10

# them, and a fatal sense of immuolty from GOLDEN AGES OF LITERATURE

THE OREGONIAN'S HOME STUDY CIRCLE: DIRECTED BY PROF. SEYMOUR EATON

# XXIV .- THE AGE OF TENNYSON AND, Ring and the Book." To compare this

### BROWNING.

#### (Concluded.) BY VIDA D. SCUDDER.

We are likely to forget now what was doubliess a notable factor in the con-sciousiess of both poets-the nature of their reception by their contemporaries. Nothing could present a stronger contras-Tennyson, from the first, was the during remyson, from the bris, was the daring of the English people; halled by his college friends as the post of the future even in his 'presities days, rejoicing almost steadily in applause that despend as charming volume succeeded volume, honored by the laurel, green from the brow of Wordsworth, by a substantial penelon from the government, by the favor and friensdhip of the Queen. No such shower of prosperity fell to the lot of Browning. Recognized indeed from the first by a chosen spirit here and there, he remained for many a year in obscurity so far as the eral public was concerned; long ig-id, and when the bulk and force of his work fairly brought him at last before the general eye still longer the butt of unintelligent ridicule. Only when he was quite an old mnn, too old to feel much excitement over human fame, though not too old to derive pleasure from it, did the tide turn. When once it turned, how-ever, it rose with surprising, with almost ludicrous, rapidity. Browning, the neg-lected, lived to me societies, scattered over the English speaking world, gravely de-voted to the study of his works, to win a sort of treatment perhaps never before afforded to a living author, to be halled and spiritual guide. He took his honors calmy, as one would expect from the poet of "The Ring and the Book." And now that it is all over, that we can look back and appraise his work, we can see that the poetry of Browning, like that of Ten-nyson, has become part of the best berit-age of the English race, has entered into the very blood and sinew of the public thought and failh, a penetrating, one may almost say, a re-creating power. There are many reasons for this differ-

ance in the swiftness with which the work of the two poets found recognition. me of these reasons is patent; it lies a the contrast of their artistic method. Tennyson's aim first and always was beauty and perfection in style. His workmanship, whether in blank verse or in lyric, was unrivaled. No modern poet has given us so many of those

# "Jeweis five words long, Which on the stretched forefinger of Time

ritle forever. In Browning, on the other hand, the aim of art had changed. He cared little for conactious beauty though almost incident-ally, as if were, he has given us some work unsurpassed in loveliness. What he cared for was significance. To make his verse full of meaning, to put as much red-hot experience as possible into the given line, was his constant effort; and in this no one has ever succeeded better than he. It is no wonder that people long thought him obscure, and that Tennyson laid the spell of his most melodious numbers upon the public ear long before the

bers upon the public ear long before the potent, penetrating force of Browning's work made itself felt. At first sight, indeed, the contrast he-tween the poetry of Tennyson and Brown-ing seems striking absolute and extreme And yet the longer one thinks and the more one contemplates them from a dis-tance, with a inver sweep of wiscon tance, with a larger sweep of wisdom. the more evident it becomes that the same age gave them birth. In differing ways their work is the expression of deep, underlying forces wholly identical, and we may read in them, if we will, the spiritual history' of their generation. Looking at them from this point of view, what does their vast and varied work reveal?

It shows us in the first piace a period entirely proccupied with interest in hu-manity and in human experience. One might suppose that this was always



strange, significant epic with the supreme expression of the mind of the Renaissance in the Shakespearean drama is to feel how characteristic of the Victorian age is this characteristic of the Victorian age is inte-obsersion with the spiritual aspect of hu-man experience. In Shakeepeare's plays the curtain drops at the end, and "the rest is elience." In Browning's epic, as in the leading poems of Tennyson, the drama proceeds, to be sure, here on this visible world, but we are aware of mystic light and melodice through all the natural light and melodies through all the natural

them, and a fatal sense of immuolity from detection came over these men. Freescally they were conscious of what we presume they had sever experiences before, the desire for money that did not being to them. It is not likely that they took scope at once. But a man who be-lieves he has immunity from detection is almost certain to harbor a dishonest thought, and he will not harbor a de-hances thought iong before he puts it inte-action. If these men had femalined in the postal service at house they would have been conscious of a temptation to never have stoken, and take never works have been conscious of a temptation to steal. But the danger of Jetection was removed as they supposed; prevently the temptation was folt, and before long they had gleded to R. Every man in a post-tion of trust may learn a lesson from this incident and be thankful that he is matched

watchel. light and melodies through all the natural sequence, and at the end we remain con-scious that all the lines have converged toward some unknown yet assured future in which the action shall tind a complete-ness not vouchsafed it here. Watched. Some years ago the weigher in the Phil-scious that all the lines have converged gold bars. He had been in the Mint in which the action shall tind a complete-ness not vouchsafed it here. In the last analysis the most distinctive bonessy was so well established that he characteristic of our Victorian poetry is was no longer watched. He knew it, and



its witness to the reality of the life of the spirit. It is a pedestrian poetry in a way, not winged like that of the period which preceded. It carries us up no mountain peaks into no blue, mythologi-cal heaven of dream-like beauty. It mover among men factor actual conditions fa among men, facing actual conditions in resting him, sold that he could have be a miliar to us all. But in these conditions, trusted with notes and bonds with perfect in this very world, it recognizes the pressure and ty mething that he ence of miracle and mystery. We may would steal, and that was gold in hars, that was the only thing he had become accustomed to handling without being watched. The temptation to steal gold say of each of our great poets, in the ringing words used by Browning himself, words which form a fitting epitaph: "He at least believed in soul, he was very sure of God."

Vida D. Seudder -Vellesley College. Note.—The concluding study in this series will be published tomorrow. Note.—The concluding study in this series will be published tomorrow. Note.—The concluding study in this series and that constant exposure to the opportunities to do wrong without detection saps

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onscious of than other men. It is no reflection upon a man's integ-

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physical vigor.

the contents of which he told her to drink on the morrow. The Princess took the phial home, remarked to Radegonde, her maid-a respectable person of 40-that it contained a remedy for cramps and went to bed. During the night Radegonde, who to bed. During the night Radegonde, who had supped on lobster, and who in conse-quence was somewhat incommoded, turned to the phial for relief. In the morning when she appeared to dress my lady's hair the Frincess cursed her as only a Princess can curse and rang for Rade-gonde. "Bur I am Radegonde," the poor thing expostulated, and as a matter of fact so she was, only, instead of being a respectable person of 40, the cramp rem-edy had turned her into a souhrette of 15

THE MORNING OREGONIAN. THURSDAY, JUNE 7, 1900.

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G W Griffin, Eugeme P C Sharkey, Bluek Kiv, Janes Patterson, S F
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G W Borney, Carton, S F
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G W Borney, S F
G M Bowelb, Ashroti, do C A Freeman, Waterson, do C A Freeman, Collegan, B Materson, Bandar, do B Materson, Bandar, do B Materson, Bandar, do B Materson, Bandar, do B Materson, Collegan, B Bandar, B Bandar

Any recognize that so long as some men are dishonest, were such as a long as some men must put up with precautions against die honesty. But they tarely feel that their that sort they would resent as if it were a charge of dishonest, and of all the many thousands of men who have oppor-tunities to steal, but are constantly watched. It is not likely that half a dozen but the Uban postal scandar. F M Williams, Boston Mrs E J Stroud, Rese-burg, Or Nathan Falk & sons, I Chao Mrs E V Miller, Ash-land, Or Mrs. A E Kinnel, Ash-R A Byrnes, La Grande R A Byrnes, La Grande M S J Chadwick, Cot-Tax, Wash Chis Patterson, Dalles I J Davis, Union J W Byritona, Pullman Chis Patterson, Dalles I S Bradley, Texas E Z Ferguson, Astoria J W Maxwell, Seattle Frank M Smith, Cal J W Both, Rainier THE ST. CHARLES. with the spirit of our ploneer parents Aithough denied her companionship within out cabin walls, by her long flices, we fully appreciate her worth and early in-THE ST. CHARLES. T T Nicholas, Dalles Chas Johnson, Happur J W Wilson, Linnton Mrs Jeakins, Keiso C O Hanlon, Caue Hrn, Y H Keitin, Lebanon W S Harney, Lebanon W S Harney, Lebanon W S Harney, Lebanon W S Muckle, Raioh W Goskil, Genese H H Marbie, Milbanon W Goskil, Genese H C Marbie, Kilbanon Mrs Clark, Hilbaroro Mrs Clark, Hilbaroro Mrs Clark, Hilbaroro Mrs Clark, Hilbaroro Mrs Chiare, Lebanon Mrs Harney, Lebanon W J Muckle, Raioh G O Allard, Casto Rek Geo Humphrey, do H C Chark, Hilbaroro Mrs Clark, Hilbaroro Mrs Lark, Hilbaroro Mrs Lark, Hilbaroro Mrs Lark, Hilbaroro Mrs Karborough, Cathismet Mrs Hughey, Libby, Mont John Winters, Hoquiam THE ST. CHARLES.



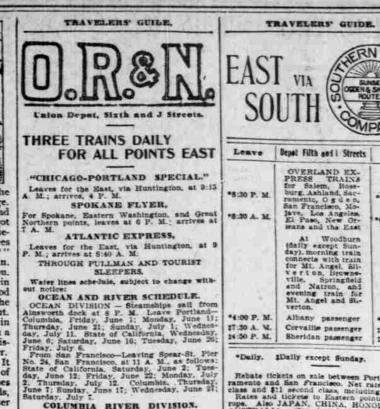
canal-boat was passing under a low bridge. A Frenchman immediately pat his head out of the cabin window to look, and got a severe blow. Rubbing his head rue-fully, he cried: "Why do these Yankees call look out when they mean look in?" Look out for your health means look in. For the secret of health is within you. Germs are in the air you breathe and in the water you drink, but if your blood is pure and your stomach sound the germs can find no permanent lodgement. To keep the blood and stomach in sound health or to re-establish them in a

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the case with poetry, but it had not been so in the preceding age. To Wordsworth and to Shelley nature had been quite as important a subject for poetry as man; the study of her expression in different phases, the interpretation of her life, oc-cupied much of their imagination. She was to them no mere background, but a merity light mightly. Ilving power, perhaps the chief joy and the chief consolation granted to the soul. All this is changed in the Vic-torian poets. Nature is still loved, indeed, but she has slipped back into a purely subordinate position, and the drama of burner astronome. human experience fills the whole fore ground. "The need of a world of men," as Browning puts it, possenses them:

And paint man, man, whatever the issue, "Become now self-acquainters,

is their cry. The human life on which their gaze is thus concentrated is life individual, not general. The poets of the revolutionary period had chanted their love of a collective humanity, and their aspirations for its freedom. The Victorian poets chant not man but men. The individual holds them, and so far as in them lies they pluck out the heart of his mystery. Look pluck out the heart of his mystery. Look at Tennyson's "Maud" or "Enoch Arden," or that most wonderful searching into the secrets of a single soul, his "In Me-moriam." Look at Browning's array of dramatic monologues, his "Andrea del Barto," his "Fra Lippo Lippl," his "Bish-op Blougram," his "Monk of the Spanish Ciolster," his "Callban," his "St. John." and say whether any are sever added and say whether any age ever added more types of temperament and passion to the world of the imagination. Finally, and most important, their in-

terest centers in men as spiritual and moral beings. Their characters are no prey to their passions, as in the Jacobean drama; they move in freedom. A fatalis-tic materialism threatened, during much of the time while Tennyson and Browning of the time while Tennyson and Browning were writing. to dominate English thought. Never for one moment does either of these great imaginations yield to it. Tennyson in "In Memoriam" is fighting hard against the insidious foe: nobly he wins the day. As for Browning, in almost his every poem the power of he art is expended in fixing attention, breath-less on one issue. "Lifes husiness below art is expended in lixing attention, breath-less, on one issue: "Life's business being just the terrible choice." shall a given soul which we are watching at the crists of its fate rise or fall? "Life is proba-tion, and this earth no goal, but starting point of man." Such is the constant bur-den of his message. And the wonderful thing about his work, as about that of Tennyeon, is the constant view which a thing about his work, as about that of Tennyson, is the constant vista which it opens into the eiternal and unseen. Man, in his little life of action, of passion, of destre, is surrounded by spiritual forces, half guessed half ignored, making for re-demption or for loss. This is the give and upshot of all that lovely series of poem is which modern fort is volted in arcient isgend but nat concealed. "How a constant, it is work the system in which they had king." This is the underlying consciou-ness in all Brownings grate estly dram r as in his monolorues, and pre-emineently in the masterpiece of his maturity, "The

solemn lesson of the moral value of being watched. The accused men have been hon-sst hitherto. They have been tried in places where there was money to steal, and they never stole a cent. It is per-fectly safe to say that not one of them ever was conscious of being tempted to

Resolved, That we, as sisters and friends tender to her devoted sister and sorrow-ing relatives out sincere sympathy in this. steal a cent. But every one of them wa swatched. He never connected this fact with the other fact that he felt no their sad hour. We sincerely trust their grieved hearts will be comforted by the thought. "She is not dead, but sleepeth." Resolved, That a copy of these resolu-tions, signed by our president and certified disposition to steal. He attributed this latter to his integrity. In a sense he was right. But he was wrong when he failed to see that there was a to by the secretary, with the scal of the cabin affixed, be sent to the family of our discoverable connection between his interrity and the fact that he was watched. These men had occupied responsible po-sitions; they had proved themselves hondeceased sister.

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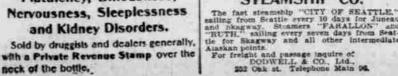
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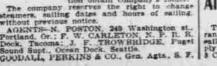




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