

# Brideshead Gothicised: Baroque/ Classical and Gothic Elements Represented in Evelyn Waugh's *Brideshead Revisited*<sup>1</sup>

Norio Yamaguchi (山口 哲央)

For those who have watched the dramatised version of *Brideshead Revisited* (1945) by Arthur Evelyn St. John Waugh (1903-66), starring Jeremy Irons and Anthony Andrews and supported by renowned and illustrious actors such as Sir Laurence Olivier, Sir John Gielgud, and Claire Bloom, Brideshead Castle must be Castle Howard, where were shot most of the scenes as Brideshead Castle. For them, Brideshead Castle equals Castle Howard.

However, the publication of Jane Mulvagh's *Madresfield: the Real Brideshead* in 2008 met with quite a shock. Judging from the title of this book, the model for Brideshead Castle is Madresfield, which has been the seat of a traditional aristocratic family, the Lygons for years. It has been pointed out that Evelyn Waugh was quite close to this aristocratic family and had frequented Madresfield Court. Yet, I was so shocked that my image of the drama and the grandeur of Castle Howard had just been shattered when I first heard about the book. The author of the given book was treated in some reviews, and it emphasises the importance of the role which Madresfield played when Evelyn Waugh wrote *Brideshead Revisited*, challenging the 'preconception' of most fans of the drama. David Cannadine writes in 'Forward' to this book: 'For many people who have watched the television adaptation of Waugh's lush evocation of Catholic angst, aristocratic self-indulgence and patrician decline, Brideshead means Castle Howard in Yorkshire, where so much of the series was actually filmed. Yet despite – indeed, because of – its many and manifold splendours, Castle Howard is not like Waugh's Brideshead at all.'<sup>2</sup> It seems that Mulvagh's book has been a little too sensationalised but at the same time, her book could present what *Brideshead Revisited* subliminally exhibits: Gothic elements. Symbolically, the country house which Mulvagh claims to be the model for Brideshead Castle was renovated based on Neo-Gothic style in the Victorian period. It seems that Gothic plays quite an important role in *Brideshead Revisited*. This paper shall consider an architectural element in terms of the Gothic and Baroque, including Madresfield Court and Castle Howard. Considering those architectural features of 'Gothic' and 'baroque', what Brideshead Castle represents in the novel will be assessed.

About the Gothic, it covers several art forms. In literature, the definition of 'Gothic' is, according to *The Concise Oxford Dictionary of Literary*, as follows:

... a story of terror and suspense, usually set in a gloomy old castle or monastery (hence 'Gothic', a term applied to medieval architecture and thus associated in the 18<sup>th</sup> century with superstition). Following the appearance of Horace Walpole's *The Castle of Otranto* (1764), the Gothic novel flourished in Britain from the 1790s to the 1820s, dominated by Ann Radcliffe, whose *Mysteries of Udolpho* (1794) had many imitators.

(Chris Baldick 92)

Another aspect to be added to this definition should be 'doubling'. For instance, James Hogg's *The Confessions of a Justified Sinner* (1824) contains a double. A double is to be regarded as the superego of a character in the novel projected on to another character. It is a useful device to make the novel an arena where interaction and response of characters are psychologically exhibited and represented. Therefore, Gothic novels are highly psychologically charged in many cases.

At the same time, the origin of the Gothic is from the beginning problematic and particularly paradoxical. As for this, Jerrold E Hogle writes: 'Gothic fiction is hardly "Gothic" at all. It is an entirely post-medieval and even post-Renaissance phenomenon.' (Hogle 1) Even the name 'Gothic' contains contradiction because despite the fact that the Gothic is from an architectural style which flourished in the Middle Ages, the given literary genre started even after the Renaissance. Hogle, referring to 'abjection', quotes a passage from Julia Kristeva's book. Hogle relates Kristeva's 'abjection' to the Gothic. He writes:

Kristeva argues for ghosts or grotesques, so explicitly created to embody contradictions, as instances of what she calls the "abject" and products of 'abjection', which she derives from the literal meanings of *ab-ject*: "throwing off" and "being thrown under". What we "throw off", she suggests, is all that is "in-between... ambiguous... composite" in our beings, the fundamental inconsistencies that prevent us from declaring a coherent and independent identity to ourselves and others. (Hogle 7)

Hogle, utilising Kristeva's 'abjection', points out the ambiguity and contradictions prevalent in Gothic fiction. Thus, as it has been seen above, the Gothic's origin was already problematic and controversial, full of contradiction. At the same time, that means that it could include any aspect inside.

As in literature, the architectural sense of 'Gothic' is also quite difficult to define. First of all, just as the literary genre, 'Gothic' is not art or architecture by Goths. 'Gothic' was a pejorative term used to describe mediaeval buildings including churches and cathedrals built in the Middle Ages by Renaissance artists. Those people regarded them as savage and unsophisticated as a tribe having entered and destroyed the Western Roman Empire. The features of Gothic buildings are emphatically vertical lines and vaults. In addition, turrets are attached and some grotesque-looking sculptures called gargoyles protect the buildings. After this period, the passion for this style had subsided but in the Victorian period, the time of the Gothic Revival had come as one should be reminded of the Victoria and Albert Museum.

On the other hand, Castle Howard is generally said to have been built in Baroque style. As is generally known, the meaning of the term is originally 'a pearl of irregular shape'. *The Oxford Dictionary of English* says: 'mid 18<sup>th</sup> cent.: from French (originally designating a pearl of irregular shape), from Portuguese *barroco*, Spanish *barrueco*, or Italian *barocco*; of unknown ultimate origin.' Again, however, it must be noted that the difficulty of definition is an avoidable matter. According to the same dictionary, the word means as an adjective that: 'relating to or

denoting a style of European architecture, music, and art of the 17<sup>th</sup> and 18<sup>th</sup> centuries that followed Mannerism and is characterized by ornate detail. In architecture the period is exemplified by the place of Versailles and by the work of Wren in England.’ In the Renaissance, a circle was a perfect shape but what characterised Baroque was an oval. Deformation and excessiveness are crucial words. Baroque style, which was closely linked to and ensuring royal and pontifical authority, demonstrates oppressive and coercive grandeur. Baroque buildings are quite widespread on the Catholic Continent. In fact, there are innumerable Catholic churches on the Continent constructed in Baroque style. However, when it comes to English Baroque, it is a more complicated matter. The difficulty in defining ‘English Baroque’ is derived from its adherence to classic elements more than the Continental Baroque trend. Following an authoritarian style in Europe with grandeur, English architects were interested in Classicism. The most famous English architect before the Protectorate and the Restoration was Inigo Jones (1573-1652), who introduced to England ‘Palladian Style’, which was created by an Italian classical architect Andrea Palladio (1508-80). In England, a base for Classicism had been established, and therefore English baroque architects fused Classicism and the grandeur of Continental grandeur with the use of Classical columns. Here is a peculiar mixture of Baroque in Britain. Christopher Wren (1632-1723) was the champion of the style. Nicholas Hawksmoor (1661-1736) became Wren’s clerk at first in 1679. Later, when playwright John Vanbrugh (1664-1726) started his career as an architect, Hawksmoor began to assist him as a co-designer in 1690. Vanbrugh designed Blenheim Palace and Castle Howard. The centres of St Paul’s Cathedral by Wren and Castle Howard are crowned with distinctive domes. Parenthetically, the stylistic extravagance of Castle Howard coincided with the extravagance with which the building was built: Charles Howard, the 3rd Earl of Carlisle went almost bankrupt because of the cost.

So far, the paper has defined ‘Gothic’ in literature and architecture, and ‘Baroque’. As I have already mentioned, Mulvagh’s book challenges the image of Brideshead Castle which many viewers of the dramatisation of the novel in question have. Yet, one could still think that Brideshead Castle is based on Castle Howard on reading the novel. In this part of this essay, I shall observe to what extent Brideshead Castle of *Brideshead Revisited* is similar to Castle Howard. With respect to Waugh’s biography, it is confirmed that he actually visited Castle Howard. Here is the entry for 4<sup>th</sup> February 1937 from his diary:

‘Went to Ampleforth by train Wednesday. Auberon, away from Pixton, slightly more agreeable. Pleasant unrestful Holy Week, visiting Castle Howard and entertaining dumb little boys and monks.’<sup>3</sup>

This shows that he had seen the magnificent country house. (The only problem is that the date does not seem to match ‘Holy Week’. In fact, Paula Byrne understands the novelist’s visit to Castle Howard as in March.)

In addition to the entry from his diary, a number of descriptions of Brideshead Castle in the novel appear to consist with what is found in Castle Howard:

The dome was false, designed to be seen from below like the cupolas of Chambord.  
(*Brideshead Revisited* 36)<sup>4</sup>

Later on, Charles and Sebastian indulgently converse with each other, referring to the dome:

‘Is the dome by Inigo Jones, too? It looks later.’

‘Oh, Charles, don’t be such a tourist. What does it matter when it was built, if it’s pretty?’ (*Brideshead Revisited* 78)

Charles refers to the ‘dome’ and the dome of Castle Howard is one of the characteristic architectural features. His mention of ‘Inigo Jones’ sounds anachronistic because the given architect was a Jacobean architect specialising in Classicism. Vanbrugh’s name is not mentioned. Perhaps, Waugh did not want to direct the attention of the reader toward Castle Howard.

As for the Arcadian, or pastoral, setting of the novel, where Charles and Sebastian enjoy their youth, Castle Howard might not sound suitable for this type of setting, for the Arcadia is a Classical theme whilst Castle Howard is a Baroque edifice. However, one should be reminded that English Baroque had preserved the Classical tradition established by Inigo Jones. English Classicism in the Renaissance and Baroque were seamlessly intertwined. Therefore, the Arcadian setting could slip into the Baroque architecture without any difficulty.

It is thus I like to remember Sebastian, as he was that summer, when we wandered alone together through that enchanted palace; Sebastian in his wheel chair spinning down the box-edged walks of the kitchen gardens in search of alpine strawberries and warm figs, propelling himself through the succession of hot-houses, from scent to scent and climate to climate, to cut the Muscat grapes and choose orchids for our button-holes.... (*Brideshead Revisited* 77-8)

The above quotation from *Brideshead Revisited* is filled with an Arcadian and pastoral atmosphere. Interestingly, Baroque music is also full of Classical themes. Nymphs and Goddesses appear in Baroque operas, although it is too involved a subject to be treated here in detail. What should be noted is that a quick look at those descriptions relates Brideshead Castle to Castle Howard.

Furthermore, Charles mentions that the house is built in Baroque style specifically. He says that: ‘This was my conversion to the Baroque.’ (*Brideshead Revisited* 79) As I have already mentioned at the beginning of this essay, Madresfield Court was drastically renovated in Gothic style. Thus, Charles’s statement leads readers to associate Brideshead Castle with Castle Howard again.

Perhaps, one of the exceptions, however, is the fountain. The jacket of the American edition is decorated with an illustration of the fountain in front of which Charles and Julia are discussing their future. The picture is quite different from that of Castle Howard, which is the Atlas Fountain, but it is still a Baroque fountain. Waugh describes the image of the fountain of which he conceived. According to him, the fountain of Brideshead Castle is ‘brought from Italy and I

see it as a combination of three famous works of Bernini at Rome... the Trevi and Piazza fountains and the elephant bearing the obelisk in the Piazza Minerva, which the Romans fondly call "the little pig"<sup>5</sup>. (About the obelisk of the Piazza Minerva, there is no fountain around it.) The Trevi Fountain is quite obvious but the 'Piazza' fountain is not clear but again, obviously, Bernini's most famous fountain in a piazza must be the one located in the Piazza Navona, which is called the 'Fountain of the Four Rivers'. The combination of those Bernini masterpieces is a striking image of Baroque. The actual description of the fountain in the novel is as follows:

Sebastian set me to draw it [the fountain]. It was an ambitious subject for an amateur – an oval basin with an island of sculptured rocks at its centre; on the rocks grew, in stone, formal tropical vegetation and wild English fern in its natural fronds; through them ran a dozen streams that counterfeited springs, and round them sported fantastic tropical animals, camels and camelopards and an ebullient lion, all vomiting water; on the rocks, to the height of the pediment, stood an Egyptian obelisk of red sandstone – but, by some odd chance, for the thing was far beyond me, I brought it off and, by judicious omissions and some stylish tricks, produced a very passable echo of Piranesi. (*Brideshead Revisited* 79)

Therefore, despite the difference between Castle Howard's Atlas Fountain and the aforementioned mixture of the Baroque giant, Waugh's image adheres to the entire image of the Baroque edifice, Brideshead Castle.

Even a member of the Lygons insisted that there was no resemblance between Brideshead Castle and Madresfield. Byrne reports the comment by Lady Dorothy Lygon as: 'Lady Dorothy Lygon said that there was no resemblance between the landscape and architecture of the fictional Brideshead Castle and the real Madresfield Court...' (Byrne 324) However, what must be noted here is the part which follows the above quote. Byrne continues: 'with the exception of the chapel'. (Ibid) The chapel in question is built in Arts-and-Crafts style. It is widely known that the Arts and Crafts movement led by William Morris consisted of medievalism. One could safely state that the 'revisit' to medievalism suggests its proximity of the Gothic as it coincided with the Gothic Revival.

Firstly, the description of the chapel in Brideshead Castle should be observed. The novel's narrator says:

The whole interior had been gutted, elaborately refurnished and redecorated in the arts-and-crafts style of the last decade of the nineteenth century. Angels in printed cotton smocks, rambler-roses, flower-spangled meadows, frisking lambs, texts in Celtic script, saints in armour, covered the walls in an intricate pattern of clear, bright colours. There was a triptych of pale oak, carved so as to give it the peculiar property of seeming to have been moulded in Plasticine. The sanctuary lamp and all the metal furniture were bronze, hand-beaten to the patina of a pock-marked skin; the altar steps had a carpet of grass-green, strewn with white and gold daisies. (*Brideshead Revisited* 39-40)

The narration which I have quoted perfectly matches the chapel of Madresfield. Those who have seen a picture of the chapel would be convinced that Waugh was inspired not by the chapel of Castle Howard but by that of Madresfield. The columns of the chapel in Castle Howard are typically Baroque. However, the chapel of Madresfield Court is supported by Gothic vaults. Mulvagh also confirms the precision of Waugh's description of the chapel:

This passage from *Brideshead Revisited* is an exact description of the Madresfield Chapel and it seems almost prescient that, of the paintings of William and Lettice Beauchamp's children, the fresco of Dickie, the youngest Lygon, is the only one that stands apart. (Mulvagh 410)<sup>6</sup>

In fact, 'Angels in printed cotton smocks' are found on the fresco wall, the bottom of which is full of colourful flowers.

This paper has acknowledged a few similarities between the features of Brideshead Castle and Castle Howard, but the role which the Gothic might be playing in the novel is also noteworthy as soon as the spiritual importance of the Brideshead Chapel is considered. Despite a number of borrowed images of Castle Howard, Waugh did not use the chapel of Castle Howard.

The outside of the house is very similar to Castle Howard, but taking into account the Catholic theme which Waugh emphasises, the role of the chapel seems to be a more spiritual one. Whilst the grandeur of Castle Howard expands externally, the Arts-and-Crafts chapel directs the plot more internally. The internal movement begins as the story shifts from the Arcadian scenes to the middle section of the British edition, Book Two. At the same time, the atmosphere changes from the Arcadian and pastoral brilliance to the sober and dark tone. It might be safe to assume that there are Gothic moments in the novel.

For instance, the presence of Sebastian in Book Two and Book Three is peculiar, or rather, eerie and uncanny. In Chapter Three from Book Two 'Brideshead Deserted', Charles goes to Morocco to meet Sebastian, who is now in a hospital kept by Franciscans. (*Brideshead Revisited* 205-8) The narrator tells that Charles directly sees Sebastian, but after that, Sebastian is always 'told' and 'heard of' by other people such as Cordelia. His presence does not sound substantial but ghostly. In fact, he even haunts Brideshead Castle. Charles and Julia talk about Sebastian as follows:

I had not forgotten Sebastian. He was with me daily in Julia; or rather it was Julia I had known in him, in those distant Arcadian days.

'That's cold comfort for a girl,' she said when I tried to explain. 'How do I know I shan't suddenly turn out to be somebody else? It's an easy way to chuck.'

I had not forgotten Sebastian; every stone of the house had a memory of him, and hearing him spoken of by Cordelia as someone she had seen a month ago, my lost friend filled my thoughts.

(*Brideshead Revisited* 288)

As can be seen in the quotation above, 'every stone of the house had a memory of him' and it appears as if he haunted the house. This strange absence, or presence, is ghostly. In fact, readers are not properly told what has happened to Sebastian. He might die soon, but his death is not clearly mentioned. The ambiguity of his presence could be quite close to a Gothic element.

I assume that the said ambiguity is related to Waugh's biographical background as well. On Thursday 20<sup>th</sup> August, 1936, *The Times* reported on an aristocratic son's death. The following is the quotation from the article.

Our Munich Correspondent telegraphs that the Hon. Hugh Patrick Lygon died early yesterday morning in the municipal hospital at Rothenburg ob der Tauber, where he had been lying with a fractured skull since last Sunday. He was only 32.

Mr. Lygon had been on a motor tour with Mr. Henry Winch the artist son of Lady Newborough, and on Sunday, as he fell backwards, probably owing to sudden faintness, and his skull was broken against a stone. It is stated that his sisters, Lady Sibell and Lady Dorothy Lygon, were with him when he died and are brining the body back to England.<sup>7</sup>

This is about the death of Hugh Lygon, the aristocratic son with whom Waugh made friends in his Oxford days. An Oxford friend of Hugh Lygon in the *Times* article dated Thursday August 20, 1936 says that 'He [Hugh Lygon] was a close friend of Mr. Harold Acton and Mr. Evelyn Waugh, who were leaders of what was still rather loosely called "Aesthetic Oxford"'. *The Times* on Saturday August 22, 1936 contains 'AN APPRECIATION' mentioning Waugh's name; it also mentions that Waugh and Hugh Lygon went on an expedition to the Arctic in 1936. Waugh heard the news for the first time on Friday 11<sup>th</sup> September 1936, according to his diary. He had been away from London and having come back from Abyssinia, he just received the news. He wrote to one of his sisters, Maimie, or Mary Lygon, in order to express his condolences and the letter says as:

Darling Blondy,

I have just got back and have learned for the first time the tragic news of Hughie's death. At least I have heard as much [as, Byrne's correction] my parents remember from the newspaper report. Do write and tell me what happened.

It is the saddest news I ever heard. I shall miss him bitterly. It is so particularly tragic that he should have died just when he was setting up home and seemed happier than he had been for so many years. I know what a loss it will be to all of you and to Boom [the Lygon children's father, Earl Beauchamp]. Please accept my deepest sympathy. I am having Mass said for him at Farm Street... I long to see you again in October.

My dearest love to you, Bo [Waugh].<sup>8</sup>

Just a quick look at those articles and Waugh's letter to Hugh's sister suggests the closeness of Waugh and the Lygons. Waugh's uses of the Lygons' nicknames (almost like internal jokes) in

his letter pin this fact down as well.

Actually, many biographies of Waugh have pointed out that the Lygons are said to be the models for the Flyte family, and that Hugh is one of the models for Sebastian. Just like Sebastian, Hugh suffered from alcoholism. If this were taken at face value, Hugh's death would explain the strange presence/ absence of Sebastian in the last two parts of *Brideshead Revisited*.

Robert Murray Davis attaches a unique chronology to his monograph on *Brideshead Revisited*. The chronology consists of both Waugh's and Charles Ryder's lives. After having written about Waugh's biographical facts, he inserts that 'Charles and Julia begin their affairs aboard ship – even though Julia has not yet turned thirty. Charles's exhibition'. (Davis xi) In the novel, Chapter One in Book Three corresponds with the said events. Davis does not refer to Hugh's death in the non-fictional section, but one could add it to the chronology. Looking back on the quotation of the scene in which Charles and Julia talk about Sebastian, readers could not help recognising a sense of mourning. The narrator Charles says that 'every stone of the house had a memory of him'. He continues that 'hearing him spoken of by Cordelia as someone she had seen a month ago, my lost friend filled my thoughts'. These phrases sound like an obituary. 'Et In Arcadia Ego', Book One, appears to be dedicated to Waugh's friend as eternalisation of their friendship. The Sebastian never appears as a substantial character whom the narrator actually sees after the second half of the novel (except the Morocco scene) and this seems to coincide with Hugh's death. Sebastian is practically dead and haunting Brideshead Castle and Charles's mind.

Another point is on the nursery and Nanny Hawkins. Sebastian takes Charles to Nanny Hawkins. The nursery where she usually stays is described as:

It was a charming room, oddly shaped to conform with the curve of the dome. The walls were papered in a pattern of ribbon and roses. There was a rocking horse in the corner and an oleograph of the Sacred Heart over the mantelpiece; the empty grate was hidden by a bunch of pampas grass and bulrushes; laid out on the top of the chest of the drawers and carefully dusted, were the collection of small presents which had been brought home to her at various times by her children, carved shell and lava, stamped leather, painted wood, china, bog-oak, damascened silver, blue-john, alabaster, coral, the souvenirs of many holidays. (*Brideshead Revisited* 38)

The 'oleograph of the Sacred Heart' is typically Catholic. Nanny Hawkins is 'fast asleep', when Sebastian and Charles enter her room, with her hands 'open in her lap' and a 'rosary' between them. Again, a very Catholic item is observed. (Ibid 36)

The nursery is located under the dome so it seems like a part of Castle Howard but the nursery is a very important part in the novel and Waugh's life. In the novel, Sebastian's nanny is much closer to Sebastian than his mother. Their bond is very tight. The nanny is the only person in the Flyte household whom Sebastian wants Charles to meet. The nurse and nursery reappear at the end of the novel, 'Epilogue'. Charles meets her at the nursery. Thus, the nursery is as important as the chapel.

To Waugh, the nursery was important, although the said 'nursery' is not his but the Lygon

family's. Mulvagh writes Waugh wrote some books such as *Black Mischief* (1932) at the nursery of Madresfield. (Mulvagh 37) Judging from the photograph which Mulvagh provides in her book, it is different from the quotation. However, there are a number of objects there, and according to Mulvagh, the image of this room 'lingered in Waugh's memory'. (Ibid 38)

Despite the similarity between those nurseries, Waugh adds a more Catholic taste to the novel version. Although the 'rosary' and 'the Sacred Heart' could be trivial details, within a comfort of the eclectic collection of objects in Nanny Hawkins's room, they assume an uncomfortable and uncanny tone, which might lead to the Gothic. Even the nanny is uncanny in spite of her warmth with which she welcomes Charles when he comes back to Brideshead Castle during the war. Lord Marchmain dies in 1939 and Charles and Julia's engagement is cancelled. Since then, he has not returned. It is not until 1943 that he is brought back to this unforgettable residence. This means that only four years has passed since Charles's departure from Brideshead Castle. However, personally, I could not believe this because it feels as if more than ten years had just passed. Nanny Hawkins appears to be a sibyl, an immortal prophetess, because almost every character has experienced changes except Nanny.

There are more Gothic elements in the novel, although they are not related to architecture. For instance, the doubling is among them. Sebastian and Julia are very similar in their appearance. In the first book, Sebastian's presence is very important and substantial. However, in the last two thirds, as Sebastian is fading away, Julia's presence begins to be more and more important. Doubling is a very popular device for Gothic fiction. The use of those doubles psychologises the novel in a Gothic manner. In addition, Anthony Blanche is a Gothic, or Gothicised character. Charles is bemused by him but simultaneously, he feels uncomfortable probably because Anthony reminds Charles of his own homoerotic sentiments and feelings toward Sebastian discerned in himself. Anthony is an uncanny character.

In terms of the Gothic, Waugh's interest in Medievalism should not be missed. Waugh wrote a biography of Rossetti, *Rossetti, His life and Works* (1928). It goes without saying that Dante Gabriel Rossetti (1828-82) was a Pre-Raphaelite painter and poet. The Pre-Raphaelite Brotherhood aimed at a return to the art before Raphael: the Middle Ages. Very interestingly, Charles confesses his 'conversion to the Baroque'. (*Brideshead Revisited* 79). Before he says, he recounts as below:

Since the days when, as a schoolboy, I used to bicycle round the neighbouring parishes, rubbing brasses and photographing fonts, I had nursed a love of architecture, but, though in opinion I had made that easy leap, characteristic of my generation, from the puritanism of Ruskin to the puritanism of Roger Fry, my sentiments at heart were insular and medieval. (Ibid)

Medievalism and Neo-Gothic in terms of architecture represented ordinary people's religious devotion and piety. Ultimately and symbolically, it was the Christianity before Protestantism, namely Catholicism. It is ironical that Waugh converts to Catholicism, which could be associated with Medievalism, while Charles converts to the Baroque. At the same time, it is doubly ironical that Charles might possibly convert to the Flyte family's religion as well after the end of

'Epilogue'. So far, this paper has tried to demonstrate a few Gothic elements. Thus, Mulvagh's re-questioning causes readers to understand that the Baroque Castle Howard could not wholly cover the representation of the Flyte family's country house in the novel. Looking through Madresfield Court in Neo-Gothic style, it reminds readers of Gothic elements subliminally existing in the novel.

In conclusion, this paper has observed that whereas Mulvagh's book seemingly emphasises that the real Brideshead of Waugh's novel, *Brideshead Revisited*, is Madresfield, a number of characteristics of Castle Howard coincide with those of Brideshead Castle. Castle Howard is representative of Baroque architecture with authoritarian grandeur whilst a large proportion of Madresfield is renovated in Neo-Gothic style. The narrator of the novel actually refers to the dome and Castle Howard perfectly matches this description. Biographically, Waugh also visited the seat of the Howard family when he went to the North as found in his diary. Admitting that he utilised his experience of the visit to Castle, one would say that Mulvagh's argument on the 'real Brideshead' provides a number of chances to reconsider some Gothic/ mediaeval aspects of the novel. For instance, the Brideshead chapel is very similar to the Madresfield chapel in many ways. Despite a number of Baroque features of Brideshead Castle, the chapel of the novel assumes a mediaeval and Arts-and-Crafts atmosphere. One could regard it as Gothic as well. In addition, Hugh Lygon, who is said to have been one of the models for Sebastian and Waugh's close friend, died in 1936 and coincidentally, the last two parts, 'Brideshead Deserted' and 'A Twitch Upon the Thread', which cover the times after 1936 and onwards, do not account Sebastian in a substantial way but let other characters report on him; he is heard and told of. His presence/absence is almost ghostly and eerie as the Gothic. Nanny Hawkins's nursery is exotically and uncannily Catholic to the non-Catholic Charles. Here, I do not intend to argue that *Brideshead Revisited* is a Gothic novel, but it may be fair to say that the novel in question may include some Gothic moments and elements.

In the first place, categorisation and classification of architectural styles are demanding tasks. The difficulty may be derived from gradual and organic changes in styles in architectural history in Britain. As I have mentioned at the beginning of the paper, even English Baroque includes Classical elements because Baroque architects respected Inigo Jones, who introduced Classical architecture. In one residence, many different styles coexist. Madresfield has gone through many renovations in its long history and therefore, there are some different styles, although the Gothic elements are dominant. Furthermore, what is strikingly symbolic is that the novel itself contains a number of different elements. I ought to touch upon the importance of the Venice scene. In the summer holidays of the Varsity days, Charles and Sebastian go to Venice, which abounds with mediaeval architecture. The crucial matter here is that the Venice scenes are inserted in 'Et In Arcadia Ego', which is the Classical theme. It is generally known that Waugh combined a couple of friends or acquaintances to create a character. Based on this theory, it can be maintained that Brideshead Castle is also the result of such a process. He merged Castle Howard and Madresfield Court, to which he was sentimentally attached, in order to create Brideshead Castle. At the same time, Classical elements such as the Arcadia scenes and Gothic elements correspond with each other within in one novel. The eclecticism of architecture

perfectly corresponds with that of themes and genres in Waugh's *Brideshead Revisited*, and perhaps, this is his craftsmanship.

## Notes

<sup>1</sup> This is an expanded and revised version of the paper read at the Digital Romanticisms Conference held at the University of Tokyo on 22<sup>nd</sup> May 2010. I have excluded the digital aspect and references to the DVDs of the television series and the film version.

<sup>2</sup> This is from David Cannadine's 'Forward' to *Madresfield: the Real Brideshead* by Jane Mulvagh (London: Transworld Publishers, 2008), pp. 18-9.

<sup>3</sup> Evelyn Waugh, *The Diaries of Evelyn Waugh* ed. Michael Davie (London: George Weidenfeld and Nicholson Limited, 1976), p. 420.

<sup>4</sup> Evelyn Waugh, *Brideshead Revisited* (London: Penguin Classics, 1962). Subsequent references are to this edition and pages are given in brackets.

<sup>5</sup> The quotation is from Paula Byrne, *Mad World: Evelyn Waugh and the Secrets of Brideshead* (London: HarperPress, 2009).

<sup>6</sup> I fear that in this paper, it is quite difficult to include the chapel photographs from Mulvagh's book, owing to printing processes. See the colour illustrations of *Madresfield: the Real Brideshead* by Jane Mulvagh.

<sup>7</sup> This quotation is an excerpt from an article in the *Times* Archive. The punctuation adheres to the original.

<sup>8</sup> Paula Byrne, *Mad World: Evelyn Waugh and the Secrets of Brideshead* (London: HerperPress, 2009), p. 257

## Works Cited

Boldick, Chris, *The Concise Oxford Dictionary of Literary Terms* (Oxford: 1990).

Byrne, Paula, *Mad World: Evelyn Waugh and the Secrets of Brideshead* (London: HarperPress, 2009).

Cannadine, David, 'Forward' to *Madresfield: the Real Brideshead* by Jane Mulvagh (London: Transworld Publishers, 2008).

Davis, Robert Murray, *Brideshead Revisited – the Past Redeemed* (Boston: Twayne Publishers, a division of G. K. Hall & Co., 1990)

Hogle, Jerrold E, 'Introduction: the Gothic in western culture' in *The Cambridge Companion to Gothic Fiction* ed. Hogle E Jerrold (Cambridge: Cambridge University Press, 2002).

Mulvagh, Jane, *Madresfield: the Real Brideshead* (London: Transworld Publishers, 2008).

Waugh, Evelyn, *Brideshead Revisited* (London: Penguin Classics, 1962).

Waugh, Evelyn, *The Diaries of Evelyn Waugh* ed. Michael Davie (London: George Weidenfeld and Nicholson Limited, 1976).

## References

*The Oxford Dictionary of English* 2<sup>nd</sup> Edition (Oxford: Oxford University Press, 2003).

*The Times Archive*, an online database at the General Library of the University of Tokyo.