

sustenance and for his influence for good over those who are under his care, the contemplation of the beautiful will be his most useful resort. John Morley once told the late Matthew Arnold that he always read something of his beforehand by way of preparation when he had a public address to give, and that he always did the same thing afterward by way of consolation. In this high tribute paid by one great unorthodox writer to another there is embodied a grand educational truth, if we will but give heed to it.

In pleading for more attention to the beautiful in literature, I do not imply any slight on other forms of art. It is right to encourage the taste for beautiful paintings and statuary, for fine buildings, and for good music. I would like to see more generally diffused than it is the capacity of people to enjoy these things, as I would like to see many times multiplied the opportunities for such enjoyment. But literature has from the esthetic point of view some advantages over all other sources of artistic pleasure, chief among which is the fact that the highest productions are more generally accessible in this department of art than in any other. Comparatively few can have a chance to enjoy good music, and fewer still have the privilege of hearing the best. The noblest achievements in painting and sculpture must be seen in the collections where they have been preserved for generations; they can neither be reproduced nor transported to other places. One must incur great expense in order to see the grand architectural edifices of the world. But the complete works of Shakespeare, the greatest of all literary artists, can be had for a few cents in every English speaking country, and the same is true of the works of other artists only less pre-eminent than he. Fifty dollars will suffice to make one the possessor of all the high-class poetry written in the English tongue.

There is some ground too for the contention that the enjoyment derived from the study of literature is of a higher order than any other form of enjoyment in the region of the esthetic. On this point I venture to appeal to the late Matthew Arnold, who, in reply to the assertion that the painter and the musician had