

to attempt to netetermine) have appeared in the old age of the century, Robert Louis Stevenson and Rudyard Kipling. The works of the former have all the marks of the close, not the beginning of a literary epoch,—of the aftermath, not of the springtime of a literary movement. Perhaps the contrary may be true of Kipling.

Extreme lamentation and pessimistic vaticination over the state of literature in these latest days, are scarcely justifiable. There has been a period of comparative barrenness, and the past shows us that this is inevitable after one of extraordinary fertility. There is nothing strange or ominous in the mediocrity of the later production of the century as compared with the earlier. The past does not justify us in looking for an uninterrupted series of masterpieces. Great works are more sparsely scattered, even in the richest epochs, than we are wont to think; the perspective deceives us; they seem massed together as does a group of trees through the effects of distance. Works of genius are by their nature rare; were they common, we would forthwith reduce the number by raising the standard. Again, fears for literature based upon the growth of science are scarcely well grounded. Scientific men, it is true, are not likely to produce imaginative literature. But the knowledge of science does not prevent the enjoyment of literature; and men will continue to be born in the future as they were born in the past, with the desire and power to produce the beautiful,—not to follow abstract truth. Literature is simply the most beautiful expression of language in our experiences and ideas:—the expression of life and thought so that they will seem pleasurable, and come home to us with some of the vivacity of the actual. What has been lacking of late is not the demand for this sort of thing, or the power to appreciate it, or the mere technical skill to embody it, but ideas and experiences which are at once sufficiently fresh and inspiring and important to constitute the substance of great literature.

Boarding House Geometry.

DEFINITIONS AND AXIOMS.

1. All boarding houses are the same boarding house.
2. Boarders in the same 'boarding house and on the same flat are equal to one another.
3. A single room is that which has no parts and no magnitude.
4. A landlady of a boarding house is a parallelogram. That is, an oblong and angular figure, which is equal to anything and cannot be described.
5. A wrangle is the disinclination of two boarders to each other, that meet together but are not on the same flat.
6. All the other rooms being taken a single is said to be a double room.

POSTULATES AND PROPOSITIONS.

1. A pie may be produced any number of times.
2. A landlady may be reduced to her lowest terms by a series of propositions.
3. A bee-line can be made from one boarding house to any other boarding house.
4. The clothes of a boarding house bed being produced even so far both ways do not meet.
5. Any two meals are together less than one square meal.
6. If from the opposite ends of a boarding house a bee-line be drawn passing through all the rooms in turn then the stove pipe which warms the boarders will lie within that line.
7. On the same bill and on the same side of it there should not be two charges of the same thing.
8. If there be two boarders on the same flat and the amount of side of one be equal to the amount of side of the other, each to each and the wrangle between one boarder and the landlady be equal to the wrangle between the landlady and the other, then shall the weekly bills of the two boarders be equal each to each. For it not let one bill be the greater then the other bill is less than it might have been which is absurd.