

what she half-knows. But she need know only so far as may enable her to sympathize in her husband's pleasure. This lecture it is evident was not written in these days of advanced women who think that they are able to battle against the world for themselves. And with all respect to Mr. Ruskin they have proved that they are able for more than "sweet ordering, arrangement and decision," so it is better that they should educate themselves with their own welfare in view. It would have been well if Mr. Ruskin had stated his reasons for his opinion that theology is a dangerous science for women. Previous to this he says that it is unjust to consider one sex superior to the other. By this opinion he, himself, implies the superiority.

In "*Sesame and Lilies*," we have not of necessity the beautiful descriptions of nature for which Ruskin is noted. "*Modern Painters*" so abounds in these descriptions that one critic says:—"After poets had depicted Nature in melodious verse—after painters had portrayed her in expressive colour, he revealed her in prose with the imaginative splendour of the one and the graphic power of the other." Another declares that no such series of descriptions exist elsewhere in the English or any other language. After such praise it seems unnecessary to say more in regard to the general style of this author. It will be interesting however to look at the style of this particular book and before anything else, I think the forcefulness of the language will be noticed. Many of the sentences are long but short pithy sentences are so mingled that the smoothness and interest are well preserved. Some sentences are nearly epigrammatic. "No book is worth anything which is not worth much." The soul's armour is never well set to the heart unless a woman's hand has braced it."

I have said that Ruskin's sentences are smooth and uninvolved. In this respect he differs from Carlyle whose sentences are apt to be blunt and disjointed. Ruskin, too, has not that habit of coining words at convenience which is an especial characteristic of Carlyle. Both writers are word-painters but artists of a different school. They agree in thought, however, if not in their manner of expressing it. Take this sentence from Carlyle. "In books lies the soul of the whole past time; the audible voice of the past when the body and material substance of it have vanished altogether." Ruskin says that books contain the studied, determined, chosen addresses of the wisest men.

*Sesame and Lilies* may be regarded as a continued meta-