structures of the ancient city. In his personal conflict, he reaches a point where he rejects his origins in favour of a stoical stance and a quest for knowledge. Although the process is thus reversed, the conclusion is basically the same. Recall Claude's early comment upon the Dome of St. Peter's:



will not fight:

Why not fight? -- in the first place I  
 haven't as much as a musket;  
 In the next, if I had, I shouldn't know how I  
 should use it;  
 In the third, just at present I'm studying ancient  
 marbles;  
 In the fourth, I consider I owe my life to my  
 country;  
 In the fifth, -- I forget, but four good reasons  
 are ample.  
 (III,III, 68-72)

Rome is not only plagued by the attack of foreign forces, but also must contend with unrest and rebellion from within. The description which Claude gives of the murder of a priest in canto II, letter VII, makes this painfully clear. So, too, Claude endures his inner turmoil. For not only does he feel pressure from his friends and relations in London -- and later from George -- but he also must contend with his own nature which will not allow him to accept any "easy answers". Every issue must be presented from every point of view, making any decision and consequent peace of mind all but impossible.

Claude eventually leaves Rome to pursue Mary. His period of action comes to no successful <sup>end</sup> and he arrives at Florence despairing and defeated. While he is gone, Rome, too, is defeated:

Rome is fallen, I hear, the gallant Medici taken,  
 .....  
 .....  
 I, meanwhile, for the loss of a single small chit  
 of a girl, sit  
 Moping and mourning here, -- for her, and myself  
 much smaller.  
 (V,VI, 113, 116-117)

Both the fledgling republic and Claude have lost their battles, and in characteristic fashion Claude insists he cares neither for Rome nor for Mary. He returns to the city, and finds it changed ( or has he changed and altered his outlook? ), "Rome will not suit me, Eustace, the priests and soldiers possess it." (V,X, 186) Again he reveals his tendency to view life in extremes -- he sees only the soldier, the embodiment of war, and the priest, the embodiment of peace (both are, for him, representatives of social regimentation and institutionalization). He determines to set out for Egypt -- the Biblical land of bondage. In committing himself totally to a world of knowledge, he is submitting himself to a personal bondage, a prison of the mind. Clough used the same reference to Egypt when he wrote to the younger Thomas Arnold after resigning his tutorship at Oxford:

I have given our Provost notice of my intention to leave his service [as Tutor] at Easter. I feel greatly rejoiced to think that this is my last term of bondage in Egypt, though I shall, I suppose, quit the fleshpots for a wilderness, with small hope of manna, quails or water from the rock.

(Correspondence, I, 199)

Obviously the implications of the use of Egypt in the Amours would not have escaped Clough.

While Claude heads towards the East, Mary is travelling in the opposite direction back to England. Their roads, it appears, will never cross again. Claude has rejected "hope" to all intents and purposes -- he will merely "hope to be starting for Naples" (V,X, 203) the next day. The future he





For him, action requires a choice, and a choice limits one's freedom. To choose to commit himself to Mary on a personal level, or to fight alongside the Italians on a political level, would eliminate his freedom of choice not to act. We should note what he says later in canto III in this regard, "But for the steady fore-sense of a freer and larger existence, / Think you that man could consent to be circumscribed here into action?" (III, VI, 123-124)

On this magical island of relationship, Claude sees himself wandering through a labyrinth, gradually becoming entangled by the paths which wind "slyly" round the area. Clinging to the "clue", to the knowledge that he will inevitably emerge from the cavern of human relationships, he descends through the fissure. The womb-like cavern offers enchanting, hitherto unexplored experiences, but it is also a harsh, uncertain void with many jagged crags which wound the man who will not rest in them. But with the "funeral train" in the distance, with the necessarily momentary quality of any affinity always in view, Claude will allow himself to be drawn from this enchanting, painful world of living experience back once again onto the great plains of "abstraction", of knowledge abstracted from experience.

The next passage for consideration occurs in the second letter of the second canto. Claude here moves from his abstract idea of "each man for himself" -- with overtones of the "survival of the fittest" -- to a final and ironic endorsement of the Italian cause:

Dulce it is, and decorum, no doubt, for the  
country to fall, -- to  
Offer one's blood an oblation to Freedom, and  
die for the Cause; yet  
Still, individual culture is also something,  
and no man  
Finds quite distinct the assurance that he of  
all others is called on,  
Or would be justified, even, in taking away  
from the world that  
Precious creature, himself. Nature sent him  
here to abide here,  
Else why sent him at all? Nature wants him  
still, it is likely.  
On the whole, we are meant to look after  
ourselves; it is certain  
Each has to eat for himself, digest for himself,  
and in general  
Care for his own dear life, and see to his own  
preservation;  
Nature's intentions, in most things uncertain  
in this are decisive;  
Which, on the whole, I conjecture the Romans  
will follow, and I shall.  
So we cling to our rocks like limpets;  
Ocean may bluster,  
Over and under and round us; we open our shells  
to imbibe our  
Nourishment, close them again, and are safe,  
fulfilling the purpose  
Nature intended, -- a wise one, of course, and  
a noble, we doubt not.  
Sweet it may be and decorous, perhaps, for the  
the country to die; but  
On the whole, we conclude the Romans won't do  
it, and I shan't.

(II, II, 32-49)

Ironically undercutting the first verse paragraph of  
this letter, Claude compares those who insist that "On the  
whole, we are meant to look after ourselves" to limpets  
clinging desperately to their rocks while the ocean, easily  
transformed into the revolution, blusters around them. The  
conclusion which he reaches at the end of the first paragraph:  
"Nature's intentions . . . I conjecture the Romans will follow,

and I shall", is juxtaposed to his final conclusion, "but/On the whole, we conclude the Romans won't do it, and I shan't." Subtly Claude indicates that he has entered a kind of relationship as he substitutes the pronoun "we" for the earlier "I". He seems to have moved closer towards the acceptance of affinity, of the possibility of experiencing relationships within society. But, these words promoted by the enthusiasm of the moment are, by and large, merely rhetorical; for Claude does no more than give vocal support to the revolution and resembles much more closely, in his relationships, the limpet clinging to the rock. He admits this himself to Eustace in one of his letters:

. . . -- yet did I, waking,  
 Dream of a cadence that sings, Si tombent nos  
jeunes héros, la  
Terre en produit de nouveaux contre vous tous  
prêts à se battre;  
 Dreamt of great indignations and singers  
 transcendental,  
 Dreamt of a sword at my side and a battlehorse  
 underneath me.  
 (II, III, 60-64)

Claude, it appears, can only dream; he cannot act for he gets caught up in his endless inner debates as in letter IV:

Am I prepared to lay down my life for the  
 British Female?  
 Really, who knows? . . .  
 . . . . .  
 No, if it should be at all, it should on  
 the barricades there;  
 . . . . .  
 Ah, for a child in the street I could strike;  
 for the full-blown lady --  
 Somehow, Eustace, alas! I have not felt the  
 vocation.  
 . . . . .

. . . When the time comes you will  
be ready.

Ah, but before it comes, am I to presume it  
will be so?

(II,IV)

The third passage of importance focusses upon images of growth (in contrast to the rocks of canto II, letter II) and occurs in the third canto, once more in the second letter. Before considering it, however, a letter which is "juxtaposed" to it should also be noted. In a letter to Louise, Mary discusses Claude:

. . . it is but when he talks of ideas  
That he is quite unaffected, and free, and expansive,  
and easy;  
I could pronounce him simply a cold intellectual  
being. --  
When does he make advances? -- He thinks that women  
should woo him;  
Yet, if a girl should do so, would be but alarmed  
and disgusted.  
She that should love him must look for small love  
in return, -- like the ivy  
On the stone wall, must expect but a rigid and  
niggard support, and  
E'en to get that must go searching all around with  
her humble embraces.

(III,I, 32-39)

Mary here reveals her deep perception into Claude's character. It is this perception which causes her to allow Claude complete freedom in their relationship not to commit himself to her. And it is Vernon's total lack of sensitivity which frightens Claude away. Mary recognizes Claude's deep fear of, and consequent shyness with, people. She also sees his pompous pride, his tendency to be a priggish loner. Comparing his shallow emotional capacity to a stone wall, she admits that anyone who should choose

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to love him "must look for small love in return". Mary's insight into Claude's weaknesses parallels, to a certain extent, Elspie's talent for understanding Philip. But Mary's influence over Claude is never as strong as Elspie's over Philip -- in fact, it totally lacks that important mystical element which we find in The Bothie-- and Claude's character is such that it appears unlikely he would ever be able to accept life as openly and unquestioningly as Philip finally does.

Mary also perceives that Claude is most "unaffected", most himself, when he "talks of ideas". Timko cites a major theme of Clough's as a search for "the irreducible part of each of us which exists after all the differences have been stripped away". In order to reach this goal a man must recognize his own nature, his "inmost I".<sup>6</sup> Perhaps then Claude's final decision to devote himself to knowledge is the right one for him -- the decision which will lead him to an appreciation of his inmost nature. Clough's own comment to Shairp regarding his hero of the Amours supports a more positive reading of the poem:

. . . But do you not, in the conception, find any final Strength of Mind in the unfortunate fool of a hero? . . . I didn't mean him to go off into mere prostration and grief. Does the last part seem utterly sceptical to your sweet faithful soul?  
(Correspondence I, 278)

In the second letter of canto III Claude discusses growth. The grain sprouts in the furrow, oblivious to any questions regarding its place or goal in life. This ignorance

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<sup>6</sup> E. Timko, Innocent Victorian(New York, 1963), p.10.

of "the general scheme of existence" allows it to flourish because it has accepted the conditions of life and its own position. The possibility of change does not occur to a seed of grain. That is the sense of the first verse-paragraph of letter II. But Claude must look at the other side of the question and the following lines, which equate nature not with the nourishing soil but with the buffeting sea, serve to convince him that all talk of growth is meaningless since "we are still in our Aqueous Ages". Man is still in the position of the Triton, the merman. He cannot hope to establish any lasting political institutions, reforms, or even personal relationships because he is still living in an Aqueous Age, in a state of flux. His description of being "alone on the heaving poop of the vessel" is reminiscent of his earlier description of the descent on the rope into the fissure. In both instances Claude feels himself controlled by some extraneous force which buffets him ceaselessly about. And once again we have the "clue", the "painful victorious knowledge" which must be kept in sight as long as possible.

It should be noted that Claude does seem to reach some kind of feeling of momentary fusion with the life-forces of nature as he transforms, in the seventh letter, of canto III, juxtaposition into affinity. But he warns the reader beforehand that no affinity is "at last quite sure to be final and perfect"(III,VII,156). This is how he describes his "intuition" of a oneness with nature:

All that is Nature's is I and I all things  
 that are Nature's.  
 Yes, as I walk, I behold, in a luminous,  
 large intuition,  
 That I can be and become anything that I meet  
 with or look at:  
 I am the ox in the dray, the ass with the  
 garden-stuff panniers;

.....  
 Yea, and detect, as I go, by a faint but a  
 faithful assurance,  
 E'en from the stones of the street, as from  
 rocks or trees of the forest,  
 Something of kindred, a common, though latent  
 vitality, greet me;  
 And to escape from our strivings, mistakings  
 misgrowths and perversions,  
 Fain could demand to return to that perfect  
 and primitive silence,  
 Fain be enfolded and fixed , as of old, in  
 their rigid embraces.  
 (III,VII, 160-172)

Inevitably Claude's "intuition" leads to an "escape" from  
 action into the fixed stasis of a "perfect and primitive  
 silence". And his fleeting moment of affinity is destined  
 to pass just as he must inevitably be pulled from the caverns  
 of human experience.

In canto V are two letters which should be considered  
 together. In letter IV Claude determines to forget Mary, "I  
 will not cling to her falsely"(V,IV,51) he decides, reminding  
 us of the motif of the vine and the rocky wall. As he would  
 do when lowered into the stony fissure, he determines:

I will let myself go, forget, not try to  
 remember;  
 I will walk on my way, accept the chances  
 that meet me,  
 Freely encounter the world, imbibe these  
 alien airs, and  
 Never ask if new feelings and thoughts are  
 of her or of others.  
 (V,IV, 52-55)

He will continue his search for perfect knowledge and in aspiring for the "Absolute" will somehow be doing what she will be doing.

But in the subsequent letter Claude's attempt at the Absolute seems to him vain. And returning to images of earth, sea, and rock he shows a great deal of insight into his own character:

I, who believed not in her, because I would fain  
                                           believe nothing,  
 Have to believe as I may, with a wilful, unmeaning  
                                           acceptance.  
 I, who refused to enfasten the roots of my floating  
                                           existence  
 In the rich earth, cling now to the hard, naked rock  
                                           that is left me. --

(V,V, 64-67)

Having determined not to make any permanent commitment, not to let down any "roots" in the "rich earth" of human relationship, Claude is left now, like the limpets in the ocean, clinging desperately to the hard rock of abstraction, and a life of lonely isolation. Knowledge abstracted from experience provides no opportunity for growth, for the development and enlightenment of the human personality. Claude's final decision in the poem, to journey to Egypt, serves to re-emphasise this point for there will be no freedom to grow in a land of bondage.

From this realization Claude slowly moves to an acceptance of the fate which has been determined for him. He accepts it because he must:

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. . . So plumb I the deeps of depression,  
Daily in deeper, and find no support, no will,  
no purpose.  
All my old strengths are gone. And yet I shall  
have to do something.  
Ah, the key of our life, that passes all wards,  
opens all locks,  
Is not I will, but I must. I must, -- I must,--  
and I do it.

(V,VIII, 151-155)

Claude has been momentarily affected by his experience with affinity, but, true to his conviction, he returns to a position of isolation by the end of the Amours. He has gained some knowledge of himself, but this knowledge has not changed him to any great extent. He continues to follow his erroneous path of non-relationship with his fellow man, with society, and, hence, with reality.

Clough, or at least the persona of the poet, uses the epilogues and prologues of the Amours de Voyage to further focus the reader's attention upon important themes and developments within the poem. They can also be read, in many cases, as a means of gaining further insight into the state of Claude's mind.

Over the great windy waters, and over the  
clear-crested summits,  
Unto the sun and the sky, and unto the  
perfecter earth,  
Come, let us go, -- to a land wherein gods  
of the old time wandered,  
Where every breath even now changes to  
ether divine.

(Prologue I)

With these words the poet announces to his reader the classical style of the hexameter which he will use in the Amours. The

selected form itself is ironic, if we juxtapose traditional heroic characters, such as Aeneas, who had been extolled in hexameters, to the "hero" of Clough's poem, the indecisive, definitely unheroic, Claude. And, of course, the first lines of this prologue also introduce the setting for this Victorian version of The Aeneid, the ancient city of Rome.

The exhortation to travel of the first four lines meets with the paradoxical declamation of the whispered "voice":

. . . The world that we live in,  
Whithersoever we turn, still is the same  
narrow crib;  
'Tis but to prove limitation, and measure  
a cord, that we travel;  
Let who would 'scape and be free go to  
his chamber and think;  
'Tis but to change idle fancies for memories  
wilfully falser;  
'Tis but to go and have been.

The apparent contrast, that travel leads to limitation, relates to the idea mentioned earlier that action serves only to limit one's choice. Clough would also seem to be noting the importance of an individual perception of reality. The world, wherever one goes, is the same because one makes it that way.

Also in the prologue we have the identification of the contemplative life with escape and freedom. But despite the warnings of the "whisperer", the poet determines to proceed with the voyage -- "Come, little bark! let us go." In the final epilogue, or the envoy, we are reminded by the poet that in a sense he did heed the words of the voice. For while

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Claude may have travelled to Rome and its environs, the poet wrote "in a Roman chamber, / When from Janiculum heights thundered the cannon of France". (Epilogue, V)

The epilogue of canto I and the prologue to canto II reveal the inner confusions and doubts which plague Claude. The sense of paradox is intense as the verse at the end of canto I draws to a close:

Is it an idol I bow to, or is it a god that  
I worship?  
Do I sink back on the old, or do I soar  
from the mean?  
So through the city I wander and question,  
unsatisfied ever,  
Reverent so I accept, doubtful because  
I revere.  
(Epilogue I )

The rapid pace of questioning continues as canto II begins. The structure of the second sentence becomes so complex that the reader must pause and reflect upon its meaning, "Does there a spirit we know not, though seek, though we find,  
comprehend not, / Here to entice and confuse, tempt and evade  
us, abide?" Over all this confusion reigns the steady, eternal Mt. Alba. In the same way, the Eternal City stands outside the realm of time while in its streets the frantic pace of revolutionary violence continues.

Most of the critical commentary on Clough deals with the connection between the events of the Amours and the experiences which the poet himself endured while in Italy. There is no doubt that Claude, though he cannot be equated with Clough entirely, does articulate many of the poet's beliefs

and feelings. In a letter written to his sister Anne in the early summer of 1849 Clough says, "Perhaps it will amuse you hereafter to have a letter commence while guns are firing, and I suppose, men falling, dead and wounded. Such is the case on the other side of the Tiber while I peacefully write in my distant chamber with only the sound in my ears." (Correspondence I, 253)

And in a letter written to his fiancée Blanche Smith three years later, Clough voices sentiments which could easily have been uttered by Claude had he managed to find Mary:

To a certain extent it seems to me that the whole world is apt to wear a mere pictorial aspect, that it must be by an effort that I accept anything as fact. This is the meaning of what I have often told you that I "believe in you" --- I do not think that I can say the same to anyone else . . . but if I am to make a choice, to act . . . I cannot turn to anyone but you. There has never been in my whole life I may say any act of mine, sealing either friendship or love, up to this time. It has seemed to me a great thing (a thing that at times I doubt the truth of myself) to have done this at all.

(Correspondence II, 371)

Just as Clough's personal experiences and feelings enter into The Bothie in the character of Adam and at other times in the characters of Philip and Hobbes, so Claude often reflects the opinions of his author. But, just as Philip is frequently chastised by Clough, so Claude is submitted to critical and frank scrutiny by his creator. Clough has not yet reached the point where he can present his reader with an ideal hero. We must move on to Clough's third long poem, Dipsychus, in order to find an attempt at synthesis. Here Clough creates a hero who could combine the positive characteristics of his two

predecessors, Philip and Claude. Philip's road to self-knowledge was a relatively smooth one because he had the help of the wise Adam and the sensible Elspie to guide him. Claude's path was a far more difficult one. Whether or not he ever reached the point of recognition and acceptance of his "Inmost I" remains an unanswered question in the Amours de Voyage. We can only guess at where he goes from his term of bondage in Egypt. It is Dipsychus whom we are allowed to see leave the land of Egypt and venture out into the wilderness of the quest for his identity. And it is Dipsychus that is the most complex and challenging poem written by Clough,

## CHAPTER III

### DIPSYCHUS

James Anthony Froude, a friend of Arthur Hugh Clough, in his book Carlyle's Life in London, discusses the atmosphere which pervaded the 1840's in England. His words provide a sound basis for a discussion of Clough's poetry, most particularly his complex and fascinating poem, Dipsychus:

It was an era of new ideas, of swift if silent revolution . . . To those who enquired with open minds it appeared that things which good and learned men were doubting about must be themselves doubtful. Thus, all round us the intellectual lightships had broken from their moorings, and it was then a new and trying experience. The present generation which has got used to it and has learned to swim for itself, will never know what it was to find the lights are drifting, the compasses all awry, and nothing left to steer by except the stars.

In this condition the best and bravest of my own contemporaries determined to have done with insincerity, to find ground under their feet, to let the uncertain remain uncertain, but to learn how much and what we could honestly regard as true, and believe that and live by it.<sup>1</sup>

With his final major work Clough takes his rightful place among "the best and bravest of [Froude's] contemporaries" as he outlines Dipsychus' struggle "to learn how much and what [he] could honestly regard as true, and believe that, and live by it." Exploring the various options which lie open to him, Dipsychus attempts to determine his future course. Between moments of supreme idealism and utter cynicism, Dipsychus is

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<sup>1</sup>J.A. Froude, Carlyle's Life in London, in Arthur Hugh Clough: Towards a Reconsideration, R.K. Biswas (London, 1972), p. 109.



mere deception to claim anything like it -- I believe I went on in everything in the hope, amidst a great deal of perplexity, of finding the right way, even though it were by trying what might prove the wrong -- for how else could one hope to find it.<sup>4</sup>

The "Prologue" which introduces Dipsychus is significant in that it establishes the tone for the poem which follows. The good-natured dialogue between the young man, the poet, and his uncle, the listener, introduces the element of humour which appears repeatedly, sometimes undercutting the most dramatic sections of the poem. While there is no doubt that serious questions are posed during the course of Dipsychus, the reader is warned in this "Prologue" that he should always retain a sense of humour, an ability to see the absurd and comic side of events. By inference throughout Dipsychus, Clough takes note of the "needful mixture" of joy and pain, of the high seriousness and the comic nature of life.<sup>5</sup>

Clough also indicates his tolerance of the critical reaction to his two previous poetic efforts in hexameters as voiced by his "uncle" who complains that "Nothing is more disagreeable than to say a line over two, or, it may be, three or four times, and at last not be sure that there are not three or four ways of reading, each as good and as much intended as another." ("Prologue" to Dipsychus)

Once again we are made aware

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<sup>4</sup> F.L. Mulhauser, The Correspondence of Arthur Hugh Clough, II (London, 1957), p. 403.

<sup>5</sup> C. De L. Ryals, "An Interpretation of Dipsychus", Victorian Poetry, I (August, 1963), p. 186.

of the fact that Clough was a poet who was always prepared to laugh at himself when the occasion demanded it.

In the opening scene of Dipsychus we are introduced to the two characters who will carry on the dialogue throughout the poem. Initially we can see them as personifications of two extremes of temperament -- Dipsychus, the philosophical, idealistic inhabitant of the ivory tower who sits "at the darker end" of the portal of St. Mark's posing questions about the validity of religious doctrine and the meaning of existence; and the Spirit, the hedonistic exponent of enjoyment of earthly delights who urges the morose Dipsychus to "Enjoy the minute;/ And the substantial blessings in it" (I, 50-51). As Ryals suggests, "By himself each is incomplete for worldly wisdom without ideals and spiritual aspirations without a basis in reality are, Clough maintains, as nothing."<sup>6</sup> The poem Dipsychus sets out to synthesize these two polar opposites, to find a viable, acceptable compromise between the ideal and the actual. In so doing Clough attempts to create out of his character Dipsychus -- not immediately, but as the poem progresses -- a being who can function effectively within the world while adhering to a high, even idealistic, code for living. Clough's letter to Shairp, written a few years before the creation of Dipsychus, sets forth most succinctly the poet's feelings in this respect:

No, but remember withal, that no man moves  
without having one leg always off, as one leg  
always on the ground. Your stationary gentleman

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<sup>6</sup>Ibid, p. 186.

undoubtedly has both for a base, and much good may his double pedestal do him. [blotted out] go shuffling along, lifting their feet as little as possible above the earth. There are also horses, are there not, called "daisy-cutters" not, as I am told, the best breed. The mere carnal understanding, I grant you, goes on its belly in the shape of the serpent. While this and other reptile faculties grovel on the ground, imagination and fancy with the eagle and the butterfly move in liquid air.

But the vivipara, my friend "in whom should meet the properties of all" must do neither; or both. Expect therefore from me if not the stately march of the sublimest mammalian type, at any rate nothing worse than the per saltum locomotion of the kangaroo. However powerful my centrifugal force, I shall be certain to be recalled by the at least equally powerful gravitation of hunger and thirst, not to mention, nakedness. --

(Correspondence, I, (200-201))

Opening the scene on the Piazza at Venice, Dipsychus begins his sorrowful lament for the loss of his religious faith. As he had done a year before in Naples, he once again reaches the conclusion that "Christ is not risen!" (I,11) His despair causes him to lament for all mankind subject to the decree: "Ashes to ashes, Dust to Dust/As of the Unjust also of the Just --." (I,19-20) Man's life is meaningless and empty according to the disillusioned young man who counts himself among the "unwise".

In contrast to the intense young Dipsychus, the Spirit seems, at first, a pleasantly sensible creature who is vainly attempting to lighten the mood of his sombre companion. He recognizes the bitterness behind Dipsychus' words and tries to counteract his depression by drawing his attention to

Ices, par exemple; evening air;  
Company and this handsome square;

Some pretty faces here and there;  
 Music! . . . . (I, 52-55)

But at this point in their relationship there is no communication between Dipsychus and the Spirit. As the poem unfolds and Dipsychus' knowledge of himself deepens, he will not only acknowledge the existence of the Spirit, but will also commence negotiations with him about the future course of his own life. Two aspects of the Spirit's character are evident right from the beginning however. The simple, colloquial rhyming couplets which characterize his speech reflect the superficial side of his nature. His simplistic reaction to Dipsychus' intense reflections -- although an effective "pin" which bursts Dipsychus' high-blown philosophical "bubble"-- indicates a less than remarkable depth of intellect or emotion:

Dear, how odd!  
 He'll tell us next there is no God.  
 I thought twas in the Bible plain,  
 On the third day he rose again.  
 (I, 15-19)

In this instance the Spirit embodies the mindless religiosity of many established Church-goers -- a religiosity which Clough resisted throughout his life.

But the Spirit also displays a perceptiveness into Dipsychus' character and motives, and, indeed, the motives of many men, which allows no self-serving hypocrisy or rationalization to escape his cynical notice. He displays this skill in the following lines:

If you want to pray  
 I'll step aside a little way.  
 Eh? But I'll not be far gone;  
 You may be wanting me anon.  
 Our lonely pious altitudes  
 Are followed quick by prettier moods.  
 Who knows not with what ease devotion  
 Slips into earthlier emotion?

(I, 70-77)

It is possible that these lines also belie the Spirit's failure -- a failure which he initially shares with Dipsychus -- to realize that "devotion" and "earthlier emotion" can, and, according to Clough's belief, should, co-exist. This blind spot in the Spirit's awareness allows Dipsychus to bargain for a "moiety":

Oh, one of ten! to infect the nine  
 And make the devil a one be mine!  
 Oh, one! to jib all day, God 'wot,  
 When all the rest would go full trot!  
 One very little one, eh? to doubt with?  
 Just to pause, think, and look about with?  
 In course! You counted on no less --  
 You thought it likely I'd say yes!

(XIII, 11-18)

But the Spirit does not think his concession of major importance:

With reservations! oh, how treasonable!  
 When I had let you off so reasonable.  
 However, I don't fear; be it so!

(XIII, 36-38)

They agree to let time determine "Which of us two will closest fit/The proverb of the Biter Bit." (XIII, 54-55)

Dipsychus' mood changes as the second scene opens in the public garden. He launches into an enthusiastic description of the surrounding area. The Spirit, on the other hand,

seems irritated by Dipsychus' pleasure as he glances around "this rather stupid place". While the young man comments upon the beauties of nature,,the Spirit centres his attention upon more sensual delights:

What lots of boats before us plying --  
 Gay parties, singing, shouting, crying,  
 Saluting others past them flying!  
 What numbers at the landing lying!  
 What lots of pretty girls, too, hieing  
 Hither and thither -- . . . .  
 (II, 24-29)

It is in this scene, the scene of his temptation, that Dipsychus first indicates that he is aware of the Spirit's presence. He has progressed, if only minimally, far enough out of his mood of total depression to allow himself to appreciate the beauty around him. With this appreciation comes the acknowledgement of the Spirit's presence:

What is this persecuting voice that haunts me?  
 What? whence? of whom? How am I to detect?  
 Myself or not myself? My own bad thoughts,  
 Or some external agency at work,  
 To lead me who knows whither?  
 (II, 17-21)

The question Dipsychus poses to himself can be answered only after the completion of the poem.

Dipsychus' reaction to the Spirit seems an extreme one. His fear of the earthly aspect of his own nature causes him to strike out almost irrationally against the Spirit's description of the pretty girls in the garden:

Off, off! Oh heaven, depart, depart, depart!

Oh me, the toad sly -- sitting at Eve's ear,  
 Whispered no dream more poisonous than this!  
 (II, 34-36)

Like Claude in the Amours de Voyage, Dipsychus attempts to deny his feelings by escaping into a world of abstraction:

Ah me, me!  
 Clear stars above, thou roseate westward sky,  
 Take up my being into yours; assume  
 My sense to own you only; steep my brain  
 In your essential purity . . . .  
 (II, 55-59)

His impossible quest for "purity" is doomed to failure, and the Spirit proves correct in his assumption that Dipsychus is indeed attracted to these Venetian girls. But Dipsychus' Claude-like hesitation -- "Ah, pretty thing -- well, well, Yet should I go?/Alas, I cannot say. What should I do?"(II, 78-79) -- loses him his opportunity, much to the disgust of the Spirit: "Pooh! what a goose you are! quick, quick!/This hesitation makes me sick."(II, 68-69) Paralyzed by his fear of action, Dipsychus appears at this point destined for the same fate as that of the frustrated, and frustrating, Claude.

When they reach the quays in scene IIA, Dipsychus voices his belief that he has, like his Biblical forefathers, "fallen": "O moon and stars forgive! and thou clear heaven,/Look pureness back into me. . ."(IIA, 1-2). The Spirit assures him, however, that he will endure no lasting effects because of his temptation -- "oh yes, you dream of sin and shame --/Trust me, it leaves one much the same."(IIA, 12-13) There follows in this scene a discussion between the two about the nature of relationships

between men and women. For the Spirit, the basis of any man-woman relationship is sexual. Yet, he does not attempt to convince the naïve Dipsychus that sex is a cure-all. On the contrary, he plays down its importance:

I know its mainly your temptation  
 To think the thing a revelation,  
 A mystic mouthful that will give  
 Knowledge and death -- none know and live;  
 I tell you plainly that it brings  
 Some ease; but the emptiness of things  
 .....  
 .....  
 Is the sole lesson you'll learn by it --  
 Still you undoubtedly should try it.  
 (IIA, 20-25, 28-29)

On the surface the Spirit's common sense advice is quite attractive, especially when set beside Dipsychus' often priggish sentiments. But behind his words lies an insidious intent. He goes so far as to tell Dipsychus what his final objective is: "You think I'm anxious to allure you--/My object is much more to cure you." (IIA, 18-19) Certainly Dipsychus does need to be "cured" in some way, but what change does the Spirit intend to bring about? The answer comes soon after:

Briefly -- you cannot rest, I'm certain,  
 Until your hand has drawn the curtain.  
 Once known the little lies behind it,  
 You'll go your way and never mind it,  
 Ill's only cure is, never doubt it,  
 To do -- and think no more about it.  
 (IIA, 36-41)

The Spirit wishes to totally eliminate the conscience because it interferes with his creed of action. Carry this creed to its ultimate point and the Spirit's aim is clear. In the tradition of Mephistopheles, he is intent upon eliminating that part

of Dipsychus that is prone to reflection and to idealism; he is intent upon gaining possession of his spirit or soul. If he should succeed, Dipsychus would then act without thinking of ideals or moral values, and react without enduring pangs of guilt. But Dipsychus' final reservations in his dealings with the Spirit, his stubborn insistence upon retaining "One very little one, eh? to doubt with,/Just pause, think and look about with?"(XIII, 16-17), emerge as most important in this context. For as long as he possesses even the smallest part of his own spirit, he possesses the ability to defeat the Spirit who opposes his high ideals. He will engage in the activities of the world, but he will be guided in his battle against the "powers of darkness" such as Cosmocrator by that godly element that is his own spirit, his integrity and sense of reality.

In this scene Dipsychus' own ideas about women and their relationship to men parallel to a great extent the high ideals which Philip expressed in The Bothie of Tober-na-vuolich. With words that could have come from Philip's mouth, Dipsychus recounts man's duty towards woman:

And could I think I owed it not to her,  
 In virtue of our manhood's stronger sight,  
 Even against entreaty to forbear --.  
 (IIA, 52-54)

Each time Dipsychus enunciates an ideal, the Spirit is swift to cut him down with a piece of his own reductive cynicism:

O Joseph and Don Quixote! This  
 A chivalry of chasteness is,

That turns to nothing all . . . .  
(IIA, 55-57)

Dipsychus longs for the "permanence and habit" of "sweet domestic bonds", and the Spirit supports him in this. Any tendency towards habit is to be encouraged since the result will likely be unthinking and unquestioning behaviour.

No matter how ultimately evil the Spirit is, there is no doubt that some of his suggestions to Dipsychus would produce truly positive results for him. For the Spirit is a proponent of the carnal side of Dipsychus' nature, a side which he has sorely neglected. And Dipsychus takes a giant step towards self-knowledge in scene IIA as he realizes for the first time his very real need of some things that the Spirit gives voice to -- "I have talked o'ermuch. The Spirit passes from me./O folly, folly, what have I done? Ah me!"(IIA, 96-97) However Dipsychus is not yet able to sift the wheat from the tares in his dealings with the Spirit. Only further experiences with him will enable Dipsychus to do this.

In the third scene of the poem, the young man has second thoughts about his dealings with the Spirit and then transforms his self-disgust into a general disgust with society. The Spirit urges him to engage in the activities of the "drawing room", "concerts" and "dances". Dipsychus sees only the hypocrisy and show of such a life:

To herd with people that one owns no care for!  
Friend it with strangers that one sees but once;  
To drain the heart with endless complaisance;  
To warp the unfashioned diction on the lip,  
And twist one's mouth to counterfeit;. . . .

(III, 34-38)

His distaste for social intercourse reaches a crescendo in the lines

. . . Lo, scarce come forth,  
Some vagrant m'screant meets, and with a look  
Transmits me his, and for a whole sick day  
Lingers me.

(III, 74-76)

This over-reaction to his surroundings is very similar to Philip's attitude in The Bothie, and the Spirit takes over Hobbes' role as he refutes such an extreme condemnation:

O really, your discernment makes me smile --  
Do you pretend to tell me you can see  
Without one touch of melting sympathy  
These lovely, stately flowers that fill with bloom  
The brilliant season's gay parterre-like room,  
Moving serenely yet swiftly through the dances.

(III, 80-85)

Once again the Spirit supports any dictum which would negate the necessity for independent thinking: "Good manners, said our great aunts, next to piety;/And so, my friend, hurrah for good society."(III, 107-108)

--- Escape from the cares and responsibilities of life attracts Dirosychus to the gondola of scene IV. Gliding along, requiring no exercise of the will, no action, life on a gondola seems to him the ideal. His description of the ride echoes the words of Tennyson's "Lotus Eaters":

With no more motion than should bear  
A freshness to the languid air;  
With no more effort than ex rest  
The need and naturalness of rest,  
Which we beneath a grateful shade  
Should take on peaceful pillows laid --  
How light we move, how softly! Ah,  
Were all things like the gondola

(IV, 18-25)

But always Dipsychus is pulled out of his reverie by his social conscience: "So live nor need to call to mind/ Our slaving brother set behind!"(IV, 35-36) The Spirit attacks this attitude with a call for total irresponsibility, "Pooh! Nature meant him for no better/Than our most humble menial debtor." (IV, 37-38)

Dipsychus' beautiful verse calling for retreat from the world, "O let me love my love unto myself alone," is juxtaposed to the Spirit's light and sarcastic reply:

To these remarks so sage and clerkly,  
Worthy of Malebranche or Berkeley,  
I trust it won't be deemed a sin,  
If I too answer "with a grin".  
(IV, 102-105)

Rising out of his disdain for society, Dipsychus supports his praise of a life of retreat by pointing out that there are none within the world whom he would wish to emulate or serve:

Where are the great, whom thou would'st wish  
to praise thee?  
Where are the pure, whom thou would'st choose  
to love thee?  
Where are the brave, to stand supreme above thee,  
Whose high commands would rouse, whose chiding  
raise thee?  
Seek, seeker, in thyself; submit to find  
In the stones, bread; and life in the blank mind.  
(IV, 122-127)

Spirit  
The supports Dipsychus in this idea of non-involvement, but for a totally different reason. For his philosophy is one of self-indulgence and unconcern for his fellows:

I sit at my table en grand seigneur,  
And when I have done, throw a crust to the poor;

Not only the pleasure, one's self, of good living,  
 But also the pleasure of now and then giving.  
 So pleasant it is to have money, heigh ho!  
 So pleasant it is to have money.  
 (IV, 136-141)

His words also provide Clough with the opportunity to strike out at the irresponsibility of the upper classes of the time.

By the end of the scene, Dipsychus voices the realization that he instinctively knew from the beginning. The Spirit cannot dissuade him from a life of social concern and social action:

. . . . Nay  
 Sweet dream, a little longer stay!  
 Onto the landing here. And, ah,  
 Life is not as the gondola!  
 (IV, 302-305)

The dual nature of living in a godless world is made apparent to Dipsychus in a dream which he recounts in scene V:

I dreamt a dream; till morning light  
 A bell rang in my head all night,  
 Tinkling and tinkling; tolling again  
 So brisk and gay, and then so slow!  
 O joy, and terror! mirth and woe!  
 Ting, ting, there is no God; ting, ting --  
 Dong, there is no God; dong,  
 There is no God; dong, dong!  
 (V, 7-15)

He proceeds to search for an avenue of escape from despair in this godless time. But the various alternatives -- a hedonistic life, a life dedicated to duty, or to love, or to a "cause", or to service -- provide no solution. Mercifully his dream is brought to a conclusion by the arrival of morning. The dawn breaks, and Dipsychus returns from darkness to a world of light, and therefore home:

Only when day began to stream  
 Through the white curtains to my bed,  
 And like an angel at my head  
 Light stood and touched me -- I awoke,  
 And looked, and said, It is a dream."  
 (V, 125-129)

The Spirit chimes in with his cynical variations upon Dipsychus' dream. God, he implies, serves no purpose but to salve the consciences of the rich and humour those who, like "country folks" and "youths green and happy in first love" are "thankful for illusion". (V, 178-179) He shares Claude's view that

... almost everyone when age,  
 Disease, or sorrows strike him,  
 Inclines to think there is a God,  
 Or something very like Him.  
 (V, 182-185)

But Dipsychus turns a deaf ear to such cynicism and continues to enjoy a momentary mood of peace. In words reminiscent of scenes in The Bothie, he describes his intention to bathe in the sea:

We'll take the crested billows by their backs  
 And shake them. Quick! in, in!  
 And I will taste again the old joy  
 I gloried in so when a boy.  
 (V, 208-211)

The Spirit cannot join in this innocent joy for, as he says, he has learned to scorn the "animal spirits". An observer might wonder whether or not the Spirit's scorn may actually arise from a fear of the power that joy and innocence may be able to exert over one of his victims, Dipsychus.

In scene VI the Spirit and Di-sychus enter into a debate about the validity of acting on a point of honour. Di-sychus has been insulted; the Spirit wants him to challenge his attacker, to defend his honour. Di-sychus sees no point in getting further involved in what he regards as a minor matter:

By heaven! why should I care? he does not  
hurt me.

If he is wrong, it is the worse for him.  
I certainly did nothing -- I shall go.

(VI, 21-23)

The Spirit urges action for action's sake -- an attitude prevalent in England in Clough's time and one the poet greatly distrusted. R.K. Biswas comments upon the situation as he discusses two of the arguments which Dr. Arnold, Newman and Carlyle propounded:

. . . the Butlerian principle of acting on a strong probability as likely to be a certainty; and the principle, held by both Newman and Carlyle, of acting before thinking out, when the "whole man" was straining at the leash -- the principle, that is, of precipitating oneself into belief by an act of will. Seen in such contexts, Clough's suspiciousness about commitment appears not as an emasculate inability to decide but as an uncompromising adherence to the dictates of intellectual and moral honesty.<sup>7</sup>

In disagreeing with the Spirit, Di-sychus takes a definite stand: "Draw the line where you will, it will exclude/Each it should comprehend. I draw it here." (VI, 71-72) Although he admits, "I am not quite in union with myself/On this strange matter. . ."

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<sup>7</sup> R.K. Biswas, Arthur Hugh Clough: Towards a Reconsideration (London, 1972), p. 292.

(VI, 123-124), and although he has mixed feelings about the importance of honour in the scheme of life, he holds his own in debate with the Spirit. In fact, the latter, for the first time, loses his composure as he argues with Dipsychus. He becomes extreme and nasty in his attack upon Dipsychus, losing much of his appeal to the reader and inadvertently "showing his true colours". Dipsychus comes to a decision, again in spite of the protestations of the Spirit:

Yes, what soe'er the reason -- want of blood,  
Lymphatic humours, or my childhood's faith  
So is the thing, and be it well or ill,  
I have no choice. I am a man of peace,  
(VI, 208-211)

Scene VII in the Doge's Palace reveals the Spirit entreating Dipsychus to repeat his "Easter Day" Ode and, then, proceeding to attack his "rationalistic/Half-puritano-semitheistic/Cross of <sup>o</sup>Neologist and Mystic" (VII, 55-57) doctrine. From Dipsychus we learn that he wrote the ode "To find repose;/To physic the sick soul; to furnish vent/To discard humours in the moral frame" (VII, 29-31), or as the Spirit more crudely puts it -- "A sort of seton, I suppose,/A moral bleeding at the nose." (VII, 32-33)

Feeling in a "manlier mood" in scene VIII, Dipsychus determines to call upon the Spirit -- "Come, we'll be definite, explicit, plain;/I can resist, I know. . . ." (VIII, 40-41) At Dipsychus' request the Spirit outlines the terms of their possible agreement. "You'll go to church", he informs Dipsychus, perhaps even enter holy orders. If that does not work out, Dipsychus shall marry and enter a profession, preferably law.

In scene IX, Dipsychus rejects the courses offered by his "follower". Law is corrupt and religion no longer offers the opportunity of "walking with God." Marriage, too, is unlikely since love "Exists, I will believe, but so, so rare,/So doubtful, so exceptional, hard to guess."(IX, 33-34) Any kind of action, any commitment to a bargain with the Spirit "stagger[s] him":

For I had hoped,  
 'Midst weakness, indolence, frivolity,  
 Irresolution, still had hoped: and this  
 Seems sacrificing hope. Better to wait.  
 (IX, 38-41)

But his mind rushes on exploring all the possibilities. He cannot reject action for "Contamination taints the idler first."(IX, 35) Following his ideas to their extreme conclusion, he decides to throw himself into the control of instinct. Inevitably, he must deny his conclusion, and in so doing he completely despairs of accomplishing anything worthwhile in modern society:

The age of instinct has, it seems, gone by,  
 And will not be forced back. And to live now  
 I must sluice myself into canals,  
 And lose all force in ducts . . . .  
 (IX, 105-108)

Reminding the reader once more of Philip, he continues to attack the industrial society in which he lives:

In all these crowded rooms of industry,  
 No individual soul has loftier leave  
 Then fiddling with a piston or a valve.  
 Well one could bear that also: . . .  
 . . . . .  
 If indeed it work,  
 And is not a mere treadmill! Which it may be.  
 (IX, 121-124, 129-130)

Resulting from his "twisted thinkings" is the conclusion  
that

Action is what one must get, it is clear,  
And one could dream it better than one finds,  
In its kind personal, in its motive not;  
Not selfish as it now is; nor as now  
Maiming the individual. If we had that  
It would cure all indeed. . . .  
(IX, 147-151)

Picking up Dipsychus' decision to "submit", the Spirit extols  
the value of common sense. He feels he has won his battle with  
the young man and has managed to find his "lost sheep in the  
wilderness". (IX, 190)

At the beginning of scene X Dipsychus is still determined  
to commit himself to action. Although his previous life of with-  
drawal into thought has often given him the sense that his soul  
"seemed/Upon its axis solidly to move,/Centred and fast;" (X, 4-6)  
yet, he is "rebuked by a sense of the incomplete". (X, 32) Some  
course of action is necessary. If, in the course of change, a  
man "sins" then so be it. For "what we call sin/I could believe  
a painful opening out/Of paths to ampler virtue." (X, 34-36) In  
order to achieve results, action must be taken, change must be  
endured. Sounding a great deal like Gerard Manley Hopkins, Dip-  
sychus describes the process in these words:

. . . The bare field,  
Scant with lean ears of harvest, long had mocked  
The next laborious farmer. Came at length  
The deep plough in the lazy under-soil  
Down-driving; with a cry earth's fibres crack,  
And a few months, and lo! the golden leas,  
And autumn's crowded shocks and loaded wains.  
(X, 36-42)

Dipsychus realizes that in order to grow, in order to fully develop his own nature, he must change his habit of living. His stance of philosophical detachment has hindered his process of self-discovery. Although he will still have moments of indecision, times when he will determine to return to "the old paths", his future is clear. He has acknowledged the need for change. He will never be allowed to forget that fact for long.

The Spirit, fully convinced that he has triumphed, takes up the chorus, "Submit, submit!", at the end of scene X. Echoing the scripture -- and thereby twisting it to suit his requirements -- he expresses his elation: "O I am with you, my sweet friend, / Yea, always, even to the end." (X, 195-196)

Dipsychus suffers his final struggle against his hesitation and fear, he exaggerates what the effects of his involvement in the world will be:

Therefore, farewell! a long and last farewell,  
 Ye pious simplicities of life,  
 Good books, good friends, and holy moods, and all  
 That lent rough life sweet Sunday-seeming rests,  
 Making earth heaven-like. Welcome, wicked world,  
 The hardening heart; the calculating brain  
 Narrowing its doors to thought, the lying lips,  
 The calm-dissembling eyes, the greedy flesh,  
 The world, the Devil -- welcome, welcome, welcome!  
 (XI, 88-96)

The Spirit arrives partly to soothe Dipsychus' fear and partly to goad him on into action. He strikes where his victim is most vulnerable, accusing him of cowardice, of failure to face reality. He ridicules his interest in literature and philosophy. His sarcasm reaches its supreme point as he mockingly says:

You'll hardly have the courage to die outright;  
 You'll somehow halve even it. Methinks I see you,  
 Through everlasting limbos of void time,  
 Twirling and twiddling ineffectively,  
 And indeterminately swaying for ever.

(XI, 184-188)

But the Spirit's words would be more suitably addressed to the Claude of the Amours de Voyage than to Dipsychus. Claude never progressed beyond his morass of hesitation and doubt. Dipsychus, on the other hand, has irrevocably, if somewhat reluctantly, made a decision to act. And in scene XII, he recounts a vision he experienced which confirms his decision. This vision allows him to move out of the darkness of his fear into the light of the world of action -- assured by the "voice/Uttering high words" that no matter what he does there will always be "Help, sure help"(XII, 31), Dipsychus makes the following assertion:

Not for thy service, thou imperious fiend,  
 Not to do thy work, or the like of thine;  
 Not to please thee, O base and fallen spirit!  
 But One Most High, Most True, whom without thee  
 It seems I cannot.

(XII, 32-35)

He submits to involvement with the world in order "To gain the 'vantage-ground to assail it from"(XIII, 37). The Spirit, the master of ironic undercutting, doubts the truth of Dipsychus' victory:

He is working out, his own queer way,  
 The sum I set him; and this day  
 Will bring it, neither less nor bigger,  
 Exact to my predestined figure.

(XII, 88-91)

And the fact is that the Spirit, to a certain extent, is right,

Dipsychus will complete his bargain with him -- with the vital reservation. His retention of one-tenth of his being refers back to the Biblical idea of tithes. Dipsychus is merely rendering back to God that which was originally His. Dipsychus puts it this way: "I can but render what is of my will/And behind it somewhat remaineth still."(XIII, 26-27) Only the events which follow Dipsychus' decision to bargain with the Spirit will determine which of them will prove to be "the Biter Bit".

The final scene of the poem sees both characters standing firm in their belief in their respective victories. Dipsychus advises the Spirit, "So your bargain take, my man/And make the best of it you can."(XIII, 34-35) The Spirit is undaunted -- "No matter, no matter, the bargain's made;/And I for my part will not be afraid."(XIII, 45-46)

Their agreement finalized, Dipsychus asks the Spirit to reveal his name. Although he is not too particular about what he is called, the Spirit does suggest Cosmocrator. And Dipsychus interprets this to mean that the Spirit is one of the "powers of darkness". Quoting from the New Testament Epistle to the Ephesians, Dipsychus confirms his belief that he will ultimately triumph over this Spirit: "Yet in all these things we -- 'tis Scripture too -- /Are more than conquerors, even over you."(XIII, 75-76) Behind this assertion lie the Biblical lines:

Put on all the armor that God gives you  
so that you will stand up against the  
Devil's evil tricks. For we are not fight-  
ing against human beings, but against the  
wicked spiritual forces in the heavenly

world, the rulers, authorities, and cosmic powers of this dark age. So take up God's armor now! Then when the evil day comes, you will be able to resist the enemy's attacks, and after fighting to the end, you will still hold your ground.

(Ephesians 6, 11-13)

The Spirit, however, shrugs off the assurances which Dipsychus gains from this passage, claiming it to be an "absurd exaggeration".

In the "poetry of process" the conclusion must be open-ended. In the philosophy of living which Clough finally articulates no absolute or final decision can be made. To refuse to do battle with the "powers of darkness" or to fail in such a battle would be to die -- spiritually, if not physically.

Dipsychus faces an unremitting struggle with Nephistopheles. But his movement has been, and should continue to be, a movement from darkness to light. In his character, Dipsychus, Clough has taken his search for the ideal, for the man who could combine his faith with meaningful action in the world, to its final conclusion. The impractical, romantic Philip would find it hard to survive in a world outside of the world of pastoral romance although <sup>it is</sup> to the outer real world that Clough directs him. The meandering, uncommitted Claude allows himself to be imprisoned in the land of bondage, Egypt. Dipsychus displays the courage necessary to leave the safety of self-imposed imprisonment. Like the children of Israel, he journeys out into the desert. Like them he endures hardships. And like them, it is to be hoped, he will eventually reach his "Promised

Land". Clough offers no easy answers to his world-weary reader. He simply determines to live according to the dictates of his conscience, labouring under the assurance that he will one day achieve a final victory.

## CONCLUSION

Arthur Hugh Clough's three long poems written during the years 1847 - 1851, The Bothie of Tober-na-vuolich, Amours de Voyage, and Dipsychus, reflect the doubting, questioning state of mind of their author. In The Bothie of Tober-na-vuolich of 1848 Clough presents the thesis which he wishes to explore. But the too idealistic nature of the hero of this poem leads him to reject the pastoral world of Philip Hewson as too abstract and unrealistic. In an attempt to be more down-to-earth in his poetry, Clough proceeds to write his Amours de Voyage and creates a painfully real and human figure, Claude, to act out the anti-thesis of the idealistic Philip. But Claude, too, falls short of Clough's final objective. He continues to write in the hope of finding a character who can combine within himself the abstract, idealistic nature of Philip and the down-to-earth, practical Claude -- in other words, he continues his search for the "viva-para . . . in whom should meet the properties of all." In Dipsychus we have this attempt at synthesis.

By following the development of the three major

figures in these poems, Philip, Claude, and Dipsychus, the reader also follows Clough's questing mind in its search for self-knowledge. Through his poetry Clough tests his ideals. Some are found wanting and rejected. Others are modified, strengthened and retained. The process is an arduous and painful one, but the rewards are great. For to come to terms with oneself, and one's place in the world is to gain a firm basis for living. Released from this inner-directed search, Clough, like Dipsychus, will always have to do battle with Mephistopheles. But with his major inner conflicts resolved, it would appear that he no longer felt the need to work his problems through by writing poetry. The reader of Clough's poems can only regret this fact. In this thesis I have tried to trace the search for self-knowledge conducted by Philip, Claude and Dipsychus, and through them, by Clough himself. No final conclusion can ever be reached, however, with Clough's "poetry of process". For always we will sense Clough saying in his poetry, as he does in the "Epilogue" to Dipsychus, "Only let me say you six more verses."

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