

equal to his strongest, Tennyson, with calm faith in his own genius, and yet with a readiness to be taught which showed his real greatness, set to work to amend what was amiss, and to perfect works of genius and art which were worthy of the labour thus bestowed upon them. Let anyone compare the first draught of the "Gardener's Daughter" with its latest form, and the importance of the changes will be seen. A curious example occurs in "Lady Clara Vere de Vere." In its first form, we believe, the words occur: "The gardener Adam and his wife." In a later edition we have: "The grand old gardener and his wife," but this term having become vulgarized the author has restored the phrase to its original form.

It is noticeable how this volume of the poems shows forecasts of work belonging to subsequent years. Thus in the exquisite little poem, "Break, Break, Break," we have an anticipation of "In Memoriam," and in "The Lady of Shalott" and other poems an anticipation of the "Idylls of the King."

A curious story is told of Carlyle reproaching Mr. Monkton Mills for not having got Tennyson a pension. However this may be, in the year 1845 a pension of £200 a year was conferred upon him through Sir Robert Peel. Never was a pension better bestowed. We have dwelt so long upon the early work of Tennyson that we have left hardly any time to deal with the great mass of work which he has produced since 1842.

In 1847 he produced "The Princess, a Medley," dealing with the question of woman's rights in a fashion so masterly that, as far as the principle is concerned, the last word has been said; whilst the songs dispersed through the poem are of marvellous beauty in sentiment, in expression, in melody.

In 1850 "In Memoriam" appeared

—in the judgment of some the greatest of his poems, although perhaps the one which is least popular. It commemorated the death of Arthur Hallam, already mentioned. In 1852 he wrote the splendid ode on the death of the Duke of Wellington, in 1854 the "Charge of the Light Brigade," which, with "Hohenlinden" and two or three other odes, occupies the foremost rank among warlike poetry. It is remarkable that the last stanza of this magnificent composition has undergone several alterations. It was first published in the *Times* newspaper, and afterwards at the end of the volume containing "Maud."

In 1855 "Maud" appeared, and was received with shouts of admiration and cries of derision. A London newspaper said it might be described by omitting either of the vowels in the name. Dean Henry Alford declared, in the presence of the writer, that of all Englishmen who had ever lived only two could have written "Maud"—Alfred Tennyson and William Shakespeare.

In 1859 appeared the "Idylls of the King," "Enid," "Vivien," "Elaine," and "Guinevere," to which a large number was afterwards added. It is possible that these four were put out first by the poet as being the most remarkable, in case he should be able to publish no more. The wonderful beauty of these poems, the absolute perfection of passages in "Elaine" and "Guinevere," can hardly be denied. These "things of beauty" will certainly be "a joy forever." Among his later poems mention should be made of "Locksley Hall" and the poem already mentioned at the end of the volume, "Demeter," etc. "Locksley Hall" is the answer of old age to the youthful aspirations expressed in the early poem of the same name. Mr. Gladstone, in an astonishing manner, took it as a kind of testimony from the