

**NEW STUDIES IN
TENNYSON: INCLUDING A
COMMENTARY ON
"MAUD"**

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New studies in Tennyson: including a commentary on "Maud" by Morton Luce

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MORTON LUCE

**NEW STUDIES IN
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COMMENTARY ON
"MAUD"**

NEW STUDIES IN TENNYSON

INCLUDING A

COMMENTARY ON "MAUD."

BY

MORTON LUCE,

*Late Assistant Lecturer on English Literature,
University College, Bristol.*

PART I. LESSONS FROM TENNYSON.

PART II. TENNYSON AND HIS REVIEWERS.

"To be incapable of a feeling of poetry, in my sense of the word, is to be without love of human nature and reverence for God."—WORDSWORTH.

SECOND EDITION.

J. BAKER & SON, CLIFTON,

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P R E F A C E.

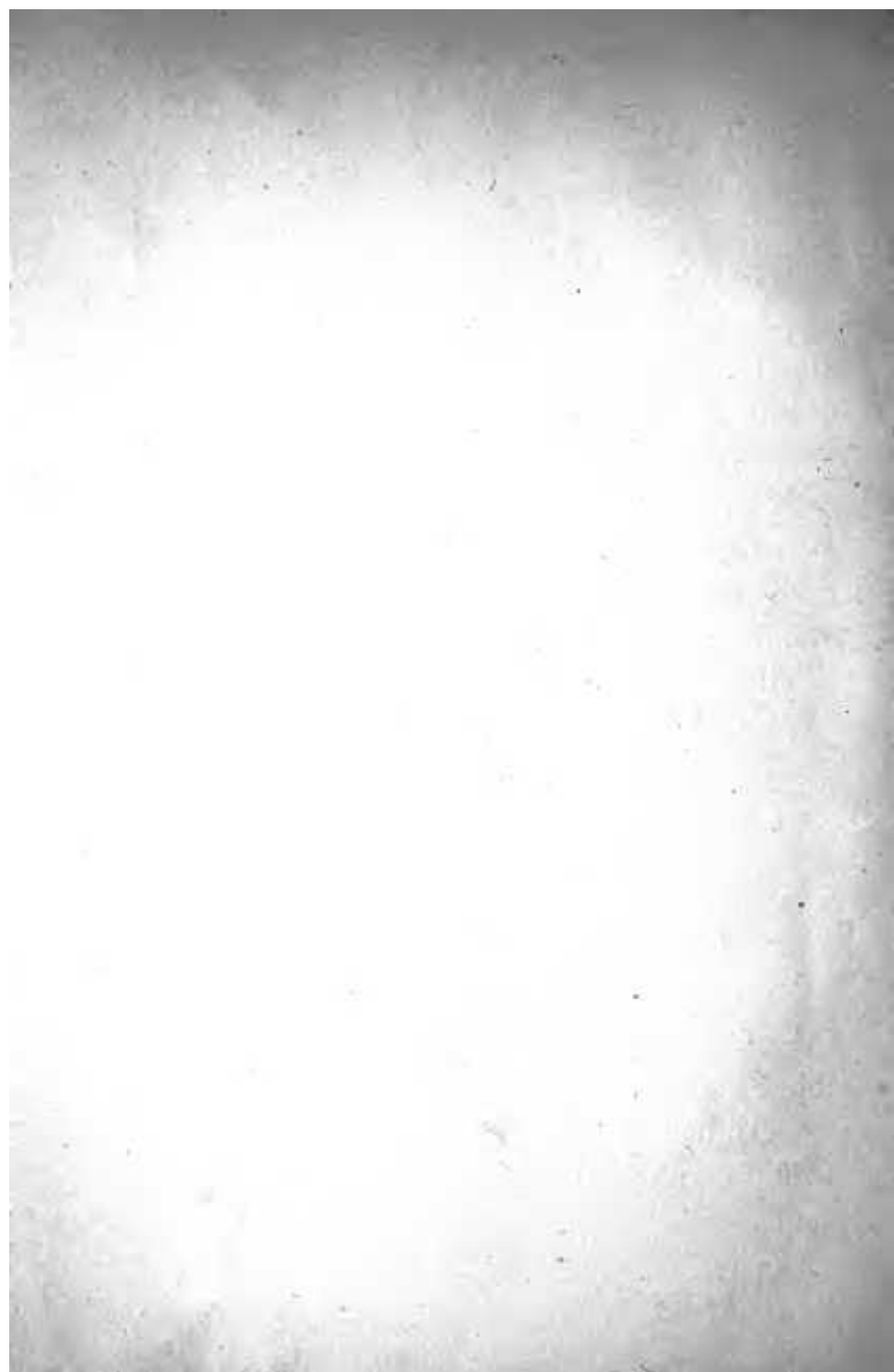
THIS little book offers to the public some results of the author's study of Lord Tennyson. It is intended to precede, possibly by several years, a much larger work which has long been in course of preparation, and which will contain complete commentaries on the "In Memoriam," "Maud," "The Princess," and "The Idylls of the King," together with critical and explanatory notes on all the other writings of the late Laureate.

THE DOWNS SCHOOL, CLIFTON,
May, 1893.

P R E F A C E TO THE SECOND EDITION.

THE very favourable reception accorded to these New Studies in Tennyson has exhausted the First Edition within a few months; and the Author is encouraged to issue a Second Edition in which a few alterations have been made.

CLIFTON,
October, 1893.



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New Studies in Tennyson.



PART I.

LESSONS FROM TENNYSON.

INTRODUCTION.

IN these days of reaction against annotations of literary art, some apology is due from the author of the following pages. He will therefore briefly plead that for many years he has endeavoured, in lecture or lesson, to stimulate the higher emotion and to cultivate the finer imagination of the student, rather than to check the growth of these artistic faculties by an accumulation of unsympathetic facts. And although such lessons cannot be reproduced in print, the following specimen notes may possibly be found useful.

Some help the student or the general reader must have ; and the commentator has merely to see to it that the information he offers is of the right kind. The author, many years ago, met with a book entitled "How to Look at a Picture." With the aid of this book he was soon able to discover and appreciate in any good painting a thousand beauties hitherto concealed from his most careful gaze. Pos-