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The Mercantile Agency. George Rust, General Manager, Utah, Idaho and Wyoming

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sater-mind sets us to thinking on these problems which are the most vital and which represent the real issues

Clark's series of splendid portrayals, under the name of dramatic recitals, given to our public during the ist forinight, will be remembered by the literati of this community as one of their best experiences in acquiring the results of learning and gentus applied is literary criticism. These lectures, shile truly scientific, have been popubried to the extent of bringing the fuitage of the prolonged and thorough fultage of the protonged and thorough day of great men, within the reach of dose who can at least approve and during the conclusions of scholarship, admire the conclusions of scholarship, while they luxuriate, as it were, and ex-pand and grow beneath the influence of a personality that illuminates and en-ticles their own ideals. INFLUENCE OF MIND.

heles incl version of a strong influ-INFLUENCE OF MIND. Nowhere was this strong influ-sone of mind on mind more noticeable and in the professor's elucidation of the tragic ideal of the dramatist—that the tragic ideal of the dramatist—that is an in which the heroism of a great is an in which the heroism of a great is an in the strong of the strong at manifests itself in the losing and manifests itself in the losing and manifests itself in the losing and manifests itself in the losing with the unit or a strong the strong tragic with its unit or work was, to meas this fine piece of work was, to use Will Carlton's phrase. "A picture is Will Carlton's phrase, "A picture above, a leture, and a sermon all unit-how, a leture, and a sermon all unit-times such a situation: tes such a situation :

ad what delights can equal those at sur the spirit's inward deeps; hen one that loves, but knows not, truth from one that loves and knows

A GREAT SERMON.

Many a one in listening to the profescomprehensive exposition of the igic ideal, went away feeling that had gained something-that he had and gained something that he had gened to one of the most powerful mons, besides acquiring the view-ist of the dramatic critic in the study great tragedy. And herein as it ems to me, the scholar has told us secret and has given us his ideal. w we know why, in his judgment, e great dramatists have written, and understand something of the

on they are aiming to teach. believe that an erroneous impres-n has gone out by reason of the protesors emphatic portrayal of the trag-tesors emphatic portrayal of the trag-ic ideal, the impression, namely that tragedy alone deserves the name that trajedy alone deserves the name that trajedy alone deserves the name distantiation is highest sense, and that anything short of traggedy cannot recal the ideals of the great writers. On account of the limitation of the pro-fessor's time, when I mentioned the matter to him, there was not opportu-nity to hear his views at length; and therefore submit the following in order that he may, if he will, indicate any-tive of error he may observe herein. ing of error he may observe herein, may remark whether or not these ughts truly coincide with his teach-He has assured us that literas criticism of life, nay more, that life itself; and what constitutes re is the WILLING. at inheres in it-that indefinahing which lifts the production commonplace and gives e attributes of an artistic m. If it lacks the ment of beauty, it may without ing literature still be fact, as hisor biography or science, etc. BEAUTY IS THE TEST. y, then, is the soul of literature truly as it is also of painting and are; but the highest forms of article, but the highest forms of high are the qualities of the human il or character. Therefore that rature will be the highest which is (successfully) with the things it truly beautiful nost truly beautiful-the attributes of hshuman spirit. But the human soul, character, is best revealed in trying r character, is best revealed in trying situations—in tragedy, if you will. Therefore the tragic ideal is (or, at last is likely to be) the highest actual form of literary art that we possess. of necessarily the highest potential mm for there may be found situations her than tragic ones which may re-al the highest possible of the powers, a majesty, the nobility, in a word, a beauty of that most nobly beauti-al of all things, the human soul. It is eman rather than his fate that litertrives to represent. His fute The perfect plot, the consistent striking development, the perfecen of the treatment, the truth (beau-) of the words, the lines, the whis, the situations-what are all the but the means, the machinery, it were, for revealing the man? If It were, for revealing the man? It her such labor, such pains, on the et of the author, anything less than man is brought forth, we think the suit fails short of the preparation; ad we remark that the mountain has about and has brought forth a mouse. ond and has brought forth a mouse.

The object of public speaking is to rule it is the best one for showing and The abject of public speaking is to The abject of public speaking is to reuse thought, and the address of a reuse thought, and the address of a reuse thought, and the thinking on literature in which this may be done. To go no further than our greatest work of literature, the Bible, does not the story of Joseph reveal the hero's character quite as much in prosperity and happiness as in the days of his

THE TRAGIC IDEAL.

Written for the Deseret News by Prof. J. H. Paul, President of

The Latter-day Saints' University.

bitterness and sorrow? Or is the char-acter of Ruth any the less beautiful because the result of her choice was final happiness on earth and honor in heaven? In each case we have a great personality, sané and responsible, making a choice and thereby revealing a character, each filled in these in-stances with the "beauties of holiness like the dews of the morning;" yet there is no tragedy here. This con-ception of literary art appears to correspond with the history of the arts of sculpture and painting. The build-ers of the tower of Babel or of the pyramids seem to be trying to reach the infinite by adding the finite to the finite; while the Assyrians strove by the mysterious sphynx to utter the which nature everywhere hints at but nowhere reveals. The Greeks found that man solves the riddle of

the universe-that he is himself the infinite, the measure of all things. ART FALLS SHORT.

Hence, Greek art bent to the portrayal of man, not only as body, but as spirit, even in painting and sculp-ture. When these arts, however, had done their utmost, it was seen that man was not yet fully revealed, and that it was in the drama that further revelation of the most favored child of nature must be sought But there is a gloom, a fate, a despair in the Greek drama. "We must wait," said Plato, "till some one comes, who can teach us the truth." When He came and revealed once for all the divine pattern of true manhood, it became possi-ble for men to approach the true ideal of beauty with freer hand and less labor. And to reveal in some degree that true ideal is the task of literature.

THE TRUE IDEAL. Those of us who read, not for the pur-

pose or even with the thought of dra-matic criticism, but for the sake of the pure pleasure or instruction which it affords, perhaps approach the subject from a different standpoint than that of the literary analyst. Our purpose is different; our point of view is not merely that of the artist; what we see is something even more vital than art

itself. Literary writers are not primarily seeking to show us how the great and noble meet their fate; they are trying merely to show us the great and noble characters in and of themselves. It is not the tragedy but the man or the wo man that they are trying to make mani-fest unto us. The tragedy is the means; but the man is the end. When Shake-speare shows us Brutus, his ideal character, "whose life was gentle and the elements so mixed in him that nature might stand up and say to all the world, "This was a man," "—Is the pur-pose of this portrayal to show that Brutus was a practical failure and by implication therefore a spiritual success?

MAN IS THE THEME.

ow, the only reason, as I take it, why is so frequently chosen as the eme for this purpose, is that, as a



A RACE FOR LIFE.

ring his jaded horse to renewed when the animal should be refreshed hoper food and rest, is about as senprescribing nerve tonics, alcoholic mds, 'oca mixtures and cocktails which only spur on the already weakened arrous system. Neither does it do to put the nerves to sleep with narcotics. When no fel worn-out, broken down, jaded, and weakened is of brain tire as well as nerve weakened in the same and fatigue. take a effects of brain tire as well as nerve sea, sleeplessness and fatigue, take itre's Gölden Medical Discovery, a which will do you lasting good, build ap, increase your appetite and strength improve the condition of the blood, seats blood is improverished the nerves at the effect. Nervousness in nine cases after in the "cry of the starved nerves of ten is the "cry of the starved nerves food." Feed the nerves on rich blood all pervous manifestations will cease.

teen seven months since using Dr. bolen Medical Discovery, and I only bottles of the medicine when it made like a new man.⁶ writes S. A. Miller, e of Mr. Amos Hyre, R. D. 70), Dayton, I had doctored with two local physic had doctored with two local physi-out benefit. I felt all worn out, and that misery in my back for two years at a change for the better when I syour Golden Medical Discovery."

to show that Brutus "was man?" I take the poet's own words for it. The practical success or failure of such a character was merely an incldent. Do great characters, even in tragedy, always fail, as Brutus did, in practical affairs? Not necessarily.

THE SONS OF GOD.

When we ϵ , proach literature from the standpoint of life rather than that of art, we r^{1} all find, as Emerson says, that all the great writers seem to be saying the same thing. A' are telling the same story, with different words and incidents, but the st me theme nevertheless. What is that theme? Emerson does not say. Neither does any other writer in so many words answer the question for us. But the answer is not wanting. The great writers are revealing their own highest ideals of life and character. That seems to be the secret they are expressing. Just as Pilate uncon-sciously summed up that prophecy of the Christ which runs throughout the Scriptures, when he said, "Behold the man," so do all the writers exhibit the man. "For the earnest expectation of the creature," says the Apostle in Ro-mans 8, 19, "waiteth for the manifesta-tion of the sons of God." This fallen being, of whom the apostle is speaking, was made subject to vanity, but "shall be delivered from the houdese of cort: delivered from the bondage of cor-ruption into the glorious liberty of the sons of God." "For we know," he says, "that the whole creation groan-eth and travaileth in pain," and "even we conselve groan within we ourselves groan within ourselves waiting for the adoption." In other waiting for the adoption." In words, not man alone, but the creation is in travail seeking to bring forth creatures that may truly be en-titled to the name of the children of God. This ideal has only once been manifested; but it appears to be the heart of every drama. And it is said that each author writes himself only—

that it takes a great man to write a great character. It took a Shake-speare to write a Brutus; a George Ellot, to picture an Armgart; a So-phocles, to represent an Antigone, etc.

HEROES AND HEROINES.

But the truly ideal man was only once depicted, and then by four plain men, the evangelists. Other writers if they have tried to construct an ideally per-fect character, have not succeeded. This may be because a man can write no greater than he is. Yet it is said that the great male writers have heroines without elemisin. May not this be due to the fact that only a woman can truly know the feminine character? Men have written of women as if some, Men have written of women as it some, at least, of their heroines were actually perfect. Either women are better than men, or men do not correctly de-lineate their heroines. But be that as it may, is not the main object of literary art, of painting, and of sculpture, the perfected of the perfected men women. may, is not the main of sculpture, the art, of painting, and of sculpture, the portrayal of the noble man or woman, the "son of God." of whom the Apostle speaks? Is any other object in creation worth the pains of true art? After all, is it not man, is it not mind, that gives to the material world whatever of beau-ty and interest it possesses? All other things are valuable only in relation to him. Nature, too, has a meaning and worth. It is seeking to perfect itself. Each flower seeks to realize its ideal form and harmony, but fails to do so. The perfect plant or animal is an ideal to which each member of the species seems to approach, rather than that any particular specimen is perfect. And any particular specimen is perfect. And even as all nature seems to be striving to produce the perfect form and pattern so man is seeking to rise to the mean-ure and stature of Him, who alone is ideally perfect. This is what the writ-ers are saying to us. "Behold the man!" is the final word of literary art. SPRING CLEANING.



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