

a feeling which he "cannot all express" because the language of fact is limited. In an essay on *The Imagination*, George Macdonald puts this clearly. "For what are the forms by which a man may reveal his thoughts? Are they not those of nature? But although he is created in the closest sympathy with these forms, yet even these forms are not born in his mind. What springs there is the perception that this or that form is already an expression of this or that phase of thought or feeling. For the world around him is the outward figuration of the condition of his mind: an inexhaustible storehouse of forms whence he may choose exponents—the crystal pitchers that shall protect his thought and not need to be broken that the light may break forth." These forms of nature, or facts, are therefore the vehicle for expression by the poet of something which is not fact.

Our second question presents no difficulty if the views already expressed are received. Truth of fact may be perverted provided that such perversion serves the central purpose of the artist. The "facts" in *Æsop's Fables* are not true, because animals do not utter human speech; but *Æsop* has a purpose. The "facts" in *Lewis Carroll's* stories are the opposite of true but he turns his world upside down for a purpose. A perversion of fact is wrong only when it cannot be justified by reference to such purpose. There are writings where such perversion does not seem to be justifiable in this way but we allow such fairy stories and mythologies to pass because, though men have lost belief in them, their origin is well known and we consider them merely as the body which contains a soul. We accept a *Caliban* as well as a *Prospero*. When there is no such truth to be expressed, perversions of fact are not literature; they are lies. 'Baron Munchausen' is not literature.

The whole trouble with those who

insist on slavish fidelity to fact in art of any kind is their lack of the artistic faculty, arising from a misunderstanding of what the imagination is. They forget that without imagination there would be no knowledge possible, that the imagination lifts us above what we know to what we may know; in short they forget that faith, not knowledge, is the highest act of reason.

F. F. MACPHERSON.

The Canadian College's Mission.

That spirit of self sacrifice and devotion which leads men to do valiant deeds and give generous gifts was the spirit which led the students of the University of Toronto to unite their efforts in the support of Mr. James S. Gale, a recent graduate as their representative in missionary work in Corea in 1888. It was the same spirit which inspired the medical students of Toronto to send out Dr. Hardie two years later to represent them in a medical missionary service in the same country. In 1892, the University men, having lost the services of Mr. Gale, cast in their lot with the medicals to assist in supporting Dr. Hardie's enlarging work. Thus the nucleus of the Canadian College's Mission was formed and the subsequent development has been quite natural and persistent. The other non-sectarian colleges and universities of Toronto and throughout Canada became affiliated, and the work has steadily grown until the C. C. M. now claims as its home constituency also the Normal and Model Schools of Ontario and together with these the leading Collegiate Institutes and High Schools of the Province.

The C. C. M. is essentially a student organization and since 1898, when Dr. Hardie went over to the Methodist Mission Board of the Southern States on account of larger opportunities, it seems to have found its own peculiar work in the support of a Y. M. C. A.