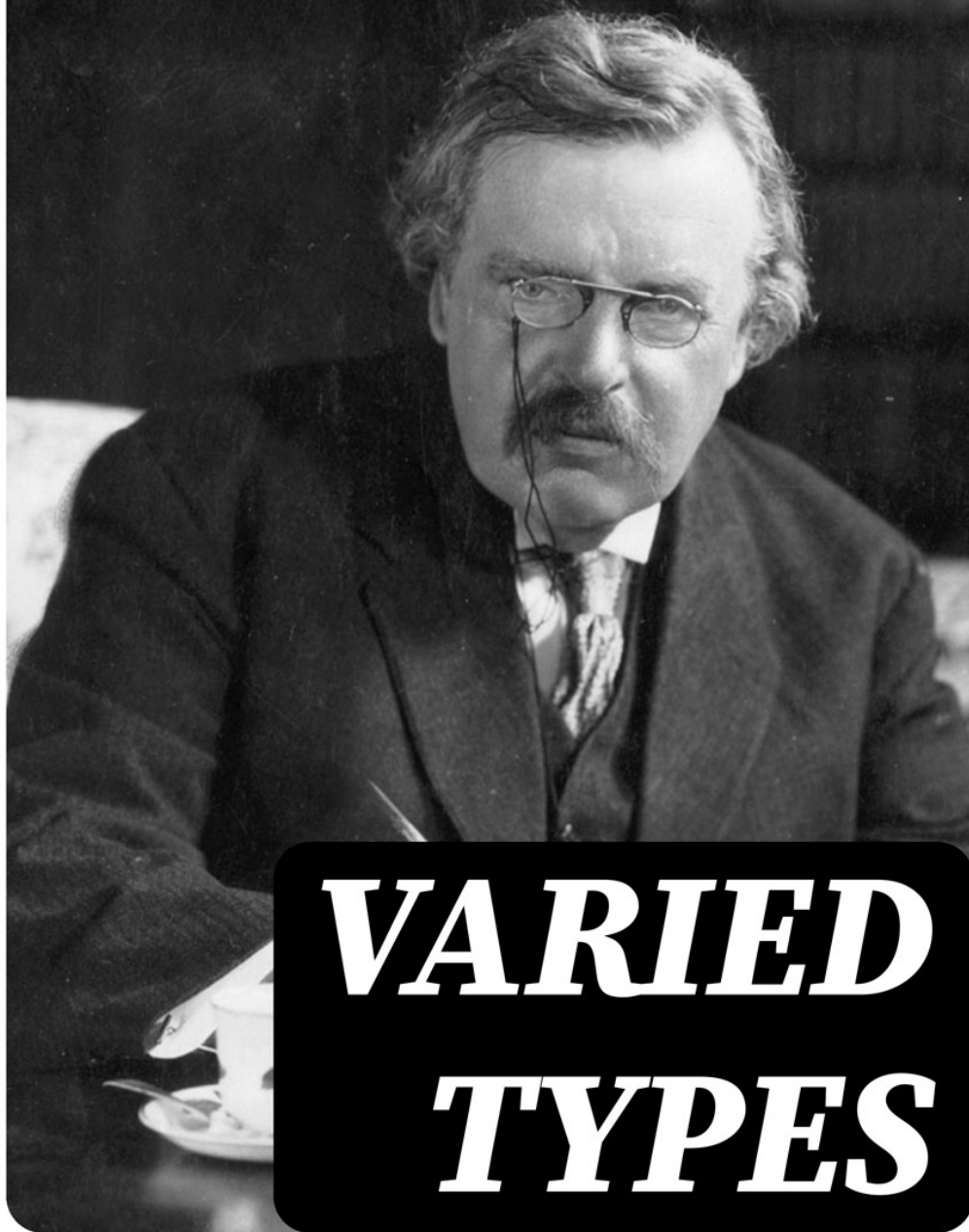


***GILBERT KEITH
CHESTERTON***

A black and white portrait of Gilbert Keith Chesterton. He is a middle-aged man with wavy hair, a mustache, and round-rimmed spectacles. He is wearing a dark suit jacket over a light-colored shirt and a patterned tie. He is seated at a table, and a white cup and saucer are visible in the lower-left foreground. The background is dark and out of focus.

***VARIED
TYPES***

***GILBERT KEITH
CHESTERTON***



***VARIED
TYPES***

Gilbert Keith Chesterton

Varied Types

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Charlotte Brontë

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Objection is often raised against realistic biography because it reveals so much that is important and even sacred about a man's life. The real objection to it will rather be found in the fact that it reveals about a man the precise points which are unimportant. It reveals and asserts and insists on exactly those things in a man's life of which the man himself is wholly unconscious; his exact class in society, the circumstances of his ancestry, the place of his present location. These are things which do not, properly speaking, ever arise before the human vision. They do not occur to a man's mind; it may be said, with almost equal truth, that they do not occur in a man's life. A man no more thinks about himself as the inhabitant of the third house in a row of Brixton villas than he thinks about himself as a strange animal with two legs. What a man's name was, what his income was, whom he married, where he lived, these are not sanctities; they are irrelevancies.

A very strong case of this is the case of the Brontës. The Brontë is in the position of the mad lady in a country village; her eccentricities form an endless source of innocent conversation to that exceedingly mild and bucolic circle, the literary world. The truly glorious gossips of literature, like Mr. Augustine Birrell and Mr. Andrew Lang, never tire of collecting all the glimpses and anecdotes and sermons and side-lights and sticks and straws which will go to make a Brontë museum. They are the most personally discussed of all Victorian authors, and the limelight of biography has left

few darkened corners in the dark old Yorkshire house. And yet the whole of this biographical investigation, though natural and picturesque, is not wholly suitable to the Brontës. For the Brontë genius was above all things deputed to assert the supreme unimportance of externals. Up to that point truth had always been conceived as existing more or less in the novel of manners. Charlotte Brontë electrified the world by showing that an infinitely older and more elemental truth could be conveyed by a novel in which no person, good or bad, had any manners at all. Her work represents the first great assertion that the humdrum life of modern civilisation is a disguise as tawdry and deceptive as the costume of a *_bal masqué_*. She showed that abysses may exist inside a governess and eternities inside a manufacturer; her heroine is the commonplace spinster, with the dress of merino and the soul of flame. It is significant to notice that Charlotte Brontë, following consciously or unconsciously the great trend of her genius, was the first to take away from the heroine not only the artificial gold and diamonds of wealth and fashion, but even the natural gold and diamonds of physical beauty and grace. Instinctively she felt that the whole of the exterior must be made ugly that the whole of the interior might be made sublime. She chose the ugliest of women in the ugliest of centuries, and revealed within them all the hells and heavens of Dante.

It may, therefore, I think, be legitimately said that the externals of the Brontës' life, though singularly picturesque in themselves, matter less than the externals of almost any other writers. It is interesting to know whether Jane Austen

had any knowledge of the lives of the officers and women of fashion whom she introduced into her masterpieces. It is interesting to know whether Dickens had ever seen a shipwreck or been inside a workhouse. For in these authors much of the conviction is conveyed, not always by adherence to facts, but always by grasp of them. But the whole aim and purport and meaning of the work of the Brontës is that the most futile thing in the whole universe is fact. Such a story as "Jane Eyre" is in itself so monstrous a fable that it ought to be excluded from a book of fairy tales. The characters do not do what they ought to do, nor what they would do, nor it might be said, such is the insanity of the atmosphere, not even what they intend to do. The conduct of Rochester is so primevally and superhumanly caddish that Bret Harte in his admirable travesty scarcely exaggerated it. "Then, resuming his usual manner, he threw his boots at my head and withdrew," does perhaps reach to something resembling caricature. The scene in which Rochester dresses up as an old gipsy has something in it which is really not to be found in any other branch of art, except in the end of the pantomime, where the Emperor turns into a pantaloon. Yet, despite this vast nightmare of illusion and morbidity and ignorance of the world, "Jane Eyre" is perhaps the truest book that was ever written. Its essential truth to life sometimes makes one catch one's breath. For it is not true to manners, which are constantly false, or to facts, which are almost always false; it is true to the only existing thing which is true, emotion, the irreducible minimum, the indestructible germ. It would not matter a single straw if a Brontë story were a hundred times

more moonstruck and improbable than "Jane Eyre," or a hundred times more moonstruck and improbable than "Wuthering Heights." It would not matter if George Read stood on his head, and Mrs. Read rode on a dragon, if Fairfax Rochester had four eyes and St. John Rivers three legs, the story would still remain the truest story in the world. The typical Brontë character is, indeed, a kind of monster. Everything in him except the essential is dislocated. His hands are on his legs and his feet on his arms, his nose is above his eyes, but his heart is in the right place.

The great and abiding truth for which the Brontë cycle of fiction stands is a certain most important truth about the enduring spirit of youth, the truth of the near kinship between terror and joy. The Brontë heroine, dingily dressed, badly educated, hampered by a humiliating inexperience, a kind of ugly innocence, is yet, by the very fact of her solitude and her gaucherie, full of the greatest delight that is possible to a human being, the delight of expectation, the delight of an ardent and flamboyant ignorance. She serves to show how futile it is of humanity to suppose that pleasure can be attained chiefly by putting on evening dress every evening, and having a box at the theatre every first night. It is not the man of pleasure who has pleasure; it is not the man of the world who appreciates the world. The man who has learnt to do all conventional things perfectly has at the same time learnt to do them prosaically. It is the awkward man, whose evening dress does not fit him, whose gloves will not go on, whose compliments will not come off, who is really full of the ancient ecstasies of youth. He is frightened enough of society actually to enjoy his triumphs. He has

that element of fear which is one of the eternal ingredients of joy. This spirit is the central spirit of the Brontë novel. It is the epic of the exhilaration of the shy man. As such it is of incalculable value in our time, of which the curse is that it does not take joy reverently because it does not take it fearfully. The shabby and inconspicuous governess of Charlotte Brontë, with the small outlook and the small creed, had more commerce with the awful and elemental forces which drive the world than a legion of lawless minor poets. She approached the universe with real simplicity, and, consequently, with real fear and delight. She was, so to speak, shy before the multitude of the stars, and in this she had possessed herself of the only force which can prevent enjoyment being as black and barren as routine. The faculty of being shy is the first and the most delicate of the powers of enjoyment. The fear of the Lord is the beginning of pleasure.

Upon the whole, therefore, I think it may justifiably be said that the dark wild youth of the Brontës in their dark wild Yorkshire home has been somewhat exaggerated as a necessary factor in their work and their conception. The emotions with which they dealt were universal emotions, emotions of the morning of existence, the springtide joy and the springtide terror. Every one of us as a boy or girl has had some midnight dream of nameless obstacle and unutterable menace, in which there was, under whatever imbecile forms, all the deadly stress and panic of "Wuthering Heights." Every one of us has had a day-dream of our own potential destiny not one atom more reasonable than "Jane Eyre." And the truth which the Brontës came to tell us is the

truth that many waters cannot quench love, and that suburban respectability cannot touch or damp a secret enthusiasm. Clapham, like every other earthly city, is built upon a volcano. Thousands of people go to and fro in the wilderness of bricks and mortar, earning mean wages, professing a mean religion, wearing a mean attire, thousands of women who have never found any expression for their exaltation or their tragedy but to go on working harder and yet harder at dull and automatic employments, at scolding children or stitching shirts. But out of all these silent ones one suddenly became articulate, and spoke a resonant testimony, and her name was Charlotte Brontë. Spreading around us upon every side to-day like a huge and radiating geometrical figure are the endless branches of the great city. There are times when we are almost stricken crazy, as well we may be, by the multiplicity of those appalling perspectives, the frantic arithmetic of that unthinkable population. But this thought of ours is in truth nothing but a fancy. There are no chains of houses; there are no crowds of men. The colossal diagram of streets and houses is an illusion, the opium dream of a speculative builder. Each of these men is supremely solitary and supremely important to himself. Each of these houses stands in the centre of the world. There is no single house of all those millions which has not seemed to someone at some time the heart of all things and the end of travel.

William Morris And His School

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It is proper enough that the unveiling of the bust of William Morris should approximate to a public festival, for while there have been many men of genius in the Victorian era more despotic than he, there have been none so representative. He represents not only that rapacious hunger for beauty which has now for the first time become a serious problem in the healthy life of humanity, but he represents also that honourable instinct for finding beauty in common necessities of workmanship which gives it a stronger and more bony structure. The time has passed when William Morris was conceived to be irrelevant to be described as a designer of wall-papers. If Morris had been a hatter instead of a decorator, we should have become gradually and painfully conscious of an improvement in our hats. If he had been a tailor, we should have suddenly found our frock-coats trailing on the ground with the grandeur of mediæval raiment. If he had been a shoemaker, we should have found, with no little consternation, our shoes gradually approximating to the antique sandal. As a hairdresser, he would have invented some massing of the hair worthy to be the crown of Venus; as an ironmonger, his nails would have had some noble pattern, fit to be the nails of the Cross.

The limitations of William Morris, whatever they were, were not the limitations of common decoration. It is true that all his work, even his literary work, was in some sense decorative, had in some degree the qualities of a splendid wall-paper. His characters, his stories, his religious and

political views, had, in the most emphatic sense, length and breadth without thickness. He seemed really to believe that men could enjoy a perfectly flat felicity. He made no account of the unexplored and explosive possibilities of human nature, of the unnameable terrors, and the yet more unnameable hopes. So long as a man was graceful in every circumstance, so long as he had the inspiring consciousness that the chestnut colour of his hair was relieved against the blue forest a mile behind, he would be serenely happy. So he would be, no doubt, if he were really fitted for a decorative existence; if he were a piece of exquisitely coloured card-board.

But although Morris took little account of the terrible solidity of human nature--took little account, so to speak, of human figures in the round, it is altogether unfair to represent him as a mere æsthete. He perceived a great public necessity and fulfilled it heroically. The difficulty with which he grappled was one so immense that we shall have to be separated from it by many centuries before we can really judge of it. It was the problem of the elaborate and deliberate ugliness of the most self-conscious of centuries. Morris at least saw the absurdity of the thing. He felt it was monstrous that the modern man, who was pre-eminently capable of realising the strangest and most contradictory beauties, who could feel at once the fiery aureole of the ascetic and the colossal calm of the Hellenic god, should himself, by a farcical bathos, be buried in a black coat, and hidden under a chimney-pot hat. He could not see why the harmless man who desired to be an artist in raiment should be condemned to be, at best, a black and white artist. It is

indeed difficult to account for the clinging curse of ugliness which blights everything brought forth by the most prosperous of centuries. In all created nature there is not, perhaps, anything so completely ugly as a pillar-box. Its shape is the most unmeaning of shapes, its height and thickness just neutralising each other; its colour is the most repulsive of colours--a fat and soulless red, a red without a touch of blood or fire, like the scarlet of dead men's sins. Yet there is no reason whatever why such hideousness should possess an object full of civic dignity, the treasure-house of a thousand secrets, the fortress of a thousand souls. If the old Greeks had had such an institution, we may be sure that it would have been surmounted by the severe, but graceful, figure of the god of letter-writing. If the mediæval Christians had possessed it, it would have had a niche filled with the golden aureole of St. Rowland of the Postage Stamps. As it is, there it stands at all our street-corners, disguising one of the most beautiful of ideas under one of the most preposterous of forms. It is useless to deny that the miracles of science have not been such an incentive to art and imagination as were the miracles of religion. If men in the twelfth century had been told that the lightning had been driven for leagues underground, and had dragged at its destroying tail loads of laughing human beings, and if they had then been told that the people alluded to this pulverising portent chirpily as "The Twopenny Tube," they would have called down the fire of Heaven on us as a race of half-witted atheists. Probably they would have been quite right.

This clear and fine perception of what may be called the anæsthetic element in the Victorian era was, undoubtedly, the work of a great reformer: it requires a fine effort of the imagination to see an evil that surrounds us on every side. The manner in which Morris carried out his crusade may, considering the circumstances, be called triumphant. Our carpets began to bloom under our feet like the meadows in spring, and our hitherto prosaic stools and sofas seemed growing legs and arms at their own wild will. An element of freedom and rugged dignity came in with plain and strong ornaments of copper and iron. So delicate and universal has been the revolution in domestic art that almost every family in England has had its taste cunningly and treacherously improved, and if we look back at the early Victorian drawing-rooms it is only to realise the strange but essential truth that art, or human decoration, has, nine times out of ten in history, made things uglier than they were before, from the "coiffure" of a Papuan savage to the wall-paper of a British merchant in 1830.

But great and beneficent as was the æsthetic revolution of Morris, there was a very definite limit to it. It did not lie only in the fact that his revolution was in truth a reaction, though this was a partial explanation of his partial failure. When he was denouncing the dresses of modern ladies, "upholstered like arm-chairs instead of being draped like women," as he forcibly expressed it, he would hold up for practical imitation the costumes and handicrafts of the Middle Ages. Further than this retrogressive and imitative movement he never seemed to go. Now, the men of the time of Chaucer had many evil qualities, but there was at