

skill as a painstaking and unerring artist; while none have ever surpassed him in creating that atmosphere of subtle beauty which always seems to surround and penetrate his verse. As an epoch-maker his influence extended even to Europe, and especially to England, securing him a fame wider and greater than that of any other American poet, and rarely failing to win the enduring affection of all kinds of readers.

John Greenleaf Whittier (b. December 17, 1807; d. September 7, 1892), as an editor and poet contributed no little to the cause of the abolitionists. Together with Longfellow, Holmes, Lowell, Hawthorne, and Emerson, he may be considered an epoch-maker in the development of American literature as guided by the spirit of New England. He types the sweet, simple, and absolutely sincere poet whose verse breathes forth a strong patriotism, and is redolent of the healthful home life of the Eastern States.

Sir Alfred Tennyson, of England (b. August 6, 1809; d. October 6, 1892), was by far the leading representative of those English poets who, while not wanting in the fire and spontaneity of true genius, nevertheless wrote carefully, after long reflection, with calculation and toil, as to diction, polish, and arrangement of sentences and thoughts. His highly-wrought "In Memoriam" and his exquisite, though somewhat sensuous "Idyls of the King" were absolutely novel, and mark an epoch in the history of the world's poetry.

Elizabeth Barrett Browning (b. 1809; d. June 29, 1861) is, without doubt, the greatest poetess of the present century and probably of any other. She presents an extraordinary instance of the grasp, comprehensiveness, and logic of man's intellect, united with the intuitions, deep emotions, impulses, and visions of woman. Her especial contribution to the progress of this century is not only to the wealth of its poetry, but also to the careful and discriminating consideration of many of its social problems.

Robert Browning (b. in London, May 7, 1812; d. in Venice, December 12, 1889) was the foremost of psychological poets. Belonging to "The Romantic School," he created an epoch in literature by carrying his high ideals and wonderful efforts of genius over into what became known as "The Spasmodic School."

Actors. — Edmund Keene, of England (b. 1787; d. May 15, 1833), was one of the greatest and most popular actors of all time. He typified, and greatly contributed to the success of, that school of actors who rely almost solely on their own native genius and acquired powers, rather than on the aid of externals. He has been called both the "Byron" and the "Napoleon" of actors, and seemed to have the most extraordinary power both of catching and revealing the meaning of Shakespeare, with the quickness and vividness of the lightning flash.

Edwin Forrest (b. March 9, 1806; d. December 12, 1872) was a tragedian of the robust type. His success upon the stage was signal, owing to natural genius, superb form, and noble presence. For more than a generation he rendered effective and kept popular the leading tragedies of Shakespeare, and others suited to his powers. The Actors' Home at Philadelphia was endowed by him, and stands as his monument.

Edwin T. Booth (b. November 13, 1833; d. June 7, 1893) stood as the exponent of the refined and lofty in drama. Through his rare histrionic

powers he became Shylock, Lear, and advantage taken of his home. He died in New York.

Charlotte S. her histrionic memorable career in *Macbeth*, *Bianca*, *Merrilies*. She and her skill, the admiration

Tommaso S. severely tragedy through his geses. He t stage. Power elocation, in world, althou

Sir Henry in 1838, and so much on g tion to detail history of the look away from and accessori

LYRIC DR. 17, 1770; d. cal geniuses, of imaginative "Fidelio," is matic music. to lead in th lieved to have the field of o

Charles F. instance of a the opera of and success. popularity. much to adva

Robert Sel of the creator but a teacher next to those and wild, mo

Felix Men was as lovely organ, or ora