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**CHAPTER - 3**

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## CHAPTER - III

### 3.1 MATTHEW ARNOLD AS AN ELEGIAC POET :

Almost all the readers of Matthew Arnold's poetry think that, Arnold is an elegiac poet. In his poetry one can listen" the true voice of the sensitive Victorian intellectual brooding over inevitable loss of faith and the meaning of life." <sup>1</sup> Ninteenth century Hellenism/ romantic interest in folk tale and legend, the preference for solitary mediatation in invocative surroundings - these elements give something of it's distinctive character to Arnold's poetry, but these elements he shared with other victorian poets. His own note of controlled self pity is quite distinct from Tennyson's. The still night haunts Arnold's poetry. Moon light for Arnold does not go with roses and romance but with melancholy, meditation and sometimes even despair. His number of elegies show that Arnold is an elegiac poet. Perhaps his best known poems are 'The Scholar Gipsy' and 'Thyrsis.' The former apparently about a seventeenth century Oxford student who disappeared among the gypsies, is really about the poet himself and his generation. 'The scholar Gipsy' becomes a symbol in the light of which Arnold can develop his own position and state his own problems. "He produced a meditative pastoral poem whose language owes something to

Theocritus but whose tone and emotional colouring are very Arnoldian."<sup>2</sup>

Arnold is known as the most elegiac poet in English literature not because he has written more elegies of the highest quality than others but because the elegiac note runs through all his poetry. Matthew Arnold's elegies are an expression of his inherent pessimism and sense of loneliness. Various factors contributed to his pessimism. Some of them are disappointment in love, contemporary conflict between science and religion, the conflicts within his soul and above all his lonely temperament. Arnold found in the elegy the outlet for his melancholy and the Virgilian cry over the mournfulness of human destiny. He is the natural tone of an agnostic who is regretful of the vanished faith. In 'Dover Beach' Arnold mourns the loss of religious faith in the world.

"The Sea of Faith

was once, too, at the full and round earth's shore  
Lay like the folds of a bright girdle furled  
But now <sup>W</sup> I only hear,

SN (It's melancholy, long with drawing roar." (21-25)

Arnold's grief in this poem is not personal. It is meditative, philosophical melancholy for the loss of love, loss of treasured things of life. It is a sad cry of the heart of Arnold at the faithlessness of the people.

In 'Rugby chapel', a personal elegy, Arnold mourns the death of his father. Arnold's tribute to his father has a ring of sincerity. Both the father and the son fought the same battle against Philistinism. Arnold's visit to the Rugby School reminds him of his dead father, who was so active, so enthusiastic and so energetic that Arnold cannot think of him as dead. While the main stream of Arnold's thinking is on, he goes on to philosophise on the sadness of human destiny. He says that man is lonely/ helpless and hopeless. The only hope is the appearance of men of God like his father who reinspire the weak and the faithless and lead them to the city of God. In 'Memorial Verses', Arnold commemorates Wordsworth's death and pays a glowing tribute to him and also to Goethe and Byron. 'The scholar Gipsy' is a pastoral elegy. It embodies Arnold's pessimistic attitude towards life, his hope for better world, and his deep love for the nature and surroundings round Oxford. In this impersonal elegy, Arnold laments the death of Faith in the age of materialism. The tragedy and pathos of man's lot in the universe is pathetically presented in the following lines.

"For whom each year we see  
Breeds new beginnings, disappointments new  
who hesitate and falter life away  
And lose tomorrow the ground won today." 176-179

In 'Thyrsis', another great pastoral elegy, the poet mourns the death of his friend Arthur Clough. Arnold's elegies are not only numerous, they are almost invariably among his finest works. His spirit is that of Gray rather than that of Milton or Shelley or Tennyson. In spite of the element of individualism the real theme of his elegies is the human destiny. Arnold is a pessimistic poet who reflects upon the miseries of life and comes to the conclusion that man must develop an attitude of resignation and calm endurance.

Arnold is a poet of sceptical reaction. He reacted more violently than anybody else to the spiritual distress of his age because he was extremely sensitive to the idea of his age. He thought that as the civilization advanced, culture declined. He found men around him, 'naked, eternal, restless minded'. Material prosperity, the expansion of democracy and the growth of science had hardly any appeal to him. To his <sup>m?</sup> contemporary life had no meaning or direction. Nothing could offer him any consolation. He was deeply distressed to note the loss of faith in contemporary England. Like an infant he was crying in the night, crying for light. His intense intellectualism did not enable him to find rest anywhere. He was convinced that man can't be free from the sick fatigue and languid doubt which are the legacy of materialism.

Arnold was weighed down with a sense of the imperfection of human nature and the poet and critic in him was caught in the whirlpool which was formed by the conflicting streams of religion and science. Arnold knew next to nothing of science but he had inherited liberal views on theology from his father, and he had a fine feeling for history. A dogma did not weigh much in his balance but a sentiment counted a good deal. He could not stand by the old faith, but he could not forgo it. "He wanted Christianity, and he valued the hebrew prophets, --- but he was a doubter who hankered for faith, because morality seemed to him only valuable when it was touched by emotion

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into passion." . It is in this great conflict that the secret of Arnold's pensive sadness is to be found.

Now, we have seen that it is a common place that Arnold is an elegiac poet. But not everyone would agree on what is meant by this phrase. Most people who use it mean that he had a vein of tender melancholy which leads him to lament in beautiful but relaxing measure, the passing of an older and lovelier world. And there is of course this element in Arnold. We find it in 'The Forsaken Merman', in 'Dover Beach' and in 'Stanzas from the Grande Chartreuse'. But is not so important as it's presence in these strikingly successful poems would suggest, and it is not at all characteristic of the elegies. Dwight Callar says, "the elegies by and large are positive poems which look to the

future rather than lamenting the past. They are not tenderly elegiac and they are not at all relaxing." <sup>4</sup>

In order to see how this is true we need to see who the subjects of Arnold's elegies are. They are 'Senancour, the author of obermann', 'Wordsworth, 'Wordsworth's Son-in-law, 'Edward Quillinan' / Charlotte Bronte and Harriet Martineau', Heinrich Heine, Arnold's brother, 'William Delafield', Arthur Hugh Clough, Arnold's father', Senancour again and Arthur P. Stanley. The Subjects are symbolic figures who represent intellectual and moral tendencies of the age. It is obvious that it will not do simply to group all the elegies together and call them 'elegiac'. Depending on who died and when and where Arnold imagined himself as standing in relation to that figure, the elegies have a great variety of tone and feeling. To give an account of <sup>it</sup> will not merely take us to the end of Arnold's poetic myth but it will also provide a kind of summary of his entire poetic method.

'Memorial Verses', the elegy on Wordsworth is the only elegy which has as it's subject an inhabitant of the forest glade. As a result, it is the only elegy which is elegiac in the conventional sense. It laments the passing of an older and lovelier world. As to poetry, first Byron died, then Goethe and now, with the passing of Wordsworth, 'The last poetic voice is dumb (Memorial Verses - 4). And as

why inverted commas?

to nature, 'few or none Hears thy voice right, now he is gone (Memorial Verses 73-74). He was the very spirit of joy, and with his death, joy has departed from the earth. The abruptness of this statement is somewhat surprising because other men have died and yet the values which they represent have lived on. This indeed is the crux of the elegy form. The elegy, especially, in it's pastoral version has many conventions but none so necessary to it's structure as that whereby the poet, toward the end of his lament, suddenly discovers that the person whom he is mourning is not dead but in some sense lives on. This discovery is ofcourse attended by a sharp reversal of feeling. So Bion in his 'Lament for Adonais', suddenly calls upon Cypris 'to weep no more', for adonais is lovely in death and must be wept again another year. Whether based upon the pagan conception of the dying god or on the Christian faith in immortality, this convention affords to the elegist the essential means of both artistic and philosophic reconciliation. Arnold with his classical education understood this, and in 'Memorial Verses' he is writing an elegy. But there is no reversal in that poem. All the others are marked by a sharp break, a kind of lyric peripetia, in which the poet's attitude towards his subject is dramatically changed. But Arnold puts this break to a very different use from that found in the conventional elegy. For whereas normally the elegy asserts that what has



been lost here (on) will be replaced by something different. In other words, his elegy is an instrument of change rather than of permanence. It is purely naturalistic in (it's) assumptions and it is related to his philosophy of history.

The use Arnold makes of the elegy may be observed most easily in a poem, 'The Stanzas in Memory of the Author of 'Obermann''. The poem begins by praising Obermann as one of three in the modern world who have known to see their way. "To thee we come, then!" cries the poet and he is about to give himself wholly to obermann when suddenly in line 128, there is a sharp break in the thought - the elegiac reversal.

In this poem, then we see Arnold using the elegy as a device of spiritual repudiation, and the point is that for a figure on the burning plain he could hardly do otherwise. Morbid and unwholesome as these figures are, he wants to put them behind him, and the elegy is an instrument for doing so.

In his elegies, Arnold habitually uses graves, tombs and sepulchres. In this way poetically, they are a part of his symbolic landscape and when they came at the end of a poem, as they frequently do, they also relate to his use of the end symbol. They correspond to Arnold's conception of life, after death. In the sonnet 'Immortality' Arnold urges that " the energy of life may be

kept on after the grave, but not begun" and generally, in accord with his naturalistic assumptions, he considers that the life after death will not be different from this life but will be a continuation and confirmation of it. Thus he always puts his heroes in "heavens" that are appropriate to the life they led on earth. His father, who was so active in this life, he conceives as going "to the sounding labour house vast of being", and the Brontes, who were purely natural forces, are returned to the world of nature from which they came. 'Empedocles' grave is the element of fire in which he lived, and Wordsworth's is Grasmere churchyard, kept fresh by Rotha's stream. In Arnold's fictional poems he had no difficulty in accomodating the tomb to the symbolic role which it was intended to play.

'Thyrsis' the elegy on Clough and 'The Scholar Gipsy' are usually treated as companion poems. Still they were written fifteen years apart, and with Arnold it is a long time. Much has happened in that time. By separating 'Thyrsis' from 'The Scholar Gipsy' then and considering it in the context of the elegies, not only does he avoid the elementary mistake of saying that Clough 'is' the Scholar Gipsy but he also sees how different the two poems are. For the one is primarily a Romantic dream vision which creates an ideal figure who lives outside of time, whereas the other is an elegy about a human figure who lived in time

and was thereby destroyed. At the beginning of the poem, change is triumphant everywhere.

But as the poet begins his walk he is confident that there is no change. But there is elegiac reversal in line 157. It is not merely the peripetia of the elegy within the elegy but is also the major turn in the elegy as a whole. It is significant then, that it involves not the death and rebirth of Thyrsis but the loss and recovery of the tree, in some sense, is the central figure of the poem.

Arnold's elegies are the poetic counterpart of his imaginative world. We have perhaps obscured this fact by saying that the elegy is divided into two parts by means of the elegiac reversal. So it is in it's actual structure, but the complete world which the elegy presupposes is divided into three parts by means of two elegiac reversals. The first of these is simply the death of the subject, and therefore the first part of the world occurs before the poem opens. The third part is the final phase of recovery and reconciliation. It is obvious that Arnold's poetic myth corresponds exactly with this structure : his forest glade is the happy times together, his burning plain the body of lamentation and his wide - glimmering sea the period of reconciliation. Moreover, his image of the gorge or strait which connects one part of his world with

another corresponds to the structural device of the elegiac reversal and the River of Life corresponds to the current of thought of feeling which sweeps him through his song. This last device is of great value to Arnold, for it not only gives a strong compulsive movement to his thought, but it also enables him to attribute his view to some power larger than himself.

This correspondence of the elegy to the myth explains the different forms which the elegy takes in Arnold's work. If the subject is an inhabitant of the forest glade, then we get the first elegiac reversal but not the second, for in 1850 Arnold did not believe that the forest glade could ever be recreated again. But if the subject is an inhabitant of the burning plain then we do not get a first reversal since his death is not a 'heavy change' and the second reversal is a reversal in reverse. This is the form of the elegies on 'Obermann', Charlotte Bronte and Heine. (The) when Arnold is a little further along in his own myth, he discovers that persons whom he had thought to be on the burning plain actually were not and this (revisal) of opinion constitutes a conventional elegiac reversal in which the subject dies in Arnold's estimation as one thing and is reborn as another. 'Thyrsis' is an ambiguous example, 'A Southern Night' a much clearer one. It is notable, however, that in the latter case Arnold required two poems in which to make the discovery. In 'Stanzas from Carnac',

though he himself was placed by the wide glimmering sea, he was under the impression that his brother was not alive. But in 'A Southern Night' he found that he was wrong and so the two poems together constitute a single elegiac form. The one is the "elegiac reversal" of the other. Finally, in the very late elegies, such as 'Rugby Chapel', the second Obermann poem and 'Westminster Abbey' Arnold hardly bothers with either the forest glade or the burning plain but proceeds directly to the wide - glimmering sea. This means that there is no first elegiac reversal and that second is a conventional one and comes very early in the poem. In the case of "Obermann Once More" it comes so early that one may consider that poem to be the second part of an elegy of which the 'Stanzas in Memory of the Author of Obermann' is the first part. The fact that Arnold wrote his elegies in fragments and that these fragments are distributed over his entire poetic career is simply an indication that he spiritually enacted his myth as he went along.

Indeed, taking this larger view of the elegies, and by studying some of his elegies we can now see that a great deal of Arnold's poetic production is elegiac in character. 'Balder Dead' is essentially an elegy drawn out, by the insertion of inert matter, into epic proportions. 'Sohrab and Rustum', initially entitled 'The Death of

Sohrab' is an elegy for lost youth. 'The Church of Brou' is an elegy for the "Duke of Savoy" in which the poet reproduces in words the elegy which the Duchess has carved in Stone. 'The Sick king In Bokhara' is a double elegy both for the king who becomes well, and for the Moolah, who is redeemed through punishment and understanding. 'Tristram and Iseult' is another double elegy, Tristram dying as himself to be reborn in the form of his own children, Iseult dying as Ireland to be reborn as Brittany. All the love poems taken together constitute one large elegy in which woman dies as Marguerite and is reborn as Mrs. Arnold. Likewise the poet dies with only the promise of rebirth when he shall poise his life at last.

The psychological basis of the elegies and so Arnold's whole imaginative myth is the doctrine of the two selves. Once again, of course one has the problem of reconciling a dualistic terminology with a tripartite system, but the key to the reconciliation is the shift in language which Arnold made between his early and his later years. In the poetry he speaks of the True or Buried self and the opposite of this is not the ordinary self but the various marks and disguises which we wear in the world. The true self dwells in the forest glade, and it becomes the Buried self when, as a result of the traumatic experience of the gorge, it is forced underground in the burying plain. Later, it will come to the surface again, but at this point

it is called the Best self rather than the True self and this shift in terminology reveals a shift in attitude. It indicates in the first place, that the conflict is now between the Good and (bad) rather than the False and the True, in the second place that the onus of evil is now on the self rather than the world. We have moved from a romantic conception of things, where reality lies deep within the centre and the outside is false, to a more religious conception, where the good is placed on high and lower parts of nature are bad Ofcourse, from the very first, Arnold had been prepared for either alternative.

Thus, the mournfulness of our life is the constant theme of Arnold. And the elegy was the form which suited the genius of Arnold best.

This part of chapter provides us with the theory of Arnold's elegies. But it is essential to see, how Arnold practices the theory. So we will attempt detailed critical and formal analysis of some of his elegies. The remining part of this chapter, therefore, deals with the analytical study of some of Matthew Arnold's elegies.

### 3.2.1 THE SCHOLAR GIPSY I Critical Evaluation.

'The Scholar Gipsy' is one of the best poems of Matthew Arnold. He has been pre-occupied with (it's) themes for many years. It first appeared in 1853. The poem is in the form of pastoral elegy. But it is not

an expression of the personal grief at the death of somebody near and dear, rather it is the poet's sigh for a vanished golden age and a bitter condemnation of his materialistic age. Today the poem is read for its intimate description of the Oxford countryside, for pen pictures of the beauty of nature, for its quoted lines and for its social criticism. 'Arnold found the story of an Oxford scholar who left his studies to join a company of gipsies and who hoped in time to learn from them the secret of hypnotism.' Arnold tells us that the poem is founded on a story given in Glanvil's Vanity of Dogmatizing, 1661. The story is as follows. "There was very lately a lad in the University of Oxford, who was by his poverty forced to leave his studies there; and at last to join himself to a company of vagabond gipsies. Among these extravagant people by the insinuating subtlety of his carriage, he quickly got so much of their love and esteem that they disclosed to him their mystery. After he had been a pretty while well exercised in the trade, there chanced to ride by a couple of scholars, who had formerly been of his acquaintance. They quickly spied out their old friend among the gipsies, and he gave them an account of the necessity which drove him to that kind of life, and told them that the people he went with were not impostors as they were taken for, but that they had a traditional kind



of learning among them and could do wonders by the power of imagination, their fancy binding that of others; that himself had learned much of their art, and when he compassed the whole secret, he intened, he said, to leave their company, and give the world an account of what he had learned," Arnold imagines that the scholar Gipsy has continued to be seen at intervals of time in the places that he had haunted when alive. These places are all in the neighbourhood of Oxford.

'The Scholar Gipsy' is not a carbon copy of the traditional pastoral elegy. Here the poet does not represent himself as a shepherd. The poet dismisses the shepherd as soon as the poem begins. The scenes in the poem are not idyllic, but urbanised, moreover/there is no lament for the death of a shepherd. It is the lament for the vanished faith. It embodies Arnold's pessimistic attitude toward life, his hope for better world, his deep love for nature and surrounding round Oxford. Arnold's pessimism is brought about by contrasting the past ages, when hope, religion, faith marked the life of men with the present world.

'O born in days when wits were fresh and clear/ And life ran gaily as the sparkling Thames, / Before this strage disease of modern life,

With it's sick hurry, it's divided aims/ It's head overtaxed, its palsied hearts, was/ rife - (201-205).

Thus, instead of mourning, there is denunciation of the modern age and the note of consolation is struck when the poet hopes that scholar Gipsy would continue his quest. The pastoral note in the poem is very weak and is soon lost in the poet's criticism of his own age. The poem can be described as a lament for youth and its whole-heartedness and energy, which are sapped by life in the world.

'The Scholar Gipsy' is remarkable for its photography and for its numerous word pictures of beauty of nature. True, Arnold the classicist has an austere outlook in the description of the varied beauty of nature, Arnold is remarkably romantic. The scholar Gipsy offers a store of flowers to the girls. Arnold presents a perfumed morning, which is Keatsian in sensuousness. e.g. Pale pink convolvulus in tendrils creep;

And air-swept lindens yield  
Their scent, and rustle down their perfumed showers.  
(line 25 to 27)

Arnold's love for nature is well-depicted in the poem and no less remarkable is the geography of the place. The poem presents a memorable series of intimate pictures of the Oxford scene through which the gipsy scholar is imagined as roaming, now as his own days Brilliant sketches are done with artistry, e.g. sketches of the Hurst in

spring, the lone ale house in the Berkshire moors, green muffled cumner hills, the Oxford riders, the forest ground called Thessale, the wooden bridge, the festal lights in christ church Hall. The poem is also a remarkable piece of social criticism. In the poem Arnold has poured all his disgust at the materialistic craze and <sup>y</sup>valgarity of his age. The people of his age never feel deeply and have no specific objectives. They hesitate, falter and waste away their lives. Arnold severely condemns the modern age, in which he lived by contrasting it with the poetic world of the pastoral and the primitive ages of faith and happiness, through the elusive figure of the scholar Gipsy, devoting himself to a 'Quest of fugitive and Glorious light.' This interpretation is marked with a deep note of pessimism. Arnold's own life was full of pessimism. He longed to have been born in,

'Days when wits were fresh and clear

And life ran gaily as the sparkling Thames.' (201-202)

Mr. Wilson knight says, "Arnold's poem canfronfs our western tradition with suggestions of a wisdom, <sup>lore</sup> or magic of oriental affinities or origin." And having said this, he assumes that the confrontaion is almost entirely to the detriment of the western tradition thereby stating his own view, but ignoring that which we know to have been Arnold's. He speaks also of the poem's total meaning, which strives, as it's title, 'The Scholar Gipsy'

as good as tells us, towards a fusion of two traditions, western and eastern. It might be truer to suggest 'The scholar Gipsy' confronts the joyful illusions of an earlier age with the melancholy realism of the 19th century and that in this confrontation, with it's complex emotional tensions, the really moving quality of the poem is to be found.

Arnold wrote of the Scholar Gipsy not merely because he wanted to point out the sickness of his age or because he wanted to describe the Oxford countryside that he loved, he wrote to the Gipsy because he was unconsciously attracted to him. For the Scholar had done what Arnold could not: he had fled away from the world to follow his inclination.

A Roper says, 'The Scholar Gipsy' involves a dream of being the world of becoming and leaves undermined whether the dream was a delusion."<sup>6</sup>

## II Formal structure of 'The Scholar Gipsy'

The poem 'The Scholar Gipsy' is in the form of conventional elegy. It is written in 25 stanzas of 10 lines each. The stanzas are uniform with regard to their syllabic structure. All the lines are in iambic pentametre except the sixth one which is in trimetre. The rhyme-scheme is AB CB CA DE ED.

In 'Scholar Gipsy' there are intimate and elaborate descriptions of the Oxford country-side. The poem is well known for its pen-pictures of the beauty of nature, for its felicity of diction and for its quoted lines. e.g. 'Scaret poppies deep, (23) pale pink <sup>sp</sup> convlulus(25) perfumed showers of bloom, (27) pregnant parts (34) etc.

The pastoral note in the poem is very weak. Arnold presents a perfumed morning which is Keatsian in sensuousness, for example Their scent, and rustle down their perfumed showers. (27) A number of lines have an almost <sup>y</sup> Shakespearean felicity of expression, e.g. 'Thou waitest for the spark from and we'

Light half-believers of our casual creeds

who never deeply felt, nor closely willed (171 to 173)

'Thou <sup>dst</sup> has one aim, one business, one desire, (152). The poem abounds in beautiful compound words like Air-swept lindens (26) Heaven-sent Moments (50), close-lipped patience (194) <sup>cap</sup> compounding is the most common process of word formation. The paraphrase of many compoundings used by <sup>The</sup> poet reveals the degree of compression and economy which can be achieved by such compoundings. For instance, 'the strips of moon-blanch'd green'. (9) 'green-muffled <sup>cap</sup> cumner hills' (69), 'turt-edged way' (112) etc.

Most of the compoundings have the following surface structure.

- i) Adj + verb + ed - half- reap'd (21), green muffled (69)
- ii) N + N -sun-down (22), summer morn(36) ingle bench (59),  
summer-heats (69), gipsy tribe (135) < christ-church(129),  
country-nook (138) gipsy-lore,(37), country-lanes,(41)
- iii) N + Verb + ed -- air-swept(26), heaven-sent (50)  
tongue-tied (54)
- iv) Adv + Verb + ed -- off-read (32)
- v) N + N + ed - smock - frocked (59)
- vi) Adj + N + ed - frail - leafed (87),  
cool-hair'd (234) light hearted (241), close-lipp'd (194)  
red - fruited (140), black-wing'd (94)
- vii) Adv + N + ing - just- pausing(149), south-ward facing(235)

All the above coordinating compounds occur as adjectives modifying different nouns creating vivid images in the poem. In his Adj + N and N + N compounds, the first item is subordinated to the second. Compounding is Arnold's elliptical style in the sense he compresses the language. Arnold's use of personification and synaesthetic metaphor in his compounding is seen in 'Close-lipped patience' (194), the cool haired creepers (234).

We can make a few observations about the sound pattern in the elegy, particularly alliteration, especially in monosyllabic textual items which works similarly to rhyme. For instance consider the alliteration in the following lines.

'The lost scholar long was seen to stray' (53)

Dark bluebells drenched with dews of summer eves' (88)

'Then sought this straw in some sequestered grange' (130)

That thou wert wander'd from the studious walls (134)

which much to have tried, in much been battled brings (165)

But fly our paths, our feverish contact fly (221)

Such instances tend to set up pattern of association between the alliterative items so that in some cases their meanings become closer to each other. For example note the semantic thread running, through

Scholar - seen - stray ; long - lost,  
dark - drenched - dews.

The following lexical repetitions draw our attention to the intention of the poet.

Thou hadst one aim, one business, one desire (152)

who wait like thee, but not like thee in hope (170)

Like us distracted and like us unblest (225)

Soon, Soon thy cheer would die (226)

The use of following exclamatory sentences, and rhytoric questions impresses the readers.

Go, shepherd, and untie the wattled cotes ! (2)

Come shepherd and again begin the quest ! (10)

Thou hast not lived, why should'st thou perish so? (151)

Ah! do not we, wonderer! await it too? (180)

The structural parallelism in the following lines enforces the meaning of the poem.



His coat, his basket and his earthen cruse (13)  
Pro.+ N      Pro.+N                      Pro +      N

Thou hadst      one aim,      one business,      one desire (152)  
                    adj +N              adj+N              adj + N

It's sick hurry,      its divided aim      (204)  
                    adj + N                      adj + N

The following instances of assonance and consonence create musicality in the poem.

The the lost scholar long was seen to stray (55)  
                    /O/              /O/              /O/

Thy face tow'rd Hinksey and it's wintry ridge?      (125)  
    /I/                      /I/              /I/

Lays bare of wretched days      (186)  
/ei/                                      /ei/

Here will I sit and wait      (16)      consonence.

There are also invertions, the use of Milton's favourite device of placing a noun between two adjectives. e.g. Oxford - Scholar - poor (33). The Homeric simile in which Arnold has drawn an elaborate comparison between the trader and the Gracian trader has heightened the classical grace and dignity of the poem.

Arnold's use of archaic language helps to develop serious tone in the poem, for example --

thou hast, thoug lov'st, thou haunt's,  
thine eyes, thou art, thy lap, pass'd thee,  
thou wast gone, thou wert, thou hadst, thou liv'st, lke  
thee, like thine, etc. which suits elegy.



3.3 THYRSIS  
I - Critical Evaluation

'Thyrsis' is a poem of mournful character which is technically called a Monody. It was written to mourn the death of Arnold's friend Arthur Clough. Clough was born at Liverpool in 1819. He was sent to school at Chester and afterwards at Rugby. Further he was educated at Oxford. Both at Rugby and Oxford he had been a fellow student with Arnold. Both were intimate friends. But soon they fell out. However, Clough was not unworthy of the tribute paid by Arnold in this elegy. Clough was a man of a noble character, intellectually fearless, a poet and a sincere seeker after truth. He fully merited the praises of Arnold in this poem. 51

'Thyrsis' is an elegy in the pastoral conversion, written on the model of Theocritus, Bion and Moscnus. The names Thyrsis and Corydon are conventional names in pastoral poetry. The person mourned is represented as a shepherd; the mourners are also shepherds. The poet is in the guise of a shepherd 'Corydon' who mourns the death of another shepherd Clough, 'Thyrsis'. The poet remembers the time when he and his friend Clough used to wander about the Oxford Countryside, when they first tried their hands at writing poetry. But now Thyrsis is dead and enjoyed his shepherd's holiday no more. Once Thyrsis loved Oxford. 52



He loved his mates; but yet he could not weep,

For that shadow loured on the fields.' (43-44) SP

He left of his own sweet will. He will never come back to write poetry which the world will need. The poet is left all alone. There is none to compete with him.

Alack, for Corydon no rival now! ----- (81)

The poet can't bring him back to life like the pastoral poets of Sicily. He is helpless and must mourn the death of his friend. But the note of grief changes into one of joy and hope. This is in keeping with the pastoral tradition.

----- yet will I not despair;

Despair I will not, while I yet descry

Neath the soft canopy of English air

That lonely tree against the Western sky' (192-195)

The poem ends on a note of hope while he was in a mood of bloomy contemplation of bygone days, hunters disturb him and he hurries away into a field. And there he sees in the distance 'bare on it's lonely ridge' the Fyfield Elm-tree that was sacred for both of them. He cannot reach it, for it is nightfall. Thyrsis cannot take delight in the beautiful country side or in the Tree, for he is dead, and buried at Florence'. And the poet is left sole in these fields. But he will not despair, he will not lose hope as long as he can descry the Tree and as long as the scholar gipsy haunts the countryside. ?

Like Keats in Shelley's Adonais. Thyrsis too is said to have become part of nature. According to the usual pastoral convention, Thyrsis has also a rural setting. Rustic life with all it's freshness and simplicity provided<sup>s</sup> the background to the poem. The poem is also remarkable as Arnold's criticism of his age. Arnold denounces the materialism of his age in the following lines.

'A fugitive and gracious light he seeks

Shy to illumine, And I seek it too

This does not come with house or gold

With place, with honour and flattering crew.

It is not the world's market bought and sold' (201-205)

Unlike most of his contemporary poets, Arnold has not taken kindly to the Victorian life, which is often praised as the golden age of prosperity and democracy.

He finds his contemporaries groping in the dark/ like Goethe, Arnold has also touched his finger on the malady of the age. As an advocate of culture and civilization not based on materialism, Arnold points out that materialism can never lead to Truth and spiritualism. Arnold's criticism of life is followed by his message.... the message of hope and optimism.

'Thyrsis, cannot of course, be compared to Milton's 'Lycidas' or to Shelley's 'Adonias': It does not possess the used pattern of the pastoral poem: the pattern of invocation, sympathy of nature, a procession of mourners, personal digression and consolation. This traditional pattern is modified in 'Thyrsis'. But it has qualities of it's own. In it Arnold with great art mingles Oxford local colour and pastoral reminiscence.

A. Roper says, 'Thyrsis devotes itself to recovering a vision of becoming and insists that it is true. Both dream and vision derive from a response to the features of the landscape.'<sup>7</sup>

## II. Formal Structure of Thyrsis

Thyrsis is an elegy not written in the usual convention. It is written in 24 stanzas of 10 lines each. Like 'The scholar Gipsy' it is written in iambic pentameter except the sixth line which is iambic trimeter. The rhyme-scheme is AB, CB, CA, followed by DE, ED, which is the most suitable metrical invention of the Victorian age, employed by Arnold.

The poem is remarkable for its style, diction and metre. We can see the use of befitting compoundings in the poem as mentioned below:

- a) N + N -  
 chimney-stacks (5), elm-tree (12)  
 signal-elm (14), winter-eve (16), garden-walks(54),  
 chestnut-flowers (56), garden-trees (58), cottage-smell(65),  
 evening-star(70)spring\_days(73), blue-bells (75), forest-  
 ways (75), river-fields (108), hill-side (112), water-  
 gnats(125), river-grass (128), mountain-tops (144), evening-  
 sky (159), signal-tree (165), fountain-brink (189),  
 contention-tost (224), city-noise (232), sheep-bells (233)
- b) N + N + ed-  
 gold-dusted (64), fir-topped (227)
- c) N + V + ed-  
 jasmine-muffled (68), tree-topped (103)
- d) Adj + V + ed-  
 news-mown (76), wind-dispersed (101)  
 White-blossom'd (113), long-batter'd (147)
- e) N + adj-  
 meadow-sweet (124)
- f) Adv + adj + ing-  
 ever-nearing (132)
- g) N + V + ing-  
 earth-forgetting(168), sky-pointing (174)  
 heat-wearing (234)
- h) Adj + V + ing-  
 smooth-shiping (206)

Arnold has used many rhetorical questions in the poem.  
 It is a device that enables the poet to make an emphatic  
 statement for instance.

I) I know these slopes; who knows them if not I? (III)



II) Fields where soft sheep from cages pull the hay, woods  
with anemonies in flower till may, know him a wanderer  
still, then why not me? (198-200)

III) What matters it? Next year he will return. (72)

Besides these rhetorical questions, Arnold has used  
exclamatory sentences 21 times. These sentences suggest the  
emotional excitement of the poet. eg.

How changed is here each spot man makes or fills! (1)

Lovely all times she lies; lovely to-night! (21)

The bloom is gone, and with the bloom go I! (60)

Alack, for-carydon no rival now! (81)

But ah, of our poor Thames she never heard! (98)

As a lover of classics Arnold uses archaic language,  
such as ye hath, art gone, doth wherefore wilt thou (61),  
hath conquer'd thee! (80) There thou art gone, thou  
leavest (191) why faintest thou? I wonder'd till I died.  
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 (237-240)

The use of archaism adds seriousness to the elegiac  
tone of the poem.

Arnold's use of alliteration creates music in the poem.  
eg.

How changed is here each spot man makes or fills! (1)

The winter-eve is warm (16)

Humid the air! leafless, yet soft as spring (17)  
Lovely! all times she lies lovely to-night (21)  
 Needs must I loose them, needs with heavy-heart (36)  
 Into the world and wave of men depart (39) Here with the  
shepherds and silly sheep (45)  
 when the year's primal burst of bloom is o'er (52)  
 And we shall have him in the sweet-spring day (73).  
 But Thyrsis never more we swains shall see(77)  
some good survivor with his flute would go (83) And cross  
 the unpermitted ferry's flow (85) And flute his friend, like  
Orpheus from the dead (90)  
 Well! wind-dispersed and vain the words will be (101)  
 I know what white, what purple fritillaries(107)  
Stood with suspended scythe to see us pass? (129)  
 I feel finger lights (136) .  
 And long the way appears, which seem'd so short(141).  
 The white fog creeps from bush to bush about (162)  
 I trow, the mighty mother doth not see to(179)  
His sheep, his hapless love, his blinded eyes(187)  
It's fir-topped Hurst, its farms, its quiet fields (217)  
 To chase fatigue and fear (236)

We can see the following instances of assonence and  
 consonence in the poem

Soon will the musk carnations break and swell (63)  
   /e/                    /e/

Then through the great town's harsh, heart-wearing roar(234)  
   /a:/    /a:/

And near and real the charm of thy repose (149)  
/iɪ/ /iɪ/

Here was thine height of strength, thy golden prime (119)  
/ai/ /ai/ /ai/ /ai/

Consonence-

-----while it stood, we said (28)  
our friend, the Gispy-scholar, was (net) dead (29)

The structural parallelism in the following lines reinforce the meaning.

But once I knew each field, each flower each stick (32)  
adj+ N adj + N adj+ N

Come with volleying rain and tossing breeze (59)  
V+ing + N V +ing + N

And the full moon, and the white evening (70)  
adj + N adj + N

With whitening hedges and uncrumpling fern (74)  
adj+ing + N adj + ing + N

Arnold also makes the use of charming personification in the following compoundings, earth - forgetting eyelids (168), sky-pointing tree (174)

Arnold was essentially a classicist. He insisted on lucidity, simplicity, clarity, proportion and restraint. The poem abounds in fine phrasing, condensed expressions, repetitions and pictorial beauty. eg.

- 1) Flowers first opened on sicilian air (fine phrasing -89)
- 2) The coronals of that forgotten time (condensed expression-117)



3) And daring swallows and lights water gnats.

(echoing expression -125)

4) Too rare, too rare, grows now my visits here, But once  
I knew each field, each flower, each stick (repetition 31-  
32)

5) Still, still, these slopes, its clear, our Gipsy  
scholar out living thee (pictorial effect-96-97)

6) She knew the Dorian waters gush divine, she knew each  
lily while Enna yields, each rose with blushing face.  
(provoking lines-94,95,96)

3.4 RUGBY CHAPEL :  
I Critical Evaluation.

The poem 'Rugby chapel' was written in 1857 in the memory of Matthew Arnold himself was a student under his father at Rugby. The poem, in intention an elegy/ records an intimate personal grief and bereavement. Arnold's tribute to his father is not conventional. It has a ring of sincerity. In it he pays a glowing tribute to his father. It is a noble eulogy of a father written by his son. Arnold as a classicist does not cry like Shelley. His expression of grief is perfectly controlled. He only says that after his father's death, life is full of difficulties and gloom.

The poem opens in Arnold's best manner with a description of autumn scenery.

'Coldly, sadly descends

The autumn evening.'

In the gathering darkness of such a melancholy hour, the poet sees the tomb of his father. In a few, vivid telling phrases the poet recaptures the grey November landscape. The gathering darkness and the cold provides a suitable background for the elegy. Readers understand the seriousness of the tone of the poem at the very beginning. Arnold compares the men who die unwept and unsung with the foam on the bosom of the moon-light sea. Then the poet proceeds to reflect up on the personality and achievement

of his father. The poem is / therefore, not a mere elegy mourning the death of an individual. (It) is a tribute not only to his father but to all the noble sons of God. As an elegy it mourns the tragedy of humanity in travail, seeking spiritual emancipation, but failing for the lack of leaders. In tone and spirit 'Rugby Chapel' is an elegy but in form of a lyric. There is an evident contrast between the sombreness and gloom of theme and lilt and swing of lyric measure adopted for its expression. It is written in blank verse.

The elegiac note of the sense of bereavement is sounded only once or twice in the poem which is meditative. The pathos in the poem is meditative pathos / Arnold mourns for the helplessness of poor, pitiful humanity and not for his father who was its saviour in his day. He does not shed a single melodious tear for the departed father. On the other hand he rejoices in the memory of his father's greatness and hopes that his soul has inherited immortality. The style of the poem is simple, clear, direct and dignified. Few poets can match it.

Harvey Kerpneck says about 'Rugby chapel' that the poem is almost a synopsis of Arnold's favourite imagery. The light and darkness is one unifying device

Arnold exploits unmercifully in fact.<sup>8</sup>

The light and darkness of the poem correspond, in other

words, to the spiritual light and dark of men's minds in England of that time, to the state of intellectual lethargy and palcied faith which Arnold summarises brilliantly in referring to,

Those who with half-open eyes,

Tread the border-land dim

Twixt vice and virtue'

The whole poem is now conceived in the image of the quest: Arnold's whole effort in the poem is an attempt to discover the truth, he is questing when he approaches the chapel, to strip away (it's) sombre robe of darkness. His father's death is described as a quest for the master. The life of common men is described as a quest short in circulated by animality and turned into a rat-race. The life of less, submissive souls, less-submissive to material lures is described as a purposeful but misguided quest for personal salvation. The lives of the 'noble and great', in whom for the first time Arnold fully believes, is seen in terms of the quest of the shephred for the fold, directing his flock towards (it's) heaven, with labour, with a sense of duty and a feeling of compassion directing his toil. The present progress slow, broken, wearisome of mankind is seen to be similar in some ways to the exodus of israel from Egypt, to be modern version of the quest of the children of God for the promised land. And in the culminating vision, the race

of men are shown, struggling toward the successful accomplishment of the eternal quest for light and with a faith.

The poem is strangely cold in tone because of Arnold's use of generalization. It is not filled with a sense of personal emotion. This reveals itself in Arnold's use of a strange poetic line. This verse is unrhymed and is dactylic in tempo. There is however no fluidity about it: it leaves a certain staccato effect. And always in an undertone one can sense Arnold's feeling of having not attained the solidity and the stability of his father. There was no turmoil in the soul of Dr. Arnold: he was calm and steady and always at rest. His son however took upon himself the burden of existence and could not 'achieve' completion and success in this world.

## II. Formal Structure Of Rugby Chapel

The total no. of lines of the poem are 208, split into several chunks of varying sizes from seven lines to forty-four lines. Line length varies from six syllables to nine syllables.

The poet has painted the grey November landscape in a few vivid telling phrases, eg.

The filed | strewn with its dark yellow drifts / of withered leaves (3-4).

*lines not quoted properly -*

and the elms, fade into dimmers)apace, silent (4,5,6)  
a shout from a few boys late at their play! (6,7)

These phrases produce a background that suits the elegiac motif of the poem. So is the tomb of Arnold,s father.

----- but cold,  
Solemn, unlighted, austere.  
Through the gathering darkness, arise  
The Chapel - walls, in whose bound  
Thou, my father! art laid (9-13)

Thus in the first few lines of the poem epithat after epitheat has been used to evoke the elegiac feeling. e.g. The gathering darkness(ii) dark yellow (3), In the second stanza the word 'gloom' is repeated thrice. The description of three classes of men is graphic. The first class, Arnold describes as

"Most men eddy about  
Here and there - eat and drink,  
Chatter and love and hate,  
Gather and squander, are raised  
Aloft, are hurled in the dust" (60-64)

Arnold employs concrete metaphor to represent spiritual and moral state of being in describing the second class of people. Throughout the long passage one metaphor is developed. The metaphor of a mountain ascents to tapify. ?

Path of advance! but it leads  
A long, steep journey, through sunk  
Georges, O'er mountains in snow (86-88).

The earnest man belonging to the third class are like  
shepherds who look after the flock. The description of the  
desert journey which concludes the poem is also graphic.

See! In the rocks of the world.

Marches the host of mankind

A feeble, wavering line (171-173)

Every phrase is packed with suggestion eg.  
purposeless dust (77), withered leaves (4) A storm heat  
figures (114) suggest gloomy atmosphere in the poem, a  
mighty-oak (32) suggest greatness of Dr. Arnold.

It is pointed out that often description takes place  
of arguments when Arnold attempts to formulate his  
philosophy of life, eg.

- and then they die

Perish, - and no one asks

who or what they have been (66-68)

Stablish, continue our march,

On, to the bound of the waste

On, to the city of God. (206-208)

These arguments save it from being monotonous and  
metaphysical.

We can see the following examples of cross alliteration and alliteration in the poem, which create musical quality in the poem.

Cross alliteration ->

Coldly, sadly, descends (1)

Tread the border - land dim (54)

'T wixt vice and virtue, reviv'st (55)

Alliteration ->

To rock the cataracts reply (92)

With flowering foreheads ---- (105)

We were weary and we (128)

To deop down and to die (130)

There is an example of inversion in the following compounding.

The aunumn - evening (2)

Arnold uses structural parallelism in the following lines which strengthens the meaning of the poem.

I) Langour is not in your heart,  
N + VP + Not + PP

Weakness is not in your word,  
N +VP+not+PP

Weariness is not on your brow (193-195)  
N + VP +not+PP

II) The stagglers refresh the outworn.  
N + V +np

Praise, re-inspire the brave!  
N + V + NP

III) On, to the bound of the waste,  
prep + Prep p



On to the city of God. (207- 208)  
Prep+Prep p

Arnold makes use of archaic language which helps to create serious tone and suits the elegy form.

Thou, my father! art laid (13)

There thou dost lie (14)

Brings thee back (27)

of thy, thy side, thou wast, with thee, thou arosest, Tarriest thou, thou performest, thou dost live, dost rouse, Gavest thy hand, thy feet with thyself, thy day, like thee, ye know, hath not ye appear, ye alight, ye move, ye go, ye fill up etc. Arnold's use of exclamations in the following lines expresses his excited emotions.

1) But ah!

That word, gloom to mind.

Brings thee back (15-18)

ii) We, we only are left! (104)

iii) Alas, Havoc is made in our train (101)

iv) Ah! Keep, keep them combined!

v) Ah! but the way is so long!

Thus the poem 'Rugby Chapel' is direct and dignified. In tone and spirit it is an elegy but in the form, a lyric. It is written in blank verse.

### 3.5 MEMORIAL VERSES : I Critical Evaluation

Memorial Verses was written in 1850, to mourn the death of Wordsworth. Arnold was a Wordsworthian, at least in his approach to Nature. He looked upon Wordsworth as his guide and his teacher. The poem, therefore, is written in the spirit of a disciple mourning the death of his illustrious teacher. At the same time Arnold uses the occasion to pay his tribute to two other immortal poets - Goethe and Byron. The poem is divisible in three stages. In the first stage Arnold refers to the death of Goethe. In the second stage he refers to the death of Byron, and in the third stage, he refers to the death of Wordsworth.

The evolution of thought in the poem has three marked stages. In the first stage he refers to the death of Byron. Arnold says that Byron was not a teacher like Goethe. But he fought valiantly against all kinds of cant and hypocrisy. He met a most glorious and heroic death while actively fighting for the liberation of Greece, from the Turks. When he died, the people of Europe bowed their heads in respect and held their breath. Byron had a tempestuous heart and revolutionary zeal. He displayed his Titanic powers in his epic struggle against the Turks.

'We watched the fount of fiery life  
which served far that Titanic Strife.' (13-14)

Byron's words had the resounding voice of thunder.

`He taught us little; but our soul  
Had felt him like the thunder's roll.' (8-9)

In the second stage Arnold refers to the death of Goethe. Goethe was the most celebrated poet and philosopher of Germany. In Goethe, Europe lost the wisest man. Arnold says -

`When Goethe's death was told, we said ...  
Sunk, then, is Europe's wisest head.' (15-16)

Goethe was `Physician of the iron age.' Like a good Physician, he studied the malady of the age and suggested infallible remedies.

`He took the suffering human race  
He read each wound, each weakness clear'

Goethe himself had observed the emergence of democratic principles in Europe and their sudden suppression under the iron heel of Napoleon. Like a sober philosopher, Goethe consoled his contemporaries by advising them to take refuge in Art and Beauty.

`He said ..... the end is everywhere,  
Art still has truth, take refuge there'. (27-28)

Thus Goethe struck a timely note of warning to prevent the spiritual and moral collapse of Europe. He also suggested an effective remedy. But Goethe's remedy did not very much appeal to Arnold.

In the third stage Arnold refers to the death of Wordsworth. Arnold was full of praise about Wordsworth

and his philosophy. He considered Wordsworth to be the greatest poet of his century. His death was an irreparable loss to Europe. Arnold asks the pale ghosts of the underworld to rejoice for having Wordsworth with them. He compares Wordsworth with Orpheus, whose music moved even the iron hearted Pluto. Wordsworth too has the same soothing voice that could move people. No such musical spirit has entered the underworld since Orpheus. Wordsworth lived in an iron age. His feelings and spirit moved and melted the stony hearts of the age. He fed them on the beauties and blessings of Nature. He restored smiles on their lips, peace in their hearts and the zeal and glory of youth.

Arnold says that time is a great healer, but not in the case of Wordsworth. The loss caused by Wordsworth was irreparable. Goethe's sage mind and Byron's titanic force could be restored but not Wordsworth's healing power. His critical estimate of Wordsworth may be a matter of dispute but none can refuse to join in the parting note.

'Keep fresh the grass upon his grave

O Rotha, with thy living wave!

Sing him thy best! for few or none.

Hears thy voice, now he's gone.' (71-74)

Thus Arnold has employed the elegy as a vehicle of literary appreciation. There is a spirit of hero-worship in the poem. In 'Memorial Verses' we have the poet's

elegiac tribute to his greatest English master wordsworth and incidentally, memorable summaries of the gifts of Byron and Goethe.

Arnold also gives in this elegy what may be called social criticism or interpretation of life or the application of ideas to life. He comments upon the Europe of Goethe's day - the Europe of 'fitful dream', 'feverish power' or 'weltering strife' etc. He calls Wordsworth's England 'Iron time of doubts', 'Disputes, Distractions and Fears.'

Arnold, like Wordsworth, was a keen lover of Nature. In this poem he has given us some nature pieces. Through them, Arnold has presented Wordsworth as a poet of Nature, e.g. 'The cool flowery lap of earth, The hills were round us etc. Arnold dwells chiefly upon the calm and tranquil aspects on nature. The nature images in the poem are marked by vividness and freshness and give to the poem an open air atmosphere.

Eusobio L. Rodrigues says, 'In Memorial Verses Arnold pays tribute to the memory of Wordsworth, the priest of Nature. What struck Arnold in Wordsworth's poetry was its

9  
'healing power'

Arnold says -----

He laid us as we lay at birth.

On the cool flowery lap of earth,

Smiles broke from us and we had ease .... (48-50)

There is not much personal sorrow in these lines, only regret that another Wordsworth will not come to ease the aching heart of humanity. Another Byron may teach the world to defy conventions, a second Goethe may strengthen us to bear our burdens : Thus 'Memorial Verses' is at once a sane piece of Literary criticism and a just poetic tribute by one poet to three other poets.

## II. Formal Structure Of Memorial Verses :

"Memorial Verses' mourns the death of wordsworth. There are seventy-four lines in it;but no equal stanzaic division. We find eight syllabic lines throughout the poem. The rhyme-scheme is aa, bb, cc, dd and occasionally eee.

The diction of the poem though simple is not without dignity. There are a few original phrases in the poem, phrases describing the life in Wordsworth's and Goethe's time. e.g.

Europe's Sagest head(16), physician of the iron gate (17),  
flowery lap of earth (49) sun-lit-fields (52) etc.

The following instances of alliteration and assonence are able to create musical quality in the poem.

Alliteration -

Long since saw Byron's struggle cease (2)

We bowd our head and held our breath (7)

Of doubts, disputes, distractions, fears (44)



The following exclamations and questions suggest the excited and restless situation of the mind of Arnold. The rhetorical questions convey the meaning emphatically :

And said, Thou ailest here and here! (22)

And Wordsworth! - Ah, pale ghosts, rejoice! (34)

But where will Europe's latter hour

Again find Wordsworth's healing power ? (62-62)

But who, ah! who will make us feel ? (67)

Thus as a work of art 'Memorial verse's is perfect. It has exactly right length. The opening as well as the concluding have a classic economy and force. eg.

i) Goethe in weimer sleeps, and Greece,

Long since, saw Byron's struggle cease. (1-2)

ii) Sing him thy best! for few or none

Hears thy voice right, now he is gone (73,74)

### 3.6 STANZAS FROM THE GRANDE CHARTREUSE :

It was on his honeymoon in September 1851 that Arnold visited the Grande Chartreuse and received impressions that were to result in the poem published in 'Frazer's Magazine' for April 1855.

The poem opens on a note of description " the Alpine meadows, the rain, the autumnal evening, the wind, the party struggling upwards to the house of the Carthusian monks. Through Alpine meadows soft-suffused



With rain where thick the crocus blows, (1-2)

And

The Autumnal evening darkens round,

The wind is up, and drives the rain. (7-8)

They reach their destination and sup and Arnold describes now the House, its courts, Chapel, monks, library, garden and halls. But his observations are inaccurate for he paid a flying visit to the monastery. The host is never passed, from hand to hand', nor were the monks buried in their beds.

After descriptions comes meditation. Arnold muses : he feels his teachers ask: 'What dost thou in this living tomb?' And he replies that he has come here not to become the enemy of his teachers, he has to come to pity these monks for they believe in a creed outworn. And he himself is between two worlds of faith.

'Wandering between two worlds, one dead

the other powerless to be born.

with nowhere to rest my head,

Like these on earth I wait forlorn.' (85-88)

One world is the world of christianity, the other is the world of doubt, of agnosticism, the new force in Arnold's times. He is forlorn and begs the monks and the cells of the monastery to hide him till he recovers his lost soul. The world looks upon the Christian faith as ~

a dead time's exploded dream', Arnold prays, if it be so then let all the restlessness and pain pass from his soul. If he cannot get ease of soul he wishes to die with the monks. For outside in the world men of action have become thoughtful, the modern philosophers are dumb, even the efforts of the previous generations have availed nothing. Byron, Shelley and Senancour have suffered :

'Say the life lighter, now than they ?

the sufferers died, they left their pain' (130-131)

Indeed, as Brooke remarks, "The high emotion and thought of a heart, worn more by sorrow for the world than by its

own pain, fills these verses." <sup>10</sup> But the poem ends on a note of hope, it is not glorious optimism that is expressed:

'Years hence, perhaps, may dawn an age,

More fortunate, alas! than we -----' (157-158)

and till that time Arnold wishes to be allowed his tears. For he has been brought up in other times and change. Bugle - notes may sound, hunters and gay domes may gather and banners may flash through the trees calling the monks and Arnold to a life of action and pleasure, but they cannot join the procession. Their path in life is different, and so they say,

'-Pass, banners, pass and bugles, cease;

And leave our desert to its peace!' (209-210)

These stanzas are as critical of Arnold's times as they are revelatory of his state of mind. England at the time of writing of this poem was dead. Many attempts were made to infuse some life into religion and so had no sympathy for these attempts. but he can pity of the Carthusian order; he himself cannot change; he hopes for a more fortunate age. He believed that the world of religion was dead, the other world, however, was not born. And Arnold's soul found consolation nowhere. It expresses itself :

^With nowhere to rest my head

Like these on earth I wait forlorn., (87-85)  
for he cannot change his way of life, he may hope for a more fortunate age, his own fate he shall bear bravely.

One of the critics says about the poem that, 'In the stanzas form the Grande Chartreuse' the sense of his own neutral, transitory attitude between allegiance to authority that has ceased to control him and acceptance of a system that does not command him reverence, prompts him to sympathy with those adherents of an outworn faith who have the courage to retire from a world that disowns them, and for which they know themselves

11  
unfit" .

The descriptive and autographic interest of this poem is great. The description of the beauty of the Alpine scenery and the famous lines about Byron are to be noted. The poem should be compared with Buried

Life. It is the subconscious thought in him that makes him prefer in theory at least the vigour of a monastic life rather than the cry for action or the voice of pleasure.

## II. Formal Structure Of Stanzas From The Grande Chartreuse.

In this elegy the poet mourns the loss of the world of faith. The total no. of lines in the poem are 210. The poem is divided into thirty five stanzas of six lines each. The rhyme-scheme of the poem is AB AB CC, throughout the poem. There are eight syllabic lines throughout the poem.

The poem is highly musical because of the use of alliterations. e.g.

soft-suffused (1) sparely sup (26,) suffering son (45)  
souls the inner strife (53) drops of blood, their death in  
life (54) mournful are might stand (82), for both were  
faiths (84) My melancholy (99) Byron bore (133) Forgotten  
in a forest (171) Roads runs (175) fair forest lodge (184)  
depth divine (202) -- me masters of the mind ! (73)

There are also examples of lexical repetition. e.g. the adjective 'Silent' is repeated three times in 113,114 lines. The adjective 'deep' is repeated twice in line no.180 such repetitions imbibe the meaning of the lines on readers. And lines become more effective.



Besides, the repetitions and alliterations the personification in the following line is very effective.

Wandering between two worlds, one dead,

The other powerless to be born (85-86)

The personification illustrates very clearly the restless and helpless situation of the poet's mind.

The use of structural parallelism in the following lines reinforces the meaning of the poem.

And purged its faith, and trimm's it's fire (68)

so much unlearnt, so much resign'd(75)

To life, to cities, and to war !(180)

of reverie, of shade, of prayer(206)

How should we grew in other ground ?

How can we flower in foreign air?(207,208)

The use of exclamations rhetorical questions express Arrol's excited helpless situation of mind. It's an emphatic way of making statements.

Look ! through the showery twilight grey

What pointed roofs are these advance ?

A palace of the kings of France ?

Approach, for what we seek is here ! (22-24)

Which shall their coffin be, when dead ! (48)

The House, the Brotherhood austere !

And what am I, that I am here ? (65-66)

What dost thou in this living tomb ? (72)

Ye solemn seats of holy pain ! (92)

Ah ! leave us not the fret alone ! (108)  
Say, is life lighter now than then ? (130)  
Ye slumber in your silent grave ! (151)  
And leave our desert to it it's peace !

We can see the use of following compoundings in the poem.

a) Adj + V + ed -  
Soft-suffused (1)

b) Adj + N  
dark-forges (3) autumnal evening (7)  
showery twilight (22) icy-fountains (33)  
pointed-roofs (23) naked-prayer (38)  
silent-grave, knee-worn-floor (46)  
charmd surprise (190) mute-track (4)

c) N + N  
Cloud-drift (16) forest-way (20)  
pilgrim-host (62) bugle-notes (182)  
forest-lodge (184) mountain-side (6)  
forest-glade (171)

d) N + V + ed  
Stone-carved (32) World-famed (30)

e) Adj + ing + N  
deepening night (35)

Arnold's use of archaic language helps to create a serious tone in the poem. e.g.

Thou art come (29), What dost thou (72)  
ye solemn seats (92), thou hidd'st thy head (147)

ye slumber (151), hath flung (154) ye shy recluses (192)

ye reply (193), ye roam (193), ye come (199), ye blow (195)

### 3.7 STANZAS IN MEMORY OF THE AUTHOR OF OBERMANN :

#### I Critical Evaluation

Matthew Arnold wrote two poems on the author of Obermann. The author of Obermann was Etienne pivert de Senancour. He was a Frenchman, Philosopher, Sceptic and novelist. His 'Obermann' was a kind of autobiography containing an account of his life and his philosophy. Aronld wrote 'Stanzas In Memory of The Author of Obermann' in 1849. And Obermann Once More' appeared in the New Poem of 1867.

The intrest of the first poem lies not in it's thought-contnt but in the reverence that Arnold feels for Senancour and in the beautiful description of the Swiss Scenery Arnold loved.

And darkness steal O'er the wet grass  
With the pale crocus starr'd,  
And reach that glimmering sheet of glass  
Beneath the piny sward,

Like Leman's waters, far below ! (116-121)

Arnold says of this poem that " It was conceived, and partly composed, in the valley going down form the foot of

Gemin Pass towards the Rhone," <sup>12</sup>. It was there with the Alpine path in front, the baths of Leuk behind with mists

swirling and traces of autumn on the valley-path that Arnold was reminded of the author of 'Obermann'. He reads the collection of letters that is 'Obermann' and senses the authors spirit turning 'On it's bed of pain'. The swiss scenery around him is fresh and peaceful.

'Yet, through the hum of torrent lone,  
And brooding mountain-bee,

There sobs I know not what ground-tone of human agony.' (33-36)

It is the agony of the soul of Senancour, who looked upon the world and found it evil, yet he attained some peace of mind when he fled away from the world and surrendered himself to the soothing influence of Nature. His pain did not leave him but he had some peace.

Two others also acquired self-serenity, 'attained to see their way', wordsworth and Goethe. But wordsworth saw only half of human life in this world and Goethe, few could follow, "Too fast we live, too much are tired" says Arnold. He wants to attain the calm soul of wordsworth or the comprehensive out look on life that Goethe passed. And so Arnold now turns to senancour, for he, like Arnold had forsaken established religion but unlike Arnold, he found solace for his soul in Nature, and also by his renunciation of the world. But he cannot remain with senancour, fate drives him. He has to go back into the world, so he leaves half his soul with Senancour and the



half he takes into the world. And he hopes that he may remain in the world unsoiled like Senancour. And he bids Senancour 'Farewell'.

The poem begins by praising Obermann as one of the three in the modern world who have known to see their way,

'To thee we come then !' cries the poet and he is about to give himself wholly to Obermann when suddenly in line no.128, there is a sharp break in the thought-the elegiac reversal, and he calls out, 'Away!'

'Away the dreams that but deceive

And thou sad guide, adieu

I go, fate drives me, but I leave

Half of my life with you.' (192-132)

It is only in this sense that Obermann 'dies' within the poem, he dies in the world of Arnold's estimation and thus the reversal in reverse. In this poem then we see Arnold using the elegy as device of spiritual repudiation.

Arnald is no longer the longer the tormented young wanderer. In the years between the two obermann poems he had married secured a post acquired same fame. Besides he was more mature and more hopeful Senancour comes to him in a vision and bids him.

'Though late, though dimm'd, though weak, yet tell

Hope to a world new made'

It is this second poem that deals really with Senancour's philosophy. The interest of the first poem, 'Stanzas In memory of The Authoor of Obermann' lies not in it's thought content but in the reverence that Arnold feels for senancour and the beautiful description of the Swiss secenery Arnold loved.

'And darkness steal O'er the wet grass  
With the pale crocus starr's  
And reach that glimmering sheet of glass  
Beneath the piny sward,  
Lake Lemman's Waters, for below' (117-121)

Hugh walker says, "In the Obermann poems in 'Memorial Verses', in 'Heine's Grave' Arnald's heart is filled with the memory of his father, he widens his view to human life in general. His great success is due to the fact that the mood of pensive reflection in which he is most at home is exactly right and natural in the elegy.'<sup>13</sup>

His poetry after 1854, shows that artistically and morally the exclusive domination of the Hellenic spirit was overthrown. He had ceased merely to endure and acquiesce in the present. He began to hope of the future. In the lines, 'In memory of the Author of Obermann' he had lamented that fate drove him forth among the crowded haunts of men, leaving half of himself behind in the solitude of the anchorite's retreat.

## II. Formal Structure Of Stanzas In Memory Of Author Of Obermann,

It is an elegy written in memory of the author of Obermann. The total no. of lines in the poem are 184. The poem is divided into forty-six stanzas of four lines each. The rhyme-scheme is abab throughout the poem. The number of syllables are eight and six alternately beginning with eight.

We can see the beautiful nature-pictures in the poem. There are many examples of alliterations, cross alliterations and assonence which give the poem musical quality. e.g.

Alliterations -

Mute in their meadows (6)      Condemn'd to cast (18)  
The soul of their white snow (28).  
mountain-murmur - (29)      And brooding mountain-bee -(34)  
So little loves - (40)      Some secrete (41)  
The hardly-heard - (180)      A last, a last farewell ! (184)  
His quiet home - (50)      the strong much toiling sage (51)  
Neither made man - (59)      strong was he, with a spirit  
free (61)  
bore the blast (65)      tremendous time (66)  
Buried a wave beneath (74)      The second wave succeeds (75).  
thou sadder sage (81)      Ah! two desires toss (93)  
O seer ! are set (106)      glimmering sheet of glass (199)

thy green grave (168)

thou sittest still (85)

Where with-wave (166)

Cross alliterations-

Behind are the abandon's baths (5)

It knows not - (44)

from half of human fate - (54)

feel thy spell (82)

Lake Leman's ---- below (121)

The use of syntactic parallelism in the following lines and rhetorical questions reinforce the meaning of the poem.

- i) What sheltere to grow ripe is our ?  
What leisure to grow wise ? (72-73)
- ii) Not in the world not in the strife (99)  
Not + Prep p                      Not + Prep p
- iii) Can neither, when we will, enjoy,  
Not, when we will resign (135-136)
- iv) Christion and pagan, king and slave  
soldier and anchorite (149-151)
- v) O unstrung will ! O broken heart ! (183)

The following use of archaic language helps to create serious and elegiac tone in the poem. It also shows Arnold's Love of Classical Tradition.

I fell thee -- (12),

I turn thy -- (13)

---- thy soul (16),

Whoever thou art (17)

Save thee -- (48),

Thow sadder sage (81)

To thee ! We feel thy spell !(82), Thou too hast (84)

---- thou sittest (85),

than thou are dead (91)

hath watch'd (101),	Where thou (106)
----- thou hast (109),	thy mountain - air(111)
hast thou (114),	wilt not,if thou can'st (139)
----- thou art gone (141),	Thou learn'st (148)
Thou wilt see (157)	

There are beautiful compoundings and Nps which give us pictorial beauty of nature, as well as gloomy tone of the poet.

- a) Adj + N -
- |                       |                           |
|-----------------------|---------------------------|
| rocky stair (2)       | White mists (9)           |
| troubled-day (46)     | rosy light (122)          |
| lovely road (57)      | pale crocus (118)         |
| moss-grown date (173) | clear-rustling wave (166) |
| green grave(168)      | blue-wave (163)           |
| feverish blood (94)   | tremendous time (66)      |
| broken heart (183)    | Weak heart (19)           |
| hopeless tangle (83)  |                           |
- b) N + N
- |                     |                   |
|---------------------|-------------------|
| Storm-winds (3)     | Chalet door (155) |
| Summer-day (116)    | mountain-air (25) |
| mountain - bee (34) |                   |
- c) Adj + V + ing + N
- |                           |                        |
|---------------------------|------------------------|
| high-pasturing kine (32)  | much toiling sage (51) |
| clear-rustling wave (166) |                        |
- d) Adj + V + ed + N (162)
- |                    |  |
|--------------------|--|
| much -loved inland |  |
|--------------------|--|

e) Adj + N + ed + N  
dark-bough'd pine (30)

Arnold uses a very significant simile to create gloomy atmosphere in the poem e.g.

i) The white mists rolling like a sea (1)

ii) Immovable thou sittest, still

As death, composed to bear ! (85-86)

The following exclamations and rhetorical questions help to focus on the excited but intensely sorrowful and pessimistic situation of Arnold's mind.

i) The white mists rolling like a sea ! (9)

ii) That, Obermann ! the world around  
so little loves thy strain ? (11-12)

iii) All ship-wreck in thy own weak heart  
for comfort from without ! (19-20)

iv) O unstrung will ! O broken heart !  
A last, a last farewell ! (183-184)

v) And then we turn, thou sadder sage,  
To thee ! we feel thy spell ! (81-82)

vi) Greater by far than thou are dead,  
strive not ! die also then (91-92)

vii) The glow, he cries, the thrill of life,  
Where, where do there abound ? (97-98)

viii) The world is colder yet ! (108)

ix) And thou, sad guide, adieu ! (130)

x) Thou, melancholy shade ! (138)

### 3.8. STANZAS FROM CARNAC :

#### I Critical Evaluation

Arnold's brother, W.D. Arnold, died on his way from India to England. He was buried at Gibraltar. On May

8 ,1859, Arnold wrote a letter to his wife. In the letter he writes that he left Auray at half-past four in the after noon. After sitting of eleven-hours he immediately ordered a conveyance for Carnac, which was about ten miles off on the sea-shore. There was a great Druidical monument and he stopped at Auray on purpose to see it. It was a very windy country brown and furze. Every where there was brown and furze and few patches of fine forest. The sea ran into the land everywhere and beautiful church towers rose on all sides. Because it was a land of churches. The stones of the Carnac were very singular, but he liked the better still chapel of St. Michael on a hill between the stones and village of Carnac. It was a perfectly still cloudless evening in May, with the sea like glass and the solitude surrounding.

The same day Arnold wrote to his mother. He writes that he thought of Willy the other day at Carnac while he looked over the perfectly still and bright Atlantic by Quiberon Bay. He saw the sails passing in the distance where Willy would have passed if he had lived to come home. Arnold went to Carnac to see that the Druidical stones which were very solemn and imposing. The sea was close by with the sickle shaped peninsula of Quiberon, where the emigrants were landed and were beaten by Hoche, sweeping out into it.

The poem 'Stanzas from Carnac' is based on Arnold's memories enshrined in these two letters. Even the words used are same. It opens with a fine piece of description. The picture is clear-cut. It is a mild evening in May and Arnold climbs upto St. Michael's chapel and whole scene is spread out before him. The historic memory is stirred by the sight of the giant stones of Carnac and 'the sickle-sweep of Quiberon Bay. But a more personal emotion touches the poet. The scene reminds of the might-have-been. His brother might have passed this way. But

'He tarries where the Rock of Spain  
Mediterranean water lave -----'

And the poem ends with the significant lines,

'The south was parent of his pain,  
The south is mistress of his grave'

The poem is more descriptive than emotional. There is no sense of deep grief or of sad feeling in the poem. It is not happy in it's expression and too impersonal to be great.

Thus, the poem 'Stanzas From Carnac' is an elegiac poem on the same subject as 'A summer Night'. There is an effusion of grief on the death of his brother. The poem was written soon after the event i.e. about 1861, though published in 1867. Carnac is in the south of Brittany on the French coast from which Arnold had a view



of the sea and thought that his brother's ship would be passing across the sea off Carnac and bringing him over, had he not died at Gibraltar.

There are 48 lines in the poem. The poem is divided into twelve stanzas of four lines each. The number of syllables are eight. The rhyme-scheme of the poem is ab ab.

The use of alliterations, cross alliterations, assonences and consonences create musicality in the poem.

Alliterations -

I climb'd, -beneath me, bright and wide,(3)  
Lay the Love ---- (4),----from his forest -grave(8)  
----- Stones of Carnac sleep (11)  
----- mild evening of the May (12)  
No priestly stern procession now (13)  
----- bleed, no Druids bow (15)  
From bush to bush the cuckoo flies (17)  
----- broom in blossom---(19)--- blue-bells (20)  
----- watery-way(25) The sickle-sweep -----(27)  
----- beach once ran with loyal blood ! (28)  
----- one snowy sail ! (32)  
----- felt this breath he loved, of fair (43)  
----- fields, and grass, and flowers ! (44)  
----- parent of his pain (47)

cross alliterations -

And O'er the glistening lonely land

assonences -

- i) I chimb'd; - beneath me, bright and wide (3)  
/ai/ /ai/ /ai/
- ii) Sheep make the daisied aisles their fold (16)  
/ai/ /ai/ /ai/

The use of following syntactic parallelism helps to strengthen the meaning of the poem.

- i) All round, no soul, no boat, no hail, (30)
- ii) Cool northern fields, and grass and flowers !
- iii) The south was parent of his pain

The south is mistress of his grave (47-48)

The following exclamations used by Arnold focus on his excited mood.

- i) And beyond that, the Atlantic wide ! (29)
- ii) Hangs, touch'd with light, one snowy sail! (32)  
(This line illustrates an instance of inversion)
- iii) Fershen'd by plunging tides, by showery ! (42)
- iv) Cool northern fields, and grass and flowers !
- v) He long'd for it-- press'd on --in vain ! (45)

Arnold uses beautiful compoundings in an economical way in the poem which throws light on the exact nature picture in the poem.

- i) N + N  
Forest - grave (8), the sickle-sweep (27)
- ii) Adj + V  
grassy-sweep (9)
- iii) Adj + N  
the giant stones (11)
- the watery way (25)
- The blue-bells (20), loan coast(4)

The glistening lonely land (21) the mild evening(12)

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125

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