

the different elements of which it may be composed. The sister arts, as a recent writer has said, enjoy the use of a plastic and ductile material, like, for example, the modeller's clay ; literature alone is condemned to work in mosaic with finite and quite rigid words. This very inflexibility in the use of language it is that makes it so necessary that it should be thoroughly understood. Every literary stylist, then, should be a linguist.

Not only should every artist be acquainted with the materials he uses, but also with the nature and tastes of those for whom his efforts are intended. This is so apparent as to require no illustration. It behooves the literary artist then to understand the constitution of the human mind, and the different elements which go to make up man's complex nature. If he writes or speaks to convince, then he should understand the workings of the intellect. If to please, then he should be acquainted with the emotional nature. And if, in addition, he should desire to incite to action, he must know how to influence the will. But what is all this but saying that one who aims at a good style should be versed in the principles of Mental and Moral Science ?

Then, again, it must be obvious that every artist should know well the world of Nature around him, for it must ever be the grand source whence are to be got the truest models for all art. The order and regularity everywhere present in Nature give to the literary *connoisseur* valuable lessons as to structure ; in the wonderful design and adaptation of means to end with which Nature abounds, he may learn the necessity for definite aim in his work ; the boundless variety which gives to Nature its unfading glory and charm, suggests the necessity for like variety in the world of thought and idea which the literary artist seeks to exhibit ; and from its exhaustless store of wealth and beauty he may draw materials to enrich and adorn his productions. But here again it is evident that what is contended for is acquaintance with another great field of learning—the Natural Sciences. Nor is it necessary to add anything more to show what this first division of our subject is intended to illustrate, viz., that underneath and back of a good literary style there must be the wide, general culture which a liberal education supplies, whether that education be received chiefly from collegiate training, private endeavor, or general experience. If this desideratum be