



The Pied Piper of Hamelin: And other poems (Every boy's library)

Robert Browning

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English literature hereafter take account of the latter half of the nineteenth century he will find two poets, who, by the amount and quality of their poetry and by their reflection of the age in which they lived, will be sure to demand his attention. These two are Tennyson and Browning; their lives were contemporaneous; there was a difference of but three years in the dates of their birth, and but three in the dates of their death. They both wrote from early manhood till the end of life, and the volume of verse of each was great, though Browning outran his contemporary in this respect. But when one comes to compare the two poets in their art, he is at once struck with the difference between them. Tennyson's poetry is always melodious, exquisitely finished, and bears the marks of artistic labor expended upon a few familiar and recognized forms of English verse. Browning's poetry is sometimes melodious, sometimes in the line of English poetic tradition, but is more apt to impress one as vigorously independent of tradition, the individual note of a mind that is eager to experiment with new forms, and superabundant in artistic activity. When one is considering the two poets in the subjects they choose and their mode of treatment, he is even more impressed by the divergence. Tennyson wrote dramas and most of his poetry has to do with persons, but the reader always thinks of the poet as narrating and describing and picturing. Browning was always dramatic.
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