

NEWMAN'S MEDITERRANEAN "VERSES": POETRY AT THE SERVICE OF
DOCTRINAL TEACHING AND RELIGIOUS RENEWAL
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After examining Newman's youthful ideas about poetry, this article shows how some of the poems Newman wrote during his Mediterranean voyage (1832-1833) provide an interesting window into his feelings and beliefs at the beginning of the Oxford Movement. In so doing, the article attempts to kindle interest in Newman's largely undervalued talent as a poet.

Ian Ker has described John Henry Newman not only as "The Educator" and "The Philosopher," but also as "The Preacher" and "The Theologian," however, even his description of Newman "The Writer" neglects the significance of Newman as "The Poet."ⁱ Nonetheless, Newman's relatively small collection of poems forms an important part of Victorian devotional poetry that deserves recognition.ⁱⁱ For example, his poem, *The Dream of Gerontius* (1865), was converted into a musical oratorio by Edward Elgar (1857-1934) in 1900;ⁱⁱⁱ and his poem, "Lead Kindly Light" (1833), is still sung as a hymn.^{iv}

Poetry was a vehicle that enabled Newman as well as his Tractarian friends to convey their strong convictions about the doctrinal renewal and disciplinary reform of the Church of England. In many of his poems, Newman expressed firm opposition both to the introduction of novelties into Church practice and to abuses of the Church's sovereignty. He composed dozens of poems on the long Mediterranean voyage^v that was the interlude between his leaving his Oriel tutorship^{vi} and "the start" of the Oxford Movement on 14 July 1833.^{vii} These "Mediterranean poems," like the *Tracts for the Times*, were employed for the dissemination of the movement's ideas and ideals.

NEWMAN AS POET

Poetry, which, along with parables, is uniquely able to treat reality allegorically, allowed Newman to transmit his intense feelings and deep faith. Departing from the characteristic English sense of privacy and reserve, Newman and other members of the Oxford Movement expressed their innermost feelings for the sake of communicating their personal religious convictions. As G. B. Tennyson has observed, one of the characteristics of Tractarian poetry was its didactic and often polemical nature; Newman and his fellow Tractarians employed poetry as a vehicle for their religious cause.^{viii}

As a 27-year-old fellow of Oriel College, Newman attempted to work out a theory of literature and poetry through a critique of Aristotle's *Poetics*. His youthful and superficial criticism of the Philosopher's notion of plot was followed by a Platonic notion of poetry as divinely inspired and the ultimate expression of beauty. For Newman, poetry "is originality energizing in the world of beauty; the originality of grace, purity, refinement, and good feeling."^{ix}

Along with Latin authors, particularly Cicero and Virgil, Newman's delight in the Greek authors, especially Aristotle, Thucydides, and the tragedians, is evident in numerous passages of his writings. Nonetheless, his Platonic and Romantic leanings were tempered by a Calvinist upbringing:

A right moral state of heart is the formal and scientific condition of a poetical mind. . . .
 But . . . the poetry of a vicious mind will be inconsistent and debased; that is, so far only poetry as the traces and shadow of holy truth still remain upon it. On the other hand, a right moral feeling places the mind in the very centre of that circle from which all the rays have their origins and ranges, whereas minds otherwise placed command but a portion of the whole circuit of poetry.^x

Poetry, however, is not only a manifestation of morality, but also an expression of emotions:

Poetical eloquence consists, first, in the power of illustration; which the poet uses, not as the orator, voluntarily, for the sake of clearness or ornament, but almost by constraint, as the sole outlet and expression of intense inward feeling A poetical mind is often too impatient to explain itself justly; it is overpowered by a rush of emotions^{xi}

Although Newman admired some of the English Romantics such as Walter Scott and Robert Southey, he would later caution against the “religious philosophy” of Romantics, such as Coleridge, Carlyle and Wordsworth, who turned literature and poetry into a substitute for religion. Charles F. Harrold has noted that: “Newman's literary enthusiasms seem largely and singularly bounded by the ancient classics and a few English novelists and Romantic poets.”^{xii}

For Newman, poetry should be at the service of religious truths: poetry captures the human spirit, both its baseness and greatness, leading people to the worship of God. Many of Newman's poems--which he called “verses”--have biblical themes and often employ biblical

allusions. For the most part, his poems bear an autobiographical character and represent a spiritual challenge addressed either to himself or to the Church. Many of his verses contain prayers addressed to God. Yet no matter the specific theme of a given poem, poetry served to fulfill the broader purpose of advancing the Tractarian cause in a popular, yet devotional form that would instruct while pleasing. In so doing, Newman was following a well-proven method, already used by poets such as George Herbert (1593-1633), a method famously championed in Sir Philip Sidney's *The Defence of Poesie*.^{xiii}

In form, Newman's poems ranged from mixed meter to sonnets and experiments in the form of the Greek chorus.^{xiv} Newman, familiar with the Ancient Classical as well as English poets, went as far as to offer some criticism of their poetry. Homer is the only one whom he praised to the extent of considering his style to be perfect:

It [Homer's style] is free, manly, simple, perspicuous, energetic, and varied. It is the style of one who rhapsodized without deference to hearer or judge, in an age prior to the temptations which more or less prevailed over succeeding writers—before the theatre had degraded poetry into an exhibition, and criticism narrowed it into an art.^{xv}

Newman tried to imitate these characteristics in his own poetry.

Although Newman did not write about the English poet, George Herbert, a few references to him in letters sent to Newman, recall the very personal and spiritual tone of the verses of both poets. Their poems dealt with spiritual or religious subjects that weighed heavily on their minds. As with the reading of Herbert's work, the spiritual suffering and sublime desires of the author are laid bare.^{xvi} In both poets, the theme of God's providence abounds although in Herbert the workings of providence are discovered after protracted human suffering.

Newman's Tractarian poems were not his first attempt at composing verse. As an undergraduate at Trinity College and later as a Fellow of Oriel College, Newman composed a number of verses for birthday greetings and family anniversaries.^{xvii} With these simple rhymes, generally considered light verses by later critics, he did not pretend more than simple amusement or the expression of kind feelings. Nonetheless, Newman's early poems indicate a command of meter and rhyme, a talent that became even more evident in his later verse as he artfully manipulated meter to convey those powerful religious convictions for which the Tractarians are known.

Newman wrote, as did many of the poets during the Victorian period, in regular meter with end rhyme. As Bernadette Waterman Ward has pointed out, the predictability of meter is an important element of pleasure; it provides a sense of security and trust with the reader.^{xviii} However, meter can be, in the hands of an accomplished poet, a powerful tool, which serves to emphasize what the poet chooses, by subtle and often clever substitutions within an otherwise regular line.

After the sudden death of his sister Mary on 5 January 1828, his poetry became more serious and didactic.^{xix} Similarly, the poems of his Mediterranean voyage represent a passage from a channel for youthful amusement to a vehicle for serious thought.^{xx} His Mediterranean "verses" expressed the anguish that he felt over the crisis within the Anglican Church and the perception of a divine "call" to the service of the Church.^{xxi} His unsettled state of mind may also have been due to his recent failure as a tutor at Oriel College, where he had been unsuccessful in reforming the tutorial system in a way that would have made the college tutors responsible for the religious and moral formation of the students.^{xxii} His strong pent-up feelings would

seemingly overflow into verse during the Mediterranean voyage that solidified his resolve to take action in what became the Oxford Movement.

MEDITERRANEAN VOYAGE

During his lengthy trip to the Mediterranean--8 December 1832 to 9 July 1833--Newman composed dozens of poems. As might be expected, these verses paint a vivid picture of the young Oxford clergyman and reformer. They reveal his inner passion, his sense of alarm about the situation of the Anglican Church and a sense of urgency for reform. But his verses had a greater purpose, namely, a clarion call for spiritual and ecclesial renewal.

Before leaving England, Newman proposed to Hugh James Rose (1795-1858), editor of the *British Magazine*, a regular contribution of poems for each issue. The magazine had been founded the previous year in response to the Whig reform plans as well as to the influx of liberal theological speculation coming from Germany. On 26 November 1832, shortly before his departure, Newman wrote to Rose: “Our object is, to bring out certain truths and facts, moral, and ecclesiastical, and religious, simply and forcibly, with greater freedom, and clearness than in the Christian Year.”^{xxiii} These poems first appeared in the *British Magazine* in a section entitled *Lyra Apostolica*--a title suggested by Newman that evokes one of the main themes of the Oxford Movement: a return to the apostolical origins of tradition and authority in the Church.^{xxiv} His close friends--John Keble, Richard Hurrell Froude, Isaac Williams, John W. Bowden and Robert Isaac Wilberforce—also contributed to the volume, although by far the major contributor was Newman.

MEDITERRANEAN POEMS

On Saturday, 8 December 1832, Newman “went on board the packet (Hermes) about ½ past 10 AM”; the ship “set off at one o’clock” and Newman “lost sight of land (the Lizard) in

evening—seasickness.”^{xxv} Incipient seasickness and home-sickness notwithstanding, his departure evoked his voyage’s first poem, “Wanderings”:

ERE yet I left home's youthful shrine,
 My heart and hope were stored
 Where first I caught the rays divine,
 And drank the Eternal Word.

I went afar; the world unroll'd
 Her many-pictured page;
 I stored the marvels which she told,
 And trusted to her gage.

Her pleasures quaff'd, I sought awhile
 The scenes I prized before;
 But parent's praise and sister's smile
 Stirr'd my cold heart no more.

So ever sear, so ever cloy,
 Earth's favours as they fade;
 Since Adam lost for one fierce joy
 His Eden's sacred shade.^{xxvi}

Two days later, in the Bay of Biscay, Newman composed “The Saint and the Hero,” whose first stanza, consisting of iambic tetrameter alternating with iambic trimeter, is the praise of the holy, wise and brave Christian:^{xxvii}

O AGED Saint! far off I heard
 The praises of thy name; -
 Thy deed of power, thy prudent word,
 Thy zeal’s triumphant flame.

In the next stanza, the poet admitted his weakness of heart before this saint:

I came and saw; and, having seen,
 Weak heart, I drew offence
 From thy prompt smile, thy simple mien,
 Thy lowly diligence.

In the third and final stanza, he expressed his desire to serve Heaven in the “humblest ways” without spurning more extraordinary blessings:

The Saint's is not the Hero's praise; -
 This I have found, and learn
 Nor to malign Heaven's humblest ways,
 Nor its least boon to spurn.

This autobiographical allusion apparently refers to his ascetical struggle to overcome vain and prideful thoughts--a struggle well documented by Newman's journal entries, particularly as an undergraduate at Trinity College. "Heaven's humblest ways" may refer to his uncertain future at Oriel since his liberty to go on the Mediterranean voyage was due to the fact that he had been removed from his Tutorship.^{xxviii}

"Private Judgment," a poem that he wrote on the following day, was addressed to "Poor wand'ers"—presumably fellow members of the Church of England—each of whom "claims to trust his own weak will"—a "blind idol."^{xxix} To this Church, God had granted prophets and a Creed, but the "poor wand'ers" had cast such blessings aside. This short poem ended with a summons that seems a foreshadowing of the Oxford Movement:

Wand'ers! come home! obey the call!
 A Mother pleads, who ne'er let fall
 One grain of Holy Truth;
 Warn you and win she shall and must,
 For now she lifts her from the dust,
 To reign as in her youth.^{xxx}

In a letter to his mother, Newman mentioned that "not a day has passed without my doing a copy [of poems] since I embarked—some days I have done two."^{xxxi} Enclosed in his letter

was a poem, "The Patient Church," dated December 20, in which he again spoke to the Church: "Bide thou thy time!"^{xxxii} This poem seems as much an entreaty to himself as to the Church: the young poet was like a compressed spring ready to uncoil; the question was when and how.

Newman had a keen ability for poetical analogy with the scenes of nature. A vivid example of this was the poem that he wrote after a one-day visit to Gibraltar, where he was impressed by the heavy military fortifications of the English stronghold.^{xxxiii} Struck by the powerful image of English military might, Newman reflected on the character of his country and on its contrasting precarious spiritual condition in his poem, “England,”^{xxxiv} which he penned as a warning and a plea to his country that, to be spared, it must, like Sodom, show ten good men, while it should not vaunt like Babel in its high towers nor find comfort in its military power:

Tyre of the West, and glorying in the name
 More than in Faith’s pure fame!
 O trust not crafty fort nor rock renown’d
 Earn’d upon hostile ground;
 Wielding Trade’s master-keys, at thy proud will
 To lock or loose its waters, England! trust not still.^{xxxv}

In addition to composing poems reflecting images and impressions of his travel experiences, Newman also found poetic inspiration in biblical figures such as Moses, Jeremiah, Abraham, et alii.^{xxxvi} In one of his verses penned at Corfu, Newman made a striking comparison of himself with Melchizedek. This poem is like a spiritual biography of Newman who, fatherless, feeling loneliness far from home and missing his friends, seeks God’s presence and tries to discern God’s will. The beauty of the island of Corfu made his sorrow keener, yet Newman still felt richly blessed by God:

He moulds the vessel of His vast design;
 Fatherless, homeless, reft of age and place,
 Sever’d from earth, and careless of its wreck,
 Born through long woe His rare Melchizedek.^{xxxvii}

On 10 January 1833, Newman and the Froudes arrived at Malta for a stay that would last almost a month.^{xxxviii} After visiting the Bay of St. Paul, who had also visited this isle on his journey to Rome, Newman recounted the Apostle’s near fatal experience on Malta in his poem,

“St. Paul at Melita,” which was based on the text from the *Acts of the Apostles* (28:3): “And when Paul had gathered a bundle of sticks, and laid them on the fire, there came a viper out of the heat.” On Malta, the mission of Paul, who had previously been “Secure in his prophetic strength” was suddenly endangered:

But when he felt the viper’s smart,
 Then instant aid was given,
 Christian! Hence learn to do thy part,
 And leave the rest to Heaven.^{xxxix}

On 14 February 1833, Newman and the Froudes arrived at Naples and spent a couple weeks touring the city and its environs before journeying to Rome, where they spent five weeks: 2 March-9 April.^{xi} Although Newman wrote “a great many letters” describing his impressions of the Eternal City, he confessed to his sister, Jemima: “I have done scarcely any thing in the way of poetry since I left Malta, only 5 pieces.”^{xli} Not only had the poetic muse apparently abandoned Newman in mid-trip, he and the Froudes parted company on April 9: the Froudes returned to England, while Newman, desiring “to stay away as long as possible and to see as much as he could” opted for a trip to Sicily--a trip that lasted almost a month and nearly turned out to be fatal.^{xlii}

SICILIAN SOJOURN

At the beginning of his sojourn in Sicily, Newman wrote his sister, Jemima, that like St. Paul (Acts 16: 6-7), he anticipated a “thwarting” at every step in the future “as tho’ some unseen power, good or bad, was resisting my return.”^{xliii} The first and unexpected “thwarting” took the form of “an epidemic of gastric or typhoid fever, from which numbers of people were dying, and which was often accompanied by cholera.”^{xliiv} Newman suffered with fever for eleven days followed by an extended convalescence in Palermo. His subsequent letters not only expressed his reflections about God’s providence but also described many details of his illness such as the

diligent care of a local physician at Castro S. Giovanni and the honesty of his hosts. This unexpected hospitality was memorialized in his poem, “The Good Samaritan,” whose initial stanza compared Roman Catholicism to biblical Samaria:

OH that thy creed were sound!
 For thou dost soothe the heart, thou Church of Rome,
 By thy unwearied watch and varied round
 Of service, in thy Saviour's holy home.
 I cannot walk the city's sultry streets,
 But the wide porch invites to still retreats,
 Where passion's thirst is calm'd, and care's unthankful gloom.^{xlv}

Like the man attacked by robbers in the biblical parable, Newman had been aided by a Samaritan-like Roman Catholic:

There on a foreign shore,
 The home-sick solitary finds a friend.
 Thoughts, prison'd long for lack of speech, out-pour
 Their tears; and doubts in resignation end.
 I almost fainted from the long delay
 That tangles me within this languid bay,
 When comes a foe, my wounds with oil and wine to tend.^{xlvi}

During Newman's convalescence at Palermo, the poetic muse returned: he wrote ten poems,^{xlvii} one of which expressed his reaction to the Irish Church Temporalities Act, that proposed the abolition of ten Anglican sees in Ireland. With the need for the renewal of the Church of England in the face of such government-interference even more on his mind, he wrote that not even Moses or David finished their work of grace; only Christ did and continues to do so through the Church. His poem, “Day-Labourers,” expressed his resolve to engage in battle for the sake of the Church:

List, Christian warrior! thou, whose soul is fain
 To rid thy Mother of her present chain;—
 Christ will avenge His Bride; yea, even now
 Begins the work, and thou
 Shalt spend in it thy strength, but ere He save,
 Thy lot shall be the grave.^{xlviii}

The following day, Newman composed another poem, “Warfare,” that reiterated his resolve to be like St. Paul and not to remain in the “learned shade” of academia, while Mother Church was “In the world’s course and on a troubled stage”:

Alas! For thou must learn,
Thou guileless one! rough is the holy hand;
Runs not the Word of Truth through every land,
A sword to sever and a fire to burn?^{xlix}

This concern about reform in the Church of England resonated again in his poem, “Sacrilege”: the English kings had forsaken their mission of defending the Church as they had pledged in their coronation oath; the Church, now “an outcast;” was being unjustly despoiled; nonetheless: “Blest is a pilgrim Church.”ⁱ Similarly in his poem, “Liberalism,” he castigated the “Statesmen or Sages” who “halve the Gospel of God’s Grace” by keeping only “some echoes of its lore” and “joyous choirs” and speaking of “Good-will and mercy,” while neglecting “the dread depths of grace.”ⁱⁱ

HOMEWARD BOUND

On 12 June 1833, Newman, “embarked on board the Conte Ruggiero” headed from Sicily for Marseilles.ⁱⁱⁱ The fortnight on board ship--especially waiting for wind off the coast of Sardinia--was unbearably long; he felt as though he were a prisoner and prayed to God for patience and greater trust. The memory of his illness and of God’s mercy were fresh in his mind and prompted him to write “verses”—sometimes two or three poems in a single day.ⁱⁱⁱⁱ Newman’s deliverance, like that of the disciples on the road to Emmaus (Luke 24:13-35), came only after an experience of “desolation”:

Or shouldst thou feel some fever’s force,
He takes thy hand, He bids thee rise.”^{liv}

On 16 June 1833--over six months after departing England--Newman, emerging from a state of sickness and sadness and finally homeward bound, wrote the now celebrated poem--“The Pillar of the Cloud”:

LEAD, Kindly Light, amid the encircling gloom
 Lead Thou me on!
 The night is dark, and I am far from home –
 Lead Thou me on!^{lv}

In this poem, which is simultaneously a prayer and a recapitulation of the state of his soul, he acknowledged a prideful way of life and over-confidence. He knew the goal he sought, but not the path to follow; accordingly, he entrusted his future work to God’s power. Like the column of fire that God provided by night to lead the Jewish people during their exodus from Egypt (Exodus 13:21-22), Newman’s “The Pillar of the Cloud” contains many images evoking faith and vocation: the night, the encircling gloom, the path along a moor and fen, and of course, the light. Like the Chosen People of the Old Testament, Newman testified that only God, who is Light, can overcome the darkness.^{lvi}

After a long Mediterranean journey crowned by a short but moving visit to Greece, a compelling sojourn in Rome, and a life-threatening illness in Sicily, Newman was en route to England. He had a clearer and deeper sense of his vocation as a clergyman and Oxford don. Although “The night is dark,” he trusted in God’s light; even though the goal was distant, he was confident that God would guide and strengthen him “till the night is gone.”

Although the central theme of being led by a Kindly Light reverberates throughout “The Pillar of the Cloud,” the poem ends with words that seem to be unrelated to the theme of faith and vocation:

And with the morn those angel faces smile,
 Which I have loved long since, and lost a while.^{lvii}

A controversy arose during Newman's lifetime concerning the meaning of these words, and in 1880, Newman declined to answer, alledging loss of memory.^{lviii} Donald Capps has presented a persuasive argument that the "angel faces" refer to two people recently deceased: Mary, his youngest sister and his paternal grandmother, who had cared for John and his brother, Francis, when their mother was pregnant.^{lix} Newman's paternal grandmother had been a spiritual mother to him and Capps ties Newman's religious vocation to her spiritual influence.^{lx} Perhaps, on the eve of the Oxford Movement, he was thinking of those he loved so much and had lost: the thought of his sister and his grandmother before God's throne instilled in him peace in the face of the daunting task that lay ahead.

CONCLUSION

Aside from *The Dream of Gerontius* and "The Pillar of the Cloud," Newman's contribution to religious poetry has hardly been studied. Yet after reading his Mediterranean verses, a portrait of "Newman the Poet" begins to emerge. The depth of his soul, his compelling meditation on Scripture, the richness of his language and his command of poetical forms all invite further study of his religious poetry. The poems written during his Mediterranean voyage also reveal the ideas and the frame of mind of the future leader of the Oxford Movement. This reason alone would suffice for further study of Newman's poetry; yet as an eloquent presentation of religious truths by means of striking imagery, often in poems with beautiful form, his "verses" have a place of their own in religious poetry yet as an eloquent presentation of religious truths by means of striking images, his "verses" have a place of their own in religious poetry.

In the prime of life, Newman was looking for light amid the gloom and night of both his recent illness and the religious situation in England; he had found enough light to be convinced of a divine mission that would embrace much more than the reform of the tutorial system of

Oriel College. Yet, he neither had a plan of action nor did he see the “distant scene”; nonetheless, he perceived his recovery from serious illness as a confirmation of a divine “call” to work for the renewal of the Anglican Church. The result would be the Oxford Movement.

ⁱ Ian Ker, *The Achievement of John Henry Newman* (Notre Dame, Indiana: University of Notre Dame Press, 1990).

ⁱⁱ Many of Newman’s poems were collected in *Verses on Various Occasions* (London: Burns, Oates & Co., 1868); this collection included 18 poems previously published in *Memorials of the Past* (Oxford: W. King, 1832); 88 poems from *Lyra Apostolica* (Derby: Henry Mozley and Son: London: J. G. and F. Rivington, 1836); 35 translations of Latin hymns that had previously been published in *Verses on Religious Subjects* (Dublin: James Duffy, 1853); 6 other translations; 16 poems written after his entrance into the Roman Catholic Church (1845); and the “Dream of Gerontius.” A number of other poems were subsequently added to the collection that is available at: <http://www.newmanreader.org/works/verses/index.html>, which will be cited: *VVO*; information about the *redaktionsgeschichte* of *VVO* has been provided by Vincent Ferrer Blehl, *John Henry Newman: A Bibliographical Catalogue of His Writings* (Charlottesville: University Press of Virginia, 1978), 71-73 and cross-references.

ⁱⁱⁱ *The Dream of Gerontius* (*VVO*, 323-370) was first performed at the Birmingham Triennial Festival on 3 October 1900 (see: <http://www.elgar.org/3geront.htm#panel>, accessed on 20 October 2005). Drew Morgan, “Awakening *The Dream of Gerontius*,” *Newman Studies Journal*, 2:2 (Fall 2005): 36-51, at 48, has pointed out that Elgar’s oratorio and Newman’s poem are two “extraordinary displays of genius” and “co-mingled with a wonderful effect.”

^{iv} This poem, which is best known by its opening words, “Lead, Kindly Light,” is titled “The Pillar of the Cloud” and is published in *VVO*, 156-57.

^v Newman and the Froudes sailed from Falmouth on 8 December 1832; on 9 April 1833, the Froudes returned to England, while Newman went to Sicily, where he fell seriously ill and did not return to England until 9 July 1833.

^{vi} On the events surrounding his tutorship, see *John Henry Newman, Autobiographical Writings*, edited by Henry Tristram (New York: Sheed and Ward, 1957), 86-107.

^{vii} In his *Apologia pro Vita Sua*, 35, Newman, after describing his return to Oxford following his Mediterranean voyage, stated: “The following Sunday, July 14th, Mr. Keble preached the Assize

Sermon in the University Pulpit. It was published under the title of “National Apostasy.” I have ever considered and kept the day, as the start of the religious movement of 1833.’ The *Apologia* is available at: <http://www.newmanreader.org/works/apologia65/chapter1.html>.

^{viii} G. B. Tennyson, *Victorian Devotional Poetry: The Tractarian Mode* (Cambridge, MA: Harvard University Press, 1981), 114-37; hereafter cited: Tennyson.

^{ix} “Poetry, with reference to Aristotle’s *Poetics*,” in *Essays Critical and Historical*, 2 volumes (London: Longmans, Green and Co., 1907) 1:21; hereafter cited: *ECH*; this essay was originally published as “Greek tragedy--poetry,” in *London Review* 1 (1828), 153-71; *ECH*, vol. 1, is available at: <http://www.newmanreader.org/works/historical/volume1/index.html>.

^x *Ibid.*, 1:21-22.

^{xi} *Ibid.*, 1:24-25.

^{xii} Charles Frederick Harrold, *John Henry Newman, An Expository and Critical Study of His Mind, Thought and Art* (London: Longmans, Green and Co., 1945), 246-66, at 266.

^{xiii} The text of *The Defence of Poesie* (1595) by Sir Philip Sidney (1554-1586) is available at: <http://darkwing.uoregon.edu/~rbear/defence.html> (accessed: 6 January 2006).

^{xiv} Tennyson, 130.

^{xv} *ECH* 1:26.

^{xvi} Barbara H. Wyman, “Boethian Influence and Imagery in the Poetry of George Herbert,” *Studies in Philology* XCVII/1 (Winter 2000): 61-95, at 91-95.

^{xvii} For example, Newman composed poems for his own 18th birthday (*VVO*, 5-8) and the birthday of his brother Francis (*VVO*, 12-15).

^{xviii} Bernadette Waterman Ward, “The Kindly Light of Newman’s Poetry,” *Renascence* 56 (Winter 2004): 87-108, at 91.

^{xix} See, for example, *VVO*, 26-32, 40-41, 52-55.

^{xx} Much later in life, Newman again turned to poetry to express his understanding of death and divine judgment in the masterful verses of *The Dream of Gerontius*.

^{xxi} In his *Autobiographical Writings*, 272, Newman mentioned that it “was my habit, or even nature, of not writing & publishing without a *call*.”

^{xxii} Perhaps to avoid rekindling a dispute, Newman gave only passing mention to his tutorship in his *Apologia pro Vita Sua* (1864); details about the controversy were posthumously published in his *Autobiographical Writings*, 86-107.

^{xxiii} JHN to Hugh James Rose (Oriel College, 26 November 1832), *LD* 3:119-120, at 120. John Keble (1792-1866), like Newman a fellow of Oriel, was author of *The Christian Year: Thoughts in Verse for the Sundays and Holidays throughout the Year* (1827), a work that enjoyed numerous editions throughout the English-reading world; the text of *The Christian Year* is available at: <http://www.gutenberg.org/etext/4272> (accessed: 4 January 2006).

^{xxiv} These poems were published in one volume as *Lyra Apostolica* (Derby: Henry Mozley and Son; London: J. G. and F. Rivington, 1836).

^{xxv} Diary entry: *LD* 3:128.

^{xxvi} “Wanderings” (8 December 1832, Off the Lizard), *VVO*, 75-76, available at: <http://www.newmanreader.org/works/verses/verse33.html>. The Lizard (Peninsula), southwest of Falmouth Bay, is mainland England’s southern-most point; for a photo-enhanced description, see: <http://www.cornwall-online.co.uk/falmouthandswcornwall/Welcome.html> (accessed: 5 January 2006).

^{xxvii} “The Saint and the Hero” (10 December 1832, Bay of Biscay), *VVO*, 77; available at: <http://www.newmanreader.org/works/verses/verse34.html>.

^{xxviii} See *Autobiographical Writings*, 86-107.

^{xxix} “Private Judgment” (11 December 1832, Off Cape Ortegal), *VVO*, 78-79, at 78; available at: <http://www.newmanreader.org/works/verses/verse35.html>. Cape Ortegal is located in Galicia on the northwest coast of Spain.

^{xxx} *VVO*, 78-79. This poem, which is otherwise written entirely using iambic feet, has a startling trochaic substitution in the initial foot. For readers expecting metrical regularity, Newman’s choice of the word “Wand’rers”--a trochee--is striking; Newman seemingly wished to draw attention to the word, which boldly describes the situation of his countrymen.

^{xxxi} JHN to Mrs. Newman (On board the *Hermes*, 19 [-23] December 1832), *LD* 3:155-162, at 160; while Newman was at sea, he sometimes began a letter one day and added to it on the following day(s), pending arrival at a port where the letter could be mailed.

^{xxxii} “The Patient Church” (20 December 1832, Off Algiers), *VVO*, 92-93, at 92; available at: <http://www.newmanreader.org/works/verses/verse45.html>.

^{xxxiii} Diary Entry: 17 December 1832, *LD* 3:146.

^{xxxiv} “England” (18 December 1832, At Sea), *VVO*, 89-90. Newman included this poem in a letter to his sister, Jemima, along with a long description of his visit to Gibraltar (On board the *Hermes*, 18 December 1832) *LD* 3:151-54.

^{xxxv} *VVO*, 89; available at: <http://www.newmanreader.org/works/verses/verse43.html>. Again Newman's manipulation of meter seems to be an intentional emphasis. In this otherwise iambic poem, the irregularity of line four is followed by an equally irregular line five which serves to reinforce the unexpected metrical changes. His likely purpose was to emphasize the words "hostile" and "proud" and with this variation of the regular meter, he successfully catches the reader's attention.

^{xxxvi} For example, see "Moses" (19 December 1832, At Sea), *VVO*, 91; "Jeremiah" (22 December 1832: Off Galita), *VVO*, 94; "Abraham" (27 December 1832, At Sea), *VVO*, 101, etc.

^{xxxvii} "Melchizedek" (5 January 1833, Corfu), *VVO*, 108; available at: <http://www.newmanreader.org/works/verses/verse55.html>.

^{xxxviii} Diary entries for: 10 January and 7 February 1833, *LD* 3:187 and 3:211.

^{xxxix} "St. Paul at Melita" (8 February 1833, Messina), *VVO*, 128; available at: <http://www.newmanreader.org/works/verses/verse70.html>.

^{xl} Diary entries: *LD* 3:211, 3:228, 3:282.

^{xli} JHN to Jemima Newman (Rome: 20 March 1833), *LD* 3:262-66, at 265.

^{xlii} Ian Ker, *John Henry Newman: A Biography* (Oxford: Clarendon Press, 1988), 63; hereafter cited: Ker, *Biography*.

^{xliii} JHN to Jemima Newman (Syracuse, 27 April 1833), *LD* 3:306-311, at 310 and 311.

^{xliv} Ker, *Biography*, 77.

^{xliv} "Good Samaritan" (13 June 1833, Palermo), *VVO*, 153-54, at 153; available at: <http://www.newmanreader.org/works/verses/verse88.html>.

^{xlvi} *Ibid.*, 153-544.

^{xlvi} *VVO*, 138-154.

^{xlvi} "Day-Labourers" (2 June 1833, Palermo), *VVO*, 139-40; available at: <http://www.newmanreader.org/works/verses/verse80.html>.

^{xlvi} "Warfare" (3 June 1833, Palermo), *VVO*, 141-42, at 141; available at: <http://www.newmanreader.org/works/verses/verse81.html>.

^l "Sacrilige" (4 June 1833, Palermo), *VVO*, 143; available at: <http://www.newmanreader.org/works/verses/verse82.html>.

^{li} “Liberalism” (5 June 1833, Palermo), *VVO*, 144-45; available at: <http://www.newmanreader.org/works/verses/verse83.html>.

^{lii} Diary entry: *LD* 3:322.

^{liii} See verses 87-115 (12-27 June 1833) in *VVO*, 151-96.

^{liv} “Desolation” (18 June 1833, Off Sardinia), *VVO*, 162-63, at 162; available at: <http://www.newmanreader.org/works/verses/verse94.html>.

^{lv} “The Pillar of the Cloud,” more commonly known by its initial words, “Lead Kindly Light,” (16 June 1833, At Sea), *VVO*, 156-57, at 156; available at: <http://www.newmanreader.org/works/verses/verse90.html>; this poem, which was sung as a hymn in the English and Scottish Presbyterian Churches, appeared in the *Hymnal Companion to the Book of Common Prayer*.

^{lvi} “The Pillar of the Cloud” is written in regular, mixed meter with three identical stanzas. Each stanza consists of six lines that have the following pattern: an iambic pentameter line followed by a short line written in iambic dimeter. This pattern is repeated in the third and fourth line. The last two lines of every stanza are iambic pentameter. In a conversation, Barbara Wyman proposed: “The regular iambic pentameter lines are intended to provide information and description while the shorter lines express a plea or a hope. By interrupting the regular pattern of the poem with the short lines, the reader is forced to pause. This pause serves to emphasize the plea, which poignantly expresses Newman’s desire.”

^{lvii} *VVO*, 157.

^{lviii} Jane M. C. James, “Lead Kindly Light, The Swansea Connection,” *The Downside Review*, 112 (1994): 26-33, at 27.

^{lix} Donald Capps, “A Biographical Footnote to Newman’s ‘Lead Kindly Light,’” *Church History*, 41 (1972): 480-86.

^{lx} According to Capps, 484-85, Newman, as a child on his grandmother’s lap, had learned his first Bible stories and had later looked to her as a spiritual guide; her death, the week prior to his ordination as a priest of the Church of England, had strengthened him in his resolve; later, assuming his duties as a tutor, he used a prayer of his grandmother.