

This historic book may have numerous typos and missing text. Purchasers can download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1900 Excerpt: ...of Avisons old March styled grand. He finally makes of music the most perfect symbol of the evolution of spirit of which the central truth remains always permanent, while the form though ever changing is of absolute value to the time when the spirit found expression in it. Even this does not quite satisfy the poets desires for the supremacy of music, and his final conclusion is that if we only get ourselves into a proper historical frame of mind, any form will reveal its beauty. This is a truth which needs especially to be recognized in music, for we too often hear people objecting to Haydn or Mozart and even Beethoven because they are not modern, never realizing that each age has produced its distinctive musical beauty. But Browning means it of course to have the largest significance in relation to all forms of truth and beauty of which every age has had its living example--thus--his last triumphant mood is, Never dream that what once lived shall ever die. I have been able to throw out only a few general suggestions as to these late masterpieces. There are many subtleties of thought and graces of expression which reveal themselves upon every fresh reading, and each poem might well be made the subject of a special study. I have said nothing about the Prologue and Epilogue to the Parleyings, not because I love them less, but because I love them so much that I should never be able to bring this paper, already too long, to a close if I once began on them. I hope, however, I have said enough not only to prove the point that these poems give complete expression to the thought of the age, but that Browning appears in them, to borrow an apt term from Whitman, as the Answerer of the age. That he has unquestioningly accepted th...

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