

debate, all things considered, affords the best scope for the exercise of the faculties of argument and expression. We may imagine an ideal programme to consist of a debate, a literary essay and a little music. But there is always a difficulty in securing both debaters and subjects for debate which will hold the interest of the audience. There is none of this difficulty in the discussion of affairs which closely concern the student body. And therefore, while we may never lose sight of our ideal programme as the absolute best, it would be unwise even were it possible, to stifle spontaneous debate in the free field of business discussion. We must lay hold of the practical good. The Society is taking care of its affairs and that according to Plato is Justice.

THE attractions of the class-room, or reading-room, as it may now be called, have been heightened by the placing on file of so large a number of papers and periodicals. Spare minutes which were formerly wasted in idle talk or blankly staring out of windows may now be filled in with interesting and profitable reading. Perhaps the *Mail and Empire*, as well as the *Globe*, might be put on file.

THE course of lectures on the Psychology of the Imagination, just begun by the Principal, promises to be of considerable interest. For it is understood that he purposes dwelling at some length on this important subject. Covering so broad a field as the Pedagogics of Literature, which practically amounts, as treated, to a Philosophy of Literature, the Principal's lectures have so far been

necessarily of a somewhat sketchy character. The suggestiveness of these sketches should lead many of us to take some point from its setting in the plan drawn with so broad a touch, and develop it with a detail which the Principal must deny himself in the shortness of time at his disposal.

For example one might write a volume on the Unity, not simply of a literary work, but of the total production of any one man, or any one epoch. The unity of any artist's work, which we must suppose to exist if we believe in the unity or continuity of the individual consciousness, has been the subject of much controversy. This unity must lie in some logical principle of development or evolution. If we speak of a unity in Shakespeare's work, we do not mean that Shakespeare thought and wrote in the same way from first to last, but that his thought and his style were evolved according to a fixed inner law corresponding to the law of his vital growth. Still, what is evolved must have been involved. So that in determining wherein the unity of a writer's work consists, it must be borne in mind that the bud already involves the elements of the full blown flower.

This unity of an author's life and honest work implies their individuality. Work being the reflection of a personality, the result of a selecting and relating process, it will bear the permanent stamp of the writer's mental attitude towards things. No rational being can turn himself into a photographing machine. We cannot receive impressions without reacting on them. Some so-called realists, pretending to object to the "intrusion"