

"perfectly to understand the somewhat mysterious contribution of Mr. Alfred Tennyson, entitled *Stanzas*, but amidst some quaintness and some occasional absurdities of expression, it is not difficult to detect the hand of a true poet in these stanzas which describe the appearance of a visionary form by which the writer is supposed to be haunted amidst the streets of a crowded city." Swinburne speaks of the poem as the one "of deepest charm and fullest delight of pathos and melody ever written even by Mr. Tennyson," and George Brimley sums up his appreciation in the statement that "there is nothing that presents the incipient stage of madness springing from the wrecked affections with more of reality and pathos than this poem."

Seventeen years later, while Tennyson was walking with Sir John Simeon, a dear and valued neighbour at Freshwater, and discussing this contribution to the long-forgotten Annual, the latter remarked that something was wanting to explain the story. The poet took the hint, and *Maud* is the result. Curiously enough, this story is told somewhat differently by Willingham Franklin Rawnsley in *Memories of the Tennysons*. He says: "It was there, too, on his casting about as he often did, for a new subject to write on, my mother, as she herself told me, suggested his enlarging his lovely little fragment, published some years before in the *Tribute*, than which she told him he had never written anything better, and which, for he acted on the suggestion, is now embedded in *Maud*. I have the whole canto as it then stood written out at the time for my mother." *The Memoir* by Hallam, Lord Tennyson, however, ascribes the suggestion to Sir John Simeon, but it is not impossible that the two stories can be reconciled. Eleven of the stanzas that appeared in the *Tribute* were used by