

peace. We get a sight of his real feelings and recognize the voice of the man in those lines in "Locksley Hall" beginning :

"Then her cheek was pale and thinner than should be for one as young."

In "Maud" the passion and the rapture burst forth again and the correct poet gives himself up to their sway; he weeps aloud. These, however, are the only two occasions on which he thus gives way to his feelings. After "Maud" we have the "Idyls of the King" and there Tennyson returns to the calm style, which he never afterward abandons. In the "Idyls of the King" we have the Arthur Story spiritualized. The degree of spirituality imparted by Tennyson to the Arthur Story is much higher than that given by Map, higher even than that which Spenser gave it. Arthur represents Magnificence, the sum of all the virtues. He is the perfect and blameless king, the human side of Christ, or more properly the spiritual conscience; and as the beginnings of the spiritual sense are doubtful, so also is the birth of Arthur; and just as the spiritual sense cannot die, so Arthur does not die but sails away.

In 1851 Tennyson married Miss Emily Sellwood and almost immediately settled down in the Isle of Wight. He became a land-holder, a magistrate and a politician, and exercised a paternal authority over his parish and his estate as well as over his family. He founded societies, looked after the schools and introduced improvements, all for the benefit of his tenants and his neighbors.

He does what he can to make them honourable and useful members of society. In view of all this we cannot help thinking of the opening of "The Princess," where, in the character of Sir Walter Vivian, the poet has given us a picture of the beneficent landlord, and we wonder if Sir Walter, though perhaps having no real existence, may not have been an ideal that Tennyson set before him, that he might attain unto it. However that may be, we are struck by the similarity that exists between Sir Walter Vivian and the poet himself as a landlord.

Tennyson was quite an old man before the "Idyls of the King" were completed, the last being that which stands at the beginning. "Gareth and Lynette" stands where it does because it represents the spirit of the "Idyls" in miniature. The date of this piece is 1872. Other poems followed, and he continued to write at intervals almost up to the time of his death. With advancing age, however, his powers failed and his productions gradually became less frequent and less vigorous. But he could look back upon a long and successful career. His fame came early and continued with him, and now, that he is gone, let us cherish his memory, remembering that his course, both as a poet and as a man, was an honourable one, and feeling grateful for the flowers that he has strewn in our way. Let us also cherish the hope that he is now enjoying sweet communion with that friend of his younger days whose early death was the occasion of one of the choicest treasures of our literature.