

# **CHESTERTON, AND OTHER ESSAYS**

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Chesterton, and other essays by William T. Scott

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**WILLIAM T. SCOTT**

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By  
Rev. William T. Scott



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## PREFACE

**I**T is always a difficult thing for a writer to write up to his predestination. The author of these essays had a plan in mind when he sought to link together literary temperaments as dissimilar as those which are discussed in this volume—and that plan was to trace the moral and religious teachings of the various writers. But he had not proceeded far before he discovered that homiletically things were going wrong, and he preferred to go on, though his rambling spirit took him far afield, rather than to keep strictly to his sermonic theme. As he first intended, he has not omitted to discuss these values, but he has done so only in an incidental way, and his justification for the book is not made on the ground that it brings a message to the moral and the religious life, but on the ground of his love for wandering in literary fields.

W. T. S.

Denver, Colo., June 14, 1912.



Chesterton as Writer and Critic

SOME one who had in mind the great versatility of Gilbert Chesterton called him an institution. The literary world has acquired the habit of going to him for everything, and it is expected that instantly an opinion will be forthcoming. He has himself declared that he writes books because men dare him, and the inference is that the only way to keep down the flood of his output is to ignore his works. He writes poetry, biography, essays, stories, long and short; philosophy, and theology. He has opinions on art, science, politics which he vents in voluminous forms. Although a young man, he has already become the subject for antiquarian research. No one is supposed to know at once what are the titles of his books. If it were not evident from the impetuosity of his style, and other large ear-marks, which no person could sanely lay to any other mind than that of Mr. Chesterton, it would not be difficult to presume, as some have done, that he is the head of a syndicate of able writers,

whose business is to keep the reading public well supplied with titillating bonbons or erratic sky-rockets, warranted to go off in the most unexpected and provocative manner. But Mr. Chesterton has at last become a necessity. Whether we are able to place him among the serious writers or not, we feel that he is not to be ignored. He brings such a blare of trumpets and such orchestral crashings that we must perforce hear or vacate the premises. The kingdom of greater things may come without observation, but his kingdom is ushered in with the hautboys and the resounding tom-toms. And this method of attracting attention is according to his liking. He likes the parade. He has praised the Salvation Army for the noise it makes. This is the one admirable feature of the entire movement to him. He holds that the Comtist philosophy has but one admirable feature, and that is the one which Mr. Frederick Harrison, who, perhaps, is the only notable adherent of the philosophy to-day, finds fault with—its ritualistic system. Mr. Chesterton looks upon literature as a boy looks upon his toys—something to make noise with. He believes that the child life is the normal life and the child loves are the normal loves. Grimm and Hans Ander-