IMAGERY IN TENNYSON'S MAUD

STONE, FLOWER AND JEWEL IMAGERY IN TENNYSON'S *MAUD*

By

Neil Steffler, B.A.

A Thesis

Submitted to the School of Graduate Studues

in Partial Fulfillment of the Requirements

for the Degree

Master of Arts

McMaster University

September 1980

MASTER OF ARTS (1980)
(English)

McMaster University
Hamilton, Ontario

TITLE: Stone, Flower and Jewel Imagery in Tennyson's Maud

AUTHOR: Neil Steffler, B.A. (Trent University)

SUPERVISOR: Dr. John Ferns

NUMBER OF PAGES: v, 89.

ABSTRACT

Since its initial publication in 1855, the conclusion of Tennyson's Maud has created a controversy among critics. Some critics regard Maud as one of Tennyson's greatest successes; other critics view the poem as both naively didactic and a failure of Tennyson's poetic technique.

In particular, the decision of the poem's speaker at the conclusion of Maud to enlist in the cause of the Crimean War has aroused much dispute. Many critics have seen this decision as a contradiction of the speaker's claim to have achieved moral enlightenment. This opinion ignores, however, Tennyson's design of the poem as a "psychological study" and concentrates instead on the biographical elements of the poem.

I believe that Tennyson's foremost consideration when writing Maud was an exploration of human psychology. Rather than see the speaker's decision as contradictory and an indication of the poem's failure, I regard it as psychologically valid and proof of Maud's success. Tennyson's use of imagery--particularly stone, flower and jewel images--to provide both dramatic continuity and lyric beauty to Maud is extensive and provides the means by which one can obtain insights into the character of the speaker and ascertain his intellectual and emotional condition at the conclusion of the poem.

ACKNOWLEDGEMENTS

I would like to extend my grateful thanks to Professor John Ferns for the ideas, criticisms and unfailing patience he abundantly provided in the writing of this thesis. I would also like to extend my thanks to Professor Brian John, whose unstinting efforts reduced my last-minute mountains to manageable molehills.

I acknowledge with the greatest appreciation the aid of Ms. Margaret Oliver in preparing this thesis: without the skills she provided, this thesis would have been sadly deficient.

I also thank my fellow-students for making this past year what it was-- a wonderful experience.

Finally, I would like to thank my mother for her constant support of me not only for this past year, but for always.

TABLE OF CONTENTS

INTRODUCTION

Maud, and Other Poems was originally published in July of 1855 and marked Tennyson's first major collection of works since succeeding William Wordsworth as Poet Laureate in November, 1850. The enormous popular success of *In Memoriam*--which was published and reached its third edition in the seven month interim between Wordsworth's death in April, 1850 and Tennyson's appointment--was undoubtedly a major factor in securing the post for Tennyson.[1] *In Memoriam* provided comfort, solace and enjoyment for an untold number of readers (over sixty thousand copies were sold in the first few months following its initial publication)[2] beset with the doubts and questions raised by science and the Higher Criticism regarding the fundamental authenticity of the Bible.

Critical opinion was also laudatory, Hallam Tennyson's record in the *Memoirs* notwithstanding.[3] *The Leader* and the *Examiner* compared it favourably with Milton's *Lycidas*, the sonnets of Shakespeare and Petrarch, and Dante's *Purgatorio* and *Paradiso*.[4] *The Guardian*, more restrained in its expressions of acclaim, nevertheless pronounced that "Judged even by the standard of Shakespeare and Spenser, Mr. Tennyson will not be found wanting."[5]

One of the qualities of *In Memoriam* that elicited almost universal praise was the sense of emotional restraint exercised throughout the work. George Henry Lewes, writing for the *Leader*, stated, "A true and hopeful spirit breathes from its pages . . . . All who have

sorrowed will listen with delight to the chastened strains here poured forth in In Memoriam." The weekly Spectator said, "The volume is pervaded by a religious feeling, and an ardent aspiration for the advancement of society . . . . These two sentiments impart elevation, faith, and resignation, so that memory, thought and a chastened tenderness, generally predominate over deep grief." The critic of the Atlas considered the lyrics of In Memoriam to "overflow with plaintive beauty. They are the touching utterances of a genuine and noble sorrow. There is a homeliness and simplicity about them which bear ample testimony to their truth. There is nothing ornate or elaborate in them; they are thoughtful, chastened, and subdued."[6]

Maud or the Madness, on the other hand, displayed to the Victorian reader none of the emotional restraint that characterised In Memoriam; and the popular and critical lack of success of Maud reflected that fact. Most contemporary readers were appalled by the decision of the poem's central figure to sail off to Crimea and fight in the wars. They understood this action as an apparent celebration of a war that was of dubious justice or benefit. The Crimean war had been welcomed initially in most corners as an opportunity to prove British superiority in a just cause, with the exception of some vocal pacifists and internationalists like Cobden and Bright. The inefficiency of command, waste of material, and horrendous loss of life occasioned by the war, however, were brought home to the British public with the immediacy possible through the transmission of news via the telegraph. Within a year after the declaration of war against Russia in March of 1854, widespread disillusionment succeeded earlier jingoism and led

to demands for official government inquiries into the conduct of the war.[7]

The Victorian reading public were also bemused and repelled by Maud's sudden, seemingly nonsensical transports of emotion moving the speaker of the poem from one extreme of feeling to another. They discovered that impassioned, frenetic resolutions of action by the speaker alternated with moods of fatalistic resignation to circumstances; ecstatic rapture gave way abruptly to fits of rage and jealousy. The narrative thread of the poem appeared so confused in the tangled web of the speaker's emotions that many readers were unsure whether the heroine of the poem actually died.[8] Robert Mann, one of the poem's early defenders and the author of Maud Vindicated, recorded a number of opinions offered by contemporary critics of the poem:

> One member of the fraternity of critics immediately pronounced the poem to be a 'spasm,' another acutely discovered that it was a 'careless, visionary, and unreal allegory of the Russian War.' A third could not quite make up his mind whether the adjective 'mud' or 'mad' would best apply to the work, but thought, as there was only one small vowel redundant in the case of either, both might do. A fourth found that the 'mud' concealed 'irony'; and the fifth, leaning rather to the mad hypothesis, nevertheless held that the madness was only assumed as an excuse for pitching the tone of the poetry in 'a key of extravagant sensibility.' Others of the multifold judgements were of the opinion that it was 'a political fever,' an 'epidemic caught from the prevalent carelessness of thought and rambling contemplativeness of the time;' 'obscurity mistaken for profundity,' 'the dead level of prose run mad;' 'absurdity such as even partial friendship must blush to tolerate,' 'rampant and rabid bloodthirstiness of soul.'[9]

The National Review violently objected to Tennyson's treatment of war

in Maud, and stated, "No prominence to the cause and principle involved can make war a duty and a blessing. In so doing he [Tennyson] is echoing back and furthering one of the evils of war--the danger that it should be loved for its own sake."[10] There was, finally, the additional insult endured by Tennyson of W. C. Bennett's parody in pamphlet form entitled Anti-Maud, ridiculing Maud as "a vulgar war whoop."[11]

Tennyson himself was at a loss to understand the ridicule and dislike engendered by Maud. His own evaluation of the poem never altered from the original; it was the favourite of his poems, "the one which he loved best to read aloud and read with the most overwhelming effect."[12] He entertained great hopes for its reception along the lines achieved--but never anticipated by Tennyson in his most optimistic mood--by In Memoriam. At Lady Ashburton's literary gathering the Christmas following Maud's publication, Jane Welsh Carlyle recorded that Tennyson was constantly "asking everybody if they liked his Maud--and reading Maud aloud . . . talking Maud, Maud, Maud."[13] The depth of Tennyson's disappointment and bafflement regarding the general disapprobation of Maud is made poignant by Dante Gabriel Rossetti's description (at that same Christmas gathering at Lady Ashburton's) of Tennyson's obvious emotional attachment to Maud. As Tennyson read the poem to his audience aloud, he was moved "with such intensity of feeling that he seized and kept quite unconsciously twisting in his powerful hands a large brocaded cushion which was lying at his side."[14]

Maud was disapproved of by the general reading public as war propaganda and as an unjustified attack on the domestic situation

in England. These objections do not mask, however, the fact that Tennyson's readers wanted--or perhaps expected--another In Memoriam: maybe not precisely in matter or scope, but certainly in tone. For when the praise lavished on In Memoriam is compared with the reception accorded to the publication of Maud, one essential quality that many Victorian readers saw as entirely admirable in the former and fatally lacking in the latter was the sense of emotional restraint. The descriptions of poetic feeling one discovers recurring in contemporary reviews of In Memoriam are of its "chastened strains," its tone of "chastened tenderness," the "chastened and subdued" atmosphere investing the poem. Maud, on the other hand, was condemned as excessive in its emotional demonstrations, of creating too extravagant a sensibility, "prose run mad," and even the product of a "rampant and rabid blood-thirstiness of soul." Many readers recoiled reflexively from the lyrics of naked passion in Maud in much the same way they would from a naked person. They found the display of emotions too discomforting and at least vaguely immoral. This last point is sometimes obscured by the fact that often the moral objections to Maud were raised predominantly on a political or sociological basis. The variety of the speaker's emotional and mental attitudes was repudiated as psychologically improbable when in fact the fundamental impulse for objection was the moral distaste many readers felt for the speaker's highly emotional demonstrations: the connection of virtue with restraint made by the average Victorian reader, and implied in the word "chastened," signifies this fact. It was moral distaste in the sense that no ethical system was apparent in the tidal wash of emotions ruling the speaker of the

poem. Feelings dominate his intellectual sensibility in the poem. For the average Victorian reader, the state of affairs implied an absence of self-control. The speaker's decision to leave England and fight in the war, then, was not regarded by most readers as a vindication of his sanity or a signal of the triumph of love. Rather, it merely confirmed the idea that lack of emotional control led to destruction, madness, and a delusory, immoral and highly personal solution on the part of the speaker to the social problems of his time.

This is not to say that all objections were founded solely in the Victorian reader's failure to sympathize with the speaker in Maud or show a flexibility of taste beyond the scope of In Memoriam. As E. D. H. Johnson wrote, "There is something astonishing, even slightly appalling, in the unselective voracity with which the Victorians wolfed down In Memoriam and Bailey's Festus, The Origin of Species, and Samuel Smiles' Self-help, the novels of Dickens and the tales of Harriet Martineau."[15] Sales of Maud and Other Poems, although nowhere near the pace of In Memoriam, reached eight thousand copies after three months;[16] the number of books sold of those eight thousand solely on the strength of Tennyson's reputation is impossible to tell. Nonetheless, Maud did enjoy a qualified popular success despite its initial critical failure.

Charges of obscurity in the poem also had validity. In some instances, a clear understanding of events and the simplest character relationships were inhibited by the manner in which information was provided indirectly through the subjective focus of the speaker. In

the 1856 edition, Tennyson added three stanzas to the opening section, included a lyric to make clear Maud's death (II, iii), inserted a lengthy passage illuminating the character of Maud's mother and the relationship between the two families (I, xix), and added a final stanza to the conclusion of the poem (III, v). In the 1859 edition the poem was divided into two parts; and in the 1865 edition, Part III was created by separating the final fifty-nine lines (III, vi) from Part II. The attack on the peace-party was amended to a less virulent expression (I, x) and one of the lines (III, 50) singled out for especially hostile criticism by Tait's Edinburgh Review was altered: both changes were made in the second edition of 1865.[17] The additions and alterations, as have been noted by critics, "improved the logic of the poem."[18] In 1875, Tennyson added a subtitle, "A Monodrama," which in all likelihood was suggested by R. J. Mann's description of Maud as a monodrama in 1856 in his book, Maud Vindicated.[19]

Despite Tennyson's introduction of these changes designed to make the poem clearer, Maud remains controversial to the present time. The emotion of Maud does not arouse in the average modern reader the sense of moral distaste that it engendered in the average Victorian reader. Indeed, the emotional power of some of the lyrics that comprise Maud are beautifully expressed and show Tennyson's poetic dexterity and eloquence at its height; both Victorian and modern readers are in accord on this point. Modern critical responses to the work, however, in general regard the poem's emotions "as uncomfortably raw and dramatically uncontrolled."[20] The emphasis on the former quality is not stressed as strongly by modern critics as it is by Victorian critics;

but the latter opinion of modern critics essentially agrees with the Victorian critic's assessment. The blend of narrative with lyric expression is not always successful, jarring unpleasantly on the senses. The central difficulty remains, though, the speaker's condition at the conclusion of Maud. The transformation of the speaker's love for Maud, into an altruistic passion expressing itself in militaristic terms, strikes the modern reader as odious and inconsistent--that is, if such a transformation is intended to indicate that the speaker has found the mental stability and emotional balance he claims at the conclusion of the poem.

It is this question that constitutes the crux of the dispute over the speaker's mental condition at the end of Maud. The speaker's commitment to war seems psychologically invalid if one accepts that he has, indeed, attained a sanity reflecting the normal range of social ethics prevalent in his time. Certainly, in his affirmation of altruistic purpose, the speaker considers himself as "one with my kind" (III, 58).[21] The logic of the transformation of sexual love into militaristic passion, however, is not justified within the poem and therefore contradicts the idea of a sane and emotionally stable speaker. For running counter to the dramatic elements in the poem that foreshadow the speaker attaining mental stability are factors suggesting the contrary. Patterns of imagery and symbolism indicate that the speaker's mental condition at the conclusion of the poem is emotionally and intellectually unbalanced. His sanity seems of a very limited quality that permits him to function in a social setting; but he appears to have deluded himself as to its origin and nature.

The poem, then, is ambiguous: this estimation has long been accepted by modern critics. Yet the ambiguity of the poem is consistent with Tennyson's purpose on at least one level. In the Memoirs of Hallam Tennyson, the poet of Maud is recorded as saying, "The peculiarity of this poem is that different phases of passion in one person take the place of different characters."[22] The "phases of passion" are expressed in lyric form so that the entire poem is a series of lyrics chronicling events through the subjective perceptions of the speaker. Thus, the ambiguity of the poem is due in part to the ambivalence of thought and feeling Tennyson depicts in the alternating moods of the speaker.

But the ambiguity of the poem--and especially in regard to its conclusion--is also due to the records of Tennyson's comments on the structure and meaning of Maud. The best known of these commentaries is the explanation provided in the Memoirs, where Alfred Tennyson's thoughts on Maud are recorded by his son, Hallam, thus:

> As he [Alfred Tennyson] said himself, "This poem is a little Hamlet," the history of a morbid poetic soul, under the blighting influence of a recklessly speculative age. He is the heir of madness, an egotist with the makings of a cynic, raised to sanity by a pure and holy love which elevates his whole nature, passing from the height of triumph to the lowest depth of misery, driven into madness by the loss of her whom he has loved, and, when he has at length passed through the fiery furnace, and has recovered his reason, giving himself up to work for the good of mankind through the unselfishness born of his great passion.[23]

If one believes that this elucidation reflects accurately Tennyson's view of Maud, then the difficulties the conclusion of Maud presents are hardly resolved. This exposition recorded by Hallam Tennyson merely confirms, on the simplest, most superficial level, a straight-

forward approach to what is, after all, a monodrama. This form incorporates (among other qualities) the elements of insincerity and unwitting self-revelation by the speaker to his audience that characterise the dramatic monologue.

It was precisely of these points that Tennyson reminded Henry Van Dyke, when he attempted to explain the meaning of Maud to that critic. The attempt, as can be seen in Van Dyke's recantation of his earlier disapproval of Maud, was successful:[24]

> 'You must remember always, in reading it, what it is meant to be--a drama in lyrics. It shows the unfolding of a lonely, morbid soul, touched with inherited madness, under the influence of a pure and passionate love. Each lyric is meant to express a new moment in this process. The things which seem like faults belong not so much to the poem as to the character of the hero.
>
> 'He is wrong, of course, in much that he says. If he had been always wise and just he would not have been himself. He begins with a false comparison--"blood-red heath." There is no such thing in nature; but he sees the heather tinged like blood because his mind has been disordered and his sight discoloured by the tragedy of his youth. He is wrong in thinking that war will transform the cheating tradesman into a great-souled hero, or that it will sweep away the dishonesties and lessen the miseries of humanity. The history of the Crimean War proves his error. But this very delusion is natural to him: it is in keeping with his morbid, melancholy, impulsive character to seek a cure for the evils of peace in the horrors of war.
>
> 'He is wild and excessive, of course, in his railings and complainings. He takes offense at fancied slights, reviles those whom he dislikes, magnifies trifles, is subject to hallucinations, hears his name called in the corners of his lonely house, fancies that all the world is against him. He is not always noble even in the expression of his love at first. He sometimes strikes a false note and strains the tone of passion until it is almost hysterical. There is at least one passage

> in which he sings absurdly of trifles, and becomes, as he himself feared that he would, "fantastically merry." But all this is just what such a man would do in such a case. The psychological study is complete, from the first outburst of moody rage in the opening canto, through the unconscious struggle against love and the exuberant joy which follows its entrance into his heart and the blank despair which settles upon him when it is lost, down to the picture of real madness with which the second part closes. It is as true as truth itself.[25]

This later view of Maud--Van Dyke records it from his interview of Tennyson in 1892--shows a much greater recognition of the difficulties Maud presents to the reader than the record of Tennyson's view provided in the Memoirs. The condition of the speaker is shown to be a complex of warring emotions and thoughts. He is an ambivalent individual who often displays (paradoxically) his greatest self-awareness in recognizing, at times, his manic behaviour. The speaker's history in Maud, as traced in the Memoirs of Hallam Tennyson, shows a relatively simplistic progress from mental sickness towards health, with a relapse into madness before attaining a final condition of emotional stability and mental well-being. Tennyson's explanation to Van Dyke indicates the superficiality of this straightforward approach and the danger it poses of misinterpreting not only the nature of the speaker, but the nature of the poem as well. It is misleading to emphasize, as did J. R. Lowell, that Maud is "the antiphonal voice of In Memoriam"[26]: the primary focus of attention is not on the power of love (though its nature and effects are of central importance) but on the "psychological study" the speaker's character offers. His moods and attitudes are chameleon-like in their sudden shifts. He is constantly making resolutions--to himself and to Maud--only to break them in a fit of passion

or despair; and it is, in fact, his broken promise to Maud "to bury/ All this dead body of hate" (I, 779-780) that leads to the fateful duel with its tragic consequences. Moreover, Van Dyke's record shows that Tennyson considered the speaker "wrong in thinking that war will . . . lessen the miseries of humanity." The speaker often deludes himself with false notions of hope and despair; and nowhere in Maud is the speaker's capacity for self-delusion so apparent as in Part III and the speaker's devotion to the cause of the war.

One cannot, however, simply ignore the record of Tennyson's thoughts as recorded in the Memoirs. They must stand for consideration along with Van Dyke's record. It is this dichotomy, in fact, produced by the variance of opinions Tennyson proffered regarding the nature of Maud, that contributes to the ambiguity of the poem.

We see, then, that the confusion regarding the nature of the mental condition of the speaker arises from the contradictory reports of Tennyson's own views on the matter, and from the difficulties of elucidation posed by the structure of the monodrama. Furthermore, the occasional failure of the lyrics to support adequately the narrative thread contributes to the ambiguity of the poem. Finally, one must consider R. W. Rader's book, Tennyson's "Maud": The Biographical Genesis,[27] in which the subjective nature of the poem is examined. Rader's analysis is convincing in support of his view that Maud drew heavily upon the poet's own experiences, family and acquaintances for its composition. The claim that Maud, herself, was a composite of Tennyson's wife, Emily Sellwood, and his earlier (1830's) close friendships with Rosa Baring and Sophy Rawnsley,[28] is a fascinating

one and appears to have supporting evidence. The song in which the speaker speculates on Maud's adult nature (I, 73-76) in the published edition is drawn from two much longer versions that appear in the Huntington Manuscript.[29] One of the versions is relatively mild; but the other, much longer in length, is bitterly vituperative. Both Rader and Christopher Ricks believe that Tennyson's "indignation after losing Rosa Baring could not find a true place in Maud, but the lines have a fierce impulse."[30] The father of the speaker in the poem is seen by Rader as an analogue to Tennyson's own father. In both cases, the father was a man driven to despair and fits of rage by villainous circumstances--Tennyson's father was disinherited by the grandfather (George Tennyson, Sr.) and the speaker's father is swindled by his partner (Maud's father) in some financial scheme. The description of the home of the speaker's rival (the "new-made lord," I, 332) as a "gewgaw castle . . . pricking a cockney ear" (I, 347-351) aroused Elizabeth Russell, Tennyson's aunt, to send a letter to Tennyson protesting the attack on coal mine owners in Maud. Mrs. Russell saw the attack as a personal one, since her first husband inherited his fortune in the form of Durham coal and her own home (Brancepeth Castle) was an ornate construction that an ill-disposition might characterise as "gewgaw." Rader goes on to detail (in greater length than is possible here) the autobiographical influences that might be incorporated into Maud. His conclusion is that the speaker is, indeed, an analogue of Tennyson himself; and that Maud "is Tennyson's purgative recapitulation of the inner and outer circumstances of his tortured early life, a deeply rooted act of spiritual self-definition and affirmation by which,

after the commitment initiated by marriage and the Laureateship, he moved from his earlier to his later career; it is the swan song of the bitter and troubled young poet, the inaugural hymn of the Laureate."[31] Rader does not believe that this purgation was conscious; but the problems posed by Maud of a poetic nature originate from "the fact that because he [Tennyson] was not emotionally free of that experience he saw it in inadequate perspective."[32] Rader then goes on to support his case by stating that "poetry, as great poets have told us, is not an expression of subjective emotion but rather an escape from, a transcendence of it; it is the perception in tranquility of emotions or emotive situations from which the poet is already spiritually free . . . it is just this emotional precondition of poetry, I think we can see, which is lacking in Maud."[33]

Rader's account of biographical elements in Maud is convincing, but as he himself recognizes, Tennyson was constantly drawing upon his own experiences for poetic inspiration. In Memoriam, of course, is the most obvious case in point--a poem Rader considers Tennyson's greatest work because it was founded upon the "emotional precondition of poetry" he thinks a necessary requisite for great poetry. It must be remembered, however, that Tennyson never intended Maud to be another In Memoriam; that the themes, structure and intentions are not the same in both poems. Inevitably, though, it seems these poems are placed by many critics in a comparative context in order to ascertain the worth of Maud.

It seems, as well, that Rader does not acknowledge sufficiently the objectivity with which Tennyson treats his subjects. The vituperation

of the Huntington Manuscript describing Maud was not, after all, used in the published edition. Maud herself may indeed stand as a composite for three women in Tennyson's life; but she also stands simply as a virtuous ideal. The character of Maud does not stand out from the poem because Tennyson's depiction of her is through the subjective focus of the speaker: Maud is important only insofar as she sheds light on the "psychological study" of the speaker. Maud is only a two-dimensional figure whose leading characteristics of virtuous maiden and sexual object reflect the speaker's perceptions of her. Compared to Princess Ida or Lilia in The Princess, Maud is only a shadow figure--as she was designed to be.

The dichotomy produced by Tennyson's efforts to combine subjective experience with objective rendition, however, is another factor contributing to the ambiguity of the poem. How, then, is it possible--if it is possible at all--to read Maud with any hope of seeing the poem as a poetic whole? Is it possible to see the poem as something other than a "rabid war-whoop," an instance of failure of Tennyson's imagination,[34] or one in which "the final section is one of the great deflationary closures in satiric literature"?[35]

E. D. H. Johnson's essay, "The Lily and the Rose: Symbolic Meaning in Tennyson's Maud,"[36] approaches the poem through a study of its two leading floral images. His analysis shows Tennyson's heavy reliance on these two motifs to convey not only the ambivalence of the speaker but much of the dramatic impact of the poem. Johnson concluded thus:

> The question may now be proposed whether, indeed,

> Maud does not become fully meaningful only when examined in terms of its symbolic content. Certainly it would seem that the symbols, and especially that of the rose, have an implicit vitality, springing, to be sure, from the narrative, but transcending their origin and attaining a validly dramatic life of their own. If this be allowed, then it would seem to follow that through this poem at least (and despite its unfavourable reception it always remained the author's favourite among his works) Tennyson stands in very much closer relationship to the symbolist tradition in poetry of the nineteeth century than is generally realized.[37]

John Killham's approach to Maud is also an imagistic one ("Tennyson's Maud--The Function of the Imagery").[38] Killham considered that the two critical pit-falls one must avoid are an historical approach or a psychoanalytic approach to Maud because,"whatever side we take, they [both] cause us to consider the poem very largely in ideological terms--as propaganda or case study."[39] Killham argued that, "from the literary critic's point of view one important thing to emphasize is the dramatic nature of the poem: it deals with character and action."[40] Killham is convinced that Maud "is not really a regular drama at all, but a series of lyrics and dramatic monologues. In fact, it is truer on the whole to say that the drama is subordinate to the lyrics, rather than the reverse; and this means that the critical techniques used to show the way in which a reader's response to lyric poems is controlled are just as applicable to Maud as are those used in relation to drama. In other words, the imagery is as important as the themes, and the portrayal of character in action serves Tennyson's lyric interests equally with his dramatic ones."[41] Killham's analysis of patterns of imagery in Maud shows their careful and deliberate construction, designed to reveal the full range of the speaker's ambivalent feelings. He also demonstrates the linking of different

images into groups, or "clusters,"[42] with a shared symbolic content running throughout the poem, that forge strong chains of dramatic continuity.

I believe that Killham's study and Johnson's analysis of floral symbolism indicate the most insightful approach to Maud. An examination of Maud through the imagistic patterns Tennyson artfully and deliberately (for the most part, at least) employed offers the most profitable view of the speaker's character; and since I consider Maud to be a psychological study, explication of the symbolic meanings of the images permits us to go beyond the speaker's rhetoric and perceive his fundamental motivations. By establishing a clear picture of the speaker's character through the collected evidence of separate insights provided by each image, it will then be possible to ascertain the speaker's condition at the conclusion of the poem; to decide, in other words, his mental state. It will then be necessary to decide if that mental state is psychologically valid, given the evidence provided through the poetic and dramatic uses of the imagery.

It is impossible to examine all the imagistic patterns that are employed in Maud. Such an approach is desirable; but time and space do not permit it in this study. Images of light and darkness, images of water (especially the sea), even the reliance upon the repetition of certain sounds through the poem, are only a few of the patterns of visual and auditory imagery providing important information regarding the speaker's character. The interrelated networks of stone, flower, and jewel images, though, constitute by far the most significant constituents of the imagery in general. First, they are the most

important images because they are the most prolific in sheer number of appearances, and second, these three networks are subtly connected with each other, representing the variations of mood and thought in the speaker in a comprehensive, coherent and continuous way. Through the evidence and insights provided by these interrelated networks of imagery, then, the character of the speaker will be illuminated and it will be possible to see, in the conclusion of Maud, a psychologically valid ending or a failure of Tennyson's imagination.

NOTES TO INTRODUCTION

[1]Hallam Tennyson records in the Memoirs that, "On November 19th my father was appointed Poet Laureate, owing chiefly to Prince Albert's admiration for 'In Memoriam.'" Hallam Tennyson, Alfred Lord Tennyson: A Memoir (New York: Macmillan, 1897), I, 334.

[2]George O. Marshall, Jr, "In Memoriam,"Alfred Lord Tennyson, In Memoriam, R. H. Ross, ed. (New York: W. W. Norton, 1973), p. 98.

[3]Hallam Tennyson recorded that, in general, the initial reviews of Maud were unfavourable. E. F. Shannon's study of critical reaction to Maud, however, shows them to be almost entirely laudatory. See E. F. Shannon, Jr., Tennyson and the Reviewers (Cambridge: Archon, 1967), p. 216.

[4]Ibid., p. 142.

[5]Ibid., pp. 142-143.

[6]Ibid., pp. 142-143.

[7]R. K. Webb, Modern England (Toronto: Dodd, Mead and Company, 1974), pp. 302-306.

[8]Tennyson included a lyric ("Courage, poor heart of stone," II, 132-140) in the second edition in 1856 making this fact clear.

[9]Hallam Tennyson, op. cit., I, 400.

[10]J. B. Steane, Tennyson (New York: Arco, 1969), p. 91.

[11]Ibid., p.90.

[12]Charles Tennyson, Alfred Tennyson (London: Macmillan, 1950), p. 285.

[13]Ralph Wilson Rader, Tennyson's "Maud": The Biographical Genesis (Los Angeles: University of California Press, 1963), p. 13.

[14]Ibid., p. 2.

[15]E. D. H. Johnson, The Alien Vision of Victorian Poetry (Connecticut: Archon Books, 1964), pp. xiii-xiv.

[16]Christopher Ricks, ed., The Poems of Tennyson (London: Longmans, Green and Co., 1969), p. 1038.

[17]Ibid., p. 1038.

[18]Ibid., p. 1038.

[19]Ibid., p. 1038.

[20]Rader, op. cit., p. 2.

[21]Ricks, op. cit., p. 1093. The basis of this examination is the text of Maud contained in Christopher Ricks' edition of The Poems of Tennyson.

[22]Hallam Tennyson, op. cit., I, 396.

[23]Ibid., I, 396.

[24]Ibid., I, 398.

[25]James R. Bennett, "Maud, Part III: Maud's Battle-Song," Victorian Poetry, XVIII (1980), 36.

[26]Hallam Tennyson, op. cit., p. 393.

[27]Rader, op. cit.

[28]Ibid., p. 109.

[29]Ricks, op. cit., pp. 1045-1046.

[30]Ibid., p. 1046.

[31]Rader, op. cit., p. 115.

[32]Ibid., pp. 116-117.

[33]Ibid., p. 117.

[34]Christopher Ricks, Tennyson (New York: Macmillan, 1972), p. 262.

[35]Bennett, op. cit. p. 48.

[36]E. D. H. Johnson, "The Lily and the Rose: Symbolic Meaning in Tennyson's Maud," Publications of the Modern Language Association, LXIV (1949).

[37]Ibid., p. 1227.

[38]John Killham, "Tennyson's Maud--The Function of the Imagery," in John Killham, ed., Critical Essays on the Poetry of Tennyson (New York: Barnes and Noble, 1960).

[39]Ibid., p. 220.

[40]Ibid., p. 220.

[41]Ibid., p. 224.

[42]Ibid., p. 231.

CHAPTER I

STONE AND FLORAL IMAGERY

E. D. H. Johnson's study of the lily and rose imagery of Maud led him to conclude that Tennyson "scrupulously . . . magnetized his field of symbolic action" between these two "emotional poles."[1] Johnson presents a convincing analysis of the poem demonstrating how the lily "symbolizes purity and innocence"[2] while the rose symbolizes "heedless passion . . . dramatized in an increasingly sinister way"[3] as the poem progresses.

One can, in fact, extend Johnson's framework to include a wider range of imagistic motifs. Although an "antithesis" of symbolic meaning exists between the lily and the rose, it does so in a qualified way. The rose denotes passionate, sensual love on the part of the speaker, the lily a passive, spiritual love; but, just as the flowers themselves are of the same genus, their symbolic meanings originate in being two aspects of a certain quality. The symbolic representation of the speaker's values reveals that the use of floral images, whatever their variety or species, in most cases is intended to represent the speaker's conscious perception of differing forms of love--love of self, love of others, love of his fellow-men--and in all cases is intended to represent affirmations (implicitly or explicitly) by the speaker of the positive value of life. The only exception to this pattern occurs when the speaker goes mad. Opposed to the symbolic meanings of the floral images in the poem are the images of stone and rock. Invariably, the stone and rock images

signify hostility, madness and negative responses,in general, that reject the value of life.

One can readily perceive that the inherent, natural, physical polarities of rock and flower easily lend themselves to a poetic use of these images as antithetical symbols. Furthermore, Tennyson's early poetry (prior to Maud) reveals that his use of floral and stone imagery establishes this pattern of symbolism as a constituent factor in his work.[4] Nowhere else in Tennyson's poetry, however, can one see this pattern at work in such as obvious way, to so thorough a degree and providing such a vital means of interpretation, as in Maud.

The opening lines of Maud were designed to impress upon the reader the speaker's state of "extravagant fancy, which is already on the road to madness."[5] The description of the heath as "blood-red," the cliff ledges dripping "with a silent horror of blood" and the reverberating echo of "Death" closing the first stanza, are wholly convincing in this respect. The explanation for this passionate outburst follows:

> For there in the ghastly pit long since a body was found,
> His who had given me life--O father! O God! was it well?--
> Mangled, and flattened, and crushed, and dinted into the ground:
> There yet lies the rock that fell with him when he fell.
> (I, 5-8)

The speaker's age at the time of his father's death is not given; but there are several strong indications that he was only a young boy when it occurred. The phrase denoting the accident as "long since" suggests--since the speaker is presently twenty-five (I, 223)--at least early adolescence. The grisly scene of discovery in I, 13-16 ("I remember the time") and the depiction of the "shrill-edged shriek" of grief as being that "of a mother," rather than a wife, reinforces this notion; for in

I, 57-58, the speaker perceives in retrospect that his mother's cry of grief was born of a wife's loss, not a mother's. The capacity to distinguish between these two roles indicates the sexual awareness that comes with adolescence and sexual maturity. Since that capacity does not seem to have been present at the time of his father's death, it is probable that the speaker was between twelve and fourteen.[6]

If one accepts, then, that the speaker was a young boy when his father died, a greater awareness is gained of the profound effect that the rock in the hollow has on the speaker. The enduring force of this effect is clearly apparent in the haunted quality of the second stanza's final line, "There yet lies the rock that fell with him when he fell" (I, 8). The abruptness of this final line, following a description of the horribly maimed state of his father's body, strengthens the idea that the rock stands in the speaker's mind as an image encompassing the madness and despair which drove his father to his death. There is, in fact, a slight suspicion on the speaker's part that the rock may have broken and thus been the cause of an accidental death.[7] In such a case, the hostility aroused by, and attached to, the image of the rock would be all the more virulent.

One can see, then, the origin of the symbolic importance of rock and stone imagery established within the speaker's psyche at a very early stage in his history. The speaker's attraction to floral images might well have been determined as a consequence of the antipathy that the rock image inspired. It would then follow that the symbolic meaning of the floral image would arise in antithesis to the qualities of madness, hostility and death associated with rock and stone imagery.

The ambiguity with which the speaker views the nature of his father's death--perhaps subconsciously fostered in an attempt to assuage the shame and guilt attached to it--reflects accurately the ambivalence that the speaker feels about his father in general. As Gerhard Joseph has pointed out, "the speaker feels equivocal about his own father because of his madness, which was partially responsible for the early death of his mother, and whose taint the speaker feels may have been passed down to him."[8] His father's madness and clouded death evoke a horror and repugnance complicating the natural filial bond of love the speaker feels. Thus, to a certain extent, the speaker rejects his father, "the silent thing that had made false haste to the grave" (I, 58):

> What! am I raging alone as my father raged in his mood?
> Must I too creep to the hollow and dash myself down and die
> Rather than hold by the law that I made, nevermore to brood
> On a horror of shattered limbs and a wretched swindler's lie? (I, 53-56)

The speaker has resolved to overcome his moods of depression; but balanced against this determination is the steady, relentless pressure of his solitary and barren existence. In the midst of his "raging alone," as his father did, the desire to succumb to this pressure results in a nihilistic expression of the self-image, a surrender of his individual will to what the speaker perceives as the dominant social tendencies of violence and self-aggrandizement. Pausing despondently in his vituperative catalogue of social ills, the speaker expresses his yearning for a negation of conscience:

> Sooner or later I too may passively take the print
> Of the golden age--why not? I have neither hope nor trust;
> May make my heart as a millstone, set my face as a flint,
> Cheat and be cheated, and die: who knows? we are ashes and dust. (I, 29-32)

In this passage, the millstone and the flint are imaged as means to escape his present anguish through a complete surcease of feeling. Unable to cope with his extremely introspective existence and recoiling from the fate of his father, the speaker seeks a state of complete emotional and intellectual indifference. This alternative, however, is delusory; for the images of millstone and flint symbolize madness and death, not passive indifference. The speaker tacitly recognizes this self-delusion when, shortly after pronouncing this possibility, he partially recovers his composure and recognizes in his ravings the behavior of his father. As can be seen later in the poem, however, this delusion recurs during moments of extreme despondency or emotional crisis and "a longing for a state of insensibility is imaged by ways of becoming stony-hearted."[9] The repetition of this figure culminates finally in an ironic realization in Part II, a development that will be more fully examined below.

The arrival of Maud at the Hall has a profoundly ambivalent effect upon the speaker. She recalls for him a happier time before the two families became estranged (I, 69-72). At the same time, she is seen as a predator, the harbinger of some unknown curse, the cause of disturbing dreams (I, 73-74). The speaker's perception of Maud as a threat is due to his reluctance to re-awaken fully old affections, or of arousing new emotional responses of affection for another person. If such an affection or sympathy was not reciprocated, the speaker would experience the desolation of one further element of hope: this he is not willing to do. Thus, he resolves to "bury myself in myself," to isolate himself further from human relationships. This fear, however, is insufficient

to prevent him from discreetly observing Maud as she passes by in her carriage on arrival home. It is sufficient, though, to pre-dispose him to view her with aversion:

> Long have I sighed for a calm: God grant I may find
> it at last!
> It will never be broken by Maud; she has neither savour
> nor salt,
> But a cold and clear-cut face, as I found when her carriage
> past,
> Perfectly beautiful: let it be granted her: where is the
> fault?
> All that I saw (for her eyes were downcast, not to be
> seen)
> Faultily faultless, icily regular, splendidly null,
> Dead perfection, no more; nothing more, if it had not been
> For a chance of travel, a paleness, an hour's defect of the
> rose,
> Or an underlip, you may call it a little too ripe, too full,
> Or the least little delicate aquiline curve in a sensitive
> nose,
> From which I escaped heart-free, with the least little touch
> of spleen. (I, 76-87)

It is significant that in this crucial episode, the floral image first appears in the poem connected directly with Maud. It is also significant that the rose is juxtaposed with the stone-like images suggested in the description of Maud's face as "cold and clear-cut." The speaker satisfies his pre-conceived hostility towards Maud in terms of the symbolic antipathy inspired by the rock image. Thus Maud's beauty is likened to "dead perfection" and "splendid" nullity, qualities related to the unliving, inanimate nature of rock, but associated as well with death, fixed in the speaker's mind by his father's fall. The two-fold attraction of her sexuality and apparent vulnerability, however, betrays itself in the use of the rose image. One can see how this metaphor characterises his reflexive masculine protectiveness for her wearied state and also serves to introduce a consideration of her sensuality on

a more open emotional level.

Even in the fit of depression that follows what the speaker interprets as Maud's disdainful rejection of his courtesy when they first meet(I, 115-117), the association of floral images with positive affirmations of life continues. The speaker seeks to invert his values, attempting to convince himself that "We are puppets, Man in his pride, and Beauty fair in her flower" (I, 126). Implicit in this statement, however, is the acknowledgement of "Beauty" as a universal quality ennobling life in a worthwhile manner. In a more illuminating passage concluding this section, the source of the speaker's despair of himself and mankind is revealed as a fear of emotional commitment, "And most of all would I flee from the cruel madness of love,/The honey of poison-flowers and all the measureless ill" (I, 156-157). Here, too, the speaker attempts to invert the value of love, to construe it as a debilitating force. In doing so, the floral image is retained; but it reveals the ambivalence the speaker feels towards Maud in becoming poisonous. Ironically, he characterises love as a form of madness rather than seeing it as the only means of reprieve from his morbid state. The conclusion of this passage shows, though, a sudden change of tone from the opening:

> Ah Maud, you milkwhite fawn, you are all unmeet for a wife,
> Your mother is mute in her grave as her image in marble above:
> Your father is ever in London, you wander about at your will:
> You have but fed on the roses and lain in the lilies of life. (I, 158-161)

The reversal of the floral imagery from the insidiously malevolent poison-flowers to the roses and lilies symbolizing innocence and beauty, recalls the speaker's earlier feeling of sympathy inspired by "an hour's

defect of the rose." Maud's relative solitude and vulnerability draw the speaker out of his closed world of self-contemplation to an appreciation of her circumstances. The loving impulse at once to protect and possess her is stronger here than in the previous episode, and leads him to cast her in a submissive role; thus she becomes a "milkwhite fawn" where before she was the carnivorous predator. Similarly, the threat of the poison-flowers is replaced by an opposite image of roses and lilies symbolising innocence and beauty.

The speaker's incapacity or unwillingness to extend his sympathies without reservation beyond a consideration of his own needs--what Johnson refers to as the "self-regarding"[10] constituent of his love-affair with Maud--still finds expression in the figure of himself as a victim. Thus, when he relapses into a cynical consideration of whether Maud's smile at their chance meeting (I, 196-203) was calculated to satisfy her vanity (I, 212-219), he resorts to an image of Maud as the huntress and himself as a lion ensnared and forced to "fawn at a victor's feet" (I, 219). Significantly, the imaging of himself as a lion suggests a more energetic and enhanced self-image from that of the disdained "game on the moor" (I, 74). The latter image is self-deprecating whereas the image of the lion is relatively flattering. Though bound, controlled and obsequious it suggests the potential of self-assertion and independent action, qualities the speaker yearns for in his "damned vacillating state."[11] The lion image also prefigures the later image where the lion fulfills its nature in a more complete way. This later image appears following the speaker's winning of Maud's affection (I, 412-443):

Maud has a garden of roses
And lilies fair on a lawn;
There she walks in her state
And tends upon bed and bower,
And thither I climbed at dawn
And stood by her garden gate;
A lion ramps at the top,
He is claspt by a passion flower. (I, 489-496)

The roses and lilies recall the earlier image of Maud nourished and nurtured in a figurative way by these same flowers. The later image, however, is subtly charged with sexual connotations. Previously, Maud had "lain in the lilies of life" in isolation, innocent of experience and "all unmeet for a wife" (I, 158). In the later image, maturity and maternal attributes are invested in Maud as she "walks in her state/ And tends upon bed and bower." In the eagerness and anticipation of the speaker's condition, the reference to"bed and bower" has overtones of sexual desire as well as the celebration of nuptial rites.[12] In a symbolic realization of this desire for fulfillment, the lion is "claspt by a passion flower." Although the passage is not explicit in describing the lion's composition as either marble or stone, this would seem probable. It is aesthetically more fitting aand satisfying to view it in this way. The antipathetic qualities symbolized by the stone would be ameliorated or dissipated by the loving qualities symbolized by the living, growing flower. The "snare" of love, represented by the twining passion-flower, can thus be seen as both an enervating force for the lion and as a loving dependent of it. In this manner, the twin urges of sexual desire and masculine protectiveness adumbrated earlier, are imaged and given symbolic fulfillment.

The speaker's decision to approach Maud demonstrates again the crucial importance of the stone imagery in depicting the psychological

and emotional changes in the speaker. In I, 252-253, the speaker, earlier uplifted by his sunset meeting of Maud alone, is now despondent. He supposes it was only Maud's "pitying womanhood" for his solitary state which motivated her smile at their chance meeting. From this general characterization, his thoughts turn to his mother, revealing the extensive support she provided his sanity while she was living:

> For am I not, am I not, here alone . . .
> Living alone in an empty house,
> Here half-hid in the gleaming wood,
> Where I hear the dead at midday moan,
> And the shrieking rush of the wainscot mouse,
> And my own sad name in corners cried,
> When the shiver of dancing leaves is thrown
> About its echoing chambers wide. (I, 254-263)

The imagistic and atmospheric parallels of this passage to "Mariana,"[13] the mesmeric quality of its steady rhythms, and the elaborate alliteration combining with other poetically varied and sophisticated echoing devices[14]--all of these macabre effects highlight Tennyson's effort to convince us of the speaker's excessive hallucinatory propensities in relation to his mother's absence. The speaker still retains, though, the capacity to perceive the horrible nature of his decline:

> Till a morbid-hate and horror have grown
> Of a world in which I have hardly mixt,
> And a morbid eating lichen fixt
> On a heart half-turned to stone. (I, 264-267)

The lack of involvement the speaker refers to here recalls the despairing passivity of the earlier millstone image. In both cases, the unfeeling stone indicates a movement towards a state of eventual madness. The complexity of the stone image becomes more apparent as the connection is also subconsciously bridged to the perverse image of the rock. The rock, as suggested earlier, represents at once an escape from the

mental anguish of his isolation (albeit delusory) and a terrible, inhuman bondage. At the speaker's initial stage of infatuation with Maud, she represents on one level (as did his mother) a redemptive force from a terrifying regression:

> O heart of stone, are you flesh, and caught
> By that you swore to withstand?
> For what was it else within me wrought
> But, I fear, the new strong wine of love? (I, 268-271)

Acknowledgement of love implies the risk of further loss; this is what the speaker fears. Thus, he vacillates over the meaning of Maud's smile, unwilling to commit himself in an unequivocal way:

> Yet, if she were not a cheat,
> If Maud were all that she seemed,
> And her smile had all that I dreamed,
> Then the world were not so bitter
> But a smile could make it sweet. (I, 280-284)

The scene wherein the speaker resolves with himself that Maud's smile was one of sincere affection--a process of decision denoting progress towards stability--involves a stone image:

> She came to the village church,
> And sat by the pillar alone;
> An angel watching an urn
> Wept over her, carved in stone. (I, 301-304)

The simple unaffected mood of this passage contrasts with the earlier, frenetic tone, and reflects the soothing influence Maud has on the speaker. Parallel associations of virtue between Maud and the angel are implied by the close proximity of Maud and the stone statue. What occurs now is a kind of Pygmalion transformation, in symbolic terms, effected by the force of love:

> And once, but once, she lifted her eyes,
> And suddenly, sweetly, strangely blushed
> To find they were met by my own;
> And suddenly, sweetly, my heart beat stronger
> And thicker, until I heard no longer
> The snowy-banded, dilettante,
> Delicate-handed priest intone. (I, 305-311)

Stone images, as was stated, represent hostile negative reactions on the part of the speaker to the people or events around him. The stone angel, however, is an external artifact existing outside the speaker's conscious or subconscious perceptions. Thus, the statue of the stone angel is not only a means of interpretation for the speaker, it also requires interpretation because of its status as an object existing independently of the speaker's imagination. In this respect, the speaker's response to the statue is largely determined by relating the object to Maud--just as he earlier associated the rock with his father (I, 8) and later associates the stone lion set above Maud's garden gate (I, 495) with himself. The ambivalence of the speaker's feelings for Maud is reflected in Tennyson's subtle polarization of the atmosphere of the scene involving the stone angel between that which is vital and living and that which is insensible. Although the weeping angel is a symbol of beauty and virtue, it is also unliving and unattainable. Maud's actions, muted but strikingly depicted in contrast to the weeping statue, signify a transferrence of the angel's inherent virtues to Maud. The doubts of her coquettery or deceitfulness are laid to rest, and the transmutation of the speaker's"half-stone" heart onto something thrillingly alive is effected. Later descriptions of, and adresses to, his heart ("clamorous heart," I, 567, and "Shook my heart," I, 608) reinforce the notion of a healthier, more stable change in attitude

more inclined to action on behalf of love. Moreover, one can see a marked lack of stone images, used by the speaker as similes or in a metaphorical way, from this point that lasts until the duel and loss of Maud.

Exceptions to this notable decrease are still consistently hostile in their use by the speaker and reveal a number of interesting facts about the speaker's psychological state. Convinced of Maud's love for him after their woodland tryst, the speaker meets her brother while crossing his lands. The brother snubs him:

> But while I past he was humming an air,
> Stopt, and then with a riding whip
> Leisurely tapping a glossy boot,
> And curving a contumelious lip,
> Gorgonised me from head to foot
> With a stony British stare. (I, 460-465)

The efficacy of love has moved the speaker into the sphere of positive action, ameliorating his morbid tendencies to physical or moral destruction which were seen as alternatives to his previously desperate existence. Having overcome the perverse side of his nature in his commitment to love, the greatest obstacle to fulfillment of the speaker's desire is Maud's brother. It is significant that the contemplated overture of friendship the speaker wishes to extend is obstructed by an attitude so strongly characterised as stone-like. The interior threat of self-destruction having been replaced by an external force--Maud's brother--the transference of symbolic representation follows. Thus, the use of "gorgonised" implies the psychological threat that the <u>brother</u> now poses; his denial of Maud to the speaker would encompass the speaker's eventual mental, moral and physical destruction. On a

symbolic level, the tenuousness of the speaker's mental stability and its complete lack of an integrated foundation can be seen. For the symbol of the rock, though having the focus transferred, retains its inimical force. Additional evidence of the exteriorization of the threat might be seen in the speaker's vilification of what he perceives as the brother's callous attitude towards Maud--"But then what a flint is he!" (I, 740). Again, there is an implied opposition of the stone image to love. It recalls, as well, the speaker's desperate determination earlier to "set my face as a flint/Cheat and be cheated, and die." The transference of the flint image from himself to Maud's brother buttresses the idea that self-abnegating energy has found an outside focus on which to vent its force.

At this point it can be seen that the polarization of flower and stone imagery represents a distinction made by the speaker in sexual terms. The speaker's use of stone or rock imagery invariably applies to himself, his father, Maud's father, or Maud's brother. It was noted earlier that the speaker attached stone-like qualities to his description of the first sight of Maud; but they were nebulous, not definitive in the way that "flint," "heart of stone," or "gorgonised" so obviously are.[15] The appearance of Maud, indeed, inspired the first mention of a floral image; and it is the images of flowers, particularly those of roses and lilies, that comes to represent Maud most often in the speaker's mind.

The speaker originally associated love--gentle, protective and unsexual--mainly with his mother, madness with his father. Since parents are the earliest models of sexual roles and characters for

children, the speaker's adult responses to men and women have a foundation in his childhood experiences. Because of his self-imposed isolation, the strength of this early conditioning is all the greater for lack of social interaction. Evidence of this pattern emerges in the close association of Maud with the speaker's mother. Both women, as was stated previously, are seen as redemptive forces in antithesis to the "heart of stone" (I, 268), as the means of salvation "Perhaps from madness, perhaps from crime,/Perhaps from an early grave" (I, 558-559). The association of floral imagery with Maud, then, represents a sexual balancing with the stone imagery within the structure of the poem; the speaker's identification of Maud in these symbolic terms would naturally be diametrically opposed to stone. The subconscious sexual distinction made along the lines of sympathy (for women) and antipathy (towards men) also leads to the conclusion that only the love of a woman could effectively reach the speaker. The speaker's almost reflexive distrust of male figures, founded upon the example of his father and demonstrated in the speaker's imagery of other male figures in stone-like terms, strongly inhibits the possibility of a relationship with a man that could effectively lift the speaker out of his psychologically moribund state.

The period wherein the speaker courts and eventually wins Maud's love sees not only a decrease in the number of stone images but an increase in the appearance of floral images. The enervating and wholesome influence of love has drawn the speaker out of his bitter, self-destructive state and induced a change to a bolder and more amicable condition. This change is reflected in the profusion

of floral emblems associated with Maud. Even the speaker's vituperation is expressed at times in a manner strongly suggesting the increasing dominance of the floral symbol in his imagination. The speaker's begrudging compliment of Maud's brother's handsomeness--"a broad-blown comeliness, red and white" (I, 452)--is very close to being a gross parody of the lily and rose emblems he associates with Maud. The brother's return to the Hall after a week-long absence is regarded by the speaker as being "like a blight/On my fresh hope" (I, 785-786). This development confirms the belief that the speaker is undergoing a gradual psychological adjustment. The overall decrease in the number of stone images symbolizing hostile, negative reactions indicates the lessened attraction that a 'stone-like' state of existence has for the speaker. The transference of the symbol to an external focus--Maud's brother--suggests the fact as well. Finally, the expression of the speaker's hostility in terms closely allied in theme with the floral imagery suggests a weakening of the force of the stone symbol in the speaker's psyche. Maud has become the dominant consideration of the speaker and the imagistic expression of this fact--where the worth and attractiveness of life in the context of a loving relationship is ascendent over the desire for oblivion and insensibility--results in a new alignment of images principally involving a floral motif, and moving away from the previously dominant imagery of the rock originally associated with his father.

The growing symbolic tension between the lily and the rose further reflects the change in the speaker's state as his existence centres increasingly on Maud. The former desperate desire to "passively

take the print of the golden age" and become as unfeeling as stone, is replaced by a more active desire to possess Maud. The rose comes to symbolize the passionate nature of his love as the speaker becomes increasingly bolder following his decision to risk rejection by declaring his love for Maud:

> Let the sweet heavens endure,
> Not close and darken above me
> Before I am quite quite sure
> That there is one to love me;
> Then let come what come may
> To a life that has been so sad,
> I shall have had my day. (I, 405-411)

Previous to this point in the poem, the rose and lily had appeared together as emblems denoting the beauty and innocence of Maud (I, 161). The speaker's separation of the two images, however, demonstrates clearly that he is subject to two loving impulses largely opposed to one another.

The first clandestine meeting between Maud and the speaker is a woodland tryst:

> Where was Maud? in our wood;
> And I, who else, was with her,
> Gathering woodland lilies,
> Myriads blow together.
>
> Birds in our wood sang
> Ringing through the valleys
> Maud is here, here, here,
> In among the lilies. (I, 416-423)

E. D. H. Johnson notes that, "The poet's purpose in showing Maud 'in among the lilies' is unmistakable. The flower symbolizes purity and innocence."[17] Maud's response to the speaker's kiss "sedately," the description of the gathered lilies as "her maiden posy," and the suffusion of the entire passage with pastoral lyricism leave no doubt

that the speaker is venerating Maud in chastely spiritual terms. The speaker's subsequent dawn pilgrimage to Maud's garden (I, 493) discussed earlier requires little additional commentary. A clear symbolic differentiation between the lilies and the roses is not apparent; but at this point in the speaker's history, the expression of passion is largely a subconscious manifestation reflecting the natural inhibitions of hesitating and self-consciousness that attend the initial stages of any love affair. Thus, the desire for sexual fulfillment finds a focus in the concrete image of the lion claspt by the passion flower rather than an interior symbolic formulation.

The lyric "Go not, happy day" (I, 571-598) marks Maud's acceptance of the speaker's proposal. His celebration of this event relies heavily upon the rose image for expression. The spirit of the love they share infuses all things with warmth and beauty for the speaker. The sexual undertone running throughout the rose emblem is muted, suggested most strongly in its function as a triumphant herald as "the maiden yields"to the speaker.[18] The speaker's later imagining of Maud as a "bright English lily" praying in foreign churches for a reconciliation of their two families (I, 738) further demonstrates, in the affiliation of lily and church, the speaker's impulse towards a spiritual devotion to Maud. The significance of these two images lies mainly in the fact that they are isolated from each other. Separated in their appearance from one another, they prefigure symbolically the conflict between passionate sensual love and passive spiritual love that becomes more intense later in the poem.[19]

The importance of the patterns of imagery in Maud is nowhere

more apparent than at the dramatic climax set in Maud's garden (I, 850-923). E. D. H. Johnson points out that "the meeting of the lovers and the intrusion of Maud's brother occur offstage and are handled by exposition after the fact. Rather, the excitement is generated through the clash of images which are only obliquely related in their symbolic meanings to the matter at hand."[20] It is through these symbolic meanings of the floral images that one can gauge the impulses, and their strengths, that govern the speaker.

The conflict between the speaker and Maud's brother is foreshadowed as the speaker approaches Maud's garden:

> Rivulet crossing my ground,
> And bringing me down from the Hall
> The garden-rose that I found,
> Forgetful of Maud and me,
> And lost in trouble and moving round
> Here at the head of a tinkling fall,
> And trying to pass to the sea;
> O Rivulet, born at the Hall,
> My Maud has sent it by thee
> (If I read her sweet will right)
> On a blushing mission to me,
> Saying in odour and colour, 'Ah, be
> Among the roses tonight.' (I, 836-849)

The rose seizes the speaker's imagination as a symbol of the love he shares with Maud and as a sign to meet Maud in her garden. Johnson considers that the rose, caught in an eddy and "lost in trouble," has about it a "sense of foreboding, of something ominous in such reckless abandonment to passion."[21] The speaker's description of the rose as "Forgetful of Maud and me" amplifies this presentiment of disaster, for it suggests the self-absorption implicit in the nature of passion. It is the speaker's passionate nature, indeed, that leads him to forget, in the heat of his passion, the vow made to Maud

"to bury/All this dead body of hate" (I, 779-780) and culminates in the duel and violent death of her brother.

E. D. H. Johnson's analysis of the lily and the rose images in the final climactic song of Part I shows how the rose becomes dominant over the lily, symbolizing the ascendency of passion over restraint.[22] At the outset of the song, the strength of the speaker's passion is shown in his heightened sensitivity to the odours of the night, especially those of the rose:

> Come into the garden, Maud,
> For the black bat, night, has flown,
> Come into the garden, Maud,
> I am here at the gate alone;
> And the woodbine spices are wafted abroad,
> And the musk of the rose is blown.
>
> For a breeze of morning moves,
> And the planet of Love is on high,
> Beginning to faint in the light that she loves
> On a bed of daffodil sky,
> To faint in the light of the sun she loves,
> To faint in his light, and to die. (I, 850-860)

The images of the "planet of love" (Venus) and the sun clearly stand for Maud and the speaker. The desire for a sexual consummation of the speaker's passion can be seen in the reference to "a bed of daffodil sky" onto which the planet Venus faints, an action suggestive of yielding to the ever-growing passion ("light of the sun she loves") of her lover. This second use of a bed and flower in conjunction as a symbol for sexual love is a stronger, more demonstrative expression on the part of the speaker than is seen in his dawn pilgrimage to Maud's garden. The sexual suggestions in the first appearance of this figure (I, 489-496) were subliminal manifestations of the speaker's passion, finding expression through the concrete reality of Maud's

garden. The second figure expressing his passion displays a reliance upon concrete objects as inspirations for his imaginings. It is a more creative figure and suggests, in its joyous tone, a more stable and harmonious condition of thought with feeling. The morbid thoughts produced by the wild, uncontrolled feelings dominating the speaker in the first sections of Part I are absent here, replaced by emotions as intense in degree but wholly different in kind.[23]

Tennyson's use of pathetic fallacy in the climactic twenty-second song is a masterfully controlled device that mirrors the growing emotional excitement of the speaker in his gradually increasing awareness of signs of sentient behaviour in his surroundings. Human characteristics infuse the dawning sun, the stars and the March wind; but it is clearly the flowers that predominantly reflect, with growing force, the variations of mood or emotional pitch in the speaker. In the early passages of this song, the human attributes possessed by the flowers are relatively unsophisticated and passive:

> All night have the roses heard
> The flute, violin, bassoon;
> All night has the casement jessamine stirred
> To the dancers dancing in tune. (I, 862-865)

The flowers subsequently stand as interlocutors for the speaker as he chafes impatiently, waiting for Maud's appearance. As he senses her imminent arrival, the flowers become even more alive to the speaker. The previous roles of speaker and interlocutor are reversed as the flowers 'address' Maud's lover, consequently revealing the intense clash of emotions within the speaker near the end of the twenty-second lyric:

There has fallen a splendid tear
    From the passion-flower at the gate.
She is coming, my dove, my dear;
    She is coming, my life, my fate;
The red rose cries, 'She is near, she is near;'
    And the white rose weeps, 'She is late;'
The larkspur listens, 'I hear, I hear;'
    And the lily whispers, 'I wait.' (I, 908-915)

The sense of foreboding aroused earlier is stirred anew by the image of the passion-flower--the same one that clasps the lion (I, 496)--letting fall the dew as "a splendid tear." The suggestion of mourning is expanded by the prophetic words of the weeping white rose, an allusion to the tragically ill-timed rendez-vous of the lovers. E. D. H. Johnson states that the use of the white rose "has the effect of providing a skilful emotional transition between the red rose of the preceding line and the lily."[24] A more important function, however, is the foreshadowing of death and tragedy that the white rose forebodes. The colour, itself, in the context of a weeping image, recalls the earlier dream of Maud's face as "ghostlike, deathlike" and the "ghastly glimmer" of the moon (I, 95-101). Most significantly, though, it recalls the "death-white curtain" in Maud's bed-room window that instills a sudden horror and fear of death in the speaker (I, 522-526). The later vision of Maud's ghost attired "In a cold white robe before me," combined with the other evidence, confirms the idea that the colour white is closely associated with death by the speaker. Merged with the rose--the symbol of the speaker's passion--the white rose serves as an eloquent emblem of approaching tragedy.

Although the lily is white, it is clear that it symbolizes predominantly the qualities of purity and modesty. The colours of the

lily and the rose qualify to a certain extent the contextual symbolic meaning of each separate image; but the lily and rose also operate as emblems whose meanings are dependent at least as much upon literary traditions and, within the poem, upon apposition. Nowhere in Maud is this latter function more clearly apparent than in the twenty-second lyric when the speaker addresses the rose and lily. He turns to the lily first:

> I said to the lily, 'There is but one
> With whom she has heart to be gay.
> When will the dancers leave her alone?
> She is weary of dance and play. (I, 868-871)

The speaker's complaint to the lily is motivated by what he perceives to be the threat of potential rivals. He appeals to the lily in order to re-affirm in his own mind that Maud remains faithful to him; thus the qualities of purity and maidenly modesty--symbolized by the lily--are invoked. The speaker still experiences moments of uncertainty as is evident in this instance and in the earlier characterization of the male squirelings at the "grand political dinner" as birds of prey (I, 813-816), paying continuous attention to Maud. It would seem probable that the speaker suspects his imagined rivals of the same sexual responses to Maud that he feels but, incapable of articulating his own sexual desires except in an oblique way, he is unable consciously to entertain the thought. Such as admission would be a conscious acknowledgement of his own sexual desires. The speaker therefore seeks to alleviate his alarm by appealing to the lily. With the departure of the last of the guests, however, the speaker's passion for Maud asserts itself in an aggressive way. Full rein is given to his passion since he is

now sure that he alone is in a position to indulge it:

> I said to the rose, 'The brief night goes
> In babble and revel and wine.
> O young lord-lover, what sighs are those,
> For one that will never be thine?
> But mine, but mine,' so I sware to the rose,
> 'For ever and ever, mine.'
>
> And the soul of the rose went into my blood,
> As the music clashed in the hall. (I, 876-883)

The dominance of the rose over the lily is clearly established at this point, symbolizing the ascendency of sensual over spiritual love. E. D. H. Johnson points out that in stanzas eight and nine the lilies and roses achieve a "contrapuntal effect; but the rose takes the lead and the lily comes in almost as an afterthought";[25]

> Queen rose of the rosebud garden of girls,
> Come hither, the dances are done,
> In gloss of satin and glimmer of pearls,
> Queen lily and rose in one. (I, 902-905)

Johnson speculates that the lilies appear in this fashion in order "to suggest spontaneous recognition on the lover's part of qualities [passivity, fidelity] in his beloved which he does not share and for that reason undervalued."[26] It would seem more likely, however, that the speaker is attempting to retain the image of Maud as chaste and innocent in order to assuage the vague, consciously unacknowledged feelings of lust for Maud as a sensual object that permeate the associated image of the rose. The speaker's earlier conception of Maud as a cruel huntress, utilizing her physical charms to ensnare admirers, and his later efforts to reverse this image and see in Maud the qualities of devotion and spiritual love his mother embodied, suggest that he connects, at least, a latent promiscuity with sensuous beauty and experiences some guilt over the matter. In this respect,

he would be a wholly representative example of his social milieu, suffering from the tensions produced by a moral climate that venerated spiritual love and frowned upon the possibility of open and vital sexual love. Thus, the speaker seeks to combine the two aspects of physical and spiritual love by imaging Maud as "Queen lily and rose in one."

The rose dominates this composite image, however, and in the stanza of the twenty-second song the speaker fancies that, even if he were long dead, Maud would be a resurrecting force capable of transforming his heart of dust into a flower that would "blossom in purple and red" (I, 923) merely by her "airy tread" over his grave. Johnson regards this flower as being a "riotous profusion of rose-bloom,"[27] although the species of blossom is not made explicit; and indeed this seems an accurate identification since the rose is the pre-eminent image of the final song of Part I. The description of the blossom as "red" also supports Johnson's assessment. The imaging of the blossom by the speaker as "purple," in addition to the colour red, is perplexing; roses of this composition are of a dubious variety. Furthermore, Tennyson was quite explicit in specifying the only other variation in the colour of the rose from red (i.e. the white rose [I, 913]) exactly and with poetic intention. The description of rosebloom as purple would have great significance, though, if Tennyson was attempting to convey the notion that the speaker's "extravagant fancy"--the same faculty that previously saw the heath as "blood-red"--was beginning to become uncontrollable as a result of the intense passion he experiences anticipating the arrival of Maud. His reckless and head-

strong action would thus be psychologically intimated by his conceptualization of the rose as purple. This final stanza also serves to set up a number of ironic reverberations that will be examined below.

Part II opens with the speaker on the Breton coast, suffering remorse and self-recrimination for the duel that followed the brother's discovery of the speaker and Maud in the garden. There is some attempt to justify his behaviour that resulted in the killing of Maud's brother and his subsequent flight:

> He came with the babe-faced lord;
> Heaped on her terms of disgrace,
> And while she wept, and I strove to be cool,
> He fiercely gave me the lie,
> Till I with as fierce an anger spoke,
> And he struck me, madman, over the face,
> Struck me before the languid fool,
> Who was gaping and grinning by:
> Struck for himself an evil stroke;
> Wrought for his house an irredeemable woe. (II, 13-22)

The brother is characterised as the instrument of his own destruction to some extent; yet the guilt the speaker feels for "the Christless code" that he engaged in relentlessly returns to him in the "million horrible bellowing echoes" of the pistol-shots, the unceasing whisper in his mind of the dying man's absolving "'The fault was mine, the fault was mine--'," and most poignantly in the vision of Maud:

> Then glided out of the joyous wood
> The ghastly Wraith of one that I know;
> And there rang on a sudden a passionate cry,
> A cry for a brother's blood:
> It will ring in my heart and my ears,
> till I die, till I die. (II, 31-35)

The anguished awareness of the speaker of his situation is brought home to him through the act of aimlessly plucking flowers on a hill. The living innocence of the flower being uprooted is an emblem to the

speaker of his own destructive nature, acting as a catalyst to break the trance-like state induced by the numbing shock of recent events:

> Why am I sitting here so stunned and still,
> Plucking the harmless wild-flower on the hill?--
> It is this guilty hand!-- (II, 2-4)

A more significant image is the appearance of the rose in II, v, 8. The news of Maud's death, compounded with the killing of Maud's brother, proves an insupportable weight for the speaker's sanity. Incarcerated in a mad-house, the speaker experiences nightmarish delusions that "combine into fantastic groupings all the strands of his previous existence."[28] The speaker recalls the final meeting with Maud:

> But I know where a garden grows,
> Fairer than aught in the world beside,
> All made up of the lily and rose
> That blow by night, when the season is good,
> To the sound of dancing music and flutes:
> It is only flowers, they had no fruits,
> And I almost fear they are not roses, but blood. (II, 310-316)

The beauty of his recollection is broken by the guilt intruding on his memory. The shattered promise of happiness with Maud is imaged in the failure of the flowers to produce fruit. The speaker's sense of moral culpability then asserts itself through the image of the rose. As Johnson argues:

> it is again the rose which comes to the fore,
> symbolizing now, not only the passion of love,
> but also the violence to which, as we have
> been made to realize, that passion had been
> tending from the outset: "And I almost fear
> they are not roses, but blood."[29]

The rose becomes a symbol of guilt and is therefore confused with the blood of Maud's brother. The guilt has not only arisen out of the in-

cipient horror of killing someone, it stems as well from attributing at least partial cause of the argument to his "fierce" passion, a sinful thing that includes sexual desires and other excesses of passion:

> the heavens fall in a gentle rain,
> When they should burst and drown with deluging storms
> The feeble vassals of wine and anger and lust. (II, 41-43)

Even more explicit in this regard is the speaker's prayer for Maud's welfare, above all other questions of guilt or the unconfirmed fate of Maud's brother, while the speaker is still sane:

> However this may be,
> Comfort her, comfort her, all things good,
> While I am over the sea!
> Let me and my passionate love go by,
> But speak to her all things holy and high,
> Whatever happen to me!
> Me and my harmful love go by. (II, 122-128)

The rose, then, is a symbol of his guilty act--but in his own mind, at a subconscious level, the speaker perhaps acknowledges that the original sin was one of carnal desire. In this light, the association of the rose with blood and death would be facilitated by the original, consciously acknowledged sense of guilty sexual desire.

With the news of Maud's death in Part II, images of stone re-appear. While the speaker was separated from her, consolation could be found in the hope that Maud was cared for by "Powers of the height, Powers of the deep" (I, 130). Maud's death, however, over-burdens his sanity:

> Courage, poor heart of stone!
> I will not ask thee why
> Thou canst not understand
> That thou art left for ever alone:
> Courage, poor stupid heart of stone.--
> Or if I ask thee why,
> Care not thou to reply:

She is but dead, and the time is at hand
When thou shalt more than die. (II, 132-140)

The approaching state of madness implied in the final two lines is imagistically conceived in the familiar metaphor of the stone heart. The loss of sensibility to love is synonymous with the first stage of the speaker's madness.

Significantly, images of stone after this point are only present in an oblique way; metaphors and emblems of stone are completely absent in the poem after the speaker loses his sanity. In an indirect way, though, during his madness the speaker is contained figuratively and literally within stone. The desire "to creep/Into some still cavern deep" (II, 235-236) is doubly ironic in the sense that the longing for a stony chamber is satisfied by his cell in a mad house, within a city of stone. Amplification of this irony can be discovered on an auditory level, where the speaker cannot escape the dreadful sounds produced on cobble-stones. There is also a bleak aural fulfillment of the speaker's earlier declaration that Maud's "airy tread" would revive the beat of his dead, insensible heart:

Only a yard beneath the street
And the hoofs of the horses beat, beat,
The hoofs of the horses beat,
Beat into my scalp and my brain,
With never an end to the stream of passing feet,
Driving, hurrying, marrying, burying,
Clamour and rumble, and ringing and clatter. (II, 245-251)

Encompassed both symbolically and physically within the image of stone, the speaker has neither need nor cause for stone-like metaphors. He is experiencing the essence of the symbol directly and fully.

The speaker returns to a socially functioning and reasoning

sanity by means of a cathartic vision of Maud in the dream of Part III. This return is anticipated somewhat in Part II, 327-333, where the speaker makes a sanely ethical discrimination between patriotic defence and private revenge. The absence of stone imagery in the final section is due to the experience and purgation of madness in the speaker. Since the state of madness is overcome, the symbol of the rock is nullified in the speaker's mind.

Floral imagery emerges once more in Part III in a significant way. Since the central purpose of this study is to understand fully the speaker's mental condition at the end of Maud, however, an analysis of this imagery will appear in conjunction with the final conclusions ascertainable only after a discussion of jewel imagery in Chapter II. In this way, it will be possible to connect these two motifs and obtain an overview of the symbolic pattern thereby constructed.

NOTES TO CHAPTER I

[1]E. D. H. Johnson, "The Lily and the Rose: Symbolic Meaning in Tennyson's Maud," P. M. L. A., LXIV (1949), p. 1223.

[2]Ibid., p. 1222.

[3]Ibid., p. 1226.

[4]See E. H. Waterston, "Symbolism in Tennyson's Minor Poems," and John Killham, "Tennyson's Maud--The Function of the Imagery," Critical Essays on the Poetry of Tennyson, John Killham, ed. (New York: Barnes and Noble, Inc., 1960)

[5]Hallam Tennyson, Alfred Lord Tennyson: A Memoir, I (New York: Macmillan, 1897), p. 396.

[6]The speaker's present age is twenty-five (I, 223) and Maud is seventeen (I, 426), an eight year difference. The description of Maud as a child before the feud places her age approximately between the ages of four and six (I, 68-72).

[7]The speaker addresses the question of his father's death to himself: "Did he fling himself down? who knows?" (I, 9). The description of his father raging Lear-like about the autumnal landscape as "the wind like a broken worldling wailed" (I, 11) and the speaker's despondent address to himself--"Must I too creep to the hollow and dash myself down and die" (I, 54)--suggest, however, that the speaker believes his father a suicide. It is a measure of the intense degree of hostility aroused by the fallen rock, perhaps, that the speaker wishes to see the rock as the malevolent cause of his father's death.

[8]Gerhard Joseph, Tennysonian Love: The Strange Diagonal (Minneapolis: University of Minnesota Press, 1969), p. 107.

[9]Killham, op. cit., p. 231.

[10]Johnson, op. cit., p. 1226.

[11]"Supposed Confessions of a Second-Rate Mind," l. 190.

[12]Literary precedents can be traced from the nuptial bower of Adam and Eve in Milton's Paradise Lost (Book IV, ll. 689-710) to the poetry of John Keats (cp. Endymion, ll. 436-438; 463-464; and in particular ll. 562-565).

[13]Cp. "Mariana," ll. 63-64, "the mouse/Behind the mouldering wainscot shrieked."

[14]Note, for example, the repetition of certain words: "alone," "hear/here," "am I not," successive lines beginning with "and."

[15]The significance of this point will be explored more closely in Chapter II.

[16]The presence of an Oedipal pattern in Maud is elaborated by Gerhard Joseph. According to Joseph it manifests itself most strongly in the "splitting" of the nemesis, realized here in the ambivalence the speaker feels for his father. The splitting of the mother image into "inaccessible saint" and a "sensual creature accessible to everyone" (a process regarded by Freud and Jung as a characteristic of the Oedipal pattern, though not an indispensable one) does not occur, although it is obvious that Maud's personality is split by the speaker along these lines; this point will be proved in the course of this chapter. The speaker's mother, then, is an object of spiritual veneration. See Joseph, op. cit., p. 106.

[17]Johnson, op. cit., p. 1222.

[18]This song was actually written before Maud and appears in the manuscript of the third edition of The Princess (Vol. II, p. 504). Tennyson read the poem to F. T. Palgrave in 1853 and subsequently "found a place in Maud" for the lyric. Significantly, the inspiration for this song is suggested in the position of it immediately following "Three Sonnets for a Coquette" rather than being placed with "Come into the Garden, Maud," in the publication of the 1865 Selection. R. W. Rader's study (Tennyson's "Maud": The Biographical Genesis [Los Angeles: University of California Press, 1963]) shows how Tennyson identified sensual love with the person of Rosa Baring and dedicated a number of poems to her in which the rose was her leitmotif: that his strong feelings for her persisted long after the breaking of their relationship can be seen in the manuscript versions of Maud and in the poem "The Roses On the Terrace," published in 1889. It is thought by Rader to have been written in the spring or summer of that year following the news of the death of Rosa's husband. If Tennyson was in fact motivated by his feelings for Rosa Baring in the composition of this lyric, the notion of a sexual undertone is re-inforced. See Christopher Ricks, ed., The Poems of Tennyson (London: Longmans, Green and Co., Ltd., 1969) i, 571-598, p. 1066.

[19]Johnson, op. cit., p. 1223.

[20]Ibid., p. 1224.

[21]Ibid., p. 1223.

[22]Ibid., p. 1224.

[23]Christopher Ricks annotates that "The stanzaic and rhythmical likeness to Dryden was pointed out as long ago as 1873 (Notes and Queries, 4th Series, xi, 105); see his Song for The Pilgrim." Although it seems unlikely that Tennyson was also inspired by John Donne or other metaphysical poets for this passage, the use of the word "die" in the context of the joining of Venus and her lover (the sun) strongly suggests the metaphysical conceit of this word denoting sexual orgasm. See Ricks, op. cit., p. 1075.

[24]Johnson, op. cit., p. 1225.

[25]Ibid., p. 1224.

[26]Ibid., p. 1224.

[27]Ibid., p. 1225.

[28]Ibid., p. 1225.

[29]Ibid., p. 1225.

CHAPTER II

JEWEL IMAGERY

In his study, "Tennyson's Maud--The Function of the Imagery," John Killham writes:

> If it is accepted that his [Tennyson's] theme is the attainment through sexual love of a psychic balance . . . then it has to be shown that the imagery employed in the lyrics can, by its own mode of development, deepen and assist the dramatic movement. It is precisely this which can be illustrated from the changes undergone by a number of images relating to animals, stones, and flowers, which are themselves interrelated.[1]

Killham's premise is undoubtedly correct; and in his identification of animal, stone and floral sets of images, he has named the three most important and prolific groups--or "clusters"--of images in Maud.

Included in the cluster of stone images are hard substances, dust, earth, shells (and submarine life), and precious stones. According to Killham, the speaker's use of the images denotes, at the beginning of the poem, the speaker's longing for a state of emotional and intellectual "insensibility" to himself and to his surroundings. With the arrival of Maud and the consequent attraction to her, however, "the stone images adapt themselves to a new attitude, showing the growth of a fresh set of values."[2] This "new attitude" is represented by the appearance of images of precious stones associated with the person of Maud. The speaker's initial hostility to Maud, and his subsequent affection developing into love, is reflected in the

increasingly vivid and beautiful images of jewels connected with Maud.

Killham's understanding of Tennyson's images is accurate to a certain degree. There is a definite relationship between stone images and jewel images that reveal changes in the emotional and intellectual condition of the poem's speaker. Stone images do, indeed, indicate morbid, negative responses on the part of the speaker to his situation. Jewel images do suggest, in many cases, new and healthier attitudes on the speaker's part. In many other instances, however, they indicate hostility, jealousy and anger. Nor is it possible to regard the succession of jewel images as representing a straight-line progression towards a condition of mental stability (or, as John Killham puts it, "psychic balance") on the part of the speaker. Killham certainly does not advance this claim in any overt way. His analysis, however, does not provide us with sufficient detail or examine all the episodes in which jewel images appear. The association of jewel imagery with Maud's brother, for example, is not explored. By not examining the significance of the jewel imagery in depth, the complexity and ambivalence of this strand of imagery is not fully explicated by Killham.

J. L. Kendall, in his study, "Gem Imagery in Tennyson's Maud,"[3] acknowledges Killham's contribution in identifying the most meaningful patterns of images in Maud. In the function of the gem imagery, however, Kendall sees "a more complex network which gives this group of images even more importance.[4]

Kendall assumes at the beginning of his study "that there is a general agreement concerning the ambiguity of symbolic import that

characterises the other main strands of imagery."[5] He follows this statement with the proposal that the "complex of gem metaphors forms, along with related stone symbolism, an important extension of this pattern. I think that it best reflects the depth of the ambivalence which is the hero's ruin."[6] In these respects, Kendall is correct. The jewel images mirror the ambivalent feelings of the speaker and are therefore ambiguous. They are also intimately connected with the poem's pattern of stone images. Kendall further writes that the speaker "remains aware of the bad connotations of the star, animal and flower imagery, but almost completely ignores the inappropriate connotation of jewel imagery."[7]

This latter point requires some elaboration. In the previous chapter, it was demonstrated that the speaker, although he may have consciously used one of these "principal images" to convey a sense of hostility or connote ugliness and disgust, was also in some cases subconsciously (or unconsciously) simultaneously indicating a positive value in using the same image. The speaker's description of "the cruel madness of love" as the product of "poison-flowers" (I, 155-156), for example, reveals an inversion of values on his part; rather than approve of love as the most worthwhile and efficacious factor for one's mental well-being, the speaker characterises it as madness. Yet the association of floral images with love holds true later in the poem, when the speaker's valuation of love is aligned with normal life and his use of floral images to connote beauty and virtue repudiates his former claim. The floral image of love as distilled from "poison-flowers" is inverted in keeping with the speaker's efforts to subscribe

to a value system inverted from what we usually understand as normal, human life--the flowers are poison, not "bright" or "slender" as they become after the speaker acknowledges his love for Maud--but the association of love with flowers is constant throughout the poem. The 'bad' connotation the speaker expresses with a floral image is only bad when the speaker seeks to view love as "bad." The significance of this pattern is not realized by the speaker, of course, for Tennyson's intention is ironic; love is not "cruel madness," as the speaker finds in Part I, but a sweet sanity. Nor are the implications of the 'good' connotations of the principal images (to consider the other side of the coin) apprehended fully by the speaker, at least at the time they are expressed. Tennyson's use of imagistic patterns with ironic intention is abundant in this area and evidences the speaker's conscious ignorance of the implications of the pattern established by his use of images. The speaker may be aware that he has associated the principal images with "false values" as well as with their opposites; he does not, though, realize any significance in the pattern in a conscious way. He also consciously uses jewel images to connote affection or hostility. The pattern of their application, however, is less apparent than either the stone or floral imagery.

With this qualification, Kendall's assertion that the speaker consciously uses jewel images in a less discriminating way than those of the flower or stone images, is true. The jewel images can reflect in their separate employments, both spiritual veneration or physical desire, an affirmation of the positive worth of life or imply a state of death. The motivation for this ambiguous pattern, however, is

never fully made evident by either Kendall or Killham. John Killham's analysis proves the relationship between jewel images and stone images; and John Kendall's study affirms this relationship. Jewel imagery in Maud, however, is also closely connected with floral images to an equally significant extent as they are connected with stone imagery. In fact, it is only in this light--the interrelationship of jewel imagery with both floral and stone patterns of imagery--that one can ascertain the full meaning and function of the jewel imagery.

The imagery of stone and floral emblems are relatively fixed symbols within the speaker's mind, representing the opposition of death and madness to life and love. The jewel images, though, are inherently dynamic, operating in a median way between the two fixed symbols. In simple visual terms, the jewels posses qualities of both flower and stone; the hard rock-like composition merging with the beauty of flower-like hues. On a symbolic level, the jewel images vary in meaning, inclining alternately between the extremes of love and hate. Definite patterns of association, however, emerge from their various uses and provide insights into the character of the speaker.

The speaker's first view of Maud on her return to the family hall, and its profoundly ambivalent effect on the speaker, have been discussed in the previous chapter. The sympathetic attraction he feels towards Maud is presented in terms of "an hour's defect of the rose." His aversion to her is apparent in the "dead perfection" of images having a stone-like quality; but, significantly, "cold and clear-cut face," "faultily faultless," and "icily regular" are open to interpretation. These descriptions could apply equally to a splendid statue

or a perfectly faceted jewel. Statuary figures prominently throughout the speaker's perception of his surroundings--the marble image of Maud's mother (I, 159), the stone angel in the church (I, 304), the stone lion atop Maud's garden gate (I,49-50)-and it is possible that the stone-like descriptions of Maud's appearance were intended to suggest the idea of an unliving statue. Admittedly, one's first response to "faultily faultless" and "icily regular" is perhaps to conceive imagistically of a jewel. In this nebulousness of explicit qualification (alluded to in the previous chapter), however, the uncertainty of the speaker's feelings are revealed. The fixed symbol of the stone is ameliorated through the symbolic variable of the jewel.

This sense becomes clear in the passage immediately following:

> Cold and clear-cut face, why come you so cruelly meek,
> Breaking a slumber in which all spleenful folly was drowned,
> Pale with the golden beam of an eyelash dead on the cheek,
> Passionless, pale, cold face, star-sweet on a gloom profound;
> Womanlike, taking revenge too deep for a transient wrong
> Done but in thought to your beauty, and ever as pale as before
> Growing and fading and growing upon me without a sound,
> Luminous, gemlike, ghostlike, deathlike, half the night long
> Growing and fading and growing, till I could bear it no more,
> But arose . . . . (I, 88-97)

The negative images that the speaker associates with Maud are born of his obsessive morbidity and debilitating insularity. The effect of Maud can be seen in the emotional confusion the speaker feels, a confusion that surfaces forcefully in his sleep. His "spleenful folly" is not drowned; it has, in fact, increased during his dreaming state.

The consciously imposed attitude of aversion is necessarily relaxed in sleep, allowing a true experiencing of the depths of his response to Maud. Thus, there is a perverse juxtaposition of love and death in the dream of Maud, "Pale with the golden beam of an eyelash dead on the cheek." The speaker's confusion, though, results from a breakdown of hostility, evident in the movement away from the symbolism of the stone. The "cold and clear-cut face" is now seen as "gemlike," removing the vagueness that accompanied the speaker's first view of Maud. It is true that "gemlike" appears in conjunction with "ghostlike" and "deathlike." The meaning of "gemlike," however, should not be seen as unilaterally consonant with these sentiments but also as a transitional image symbolising the speaker's contrived attitude which alters to one of sincere response.

As the bond between Maud and the speaker becomes stronger, the jewel image assumes a greater sexual definition. The associations of jewels with Maud are always complimentary, conveying the love the speaker feels for her. Maud's feet are seen as "sunny gems" (I, 175) and their marks on the greensward as "the jewel print of your feet" (I, 890). His rapture sees her as "a pearl/The countercharm of space and hollow sky" (I, 640-641). There is also the sense of the jewel image becoming alive as it merges ever more closely with Maud and thereby gains a light-giving attribute:

> Maud's own little oak-room
> (Which Maud, like a precious stone
> Set in the heart of the carven gloom
> Lights with herself...) (I, 497-500)

Significantly, the image of Maud as a jewel is "Set in the heart of the carven gloom" emitting an effulgent light. The image of the heart

recalls the speaker's apostrophe to his "heart of stone." The image of Maud as a light-giving jewel--light being here a quality closely associated with life itself through its embodiment in Maud--dispelling the "carven gloom" of her own room is symbolic of the effect Maud has had in transforming the speaker's "heart of stone" into a heart of flesh (I, 268-271).

The association of jewels with Maud's brother inverts the emotional effect of the image from affection to hostility. The inversion, however, does not affect the sexual property of the jewel images. They retain a feminine quality, the result of their initial association with Maud:

> What if though her eye seemed full
> Of kind intent to me,
> What if that dandy-despot, he,
> That jewelled mass of millinery,
> That oiled and curled Assyrian Bull . . .
> What if he had told her yestermorn
> How prettily for his own sweet sake
> A face of tenderness might be feigned . . .
> A wretched vote may be gained? (I, 229-245)

The speaker's hostility to the brother manifests itself in a figurative emasculation. Thus he characterises the brother as a "jewelled mass of millinery" suggesting an affectation of effeminacy by the brother. In a later episode, the pattern repeats itself. While crossing the brother's lands, the speaker chances upon him. The speaker's begrudging acknowledgement of the brother's handsomeness is a parody of the lily and rose emblems the speaker normally associates with Maud. The speaker's hostility to the brother, though, overcomes what little desire to compliment the brother's appearance the speaker feels:

> His face, as I grant, in spite of spite,

> Has a broad-blown comeliness, red and white,
> And six feet two, as I think, he stands;
> But his essences turned the live air sick,
> And barbarous opulence jewel-thick
> Sunned itself on his breast and hands. (I, 451-456)

The image painted by the speaker is one of a decadent and effeminate dandy; and, again, the attention given to jewellery is obviously calculated to support this perception. Part of the impulse to see the brother as a contemptible, effeminate fop undoubtedly springs from the speaker's fear of the brother. For this same effeminate "jewelled mass of millinery" is also an imposing masculine figure capable of "gorgonising" (I, 464) the speaker's reactions. The tensions produced by the juxtaposition of the images of stone and jewel in this episode (I, 444-465) are thus all the more revealing of the speaker's character. The speaker seeks to figuratively weaken and overcome the perceived threat of the brother by imagining him as a woman. In the reality of their confrontation, however, the brother intimidates the speaker and is thus depicted in strong masculine and stony terms.

Jewel imagery is also associated with the speaker's desire for fulfillment with Maud, idealized in the image of marriage. The "ghostlike" visitation of Maud (I, iii) can be seen as a cathartic stimulus for the speaker, the "dark garden" of his waking midnight experience as a symbol for the speaker's psyche. The analogue of the speaker's garden also anticipates and balances the manner in which Maud's garden becomes a multi-faceted symbolic representation of Maud to the speaker. Awareness of the mad and destructive tendencies contained within him is realized in the mirroring of these same effects in nature:

> . . . and all by myself in my own dark
> garden ground,
> Listening now to the tide in its broad-flung
> shipwrecking roar,
> Now to the scream of a maddened beach dragged
> down by the wave,
> Walked in a wintry wind by a ghastly glimmer,
> and found
> The shining daffoldil dead, and Orion low
> in his grave. (I, 97-101)

The visual conception of leaves and blossoms as brilliant jewels affords profound insight into the changing attitude of the speaker. In the first episode in which the images of stone and flower appeared in apposition, they represented antithetical qualities (I, ii). The nascent stirrings of love and renewed sensitivity to the beauty of his surroundings--induced by the dream appearance of Maud--are suggested by the strikingly vivid images of rubies and emeralds. The reference to jewels recalls the immediately preceding characteristic of Maud's face as "gemlike" in his dream; but the pallid, luminous qualities associated with "gemlike" are replaced with the brilliance and vivacity of rubies and emeralds. At the same time, the vividness of the speaker's description and the hard, stone-like quality of the jewels reveal that his characteristic morbidity and unsettled imagination are still strongly influencing him. The imaging of the living organism in unliving mineral terms represents symbolically the tensions produced by the conflict between his destructive impulse and his yearning for life. His sudden breaking-off of his appreciation for the lime-tree ("--ah, wherefore cannot I be/Like things of the season gay") shows the speaker's longing to be in tune with the regeneration of nature; but it also expresses poignantly his present inability to be so.

Foreshadowing the ascendency of love over despair, however,

are the signs of birth and regeneration in the speaker's bower. The leaves and blossoms of the lime-tree--pictured as emeralds and rubies--signify a heightened sexual awareness on the part of the speaker. The burgeoning of spring is implicitly feminine in its fecundity and relates to Maud. Within the sheltered, secretive confines of his daylight bower (the symbol of his conscious mind) we see the first symbolic realization of the speaker's desire for Maud. His perception of the sea in distinctly floral and gem-like emblems ("bloom," "sapphire-spangled") endows it with a distinctly feminine sexuality. The sea's imagistic function as a "marriage ring of the land" further symbolizes the speaker's desire for union with Maud.

Maud's declaration of love for the speaker and her consent to his proposal (I, xvii-xviii) remove the speaker's greatest doubts to achieving his desire. In his rapture at having attained his dream, the speaker fancies that he "would die/To save from some slight shame one simple girl" (I, 642-643):

> Would die; for sullen seeming Death may give
> More life to Love than is or ever was
> In our low world, where yet 'tis sweet to live. (I, 644-646)

The speaker's naïvely romantic view that death in defense of some trivial offense to Maud's honour would exalt his love beyond the limits posssible "in our low world" is disturbingly reminiscent of the speaker's earlier death wish. Previously, he saw death as a release from the lonely bitterness of his life. He presently views it as the ultimate proof of his love, a kind of ultimate consummation of ecstasy. In both cases, however, death is an escape from the responsibility that life demands. This responsibility comes home to the

speaker as he gazes around him. He realizes that he is happy and is satisfied to leave that feeling unquestioned:

> Let no one ask me how it came to pass;
> It seems that I am happy, that to me
> A livelier emerald twinkles in the grass,
> A purer sapphire melts into the sea. (I, 647-650)

The images of the emeralds and the sapphire sea recalls the speaker in his garden, gazing at the "million emeralds" of the lime tree and the "sapphire-spangled marriage ring" of the surrounding sea. The speaker's longings are now satisfied by Maud's reciprocating love; thus, it is a "livelier emerald" that he visualizes, a "purer sapphire" sea that appears to him. In the use of comparative adjectives to qualify the repetition of the jewel figures expressing the speaker's desires, a healthier, psychologically more stable, alteration is observable in him. It is this perception of a greater beauty in the world and a greater happiness than any he has known since "my dark-dawning youth" (I, 690) that leads him to reconsider his wish to exalt love through death:

> Not die: but live a life of truest breath,
> And teach true life to fight with mortal wrongs.
> O, why should Love, like men in drinking-songs,
> Spice his fair banquet with the dust of death?
> Make answer, Maud my bliss,
> Maud made my Maud by that long loving kiss,
> Life of my life, wilt thou not answer this?
> 'The dusky strand of Death inwoven here
> With dear Love's tie, makes Love himself more dear.'
> (I, 651-659)

Rather than exalt love, death is now seen as an ominous reminder that love is a precious gift. The speaker rejects death, realizing a new inspiration in "living a life of truest breath." This is a far more thoughtful expression of the speaker's love for Maud, which foregoes

his rhetorical hyperbole that he now sees as something akin to a boastful drinking song. A new understanding of love has succeeded in penetrating the speaker's intoxication.

An examination of the stone, floral, and jewel images in the poem shows that stone images figure strongly in the speaker's perceptions of himself and his surroundings. Jewel and flower images become prominent only with the apppearance of Maud. The floral image, though, comes to stand somewhat independently of Maud for a number of reasons. In part, the speaker's constant recourse to floral emblems establishes a strong pattern of symbolic expression through their means. This fact is demonstrated in the abstract qualities of Maud's personality that varying floral images symbolize. Jewel images do not reveal this level of sophisticated development, however. They are more closely connected with the physicality of Maud. Thus, the speaker's sense of possessiveness leads him to refer to Maud as "my jewel" (I, 352), to express his alarm at potential rivals in the attraction Maud's jewels hold for them:

> And Maud will wear her jewels,
> And the bird of prey will hover,
> And the titmouse hope to win her
> With his chirrup at her ear. (I, 813-816)

This latter point is not to say that possessiveness and physical desire are not integral meanings to be found in floral images in some cases. Their overall symbolic importance for the speaker, however, goes beyond these dimensions to a degree the jewel imagery does not. The jewel images are variables having a number of meanings; but in all instances, the images originate in the speaker's response to the female

sexuality of Maud.

In support of this idea, it should be noted that, following the duel between Maud's brother and the speaker, jewel images appear only twice in Part II. The speaker sits despondently on the Breton coast after his flight, contemplating a sea-shell (II, 49-77). Tennyson recorded that, "The shell undestroyed amid the storm perhaps symbolizes to him his own first and highest nature preserved amid the storms of passion."[8] Interestingly, the image of a storm and the speaker's description of the shell as "pure as a pearl" (II, 50) recall the speaker acknowledging his good fortune in Part I, "Who in this stormy gulf have found a pearl/The countercharm of space and hollow sky" (I, 640-641). Maud is the pearl offering succour from "this stormy gulf"--an allusion which can be understood as referring both to the violence of the outside world and the emotional turbulence within the speaker. The examination of the shell offers a similar aid (but to a more basic need) in that it provides a form of instinctive therapeutic escape, a temporary loss of self through total contemplation of an external object. The linking image of the pearl, however, is but a dim echo of Maud's purity, weakly reinforced by the image of the shell's aperture as a "diamond door" (II, 64). The tenuous connection reflects the physical distance separating the speaker and Maud.

After the news of Maud's death is received by the speaker, jewel images do not appear in the remainder of Part II. Only images of stone figure to any extent as the speaker succumbs to despair and madness. There is the one macabre appearance of the rose emblem which is confused by the speaker, in his deranged state, with the blood of

Maud's brother. There are also floral images of "the harmless wild-flower" (II, 3) and "the little flower that clings/To the turrets and the walls (II, 173-174). These are of minor symbolic importance, signifying the fragility, beauty and innocence of Maud, who the speaker feels he has destroyed. Of the jewel imagery, however, there is no manifestation. This underscores, in one way, the strong association of the jewel image with Maud; with her death, the jewel image disappears.

In Part III, the speaker overcomes his madness and attains what we can call a socially functioning sanity. He achieves this state through a dream experience in which it seems that Maud appears to him. No longer is she the "hard mechanic ghost" inexorably following him in exile or "the abiding phantom cold" attending him in his madness:

> My mood is changed, for it fell at a time of year
> When the face of night is fair on the dewy downs,
> And the shining daffodil dies, and the Charioteer
> And starry Gemini hang like glorious crowns
> Over Orion's grave low down in the west,
> That like a silent lightning under the stars
> She seemed to divide in a dream from a band of the blest,
> And spoke of a hope for the world in the coming wars--
> 'And in that hope, dear soul. let trouble have rest,
> Knowing I tarry for thee,' and pointed to Mars
> As he glowed like a ruddy shield on the Lion's breast.
> (III, 4-14)

The image of the shining daffodil signifies, along with the configuration of Auriga ("the Charioteer"), Gemini and Orion, the appearance of spring. In this manner, Tennyson completes his use of a seasonal motif as a structural device of Maud. Tennyson's intention is deliberately symbolic, one where the varying fortunes and mental conditions of the speaker are mirrored in the natures of the four seasons. The relative abundance or scarcity of floral images undoubtedly reinforce this

pattern. The speaker's first dream of Maud (I, 88-101), signalling the initial stages of the speaker's love, coincides with the death of "the shining daffodil" (one of the earliest of spring flowers) and with the blossoming and leafing of the trees (I, 102-103). The pinnacle of the speaker's passion for Maud occurs during the high point of summer, dramatically centred in Maud's garden, redolent with the profusion of roses, lilies, larkspurs and pimpernel. The barrenness and melancholic landscape of the Breton coast suggest the decline of autumn; only the harmless wild-flower remains. The harshness and bitterness of his madness are the winter of the speaker's existence, symbolized by the complete absence of flowers in the stony, cold indifference of the city. Spring returns--again, the images of the daffodils and Orion, low on the night horizon, signal its approach--with the dream of Maud bringing hope and relief to the speaker:

> And it was but a dream, yet it yielded a dear delight
> To have looked, though but in a dream, upon eyes so fair,
> That had been in a weary world my one thing bright.
> (III, 15-18)

The pattern of Tennyson's design of floral imagery in Maud culminates in the re-emergence of the most prolific and significant of the varieties--the red rose. The speaker, feeling himself sound and whole, dedicates his life to the cause of his fellow-man by joining the military expedition bound for the Crimean war:

> And it was but a dream, yet it lightened my despair
> When I thought that a war would arise in defence of the
> right,
> That an iron tyranny now should bend or cease,
> The glory of manhood stand on his ancient height,
> Nor Britain's one sole God be the millionaire . . .
>
> And as months ran on and rumour of battle grew,

> 'It is time, it is time, O passionate heart,' said I
> (For I cleaved to a cause that I felt to be pure and
> true),
> 'It is time, O passionate heart and morbid eye,
> That old hysterical mock-disease should die.'
> And I stood on a giant deck and mixed my breath
> With a loyal people shouting a battle cry,
> Till I saw the dreary phantom arise and fly
> Far into the North, and battle, and seas of death.
> (III, 18-37)

By his efforts to break "an iron tyranny," the speaker seeks to prove the justice of his cause and his love for his fellow-men. His own concerns, and those of each individual, are insignificant compared with the duty demanded not merely by man's innate love of freedom but by God himself:

> Though many a light shall darken, and many shall weep
> For those that are crushed in the clash of jarring claims,
> Yet God's just wrath shall be wreaked on a giant liar;
> And many a darkness into the light shall leap,
> And shine in the sudden making of splendid names,
> And noble thought be freer under the sun,
> And the heart of a people beat with one desire. (III, 43-49)

Thus , the hope and inspiration of the speaker's spring-time dream of Maud reaches maturity, symbolized by the flowering of the rose in a new metamorphosis:

> For the peace, that I deemed no peace, is over and done,
> And now by the side of the Black and the Baltic deep,
> And deathful-grinning mouths of the fortress, flames
> The blood-red blossom of war with a heart of fire.
> (III, 50-53)

The rose, in its transformed state, is intended to symbolize the speaker "giving himself up to work for the good of mankind through the unselfishness born of a great passion."[9] Surviving the "fiery furnace" of his madness, the speaker has "awaked, as it seems, to the better mind" (III, 56). He has been purged of his guilt and morbidity and his passion has been purified of its destructive tendencies to serve "the

higher aims" (III, 38) of a revitalized nation and his God. The speaker has achieved, it would seem on the surface at least, a stable mental condition and a worthwhile purpose for his life.

Yet the implications of this final rose image raise a number of questions regarding the speaker's psychological condition as he prepares to sail off into the war. The original edition of Maud in 1855, ended at line fifty-four of Part III with the transformed image of the rose. Tennyson added a final section (III, v, 54-59) in the 1856 edition of Maud. At least one critic has proposed that Tennyson's purpose in this matter was to show "he was not celebrating war itself;" but instead he "emphasized the recovery of the hero to his right mind and paid tribute to patriotism, the brotherhood of man, and the will of God."[10] Another end served by the addition of the final section is that it is "a far less lurid note on which to end than 'The blood-red blossom of war with a heart of fire.'"[11] And, indeed, the image is lurid--vividly, disturbingly so. It recalls the "extravagant fancy" of the speaker, seeing the bordering of the "dreadful hollow" on the field as "lips . . . dabbled with blood-red heath" (I, 2). The same awful image of the blood-spattered mouth is now, ironically it seems, about to engulf the speaker, as on the "deathful-grinning mouths of the fortress, flames/The blood-red blossom of war': it is into this he wilfully sails. The image is grotesque, horrific and, in the incongruous merging of cannons and roses, suggests an unbalanced imagination. It makes mock of the speaker's celebration of Maud's acceptance of his marriage proposal in Part I. At that time everything was seen in a glowing, rosy light--especially Maud:

Rosy is the West,
Rosy is the South,
Roses are her cheeks,
And a rose her mouth. (I, 595-598)

The image of the rose having "a heart of fire" also has disturbing suggestions. C. S. Vogel, in his study "Heart of Stone: An Emblem of Conversion,"[12] examines the function of this image in Jane Eyre, Adam Bede and Maud. In all three cases--and as a general rule for all Victorian literature--Vogel concludes, "Like all images of desert and dryness, images of stone and hardness are universal descriptions for despiritualization."[13] In Maud, the speaker's constant references to his "heart of stone" opposed to a heart of flesh (I, 268-270, for example) clearly substantiate Vogel's statement. In all instances, such apostrophes of the heart indicate despair, indifference, and approaching madness. Vogel points out that in Parts I and II, the struggle for conversion is imagistically presented as strictly between the heart of flesh and the heart of stone. The speaker's reaction to Maud's death ("Courage, poor heart of stone," II, 132-140) marks a decisive point in the struggle. Unlike Christopher Ricks, who sees the sadness of this poem "tempered by Ezekiel XI, 19: 'And I will give them one heart, and I will put a new spirit within you; and I will take the stony heart out of their flesh, and will give them a heart of flesh,'"[14] Vogel holds that the opposite is true. The lyric suggests instead that, "the love who could transform the heart of flesh has died; and thus the hero must die a double death, must die not merely physically but spiritually."[15] The heart of flesh that Maud partially restored to the speaker induced pacific, thoughtful, altruistic and constructive tendencies in the speaker, as was shown

earlier in the chapter. At the conclusion of the poem, however, the speaker "is in hot pursuit not of a heart of flesh--but a heart of fire."[16] Undeviating, single-minded, destructive in means, the transformed image of the passionate rose with the fiery heart symbolizes all these tendencies within the speaker.

J. L. Kendall considers that one final jewel image occurs in Part III. In Part I, the daffodil and the constellation Orion, low on the horizon of the night sky, presage the arrival of spring. In Part III, these same indicators--the daffodil and Orion--are employed by Tennyson to show that the seasons have gone full cycle and spring has returned. Thus, the element of hope the speaker discovered through the dream of Maud in Part I is found once again through the dream of Maud in Part III; in both instances, spring symbolizes hope. There is, however, one essential difference between the two experiences. In the dream experience described in Part I, the speaker sees that Orion is "low in his grave" (I, 101); but in Part III, the Charioteer and Gemini "hang like glorious crowns/Over Orion's grave low down in the west" (III, 7-8). It is questionable if the image of the crowns qualifies, as Kendall suggests,[17] as part of the jewel imagery in Maud--crowns and jewels are not, after all, exactly the same thing. Certainly, though, the association of beauty and precious value apply equally to both crowns and jewels. Moreover, if we recall that in the twentieth lyric of Part I, Maud, bedecked in jewels, is referred to by the speaker as "Queen Maud in all her splendour" (I, 836), the function of Maud's jewels and the "glorious crowns" are seen to be similar. The jewels serve to ennoble Maud in the speaker's eyes just as the "glorious

crowns" of Gemini and the Charioteer ennoble the grave of Orion. For the ennobled grave of Orion is not only an augury of spring, it also represents the promise of nobility achieved through death. The speaker regards the possibility of death in a just war as the means of ennobling him, of raising him to a more virtuous level:

> And hail once more to the banner of battle unrolled!
> Though many a light shall darken, and many shall weep
> For those that are crushed in the clash of jarring claims,
> Yet God's just wrath shall be wreaked on a giant liar;
> And many a darkness into the light shall leap,
> And shine in the sudden making of splendid names.
> (III, 42-47)

Thus, by means of death, the speaker would attain his "glorious crowns." He would be united with his "queen" in the select "band of the blest" (III, 10).

This image, however, raises disturbing implications. The qualities of life and birth traditionally symbolized by spring are ironically undercut. Rather than suggest hope for life, the manner in which spring is imaged by the speaker suggests his wish for death. Furthermore, the jewel image is associated with the notion of death in this passage. It has, in effect, reverted to the original suggestions of morbidity and death it possessed when it first appeared in conjunction with "deathlike" in the speaker's description of Maud's face. (I, 95).

It might be argued that the speaker's dream in Part III is a vision of a re-birth on an external level by means of his heroic death, despite the speaker's repeated emphasis that "it was but a dream" (III, 15-18). This perception by the speaker of his dream experience is intended to convince the reader that the speaker is purged of his madness and capable of distinguishing between illusion and reality and is there-

fore sane. At the same time, the Christian tone of the dream, combined with the prophetic import of approaching wars proclaimed by the spirit of Maud, is intended by Tennyson to show (at least on one level) a kind of divine a priori justification of the speaker's decision to enter into battle. The notion of the dream being a delusion is thereby dispelled by the fulfillment of the vision's prophecy; and, moreover, it seems to prove--in a Christian context--that the speaker has indeed "awaked, as it seems, to the better mind" (III, 56). He is not only responding to the needs of this world, he is also in tune with "A deep below the deep,/And a height beyond the height."[18]

On another level of consideration, however, the nature of the speaker's dream reveals some significant points regarding its motivation. If the dream experiences of Part I and Part III are compared (as they are obviously meant to be, given the imagistic parallels), we discover that the speaker's dream of Maud in Part I has the qualities of both nightmare and fantasy desire. In this dream, Maud is "ghostlike, deathlike . . . Growing and fading and growing" (I, 95-96): she is also beautiful and desirable, "star-sweet on a gloom profound" (I, 91). The full range of the speaker's ambivalent feelings and thoughts are given expression. In the second dream experience of Part III, Maud is entirely benificent and beautiful, apotheosized by the speaker--as, indeed, the speaker very nearly apotheosizes the two dead mothers.[19] She assumes the form or aspect of the speaker's lover. No longer is Maud a "ghastly Wraith" (II, 32), but a "blessed spirit." None of the ambivalence that characterised the first dream experience in Part I is present in the second dream experience of Part III. It would seem,

in fact, that the speaker's second dream is motivated entirely by wish fulfillment. The dream in Part III fails to demonstrate the full expression of the speaker's thoughts and emotions that his dream in Part I provided. Nor does the argument that the speaker's madness has purged him of guilt, and therefore of the "ghastly Wraith," appear substantiated when the separate results of both dream experiences are compared. Following the dream in Part I, the speaker was moved to an appreciation of the beauties of nature and a wholehearted desire to participate in life; personal fulfillment in life was a positive and desirable end. In Part III, the promise made by the vision of Maud, to the speaker, after she prophesizes hope in the approaching war, is to "let trouble have rest,/Knowing I tarry for thee'" (III, 12-13). Fulfillment of the speaker's desires to rejoin and possess Maud are seen by him to be assured only by death; life is therefore rejected and the attitude evinced by the dream experience in Part I is repudiated by the speaker. In this light, the incongruous association of war with the rose image becomes clearer. The passion the speaker declares for the cause of the present war is actually a manifestation of the speaker's sexual desire for Maud. Therefore, the symbol of passion identified originally with Maud--the rose--is transferred to emblemize the possibility of death in war.

In the rigid, inflexible determination of the speaker at the conclusion of Maud, we can see the loss of dynamic force--the capacity for change--in the speaker. In a symbolic equation employing only the fixed and antithetical symbols of stone and flower, we see that the floral image emerges as the final product in Part III. Only in this

way is it possible to see the speaker triumphantly rising out of the "fiery furnace" of madness, and the vindication of love in his active battle on the side of God against the forces of tyranny.

It is not possible, however, to reduce the complexities of the speaker's personality to such a limited perspective, and thereby simply accept that the speaker's love for Maud is given expression in an altruistic or nationalistic sphere. The lily, symbolising purity and virtue, is ironically absent. Only the rose, of the two flowers most closely associated with Maud, is associated by the speaker with his nationalistic passion in the form of the "blood-red blossom of war with a heart of fire" (III, 53). The origin and focus of the speaker's new love for his fellow-man is thus narrower in scope; for it lacks the tension of polarities--between passion and restraint, enthusiasm and reflection--symbolized by the lily and the rose. The speaker's second love is rigidly limited and only passionate, lacking the ethically questioning property symbolized by the lily. It becomes clear after these considerations that the speaker's altruistic impulse is, in fact, subconsciously directed by his passionate desire to possess Maud.

Moreover, any symbolic equation must also include the loss of dynamism implied in the transformation of the jewel image into a rigid image of the speaker's death wish at the conclusion of the poem. The speaker is fixed in his determination; but it is a course of action implying a submission, rather than an act, of will. The radically altered symbology of Part III indicates not a finding of will but a surrender of self, born of guilt and loss. We see, in the association of the symbol of the rose with war, the speaker's sense of need to

expiate the guilt assumed because of the deaths of Maud and her brother. We see, also, in the subconscious inversion of the floral symbol, the speaker's ironic association of love with death.

NOTES TO CHAPTER II

[1]John Killham, "Tennyson's Maud--The Function of the Imagery," in John Killham, ed. Critical Essays on the Poetry of Tennyson (New York: Barnes and Noble, 1960), p. 228.

[2]Ibid., p. 232.

[3]J. L. Kendall, "Gem Imagery in Tennyson's Maud," Victorian Poetry, XVII (1979).

[4]Ibid., p. 389.

[5]Ibid., p. 389.

[6]Ibid., p. 389.

[7]Ibid., p. 391.

[8]Christopher Ricks, The Poems of Tennyson (London: Longmans, Green and Co., 1969), p. 1079.

[9]Hallam Tennyson, Alfred Lord Tennyson (London: MacMillan, 1897), I, 396.

[10]James R. Bennett, "Maud, Part III: Maud's Battle Song," Victorian Poetry XVIII (1980), p. 48. This view, shared by others, is advocated by E. F. Shannon. See also Ibid., p. 35.

[11]Ibid., p. 35.

[12]C. S. Vogel, "Heart of Stone: An Emblem for Conversion," Victorian Newsletter, LI (1977).

[13]Ibid., p. 21.

[14]Ricks, op. cit., p. 1082.

[15]Vogel, op. cit., p. 23.

[16]Ibid., p. 23.

[17]Kendall, op. cit., p. 394.

[18] "The Voice and the Peak." The two lines quoted are from the ninth stanza, which in full reads:

A deep below the deep,
And a height beyond the height!
Our hearing is not hearing,
And our seeing is not sight.

Ricks, op. cit., p. 1223.

[19]Reference to the speaker's veneration of his dead mother, and the close association of his mother with Maud were examined earlier in Chapter I. In addition, see Kendall, op. cit., p. 393.

CONCLUSION

The examination of the floral, stone and jewel imagery in Maud clearly shows that the speaker's mental condition in the opening stages of the poem is one of morbid preoccupationand excessive introspection. Isolated from the outside world, bereft of family and having no friends, the speaker's thoughts revolve constantly around the chain of events--the swindle perpetrated by Maud's father, his own father's resulting madness and suicide, his mother's lingering death "Vext with lawyers and harassed with debt" (I, 705)--with self-destructive results. Maud's arrival at the hall stirs the speaker's childhood affections for her which conflict with the attitude of cynical contempt he has consciously fostered towards a world regarded as violent, self-regarding and materialistic. Ambivalent tensions result from this conflict as he is increasingly attracted to Maud. He finally acknowledges to himself his love for Maud, declares it openly to her and is overjoyed with her reciprocal declaration. Moods of despair, jealousy, anger, uncertainty and even sudden, antic merriment (I, 781-784) periodically surface, however, indicating that although Maud is effecting a gradual healing of the speaker's twisted beliefs and emotional instability, the speaker is certainly not cured. The speaker's inner turmoil is also complicated by the divisive tendencies of his love for Maud into a subconscious struggle between spiritual veneration (as exemplified by his attitude towards his dead mother) and sexual desire. At the conclusion of Part I, sexual passion--though not consciously recognized--is dominant over

spiritual devotion.

Part II opens with the speaker's retrospective recall of the duel with Maud's brother after being discovered with Maud in her garden. The duel, which results in the brother's death, was the result of the speaker's failure to keep the oath he made to Maud (I, 779-780) to forgo all thoughts of revenge or violence connected with the feud between their families. The speaker acknowledges this guilt as the product of his "passionate love" for Maud which he simultaneously characterises as "my harmful love" (II, 125-128). Subconsciously, it is the latent promiscuous guilt the speaker feels because of his sexual desire for Maud that leads him to blame his love for Maud as the cause of the brother's death. The news of Maud's death breaks the speaker's precarious hold on sanity and he succumbs to the long-felt urges of rest and emotional oblivion he envisions madness to be. Ironically, it is not insensibility he achieves but a heightened sensitivity to the morbid delusions of his disordered imagination. He experiences hallucinations that the ghost of Maud is constantly visiting him, a silent reminder that he is the cause of her death.[1] Eventually, the speaker's sense of guilt demanding expiation is sufficiently satisfied. The speaker acknowledges and consciously assumes the guilt attached to the "Christ-less code" (II, 26) that resulted in the death of Maud's brother by contrasting it with the morally justified act of killing men in a patriotic cause. This decision, though indicating a discriminating rationality (emphasized by the speaker's only direct address to the audience (II, 327)), emerging from madness, also represents a reversion to the speaker's earlier, romantically naive notions of the glamour

and honour of war (I, 45-52).

In Part III, the speaker has a dream in which it seems Maud, now a blessed spirit rather than the "ghastly Wraith" that has haunted him, appears to him and promises hope for the social and political evils of the world in "the coming Wars" (III, 11). The speaker resolves to aid those hopes by passionately devoting his energies to the benefit of his fellow-man and the purpose of God, and sails off to the Crimean war. His dream of Maud, however, is one of wish-fulfillment. He apotheosizes her in his mind as a spiritual ideal in much the same way he venerates his own mother and Maud's mother, both of whom are dead. The speaker also deludes himself by envisioning a simpler external reality in which the complexity of the world is reduced to a naive moral vision of good and evil in a simple, black-and-white dichotomy. This adjusting of external reality to correspond with the speaker's personal desires is actually ironic in the sense that it implies a reduction of the speaker's capacity to perceive the reality of the outside world except in the simplest terms. It is this reduction of his intellectual faculties that the speaker implicitly recognizes as such, even in the nadir of his despair in Part I, when he states that:

> Sooner or later I too may passively take the print
> Of the golden age--why not? I have neither hope nor
> trust;
> May make my heart as a millstone, set my face as a
> flint,
> Cheat and be cheated, and die: who knows? we are ashes
> and dust. (I, 29-32)

The speaker also subconsciously wishes to regain Maud. This desire, since Maud is dead, he perceives can only be achieved by dying himself. The speaker imagines war to be an ennobling experience that

will raise him to the level of Maud and the select "band of the blest" (III, 10). Thus, the passion for war the speaker feels is actually a manifestation of his desire for Maud. The sensuous glamorizing of war also reflects the repressed sexual passions which the speaker seeks release for in the idea of death as an opportunity of fulfillment in regaining Maud.

Such a pattern of the speaker's psychological behaviour is discernible through a study of the stone, floral and jewel images of Maud. Roy Basler, in his book, Sex, Symbolism, and Psychology in Literature, summarizes the speaker's condition at the conclusion of Maud thus:

> The hero has not in Part III gained a normal psychic balance, although he (and perhaps the unwary reader) may think he has. He is not completely cured of his psychic illness, but has merely exchanged one obsession, self-destruction, for another, self-sacrifice in a noble cause. The extent of his sanity in Part III is wholly relative to his new obsession. Although his condition is nowise as acute as it had been in the madhouse scene, it is still psychopathic and acceptance of what he says and does must be relative to his condition.[2]

It is interesting to note that Basler's psychoanalytic approach to Maud yields, essentially, the same conclusion as an imagistic study--that is, the speaker is mentally unbalanced and suffering from self-delusions as to his real purposes in fighting in the Crimea. This fact should not be so surprising in itself; for though Basler holds that Maud's anticipation of Freud's writings is "the amazing thing about Maud,"[3] he also regards Maud as Tennyson's brilliantly sustained conception of a "study in psychic frustration"[4] rather than

a celebration of the "holy power" of love. Tennyson's carefully prepared allusions to the speaker's childhood experiences, his mother, his ambivalence and sexual repressions are paralleled by the equal deliberation with which Tennyson designed and positioned his networks of imagery in the poem.

Yet there are valid contradictions that prohibit such an unqualified interpretation. Maud's battle song (I, 162-179) is obviously designed to foreshadow the nobility of purpose the speaker achieves by sailing off to the war. If this were the only instance of dramatic foreshadowing , one could see it as an example of ironic intention by Tennyson. The image of the speaker as a man of vigorous, active will in Part III fulfills the wish of the vacillating, unsure victim of despair the speaker is in Part I (I, 396-397): this foreshadowing does not seem intentionally ironic. Nor is the prophetic nature of the speaker's dream of "coming wars" (III, 11) easily explained as something other than Tennyson's deliberate attempt to show a kind of divinely Christian *a priori* justification of the speaker's involvement in war. Tennyson's repeated stress on the dream as "but a dream" (III, 15) is intended to be seen as sane.

How, then, does one resolve the apparent contradiction of meanings derived from the conclusion of *Maud*? The symbolic meaning of the images suggests the speaker is mentally unbalanced and is obsessed with physical self-destruction. The dramatic elements of the poem indicate a sane, stable speaker committed to an ethical cause.

E. D. H. Johnson's book, *The Alien Vision of Victorian Poetry*, provides the clue to the ambiguity of the conclusion of *Maud*. Johnson

writes that the "important writing of the Victorian period is to a large extent the product of a double awareness."[5] By this estimation, Johnson meant that much of Victorian poetry--and he singles out Tennyson, along with Browning and Arnold, as the prime exemplars of this attitude--was"addressed with great immediacy to the needs of the age, to the particular temper of mind which had grown up within a society seeking adjustments to the conditions of modern life."[6] At the same time, the Victorian poet tried to hold "in legitimate balance the rival claims of his private, aristocratic insights and of the tendencies existing in a society progressively vulgarized by the materialism of the nineteenth and twentieth centuries."[7] In Maud, we find a strange mixture of psychological relativism and didactic intent. The moral aesthetic Tennyson expounded constantly throughout his works--the necessity of art to be directly and vitally involved with society--directs the didactic intention of showing the heroic potential of man in adversity, rising above his self-interests. The speaker does not "take the print of his age" in pursuit of material profit; instead, he unselfishly devotes himself to the causes of freedom and justice. Thus, Tennyson answers the "needs of his age" by detailing the path of triumphant self-sacrifice in the service of mankind.

On another level, Tennyson is responding to the dictates of his own artistic inspiration. He is composing emotively, assuming the persona of the speaker in Maud and exploring fully the range of moods and passions he wishes to convey. At the same time, Tennyson's artistic craftsmanship took advantage of one of his most natural talents; that is, the employment of striking images in a

complicated, subtle and profound manner to reinforce the meaning of the poem. Moreover, because Tennyson's central concern is a psychological study of the alternating passions of a disturbed mind, the ironic effect of some images faithfully reflects the speaker's inability to perceive entirely the patterns and meanings of his behaviour. The balance struck in Maud between subjective inspiration and an objective rendition is nebulous at times and reflected in the failure of the speaker's emotions to always ring true to the reader. On the whole, however, the poem is successful largely because of the strength the patterns of imagery impart to the poem. Maud is a provocative and brilliantly poetic exploration of psychic disturbance.

If one is to resolve the conflict between the two opposing views of the speaker's sanity, it should be sought in the lyric nature of Maud. For it is in this vein that Tennyson shows his richest poetic gifts; and because these gifts are inherent, the wellspring of Tennyson's imagery that constitutes such a vital part to the success of the lyrics indicates the way in which we should regard Maud. Maud appears complete and whole only when it is viewed as the product of Tennyson's adherence to his own artistic sensibilities.

NOTES TO CONCLUSION

[1]Roy Basler advances an interesting view of the appearance, immediately following the duel, of the "ghastly Wraith" auguring the death of Maud. By killing the brother, the speaker consciously committed "a crime against his absolute ethic; but more fundamentally, in the conscious, it is a crime against Maud--a betrayal of her love . . . Although her bodily demise does not occur, apparently, until long after, the hero's mind accepts her death as a psychic fact immediately after the shot is fired." See Roy Basler, Sex, Symbolism, and Psychology (New Brunswick: Rutgers University Press, 1948), p. 82.

[2]Ibid., p. 87.

[3]Ibid., p. 74.

[4]Ibid., p. 74.

[5]E. D. H. Johnson, The Alien Vision of Victorian Poetry (Conneticut: Archon Books, 1963), p. ix.

[6]Ibid., p. ix.

[7]Ibid., p. xiii.

BIBLIOGRAPHY

1. Primary Sources

Tennyson, Alfred, Lord. Maud, and Other Poems. London: Edward Moxon, 1855.

--------. Maud, and Other Poems. London: Macmillan and Co., 1884.

--------. The Poems of Tennyson, Christopher Ricks, ed. London: Longmans, Green and Co., 1969.

2. Secondary Materials

Assad, Thomas J. "Tennyson's 'Courage, Poor Heart of Stone,'" Tulane Studies in English, XVII (1970), 73-80.

Baker, Arthur E. A Concordance to the Poetical and Dramatic Works of Alfred, Lord Tennyson. Toronto: The Macmillan Company of Canada, 1914.

Basler, Roy P. Sex, Symbolism, and Psychology in Literature. New Brunswick: Rutgers University Press, 1948.

Baum, Paull F. Tennyson: Sixty Years After. London: Archon Books, 1963.

Bennett, James R. "Maud, Part III: Maud's Battle Song," Victorian Poetry, XVIII (1980), 35-49.

Brashear, William R. The Living Will: A Study of Tennyson and Nineteenth-Century Subjectivism. The Hague: Mouton, 1969.

Buckley, J. H. Tennyson: The Growth of a Poet. Cambridge: Harvard University Press, 1960.

--------. The Victorian Temper. New York: Vintage Books, 1964.

Chandler, Alice. "Tennyson's Maud and the Song of Songs," Victorian Poetry, VII (1969), 91-104.

Chesterton, G. K., and Garnett Richardson. Tennyson. London: Hodder and Staughton, 1963.

Crawford, John W. "A Unifying Element in Tennyson's Maud," Victorian Poetry, VII (1969), 64-66.

Culler, A. D. The Poetry of Tennyson. New Haven: Yale University Press, 1977.

Eidon, John O. Tennyson in America. Athens: University of Georgia Press, 1943.

Hoge, James O., ed. The Letters of Emily, Lady Tennyson. University Park: The Pennsylvania University Press, 1974.

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

--------. "The Lily and the Rose: Symbolic Meaning in Tennyson's Maud," PMLA, LXIV (1949), 1222-1227.

Joseph, Gerhard. Tennysonian Love. Minneapolis: University of Minnesota Press, 1969.

Jump, John D., ed. Tennyson: The Critical Heritage. London: Routledge and Kegan Paul, 1967.

Kendall, J. L. "Gem Imagery in Tennyson's Maud," Victorian Poetry, XVII (1979), 389-394.

Killham, John, ed. Critical Essays on the Poetry of Tennyson. New York: Barnes and Noble, 1960.

Kincaid, James R. Tennyson's Major Poems. New Haven: Yale University Press, 1975.

Luce, Morton. Tennyson. London: Folcroft Library Editions, 1971.

Marshall, George O., Jr. A Tennyson Handbook. New York: Twayne Publishers, 1963.

Nicolson, Harold. Tennyson: Aspects of His Life, Character and Poetry. London: Constable and Co., 1923.

Rader, Ralph W. Tennyson's "Maud": The Biographical Genesis. Los Angeles: University of California Press, 1963.

Rawnsley, H. D. Memories of the Tennysons. New York: Haskell House, 1972.

Ricks, Christopher. Tennyson. New York: Macmillan Co., 1972.

Shannon, E. F., Jr. Tennyson and the Reviewers. Harvard: Archon Books, 1967.

Steane, J. B. Tennyson. New York: Arco, 1969.

Tennyson, Charles. Six Tennysonian Essays. London: Cassell and Company, 1954.

--------. Alfred Tennyson. London: Macmillan and Company, 1950.

Tennyson, Charles, and Dyson, Hope. The Tennysons: Background to Genius. London: Macmillan, 1974.

Tennyson, Hallam. Alfred, Lord Tennyson: A Memoir. 2 vols. New York: The Macmillan Company, 1897.

Van Dyke, Henry. The Poetry of Tennyson. New York: Charles Scribner's Sons, 1904.

Vogel, C. S. "Heart of Stone: An Emblem for Conversion," Victorian Newsletter, LI (1977), 17-23.

Webb, R. K. Modern England. Toronto: Dodd, Mead and Co., 1974.