

in English elegy is found in *Lycidas*: Compare

"But, O the heavy change now thou art gone,
Now thou art gone, and never must return!
Thee shepherd, thee the woods and desert
caves
With wild thyme and the gadding vine o'er
grown,
And all their echoes mourn!"

With Tennyson the habit of associating certain objects—the house he lived in, the ships that brought him home, the tablet in the church at Clevedon, the room at Oxford—with the one that is gone takes the place of this more vulgar, because more common pathetic fallacy. The same purpose is served. This habit of association rather increases than otherwise, till on the second anniversary of Hallam's death he says:

"I find no place that does not breathe
Some gracious memory of my friend."

(c) The motive of condolence that has figured in the elegy from the outset, and to which Shelley give such prominence (stanzas 22-35 are given up to it), is contemptuously set aside by Tennyson in a single stanza (Song VI.):

"One writes, that 'other friends remain,'
That 'Loss is common to the race'—
And common is the common place,
And vacant chaff well meant for grain."

(d) The motive of reviving nature appears in embryo in *Moschus Lament* (in the 'Adonais'), and furnishes one of the finest passages of the poem (quote XIX., page 121). This idea continued in XX. gives us incidentally a point of contact with *In Memoriam*.

"The leprous corpse touched by this spirit
tender,
Exhales itself in flowers of gentle breath."

with

"'Tis well; 'Tis something; we may stand
Where he in English earth is laid,
And from his ashes may be made
The violet of his native land."

—(Stanza I, Song XVIII.)

Both also recall the flower transformation in "*Astrophel*." This motive shows itself in "*In Memoriam*" in the gradual healing of the wound and the ability to join surely once more in the activities of life.

(e) A FUTURE STATE.

In *Moschus' Lament for Bion*, the reference to a future state are of course pagan; the transformation of the lovers into flowers saves Spenser the trouble of any mention of immortality; Brysket and Milton are explicit. The former says:

"Phyllisides is dead! O happie sprite,
That now on hear'r with blessed souls
doest hide."

The latter:

"Weep no more, woeful shepherds, weep no
more,
For *Lycidas* your sorrow is not dead."

'He is made one with nature,' is the central idea of all Shelley's references to immortality. This pantheism, with its ghost of a merged and annihilated personality strikes us as alloy (see stanzas 38, 42 and 43). Tennyson, the exact antipode of Shelley in this respect, will hear nothing of a lost individuality.