Eastern Illinois University
The Keep

Masters Theses | Student Theses & Publications

1968

A Study of "The Disappearance of God" as It Appears in Arnold's Thyrsis and Tennyson's In Memoriam

Leland Dale Rhyne
Eastern Illinois University

This research is a product of the graduate program in English at Eastern Illinois University. Find out more about the program.

Recommended Citation
Rhyne, Leland Dale, "A Study of "The Disappearance of God" as It Appears in Arnold's Thyrsis and Tennyson's In Memoriam" (1968). *Masters Theses*. 4134.
https://thekeep.eiu.edu/theses/4134

This is brought to you for free and open access by the Student Theses & Publications at The Keep. It has been accepted for inclusion in Masters Theses by an authorized administrator of The Keep. For more information, please contact tabruns@eiu.edu.

PAPER CERTIFICATE #3

To: Graduate Degree Candidates who have written formal theses.

Subject: Permission to reproduce theses.

The University Library is receiving a number of requests from other institutions asking permission to reproduce dissertations for inclusion in their library holdings. Although no copyright laws are involved, we feel that professional courtesy demands that permission be obtained from the author before we allow theses to be copied.

Please sign one of the following statements.

Booth Library of Eastern Illinois University has my permission to lend my thesis to a reputable college or university for the purpose of copying it for inclusion in that institution's library or research holdings.

Aug. 9, 1968

Date | Author

I respectfully request Booth Library of Eastern Illinois University not allow my thesis be reproduced because ______________________

____

____

______________ ______________

Date | Author

/LB1861.C57XR4796>C2/

A STUDY OF "THE DISAPPEARANCE OF GOD" AS IT APPEARS IN ARNOLD'S THYRSIS AND TENNYSON'S IN MEMORIAM

(TITLE)

BY

Leland Dale Rhyne

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

Master of Science in Education

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
CHARLESTON, ILLINOIS

1968
YEAR

I HEREBY RECOMMEND THIS THESIS BE ACCEPTED AS FULFILLING
THIS PART OF THE GRADUATE DEGREE CITED ABOVE

Aug. 9, 1968
DATE

Aug. 9, 1968
DATE

DEPARTMENT HEAD

EASTERN ILLINOIS UNIVERSITY

A STUDY OF "THE DISAPPEARANCE OF GOD" AS IT APPEARS IN ARNOLD'S _THYRSIS_ AND TENNYSON'S _IN MEMORIAM_

LELAND DALE RHYNE

PREFACE

This paper was undertaken to determine the comparative reactions of Arnold and Tennyson to the development that J. Hillis Miller called "the disappearance of God". This development grew out of romanticism and helped to bridge the gap between romanticism and nihilism. The desire to make this comparison originated with the study of the works of these two authors in courses at Eastern Illinois University.

The comparison is limited to Tennyson's *In Memoriam* and Arnold's *Thyrsis*. These particular poems---elegies---were chosen because they were the works that seemed best to represent the mature view of the authors in religious thought.

The aids that were available were the books and other publications found in the libraries of Eastern Illinois University, Lawrenceville Township High School, and Newton Community Consolidated School.

CONTENTS

PAGE
PREFACE.. iii

INTRODUCTION... 1

CHAPTER
I. THE DISAPPEARANCE OF GOD IN *THYRSIS*....... 3

II. THE DISAPPEARANCE OF GOD IN *IN MEMORIAM*... 30

III. LIKENESSES AND DIFFERENCES ON THE DISAPPEARANCE OF GOD.................. 55

BIBLIOGRAPHY... 63

INTRODUCTION

It is the purpose of this paper to determine how completely Arnold and Tennyson accepted the idea of "the disappearance of God" that was so dominant at that time. There is also to be a study of the likenesses and differences that appear in the works studied. The works to be studied are Arnold's _Thyrsis_ and Tennyson's _In Memoriam_. Both are elegies, and both were written at a time when each of the authors had reached his zenith in his views of religious matters.

CHAPTER I

THE DISAPPEARANCE OF GOD IN *THYRSIS*

CHAPTER I

THE DISAPPEARANCE OF GOD IN "THYRSIS"

Matthew Arnold makes no direct reference to the Judaic-Christian God in *Thyrsis*. Many readers of the poem fail to see in it even symbolic references to Him. Even the ease with which most readers understand the poet's stories concerning the ancient Greek and Roman deities tends to obscure the much more important references to God as they appear. Readers must be aware of the poem's symbolism very early to get the poet's full message. It is particularly helpful in the study of *Thyrsis* and its symbolism to be aware of Arnold's views in matters pertaining to God, righteousness, and organized religious bodies. Arnold's views on those matters and his devotion to those views are so striking and so strong that the reader who knows of them expects to find them in symbolic form when they do not appear openly. With that expectation, careful Bible students seldom miss Arnold's symbolism.

Arnold develops his views on "the disappearance of God" in *Thyrsis* through the narrator, Corydon. Two other characters are involved. Thyrsis is dead, and the Gipsy-Scholar never appears to participate in the development of the idea.

Corydon, Arnold's ex-shepherd spokesman, introduces

his world with a statement of the tendency of man to change his environment. It is clear that man does not build permanently. Evidently Corydon has just returned from a journey or a sojourn away from the village and the hill country about it. Upon his return, he notices the disappearance of many things. He narrates the disappearance of the old sights in this manner:

> How changed is here each spot man makes or fills! 1
> In the two Hinkseys nothing keeps the same;
> The village street its haunted mansion lacks,
> And from the sign is gone Sibylla's name,
> And from the roofs the twisted chimney-stack-

Thus, the idea of disappearance is early a part of the poem.

Changes in the village have so impressed Corydon that he asks whether the hills are changed too. Addressing the hills as he might a person, he informs the reader that he has spent much time in those hills. Oxford is identified as the village about or near which Corydon and Thyrsis had so often been together. Another disappearance is referred to; hence, the matter of disappearance becomes more conspicuous. These bits of information rest upon these lines:

> Are ye too changed, ye hills? 6
> See, 'tis no foot of unfamiliar men
> To-night from Oxford up your pathway stray!
> Here came I often, often, in old days-- 9
> Thyrsis and I; we still had Thyrsis then.

Turning abruptly from the introduction of Thyrsis and getting the locale clearly in mind, Corydon is suddenly

leading us, landmark by landmark until the desired region is reached. Here is the heart of the poem:

> Runs it not here, the tracks by Childsworth Farm, 11
> Past the high wood, to where the elm-tree crowns
> The hill behind whose ridge the sunset flames? 13
> The signal-elm, that looks on Ilsley Downs,
> The Vail, the three lone weirs, the youthful Thames?--

Lines eleven through thirteen make up what is a very beautiful sentence, and one of the most important ones in Thyrsis. "The sunset flames" symbolizes the light for which the joint search is made. That search, which is participated in by the three friends--Thyrsis, the Gipsy-Scholar, and Corydon--continues to the very end of the poem.

Few orthodox Christians would object to the use of sunlight as a symbol of God. More than once light is associated with references to God in the Scriptures. Here are two passages that seem strongly to support the use of light to symbolize God:

> ...God is light.... (I Jn.1:5)

> ...dwelling in the light which no man can approach unto: whom no man hath seen, nor can see.... (I Tim.6:16)[1]

While some would favor an earlier sun, one not yet set, the sunglow--just after sunset--is particularly suited

---

[1]King James Version, The Holy Bible (Philadelphia: A. J. Holman Company, 1942). (All references to this work will be identified by paranthetical reference.)

to Arnold's purposes. Evidently a major purpose here is to present a study of the idea--the disappearance of God--which was prominent in much of the literature written during that part of the nineteenth century.

Even the grammatical structure of the last half of this sentence is suggestive:

> ...the elm-tree crowns
> The hill behind whose ridge the sunset flames? 13

There are actually two basic clauses in that part of the sentence. They are:

> the elm-tree crowns the hill
> and
> the sunset flames.

"Behind whose ridge," a prepositional phrase, modifies a word in each of the two clauses, and is really a connective without which "the sunset flames" would have to stand alone as a sentence or be joined to the sentence by some other connective. The fact that "the sunset flames" could stand alone--as a sentence--is in itself suggestive of "God"; for in orthodox Christian theology He alone of all persons ever stood alone, but has long been joined to his creations. Returning to the grammatical study, the two clauses together with their connective phrase compose the unit of words that represents the scene that Corydon so wanted to see. Three objects are named in this unit--"the tree", "the hill", and "the sunset flames". All three objects remain as parts of the poem until the end of the poem, but only "the sunset flames" represents a

continuing activity. Again "God" is suggested, for in orthodox Christian theolology He is represented as eternally active. The disappearance of God would be no problem either, if disappearance from the vision of the physical eye is under consideration, for they long have contended that Jesus went out of sight in that sense over nineteen centuries ago. It is reasonable to consider that the other two objects are not symbols of anything so great as God, but are symbols of something closely associated with Him. No effort will be made here to identify them. Proceeding with the grammatical study, it should be apparent that even grammatically the above-mentioned inequality exists. Coupling a rule from mathematics with rules of grammar, let it be noted that if wholes are equal--as are clauses joined by a co-ordinating conjunction--any part of either is less important than the other whole. Since "the sunset flames" is an entire clause, and "the tree" and "the hill" are only parts of their clause; "the sunset flames" symbolizes the greater object under consideration. Granting that "the sunset flames" is the light of the retreating sun, and that "God is light"--the conslusion to be drawn from this combination of grammatical and mathematical reasoning is that the disappearing light of "the sunset flames" is symbolic of the disappearing God so common at that time in literary work.

Realizing that many believe that Arnold does not accept the views of orthodox Christian theology concerning God,

perhaps a little attention should be given to that problem.

E. K. Brown wrote:

> ....1863 Arnold's mind turned very markedly toward religious problems.
>
> ....Everywhere in the poem light and darkness stand in contrast....in "Thyrsis".... Arnold emphasizes the symbol of light....2

That light cannot be a symbol of God with Arnold stands on poor footing, for:

> What we reach but by hope and presentiment may yet be true....3

Although E.D.H. Johnson probably had no thought of God in his mind when he wrote:

> _Thyrsis_, like the earlier poem, therefore, ends by affirming the light of the imagination, that "fugitive and gracious light"....[4]

There is no reason to believe that Arnold did not have the thought of God in mind when he wrote of "fugitive and gracious light". Arnold himself wrote:

> ...and he would be a narrow reasoner who denied, for instance, all validity to the idea of immortality, because this idea rests on presentiment mainly, and does not admit of certain demonstration.[5]

---

[2] E. K. Brown, _Matthew Arnold: A Study in Conflict_ (Chicago, Univ. of Chicago Press. 1948), pp. 69, 88.

[3] Matthew Arnold, _Literature and Dogma_ (New York: The MacMillan Company, 1902.), p. 97.

[4] E.D.H. Johnson, _Victorian Poetry, The Alien Vision of_ (Archon Books: Hamden, Conn. 1963), p. 204. [Princeton Studies in English, No. 34]

[5] Arnold, p. 97.

Other contrary views to those presented here seem to be as hard to prove as any other views are when set over against Arnold's many statements.

Few poets have given a word-picture equal to these words:

...the sunset flames? 13

The beauty introduced here is quite comparable to the Psalmist's in this quotation:

> One thing have I desired of the Lord, that will I seek after, that I may dwell in the house of the Lord all the days of my life, to behold the beauty of the Lord.... (Ps.27:4)

As well as being comparable in beauty, the two passages are evidently written of the same God.

Although the beauty in Arnold's three words is striking, there is much more than beauty in that statement of Arnold's. It must be observed that sunset--as beautiful as it can be--is near the end of the day. In this case the poet must wish that we think of that great disk of light--the sun--as already gone below the crest of the hill, so far as man's vision is concerned. The beautiful beams of light will soon fade from man's sight. Arnold's play on light and beauty should, perhaps, lead the reader to the observation that the poet believes that God is at least on His way out of the affairs of man--He is at least disappearing. Could it be that Arnold has Corydon say that God has already disappeared, and that only the fleeting glimpse of His glory

is left to man? After all the great disk--the greater light--has already dropped from man's vision range because of man's earth-bound condition. Although Arnold seems to accuse the Appostles John and Paul, in particular--as well as the other New Testament writers--of having invented most of the supernatural incidents in the Bible record--beginning with the conception of Jesus on through the statements concerning the presence of the Holy Spirit as a person who is to lead men into all truth until Christ returns to reign upon the throne of David[6]--it is almost impossible for a thorough student of the Bible to read the words:

> ...the sunset flames? 13

without seeing the likeness between them and "tongues like as of fire" in:

> And there appeared unto them cloven tongues like as of fire, and it sat upon each of them. (Acts 2:3)

Can it be that rnold has Corydon to suggest that Pentecost was the last flickers of light before the complete disappearance of God? Certain otherwise kind critics accuse Arnold of making contradictory statements--because of such lines as this--but he protects himself somewhat in his statement:

> What we reach but by hope and presentiment may yet be true; and he would be a narrow reasoner who denied, for instance, all validity to the idea of immortality, because this idea rests on presentiment, mainly, and does not admit of certain demonstration.[7]

---

[6]Arnold, pp. xii, xiii, xiv, xv, xxiii, 18,20, 29, 31, 33, 40, 44, 45, 46, 47, 52, 53, 60, 68,-334. (In fact even much of what Arnold wrote on other pages of this book indicate that he had doubts.)

[7]Arnold, p. 97.

Since he admits that some of the unprovable statements in the Bible may be true, Arnold may have given Corydon the words:

...the sunset flames? [13]

with Pentecost in mind.

Although there is a ray of hope for man in the symbolization of the disappearance of God in the light of the already set sun--in that sunrise has always come after an intervening night--a problem is evident. That problem is, what can man do while he waits for the sunrise--God's return? There is also, perhaps, some hint in the sunset symbolism of the disappearance of God of a partial solution of man's difficulty in solving his trying problem; he may find this hint invaluable. There is the intimation that man should use what he has learned from his experiences with night as he endeavors to adjust to the problems associated with the disappearance of God.

All of what man has learned in adjusting to night may not be useful in his effort to solve the problems associated with the disappearance of God. A study of that learning will determine what part of it may be helpful. What does man do about the night? What can help him to fill the void that the disappearance of God has created? That time--the night hours--man has learned to use in several ways. Some of it he uses profitably in productive labor or in preparations that make the labors of the next days more productive. Still other time he has learned to use for the promotion

of pleasure. Last of all he uses a very large part of that time for rest which has some part in the restoration of his strength, so that he may get the deeds of a new day done better. It seems highly probable that Arnold would have man to be as sensible about the disappearance of God, as he is about the disappearance of the light of the setting sun, and the darkness that follows. Although Arnold is probably intimating that the world has a great void in the absence of God from it, he is not one who would say that man should try to completely fill that void with a lot of light of his own making. That is a task in the natural world that man has not achieved to any degree. Most of the dark side of the earth still remains dark in spite of man's great lights. J. Hillis Miller may have had this group of three words:

> ...the sunset flames? 13

under consideration when he observed:

> ...He discovered that true piety consists in accepting the withdrawal of God. The responsibility of man in a time when God is absent is to keep the void open for God's return...[8]

Arnold expresses the opinion that man has already done more than he should have done in that he has built up a multitude of conflicting views concerning God--few of them provable.

While trying to locate the tree, Corydon comments on the general environment. According to the calendar, the

---

[8] J. Hillis Miller, The Disappearance of God. (New York: Schockens Books, 1965), p. 262.

season is winter; but, has winter disappeared? True, plants are leafless; however, otherwise it seems like spring. All of this Arnold compresses into three lines:

> This winter-eve is warm,
> Humid the air! leafless, yet soft as spring,
> The tender purple spray on copse and briers! 18

Next, Corydon considers the nearby city. He reminisces of the city's beauty in June, when foliage and flowers are at their most beautiful; but suddenly he notices that it is beautiful without that spring trimming. In the midst of that reminiscing, he observes the "dreaming spires". Can Corydon be observing that since God is not in evidence, His people have gone to sleep? This he says as follows:

> And that sweet city with her dreaming spires,
> She needs not June for beauty's heightening,
> Lovely all times she lies, lovely to-night!-- 21

It is not too hard to see the words of Jesus in these lines, where he said:

> While the bridegroom tarried, they all slumbered
> and slept. (Mt. 25:5)

Not being able to locate the tree, Corydon admits that his former knowledge has disappeared. He blames his loss of knowledge to too infrequent visits. Arnold puts it this way:

> Only, me thinks, some loss of habit's power
> Befalls me wandering through this upland dim.
> Once pass'd I blindfold here, at any hour;
> Now seldom come I, since I came with him. 25

Worry strikes more deeply into the shepherd's mind. In seeming exasperation, he speaks directly of the tree in this manner:

> That single-elm bright 26
> Against the west--I miss it! is it gone!

Again, the idea of disappearance arises: this time a matter of apprehension, as it will be seen later.

By this juncture, a reason for the interest in the tree is very naturally raised. That reason, Corydon advances in this quiet manner:

> We prized it dearly: while it stood, we said,
> Our friend, the Gipsy-Scholar, was not dead;
> While the tree lived, he in these fields lived on. 30

There can be no doubt that the Gipsy-Scholar has disappeared. Corydon is concerned for his being, is he yet alive. God too has disappeared and there was much concern in Arnold's circle concerning His disappearance.

Corydon again admits that he had neglected the tree visits. At that he falls to perusing his and Thyrsis's friendship and experiences. Even their acquaintances in their study of plants are recalled. He expresses it this way:

> Too rare, too rare, grow now my visits here,
> But once I knew each field, each flower, each stick;
> And with the country-folk acquaintance made
> By barn in threshing-time, by new-built rick.

The disappearance of the knowledge that they once had is complete in Thyrsis's case and almost so in the case of Corydon. In like manner it is not easy to keep a knowledge

of God, since His disappearance.

Trained together, though they had been, Corydon indicates in his explanation of his own departure from the shepherd country that the reason for Thyrsis's departure was not the same. Since Corydon has forgotten much that he had known, it naturally follows that the country-folk have forgotten him, which he words as follows:

> Here, too, our shepherd-pipes we first assay'd 35
> Oh me! this many a year
> My pipe is lost, my shepherd's holiday!
> Needs must I lose them, needs with heavy heart
> Into the world and wave of men depart;
> But Thyrsis of his own will went away 40

Just so, God's disappearance will result in his being forgotten.

Thyrsis had become restless because of his knowledge of something that was occurring beyond the hill-country. Corydon has lived to see the storms pass, but Thyrsis is dead. Of this he says:

> It irked him to be here, he could not rest. 41
> He loved each simple joy the country yields,
> He loved his mates; but yet he could not keep,
> For that a shadow lour'd on the fields,
> Here with the shepherds and the silly sheep.
> Some life of men unblest
> He knew; which made him droop, and fill'd his head.
> He went; his piping took a troubled sound
> Of storms that rage outside our happy ground;
> He could not wait their passing, he is dead. 50

Perhaps Corydon is suggesting that man should not be disturbed by events beyond his knowledge. Could he be saying that there is no need to worry overmuch about the disappearance of God, for there is nothing that man can do about it?

Corydon reminisces at length about the passing of the beautiful stages in plant-life, and of how those beauties are repeated regularly in their seasons. Only one member of the animal kingdom is presented, and he is said to be unwise to leave when there was a fall of the first bloom in a June storm; for it is certain that the later bloom will be more beautiful than the first, but there's no particular loss to man, for he too will return at about the same time. This is as compact a body of natural beauty as can be found, and this can be seen here:

So, some tempestuous morn in early June, 51
When the year's primal burst is o'er,
Before the roses and the longest day--
When garden-walks and all the grassy floor
With blossoms red and white of fallen May
And chestnut-flowers are strewn--
So have I heard the cuckoo's parting cry,
From the wet field, though the next garden-trees,
Come with the volleying rain and tossing breeze: 59
The bloom is gone, and with the bloom go I!

Too quick despairer, wherefore wilt thou go!
Soon will the high Midsummer pomps come on,
Soon will the musk carnations break and swell,
Soon shall we have gold-dusted snapdragon,
Sweet-William with his homely cottage-smell,
And stocks in fragrant blow;
Roses that down the alleys shine afar,
And open, jasmine-muffled lattices,
And groups under the dreaming garden-trees,
And the full moon, and the white evening star. 70

He hearkens not! light comer, he is flown! 71
What matters it? next year he will return,
And we shall have him in the sweet spring-days, 73
With whitening hedges, and uncrumpling fern,
And blue-bells trembling by the forest-ways, 75
And scent of hay new-mown.

God's glory and beauty have been sung in the past, and

Perhaps Arnold is saying that the disappearance of God is to be followed by an even more beautiful era after his return.

The country people will not be seeing him returning, for he is dead. Corydon tells of this in these words:

> But Thyrsis never more we swains shall see 77
> See him come back, and cut a smoother reed,
> And blow a strain the world at last shall heed--
>
> Alack, for Corydon no rival now! 81

Man has no second chance to live his life. In death, man disappears. The idea of the return of the dead, whether the idea be Christian or of Ancient Greek origin, is questioned to line one hundred. This seems to be the moment of Corydon's deepest doubt. He seems to accept the disappearance of God as permanent.

Corydon's faith in the return of God begins to increase here:

> Well, wind-dispersed and vain the words will be, 101
> Yet, Thyrsis, let me give my grief its hour
> In the old haunt, and find our tree-topp'd hill!

The thought occurs to him that the tree may yet be found, for the old landmarks are almost forgotten because of his long absence and man's changes. There just seems to be more hope of the return of God than there is that the old Greek gods will come again to help Corydon.

Corydon applies himself even more painstakingly in the search for the tree. Again he examines the old land-

marks. It is just possible that he will find the error that he may have made. He calls to mind how things should be with the words:

> Who, if not I, for questing here hath power?
> I know the wood which hides the daffodil,
> I know the Fyfield tree, 106
> I know what white, what purple fritillaries
> The grassy harvest of the river-fields,
> Above by Ensham, down by Sandford, yields,
> And what sedged brooks are Thames's tributaries;
>
> I know these slopes; who knows them if not I? 111

This time he includes the streams and slopes as well as the less stable things.

The plants that Corydon sees are not so numerous as he remembers them. He says of them:

> But many a dingle on the loved hill-side, 112
> With thorns once studded, old, white-blossom'd trees,
> Where thick the cowslips grew, and far descried
> High tower's the spikes of purple orchises,
> Hath since our day put by 116
> The coronals of that forgotten time:

and it takes little examination of these lines to find that many things have disappeared. Thus, the idea of disappearance is presented again. The disappearance of God has resulted in the departure of so much of the one-time beauty of the world of things.

Even the humblest of things and persons have contributed to the disappearance of the beauty of the hill-country. This idea he shares in these words:

> Down each green bank hath gone the ploughboy's team,
> And only in the hidden brookside glean
> Primroses, orphans of the flowery prime. 120

Arnold's element of sadness appears a bit stronger here

than heretofore in Thyrsis. Perhaps, Corydon is saying that sadness accompanies the disappearnace of God.

Corydon recalls that a girl had one-time released their skiff for them--evidently him and Thyrsis--when they were exploring the Thames banks. He even recalls the red primroses and sweet scented wild roses that they walked among. Then, too, there were swallows that darted about, and he probably suggests the presence of flying insects, for that is the reason for the darting about. They feed upon many kinds of such insects. That there were water-gnats he also remembers. Where he refers to the shy Thames, he doubtless refers to shrubs and high land that then concealed the stream. Again, as so many times before we have the idea of disappearance. Certainly this sort of disappearance suggests the prevalent idea of the disappearance of God. These thoughts arise from a careful reading of:

> Where is the girl, who by the boatman's door, 121
> Above the locks, above the boating throng,
> Unmoor'd our skiff when through the Wytham flats,
> Red loose strife and meadow-sweet among
> And darting swallows and light water-gnats,
> We track'd the shy Thames shore? 125

From the same trips Corydon recalls mowers who worked along their way. These workers held their scythes suspended as the tiny swells created by their boat caused the grass to move about. Corydon supposes that the laborers were just watching them pass, out of curiosity, but it was doubtless a bit difficult to mow when the grasses

moved about. Here is the word-picture:

> Where are the mowers, who, as the tiny swell 127
> Of our boat passed heaved the river-grass,
> Stood with suspended scythe to see us pass?-- 129

The persons and perhaps the plants and animals that the friends had seen on those trips are gone, Corydon recalls:

> They all are gone, and thou art gone as well! 130
> Yes, thou art gone!...

Thyrsis and all of the other persons and things have disappeared. With all of these disappearances, it should not be hard to see some suggestion of the disappearance of God, for why would God let all of these disappearances occur if he were present.

Corydon recalls that not all of the things that have disappeared are apart from him. He has been younger, but one by one the possessions of other years have disappeared and he now has reached the stage of deterioration in which the disappearance in death would be welcome. Observe these lines:

> ...and round me too the night 131
> In ever-nearing circle weaves her shade.
> I see her veil draw soft across the day,
> I feel her slowly chilling breath invade
> The cheek grown thin, the brown hair sprent with gray;
> I feel her finger light
> Laid pausefully upon life's head long train;-- 137
> The foot less prompt to meet the morning dew,
> The heart less bounding at emotion new,
> And hope, once crushed, less quick to spring again. 140
> And long the way appears, which seem'd so short 141
> To the less practiced eye of sanguine youth;
> And high the mountain-tops, in cloudy air,
> The mountain-tops where is the throne of Truth,
> Tops in life's morning-sun so bright and bare! 145
> Unbreachable the fort
> Of the long-batter'd world uplifts its wall;

And strange and vain the earthly turmoil grows,
And near and real the charm of thy repose,
And night as welcome as a friend would fall. 150

The gradual disappearance of the strength is similar to the light of the sunset which gradually fades away. Evidently even this remarkable word-picture brings one back to the idea of that time--the disappearance of God.

After all of the reminiscence and searching for landmarks, a group of hunters breaks in upon his thoughts with noise. Corydon makes us aware of this in these words, which seem to be the quiet observations of one who accepts events as they come to pass:

But hush! the upland hath a sudden loss 151
Of quiet!--Look, adown the dusk
A troop of Oxford hunters going home,
As in old days, jovial and talking, ride!
From hunting with the Berkshire hounds they come.

Almost, the above word-picture fits into the other day-dreaming.

But the dream is shattered, surprisingly, and the poet emphasizes the swift change as follows:

Quick! let us fly, and cross
Into yon farther field!--'Tis done; and see, 156
Back'd by the sunset, which doth glorify
The orange and pale violet evening sky,
Bare on its lonely ridge, the Tree! the Tree! 160

There is a quick flight to a farther field, but the effort to get away from the noisy hunters turns out to be a happy one, because of its result. Against the beautiful light of the setting sun he sees the tree. What he might have sought long to see is his as a result of his effort to get away from the company of other men.

As the light of the sun fades, the tree is a welcome sight. The Gipsy-Scholar still seeks for the light. The light sought may yet be found. Corydon watches the fading light and the darkness coming on. He notices the stars become visible and artificial lights add a bit to the feeble light of the stars. As the great light--the light of the setting sun--fades, the lesser lights shine more brightly. Even artificial lights appear. Possibly Arnold is giving Corydon these words to indicate that he feels that at the disappearance of God, man tries to replace him with things of his own making. The words of which the above is written are these:

> I take the omen! Eve lets down her veil, 161
> The white fog creeps from bush to bush about,
> The west unflushes, the high stars grow bright,
> And in the scatter'd farms the lights come out.
> I cannot reach the signal-tree to-night, 165
> Yet, happy omen, hail!

Corydon tells Thyrsis about the tree, even though he speaks of the fact that Thyrsis is legally dead and buried. The words?:--

> Hear it from thy broad lucent Arno-vale 167
> (For there thine earth-forgetting eyelids keep
> The morningless and unawakening sleep
> Under the flowery oleanders pale), 170
> Hear it, O Thyrsis, still our tree is there!--

The tree that moments before seemed to have disappeared is now present but Thyrsis is still gone. The disappearance of Thyrsis and God are still realities, and the Gipsy-Scholar is unseen at the moment, but the presence of the tree gives Corydon assurance of the continued existence of all except Thyrsis.

In the absence of any other assurance of the existence of Thyrsis, Corydon turns to the possibilities that a study of the Greek stories can give. He does add a little praise of his friend's good qualities in the words:

(And purer or more subtle soul than thee,
I trow, the mighty Mother doth not see). 178

Among other thoughts, Corydon tries to think of Thyrsis as being in heaven in the way that Daphnis was. This thought he expresses in these words:

And heavenward from the fountain brink he sprang,
And all the marvels of the golden skies. 190

There thou art gone... 191

but he expresses his own loss too in the following statement:

...and me thou leavest here 191
Sole in these fields!....

As lonely as Corydon seems to be--in his quiet manner--he says:

...yet will I not despair. 192
Despair I will not, while I yet descry
'Neath the mild canopy of English air
That lonely tree against the western sky.

From his doubts and loneliness, Corydon continues his monologue with the dead Thyrsis with:

Still, still these slopes, 'tis clear, 196
Our Gipsy-Scholar haunts, outliving thee!

Having completed his reverie with the foregoing, Corydon turns from Thyrsis, whom he knows to be dead, to thinking of the absent Gipsy-Scholar. He tries to think of the kind of place that that friend would select

for his searching-wandering. After all he and Corydon seek the same light, and have sought it for so long. He decides that the Gipsy-Scholar is wandering in:

> Fields where soft sheep from cages pull the hay,
> Woods with anemonies [sic] unflower till May,
> Know him a wanderer still, then why not me? 200

A desire to join his wandering friend in the search stirs Corydon, as indicated in these lines:

> A fugitive and gracious light he seeks;
> Shy to illumine; and I seek it too. 202

The above two lines plus line one hundred and twenty-six,--We track'd the shy Thames shore?--suggest that as the stream disappears from view at times so the sought light disappears. The light, and the search for it, as we find it here reminds one of the pot of gold at the end of the rainbow and the search for it--neither seems to be approachable. Once more the Bible passage:

> ...the light which no man can approach unto;
> whom no man hath seen, nor can see....
> (I Tim.6:16)

seems apt. Nevertheless, the search must go on, and the sought for light must be found. But is that possible when the above passage is considered. Though the above-named light may not be approached by man, the following passage gives a ray of hope, for Jesus says:

> ...seek and ye shall find...(Mt. 7:7)

and all the while one remembers that Arnold thought that so much of what one could find in the New Testament is unprovable. But in the same work by Arnold, one finds

that he does not consider the miraculous impossible. He says:

> ...he would be a narrow reasoner who denied, for instance, all validity to the idea of immortality... 9

Perhaps, with the help of Jesus, it may be found--the long-sought-for light.

Corydon knows that the search is very difficult, but he also knows the joys of the search. He observes:

> But the smooth-slipping weeks
> Drop by, and leave its seeker still untired; 207

As Corydon and his friend--the Gipsy-Scholar--seek for God there seems to be no possibility that their strength will fail. The above is contained in the above quotation, also in these words from Isaiah:

> But they that wait upon the Lord shall renew their strength; they shall mount up with wings as eagles; they shall run, and not be weary; and they shall walk, and not faint. (Isa. 40:31)

Surely one should be able to see that in the above lines it is a knowledge of the God who has disappeared that is sought. Then, too, the "wait upon the Lord" fits the idea that man should be a patient servant during the period of the Lord's absence.

Corydon dismisses the consideration of the possibility of working with the Gipsy-Scholar in the search.
It is not possible for the two to work together in the search for the light, for the wanderer has left the haunts

---

[9] Arnold, p. 97.

of man. He is dismissed for the moment with:

> Out of the heed of mortals he is gone,
> He wends unfollow'd, he must house alone; 209
> Yet on he fares, by his own heart inspired.

Thyrsis again becomes the center of Corydon's reminiscences. Corydon indulges here in a little quiet eulogizing of Thyrsis. Thyrsis had untiring strength while he lived to search for the light. The eulogizing is in these lines:

> Thou too, O Thyrsis, on like quest wast bound: 211
> Thou wanderedst with me for a little hour!
> Men gave thee nothing; but this happy quest,
> If men esteem'd thee feeble, gave thee power,
> If men procured thee trouble, gave thee rest. 215

The inference in the above lines is that Thyrsis also "waited upon the Lord". The recollections of Thyrsis's experiences in the area, makes that land hallowed ground to Corydon. Somehow, one gets the impression that Thyrsis was to Corydon what the soldiers, at Gettysburg were to Abraham Lincoln. These lines imply the above thought:

> And this rude Cumner ground,
> Its fir-topped Hurst, its farms; its quiet fields, 217
> Here cam'st thou in thy jocund youthful times,
> Here was thine height of strength, thy golden prime!
> And still the haunt beloved a virtue yields. 220

Corydon resumes his reminiscence of the deeds of the deceased--Thyrsis. For him there had been successes, reverses, and an early death; yet, perhaps, even yet could Thyrsis help Corydon. If Corydon can have no more contact with Thyrsis than Thyrsis's whisper, so let it be. Corydon's prayer is included in these lines:

> What though the music of thy, rustic flute 221
> Kept not for long its happy, country tone;
> Lost it too soon, and learnt a stormy note

Of men contention-tost, of men who groan,
Which task'd thy pipe too sore, and tired thy throat--
It fail'd, and thou wast mute! 226
Yet hadst thou always visions of our light
And long with men of care thou couldst not stay,
And soon thy foot resumed its wandering way,
Left human haunt, and on alone till night. 230
Too rare, too rare, grow now my visits here! 231
'Mid city-noise, not, as with thee of yore,
Thyrsis! in reach of sheep-bells is my home.
--Then through the great town's harsh heart-wearying roar,
Let in thy voice a whisper often come,
To chase fatigue and fear: 236

The first words of this prayer section are in recognition of Thyrsis's seeming weakness. There are six lines of this. The second group of words makes up four lines and refers to his great desire to find the light for which they sought. The third group of words makes up three lines in which Corydon admits his own failure and weakness. The fourth group of words also makes up three lines in which the actual request is stated.

Summing up the prayer it can be noted that it is similar to what Jesus gave as an example to his disciples.

1. Ten lines are given to recognition of his unfair criticism of Thyrsis;
2. Corydon admits his own weakness:
3. His request for a message from Thyrsis is made.

The above reasoning reminds a Bible student of a statement concerning Abel and faith:

> By faith Abel offered unto God a more excellent sacrifice than Cain, by which he obtained witness that he was righteous, God testifying of his gifts: and by it he being dead yet speaketh. (Heb.11:4)

As if the desire for information has stirred Corydon's faith, and that faith has brought an answer to his prayer;

Corydon hears this whispered message from Thyrsis:

> Why faintest thou? I wandered till I died. 237
> Roam on! The light we sought is shining still.
> Dost thou ask proof? Our tree yet crowns the hill,
> Our Scholar travels yet the loved hill-side. 240

Thyrsis gently reproves Corydon for his weak faith, states his faithfulness even unto death, praises the persistent search for the light, and assures Corydon that the light that they sought is still shining. Although the disappearance of God is recognized; yet he is declared to be as much the light of the world as ever, and can be found by those who diligently seek him. [Too, he is now seen by the dead only.]

From Thyrsis it seems that Arnold's faith is weak, but that it exists, nevertheless. God has disappeared, but he will be seen after death, if he is faithfully sought in life.

CHAPTER II

THE DISAPPEARANCE OF GOD IN *IN MEMORIAM*

CHAPTER II

THE DISAPPEARANCE OF GOD IN *IN MEMORIAM*

Although the first forty-four lines of *In Memoriam* are usually considered to have been written not long before the poem was published in 1850, there can be little doubt that they were intended as the prologue or proem, even though they are not so designated in any edition under study. It is difficult to believe that such matters as are introduced here could have been written any earlier for a long poem that grew part by part under the duress of complex controversy over a period of several years--perhaps as many as seventeen of them. First among the indications that they do constitute the prologue is the fact that the numbering of the shorter poems that make up *In Memoriam* begins at line forty-five. Next, the contents of these lines are variously introductory in their nature. The last bit of evidence to be considered here is the fact that the lines are similar to an invocation.

Since these opening lines are so obviously the poem's prologue, the views expressed in them should be thought of as representing Tennyson's 1850 opinion or the opinion of a large segment of the people at that time. Controversy had raged between science and religion during the years

in which this poem was being written. Men of science had come to think of Tennyson as the only great poet who could be thought of as their friend, but he was not in full sympathy with either--science or religion. Keeping in mind the usual use of the prologue, however, it should be expected that whatever is said here should be developed--step by step--in the main part of the poem, from whatever it had been in the beginning of the period of development. In this chapter Tennyson's views--or the views of a great body of mankind for whom Tennyson speaks--are under study, so those lines that have to do with views of God are to be considered.

Of the first stanza of the prologue, A. C. Bradley said.

> ....immortal Love is addressed as the Son, or revelation, of God; invisible, unproveable [sic], embraced by faith alone.[10]

What Tennyson wrote there was:

> Strong Son of God, immortal Love, 1
> Whom we, that have not seen thy face,
> By faith, and faith alone, embrace,
> Believing where we cannot prove; 4
> ...

It seems that what Tennyson wrote meant, in freer language, something like:

> Omnipotent Son of God, never dying God--
> Although we have not seen Thee personally--
> We accept Thee by faith alone; and--
> What we cannot prove, we believe.

---

[10] A. C. Bradley, A Commentary on Tennyson's In Memoriam (Second Edition, Revised; London: Macmillan and Co. Limited New York: The Macmillan Company 1902), p. 80.

Several Bible passages seem to have been in Tennyson's thoughts while he composed those lines. Among these must have been at least the following:

> ...God is love. (I Jn.4:8)
>
> No man hath seen God at any time.... (I Jn.4:12)
>
> ...blessed are they that have not seen, and yet have believed. (Jn.20:29)

Thus, early in In Memoriam, Tennyson introduced the problem of his generation--the struggle between science and religion. R.M.Alden said of this, and later references to that problem:

> Nothing...endeared him so much to his own generation as the realization that he was voicing their spiritual experiences in these difficult regions. The historian Froude, writing to Leslie Stephen, said that he considered Tennyson to have "this relative superiority even to Shakespeare, that he speaks the thought and speaks the perplexities and misgivings of his age."...[11]

That struggle had resulted in the introduction of the idea--the disappearance of God. The greater part of the literature of Tennyson's time being permeated with that idea, most of this chapter will be devoted to a study of Tennyson's use of the idea in In Memoriam.

When Bradley comments on stanzas two and three, he combines that pair of stanzas and comments as follows:

> ...immortal Love is...more than human, being the origin and the Lord of all: of the world, of life, of death,--death, which it made and will annul.[12]

---

[11] R.M. Alden, Alfred Tennyson: How To Know Him (Indianapolis: The Bobbs-Merrill Company, 1917), p. 287. Mr. Alden is listed as Professor of English, Leland Stanford Junior University.

[12] Bradley, p. 80.

These eight lines read:

Thine are these orbs of light and shade; 5
Thou madest Life in man and brute;
Thou madest Death; and lo, thy foot
Is on the skull which thou hast made. 8

Thou wilt not leave us in the dust: 9
Thou madest man, he knows not why,
He thinks he was not made to die;
And thou hast made him: thou art just. 12

Tennyson might well have written:

Christ's are these planets and satellites.
Christ made man and animal live.
Christ made Death; and it follows that
Only Christ can prevent Death's labor being
consummated.

Christ will not fail to raise the dead to life.
Although man doesn't know why he was made,
Man has the feeling that he will not cease to be a
living entity.
[Tennyson concludes that] a just God would not make
a man with such assurance, if that man were not
immortal.

The Bible verse that must have been in mind as these words were written is:

All things were made by him; and without him was
not any thing made that was made. (Jn. 1:3)

Stanza four also touches somewhat on the theological. In truth, two great theological thoughts are presented. The first thought is that Christ is human, and few question the truth of this idea. The second thought is that Christ is also divine. Tennyson put it this way:

Thou seemest human and divine, 13
The highest, holiest manhood, thou.
Our wills are ours, we know not how
Our wills are ours, to make them thine. 16

With slight justification, Bradley continues to refer to "Love" as other than Christ. This may be his

reason: "thou" and "thine" are not capitalized in these lines. He says of the lines:

> It is not merely divine, but human, and the perfection of humanity: not only, therefore, the origin and master of man's life, but the supreme end of his desire and will.[13]

Even in this paragraph, the struggle that raged in his day shows. There were those who questioned the deity of Christ. Whatever Tennyson's own views were, it is not at all difficult to see in his lines an orthodox message. These words could well be understood to be what is said:

> Christ is the God-man,
> Christ is highest God and holiest manhood.
> Man does not know how he received his will, but it is his.
> Although man's will is his, that will is to be made Christ's, if he would please God.

The Scriptural passage that is suggested here is:

> ...The Holy Ghost shall come upon thee, and the power of the Highest shall overshadow thee; therefore also that holy thing which shall be born of thee shall be called the Son of God. (Lu. 1:35)

Bradley considers stanzas five and six together. Summing the two stanzas he observed:

> We cannot 'know' it--for its white light is refracted in our minds--but it is, we trust, the source of the knowledge that we have.[14]

R. M. Alden supports Bradley in the idea of coupling the two stanzas--five and six--and speaks of them as:

> The heart of it (the prologue), as related to the religious ideas of the whole work, is to be found in the fifth and sixth stanzas.[15]

---

[13] Bradley, p. 80.

[14] Bradley, p. 80.

[15] Alden, pp. 296,297.

Although the consideration of the two stanzas as a unit seems in many ways a good idea, it will be advantageous in our study of "the disappearance of God" to break that unit into smaller ones. The first of these small units consists of lines seventeen and eighteen:

> Our little systems have their day;
> They have their day and cease to be;

Perhaps there are at least two thoughts given in these lines. First, man develops ideas of God, righteousness, man, and related matters; and sooner or later those ideas disappear. His views are unstable because he hasn't the ability to see such matters well. Second, God disappears from the range of man's view; and that because man is so earth-bound by his very nature. In consequence of man's limitations, he says that there is a disappearance of God.

Lines nineteen and twenty carry the thought patterns of the preceding two lines a little farther. These lines read as follows:

> They are but broken lights of thee,
> And thou, O Lord, art more than they.

Alden states this opinion:

> ....Here Tennyson expresses the two fundamental ideas that God is more than all our thoughts of Him, and that these thoughts of Him are not the product of knowledge but of faith. The image of "broken lights" in which he sets forth the first, is closely akin to one used by Shelley for a similar notion.... In each case the pure white light is made the symbol of perfect truth; the colored, prismatic rays typify the partial truth attainable in this present world.[16]

The message of line nineteen is that men may develop ideas

---

[16] Alden, p. 297.

of God, but these are at best not "the whole truth and nothing but the truth." They are like the light that has passed through a prism. As the pure white light goes through the prism it is separated into rays of various colors, so the ideas that men have of God vary. Line twenty suggests that when all of man's views of God are combined, God is still more than that.

Stanza six carries the idea of man's small store of knowledge of God a little farther, and stresses the continuing need for faith to supplement that knowledge.

The first two lines of the stanza read:

> We have but faith: we cannot know, 21
> For knowledge is of things we see;

and carry the idea of man's inability to see God scientifically. Since there are so many things that we can not know by using our sense organs, man has no choice: he must supplement the little he knows of God with faith. Faith is our only approach to God.

The last two lines of stanza six say:

> And yet we trust it comes from thee 23
> A beam in darkness: let it grow.

The little knowledge of God that we have is the lone beam of light from God--that greatest light--who has made a nearly complete disappearance from the range of man's vision. The poet asks that the store of knowledge be permitted to grow, as it comes from God through Christ, perhaps.

Stanzas seven and eight seem to go together too. Bradley wrote of them:

> And, therefore, our knowledge (which is not ours)
> should be mingled with reverence and humility.[17]

In truth, stanza seven begins with a continuation of the thought with which stanza six ended. The first two lines are:

> Let knowledge grow from more to more, 25
> But more of reverence in us dwell;

and an after-thought appears in the latter line. If knowledge of God increases, there is need for greater reverence of God. The thought may also be added here that with the disappearance of God, reverence for God on man's part declined almost to the point of disappearance.

Reverence is of great importance. Without it God can not restore harmony to man's mind and soul which was once his. These statements are supported by:

> That mind and soul, according well, 27
> May make one music as before,

and Eden's accord must be in the poet's thoughts. That accord--the most nearly perfect that man has known--was not even great enough, though; for God disappeared for a time, and man's accord was so broken that he could no more enter that paradise. Because of the wrath of God he had been driven out of the garden, and the way there put under the surveillance of:

> ...Cherubims, and a flaming sword which turned
> every way, to keep the way of the tree of life.
> (Gen. 3:24)

Tennyson adds:

> But vaster.... 29

---

[17] Bradley, p. 80.

Prayer here is for a far greater accord for man than he has yet known. He realizes, though, that man's knowledge and reverence must become far greater than man has known. Perhaps Tennyson is praying for the fulfullment of the promise of:

> ...now are we the sons of God, and it doth not yet appear what we shall be: but we know that, when he shall appear, we shall be like him: for we shall see him as he is. (I Jn. 3:2)

While man waits for that greater harmony that is to be, when Christ comes in great power to cleanse man, he needs to do what he can to increase the harmony that does exist. He says:

> ....We are fools and slight;
> We mock thee when we do not fear: 30

and there is here the possible thought that man could do far better in reverencing God with what he now knows.

The above appeal to man is followed by the prayer for divine help in these words:

> But help thy foolish ones to bear;
> Help thy vain worlds to bear thy light. 32

When God ends his self-concealment, his sons will need help in adjusting to His light, and that help must be divine in source.

Humility is perhaps a good place for man to begin his effort to increase in knowledge and reverence. After all, all merit is in God, and in Him is all wisdon. The quest for humility has its guide-lines in lines thirty-three through forty-four. The chief lines are:

> For merit lives from man to man, 35
> And not from man, O Lord, to thee.
> ....
> ...in thy wisdom make me wise. 44

A summary of what Tennyson has said of the disappearance of God indicates that he has a plan to bring God back. There are four steps in the disappearance of God and his return. Those steps are:

1. It was man's lack of reverence that broke the harmony of Eden.
2. Since man cannot restore that harmony, only God's return in transforming power can bring a harmony that will endure. God's presence in the new Eden must be perpetual.
3. Man must seek out full reverence for God, even in the midst of all of his small store of knowledge of God; for it is a lack of reverence for God that stands in the way of God's return.
4. That search must be pursued largely by faith, for there is so little knowledge of God at hand.

Upon leaving the plateau of faith that had been reached in the prologue, an effort will be made to find the path through sorrow to that plateau.

In poem one, a glimpse of Tennyson's ideas of God as they existed before the death of his dear friend is caught. He had held that man was made strong by his experiences. This state of affairs is related in the lines:

> I held in truth, with him who sings
> To one clear harp in divers tones,
> That men may rise on stepping-stones
> Of their dead selves to higher things. [48]

Somehow there is only man in this way up to God. Perhaps he is saying that there was no God in his life, and he was not aware of His absence.

The first reaction to the sorrow accompanying the death of his friend was intense doubt concerning his faith. Two questions plagued him:

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

49

There has been the loss of a dear friend. What profit is there in that loss for the survivor? His friend has lost his life. What profit is there in that loss to his friend? To forecast is to prophesy. Prophesying requires a prophet. The solution of his questions of profit and loss would require the prophet's power to look into the future. Was there this power in his faith? One sort of profit is interest. What is the interest of tears? Who can reach through time to collect the interest of tears? Can his faith supply the collector? Doubtless the questions relate to his loss of faith in temporal things as stepping-stones up to God.

There is a second reference to the faith that had been his. This reference is in:

'The stars,' she whispers, 'blindly run:
A web is woven across the sky;
From out waste places comes a cry,
And murmurs from the dying sun:'

'The stars' are the priests of the churches as indicated by three Bible passages:

...the priest's lips should keep knowledge...for he is the messenger of the Lord of hosts. (Mal. 2:7)

....The seven stars are the angels of the seven churches.... (Rev. 1:20)

...angels....Are they not all ministering spirits, sent forth to minister for them who shall be heirs of salvation? (Heb. 1:13,14)

The priests of the churches run blindly. The inference

is that God has completely disappeared from them. The second line in this stanza, line eighty-two, is a charge that man's views of God are no more revealing than cob-webs. They conceal the sky so completely that God can no longer be seen. From the areas where there is not witness of God, cries and complaints rise, since for them God has disappeared. All of these lines paint a word-picture that is dark with despair. Man in his search for God has obscured Him. So far as his vision is concerned, God is gone.

The next question is: shall his dark despair be accepted, or shall the old trust be taken back? This state of confusion, Tennyson says, calls for thoughtful choice. He says it this way:

> And shall I take a thing so blind,
> Embrace her as my natural good;
> Or crush her, like a vice of blood,
> Upon the threshold of the mind? 92

Perhaps he should search for God in some other way.

A long series of desirable things are mentioned as disappeared:

First, the words long used to comfort the bereaved are recalled, but in the depths of despair over the dis-appearance of God, those words hold no comfort. These lines speak of those words:

> But, for the unquiet heart and brain,
> A use in measured language lies;
> The sad mechanic exercise,
> Like dull narcotics, numbing pain. 116

Second, his words cover his grief from others: but they

are powerless to shut out that grief. The power of words thus used has disappeared:

In words, like weeds, I'll wrap me o'er,
Like coarsest clothes against the cold;
But that large grief which these enfold
Is given in outline and no more. 120

Third, one writes that other friends remain, and that loss is common to the race; but the fact that loss is common is like vacant chaff. As there is no grain in vacant chaff, there is no comfort in the fact that loss is common. Comfort has disappeared from words, though meant for such, as Tennyson says:

One writes, that 'other friends remain',
That 'loss is common to the race'--
And common is the commonplace,
And vacant chaff well meant for grain. 124

Fourth, as a proud father toasts his son, a shot strikes that son in a vital spot. The life disappears from the body of the gallant son. Tennyson regards it so:

O father, wheresoe'er thou be,
Who pledgest now thy gallant son,
A shot, ere half thy draught be done,
Hath still'd the life that beat from thee. 132

Fifth, a devout mother prays that a son be saved, and continues to plan for and look forward to his coming home, not knowing of his burial while she prayed. A loved one's life has disappeared. Most touchingly Tennyson observes:

O mother, praying God will save
Thy sailor,--while thy head is bow'd
His heavy-shotted hammock-shroud
Drops in his vast and wandering grave. 136

Ye know no more than I who wrought
At that last hour to please him well;
Who mused on all I had to tell,
And something written, something thought; 140

Expecting still his advent home;
And ever met him on his way
With wishes, thinking, here to-day,'
Or 'here to-morrow will he come.' 144

Sixth, a bride to be muses on joys to come: but even as she prepares herself for his arrival at her father's home, he is killed. What then, the poet asks? Another loved one's life has disappeared from the earth. Tennyson tells the story in this manner:

O, somewhere, meek, unconscious dove,
That sittest ranging golden hair;
And glad to find thyself so fair,
Poor child, that waitest for thy love! 148

For now her father's chimney glows
In expectation of a guest;
And thinking this will please him best,'
She takes a riband or a rose; 152

For he will see them on to-night;
And with the thought her color burns;
And, having left the glass, she turns
Once more to set a ringlet right; 156

And, even when she turned, the curse
Had fallen, and her future lord
Was drown'd in passing thro' the ford,
Or kill'd in falling from his horse. 160

O, what to her shall be the end? 161
....
To her perpetual maidenhood, 163

Seventh, besides all of the foregoing tragedies, Tennyson includes his own in these words:

And what to me remains of good? 162
....
And unto me no second friend. 164

After these seven disappearances are considered, it seems that Tennyson's mind must be made up. Surely God has disappeared, for a God of love certainly wouldn't have

permitted such tragedies, had he been present.

After recounting incidents in the return of the body of his friend to rest in English soil, the poet turns to another case of disappearance. A wife has dies. The widower is left alone. Again, the thought is: why would a God of love permit such events. God must have disappeared. This story is narrated as follows:

> Tears of the widower, when he sees 281
> A late-lost form that sleep reveals,
> And moves his doubtful arms, and feels
> Her place is empty, fall like these; 284
>
> Which weep a loss for ever new,
> A void where heart on heart reposed;
> And, where warm hands have prest and closed,
> Silence, till I be silent too; 288
>
> Which weep the comrade of my choice,
> An awful thought, a life removed,
> The human-hearted man I loved,
> A Spirit, not a breathing voice. 292

It seems that Tennyson is saying--in the last five lines above--that his loss is comparable. Why has his friend disappeared? Has God disappeared?

Finally out of the deep despair, the poet prays:

> O Father, touch the east, and light
> The light that shone when Hope was born. 636

Perhaps the worst of the darkness has passed. After all, it did not please God to reveal all things concerning the resurrection of Lazarus. Why should there be answers as to the why of the events that the poet had recounted in his deepest doubt? This Tennyson suggests in:

> Behold a man raised up by Christ! 649
> The rest remaineth unreveal'd;
> He told it not, or something seal'd
> The lips of that Evangelist.

After a thorough examination of the Lazarus story, the poet's faith gradually returns. This he recounts in these lines:

My own dim life should teach me this,
'That life shall live for evermore,
Else earth is darkness at the core,
And dust and ashes all that is; 688

This round of green, this orb of flame, 689
Fantastic beauty; such as lurks
In some wild poet, when he works
Without a conscience or an aim.

Tennyson's conclusion seems to be that so long as the earth is green and the sun is hot and both are beautiful in their different ways, just so long life is certain. So long as life continues, God continues, whether this can be proven scientifically or not. If these things are not true, what use is there to accept such as facts which we can see, and to reject such things as must be accepted by faith, if life is not eternal. This idea seems to be the gist of:

'Twere best at once to sink to peace, 697
Like birds the charming serpent draws,
To drop head-foremost in the jaws
Of vacant darkness and to cease. 700

Although man can prove so little and feels so much, he yields to Christ the praise for what He is. This Tennyson says in these words:

Tho 'truths in manhood darkly join,
Deep-seated in our mystic frame,
We yield all blessing to the name
Of Him that made them current coin; 728

To share those truths with man, Christ dwelt among men as a man. When those truths could be communicated in

no other way, he put them in stories. Tennyson put it this way:

> For wisdom dealt with mortal powers, 729
> Where truth in closest words shall fail,
> When truth embodied in a tale
> Shall enter in at lowly doors.

Since Christ so wrought, he was able to share with man the creed of creeds in such form that all men who possess common mentality can understand it. This was far better than had he given it in great poetry. These observations the poet clothes in these words:

> 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 736
>
> Which he may read that binds the sheaf,
> Or builds the house, or digs the grave,
> And those wild eyes that watch the wave
> In roarings round the coral reef. 740

For all mankind there is a time before of which the individual remembers nothing at all. Tennyson wonders whether that is true with the happy dead. The special interest here is that God is said to be responsible for the loss of all mental images beyond that time at which our memory begins. Here are the lines that ask whether God in death again shuts memory's door:

> How fares it with the happy dead? 873
> For here the man is more and more;
> But he forgets the days before
> God shut the doorways of his head.

That God would take charge so, indicates Tennyson's idea of His personal attention to the affairs of man.

God is declared to be watchful in the affairs of us all. Thus, he understands our problems and our weak-

nesses. With all of the information so gathered, he is able and willing to make allowance for our sins. The observation is coupled with the question of the attitude that our dead friend may have toward us, if the door of memory is not closed by the power of God. He combines these thoughts in these lines:

Be near me when we climb or fall;
Ye watch, like God, the rolling hours
With larger other eyes than ours,
To make allowances for us all. 1000

There are things in which it is difficult to see any justice. Some of these things are: how evil can result in good, how natural pain is good, how willful sin can be good, how doubt brings good, how guilt because of the shedding of blood can be good, and many other such matters. Faith--or trust--answers that all will result in good when God has completed what he is bringing to being. This he--Tennyson--declares in the words:

O, yet we trust that somehow good 1032
Will be the final goal of ill,
To pangs of nature, sins of will,
Defects of doubt, and taints of blood;

That nothing walks with aimless feet;
That not one life shall be destroy'd,
Or cast as rubbish to the void, 1039
When God hath made the pile complete; 1040

That not a worm is cloven in vain; 1041
That not a moth with vain desire
Is shrivell'd in a fruitless fire,
Or but subserves another's gain. 1044

Faith in the ultimate victory of God over all evil does not hold the poet long. Doubt enters by the door by which weak faith came. Can there be life for all of those creatures that ever possessed it, in the "beyond"?

Doesn't the truth of immortality come from that within the soul that was placed there by God in creation? This thought the poet gives in these words:

> The wish, that of the living whole
> No life may fail beyond the grave,
> Derives it not from what we have
> The likest God within the soul? 1056

God and Nature had long been considered as almost the same thing. Many still felt that God could be seen in nature. A study of nature reveals that there just isn't much love in it. God, on the other hand, is love. Indeed God and Nature seem to be at variance. That problem is considered in these lines:

> Are God and Nature then at strife, 1057
> That Nature lends such evil dreams?
> So careful of the type she seems,
> So careless of the single life,
>
> That I, considering everywhere
> Her secret meaning in her deeds,
> And finding that of fifty seeds
> She often brings but one to bear, 1064

and a question arises: Where is God who created Nature? Has he disappeared?

For a moment his faith wavers, and he turns in faith to God:

> I falter where I firmly trod, 1065
> And falling with my weight of cares
> Upon the great world's altar-stairs
> That slope through darkness up to God,
>
> I stretch lame hands of faith, and grope,
> And gather dust and chaff, and call
> To what I feel is Lord of all,
> And faintly trust the large hope. 1072

Although his faith is faint, and the worthless things of the world impede his efforts to climb the stairs to God, he calls upon God.

The experience recorded here is in some ways similar to that recorded in Genesis:

> And Jacob went out from Beer-Sheba, and went toward Haram. (Gen. 28:10)
> And he lighted upon a certain place, and tarried there all night, because the sun was set; and he took of the stones of that place, and put them for his pillows, and lay down in that place to sleep. (Gen. 28:11)
> And he dreamed, and behold a ladder set up on the earth, and the top of it reached to heaven: and behold the angels of God ascending and descending on it. (Gen. 28:12)
> And, behold, the Lord stood above it...(Gen. 28:13)
> And Jacob awaked out of his sleep, and he said, Surely the Lord is in this place; and I knew it not. (Gen. 28:16)

Doubtless, Tennyson had the above passage in mind as he wrote the "altar-stairs" lines.

G. W. Cooke, in his comments on this passage, says:

> It is the human point of view it presents, and which it keeps to throughout....It is a seeker for light who climbs the stairs which slope through darkness up to God.[18]

In his call to God he had encountered gathered dust and chaff. Perhaps that line is a reference to systems that men build into which they try to fit the invisible God.

The poet begins a closer study of nature. The thought that Nature is "careful of the type" first claims his attention. What he sees in cuts into cliffs and stones cut in the quarry declares the thought to be in error. Nature is not "careful of the type" as he had been led to believe.

---

[18] G. W. Cooke, Poets and Problems (Cambridge: The Riverside Press, 1901), p. 117.

This he reveals as follows when he quotes Nature:

'So careful of the type?' but no: 1073
From scarped cliff and quarried stone
She cries, 'A thousand types are gone:
I care for nothing, all shall go.

Nature makes the claim that she brings to life and to death. All she knows is that breathing is associated with life. So far as she knows there is no soul. All of this is said here by Nature:

'Thou makest thine appeal to me:
I bring to life, I bring to death;
The spirit does but mean the breath;
I know no more?... 1080

Does Nature mean that there is no spirit in man, that he is solely the product of Nature?

The poet begins to consider the statement by Nature:

....And he, shall he, 1080

Man, her last work, who seem'd so fair,
Such splendid purpose in his eyes,
Who roll'd the psalm to wintry skies,
Who built him fanes of fruitless prayer, 1084

Who trusted God was love indeed
And love Creations final law--
Tho' Nature, red in tooth and claw
With ravine, shriek'd against his creed-- 1088

Who loved, who suffer'd countless ills,
Who battled for the True, the Just,
Be blown about the desert dust,
Or seal'd within the iron hills? 1092

No more? 1093

Man, her last work, with all of the good deeds that he has done--splendid purpose developed, songs of praise written and sung, church houses for worship built, and the idea that love is Creation's final law accepted--in

spite of the destruction that is wrought by Nature; shall he suffer the common end of the other Creatures of nature? Can it be that man--who loved, who suffered countless ills, who battled for Christ--will too disappear after his breath is gone? Is that all there is for him? If that be so, man is a monster or a beast, and life is futile.

> ....A monster then, a dream,
> A discord. Dragons of the prime,
> That tare each other in their slime,
> Were mellow music match'd with him. 1096
>
> O life as futile, then, as frail! 1097

Caught up in the despair of Nature's ideas of life, the prayer is made:

> O for thy voice to soothe and bless!
> What hope of answer, or redress?
> Behind the veil, behind the veil. 1100

The thought seems to be: what will prayer avail? Since the disappearance of God behind the veil, there just isn't any hope that there will be an answer.

There is evidently a reference to the Son in the following passage:

> Sweet Hesper--Phosphor, double name
> For what is one, the first, the last,
> Thou, like my present and my past,
> Thy place is changed; thou art the same. 2584

God in the person of the Son has disappeared from man's presence, but he is the same Christ as before his departure. It is just a matter of change of place.

This world is a world of change. Forests have grown, only to disappear under the sea. The same fate has befallen what were once busy streets. Hills have disappeared

particle by particle in streamlets. Nothing abides unchanged:

> There rolls the deep where grew the tree.
> O earth, what changes hast thou seen!
> There where the long street roars hath been
> The stillness of the central sea. 2608
>
> The hills are shadows, and they flow
> From form to form, and nothing stands;
> They melt like mist, the solid lands,
> Like clouds they shape themselves and go. 2612

The above is acceptable when applied to material things, but not at all true of spiritual things:

> But in my spirit will I dwell,
> And dream my dream, and hold it true:
> For tho' my lips may breathe adieu,
> I cannot think the thing farewell. 2616

Although man ask God's blessing, He is the dearest in his faith; but when He is considered scientifically, He is the least provable. Whether men speak of God by any of several titles, He remains unknown to man scientifically. Nevertheless, He remains the Power in darkness. Eight lines that give these views are:

> That which we dare invoke to bless; 2617
> Our dearest faith; our ghastliest doubt;
> He, They, One, All; within, without;
> The Power in darkness whom we guess,--
>
> I found Him not in world or sun,
> Or eagles's wing, or insect's eye,
> Nor thro' the questions men may try,
> The petty cobwebs we have spun. 2624

Faith is greater than the doubts that can be raised by science. That faith is strengthened by a warmth within man that science cannot destroy. These thoughts are presented in these words:

If e'er when faith had fallen asleep, 2625
I heard a voice, 'believe no more,'
And heard an ever-breaking shore
That tumbled in the Godless deep,

A warmth within the breast would melt
The freezing reason's colder part,
And like a man in wrath the heart
Stood up and answer'd, 'I have felt.' 2632

Tennyson had not always been like that, but like a child that cries without knowing why. He had been like a child who cries when he knows that his father is near, crying needlessly--for he could have asked for and would have had the needed comfort without crying. Spiritually he saw again what is, but the scientific man could not understand what really exists in the spirit world. Out of the doubts that he was in, the hands of Christ reached and moulded his faith, and the faith of others. These truths appear in these lines:

No, like a child in doubt and fear: 2633
But that blind clamor made me wise:
Then was I as a child that cries,
But, crying, knows his father near;

And what I am beheld again
What is, and no man understands;
And out of darkness came the hands
That reach thro' nature, moulding men. 2640

As the epilogue ends, Tennyson concludes that God is the abode of the dead, eternal, and love for ever. The poet says:

That friend of mine who lives in God, 2892

That God, which ever lives and loves,

and closes with the observation:

And one far-off divine event,
To which the whole creation moves. 2896

Thus, from a man-made faith--through doubt--
Tennyson has reached faith that God is unchanged, though
out of sight to man scientifically. What is unknown he is
to accepted by faith.

CHAPTER III

LIKENESSES AND DIFFERENCES ON THE DISAPPEARANCE OF GOD

CHAPTER III

LIKENESSES AND DIFFERENCES ON THE DISAPPEARANCE OF GOD

In In Memoriam, Tennyson makes it clear that God will be considered in some manner in this poem. His name appears in the first line of the prologue, and many lines in various parts of the elegy have to do with Him. In addition to the direct references to God in one personal form or the other, symbolism and association are used to speak of Him. In Thyrsis, however, no use of his name appears. By the interpretation of the symbolism and association, God is considered, but not as a person of whom one could say: He, They, etc.

God--the great white light--does not actually appear in either poem. Rays of that light appear in the distance, but never are the beams very bright. There never is complete darkness in either poem. The rays or beams, nevertheless, are fading in both throughout the works. God has disappeared, and the darkness is growing in the wake of His going. Only Corydon, Arnold's aging shepherd-narrator, remembers the mountain-tops bright with light; and that was in his youth. Now those heights are hidden "in cloudy air" in his age. The light--God--has already disappeared behind the tree-crowned hill in Thyrsis, while in In Memoriam it has disappeared "behind the veil" or is referred to as "the

dying sun".

In the calm flaming sunset, Arnold sets the tone of his poem, except for the account of Thyrsis's last days. Of that period he has Corydon say:

> But Thyrsis of his own will went away. 40
>
> It irked him to be here, he could not rest.
> He loved each simple joy the country yields,
> He loved his mates; but yet he could not keep,
> For that a shadow lour'd on the fields
> Here with the shepherds and the silly sheep. 45
> Some life of men unblest
> He knew, which made him droop, and fill'd his head.
> He went; his piping took a troubled sound
> Of storms that rage outside our happy ground;
> He could not wait their passing, he is dead. 50
>
> So some tempestuous morn in early June,
> When the year's primal burst of bloom is o'er,
> Before the roses and the longest day--
> When garden-walk and all the grassy floor
> With blossoms red and white of fallen May 55
> And chestnut-flowers are strewn--
> So have I heard the cukoo's parting cry,
> From the wet field, through the vext garden-trees,
> Come with the volleying rain and tossing breeze:
> The bloom is gone, and with the bloom go I! 60
>
> Too quick despairer, wherefore wilt thou go?
> Soon will the high Midsummer pomps come on,
> Soon will the musk carnations break and swell,
> Soon shall we have gold-dusted snapdragon,
> Sweet-William with his homely cottage-smell, 65
> And stocks in fragrant blow;
> Roses that down the alleys shine afar,
> And open, jasmine-muffled lattices,
> And groups under the dreaming garden-tree,
> And the full moon, and the white evening-star. 70
>
> He hearkens not! light comer, he is flown!
> What matters it! next year he will return,
> And we shall have him in the sweet spring-days,
> With whitening hedges, and uncrumpling fern,
> And blue-bells trembling by the forest-ways,
> And scent of hay new-mown.
> But Thyrsis never more we swains shall see;
> See him come back, and cut a smoother reed,
> And blow a strain the world at last shall heed--
> For Time, not Corydon, hath conquer'd thee!

In his matter-of-fact account of Thyrsis's troubled passing, accompanied as it is by the quiet scene from nature, there is no genuine tone of despair. The nearest approach to it is the casual reference to the June storm, but even that passes by noon. Even that storm was of the past, and had been weathered with no particularly ill effects. Although the light is fading there is no deep despair; for in the symbol for the disappearance of God--"the flaming sunset"--there is an element of hope. As sunset is followed by sunrise--when night is spent--so after a time God will return. Arnold's "spiral of events" idea is glimpsed here and in the June scene where the cukoo's regular seasonal return is referred to. Although he mentions that man does not return to his friends from death in the manner of the bird and the flowers in his nature scene, he does not particularly close the future to possible reunion. Leaving that idea among the unknown, he turns to the thought that man is responsible for the manner in which he uses the time in which God is absent.

Whatever else man may do, he must not think of replacing God with his ideas of God. This--his quiet, mild attack upon "dogma"--has the effect of great calm. The "stars" in _Thyrsis_ are far away and out of reach, but they are to be the only guides that man will have during God's absence. The farmhouse lights scattered about over the countryside will not burn long, nor will they give much light to the dark side of the earth.

Tennyson, unlike Arnold, has his shepherd-narrator to give us only a glimpse of a calm past, now dead. The present scene in the opening part of In Memoriam's main body is a stormy one. It is true that there is a setting sun with whatever hope that may hold out symbolically, but it is "the dying sun" and that accompanied by cries from "waste places", "murmurs from" the direction of the gloomy light, and a hollow echo of Tennyson's own grief:

> 'The stars', she whispers, 'blindly run;
> A web is woven across the sky;
> From out waste places comes a cry;
> And murmurs from the dying sun; 84
> ....
> A hollow echo of my own
> A hollow form with empty hands.' 87

As in Thyrsis, there is here an attack upon "dogma", but a much more violent one. This one is so brutal that it may well be said to bristle like an angry beast's hair. There is somehow an echo here of some of the harshest words that Jesus spoke, those that he used in his blistering attacks upon the Pharisees. The friendly, guiding stars of Thyrsis are not visible to man. Man is lost in the storm.

"The stars" of which "Nature" speaks are more like showers of confused meteors cutting through the storm-cloud cover. Where true stars run their set courses, these "stars" "blindly run". The light--dimly visible through the storm--from these "stars" remind the narrator of the web of a huge spider which is enclosing the world in its threads, as the canopy of clouds is streaked by their passing. There is somehow an unusually great likeness in

this part of the poem to a statement in Revelation which reads:

> And the stars of heaven fell unto the earth, even as a fig tree casteth her untimely figs, when she is shaken of a mighty wind. (Rev. 6:13)

Actually, these "stars" are symbols of the priests and ministers who led the people in religious matters at that time. They are accused of confusing the people, when they are expected to lead those people to God. Their blind runnings before the clouds, and perhaps through them too, suggest the priestly involvement in the controversy between science and religion that raged at that time. While their religious leaders debate, the people cry out for help as they struggle to come through the storm unto God.

While Corydon seems to hope that man will be as sensible in his use of the period of God's disappearance as he has been in the use of night, the shepherd-narrator of In Memoriam expresses no such optimism. He seems to take the view that there is no man, however well intentioned, who can be fully trusted to give guidance in righteousness. Somehow, the idea seems to be that man's lack of reverence for God has led to the disappearance of God, and that the only hope for His return is that man seek to reverence Him as he should.

Tennyson, in the handling of his shepherd-narrator, suggests that the way to God is as individuals. Those individuals should not be hindered by man-made ideas of God. There should be love among men and for God. Corydon received no assurance until he gave up his animosity toward

his fellow-shepherd, and it was then that he became aware that the dead yet lived. Evidently both poets believed that man needed to change his attitude toward the God who had disappeared.

The matter of association as an indication of the disappearance of God is common in both poems, The naturalist's approach is more common in Thyrsis. Things that indicate the disappearance of God in that they disappear are such things as: the light, Corydon's pipe, plants, the Gypsy-Scholar, the cukoo, the haunted mansion, Sibylla's name, the twisted chimney-stack, the memory of old landmarks, the country-folk, and his own loss of youth and strength. In Memoriam has a more social approach in its disappearances, and such things as these disappear and thus by association suggest the disappearance of God:

Our little systems have their day;
They have their day and cease to be; 18

That mind and soul, according well, 27
May make one music as before,

...the dying sun;' 84

O father, wheresoe'er thou be
Who pledgest now thy gallant son,
A shot, ere half thy draught be done,
Hath still'd the life that beat from thee. 132

O mother, praying God will save
Thy sailor,--while thy head is bow'd
His heavy-shotted hammock-shroud
Drops in his vast and wandering grave. 136

O, somewhere, meek, unconscious dove,
That sittest ranging golden hair;
And glad to find thyself so fair,
Poor child, that waitest for thy love! 148
....

And, even when she turn'd, the curse
Had fallen, and her future lord
Was drown'd in passing thro' the ford,
Or kill'd in falling from his horse. 160

Tears of the widower, when he sees 281
A late-lost form that sleep reveals,
And moves in empty, fall like these;

Which weep a loss for ever new,
Avoid where heart on heart reposed;
And, where warm hands have prest and closed,
Silence, till I be silent too; 288

Which weep the comrade of my choice,
An awful thought, a life removed,
The human-hearted man I loved,
A spirit, not a breathing voice. 292

There rolls the deep where grew the tree.
O earth, what changes hast thou seen!
There where the long street roars hath been
The stillness of the central sea. 2608

The hills are shadows, and they flow
From form to form, and nothing stands;
They melt like mist, the solid lands,
Like clouds they shape themselves and go. 2612

Thus, Tennyson uses more dramatic disappearances to suggest the disappearance of God. There is also the greater romantic element which appeals more to most people.

In Thyrsis there is a faint assurance that God still lives, and will return, but there is no early glimmer of light to suggest that that return is near. In In Memoriam there is a blending of light from east and west in the night of God's absence that suggests the possibility that night is not to be a long one:

Be near me when I fade away,
To point the term of human strife,
And on the low dark verge of life
The twilight of eternal day. 984

This hope is held out, however, after the first period of

despair has somewhat faded.

Neither Arnold nor Tennyson give much credence to the view that nature reveals God to man; but the use of thoughts from Bible revelation of God points up the fact that the two poets were not agreed upon that matter--at least not in these works. In *In Memoriam* there seems to be an almost complete faith in such Scriptural passages as are clearly references to God. Arnold, on the other hand, says that he "knows" when he goes beyond the provable.

God's return is indicated by Arnold's symbolism, but Tennyson gives a plan by which man could be assured of God's early return. Tennyson's view is the natural sequel to his idea that it was man's fault that God left. Whatever the idea of God's return, it supports the fact that God had disappeared.

BIBLIOGRAPHY

Alden, R. M. Alfred Tennyson: How To Know Him. Indianapolis: The Bobb-Merrill Company, 1917.

Anderson, Warren D. Matthew Arnold and the Classical Tradition. Ann Arbor: The Univ. of Mich. Press, 1965.

Arnold, Matthew. Literature and Dogma. New York: Macmillan Co., 1902.

Azarias, Brother. Phases of Thought and Criticism. Boston: Houghton, Mifflin Co., 1900.

Barnhart, Clarence L., and Halsey, William D. (ed.). The New Century Handbook of English Literature. New York: Appleton-Century-Crofts, Inc., 1956.

Bradley, A. C. A Commentary on Tennyson's In Memoriam. 2d ed. revised. London: Macmillan Co., 1903.

Bridgwater, Wm., and Kurtz, Seymour (ed.). Matthew Arnold. The Columbia 3d. ed. New York: Columbia University Press, 1963.

Brown, E. K. Matthew Arnold: A Study in Conflict. Chicago: University of Chicago Press, 1948.

College Edition. Webster's New World Dictionary of the American Language. Cleveland: The World Publishing Co., 1959.

Collins, J. C. Illustrations of Tennyson. London: Chatto & Windus, 1902.

Cooke, G. W. Poets and Problems. Boston: Houghton, Mifflin Co., 1901.

Couch, Wm. T. (ed.) Tennyson, Alfred. Vol. 18: Collier's Encyclopedia. New York: P. T. Collier & Son Corporation, 1959.

Eells, John S., Jr. The Touchstones of Matthew Arnold. New York: Bookman Associates, Inc., 1955.

Fitch, Sir Joshua. Thomas and Matthew Arnold. New York: Charles Scribner's Sons, 1898.

Garrod, H. W. Poetry and the Criticism of Life. Cambridge, Mass.: Harvard University Press, 1931.

Genung, John F. Tennyson's In Memoriam. New York: Houghton, Mifflin Co., 1899.

Harvey, Sir Paul (ed.). The Oxford Companion To English Literature. 2d ed. London: Oxford At The Clarendon Press, 1937.

Hudson, Wm. H. Studies in Interpretation. London: G. P. Putnum's Sons, 1896.

Inglis, R. B., and Spear, Josephine. Adventures in English Literature. New York: Harcourt, Brace and Company, 1958.

Johnson, E.D.H. The Alien Vision of Victorian Poetry. Hamden, Connecticut: Archon Books, 1963.

Johnson, Lionel, and Garrard, H. W. Arnold: Poetry and Prose. London: Oxford At The Clarendon Press, 1954.

King James Version. The Holy Bible. Philadelphia: A. J. Holman Company, 1946.

Kunitz, Stanley J., and Haycraft, Howard (ed.). British Authers of the Nineteenth Century. New York: The H.W. Wilson Co., 1936.

Magil, Frank N., and Kohler, Dayton (ed.). Cyclopedia of World Authors. New York: Harper & Brothers, 1958.

Miller, J. Hillis. The Disappearance of God: Five 19th.-Century Writers. New York: Schocken Books, 1965.

Pooley, Robert C., et al. England in Literature. Chicago: Scott Foresman and Company, 1963.

Priestley, J.B., and Spear, Josephine. Adventures in English Literature. New York: Harcourt, Brace & World, Inc., 1963.

Sneath, E.H. Mind of Tennyson: His Thoughts on God, Freedom, and Immortality. New York: Charles Scribner's Sons, 1901.

Steinberg, S.H. (ed.). Tennyson. Vol.II: Cassell's Encyclopaedia of World Literature. New York: Funk & Wagnalls Company, 1954.

Thomas, Charles Swain (ed.). Sohrab and Rustum and Other Poems by Matthew Arnold. Boston: Houghton Mifflin Co., 1939.

Tinker, C.B., and Lowry, H.F. The Poetry of Matthew Arnold: A commentary. New York: Oxford University Press, 1940.

Trilling, Lionel. Matthew Arnold. New York: Columbia University Press. 1949.

Trilling, Lionel. (ed.). The Portable Matthew Arnold. New York: The Viking Press, 1949.

Turabian, Kate L. A Manual For Writers. Chicago: The University of Chicago Press, 1961.