

In the third place the poem, when first published, was merely divided into sections, so that the various parts ran into one another in a way that was sufficiently exasperating, if not unintelligible. There was no cue given to the meaning of the poem. The hero appeared to be insane one moment and sane the next, and passed from one state to the other with bewildering rapidity. Tennyson recognized this weakness, and in subsequent editions added several sections and stanzas to carry forward the argument, and also divided the poem into three well-marked divisions corresponding with the moods of the hero. These changes corrected an inherent weakness in the poem and added materially to its clearness.

To jealousy, political prejudice, and a certain lack of clearness in the first edition of the poem itself may perhaps be attributed the unfavourable judgments formed by the literary solons of the time.

In reading *Maud*, it must be carefully kept in mind that the poem is purely dramatic; the poet is not speak-

this poem has the full moral equilibrium which is so marked a characteristic of the sister-works; are questions open, perhaps, to discussion. But I have neither done justice in the text to its rich and copious beauties of detail, nor to its great lyrical and metrical power. And what is worse, I have failed to comprehend rightly the relation between particular passages in the poem and its general scope. This is, I conceive, not to set forth any coherent strain, but to use for poetical ends all the moods and phases allowable under the laws of the art, in a special form of character, which is impassioned, fluctuating, and ill-grounded. The design, which seems to resemble that of the *Ecclesiastes* in another sphere, is arduous; but Mr. Tennyson's power of execution is probably nowhere greater. Even as regards the passages devoted to war-frenzy, equity should have reminded me of the fine lines in the *latter* portion of X. 3 (Part I), and of the emphatic words, v. 11 (Part II):—

‘I swear to you lawful and lawless war  
Are scarcely even akin.’”