

The imagination in the figures, the diction, the inner essence, the true sense of beauty is one thing. The philosophic suggestion is another. Each is good. Each is to help the other. But they must not be confounded. As Mrs. Carlyle says: "It is the mixing of things that is the great bad."

2. We further see that the study of literature is no mean study. It is not easy if it be made a real study. It takes hold of all the elements of mind and generally demands more mind than the student possesses. There are multitudes seeking to study literature. The impression seems to be that any one can master so easy a subject. It is said, indeed, that many of them do not get much out of their work. That is no doubt true. But the number of people is very great who do not get much out of anything.

To really master literature requires life-long devotion, tireless patience, the eager insatiable thirst for beauty and truth, for life itself.

If a man is willing to pay the price of work and surrender and prayer for the ethical qualities that are the condition of the entrance into real life let him come to the granary of the ages. If not, let him go and make shoes, or pick stones, or labor at any other honorable employment, but let him not insult the saints by bringing his empty head and frivolous heart to their sacred presence.

Probably people never make themselves more ridiculous than when they pass estimates on books the seals whereof they are not able to open. Wherein they judge another they condemn themselves.

3. We can, from the course of thought presented, easily see the difficulty of teaching literature.

In the great Universities the lecture rooms where literature is taught are filled with students. But there is as yet no agreement as to methods of teaching this subject. Professors in the same University hold opposite opinions and use different methods. Some demand what they call thorough work, by which they mean the effort to make literature a science. They desire the history of every word, the classification of all the epithets, the arrangement of all forms in a regular system.

Others do not favor this analytical method by which every trace of beauty, every sense of the spiritual, every artistic element is remorselessly destroyed by grammar and lexicon. These persons live in the region of the aesthetic and value only those phases of thought which appeal to their sympathies.

A third class of teachers seek to combine those methods