

# The Validity of the Vision: The Scholar's "Fight to Find the Lost Element"

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**Abstract**—In the context of Arnold's poetic landscape, the "forest glade" is gone and the "glimmering sea is far beyond the reach of people who are wandering in the "darkling plain" where the genuine self is buried. The inability to find the genuine self, brought about by loss of hope, made the inhabitants of the "burning plain" continue their oscillations between the frustrating world and what they unconsciously felt to be its essential existence. It is actually because of this lack of courage that Empedocles suspends his own life. The inhabitants of the "burning desert" wait passively, and the culture simultaneously wait for the light; they are shown as awaiting some revolution, but they are in a mood of "not being" or in a continual disappointment, without specific purpose. The aim of this essay is to show the changes in the passive, meditative mood of Arnold's characters who begin the active life of the quest to find the genuine self. This quest begins with the story of "The Scholar Gipsy".

**Index Terms**—The Scholar Gipsy, Arnold's poetic landscape, lost element, quest

## I. INTRODUCTION

The unhealthy situation of Victorian life in Arnold's poetic world is demonstrated this way:

All his store of sad experience he  
Lays bare of wretched days;  
Tell us his misery's birth and growth and signs,  
And now the dying spark of hope was fed.  
("Scholar Gipsy" 185-8)

They confess their inability to find their buried self because of their passive waiting: "yes, we wait it-but it still delays" ("Scholar Gipsy 181"). There is no active deed or a positive search for the buried self and consequently the result is useless like what Empedocles does in his fruitless waiting

Whose insight never has borne fruit in deeds  
Whose vague resolves never have been fulfilled;  
From whom each year we see  
Breeds new beginnings, disappointments new;  
Who lose to-morrow the ground won to-day-  
("Scholar Gipsy" 175-9)

What seems strange to these men is a profound belief in hope, though they "never deeply felt, nor clearly willed" ("Scholar Gipsy" 175). According to Arnold's note (1989) in the Yale Ms., "The misery of the present age is . . . in [men's] incapacity to suffer, enjoy, feel at all, wholly and profoundly" (P. 300). "The Scholar Gipsy" is a call to renew the lost hopes and to search actively for the genuine self which is powerless to be born in the passive, solitary mood of Empedoclean life. It can be considered as Arnold's second stage in finding the true self after experiencing his previous failure in the first stage of solitude.

The earlier poems of Mathew Arnold up to 'The Scholar Gipsy' represent a contemplative life, without any manifestation of Homeric characters who act and talk according to the genuine self without giving way to meditation and passivity.

The social life in the "burning plain" for the most part does not allow men to act according their buried selves. Once they want to grasp it, a strong force of the arid desert pulls them down. The effort of Calliclean active life turns out to be Empedoclean disappointment just before it takes its appropriate productive shape.

The aim of this essay is to show the changes in the passive, meditative mood of Arnold's characters who begin the active life of the quest to find the genuine self. It can be considered as Arnold's second stage in his way to discover the buried life. This quest begins with the story of "The Scholar Gipsy".

## II. DISCUSSION

Arnold's 1853 *Preface* (1995) calls for a change in the continuation of suffering and contemplation. It is true that Arnold began his poetic career as a man alienated from his society in his first stage of his poetic career, but at some point he came to realize that the burden of isolation was too heavy to bear. He was convinced that he was better to get involved in his society than to repudiate it. As Madden says, "Unlike the early letters, in which he warned Clough that

it was better to do and be nothing than engage in philistery, . . . the later letters and criticism were firmly set against 'quietism'" (P.135).

A. H. Warren (1950) holds that it "was an attempt to alter the canon of English poetry" (p.159). Martin Corner (1973) also refers to it as "a call to the true path which directed the English poetry into a new course" (p.223). This new course seems to be, as S. M.B. Coulling (1969) believes, "Arnold's refusal to be a mere spokesman for his age" (p.234).

In Arnold's earlier poems what dominates the whole atmosphere is his view expressed in the letter to Clough: "What you have to say depends on your age" (p.65). The poems are really a true representation of choking atmosphere of his age without any trace of practical search to find the genuine self. But in the 1853 *Preface*, Arnold (1995) desperately talks about the great "confusion of the present time" (I, p. 8) and escapes from it by his invitation for the energetic quest.

Arnold refused to publish *Empedocles on Etna* in his 1853 volume of poems for the reason expressed in the *preface*, because the poem depicts merely a contemplative and passive life which fails to find the buried self.

Abjadian (1995-96) believes that Arnold wrote *Empedocles on Etna* since the topic was appealing to him and at last he suppressed it because it did not conform to the principles of the *preface* (p.25).

Arnold could no longer agree with a drama in which "suffering finds no vent in action; in which a continuous state of mental distress is prolonged, unrelieved by incident, hope, or resistance, in which there is everything to be endured, nothing to be done" (*CPW I*, p.15).

Evaluating his characters and being influenced by some social movements like Carlyle's doctrine of work, Arnold attempted to activate his heroes and himself. He solved the moral malady of Victorian victims and helped them a step forward in finding their genuine selves. Arnold moved from subjectivity to objectivity. Stopford A. Brooke (1989) believes that Arnold found a way to find his true self in his escape from self-consideration (p.128). The main purpose of the 1853 *Preface*, according to Arnold, is to choose "A great human action, . . . an excellent action, noble and significant, some noble action of a heroic time" (*CPW I*, p.12). Although this action is by far different from what Aristotle recommends, it is considered as a escape from fruitless passive and alienated life which offers no help in finding the genuine self. In a letter to Clough, Arnold (1986) explicitly reveals the secret of which the Victorian victims were ignorant: "What men want is something to animate and ennoble them, such a feeling is the basis of my poetics" (p.146).

The passive mind needs an ennobling force to make it active and lead it to find the buried self. Arnold in the second stage of his poetic career, around the year 1852 onward, felt the necessity of the unchained mind. Byron in the "Sonnet on Chillon" refers to this aspect as "the eternal spirit of the chainless mind." It is the liberation of men's buried capabilities and redirection of them towards salvation. According to Arnold the active working of mind, which is called imagination, makes men flee from the bondage's and help them find their true beating selves. Wilson Knight (1955) refers to what Hamlet believes in this regard, that the destiny of man depends on what his active mind decides for him (p.58).

Submission is no longer desirable; instead of looking backward to the realm of solitude, the active life of imaginative reason looks forward to the realm of self-recognition. The only things that are available to the inhabitants of the "darkling plain" are the endurance, sad patience, and despair.

In "The Scholar Gipsy" Arnold points to the lack of real faith and activity in the world. Man's life of troubles and trials wear out the energies; weariness soon overwhelms their spirits and frustrates their endless plans and efforts to find their buried selves:

For what wears out the life of mortal men?  
 'Tis that from change to change their being rolls;  
 'Tis that repeated shocks, again, again  
 Exhaust the energy of the strongest souls  
 And numb the elastic power. (142-5)

In "The Scholar Gipsy" Arnold tries to renew the only remaining hope to which the inhabitants of the "darkling plain" can trust to save their lives. It is a miracle to believe in the possibility of belief. The imagined Scholar seems to be that possibility who seeks to find his ignored self in an energetic quest. Roper (1969) says:

The age is in a condition which precludes the recovery of hope and faith, it can at most, little as it in, hope to recover hope, but even that may be a delusion. (p.225)

"The Scholar Gipsy" manifests the possibility of good dreams in a bad time, and if the poem somehow doubts the validity of such dreams, it is never against it and even pleads for it. After all, it is what the Scholar Gipsy dreams and hopes to achieve.

To dream of a good future, man needs an active mind. The usual current of modern world with its full materialistic desires makes men of the "burning plain" act like a machine. There is no space left for faith or imagination because men are wearied by both the bliss and pain of life as well as a thousand schemes that tire their brains. Thus, the creativity has vanished and people's mind cannot find out any hope to bring buried self to the surface and act according to it: "Till having used our nerves with bliss and teen/ And tried upon a thousand schemes our wit" ("Scholar Gipsy" 146-7).

What Arnold emphasizes most in "The Scholar Gipsy" is the plea for active mind and the necessity of the quest to find the genuine self. The very application of the word "Gipsy" with its Hindu origin refers to the mysterious arts and

the traditional wisdom implying an active, working brain: "His mates, had art to rule as they desired/ The workings of man's brain" (44-5).

The poem begins and ends with an activity, a plea for the "quest" rather than a mere exposition of a hopeless reflection: "Go, for they call you, shepherd, from the hill:/ Go, shepherd, and untie the wattled cotes!" (1-2). The Shepherd is the alter-ego of Arnold who summons us for the quest to find our genuine selves.

It is explicitly a call for search and activity, not the activity of the routine life; but a personal and private search for the elevation of man's buried life. The speaker elaborates upon the "quest" to which the shepherd is summoned to do at night when his daily work is done, at night where his mind is not occupied with the trivialities which have actually damaged the true self and one must cast them out to be pure and get nearer to his true origin.

The shepherd at the beginning of the poem is the norm to whom all other characters are supposed to refer in their actions and life style. Arnold points out that it is not possible to dissociate contemplation, imagination and feeling wholly from the workaday life and action. The modern perplexing affairs have dried the imaginative faculty and completely have dissociated it from the routine life.

The quest itself includes the combination of the energetic activity and a nightly imaginative work of the Gypsies. The Scholar Gipsy is in the search of the unified faculty which has been separated from the life of the Victorian victims. The Scholar is weary of pursuing only the Hebraistic actions of Oxford and seeks the Gipsies who represent the unified power of imagination:

Who, tired of knocking at preferment's door

One summer-morn forsook

His friends, and went to learn the gipsy's lore (35-8)

In his Oxford days, the Scholar feels a sense of agitation and unrest because of the incompatibility between the harsh, intellectual, Hebraistic way of life with his delicate, beating inner self. He leaves Oxford and searches for a new life with which he feels a greater affinity. Mental activity is what the practical, physical activity of the Victorian life lacked and the Scholar is in the quest of it. The desire for a calm, shady place to begin the mental activity is the strong motive of the quest. Arnold finds the affinity of the Scholar in Glanvil's *Vanity of Dogmatizing* with himself and feels the necessity of a great action: the quest to reach the ignored, forsaken mental activity.

According to Michael Thorpe (1969), the lost thing that both the Scholar and Arnold are seeking is the imaginative power which can awaken the dormant minds and will "bind and unify all which the age lacks" (p.87). "Because thou hadst-what we, alas, have not" ("Scholar Gipsy" 100).

Arnold flies from Empedocles whose mind was the slave of the scepticism of the modern mind. It is true, however, that Empedocles also ventures to climb the mountain to find an opportunity to wrestle with himself and liberate his imagination, and he is also similar to "The Scholar Gipsy" since he belongs to the past age of superstitious Aberglaube and the world of miracles (*Empedocles* I. i, 112), but, unlike the Scholar, he has kept the contamination of the skepticism and intellectualism and has denied his religious ethics. He embraces the materialistic hypothesis as set out in the last three stanzas of "In Utramque Paxatus" (I. ii, p.176). Empedocles destroys his venture by keeping his intellectualism.

"The Scholar Gipsy", on the other hand, leaves his intellectual life wholly and seeks only the lost imagination. This is a step forward to find his genuine self. The Scholar, at first, uncontaminated his past life which was really the great obstacle to reach his true self, and now is freely and creatively he starts his quest to find the truth by pursuing the life of the imaginative Gypsies. He is freely seeking sequestered corners to activate his mental ability ("Scholar Gipsy" I, 71), and roam the hills and rocks with a lap of flower. Wilson Knight (1955) says, "In religious phraseology, the Scholar Gipsy has faith. His faith is less intellectual than instinctive, an impulse, and is freedom, and pushes forward" (p.58).

Still nursing the unconquerable hope,

Still clutching the inviolable shade,

With a free onward impulse brushing through

("Scholar Gipsy" 209-11)

The Scholar's quest seems to be an instinctive impulse reacting against the intellectual, doubt-stricken life of the "burning plain." He instinctively uncontaminates his past by leaving the modern Hebraistic Victorian plain. It is a practical reaction against the life which has no affinity with the Scholar's inner self. Arnold shows the Scholar's quest to point the necessity of a renewal, a rebirth in the Victorian passive life.

It is a trip to the forest glade and what it specifically offers is an escape from the battle and the chance to give oneself up to thought. So, Arnold's poetic landscape proposes a "quest". Each man must break the chain of necessity imposed on him by setting on the storm-tossed sea of life or by engaging full heatedly in the strife of the plain. Stuart P. Sherman (1917) believes,

Man must return up the life stream, following the hints of the buried self, passing through the sequestered glade- perhaps pausing for refreshment by thinking things over and making the final steep and difficult ascent to the mountain top throne of the truth (p.60).

Apparently Arnold believes in what Epictetus in Part II of his *Discourses* mentions. He points out that however pleasant an inn or a meadow may be a man should not linger there too long; he should continue with his real business, which is to get to his spiritual home. There is a world of difference between the merrymaking of the strayed revelers

who would stay too long in meadows to enjoy their lives, and achieve the mission in which "The Scholar Gipsy" tries to find his genuine self. Arnold's Scholar Gipsy confronts the incomplete, defective western intellectualism with the lost true self. Paul Edwards (1962) believes that it is the search for "the vegetation and liveliness of the Dionysian culture" which is in sharp contradiction with the practical Roman, Apollonian, Victorian dried society (p.67). The too academic culture of modern life has buried the deeper creative wisdom of human beings and the Scholar with his mission is going to cry the availability and possibility of its revival.

The Scholar decides to kindle his mind into powers beyond the limited world of academic intellectualism. He is searching the intuitive power of the east. He has been equipped with other instruments of knowledge, with the secret unknown to the world and half-known to him. It is half-known to him because he has not still reached the imaginative power, and unknown to the world since people ignore it wholly.

The decisive spirit of the speaker in "The Scholar Gipsy" implies the urgency of the quest. To sharpen his imagination, the speaker reads the "often-read tale" and this is the way he enters the world in the Victorian practical world. The Scholar who is another quester is "rapt" (119); that is, dedicated to follow the destroyed life of imagination. His life is not an easy, negative waiting, and in order to create a balanced, true self, starts to attach himself to the world of intuition. Leavis (1945) believes, "while his friends live bellow in warmth, in their eternal week-end, he sets to search for the hidden half of human nature" (p.12).

The scholar fights to find the lost element:  
 And once, in winter, on the couseway chill  
 Where home through flooded fields foot-travelers go,  
 Have I not pass'd there on the wooden bridge  
 Wrapt in thy clack and battling with snow,  
 Thy face towards Hinksey and its wintry ridge?  
 Turn'd once to watch, while thick the snowflakes fall,  
 The line of festal light in Christ-Christ-Church hall  
 Then sought thy straw in some sequester's drange.  
 (112-121)

The wisdom which the scholar strives to gain is old, and most importantly nature-rooted, and, therefore, it demands a situation of its own to be captured, a situation that is offered by nights. It is to be undertaken by night to be nearer to the source of the object of the quest: the lore, the magic, the wisdom of the gipsies. The wisdom is a kind of secret which needs "heaven-sent moments," as Arnold says and adds to Glanvill's story. According to David L. Eggenschwiler (1967), the Scholar waits for the spark exactly because of this important fact (p.11). This spark is the integral part of the Gipsies by which they can influence men's thought. It is the complementary element to the active, practical life of the day time of which Victorian victims are ignorant. "They can bind them to what thoughts they will" (p.48).

It is the imaginative wisdom at the top of Romanticism and acts to enliven the hidden self. This knowledge attacks the one-sided intellectual men and is expressed in the exaltation of imagination. To quote Dyson "it is the enlightenment of the minds, the return to Hellenism" (p.21). The Scholar Gipsy has found dry and rationalistic Victorian intellectualism unsatisfactory and is seeking a new kind of awareness where Hellenism, imagination, and faith join the action of Hebraism and save his genuine self. The oriental wisdom according to Culler (1966) "represents any kind of divine or natural lore such as cannot be gathered from books but can be gathered intuitively from the world of nature, and has the revolutionary ardour" (p.183).

The use of word "spark" supports this notion. In *Manfred* Byron uses the term "Promethean Spark" which has the changing function. In "Scholar Gipsy," Arnold tries to capture this faculty and activate it. It is not a negative waiting for the spark to fall, it is rather an energetic quest to awaken that spark. The Scholar's quest of the gipsies along with the speaker's call to shepherds to follow the Scholar, all signify the positive action to enliven the dormant faculty and save the buried self. To be awakened, the "spark" needs a world of its own, a world of imaginative calmness, natural scenes and retired places. The process, indeed, is Arnoldian: the rendering of a mood in the situation where the mood is actually experienced.

The speaker energetically decides to haunt that spark. He withdraws to a nook far from the cries of sheep and the reapers. He withdraws from noise and light of the crowded day to await the renewal of the lost faculty.

The Scholar himself prepares such a condition. He lies with a lap of flower as the speaker lies in a boat. Here the emphasis is on the sameness of the speaker's and the Scholar's posture. In this way Arnold wants to imply that to be nearer to the imaginative world, there needs some basic requirements. The object of the "quest" for the two questers can be found in a calm place. Not only the speaker but also the Scholar move through the landscape of natural scenery and prepare their grounds to find their buried selves.

Or in my boat I lie  
 Moored to the cool bank in the sammerheats.  
 'Mid wide grass meadows which the sunshine fills,  
 And watch the warm, green-muffled Cumner hill,  
 And wonder if thou haunt's their shy retreats. (65-70)

The place is also dark, when the “green” is “moon-blanch’d”: Cross and recross the strips of moon-blanch’d green” (9). The Scholar is also seen “on summer nights” (73). The fact that the eyes of the Scholar are dark emphasizes a calm, imaginative atmosphere where the mind of the person is not in the chains of any antinatural factors: “There, where down cloudy cliffs, though sheets of/ shy traffickers, the dark Iberians come” (246-7).

Whenever there is a quest for imaginative faculty, there is a dark place with its peace. Only twice in the poem light appears and it is when there is no talk of the search. One is *the sun image* of the first stanza, with the references to the “Scarlet poppies,” which connotes a civilized nature and not a wild one and the others when the Greek ship is seen at “sunrise” from which the intuitive Tyrian trader escapes. The Gypsies are the true companions of the dark, cool places. “And roam, the world with that wild brotherhood” (38).

The Scholar himself picks the “green-muffled Cumner hills” (69) pointing on to the dark Iberians who are descending from their “cloudy cliffs” (248). The Scholar has become a part of the forest where the feeding black bird is not disturbed by his presence:

Above the forest-ground called Thessaly-

The blackbird, Picking food,

Sees thee, nor stops his meal, nor fears at all; (114-16)

Arnold asks the Scholar to avoid the “darkling plain” so that his desire for the quest may not be weakened:

Still fly, plunge deeper in the bowing wood

Averse, as Dido did with gestrue sturn

From her false friend’s approach in Hades turn,

Wave us away, and keep thy solitude! (205-9)

Another quester, the Tyrian trader, makes his own use of the dark, secluded environment to catch his desired spark and then discourse his true self. Nature’s darkness, and cold hold no terror for the Scholar or Tyrian Trader. The Tyrian Trader feels at home on the deeps. Earlier in his poems Arnold refers to the inhabitants of the forest glade who act according to their genuine selves. These people are mostly children and youths. In his quest, the Scholar Gypsy meets only these people. This means that in pursuing the life of the Gypsies, the Scholar has saved his buried life from the contamination of Hebraistic world.

Children, who early range these slopes and late

For creases from the rills,

Have known thee eying, all an April-day, (105-7)

The simple people who are living in a close contact with nature also see him because they share the wisdom which the Scholar is seeking: “Shepherd, have met him on the Hurst in Spring” (59). The poet also sees him due to his creative imagination, and energetic life result from the awakened “spark”:

And once, in winter, on the causeway chill

Where home through flooded fields foot-travelers go,

Have I not passed thee on the wooden bridge, (120-3)

In the third scene the speaker says, “And I myself-seem half to know thy looks”: The speaker confesses explicitly that through being close to natural lores, he has become similar to the Scholar Gypsy: “And we imagine thee exempt from age/ And living as thou liv’ston Glanvil’s page” (8-9). The created mood of the “forest glade” that follows the hints of the buried self, is actually the prescribed solution and the cure of the wounds of the “burning plain.” All of the questers in “The Scholar Gypsy” except the final Tyrian Trader are the symbols for that prescription. They imply that to get rid of the present situation and find the genuine self, one must seek to activate his dormant faculty of imagination just like what the quester does in “The Scholar Gypsy”.

Regarding the importance of the natural scenery of “The Scholar Gypsy” and its forest-glade situation, Randal Keenan says, “Arnold came to see the contemporary problems as essentially social and cultural ones. In his great despair, he gazed fondly into pastoral settings similar to those in “The Scholar Gypsy” (85). Arnold himself in his *Culture and Anarchy* speaks of, “the Greek idea of beauty and of human nature perfect on all sides [which] adds to itself a religious and devout energy” (V).

Culler believes that the main function of the Scholar in the first part of the poem is reflected in the “Vision”. Lines 51 to 130, are to hypostatize the speaker’s retired mood (182). The speaker is Arnold the Prophet who shows people a model of a perfect, right society in the guise of the Shepherd at the beginning of the poem. He mentions the vision of the Scholar to represent the quest for the genius self. The symbol of the Shepherd is only an abstract one and the speaker tries to concretize and analyze it through the magnified Vision by the Scholar. Before the Vision there is only an unidentified quest and a spark from heaven which has not fallen yet. From the speaker’s dream onward the unidentified model is associated with faith, hope, and purpose which are the elements of that quest. Roper (1969) says, “the dream of the Scholar is the true image of the world of being to the inhabitants of the world of becoming in the “darkling plain” (p.221).

The happy “dream” of the Scholar’s “unclouded joy” is pushed into “the long happy dream” of a barren life. The dream acts as a high belief which is to destroy the light ones. The maximum contribution of the imaginative “quest” done by the dream is to make the vicious movement of the self stop before it leads to its future evil consequences. It seems to act like a catalyst to make the buried self active. Arnold creates a situation of the “forest glade” to confront

with the arid “darkling plain” and the barren self. In this case he influences the dormant faculty of human heart and awaits for its better future condition.

The object of the “quest” is created in the Vision and it proves that it is not very different from the capability to dream of a good future.

Obviously, the dream vanishes soon:

But what - I dream! Two hundred years are flown  
Since first thy story ran through Oxford halls

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And thou from earth art gone  
Long since, and in some quiet churchyard laid.

(131-6)

But what is worth mentioning is that there is only a single stanza in which the dream is repudiated as a mere illusion. To fulfill his desired plan which is the influence of that imaginative vision on the genuine self, Arnold does not leave the speaker frustrated in his real world. The dream is for the speaker a powerful shock which makes him continue imaginatively in accordance with that ideal in the real world. It seems that the imaginative story has influenced his genuine self as it is supposed for the Victorian victims as well. There follows nine stanzas where the substance of that dream is regained. Culler (1966) says, “The structure is the vision, the loss of vision, and the recreation of it in a different mood” (p.185). It is also safe to say that the speaker is the physician, the Vision is the prescription, and the world of the Shepherd or the final Tyrian Trader is the Utopian model or the cure.

The validity of the “Vision” is so strong that the speaker is now already with the object of the “quest”. The poet is like the Scholar with his book and a Gipsy in the field. Now he is as solitary as the Scholar and, like the Gipsies, he is a wonderer.

Immediately in the next stanza after the awakening, the speaker emphasizes the vitality of the soul of the quest. He is himself a quester, implying that his genuine self has been affected: “No, no, thou hast not felt the lapse of hours” (14). The intensity of the vision is so strong that it continues even in the most real aridity of the Victorian world where Goethe is present.

There is a full range of accounts concerning the position of the real world which is in a sharp contrast with the “forest glade” of the Vision. In such a condition one finds the speaker still keeping on his quest. Thus, the “quest” toward the imaginative world is proved to be useful and it really works. The social barren self cannot dominate it. The dream has not been vague in enlivening the buried self of the speaker. C. H. Leonard (1833) believes that the vision has its positive, constructive function for Arnold even when he feels the sad impression of Goethe, *Dichtung und Wahrheit* and has its influence on his lost self (119).

It is true that the Scholar Gipsy died when the speaker awakened, but he is reborn in the life of the speaker or in his genuine self without his beginning to dream again. While the speaker is speaking in the full dark atmosphere of doubt, inability and impotency of modern “darkling plain” in the sober light of the day, the Romantic imagination of the dreamer has been changed to a moral truth which is everlasting and has its continuity in such a world. Thus, the shape of that imaginative possibility which is the possibility of hope to discover the buried self through the “quest”, has turned out to be more real.

The emphasis is no longer on nature, forest-glade situation, and the scenes of the woods with the reference to the Romantic agents who are elusive and invisible from the eyes of people. Since the dream is like a lesson, or a moral pattern, what is supposed to be done, takes its shape more seriously and with a practical severity. The Vision of the Scholar as an inhabitant of the “forest glade” with emphasis on his imaginative side and, of course, on his true self, turns to be a purposeful wanderer who has preserved his innocent imaginative part in the Victorian “darkling plain.” He is seen as a firm, decided agent who is going to protect his genuine self: “Thou hadst one aim, one business, one desire” (152). Here, in the resurrection of the speaker, the imaginary Scholar gets the unity he needs to confront with the confusing real world. The fact that he has changed to a practical man preserving his integrity is shown once more: “Firm to their mark, not spent on other things” (163).

The image of the quest, as it should be, was once manifested in the ideal model of the Scholar through the world of the vision. But as the influence of that ideal, affects the real world, the quester changes also to a more practical person. In order to preserve the gained integrity, or the true self, the decided quester of the reality undertakes some practical functions. The quester now, is a reality of the classical world; the hero of a real civilization. Dido represents a person who rejects her dominant social values which demand a distancing from her genuine self. She is seen in Hades, the real Victorian “burning plain,” preserving her integrity.

The ideal quester emerges in the person of the Tyrian Trader, a practical, real agent. The Greek mariners in the story of the Tyrian Trader are the representatives of the unjust and corrupt businessmen in sharp contrast with the Tyrian Trader. He is not in a condition to follow the false society of the Greeks who demand a separation from and the ignorance of the genuine self. In a positive, practical function, the Tyrian Trader seeks another new world, purer and better to contact with.

What is important is that the Tyrian Trader has his own heroic vitality in his triumphant revolt. He shows another invigorating variation upon the escape of the Scholar from his university and going to the woods. As E. K. Brown (1969) says:

That the Tyrian Trader's flight before the clamorous spirit of Greeks is exactly analogous to the Scholar Gipsy's flight before the drink and clatter of the smoke-frock's boors or before the bathers in the abandoned lasher or before the Oxford riders blithe. Both flight express a desire for calm, a desire for aloofness. And little ingenuity is required to discover a similarity between the gipsies and those 'shy traffickers, the dark Iberians,' to whom the Tyrian Trader flies (pp.225-5).

The difference lies in the fact that the Tyrian Trader follows the pattern or the prescription of the vision and preserves his integrity, and then ventures to *hold forth* across the Mediterranean until he passes through the "straits" and finally captures the fresh air of the "North Atlantic" which Empedocles and the Scholar desire but do not achieve. The vision which acts as a prescription in the poem demands a situation of the "forest glade" where one is seen merely as preserving his integrity, or uncontaminating the barriers to reach the genuine self. His only action is to uncontaminate himself and preserve his soul from the "darkling plain's" infections and get nearer to the "forest glade" or keep his genuine self untouched.

The Tyrian Trader, on the other hand, following the prescription of the vision, not only has his own strifes with the Greek mariners and leaves them to saw himself from their infected thoughts, but he also acts in the real world and ventures to enter a new place and witness the "wide glimmering sea" after passing the strait. The Tyrian Trader has learned his lesson in the vision completely and applies it to the world of reality. The result proves the authenticity of the prescription since we see him in the "glimmering sea" when he has found his genuine self. Culler states, "Whereas Dido could not break out of her Hell, the Trader . . . 'straits' and is rewarded with the fresh air" (191).

And day and night held on indignantly  
O'er the blue Midland waters with the glade,  
Betwixt the Syrtes and soft Sicily,  
To where the Atlantic raves  
Outside the western straits, and unbent sails  
There, where down cloudy cliffs, through sheet of foam.  
("Scholar Gipsy" 242-7)

The Tyrian Trader adjusts his desired imaginative world to the real world and achieves a final balance of "forest glade's" innocence and the practicality of the "wide glimmering sea." Sherman (1917) in his *Matthew Arnold: How to know him* gives the reason why Arnold at last turned to ancient worlds and characters in his later works as Tyrian Trader. He says, "Arnold referred to great ancients, not only for being positive and critical, but also for achieving what we too must achieve if we are to carry through our modern experiment successfully . . . the union of imagination and reason" (p.21).

The Tyrian Trader's escape is accompanied by bringing back into the touch of reality; the combination of the imagination with culture. He gathers the various imaginative supplies throughout his "quest" and mixes it with the world of reality to use them practically and it is in this way that he reaches wholeness. Irving Babbit (1995) believes:

What Arnold attacked in "The Scholar Gipsy" was his lack of wholeness. In working out his model of a rounded human nature that he sets up for imitation he turns to the past, for if the positivist is not willing that the past should be imposed on him as a dogma he admits its validity as experience. It is many-sided for this or that aspect of it we need to go to this or that country or individual or period. (p.2)

This is actually the reason of the Trader's escape to other countries where he gains his wholeness. Babbit (1995) quotes a sentence from Arnold himself, saying that the Tyrian Trader's escape to a purer culture shows the ideal position of imaginative reason which he sought. The Trader grants his bales to the world of reality and mixes the imaginative story of the "quest" with the reality of the world of reason: "the dark Iberian come;/ And on the beach undid his cordid bales" (249-50).

The "cordid bales" of the Tyrian Trader bear the goods which are likely to be perishable and since the poem does not mention what specifically they contain, it bears a mystery and magic background that the whole poem is supposed to handle through the introduction of the "quest". It shows that if a person is a true quester, he will be rewarded with the discovery of the genuine self. It speaks of the authenticity of success in finding the buried self through the quest.

As Ilana Blumberg points out, the course of development in Arnold's Scholar from his first stage up to the Tyrian Trader, proves a line of maturity in Arnold's spiritual condition. After the publication of *The Origin of Species* by Darwin, Blumberg (1997) says: "Arnold imagines a chain not just of intellectual progress, of faulty epistems yielding to sounder ones, but also of spiritual progression, a process towards perfection, an evolution. Arnold reveals a real, practical concern for social/ moral change as well as intellectual." (2 of 2).

### III. CONCLUSION

The final simile in "The Scholar Gipsy" clearly shows the possibility of the hope which Arnold first tries to raise and then in his *The Function of Criticism at the Present Time* he raise the possibility of the involved intellectualism and the conjunction of moral and intellectual responsibility. The possibility of an ideal position in the "darkling plain" of

Victorian age is shown through the fact that the Tyrian Trader's search after following the prescription manifested in the vision, has its final reward. He has something to present to the "shy traffickers" which means that he has found his true self. the quest for the genuine self has been proved to be positive and fruitful. In mentioning the Iberian people, Arnold once more insists on his ideal position of the self. At the beginning of the poem Arnold shows this perfect model, the introduction of the Shepherd with his day work and nightly imagination. The nature of the true self is repeated in the guise of the "Shy traffickers". A group of people who are both traffickers with the connotation of work, practicality, and energy, and are shy in the sense of softness, moderation, timidity and simplicity. Thus, the quester who is himself a shy trader is seen on the verge of finding his Utopia. A situation for which the speaker at the beginning of the poem desperately invokes a vision as a hint of revival. this Utopia is a self-including both in feeling and practice. It is the embodiment of that "Sparkling Thames" to which the Scholar Gipsy earlier in the poem alludes suggesting both length and depth.

The final simile is clearly the result of the quest for the genuine self. It proves that following the Gipsies' imaginative faculty which the Victorian people lacked, alongside with their practicality makes a balanced norm which constitutes a genuine self. The succession of the Tyrian Trader clearly connotes the possibility of one's succession for finding his genuine self through the quest, a quest for the missing part of the self to which the speaker refers through the image of the vision.

The real picture of the genuine self with the maturity and its real life appears later in *Sohrab and Rustum*. "Scholar Gipsy" is the image of the possibility of man's rebirth after his long sleep of his passive life. Sohrab is a manifestation of that second birth. As F. L. Lucas says, "the genuine self, here, means the life of natural magic and moral profundity" (49).

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