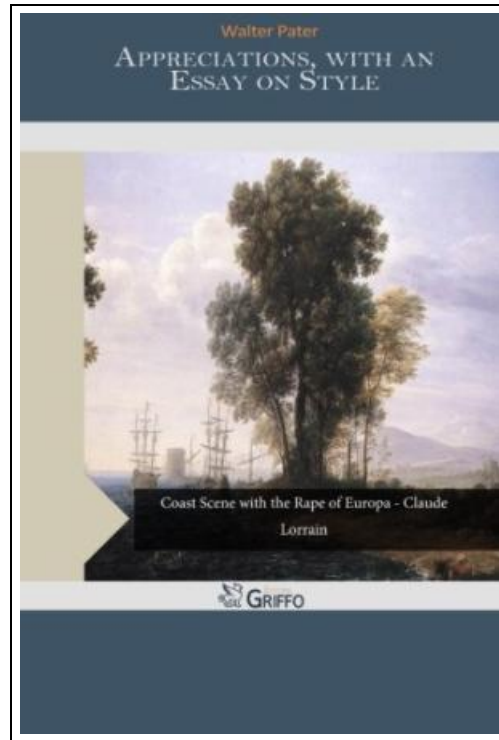


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[.]susceptible of the restraint proper to verse form, so that the most characteristic verse of the nineteenth century has been lawless verse; and secondly, an all-pervading naturalism, a curiosity about everything whatever as it really is, involving a certain humility of attitude, cognate to what must, after all, be the less ambitious form of literature. And prose thus asserting itself as the special and privileged artistic faculty of the present day, will be, however critics may try to narrow its scope, as varied in its excellence as humanity itself reflecting on the facts of its latest experience-an instrument of many stops, meditative, observant, descriptive, eloquent, analytic, plaintive, fervid. Its beauties will be not exclusively pedestrian it will exert, in due measure, all the varied charms of poetry, down to the rhythm which, as in Cicero, [12] or Michelet, or Newman, at their best, gives its musical value to every syllable.* The literary artist is of necessity a scholar, and in what he . proposes to do will have in mind, first of all, the scholar and the scholarly conscience-the male conscience in this matter, as we must think it, under a system of education which still to so large an extent limits real scholarship to men. In his self-criticism, he supposes always that sort of reader who will go (full of eyes) warily, considerately, though without consideration for him, over the ground which the female[.]



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