

appreciative audience. Tennyson was appreciated by the public very much more quickly than was Browning. The latter was a man of very strong will. Criticism had the effect of making him more stubborn in following his own methods. A man of weaker will would listen to criticism and be more or less benefited thereby. When a man feels that he is great, he has no respect for the opinions of others. This was the attitude of Browning. The speaker neither commended nor condemned this characteristic of the poet.

(3) That peculiarity which gives Browning his most conspicuous attribute and distinctive position among his contemporaries, especially as compared with Tennyson, is his force and animation. The speaker contrasted Browning and Tennyson in several respects, because the latter is well known and because the contrast is interesting. We should be able to appreciate both poets, as each has his excellencies.

Tennyson often lacked force. When he degenerates, his weakness is tame. When Browning degenerates, he gives vent to emotions that surpass good taste.

Generalisations in literature are often misleading. For example, Tennyson does not always lack force, nor is Browning always animated.

The striking attributes of Browning's genius and character may be shown in many ways. Compare Tennyson's "Crossing the Bar," with Browning's "Prospice." The situation and sentiment in each are the same. Both are looking forward to the approach of death and how they will meet the same. On the whole, Tennyson's metre is smooth, sweet and dignified and occasionally animated. Browning's metre is full of force, animation and dash, and is sometimes smooth and dignified. Browning's "Cavalier Tunes" illustrate the poet's spirit of dash and animation very well.

The art impulse in every artist has two phases. (1) The internal, and

(2) the external. The internal impulse is seen in the desire of every artist to give expression to his thoughts and emotions. If he is deeply moved in some direction, he cannot help expressing himself. This is the fundamental basis of all art.

The external impulse is seen in the poet's desire for recognition and appreciation. The artist desires others to feel and think as he does.

The impulse to expression is stronger in some than the desire of recognition. The internal impulse with Browning predominates to an extraordinary degree. He wishes to represent with utmost exactness and truth the feeling within.

The external impulse is not in harmony with the internal. In order to secure recognition and sympathy the artist may not represent the feelings and thoughts just as he conceives them. The artist brings his work under the restraint of external impulse. A poet without very strong inner feeling is ready to adapt himself to the external influence. He will be conservative and will conform to what is established in art and literature. He can readily lend himself to this external influence. Tennyson is an example of this. His work was largely under the influence of the past, and hence obtained ready recognition. Browning thought very little of bringing his ideas into conformity with existing models or to making them easily understood. A man may have great ideas, but be unable to express them. He will be a great man, but not a great artist.

(4) There is a contrast in the personal appearance of Tennyson and Browning. Browning would never be taken for a poet or an artist. In manner and dress he was merely a shrewd man of the world. Tennyson bore the stamp of an artist in his features and manners. Browning was above all a great man who had great ideas to express, though these ideas were not always expressed so as to be readily understood.