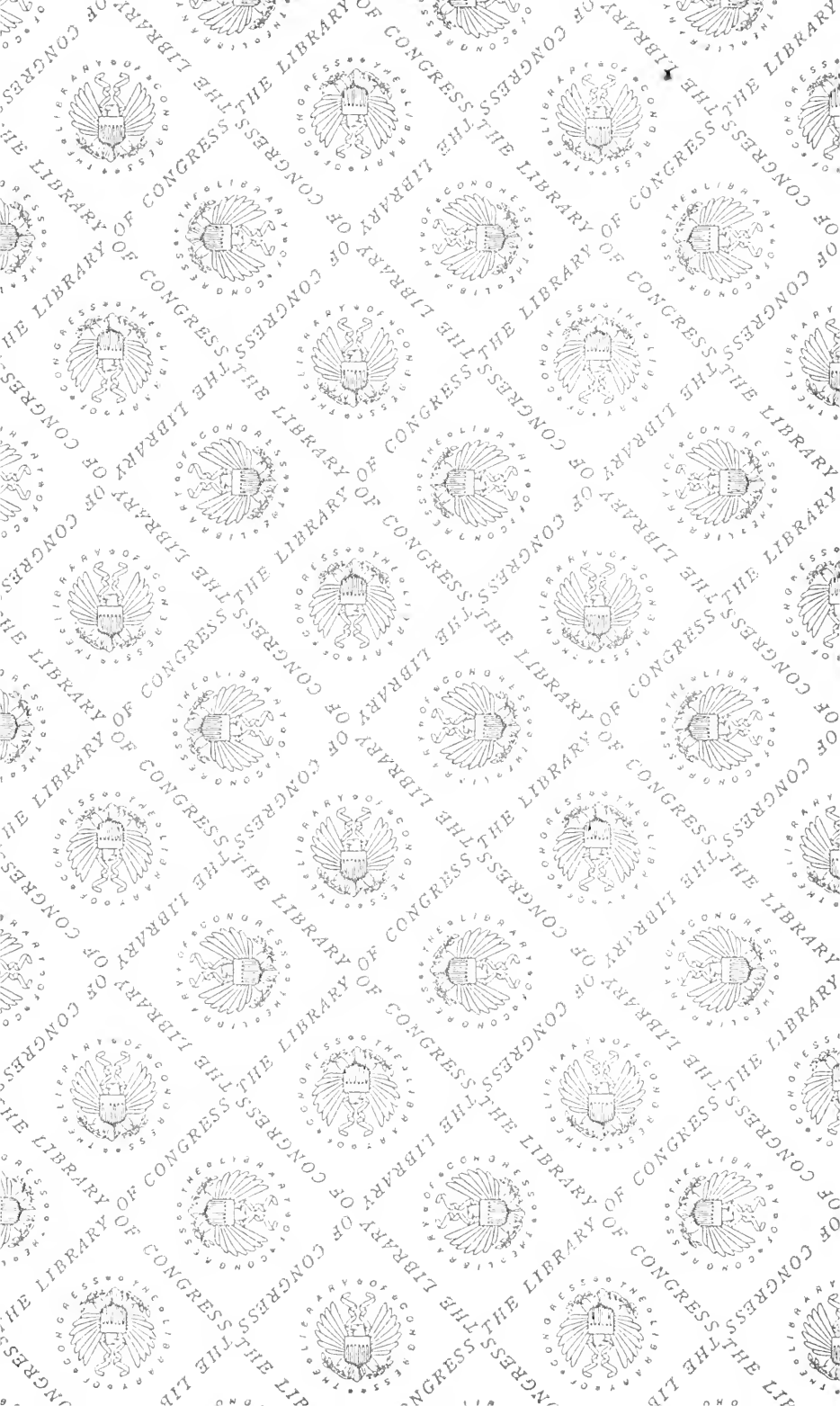


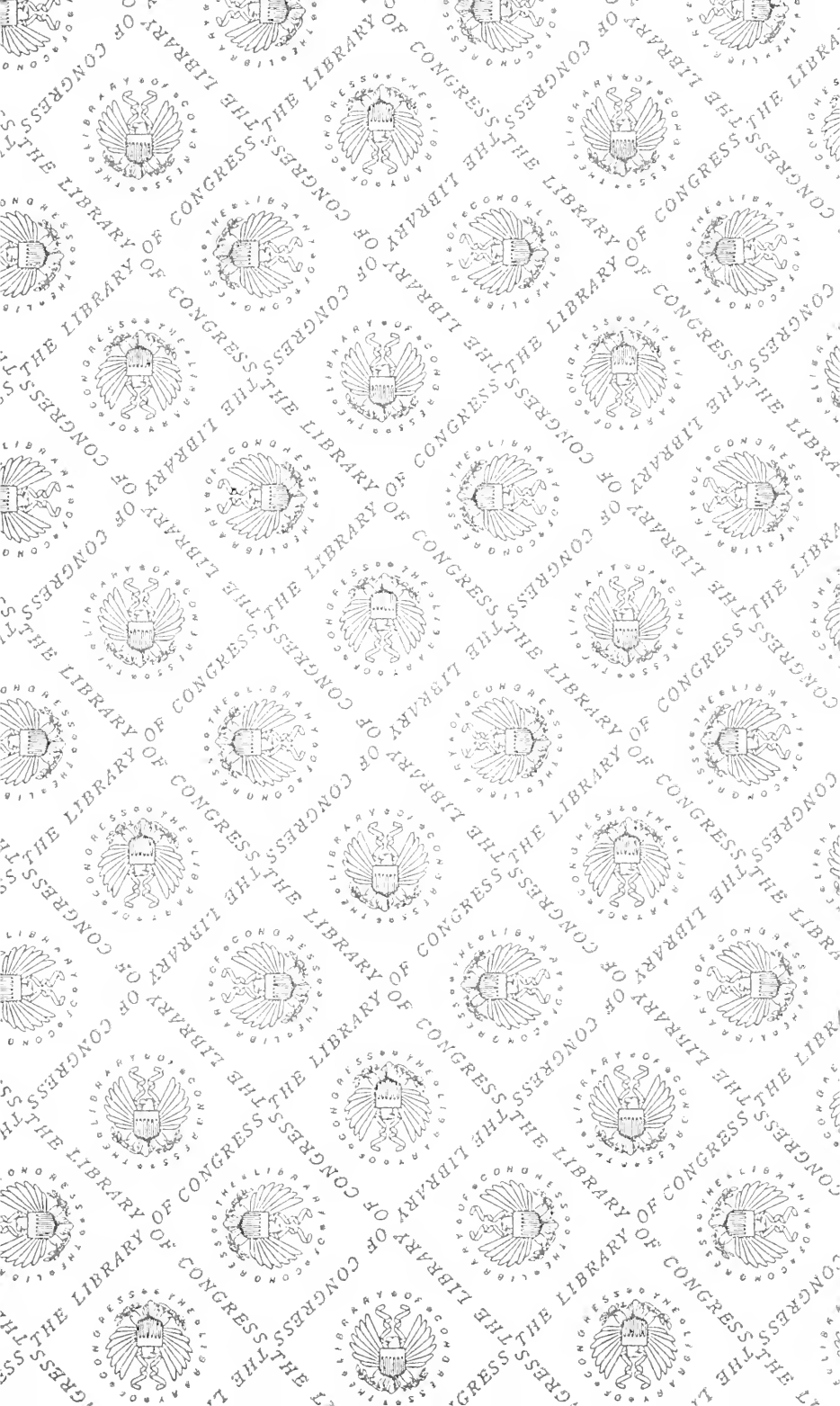
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TENNYSON'S USE OF THE BIBLE

BY

EDNA MOORE ROBINSON

Fellow of the Johns Hopkins University, 1916-1917

A Dissertation

SUBMITTED TO THE BOARD OF UNIVERSITY STUDIES OF THE JOHNS HOPKINS UNIVERSITY
IN CONFORMITY WITH THE REQUIREMENTS FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

1917

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This dissertation comprises the Introduction and first two chapters of a fuller study on Tennyson's Use of the Bible, printed in *Hesperia*, Ergänzungsreihe 4. Heft, 1917.

By Transfer
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THIS STUDY IS DEDICATED

TO

JAMES WILSON BRIGHT

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PREFACE

In his essay on Dryden, Macaulay incidentally characterizes the English Bible as “a book which, if everything else in our language should perish would alone suffice to show the whole extent of its beauty and power.” The statement carries more of accuracy than of hyperbole. For the English Bible contains almost every species of literature and contains each species in varied forms. The historic books are fine examples of simple narration. They are impartial and objective in quality and often dramatic, vivid, and picturesque. They run the whole scale from the naïve biographies of the patriarchs to the dignified annals of the Kings. The prophets afford examples of eloquence which in richness of diction, in pathos, and in austere rebuke have never been surpassed. The lyric outbursts of the *Psalms* compare favorably with any other similar utterance of the troubled or gladdened heart. The idyl of *Ruth* was included in one of the volumes of “Little Classics” by a critical editor whose selections were much commended. Among elegies the *Lamentations of Jeremiah* have a secure position. Popular and laconic wisdom is constantly quoted from the book of *Proverbs*. *Ecclesiastes* is a philosophic meditation. *Job* is an Epic,—“The Epic of the Inner Life” as Prof. Genung styles it. And finally, the *Song of Songs* reveals something very much like the shifting scenes and dialogues of the drama. Many biblical critics place it in that class.

If we take into consideration the various general qualities of literature, the Bible still affords a broad vision. W. Trail, in his *Literary Characteristics and Achievements of the Bible*,¹ devotes instructive chapters, each with numerous sub-headings, to The Figurative, The Sublime, The Pathetic, The Picturesque, and The Poetic in the Scriptures. A still further com-

¹ Cincinnati, 1864.

prehensiveness is to be observed in the relative maturity of expression. The style of the biblical writers varies from the simplicity of childhood to the elaborateness of the man who knows rhetoric and the value of stylistic expressions. Professor J. H. Gardiner² effectively contrasts the story, in *First Samuel*, of David killing Goliath with the story, in the *Acts*, of the viper which fastened on Paul's hand at Malta. It is a far cry from the short clauses, the simple connectives, and the unpremeditated simplicity of the former to the finish and grace of the latter. It is still farther to the involved sentences and the sidetracking clauses of the speeches and epistles of Paul. No one can rise from the reading of this admirable study without feeling a new and stronger sense of the innumerable kinds and grades of literary expression contained in the Bible.

But tho the English Bible is a library of writing containing literature of every species and in every stage of development it is, nevertheless, a single volume. It is a translation. The translation is so faithful to the original tongues and writings that in the main it preserves their variety. But it is, after all, a translation into one language and a translation into that language when it was highly developed. When the English Bible was made, good English, as Matthew Arnold says in the introduction to his *Great Prophecy of Israel's Restoration*, "was in the air." "Get a body of learned divines,"—so he goes on,—“and set them down to translate, the right meaning they might often have difficulty with, but the right style was pretty well sure to come of itself.” The sixteenth century which developed the wonderful English of Shakespeare was the century during which the English Bible gradually acquired its greatest idiomatic beauty, grace, and power of style and expression. Tyndale's version of the New Testament was published in 1525. The people were eager for the Bible-truth, and the phrases and idioms of Tyndale passed into the common stock of the speech of the people. Good writers took them, as if by

² J. H. Gardiner, *The Bible as English Literature*. New York, Charles Scribner's Sons, 1906.

instinct, from the speech of the people and wove them into their productions. It is doubtless difficult in many cases to say whether a given phrase comes from the colloquial speech or from the English Bible. It may in reality come from both. But oftener than is always realized it originally came from Tyndale or Coverdale. Thus the English Bible was, in all the circumstances, sure to be good English as well as magnificently diversified English. It was sure to be largely Saxon, for the speech of the people and the century was, in the main, guiltless of foreign derivatives, at least of those with the later and artificial colorings. It was sure to be concrete, because of the characteristic concreteness of the original. It was sure to be metaphorical for all Hebrew words even those for spiritual ideas have an evident physical meaning or connection. It was sure to be forcible, for the lash of an active conscience drove it on. It was even sure to be rhythmical, for altho it lacked rime and meter, it had parallelism which was the rhythmic "heaving and sinking of the heart" reproduced in balanced clauses, and it had, moreover, a fine onomatopoeic quality.

It is not surprising, therefore, to find that the Bible has had a great influence upon English writers. John Ruskin acknowledged his indebtedness: "To that discipline [of reading the English Bible and memorizing extended portions of it] I owe . . . the best part of my taste in literature . . . ; once knowing the 32nd of Deuteronomy, the 119th Psalm, the 15th of 1 Corinthians, the Sermon on the Mount, and most of the Apocalypse, every syllable by heart, . . . it was not possible for me, even in the foolishlest times of youth, to write entirely superficial or formal English."³ Tennyson declared that "the Bible ought to be read, were it only for the sake of the grand English in which it is written, an education in itself."⁴ Coleridge (*Table-Talk*, June 14, 1830) believed that "Intense study of the Bible will keep any writer from being vulgar in point of style." A number of similar testimonials have been collected

³ *Fors Clavigera*, I, x, 5.

⁴ *Memoir*, I, 308, note 1.

by Professor Cook ⁵ from many different writers. But perhaps the most striking example he cites of the power of the Bible to influence an author's style is that of John Bunyan: "When a writer, with a native vigor, lightness, and rapidity of his own, has become wholly permeated, as it were, with the thought and diction of the Bible, . . . we have from him such a clear, simple, and picturesque style as that of Bunyan."⁶

No author's use of the English Bible is more instructive than that of Tennyson. The reason for this lies both in the completeness and in the limitation of it. Tennyson knows his Bible as completely as Bunyan, but unlike Milton, Browning, and others, he has no poem on a biblical subject. He makes no use of poetical figures derived from the original Greek or Hebrew as Milton was constantly doing.⁷ He uses the English Bible only. It furnished him with material for artistic portrayal thruout his whole career. The various rhetorical devices by which he made his use of Scripture effective have been briefly indicated in the Introduction. It is not the purpose of this paper to give them in full at this time. Nor am I attempting to do the same thing for Tennyson that Bishop Wordsworth has done for Shakespeare or Mrs. Machen for Browning.⁸ There is no question here as to the indebtedness of Tennyson to the

⁵ Albert S. Cook, *The Bible and English Prose Style*. Boston, D. C. Heath & Co., 1892.

⁶ *Op. cit.*, Intro. xiv.

⁷ For example, Milton (*P. L.*, I, 21) selects his word "brooding" with conscious conformity to the Hebrew אֲרִיבִי (cf. John P. Peters, *Journal of Bibl. Literature*, xxx and xxxiii). Satan is in Hebrew 'enemy' (*P. L.*, I, 81 f.). Birds and animals (*P. L.*, v, 197, cf. vii, 451), are called "living souls," which is warranted by the use of נֶפֶשׁ חַיִּים at both *Gen.* II, 7 and I, 20. Angels are called "ardours" (*P. L.*, v, 249, cf. 277 and *Isa.* vi) because Seraphim in Hebrew are "burning ones." Urania (*P. L.*, vii, 5 f.) is 'Heavenly One' (Greek Οὐρανία). The corrupt clergy (*Lycidas*, 119) are "blind mouths" (see Ruskin, *Sesame and Lilies*, I, 22). David Masson has additional observations of this character in the notes of his edition of *The Poetical Works of Milton* (1890).

⁸ Charles Wordsworth, *Shakespeare's Knowledge and Use of the Bible*, London, Smith, Elder & Co., 1880; Mrs. Minnie Gresham Machen, *The Bible in Browning*, New York, Macmillian Co., 1903.

thought and sentiments of Scripture. The single attempt is to discover from Tennyson's use of Scripture the successive and orderly stages of his artistic and poetic development. Here is a poet who used biblical phrases and images in one way in his earliest lines, who used them in another way in subsequent poems, and in still other ways in productions that were later and later yet. If the following pages have any new value it lies in exhibiting the orderly development and progress of a great poet's genius by showing that progress and development as seen in the successive stages of his artistic use of the English Bible. The Bible is familiar to all. Tennyson's other material is less familiar. The way of using the familiar, once clearly seen, is a key to the use of the unfamiliar. It is an outline of it. It is a clear path thru the beautiful forest. Seen as a whole it is a bird's-eye view of the total landscape of a great artist's far-stretching career.



INTRODUCTION

Some years ago Tennyson's frequent and effective use of the English Bible began to attract my attention. Out of this interest grew the idea of making a complete list of the late Laureate's references to Scripture. The practical result took the form of two tables. One of these follows the order of biblical book, chapter, and verse. The other follows the final published order of Tennyson's poems. The total number of citations in these tables is about two thousand. To print them with even a slight indication of their verbal connections would require many pages. The limitations of this study evidently forbid such an attempt at this time. Specimens will, however, be given at the close of this introduction.

After a while the idea occurred to me of arranging the more important references into a chain running thru the entire Bible; each link would thus represent a single citation by the poet of some scriptural passage. The fact that the citations fall so close together as to recall or at least suggest almost the entire contents of the Bible is a striking testimony to the prevalence of Scripture in the poet's pages. This scriptural chain proved very lengthy. Two brief sections of it, however, one from *Genesis* and the other from *Matthew*, may be given here by way of illustration. These, taken together with the specimens from the reference tables, will suffice to show how thickly set the pages of Tennyson are with occurrences of biblical import.

Beginning then with the very first chapter of *Genesis* we see the spirit of God move over the primeval deep.¹ Light follows the creative fiat.² In the sixth cycle nature moulds man³ in the divine likeness⁴ and assigns him dominion over creation.⁵

¹ *De Profundis*, II, i.

² *Princess*, III, 306.

³ *Two Voices*, 16-18.

⁴ *De Profundis*, II, ii.

⁵ *Two Voices*, 20 f.

The four rivers⁶ flow through the garden⁷ of Eden.⁸ The mist keeps it green⁹ even without any rain.¹⁰ There are no thorns under the grateful shadows of the huge trees.¹¹ Mazily the brooks murmur.¹² Everything is plentiful and good.¹³ Adam divinely moulded out of dust¹⁴ keeps the garden¹⁵ and Eve is there in her snowy beauty,¹⁶ both of them unfallen and divine.¹⁷ Happy is Adam's embrace of Eve,¹⁸ for she was made for him,¹⁹ bone of his bone and flesh of his flesh.²⁰ There is no shame of nakedness²¹ and the bright moon glows upon their bridal bower.²²

Then comes the fall.²³ The serpent creeps in²⁴ and stirs the vice that ruins.²⁵ The "apple" is plucked²⁶ and the expulsion from Paradise follows.²⁷ The days of the curse come with their toil²⁸ and their sweat,²⁹ the days of the trampled serpent and the wounded heel,³⁰ and the return of man's dust to that of earth.³¹ The cry of Abel's blood is heard,³² and though Cain declares he is not his brother's keeper,³³ he feels his punishment beyond bearing,³⁴ and with the preserving mark upon his forehead³⁵ wanders off to the land of Nod.³⁶ The echo of his crime is still heard in the song of Lamech.³⁷

The dim line of patriarchs appears in Methusaleh,³⁸ and Noah with his ark.³⁹ The penalty of the corruption of the

⁶ *Geraint and Enid*, 763 f.

⁷ *Gardener's Daughter*, 187.

⁸ *Happy*, 33.

⁹ *Geraint and Enid*, 768 f.

¹⁰ *Geraint and Enid*, 770.

¹¹ *Maud*, I, xviii, 625.

¹² *Milton*.

¹³ *Enoch Arden*, 557.

¹⁴ *Introduction to Palace of Art*, 17 ff.

¹⁵ *Lady Clara Vere de Vere*.

¹⁶ *Maud*, I, xviii, 625.

¹⁷ *Happy*, 33.

¹⁸ *Day Dream, L'Envoi*, 253-7.

¹⁹ *Edwin Morris*.

²⁰ *Rizpah*.

²¹ *Vision of Sin*, 190.

²² *In Memoriam*, CXXXI.

²³ *Two Voices*, 358-360.

²⁴ *Foresters*, II, i, 93.

²⁵ *Merlin and Vivien*, 359.

²⁶ *Becket*, III, i, 91.

²⁷ *Becket, Prolog*, 368.

²⁸ *Two Voices*, 229.

²⁹ *Foresters*, IV, i, 139-142.

³⁰ *Locksley Hall*, 60 yr., 242.

³¹ *Queen Mary*, III, v, 35.

³² *Maud*, II, i, 34.

³³ *Becket*, I, iv, 175.

³⁴ *Harold*, v, ii, 111.

³⁵ *Queen Mary*, III, ii, 34.

³⁶ *Becket*, I, iv, 185.

³⁷ *Maud*, II, iv, 185.

³⁸ *Promise of May*, I, 344.

³⁹ *In Memoriam*, XII.

sons of God and daughters of men ⁴⁰ is the breaking up of the great deeps ⁴¹ in the deluge. ⁴² Babel is builded and its tongues are confounded. ⁴³ Lot's wife is stiff with encrusted salt. ⁴⁴ Esau's rough hand ⁴⁵ is no match for the finer one of Jacob who sees his ladder-of-heaven ⁴⁶ with its ascending and descending angels, ⁴⁷ meets Rachel by the palmy well, ⁴⁸ serves seven years for her, ⁴⁹ and returning with wealth has his night struggle ⁵⁰ with the unknown power ⁵¹ which blesses him. ⁵² His fear that his gray hairs will be brought in sorrow to the grave ⁵³ is done away and his dying blessing upon Joseph is bounded by the everlasting hills alone. ⁵⁴

In *Matthew* we find the wise men with their gifts ⁵⁵ following the flying star to Bethlehem. ⁵⁶ Joseph is warned in his dream. ⁵⁷ John the Baptist announces the kingdom of heaven ⁵⁸ and Him whose fan will purge His floor, ⁵⁹ and who will garner the wheat, and burn the tares with unquenchable fire. ⁶⁰ After his fast of forty days ⁶¹ Jesus is tempted by Satan to fall down and worship him. ⁶² He calls Peter and Andrew to be fishers of men. ⁶³ He begins the Sermon on the Mount with its beatitudes: Blessed are the poor in spirit. ⁶⁴ The meek shall inherit the earth. ⁶⁵ The persecuted have their reward in heaven. ⁶⁶ The salt must not lose its savor. ⁶⁷ He comes not to destroy but to fulfill. ⁶⁸ His word will endure when heaven and earth pass, ⁶⁹ and the fires of hell ⁷⁰ await him who says to his brother

⁴⁰ *Aylmer's Field*, 44.

⁴¹ *Becket*, v, iii, 24.

⁴² *Sonnet*, x.

⁴³ *Princess*, iv, 59, 466-7.

⁴⁴ *Princess*, vi, 224.

⁴⁵ *Godiva*.

⁴⁶ *By an Evolutionist, Old Age*, 2.

⁴⁷ *Palace of Art*, 143.

⁴⁸ *Aylmer's Field*, 679.

⁴⁹ *Promise of May*, ii, 59-60.

⁵⁰ *To—('Clear-headed friend')*.

⁵¹ *In Memoriam*, xcvi.

⁵² *In Memoriam*, cxxiv.

⁵³ *Aylmer's Field*, 777.

⁵⁴ *Dream of Fair Women*, 226.

⁵⁵ *Morte d'Arthur*, 283 f.

⁵⁶ *Holy Grail*, 452.

⁵⁷ *Harold*, i, ii, 55.

⁵⁸ *Church Warden*, x.

⁵⁹ *Queen Mary*, iii, iv, 227.

⁶⁰ *Queen Mary*, v, v, 69.

⁶¹ *Harold*, iv, iii, 101.

⁶² *Becket*, iii, iii, 213.

⁶³ *Harold*, ii, i, 21.

⁶⁴ *Aylmer's Field*, 754.

⁶⁵ *The Dreamer*.

⁶⁶ *Queen Mary*, v, ii, 66.

⁶⁷ *Maud*, i, ii, 78.

⁶⁸ *Queen Mary*, iii, iii, 121.

⁶⁹ *Lover's Tale*, i, 68.

⁷⁰ *Princess*, v, 444.

“Thou fool.” Injunctions follow: Agree with thine adversary quickly.⁷¹ Look not on a woman.⁷² Cut off the offending hand.⁷³ To him that smites on one cheek turn the other.⁷⁴ Hate not your enemy,⁷⁵ but love and bless him.⁷⁶ Pray that the Father’s name be hallowed⁷⁷ and His will be done.⁷⁸ Serve not Mammon.⁷⁹ The lilies toil not⁸⁰ but God clothes them with better apparel than Solomon’s.⁸¹ Let each day’s evil suffice without foreboding for the next.⁸² As ye measure it shall be meted to you.⁸³ Cast no pearls to swine⁸⁴ lest they turn and rend you.⁸⁵ Knock and it shall be opened.⁸⁶ Narrow is the way to life.⁸⁷ There are no figs from thistles or grapes from thorns.⁸⁸ He that hears and does, builds on the rock;⁸⁹ he that hears and does not, builds on sand;⁹⁰ and all these sayings are spoken with authority.⁹¹

In converse fashion a running paraphrase of each poem might be given which would show the exact nature and extent of the Scripture it contained. This would also enable the reader to compare the usage of Scripture in any one poem with that in any other. As an example of how this might be done the following synopsis of the biblical element in *Merlin and Vivien* is here given. To follow this method with all the poems would also require many more pages than are available at this time.

Vivien scornfully likens the vows of Arthur’s Knights to those of the angels who neither marry nor are given in marriage.⁹² She feels the perfect hate for them which, like perfect love, casts out fear.⁹³ Arthur himself is not pure, for there

⁷¹ *Becket*, II, ii, 234.

⁷² *Queen Mary*, I, v, 253.

⁷³ *Queen Mary*, IV, iii, 413.

⁷⁴ *Queen Mary*, I, i, 82.

⁷⁵ *Locksley Hall*, 60 yr., 94.

⁷⁶ *Akbar’s Dream*, 74.

⁷⁷ *De Profundis*, *Human Cry*.

⁷⁸ *May Queen*, *Conclusion*, 10.

⁷⁹ *Maud*, I, i, 46.

⁸⁰ *Lotos Eaters*, 36, 37.

⁸¹ *Becket*, III, i, 27.

⁸² *Foresters*, I, i, 239.

⁸³ *Aylmer’s Field*, 316.

⁸⁴ *Sir John Oldcastle*, 110.

⁸⁵ *Becket*, II, ii, 89.

⁸⁶ *Becket*, v, iii, 34.

⁸⁷ *Church Warden*, IV.

⁸⁸ *Riflemen Form*.

⁸⁹ *Edwin Morris*, 6.

⁹⁰ *Becket*, III, iii, 39.

⁹¹ *Coming of Arthur*, 260.

⁹² *Matthew*, XXII, 30.

⁹³ *I John*, IV, 18.

is no being pure, as Holy Writ declares.⁹⁴ Both Arthur and Vivien, tho in different ways, leavened their associates.⁹⁵ When she went from the Court she left death behind her.⁹⁶ Merlin likened her curiosity to that of Eve by which mankind was originally ruined.⁹⁷ She herself regarded Percivale not as a spotless lamb of Christ⁹⁸ but rather as some black wether of Saint Satan's fold.⁹⁹ Merlin mitigated her censure by referring to the case of the Psalmist.¹⁰⁰ But when she persisted in letting her tongue rage like a fire among the noblest names¹⁰¹ Merlin rebuked her for judging all nature from her feet of clay.¹⁰² Soon, however, she fell to wailing that her own affections were being used to stab her to the heart, seethed like the kid in its mother's milk.¹⁰³

The passages of Scripture used by Tennyson are distinctly and individually recognizable. Yet his art never leaves them as he finds them. After long study and several attempts at classification I found certain rhetorical devices or practices of treatment by which he used Scripture so as to make it specially effective for his poetical purposes. These devices show the student of English composition how ordinary images and phrases may be given an enhanced effectiveness. An added value is also given to this study by the fact that Tennyson employed similar rhetorical devices and practices with reference to his art in general. This detailed study of his rhetorical usage of biblical material thus serves as a kind of index or illustration of his minor artistic methods in general. This may be a sufficient justification for presenting at this point a skeleton outline, with a few brief examples under each division, of the various artistic methods referred to above. A sharp distinction, however, must be made between this skeleton or outline of rhetorical methods and the larger features or stages of the

⁹⁴ *Romans*, III, 10; *Proverbs*, XX, 9; *Job*, XXV, 5 f.

⁹⁵ *Matthew*, XIII, 33; *Galatians*, v, 9.

⁹⁶ *2 Kings*, IV, 39 f.

⁹⁷ *Genesis*, III, 1-6.

⁹⁸ *John*, XXI, 15; *1 Peter*, I, 19.

⁹⁹ *Revelation*, II, 9.

¹⁰⁰ *2 Samuel*, XI.

¹⁰¹ *James*, III, 6.

¹⁰² *Daniel*, II, 33.

¹⁰³ *Exodus*, XXIII, 19.

poet's use of biblical material which will be treated in the main body of this study. These features or stages are chronological and represent successive periods of artistic development. The outline of rhetorical uses, on the contrary, represents, in the main, methods in use thruout the entire range of the poet's published works. The principle of division here is not chronological and progressive, but rhetorical and artistic merely.

1. As may be noticed first, Tennyson intensified scriptural expressions, by making them more concrete or by giving them a livelier action or more vivid coloring. Jacob's ladder reached to heaven, but Tennyson hangs it upon a single star.¹⁰⁴ The fountains of the great deep are not only broken up as in the Bible but they also hiss against the sun.¹⁰⁵ Michael fighting against Satan becomes Michael trampling Satan.¹⁰⁶ The worm that never dies becomes the scorpion worm that twists in hell and stings itself to everlasting death.¹⁰⁷

2. A second method which Tennyson employed very effectively was that of reversal. He frequently reversed the order or meaning of a scriptural expression or gave it an unexpected change of application. It is to Death, not Christ, that the senses say, as they crown him, "Omega, thou art Lord."¹⁰⁸ In the days of bloody Mary it is ignorance, not wisdom, that was seen crying in the streets.¹⁰⁹ Solomon may come to Sheba yet¹¹⁰ and man be the one to ask hard questions and woman the one able to answer them.¹¹¹ The monks instead of selling all they have and giving to the poor, take all the poor have and give it to themselves.¹¹² Mary's new commandment is "Thou shalt do murder."¹¹³ The beautiful cross presented to Rosa-

¹⁰⁴ *By an Evolutionist, Old Age*, 2; *Genesis*, XXVIII, 12.

¹⁰⁵ *Becket*, v, iii, 24; *Genesis*, VII, 11.

¹⁰⁶ *Last Tournament*, 668; *Revelation*, XII, 7-9.

¹⁰⁷ *Last Tournament*, 450 f; *Isaiah*, LXVI, 24.

¹⁰⁸ *Two Voices*, 278; *Revelation*, I, 8.

¹⁰⁹ *Queen Mary*, IV, iii, 242; *Proverbs*, I, 20 f.

¹¹⁰ *Princess*, II, 328; *1 Kings*, X, 1.

¹¹¹ *Princess* II, 324-334; *1 Kings*, IV, 31; *1 Kings*, X, 1.

¹¹² *Foresters*, III, i, 103; *Matthew*, XIX, 21.

¹¹³ *Queen Mary*, III, i, 242; *Matthew*, XIX, 18.

mond is to remind her not only of Him who died for her but also of Henry who lives for her.¹¹⁴

3. In addition to intensifying and reversing scriptural words and conceptions, Tennyson is found comparing non-scriptural things with scriptural in such a way as to give the outside thing greater clearness or greater beauty. Edith was fairer than Rachel by the palmy well, or Ruth among the fields of corn, and the equal of the angel that said "Hail."¹¹⁵ The Lord in afflicting Ulrich with leprosy has set upon him a crueller mark than Cain's.¹¹⁶ Cyril tells his protectors at the institute that they will receive no less royal a welcome when they come to visit him and his friends than the Queen of Sheba did when she went to visit Solomon.¹¹⁷ Lutterworth where Wiclif was rector is no less important a town than Bethlehem, for in it the word was born again.¹¹⁸ Not to desire or admire, if one could but learn it, were better than to walk in a garden of spice.¹¹⁹

4. The Bible furnishes Tennyson with much material for similes. The leper is at last to stand transfigured like Christ on Hermon hill.¹²⁰ To worn-out Harold a snatch of sleep were like the peace of God.¹²¹ The blazing tower of the Red Knight's Castle, like the pulsations of the northern lights, made mountain and lake for half the night glow like the sunrise-redness upon the water which Moab thought was the redness of blood.¹²² Lancelot's outraged conscience drove him into wastes and solitudes as the demon did the Gadarene.¹²³ At young Henry's crowning, John of Salisbury glanced furtively about as "a thief at night who hears a door open and thinks 'The Master.'" ¹²⁴

¹¹⁴ *Becket*, II, i, 167; *2 Corinthians*, v, 15.

¹¹⁵ *Aylmer's Field*, 679 f.; *Genesis*, XXIX, 10; *Ruth*, II; *Luke*, I, 28.

¹¹⁶ *Happy*, 18; *Genesis*, IV, 15.

¹¹⁷ *Princess*, II, 330 f.; *1 Kings*, x, 4 f.

¹¹⁸ *Sir John Oldcastle*, 24 f.; *Micah*, v, 2.

¹¹⁹ *Maud*, I, iv, 142 f.; *Song of Solomon*, IV, 16.

¹²⁰ *Happy*, 38; *Matthew*, XVII, 1 f.

¹²¹ *Harold*, v, i, 104; *Philippians*, IV, 7.

¹²² *Last Tournament*, 481 f.; *2 Kings*, III, 20-23.

¹²³ *Lancelot and Elaine*, 250 f.; *Luke*, VIII, 29.

¹²⁴ *Becket*, III, iii, 77-80; *Matthew*, XXIV, 43.

As Jesus reserved the best wine at Cana till the last, so Arthur reserved Lancelot's story of his search for the Holy Grail.¹²⁵

5. After comparisons and similes come metaphors. Here the material is very rich and varied. Childhood is a porch of which the two pillars are parents. If one pillar falls, the burden of care trembles upon the other.¹²⁶ To the "new woman" of the intensest type men are an Egypt plague,¹²⁷ whose very presence reminds her of her days of bondage and toil in the Egypt of subjection to man.¹²⁸ Maud's lover says she has neither savor nor salt,¹²⁹ but afterwards declares that the whole inherited sin of the family belongs to her scapegoat brother.¹³⁰ If Harold should break his oath the hosts of heaven would send their celestial troops to dash the torch of war among the standing corn of England.¹³¹ Averill's audience should shroud the great sin of separating Edith and Leolin in Pharaoh's darkness.¹³² Sir Edward Head, the sour, self-centered conservative, is vexed with a morbid devil in his blood,¹³³ and any bill that would work changes would be the last drop in his cup of gall.¹³⁴ Man superstitiously worships the Baäl of his own worst self¹³⁵ and women Molochise their own babes.¹³⁶ Becket insists that the customs of the church are Peter's rock,¹³⁷ and with grateful assumption accepts the applause of the crowd as praise from the mouths of religious and mental babes and sucklings.¹³⁸

6. In all the foregoing biblical descriptions, comparisons, metaphors, and other rhetorical methods Tennyson writes with

¹²⁵ *Holy Grail*, 759 f.; *John*, II, 1-10.

¹²⁶ *Lover's Tale*, I, 214; *1 Kings*, VII, 21.

¹²⁷ *Princess*, v, 417; *Exodus*, VII-XII.

¹²⁸ *Princess*, IV, 109 f.; *Exodus*, I, 14.

¹²⁹ *Maud*, I, ii, 78; *Song of Solomon*, IV, 16.

¹³⁰ *Maud*, I, xiii, 485; *Leviticus*, XVI, 21.

¹³¹ *Harold*, II, ii, 406 f.; *Judges*, XV, 4, 5.

¹³² *Aylmer's Field*, 771; *Exodus*, X, 21.

¹³³ *Walking to the Mail*, 13; *Matthew*, XV, 22.

¹³⁴ *Walking to the Mail*, 61; *Matthew*, XXVII, 34.

¹³⁵ *Aylmer's Field*, 644; *1 Kings*, XVIII, 28.

¹³⁶ *Harold*, I, i, 18; *Leviticus*, XVIII, 28.

¹³⁷ *Becket*, I, iii, 13; *Matthew*, XVI, 18.

¹³⁸ *Becket*, II, ii, 158; *Psalms*, VIII, 2.

a vivid sense of the details implicitly contained in the scripture images used, tho not directly mentioned in the biblical language itself. This leads to so many effective extensions of scriptural expressions that the practice is worthy of separate mention. It does not connote, of course, a separate rhetorical device coördinate or homogeneous with the preceding ones of simile, metaphor, etc., but refers to a habit or characteristic which pervades all of them alike. The "valley of weeping" has a lower end where there is a grave.¹³⁹ The "water wears away the stones" by falling drop by drop¹⁴⁰ upon them and hollowing them out.¹⁴¹ The "grievous wolves" drag the scattered limbs of the church into their dens.¹⁴² The five belated Virgins find the wedding night to be dark and chill. They have heard of the bridegroom's sweetness and long to kiss his feet and find the light.¹⁴³ Our "earthly house of this tabernacle" has Life and Thought as its careless tenants who have gone away leaving the doors and windows open. The shutters should be closed, for the tenants have bought another house in a distant city.¹⁴⁴ Tho the work of purging out the old leaven may in a general way be complete, some of it may still stick to a man's tongue.¹⁴⁵ It is not only in the sweat of his brow but also of his breast, arms, legs, heart, and liver that a man eats the king's venison.¹⁴⁶ When Lazarus in his grave heard Mary weeping outside, was he affected by her tears? Where was he, in fact, during those four days?¹⁴⁷ God moulded man from common clay, but he tempered the mixture with the tears of angels.¹⁴⁸

Still other categories might be mentioned but what have been

¹³⁹ *Promise of May*, III, 186; *Psalms*, LXXXIV, 6.

¹⁴⁰ *Charge of Heavy Brigade, Epilogue*, 59-61; *Job*, XIV, 19.

¹⁴¹ *Becket*, III, iii, 237 f.; *Job*, XIV, 19.

¹⁴² *Queen Mary*, I, v, 226 f.; *Acts*, XX, 29.

¹⁴³ *Guinevere*, 166-177; *Matthew*, XXV, 1 ff.

¹⁴⁴ *The Deserted House*; *2 Corinthians*, v, 1.

¹⁴⁵ *Queen Mary*, I, iii, 39; *1 Corinthians*, v, 7.

¹⁴⁶ *Foresters*, IV, i, 139-142; *Genesis*, III, 19.

¹⁴⁷ *In Memoriam*, XXXI; *John*, XI.

¹⁴⁸ *Intro. to Palace of Art*, 17 ff.; *Genesis*, II, 7.

given are sufficient to show the nature of this rhetorical study. It is altogether too extended and detailed to admit of more than a brief indication of it here. In my complete manuscript the number and variety of instances is many times greater. A sentence in the outline given above often corresponds to a whole page in the full treatment. Each category is, moreover, subdivided into several minor categories and numerous and complete examples are cited under each. This rhetorical study is thus, also, a book in itself and cannot of course be included here. These various studies outlined in the preceding pages of this introduction, and here omitted for lack of space, the writer hopes to publish at some future date.

Tennyson made artistic use of Scripture thruout his entire poetical career. He used it in the various rhetorical ways just outlined. But while studying these in detail I became more and more aware of certain larger tones, features, or stages in the poet's methods of dealing with the Bible. It finally occurred to me that these larger modes and attitudes had a definite chronological succession. They evidently coincided with the main divisions or periods of the poet's artistic life and work. This discovery, however simple, has considerable value. Its value would be smaller if Tennyson had used Scripture fitfully or only at certain periods of his career. If he had given himself vigorously at times to biblical subjects the same would be true. But in the case of Tennyson, as contrasted, for example, with Browning, it is the artistic temper and method alone that are in evidence. He has no poems whatever on biblical subjects. Not even *Rizpah* is an exception to this statement. In the Bible, then, we have a single definite variety of material, the artistic use of which Tennyson never abandoned. When a great artist changes his material or his theme, his new subject or new matter may, at least in part, be the cause of his new attitude and method. But where the same material is continuous, the change must be in the artist himself. By following Tennyson's changing uses of the Bible we see more clearly than in any other one way the changes in the man himself and his essential methods.

In the case of Tennyson the need of establishing some such single clue or guide is unusually evident. For Tennyson was constantly going back to poems written years before and revising them by adding, by erasing, by altering, and even by rearranging. The effect is exceedingly confusing to the student of chronological development. To find satire and allegory in a single early and simple idyll seems to indicate that the poet had no specific allegorical period as distinguished from a satirical one or from the period of simplicity. But with the successive periods of artistic uses of Scripture once clearly established, the investigator knows where to suspect the revising hand. The study of the early and successive editions always verifies his suspicions and at the same time makes the stages and periods stand out with greater clearness than ever.

In roughest outline, then, Tennyson's use of the Bible for the purposes of his art may be divided into six successive stages or periods: The Period of Simplicity; the Period of Combination; the Allegorical Period; the Satirical Period; the Dramatic Period; and the Period of Disuse. There are some overlappings, recrudescences, and anticipations; but, on the whole, the divisions are remarkably distinct. They are not distinct like the air-tight chambers of the nautilus which our newer science describes, but resemble, rather, the old-time nautilus of which the divisions were separate enough but had a membranous tube admitting of subtle transfusions back and forth. Notwithstanding these subtler connections the divisions are sufficiently clear, so long as attention is directed to the main outstanding features. It is hoped that the nature of the six great periods mentioned above and the evidence establishing them are indicated with reasonable plainness in the following pages.

The scope of the present study is limited to artistic stages and methods. But the English Bible is the English nation's religious book. Poetry and religion are closely akin. James Martineau anticipated their ultimate identity. The national religious book has therefore a somewhat intrinsic relation to an English poet. Tennyson's own personal experiences, more-

over, vibrated in sensitive sympathy with all the great scientific and theological evolutions and revolutions of the sixty years thru which his poetical work extended. They inevitably affected not only his general relation but also his artistic relation to his religious book. It is also well known that it was along the paths of his religious and biblical faith that his personal sorrows wrought so deeply upon his poetic life. *In Memoriam* is generally considered his greatest work. In that poem he comes to very close quarters not only with the science and philosophy of his day but also with the objective statements and the inward spirit of his Bible. An intense personal relation to the Scriptures comes in to mould and influence his poetic use of the biblical material. Fully to trace the interwoven workings of personal poetic development, of contemporary thought and history, and of individual experiences upon Tennyson's use of the Bible in making his poetry would, of course, be an impossible task. But a mere reference to the complete problem may serve to quicken an interest in the partial study that is offered here.

SPECIMENS OF TABLES

TABLE I

(Following Biblical Order of Book, Chapter, and Verse)

OLD TESTAMENT

Exodus

1: 14	.....	The Princess, iv, 109 f.
3: 5	.....	The Poet's Mind, II.
3: 8	.....	The Lover's Tale, I, 326.
7-12	.....	The Princess, v, 417.
7: 19 (12: 22)	.....	Becket, I, iii, 201-4.
9: 23	.....	The Promise of May, I, 558.
10: 21	.....	Aylmer's Field, 771.
12: 22 (7: 19)	.....	Becket, I, iii, 201-204.
13: 21	.....	Despair, 29.
14: 20	.....	The Lover's Tale, I, 290 f.

14: 21	.....	The Palace of Art (Early Ed.).
15: 1	.....	Harold, v, i, 337 f. and 351 f.
15: 20	.....	The Princess, iv, 122.
15: 20 (Judges, 4: 17)	.....	The Princess, v, 500.
15: 23	.....	Becket, v, ii, 43.
16: 15	.....	Supposed Confessions, 114.
20: 2-17	.....	Becket, v, i, 111.
20: 3	.....	Becket, II, ii, 130 f.
20: 5	.....	The Ring, 149 f.
20: 7	.....	Despair, 52.
20: 7	.....	Sea Dreams, 185.
20: 11	.....	Queen Mary, I, v, 31.
20: 14	.....	Becket, III, i, 143 f.
20: 16	.....	Akbar's Dream, 96.
21: 23	.....	Becket, I, iii, 228.
23: 11 (34: 26)	.....	The Northern Cobbler, 38.
23: 19	.....	Merlin and Vivien, 867.
28: 30	.....	The Coming of Arthur, 298.
32: 1-4	.....	In Memoriam, xcvi.
33: 9	.....	Harold, III, i, 201.
34: 26 (23: 11)	.....	Vastness, v.

Leviticus

16: 8	.....	Harold, I, ii, 118.
16: 10 (16: 21)	.....	Maud, I, xiii, 485.
18: 21	.....	Aylmer's Field, 671 f.
18: 21	.....	Harold, I, i, 18.
18: 21	.....	The Dawn, I.
20: 21	.....	Queen Mary, I, ii, 40 f.

Numbers

6: 25	.....	The Princess, II, 174.
13: 23	.....	To E. Fitzgerald, 27.
16: 32	.....	Becket, v, iii, 109.
16: 32	.....	Harold, II, ii, 425.
16: 32	.....	The Lover's Tale, I, 591.

- 20: 11 Supposed Confessions, 115 ff.
 21: 24 The Princess (Prolog), 15.

Deuteronomy

- 2: 10 In Memoriam, ciii.
 8: 16 Becket, I, iv, 252 f.
 13: 15 Becket, I, iv, 211 f.
 31: 8 (Isaiah 41: 13)..... Columbus, 156 f.

Joshua

- 2: 18 (6: 17)..... Queen Mary, III, ii, 23.
 6: 5 Doubt and Prayer.
 6: 17 (2: 18)..... Queen Mary, III, ii, 23.
 8: 20 Achilles over the Trench, 7.
 10: 12 Locksley Hall, 180.

Judges

- 4 (Ex. 15: 20)..... The Princess, v, 500.
 4: 5 Enoch Arden, 494.
 5: 1 (4: 4)..... The Princess, vi, 16.
 6: 17 Enoch Arden, 487, 492.
 8: 16 Buonaparte, 13 f.
 11: 30 The Flight, 26.
 11: 30 A Dream of Fair Women, 201 f.
 11: 33 A Dream of Fair Women, 237-
 244.
 11: 34 A Dream of Fair Women, 197-
 199.
 11: 34 Aylmer's Field, 280.
 11: 37 A Dream of Fair Women, 181-
 188.
 13: 19-21 Owd Roä, 94 f.
 15: 4-5 Harold, II, ii, 406 f.
 16: 17 The Palace of Art (Old Ed.).
 16: 30 Becket, III, iii, 57-59.
 19: 29 Aylmer's Field, 759 f.

Job

1: 21	.....	The Two Voices, 239.
2: 9	.....	The Two Voices, 2 f.
3: 1, 3	.....	Charity, XII.
3: 17	.....	The May Queen, Conclusion, 60.
3: 21	.....	The Two Voices, 395-397.
14: 1	.....	The Making of Man.
14: 19	.....	The Charge of the Heavy Brigade (Epilog, 59-61).
14: 19	.....	Becket, III, iii, 237 f.
14: 20	.....	The Two Voices, 53.
14: 21	.....	The Two Voices, 256, 257.
15: 21	.....	The Last Tournament, 116.
24: 20	.....	A Dirge, II.
25: 5 f.	.....	Merlin and Vivien, 52.
25: 6	.....	Despair, 29-31.
34: 15 (Eccl. 3: 20)	.....	Locksley Hall Sixty Years After, 149.
37: 18 (Rev. 4: 6)	.....	In Memoriam, xv.
38: 7	.....	The Holy Grail, 509.
38: 7	.....	A Dream of Fair Women, 3 f.
38: 7, 9	.....	In Memoriam, LXXVI.
39: 25	.....	Becket, III, iii, 92 f.
41: 24	.....	Maud, I, i, 31.

NEW TESTAMENT

John

1: 3	.....	In Memoriam, Proem.
1: 5	.....	In Memoriam, Proem.
1: 12	.....	Locksley Hall Sixty Years, 122.
1: 14	.....	In Memoriam, XXXVI.
1: 14	.....	Queen Mary, IV, iii, 92, 94.
1: 14	.....	Sir John Oldcastle, 27.
1: 22 f.	.....	Queen Mary, v, iv, 31.
1: 23	.....	Harold, v, i, 45.

2: 1-10	.....	The Holy Grail, 759 f.
3: 16	.....	Queen Mary, iv, iii, 95 f.
3: 17	.....	Queen Mary, III, iii, 119.
3: 29	.....	Becket, I, iii, 390.
3: 30	.....	Boädicea.
3: 35	.....	Becket, III, iii, 202.
4: 10	.....	Queen Mary, I, v, 58.
4: 10	.....	Sir John Oldcastle, 124.
4: 48	.....	Guinevere, 272.
6: 37	.....	Queen Mary, iv, iii, 88 f.
6: 51	.....	Becket, I, iv, 257 f.
8: 1-11	.....	Queen Mary, II, ii, 5 f.
8: 56	.....	The Lover's Tale, I, 185 f.
9: 6	.....	The Princess, VII, 312.
10: 11	.....	Harold, III, ii, 99.
10: 12	.....	Becket, I, iii, 302.
10: 12 f.	.....	Harold, v, i, 294 f.
10: 14	.....	The Holy Grail, 551.
11	.....	Becket, I, iii, 416.
11	.....	In Memoriam, xxxi.
11: 16	.....	The Foresters, I, iii, 102.
11: 25	.....	In Memoriam, xxxii.
11: 50	.....	Queen Mary, iv, iii, 11 f.
12: 3	.....	In Memoriam, xxxii.
12: 13	.....	Enoch Arden, 500-502.
12: 13	.....	Queen Mary, I, v, 61.
13: 14	.....	Becket, I, iv, 222.
13: 33 f.	.....	Akbar's Dream, 74.
14: 6	.....	Queen Mary, III, v, 18.
15: 13	.....	Becket, v, ii, 181.
17: 1 f.	.....	Queen Mary, iv, iii, 102-104.
18: 36	.....	Becket, v, ii, 10.
19: 5	.....	In Memoriam, LXIX.
19: 11	.....	Becket, II, ii, 257 f.
19: 11	.....	Queen Mary, iv, ii, 94.
19: 17	.....	Sea Dreams, 186 f.

19: 34	.....	Balin and Balan, 110 f.
19: 34	.....	Balin and Balan, 547 f.
19: 39-41	.....	The Lover's Tale, I, 670-673.
20: 12	.....	Locksley Hall Sixty Years, 277 f.
20: 13	.....	The Last Tournament, 492-494.
20: 17	.....	Becket, v, iii, 78.
21: 15	.....	Merlin and Vivien, 747.

Acts

1: 20	.....	Aylmer's Field, 786.
1: 20	.....	Becket, II, ii, 146 f.
2: 1-4	.....	Sir John Oldcastle, 33.
4: 19 (Mt. 26: 70)	.....	Becket, II, ii, 122-124.
4: 32	.....	Queen Mary, v, v, 40 f.
5: 30 (Mt. 15: 3)	.....	Aylmer's Field, 794 f.
6: 15	.....	Guinevere, 591 f.
6: 15	.....	The Two Voices, 223.
7: 55	.....	The Two Voices, 219-225.
7: 57 f.	.....	The Two Voices, 222.
7: 59 f.	.....	The Princess, IV, 484.
7: 60	.....	The Two Voices, 224.
9: 4	.....	Sir John Oldcastle, 97 f.
10: 11	.....	Becket, III, iii, 109-111.
10: 11	.....	To E. Fitzgerald, 10-12.
12: 1	.....	Queen Mary, III, iv, 116-117.
12: 11-17	.....	Queen Mary, III, ii, 39-42.
12: 21-23	.....	The Palace of Art, 219 f.
16: 18	.....	St. Telemachus, 63.
17: 6	.....	Becket, II, i, 128 f., 130 f.
17: 27 (Ps. 65: 2; Rom. 8: 16)	.....	The Higher Pantheism.
19: 34	.....	Literary Squabbles.
20: 29	.....	The Princess, II, 173.
20: 29	.....	Queen Mary, I, v, 226 f.
20: 38	.....	Enoch Arden, 212.
26: 10	.....	Harold, v, i, 142.

Romans

1: 17	Sea Dreams, 153.
1: 20	The Higher Pantheism.
1: 21	Morte d'Arthur, 301-304.
2: 5	Queen Mary, III, iv, 152.
2: 15	The Cup, II, 67.
3: 6	Queen Mary, IV, III, 87.
3: 8	Harold, V, I, 98.
3: 10	Merlin and Vivien, 50 f.
3: 23	Becket, V, II, 307.
4: 15	Pelleas and Ettarre, 472.
6: 23	Wages.
6: 23	The Wreck, 93.
7: 7	Pelleas and Ettarre, 472.
7: 18	St. Simeon Stylites, 56 f.
7: 18, 19, 23	The Two Voices, 301-303.
8: 16 (Ps. 65: 2; Acts, 17: 27)	The Higher Pantheism.
8: 17	Becket, V, III, 18.
8: 24	In Memoriam, Proem.
8: 28	Sea Dreams, 154 f.
8: 28	Harold, Show-Day, 1876.
8: 28	Will Waterproof, 55 f.
8: 29	Despair, 97.
8: 34	The Princess, VII, 74.
9: 27	Queen Mary, III, I, 168.
10: 6-8	In Memoriam, CVIII.
10: 17	Queen Mary, III, I, 157.
12: 14	Akbar's Dream, 75.
12: 15	Queen Mary, IV, III, 10.
12: 17	Harold, V, I, 99 f.
12: 19	The Voyage of Maeldune, 120.
12: 20	Romney's Remorse, 137 f.
13: 4	Queen Mary, IV, III, 121.
13: 8	The Miller's Daughter, 207.
14: 4	The Grandmother, 95.
14: 15	The Last Tournament, 62.

TABLE II
(Following Order of Poems)

The Two Voices

1	1 Kings, 19:12.
2 f.	Job, 2:9.
6	Psalms, 139:14.
16-18	Genesis, 1:26.
20 f.	Genesis, 1:26.
20 f.	Psalms, 8:6.
53	Job, 14:20.
198 f.	Psalms, 8:5.
212	Genesis, 2:8.
219-225	Acts, 7:55.
222	Acts, 7:57 f.
223	Acts, 6:15.
224	Acts, 7:60.
229	Genesis, 3:17-19.
239	Ecclesiastes, 5:15.
239	Job, 1:21.
251	Luke, 6:29.
256 f.	Job, 14:21.
264	Psalms, 103:16.
278	Revelation, 1:8.
301-303	Romans, 7:18, 19, 23.
303	Galatians, 5:17.
358-360	Genesis, 3.
389	Genesis, 6:14.
395-397	Job, 3:21.
462	Philippians, 4:4.

The Princess

Prologue 15	Numbers, 21:24.
II, 76	Song of Solomon, 4:12.
II, 123 f.	Hebrews, 11:9.

II, 173.....	Acts, 20: 29.
II, 174.....	Numbers, 6: 25.
II, 324 f.....	1 Kings, 10: 1.
II, 328.....	1 Kings, 10: 1.
II, 329.....	1 Kings, 4: 31.
II, 330 f.....	1 Kings, 10: 4 f.
III, 212-214.....	Esther, 1: 12.
III, 242-244.....	Proverbs, 10: 1.
III, 306.....	Genesis, 1: 3.
III, 309 f.....	1 Corinthians, 13: 12.
IV, 59, 466 f.....	Genesis, 11: 9.
IV, 109 f.....	Exodus, 1: 14.
IV, 113.....	Matthew, 16: 18.
IV, 122.....	Exodus, 15: 20.
IV, 207 f.....	Apocrypha, Book of Judith.
IV, 292.....	Jonah, 4: 6.
IV, 319.....	2 Corinthians, 3: 6.
IV, 388.....	Luke, 21: 18.
IV, 484.....	Acts, 7: 59 f.
V, 376.....	1 Corinthians, 5: 6 f.
V, 417.....	Exodus, 7-12 (chapters).
V, 444.....	Matthew, 5: 22.
V, 500.....	Exodus, 15: 20.
V, 500.....	Judges, 4.
VI, 16.....	Judges, 5: 1.
VI, 17.....	Isaiah, 21: 9.
VI, 17.....	Revelation, 18: 2.
VI, 17.....	Revelation, 14: 8.
VI, 224.....	Genesis, 19: 26.
VII, 74.....	Romans, 8: 34.
VII, 188.....	Song of Solomon, 2: 15.
VII, 244.....	1 Corinthians, 12: 13.
VII, 312.....	John, 9: 6.
VII, 277.....	Genesis, 2: 8.
Conclusion 115.....	Nehemiah, 9: 6.

In Memoriam

Proem	1 Peter, 1: 8.
Proem	John, 1: 3.
Proem	Psalms, 16: 10.
Proem	Romans, 8: 24.
Proem	John, 1: 5.
Proem	Psalms, 143: 2.
Proem	Luke, 17: 10.
X	Matthew, 26: 27.
XII	Genesis, 8: 8, 9.
XV	Job, 37: 18.
XV	Revelation, 4: 6.
XV	Revelation, 15: 2.
XVIII	2 Kings, 4: 34.
XXII and XXIII	Psalms, 23: 4.
XXIV	Genesis, 3: 23.
XXVI	Mark, 11: 13, 20 f.
XXVIII	Luke, 2: 14.
XXX	1 Thessalonians, 4: 14.
XXX	Luke, 2: 9.
XXXI	John, 11.
XXXII	John, 11: 25.
XXXII	John, 12: 3.
XXXVI	John, 1: 14.
XXXVII	1 Corinthians, 10: 16.
XLIII	1 Thessalonians, 4: 13, 14.
XLIV	Hebrews, 1: 14; Matthew, 18: 10.
LII	1 Peter, 2: 22.
LVI	Ecclesiastes, 3: 21.
LVI	1 John, 4: 8.
LVI	Hebrews, 6: 19.
LXIX	John, 19: 5.
LXXVI	Job, 38: 7, 9.
LXXXIV	1 Corinthians, 15: 3.
LXXXIV	Isaiah, 36: 6.

LXXXVII	.....	2 Corinthians, 6:16.
LXXXVIII	.....	Genesis, 2:8.
XCIV	.....	Isaiah, 28:13.
XCVI	.....	Genesis, 32:24-29.
XCVI	.....	Exodus, 32:1-4.
CIII	.....	Deuteronomy, 2:10.
CVI	.....	Revelation, 20:2-4.
CVIII	.....	Romans, 10:6-8.
CXIV	.....	Proverbs, 9:1.
CXX	.....	1 Corinthians, 15:32.
CXXIV (cf. XCVI)	.....	Genesis, 32:29.
CXXXI	.....	1 Corinthians, 10:4.
CXXXI	.....	1 John, 2:17.
CXXXI	.....	Isaiah, 29:4.
CXXXI	.....	Mark, 16:20.
CXXXI	.....	1 Corinthians, 3:9.
CXXXI	.....	Philippians, 2:13.
CXXXI	.....	Genesis, 2:8.
CXXXI	.....	Luke, 23:43.
CXXXI	.....	Isaiah, 52:8.
CXXXI	.....	1 Corinthians, 15:24, 28.

Maud

I, i, 21	.....	Malachi, 2:2.
I, i, 23	.....	1 John, 3:12.
I, i, 31	.....	Job, 41:24.
I, i, 31	.....	Isaiah, 50:7.
I, i, 32	.....	Genesis, 3:19.
I, i, 33, 36	.....	Micah, 4:4.
I, i, 35	.....	Psalms, 116:11.
I, i, 45	.....	Matthew, 6:24.
I, i, 46	.....	Matthew, 6:24.
I, ii, 78	.....	Matthew, 5:13.
I, iv, 143	.....	Song of Solomon, 4:16.
I, iv, 152	.....	2 Timothy, 3:13.
I, vi, 268	.....	Ezekiel, 11:19.

I, x, 396 f.....	Ephesians, 4: 22, 24.
I, xiii, 485.....	Leviticus, 16: 21.
I, xviii, 610.....	Revelation, 21: 21.
I, xviii, 613-616.....	Psalms, 104: 16.
I, xviii, 614.....	Song of Solomon, 4: 16.
I, xviii, 625 ff.....	Genesis, 2: 8.
I, xviii, 625 ff.....	Genesis, 3: 18.
II, i, 8.....	Genesis, 2: 8.
II, i, 34.....	Genesis, 4: 10, 11.
II, ii, 95, 96.....	Genesis, 4: 23.
II, iii, 132, 136.....	Ezekiel, 11: 19.
II, v, 285-288.....	Luke, 12: 3.

CHAPTER I

THE PERIOD OF SIMPLICITY

The term "Period of Simplicity," here employed to designate the first stage in Tennyson's use of Scripture, may perhaps best be understood by a brief survey of its several characteristics. (1) First and foremost the Period of Simplicity is the period of the single passage. This fact is that which most clearly and sharply distinguishes it from the other periods. Each passage of Scripture is cited singly. It is not combined with other passages into a complex unity but stands by itself in literary isolation. (2) In the second place there is no twisting or distorting of the scripture wording. Each passage is used with faithful adherence to its natural, normal, intrinsic meaning in the Bible-text itself. The scripture wording is, indeed, often amplified, vivified, and creatively renewed, but the poetical version of it gives a faithful reflection of the literal biblical meaning, and furnishes, as it were, a poetical exegesis or exposition of it. In later periods Tennyson will take a biblical phrase like "Sons of God and daughters of men" and change it to "Sons of men and daughters of God" (*Aylmer's Field*, 44, 45; *Genesis*, vi, 2), or he will take a Hebrew parallelism like "bone of my bones and flesh of my flesh" and change it to "Flesh of my flesh was gone, but bone of my bone was left" (*Rizpah*, 51; *Genesis*, ii, 23). Such "playing upside down with Holy Writ" (cf. *Foresters*, iii, 103) is found in abundant examples in the later periods but is conspicuously absent from this first period where the use is simple, direct, literal. (3) In the third place Scripture in this period is sometimes used as a scenic background or stage-setting for the poem in which it appears. Just as the weather and the seasons form a background of nature in keeping with the story in all the *Idylls of the King*, so in this period a biblical scene or picture is occasionally used as a background in keeping with the poem in which it is placed.

(4) In the fourth place, and much more striking than the use of Scripture as a scenic background, is the use of Scripture containing the same thought or theme as the dominant thought or theme of the poem in which it appears. In this case the Scripture furnishes, as it were, the key-note to an understanding of the poem. (5) In the fifth place, Scripture is employed to make a simple simile as contrasted with a compound metaphor, an allegory, or a satirical comparison. Scripture is used for purposes of simple, obvious illustration. All symbolic or satirical use of it is reserved for later periods. (6) Lastly, it is only in this first period that we find any extended or elaborated treatment of a biblical passage. The citations in the later periods are as a rule brief and subordinated to a unifying purpose of some sort. It is only in this first period that the poet takes delight in any broad, sympathetic re-creation of a biblical scene or picture for its own sake.

It is not meant that all these elements of simplicity enumerated above appear in each of the poet's uses of Scripture in this early period or appear with equal distinctness. They are, however, sufficiently in evidence to establish very clearly that there was in the earlier period of Tennyson's career a marked simplicity in his employment of biblical citations. The establishment of such a period in his treatment of biblical material is, moreover, suggestive of a corresponding early period and method in his art and mental processes in general. It is hoped that the detailed study of his later methods of handling the Bible will also prove illustrative and illuminative of corresponding stages of his artistic career in general; but all that is contended for at this point is that, just as there was an early period of simplicity in Tennyson's attitude toward the Bible, so there was also a corresponding early period of simplicity in respect of his complete art and craftsmanship.

The principal portions of Scripture used during this first period relate to the portrait of Stephen in *The Two Voices*; the description of the swine in *The Palace of Art*; the picture of the mist in the garden of Eden in *Geraint and Enid*; the sac-

rifice of Jephthah's daughter in *A Dream of Fair Women*; the portrait of Mary at Lazarus' supper in *In Memoriam*; and the song of the foolish virgins in *Guinevere*. There is a large number of other effective citations, but those just mentioned are the fullest and most characteristic. The points enumerated above in the opening paragraph may be distributed roughly as follows: points (1) and (2) apply to all six of these citations; point (3) to the passages in *The Palace of Art* and *Geraint and Enid*; point (4) to all except *The Palace of Art* and Jephthah's daughter; point (5) to all except Jephthah's daughter; and point (6) to all the passages. These citations may now be studied in detail.¹

The portrait of Stephen in *The Two Voices* may be cited at the outset in order to make the simplicity of this period immediately clear. There are, says the poet, calm and disciplined souls who have at last become

Like Stephen, an unquenched fire.
He heeded not reviling tones,
Nor sold his heart to idle moans,
Tho' curs'd and scorn'd and bruised with stones;

But looking upward, full of grace,
He pray'd, and from a happy place
God's glory smote him on the face.

(219-225)

(1) This is the Stephen of the Sixth and Seventh Chapters of *Acts*. No other biblical mention of him is added. No lines taken from any other biblical hero's face are worked into the picture. Tennyson is adhering to his rule of one passage at a time. (2) He is also observing his rule of faithfulness to the passage chosen. The portrait of Stephen is true to the apostolic record. The details are, indeed, concentrated, unified, and vivified. The angelic face before the speech, the vision at its close, and the act of prayer are vividly interwoven. But it is the Stephen that ordinary readers of the Bible know. He is not retouched beyond clearest recognition. (4) Further-

¹ For the sake of clearness and convenience the numbered points will be inserted at their proper places in the discussion of each citation.

more, there is a harmony or identity of thought between the passage chosen and the poem which includes it. The poem is a sermon of which Stephen is the text. He is, as it were, the inspired embodiment of the meaning and motif of the whole poem. What else, indeed, is the poem to teach, if it be not to inspire that final trust which makes no moan and heeds no bitter or reviling voice, but endures and achieves because it has a cleared vision of an immortal and over-ruling spirit of love seen in an opened heaven? (5) But the harmony of thought is, after all, essentially simple. There is no use made of allegory, satire, or metaphor as in later periods. Stephen is not the symbol of a power or faculty of the soul. He is not satirized by some bitter skeptic. He is merely the historic scriptural character whom some souls resemble; the passage is used purely for the purpose of simple illustration, and (6) the poet evidently delights in it for its own sake as well as in its connections.

One passage at a time was Tennyson's invariable practice during this period. A further illustration of this fact is found in the repellent picture of swine in *The Palace of Art*.

O Godlike isolation which art mine,
 I can but count thee perfect gain,
 What time I watch the darkening droves of swine
 That range on yonder plain.

In filthy sloughs they roll a prurient skin,
 They graze and wallow, breed and sleep;
 And oft some brainless devil enters in,
 And drives them to the deep.

(197-204)

(1) In these lines the only biblical passage before us (*Luke*, VIII, 30-33) relates to the Gadarene swine. There is no admixture from outside verses. In striking contrast to this is the following passage from *Queen Mary* taken from a later period of this study:—

Philip. Ay, Lambeth has ousted Cranmer.
 It was not meet the heretic swine should live in Lambeth.
Mary. There or anywhere, or at all.
Philip. We have had it swept and garnish'd after him.
Pole. Not for the seven devils to enter in?
Philip. No, for we trust they parted in the swine.

(III, ii, 79-84)

Whatever effectiveness these lines may have, it is evident that in them the poet does not care to retain a single citation of Scripture in separate distinctness, but, for the sake of kindred imagery, and it may be for other reasons, is willing to combine and confuse one passage with another. As in *The Palace of Art* so here there is imagery taken from the story of the Gadarene swine. But it is combined with other imagery taken from Jesus' comparison of his generation to the house to which the exorcised demon returns with seven others (*Matthew*, XII, 43-45). Furthermore, the description is not meant to be taken simply and literally but constitutes a compound metaphor to which the *dramatis personae* contribute their several parts. It is just this combining and figurative use of Scripture which is conspicuously absent from the Period of Simplicity. The two examples taken together, the one from *The Palace of Art* and the other from *Queen Mary*—the former as an example of what Tennyson does in this period and the latter as an example of what he does not do—make exceptionally clear the statement that till after his fiftieth year he used scriptural passages in an isolated and uncombined form.

(3) The passage from *The Palace of Art* also affords an illustration of the occasional use of the outstanding scripture element in these earlier poems as a scenic background. Such a background always serves to enhance and bring out the meaning of the poem just as the weather and the seasons do in the *Idylls of the King*. Here is the soul in haughty egoistic isolation looking down upon the contemptible remainder of mankind, now coarse and brutish, and now again filled with the red fool-fury of the Seine. There at the back of the stage is the painted scene of a proud, strong man watching the swine wallow and then with demonic inspiration make their suicidal rush into the sea. The two pictures are much akin. (5) Yet it is a very simple and unelaborated likeness. It is, indeed, satirical in its view of men but there is no satire upon the Scripture itself such as is found, for example, in the later additions to *Merlin and Vivien*.

A still further and perhaps more striking example of the use of Scripture as a scenic background is that found in *Geraint and Enid*. The description of Eden is as follows:

And never yet, since high in Paradise
O'er the four rivers the first roses blew,
Came purer pleasure unto mortal kind
Than lived thro' her who in that perilous hour
Put hand to hand beneath her husband's heart
And felt him hers again. She did not weep,
But o'er her meek eyes came a happy mist
Like that which kept the heart of Eden green
Before the useful trouble of the rain.

(762-770)

(3) The predominant feature of this passage is undoubtedly its scenic quality. The picture of Eden furnishes an appropriate scenic background for the story that is being told, just as the weather and the seasons do in the same idyll. It is the time of mowers and mowing. The sun blazes on the turning scythe. The full summer-time is in tune with the ripe wedded love of Geraint and Enid and with the ripening strength of the Round Table. The reference to Eden is a similarly appropriate piece of stage-scenery. (4) But there is also a harmony of thought or correspondence of idea between the Bible-passage and that of the poem. The picture, or suggested picture, of wedded Eden happiness corresponds with the ripe married happiness of Geraint and Enid. There is ideal happiness in each case. (5) The harmony of thought is, however, essentially simple and obvious. The happiness of Enid with Geraint was like the happiness of Eve with Adam in the Garden. The passage is quoted by Tennyson merely for the purpose of simple illustration. There is no allegory here, much less any satire as in his biblical passages which appear in subsequent periods. The rivers are rivers, the roses are roses, the mist is a mist, and the rain is a rain. They are not symbols of human life, or of love, of doubt or of divine grace. The comparison is a simile, and the simile is simple in its precision. The mist in Enid's eyes is like the mist in Eden. A simile is made up of two halves: the thing and the thing it is like. The thing it is

like is in this case to be taken simply and literally. In this early period Tennyson's biblical figures were essentially similes. It is hardly necessary to call attention to the fact that (1) the citation is single. Just the one passage in *Genesis* is used. There is no admixture of outside verses. (2) Here also is exemplified fidelity to the natural, primary meaning of the biblical text. The re-creation is finely imagined and skillfully wrought, but there is no twisting or distorting of the wording or meaning of the Bible-text. (6) Lastly this passage in *Geraint and Enid* gives a somewhat extended or elaborated picture of a Bible-scene and thus affords an illustration of all six of the points enumerated above as characteristic of this early period.

(6) A more striking example, however, than this from *Geraint and Enid* of the extended and elaborated treatment of a Bible-scene is to be found in the Song of Jephthah's daughter in *A Dream of Fair Women*. (1) Here, too, it may be parenthetically said, the poet still adheres to his rule of one passage at a time, which in this case is a few verses from the eleventh chapter of *Judges*. The clear bird-voice of Jephthah's daughter sings:

The torrent brooks of hallow'd Israel
 From craggy hollows pouring, late and soon,
 Sound all night long, in falling thro' the dell,
 Far-heard beneath the moon.

The balmy moon of blessed Israel
 Floods all the deep-blue gloom with beams divine;
 All night the splinter'd crags that wall the dell
 With spires of silver shine.

(181-188)

Leaving the olive-gardens far below,
 Leaving the promise of my bridal bower,
 The valleys of grape-loaded vines that glow
 Beneath the battled tower.

The light white cloud swam over us. Anon
 We heard the lion roaring from his den;
 We saw the large white stars rise one by one,
 Or, from the darken'd glen,

Saw God divide the night with flying flame,
 And thunder on the everlasting hills.

(217-226)

(2) The whole song, moreover, is written with simplest fidelity to the scriptural story. The poet rearranges the verses, to be sure, for the sake of artistic effect and makes the mountain song come first. He also gives us imaginative amplifications, but there is no twisting or turning of the biblical wording or meaning. The Bible gives the one word "mountains." Tennyson makes it scenic. The noise of the mountain torrent is heard and the moon-silvered crags are seen towering above the vine-yard village below. The wild beast roars and the mountain-storm gathers and breaks. The Bible tells of "two months." Tennyson expresses this by speaking of one moon and of the time "when the next moon was rolled into the sky." But however rich and ringing he may make his description, he does it in faithful accord with the biblical wording and story. His scenery is such as might be used in a geography of Palestine. The entire song of the poet, though imaginative, is faithful, conscientious exegesis of the biblical narrative.

In other stanzas the oath of Jephthah is denounced, the maiden mourns her childless life, and gathers strength to make her death seem a beautiful thing. Still in agreement with the original passage (*Judges*, xi, 32 f.), she rises into a religious fervor that weaves even the geographic names into high music for the glory of God.

‘Moreover it is written that my race
Hew’d Ammon, hip and thigh, from Aroer
On Arnon unto Minneth.’ Here her face
Glow’d, as I look’d at her.

She lock’d her lips; she left me where I stood:
‘Glory to God,’ she sang, and past afar,
Thridding the sombre boskage of the wood,
Toward the morning-star.

(237-244)

In Memoriam contains many references to Scripture that are all simple and direct in the sense already explained. The best known is, perhaps, the following:

And so the Word had breath, and wrought
With human hands the creed of creeds
In loveliness of perfect deeds,
More strong than all poetic thought.

(xxxvi)

Other examples are: the sinless years that breathed beneath the Syrian blue (LII), the hope that reaches behind the veil (LVI), the shining hand of Him that died in Holy Land (LXXXIV), and the table-scene with the portrait of Mary, which may be especially and fully quoted as follows:

When Lazarus left his charnel-cave,
 And home to Mary's house return'd,
 Was this demanded—if he yearn'd
 To hear her weeping by his grave?

'Where wert thou, brother, those four days?'
 There lives no record of reply,
 Which telling what it is to die
 Had surely added praise to praise.

From every house the neighbors met,
 The streets were fill'd with joyful sound,
 A solemn gladness even crown'd
 The purple brows of Olivet.

Behold a man raised up by Christ!
 The rest remaineth unreveal'd;
 He told it not, or something seal'd
 The lips of that Evangelist.

Her eyes are homes of silent prayer,
 Nor other thought her mind admits
 But, he was dead, and there he sits,
 And He that brought him back is there.

Then one deep love doth supersede
 All other, when her ardent gaze
 Roves from the living brother's face,
 And rests upon the Life indeed.

All subtle thought, all curious fears,
 Borne down by gladness so complete,
 She bows, she bathes the Saviour's feet
 With costly spikenard and with tears.

(XXXI, XXXII)

(1) These lines might be printed in parallel columns with the corresponding verses in the twelfth chapter of *John*. The poem makes use of no other scripture material. Certainly the "tears" do not come from the seventh of *Luke*. Mary is not a "sinner." Here also one passage at a time marks Tenny-

son's attitude of mind toward Scripture. (2) In addition he is also faithful to the natural and literal sense of the fourth evangelist. There is no warping of biblical words or phrases. Tennyson, to be sure, re-conceives the picture in his own imaginative way and adds new and vivifying details, but he does so in agreement with the biblical narrative. There is no wrenching or distorting of its wording or meaning and the poetical exposition is, after all, but a faithful exegesis of the Bible-text.

(4) Once more, there is scarcely any other passage in the whole Bible that could have furnished such a sympathetic atmosphere or such a harmony of thought; for there is no other incident that combines sickness, death, entombment, resurrection, and restoration to home-life and table-talk. It is an instance of the complete re-union of souls in and with Christ, after the death of one of them who was greatly beloved. What else is the long-drawn desire that runs through this whole series of a hundred and thirty-one scientific and psychological "poems"? It is the gladness of immortality crowning nature and human intercourse. It is the resurrection and the life. Even the mystery and the questioning that pervade the whole *In Memoriam* are not absent from the scriptural picture of the faith. It is the entire poem, as it were, that selects the scripture citation. The two convey essentially the same general thought. The scripture passage, in a sense, affords a key-note to an understanding of the poem. (5) But again the point of simplicity needs to be insisted on. The biblical illustration is essentially simple and obvious. It serves as a kind of simile or picture-half of a simile; but there is no allegory, no metaphor, no abstract speculation, no satire. The portrayal, tho' discriminatingly profound, is yet simple. It may also be noted in passing that the citation in question, in addition to serving as an illustration of the underlying thought of the entire poem, also incidentally serves to enhance and bring out the special principles set forth in the stanzas immediately following in the poem. But in either case the nature of the scripture illustration is that of plain, obvious simile as contrasted with involved, allegorical comparison.

(6) In conclusion, this passage is also, perhaps, the finest example in the period (unless possibly the song of Jephthah's daughter be excepted) of an extended and elaborated treatment of a Bible-passage. The uses of Scripture in the later periods are all brief and incidental to some unifying purpose. This is perhaps the best example of that full, imaginative entrance into scripture scene and story and of that extended, detailed, poetical re-creation of it for its own sake which characterize this period and do not reappear in any subsequent one.

One of the earliest Idylls, *Guinevere*, furnishes a closing example of the qualities of Tennyson's Period of Simplicity. In the night Arthur has found the sinful queen in the abbey. His figure is spiritual and almost weird. He has paused before Guinevere in the darkness. She has hidden her face.

Then came silence, then a voice,
Monotonous and hollow like a ghost's
Denouncing judgment.

(416-418)

This at once recalls the highly-wrought passage in *Job* iv, 15, 16, "A spirit passed before my face . . . It stood still There was silence and I heard a voice." The night, the weirdness, the silence, and the arraignment of human frailty that follows in both cases make the allusion highly effective. The effect, however, is direct and simple. (1) The scripture basis is that of the vision in *Job* alone. No other biblical allusion is added, and the passage envelops the meeting of Arthur and the queen like a presence to be felt rather than described.

Another scripture passage furnishes, however, a more definite and complete harmonious background than this for the subjective feeling that pervades the whole idyll. It is in the little maid's song of the Foolish Virgins. The motif of *Guinevere* is "Too Late." The queen's parting with Lancelot had come too late; her repentance was too late; when from the court she fled through the night, she

Heard the spirits of the waste and weald
Moan as she fled, or thought she heard them moan.
And in herself she moan'd, 'Too late, too late!'

(128-130)

After Arthur had gone the voice of her last longing was the same

Still hoping, fearing 'Is it yet too late'?

(685)

Now, the song of the little maid is a peculiarly effective scriptural background for this sense of sad and irreparable ruin.

Late, late, so late! and dark the night and chill!
Late, late, so late! but we can enter still.
Too late, too late! ye cannot enter now.

No light had we; for that we do repent,
And learning this, the bridegroom will relent.
Too late, too late! ye cannot enter now.

No light! so late! and dark and chill the night!
O, let us in that we may find the light!
Too late, too late! ye cannot enter now.

Have we not heard the bridegroom is so sweet?
O, let us in, tho' late, to kiss his feet!
No, no, too late! ye cannot enter now.

(166-177)

Tennyson imparts the pathetic feeling of this song to the whole abbey as well as to the queen by saying that the nuns had taught the exquisite stanzas to the little maid. To summarize briefly: (1) it is clear that only one portion of one parable is used; (2) that the song is faithful to the evangelist's meaning; (4) that the scripture background it affords is natural and unaffected; that the harmony of thought is a simple one—being in this instance the idea of irreparableness; and (5) that there is no satire at the expense of Scripture, and no allegorizing of its words, but only a simple re-creating from it of a song of which the burden is the burden of the poet's story.

When the four idylls of 1859 were published, two thirds of Tennyson's poetic production was still in the future. But that two-thirds was to contain among its many songs no successor to those of Jephthah's daughter and the little maid. Nothing in Eden was to be described in the simple manner of the passage in *Geraint and Enid*. It is in vain to search for any scripture portrait like that of Stephen or Mary. It is not within the

province of this study to discuss the causes in the poet's mind or in his age that brought the period of simplicity to its close. The matter may perhaps be referable to a theory of the gradual and cautious development of Tennyson's mind. Many poets start out with complexity and achieve simplicity only after years of toil and effort. Tennyson's evolution from simplicity into complexity is perhaps merely a natural result of his self-controlled disposition, of his temperamental restraint, and of his increasing richness and variety of mental equipment. But whatever the cause of the cessation in Tennyson's case, it involved a loss to the laureate's readers. The re-creating of the old Bible-scenes was well worth while. The delight they still afford is the proof. Whatever pleasure the scripture mosaics of the next period may give and whatever spiciness there may be in the satirical uses that come still later, the paintings of the days of simplicity will nevertheless be missed. The subsequent different handling of biblical material will yield combinations and polarizations full of beauty and power. Many readers, however, would gladly give up the best of them to hear the little maid sing another parable, or see another Mary whose eyes were homes of silent prayer.

CHAPTER II

THE PERIOD OF COMBINATION

The Second period in Tennyson's use of Scripture may be defined as the period of combination. The period of the single passage has given way to the period of combined passages, taken in many cases from widely separated chapters. It exhibits the following characteristics: (1) the use of each separate scriptural passage is allusive and suggestive, as distinguished from the extended and elaborated uses of the first period; (2) several brief citations or allusions are closely connected together to form a single unified poetic passage; (3) the unity of each combination proceeds from some non-scriptural thought, emotion, or purpose which, working upon the scripture material, coördinates or organizes the separate references; (4) these artistic combinations are based upon, and made possible by, an attitude toward Scripture in general that is freer than that of the first period; (5) this period is marked off from succeeding periods by two interesting negative facts, (a) the presence of scriptureless allegory, (b) the reverent use of Scripture for a satirical purpose.

1. In this period no scripture citation is wrought out into the stanzas of an extended song or into the features of a full and living portrait. Even where the use is essentially the same in principle, the scripture allusion is never expanded or pictured out, as in the first period. In *Sea Dreams* the heated pulpiteer casts Babylon, like a great stone, into the sea. The noise of the fall becomes a part of the vision in the city clerk's dream. But however artistic the employment of the citation, it is simply allusive. In *Enoch Arden* Annie tells her intuition to Enoch, "I shall look upon your face no more." This is evidently meant to suggest the seashore sorrow of Paul's friends because they should "behold his face no more."¹

¹ *Acts*, xx, 38.

Tennyson might have wrought out this beautiful allusion in the extended manner of the first period. But he gives only the one scripture phrase, which he puts into the mouth of Annie. It suggests the picture in *Acts*, but does not paint it. In *Aylmer's Field* Edith is "pale as the Jephtha's daughter." The words are finely prophetic of her sacrifice to a parent's pride. The allusion seems to invite a full artistic portrait like that of Mary in *In Memoriam*. But, again, Tennyson does not paint it. The brief words quoted above are all that he actually gives. Such condensed allusions as these may now have seemed to Tennyson more artistic and effective than the earlier and fuller elaborations. But the fact that extended portrayal is repressed even in such inviting instances as these emphasizes the change of artistic method which now appears. The second period makes its references to Scripture merely allusive, because only brief allusions lend themselves readily to combination with others; and combination is the new and dominant note of this period.

2. The combinations in this period are to be clearly distinguished from mere aggregations of texts and from scriptural chains. In the *Supposed Confessions* there is a long series of scripture quotations. There is another in *St. Simeon Stylites*. These aggregations are not, however, anticipations of the method of artistic combination. There is perhaps a score of scripture references in each of these poems. But no two or more of them are directly united into one image, or, taken together, express a single thought, purpose, or emotion. The score of citations expresses a corresponding score of separate mental conceptions.

3. The new method appeared with the *Enoch Arden* volume in 1864. Enoch is trying to comfort Annie:

Cast all your cares on God; that anchor holds.
Is He not yonder in those uttermost
Parts of the morning? If I flee to these,
Can I go from Him? and the sea is His,
The sea is His; He made it.

(222-226)

Each phrase in this quotation is from the King James Version. The passages cited are as far apart as the First Epistle of Peter,

the Epistle to the Hebrews, and Psalms One-Hundred-Thirty-nine and Ninety-five. Yet they are perfectly unified by the single idea of comfort that the God who made the sea cares for the sea-faring man. The artistic unity is so perfect that it makes the reader forget how widely the component phrases and allusions are separated from one another in the Bible. Such unifying of biblical suggestions marks a new method of handling scripture material. There is none of it in the first period.

Another method of combination consists of a series of allusions expressing various degrees of a single quality or characteristic and coming to a climax. It is to be noted that this method, if it may be called a method, is an application to scripture material of the frequent artistic device of anaphora. Two instances out of many may be given here. Galahad reaches at last a state of soul in which he always sees the Holy Grail. It is

Fainter by day, but always in the night
 Blood-red, and sliding down the blackened marsh
 Blood-red, and on the naked mountain-top
 Blood-red, and in the sleeping mere below
 Blood-red.

(*Holy Grail*, 472-476)

Again, the invocation of love upon Victoria:

May all love,
 His love, unseen but felt, o'ershadow thee,
 The love of all thy sons encompass thee,
 The love of all thy daughters cherish thee,
 The love of all thy people comfort thee,
 Till God's love set thee at his side again.

(*Dedication*, 48-53)

It is in a similar manner that Tennyson uses scripture material in *Aylmer's Field*. Edith is

Fairer than Rachel by the palmy well,
 Fairer than Ruth among the fields of corn,
 Fair as the angel that said "Hail."

(679-681)

The anaphora is made effective by the three suggestive allusions to Scripture. Still another style of combination is seen in

the swindling mine-promoter's talk in *Sea Dreams*. Here the scripture quotations are unified into a hypocritical appeal for confidence.

When the great Books—see Daniel seven and ten—
 Were open'd, I should find he meant me well;

 "My dearest friend,
 Have faith, have faith! We live by faith," said he;
 'And all things work together for the good
 Of those'—it makes me sick to quote him.

(148-155)

This, then, is Tennyson's new method with Scripture as seen in the second period. The contrast with the first period is clear. In that period each scripture passage was valued for its independent worth. It was not subordinated to the larger purposes of any combination. It was a single gem cut and polished and set in the surrounding non-scriptural matter. In this new period several scriptural gems are set together so as to form a single artistic piece of jewelry. In the first period the unity of each scripture passage was to be found in itself. It was inherent. In the characteristic passages of the second period the citations have no unity of their own. They are wrought into a unity thru the agency of some non-scriptural thought or purpose which, working upon them in connection with other scriptural references, organizes or coördinates the whole into one idea.

It is also to be observed that in this second period, as well as in the first, Tennyson uses each separate scripture passage without mutilation or serious alteration. Each citation is taken at its face value. The poet is still faithful to the natural and ordinary meaning of Scripture. The passages are used for their implications, used as side-lights, used for all kinds of suggestive coloring; but the implications and suggestions are never essentially untrue to the natural meanings of the biblical passages. Even the swindling mine-promoter in *Sea Dreams* uses the Bible just as an honest Christian *might* have done. This is not true, as will be seen in the following chapters, of the Allegorical and Satirical Periods.

4. This period, moreover, marks a progress in the freedom of Tennyson's art. In the first period each scripture passage was regarded as an inviolable shrine. It might be restored, beautified, or illuminated. But there was, as has already been implied, no thought of using it along with other passages as mere building-material. The hand of a builder that treats old buildings as quarries for new ones is intrinsically much more free than the hand that merely restores and beautifies. In the period of simplicity the natural sense and meaning of the Scripture used controlled the ideas connected with it; but in this second stage the connected ideas control the use of the Scripture. It may become a mere fetish and may mislead. In *Enoch Arden* thought-transference is a faithful guide, whereas the use of the Bible results in a wrong impression. Annie says to Philip, "Enoch lives. That is borne in upon me." When at last she married Philip,

A footstep seem'd to fall beside her path,
She knew not whence; a whisper on her ear,
She knew not what. (510-512)

She was afraid to enter her own house. The bells had rung merrily when Annie and Philip were wedded, and far away upon his lone island Enoch heard his parish bells peal faintly but merrily and started up shuddering.² The very night, in fact the very moment, that Edith died, Leolin, as the story is told in *Aylmer's Field*, shrieked her name in his sleep.³ Thus Tennyson during this second period appears to have been strongly under the influence of the idea of thought-transference. He asked the question:

Star to star vibrates light; may soul to soul
Strike through a finer element of her own?
So,—from afar,—touch as at once? (578-580)

If Annie had obeyed this true and faithful instinct she would have delayed her marriage to Philip, and Enoch on his return would have been spared his agony; but she consulted her Bible.

² Cf. 507 ff. and 609 ff.

³ 576-592.

It is true she used it as a fetish; she sprang up in the night, flung it open, put her finger on the page at random, and read, "Under the palm-tree." She closed the book, slept, and dreamed of Enoch sitting under a palm. He must be in heaven, she thought, where the palms are. So she married Philip. The fact that Tennyson could describe so finely the superstitious use of the Bible by Annie is suggestive. The simple and religious woman to whom the portrait of Mary in *In Memoriam* is likened stands in strong contrast to the biblically misled but also simple and religious wife of Enoch. Annie's use of the Bible may be realistic, but in his first period Tennyson would scarcely have felt free or have had the heart to draw the portrait. Yet for the artistic combination of small portions of Scripture into the larger unities of the period of combination some such larger liberty of feeling in regard to the biblical literature as a whole seems naturally required.

5(a). The period of combination is marked off from the later periods by two interesting facts. In a succeeding period Scripture is used for the purposes of allegory. No such use is made in the present period. But this is not because the period contains no allegory. In *Sea-Dreams* there is a fine allegorical picture of a mystic, incoming tide charged with destruction and with music. Critics interpret it antithetically. For Brooke it is the great incoming deep of eternal love destroying the impermanent forms of religion over which men quarrel.⁵ Van Dyke thinks it is the rising tide of doubt threatening to undermine and overwhelm the beliefs of the past.⁶ This allegory, tho relating to religious truth and naturally allied to Scripture, is not expressed in biblical language or with the help of biblical allusions. This fact shows that in this second period Tennyson had not yet permitted himself to use biblical language for purposes of allegory.

(b). The other fact referred to is that, altho this period con-

⁵ Stopford Brooke, *Tennyson: His Art and Relation to Modern Times*, pp. 42 f.

⁶ Henry Van Dyke, *The Gospel for an Age of Doubt*, pp. 20 f.

tains no biblical satire, the satiric mood is not absent. In *Sea Dreams* the mine-promoter's use of Scripture gives the effect of "measureless satire." In Averill's sermon in *Aylmer's Field* allusions to Scripture are poured forth in a torrent of molten scorn; but there is no irreverent use in all this satire. Not a line of it is at the expense of Scripture. In the satirical period Tennyson constructs his most effective satire by putting blasphemous uses of sacred words into the mouths of bad characters. The fact that the satire of this present period is in this respect reverent, or supposedly reverent, is an additional proof that it is clearly separate from the period of satire as well as from the period of allegory, so far as this distinction relates to the use of biblical material.



VITA

I was born in Philadelphia, Pa., but my family removed to Chicago while I was still a child. My preparation for college was at the University High School from which I proceeded to the University of Chicago, where I obtained the degree of A. B. in 1907. In 1910 I attended the summer semester at the University of Berlin, Germany, pursuing studies under Professor Brandl and Professor Spies. In 1912-13 I held the position of Head of the English Department, Hardin College, Mexico, Mo. I then returned to the University of Chicago and after two years of graduate work in English received the degree of A. M. (1915).

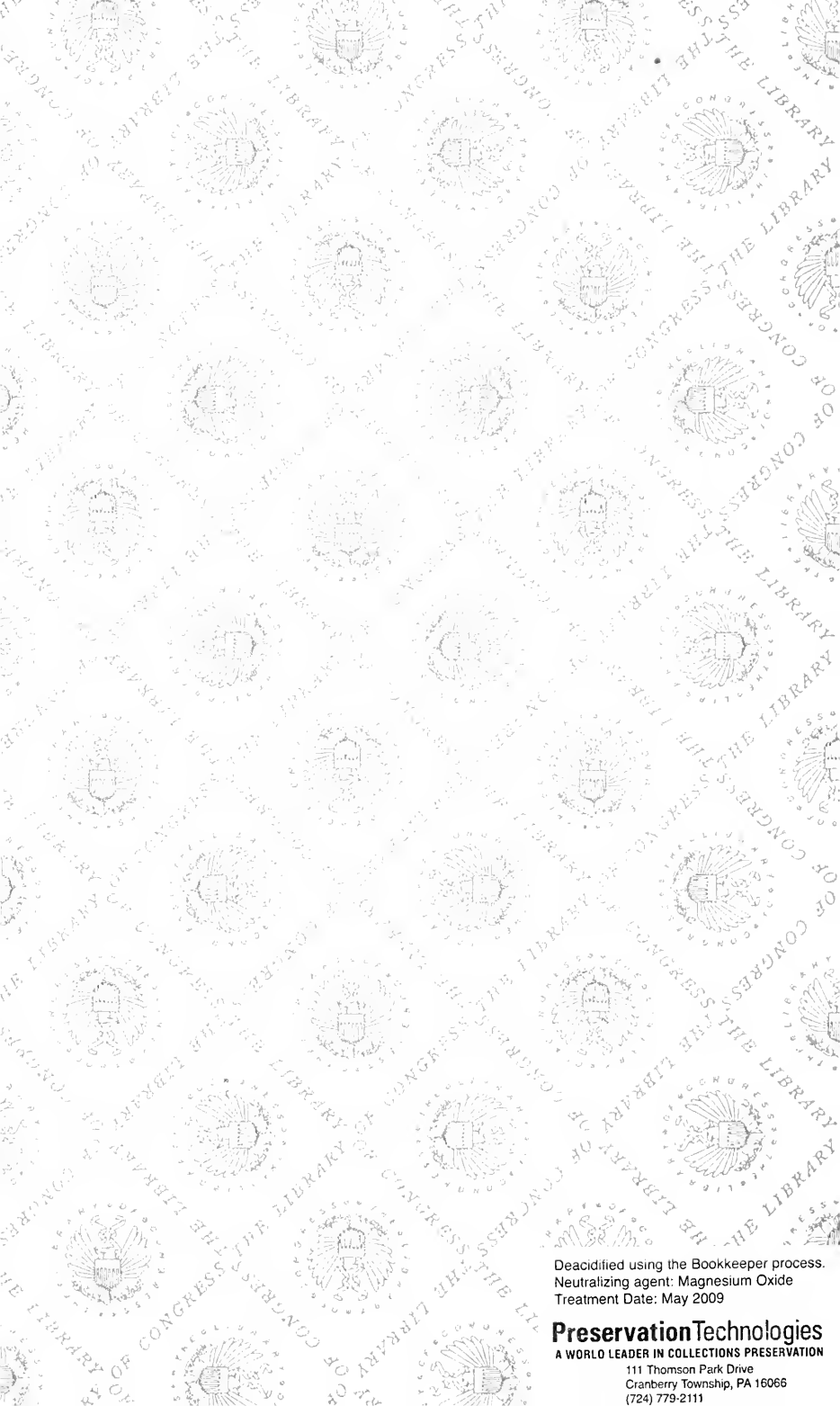
In October, 1915, I entered the Johns Hopkins University and during the two following years was engaged in the study of English, Greek, and Germanic Philology. I was appointed fellow in English for the year 1916-17.

It gives me pleasure to avail myself of this opportunity to express my thanks to all my former teachers at the University of Chicago. For instruction and guidance during the past two years I am sincerely thankful to Professors Bright, Miller, and Collitz; and especially I wish to thank Professor Bright, whose scholarly attainments and whose loyalty to truth have been a constant inspiration.

EDNA MOORE ROBINSON.

Baltimore, Md., June 12, 1917.

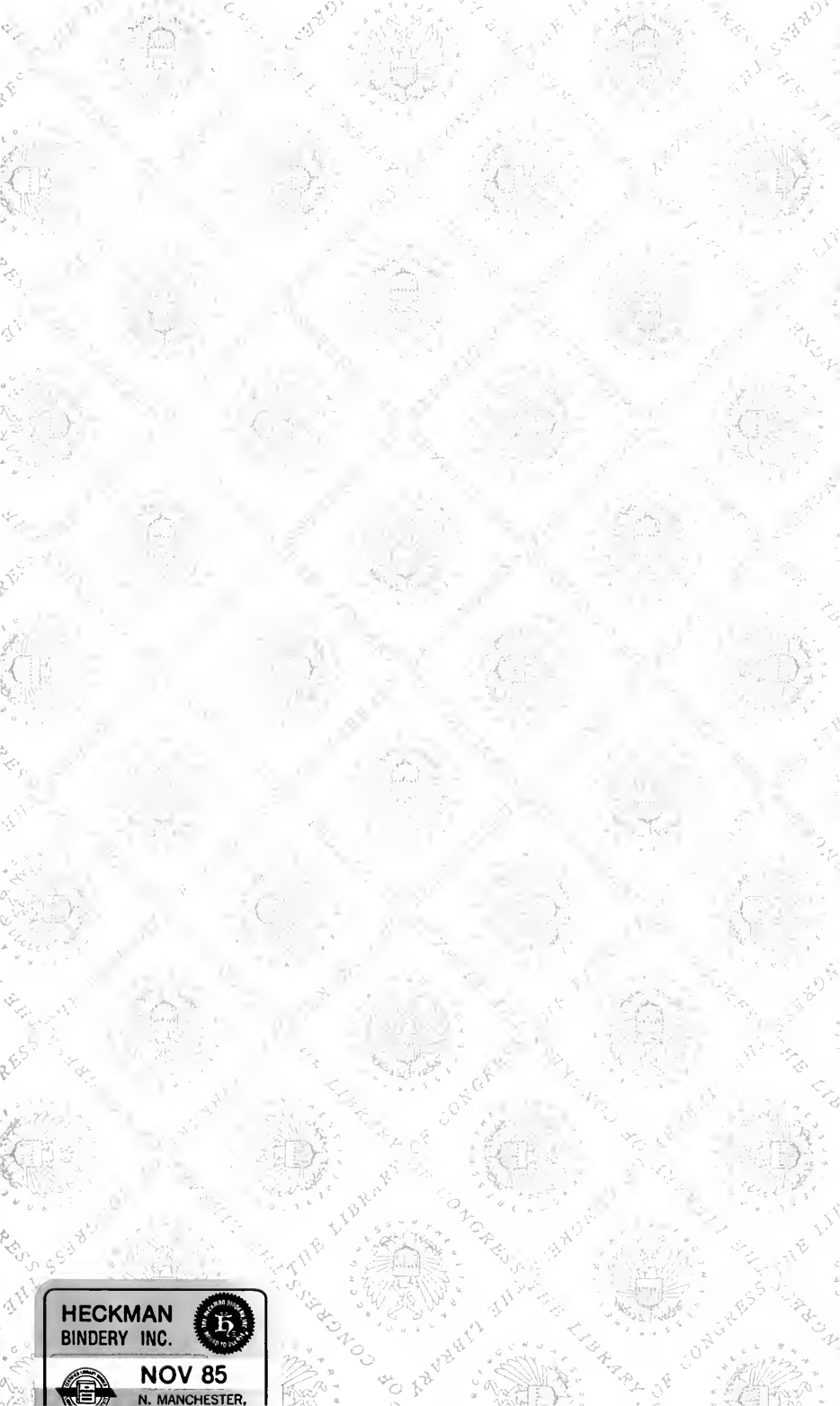
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