

beings; they live their enchanted lives, fearless, daring, and invulnerable. To him they are more remarkable and impressive than the greatest heroes of ancient or modern history. Excitement is the chief feature that a book must possess in order to be attractive to the youthful reader. The story of Jack Harkaway, has a greater fascination than the enchanting tale of Corinne. It may be asked why these novels possess a more potent charm for the young than does true history. The question is easily answered; because their minds have an insatiable thirst for information, and naturally relish that which is the most pleasant, or rather, the most wonderful. The imaginative element is frequently lacking in history, while the novel generally possesses it developed to the highest degree.

In his search for suitable reading the youth does not look for delicate imagery nor for beauties of style. He is satisfied if the former be bold and highly-colored, and the latter hardy and even declamatory. He is insensible to the beauties of the Vicar of Wakefield, but follows with intense interest the adventures of Bob Rodney, and of Dick Light-heart, the Scapegrace of London. The cultured mother is astonished at the stories in which her boy revels. Through the enlightenment, however, that comes from true education and healthy home influence, this vitiated taste may be corrected, and the erstwhile devourer of dime novels may be brought to be satisfied with nothing but the artistic productions of the great masters.

The novel whose perusal is the most productive of pleasure to the reader, is the novel of Character. It is the one in which the individuality of the personages is set forth, not

necessarily in the descriptions of the author, but rather, in every act, in every word of the hero or heroes. Each of these stands out at a type and we see in each the thoughts that fill, the motives that guide, and the actions that distinguish the class he typifies. The Fat Boy of Dickens is asleep when we first meet him; he is asleep throughout his life, and most probably was asleep on his wedding day. We know that when we come near Mr. Wardles and the Fat Boy will come on the scene he will be found asleep. He will sleep while driving the horses; he will sleep while serving at the table; he will sleep between each mouthful while eating. Could we figure to ourselves Mr. Jingle without those wonderfully quick and cut-up sentences devoid of all connectives; or Wilkins McCawber without his pecuniary embarrassments over which he has no control? Such is the novel of Character; it leaves an indelible mark of the individuality of the characters it presents to its readers.

Having classified novels we shall now ask what distinctive traits a novel should possess in order that it may be acceptable to the reader of culture and refinement. To be useful and interesting it must be practical; it must reflect nature, and the actions of the characters must be such that the reader will not feel his moral susceptibilities wounded. The ethical element should be faultless; no moral law should be violated, and if a character is made to disregard the code of Christian morals, the story should include a recognition of the fault, and should visit merited punishment on the offender. No one addicted to lying, swearing, blaspheming or foul language, should be set up as a hero, because