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TENNYSON'S "IN MEMORIAM":

ITS PURPOSE AND ITS STRUCTURE.

A DISSERTATION

PRESENTED

**TO THE PHILOSOPHICAL FACULTY OF THE
UNIVERSITY OF LEIPZIG.**

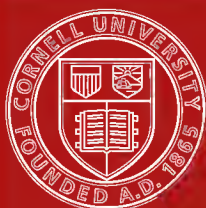
BY

JOHN FRANKLIN GENUNG.

LEIPZIG.

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1881.



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TENNYSON'S "IN MEMORIAM".

The long period of seventeen years (1833—1850), from the event which Tennyson's "In Memoriam" commemorates until the time of its publication, may be divided into two nearly equal periods.

To the first period — the nine years succeeding the death of Arthur Henry Hallam — the limit is set by the poet himself (See "In Memoriam", Epilogue, stanzas 3—6). This period he characterises as a time at the beginning of which he had expressed, with such broken utterance as he could command, a sudden and overwhelming grief in song; and so by degrees these "wild and wandering cries" spent themselves, until at the end of the period the succeeding calm has become so settled and permanent that the songs of that first time seem already far-away and strange. During that time were made those parts of "In Memoriam" which give utterance to the aimless moods of sorrow as they rise, which seem to be borne arbitrarily hither and thither, without definite object, without systematic arrangement, as if they had no point on which to steady themselves. How far their real character answers to this seeming we shall have occasion to see; such a character at least is all that the poet attributes to them; and those persons who take up "In Memoriam" for a leisure hour or for a cursory reading very frequently obtain this general impression of it.

Of this same period we have however other witness, such witness as makes the poet's own characterisation of it doubly

The growth of "In Memoriam" from 1833 to 1842.

The poet's growth in this period.

interesting. As is well known, those nine years were years of almost unbroken silence on the poet's part, he having published in all that time only two short lyrics. In 1842 the silence was first broken by the appearance of a new edition of Tennyson's works, that edition in which the world first read such poems as "Two Voices", "Locksley Hall", "Love and Duty", "Morte d'Arthur", "Ulysses". These poems show everywhere how well the silent period had been employed, in the greater maturity of their art, and especially in the greater depth of thought, as compared with former productions. The following appreciative words, written of Tennyson in August 1842, will indicate with what satisfaction the new volumes were received: "Much has he thought, much suffered, since the first ecstasy of so fine an organisation clothed all the world in rosy light. He has not suffered himself to become a mere intellectual voluptuary, nor the songster of fancy and passion, but has earnestly revolved the problems of life, and his conclusions are calmly noble." With these words it is interesting to compare the poet's own words concerning himself, dating from the same time. In the stanzas already referred to, as he looks back over the summers that are gone, with their valuable though sad experience, the poet says: —

"Memoirs of Margaret Fuller Ossoli" (London 1852) II. 258.

"For I myself with these have grown
To something greater than before".

"In Memoriam", Epilogue, st. 5.

If "In Memoriam" has, as really appears in its pages, preserved in some sense the spiritual record of those years, we cannot let it stop with the mere aimless moods of grief; we look for it to have advanced beyond these, even in this first period, to some such firm standing ground as the other poetry of this period evinces, and as the poet recognises in himself. Further we have yet the second period to consider. In spite of the fact that these songs of sorrow seem but "echoes out of weaker times", the poet still cherishes them and accounts them worthy of eight more years of patient work, before they are given to the world. In this second period we look for some fruit of that calmer greater mind in which the poet is fitted by the stern discipline of the past to work. And whatever the additions of this period are, we look at all events for such rounding, such arranging, such linking of parts together, as

The growth of "In Memoriam" from 1842 to 1850.

shall fit the poem to challenge the world's attention as a unified work of art. A true work of art should not fail in the primary characteristic of "toil coöperant to an end" — such at least is the poet's own ideal; — we naturally expect therefore to find in the completed poem a beginning, a correlation of parts, a progress, a culmination. This expectation is strengthened when we consider the character of those poems which have been added to "In Memoriam" since the first edition. The fact that these were added indicates a striving in the poet's mind after a more complete articulation of his thought; and the character of the poems themselves — depending, as they do, largely on the context for their meaning — indicates some larger plan, to which these are related, which we may hope to find.

"In Memoriam" does not yield its whole secret at once. Nor does it reveal itself willingly to an uncongenial or impatient reader. Its artistic structure is to be sought only through its spirit; and such is its character that inquiry after its spirit, which must precede the investigation of its structure is best prosecuted in an inquiry after its purpose.

Namely
poems
XXXIX.
LIX. See
pp. 27—28.

I.

TENNYSON'S "IN MEMORIAM" — ITS PURPOSE.

"STRANGE FRIEND, PAST, PRESENT, AND TO BE;
LOVE DEEPLIER, DARKLIER UNDERSTOOD;
BEHOLD, I DREAM A DREAM OF GOOD,
AND MINGLE ALL THE WORLD WITH THEE".

The word *purpose*, as I wish to apply it to "In Memoriam", is both a differential and a descriptive term. As a differential term, it is perhaps the word which best indicates that deeper and distinctive character of "In Memoriam" which remains after we have exhausted whatever parallelism it has with other literary works belonging superficially to a similar class. As a descriptive term, it is the word which best indicates on the one hand the poem's relation to the thought of its time and the personal views of its author, and on the other hand that characteristic which is the poem's chief reason for existing, — to which therefore other characteristics, artistic and speculative, are related, and in which they culminate. The word *character*, if more comprehensive, is also less definitive; and it may be regarded as the most concrete element in "In Memoriam's" distinctive character, that it is in the most justifiable sense a poem with a purpose.

The fulfilment of this use of the word *purpose* calls first for some brief consideration of the poem's character as compared with other works, and of its place in the thought of its time and among the author's contemporary poems. These

comparisons will be supplemented by a consideration of the poem's own indications of its purpose.

1. The title and occasion of "In Memoriam" claim for it the character of an elegiac tribute to the dead: —

IN MEMORIAM
A. H. H.
OBIIT MDCCCXXXIII.

This title gives in outline its occasion: Arthur Henry Hallam, for five years the intimate friend of Alfred Tennyson, died at Vienna, September 15th, 1833; and with his sudden death ceased a companionship whose congenial influence had been of untold sweetness and value in the early years of the poet's career. Such is the simple external fact; for the spiritual significance of that companionship, both present and as a memory, to the poet, reference is made to the whole course of the poem.

As an elegy, "In Memoriam" provokes comparison with two other celebrated elegies in the English language, Milton's "Lycidas" and Shelley's "Adonais".

Milton's "Lycidas" is a pastoral, in which a dead shepherd is represented as lamented by his surviving companion; and under this artificial imagery the real facts of the death of Milton's fellow-student Edward King are portrayed, so far as the disguise of its classical form permits recognisable description. Shelley's "Adonais", written on occasion of the death of John Keats, is a wonderful poetic picture of a poet's death, into which picture are introduced the airy forms and scenery of that supersensual world in which Shelley's genius habitually dwelt. In both of these poems the purely artistic element is designedly predominant. Both of the poems introduce, as is natural to their subject, their author's ideas of death, if not as formulated, at least as taken for granted; and it is especially in comparing the treatment of this element, as we shall see, that we become aware how essentially "In Memoriam" transcends the character of a mere elegy.

Such elements of parallelism as exist between these poems and "In Memoriam" are furnished mainly by the very similar occasion of all three productions. In each case the subject of the elegy is a young man, with a life full of generous

"In Memoriam" as an elegy.

Milton's "Lycidas" and Shelley's "Adonais".

Points of similarity with "In Memoriam".

promise, whose untimely death cuts him off from a career which his powers would have made famous. Within the suggestiveness of these similar facts lie all or nearly all the points that permit comparison. In each case the subject leads us quite naturally to expect — conditioned of course by the poet's own individuality — some poet's view of blighted fame, of the cheerlessness with which bereavement invests the world, of the influence that shall survive death in loving hearts. Such points as these are, as matter of fact, the points in which alone the poems may be said to approach one another. The selection of passages to illustrate so obvious a parallelism, which must often be less in verbal expression than in the general bearing of a passage, is rather unsatisfactory, yet compare, as to fame, "Lycidas" 78—84 with "In Memoriam" LXXIII. LXXV; as to the darkened world, "Lycidas" 37 f. and "Adonais" LIII. with "In Memoriam" VIII., XXXVIII, — compare further "Adonais" XVIII. XXI. with "In Memoriam" CXV. LXXVIII. 5, VI. 2; as to the surviving influence, compare "Lycidas" 183 f. and "Adonais" LV. with "In Memoriam", *passim*.

Points of
dissimila-
rity with "In
Memoriam".

The most striking point of difference between these poems and "In Memoriam", and that which may be taken as the starting-point from which to measure their essential difference, is the fact that while "Lycidas" and "Adonais" act a part, "In Memoriam" speaks in its own character and calls things by real instead of poetical names. The artistic model chosen for both these others erects a conventional standard to which their thought must conform itself: to find their authors' personality we must penetrate a disguise, and their ideas we must translate (except where other than artistic issues cause the poem to speak out of character, as in "Lycidas" 113—131) from imagery into tangible form. "In Memoriam" on the other hand discusses real issues, seeks a solution to universally acknowledged mysteries; and we see both seeker and object in the light of unfigurative expression.

This fact suggests indeed the essential difference. Before all three poems, as elegies, stands of course the predominating fact of death. But it is as an inquiry after the real nature of death and the mystery beyond death, as a progress to results which it verifies step by step, that "In Memoriam" de-

monstrates its character as more than a mere elegy. This characteristic difference may be well illustrated by a comparison of those passages in each where death, as extinction of being, is denied. Both Milton and Shelley view the state after death with settled mind, but settled in very different ways. In "Lycidas", in the passage (165—181) beginning: —

"Weep no more, woeful shepherds, weep no more,
For Lycidas, your sorrow, is not dead" —

"Lycidas"
165—181.

it is settled as a Puritan mind becomes settled, in such full consciousness of Scriptural teaching that even the poet's chosen classical imagery disappears from the description. In "Adonais", in the passage beginning: —

"Peace, peace! he is not dead, he doth not sleep —
He hath awakened from the dream of life" —

"Adonais"
XXXIX.
XLI.

we have also the utterance of a long settled idea, if that may be called an idea which consists rather in the passionate negation of any definite idea regarding the beyond, further than this, that the real clearness is yonder, the mystery here. Quite distinct from these, it is the main characteristic of "In Memoriam" that nothing is settled at first, all is settled at last. The conviction: —

— "They do not die
Nor lose their mortal sympathy,
Nor change to us, although they change" —

"In Memoriam
XXX.6.

is not a conventionalism but the result of an earnest inquiry into life and experience, — the first in a series of results which add themselves until the whole world, temporal and eternal, is included in the answer.

The same difference becomes strikingly evident also by a comparison of what for the sake of distinction I may call the pantheistic passages in the three poems. In "Lycidas" any such element is rather poetic than pantheistic, being merely such a fancy as does not compromise the poet's personal views, and as deference to his antique model requires and permits: —

"Henceforth thou art the Genius of the shore,
In thy large recompense, and shalt be good
To all that wander in that perilous flood."

"Lycidas"
183—185.

In "Adonais" this element appears pronounced and well-defined, as entirely consistent with Shelley's unconventional belief, which his whole poetical career has asserted: —

Adonais"
XLII.—
XLIII.

"He is made one with Nature: there is heard
His voice in all her music", etc.

When however Tennyson comes to say: —

"In Memo-
riam",
CXXX.

"Thy voice is on the rolling air;
I hear thee where the waters run;
Thou standest in the rising sun,
And in the setting thou art fair", etc. —

we find this asserted as an acquired conviction, suggested by the preceding course of thought, and once asserted the idea is pursued, in the answer to the question, "What art thou then?" until an answer is found in which the poet's rational faith may rest.

Result of
comparison.

This then is the result of our comparison with "Lycidas" and "Adonais": "In Memoriam" fulfils, as they do, the characteristics of an elegy, but this only as a subordinate feature. If it were merely a formal tribute to the dead, and nothing more, the dead friend would hardly have waited seventeen years for his monument. But even those passages which show perhaps the most striking parallelism in expression show also in their connection most strikingly the fact that "In Memoriam's" distinguishing feature lies beyond the domain of the elegy, in that character of inquiry, of progress to the solution of the mystery beyond death and its bearing on dead and living, whose meaning we shall hereafter have occasion nearer to define.

"In Memo-
riam" as a
memorial of
friendship.

2. The death which "In Memoriam" commemorates, unlike the preceding examples, was one which suddenly tore asunder a fair companionship and invaded a love such as is rare between men. The power of that love death does not impair but reveals; it lives and works, a hallowed influence, in the survivor. The commemoration of that companionship and the interpretation of that undiminished love is an element of "In Memoriam" much more essential to it than its character as an elegy.

Shake-
speare's
Sonnets.

As a memorial of friendship, "In Memoriam" has a noted parallel in English Literature, which we cannot well leave uncom-
pared, namely, Shakespeare's Sonnets.

The Sonnets of Shakespeare are among the most vexed phenomena of the dramatist's career. This is not the place to discuss the ever-open question who is their hero and how far they are autobiographical: their ground of comparison with "In Memoriam" lies in the fact that they portray a very remarkable love of their author for some male friend, a love which seems to take deep hold of the poet's life, and whose expression in ever-varied forms of thought and imagery calls forth all the resources of his art.

That Tennyson had himself during the experience which "In Memoriam" records compared his love for Arthur Hallam with Shakespeare's love for his unknown friend is, as seems to me, evident from the remarkable allusion to Shakespeare, "In Memoriam" LXI. 3: —

"I loved thee, Spirit, and love, nor can
The soul of Shakespeare love thee more."

"In Memoriam" LXI. 3.

A comparison of "In Memoriam" with the Sonnets indicates also, by many striking turns of expression and still more by the general similarity of spirit, Tennyson's thorough and appreciative study of the latter. For a showing of these similarities, illustrated by many examples, reference is made to *Tennysonianana* (2nd ed. London, 1879), pp. 55—72. See also Furnivall's Introduction to *Leopold Shakspeare*, p. LXIV.

Despite the fact however that Tennyson works with a consciousness of his similar position to that of Shakespeare, the parallelism between "In Memoriam" and the Sonnets is for the most part superficial. In both the love of one man for another is celebrated in song. In both the poet speaks in his real character. In both there is a strong introspective element — a disposition to analyse and define love, so far as words and imagery can do it. Beyond these outward resemblances the parallelism ends. With such similar circumstances in mind, we look in both to see much said about song and its sacred office, much about the value of the companionship, much about the depth and lastingness of the love celebrated. As a matter of fact, it is in the expression of such sentiments as these that the most striking similarities are to be found. Compare for instance, as to the song and its office, Sonnets XVI. XVII. LXXXIII. XXXII. XXIX. XCI. with "In Memoriam"

Points of similarity.

LXXV. LXXVII; as to love, Sonnets XXV. CXVI. CII. with "In Memoriam" LIX. LXXXV. 16. Epil. 4—6. That investiture of all nature with cheerlessness, which in "In Memoriam" is caused by bereavement, is portrayed in the Sonnets as the consequence of absence, — compare "In Memoriam" VIII. 2. XXXVIII. with Sonnets, XCVII. So far the parallelism is superficial. Attention is called however to one remarkable point in which the parallelism is deeper, namely to the passages in each which portray the self-abnegation of the poet's love, compare Sonnets XLIX. LXXI. LXXXIX. with "In Memoriam" LXI. LXII. This sentiment imparts to Shakespeare's love a touch of that ideal character which is the predominant feature of Tennyson's.

Points of
dissi-
milarity.

The points of divergence are essential, — that is to say, the essential purpose of "In Memoriam" depends on its maintaining a sentiment other than that of Shakespeare's Sonnets. As a minor point, the fact that fancy so rules in the Sonnets as to obscure the personality of both lover and loved is a difference that demands a radically different character, — as is evident when we consider that "In Memoriam" is striving fundamentally after the solution of a real mystery which allows no disguises. The essential divergence lies, however, in the different, we may almost say contrasted, character of the love represented. Not that the one love is more genuine or self-forgetful than the other, — that were precarious to assert; — but they subsist in a different region and move to a different end. In the Sonnets the love is earthly and touched with earth's sin and shame; in "In Memoriam" it is idealised, fixed beyond estrangement, hallowed, by death. In the Sonnets the love recognises only this world with its adulterous ways; in "In Memoriam" the facts of the case transfer it to that unseen world where it rises in purity and blessedness until it loses itself in the love of God. Further, in the Sonnets love languishes in absence and sets no higher goal to its longing than union again; in "In Memoriam", where absence is permanent bereavement, the continuance of love here and the belief in its continuance as a personal characteristic beyond death, constitutes the foundation of its most important argument. Finally, the Sonnets begin and end with the love of one for one; "In Memoriam", which begins with the individual,

extends by degrees the sphere of its love to all the world. — Of course the preceding comparison can recognise only the first group of Shakespeare's Sonnets (I. to CXXVI.) as in any way parallel with "In Memoriam"; in the second group, which portrays the love of Shakespeare for some unworthy mistress, the utter contrast of sentiment may be sufficiently indicated by a comparison of Sonnet CL. with "In Memoriam" CIX—CXII.

This then is the result of our comparison: — Like Shakespeare's Sonnets, "In Memoriam" is the memorial of a friendship "wonderful, passing the love of women". But this friendship, as it was in this world, is in "In Memoriam" only the starting-point. It is beyond this, in the portrayal of the love which exists unimpaired by bereavement, the love which Death has so idealised that its further steps must be traced in a holy region accessible only to faith, — that "In Memoriam's" distinctive character is to be found. The fact that it exists for the purpose not merely of memorialising love but of interpreting its religious depths makes for "In Memoriam" a class which it occupies alone.

Result of comparison.

3. To the characteristics of "In Memoriam" gathered from the foregoing comparisons may be added another, drawn from a glance at the life and thought of the time and the reflection of these in the poet's contemporary works.

"In Memoriam" and the life and thought of its time.

The composition of "In Memoriam" fell in a period which for many reasons may be regarded as one of the most remarkable of the century. Between the limits of those seventeen years were witnessed the most marvellous of those practical applications of steam and electricity which have revolutionised modern civilisation. Science was awake on every hand, gathering materials for those bold speculations on man and nature which within a few years have antiquated all that science had done before. Philosophical and theological speculation had received a new impulse from Germany; and if that eager impulse pushed itself into evils, it also made apparent to earnest minds the need of a deeper life and more reasonable thinking in religious things. Against the rationalistic tendencies of this new thought on the one hand, and against a too shallow Evangelicalism on the other, some of the leaders of the church were stirred up to recognise the need of a

thorough reform; and the publication, from 1834 to 1841, of “Tracts for the Times” was the outward indication of that Oxford movement, characterised as “one of the most momentous that had stirred the Church of England since the Reformation”. (See Mc Carthy, *History of Our Own Times*, Tauchnitz ed. Vol. I. pp. 67 f. 157 f. Maurice, *Theological Essays*, pp. XVI. XVII.), This time of high thinking in every department of life, with its marvellous practical results was like the opening of new life to an old world, it seemed to reveal an illimitable vista of progress in the future. Whether he entered personally into any conflict of thought or remained only a spectator, a young poet like Tennyson, with a spirit vibrating like an Aeolian harp to every breath of the time could not but be keenly alive to the greatness and promise of the life around him. We see many indications of this fact in “In Memoriam”. Direct mention is not wanting to indicate the poet’s consciousness that it is a time

“In Memoriam” XXI.5.

“When Science reaches forth her arms
To feel from world to world, and charms
Her secret from the latest moon”, —

and the idealised love which it is the poem’s business to cherish and interpret is not forgetful of

“In Memoriam” CXXVIII.1.

— “the lesser faith
That sees the course of human things”.

He betrays the presence of such a consciousness of his time and its demands also in a certain deprecatory tone which occurs again and again, as if he were conscious that his song of woe were out of tune with his age, as it comes also to be half out of tune with his own calmer self. See XXI. CXXV. Epil. 5, 6, and the chorus-poems in general; concerning which latter more hereafter. That he is conscious also of a danger in the eager spirit of the time, that it may rush beyond bounds, is apparent in his allusions to Knowledge and his desire that it be restrained in its proper place. See Prologue, st. 7, CXIV. CXX. For a like conservatism recognised as necessary in moral character, see LIII. These references, which might indeed be multiplied, will suffice to show that “In Memoriam” has not failed to feel the influence of its time, and to move in the consciousness of it.

An examination of the poet's works, from 1833 to 1850, and of their leading ideas, will show with equal clearness how the times reflect themselves in his thought. I leave mostly out of account his earlier poems (Editions of 1830 and 1832) because they contribute comparatively little to such a result, being of importance chiefly as foretelling other and riper things. Exquisite indeed these early productions are, but like the preludes of a musician who before he commits himself to a strenuous effort will assure himself of touch and tone. They are as it were carefully elaborated studies in the musical capabilities of word and fancy, the perfecting of artistic models while the thought to be shaped is yet to come. Nor is the deeper thought long in coming: it begins to express itself even before the death of Arthur Hallam. "The Two Voices", the most important forerunner of "In Memoriam", is dated 1833; — whether the friend had ever seen it is uncertain.

Tennyson's
earlier pro-
ductions.

See Tenny-
soniana,
p. 45.

Poems pub-
lished while

The poems published 1842 to 1848, while "In Memoriam" was also in process of growth, strike here and there many a chord which is more fully sounded in the latter. Thoughts about the deeper meaning of love ("Locksley Hall", "Love and Duty", "The Princess", *passim*), about the mystery of the eternity after us and before us ("The Two Voices") show the unity of the underlying current of thought which was creating "In Memoriam" and these productions at the same time. The most frequently recurring speculative idea of this period, however, whose spontaneous introduction is often quite striking, is the idea of a greater and nobler future on which the world is making ready to enter. It is perhaps superfluous to refer for expressions of this idea to particular passages, as in "Morte d'Arthur", "Two Voices", "The Golden Year", "Locksley Hall", "L'Envoi" to "The Day Dream", "The Princess"; — ~~the thought moulds the spirit as much as the expression~~, and its frequent recurrence is best verified by methods more sympathetic than the looking up of references. We may regard this as the central idea of this period. It is the reflection of the age in a mind predisposed to faith. The following stanza of "Locksley Hall" is perhaps the most pregnant expression of the idea: —

"In Memo-
riam" was
being com-
posed.

"Yet I doubt not thro' the ages one increasing purpose runs,
And the thoughts of men are widen'd with the process of the suns."

The greater happier future of the world -- that idea which the awakening time irresistibly suggests, and which "In Memoriam's" clinging to a buried friendship as if all good were dead seems only querulously to repel -- what then has "In Memoriam" to do with this thought? More than we may be aware, -- more indeed than all its contemporary works put together. It is the idea toward which the whole poem moves, and in which it culminates. While it has professed only to sing a song of woe, while it has seemed to be frozen in the past companionship and the individual sorrow, it has yet been progressing, step by step, from the past through the present to the future, from the individual grief through the calm of new friendship to oneness in spirit with all the race; until it has drawn such a picture of the world's greater future as only an unshaken faith in something higher than this world can depict. The poem has thus given the ideal interpretation to the spirit of its time, and all the nobler that the clear height to which it reaches looks back down into that deep valley of bereavement and doubt the necessity of entering which no prosperity or progress can avert.

Recapitulation.

I may now in a word recapitulate. Our comparisons thus far have revealed the three chief ideas which form the groundwork of "In Memoriam"; -- first, the earnest inquiry into the mystery beyond and around us, which differentiates it from such poems as "Lycidas" and "Adonais"; secondly, the idealising of the love that has been and is, both here and beyond, which differentiates it from Shakespeare's Sonnets; and thirdly, the clear view and prophecy of the world's greater future, which it gathers from the life and character of its time. How these thoughts are woven together, -- how they suggest and strengthen one another, -- I shall soon have occasion to show; it remains first briefly to indicate how the employment of these and other ideas justifies the term *purpose*.

Occasions conditioning "In Memoriam's" purpose.

4. In the stir and thought of that time, when Rationalism and Evangelicalism and High-Churchism were pulling different ways, and to a spectator truth might well seem to be in danger of being lost in words, there were certain earnest

young men, conspicuous among whom were Arthur Henry Hallam and Alfred Tennyson, who sought to find that deeper truth which no system could wholly disguise, and which no theological class could make exclusively their own. It was the conviction of these earnest souls that "a Theology which does not correspond to the deepest thoughts and feelings of human beings cannot be a true Theology". See Maurice, *Theological Essays*, Dedication (to Alfred Tennyson). It was equally their conviction that whatever truth so answers to man's deepest nature, be it theological or otherwise, ought not to be buried in the technicalities of a school. The poem "The Two Voices", which, if it has never come under Arthur Hallam's eye, at least embodies undoubtedly many thoughts which he had shared in discussing, is a good representative of that healthful reality-seeking spirit, which on the one hand is little edified by dialectic wars, —

"I know that age to age succeeds,
Blowing a noise of tongues and deeds,
A dust of systems and of creeds," —

and on the other hand cherishes the youthful desire to follow mysteries until they are solved in terms of some universally beneficial good, —

"To search thro' all I felt or saw,
The springs of life, the depths of awe,
And reach the law within the law".

These characteristics of "The Two Voices" make the study of it important, and the more so because, being the immediate predecessor of "In Memoriam", it strikes the same key which the latter poem, agitated by bereavement, carries through a deeper and higher compass.

It is as the representative of this search for reality that "In Memoriam" exhibits that quality which I denominate its purpose. From the first it sets itself avowedly to accomplish an end, the attainment of which shall satisfy a personal need of the author's mind; and so it proceeds, not aimlessly, nor at any time so blinded by grief as to forget its desire, until it reaches firm ground beyond the reach of adverse doubts and fears. There are poems which so act a part that their

author's personal views must ever be subject to uncertainty. "In Memoriam" does not act a part. There are others where the poet's mind seems so acted upon as to be borne away from all its moorings by its thought, its only object being to give its mood expression. Such is the apparent fact in "In Memoriam". Still others there are, wherein the mind, apparently so resistlessly dominated by its idea, may yet really be its master, steering it to a foreseen and desired point, which at last it reaches, and so in the goal demonstrates its conscious intention. Such is really the case in "In Memoriam".

Statement
of its pur-
pose.

What then is this object, this purpose? It is, while giving grief its natural expression, to cherish with it that same love which Death has invaded but not impaired; and so as it were following that love's history by faith, into the unseen world on the one hand, and into the world of the great future on the other, to gather all the fruits it may yield, for the individual and for the race. This first for the poet's own strengthening; but, the solution being found, the poem stands also conscious of its adaptability to help others, especially those who are bereaved, who have "known the sacred dust."

This its immediate object, so far as determined by the poem's occasion and subject-matter. But beyond this lies a greater object, which makes "In Memoriam" far more truly an exponent of its time than its subject would at once indicate. Its time, I say, as if we were already in another time, which is indeed the case. Even within the last dozen years the keen interest in social and theological questions which characterised the years of "In Memoriam's" growth has so passed away, at least from the spirit of the poetic literature, that that period stands out sharply bounded, as matter for history. Of that theological period of nineteenth-century literature — so perhaps we may fitly name it — represented by such names as Robert and E. B. Browning, Matthew Arnold, and Arthur Hugh Clough, "In Memoriam" is perhaps the most distinguishing monument. It is as giving form to the deeper theological truths which every thinking man was studying and connecting with the daily experience of men, that "In Memoriam" betrays its greater and ultimate purpose. The occasion fits itself to the task as being a universal experience:

bereavement. But bereavement, with the love it awakens, with the immediate look into the mystery beyond death, is the directest way to the ground-truths of God and immortality, which make theology a practical science. These truths should become, if possible, matters not of speculation but of working consciousness, should become operative in every life, as they are in the poet's life. That the accomplishment of this object is the task of "In Memoriam" is well indicated in the culminating poems, where in turn the truth of immortality (See poem CXXIII.) and the truth of the existence of God (See poem CXXIV.) are recorded as the possession of the poet's consciousness, acquired from the thought which precedes.

Such an object gives natural opportunity to weave together those ideas which the poem's bitter occasion, combined with the stirring life of the time, have crowded in upon the poet's mind. "In Memoriam" is as it were the workshop where the stern problems of life and its holiest aspirations are joined together in one noble interpretation. In a remarkably artistic plan, as we shall see, is this design elaborated and completed. But artistic as is the plan, above the poem's art stands its true English endeavor to be of practical use.

Let us see how this purpose is indicated in the poem. The attentive reader of "In Memoriam" cannot well fail to be struck by the poet's frequent allusions to his art, especially in the first half of the poem. These allusions refer to the practical use which the poet finds in measured language, as if the elaborate expression of his mood in words were the most natural means of bringing the calmer mood. This is indeed his avowed purpose. Poem v. expresses it at the beginning, when the song, having as yet found no ray of hope in bereavement, can only be a mechanical assuagement of pain. Poem CXXV. indicates in retrospect how the same practical purpose has been always kept in view; — how love has used the song to express its mood, sad or hopeful, and so gather strength: —

"In Memoriam's" own indications of its purpose.

"And if the song were full of care,
He breathed the spirit of the song;
And if the words were sweet and strong,
He set his royal signet there."

In examining and comparing with one another these poems in which allusion is made to the poet's art, we find them representative of a class of poems, scattered through "In Memoriam", which bear much the same relation to the others, in explaining or suggesting, as the chorus of a Greek drama to the dialogue; for which reason I call them chorus-poems. The chorus-poems are those which recognise and portray the singer's *mood*, as distinguished from those which give more formal expression to his thought; and by far the greater number of them point to the song as answering a practical purpose. As related to the others therefore these chorus-poems show the joints or transitions of the thought, standing always, as we shall see, at the beginning or end of groups. As compared with one another, they show an interesting ascending gradation. In them, as generally, the poet accomplishes more than he professes to accomplish. Professing only to portray his mood, he cherishes in each case some hidden suggestion which does not fail to work to greater strength and hope; and so the avowed practical purpose of assuaging pain by song is skilfully made to work toward the greater purpose which the whole poem seeks. The following list of the chorus-poems will show their character and gradation. They may be divided into two groups, whose general character is suggested by the stanza (CXXV. 3) just quoted.

A. WHILE THE SONG IS FULL OF CARE.

1. In poem V., where only despair reigns, the song is useful in a negative way, as an assuager of the pain of bereavement.

2. In poem VIII., where the bereaved is awakened to look about him, but finds the world darkened by the constant shadow of loss, the song is cherished as a means of loyalty to the memory of the dead.

3. In poem XXI., where after the dead is laid to rest the heart forebodes a mystery in death, the continued prompting to sing is cherished, in spite of blame, as if it were a guide to undiscovered things.

B. WHILE THE SONG GATHERS SWEETNESS AND STRENGTH.

4. In poem XXXVII., where the hope suggested by Christmas is born, the song is cherished as a means of expressing the comfort that lies in revealed truth.

5. In poem XLVIII., where faith has conquered its way to a clear conviction of immortality, the song is cherished as the means by which doubts are made vassal to love.

6. In poem XLIX., where a less comforting course of thought is to be entered upon, we are reminded that though the song may show gleams of cheer the sorrow remains.

7. In poems LVII.—LIX., where the mind reaches the climax of its agitation in its unsatisfactory attempt to solve the mystery of human destiny, the three chorus-poems conduct to renewed cheer in the transition of hope from Nature to God.

8. Finally, in poems LXXV.—LXXVII., where the last difficulty regarding the loss is removed, the song, even though earthly and passing soon into forgetfulness, is cherished as sweeter than praise or fame.

From this point, as the heart and brain are no more unquiet (compare v. 2.) the song is so much more than the perfunctory subserver of a "use", that any mention of its practical office is superfluous. It has come to justify itself.

Throughout these examples the growing purpose is evident, working always more than it professes. These chorus-poems have however avowed at best but a minor purpose, whose accomplishment must be the foundation of the greater purpose. As these cease this greater purpose appears, and begins to be cherished and indicated by words which increase in definiteness through the poem. See LXXX. 4, LXXXIII. 4, LXXXV. 15, 25, LXXXVI., CV. 7, CVI., CVIII. 4, CXVII.

So it is that the poet sets before himself his questionings, which it is the purpose of "In Memoriam" to answer. But as he proceeds he becomes aware that the answer is not for himself alone. There are others who hear his song, and who are waiting to draw from it a comfort which perhaps they

Its purpose
for others.

are unable unaided to find. The consciousness that the peace of others as well as of himself depends on the answer is the turning-point of the poem. When in his speculation on eternal things the poet has been forced to leave his most agitated questioning unanswered, and is about to desist in despair from his venturesome purpose, the thought of his "brethren" turns him tremblingly to his task again:

LVIII. 3.

"— Wherefore grieve
Thy brethren with a fruitless tear?
Abide a little longer here,
And thou shalt take a nobler leave".

"In Memoriam" thus sets itself to minister help in the most helpless of hours, to be a strength and a comfort in the face of death. It is not however to be regarded as a mere didactic poem. Against such an interpretation of its intention the poem is not slow to remonstrate. It appeals only to such as have heart-sympathy with its sad theme; and for these it accomplishes its purpose, in spite of reproach, by giving full expression to a mood which, as the poet himself knows, is neither popular (See XXI.) nor permanent (See Epil. 5. 6). Equally remote is any intention to give logically conclusive or categorical answers to the doubts that rise. It is no treatise on Theology (See XLVIII.). The doubts are answered — to quote the words of Frederick W. Robertson — "not as a philosopher would answer them, nor as a theologian, or a metaphysician, but as it is the duty of a poet to reply, by intuitive faculty, in strains in which Imagination predominates over Thought and Memory". The poem adopts throughout not didactic methods, but lyrical; and the answers it obtains always presuppose the existence of that emotional frame of mind which expresses itself in song.

"In Memoriam" reveals to us the poet, who from the beginning of his career has taken a lofty view of his calling, battling with adverse doubts and fears, and when he finds the solution, seeking, in a feeling of oneness with his kind, to impart the good he has received. The spirit and whole course of the poem is deeply religious. But it is religion building itself on that broad ground where all men are one, where if any man shut away the facts that are, however

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preface.

they mount up to mysteries beyond this world, he does so only to his own impoverishing. Some things cannot safely be left altogether to theologians. — they touch universal experience too closely. What every one must at some time dimly think and be troubled by, it is the poet's work, in the production before us, to have followed out step by step, at the risk of seeming morbidness, to a noble conclusion, by which he will comfort himself and the world.

II.

TENNYSON'S "IN MEMORIAM" — ITS STRUCTURE.

"FROM POINT TO POINT, WITH POWER AND GRACE
AND MUSIC IN THE BOUNDS OF LAW".

To the eye "In Memoriam" presents merely a series of poems, of various lengths, numbered from I. to CXXXI.; nor is there obvious to a cursory reader any plan more systematic than this simple succession of number. How these CXXXI. short poems group themselves, or how groups and single poems are related to each other so as to form together one united work of art, is to be found only by careful study and analysis of its idea.

The foregoing comparisons have revealed some leading ideas characterising "In Memoriam" which differentiate it from other works superficially similar, or which relate it to the poet's contemporary productions. As to the arrangement of these leading ideas, we may say, speaking roughly, that at the beginning "In Memoriam" fulfils predominantly the character of an elegiac poem, in the middle part it appears predominantly as a memorial of friendship, and in the latter part it portrays that greater future of mankind and the world, which was a favorite idea with the author in this period. These three ideas thus correspond roughly with the three divisions into which, as we shall see, the poem (after its introductory stage) naturally falls. The bounds of the ideas

however meet and blend; and one is made so to work toward and into the other that all become parts of a greater unity.

Leaving now any further discussion of the poem's general ideas, I will endeavor to show how in a carefully ordered structure part is related to part and to the whole: and this, first, by gathering and interpreting any hints that the poem may contain of its own structure; secondly, by describing in outline the main divisions of the poem; and finally, by following out the plan in detail.

1. Some hint towards the poet's plan, at least so far as to show the orderly progression of the thought, is furnished by a consideration of the poems which have been added since the original edition. These are suggestive as showing where and how the poet found the chain of thought lacking, and what must be the course of thought which finds such addition necessary to complete it. The first of these intercalated poems, added in the fourth edition, 1851, is the one now numbered LIX., beginning, "O Sorrow, wilt thou live with me". The similarity of expression reminds us at once of poem III.: "O Sorrow, cruel fellowship"; and on comparison of the two in their connection we find indeed that the relation is more than one of form, and that the later poem was evidently intended to supplement the idea introduced by the earlier. While the earlier portrays only the utter hopelessness derivable from Nature, as a refuge in bereavement, the later shows the better hope that rises when faith, though with trembling, learns to look above Nature to One who can be apprehended only by being believed. See how the idea is led up to this conclusion in poems LIV.—LVI. The second inserted poem, which first appeared in the edition of 1872—73, is the one now numbered XXXIX., beginning, "Old warder of these buried bones". Taken alone, without reference to preceding and following, this poem is such a problem that some acute students have failed to comprehend the poet's purpose in introducing it. See Bayne, *Lessons from my Masters: Carlyle, Tennyson and Ruskin*, p. 318. Considered in its connection, and referred back to what it alludes to, it is simple, and supplies an important link in a thought. It refers, as does the other inserted poem, to poem III., together with II., and adds another

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structure.

link in the same chain of allusions to Sorrow and Nature, by showing how the heart, which Sorrow has made hopeless in the face of Nature, is yet touched and cheered by the awakening life of Springtide. If now we compare these two added poems with those of like sentiment throughout "In Memoriam" (II. III. XXXIX. XLIX. LIX. CXVI.), we see how an idea is conceived as an orderly progression, to be developed by systematic steps. The same kind of progression is also evident in the chorus-poems, — see pp. 22, 23. From the evidences of arrangement thus brought to our notice we look for a similar system throughout the poem.

The most striking external indication of the poet's plan is furnished by the recurring Christmastides. Three such occasions are mentioned in the poem (XXVIII.—XXX., LXXVIII., CIV.—CV.), which occasions, together with some other known dates, cause the action of the poem (if such it can be called) to run through a period of something more than two and a half years. These Christmastides are characterised in such a manner as to show intentional reference to each other. The following couplets are sufficient indication of this. Of the first Christmas the description is: —

XXX. 1. "A rainy cloud possess'd the earth,
And sadly fell our Christmas-eve".

Of the second: —

LXXVIII. 1. "The silent snow possess'd the earth,
And calmly fell our Christmas-eve".

Of the third: —

CV. 1. "We live within the stranger's land,
And strangely falls our Christmas-eve".

What part do these Christmastides play in the poem? An expression in the poem descriptive of the third one indicates, I think, the poet's intention, — as indeed our deeper study cannot otherwise dispose of them. In CV. 7. the description of the occasion closes with the words: —

CV. 7. "Run out your measured arcs, and lead
The closing cycle rich in good".

What "closing cycle" can here be meant? I see no explanation possible other than that it means cycle of the poem; and if the expression means this it stands just where it is most suggestive. Taking these Christmastides as the beginnings of cycles, and comparing the three cycles thus introduced with each other, we find that all have a similar structure, and that each has to do predominantly with one of the leading thoughts of the poem.

There are other less obvious indications of structure, which careful study enables us to put in their proper place: such are Springtide (XXXVIII.—XXXIX., CXV.—CXVI.), New Year (LXXXIII., CVI.), and the Anniversary of Arthur Hallam's death (LXXII., XCIX.). These occasions, as also Christmastide, are in no case introduced arbitrarily, but always the suggestiveness which the season has in itself is in some way infused into the spirit of the poem.

The relation of all these occasions to the thought will be apparent when we come to follow out the structure poem by poem. As preliminary to this task, attention is called to the following table, constructed according to the preceding suggestions, which will exhibit the general framework of the poem. —

PROLOGUE.

Introductory Stage. I.—XXVI.

PROSPECT. I.—VI.

DEFINING-POINT — BEGINNING.

VII.

ARRIVAL AND BURIAL OF THE DEAD.

XVII.—XVIII.

First Cycle. XXVIII.—LXXVII.

CHRISTMASTIDE.

XXVIII.—XXX.

SPRINGTIDE.

XXXVIII.—XXXIX.

FIRST ANNIVERSARY OF THE DEATH.

LXXII.

Second Cycle. LXXVIII.—CIII.

CHRISTMASTIDE.

LXXVIII.

NEW-YEAR.

LXXXIII.

SECOND ANNIVERSARY OF THE DEATH.

XCIX.

Third Cycle. CIV.—CXXXI.

CHRISTMASTIDE.	CIV.—CV.
NEW-YEAR.	CVI.
BIRTHDAY OF DECEASED (FEB. 1).	CVII.
SPRINGTIDE.	CXV.—CXVI.
DEFINING-POINT — END.	CXIX.
RETROSPECT AND CONCLUSION. CXX.—CXXXI.	
EPILOGUE.	

Structure of
"In Memo-
riam" in out-
line.

2. According to the above table we are to find the thought of the poem developed in three cycles, preceded by an introductory stage. These cycles present of course very different lines of thought, which necessitate different arrangement. In all three however the procedure is fundamentally the same. Each cycle is introduced by Christmastide. Then follows a series of poems (in the Third Cycle a single poem) in which the thought characteristic of the cycle is suggested in outline. Following this each cycle introduces its characteristic season or anniversary — the first Cycle Springtide, the second New-Year, the third the Birthday of the Deceased — which season portrays the general spirit of the cycle. The leading thought of the cycle, having been thus suggested and introduced, is now followed out at length, in a series of poems which make up the bulk of the cycle. This presentation of the thought is followed, in the first and second cycles, by the Anniversary of the Death, which in each case gives occasion to meet and dispose of a last difficulty opposed by the poet's mood to the full course of the thought, and thus makes the triumph of the cycle complete. In room of such a remembrance of death, the ~~third cycle closes its course of thought, and that of the poem, by a new Springtide,~~ whose suggestiveness is obvious.

The single cycles I need here describe no further than to show their mutual relation, as presenting each an ordered step in one progressive idea. The development of this idea takes in a field of view ranging from the past through the present to the future, and from individual cares through the calm of new friendship to a hope and happiness for all the race. Each cycle presents its phase of this advancing and broadening thought.

In the Introductory Stage, which begins where tidings are first received of the death of Arthur Hallam, we see the individual soul, bereaved, alone, overwhelmed with sudden grief. It is the poet's part in this stage to awake from the confusion of despair, and to find firm ground in the consciousness that love is holy and worthy to be cherished though its object be forever removed. Introductory Stage.

The First Cycle, which interprets the past love, for dead as for living, may be called the Cycle of the Past. It begins by adopting the thought, suggested in Christmastide, that the dead friend is immortal. So in this cycle two friends are before us; but the one is out of sight and recognisable only by faith, while the survivor interprets the friend's state by his own love, which is conjectured to have as deathless effect there as here; and so both, though separate, are beheld as drawing influence from the same past experience. First Cycle.

The Second Cycle, which seeks the possibility of present communion with the immortal friend, may be called the Cycle of the Present. But communion with the dead is obtainable only in one way, namely, by cherishing such community of spirit and interest with the living as the dead would have cherished had he lived. So this new relation to the unseen world, when at last it is obtained, is conjoined with a new friendship here, by which the ties of this world are strengthened. Second Cycle.

The Third Cycle, which views the blessedness that is to be when all men find their highest manhood in the same love, may be called the Cycle of the Future. The poet's sympathies here reach their broadest expression in his hope for that nobler race, of which the dead friend may be regarded as a worthy type. Third Cycle.

3. Such is the outline of the idea of "In Memoriam". If now, guided by this outline and by the above indication of its framework, we analyse the poem point by point, we shall find its thought and sentiment so grouped and related as to reveal a plan symmetrical and finished to the smallest detail. Structure of "In Memoriam" in detail.

PROLOGUE.

PROLOGUE. The Prologue is dated 1849. It therefore views the body of the poem as essentially complete, and gathers into itself the greatest and highest achievement of the poem's thought. Logically however it precedes, — the highest thought, which the poem reaches by long struggle, being also the deepest, underlying the whole.

The relation of the Prologue to the poem that follows is well indicated by its form as an invocation. It bears to the poem the same relation that prayer bears to work, the same relation that the spirit of dependence on a Higher Power bears to the spirit of self-reliant activity in practical life. The poem moves in the scenery of the world we see, which is overshadowed by the mystery of sorrow and death. The prologue addresses itself to the world we do not see, and by faith recognises in that world a divine Love in whose light all mysteries are made clear. But further, as the poem moves through the saddened world, itself comes at last, after long conflict and questioning, to the vision of the same love, which thus becomes the key to the whole poem. The prologue thus begins where the poem leaves off, by naming and presupposing that love at the outset; it also adds to the poem's idea of that love by ascribing to it a divine name and nature.

The first stanza of the prologue contains in outline its whole succeeding thought: —

"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."

The names here given to the Object invoked call for some special remark, because in them lies deeply involved the whole philosophy of the poem. The second of these names — "immortal Love" — is simply the name of that pure affection which, as human love of friend for friend,

— "rose on stronger wings,
Unpalsied when he met with Death", —

and so has worked as an ennobling influence within the poet's soul. The remarkable fact concerning it here is, that it is

recognised as invokable, as a legitimate object of adoration. PROLOGUE.
 The first of these names — “Strong Son of God” — supplies the idea in which alone such adoration of an affection is possible. Immortal Love is recognised not only as an affection within us, but as an entity above us. Within us, the poem has followed the course of immortal Love as that hallowing influence which transforms the individual, and through the individual is adapted to transform the race, into something nobler, into the nature of heaven. Above us, the prologue views immortal Love as a divine Object of faith and love, to be worshipped and obeyed, and so at the same time the source and the goal of our noblest life. This double character of immortal Love is more sharply indicated by the remarkable expression, “Strong *Son* of God”. No devout man can set aside the fundamental article of faith that God is love. But the Son of God, who being God is also love, is both God and man; and being man is the Son of man, the archetypal man who embodies perfectly our ideal manhood. Therefore the love which He is is at the same time our Lord above us and our holiest manhood within. The deepest philosophy of the poem, whose work it is to find the most sacred content of love, is therefore involved in the fact that it addresses the divine-human Christ and identifies Him with immortal Love; but the philosophy requires also that the address be to the Christ-nature rather than to the Christ-name. It is divine love which has actually appeared incarnate in history; but what is more to the present purpose, it does appear as a moulding power in men’s lives, while it does not cease to be Lord above them.

The faith by which we apprehend this divine-human Love shows the same double character indicated in the object itself. Because immortal Love is our greater manhood cherished within, faith in it is the intelligent and determined cherishing of an idea, — its exercise involves “believing where we cannot prove”. Because immortal Love is the divine Power above us, to whom our service rightly belongs, faith in him is the committal of life and destiny to a will not our own, — by it we “embrace” one whom not seeing we love and obey.

PROLOGUE. The thought thus involved in the first stanza of the Prologue is expanded in the rest. The remainder of the Prologue may be thus analysed: —

A. THE OBJECT INVOKED.

"Strong Son of God, immortal Love."

1. Immortal Love, the strong Son of God, is divine.
 ST. 2—3. The Possessor of all things, the creative Spirit, the Author of life and death, the Resurrection and the Power of an endless life.
2. Immortal Love, the strong Son of God, is human.
 4—5. The highest holiest manhood, the rightful Lord of our wills, the perfect light of which all our systems are but broken gleams.

B. THE APPREHENSION OF THAT OBJECT.

"By faith, and faith alone."

4. 1. Because He is human, and so the head of our humanity, the faith by which we apprehend him requires the loyal submission of our will to his wiser will.
- 6—7. 2. Because He is divine, and so infinitely greater than our capacities of knowledge, the faith by which we apprehend him adds to our knowledge reverence and humility.

C. THE UNWORTHINESS OF THE APPREHENDER.

"We are fools and slight."

The thought of what we may and should become suggests only too sharply the contrasted thought of what we are; and this thought gives voice to the cry of our universal need, — of help, of forgiveness, of wisdom.

8. 1. A prayer for help — to bear the light of divine love.
 2. A prayer for forgiveness — in a threefold petition: —
 9. a. Forgive what is sinful in the love cherished for the dead, which seemed worthy by human standard, but in the broad light of divine love seems mean and poor.

- b. Forgive what is sinful in the sorrow for the dead, ^{PROLOGUE.}
 a grief which, so far as it idolised the creature
 apart from the Creator, was unworthily cherished. _{10.}
- c. Forgive what is sinful in the song, so far as it _{11.}
 fails to give adequate expression to the truth that
 faith receives.

8. A prayer for wisdom — to interpret as God interprets. _{11.}
 “And in thy wisdom make me wise.”

Thus “In Memoriam” is introduced by an invocation, which, from the beginning recognising immortal Love as Lord over all, sets before that Love in prayer the needs of this life, as they rise out of its saddest experience. The poem, which begins with the experience, struggles at first through darkness and doubt, seeing its love only as human, though hallowed by death; but at last it comes also to unite its highest human affection with the divine, and so the poem ends with invocation and prayer (see poems CXXIX.—CXXXI.), as in the Prologue it began.

Introductory Stage.

I. — XXVII.

The monodramatic action, if such it may be called, of “In Memoriam” begins at the point where tidings are first received of the death of Arthur Henry Hallam. The blank confusion and despair attendant on the first shock of grief is first formally defined in poem VII., which may be regarded as the starting-point of the action, the six poems preceding being prefatory and prospective. Beginning with poem VII. a period of unquiet suspense ensues so long as the dead friend’s remains, which are being brought home-ward, are on the seas. Not until the body arrives and is laid to rest in English earth (XVII.—XVIII.) does the mind of the surviving friend begin to gather firmness; and from this point onward are shaped by degrees those thoughts and longings which form the worthy achievement of this Introductory Stage. See preceding, p. 31.

INTRO-
DUCTORY
STAGE.

The characteristic of this Introductory Stage is resolution and inquiry. From the absorbing presence of sorrow resolution is first shaped not to be driven aimlessly at the mercy of loss. Afterward the unquiet consciousness of the present and the calmer view of the past both give rise to inquiries whose answer forms a firm ground, on which the succeeding thought of the poem may be built.

PROSPECT. I.—VI.

POEM. 1.

The first poem is prefatory of the whole. It looks forward into the way to be taken and in a few words indicates it, — not its end, but its direction.

The principle cherished before bereavement, —

“That men may rise on stepping-stones
Of their dead selves to higher things”, —

is in this bitter experience to be tested. But only such a recovery from grief can really be an advance to “higher things” as cherishes grief with love, repressing neither for the sake of speedier calm, but recognising the holiness of both. In such fidelity gain may be gathered from loss.

The poet having thus committed himself to an ascent to higher things, preparation for it is made and the difficulty of the task recognised, in three stages.

II.—IV.

A. FROM UTTER DEPRESSION TO RESOLUTION.

- II. 1. Despair. The Yew-Tree, the churchyard guardian of the dead, stands, in its changeless gloom, as a fit emblem of the survivor's stony sorrow.
- III. 2. Questioning. Sorrow has robed the world in her own hopeless gloom. Shall she then be cherished or crushed?
- IV. 3. Resolution. From the troubled introspective dream, in which all determining power is for the time utterly passive, the will wakes to a sense of its inaction and resolves not to give way to despair.

B. POESY THE INTERPRETER AND ASSAUGER OF GRIEF.

INTRO-
DUCTORY
STAGE.

There is some negative relief in the exercise of expressing sorrow in metrical language. Poesy shall therefore be cherished for its practical office. Compare pp. 22, 23.

V.

C. THE LOSS THAT MUST REMAIN IRREPARABLE.

VI.

There is no consolation in the common-place attempts at comfort. The grief to be overcome is a grief that has special elements of bitterness, even when compared with a father's or mother's grief for an absent son; for in this case hopes were built on the lost one's speedy presence. The loss can no more be replaced than the loss of a betrothed maiden, who has had her hopes dashed when at the highest by her lover's sudden death.

DEFINING-POINT — BEGINNING. VII.

As the preceding poems indicate a resolution to rise to higher things, it is natural when the resolution is formed to recognise at the outset what is that lowest point from which the ascent is to be made. This point — the utter desolateness consequent on the sudden shock of bereavement — is well indicated by the feelings with which the former residence of the deceased is visited, as also by the surroundings of weather and scenery. The structure of the verse corresponds also with this blank desolation: — notice especially the harsh sibilants in the last line but one (Stanza 3), and the intentionally hard alliteration and utter want of rhythm in the last line. The similar defining-point at the end of the poem (CXIX.) will indicate how great is the ascent, and how well the poet accomplishes his purpose.

The period from this point to the first Christmastide (XXVIII.—XXX.) is predominantly a period of inquiry. The first inquiry is prompted by the unquiet mind in its troubled consciousness of the present. This is followed by the Arrival and Burial of the Dead, which causes a degree of restfulness, and turns the thought to the past. From the calmer view of

INTRO-
DUCTORY
STAGE.

the past the second inquiry is suggested. The answer to both these inquiries reveals clearly the supreme desire which gives meaning to "In Memoriam", the following out of which occasions all its achievements in thought and hopefulness.

THE UNQUIET PRESENT. VII.—XVI.

- VIII. Introduced by chorus-poem, which, confessing that sorrow has thrown a darkness over every well-known pleasant spot, yet cherishes the song that once pleased the dead.

A. THE HEART WITH THE COMING SHIP. IX.—X.

- IX. 1. Following the ship in spirit, with desire for a quiet voyage.
- X. 2. Following the ship in spirit, with desire that its voyage may soon be done, and the body at rest in his native soil.

B. THE HEART IN CALM. XI.—XIV.

- XI. A calm morning infuses to some degree its quiet into the bereaved mind. This calmness is however only a calm despair.
- XII. 1. First mood. The spirit follows the ship, only imperfectly realising that his arrival can bring rest.
- XIII. 2. Second mood. Dreamy state, in which the bereaved one's woe seems half strange, and his fancies rise on wing to accompany the ship.
- XIV. 3. Third mood. The bereavement almost seems unreal, and fancy pictures the living friend as coming.

C. THE HEART IN STORM. XV.

- XV. A tempestuous night suddenly dispels this hollow calm, and produces a revulsion to unrest so wild that but for the merciful alleviating influence of fancy, it would be unbearable.

INQUIRY.

- XVI. This revulsion in feeling startles the mind to inquiry.
- "Can calm despair and wild unrest
Be tenants of a single breast,
Or sorrow such a changeling be?"

Are these merely changing moods of an unchanged self? Has the shock merely confused his thought but left his heart the same? — INTRO-
DUCTORY
STAGE.

This first inquiry is a real step upward, and even though unanswered is important as an act of inquiry. Thought is beginning to take the place of stunned despair.

ARRIVAL AND BURIAL OF THE DEAD. XVII.—XVIII.

The ship that brings the dead friend is greeted with blessings, and consecrated to special good fortune in the future. XVII.

With the burial in the restful surroundings of the English landscape comes a feeling of rest to the bereaved mind, which from this point will gather firmness in endurance and in hallowed memory. XVIII.

The first result of this more restful feeling is ability to contemplate his sorrow, not with the bewildered feelings of one stunned by a sudden shock, but with the calmness of one who has regained control of mind and fancy.

1. GRIEF THAT EBBS AND FLOWS.

XIX.

Like the Wye, in whose hearing the dead is laid, — as the incoming or outgoing tide makes the river silent or vocal so there are moods of grief that forbid utterance, and others that permit it.

2. THE LOVE THAT CHOKES GRIEF'S UTTERANCE.

XX.

The servants in a desolated house can speak their master's praises volubly, but the children, who love more, are silent. So with the lighter or heavier mood of grief.

THE HALLOWED PAST. XXI.—XXV.

Introduced by chorus-poem, in which the continued prompting to sing, in spite of the fact that the dead is laid to rest, is justified as a spontaneous utterance which it is better not to check. XXI.

1. Review of the five years of friendship with Arthur Henry Hallam. How in the fifth year the shadow Death invaded it and bore the friend out of sight. XXII.

2. How the past, before Death suddenly darkened the survivor's life, is brightened by a glory which in the present light seems almost too great to be real.

INQUIRY.

- XXIV. This vivid feeling of contrast between the past and the present again suggests inquiry:

"And was the day of my delight
As pure and perfect as I say?"

- XXV. The answer to this inquiry is also an answer to the other (XVI). The secret of the past glory, as also the secret of the present confusedness, is love, which hallowed all intercourse with him who is dead, and made every burden a joy.

- XXVI. The love that hallowed the past still remains, its purity and power in no way diminished by bereavement and separation. This love remains a blessed influence in the dreary present; and the wish that it may continue unimpaired in all the future, which we recognise as the supreme desire of "In Memoriam" is here expressed: —

— "I long to prove
No lapse of moons can canker Love".

- XXVII. The cherishing and expressing of such a desire contains in itself a profound feeling of satisfaction only less than fulfilment. The memory of such a love, and its continued life in loss, is far better than any state wherein any trait of love — its passion, or its purity, or its fidelity — even though the want of it brings rest, is absent.

"Tis better to have loved and lost
Than never to have loved at all".

This and the preceding poem mark the first fulfilment of the desire expressed in poem I.

Here the Introductory Stage ends; and two things, involved in the concluding poems XXVI. and XXVII. may be regarded as its characteristic achievement, preparatory to the First Cycle: first, the desire and resolution to cherish the integrity of the love for the dead in all time to come; and

secondly, the thought that such love is an essential endowment of true manhood to be valued and cherished though its object be forever removed.

INTRO-
DUCTORY
STAGE.

First Cycle.

XXVIII. — LXXVII.

Thus far "In Memoriam" has been the monody of one bereaved, who by inquiry and answer has interpreted his individual love and sorrow. But the thought in which the Introductory Stage culminated — that love shall be cherished though its object be removed, because in the continued life of love our own truest self lives — is the last step of preparation for another thought, which is here first introduced, namely, that he whom death has removed still lives, and his love in the unseen world is as undying as the love desolate here. This thought of the friend's immortality is not, as the preceding, a simple result of observation or experience; it is a revealed truth, to be accepted by faith. It is introduced by the suggestiveness attaching to Christmastide, the commemoration of His birth "who brought life and immortality to light"; and the fact that in its adoption the poet leaves the realm of positive knowledge and enters that of faith is so important in the development of the poem that some special thought must be devoted to its justification. See succeeding, poems XXXIV.—XXXVI.

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From this point therefore the two friends are before us, the one in immortality, out of sight, and revealing no trace of his new existence; the other believing in the removed one's continued life and interpreting it so far as he may by his own love.

What the poet has recognised in himself he now comes to see by faith in his friend. So because the past companionship has wrought such good influence in all the poet's life, he comes by degrees to believe that a similar influence may be supplied by memory to the friend in another world (see LXV.); and so there exists between the two souls the

FIRST
CYCLE.

communication of an undying effect — the memory and influence, common to both, of a past love. Because the love portrayed in this cycle has its starting-point in a past companionship, and is recalled and reenforced by memory, we may name this First Cycle the Cycle of the Past. See preceding, p. 31.

CHRISTMASTIDE. XXVIII.—XXX.

The coming of the Christmastide which introduces this First Cycle reveals two conflicting emotions. The intent of the occasion is gladness on account of the august birth which Christmas celebrates. The reality of this occasion is sorrow because he whose companionship was the joy of this and every occasion is removed by death. The three poems which portray this Christmastide show successive stages of the reluctant yielding of sorrow to joy, until at last Christmas hope is admitted and becomes henceforth an influence.

In three mental moods this Christmastide is portrayed: — as the poet looks forward to it, with sorrow and dread; as he meets it present, and is doubtful how to observe it so as not to profane either it or his sorrow; and as in calmer mood he looks back upon it and recalls how his conflict ended in peace.

XXVIII.

1. CHRISTMAS ANTICIPATED.

The Christmas bells, proclaiming joy, fall discordantly upon the poet's sorrow, but they bring also, in the youthful memories they awaken, a touch of joy.

XXIX

2. CHRISTMAS PRESENT.

The wonted Christmas merriments call for observance now as at other times; grief finds them scarcely congenial, but yields at last for form's sake.

XXX.

3. CHRISTMAS PAST.

In a retrospect is related how conflicting emotions strove with each other in a variety of alternating moods; until finally calm ensues in the thought that the dead are immortal, and that their love for us, though separated, is unchanged.

Thus is introduced the idea which, as followed out, is the foundation of all the succeeding thought of "In Memoriam", — the idea namely that love cannot die either in this world or in another. The conflict in which the idea is accepted is a severe one, because it is not merely a conflict of emotions, but that struggle in which the poet leaves the realm of positive knowledge and enters the realm of faith. Such an important procedure as the acceptance of a revealed truth, which can never be proved but must be believed, needs a more extended introduction than the mere account of its beginning. The succeeding six poems therefore justify and explain this procedure, while they also introduce the course of thought characteristic of the cycle.

These six introductory poems are two groups of three, of which groups the first, in its order and underlying idea, is more especially the introduction to the present cycle's thought. Compare preceding, p. 30.

ETERNAL THINGS AND THE APPREHENSION OF THEM.

XXXI.—XXXIV.

A. KNOWLEDGE AND FAITH. XXXI.—XXXIII.

Three poems, "of the most solemn and hymn-like pieces in 'In Memoriam'", suggested by the history of Lazarus' resurrection from the dead and our Lord's intercourse with the family at Bethany (John XI.—XII.), depict our ideal relation to eternal things.

1. REGARDING THE UNKNOWABLE MYSTERY BEYOND DEATH. XXXI.

Lazarus, who could speak of the other world from knowledge, reveals nothing. To us here in this world eternal things are not to be apprehended by knowledge.

2. REGARDING THE PROPER ATTITUDE OF THE LIVING TOWARD ETERNAL THINGS. XXXII.

Mary, with her simple, satisfied, unquestioning faith, illustrates this. In her consciousness that all is well, and that her Lord is with her, she has such present satisfaction that curiosity about unseen things finds no place.

FIRST
CYCLE,3. REGARDING THE RELATION OF ONE WHO KNOWS TO ONE
WHO BELIEVES.

XXXIII.

Lazarus and Mary illustrate two phases of Christian life: those whose ripened reason and spiritual life makes their view of unseen things approach the character of knowledge; and those whose faith, without knowledge, supports itself by forms. Both lives have a blessedness of their own; and "faith through form", which produces practical good deeds, is not to be despised even by the ripest, — a world of sin makes such faith the desirable support of all.

What these three poems suggest ideally is followed out in similar order in the poet's practical experience, as the characteristic thought of the cycle. See poems XL.—LXV.

The *use* of faith is thus portrayed; a second group of three poems now describe its grounds.

B. INNATE IDEAS AND REVELATION. XXXIV.—XXXVI.

No cold logical process is instituted to prove the fact of immortality; appeal is rather made to the finer consciousness which makes us dare to enjoy life and the world.

XXXIV.

1. Life itself should teach immortality; for the unspoken consciousness of unending existence is what gives life and the world whatever beauty and worth they have.

|XXXV.

2. Death seems by its appearance to teach the opposite; but all the higher worth of love, all that makes it nobler than a Satyr's mood, requires for its interpretation and integrity that this appearance be disregarded.

XXXVI.

3. What our innate consciousness requires finds its fitting expression in the revealed Word of God, — especially in the Word made flesh, who appeals to all and expresses an inner idea which all, even the most unlettered, may read.

XXXVII.

These introductory groups are closed by a chorus-poem, in which the song is justified against reproach, as being the spontaneous expression of joy in revealed truth.

SPRINGTIDE. XXXVIII.—XXXIX.

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CYCLE.

The cheer which accompanies the thought of immortality and the hopeful outlook of a new faith toward the future is well typified by the season when Nature wakes from winter into warmth and bloom. The spirit with which this Springtide is met, which we may regard as the general spirit of the cycle, has already been indicated in the Christmastide. The cheer comes from without, and makes its way only by struggle into a reluctant mood. So throughout the cycle: the bereaved heart is slow to yield to the hope involved in his chosen idea.

1. Chorus-poem, reproducing in great part the sentiment of poem VIII., only here in the darkened world the song is cherished as containing real solace in itself. XXXVIII.

2. Yet this springtide affords a landmark of the poet's advancement toward vigor and peace of mind, in the fact that even the changeless Yew-tree (Compare II.) feels the season's cheer; and Sorrow (Compare III.), though prophesying gloom again, yet acknowledges the present touch of hopefulness. See remark on this poem, p. 27. XXXIX.

Succeeding this Springtide a series of questions and doubts are now raised, whose answer is the characteristic achievement of the cycle. These questions fall into three groups, whose order and general subject have been anticipated in the three introductory poems concerning Lazarus and Mary (XXXI.—XXXIII.): namely, regarding the heavenly life beyond death; regarding the earthly life this side of death; and regarding the relations of the two to each other.

The answers to the questions of the first group are drawn from the poet's interpretation of love, to the second group by efforts of faith, and in the third group love and faith reach alternately their highest expression.

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CYCLE.

FIRST GROUP:

QUESTIONINGS CONCERNING THE LIFE BEYOND THE GRAVE.
XL.—XLVIII.

Love's answer.

Four topics are discussed: two pairs of topics; and the questions in each pair suggest themselves as alternative to each other.

A. FIRST TOPIC: PROGRESS IN ANOTHER WORLD. XL.—XLII.

- XL. 1. Illustrated by the life of a bride, who leaves her parental home and becomes the centre of a new family circle, and so a link in the world's progress. Such progress, only nobler, is in heaven. The difference causes pain: the bride may return from time to time, but he is gone forever.
- XLI. 2. The thought of Arthur's continued progress in a great and strange state of being arouses the fear that he will outstrip the earthly survivor and so be always beyond reach.
- XLII. 3. This fear allayed by the thought of love: Progress there is certainly progress in love; and if here on earth Arthur willingly devoted himself as guide and teacher, much more there.

B. SECOND TOPIC: ALTERNATIVE — WHETHER, INSTEAD OF BEING CONSCIOUS, AND PROGRESSING TO EVER HIGHER ENERGIES, THE IMMORTAL SOUL MAY SLEEP TILL THE MORNING OF RESURRECTION. XLIII.

- XLIII. The answer neither affirms nor denies: it is love's answer, making the most of the alternative. If death is really sleep, there will be a waking; so all souls sleep together, and love loses nothing by it.

C. THIRD TOPIC: MEMORY IN ANOTHER WORLD. XLIV.—XLVI.

- XLIV. 1. Considerations that make against memory in another world.

Our forgetfulness of infancy and preëxistence (if preëxistence be a fact), which is only emphasised by seeming flashes of a preëxistent consciousness, suggests a similar relation of the heavenly state to the earthly. If such be the fact love will make the most of it, and beseeches the friend to use

the superior wisdom of celestial beings, and resolve any dreamy idea of earth that may rise. FIRST CYCLE.

2. Considerations that make for memory in another world. XLV.

The grand result of this earthly life, as it advances from infancy to maturity, is the development of self-consciousness and with it the possibility of memory; unless we suppose all this life's highest achievement is lost, this self-conscious personality and memory continue in heaven.

3. The nature of memory in another world. XLVI.

The gradual dimming of memory here is a necessity to the formation of character; there, where character is perfected, memory takes in the whole life perfectly and at once. The lifetime which Arthur remembers may perhaps show those five years of friendship as its peculiarly satisfactory period.

D. FOURTH TOPIC: ALTERNATIVE — WHETHER, INSTEAD OF REMEMBERING, THE IMMORTAL SOUL MAY LOSE THE WHOLE PERSONAL CONSCIOUSNESS AND SEPARATE MIND NECESSARY TO MEMORY, AND BE AT LAST ABSORBED INTO THE GENERAL SOUL. XLVII.

Love protests against the idea of such a cessation of consciousness as fatal to her integrity. Yet though it were so, Love will make the most of the alternative, and make all possible use of the last moment before dissolution. XLVII.

This group concluded by chorus-poem. The office of the song is not to give logical answers but love's answer. XLVIII.

From the consideration of the immortal life which has reached its goal the poet now turns his thought to the human life striving here on earth toward its goal, or at least shaping itself an eternal destiny, whether it strive or not. This group, as it has to do not with the life made perfect in heaven but with the imperfect and sinful life here, is more charged with feeling than the other; and as the character of its subject causes more doubt, the questions are answered by strong efforts of faith rather than by simple interpretations of love.

Introduced by chorus-poem, which, reminding us that sorrow remains in spite of all hopeful answers, strikes the key-note of the coming group. XLIX.

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CYCLE.

SECOND GROUP:

QUESTIONINGS AND DOUBTS CONCERNING HUMAN LIFE HERE
ON EARTH: ITS CHARACTER AND DESTINY. L.—LIX.

Faith's answer.

As in the preceding group, four topics are discussed. Their correlation is as follows: The four topics are two pairs. The first pair refers to the devout human life; the second to the undevout. The first member of each pair refers more especially to the course of life, the second more especially to its goal.

A. CHARACTER AND DESTINY OF THE DEVOUT.

FIRST TOPIC: OUR DEVOUT HUMAN LIFE, AS GOD AND THE IMMORTALS
SEE IT. L.—LI.

- L. Suggested by the wish that the immortal friend were near, so that the consciousness of his nearness might be a solace.
- LI. But if the dead are near they can see all our unworthiness. To which thought faith answers that they see as God does, and make loving allowance.

SECOND TOPIC: OUR PURSUIT OF A HIGH IDEAL, AND OUR DESTINY AS
COMPARED WITH IT. LII.

- LII. The poet's ideal — to answer Arthur's love worthily — seems unattainable. But faith answers that the spirit of true love is not offended at human frailty, but takes the faithful working toward the ideal as the real worth in a world of sin.

B. CHARACTER AND DESTINY OF THE UNDEVOUT.

THIRD TOPIC: OUTLIVED SIN AS A STRENGTHENER OF CHARACTER. LIII.

- LIII. Many a one seems stronger and richer in character by reason of earlier waywardness when it is outlived. But while this may be a fact, we are not to sin for the sake of outliving it to greater strength, but to hold fast the good.

FOURTH TOPIC: WHETHER EVERY IMPERFECT LIFE SHALL AT LAST REACH
ITS GOAL. LIV.—LVI.

- LIV. 1. Sin proceeds in so many cases from causes beyond the sinner's personal control, — shall then inevitable sins and

evils make any life eternally vain? In answer, Faith, unable to explain, can only assert her trust that every life shall at some far distant time reach the goal it was made for.

2. The wish that no life may fail is godlike; but Nature seems to give the lie to this wish, and to be at strife with divine Love. To which Faith, more agitated, cannot answer, but flees to that Love who is Lord of all, and trusts to a hope larger than Nature.

3. But Nature suggests yet more perplexing thoughts, perfectly indifferent to all, she seems to recognise no sacredness in life. To which Faith answers that if life is nothing higher than Nature teaches, man, Nature's highest work, is a splendid failure. Unable to rest in such a conclusion, and yet unable to answer, Faith refers the question to the world behind the veil.

The agitated feeling which has accompanied the questions of this group here reaches its climax, and the next three poems break off the course of thought abruptly and give way to the emotion with which the preceding thoughts have overcharged the poet's soul. Yet these three chorus-poems effect an important transition, one of the most important in the poem; for in them the poet escapes from the evil dreams of Nature to faith in a Holy One higher than Nature.

1. "Peace; come away." Agitated by the feeling that his work shall fail, the poet turns to bid farewell; and yet his adieus refuse to be final. Compare CXXIII. 3.

2. "Abide a little longer here." Neither the thought nor the song can rest in such a cheerless hopeless end; to cease at this stage would be fruitless labor. See pp. 23, 24.

3. "O Sorrow, wilt thou live with me." At the beginning of the poem (III.) Sorrow could see in Nature only the reflection of herself, and the hopelessness she suggested was acknowledged to be from a "lying lip" (III. 1). In XXXIX., where Springtide is Nature's illustration of new life, Sorrow cannot but acknowledge the present cheer; but as she prophesies gloom again, her lip is yet a "lying" one (XXXIX. 3.), she cannot be trusted. But now that Sorrow has fled from Nature to God (Compare LV. -LVI.), and in spite of Nature's

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evil dreams can leave the problem of human destiny to Him, she may be taken and cherished as a trustworthy guide. She is yet to be the reigning element in the song: but she is to lead to hope. See preceding, pp. 27, 28.

Two groups of questions have been answered: the first concerning the heavenly life, answered by successive interpretations of love; the second, concerning the character and destiny of the earthly, answered by efforts of faith. The third group of topics now succeeds, and in consideration of them both love and faith reach their best expression.

THIRD GROUP:

QUESTIONINGS AND FEARS CONCERNING THE POSSIBLE
RELATION OF THE HEAVENLY LIFE TO THE
EARTHLY LX.—LXV.

Love and faith's noblest expression.

Two souls are before us, who have loved each other. The love of the earthly soul is yet undiminished; how is it with the heavenly?

A single alternative expresses the possible relation of the immortal soul to past companionship: he may wish to forget his past love, or he may remember it with pleasure. Three poems give expression to each member of this alternative; and in each of these groups of three, the first poem approaches the thought from its earthly side, the second from its heavenly, and the third draws the conclusion.

FIRST MEMBER: SUGGESTION OF THE BAD ALTERNATIVE: IN HIS HIGHER STATE THE IMMORTAL MAY WISH TO FORGET HIS PAST LOVE.

LX.—LXII.

- LX. 1. The earthly survivor is as a simple girl who loves one far above her in rank, whose larger life she can follow not in understanding but only in love.
- LXI. 2. The immortal one may look back and be grieved at the dwarfed life and love that longs here on earth for his regard; and yet this love is as true as that of the greatest. See preceding, p. 13.

3. Love's conclusion: If this simple earthly affection shames its object, love consents in full self-abnegation to sacrifice her claim to regard. How truly this sacrifice is the noblest expression of love we see when we reflect that this is the surrender of that highest blessing which the poem has sought. FIRST
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LXII.

SECOND MEMBER: SUGGESTION OF THE GOOD ALTERNATIVE: IN HIS
HIGHER STATE THE IMMORTAL MAY REMEMBER HIS FORMER LOVE
WITH PLEASURE. LXIII.—LXV.

1. The earthly survivor can love lower beings and yet love heaven none the less; — it is therefore not necessarily the case that greater loves in heaven preclude the simpler loves of earth. LXIII.

2. The immortal may be as one who has risen from a humble lot to the highest distinction in the state, who remembers his former home and friends with special fondness. LXIV.

3. Faith's conclusion: Love is too precious to be lost; it works its effect yonder as here, and the two friends, though separated, partake of the same hallowed remembrance. This thought may be regarded as faith's highest achievement in this cycle. See preceding, pp. 31, 41, 42. LXV.

At the end of this third group a series of poems now portray the calmer and more healthful mood reached by the poet in his consideration of eternal things. These poems contrast strikingly with the first portrayal of unquiet grief, poems II.—IV.

1. In the first mood of grief (II.) the mind was like the changeless Yew-tree, a perpetual guardian of the dead. Now the bereaved has become spontaneously cheerful with all, and takes interest in affairs other than his own. Yet this cheerfulness is after all like that of a blind man, who has a dark world of his own, where he lives apart from others. LXVI.

2. In the first mood of grief (III.) the thought of death was always a disquieting influence depriving all Nature of attractiveness. Now the bereaved can think even of the grave and the memorials of the departed life with complacency. LXVII.

3. In the first mood of grief (IV.) clouds of nameless sorrow darkened the bereaved one's dreams. Now the returned LXVIII.—
LXXI.

FIRST CYCLE. calmness makes his dreams natural and serene again. The object of his consciousness, no longer a tyrannical disturbance in all his waking thoughts, begins to enter into his dreams naturally and spontaneously. Four poems delineate how these dreams lose their sorrow.

LXVIII. a. The dead is dreamed of as living but with a nameless trouble in his face, making him not just the man he was; which trouble is no doubt transferred from the sleeper's unquiet brain.

LXIX. b. In a troubled dream, in which the dreamer wanders forth through a dreary land where Nature gives no more hope of spring, and crowns himself with thorns, an angel meets him with comforting words and touches the crown into leaf.

LXX. c. The dreamer tries in vain, in the midst of grotesque shapes, to see his friend's features aright; until at last the vision comes in some way beyond his will.

LXXI. d. Finally, the past comes to live naturally in the dreams of the present, and the dreamer's pleasure in the past is genuine and complete, with the single exception of a vague "blindfold sense of wrong", which he would gladly have cleared away.

FIRST ANNIVERSARY OF THE DEATH. LXXII.

LXXII. This day, with its revival of a bitter memory, breaks in like a discord on the poet's growing peace of mind, and seems at first thought to check and disturb all that faith has achieved. We have noticed however, in the last poem, that pleasure in the memory of the past failed in one point of its completeness; — there remains a "blindfold sense of wrong". What that sense of wrong is the present anniversary suggests, and being suggested it is met and disposed of satisfactorily.

The day suggests naturally the name and fame that would have been Arthur's had the day not been darkened by his death. The loss of that fame to himself and the world is the "wrong" which still disturbs the poet's sense of justice

in his removal. Some thoughts regarding the fame lost here are here introduced. FIRST CYCLE.

In accordance with the general procedure in the present cycle, the thought of fame is first considered with regard to the dead, and then with regard to the living.

A. THE FAME WHICH THE DEAD LOST HERE AND GAINS YONDER.
LXXIII.—LXXV.

1. By reason of his untimely death the friend and the world lost his fame; but still his immortal soul contains the same powers, glorified rather than impaired. LXXIII.

2. His evident kindred with earth's great names suggests more than can well be said. LXXIV.

3. Though the greatness of the dead missed proper recognition here it is acknowledged and reaches its fruition yonder. LXXV.

B. THE MORE THAN FAME THAT IS YET THE SOLACE OF THE LIVING.
LXXVI.—LXXVII.

1. The poet transports himself in fancy to an ideal point whence he can see human fame as Heaven sees it, and compares his own dying songs with that which really deserves fame. LXXVI.

2. These songs will die. But their use in the present is their sufficient justification. To sing of his sorrow and his love is sweeter to the poet than fame, is its own reward. LXXVII.

Thus is met and vanquished that last hindrance to the poet's complacency in his memories of the past, and he is ready to enter a new era of thought.

Second Cycle.

LXXVIII.—CIII.

In the preceding cycle the poet has reached calmness in the thought of that holy love which is not impaired by separation, but continues, as in this world, so in the other world, a memory hallowed and rich in influence. Such a blessing the poet's faith has drawn from his contemplation of the past.

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There follows now the Cycle of the Present, — which I so denominate, because the thought has to do with the present aspect of the poet's love for the dead and of the immortal's love for him. This thought of the present develops itself in two directions. On the one hand, the poet betrays a longing for some bond between him and the immortal more distinctively present than that of a common memory, — a longing, in fact, for some real present communion in spirit, in which he may know that the friend is near. Toward this consummation the thought advances, not without a certain cautious tone, as if the poet were conscious that in cherishing such an unusual desire he were treading upon precarious ground. On the other side, real communion in spirit with the immortal certainly demands nothing short of compliance with his example and advice were he living; and the poet knows he would have cherished living sympathy and friendship with the world around him. Besides, opening of the heart toward the unseen world is only possible by opening the heart correspondingly toward this world. So the poet advances toward his desire by choosing a new friendship here in this world. See p. 31.

CHRISTMASTIDE. LXXVIII.

LXXVIII.

The Christmas which introduces this Second Cycle is an occasion characterised by calmness. The lapse of time has brought a change in the spirit of its observance, in this respect, that the merriments and pleasures peculiar to Christmas are accepted and enjoyed no longer under querulous protest but for their own sake. At the same time "the quiet sense of something lost" is a reminder that Christmas is not what the occasion was before bereavement.

As the thought of the First Cycle was prefaced by a group of poems which suggested it first in outline, so in this cycle, in the four poems succeeding. Corresponding to the

later expanded thought, the outline is subdivided into the two related thoughts which together form the characteristic thought of the cycle.

THE DIVIDED NATURE AND ITS COMPLEMENT. LXXIX.—LXXXII.

A. THE DIVIDED NATURE IS TO SEEK PEACE IN ITS PRESENT STATE.
LXXIX.—LXXX.

1. The poet's passionate assertion in the midst of his sorrow that Arthur was more than a brother to him (IX. 5) was no mere hasty ejaculation but a fact which he can reassert with all calmness. He was more than a brother by the very fact of being unlike, and so from his difference supplying the poet's lack. LXXIX.

2. But if he supplied my lack, then his example, so far as I may interpret it, should still live in me, — and it shall. If places were changed and he the mourner, he would turn his sorrow into gain by being stayed in peace with God and man, — so let me do. LXXX.

B. THE DIVIDED NATURE'S REAL COMPLEMENT, WHICH NO NEW RELATION CAN REPLACE, REMAINS AS NEEDFUL AS BEFORE. LXXXI.—LXXXII.

The peace with God and man, which the dead would have exemplified is only partly a compensation. What is really desired is the friend's real nearness.

1. The desire hinted and its fulfilment prepared for. If the survivor's love was immature at the time of Arthur's death, and so capable of more, it was yet ripened by Death itself — so the two may yet love equally and satisfactorily. LXXXI.

2. The desire plainly expressed. It is communion that is after all missed and wanted. No certitude of Arthur's blessedness can make that want as if it were not. LXXXII.

NEW-YEAR. LXXXIII.

As in the preceding cycle Springtide added to the thought of immortality the suggestiveness of a new awakening season, so in this broader field of thought New-Year heralds a new round of seasons. As the springtide illustrated the spirit of LXXXIII.

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its cycle by thrusting its cheer from without on a reluctant mood, so here the New-Year illustrates the greater healthfulness of spirit, in that now the mood answers to the promise of the season and goes forth with longing to meet it. The same spirit has also been illustrated at Christmastide, in the pleasure taken in its observances for their own sake.

The present cycle's course of thought, already suggested in outline (LXXIX.—LXXXII.), now follows. Its double character, as involved in its ground idea that it is only the opening of the heart toward earthly relationships that opens it also toward heaven, suggests a double series of topics, in the first part of which the earthly blessing is secured, in the second the heavenly.

FIRST GROUP:

THE BEREAVED FINDS PEACE, WITH ALL. LXXXIV.—LXXXIX.

In the introductory group the poet has recognised the want in his nature left by bereavement, and has committed himself to the course that Arthur would have taken had he lived. The succeeding poems now carry this idea out into practice.

The poems of this group subdivide themselves into two groups, in the first of which the bereaved commits himself to his idea, and in the second finds peace in it.

A. THE BEREAVED COMMITS HIMSELF TO NEW FRIENDSHIP.
LXXXIV.—LXXXVI.

- LXXXIV. 1. The poet contemplates what their friendship would have become had Arthur lived and become his brother, as was intended. This poem makes evident what the poet needs to supply his loss — namely, present requited friendship.
- LXXXV. 2. At the solicitation of one who (Compare st. 2 with Epil. 1) is destined to sustain the same relation to the poet which Arthur would have sustained, and by that fact becomes a candidate for Arthur's place in the poet's affection, the poet reviews his course, recognises the good that has resulted from his cherishing of grief and love, confesses what the dead

would wish could his wish be heard, and at last offers himself as friend, that so the healthful action of soul on soul may preserve the integrity of his manhood. SECOND CYCLE.

3. This conclusion ratified by a song, in which the poet expresses his longing for peace. LXXXVI.

B. THE BEREAVED FINDS PEACE AND CALMNESS, EVEN IN THOSE ASSOCIATIONS AND SCENES WHICH MOST VIVIDLY RECALL HIS SORROW.
LXXXVII.—LXXXIX.

1. A visit to the old Cambridge halls, and renewed memory of those days of student life, with renewed sympathy with all. LXXXVII.

2. In the nightingale's song, which is popularly regarded to commingle joy and woe, the joy comes predominantly to him, in spite of his prelude of woe. LXXXVIII.

3. The past is lived over again in the scenes of the former summer retreat. The new joy is well indicated by comparing the appearance of nature in this poem with such poems as VIII. XXIII. XXXVIII.

SECOND GROUP:

IN HIS PEACE WITH ALL THE BEREAVED FINDS COMMUNION
IN SPIRIT WITH THE DEAD. XC.—XCV.

In the introductory poems (LXXXI.—LXXXII.) the thought of this group is betrayed, as if reluctantly, between the lines, and then plainly intimated, but only negatively. The hint is now carried out to realisation.

This group, like the foregoing, subdivides itself into two groups, in the first of which the poet defines his idea, and in the second realises it.

A. THE BEREAVED DEFINES HIS THOUGHT AND COMMITS HIMSELF TO IT.
XC.—XCV.

1. The greatest obstacle to such communion in spirit with the dead is disposed of — namely, the obstacle which a supposed change in the bereaved, caused by years of separation, would make, to destroy congeniality when they meet again. The poet's desire exists undiminished by any change of time. XC.

SECOND CYCLE. Notice how closely this poem corresponds in thought with its introducer, LXXXI.

- XCII. 2. The spirit of the departed is invoked to come crowned with the glory of the seasons, — in spring as he was, in summer as he is.
- XCIII. 3. Yet this desire to commune with the dead is no crude desire to see him in vision, which could not but be both unsatisfactory and uncertain.
- XCIV. 4. No visual shade, but the spirit himself, apprehended by spiritual perception, outside of and above the sensuous nature.
- XCV. 5. The preparation necessary to receive such a guest — purity of heart, soundness of intellect, holiness of affection, and peace with all. To such preparation the poet has already committed himself. See LXXX.

B. THE DESIRE OF THE BEREAVED IS ACTUALLY REALISED. XCV.

XCV. In a perfectly calm summer night, the scene is such as to combine in one the thought preceding.

1. The present new friendship is represented in the intercourse of the circle who have been together all the evening, and have at last separated for the night.

2. After the others are gone a hunger for the old companionship seizes the poet's heart. The letters of the dead, which he reads, brings the past vividly to mind; and all at once he seems to be caught up to living mystic communion with him, which at last vanishes as the morrow begins to rise.

¶ The poet has realised his desire in an hour of mysterious communion with the immortal friend. That hour vanished, "stricken through with doubt". What remains as its permanent sequence, and wherein does the wished-for blessing fail of completeness? The answer to such a question seems to be the object of the succeeding three poems.

- XCVI. 1. How doubt is conquered. Apparently in allusion to the fact that the preceding trance was dissipated by doubt (XCV. 11), the poet defines his position. He has committed himself to belief in eternal things, and will follow out such

faith to its greatest results. But faith, which must acknowledge that eternal things "never can be proved", must thereby admit the possibility of doubt. On the other hand, the resolute conquest of doubt may minister a stronger faith than could exist had there been no doubt; whereas knowledge, be it ever so clear, does not work practical good character as faith does.

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2. Love's communion good though personal intercourse fails. Illustrated by the case of a wife who has loved truly once, and though her lord is now absorbed in things apart, yet she is certain that the love once existent has never passed away.

XCVII.

3. Vienna unvisited. The fatal significance of that city, as the place where Arthur died, is brought vividly before the poet's mind, and the thought of it seems to be a disturbing influence in his new communion.

XCVIII.

SECOND ANNIVERSARY OF THE DEATH. XCIX.

This day breaks in as before (LXXII.) with the renewal of sorrow in the memory of an irreparable loss. We see here however this advance on the feelings that characterised the former anniversary: — that renewed a mere individual sorrow, this sorrow is touched with sympathy for all who have similar sad memories.

XCIX.

As the former anniversary gave occasion to dispose of the last regret regarding Arthur's untimely death, so this gives similar occasion to dispose of the last obstacle to the full calmness of the present. This obstacle is indicated in the preceding poem, — namely, the aversion to those things which awaken most vividly his loss — illustrated by the poet's aversion to Vienna. The succeeding four poems dispose of this difficulty and prepare the mind for the next cycle.

The poet is about to leave his native Lincolnshire, where every spot suggests some memory of his friend, — with double vividness now that he is on the eve of leaving. These me-

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CYCLE.

mories, which almost cause his sorrow to begin anew, must be met and resolved ere the growing peace of mind is complete.

A. FAREWELL TO OLD SCENES. C.—CII.

- C. 1. The old place, as the poet is about to leave it, awakens sad memories and causes sorrow to begin anew.
- CI. 2. Thought of the new associations and other memories which will come to cluster round the same scenes.
- CII. 3. The pleasant thought of childhood and the sad thought of bereavement from Arthur strive together and mingle at last into one picture, in which he seems to view both from afar; and thus his aversion passes into tender melancholy.

B. CONTENT TO ENTER NEW SCENES. CIII.

A dream on the last night in the old home cheers the poet with hope of what will be.

1. Passing with noble companions down a widening river toward the great sea, —
2. The scenery becomes grander, and all grow in majesty of thought and spirit.
3. When at last Arthur is seen, greatened and glorified, all are ready to meet him, and all sail away together on the great deep.

This dream both satisfies the thought of the present cycle, and stands as a hint of the world's great future, which the coming cycle is to portray.

Third Cycle.

CIV.—CXXXI.

To the Cycle of the Past and the Cycle of the Present is now added "the closing cycle", the Cycle of the Future. Besides its advance in time we notice also, as in the preceding cycle, an advance in breadth; and the future of which this

eyele sings takes in the whole race of man, as the poet sees it raised and ennobled by the same love which has hitherto wrought him such good.

The friend whom the poem commemorates is connected with this greater future by being taken as its type, as one appearing in advance of his time, from whose pure life men may gather wisdom and be helped thereby toward the ideal of manhood. See Epilogue, st. 35. In accordance with this plan the course of poems characteristic of the eyele (CIX.—CXIV.) is taken up with a portayal of his qualities of mind and heart, as these already were in themselves, and as they were in promise.

CHRISTMASTIDE. CIV.—CV.

1. Christmas eve. The surroundings are strange, and in this unaccustomed place there is nothing to keep alive the memory of past joys or bereavements. CIV.

2. Christmas present. In the second Christmastide the lapse of time had made Christmas observances pleasant for their own sake (LXXVIII.); now the change of place has wrought to cause the usual customs to die (st. 3), as was indeed predicted at the first Christmastide (XXIX. 4).¹ But this dying of "use and wont" after they have been once revived is no sign of retrogression in the thought; rather, the usual customs have lost their life because the *spirit* of Christmas has become so settled and significant that the ancient form can no more express its meaning. The cheer of this season not only eclipses the grief, but scorns all formal demonstrations of joy as unnecessary and meaningless. CV.

Henceforth the thought advances into the greater future which the world shall see when men come to cherish and exemplify such qualities as the deceased has already shown in type.

A striking characteristic of the coming cycle is, that all significant occasions — New-Year, Springtide — which have

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represented the spirit of preceding cycles, are reintroduced with fresh significance, — as if everything were suggestive toward the greatness that is to be.

NEW-YEAR. CVI.

CVI. This occasion introduces the thought of the present cycle in brief, as in preceding cycles has been done by groups of poems. The poet's individual desires for the future are in this song inseparably interwoven with his longings for the reign of new principles and new character, for the introduction of better customs and the banishment of unrighteousness, until humanity shall reproduce in a regenerated society the greatness and the character of Christ. It is the same ideal which was portrayed by a Christian apostle eighteen hundred years before. — compare stanza 8 with Ephesians IV. 13.

BIRTHDAY OF THE DECEASED (FEB. 1). CVII.

CVII. In the First Cycle Springtide brought the cheer of a new season (XXXVIII. — XXXIX.); in the second New-Year heralded a new round of seasons (LXXXIII.); and now this characterising occasion of the Third Cycle suggests a new life, a noble life which, having been lived once, may furnish the model for noble lives to come. The present occasion illustrates, as has already been intimated in the Christmastide, how in this cycle the spirit of hope has overcome. In the first cycle the suggestiveness of the blooming season must make its way from without into a reluctant mind; in the second cycle the calmer mood and the promising season answer spontaneously to each other; but here in the third cycle the hopeful mood has so overcome the influences of season and weather that even the bitter cold wintry day can have no disturbing effect on the confirmed cheer within, — the mind's peace is within itself. Compare with this the spirit of the present Christmastide, CV.

The thought characteristic of this cycle now ensues, introduced by a poem in which the bereaved expresses his resolution to forsake individual sorrows and individual aims, and from his experience to reap in the larger broader world the fruit that comes from sorrow interpreted by love.

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CVIII.

Looking toward that broader future the thought shapes itself on what the birthday naturally suggests — the character of the deceased, its worth and its promise. He is regarded as a type of the nobler race that is to be; and therefore from every line of his character some instructive suggestion may be drawn.

Six poems portray at length the character of the deceased. These divide themselves into two groups, which represent respectively its aspect as regards the individual and its aspect as regards the race.

FIRST GROUP.

WISDOM GATHERED FROM A REMINISCENCE OF WHAT THE DECEASED WAS IN HIS PERSONAL CHARACTER. CIX.—CXII.

“T is held that sorrow makes us wise.
Whatever wisdom sleep with thee”.

1. His intellect and character as showing a well-rounded manhood in himself — a worthy example. CIX.
2. His influence on others — to shame all evil and to bring good to light. CX.
3. The genuineness and true nobility of his character — gentler even than he seemed. CXI.
4. The reserve of power and character in him, which caused his friends ever to hope more. CXII.

SECOND GROUP: —

WISDOM GATHERED FROM THE CONSIDERATION OF WHAT THE DECEASED WAS AND WOULD HAVE BECOME. IN HIS ADAPTEDNESS TO ACT ON THE WORLD. CXIII.—CXIV.

“T is held that sorrow makes us wise;
Yet how much wisdom sleeps with thee
Which not alone had guided me.
But served the seasons that may rise.”

- THIRD CYCLE.
CXIII. 1. His rare qualities of mind and heart would have made him an important influence on his age, equal to all emergencies.
- CXIV. 2. He was a worthy exemplifier of that higher Wisdom which in this eager age Knowledge needs to keep her within legitimate bounds.

This gives the poet occasion to define his idea of wisdom as the supplementer and regulator of knowledge, without which regulator the latter may be a danger and no blessing. This poem expands the idea expressed in Prologue, st. 7.

SPRING-TIDE. CXV.—CXVI.

The last note of time in the poem. Standing immediately after those poems in which are defined in terms of Arthur's character the greatness which the world needs, it is a good suggestiveness that the character so defined may become real, just as the year wakes from winter, and works out in a new season all the promise of the spring. This occasion introduces the final application and conclusion of the thought; and so with springtide the poem leaves us passing on into a new era.

- CXV. 1. The year awakes from the frosts of winter into the life and bloom of spring. So awakes the poet's regret, and buds and blossoms with the rest.
- CXVI. 2. But just as the year's awakening is the awakening of "life re-orient out of dust", so the feeling that awakes with it is not all, nor predominantly, regret. It is rather anticipation of a strong bond to be, a feeling of certitude in the better future.

Having drawn the lesson from the achievements and the promise of his friend's life, and used the suggestiveness of springtide to illustrate what is to be, the poet now draws the application, for himself and for every one.

THE WORK OF THE DAYS TO COME. CXVII.—CXVIII.

- CXVII. 1. For the bereaved himself. To make every day and every hour contribute some element of good toward the blessedness of his coming union with Arthur.

2. For every one, as a representative of humanity. Suggested by the progress of life on the globe, from the lowest organisms up to man, who, answering to that type of progress, has such dignity of nature that he is sure to be either the herald of a still higher race, or, failing this, to show the greatness of his nature even in its ruins. It is incumbent on every one therefore to subdue the lower nature and cherish the higher.

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CXVIII.

DEFINING-POINT — END. CXIX.

The progress in hope made since the first crushing blow of bereavement, is indicated by the different feelings experienced on visiting the former residence of the deceased. (Compare VII. No longer in confused despair, but in peaceful hope, the poet comes, thinking on the departed friend with blessings; and all surroundings of weather and scenery answer to the calm within.

CXIX.

As the first defining-point was preceded by a prospect (I.—VI.), so this is succeeded by a retrospect, to which is added the summary and conclusion of the whole work.

RETROSPECT AND CONCLUSION. CXX.—CXXXI.

The retrospect shows an interesting parallelism to the prologue, in this respect, that it has reached the summit of progress occupied by the latter, so that both view the victory over despair and doubt as gained. The parallelism runs however in inverse order. The Prologue, beginning with prayer, looks directly to that immortal Love in whose personal might the victory has been gained; and from this view of heaven it advances to recognise the woes and the needs of earth, as they are exemplified in the experience which "In Memoriam" records. See preceding, p. 35. At this point the poem takes up the thought, and passes through the world of sorrowful experience, seeking heavenly things by faith. To review this long journey stands now the Retrospect: and this passes

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by a few rapid strokes to recognise the love by which the poet's faith has been actuated as the immortal Love whom the Prologue celebrates, which Love is accepted as Lord of all, and worshipped, as at the beginning. So prayer and achievement are united in one.

A. HOW THE PAST CONFLICT HAS PROVED THE DIGNITY OF MAN. CXX.

CXX. Such a fight of faith with death proves man infinitely more than a mere link in the animal creation, and born to a high divine destiny, which he is to strive to realise.

B. A SURVEY OF THE RESULTS REACHED IN THE THREE GREAT CYCLES OF THE BEREAVED SOUL'S PROGRESS. CXXI.—CXXIII.

CXXI. 1. The Cycle of the Past. Suggested by the thought of the planet Venus, the star of love, which, being both evening star and morning star, illustrates in one both the rising of love on the darkened and despairing life to cheer its night, and the rising of love on the life progressing in hope, to herald its morning.

CXXII. 2. The Cycle of the Present. Reminiscence of the culminating scene in the second cycle (XCV.), where an hour of communion was enjoyed with the immortal dead. That same nearness is again desired as a permanent blessing.

CXXIII. 3. The Cycle of the Future. From the general view of the development of earth and man characteristic of the third cycle (see CXVIII. CXX.), the poet draws a suggestion of his own contrast to inanimate nature: in that while the most solid things of earth pass, yet he is conscious of an undying spiritual nature, in which he will dwell.

C. HOW THE DIVINE POWER WAS FOUND. CXXIV.

CXXIV. In the last poem (st. 3) is expressed the consciousness of a spiritual nature which is eternal. This recognition of conscious immortality is naturally followed by recognition of Him who is the Author of immortality, — who is found not by reason, or speculation, but by faith and love. As the most important experience in which God was found, and the type of all the rest, allusion is made in stanzas 5 and 6 to that hour of most bewildered doubt (LIV.—LVI.), when the poet

fled from Nature to God, and found therein a power to mould and sanctify him.

In this and the preceding poem is reached, as the regular sequence of what precedes, the poet's view of the two fundamental doctrines of revealed religion — the doctrine of a future life, and the doctrine of a God. Both of these are made a matter not of speculation but of an ~~acquired~~ Christian consciousness; and so both are brought into that realm of practical life where all men are one. These poems may be regarded as the culminating illustration in "In Memoriam" of that theological tendency in nineteenth-century literature which led the poet, in accordance with the spirit of his time, to select such a distinctively theological theme as the purpose of his work. See preceding, p. 20.

D. THE MINISTRY OF POESY. CXXV.

Poesy has acted as chorus, to interpret the poet's wayward moods, whether of grief or joy; but in his deepest self the poet has never lost hope, — he has merely used the song to guide the thought to a good end. See preceding, pp. 21—23.

E. SUMMARY OF RETROSPECT. CXXVI.—CXXVIII.

The conclusion to which the Retrospect has conducted is summarised in three poems, which are directed respectively, as was the retrospect, to past, present, and future.

1. The sanctifier of the past glorified in the present. CXXVI. "Love is and was my Lord and King". What was cherished as an influence within, to guide and bless, is recognised as the master-power of the life.

2. The unseen Ruler of the present. The same Love, CXXVII. whose voice pure hearts can hear through the wild storms of human passion, and so we may know, as happy spirits know, that in spite of conflict all is well.

3. The hope for the world's future. In love, which shall CXXVIII. make its power more felt, and shall outlive the reactions of onward time, until its divine end is attained.

CONCLUDING INVOCATION.

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In this invocation the thought of Love reaches its highest. First beheld as a moulding sanctifying power within (CXXIV), then as Lord and King above (CXXVI.—CXXVIII.), it is now seen to involve more, namely, — the love which has become man's ruling power within and without assumes thereby *personality* in manhood, becomes in a deep sense incarnate. See p. 33. Arthur, who was true to divine Love here, now lives in God, and is here addressed in an invocation which recognises his nature as, while not less perfect in itself, inseparable from the divine.

CXXIX.

1. The immortal friend in whom divine Love has assumed a mysterious personality is addressed as the type from which the world's ideal may be interpreted.

CXXX.

2. The earthly friend sees his own love growing by his loyalty to that other into the same divine image.

FINALLY.

CXXXI.

3. A prayer to that Love over all, whose power, flowing through our deeds, and appropriated by "faith which comes of self-control", makes us holy.

EPILOGUE.

EPILOGUE.

The poem which begins with death ends with marriage, that highest earthly illustration of crowned and completed love. The Epilogue is a marriage-song celebrating the union of the friend whom the poet welcomed in the place of the deceased (Compare stanza 1 with LXXXV. 2) with a sister of the poet and of her who would have become the wife of Arthur Henry Hallam. This marriage-song gives occasion to bring in review before us the leading features and influences of the poem, which indeed have become so familiar and well defined, that we may almost recognise them as *dramatis personae*.

1. Love, which survives regret and the grave, has recovered her peace in this world, has grown greater and holier,

and yet by no means less loyal to the dead, and now, no EPHLOGUE. more disturbed by the past, devotes herself to the sinless joys of the present.

2. Remembrance of the dead is cherished, not sacrificed; the dead is thought of as living and perhaps present on this occasion, shedding unseen blessings on this coronation of love.

3. The living present is suggested by the marriage-bells and festivities, — a present in which love finds its purest expression.

4. The greater future is suggested by the thought of the new life that may rise from this union, a newborn soul who shall look on a race more advanced than this, and contribute to its greatness; and so be a link between us and the perfect future.

FINALLY.

5. A view of the far future perfected.

a. Its character. The view of knowledge eye to eye, the complete subjugation of all that is brutish in us. the flower and fruit of which the present contains only the seed.

b. Its type. The life of Arthur, who appeared in advance of his time.

c. Its culmination — life 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.”

Biographical Sketch.

I was born in Wilseyville, Tioga Co., N. Y., on the 27th day of January, 1850. In 1864 my parents moved, for the sake of better school advantages, to Owego, in the same county, where in the four years succeeding I prepared myself for college. In 1868 I entered the Junior class in Union College, Schenectady, N. Y., and graduated June 29, 1870. The two years succeeding my graduation I spent in teaching. In 1872 I entered the Baptist Theological Seminary in Rochester, N. Y., where after a full theological course I graduated in 1875. The succeeding three years I spent as a pastor in Baldwinsville, N. Y. During this pastorate the wish to devote myself to a special line of study, with the intention of becoming a teacher, became continually stronger; which resulted finally in my giving up my position as pastor and sailing, in May 1878, for Europe. After a few months devoted to acquiring the German language, I entered the University of Leipzig in October 1878, where I have studied ever since, with the exception of one semester (Summer 1880) spent in London.

Here in Leipzig I have devoted myself mainly to private study. I have heard however Prof. Franz Delitzsch on Isaiah, Biblical Theology, and Introduction to the Old Testament; Prof. Luthardt on the Gospel of John; Prof. Friedrich Delitzsch on Assyrian, Inscription of Esar-Haddon, Syriac, and Biblical Aramaic; Prof. Wülcker on History of Anglo-Saxon Poetry, and History of the English Drama; Lic. Guthe on Hebrew Grammar; Prof. Krehl on Syriac Grammar. In London I read in the British Museum on the History of English Literature. I have also had private lessons in Hebrew, one course from Herr Grossberger and another from Dr. Biesenthal.

Leipzig, May, 1881.

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Tennyson's "In Memoriam"; its purpose and



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