

until they have begun to understand the spirit of art, then we would have fewer bad books, and plays and buildings and statues and pictures, and a public better able to discriminate between art and artifice. But of all the artists who do succeed in their function of impressionism, the ones who have, it seems to me, the largest conception of their work, the farthest vision of their hope, are the men who use the personal expression of art, not as an end in itself, but as a means, to enrich and ennoble life with spiritual stimulus, or at least to sensuously appeal to the imagination and the emotions. Browning was such an Impressionist and I have lingered over his art in this discussion because he so successfully employed his impressionistic point of view and method of expression in the cause of his own "dream of a world." It is a world in which his Men and Women are on life's stage, performing its romantic comedy, missing or grasping their opportunities, strengthening or weakening their spiritual forces in the fight with circumstance, realizing in the richer moments of experience that it is a glorious thing to live fearlessly and uprightly, to love and to be loved, to labour onward and upward, aspiring to the attainment of that divine fulfillment, when, at the last, their ideals shall be realized, and all their souls made perfect.

Because the thought of Browning was often difficult, sometimes eccentric, and at all times boldly individual, it is commonly supposed that