

When we consider that the substance of the narrative just given is stretched out to make up an epic over half as long again as Milton's *Paradise Lost*, we are forced to the conclusion that the author had little of the true poet in him, and was utterly devoid of the faculty of knowing when he had become tedious. The events of history, when he introduces any such, he distorts in a most arbitrary way, while his pompous style of dealing with such lifeless abstractions as the Daemon of False Philosophy has an air of the ludicrous. Posterity has more than confirmed the verdict of a friend who, when the author sent him proof-sheets and asked him for a candid criticism of the poem, advised him to curtail it by at least one-third.

From the higher point of view of the history of civilization this long production has greater worth. It throws a side-light upon the state of feeling in a portion of the English people at that eventful time immediately following the French Revolution. The Daemon of False Philosophy is nothing more than a personification of the revolutionary ideas emanating from France; Richard is the representative of conservatism and the established hereditary monarchy.

7. a. The Lamentation of Queen Elinor. Printed in
Evans' *Old Ballads* II, 78.

This poem of 11 6-line stanzas contains the lament of Queen Elinor, wife of king Henry II of England. She has been imprisoned by him for 16 years owing to the trouble she had caused in his family by her jealousy and maliciousness, and while in durance repents of her maternal shortcomings, acknowledging that she had put out of the way by poison the king's mistress Rosamund. The last two stanzas only have reference to Richard. King Henry's death is finally reported to Queen Elinor in prison.

But when she heard these tidings told,
Most bitterly she mourned then;
Her woful heart she did unfold
In sight of many noble men.

Needler, *Richard Coeur de Lion*.