

LESSON LXXXVII.

"The more beautiful the art, the more it is essentially the work of men who *feel themselves wrong*."

Which is the higher aim in Art, the real or the ideal?

"The (artist's) continued sense of failure arises from the continued opening of the eyes more clearly to all the sacredest laws of truth."

"Ascending from lowest to highest, through every scale of human industry, that industry worthily followed gives peace."

The hope of immortality the highest inspiration of art, and of conduct.

LESSON XC.

The indestructibility of what we call force an argument for immortality.

The power of a great life-purpose—a purpose "not without action to die, fruitless."

"Thou wouldn't not *alone* be saved, my father."

Heaven-sent leaders, "like angels, appear radiant with ardor divine."

LESSON XCII.

Property has its duties as well as its rights.

Criminal law in the seventeenth and nineteenth centuries compared.

The influence of John Wesley—of Whitefield—of Howard—of Wilberforce.

LESSON XCIII.

How far is Huxley's comparison of human life to a game of chess valid, and wherein does it fail?

Who are the uneducated?

Is it universally true that "ignorance is visited as sharply as wilful disobedience—incapacity meets with the same punishment as crime?"

LESSON CI.

Criticise the sentiment or teaching that runs through "The Forsaken Garden."