ALFRED LORD TENNYSON'S SPIRITUAL DEVELOPMENT IN "TIMBUCTOO" "ULYSSES" "IN MEMORIAM A.H.H." "CROSSING THE BAR"

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* * * * *

. . . . that which we are, we are;
One equal temper of heroic hearts,
Made weak by time and fate, but strong in will
To strive, to seek, to find, and not to yield.

("Ulysses")

INTRODUCTION

This thesis aims to study Alfred Lord Tennyson's spiritual development as a Christian as expressed in his poems "Timbuctoo," "Ulysses," "In Memoriam A.H.H.," and "Crossing the Bar." As Poet Laureate, Alfred Lord Tennyson was an important figure during the long period of Victoria's rule, a period of development and progress in almost every field. We shall examine his contribution to Christian life as expressed in the selected poems.

The topic of the thesis is suggested by his inner conviction in facing life, his view of life as a Christian, and his effort to publish the four poems of interest to meet the spiritual needs of his contemporaries. Our aim is to discover how Tennyson led his life, supported by his religious conviction.

It is impossible to comprehend a poet or his poems without any investigation of his age. For this reason I have written first of the general characteristics of the Victorian Age. For the same reason, but even more important, follows the biography of Tennyson himself. Next, the list of works serves as an illustration of his personal achievement as a productive poet. Finally, certain factors, both external and internal, play a significant role in the poet's life, and thus influence the expressions and the development of his conviction.

In spite of the huge volume of Tennyson's poems,

I have selected only the following poems: "Timbuctoo," "Ulysses," "In Memoriam A.H.H.," and "Crossing the Bar." These poems are essential to this study. While they are only four in number, three of them are long ones, and they represent, in their essential features, the important periods of Tennyson's life; through his experiences expressed in the poems we can recognize the spiritual development of a poet who "will always rank among the first, because he is the most human of the great poets."[1]

1).Lucas, F.L., Tennyson, Longmans, Green & Co., London, 1957, p. 31.

CHAPTER I

THE VICTORIAN AGE

The Victorian age is one of expansion. It started in 1837 with the accession of Queen Victoria and ended with her death in 1901. It is an extraordinarily long age noted for controversy and for its democratic measures. Changes in point of view developed rapidly from one decade to another, and many writers were alert in following current opinions and events. In order to understand the Victorian mind let us summarize the more outstanding developments in the nineteenth century. While they are categorized in separate sections as Government and Political Thought, Religion, Industrialism, Agriculture, the Cheap Press, and Literature,[2] there is a certain interrelationship among all the categories.

1. Government and Political Thought

The Tories, or the Conservative Party were in government between 1773 and 1830. The Whigs, a Liberal Party, formed a radical minority. The Tories, who were supported by the Monarchy and the Established Church, upheld the Monarchy since they believed that it provided stability. The inspiration was the Tory philosopher, Edmund Burke, who revered the constitution, heritage, and tradition. He expounded the ideal of a feudal organization

2). These categories are summerized from Bowyer, J.W & Brooks, J.L., p. 1-24.

of society, a society which was without equality but wherein each person had recognized position, privileges, and responsibilities. The Tories maintained the doctrine that inequality was divinely ordained. But their position became unstable when democratic Americans and Frenchmen challenged their doctrine. Moreover, the Industrial Revolution promoted rapid progress of economic and social transformation. When the working classes rioted, the Tories tried to crush the opposition with extreme measures. After Waterloo they could no longer cope with the lack of prosperity and were defeated by the Whigs.

The Whigs, in opposition and in government, were dedicated to evolutionary change by parliamentary means. Although the Reform Bill was in their name it originated from radicals. These were practical Tom Paine, philosophical William Godwin, T.R. Malthus, who believed in individual freedom, William Cobbett, who was a vituperative fighter for democratic reform, and Jeremy Bentham, who taught the doctrine of individual happiness and freedom based on the "greatest happiness of the greatest number." The belief in freedom of the individual was supported by Romantic poets such as Wordsworth, Coleridge, Southey, Byron, and Shelley.

Cobbett-like democrats, Tory secessionists, and Benthamite radicals gathered in the Whig party. They took charge of England in 1830 in place of the Tories who were now a sizeable minority. Aristocratic landholders lost political power. Individual freedom, implantation

of democracy, free trade and laws protecting the common people were characteristic of the Whig government.

The period between 1850 and the 1870s was noted as the period of prosperity. There was optimism and the worship of progress. New inventions in many fields increased progress. There was self-esteem and a strong positive belief in individualism. More voters could participate in government, and local governments were people's elected councils. Education was promoted.

Social criticisms were launched by critics against social shortcomings, and the Tories took office again in 1874. Between 1874 and 1906 the Tories and the Whigs were continuously concerned with the issues of imperialism, workers, voters, and socialism. By 1906 imperialism had run its course and the Liberals won decisively for social legislation.

2. Religion

In the Established Church of England there were divisions, just as there were in the state itself. From 1800 to 1832 the leading parties were the High Church or orthodox party, and the Evangelical or radical minority party. The High Church was concerned with incomes and privileges and emoluments of office but showed scant spirit of religion. It was not religious but materialistic. For them virtue was doing good to mankind in obedience to the will of God for everlasting salvation. The spirituality of the clergy reached the vanishing point. Younger sons of the nobility swelled the ranks of the Church

and the army. The system was nepotism, and they practised plurality and absenteeism.[3]

The Evangelical or the radical minority party consisted of the Low Church Anglicans--those within the Established Church--and the Methodists--those outside. Their principles and methods differed from those of the High Church. They were fundamentally Puritanical, and were concerned with the salvation of individual souls. Their doctrine was that people must accept sufferings and poverty, and they were against political revolution. Furthermore their laymen occupied influential positions in the Church of England, and established missionary enterprises, Bible Societies, promoted better observance of Sundays, abolished the slave trade, and made philanthropic reforms. They were actually more humanitarian and more philanthropic than religious.

After 1832 the Evangelicals became the ruling party. The High Church, after the Oxford Movement,[4] became a stronghold of genuine religious convictions. Samuel Taylor Coleridge founded another group, the Broad Church or the latitudinarian. It was a national Church with broad doctrine to welcome all types of religious minds, and emphasized conduct rather than dogma. It supported the development of science. There was considerable

3). "William Cobbett showed that the income from 1496 parishes was distributed among 332 churchmen, and that only 500 shared the income from 1524 other parishes. Absenteeism was the natural result of plurality. Clergymen were given formal permission to live outside their parishes, and in 1832 nearly 6000 of the 10.000 incumbents in England were non-resident." (p. 10)

4). "The influence of Utilitarianism, Liberalism and scepticism also made itself felt in the Church of England. In 1833 a few Oxford clergymen, under the leadership of John Keble and John Henry Newman, started a movement to restore the authority of the Church. This struggle between Liberalism and dogma is called the Oxford Movement. It resembles the Romantic Movement in literature in its stress on the past and in its rejection of Reason as the supreme guide to knowledge." (Grooten/Riewald/Zwartkruis., English and American Literature, Vol. I., p.285)

hostility among the groups. Some of the Puritanical Evangelicals and many members of the High Church opposed the Broad Church on matters of doctrine and on the position of science. But the spirit of compromise appeared in the influence of the Court which was always on the side of moderate religious opinions. The Queen was strongly opposed to ritualism, and Prince Albert disliked bigots and fanatics of all sorts.

After 1870 religion was not a deep concern of the public. There was a tolerance of purely secular opinion and freedom from Puritanical restrictions. Science won its freedom. The Church confirmed its Protestant heritage, and religious organizations were active in the amelioration of social conditions by establishing city missions and other forms of social service.

Most Victorians were Evangelicals and they revered respectability and propriety. They lived according to their light and they did that sincerely and energetically.

3. Industrialism

Understanding the transformation of England caused by the Industrial Revolution is essential for understanding the political and social changes and the ideas reflected in the Victorian literature. Between 1760 and 1830 the Industrial Revolution replaced hand manufacture at home with machine manufacture in the factory. Previously, the chief English industry, the making of cloth, was carried out by domestic weavers and farmer weavers by hand. The

finished product was carried on foot to villages and towns for sale and export. But due to the increase in export demands and the improvements in cloth making, people invented new devices. Successively there were the flying shuttle, spinning jenny, spinning machine or water frame or "mule," carding machines, combing machines, power loom, cotton gin, and factories using water power, horse power, and steam power. The importations of raw cotton and wool increased, and production multiplied dramatically. Hand weavers could not possibly compete or even coexist with the factory system, and this system was soon applied to woollen and other fabrics, metal, wooden and leather commodities. Similar improvements were accomplished in transportations: waterways and toll roads were built, locomotives and British steamboats were established. England became the world's factory, the world's money market, and the world's carrier.

The Industrial Revolution affected national life because it brought new ideas, created new classes, established new institutions, and changed the social conditions. There were now the great class of capitalist manufacturers and the new class of workers in newly built manufacturing cities. There were conflicts between industry and agriculture because of the Corn Laws. The conditions in factories were very bad and unhealthy while in the cities there were poor housing, high rents, and poor sanitation. In factories the long working day became the rule, and women and children were often preferred to men because of their low wages. Children,

even at the age of four and five were employed. The employment of children then became a big topic for writers.

In the second half of the century more inventions continued to appear, growing out of the applications of science to industry, medicine and surgery. There were electricity, telegraph, telephone, wireless telegraph, rotary turbine, gas burners, gas lights, motion picture camera, typewriter, linotype machine, refrigerating machines, and harvesting machinery, to mention only a few.

The nineteenth century brought with it great material progress and at the same time problems of adaptation.

4. Agriculture

Abrupt and far-reaching changes also took place in agriculture. The agricultural revolution took place around the middle of the 18th century. Agricultural methods and devices were improved, but through the system of enclosure the ownership and control of English farming land fell into the hands of a very small group.

Through enclosure rich lords, clergymen and persons of influence held and divided the cultivated land in England. Scientific agriculture turned wilderness into gardens. Successful manufacturers and merchants supported the system as they wanted to secure large country estates in order to improve their social rank. Many farmers did not have any legal claims to any parish land

and turned into farm labourers for wages; many were driven from farming by the improved methods and machinery. In villages hand weavers, not being able to compete with factories, became factory hands or farm labourers while some emigrated to America. On the farms were the landlords, who owned the land, the farmers, who paid rents for the use of it, and the farm labourers. The aristocracy and the clergy possessed most of England. Laws against poaching in preservation of game imposed horribly severe punishments, such as transportation. The English commons or the country workers were called "the lower orders," and imported Scottish workers were treated without personal sympathy. Transmitting landed estates undivided to the nearest heir was upheld, and sentiment and family interest kept the system alive until the end of the nineteenth century.

5. Cheap Press

The establishment of the so called "cheap press" in the first third of the nineteenth century assisted democratization. Newspaper clientele were more liberal than aristocratic. Around the middle of the century newspapers were no longer taxed. Along with the progress in transportation, improvements in communication, increase of urbanization, and growth of popular education, newspapers, which in general served as popularizers of ideas found in magazines and books, were distributed widely and the number of subscribers increased. There was also a growth of

interest in reading popular writings.

By the end of the century monthlies and weeklies had increased remarkably. Writers, essayists, novelists and poets were encouraged to express their different views in the periodical press. Individuals and groups interested in affecting public opinion regarded newspaper and magazines as essential for their purposes. Political, social and other problems were made known to the public and goals were achieved through the press.

For the sake of the liberalization of England public education was necessary, but the growth of the cheap press was more influential, since it had been both the cause and the effect of democracy.

6. Literature

The richness of Victorian life and thought is reflected in the literature of that age. With democracy in government and education there developed a broad diversity of interest in intellectual and literary matters. The number of authors, the scope of materials, and the variety of types in the Victorian age was far greater than in any of the earlier ages.

The cheap press and the interest in popular lectures fostered democracy in letters, and many men of humble birth and also many women, all with varied temperaments and points of view took the literary profession: Dickens, Carlyle, Hardy, Francis Thompson, the Brownings, Christian Rossetti, the Brontes, George Eliot.

In the scope of materials Victorian literature dealt with the interests of the age. There was an impulse toward romanticism, but there was also a classical reaction against romanticism.5 Greater than either was the tendency toward balance and compromise. In the romantic conception of liberty and the value of man there was a shift from the emotional to the practical. The romantic love of nature remained but nature was used as the setting for human beings. Victorians made use of the idealized past to provide a moral for their own age, rather than an escape into an idealized past. There was a continuation of the romantic emphasis on individualism and subjectivity, but this was now used in search for balance and suitable compromise between emotion and reason. There was more consciousness of man as a member of a social group. In poetry especially there was an intellectual quality which directed even the flights of the imagination. These Victorian qualities were derived from the teachings of Utilitarianism and science.

Victorian literature, in other words, emphasized social realism. The spirit of rationalism, the practical materialism resulting from the Industrial Revolution, the development of science, the teachings of the political economists, and

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5). The Romantic Movement period was 1789-1832. In the 17th century the word Romanticism meant something like: "of a fabulous or fictitious character, having no foundation in fact." Early in the 18th century, romantic meant: "Love of Nature, melancholy and enthusiasm. Romanticism had really begun very quietly and very gradually in the second quarter of the 18th century and reached its climax by the early part of the 19th century. The important elements of Romanticism are: the revival of the life and thought of the Middle Ages; the addition of strangeness to beauty; the renaissance of wonder; imagination instead of reason; a new communion with Nature; escape from visible reality; interest in lowly subjects, in children and animals; rebellion against arbitrary restraints and expression of man's longing for freedom; shift from social man to individual man; the particular instead of the general; changing forms of poetry. Famous Romantic poets are: Blake, Scott, Wordsworth, Coleridge, Shelley, Keats, and Byron. (Hendrowarsito, Drs W.J., "Doctoral Poetry 1978," p.1; Grooten cs., op.cit., p.139-242).

Victorian prosperity fostered realism in literature. As a result, writings were often moral and didactic. Art was not a sufficient excuse for its own being. Writers wrote from a sense of duty and a desire to make life better. But many protested against the spiritual loss which they believed accompanied material progress. Some writers who rejected the responsibility of their time caused the resurgence of romanticism at about the middle of the century. They called themselves the Pre-Raphaelites.[6]

There was a great variety of types and forms represented in Victorian literature. In poetry there was an abundance of lyric, narrative, dramatic, and nonsense verse. In prose there were outstanding forms of essay and novel, history, biography, and drama. There were various forms of exposition in essays, with Arnold the greatest exponent of Victorian literary criticism. Criticism developed due to the Victorian compromise between imagination and rationalism. The Victorian age made its greatest contribution to literature in the novel. Major fiction writers were Dickens, Thakeray, Trollope, George Eliot, Meredith, and Hardy. Most authors were realists although their methods and points of view varied widely. A few were romanticists using realistic details in their romantic plots.

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6)."About the middle of the nineteenth century the Romantic spirit was revived by the so-called Pre-Raphaelites. They were a group of young artists and poets who, in 1848, founded the Pre-Raphaelite Brotherhood as a protest against the 'classical' conventions in painting. Their ideal was to renew painting and poetry by a return to the art forms of the Italian primitives, i.e. those in use before Raphael (1483-1520) began to paint. The chief characteristics of Pre-Raphaelite painting and poetry are a sort of medieval purity and simplicity, a dreamy atmosphere, a love of pseudo-religious and 'romantic' subjects, a preference for the high moments in a person's life, an almost photographic representation of decorative detail, and a remarkable use of colour and visual imagery. The most distinguished member of this group was Dante Gabriel Rossetti (1828-1882). ... The dominant themes of Pre-Raphaelite poetry are desolation, decay, and death. Its style is highly decorative, so that the sense is sometimes sacrificed to the sound." (Grooten/Riewald/Zwartkruis., op.cit., p. 297-298.)

7. Conclusion

The Victorian age is notable for its rich progress in many fields. Due to rapid industrialization, England underwent material progress, and consequently there arose problems of adaptation. The age is notable for controversy. There emerged new ideas and new classes. Social conditions changed dramatically. Political powers turned to support the freedom of the individual, democratization, education and socialism. Rationalism, practical materialism, developing science, and democracy, propped up by the cheap press, finally won over the traditional aristocratic and monarchic system. The materialistic Church with her abuses was faced with the socio-political and socio-economic changes that demanded the amelioration of the lot of the common people, while old faith was confronted with new science. The richness of Victorian life and thought is reflected in the literature of that age. Excitement and discussion, conflict and tension, strain and stress characterized the age; but, England was transformed by political controversy, industrial conflict, scientific progress and religious strife as it passed through the great Victorian age, one "whose transmuting influence nothing had escaped save the nature of man and the nature of the Universe" (Galsworthy, in The Forsyte Saga).

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CHAPTER II

ALFRED LORD TENNYSON'S BIOGRAPHY AND WORKS

A. Alfred Lord Tennyson's Biography
(1809 - 1892)

1. The Family at Somersby

Alfred Lord Tennyson was born at Somersby rectory, Lincolnshire, at midnight of the 6th of August, 1809. He was the sixth child and fourth son of the Reverend Doctor George Clayton Tennyson and Elizabeth Fyth. Doctor Tennyson was the first son of George Clayton Tennyson, who lived as a successful solicitor and businessman in Grimsby, Lincolnshire, during the last half of the eighteenth century. The latter was robust, cheerful, very much interested in genealogy, distinction, and power; he made and married money, he had a lack of religious belief, and was a practical man with little interest in literature; he was a Whig in politics, became a member of Parliament, bought a country estate and begat two sons, George and Charles. For reasons unknown, he disinherited George and sent him, against his will, into the Church, making him Rector of Somersby.

Mrs. Tennyson, Dr. Tennyson's mother, was humanly and devoutly religious. She was skilful in music, painting and poetry. It was likely that later generations of the family derived their characteristics--both physical and mental--largely from her. She was tall and slight, with

aquiline features and a dark complexion; she was contemplative, sensitive, and simple.

Dr. Tennyson, the poet's father, was a fine athletic figure, six feet two inches in height, with strong and yet pleasing features. It was likely that from Dr. Tennyson Alfred inherited his swarthy complexion, leonine head, and heavy-set body. Dr. Tennyson was a serious man and his taste in books was that of a connoisseur; he was widely read in English, Greek and Latin, and had some knowledge of Syriac, Hebrew and modern language; he was a good musician and was deeply interested in architecture and the arts. He had imagination and poetic power. He was something of a poet himself and he encouraged all his children to write poetry. But he was also proud, sensitive, keenly resentful of any infringement of his rights or personal dignity. He had moods of morbid introspection and irritability, dangerous to himself and very distressing to others. He did much for the education of his children, but they also suffered a great deal from his paroxysms of violence which affected the family.

Elizabeth Fyth, the poet's mother, was a woman of exceptional simplicity and charm and of profound, instinctive and unquestioning Evangelical piety. She was an innocent and tenderhearted woman. Her sons owed much to her encouragement and enthusiastic belief in their powers. To Alfred she was "one of the most angelick natures on God's earth, always doing good as it were by a sort of intuition."[7] He recorded his love and admiration to her

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7). Tennyson, Charles., Alfred Tennyson, p. 14.

in his poems, and her earnest Evangelical piety had much influence on him.

The fourth son in the family, Alfred had three elder brothers: George, who died when a few weeks old, Frederick, and Charles. His younger brothers and sisters were Edward, Arthur, Septimus, Horatio, Mary, Emilia, Matilda, and Cecilia.

2. Somersby, 1809-1828

Alfred's early years at Somersby, his childhood and boyhood, formed the basis of his long-life involvement with poetry. The situation and the education at Somersby helped the growth of the poetical talents of Dr. Tennyson's sons and daughters. Dr. Tennyson's view of his children's education was that they should go to school as early as possible. His three eldest children, Frederick, Charles, and Alfred were sent to the village school at Holywell wood. He soon realized that they were precocious children with exceptional ability, physique and beauty. Especially in Charles and Alfred's education he tried to find compensation for the frustration of his own personal ambitions and the waste of his abilities. [8]

Dr. Tennyson educated his children at home with thorough methods and under hard pressure. For example, before going to Louth, Alfred had to memorize the four

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8) "I have known some satisfaction in thinking that my boys will turn out to be clever men. Phoenix-like, I trust (though I don't think myself a Phoenix) they will spring from my ashes, in consequence of the exertions I have bestowed upon them." (ibid. p. 31)

books of the Odes of Horace. The bond between Alfred and his father was then particularly close for the Doctor soon recognized his third son's exceptional promise.[9]

Living at Somersby Rectory in the 1810s was very different from now. There were no country cricket or league football, no comic papers, no monthly magazines, no sophisticated entertainments. Alfred and his brothers and sisters were thrown on their own resources, but they were endowed with keen sensibilities, lively imaginations and inquiring minds. They enjoyed the freedom allowed by their parents. Boys and girls encouraged each other by their enthusiasm.

> "The boys were fond of fishing in the brook and of fencing with foils and masks on the Rectory lawn; but rambling, reading, writing, play-acting and story-telling were their favourite pursuits. The girls read and wrote enthusiastically as the boys."[10]

> "The elder boys roamed the countryside at will. Charles and Alfred would often walk on opposite sides of a hedge composing poetry and shouting to each other any particularly fancied line, as, for example, one of Alfred's that Charles long remembered:
> 'A thousand brazen chariots rolled over a bridge of brass.'"[11]

As for Alfred himself, he inherited much artistic talent from his grandmother and father, and was influenced by the Evangelical piety of his tender-hearted mother. Still very young, the poetical spirit was stirring in him.[12] Alfred's first attempt in writing poems was made

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9). The father was always ready to read and advise Alfred on his early efforts and bound with his own hands the note-books in which the boy wrote out his verses. (ibid.)

10). ibid. p. 34.

11). ibid. p. 35.

when he was five years old. On one cold Sunday, when only Alfred and Charles stayed at home, while the others had gone to church, Charles suggested that Alfred write a poem about the praise of flowers. He wrote it in blank verse.

When he was eight, he was sent to school at Louth. His teacher was the Reverend J. Waite who was "a pompous flogging master of the old type."[13] This very tyrannical teacher helped to develop his precocity. Those who came at the Grammar School at Louth, after Charles and Alfred had left it in 1820, said that their fame as poets was great among the boys. But Alfred would not have been a normal boy, had he not become tired of seeing every day the text, "Remember now thy Creator," on the threshold of the door at school, and the harsh method of the master helped to determine his longlife shyness.

The period from 1820 until his entry at Cambridge, in February 1828, was of vital importance in the development of Alfred's character and genius, a time of great intellectual activity. He was tutored by his father at home. His father was "a grim teacher, driving the boys hard, though proud of their abilities, taking care not

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12). "When four or five years old he would, on stormy days, spread out his arms to the gale and chant aloud: 'I hear a voice that's speaking in the wind,' and the words 'far, far away' had, from his earliest memory, a strange charm for him--a charm which before long began to illumine the distant in time as well as the distant in space, breeding in him that 'passion of the past' which was to be one of the mainsprings of his early poetry." (ibid. p. 25)

13). "... one poor little boy was so brutally flogged for not knowing his lesson, that he had to stay in bed for six weeks...." (ibid. p. 26)

to encourage them to think too much of their own writings."[14] It is also said that at dinner table each child had to relate a self-invented short story. Dr. Tennyson had an excellent library. The boys early acquired a good knowledge of the standard Greek and Latin classics.[15]

However, when Alfred was fourteen and fifteen years old, when his boy's temperament was apt to undergo rapid and violent changes, the domestic conditions at Somersby were such as to exaggerate his tendency of depression. His father's bad habit of drinking caused paroxysms of violence with a bad effect on the family. "When these scenes happened Alfred would run out and throw himself down among the graves in the churchyard, longing for death."[16] His years of adolescence were exposed to such conditions, his sensitive and imaginative temperament was influenced badly by them. The family had a tendency towards melancholy and depression, which was exaggerated by these conditions, and they afflicted Alfred all through his life. He became subject to moods of self-torment and remorse. In spite of his mental distress, however, he continued to write poems with his brother, "Poems by Two Brothers."

3. Cambridge, 1828-1831

From his Cambridge years Alfred's most important experiences as a poet were his friendship with Arthur Henry Hallam, and the Apostles' doctrine.

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14). ibid. p. 29.
15). ibid. p. 31.
16). ibid. p. 48.

In 1828 Alfred joined Frederick at Trinity College, Cambridge. There he was not distinguished as a student and he never took a degree because of his father's death. Nevertheless, what Cambridge did for him was significant. He was brought in contact with the "Twelve Apostles," and especially with Arthur Henry Hallam. [17]

When he entered Cambridge he was over six feet tall, powerfully built, with his head magnificently set upon his broad shoulders, strong aquiline features, dark olive skin, a peculiar grimness and deep-lidded brown eyes, a dim look of extreme short sight, and a concentrated gaze.[18]

He experienced many days of distress. He had been accustomed to the narrow circle of his family, so that his introduction to strangers afflicted him with a paroxysm of self-consciousness. Owing to his father's rustication and the condition at Somersby, he became convinced of his own sinfulness and realized that he was drifting away from the religion which he desperately needed to cope with distressing conditions like those at Somersby. He needed a friend.

When Arthur Henry Hallam--the best poet and the most skilful debater when he left Eton in summer 1827--came to Trinity in October 1828, they established an intimate friendship starting from the spring of 1829. His friendship with Arthur was so close that the friends shared

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17). "The Apostles" was the name applied in derision by the rest of the University to a small club which had been formed in 1820 under the title of "The Cambridge Converzatione Society" to afford an opportunity for discussion and debate on the many questions, political, religious and literary, which were agitating the youth of the day. The name was given because of its number and its desire to reform England." (ibid. p.67; Nicholson, Harold., Tennyson, p. 72; Bowyer & Brooks., op.cit. p. 65)

18). Tennyson, Charles., op.cit. p. 55.

each other's deepest feelings. It was unshakable. They discussed everything and Alfred learned much from his friend's idealism and intellectual energy. In 1829 they were elected members of The Apostles. Their friendship and Alfred's plunge into this small society brought him out of himself, gave him new hope and new confidence and led his imagination into wider fields. In June 1829 he won the Chancellor's medal with his poem "Timbuctoo."

Tennyson's fame became more and more firmly established at Cambridge. The group of the Apostles, and especially Hallam, helped to impress him with a sense of sacredness in his poetic calling.[19] His mind was teeming with poetic subjects and he composed continually. When he recited his own or others' poems, he threw his whole being into what he was reading.[20] He developed eccentricities in writing some of his poems. He created a novel principle in the metre of some of them. "He abandoned almost entirely the classical form of scansion which had been the normal practice of English poets for nearly three hundred years, involving regular schemes of line-lengths, the rhythm of which was entirely dictated by the natural emphasis of speech. Another peculiarity which bewildered the critics was his habit of printing compound words without a hyphen, e.g. 'mountainthrone,' 'tendriltwine.'"[21] The subjects he thought of and wrote were of great variety: his

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19). Hendrowarsito, Drs. W.J., (c), p.2.

20). "His manner of reading was entirely his own, a deep-voiced swinging chant in which rhythm and vowel sounds were emphasized at the expense of the ordinary dramatic emphasis and inflexion." (Tennyson, Charles., op.cit. p. 85).

21). ibid. p. 92.

own experiences, distress, love, faith, sin and suffering, mental conflicts, and metaphysical subjects. Many of his descriptions were inspired by the natural surroundings in Lincolnshire and the quiet rectory at Somersby. He expressed his mental conflicts resulting from the distresses of his home life, his weakening faith and his yearning desire for "the security and trustfulness of infancy which knows nothing beyond the mother's eyes, the sole light of its little life, and has no thought of death or coming sorrow."[22]

The Apostles mostly influenced him in opening his mind to metaphysics, although it was only shallow metaphysics. He even had touched on the theory of evolution. Like his fellow Apostles, Tennyson was attracted to political issues. He supported the Anti-slavery Convention and the abolishment of The Thirty-nine Articles of the Church of England. He went on a dangerous expedition to carry money and orders to the Spanish revolutionary Torrijos in Spain. He supported the Reform Bill in 1832; in his "The Princess" he criticized the bad condition of agricultural labourers neglected by landowners. His interest in public affairs and social life grew, which later became one of the themes he developed in his poems.

4. Years of Distress

Tennyson's years at Cambridge ended with his father's death on March 16th, 1831. This caused him to leave

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22). ibid. p. 90.

Cambridge without taking his degree. After that he was distressed by his and his brothers' debts at Cambridge. Besides, he had many difficulties to cope with at home. His involvement in all the family discussions during these years concerning the maintenance of the household, their debt at Cambridge and all the needs for money, caused him mental distress which affected his physical health. His nervousness about his shortsightedness made him think that he was going blind.

In spite of these distractions, Tennyson went on writing and studying hard to improve himself in his art. He was aware of the shortcomings of his work. He had now a conflict between the romantic and the ethical, between the beautiful and the good. He felt the responsibilities which a poet owes to his country and the world. He was urged to consecrate himself to distinct and worthy objects, and not to waste himself on mysticism or being a mere versemaker for the amusement of himself and others. His study and comradeship with Arthur and other friends deepened his intellectual scope and increased his technical ability. A journey to the Pyrenees provided a wide range of impressions, a source of inspiration for him. His way of thinking developed. He came to think that for a poet's work to be of real value, it must be related to the great problems and passions of mankind, the broad and common interests of time and of universal humanity, and this idea he maintained and kept through his life. This emerged soon in his "Poems, 1832," for example, in "The Palace of Art," "The Lotos-Eaters," "The Lady of Shalott," "Oenone," and "The Miller's Daughter."

In the meantime Christopher North criticized Tennyson's "Poems, Chiefly Lyrical," (published 1830), making fun of him as a member of the "Cockney School" of Shelley and Keats. Tennyson was charged by the critics with obscurity, wilful archaism and affectation. The worst criticism was launched by Crocker in the Quarterly Review of April 1833 on "Poems, 1832," which multiplied the distress of the shy poet. As Tennyson was very sensitive to harsh criticism and was easily irritated by feeble criticism, he then took precautions to avoid critical strictures and did not publish for ten years. On the other hand this made the poet eager to study more and revise again and again what he wrote.

5. Ten Years' Silence, 1833-1842

The effect of the death of Dr. Tennyson, all the "clouds hanging over Somersby," and the brutal shock of Crocker's article were multiplied still more by Arthur Henry Hallam's death on September 6th, 1833. This was an overwhelming blow to Tennyson; it annihilated his love "passing the love of women."[23] "It was the greatest tragedy of the poet's life."[24] It was like finding the prop round which his growth had twined itself for four fruitful years suddenly removed. For several months the world was for him so dark that he often longed for death. To find an outlet for his grief he began his short philosophical elegiac lyrics which were to appear in "In

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23). ibid. p. 145.

24). Bowyer & Brooks, op.cit. p. 66.

Memoriam." At this time he further developed his desire to find an answer to his insoluble questions regarding the survival of the human spirit, the freedom of human will, and the existence of a divine purpose guiding the Universe.

He wrote much, read widely, and studied hard. Remarkably enough, by the end of 1833 he had completed some poems, among others, "The Two Voices," "Ulysses," "St. Agnes," and had composed some of the most famous sections of "In Memoriam."[25] In the following years he worked incessantly at studying various disciplines, revising his published poems and embodying the ideas which had occupied his mind during his friendship with Arthur Hallam. He was making progress with the early sections of "In Memoriam." He was also still torn by the conflict between his desire toseclude himself, to muse and brood and live in memory, and his sympathy with the broad stream of human life and human progress, towards which he felt himself at times irresistibly drawn.[26]

Meanwhile the big difficulty in the family concerning lack of money was all the more pressing. Admonished to publish his poems to make money, he was still too depressed to bear any possible campaign of ridicule and misinterpretation which a new volume of criticism would be likely to produce.

One significant symptom in Tennyson's development was that in 1835-1836 he began to turn to female companionship for sympathy and consolation. He fell in love with

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25). Tennyson, Charles., op.cit. p. 146.
26). Cfr. "In Memoriam," c. III.

Emily Sellwood; their engagement was established in the year 1839. But their correspondence was broken off, principally because of Emily's father's dissatisfaction with Alfred. The end of their engagement started a long period of unhappiness and misfortune for him, and induced a restless frame of mind.

However, he worked intermittently at the elegies which were later to be united in "In Memoriam." And by the year 1842 he felt that he could again offer his poems to the public.

6. A Leap Forward, 1842-1850

In 1842 Alfred emerged from his "seclusion" to win his public with the publication of two volumes. The first volume contained a revised selection of poems from the volumes of 1830 and 1832, while the second volume, which denoted the remainder of his first lyric and romantic period, dealt mostly with his personal experience and sufferings, his anguish and struggle after Arthur's death, the realization of the need to go forward in life, his theory of life, introspection, ascetism, the virtue of self-control, the love of nature, and his interest in science.

As for writers' criticism of these volumes, most seemed to be still under the spell of Crocker and Christopher North. They still produced old cliches about affectation, fantastication, obscurity and shallowness of thought. But some prominent figures commented differently. Spedding

summed up the most noticeable step in the poet's development as follows: "He addresses himself more to the heart and less to the ear and the eye."[27] And "Charles Dickens sent a copy of his works to the man 'whose writings enlist my whole heart and nature in admiration of their truth and beauty.'"[28] William Howitt, Tennyson's friend, wrote: "Alfred Tennyson moves on his way through life heard, but by the public unseen. We might put to him a question similar to that which Wordsworth asked of the Cuckoo--

> **Oh, Tennyson, art thou a man**
> **Or but a wandering voice?"**[29]

These volumes contained so wide a range of subjects and were accomplished with care and preparation, " a genuine growth of nature, having its root deep in the pensive heart, a heart accustomed to meditate earnestly and feel truly upon the prime duties and interests of man."[30]

With this noticeable step forward Tennyson still had to undergo several distressing things. Besides the criticism launched by writers on the two volumes, he had to accept the loss of the whole of his small fortune, his entire patrimony, and he had to care for his two brothers, Septimus and Arthur. These misfortunes were a heavy weight on his mind, and his mental state affected his physical health. He wrote, "I have drunk one of those bitter drafts out of the cup of life, which go near to

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27). Tennyson, Charles., op.cit. p. 196.
28). ibid. p. 197.
29). ibid. p. 218 .
30). ibid. p. 196.

make men hate the world they move in."[31] His friends were deeply distressed and some even feared for his life. But there is no doubt that their comments on his volumes helped to soften his sufferings.

The year 1845 was to bring great changes in Tennyson's position. Since the death of Arthur Hallam, he scarcely made any social visits. Now he saw more friends. There were signs of mental improvement and activity; besides, there was a continued steady sale of the volumes of 1842. His friends obtained for him a Civil List pension and, on September 19th, he accepted a pension of two hundred pounds.

The public whose support he had won with difficulty thought of him as a lyric poet, but now he took a completely new theme: the higher education of women in the modern world, the theme of a woman's universality. He wrote "The Princess." The success of this poem encouraged him to consider taking up the project of an Arthurian epic.

7. Golden Year, 1850

"The middle year of the century, 1850, was also a golden year for the poet. It was to end the time of grief, loneliness and disappointment through which Alfred had struggled so distressfully since Arthur Hallam's death, and to bring him prosperity, fame and, better than either of these, the foundation of a deep and lasting

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31). ibid. p. 199.

happiness. And it was to Arthur's spirit and his own consecration of their friendship that he was to owe this consummation." [32]

Tennyson's financial position improved. He had now an income of about five hundred pounds a year including his pension. On the first of June, "In Memoriam" was published. On June 13th, Alfred and Emily Sellwood married, their correspondence having been renewed earlier that year. Actually the study of "In Memoriam" finally removed Emily's scruples and those of her father, and the decision to marry Emily induced Alfred to give the order for publication. This year was very significant for Tennyson who had still more than half of his long life before him. "The peace of God entered into my life when I married her. ... I have known many women who were excellent, one in one way, another in another way, but this woman is the noblest woman I have ever known."[33]

When Wordsworth died in April 1850, people promoted a number of candidates for the Poet Laureateship. Samuel Rogers, being then eighty-seven, declined the honour. The offer of this honour first came as an unwelcome surprise to Tennyson, but he finally accepted it. The appointment he owed chiefly, it is said, to the delight that the Prince Consort found in "In Memoriam." [34]

Tennyson's first acknowledged work as Laureate was the elegy, "An Ode on the Duke of Wellington" (1852), which was "the finest lyrical poem in the language." [35] This ode was not only a national panegyric, but it was

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32). ibid. p. 239.
33). ibid. p. 245.
34). Nicholson, Harold., op.cit. p. 266.
35). Robert Louis Stevenson, in Bowyer & Brooks., op.cit. p.67.

a living portrait of a great and very human personality.

Tennyson, whom a few years before his friends had thought utterly broken in health and spirit, now seemed to have realized his mother's dream, Arthur Hallam's prophecy and Emily's aspiration. In fact, marriage, "In Memoriam" and the Laureateship broke down his last defences against the stream of life. His days of musing and brooding were over.

8. Farringford, 1850-1872

With the poet's settlement at Farringford, on the Isle of Wight, began what was probably the happiest period of his life. Since his marriage he now felt more or less immune from intrusion. His love for solitude clearly manifested itself. Now he had no reason to worry about money as his tastes were simple. His financial position improved more, enabling him to help his family to a secure future. The repeated editions of "In Memoriam," "Maud" (1855), "Poems, 1842," "The Princess," were supplying him with a lot of money. He bought a house at Farringford in 1853 and had another built at Aldworth (1869); both had beautiful surroundings. One main reason for choosing those places was that they were quite remote from other people's reach.

In the meantime he had two sons: Hallam who was born on August 11th, 1852, and Lionel on March 16th, 1854. Emily's first child was unfortunately still-born, to whom Alfred wrote, "Dear little nameless one that has lived,

tho' thou has no place in the Universe. Who knows? It may be that thou has... God's will be done." [36]

His powers of composition and expression seemed to have reached their peak. He threw the passion of his being into a lyrical monologue, "Maud," which became his favourite poem, the one he loved best to read aloud and with the most overwhelming effect. It was very much a picture of his personality in shrinking from human contacts, his diffidence and pessimism, but through its hero it stated also his belief in unselfish service. Contemporary topics also continued to interest the poet and he often used them as subjects of his poems, for example, "The Charge of the Light Brigade," for the Crimean War, and "Riflemen, Form" for defending England from the probable attack of Louis Napoleon. And the time seemed to him ripe for an attempt on what he had had in mind for around twenty years: a comprehensive treatment of the legends of King Arthur. It was the exact time for achieving his ambition on the legends. Four "Idylls of the King"--"Enid," "Vivien," "Elaine," and "Guinevere,"--were published in 1859.

The cradle of his fame, his position as a poet, seemed firmly established. Publishers began to compete for his copyright. In 1855 he was given a honorary degree by the University of Oxford. In 1869 Trinity College, Cambridge, made him an Honorary Fellow. His relationship with Queen Victoria grew close; it became a romantic and chivalrous one when the Queen looked for and found comfort in "In Memoriam" when the Prince Consort

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36). Tennyson, Charles., op.cit. p. 262.

died in 1861. The Queen greatly admired the poet for his writings and, in particular, for "In Memoriam."

However, his social success by no means altered his natural diffidence and humility.

9. Aldworth, 1870-1892

It was because of the frequent visits of distinguished people and tourists to Farringford, and because of his physical condition and that of his wife that they moved to Aldworth. But they still frequented Farringford just as they had visited Aldworth before.

In spite of Tennyson's intention to live far from the public, many persons of international distinction called at Farringford and Aldworth. Garibaldi came in 1864. Turgenev, the Russian novelist, came in 1871. He was a friend of the Brownings and other contemporary poets. Scientists like Darwin, Huxley, Tyndall, and Hooker called. About Darwin's theory of evolution Tennyson said, "Your theory of evolution does not make against Christianity."[37] to which Darwin replied, "No certainly not."[38] American poets like Longfellow and Bayard Taylor came. But it was Tennyson's capacity for friendship with all types and classes, his intellectual curiosity which steadily developed by study, and personal intercourse which helped him to reflect on the mind and movements of his

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37). A Memoir, II. p. 57, by Hallam Tennyson, in Bowyer & Brooks, op.cit. p. 68.

38). ibid.

age. He made journeys to many parts of England and to parts of Continental Europe. These usually inspired him in writing poems.

The last period of twenty-two years did not differ much from the preceding twenty years. However, it was true that he became all the more popular and he was more involved in the problems of the society, and dealt more with his never-ending questions about the significance of human life, universe, and God. Over many years he experienced the loss of intimate friends, which made him reflect more on the vital problems of life and his religious beliefs, and he put form to this in his words about faith and the eternality of the human spirit. He became more interested in metaphysics. He was the moving force behind the organization in 1869 of the Metaphysical Society, whose purpose was to reconcile science and religion. Of this society, which represented all forms of English scientific and religious thought, Tennyson wrote that it "perished because after ten years of strenuous effort no one had succeeded in even defining the term Metaphysics."[39] He turned from romantic knights and ladies, the subjects of his "Idylls of the King" that he wrote "to enoble and spiritualize mankind,"[40] to metaphysical problems. He wrote poems such as "Enoch Arden," "The Holy Grail," "The Higher Pantheism," and "Flower in the Crannied Wall."

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39). Bowyer & Brooks, op.cit. p. 68.

40). ibid.

After the Idylls he was more convinced of this duty to provide spiritual leadership for the nation. He expressed his fondness for teaching through poetical didacticism. His keen eye for social problems, however, began to move more slowly than before. In some modes of thought the nation changed more rapidly than he did, and he was forced to accept changes. Then a baronet,[41] Tennyson believed democracy inevitable and feared that it would have insufficient regard for the Empire and trade, but he also had sympathy with common men and helped to provide land at moderate prices for farm labourers.

The laureate's desire to express his opinion and what he saw continued to the end. He turned to drama in blank verse. He published "Queen Mary," (1875), "Harold" (1876), and "Becket" (1884). And he was all the more productive during the last years of his life. Among other works he wrote "Demeter and Other Poems," "The Death of Oenone," "Akbar's Dream and Other Poems" (1892). They were related to the times, and he regarded the poems "Locksley Hall" and "Locksley Hall Sixty Years After" as "the most important of his works, because in them he characterized the spirit of England in two distinct periods of his life."[42] However, they perhaps better reflected the stages of his youthful optimism and his mature conservatism.[43]

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41). He was persuaded to accept a peerage, from the Queen in 1884, after having twice refused such an honour. (ibid.)

42). ibid. p. 69.

43). ibid.

In 1889 the poet wrote "Crossing the Bar" which, he said, came in a moment. It soon became extremely popular and was read throughout the country.[44] After he had written it, during a sea-voyage, he recited it to his nurse who thought that what he had written was his own death song. When, soon after, the poet showed the lines to his son, Hallam, the latter said, "That is the crown of your life's work."[45] "Crossing the Bar" can indeed be regarded as a worthy crown to Tennyson's long career of lyrical achievement.

Alfred Lord Tennyson died on October 6th, 1892. He was buried in Westminster Abbey, beside Robert Browning and in front of the monument to Geoffrey Chaucer.

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44). "Probably no poem in our language ever created so profound an impression on its first appearance. During the weeks succeeding its publication, it was quoted in countless newspapers and periodicals, and read from thousands of pulpits in church and chapel throughout the country. In all the years during which he had been the acknowledged poet of the people, no poem of his had spoken so directly and so intimately to the hearts of his countrymen.

From friends and admirers, the new volume drew a chorus of praise. The critics were almost unanimous in their recognition of its vigour and variety, unprecedented in a poet over eighty years old, while Crossing the Bar was hailed as a worthy crown to his long career of lyrical achievement."
(Tennyson, Charles., op.cit. p. 518)

"Soon afterwards Alfred was deeply touched by a letter from an eighty-one-year old Irishman from Dublin, thanking him for "Crossing the Bar", which he had learned by heart, and said over to himself again and again as he lay in bed, feeling ever new sweetness and consolation."
(ibid. p. 519)

45). ibid. p. 515

10. A Poet of His Age

Alfred Lord Tennyson was a distinguished poet who was unique in style. To him art was not for art's sake but for "Art-and-Man's sake." He tried to describe things with a scientific accuracy, he expressed things in simplicity, which was an expression of his own simple personality. But just as there are many beautiful simple things, there were also beautiful lyrics and descriptions that the poet wrote. He was indeed much known as a lyrical poet.

In his long life Tennyson was a productive poet. And his poems proved him a preacher, a teacher of his age.[46] He was called a religious thinker and believer;[47] and he was more an observer of his age rather than an idea-inventor. He was slightly ahead of his time by 1842, but he was in certain respects behind it in his later years.[48]

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46). "His preaching--and he is fond of preaching--is tinged by the cheerful paganism of muscular divinity, while his exaltation of doubt above dogma betrays the temper of modern criticism. In short, the age governs Mr. Tennyson's utterances, which are the accepted expression of its complex fashions." (British Review," Oct. 1864, in Bowyer & Brooks, op.cit. p. 69)

47). Tennyson, Charles., op.cit. p. 501.

48). "He watched the growth of democracy without ever being a democrat. He saw the changing position of woman, but she remained for him always 'the lesser man.' In his patriotic writings, he tended to emphasize military glory and empire rather than civic freedom and love of man; he was never international in his thinking. He saw the rise of skepticism from historical criticism; yet in religion he neither accepted the view of the leaders of the Oxford Movement nor sought the other extreme of free thought. Extremes of all kinds he detested (a Greek view, to be sure), and he stood out for the great compromises of his judicious middle ground when he expressed his anger with the rising generation for its intellectualism, aestheticism, and shamelessness--partly the influence of his detested France--in literature and art." (Bowyer & Brooks, op.cit. p. 69)

He was probably more a photographer than an interpreter of his age, but his commitment to his country and age as the Poet Laureate of Queen Victoria was that of one who, being a thinker and believer, wanted to share his observations and experiences with his fellow countrymen.

B. Alfred Lord Tennyson's Works [49]

1. TIMBUCTOO (Cambridge Prize Poem, 1829)

2. POEMS, CHIEFLY LYRICAL, 1830:

The Lintwhite
Nothing will Die
All Things will Die
Leonine Elegiacs
Supposed Confessions of a Second-rate Sensitive Mind
The Kraken
Song: The winds, as at their hour of birth
Mariana
To -- : Clear-headed friend, whose joyful scorn
Song: The Owl
Second Song: To the Same
Recollections of the Arabian Nights
Ode to Memory
Song: A spirit haunts the year's last hours
A Character
The Poet
The Poet's Mind
The Sea-Fairies
The Deserted House
The Dying Swan
Love and Death
The Ballad of Oriana
Circumstance
The Merman
The Mermaid

3. POEMS, 1833:

'My life is full of weary days'
To -- : As when with downcast eyes we muse and brood
'Mine be the strength of spirit, full and free'

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49). This list of Tennyson's works is taken from EVERYMAN'S LIBRARY, no 44 and 626, POETRY, POEMS BY ALFRED LORD TENNYSON, London-New York, 1906.

'If I were loved, as I desire to be'
Poland
The Lady of Shalott
Mariana in the South
The Miller's daughter
Fatima
Oenone
The Sisters
To -- with The Palace of Art
The Palace of Art
The May Queen
    New-Year's Eve
    Conclusion
The Lotos-Eaters
    Choric Song
A Dream of Fair Women
To J. S.

4. MORTE D'ARTHUR AND OTHER POEMS (1842):

The Epic
Morte d'Arthur
The Gardener's Daughter; or, The Pictures
Audley Court
Walking to the Mail
St. Simeon Stylites
Ulysses
Godiva

5. POEMS, 1842 (revised, sometimes with additions, in 1843, 1845, 1846, 1848, 1850, 1851, 1853):

The Two Voices (dated 1833)
The Blackbird
'You ask me, why, tho' ill at ease'
'Of old sat Freedom on the heights'
'Love thou thy land'
The Goose
The Talking Oak
Love and Duty
Locksley Hall

The Day-Dream
Prologue
The Sleeping Palace
The Sleeping Beauty (from Poems, 1830)
The Arrival
The Revival
The Departure
Moral
L'Envoi
Epilogue
Lady Clara Vere de Vere
Amphion
St. Agnes' Eve (1837)
Sir Galahad
Will Waterproof's Lyrical Monologue
Lady Clare
The Lord of Burleigh
Sir Launcelot and Queen Guinevere
A Farewell
The Beggar Maid
'Move eastward, happy earth'
The Vision of Sin
Break, break, break
The Poet's Song
The Golden Year (1846)
To -- after reading a Life and Letters (1849)
To the Queen (1851)
Edwin Morris, or The Lake (1851)
The Eagle (1851)
'Come not, when I am dead' (1851)
To E. L., on his travels in Greece (1853)

6. Literary Squabbles (Punch, 1846)

7. THE NEW TIMON AND THE POETS (Punch, 1846)

8. THE PRINCESS: A MEDLEY (1847)

9. IN MEMORIAM A. H. H. (1850)

10. THE THIRD OF FEBRUARY, 1852

11. THE BRIDESMAID

12. MAUD AND OTHER POEMS (1855):

    Maud: A Monodrama
    The Letters
    The Brook
    Ode on the Death of the Duke of Wellington (1852)
    The Charge of the Light Brigade (1854)
    The Daisy
    To the Rev. F.D. Maurice (1854)
    Will

13. IDYLLS OF THE KING (1859):

    Dedication (1862)
    The Coming of Arthur (1870)
    The Round Table
        Gareth and Lynette (1872)
        The Marriage of Geraint (1857)
        Geraint and Enid (1857)
        Balin and Balan (1885)
        Merlin and Vivien (1857)
        Lancelot and Elaine (1859)
        The Holy Grail (1870)
        The Last Tournament (1868)
        Guinivere
    The Passing of Arthur (1870)
    To the Queen (1873)

14. Ode sung at the opening of the International Exhibition (1862)

15. On Translations of Homer (1863)

16. IDYLLS OF THE HEARTH (1864):

    Enoch Arden
    Aylmer's Field
    The Voyage
    The Grandmother (1859)
    Northern Farmer--Old Style
    Northern Farmer--New Style

Sea Dreams
A Welcome to Alexandra (1863)
In the Valley of Cauteretz
The Flower
Requiescat
Tithonus (1860)
The Sailor Boy (1861)
The Islet
A Dedication
Boädicea
Milton--Alcaics (1863)
Hendecasyllabics, 'O you chorus of indolent reviewers' (1863)
Specimen of a translation of the Iliad in blank verse (1863)

17. SELECTIONS (1865)

On a Mourner
Sonnet: 'The Form, the form alone is eloquent!'
Sonnet: 'Wan Sculptor, weepest thou...'

18. THE HOLY GRAIL AND OTHER POEMS (1870):

The Victim (1867)
Wages (1868)
The Higher Pantheism
'Flower in the crannied wall'
Lucretius (1868)

19. ENGLAND AND AMERICA IN 1782 (1872)

The Voice and the Peak
In the Garden at Swainston

20. THE LOVER'S TALE (1833) and THE GOLDEN SUPPER (1879)

21. BALLADS AND OTHER POEMS (1880):

To Alfred Tennyson, My Grandson
The First Quarrel
Rizpah
The Northern Cobbler
The Revenge (1878)

The Village Wife; or, the Entail
In the Children's Hospital
The Defence of Lucknow (1879)
The Voyage of Maeldune
De Profundis
    The Two Greetings. To H.T., August 11, 1852
    The Human Cry
Prefatory sonnet to The 'Nineteenth Century' (1877)
To the Rev. W.H. Brookfield (1875)
To Victor Hugo (1877)
Sir John Granklin
To Dante

22. BECKET (1884):

Duet

23. TIRESIAS AND OTHER POEMS (1885):

To E. Fitzgerald
Tiresias
Despair (1881)
The Ancient Sage
Prologue to General Hamley
To Virgil
The Dead Prophet
Early Spring (1883)
Prefatory Poem to my Brother's Sonnets (1879)
'Frater Ave atque Vale' (1883)
Helen's Tower (1861)
Epitaph on Caxton
Freedom (1884)
Poets and their Bibliographies

24. LOCKSLEY HALL SIXTY YEARS AFTER (1886)

25. DEMETER AND OTHER POEMS (1889):

To the Marquis of Dufferin and Ava
To Professor Jebb
Demeter and Persephone
Owd Roä
Vastness

To Ulysses
To Mary Boyle with the following poem
The Progress of Spring
Merlin and the Gleam
Parnassus
By an Evolutionist
Far - far - away
The Roses on the Terrace
The Play
The Throstle
The Oak
In Memoriam--W. G. Ward

26. THE DEATH OF OENONE AND OTHER POEMS (1892):

June Bracken and Heather
To the Master of Balliol
The Death of Oenone
St. Telemachus
Akbar's Dream
The Church-warden and the Curate
The Dawn
The Making of Man
The Dreamer
Mechanopilus
The Wanderer
A Voice spake out of the skies
Doubt and Prayer
Faith
The Silent Voices
God and the Universe

27. CROSSING THE BAR (1889)

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CHAPTER III

INFLUENCES IN TENNYSON'S DEVELOPMENT

The main purpose of this chapter is to describe the factors which influenced Tennyson's development in order to gain a better understanding of this poet laureate and his views. It is impossible to make a crystal clear distinction between external and internal factors, because our lives develop as an intermingled composition of our characteristics from birth and our experiences as well as circumstances. All these factors form our existence which manifests itself in our personality. We cannot consider these factors in isolation from each other. By describing these factors, internal as well as external, early as well as later, we should gain a fuller understanding of the poems dealt with in this study.

"A man with a large, loose-limbed body, a swarthy complexion, a high, narrow forehead, and huge bricklayer's hands, Alfred Lord Tennyson looked, in youth, like a gypsy, in age like a dirty old monk."[50] His ancestors were probably central European nomads, which would explain his physical inheritance. It would also explain his rancour and self-pity, his lonely walks at night-time, the wistfulness and the gloom, the obsession with wide, wet, twilight spaces, and his indifference to cold. The poet inherited much of his character and physical beauty from his grandmother and his

50). Auden, W.H., Tennyson: An Introduction And a Selection, p.x.

parents. They bequeathed him his sensitivity, his father and grandmother bequeathed him his talent in art and poetic power, his grandmother his contemplative mind and simplicity, his evangelically pious mother his simplicity and wistfulness.

The poet's precocious ability showed early. His father soon noticed his power and pushed him to make progress through grim methods and forced him to read widely so that he knew general, classical and romantic culture. Phoenix-like, the father strained to see in his children his own intellectual ambition, and he was a faithful adviser to the poet. Tennyson wrote in "In Memoriam":

"How many a father have I seen
A sober man among his boys,
Whose youth was full of foolish noise,
Who wears his manhood hale and green;

And dare we to this fancy give,
That had the wild oat not been sown,
The soil, left barren, scarce had grown
The grain by which a man may live?"

But another influence which affected the poet more permanently was his father's "moods and outbursts, the sense of wrong and injustice which brooded over the little home and increased the morbid despondencies of his own nature. There is evidence enough of this in the 'Poems by Two Brothers.'"[51] The poet's sensitivity then clutched him in introverted nervousness. The poet's pompous

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51). Nicholson, Harold., op.cit. p.40.

flogging master at Louth, the tyrannical Mr. Waite, probably helped his lifelong shyness,[52] and his Calvinist aunt contributed also in his frequent mental distress.[53]

A combination of sensitivity, shyness and imagination, Tennyson grew into a melancholic and depressive, subject to moods of self-torment and remorse.[54] All through his long life he carried with him the effect of his violent and bitter boyhood experiences.

His tormented adolescence rendered his moods of depression almost pathological. "To him the existence of sin and suffering was a terrible enigma and the idea of eternal punishment horrible and unthinkable,"[55] and at Cambridge his belief in religious dogma gradually became weaker. He sank deeper into his depressive moods when in the first half of the 1830s he underwent successive blows: relentless criticisms of his poems, his father's death, economic troubles, and domestic burdens, but the hardest blow was Arthur Hallam's death.

All his experiences produced a terrorized Tennyson who managed to survive by sublimating his fear in the beliefs that he yearned to feel, and which he made use of as a solution to his problems.[56] Thus he became a "morbid and unhappy mystic,"[57] who was afraid of a great

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52). Cfr. Hendrowarsito, Drs. W.J., (c), p. 2.
53). "...Mrs. Mary Bourne, of Dalby, who was strong on the subject of original sin: 'Alfred,' she said to him one day, 'Alfred, when I look on you I think of the words of Holy Scripture: 'Depart from me, ye cursed, into everlasting fire.'" (Nicholson, Harold., op.cit. p. 44)
54). Tennyson, Charles.: Tennyson, p. 48.
55). ibid. p. 82.
56). Cfr. "Ulysses" and "In Memoriam."
57). Nicholson, Harold., op.cit. p. 27.

many things: "predominantly he was afraid of death, and sex, and God."[58] His despressive moods and terrible shocks made him a melancholy poet.

During his boyhood Tennyson was also influenced by his mother. He loved his pious mother, and portrayed her in several poems. We read

> "The stately flower of female fortitude
> Of perfect wifehood and pure lowlihead."[59]

which reminds us of the worthy wife in the Proverbs,[60] and the passage in "The Princess" (1847):

> "Not learned, save in gracious household ways,
> Not perfect, nay, but full of tender wants,
> No Angel, but a dearer being, all dipt
> In Angel instincts, breathing Paradise, ...
> Happy he
> With such a mother! faith in womankind
> Beats with his blood, and trust in all things high
> Comes easy to him, an tho' he trip and fall
> He shall not blind his soul with clay."

After his mother's funeral, he said, "I hope you will not think that I have spoken in exaggerated terms of my beloved mother, but indeed she was the beautifullest thing God Almighty ever did make."[61] He inherited his simple tastes and humility from his mother. He remained a humble,

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58). ibid. p. 28.

59). Cfr."Isabel." (**ibid**. p. 40-41.)

60). "Who shall find a valiant woman? far and from the uttermost is the price of her. ..." (Proverbs, 31:10-31)

61). Tennyson, Charles., op.cit. p. 355.

simple and unselfish personality to the end. To avoid personal publicity, he wrote to the publisher of the "Poems by Two Brothers" in order that it be published anonymously. The first publication of "In Memoriam" was also anonymous, by his request. His laureateship came to him unexpectedly and it was only after some time that he accepted the initially surprising offer. Twice did he decline the offer of a peerage in 1883 before he accepted it for the sake of his descendants. In spite of the money he made through many publications of his poems, he was not tempted to worry about money "for his tastes were simple."[62] In fact, his correspondence with his fiancé, Emily Sellwood, was broken off because her father did not see Tennyson worrying enough for money. At his mother's funeral, he commented, "We all of us hate the pompous funeral, we have to join in, black plumes, black coaches and nonsense--we should like all to go in white and gold rather, but convention is against us."[63] He remained "so simple and good natured, in spite of his great genius and success."[64]

Personal shyness cannot be regarded separately from other attributes. Tennyson was a shy boy and was always a shy figure, even as a poet. His shyness was combined with a sensitive temperament and a love of solitude. This combination grew stronger in the natural Somersby surroundings. Brought up in the intimate circle of the

62). ibid. p. 293.
63). ibid. p. 355.
64). ibid. p. 289.

Rectory, the shy Tennyson suffered when he was introduced to Cambridge.[65] "His prized poem, 'Timbuctoo,' was read in public at Commencement in 1829 by Merivale, since the author was too timid to appear himself."[66] He loved his little room at the Rectory, the little attic upstairs, with the dimity curtains, where he smelled the honey-suckle and heard the hooting of the owls at night-time: --

> "O darling room, my heart's delight,
> Dear room, the apple of my sight,
> With thy two couches soft and white,
> There is no room so exquisite,
> No little room so warm and bright
> Wherein to read, wherein to write."[67]

He loved the room where, pipe in mouth, he discussed things with Arthur Hallam until the ungodly hours of the morning.

While Arthur was a big talker in the regular meetings of the Converzatione Society, Tennyson rarely spoke. He would rather listen and meditate upon the subjects than talk them over himself. He wrote and published many poems only after he had kept them in mind or in his notebook for a long time. In fact, during his ten years' silence, he tried to shut himself off from human intercourse.

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65). "His introduction to Cambridge caused him many days of distress. His sensibility was so extreme that introduction to strangers often afflicted him with a paroxysm of self-consciousness. He used to live in Somersby in the narrow intimate circle of his family, where he could withdraw into the secluded world of his own thoughts and dreams." (ibid. p. 55)

66). Nicholson, Harold., op.cit. 86.

67). ibid. p. 44.

His shyness and dislike of publicity made him avoid the tourist-admirers who came to his home. On his few travels to the Continent he preferred to be unknown in public places, but finally people knew who the tall figure was.

The shy Tennyson, who liked to muse in solitude, benefited from reviewers' criticisms, especially those of the 1830s, in becoming careful not to repeat his shortcomings; he corrected his poems again and again to avoid the critics' strictures, and he studied different disciplines.

The influence of his fellow Apostles was by no means insignificant. "As a group they helped to impress him with a sense of the sacredness of his calling."[68] They gave him a broader perspective on human life, so that Tennyson came out of his narrow world of musing to consider metaphysical, political and social subjects.

Tennyson's love of solitude cannot be separated from his love of nature. Somersby proved to be his lifelong ideal of natural surroundings, and he would describe them in his poems. Even though the main purpose of his mission with Arthur to the Pyrenees was not fulfilled,[69] he found the trip worthwhile for the impressive beauty of the Pyrenees he brought home. His choice of Farringford and Aldworth was also based on the beauty of nature there and the solitary peaceful surroundings.

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68). Hendrowarsito, Drs. W.J., (c), p. 2.

69). In the effort to help the Spanish Liberals against King Ferdinand of Spain, Tennyson accompanied Arthur Hallam, in August 1830, to deliver money and secret instructions to Ojeda, the leader of the insurrections in Northern Spain. The message and the money were delivered to Ojeda, but Torrijos and his fifty-five companions were killed when they landed in Southern Spain. The insurrections thus failed.

Tennyson's language, his lyrical power and his skill in the choice of words were influenced by his education and surroundings. He was faced with different styles of language in books on various subjects in his father's rich library. He developed his own original style while simultaneously benefiting from the interactive influence and mutual encouragement of his brothers and sisters. Moreover, his father's grim methods in education forced him to be critical of what he had written.[70]

There were, of course, other influences which reacted upon Tennyson during the Somersby period. The dialect and rustic humour of the local farmers and cottagers influenced his language. He inherited from them the pronunciation of the "hollow o's and a's."[71]

Harold Nicholson described the influence of the Victorian Age on Tennyson as a poet.[72] He said that the uneasy and perplexed condition of England caused Tennyson to become less and less a lyric poet and more and more a communal bard. The age was notable for dynamic religious revival, which compromised on the one hand individual

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70). "... a grim teacher, driving the boys hard and, though proud of their abilites, taking care not to encourage them to think too much of their own writings." (Tennyson, Charles., op.cit. p. 31)

71). "There were the local farmers and cottagers, with whom he consorted freely, and from whom he imbibed much that remained with him in after life. Their dialect, in the first place, reflected not only in the deliberately dialect poems, but in a certain Doric quality, a certain noticeable breadth and drawl, in his own subsequent pronunciation, in the "hollow o's and a's" which so impressed the later visitors to Farringford. And, in the second place, their broad rustic humour --a little coarse in quality with a salt, earthly flavour, and with the necessary attendant of guffaw." (Nicholson, Harold., op.cit. p. 42-43)

72). The description is abstracted from his book, op.cit., Chapter I. Cfr. also Bowyer & Brooks, op.cit. p. 64-65.

contribution to common improvement and on the other hand the rise of individualism. This revival rushed by the passive majority making them uneasy and afraid so that they yearned for control and direction and assurance. After the French Revolution and Napoleonic wars people hated excesses and adventures: they desired a rest and worshipped peace and prosperity, but they experienced new unpleasant developments until the middle of the 19th century; against scientists, they did not want to listen to the consequences of Copernicus' theory which put man's position as sports of nature. In their shaky belief in God, they turned to divine attributes, problems of the soul and the desire to be good, which scientists could not explain, and they regarded themselves as noble characters who were not to be considered equal to other fellow-beings. They wanted divine heroes to guide and hearten them through the uncertain tempest of the age, the age of spiritual agony. The Victorians were confronted with the ruins of an easier and happier world, and they felt an inability to face the facts. The period between 1825 and 1842 became that of transition, of mental lethargy between former glorious excitements and spiritual perturbations.

At this time came Tennyson. His predecessors, "a mighty generation of poets had just disappeared, passed over the face of England like a thunderstorm." He became a communal bard whose message was a very potent sedative, and an intellectual and moral relief for the perplexed majority of his contemporaries. A poet had to respond to the spiritual needs of his contemporaries,

and the poetry demanded by the public was the ethical one. The Victorians forced upon Tennyson "the mission, the messages, the instructional and objective tenour." He was forced to be a less lyric poet, to change from a purely emotional poet into an ethical one. "Had he arrived a generation earlier, he would have been a great Romantic; had he delayed a generation later, he would have been greater than any of the pre-Raphaelites."

People needed feeling more than reflection: there was a universal reaction against Byronism; people wanted to return to the "vocation of Muse: poetry of intellect, humanised and brought home to the heart by sentiment." Tennyson was influenced by this reaction, by contemporary demand for calm elevation and human sentiment. There was the influence also of his mother's fondness for Felicia Hemans; there was that of the societies of ladies at Horncastle with their predilection for the dainty and the elegant; there were the Apostles who wanted to enlighten the dull age they had inherited. Tennyson, thus, could not but be drawn into being ethical.

The influence of such circumstances was apparently an injustice to the development of a lyric and emotional poet like Tennyson. But the fact was that he was a good emotional poet with little capacity of thought. "He might well have emerged an immortal had his intelligence been equal to his poetic temperament. But it was not equal."[73]

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73). "The secret of Tennyson is not to be sought in the apparent harmony between his work and character, but in the essential conflict between the two; i.e. in the conflict between the remarkable depth and originality of his poetic temperament and the shallowness and timidity of his practical intelligence." (p. 9)

In summary, Tennyson was formed or influenced not only by his inherited poetic and sensitive temperaments, but by his Somersby circle, his education, his further experiences, and the circumstances of Victorian England into becoming the poet of his age. He was a lyrical genius, and his age imposed upon him peculiar qualities. To understand his poems, we must bear in mind that he was "a mystical genius whose essential inspiration was the inspiration of fear."[74] He was essentially a morbid and unhappy mystic with an "ever moaning battle in the mist,"[75] and he tried to sublimate himself in the beliefs that he portrayed in his poems.

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74). "Although he flinched alike before the flame of passion and the cold nakedness of truth, yet there are sudden panting moments when the frightened soul of the man cries out to one like some wild animal caught in the fens at night-time--moments when he lies moaning in the half-light in an agony of fear." (p.27)

75). "... the application of the Freudian system to the case of Tennyson is quite illuminating. For Tennyson was afraid of a great many things: predominantly he was afraid of death, and sex, and God. And in all these matters he endeavoured instinctively to sublimate his terrors by enunciating the beliefs which he desired to feel, by dwelling upon the solutions by which he would like to be convinced." (p. 28)

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CHAPTER IV

T I M B U C T O O

In the year 1829, when Alfred Lord Tennyson was twenty years old, he won the Chancellor's prize at Cambridge with his poem "Timbuctoo." The youthful poet, competing at his father's request, had merely refashioned his earlier poem, "The Battle of Armageddon."[76] He refashioned the contents and the vocabulary, preserving the blank verse form for the two-hundred-and-fifty-three-line poem. The title "Timbuctoo" which was assigned as the subject of competition, was the name of an ancient African city on the Niger river, capital of vast trading empire in previous times about which little was known.[77] The city had become a symbol of wonder and mystery.

Despite the length of the poem and the abundance of imaginative descriptions in it, the theme is simple enough. It reflects Tennyson's need for self-confidence in a time of darkness. Writing the poem in blank verse, which was little used at that time,[78] it symbolizes his youthful self-discovery. In this poem, Alfred describes his spiritual experience, an experience quite hard

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76). "'The Battle of Armageddon' is a fragment of about five hundred lines in blank verse describing the eve of the last great battle between the forces of the Almighty and the forces of Evil." (Bowyer & Brooks., op.cit. p. 65.)

77). ibid. p. 65-66.

78). Tennyson, Charles., op.cit. p. 91.

for a boy of his age to endure but which at the same time revived his self-confidence.

He finds himself standing alone on the rocks of Gibraltar musing on old legends about great Africa, and he is visited by a seraph, the spirit of Fable, who shows him the legendary city of Timbuctoo. After that the spirit regrets that the dream-city must soon render its mystery "to keen Discovery." Upon this statement the spirit leaves him alone in darkness.

Written in twelve separated blocks which parallel twelve paragraphs in prose, the poem is well-structured. Each part has a unity of thought which supports the flow of the whole poem. In the first part, from line one to forty, and in the second part, lines forty-one to sixty-three, the descriptions of nature are traceable to his childhood home at Somersby.[79] Indeed many lines in other parts of the poem also picture his home scenery.

With this as the background, the poet finds himself, in his imagination, standing on the rocks of Gibraltar, looking over the sea that separates Africa and Europe. It is after sunset,

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79). "Somersby was a tiny hamlet in the corner of Lincolnshire wolds," where there is "a range of hills reaching here and there a height of over five hundred feet, one of these stretches north and south between the village and the sea, and from it another range goes north-westwards to Market Rasen and Caister. The old Rectory lies in the angle of the two, about 150 feet above sea level, in a pleasant valley, down which flows the brook... . The slopes of wold and valley are dotted with copses and noble trees, amongst which lie tiny villages, as so many of our parish churches are.... Beyond the eastern range of hills lies the marsh, a flat strip of rich pasture,... Beyond this is the North Sea, peculiar for the long rise and fall of the tide over the flat sandy shore and fringed by a line of high sand dunes on which Alfred loved to wander, feeling as though he were standing "on the spine bone of the world." (Tennyson, Charles., op.cit. p. 36)

".... when the Sun
Had fall'n below th'Atlantick, ..." (3-4)

"and the stars
Were flooded over with clear glory and pale."(8-9)

The extraordinarily deep and vast Atlantic, the silent heavens, the stars, the sea and the clouds, serve as a decorative setting to his picture of the legendary city of Timbuctoo lying in Africa. The visionary description that overwhelms the whole perspective of the poem is present from the outset. Beyond the sea he sees the northern coast of Africa beyond which a city called Timbuctoo once existed.

The coast is shining because of the stars in the sky, and because of the moon that appears in the last two lines of the poem. Somewhere in Africa there was once the "Giant of Old Time," famous for its power and the high pillars signifying its golden era. Apparently the poet is referring to the time of the Pharaos when the Egyptian civilization was at the height of its power. But this was a long time ago in the past, because now

"The limits of his prowess, pillars high
Long time eras'd from Earth: .... " (12-13)

The poet compares the city to the sea-waves which have gradually built up huge mounds on the coast that will remain there for all time. Just as the sea is weary of making wild attacks, so has the "Giant of Old

Time" withdrawn, leaving behind only his memory. The poet is musing on the quaint old legends about the city; the legends have captured the hearts of everyone who has heard of them. That the legends are attractive to the hearts of man is described in the simile:

> ".... ev'n as flame draws air;
> But had their being in the heart of Man
> As air is th' life of flame: ...." (18-20).

So impressive are the legends that Alfred calls Africa "a center'd glory-circled Memory," a "golden Eldorado" meaning "the land of promise."[80] In spite of all the changes that have taken place, in spite of the facility with the succession of events, it has been a refuge for people who come with yearning hope because they are sure that they will get what they hope for; they cling to it and their hope is always fulfilled. This hope is described as the hope in the heart of the priestess who, while kneeling, firmly clasps the marble knees and bathes the hands of the Statue of the "Genius" of Acropolis. The priestess, in her deep faith, is sure of the success of her petition; her conviction appears in the way she gazes into the eyes of the "Genius," the god of the city. In deep faith she comes with the earnest hope that the people will be saved from the calamity threatening the city. Surrounded by walls shaking from the enemies'

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80). El Dorado, which in Spanish means the gilt(-man), is from the beginning of the 16th century the name of the Goldland that was said to be in the inland of South-America; thereof developed the meaning of "land of promise." A certain lieutenant from Pizarro was said to have given the name (El) Dorado to Peru. Before the Spaniards came to Colombia, the tribes-chief there, covered with gold powder (el dorado), during cult ceremony, brought offerings to the god of lake Guatavita who reigned over the gold there. Since then many expeditions have been made to discover this Eldorado. (Winkler-Prins, Encyclopaedie, no. 8, EHE-FRA, p. 43.)

attack and terrorized by the riots along the streets in the blackness of midnight, one would naturally be despondent. But the priestess' hope and faith are superior to the situation, because she is sure of the god's help. The poet wants to show how significant the coast, the land, Africa, the city of Timbuctoo are for people there. Timbuctoo is a glorious memory. Although it is something of the past, its service remains.

The poet wants to revive the memory of the glorious time of the "Wide Africa" where Timbuctoo was. The series of questions he launches in the second part reveals the influence of the classical books that he read in his boyhood in his father's library.[81]

While wondering at the glorious past of Africa, he wants to see it in reality, or to know if it will ever be recreated again. This mirrors his great and romantic longing for the past. Both his youth and his University environment made him susceptible to such romanticism. With his childhood home, Somersby, as his background he forms the questions in the second part of the poem.

He sees Africa through a dim curtain of fantasy, natural in a soul that is imagining things and events of the past as if they were alive in front of his staring eyes. He calls the coast of Africa the "thrones of the Western wave" as it serves as the beach for the Atlantic ocean in the east; he applies the natural elements he

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81). Tennyson, Charles., op.cit. p. 32.

remembers of his home to it; "green islands," "bays," "winds," "solitudes," and he mixes them with attributes which signify his romantic perceptions. That he wants to see the "Giant of Old Time" in visionary glory is denoted by his use of terms such as "Elysian solitudes,"[82] "Divine Effulgence," and "Saints in Heaven." Africa's glory is thus compared to heavenly glory.

So intense is the vision in his mind that he loudly challenges Africa to prove in front of him its old legends:

> ".... 'Wide Africa, doth thy Sun
> Lighten, thy hills enfold a city as fair
> As those which starr'd the night o' the elder world?
> Or is the rumour of thy Timbuctoo
> A dream as frail as those of ancient Time?'" (58-62)

The poet is aware of the deceptive element in appearances. This awareness is expressed in the quotation above, that Timbuctoo may be only a rumour which is likely to vanish along with one's sleep when one awakens. The poet tries to recollect whatever he once learned about the glorious past of Africa, and he tries to describe his own version of the legendary Timbuctoo in Africa.

Suddenly a young Seraph, appears and stands beside him, a Seraph so colourfully bright that Tennyson has to cover his eyes with both hands as though they were staring into the noonday sun. The description of the Seraph,

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82). Hamilton, Edith., Mythology, p. 39. The Elysian Fields is a place of blessedness where the souls of good men stay forever in the underworld.

one of the archangels in heaven, signifies the magnificent existence superior to that of the poet and all other human beings. The seraph comes down from heaven in

> "A curve of whitening, flashing, ebbing light!
> A rustling of white wings! The bright descent
> Of a young Seraph!"
> (63-65)

He is a young seraph, an appropriate visitor for the youthful poet. His clothes are too bright for human eyes, and he is circled with heavenly glory and all colours that are ever changing around him.

The archangel asks him why he is there alone musing upon "the dreams of old" whose loveliness does not last, whose music is strange, and whose odours are from paradise, too far away to reach. The angel tells the poet that

> "Thy sense is clogg'd with dull mortality,
> Thy spirit fetter'd with the bond of clay." (82-83)

meaning that the poet's way of life, his way of pondering problems and facing things in life is limited to the range of mortal things, so that he is easily deceived by visions of earthly glory. The poet expresses his desire to see and be happy with things that exist only in the legends of the past. He puts his faith in the power of his romantic feeling as his spirit does not aspire beyond the limits of his body. But the Seraph says he must leave aside this way of thinking and

> "Open thine eye and see." (84).

The poet writes "eye," in the singular, in order to stress the undivided attention to the important thing which lies beyond the boundary of mortality. So far he has never quite sensed and noticed it. Of course the archangel, being a supernatural being, has to address the poet, "Child of man," which at the same time refers to the Archangel's superiority over man and the psychological as well as religious significance of the Seraph's appearance.

Tennyson describes further in the fourth and fifth parts his efforts to see whatever he can, and to absorb whatever his mind can grasp. Encouraged by the archangel's words, the poet opens his eyes and tries to look in front of him. But he cannot look straight into the Seraph's face as the light glowing from the archangel's eyes is too bright. The Seraph is the Angel Mind whose power surpasses the ability of the boy poet. But as far as he can see and feel, or as far as he is permitted to comprehend the vision in front of him, he feels uncommonly excited, strong and happy:

> "I felt my soul grow mighty, and my Spirit
> With supernatural excitation bound
> Within me, and my mental eye grew large
> With such a vast circumference of thought,
> That in my vanity I seem'd to stand
> Upon the outward verge and bound alone
> Of full beatitude. ...." (90-96)

This experience is granted him by the sight he has of the Angel Mind. What happens is that his human faculties are instantaneously developed to an intensity close to super-

human power; without destroying his nature they are elevated to a level of perception as extreme as is privileged to a human being. His senses are intensified, they "grew thrillingly distinct and keen." He can see the tiniest and most indistinct object as well as ones that are too remote to observe in normal situations: the smallest grain in the dark earth; the tiniest atom in deep air; the cities, the lakes, the mountain crests, and the deep parts of the moon; the sharp points of light in the Galaxy; the suns with their planets; the planets with their moons; the universe. He hears different sounds that denote human beings or things talking in languages he cannot understand, that denote a busy life in distant worlds. This reminds us of the Apocalypse of Saint John the Apostle.

Now the poet realizes that he has so far been restricted to his own small world. He can see these visions while the archangel is with him. His mind is swimming with a multitude of ideas and his senses of sight and hearing are heightened to a new acute level. He says that it is

> "A maze of piercing, trackless, thrilling thoughts
> Involving and embracing each with each,
> Rapid as fire, inextricably link'd," (115-117)

To illustrate this kind of vision the poet compares it to the view one would have while standing on one edge of a lake and on the opposite side stones and rocks are crumbling down causing the crags they strike on to fall

down from the slope, and each goes down one after the other shattering the calm surface of the lake. They fall and break upon each other, ridging the water of the lake all the more because each crag that falls is bigger than the one that precedes it. The turbulence of the water is such that he cannot scan either the movement of the torrent of the falling rocks or the inextricably troubled water confused by the maze of "the crumbling rocks of thoughts."

The poet calls this visionary experience a "mental excellence" while the simile he uses above to illustrate the experience is only a poor description compared to what he sees. His memory can only recollect the visionary objects

> "... but very dimly now,
> Less vivid than a half-forgotten dream." (135-136)

He is not sure whether his description represents what he sees in the vision at all. He admits that his mind is very indecisive now about its clearness; what he knows is that when he experiences the "mental excellence," he feels that he is drawn by the torrent of thoughts, absorbed by the fastness of the torrent so that he seems to be outside his nature. He is like a man who tries in vain to steer his small boat through a rushing stream and to anchor it on the bank which is flashing past him. In such a situation, the man, even if he is a philosopher, would panic, and not to be able to think calmly of the laws, however wondrous they are, that can regulate "the

fierceness of the bounding Element," to save him from being swallowed by the inevitable depth into which the stream is carrying him along.

His being absorbed in the fleeting torrent of thoughts is by no means negative in the meaning of destroying his natural power of thinking, but it works the other way round. This makes him possess a "mental excellence." It lifts his mind up to a higher level. He says that his own thoughts, which so far have been limited to "this dull world," are now elevated; they are elevated by the supernatural strength of his experience to a new level of existence.

This is the significance of the Seraph's address in lines seventy-seven through eighty-four, where the archangel states the poet's being paralyzed by "dull mortality" and restricted by "the bond of clay," and therefore he must symbollically open his eyes and see. Now, by having experienced this "mental excellence," he feels he is a new man, a man with a new spirit, a man with a broader view and strong confidence. He is no longer the boy of fourteen or twenty,[83] who was timid and easily shaken by his distressing adolescent experiences at his home in Somersby.[84] This is the effect of the Seraph's appearance and visionary tidings to the boy.

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83). At the age of fourteen Alfred wrote "The Battle of Armageddon" which he refashioned when he was twenty in 1829 into the poem of competition, "Timbuctoo." Cfr. Tennyson, Charles., op.cit. p. 33, 76.

84). ibid. p. 48, 66.

But it does not end there. In this state of mind he thinks he sees--because he is faced with a vision--a multitude of spires rising above towers, ramparts and domes, a limitless range of battlements, and a tall canopy over the king's domain. All the battlements, domes, castle ramparts and spires serve as the fortress around a city. Their limitless number makes them look like trees and bushes covering a vast wild uncultivated land. The city they surround and defend must then be an impregnable city of a great and powerful king. It is not too daring to suppose that the city the poet is referring to is "Timbuctoo."

That the fortifications are meant to be the outer part of a kingly city or castle is clear from the following part, part nine. Behind them the poet sees "cones of pyramids" high above the ground, dazzling in the sunshine, and on the top of each pyramid are round enormous radiant objects which look like suns or stars. The poet uses the term "narrow'd Eminence" for the top part of each pyramid to stress the glorious role of the civilization that built them. For the same purpose Tennyson describes the globes of wheeling radiant suns or stars on each pyramid, which probably comes from the poet's memory of saints' haloes.

The pyramids are glorious, but the poet sees the utmost glory of the city to be the extremely high pillar of golden or ethereal metal, beneath which are two doors, and through these doors he can see with difficulty a long way off

"Part of a throne of fiery flame, wherefrom
The snowy skirting of a garment hung." (181-182)

meaning that this is the center of all he has seen. There is the king, the most powerful king--his might and eminence are described in the brilliance and the lavishness of the city--sitting on his "fiery" throne. "Fiery" refers to the purifying power of the king who is also warmhearted, as fire is known as a source of energy and warmth.[85] But His Majesty cannot be seen directly. Only the lower part of his clothes are visible. The king is too glorious for a man to see; or a man is too humble to enjoy the sight of the Highest. The King can only be seen vaguely or indirectly.[86] And the garment is a snowy white one, which signifies the immaculate holiness of the king on the throne. Around the king there are a tremendously great number of his subjects. So many are they that the poet says that there are "multitudes of multitudes" of them.

But of course he has only a glimpse. He has seen many things, one after another, and at last he has seen the place, the throne of the Supreme of the city. He has come to the centre of the city. The vision of the city has been too much for him;

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85). Winkler-Prins., Encyclopaedie, no. 16, RHI-SPO.
The meaning of the Hebraic word "Saraf" is to burn for purification, like fire purifies gold.

86). Cfr. I Cor. 13:12. "At present, we are looking at a confused reflection in a mirror; then, we shall see face to face; now I have only glimpses of knowledge; then I shall recognize God as he had recognized me."

".... for my human brain
Stagger'd beneath the vision, and thick night
Came down upon my eyelids, and I fell." (185-187)

The poet cannot endure the vision any longer. To stand such a vision needs stronger power than his human brain has. The vision in fact surpasses his natural strength. His eyes cannot stand so brilliant and dazzling a view and he is blinded by the vision: he feels that "thick night" or blackness is falling upon him. The intensity of the sight overcomes his physical endurance so that he faints.

The Seraph again helps him to stand up. He smiles to the poet and the poet feels the sympathy and love of the celestial being toward him. In such a state the mournful and ineffable smile of the seraph is to the poet significant of his own inferiority and incapability as a man on the one hand, and on the other the superiority and might of the archangel. Being aware of this, he cannot help crying; he cries with "sweet tears," which means he is touched, he has the happy feeling of being conscious of his own limitations, and he is grateful for his experience. Thus when the seraph speaks again, the way he talks is to the poet melodious, "in accents of majestic melody." But of course this is all caused by the inspiration of the angel's appearance.

It is now the proper time for the archangel to reveal himself and his duty to the boy poet. What concerns the Seraph is teaching people how to attain the Unattainable and encouraging them all the way to Him. The way he teaches people is by shadowing forth the Unattainable,

as he has done for the boy poet. First the boy's interest is limited to mortal things, but the Seraph comes and, through a vision, gives him a shadow of what the greatest and the Unattainable looks like. Now the boy sees better, simultaneously he is encouraged to attain the Unattainable. The poet represents man in general, because man has to climb

> "Step by step that mighty stair
> Whose landing-place is wrapt about with clouds
> Of glory of Heaven." (198-200)

It is man's duty to reach perfection.[87]

The Seraph is the spirit who is second to no one in inspiring people in their lives. From the earliest light of Spring until the ground is white with snow in winter, the angel accompanies man and incessantly inspires as well as encourages him in "a thousand ways," to win him to perfection. In other words, people can see his visions, hear his musical harmonies, feel in their hearts his presence, if they want to experience him in their daily lives, in their surroundings and situation. Not many among those who are reluctant to enter this grace have really been so insensitive, "so gross of heart," as not to respond positively to the call to perfection. Such obstinate people cannot see the brilliance of his supernatural nature. They lose their opportunity to enjoy the "spheres of Heaven." But those who willingly listen

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87). Cfr. Mt. 5:48. "Be ye perfect, even as your Father in Heaven is perfect."

and cooperate with his suggestion and inspiration are sure to succeed in attaining perfection, the "Unattainable."

The poet himself has just been given the opportunity to experience the archangel's duty. The seraph has made his eyes see a vision, his ears catch majestic music, his heart feel the spirit's presence:

> ".... Lo! I have given thee
> To understand my presence, and to feel
> My fullness; I have fill'd thy lips with power.
> I have rais'd thee nigher to the spheres of Heaven,
> Man's first, last home: and thou with ravish'd sense
> Th' illimitable years...."
> (213-219)

Consequently the poet now has a renewed view of life as he has been raised "nigher to the spheres of Heaven;" he considers more deeply the alpha and omega of his existence; he has a new spirit of life, a new confidence.

The Seraph explains that he is actually the spirit of Fable,[88] the spirit that makes myths and legends live, like a tree sap is to a whole tree, blood to the body, and soul to a man:

> ".... I am the Spirit,
> The permeating life which courseth through
> All th' intricate and labyrinthine veins
> Of the great vine of Fable, ..." (219-222)

A fable is usually described in an exaggerated way to

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88). Fable here means myths or legendary talks.

reach "every corner under Heaven" but is basically true. Thus people hopefully come for refuge, help and refreshment when they are in fear or in despair.

The spirit of Fable is praised in the city the poet sees in front of him--the city of Timbuctoo--as a mystery of loveliness. And the city is described as follows:

> "Her gardens frequent with the stately Palm
> Her Pagods hung with music of sweet bells,
> Her obelisks of ranged chrysolite,
> Minarets and towers? ...."
> (233-236)

while a river with its "translucent wave," winding through the city, bears the reflection of the city on its water-surface as if bearing them all in its depth.

Finally the Seraph regrets that the dream-city of Timbuctoo must render its mystery

> "To keen Discovery: soon yon brilliant towers
> Shall darken with the waving of her wand;
> Darken, and shrink and shiver into huts,
> Black specks amid a waste of dreary sand,
> Low-built, mud-wall'd, Barbarian settlements."
> (244-248)

It will lose its brilliant look and will change from a majestic civilized city into a low and uncivilized settlement. The process of the change is identified with that effected by a magician who turns things into essentially different objects by merely waving his magic wand. Discovery will do the same to the dream-city, and the city's towers, sign of glory, shall, surely, "darken,... darken, and shrink and shiver into huts." This description sounds drastic, but this must be considered

according to the real situation in the poet's time.

Discovery itself, in contrast to fable, has to do with reality and the efforts made by human faculties. We can say that the recession of the dream-city signifies the recession of fables that leave things subject to human discovery by will and intellect. Legends give way to reason. With discovery Tennyson refers to the progress of science in his time. In the first third of nineteenth century science and new inventions were replacing the traditional way of living. Romanticism and the idealized past were giving way to rationalism and the intellect to lead society. The majority were perplexed, they were left by the peaceful past and were not sure yet of the security brought by the changes which were transforming the age.[89] The boy poet is aware of this situation. That means that man has to search and quest for perfection using his own will and intellect without depending any longer on legends.

That is the message the poet receives from the appearance of the seraph in relation to the legendary city of Timbuctoo.

> "Thus far the Spirit:
> Then parted Heaven-ward on the wing: and I
> was left alone on Calpe, and the Moon
> Had fallen from the night, and all was dark!"
> (250-253)

The poet is left in darkness, the moon is no longer

89). Cfr. Chapter on Victorian Age.

shining, romantic hope and musing are gone. "All was dark" refers to the world of England of that time that seemed to be in darkness because of the changing situation. It is no longer a time for dreaming of the legendary past. In such a situation the poet can only learn what is good of the past, the Seraph's teaching about search for perfection, and tries to achieve it through the application of "keen Discovery," science. He must be self-confident, he must have a new confidence to face life.

Conclusion

Tennyson draws on his imagination, in blank verse, making use of his memories of nature to describe the mysterious ancient city of Timbuctoo which he has never seen himself. Legendary and mythical elements combine with his knowlege of biblical stories to make the description a legend about an experience of the poet himself at a certain time of his adolescence. We can say that this poem is a narrative descriptive poem with a high degree of imaginative thought. With the reinforcement of fluent versification, keen choice of language, vivid imagery, and illustrative figures of speech, Tennyson describes his personal and passionate aspiration for a higher degree of existence which gives to the lyrical aspect of the poem the strength that he will develop in his later poems. The poem is an allegorical story which depicts the poet's psychological and religious experience when"all was dark" because England was in the period of transition from romanticism to realism.

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CHAPTER V

U L Y S S E S

A. Mythological Background [90]

In the poem Ulysses is back home in Ithaca, his kingdom; he is safe after twenty years of struggles and adventures. Twenty years earlier he had left his kingdom to join the Greek army in attacking and conquering Troy. The cause of the war was that Paris had taken away Menelaus' wife, Helen, the most beautiful woman in the world, by trickery to Troy. He survived the destruction of Troy, but he had to undergo much suffering and many temptations and lost all his men before he arrived back at Ithaca with the particular help of the goddess Athena. Ten years were spent on the war, and another ten years on his adventurous journey home to Ithaca. He came home to find many aggressive suitors for his wife, Penelope, who fortunately, with the help of their son, Telemachus, had not submitted to the suitors' petitions. He had to clean the palace and the country from such rude, greedy and overbearing men before he sat again on his throne as a peaceful king.

Ulysses was said to be one of the shrewdest and most sensible men in Greece. He invented the stratagem of the wooden horse which brought the final calamity to the Trojans. He escaped from dangers during his adventures after the war because he was a resourceful

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90) This part is summerized from Edith Hamilton's Mythology, p. 178-219.

man, not only because of the divine help poured down upon him. It is said that Athena was delighted in his wily mind, his shrewdness and his cunning. He was also a man of bravery who proved himself a hero, a gallant warrior, and he was a king among his people.

When Ulysses came back, his son, Telemachus was already a sober, discreet young man, steady, prudent and dependable. He was steadily confident that his father would come home safely even after so many years without any news. He showed his filial piety by going on a journey to seek news of Ulysses.

Ulysses reigned over his kingdom peacefully.[91] But after some time he felt the urge to go on an adventurous journey again. Therefore he prepared a fleet and, accompanied by his men, he set sail for the west, never to return. He was believed to seek after a happy island, the island of everlasting happiness, where he would stay with his brave and famous fellow-heroes.

B. Theme and Form

We can read that strong urge of Ulysses in Tennyson's soliloquy, "Ulysses." According to Charles Tennyson,[92] Alfred Lord Tennyson wrote "Ulysses" as "an expression of his realization of the need for going forward and braving the battle of life in spite of the crushing blow of his intimate friend Arthur's death."

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91). The last paragraph is taken from Mitologi Yunani, by Mrs. Sukartini Silitonga, p. 157.

92) Charles Tennyson, Alfred Tennyson, p. 93.

The poem expresses Tennyson's own decision to face life despite its gloomy "sea" which he has to go through. He has to part from his beloved, intimate friend Arthur Hallam, who has been his "other half."[93] He has to go on living without him. He imagines himself as the hero of the poem. The tone of uncertainty of the future which is evoked by the words denoting chance and by the feeling of sadness in many lines, are balanced against violent and direct statements in other parts of the poem which convey the undefeated spirit of Ulysses' decision. Ulysses, the hero, is only a hero of the past if he does not have any more adventures. He is tragic because his spirit compels him to spend the short span of life left to him in dangerous travel; he may soon face death, but he must make an attempt because he is naturally an adventurer. He is not the type of king who is happy to stay at home on his throne; he must leave Telemachus, his own flesh and blood. This tragic tone, on the contrary, effectively supports the impressive step that Alfred Tennyson takes to face the battle of his own life. Here lies the tone of magnificence. The last lines conclude with an admirable heroic decision one must make in one's troubled life: "Never say die."

"Ulysses" is written in a continuous form, in unrhymed iambic pentameters, or blank verse. It is regular in both metre and length of line.[94] Thus the poem must be read slowly to signify the majestic nature of the soliloquy. The seventy lines which build the whole poem

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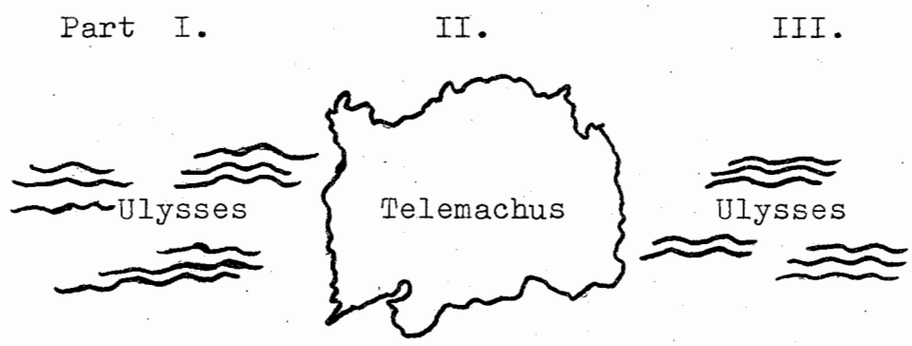
93). Cfr. "In Memoriam."

94). Hendrowarsito, Drs. W.J., (a), p. 4.

show a structure of three principal parts. Lines thirty-three to forty-three form the middle part. This portrays the idea of fixedness of Telemachus' way of life, which can be pictured as an island between two seas, the seas representing Ulysses' untameable ever-travelling nature. The idea of the sea is dominant and serves as a picture of unfixedness and uncertainty that surrounds the picture of fixedness and certainty in the second part. There are a mixture of tenses, a zig-zag of ideas, and a commotion of nostalgia, actuality and future possibilities in the first and the third parts, which exhibit Ulysses' psychological struggles. In the final climax there is the solution, his great desire, bravura, self-confidence to brave the dark sea of life to the very end.

The picture can be simply drawn as follows:



The first part is introduced by five lines expressing Ulysses' unsuitability as a king. Then he says that his nature is such that "I cannot rest from travel." He has had kinds of adventures which he enjoyed; because of his "hungry heart," he has seen and learned much, most of all he knows his own nature and his calling. He must search

continually for something beyond his experience. Staying still during the short span of his life is unbearable, while he has a yearning desire to "drink life to the lees."

The second part follows as a change of thought in which Ulysses describes Telemachus as just the right man for the position of a domestic ruler settled on an island. Being fixed in one spot is proper for Telemachus, but Ulysses has his own "work."

Then the third part is again concerned with Ulysses' desire to travel. Everything is ready for sailing. Although he is old, he will do something noble. He persuades his friends, his fellow-mariners, to find honour in old age. As death is approaching, they must hurry and violently push off into the sea, and go bravely westward "until I die." He is uncertain of what will come next, but one thing is quite sure; although they are physically old and weak, they are such strong-willed heroes that they will not surrender to fate.

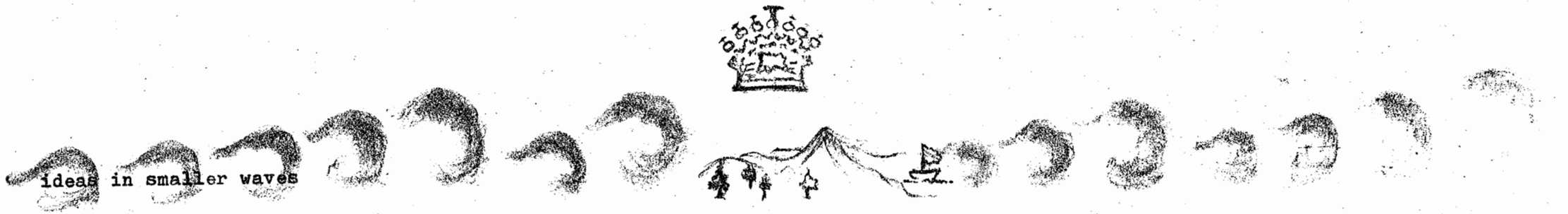
The frame of the ideas in the poem can be illustrated in a logical scheme of the three principal parts as follows:

Part:		lines:
Introduction:	unsuitability as a king	1 - 5
	untameable nature	6 - 7
	past adventures	7 -11
I. SEA of constant travelling; uncertainty; unfixedness.	self knowledge	12-17
	continual searching	18-21
	dullness of staying still	22-23
	yearning to strive anew	24 -32
II. ISLAND of fixedness; certainty.	Telemachus centred in duties "slow prudence & soft degrees"	33-43
	preparation to sail	44-45
	old age & fellow-mariners	45-49
III. SEA of constant travelling; uncertainty; unfixedness.	do something noble before dying	50-53
	time is limited	54-56
	push off into the sea	56-61
	bravura; whatever happens	62-64
Conclusion :	old but strong in will: ever onward	65-70

The Scheme of Movement

I II III

1 - 5 6 - 7 7 -11 12-17 18-21 22-23 24 - 32 44-45 45-49 50-53 54-56 56-61 62-64 65-70



ideas in smaller waves

ideas in bigger waves

C. Explication in Greater Detail

> "It little profits that an idle king,
> By this still hearth, among these barren crags,
> Match'd with an aged wife, I mete and dole
> Unequal laws unto a savage race,
> That hoard, and sleep, and feed, and know not me."
> (1-5)

The poet starts Ulysses' soliloquy with factual things that trouble the king. There is little to be gained either by his people or himself if he keeps on reigning over the island of Ithaca. He is not born to be a king but an adventurer. He thinks he is idle because he has been away from home for twenty years. He is old and his wife is old too; they spent time warming themselves near the hearth. His wearisome task is to mete out justice and to dole out sustenance to his people, but his heart is not in what he does. He has little faith in his "unequal" laws. His people are "a savage race;" they are uncivilized, and what they know is limited to the basic necessities of life: storing up things which should be spent, sleeping, and eating. They do not have adventures. They do not know who Ulysses, their king, really is. They do not know Ulysses as a person, whereas his personality is that of an adventurer.

He admits that being a king is not his right position or calling. This is reinforced by the precise use of the words and the tone that sounds throughout the five lines. "It little profits" is not what people hope from

their king. "Idle" has the sense of inactivity and unsuitability which are not the attributes of a progressive leader. "Still hearth" suggests living comfortably in the house only, while a ruler is supposed to be active among his subjects. It is also contrary to the real place of a traveller; his place is the sea-water that is always moving. "Barren crags" points to the infertility of his domain and, in turn, to his own unsuitability as a king; while he reigns, his people suffer from poverty. What he does is giving "unequal laws," meaning he rules with a bad system. That his people "know not me" sounds too bad for a king. The idea that they are called "a savage race, that hoard, and sleep, and feed, and know not me," shows merely that he has no sympathy for their aspirations. The admission of being not the right man in the right place comes from the recognition that

> "I cannot rest from travel. ..." (6)

This is the basic reason for his uneasiness and his boredom with the palace. After twenty years of adventures, he knows himself well: he cannot stay still but must continually search for experience after experience, which also means a never-ending search for himself. He feels that being a king is static, inactive, and thus wrong for him. Even in his old age this nature forces him to go on adventures again until he dies. That is why he says that he will "drink life to the lees," experience

the extremes of suffering and joy. There is a sense of inevitability, a tone of sadness in his expression, but his decision to face even the worst produces a dominant tone of magnificence.

> "... all times I have enjoy'd
> Greatly, have suffer'd greatly, both with those
> That loved me, and alone;..."
>
> (7-9)

In these lines he wants to strengthen his statement above. He has had many experiences both with his fellow-warriors and alone. The words "enjoy'd" and "suffer'd" denote the variety of experiences; sometimes he won, sometimes he lost; but every time it was experienced to the full.

> "... on shore, and when
> Through scudding drifts the rain Hyades
> Vext the dim sea: ..." (9-11)

He has had aventures on land as well as in the sea. He stresses the experiences in the sea by describing them in a terrifying way, using the images of swift movement and the dark colour. "The rain Hyades" produces the sense of menacing death. They give the impression that Ulysses was really a hero who could even escape death, Hades being the place for dead men's souls.[95]

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95). Hamilton, Edith., Mythology, p. 39, 212-214.

"... I am become a name;" (11)

This expression looks ambiguous. Shakespeare would ask, "What's in a name?" In Ulysses' case, it can either mean he becomes a well-known hero, or that he becomes a name only to every one who hears of him. In the latter he is a hero of past times whom people remember as a name rather than a personality. In the former he is still famous. However, we can feel the sense of his nostalgia to the past.

In fact, there are here jumps between tenses. They point to jumps of thoughts which reinforce his argument on "I cannot rest from travel." He bases his present condition on the past experiences, and both of them support his decision for the future. This appears also in the following lines:

"For always roaming with a hungry heart
Much have I seen and known; cities of men,
Manners, climates, councils, governments,
Myself not least, but honour'd of them all;" (12-15)

This is a further argument to support his statement. He has wandered to many places and he has observed various things, and he has done them "with a hungry heart." He puts the image of one who devours anything he meets and always wants more. He has seen and learned much but that is not sufficient. It is interesting to notice the use of "known" here. He means that he has not only seen kinds of people and their civilization

but he has experienced them all. He refers to learning life in the existential meaning--his "hunger" for adventures makes him "swallow" everything that he sees and it becomes his own flesh and blood--because among those he knows he is the most honourable object of his own observation. In other words, from among those he has seen and known he has learned much more about his own self; he knows who he is, he knows his position, he is not a king, he is a hungry roamer. Knowing himself is the biggest honour or gain for him.

In addition to this he makes a special mention of his part in the battle for Troy.

> **"And drunk delight of battle with my peers,**
> **Far on the ringing palins of windy Troy."** (16-17)

He wishes to stress the importance of this particular adventure among those he has had. It is really through this battle that he became famous. "The ringing plains of windy Troy" evokes the violence of war-whoops, clashes of arms, and cries of the dying ringing out loudly into the air, while the wind, with its characteristic image of swift movement, takes the news about the battle to every corner of the world telling people about Ulysses who defeated Troy by his shrewdness. This in particular makes him famous. And he is totally carried away by the battle; the battle is like a refreshment to him and his noble companions. A few lines above he uses "hungry," here he uses "drunk." This manipulation exposes his nature: a wanderer who is also a warrior. It contrasts more his position as an "idle" king.

"I am a part of all that I have met;
Yet all experience is an arch wherethro'
Gleams that untravell'd world, whose margin fades
Forever and for ever when I move."

(18-21)

These lines form the climax of the first development of arguments which start in line six. Here appears the crest of the big wave of Ulysses' description of his nature as a traveller, the big wave consisting of smaller ones which have gradually fluctuated along lines six until twenty-one. Ulysses is a part of all that he has experienced. There is a circular process of building here. He must both objectively be counted as one who participated in the battle of Troy and his other adventures and thus made them as they were, and he is subjectively a product of his experiences and cannot be separated from them. The former is true, but it is more likely that he refers to the latter interpretation. One's existence is one's total personality, body and soul, which is a product of one's inheritance, talent, temperament, experience and learning. To part Ulysses from his experience means to cut out a part of him. But this part, being existential, cannot be separated or even abstracted from his whole personality without destroying it. Therefore, if he says that he "cannot rest from travel" he has proved it from his experience.

He has enjoyed amusements and sufferings, he has been famous on land and in the sea, he has "eaten" hungrily whatever he met, he has "drunk" the delight of Trojan battle, and he has known what his position is. He is an adventurer.

But it is not sufficient. He is urged to seek more. One experience demands another. His further description is of great significance in terms of his personality development. He portrays the image of an arch, through which he travels for a new world, but as he moves towards it, it looks vast, so vast as to have no limit at all. He refers to continual searching for something beyond experience. He knows that beyond his experiences there is still a world that he has not travelled yet, and he has to. The demonstrative pronoun "that" denotes his certainty. But as he moves towards it, he becomes uncertain of its limit. The challenge increases.

In terms of human psychology one never reaches perfect maturity until one dies. One is always in the process of becoming. One then must dare to move on towards maturity until one dies. There is also the religious tone of seeking after perfection. One must never stop striving to develop one's religious life. What lies beyond one's experience one never knows for sure. There is something which one has to reach while learning about oneself from one's experiences, but one does not know how far one has to go to reach the real essence. Ulysses knows that it must be good for him as his nature urges him to reach it, so he has to go. If he does not go, he contradicts his nature, which is self-destruction. This is a challenge that demands faith.

"How dull it is to pause, to make an end,
To rust unburnish'd, not to shine in use!" (22-23)

By this expression Ulysses wants to show that he is not to rest from further adventures. Within the big pattern of the poem these lines represent both the descending movement of the big wave of his argument and the beginning of the next wave that expresses his yearning desire to travel. The climax in the sequence of the language reinforces the meaning conveyed here. The idea of inactivity is reiterated in the words "Pause," "end," "rust," and "not to shine." By a negative description on resting still he suggests the brightness of the idea of constant-travelling. Pausing from travelling is for him stopping from activity, and this is very dull. He compares it with arms, sword and spear, which rust, do not shine because they are not polished by daily use. When,in the past, he always roamed, his arms always shone because he always used them.

The ascetical point of view in this description is that one has to go on making progress: one has to make an effort to develop one's spiritual life. The sea of spiritual life is the sea of ups and downs, but unless one always tries to go forward, one is lost. There is no chance for "pause" in ascetical life: one goes onward or retreats. To pause means "to make an end," to retreat. Spiritual life is an everlasting sea of struggles. If one pauses from fighting, one stops. It means one loses, and one is deafeated. But a hero never retreats, he dares his way with the motto, "Ever onward."

For Ulysses, while he is alive, does not want to pause or make an end to travelling. Pausing is identical

to death. As long as he is breathing he is obliged to go on travelling because it is his life. He expresses it in:

> "As though to breathe were life."

and he develops it in the following:

> "... Life piled on life
> Were all too little, and of one to me
> Little remains: but every hour is saved
> from that eternal silence, something more,
> a bringer of new things; ..." (24-28)

He has to make use of his short time. His time is very limited as he is already old. One's life is too short a time to experience enough. Even had one many lifetimes, the time is still too short for experiences, and he has only his one life, of which there is only a little that remains. Life is but a dream. To quote Shakespeare's words: "Out, out, brief candle! Life's but a walking shadow, a poor player, that struts and frets his hour upon the stage and then is heard no more. ..."[96]

In spite of the sad tone in these lines, Ulysses is convinced that while he has the chance, he can have something more, something new. "Eternal silence," death, will put an end to his activities, but each hour of his short life will be spent on searching new adventures.

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96). Shakespeare, William., "Macbeth," Act V, scene 5.

Every moment now is for him all the more important in terms of his travel to "that untravell'd world."

> "... and vile it were
> For some three suns to store and hoard myself,
> And this gray spirit yearning in desire
> To follow knowledge like a sinking star
> Beyond the utmost bound of human thought." (28-32)

It would be shameful to delay even for three days only before he starts travelling. "Hoard" in this usage has a negative meaning. It is to store, to keep to oneself things that should be used. There is in it the reference to the parable of the bad servant in the Bible who digs up a hole and keeps his talents there until his master returns instead of making profit of it.[97] It is a sin not to make full use of one's abilities.

A sad tone is heard in the words "gray" and "sinking." "Gray" denotes old age, a gloomy colour signifying approaching death; "sinking" denotes "dying." There is the connotation of going down into Hades under the ocean.[98] Despite this, he desires strongly to follow his knowledge of himself, to go even beyond man's comprehension. To stress the idea, he uses the powerful word "yearning." Human mind cannot imagine whatever lies beyond death, but he knows that he has to go. He believes in his nature so that he even dares death. In Ulysses it is not a matter of Christian faith, it is self-confidence, but it has just the religious tone that Tennyson needs in braving the battle of his life after Arthur Henry Hallam's death.

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97). Cfr. Mt. 25:14-30; Luc. 19: 11-29.
98). Hamilton, Edith., op. cit. p. 39, 212-214.

With this idea, the two big waves in the first part of the poem come to a pause on the shore of the island of the second part, the unmoving island of fixedness, permanence, where Telemachus is the king. There is here a caesura that switches our attention from Ulysses to Telemachus. Ulysses is contrasted to Telemachus in terms of their position, and this is reinforced by the image of sea contrasted to land, unfixedness to fixedness, transcience to permanence. After the description of Telemachus, there is again a caesura to switch attention to Ulysses again.

> "This is my son, mine own Telemachus,
> To whom I leave the sceptre and the isle--" (33-34)

Ulysses is aware of his responsibility towards his kingdom, but as it is not his nature to be a king, he leaves the administration of the whole isle of Ithaca to his own son, Telemachus. It is not to a stranger that he leaves the care of his kingdom to, it is to his own son. This denotes vividly the intimate relationship that he is going to part. People are usually reluctant to part from their family. But Ulysses goes because he must.

> "Well-loved of me, discerning to fulfil
> This labour, by slow prudence to make mild
> a rugged people, and thro' soft degrees
> Subdue them to the useful and the good." (35-38)

Telemachus is the one who is suited to the position

of a king. Being a king is by no means a light task, it is a burden, but Telemachus has the wisdom for it. The word "discerning" denotes wisdom. "Slow prudence" and "soft degrees" are the ways needed to lead people who are "rugged" or "savage." Being an adventurer, Ulysses is too violent and restless for such wisdom. His people need a long time to educate. Rightly suggested here is the picture of slow but continuous soft act of polishing any rugged precious stone by rubbing it.

> "Most blameless is he, centred in the sphere
> Of common duties, decent not to fail
> In offices of tenderness, and pay
> Meet adoration to my household gods,
> When I am gone. He works his work, I mine. (39-43)

Telemachus is the right man in the right place. He will accomplish his kingly duties well. The word "centred" signifies also the idea of fixedness: fixed in one point. Telemachus is suited to such a fixed position, Ulysses is, on the contrary, suited to unfixedness.

In the whole frame of the poem, the idea of the island surrounded by seas is also clear. On this island Telemachus succeeds in carrying out his "offices of tenderness." "Decent" means "what one should be." He will reign wisely and treat his people gradually and softly lead them to civilization. Ulysses is always in a hurry. When Ulysses is not home, Telemachus is the man to give proper adoration towards Ulysses' household gods--lower gods like those in Chinese families--who protect the family.

By these points Ulysses states directly the position and duty which are different from those of Telemachus. Each has his own duty. He says, "He works his work, I mine." Telemachus stays, Ulysses must go. This symbolizes Arthur Hallam's staying behind--he is dead, fixed in the ground--while Tennyson has to go on his travel of life. With this comes another caesura to turn our attention back to Ulysses.

"There lies the port; the vessel puffs her sail:
There gloom the dark broad seas. ..." (44-45)

Here starts the third part of the poem. We are again concerned with the idea of the sea. After the waves of arguments in the first part, after the caesura in the second part, Ulysses is ready to sail to the world unknown. This part consists also of waves of ideas.

In these two lines the preparation for the journey is clearly described. The port, the ship, the sea, all are waiting for him. But there is again the sad tone suggested by the words "gloom" and "dark" and "broad." The idea of approaching death has repeatedly been exposed. Here it is strongly expressed as preparation for death. However, Ulysses is determined to go to a "newer world" in the sea of uncertainty. He calls his fellow-mariners,

"... My mariners,
Souls that have toiled, and wrought, and thought with me--
That ever with a frolic welcome took
The thunder and the sunshine, and opposed
Free hearts, free foreheads--you and I are old;" (45-49)

The main idea is that Ulysses and his friends are old. This has great pathos and becomes more touching by the interposition of bursts of lyrical enthusiasm. They have been together in all kinds of struggle; joyfully they have suffered under different weathers. This lyrical description is a memory of the pleasant past, when they had liveliness, and it contrasts their real condition at present. Youth is contrasted to age. The word "souls" is used to refer to the past, a nostalgia.

> "Old age hath yet his honour and his toil;
> Death closes all: but something ere the end,
> Some work of noble note, may yet be done,
> Not unbecoming men that strove with Gods. (50-53)

The idea of age and the idea of struggle are perpetuated in these lines. "His honour and toil," "something ere the end," "some work of noble note, may yet be done," "strove," and "took the thunder and sunshine" produce the idea of struggle. Struggle is life for Ulysses, and has a positive moral value. The possessive pronoun "his" is used for old age, and it denotes the personal value. Along with this there is also the idea of age. "You and I are old." "Old age" and "Death closes all" are counterparts to the expressions denoting struggle. Besides, there is the element of uncertainty in "may yet be done."

In the composition of lines forty-five to fifty-three the gloomy images of sad old age are interwoven with those of vigour and struggle. The whole pattern resembles that of confused emotions, but it represents a mental struggle

in which the positive value is dominant: courage of heart and mind, strength and willingness to fight against Nature.

That old age is not to be spent in leisure is expressed in the words "honour," "toil," "work" and "noble." Everyone should use his talents to the full. "Gods" refers to the great gods who live in Olympus but come down to earth to interfere in men's lives.[99] They are not the household gods mentioned in line forty-four. Striving with Gods means fighting on the side of goodness, and therefore protected by Gods. The former striving of Ulysses and his friends is seen nostalgically. The Gods suggest the rightness of the decision that Ulysses takes now.

These lines form the first big wave in the third part of the poem. Preceded by a description on the preparation for sailing, indeed preparation for death, the big wave climaxes in the suggestion of the moral value of struggle. The second big wave is preceded by a description of time.

> "The lights begin to twinkle from the rocks:
> The long day wanes: the slow moon climbs: the deep
> Moans round with many voices. ..." (54-56)

These lines are some of the most famous lines by Tennyson and proclaim him a lyrical genius.[100] The sense

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99). Hamilton, Edith., Mythology, p. 24-26.

100). Bowyer, J.W. & Brooks, J.L., The Victorian Age, Prose, Poetry, and Drama, p. 64;
Hendrowarsito, Drs. W.J., (c), p. 1.

of inactivity and calmness is conveyed by the slow movement suggested in the "choice and arrangement of vowel and consonant sounds, and by the disposition of pauses."[101] The short vowels in line fifty-four portray the picture of the twinkling light of stars reflected on the fluctuating sea-water surface. The long stressed vowels, diphthongs and the pauses in the other two lines are significant of the slow movement of time. It is the end of the long day, and the moon is already climbing up the sky, while the tide is in; it is time for sailing. Time is waiting for Ulysses.

> "... Come, my friends,
> 'Tis not too late to seek a newer world." (56-57)

Time seeming to be slowly moving , Ulysses produces a direct expression, "Come," to activate his friends. It is never too late to start something new. The slowly moving time is waiting for their fast action. If they delay, they will be too late. In his old age, Ulysses desires to escape age by going "to seek a newer world." He further expresses his desire:

> "Push off, and sitting well in order smite
> The sounding furrows; for my purpose holds
> To sail beyond the sunset, and the baths
> Of all the western stars, until I die." (58-61)

The simple and direct imperatives, "Push off" and

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101. Hendrowarsito, Drs. W.J., (b), p. 5.

"smite," are expressions of his great desire. They are violent words; it is his nature to act violently. They show his confidence and they encourage his friends. Under his good organization they row the ship so powerfully into the sea that their oars produce a loud noise on the water when they hit it hard, leaving behind them "sounding furrows."

The violent movement is directed to accomplish his purpose: to sail on "until I die." This exhibits Ulysses' bravura. He expresses his courage to search continually for something beyond his experience. The image of death and Hades is suggested by "beyond the sunset, and the baths of all western stars." These phrases are tautologically expressed in the direct words "until I die."

> "It may be that the gulfs will wash us down:
> It may be we shall touch the Happy Isles,
> And see the great Achilles, whom we knew." (62-64)

The element of uncertainty is clearly exposed in the two "may be's." One possibility is that they will have a shipwreck, the other is that they will finally come to happiness. However, there is more stress on the second because of the use of "shall." Moreover, "great" and "knew" are words or Ulysses' nostalgia and pathos, which denote a desire for happiness. While Ulysses is uncertain on one side, he has, on the other, a firm hope to meet happiness. Achilles was a great Greek warrior who was killed in the battle of Troy.[102] Ulysses believes

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102). Hamilton, Edith., op.cit. p. 181-184, 188-194.

that the soul of Achilles is staying in the islands of happiness, in Hades.

> "Tho' much is taken, much abides; and tho'
> We are not now that strength which in old days
> Moved heaven and earth; that which we are, we are;"
> (65-67)

Ulysses realizes that he and his friends have spent much of their time and energy in the past, they have not so much strength as they used to, but his yearning desire to travel convinces him that they still have much: "that which we are, we are." They have courage and self-confidence, but little strength left in them. If in the past they could do anything, now they must rely on what remains in them, which is much more important, their heroic hearts.

> "One equal temper of heroic hearts,
> Made weak by time and fate, but strong in will
> To strive, to seek, to find, and not to yield." (68-70)

The second and the biggest wave in the third part of the poem appears on its crest in these lines, and at the same time becomes the climax that concludes the poem. Although Ulysses and his friends have been weakened by time because they are old, and by fate because they cannot escape the unavoidable approach of death, they still have the most precious possession, their heroic hearts. And a hero never surrenders, nor does he retreat from any challenge, even when it is death himself. With the little strength that is left to them, they set out again

into a sea of uncertainty.

Their strong will is the force that makes them courageous and self-confident for their success. The climax in the last line is composed of long vowels and diphthongs and monosyllabic strong words, pauses, denoting the never-ending struggle of a real hero who confidently makes his effort to reach success.

D. Significant Ideas

1). Experience
2). Struggle for Life
3). Uncertainty, Old Age, and Bravura
4). Sea Symbolism

1). Experience

Life is a sea of experiences through which man learns and knows himself. There is the proverb, "Experience is the best teacher." Whether an experience is bitter or sweet, it is always valuable as an inseparable part of one's life, not in the mathematical sense but existentially. It participates in one's formation. Ulysses knows from his former adventures that he is an adventurer by nature. He realizes it better when he has been for some time reigning as a king, fixed in his palace. It is hard and indeed self-destructive to try to act contrary to one's nature. It is even morally bad if one forces oneself into inaction while one is made for action. Experience teaches that everyone is exposed

to a certain way of life, and one follows it while learning from experience how to act properly. One learns what is good and what is bad. This lesson functions also as an encouraging factor in one's further steps in life. One will know more about oneself. One knows one's weaknesses, defects, as well as one's one's strength and capabilities. One learns the truth about oneself, and by noticing the reality in one's surroundings, one is able to cope with the situation. This knowledge encourages one to gradually develop into a fuller personality, and this process goes on until one is old, even until death. This is true also in terms of ascetical life as one is obliged to reach perfection with one's total personality. And this is accomplished through virtues, moral as well as theological.

2). Struggle for Life

Ulysses states his philosophy of life: "I cannot rest from travel: I will drink life to the lees" (lines 6-7), "Strong in will to strive, to seek, to find, and not to yield" (lines 69-70). His self-knowledge that he is an adventurer is the basis of his activities. Instead of staying idly in his palace, he goes on travel to a newer world: he searches for something new. He feels that there is still something lacking in him, something to fulfil during the rest of his life. He owes his life further struggle. He makes use of what is left in him, his strong will, to reach his ideal

without yielding. This is a positive moral value: struggling to reach something new with whatever one has until one reaches it for the fulfilment of one's development. This process demands heroic courage because it is a matter of struggling forever. One has to do one's best, one must not surrender to one's age or fate as long as there is time. Ever struggling for something new, or for the better, is the best attitude for any human being. Everyone is supplied with certain talents, everyone is to develop them according to his condition. Ulysses provides the idea of never pausing, never stopping, never retreating from any effort before he reaches his ideal. There is the saying, "Why not the best?"

This, however, can be overstated and may boomerang if one takes it with rashness instead of wisdom. One's capability and one's surroundings which create one's actual condition are to be made account of too, otherwise one comes to self-destruction. Everybody is bound to his power and is valued according to his effort. What is possible for one person may be impossible for another. No one is obliged to perform the impossible. However, the truth remains that one has to struggle all one's life according to one's power. By accomplishing this one does one's best and therefore is justified. One needs strong will to accomplish the saying "Never say die." The result may look different but the problem is the intensity of the achievement.

3). Uncertainty, Old Age, and Bravura

The idea of ever striving is reinforced in the counterposition of the elements of uncertainty and old age on the one hand, and bravura on the other. In the first part of the poem Ulysses proclaims himself a "roamer with a hungry heart" (line 12) and all his experiences demand that he go to "that untravell'd world, whose margin fades for ever and for ever when I move" (lines 21-22). He also says that he is old; this can be traced in the first and the third parts. Yet whenever he moves, he is not sure of the limit to his movement. It is uncertain how far he has to go; besides, he is old already. But he has to go. He wants "to follow knowledge like a sinking star, beyond the utmost bound of human thought" (31-32). He is going to the world beyond his comprehension; he does not know exactly where he will finish. He is going into the sea of uncertainty, "there gloom the dark broad seas" (line 45). However, he is going because he knows himself from his experiences; it is dull, it is not worthwhile to put an end to his adventures while his spirit is yearning in desire to go. It is a dishonour not to struggle merely because one is old.

How far he can go before approaching death meets him, he does not know for sure. Maybe he will meet a shipwreck, a fatality, maybe he will succeed in reaching happiness, but he is not frightened. He is not so strong as he used to be, he has been deprived of much that he used to have,

but he is one of heroic heart and he is strong in will, and this is "much," indeed enough, for him to brave the battle of life in the sea. With a strong will he is courageous to go on his journey, "to strive, to seek, to find, and not to yield" (70).

No one at all is quite certain of his future. One may have an ideal to fulfil, but while one endeavours to reach it, a lot of unexpected things may happen. There may be inescapable hindrances that prevent one from reaching one's ideal, there may be great challenges to overcome, or the way may be very smooth. Usually one takes into account as many eventualities as possible, and prepares oneself for them; if an ideal is too hard to reach, or if one feels too old to do something new, a more suitable one is chosen.

In the case of Ulysses, he cannot count on anything but his own strong will to manage the sea-voyage he is going to make. He has no choice. Daring the sea of uncertainties with only a skin chance of safety demands bravura, heroism. But he is one with a heroic heart, in spite of his old age. In this poem, "Ulysses," Tennyson expresses his own bravura, his own heroic attitude towards life when he was on the verge of despair when his close friend, Arthur Hallam, died.

4). Sea Symbolism

In "Ulysses" there are many references to the sea.

In fact, this poem is one of those where Tennyson portrays a picture of sea symbolism to express his attitude to life.[103] Ulysses, the hero, is decribed as a traveller who has been famous on land and sea. Now he is going to go to sea again. In his condition he needs bravery and strong will to dare the sea-voyage, and he goes, although he is going into a sea of uncertainty.

The sea is pictured as a dangerous place to travel. It is gloomy, dark and broad; it is moaning "with many voices" (56). It can happen that "thro' scudding drifts the rain Hyades vext the dim sea" (lines 10-11) again. Its boundary is unimaginable, it fades "for ever and for ever when I move;" (21); its depth is inestimable, "beyond the utmost bound of human thought" (32). The gulfs there may "wash us down" (62). This is where Ulysses goes on his journey again. It is a matter of "to be or not to be."

The sea is taken by Tennyson to be the symbol of his life. He pictures himself as the hero in "Ulysses" who knows himself from his past adventures and who dares the challenges of the sea, where danger and uncertainty are waiting for him. The sad tone of old age, the thrilling suspense of the setting of place and time, create a bigger challenge which seems unsurpassable. Within the commotion of his sadness and uncertainties because he has been left by his close friend, Tennyson succeeds in meeting that challenge of life. He goes on his journey of life, the sea of life, because he has bravery and he

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103). Blunden, Edmund., Selected Poems, Tennyson, p. 152.

believes in his strong will that, whatever may be, will help him cope with his future. His bravery is not rashness but is combined with his faith because he is sure that he will be safe and that he will reach the "Happy Isles."

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CHAPTER VI

IN MEMORIAM A.H.H.

A. INTRODUCTION

Tennyson wrote "In Memoriam" when he was in desperate mental distress and was mourning over the death of his friend, Arthur Hallam. He tried to console himself by writing short elegies which were later united into a long poem, entitled "In Memoriam." The title was suggested by Tennyson's wife, Emily. It was an inspired suggestion because the title signifies the meaning and the purpose of the poem. The poem was first issued anonymously in a little purple volume without any indication of the identity of the subtitle, "A.H.H.", and was first published in 1850.

The whole composition consists of two thousand eight hundred and ninety-six lines written in iambic tetrameters which rhyme a, b, b, a. It comprises the prologue, which consists of eleven stanzas, the hundred and thirty-one sections of six hundred and seventy-seven stanzas which form the body, and the epilogue consisting of thirty-six stanzas. The prologue which Tennyson added in 1849, contains the conclusions of the poet's reflections in the body of the poem. The epilogue to the conclusion of the poem is a description of the wedding of Cecilia and Edmund Lushington.[104] Being a wedding ceremony, it symbolizes

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104). Tennyson, Charles., op.cit. p. 252.

the heroic triumph and denouement of Tennyson's long and tragic quest. The body of the poem will be analyzed in terms of only its themes and principal elements.

The fact that in less than one year, by the end of 1850, there had already been three editions of the poem and no less than sixty thousand copies had passed into circulation, proved its popularity, contrary to the critics of that time who first thought that it would not be popular because of the monotony of subject and form. Due to the desultory way in which it was composed it has no obvious continuity, but the same subject dominates the whole. "Tennyson himself described the progress of the poem as 'The Way of the Soul'"[105]

"In Memoriam" was immediately acclaimed by the critics as well as the public whom Tennyson had early won by his "Poems 1842." Some critics said that it was the "creation of the first poet of the day," some said that it was "the noblest English Christian poem which several centuries have seen"; Mrs. Browning wrote that "Alfred stood at last on a pedestal and was recognized as a master spirit."[106] The poem is regarded as "the greatest long poem of the Victorian Era,"[107] because of the serenity, pathos, love, hope, and faith which are traceable in the progress of "The Way of the Soul." With its warm humanity the poem made an appeal to the people because it deals with universal experience--the sorrow of loss that one meets with greater or less intensity at some

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105). ibid. p. 248.
106). ibid. p. 247.
107). ibid. p. 248.

time or other during one's life; it deals with sincerity of a transition from despair to final conviction of immortality and belief in God; it produces the message of love and hope which is reinforced by touches of exquisite pathos.

B. THEMES OF THE POEM

The poem has two themes. The first is a personal theme, the second is a more far-reaching theme.

The first theme deals with Tennyson's personal experience during the seventeen years following the shock of Arthur Hallam's death. The poet expresses with pathos his love, sorrow, agony, ratiocination, hope, and conviction which, together, picture Tennyson's "Way of the Soul" from desperate sorrow to hopeful joy.[108] "It is a journey from the first stupor and confusion of grief through a growing acquiescence, often disturbed by the recurrence of pain, to an almost unclouded peace and joy."[109]

At the beginning the sorrowful Tennyson, closed in himself in his deep love for Hallam, desires simply that which has been, the presence and companionship of his lost friend. He longs to see Hallam's face, to hear the sound of his voice, to feel the warmth in the pressure of his hand. Gradually his longing for the physical presence is reduced and his desire turns to Hallam's

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108). Auden, W.H., op.cit. p.xvi-xvii.

109). Tennyson, Charles., op.cit. p. 248.

living soul. His thought is also concentrated on the beauty of the soul. His sorrow diminishes, his hope of meeting his friend increases, but doubt becomes a recurrent disturbance. At last the binding to what is gone loosens almost completely and love has actually become stronger through suffering and is no longer a source of pain. He finds himself open to human sympathy and new friendships. He becomes confident again of the immortality of man and ceases to torture himself with the speculation on the nature of life after death and with the doubt of ever conversing with his friend again. He realizes that Arthur Hallam is now beyond comprehension, someone "known and unknown," "human and divine," at once "past, present and to be," more deeply loved than ever although "darklier understood" (section CXXIX), a spirit which permeates and encircles the spirit of the living friend "until we close with all we loved, and all we flow from, soul in soul." (CXXXI)

The second theme, which is closely linked with the personal one, deals with problems concerning human personality and man's relation to the Universe. Tennyson feels that, under the shock of scientific discoveries which have replaced the old cosmogony of the Middle Ages, man is no longer regarded as the centre of the Universe and no longer considered as the protagonist in the great war drama between Good and Evil. Astronomy and geology teach that in the long run life on our planet will cease to exist and the human race entirely disappear. The authority of the Scriptures and much of what has been regarded as the essential foundation of the Christian

faith have been undermined and threatened by revolutionary theories of Universal causation. Basic ideas of free will, divine creation and the responsibility of the creature to the Creator are shaken. "In Memoriam" represents Tennyson's lifelong struggle to build some basis of belief which, while not rejecting scientific discoveries, is able to satisfy the needs and justify the existence of man. He realizes and rejoices in the great hopes of material improvement offered by scientific discoveries, but he cannot find in them any proof of the essential truths he is trying to establish: the reality of the self, the power of free will, the survival of human spirit after death, the existence of a personal God, a God that is Love, controlling the forces of Nature and guiding them according to some universal law to a final harmony. Only in the idea of Evolution can he see any scientific evidence for the existence of a divine purpose guiding the Universe and for the ultimate perfectibility of the human race.[110] Knowledge which is not controlled by moral purpose might be a "wild Pallas from the brain of Demons" (CXIV).

As he prefers proof to metaphysical speculations,[111] he turns to "faith that comes of self-control" (CXXXI), the faith, that even at the end of his struggle, he can only pronounce doubtfully and fearfully like a child who is "crying knows his father near" (CXXIV).

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110). ibid. p. 250; Bowyer & Brooks., op. cit. p. 68.

111). Tennyson, Charles., op.cit. p. 250; Nicholson, Harold., op.cit. p. 9, 27-28.

C. PRINCIPAL ELEMENTS OF THE POEM

The principal elements which form the flow of the extraordinary length of "In Memoriam" can be examined under the headings of Grief, Love, Faith and Doubt, Hope and Despair, Wisdom, Nature, Death, Science, and Immortality, and Personal God.

1. Grief

This is the first feeling that overwhelms Tennyson when he hears of Arthur Hallam's death. It comes from his nature and his love and is an expression of his love; it makes him realize the extent of his love; but it is bearable and diminishes because of love, hope and faith.

He is so deeply immersed in grief that, in fear of fatal despair, he cries, "Let Love clasp Grief lest both be drown'd" (I,3). Sorrow makes him want to die so that he calls it "cruel fellowship" (III,1) because it banishes his pleasure in life (IV,3). Expressing sorrow in words, in spite of being "half a sin" (V,1), is "like dull narcotics, numbing pain" (V,2) and "like coarsest clothes against cold" (V,3).

The fact that "that loss is common would not make my own less bitter, rather more" (VI,2) because, while he is compassionate toward Hallam's parents and future wife, he himself has lost his only friend (VI). His heart is like that of a happy lover who comes to meet his beloved only to hear that she has gone far from home (III,1).

He writes "this poor flower of poesy" (VIII,5) and goes to plant it on the beloved's tomb, that "if it can it there may blossom or dying, there at least may die" (VIII,6). His desperate sorrow is like that of a widower who, in his sleep, thinks that his wife is lying beside him, and moves his arms in doubt and feels her place is empty (XIII,1); his tears "weep a loss for ever new, a void where heart on heart reposed; and where warm hands have prest and closed" (XIII,2). Tennyson's sorrow is mixed with calm despair that waits anxiously for the ship bringing his friend's body (IX - XII), fancying in vain to meet among the passengers "the man I held as half-divine; should strike a sudden hand in mine, and ask a thousand things of home" (XIV,3). Everything looks strange through his sorrow, the sorrow that cannot change at all because of the calm despair and wild unrest in his breast (XVI,1). Even though his friend is buried in England (XX,1), his grief is unabated. His vital spirit sinks to see that "he is gone" (XX,5).

Tennyson's grief is so great as to cause him pain whenever he loses himself in the sweet memory of the past (XII). For four years the friends "arose and fell, from flower to flower, from snow to snow" (XXII,1), "from April on to April went, and glad at heart from May to May" (XXII,2), they shared fancies and thoughts, understood each other before expressing the thoughts in words (XIII,4), when "the day of my delight as pure and perfect as I say" (XXIV,1). There seems to be no escape from his desperate sorrow so that he wants to follow his friend

as soon as possible. His sorrow which is "fixt upon the dead" (XXXIV,2-3) makes him blind so as not to be able to see "the bases of my life" (XLIX,4).

Tennyson puts sorrow and grief as expression of love apart from reason and science. To grieve over one's intimate dead friend is natural as one has a heart and not only a mind (III). To say that indulging in one's sorrow is weak, and to say that it is improper to "love to make parade of pain" and to sing "private sorrow's barren songs" because it is now the era of scientific advancement is idle because Tennyson's grief for his dear friend is inevitable and inescapable; it is like the song of the linnet whose brood is stolen away (XXI). Grief should not be regarded as inferior to science or reason, but both at least coexist side by side. Moreover, science without morality, without love expressed in sorrow is valueless.

His long-lasting grief makes him realize the depth of his love towards his friend, and he indulges his sorrow over their deep mutual love. However deep his sorrow may be and however powerful it is for so many years, it does not ruin him completely as "the song of woe is after all an earthly song" (LVII,1) and serves as the guide to a sphere of more intense love. The short elegies are not to be taken seriously as casting irrevocable doubts on his meeting Hallam and fulfilling their love on earth, but they make the shade of doubt subject to love.

Therefore he does not envy the joyful birds, the beasts that have no sense of crime or conscience, the heart that is still, because when he grieves most he knows

that it is for the sake of love (XXVII). He is not sorry of being sad and his grief indeed is finally bearable. He even appeals to sorrow to "live with me no casual mistress, but a wife, my bosom-friend and half of life" because through sorrow he feels his love all the more. It imbues him with heavenly wisdom. "I will not eat my heart alone" (CVIII,1), "I'll rather take what fruit may be of sorrow under human skies" (CVIII,4) because finally "sorrow makes us wise" (CXIII,1).

He knows the proper place of sorrow, and thus he will not shut himself from new friendships (CVIII,1). "Less sorrow lives in me..., less yearning for the friendship fled, than some strong bond which is to be" (CXVI,4).

2. Love

Tennyson's love is the cause of his deep grief over Hallam's death. It is the love of intimate friends, the spiritual communion between two persons. He expresses it in the elegies of "private sorrow of barren song" (XXI). The theme of love between woman and man, conjugal love, is vividly expressed as a very strong psychological relationship between two lovers. It is exclusive and cares nothing for other people's opinions. It does not fear death as long as the lovers can be together. In marriage or outside it, love tends towards friendship. The strong relation based on love is used by Tennyson to reinforce his own personal theme, loving friendship.

At first this love makes Tennyson long for the physical presence of his dead friend. Gradually, however,

with more concentration on the beauty of the soul, love becomes stronger through sorrow and suffering, love that increases with less understanding. For Tennyson, the deeper the love is the greater the grief is also; the deeper the sorrow and the bitterer the pain he undergoes the deeper the love they express.

Love makes Tennyson glad to suffer as he knows that his pain is a token of love (I,3). He loves it like a husband does his wife (LIX); he loves "the weight I had to bear, because it needed help of Love" (XXV,2). It is love, exclusive love, that causes him to shut himself off from the world for more than ten years so that his friends worry about his health, physical as well as mental. Five years are not long, but that period with Hallam was the happiest in Tennyson's life./ (XLVI,3). Now their love needs a fifteen year period to express itself in sorrow and pain. He deliberately lets himself suffer from love under the indulgence of past memory and an almost fatal despair. His grief lasts for such a long time that people begin to think ill of him and ridicule him. Yet he is unconcerned; it is his own business with Hallam (XXI; LXIX; LX). "I long to prove no lapse of moons can canker Love whatever fickle tongues may say" (XXVI,1).

He proves that real love renders sorrow bearable. He cannot be weary "heart and limb," of "the daily burden for back" because "mighty Love would cleave in twain the lading of single pain, and part it, giving half to him" (XXV). Relying on the power of love, he challenges lasting sorrow; only if he gained nothing from his love,

would he prefer avoiding suffering by dying before daybreak (XXVI). When he undergoes pain because of love, he rejoices without regret, "'tis better to have loved and lost than never to have loved at all" (XXVII,4). He knows the priceless value of love, and this knowledge provides him consolation by which he can forget his pain (LXV). When it seems that there will never be a good time again, and people scorn him, then seeing Hallam's smiling face in imagination is enough to bring him consolation.

To gain a fuller impression of the impact of love that overwhelms Tennyson, it is necessary to look closer at the portrait of its nature conveyed in various similes. He loved and still loves his dead friend "like some poor girl whose heart is set on one whose rank exceeds her own" (LX,1). She knows her unworthiness, she feels jealousy and envy towards those who meet her beloved, she waits for him although her neighbours tease her, and she weeps at night over her love. She knows that he is not likely to fall in love with her, but still she loves him (LX). Tennyson's love is like that of Mary when her brother Lazarus came to life again. Her deep and ardent love surpassed everything, everybody there; with this love she looked from her brother to Christ, the Life, and she bathed the Saviour's feet (XXXII).[112] Hallam and Tennyson were like the ideal husband and wife; when Hallam left for Italy they had a presentiment of death.

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112). Cf. Jn 11:1-44; Lc 7:36-50.

Such love longs for the one who is gone and wants to follow him into the grave so that, although Tennyson is afraid of the unknown beyond death, he wishes "I could wing my will with might to leap the grades of life and light, and flash at once, my friend, to thee" (XLI,3). There is "a spectral doubt which makes me cold, that I shall be thy mate no more" (XLI,4). He loves his friend more than his brothers (LXXIX,1) and they are inseparable: "thou and I are one in kind, as moulded like Nature's mint (LXXIX,2). Such love remains constant in spite of changes that have taken place over many years (CXXIII): "I find not yet one lonely thought that cries against my wish for thee" (XC,6). It remains firm against the comments of other people about his longlasting mourning (XXVI), his backwardness in considering death from a scientific point of view (XXI), and his folly as one who excruciates himself by wearing "a crown of thorns"(LXIX).

One can only understand such love if one is aware that it needs no understanding. Human reason cannot grasp the nature of true love. One can only observe and imagine its factual causes, effects and symptoms. It is the love of the simple and faithful wife who says, "I cannot uncerstand: I love" (CXXIX,3). One can only sense it, and it is sweeter than praise or fame (LXX); Tennyson is sure that he will understand his friend fully only when they meet again and that the meeting will be the fulfilment of their love.

In the course of Tennyson's years of distress his love grows greater through suffering while he sees the significance of love in the perspective of life after

death. He admits that "more years had made me love thee more" (LXXXI,2). His memory of their friendship in the past renders it possible to appreciate even more his friend's good qualities and his friend's wisdom. This knowledge eventually opens his heart to new friendships (LXXXV,15; CVIII,1; CXVI,4). He realizes that in his worldly life, in spite of his "embrace" with his friend, he cannot be together with one who is no longer here but must be with one who is still alive (LXXXV,27). In social contact as well as in rational attitudes he wants to follow his friend's wise example (CVIII - CXIV).

In terms of love of God, Tennyson echoes his act of love in Him in his love to his neighbours. God is love, and Tennyson loves God through Hallam and other people. He can only be with Hallam, who is now with God, insofar as he is with his fellowmen. Hallam has given him the example of this wisdom. It is "the graceful tact, the Christian art" (CX,4)

Love of God is God's own love, the love with which He loves man; but at the same time, it is also the mighty presence, through the power of His Holy Spirit, and gives man life in Christ and thus enables man to love Him and his neighbours with His own love. His children are sharers of His love. Since God is love (1 Jo 4:8), he who loves true love surely chooses God in love. It is necessary, however, to love one's neighbour with true love. It means that Tennyson has also to love his other neighbours, not only Hallam. "You must love the Lord your God with all your heart, with all your soul, and with all your mind. This is the greatest and the first

commandment. The second resembles it: You must love your neighbour as yourself. On these two commandments hang the whole Law, and the Prophets also" (Mt 22:37-40; cf Mk 12:28-34). "All the commandments: ... are summed up in this single command: You must love your neighbour as yourself" (Rom 13:9; cf. Lev 19:18; Mt 19:19; Mk 12: 31). Tennyson knows that "God is love and anyone who lives in love lives in God, God lives in him, and he in God" (1 Jo 4:16); but he also knows that "a man who does not love the brother that he can see cannot love God, whom he has never seen" (1 Jo 4:20).

Although he experiences doubt when he is in despair, in darkness and tumult, he finally trusts that all is well (LIV,4; CXXVII). He believes that his friend is happy living in God (CXXIX), in Whom he "find him worthier to be loved" (prologue, 10) with love that "is and was my Lord and King" (CXXVI,1).

3. Faith and Doubt

Tennyson describes faith as self-commitment which comes from God and must grow stronger with man's deliberate cooperation. In Tennyson's deep and bitter sorrow he believes in resurrection of the dead, that "men may rise on stepping-stones of their dead selves to higher things" (I,1). His experiences have taught him "that life shall last for evermore, else earth is darkness at the core, and dust and ashes all that is" (XXXIV,1; cf also:Prologue; I Cor 15).

But his grief is so deep that he cannot see the basis

of his life (XLIX,4). He produces a cry of agony in sections L - LV. He feels so sick in heart and body, so low in spirit that he cannot rely on trust (L,1-2). His faith runs dry when he sees that men are merely flies "that lay their eggs, and sting and sing and weave their pretty cells and die" (L,3). He doubts the power of his love, and he lacks faith. Fearful of getting less love from his friend, and thus losing him because of his lack of faith in love, he seizes the conviction that there must be wisdom with death (LI). He hopes that the final goal of all his self-induced and self-indulgent suffering and doubt is goodness (LIV,1); that nothing is aimless because God has made the whole creation, even the weakest creatures, complete (LIV,2-3).

He has the capacity to believe in ultimate goodness. From the fact that "we have the likest God within the soul" (LV,1)--"God created man in the image of himself, in the image of God he created him, male and female he created them" (Gn 1,27 par.)--he bears his "weight of cares upon the great world's altar-stairs that slope thro' darkness up to God" (LV,4), and with "lame hands of faith" he gropes his way, gathering "dust and chaff," and calls to "what I feel is Lord of all" (LV,5). Challenged by Nature who appeals to him, "I bring to life, I bring to death: the spirit does but mean the breath: I know no more" (LVI,2), he cannot accept that the person who is also nature's work (LVI,3) and who "suffer'd countless ills, who battled for the True, the Just" (LVI,5), and above all "who trusted God was love indeed" (LVI,4) would merely disappear, blown as a piece

of dust into the desert. If this happens, then God is not love, God is not powerful, God does not exist, and all is vanity, futile and frail (LVI,6). "And what is more serious, all who have died in Christ have perished. If our hope in Christ has been for this life only, we are the most unfortunate of all people." (I Cor 15:18-19).

Tennyson does not produce a metaphysical exposition of faith, but he describes his faith on the basis of personal experience. God who is love, "the Way, the Truth, and the Life" (Jo 14:6)will not betray the man who has love, who has struggled for truth, who has lived in faith in Him. Such a man will live in bliss after death. Sorrow, pain and suffering will surely come to an end because they are earthly, and if they are borne with love, they confirm love itself and make one hopeful to meet the beloved living in a higher and perfect state. But one should have faith in life after death, this being "known and unknown, human and divine" (CXXIX,2). It demands belief in Life Himself, Christ, who is the revelation of God (XXXII - XXXIII). Tennyson feels that the doubt caused by his deep grief will finally help him to hold more firmly to belief and hope for a future re-union with his dead friend. "When the heart is full of din, and doubt beside the portal waits (XCIV,4), "strangely spoke the faith, the vigour, bold to dwell on doubts that drive the coward back" (XCV,7-8).

Faith complements love when he experiences doubt during the long years of distress during which he gains wisdom for coping with life. Maybe "doubt is Devil-born" (XCVI,1), but he knows that when one is "perplext in

faith, but pure in deeds, at last he beat his music out, there lives more faith in honest doubt ... than in half the creeds" (XCVI,3). When one makes an effort to fight one's doubt, one will surely not make an error and and will "find a stronger faith his own" (XCVI,5). God who is Power, who makes darkness and light, accompanies and assists one when one is either in darkness or in light, because God is not only in light but also in darkness and cloud "as over Sinai's peaks of old, while Israel made their gods of gold" (XCVI,6).

Tennyson describes firm faith as like that of Mary when Christ, who is Life itself, brought Lazarus back to life (XXXI - XXXII). "Her faith thro' form is pure" (XXXIII,3). Tennyson wants to possess faith as a wife does, who loves her husband deeply; although she does not understand his greatness and wisdom, "she dwells on him with faithful eyes, her faith is fixt and cannot move" (XCVII,9). Such faith cannot be understood or explained clearly, and Tennyson admits that his attitude, when he is sorrowing, is like an infant crying at night for the light and "a child that cries, but, crying, knows his father near" (CXXIV,5), but "My faith cannot be shaken by earthly changes" (LXXXII,1).

In his love for Hallam, he believes that they will "arrive at last at the blessed goal" when Christ who "died in Holy Land would reach us out the shining hand, and take us as a single soul" (LXXXIV,10). "With faith that comes of self-control" (CXXXI,3) he surrenders himself to the care of God, the Creator, the Saviour, to whom the whole creation moves (Epilogue).

4. Hope and Despair

Hope is the act of will by which man desires a future goodness which is hard but not impossible to attain. Tennyson's hope to be together again with Hallam is based on his belief in goodness and on his love for Hallam. It is at first expressed as a strong wish for the physical presence of what is not there; later it is expressed as a wish, based on his confidence of immortality, to be in union with his friend "soul in soul."

With deep love for his dead friend, Tennyson hopes that the latter could be alive again so that he would be happy again instead of sorrowful. In spite of his conviction that "men may rise on stepping-stones of their dead selves to higher things" (I,1), he cannot help feeling the bitter pain of being left alone. His deep sorrow lasts so long that he comes to the verge of despair, he cannot see his "bases" of life any longer (XLIX,4). Although he is fond of Nature, he becomes weary of her, disliking her destructiveness which is hostile to his hopes because she separates him from his friend (LXXXII). He yearns to be united with his friend as soon as possible. He strongly desires their former communion to be realized again. His daytime fancies and his nighttime dreams materialize further in great longing for the ship that carries his friend, in anxiety and "wild unrest" concerning the safety of the voyage, in calm despair which frightens his heart so that he feels like a "dead lake," in foolish waiting for the possible appearance of his friend among the passengers (IX - XVI), and the pain-

ful regret that their former fanciful dreams have never been realized (CIII). He imagines himself a love-sick girl who sighs her anxiety every moment and walks to and fro in her gloomy house waiting in vain for her beloved whom she knows is unlikely to fall in love with her, yet she still loves him (LX). "I dream'd there would be Spring no more" (LXIX,1). He cries in agony like a child in the dark who cannot express himself except by crying for the light. He anticipates failure. His doubt as to the fulfilment of his desire comes to the boundary of despair, the sin against hope.

After reflecting on the "greatness" of his friend and their five-year friendship, Tennyson comes again to the truth that there must be some hope in death. He learns for himself that life is forever, otherwise "earth is darkness at the core, and dust and ashes all that is" and God is then insignificant, and men's fate is just "like birds the charming serpent craws, to drop head-foremost in the jaws of vacant darkness and to cease" (XXXIV). On a misty and sad Christmas eve he thinks of death and cries out, "O Father, touch the east, and light, the light that shone when Hope was born" (XXX); he exclaims "Ring out the darkness of the land, Ring in the Christ that is to be" (CVI,8).

He admits then that death is not to be blamed; "I know transplanted human worth will bloom to profit, otherwhere" (LXXXII,3). He wills himself again to attain goodness. Realizing that Hallam has passed beyond his comprehension, that he is blessed and happy now (LVII,2), that he has become something at once "known and unknown, human and

divine" (CXXIX,2), his mind is open again to "the mighty hopes that makes us men" (LXXXV,15), the confidence that man is immortal and progressive (XLI,1). He does not despair now; he does not feel weak, and he feels strong in overcoming sorrow. He no longer asks his friend to come in fancy, but "Spirit to Spirit, Ghost to Ghost," so that he feels him near. Sorrow has made him able to see the significance of their past experience and the relevance of Hallam's death to his own life, while he hopes that Hallam's spirit is near him to teach him wisdom.

By imitating Hallam's ethics and behaviour (CX - CXV) in carrying out the duty of life, he hopes that he will be closer to his figure of identification and have a richer life after death with him. He realizes that his words of sorrow are only "earthly song" (LVII,1) and that it is sinful and shameful to take the words literally (LVIII) because they are a token of the sinful act of despair. Although they sound contradictory with his conviction of an after-life, he has always loved Arthur and he loves him more now. He hopes "with faith that comes of self-control, ... until we close with all we loved, and all we flow from, soul in soul" (CXXXI).

5. Wisdom

The wisdom that Tennyson learns through his sorrow is the capacity to comprehend the significance of death as the law of Nature in terms of man's life. While it makes him understand the position of man in the world,

it provides him with confidence of the immortality of man and confirms his love of his friend as well as his faith in God, Immortal Love.

In the later sections of the poem Tennyson states that sorrow makes him wise and there arises in him a new confidence to face his life. In the beginning, although he believes that when men die, they may rise in various ways to higher things, he is so shaken that he lets himself be swept by desire to meet Hallam and sinks into anguish until he cannot see the "bases" of his life. Dwelling upon the happy memory of the past he shows an indifference towards his surroundings. He shuts himself from new friendships and occupies himself with meditation on the nature of life after death and the question whether he and his friend will ever speak to each other again. Holding such an attitude he claims death is the inevitable destructive power of darkness that is to be blamed for separating him from his friend (LXXXII,4). Only after many years of meditation and suffering in sorrow, only after many words--"the sad mechanic exercise, like dull narcotics, numbing pain"--are his mind and heart open to accept the reality of Nature, which is death; from his experience, he eventually derives confidence in man's existence and wisdom.

a) Nature and Death

Nature is regarded as supplied with forces which are created by God, controlled and guided by His law to a final harmony. God expresses Himself in His creation;

in Nature that reflects his reality, and in man who, being the last work of Nature (LVI,3), contains the image of God (LV,1). Nature's function towards man is "I bring to life, I bring to death: the spirit does but mean the breath: I know no more" (LVI). Man's soul or spirit is free from natural law, death. It is God who is powerful of man's soul, and not death. Man must be answerable to his Creator, which means that man has free will to manage his deeds in accordance with his relation with God. If man walks in love, God who is love, will not betray him; death is only a second birth.

Tennyson regards the beauty, benevolence and goodness of Nature as expressions of Her Creator. But, when Tennyson is grieving, he feels that the reckless profusion and destructiveness of Nature is positively hostile to his aspirations. Nature's music is sorrow's hollow echo (III,3). Nature is ambiguous and obscure (V,1), and has two sides: the beautiful one and the black one (LXXX). Her black law disappoints man. Nature seems to strive against God (LV,2); she seems to care no longer for her last work when man has obeyed her two great laws, birth and death (LVI).

Death is consequently regarded and described as fearful and hostile. The Shadow of death threatens at every moment to separate close friends from each other (XXII,3); death is cloaked from head to foot and "keeps the keys of all creeds" (XXIII,1-2). Tennyson will surely be covered by the Shadow if he no longer perceives the value of life and love (XXVI).

But resented death is regarded also as a powerful

opener of Tennyson's eyes. When he says "More years had made me love thee more," death returns a sweet answer: "My sudden frost was sudden gain, and gave all ripeness to the grain, it might have drawn from after-heat" (LXXXI,2-3). Death makes Tennyson see in Hallam's dead face what he missed before, his virtues (LXXIII,3), and he knows that "Death has made his darkness beautiful with thee" (LXXIV). Although death has changed Hallam's face and body, Tennyson is convinced that death cannot shake his friend's faith (LXXXIII). Hallam surely has not lost his love for Tennyson, neither has he lost his knowledge of his own self, now that he is "beyond the second birth of Death" (XLV,4). Hallam must be with God in immortality with the virtue of his wisdom. Tennyson's doubt of the possibility of future meeting has evaporated along with his disregard of death, Doubt and Death being "ill-brethren" (LXXXVI,3).

Tennyson then regards Hallam's death as having a purpose, as a happy Holy Death, in that it has moved Tennyson "kindly" from his friend's side (LXXX). Tennyson accepts the reality that nothing can escape natural law, and he does not blame either Nature or death. It is only his earthly emotion that cannot accept death because it separates him from his friend. "I curse not nature, no, nor death; for nothing is that errs from law" (LXXIII,2). He is convinced of Hallam's being beyond his own comprehension, but he trusts that he is already a spirit interfused with God and Nature, permeating and encircling Tennyson's spirit with love.

b) Wisdom with Death

"There must be wisdom with great Death" (LI,3), or their love is in vain (XXVI,3). Death has made him doubting, but love remains to support him to see "the truths in manhood," the truths made by Wisdom. God is Wisdom, Who in spite of being the Word Himself, reveals Himself in creeds and perfect deeds. He is the word who becomes flesh (XXXVI; cf Jo 1:14; 1 Tim 3:16).

Sorrow caused by love makes him wise (CVIII,4). He can now see in his dead friend's face what he missed before (LXXII), and realizes that "'tis better to have loved and lost, than never have loved at all" (LXXXV,1). Through Hallam's death he perceives that his is a wise personality and that he must imitate Hallam's example.

c) Wisdom and Hallam

To Tennyson, after the long years of sorrow, Hallam is all wisdom. Hallam's attractive qualities: his critical observance, hearty conversation, "seraphic intellect" that removes men's doubts, logical power, goodwill, pure passion, mature love of freedom, and paternal manhood remain for Tennyson qualities to be emulated (CVIII). Hallam's words bring delight, his face makes the weak strong; with Hallam the proud lose their pride, the stern become mild, and the fool learn wisdom (CX). Hallam is gentle and has a noble mind, and his deeds are noble too. His eyes express God and Nature (CXI). Tennyson's wisdom is greatly inferior to Hallam's.

Tennyson's love for Hallam has been exclusive, but now he opens himself to other people, and loves them because Hallam loves them. He will not die of sorrow; he does not want Hallam's example to be in vain and desires to imitate Hallam's life.

Hallam has the keen intellectuality to deal with contemporary problems. He has a God-given capacity for dedication, and could have been a reformer or the leader of a world which is full of shock, agony, uprising, outcry, and dist bance. Hallam's wisdom is superior to mere scientific knowledge. Tennyson sees that his friend regards science as earthly but wisdom as heavenly. Science is "the second, not the first" (CXIV,4). Science is like a "younger child" who must be guided by "a higher hand","moving side by side with wisdom" (CXIV,5). Science cannot fight the fear of death although it has ambitions to hold power over everything. It wants to treat man as an object but it cannot explain the whole existence of man. Thus, although it is beautiful and profitable, although scientific progress makes prosperity, placing hope in science alone cannot contribute to man's happiness without love and faith. Science and knowledge without morality is vain, it is "but some wild Pallas from the brain of Demons" (CXIV). The world should not merely develop in power and knowledge but also in reverence and charity.

Perceiving all this, Tennyson does not completely regret Hallam's death. Time has taken Hallam from his "embrace" for a little while, but has provided him with the chance to gain a fuller after-life with his friend.

6) Personal God

Tennyson is convinced that life is eternal, for otherwise man's life is like that of animals; there will be only eternal darkness, and"dust and ashes" (I; XXXIV, 1). Man is "born to other things" (CXX,1) whatever science theorizes about ape ancestors. God creates man and other creatures complete. Not a single life shall be destroyed aimlessly, and the final goal of everything is goodness. Suffering and pain also produce goodness.

Because of love, man's life shall not be in vain (XXVI). God is love and those who trust in Him shall not perish although Nature threatens faith with horrible death. (cf Jo 3:36; 11:25). Love does not fail even when faced with death (CXXVIII). God and Nature work in harmony. There is no discord between God and Nature, or between Nature and man, "her last work" (LVI). And God's eye is powerful, He sees every rise and fall of man (XXVI; LI). God is Wisdom who breathes in His creatures and works "with human hands the creed of creeds in loveliness of perfect deeds more strong than all poetic thought" (XXXVI); He is present and is working in his creatures.

God's image is man, and this serves as the basis of hope that death shall not destroy life. That is why God is the one man gropes up to when man is in darkness (LV).

God is Immortal Love who becomes man in Christ (Prologue,1). He is Life Himself and He resurrects the dead (XXXI, XXXII). Death is under the power of Life.

Christ died in the Holy Land but was resurrected and is in heaven waiting for men, "the little systems ... broken lights" of the big Life Himself (LXXXIV; Prologue,5).

Tennyson is sure that Hallam, who has love, faith and hope, and who has behaved in accordance with these virtues towards his fellowmen is now with Christ, with God (LVI, LXXXIV). Tennyson wants to be wise and loves Hallam all the more, although he is "darklier understood." He believes that Hallam's soul is near him and is encouraging him, Hallam being "mixed with God and Nature" (CXXX). He trusts and hopes that Christ will receive him with his friend who is living in God,

> "That God, which ever lives and loves,
> One God, one law, one element
> And one far-off divine event
> To which the whole creation moves."
>
> (Epilogue, 36; cf Rom 8:19-22)

D. CONCLUSION

In summary, the conclusions of Tennyson's long struggle are as follows. Tennyson's strong love for Hallam causes his long-lasting and painful sorrow which is expressed in the elegies. An excess of suffering and grief causes him to doubt whether they will ever meet again. It is sinful to hope for the impossible because death, who has snatched his friend from him, is an inevitable law of Nature. There must be some wisdom in death. Sorrow gives him the wisdom to see and hold again to the truth of the immortality and perfectibility of man.

God is Wisdom; man is a vain work of Nature and is a cursed creature if death finishes him completely. God is Immortal Love who becomes man in Christ. He will not betray man's love to Him through His creature. He is a Personal God. Man can only hold him in faith because He is ineffable divinity. Whatever science says about man, the world and the Universe, God is the final goal of His creation. And man should hope to attain Him as ultimate goodness. Hallam, Tennyson believes, is already with God in happiness. Tennyson apologizes for his doubt, lack of faith and hope: sins of relying too much at first on man's power and of grieving excessively over his friend's death; and he asks for wisdom. Love has changed from being the cause of sorrow into a confirmation of his confidence in life. He loves Hallam more, and through Hallam and his neighbours his love of God grows, and his faith is confirmed; and he hopes one day to be happy with Hallam and with God.

These ideas are vividly expressed in the Prologue, composed in 1849, as follows:

1 Strong Son of God, immortal Love,
Whom we, that have not seen thy face,
By faith, and faith alone, embrace,
Believing where we cannot prove;

2 Thine are these orbs of light and shade;
Thou madest Life in man and brute;
Thou madest Death; and lo, Thy foot
Is on the skull which Thou hast made.

3 Thou wilt not leave us in the dust:
Thou madest man, he knows not why,
He thinks he was not made to die;
And Thou hast made him: Thou art just.

4 Thou seemest human and divine,
The highest, holiest manhood, Thou:
Our wills are ours, we know not how;
Our wills are ours, to make them Thine.

5 Our little systems have their day;
They have their day and cease to be:
They are but broken lights of Thee,
And Thou, O Lord, art more than they.

6 We have but faith: we cannot know;
For knowledge is of things we see;
And yet we trust it comes from Thee,
A beam in darkness: let it grow.

7 Let knowledge grow from more to more,
But more of reverence in us dwell;
That mind and soul, according well,
May make one music as before,

8 But vaster. We are fools and slight;
We mock Thee when we do not fear:
But help thy foolish ones to bear;
Help Thy vain worlds to bear thy light.

9 Forgive what seem'd my sin in me;
What seem'd my worth since I began;
For merit lives from man to man,
And not from man, O Lord, to Thee.

10 Forgive my grief for one removed,
Thy creature, whom I found so fair.
I trust he lives in Thee, and there
I find him worthier to be loved.

11 Forgive these wild and wandering cries,
Confusions of a wasted youth;
Forgive them where they fail in truth,
And in Thy wisdom make me wise.

* * * * *

CHAPTER VII

CROSSING THE BAR

Alfred, Lord Tennyson's "Crossing the Bar" is a lyrical elegiac poem whose message is that hope in God overpowers fear of death. The poem is a well-constructed lyric, solidly scaffolded within four stanzas and superbly decorated by end-rhymes as well as choice of language that reinforce the whole impact of the theme. The combination of confident hope, human feeling, ideas of death and a saving guide, is nicely arranged in the whole poem, and reduces the apparent contrast between temporary and eternal lives. Tennyson's Christian background imposes and creates in him sturdy faith and hope which steady him to face death. "To cross the bar" causes a terrible fear, but confident hope in God guarantees ultimate safety. The symbol of crossing the bar inspired Tennyson when he was on an excursion with his son Hallam,[113] and it provides a vivid analogy with one who is facing the end of his life. There is the utmost fear and uncertainty, but there is no need for sadness if one is certain of seeing one's "Pilot face to face" after death.

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113). Blunden, Edmund., Selected Poems, Tennyson, p. 158

A. The Form, Rhyme Scheme, and Choice of Words

The whole poem exhibits a single theme: hope overpowers fear of death.

Each of the four stanzas consists of four lines, and each line has its own significance apart from that of the whole stanza, and its relation with following stanzas. The third stanza corresponds with and strengthens the idea in the first stanza, the first two lines of the stanzas describing the idea of the unavoidable time of death, while the last two lines exhibiting the refusal of sadness and a hope for a smooth travel. The idea in the second stanza is reinforced and broadened in the fourth stanza; the threatening danger of "crossing the bar" is very likely to carry one away to unknown infinity, for which one should prepare oneself with firm hope of safety. The last two lines on the fourth stanza express clearly the message of the lyric.

The rule of the game in lyrical forms is completely observed: in each stanza ideas are repeated and broadened. If we had to compose music for the poem, it would be for the first two stanzas as a whole, and then be repeated for stanzas three and four.

Each stanza of the poem has its own end-rhyme. The first line rimes with the third, the second with the fourth. We notice the following sequence:

star	a
me	b
bar	a
sea	b
asleep	c
foam	d
deep	c
home	d
bell	e
dark	f
farewell	e
embark	f
Place	g
far	a
face	g
bar	a

Each stanza forms a unit in itself, and the parallel rhymes of the first and the third lines, of the second and the fourth lines support the unity. Each stanza is related to the other stanzas to form the whole unity. Rhymes c in the second stanza sound almost b in the first stanza. Rhymes f in the third stanza sound very much the same as rhymes a, except that rhymes f end with the plosive k. The cacophonous plosives p and k in the middle stanzas are significant of threatening danger. Rhymes f serve as a preparation for the rhymes a in the last stanza. Rhymes a in the last stanza draw our attention back to the rhymes a in the first stanza. Through the rhyme scheme one can feel the movement of the seawater, and see the process of the sea of life. There is the flux of the theme from the first stanza through to the last, the theme being reaffirmed and broadened

until the denouement in the last stanza, with the stress on the final two lines: hope saves one from threatening danger and overpowers fear of death.

In every line of the lyric one can notice the careful use of simple and strong words that express the idea Tennyson wants to share with us. For example, he uses the perennial symbolism, sunset and twilight, evening bell and darkness. There are the equivalent terms: "moaning" and "sadness," "I put out to sea" and "I embark." We can imagine, with the author, the fearful danger of "such a tide as moving seems asleep" and "the flood" that "may bear me far from out our bourne of Time and Place." We cannot but hear the sound of the "clear call" and the evening bell" through the ominous exclamation marks at the end of the second lines of stanzas one and three. We cannot miss the significant biblical words "face to face" and the crucial "hope" in stanza four and the feeling of safety in the archaic form of the word "crost" in the final line.

The use of words in the poem is admirable. The above exerpts are only a few examples. The most striking example, however, is the title, "Crossing the Bar," which symbolizes the moment of death and simultaneously conveys the feeling of peaceful resignation in such a moment.

B. The Metaphor of the Sea Voyage

The poet describes his meeting death as starting a sea-voyage, a voyage that will never bring him back to the coast. This kind of voyage is different from any other trip he has made. The difference of "the sea" and "the land" denotes the difference between worldly life and eternal life.

On the point of embarking for a sea-voyage people would hope for good weather and for safe passage especially when they have to cross the sandbank across the harbour mouth alone. Tennyson naturally hopes that there will "be no moaning of the bar," that the sea over the bar is calm when he is leaving the harbour, otherwise he will perilously lose his life. But he cannot help seeing in front of him a terrible view: the limitless sea, the boundless sea of natural uncertainty and danger. He describes this in the second stanza.

> "But such a tide as moving seems asleep,
> Too full for sound and foam,
> When that which drew from out the boundless deep
> Turns again home."

He portrays the picture of threatening danger in the concrete description of the tide which is so high that it does not produce any sound or foam. The nature of such a tide is dangerous. The tide seems asleep but its movement from the boundless depth to shore is steady; when it turns again back into the deep sea, it carries

away anything that lies in its way home to the unknown deep. It is similar to an invincible slow moving sea-monster who comes and goes swallowing any victim on his way home to the boundless depths. One's feeling and fear, when facing death, is just like being on the point of passing the dangerous bar, while aware of the monstrous tide. But death is unescapable, so Tennyson must have it.

"Twilight and evening bell,
And after that the dark!
And may there be no sadness of farewell,
When I embark;"

Here, the idea in the first stanza is reaffirmed by the description of ominous darkness which starts with twilight and is proclaimed by the evening bell. Darkness is the time for robbery, kidnapping and theft. It is the symbol of death. There is the connotation of the arrival of the Day of the Lord. "The Day of the Lord will come as a thief comes at night." [114]

Once again Tennyson is sure of his ability to go across the bar safely because faith in God, the"Pilot," has prepared him for such a moment. He is ready for it, just like "the owner of the house who knows the time when the thief will come."[115] He needs not be sad that he has to bid farewell to everything he loves in the world, the "bourne of Time and Place." On the point of embarking for a sea-voyage, he is sure of his future safety,

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114). I. Thes. 5:2; II Pet. 3:10.

115). Luc. 12:39.

in spite of the menacing danger of the bar. Further, he expresses optimistically his conviction in the fourth stanza.

> "For though from out our bourne of Time and Place
> The flood may bear me far,
> I hope to see my Pilot face to face,
> When I have crost the bar."

He is aware of the danger of the flood that hides the bar beneath it. He sees clearly the possibility of being carried away by the blood of destruction into the "boundless deep" of hopelessness, despair, when one dies. However, he is confident of the Unseen God who leads him along to heaven through death. In this sense, God is his "Pilot," but he can only see Him face to face after death, after he has crossed the bar. This confidence is his strength which renders it possible for him to "cross the bar" peacefully.

C. The Ideas of Death and Fear, of Hope and Safety

The ideas of death and fear, of hope and safety, have, in fact, been touched on in the previous section. But, as they are the components of the theme, they are worth mentioning separately.

The author sees death as a natural evil which is unavoidable. Moreover, it is unpredictable. And being inescapable, it inevitably comes at a certain instant to meet man. Death is usually not wanted. The moment it arrives is terrifying because it is as if man were going

into uncertainty, into darkness. He is going to leave everything he loves in the world. So terrible is the moment that man wants company at his death-bed. In truth, in front of death one feels helpless.

Tennyson is aware of this. "Sunset and evening star, and one clear call for me" refers to the arrival of death. It is his turn, and he cannot escape it. He must face it, but how? There must be something for him to hold on to in his loneliness. He is in need of someone who can help him. He is as helpless as on the day he was born. The question is, "What is the meaning of life if it simply ends with the arrival of death?" Human beings are just like animals if there is nothing beyond death. "What exists beyond death? How to attain it?"

To answer the question, Tennyson provides the clue: firm faith and hope. "Crossing the bar," facing death, is universal. He understands the meaning of Shelley's "mutability," the "bourne of Time and Place." One's only means of overcoming the fear of death is a confident reliance on "Someone" who cares for one at every moment. If one has it, one has neither to be afraid nor to be sad about having to die. It even guarantees safety while one is "crossing the bar." To understand Tennyson's combination of the ideas concerned, however, we have to investigate the Christian background of the poem.

D. Christian Background and Biblical Foundation

Alfred, Lord Tennyson was a Christian and "Crossing the Bar" was his final poem. At his own request, this poem is always put at the end of his collected poems.[116] He realized that his life was coming finally to an end. As a Christian, he had absorbed the Christian doctrine into his own existence. As a Poet Laureate, he had learnt much about society and religion and felt that in Christianity man is granted the theological virtues of faith, hope and charity. These virtues are to be the foundation of Christian life; they must be developed in one's life so that one can be "perfect--just as your Father in heaven is perfect!"[117] One very important point in Christian belief is that we hope to be raised from death just as Christ is raised by God from death.[118] Thus, Christians realize the meaning of worldly life in terms of eternal life which is complete bliss. This is fundamental to the mystery of death.

What Tennyson expresses in this poem is the virtue of hope which is based on faith. He is convinced that these virtues help man to overcome difficulties and fear, even fear of death. Death is not to be feared. "Do not be afraid of those who kill the body but cannot afterwards do anything worse...; fear God ... he is the one you must fear."[119] And "fear of God is the beginning of

117). Tennyson, Charles., op.cit. p. 515; Snyder & Martin, A Book of English Literature, vol. II. p. 368.

118). Mt. 5:48.

119). Cfr. I Cor. 15

11). Luc. 12:4-5.

wisdom."[120] It is also to believe in God, the Saviour. "I will bless the person who puts his trust in me. He is like a tree grwoing near a stream.... It is not afraid when hot weather comes...."[121] In facing natural death, or physical death, Tennyson is not afraid because "I hope to see my Pilot face to face." The word "Pilot" here refers to God, who, he believes, is guiding him all the time, but yet unseen.

He is even eager to meet God, the "Pilot," because "what we see now is like a dim image in a mirror; then we shall see face to face. What I know now is only partial; then it will be complete--as complete as God's knowledge of me."[122] Therefore, nobody may be sad since he is going to face God, the leader of his worldly life, the guide, the "Pilot" in crossing the bar. He dies physically, but that only means that he is going to live in perfect happiness after he has "crost the bar."

E. Conclusion

The lyrical poem is a superb expression of Alfred, Lord Tennyson's faith as a Christian. He is aware of God's guidance during his worldly life. His faith guarantees that God will be with him when he is "crossing the bar." He hopes to see God, his "Pilot," face to face. God is the Pilot who guides him safely through danger and against despair. He depends his safety on the "Pilot." The Christian background and the biblical

120). Prov. 1:7.
121). Jer. 17: 7-8.
122). I Cor. 13:12

foundation show distinctly in the poem. The melancholy tone created by the setting of time and place, and especially by the emotionally touching description of approaching death, does not reduce but, on the contrary, increases the strength of the theme. Its combination with the rhyme and the wording used in the lyric is a significant reinforcement of the meaning of the poem.

Tennyson's poem, "Crossing the Bar," thus, imparts a lesson, a theological teaching, to his readers concerning the precise attitude one must have when one is dying; confident hope in God overpowers fear of death and guarantees one's safety.

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CHAPTER VIII

SPIRITUAL DEVELOPMENT IN THE FOUR POEMS

A. The Line of Development

The four selected poems, considered successively, portray a line of development in Tennyson's spiritual life. They express Tennyson's spiritual experiences in certain significant periods of his life and deal with the problem of how to face life in certain situations. "Timbuctoo" symbolizes Tennyson's self-discovery and demonstrates his self-confidence in facing life when society was in transition from the peaceful romanticism of the idealized past to a new world of practical realism full of challenges evoked by the Industrial Revolution. His self-confidence appears more strongly in "Ulysses" when Tennyson states that he has to go on living courageously in spite of the risk of dangers that lie in the sea of life full of uncertainties. "In Memoriam" describes his suffering because of love and his long struggle for life. Eventually he becomes spiritually mature and he faces life with wisdom. "Crossing the Bar" exhibits his firm spiritual conviction, based on faith and hope, to face the end of life peacefully.

The situations that urge Tennyson to write the poems are personal ones and cannot be separated from his physical surroundings. In "Timbuctoo" Tennyson appears as a young University student who expresses his aspirations

and ideas in romantic descriptions, thus revealing the romantic idealism which he has enjoyed during boyhood.

He undergoes a spiritual experience which is agonizing for a boy of twenty. He is strongly influenced by the Romantics. His conception of the Evangelical piety and peace that existed before the Industrial Revolution was a great comfort for him. But England is undergoing a transformation in every field of life; practical materialism is taking the place of ideal romanticism. Such transition perplexes ordinary people, including Tennyson, who still idealize the past. Tennyson pictures his strong dependence on the dreams of the peaceful period of romanticism in the description of the fabulous city of Timbuctoo. The picture, indeed the whole poem, shows also his descriptive romantic style.

He learns that the English world is losing its confidence in the past and is beginning to rely more on the power of "Discovery." The "Golden Eldorado" of the romantic period where people used to go for spiritual refuge has turned into darkness. The "Giant of old Time" is no longer powerful to protect its faithful.

The poem symbolizes his self-discovery. He tries to look for a satisfactory explanation for the beliefs that he has held since boyhood. But they are shaken, and his belief in dogma is weakened in the face of the scientific revolution. His morbid despondency, which was heightened by his father's moods and outbursts, increases his bewilderment. That the Seraph, the spirit of Fable, regretfully leaves him in darkness symbolizes his condition of spiritual uncertainty. Darkness is precisely the word

to describe his spiritual mood at the time he wrote "Timbuctoo." In fact, this is a period of transition in his life. He regrets leaving his happy dreaming period but has to face life as an adult. Nevertheless, from his symbolic vision he derives a message which will help him to find his way by using all his faculties. A place of security, fame and happiness like the Timbuctoo of old is now to be discovered by his own faculties.

Shocked by Hallam's death, Tennyson finds in his hero, Ulysses, an example of a confident and courageous person in daring the world of uncertainty. Although Ulysses is weak because of his old age and the malignity of fate, he still has his strong will "to strive, to seek, to find, and not to yield." Experience has given him self-knowledge, and he realizes that a man is an adventurer in the voyage of life. The onset of old age and physical weakness do not justify one's rest. And, being a traveller, man must go on living to the full. Tennyson must not surrender to the emotion that occupies him after Hallam's death. He must not indulge passively the urge of mourning his dead friend. It is never "too late to seek a newer world;" morally speaking, it is sinful to cease struggling.

He needs a heroic will to cope with his condition. His real spiritual condition is merely implied in the poem; in fact, his temperament of morbid despondency and traumatic stresses of his boyhood confirm his shy and introverted nature. The relentless strictures of contemporary critics on his poems nibble at his self-confidence. His father's death is a shock, and domestic as

well as financial troubles increase his suffering. He becomes a prey to passivity and apathy. However, he finally realizes his idleness. He describes himself as Ulysses, who cannot remain at home because he "cannot rest from travel" and "will drink life to the lees." Even when life looks very uncertain because of troubles and ever-menacing death, as well as the opinions that are transforming the world and uprooting man's conservative spiritual holds, Tennyson must not stay idle under the power of fear. He has his life to lead, he has to go on struggling whatever may be. He is justified only by struggling for life and not otherwise. He has at least a strong will, as Ulysses does. Self-knowledge and self-confidence, supported by strong will, give him the courage to lead an apparently dark life.

"In Memoriam" leads us deeper into Tennyson's spiritual struggle during his mourning and his search for the meaning of life in relation to the Universe. The burden imposed upon Tennyson by the years preceding Hallam's death is almost unbearable. He is keenly sensitive to any sadness so that his reason gives way almost totally to his emotion when his friend's death shakes what little faith is left in him. His love for Hallam is so deep that he suffers greatly the pain of grief for fifteen years. His spiritual condition is worsened even greater because he cannot find the answer to his problems concerning the significance of man's existence in relation to the Universe.

After the long tragic quest for a firm philosophy of life Tennyson comes "to an almost unclouded peace and

joy." The magnificent heroic tone of "Ulysses" is reflected also in "In Memoriam" and serves as an unshakeable foundation under the incessant waves of sorrow and pain.

"In Memoriam" has other elements to support Tennyson to come to victory. His love for Hallam causes his suffering but, paradoxically, becomes stronger through suffering and sorrow. In despair--his friends worried about his physical and mental health--he passes his probation. Despair gives way to hope, doubt to faith, and he is introduced to a wiser understanding of life and death. Faith, hope, and love are finally realized to be the virtues which form the basis and the support he needs. They help him to understand the significance of life and death, and life after death. His self-confidence turns into religious confidence to face life, and he becomes peaceful and joyful.

He cannot explain the meaning of the existence of man through metaphysical speculation, but he has a sturdy faith in the Personal God who loves man. In the middle of the Universe man is significant because his soul cannot die, and he will stay in happiness with God if he lives in accordance with wisdom. Morality is thus indispensable to man's life. Scientific inventions may see man and the Universe in a different light, but Tennyson is convinced of man's final goal. God controls everything and everything tends towards Him.

By the end of his life, Tennyson shows his confidence which has undergone a lifelong probation to become firm religious conviction. He has lived a good life. He lives

now in faith in God, "the Pilot," whom he hopes to see face to face when he dies. He has lived courageously, he has suffered and has tried to live wisely. He must not ever be sad again even when death comes to snatch him away, because he is ready to face her.

Science cannot explain man's aspirations and the significance of man's soul. Thus Tennyson turns to faith for a solution of his problems about the meaning of life. Although death may frighten man because of the menacing "boundless deep" that draws man into destructive insignificance, he has a sturdy hope based on firm faith that he will "cross the bar" safely. He is sure that "the Pilot" is waiting for him across the bar, his second birth, to lead him safely to the "Happy Isles."

Tennyson's spiritual development portrays the role of some primary virtues. Under the perplexed spiritual situation of England,and in his struggle, Tennyson expresses himself rather as a mystic who turns to his inner self for support. Self-confidence and courage are psychological strengths which are indispensable for coping with life. They prove to be valuable virtues when the introverted Tennyson is in doubt and deep grief. They are all the more valuable because they lead him to a deeper insight of his existence. By holding on to them he feels a revival of his Christian vital strengths, faith, hope, and love. These virtues develop into a firm fortress against any possible spiritual attack, but only after a long crucial struggle does he gain these strengths. They become for him the practical solution to his questions on life, contemporary problems and fear. They make him

peaceful and joyful during the second half of his life, that he spends in happy marriage. They form a firm hold for him at the end of his life, and, when he has to face death, he is no longer subject to fear.

B. The Pattern

The romantic patterns of the four poems, both separately and together, reinforce the meaning and the process of Tennyson's spiritual struggle. Each of the four poems portrays a personal experience and produces a universal message. Self-discovery, self-confidence, courage, love, faith, hope, and wisdom are all the results of his periodical struggles. They support him in making vital decisions. Darkness, uncertainty, doubt, despair, suffering, pain, grief, and sorrow play the role of antagonistic elements; to a certain complication they cause the crucial struggle before the heroic decisions are made. Each poem produces a courageous decision to brave life; together the poems form intermediate decisions which culminate in his readiness to face death in firm faith and hope. The tragic tone which accompanies the poems gives way to the magnificent romantic tones of the heroic impact of his message.

C. Sea Symbolism

It is interesting to observe the sea-symbolism in the poems. Tennyson is famous for descriptions of the

sea.[123] Under the impulse of romanticism he describes the elements of Nature to reinforce his message, and frequently uses the attributes of the sea.

The Atlantic under the silent heavens and "the Sea when weary of wild inroad buildeth up huge mounds whereby to stay his yeasty waves" in "Timbuctoo" speak of the famous "Giant of old Time." Contrary to the Fable, however, comes Discovery which makes everything of the old time fade away. In "In Memoriam," when Tennyson is sorrowful, the "Indian Seas" can also be described beautifully together with the menacing Shadow of death (XXVI,4). He makes us see the war between the good and the evil. Then, in heart-rending pathos, he hopes the sea will not drown the ship carrying the body of his dead friend. The sea, an element of Nature, had already separated Tennyson from Hallam before the latter died.

The role of the sea as a picture of life is vividly portrayed in "Ulysses" and "Crossing the Bar." The sea, in "Ulysses," is metaphorically the place where man travels on and on. Adventures happen when one is travelling across the sea. Danger and menacing death are waiting for man there, and the most desperate uncertainty is waiting in the fierce waves. Life is dynamic and has its ups and downs just like the movement of the sea. But there is always the danger that man has to brave. As long as man is alive he goes on the voyage in the sea of life--man is like an adventurer, a "stranger and nomad

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123) Auden, W.H., op.cit. p. xviii.

on earth" (Heb 11:13). And when man has to face death, Tennyson says, in "Crossing the Bar," that he is like one who has to cross the bar in the harbour. The boundless depth of the sea is a horrible menace to man. At that moment man must have faith and hope in God, the "Pilot," to travel safely.

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CONCLUSION

Alfred Lord Tennyson's spiritual development is a personal one that has universal value. Born too late for romanticism, too early for pre-Raphaelitism, he is a lyrical genius of Nature with special qualities imposed upon him by the Victorian Age. He is immersed in the transformation of England which shakes the beliefs that so far have been the abundant source for spiritual needs.

A moving character in his affection, generosity and simplicity, Tennyson is regarded as a poet who speaks more to the heart than to the intellect. The ordinary man, perplexed by events, needs such a poet. He becomes the great poet of his age because he provides so many people with the answers to their spiritual problems. In that way he becomes a communal bard, an observer, a contemplative, a preacher, a poet more ethical than philosophical, who speaks of humanity in a way acceptable to his public.

His poems express his contemplation on the contemporary problems that he himself experiences. Framed in his great lyrical beauty is the universal message of life. His own life is a long struggle for truth, and his efforts manifest themselves in his confessional verses. Although Harold Nicholson calls him "a mystical genius whose essential inspiration was the inspiration of fear," his popularity proves Tennyson a poet of his age. People of today would comment differently on the aspirations of most people of the last century, yet

universal human values last forever.

Tennyson's poetry is that of intellect, humanised and brought home to the heart by sentiment. It deals with universal experiences which come to men and women with greater or less intensity at some time or other during their lives. Tennyson's spiritual development portrays the human values that are inherent in anyone who has to struggle in life; and indeed, everyone must struggle thus at some time in his life. Self-confidence, courage and wisdom are indispensable for anyone who realizes his moral obligation. Every Christian knows that faith, hope, and love are the basic virtues of life. By observing what Tennyson is, besides what he does, one can have a fuller understanding of the poet's spiritual development. Analogically, in Tennyson's spiritual development, one may see one's own life.

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T I M B U C T O O

Deep in that lion-haunted inland lies
A mystick city, goal of high emprise.
—Chapman.

I stood upon the Mountain which o'erlooks
The narrow seas, whose rapid interval
Parts Afric from green Europe, when the Sun
Had fall'n below th' Atlantick, and above
The silent Heavens were blench'd with faery light,
Uncertain whether faery light or cloud,
Flowing Southward, and the chasms of deep, deep blue
Slumber'd unfathomable, and the stars
Were flooded over with clear glory and pale.
I gaz'd upon the sheeny coast beyond,
There where the Giant of old Time infixed
The limits of his prowess, pillars high
Long time eras'd from Earth: even as the Sea
When weary of wild inroad buildeth up
Huge mounds whereby to stay his yeasty waves.
And much I mus'd on legends quaint and old
Which whilome won the hearts of all on Earth
Toward their brightness, ev'n as flame draws air;
But had their being in the heart of Man
As air is th' life of flame: and thou wert then
A center'd glory-circled Memory,
Divinest Atalantis, whom the waves
Have buried deep, and thou of later name
Imperial Eldorado roof'd with gold:
Shadows to which, despite all shocks of Change,
All on-set of capricious Accident,
Men clung with yearning Hope which would not die.
As when in some great City where the walls
Shake, and the streets with ghastly faces throng'd
Do utter forth a subterranean voice,
Among the inner columns far retir'd
At midnight, in the lone Acropolis,
Before the awful Genius of the place
Kneels the pale Priestess in deep faith, the while
Above her head the weak lamp dips and winks

Unto the fearful summoning without:
Nathless she ever clasps the marble knees,
Bathes the cold hand with tears, and gazeth on
Those eyes which wear no light but that wherewith
Her phantasy informs them.
Where are ye
Thrones of the Western wave, fair islands green?
Where are your moonlight halls, your cedarn glooms,
The blossoming abysses of your hills?
Your flowering Capes, and your gold-sanded bays
Blown round with happy airs of odorous winds?
Where are the infinite ways, which, Seraph-trod,
Wound thro' your great Elysian solitudes,
Whose lowest depths were, as with visible love,
Fill'd with Divine effulgence, circumfus'd,
Flowing between the clear and polish'd stems,
And ever circling round their emerald cones
In coronals and glories, such as gird
The unfading foreheads of the Saints in Heaven?
For nothing visible, they say, had birth
In that blest ground but it was play'd about
With its peculiar glory. Then I rais'd
My voice and cried, "Wide Afric, doth thy Sun
Lighten, thy hills enfold a City as fair
As those which starr'd the night o' the elder World?
Or is the rumour of thy Timbuctoo
A dream as frail as those of ancient Time?"

A curve of whitening, flashing, ebbing light!
A rustling of white wings! The bright descent
Of a young Seraph! and he stood beside me
There on the ridge, and look'd into my face
With his unutterable, shining orbs.
So that with hasty motion I did veil
My vision with both hands, and saw before me
Such colour'd spots as dance athwart the eyes
Of those that gaze upon the noonday Sun.
Girt with a Zone of flashing gold beneath

His breast, and compass'd round about his brow
With triple arch of everchanging bows,
And circled with the glory of living light
And alternation of all hues, he stood.

'O child of man, why muse you here alone
Upon the Mountain, on the dreams of old
Which fill'd the Earth with passing loveliness,
Which flung strange music on the howling winds,
And odours rapt from remote Paradise?
Thy sense is clogg'd with dull mortality,
Thy spirit fetter'd with the bond of clay:
Open thine eye and see.'

I look'd, but not
Upon his face, for it was wonderful
With its exceeding brightness, and the light
Of the great Angel Mind which look'd from out
The starry glowing of his restless eyes.
I felt my soul grow mighty, and my Spirit
With supernatural excitation bound
Within me, and my mental eye grew large
With such a vast circumference of thought,
That in my vanity I seem'd to stand
Upon the outward verge and bound alone
Of full beatitude. Each failing sense--
As with a momentary flash of light
Grew thrillingly distinct and keen. I saw
The smallest grain that dappled the dark Earth,
The indistinctest atom in deep air,
The Moon's white cities, and the opal width
Of her small glowing lakes, her silver heights
Unvisited with dew of vagrant cloud,
And the unsounded, undescended depth
Of her black hollows. The clear Galaxy
Shorn of its hoary lustre, wonderful,
Distinct and vivid with sharp points of light,
Blaze within blaze, an unimagin'd depth
And harmony of planet-girded Suns
And moon-encircled planets, wheel in wheel,

Arch'd the wan Sapphire. Nay--the hum of men,
Or other things talking in unknown tongues,
And notes of busy life in distant worlds
Beat like a far wave on my anxious ear.

A maze of piercing, trackless, thrilling thoughts
Involving and embracing each with each,
Rapid as fire, inextricably link'd,
Expanding momently with every sight
And sound which struck the palpitating sense,
The issue of strong impulse, hurried through
The riv'n rapt brain; as when in some large lake
From pressure of descendant crags, which lapse
Disjointed, crumbling from their parent slope
At slender interval, the level calm
Is ridg'd with restless and increasing spheres
Which break upon each other, each th' effect
Of separate impulse, but more fleet and strong
Than its precursor, till the eye in vain
Amid the wild unrest of swimming shade
Dappled with hollow and alternate rise
Of interpenetrated arc, would scan
Definite round.

I know not if I shape
These things with accurate similitude
From visible objects, for but dimly now,
Less vivid than a half-forgotten dream,
The memory of that mental excellence
Comes o'er me, and it may be I entwine
The indecision of my present mind
With its past clearness, yet it seems to me
As even then the torrent of quick thought
Absorbed me from the nature of itself
With its own fleetness. Where is he that borne
Adown the sloping of an arrowy stream,
Could link his shallop to the fleeting edge,
And muse midway with philosophic calm
Upon the wondrous laws, which regulate
The fierceness of the bounding Element?

My thoughts which long had grovell'd in the slime
Of this dull world, like dusky worms which house
Beneath unshaken waters, but at once
Upon some Earth-awakening day of Spring
Do pass from gloom to glory, and aloft
Winnow the purple, bearing on both sides
Double display of starlit wings which burn,
Fanlike and fibred, with intensest bloom;
Ev'n so my thoughts, erewhile so low, now felt
Unutterable buoyancy and strength
To bear them upward through the trackless fields
Of undefin'd existence far and free.

Then first within the South methought I saw
A wilderness of spires, and chrystal pile
Of rampart upon rampart, dome on dome,
Illimitable range of battlement
On battlement, and the Imperial height
Of Canopy o'ercanopied.

Behind
In diamond light upsprung the dazzling cones
Of pyramids as far surpassing Earth's
As Heaven than Earth is fairer. Each aloft
Upon his narrow'd Eminence bore globes
Of wheeling Suns, or Stars, or semblances
Of either, showering circular abyss
Of radiance. But the glory of the place
Stood out a pillar'd front of burnish'd gold,
Interminably high, if gold it were
Or metal more etherial, and beneath
Two doors of blinding brilliance, where no gaze
Might rest, stood open, and the eye could scan,
Through length of porch and valve and boundless hall,
Part of a throne of fiery flame, wherefrom
The snowy skirting of a garment hung,
And glimpse of multitudes of multitudes
That minster'd around it--if I saw

These things distinctly, for my human brain
Stagger'd beneath the vision, and thick night
Came down upon my eyelids, and I fell.

With ministering hand he rais'd me up:
Then with a mournful and ineffable smile,
Which but to look on for a moment fill'd
My eyes with irresistible sweet tears,
In accents of majestic melody,
Like a swoln river's gushings in still night
Mingled with floating music, thus he spake:

'There is no mightier Spirit than I to sway
The heart of man: and teach him to attain
By shadowing forth the Unattainable;
And step by step to scale that mighty stair
Whose landing-place is wrapt about with clouds
Of glory of Heaven. With earliest light of Spring,
And in the glow of sallow Summertide,
And in red Autumn when the winds are wild
With gambols, and when full-voiced Winter roofs
The headland with inviolate white snow,
I play about his heart a thousand ways,
Visit his eyes with visions, and his ears
With harmonies of wind and wave and wood,
--Of winds which tell of waters, and of waters
Betraying the close kisses of the wind--
And win him unto me: and few there be
So gross of heart who have not felt and known
A higher than they see: They with dim eyes
Behold me darkling. Lo! I have given <u>thee</u>
To understand my presence, and to feel
My fullness; I have fill'd thy lips with power.
I have rais'd thee nigher to the spheres of Heaven,
Man's first, last home: and thou with ravish'd sense
Listenest the lordly music flowing from
Th' illimitable years. I am the Spirit,
The permeating life which courseth through
All th' intricate and labyrinthine veins

Of the great vine of Fable, which, outspread
With growth of shadowing leaf and clusters rare,
Reacheth to every corner under Heaven,
Deep-rooted in the living soil of truth;
So that men's hopes and fears take refuge in
The fragrance of its complicated glooms
And cool impleached twilights. Child of Man,
See'st thou yon river, whose translucent wave,
From issuing from the darkness, windeth through
The argent streets o' th' City, imaging
The soft inversion of her tremulous Domes,
Her gardens frequent with the stately Palm,
Her Pagods hung with music of sweet bells,
Her obelisks of ranged Chrysolite,
Minarets and towers? Lo! how he passeth by,
And gulphs himself in sands, as not enduring
To carry through the world those waves, which bore
The reflex of my City in their depths.
O City! O latest Throne! where I was rais'd
To be a mystery of loveliness
Unto all eyes, the time is well-nigh come
When I must render up this glorious home
To keen Discovery: soon you brilliant towers
Shall darken with the waving of her wand;
Darken, and shrink and shiver into huts,
Black specks amid a waste of dreary sand,
Low-built, mud-wall'd, Barbarian settlements.
How chang'd from this fair City!'

Thus far the Spirit:
Then parted Heaven-ward on the wing: and I
Was left alone on Calpe, and the Moon
Had fallen from the night, and all was dark!

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Note: This Poem is taken from the book: EVERYMAN'S LIBRARY No. 44, POETRY, POEMS BY ALFRED LORD TENNYSON, Edited by Mildred Bozman, In 2 Vols., Volume 1.

U L Y S S E S

It little profits that an idle king,
By this still hearth, among these barren crags,
Match'd with an aged wife, I mete and dole
Unequal laws unto a savage race,
That hoard, and sleep, and feed, and know not me.
I cannot rest from travel: I will drink
Life to the lees: all times I have enjoy'd
Greatly, have suffer'd greatly, both with those
That loved me, and alone; on shore, and when
Thro' scudding drifts the rainy Hyades
Vext the dim sea: I am become a name;
For always roaming with a hungry heart
Much have I seen and known; cities of men
And manners, climates, councils, governments,
Myself not least, but honour'd of them all;
And drunk delight of battle with my peers,
Far on the ringing plains of windy Troy.
I am a part of all that I have met;
Yet all experience is an arch wherethro'
Gleams that untravell'd world, whose margin fades
For ever and for ever when I move.
How dull it is to pause, to make an end,
To rust unburnish'd, not to shine in use!
As tho' to breathe were life. Life piled on life
Were all too little, and of one to me
Little remains: but every hour is saved
From that eternal silence, something more,
A bringer of new things; and vile it were
For some three suns to store and hoard myself,
And this gray spirit yearning in desire
To follow knowledge like a sinking star,
Beyond the utmost bound of human thought.
   This is my son, mine own Telemachus,
To whom I leave the sceptre and the isle--
Well-loved of me, discerning to fulfil
This labour, by slow prudence to make mild
A rugged people, and thro' soft degrees
Subdue them to the useful and the good.

Most blameless is he, centred in the sphere
Of common duties, decent not to fail
In offices of tenderness, and pay
Meet adoration to my household gods,
When I am gone. He works his work, I mine.

There lies the port; the vessel puffs her sail:
There gloom the dark broad seas. My mariners,
Souls that have toil'd, and wrought, and thought with me--
That ever with a frolic welcome took
The thunder and the sunshine, and opposed
Free hearts, free foreheads--you and I are old;
Old age hath yet his honour and his toil;
Death closes all: but something ere the end,
Some work of noble note, may yet be done,
Not unbecoming men that strove with Gods.
The lights begin to twinkle from the rocks:
The long day wanes: the slow moon climbs: the deep
Moans round with many voices. Come, my friends,
'Tis not too late to seek a newer world.
Push off, and sitting well in order smite
The sounding furrows; for my purpose holds
To sail beyond the sunset, and the baths
Of all the western stars, until I die.
It may be that the gulfs will wash us down:
It may be we shall touch the Happy Isles,
And see the great Achilles, whom we knew.
Tho' much is taken, much abides; and tho'
We are not now that strength which in old days
Moved earth and heaven; that which we are, we are;
One equal temper of heroic hearts,
Made weak by time and fate, but strong in will
To strive, to seek, to find, and not to yield.

* * * * *

IN MEMORIAM A. H. H. *)

OBIT MDCCCXXXIII

Strong Son of God, immortal Love,
    Whom we, that have not seen thy face,
    By faith, and faith alone, embrace,
Believing where we cannot prove;

Thine are these orbs of light and shade;
    Thou madest Life in man and brute;
    Thou madest Death; and lo, Thy foot
Is on the skull which Thou hast made.

Thou wilt not leave us in the dust:
    Thou madest man, he knows not why,
    He thinks he was not made to die;
And Thou hast made him: Thou art just.

Thou seemest human and divine,
    The highest, holiest manhood, Thou:
    Our wills are ours, we know not how;
Our wills are ours, to make them Thine.

Our little systems have their day;
    They have their day and cease to be:
    They are but broken lights of Thee,
And Thou, O Lord, art more than they.

We have faith: we cannot know;
    For knowledge is of things we see;
    And yet we trust it comes from Thee,
A beam in darkness: let it grow.

Let knowledge grow from more to more,
    But more of reverence in us dwell;
    That mind and soul, according well,
May make one music as before,

But vaster. We are fools and slight;
    We mock Thee when we do not fear:
    But help thy foolish ones to bear;
Help Thy vain worlds to bear thy light.

Forgive what seem'd my sin in me;
    What seem'd my worth since I began;
    For merit lives from man to man,
And not from man, O Lord, to Thee.

Forgive my grief for one removed,
    Thy creature, whom I found so fair.
    I trust he lives in Thee, and there
I find him worthier to be loved.

*) The whole poem is too long to be put here. The passages chosen for the appendix , however, picture briefly but progressively "The Way of the Soul."

Forgive these wild and wandering cries,
    Confusions of a wasted youth;
    Forgive them where they fail in truth,
And in Thy wisdom make me wise.

1849.

I

I held it truth, with him who sings
    To one clear harp in divers tones,
    That men may rise on stepping-stones
Of their dead selves to higher things.

But who shall so forecast the years
    And find in loss a gain to match?
    Or reach a hand thro' time to catch
The far-off interest of tears ?

Let Love clasp Grief lest both be drown'd,
    Let darkness keep her raven gloss:
    Ah, sweeter to be drunk with loss,
To dance with death, to beat the ground,

Than that the victor Hours should scorn
    The long result of love, and boast,
    'Behold the man that loved and lost,
But all he was is overworn.'

VI

One writes, that 'Other friends remain,'
    That 'Loss is common to the race'--
    And common is the commonplace,
And vacant chaff well meant for grain.

That loss is common would not make
    My own less bitter, rather more:
    Too common! Never morning wore
To evening, but some heart did break.

O father, whereso'er thou be,
    Who pledgest now thy gallant son;
    A shot, ere half thy draught be done,
Hath still'd the life that beat from thee.

O mother, praying God will save
    Thy sailor,--while thy head is bow'd,
    His heavy-shotted hammock-shroud
Drops in his vast and wandering grave.

Ye know no more than I who wrought
    At that last hour to please him well;
    Who mused on all I had to tell,
And something written, something thought;

Expecting still his advent home;
    And ever met him on his way
    With wishes, thinking, 'here to-day,'
Or 'here to-morrow will he come.'

O somewhere, meek, unconscious dove,
    That sittest ranging golden hair;
    And glad to find thyself so fair,
Poor child, that waitest for thy love!

For now her father's chimney glows
    In expectation of a guest;
    And thinking 'this will please him best,'
She takes a riband or a rose;

For he will see them on to-night;
    And with the thought her colour burns;
    And, having left the glass, she turns
Once more to set a ringlet right;

And, even when she turn'd, the curse
    Had fallen, and her future Lord
    Was drown'd in passing thro' the ford,
Or kill'd in falling from his horse.

O what to her shall be the end?
    And what to me remains of good?
    To her, perpetual maidenhood,
And unto me no second friend.

VII

Dark house, by which once more I stand
    Here in the long unlovely street,
    Doors, where my heart was used to beat
So quickly, waiting for a hand,

A hand that can be clasp'd no more--
    Behold me, for I cannot sleep,
    And like a guilty thing I creep
At earliest morning to the door.

He is not here; but far away
    The noise of life begins again,
    And ghastly thro' the drizzling rain
On the bald street breaks the blank day.

XXVII

I envy not in any moods
    The captive void of noble rage,
    The linnet born within the cage,
That never knew the summer woods:

I envy not the beast that takes
    His license in the field of time,
    Unfetter'd by the sense of crime,
To whom a conscience never wakes;

Nor, what may count itself as blest,
    The heart that never plighted troth
    But stagnates in the weeds of sloth;
Nor any want-begotten rest.

I hold it true, whate'er befall;
    I feel it, when I sorrow most;
    'Tis better to have loved and lost
Than never to have loved at all.

L

Be near me when my light is low,
    When the blood creeps, and the nerves prick
    And tingle; and the heart is sick,
And all the wheels of Being slow.

Be near me when the sensuous frame
    Is rack'd with pangs that conquer trust;
    And Time, a maniac scattering dust,
And Life, a Fury slinging flame.

Be near me when my faith is dry,
    And men the flies of latter spring,
    That lay their eggs, and sting and sing
And weave their petty cells and die.

Be near me when I fade away,
    To point the term of human strife,
    And on the low dark verge of life
The twilight of eternal day.

LI

Do we indeed desire the dead
    Should still be near us at our side?
    Is there no baseness we would hide?
No inner vileness that we dread?

Shall he for whose applause I strove,
    I had such reverence for his blame,
    See with clear eye some hidden shame
And I be lessen'd in his love?

I wrong the grave with fears untrue:
    Shall love be blamed for want of faith?
    There must be wisdom with great Death:
The dead shall look me thro' and thro'.

Be near us when we climb or fall:
    Ye watch, like God, the rolling hours
    With larger other eyes than ours,
To make allowance for us all.

LII

I cannot love thee as I ought,
    For love reflects the thing beloved;
    My words are only words, and moved
Upon the topmost froth of thought.

'Yet blame not thou thy plaintive song,'
    The Spirit of true love replied;
    'Thou canst not move me from thy side,
Nor human frailty do me wrong.

'What keeps a spirit wholly true
    To that ideal which he bears?
    What record? not the sinless years
That breathed beneath the Syrian blue:

'So fret not, like an idle girl,
    That life is dash'd with flecks of sin.
    Abide: thy wealth is gather'd in,
When Time hath sunder'd shell from pearl.'

LIII

How many a father have I seen,
    A sober man, among his boys,
    Whose youth was full of foolish noise,
Who wears his manhood hale and green:

And dare we to this fancy give,
    That had the wild oat not been sown,
    The soil, left barren, scarce had grown
The grain by which a man may live?

Or, if we held the doctrine sound
    For life outliving heats of youth,
    Yet who would preach it as a truth
To those that eddy round and round?

Hold thou the good: define it well:
    For fear divine Philosophy
    Should push beyond her mark, and be
Procuress to the Lords of Hell.

LIV

Oh yet we trust that somehow good
    Will be the final goal of ill,
    To pangs of nature, sins of will,
Defects of doubt, and taints of blood;

That nothing walks with aimless feet;
    That not one life shall be destroy'd,
    Or cast as rubbish to the void,
When God hath made the pile complete;

That not a worm is cloven in vain;
    That not a moth with vain desire
    Is shrivell'd in a fruitless fire,
Or but subserves another's gain.

Behold, we know not anything;
    I can but trust that good shall fall
    At last--far off--at last, to all,
And every winter change to spring.

So runs my dream: but what am I?
    An infant crying in the night:
    An infant crying for the light:
And with no language but a cry.

LV

The wish, that of the living whole
    No life may fail beyond the grave,
    Derives it not from what we have
The likest God within the soul?

Are God and Nature then at strife,
    That Nature lends such evil dreams?
    So careful of the type she seems,
So careless of the single life;

That I, considering everywhere
    Her secret meaning in her deeds,
    And finding that of fifty seeds
She often brings but one to bear,

I falter where I firmly trod,
    And falling with my weight of cares
    Upon the great world's altar-stairs
That slope thro' darkness up to God,

I stretch lame hands of faith, and grope,
    And gather dust and chaff, and call
    To what I feel is Lord of all,
And faintly trust the larger hope.

LXXXVI

Sweet after showers, ambrosial air,
    That rollest from the gorgeous gloom
    Of evening over brake and bloom
And meadow, slowly breathing bare

The round of space, and rapt below
    Thro' all the dewy-tassell'd wood,
    And shadowing down the horned flood
In ripples, fan my brows and blow

The fever from my cheek, and sigh
    The full new life that feeds thy breath
    Throughout my frame, till Doubt and Death,
Ill brethren, let the fancy fly

From belt to belt of crimson seas
    On leagues of odour streaming far,
    To where in yonder orient star
A hundred spirits whisper 'Peace.'

LXXXVIII

Wild bird, whose warble, liquid sweet,
    Rings Eden thro' the budded quicks,
    O tell me where the senses mix,
O tell me where the passions meet,

Whence radiate: fierce extremes employ
    Thy spirits in the darkening leaf,
    And in the midmost heart of grief
Thy passion clasps a secret joy:

And I--my harp would prelude woe--
    I cannot all command the strings;
    The glory of the sum of things
Will flash along the chords and go.

XCVI

You say, but with no touch of scorn,
    Sweet-hearted, you whose light-blue eyes
    Are tender over drowning flies,
You tell me, doubt is Devil-born.

I know not: one indeed I knew
    In many a subtle question versed,
    Who touch'd a jarring lyre at first,
But ever strove to make it true:

Perplext in faith, but pure in deeds,
    At last he beat his music out,
    There lives more faith in honest doubt,
Believe me, than in half the creeds.

He fought his doubts and gather'd strength,
    He would not make his judgment blind,
    He faced the spectres of the mind
And laid them: thus he came at length

To find a stronger faith his own;
And Power was with him in the night,
Which makes the darkness and the light,
And dwells not in the light alone,

But in the darkness and the cloud,
As over Sinaï's peaks of old,
While Israel made their gods of gold,
Altho' the trumpet blew so loud.

CVI

Ring out, wild bells, to the wild sky,
The flying cloud, the frosty light:
The year is dying in the night;
Ring out, wild bells, and let him die.

Ring out the old, ring in the new,
Ring, happy bells, across the snow:
The year is going, let him go;
Ring out the false, ring in the true.

Ring out the grief that saps the mind,
For those that here we see no more;
Ring out the feud or rich and poor,
Ring in redress to all mankind.

Ring out a slowly dying cause,
And ancient forms of party strife;
Ring in the nobler modes of life,
With sweeter manners, purer laws.

Ring out the want, the care, the sin,
The faithless coldness of the times;
Ring out, ring out my mournful rhymes,
But ring the fuller minstrel in.

Ring out false pride in place and blood,
The civic slander and the spite;
Ring in the love of truth and right,
Ring in the common love of good.

Ring out old shapes of foul disease;
Ring out the narrowing lust of gold;
Ring out the thousand wars of old,
Ring in the thousand years of peace.

Ring in the valiant man and free,
The larger heart, the kindlier hand;
Ring out the darkness of the land,
Ring in the Christ that is to be.

CXV

Now fades the last long streak of snow,
    Now burgeons every maze of quick
    About the flowering squares, and thick
By ashen roots the violets blow.

Now rings the woodland loud and long,
    The distance takes a lovelier hue,
    And drown'd in yonder living blue
The lark becomes a sightless song.

Now dance the lights on lawn and lea,
    The flocks are whiter down the vale,
    And milkier every milky sail
On winding stream or distant sea;

Where now the seamew pipes, or dives
    In yonder greening gleam, and fly
    The happy birds, that change their sky
To build and brood; that live their lives

From land to land; and in my breast
    Spring wakens too; and my regret
    Becomes an April violet,
And buds and blossoms like the rest.

CXVI

Is it, then, regret for buried time
    That keenlier in sweet April wakes,
    And meets the year, and gives and takes
The colours of the crescent prime?

Not all: the songs, the stirring air,
    The life re-orient out of dust,
    Cry thro' the sense to hearten trust
In that which made the world so fair.

Not all regret: the face will shine
    Upon me, while I muse alone;
    And that dear voice, I once have known,
Still speak to me of me and mine:

Yet less of sorrow lives in me
    For days of happy commune dead;
    Less yearning for the friendship fled,
Than some strong bond which is to be.

CXVII

O days and hours, your work is this
    To hold me from my proper place,
    A little while from his embrace,
For fuller gain of after bliss:

That out of distance might ensue
    Desire of nearness doubly sweet;
    And unto meeting when we meet,
Delight a hundredfold accrue,

For every grain of sand that runs,
    And every span of shade that steals,
    And every kiss of toothed wheels,
And all the courses of the suns.

CXVIII

Contemplate all this work of Time,
    The giant labouring in his youth;
    Nor dream of human love and truth,
As dying Nature's earth and lime;

But trust that those we call the dead
    Are breathers of an ampler day
    For ever nobler ends. They say,
The solid earth whereon we tread

In tracts of fluent heat began,
    And grew to seeming-random forms,
    The seeming prey of cyclic storms,
Till at the last arose the man;

Who throve and branch'd from clime to clime,
    The herald of a higher race,
    And of himself in higher place,
If so he type this work of time

Within himself, from more to more;
    Or, crown'd with attributes of woe
    Like glories, move his course, and show
That life is not as idle ore,

But iron dug from central gloom,
    And heated hot with burning fears,
    And dipt in baths of hissing tears,
And batter'd with the shocks of doom

To shape and use. Arise and fly
    The reeling Faun, the sensual feast;
    Move upwards, working out the beast,
And let the ape and tiger die.

CXXVI

Love is and was my Lord and King,
    And in his presence I attend
    To hear the tidings of my friend,
Which every hour his couriers bring.

Love is and was my King and Lord,
    And will be, tho' as yet I keep
    Within his court on earth, and sleep
Encompass'd by his faithful guard,

And hear at times a sentinel
    Who moves about from place to place,
    And whispers to the worlds of space,
In the deep night, that all is well.

CXXVII

And all is well, tho' faith and form
    Be sunder'd in the night of fear ;
    Well roars the storm to those that hear
A deeper voice across the storm,

Proclaiming social truth shall spread,
    And justice, ev'n tho' thrice again
    The red fool-fury of the Seine
Should pile her barricades with dead.

But ill for him that wears a crown,
    And him, the lazar, in his rags :
    They tremble, the sustaining crags;
The spires of ice are toppled down,

And molten up, and roar in flood;
    The fortress crashes from on high,
    The brute earth lightens to the sky,
And the great Æon sinks in blood,

And compass'd by the fires of Hell;
    While thou, dear spirit, happy star,
    O'erlook'st the tumult from afar,
And smilest, knowing all is well.

CXXXI

O living will that shalt endure
    When all that seems shall suffer shock,
    Rise in the spiritual rock,
Flow thro' our deeds and make them pure,

That we may lift from out of dust
    A voice as unto him that hears,
    A cry above the conquer'd years
To one that with us works, and trust,

With faith that comes of self-control,
    The truths that never can be proved
    Until we close with all we loved,
And all we flow from, soul in soul.

* * * * *

CROSSING THE BAR

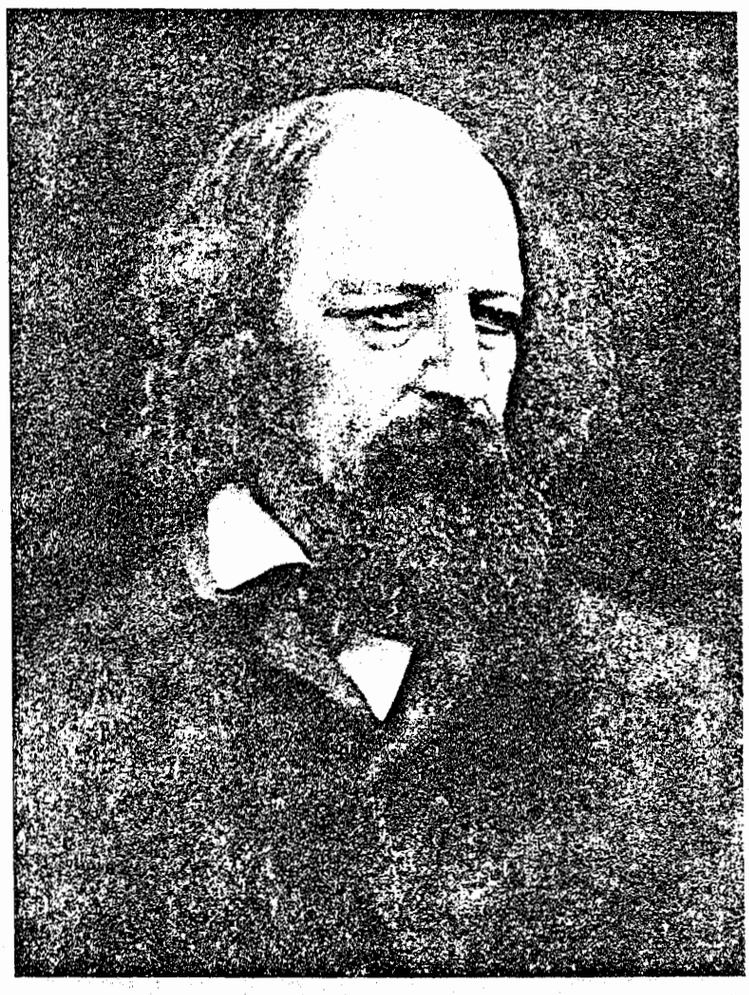
Sunset and evening star,
And one clear call for me!
And may there be no moaning of the bar
When I put out to sea,

But such a tide as moving seems asleep,
Too full for sound and foam,
When that which drew from out the boundless deep
Turns again home.

Twilight and evening bell,
And after that the dark!
And may there be no sadness of farewell,
When I embark;

For tho' from out our bourne of Time and Place
The flood may bear me far,
I hope to see my Pilot face to face
When I have crost the bar.

* * * * * * *



Alfred Tennyson

FROM A PHOTOGRAPH BY
JULIA MARGARET CAMERON

National Portrait Gallery

TENNYSON

from the portrait by Samuel Laurence
(about 1842)

Arthur Henry Hallam

BY SIR FRANCIS CHANTREY, R.A.

George Clayton Tennyson the elder, grandfather of the poet

BY SIR THOMAS LAWRENCE, P.R.A.

Charles Tennyson (afterwards the Right Honourable Charles Tennyson d'Eyncourt, M.P.)

George Clayton Tennyson
the younger, father
of the poet

Elizabeth Tennyson
the poet's mother

Arthur Tennyson

THE POET'S BROTHER

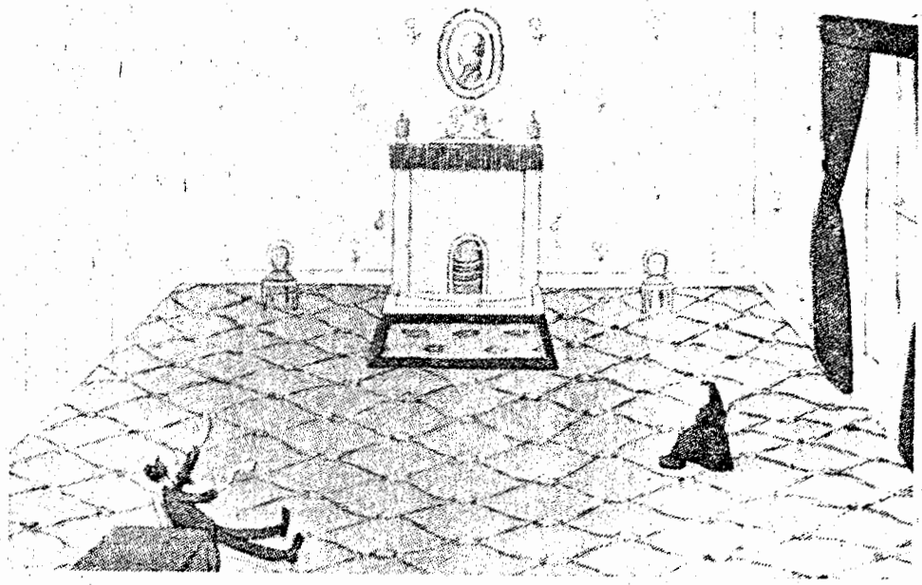
Charles Turner
the poet's brother

Horatio Tennyson
the poet's brother

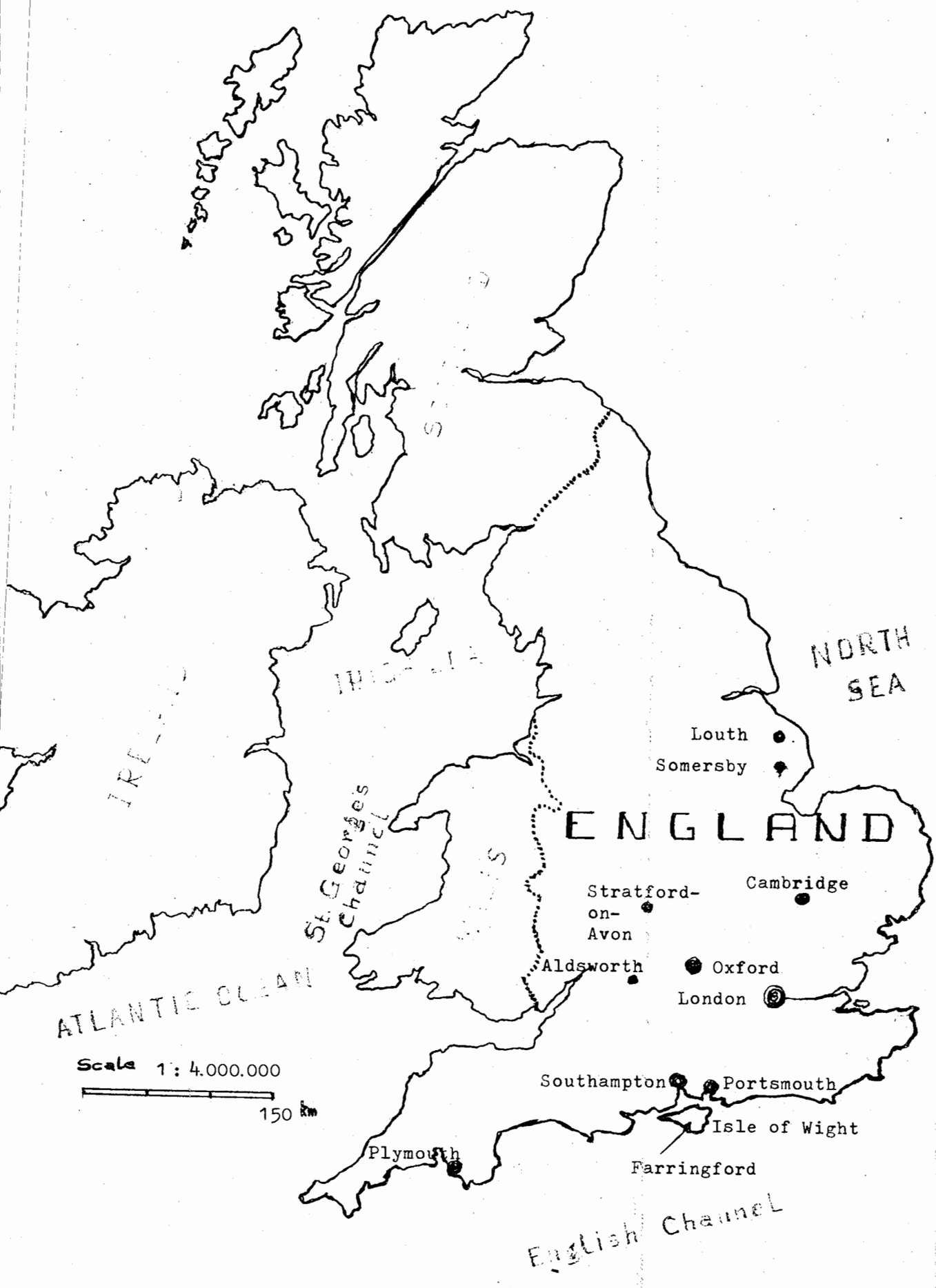
Emily Tennyson
the poet's wife
BY G. F. WATTS, R.A.

Farringford

Hallam and Lionel Tennyson with Henry Graham Dalyns



Mr. Tennyson reading 'In Memoriam' to his Sovereign by Max Beerbohm


NORTH SEA
Louth
Somersby
ENGLAND
Stratford-on-Avon
Cambridge
Aldsworth
Oxford
London
St. George's Channel
ATLANTIC OCEAN
Scale 1 : 4.000.000
150 km
Southampton
Portsmouth
Isle of Wight
Plymouth
Farringford
English Channel