

"In Memoriam"

- (1) An elaborately finished piece of work of art
- (2) Sometimes too rich in colouring & too ornate in language
- (3) possesses the unsurpassed melody and rhythm, sometimes bordering on euphonic tricks and, what is worse, the author is always conscious of it.
- (4) It is a mass of reflections and emotions connected together. This necessarily deprives the poem of spontaneity, not a continuous flow of the heart-felt lament gushing from the sacred Hippocrene.
- (5) Too much given to stop the gap with plausible links of logic, metaphysic & vague religious ideas.
- (6) The author blindly believes in the goodness of God, because it is too hard for him to look full in the face the merciless process of nature.
- (7) His faith is, therefore, not an outcome of intuition like Wordsworth's
- (8) His idea of the future life is rather vague. He shifts from side to side & circuitously drives at the conclusion with a touch of apology in it.

(9) He refutes Pantheism, yet he sings in

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

It is quite impossible for me to understand the passage without giving it a pantheistic meaning. Apart from it, there ^{would be} no charm in the lines, if they were intelligible.

(10) Sometimes, I doubt if he is not guilty of little affectation.

I can never praise so much ~~that~~ the beauty of that paragraph XIX, beginning with "The Danube to the Severn gave". Whenever I read the passage, it always put me in mind of Coleridge's equally melodious lines;—

The sun now rose upon the right.
Out of the sea came he,
Still hid in mist, and on the left
Went down into the sea

I am at a loss to explain the reason why.

Now one thing I can not ^{well} find fault with Tennyson's passage ^{is} this:—

In the 3rd paragraph he says:— 3

The Wye is hush'd nor moved along,
 And hush'd my deepest grief of all,
 So far all right. I look upon the hushing
 of the Wye & that of T's grief as a
 chance coincidence, simply brought
 together, partly to ~~assist~~ improve
 the effect of sound, & partly to show
 the ~~hor~~ harmonious ~~perfect~~ feeling ~~with~~
 & the environs. ^{between} The effect would
 have been nothing but charming, had
 he not added the last stanza:

The tide flows down, the wave again
 Is vocal in its wooded walls;
 My deeper anguish also falls,
 And I can speak a little then.
 Now this time, I cannot consider
 it a chance correspondence, be-
 cause it is too much. The author
 by using this poetical artifice, naturally
 forces the reader to seek for its causal
 relation between the ebb & flow of the
 river & those of his bitter feeling,
 which there is none, as far as I
 can see. ~~Even~~ if there were,
 it would be a very awkward artifice
 on the part of the poet to appeal
 to the reader's reasoning faculty, which
 would destroy all the charm, he would
 have been capable to impart otherwise.
 If the former, I should say, T. is insincere.
 If the latter, his trick is not worth much.