

and a certain fear of failure. And all the while they have the experience of years to encourage them and a well-stocked library to draw from in the preparation of their sermons. Ask some of our clever preachers to write a sermon and give them the number and quality of books that many juniors have in the mission field and they would undoubtedly ask to be excused. The Arts' student, as a general rule, has few books, and from lack of experience does not know how to use those he has. Besides all this, he has a "holy horror" of plagiarism, and wonders how far he may read and collect and still be free from literary theft. One recent writer has said that "Plagiarism is the name given to the act of the man who consciously appropriates and uses as his own the product of another man's literary labor," "on this condition no man will ever take bodily a *sermonic outline* ready made from another hand." On the other hand, Spurgeon in the introduction of his "Sermon Notes from Matthew to Acts" says: "Brethren . . . have been able on the Lord's day to give their people a fair measure of spiritual life by working out the thoughts suggested," meaning surely that the outline which he has given is to be worked out.

Again, the thought comes to the enquirer, "What is the difference between taking thoughts on a verse or passage from a commentary, than from other writers?" He often finds the same thoughts (new to him) on a verse in different writers. The thought is not his, but to whom does it belong? and to whom shall he give credit when he utters it? Again, he finds that few of the thoughts which he has on a subject are original, and to mention the writers from whom the thought was taken in each case would altogether mar the effect of his sermon. So a question which harasses the student is: "How far can I go and yet not consciously appropriate and use as my own the product of another man's literary labor."

It may be that his hearers are hypercritical and want preaching on doctrinal subjects; this has a tendency to make him endeavor to preach so as to please men. He reads carefully prepared essays, and this follows him in all his after life, because as a man begins a work so is he likely to carry it on to the end.

In the face of all this the opinion is widely held "that junior students should not be sent to the field." They have no theology; it is argued, and as one has said, "preach all they know in the first three or four sermons." But how can the fact be accounted for that many Arts men in their first years do better work and preach.