

upon incidental matters. These accessories constantly overshadow the subject, and obscure both it and the plan. The result is that they can only be traced throughout by a care and attention which few people are prepared to give. The opening statement of the book, that "The 'Princess' has been and continues to be singularly underrated" finds its explanation in what has just been said. The poem is not understood. Mr. Dawson's book is intended to remove this haziness which certainly hangs over the poem. By a careful analysis he has shown the intent and relationship of all its parts. Even the songs which close each canto are shown to have a meaning and relation to the subject which enhances what in itself seemed superlatively beautiful.

The book makes no pretensions to a severe or even careful literary style. Designed at first as a paper for a social literary club, though no doubt revised for publication, it bears the marks of its first writing, from which it is always difficult to free a work. Some illustrations of the relative spheres of men and women are to say the least inelegant, and are not justified by necessity.

This "Study" of the poem is followed by a large number of well selected notes. In compiling these Mr. Dawson has avoided two very common faults. He has not burdened them with explanations of what every one possessing common intelligence can readily understand. Indeed he has erred on the other side, and left unexplained some of the more familiar allusions which, however, young people will hardly have read extensively enough to meet. Again, as a rule, they are brief and to the point. The note on Canto I., line 34, "Proxy wedded with a bootless calf," is an exception. Its proper place is in the body of the book, for which the higher education

of women has the most prominent place in the poem, other rights are advanced; and this one, of perfect freedom of choice in such a matter, Ida claims. The whole plot, in fact, hangs on this betrothal, and the long discussion of its character should have been given a more prominent place.

What we have said as to place, applies, though less strongly, to the remarks on the song beginning "Tears idle tears," Canto IV., line 12.

The long note on Canto II., line 68, as to whether or not Rhodope built the third pyramid, seems entirely useless and out of place anywhere.

Slight objection might be taken to a few more; but, as a whole, the notes are very good. They close with a list of the changes and omissions in the last edition: Prof. Hadley's remarks on the versification; Tennyson viewed as a word painter; Robertson's remarks on Tennyson as an interpreter of the age; and the bibliography of "The Princess."

We echo most heartily the hope of the author that this Study of the Princess may be followed by other monographs on Tennyson's poems. We believe that the success of the present work will be such as to encourage Mr. Dawson and others to prepare them.

As this poem deals with a live question among our educationalists, would it not be well to place it on the curriculum of our schools and colleges. It is certainly worthy of careful study in spite of some weak and prosy parts, which prevent us comparing it in its entirety with such a perfect work as Gray's "Elegy."

We cannot close our notice without complimenting the publishers upon the neat appearance and excellent workmanship of the book. It is certainly superior to ordinary American publications, and compares favourably with what is considered good English work.