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original, and so various are its kinds, so complex often are its effects that it cannot be briefly characterised. Its attack upon the ear is often by surprises, which, corresponding to the sudden turns of thought and leaps of feeling, justify themselves as right and delightful. Yet he sometimes embarrasses his verse with an excess of suspensions and resolutions. Browning made many metrical experiments, some of which were unfortunate; but his failures are rather to be ascribed to temporary lapses into a misdirected ingenuity than to the absence of metrical feeling.

His chief influence, other than what is purely artistic, upon a reader is towards establishing a connection between the known order of things in which we live and move and that larger order of which it is a part. He plays upon the will, summoning it from lethargy to activity. He spiritualises the passions by showing that they tend through what is human towards what is divine. He assigns to the intellect a sufficient field for exercise, but attaches more value to its efforts than to its attainments. His faith in an unseen order of things creates a hope which persists through the apparent failures of earth. In a true sense he may be named the successor of Wordsworth, not indeed as an artist but as a teacher. Substantially the creed maintained by each was the same creed, and they were both more emphatic proclaimers of it than any other contemporary poets. But their ways of holding and of maintaining that creed were far apart. Wordsworth enunciated his doctrines as if he had never met with, and never expected to meet with, any gainsaying of them. He discoursed as a philosopher