

it. Of such weight, indeed, is this subjective factor, that, while without doubt all written thought comes theoretically within the domain of literature, yet the term literature is often used to the exclusion of purely objective works, like those of Euclid. Now the subjective factor in literature may usually be brought under the category of form; and its simplest and most usual manifestation is style. Style is that in the written thought which corresponds to the personality of the writer, and is the outcome of that personality. Two narratives may, as you are well aware, affect the reader very differently, although the framework of fact in each case may be the same. The difference in effect cannot result from the matter: it arises from the manner or style: and that, in turn, comes from the attitude of the writer towards the facts, an attitude which he reproduces in his reader. As that attitude may be analyzed into two elements, the permanent element of character and the transient element of mood; so style, reflecting the varying mood of the writer, is pathetic, or humorous, or indignant; and yet, behind all these, there is a constant element of individual characteristics, which serves to distinguish one author from another, and to which we refer in speaking of the style of Demosthenes or of Virgil, of Burke or of Milton. That constant element is, to persons of literary capacity and training, a revelation of the man; as Buffon says, "*Le style, c'est l'homme.*" Of the truth of that adage we have recently had a striking example. We have seen how the loftiness, the impassioned energy, the ruggedness and obscurity of a style with which we have long been familiar, find