

as it lies conveniently near the street car line, and is one that will require but little work to place in first class condition. Several members of the faculty have given the scheme their unqualified approval, but whether the board of regents will do likewise remains to be seen.

For some time the director of the gymnasium, has been complaining of lack of regular and systematic work in the gymnasium. The importance of careful training was clearly proven, by the results of many of the contests, and the lack of it was apparent only too often. Now that the students realize the value of gymnasium work, their interest in it is increasing. This interest should not be allowed to die out, and the faculty should do their part in keeping it alive, by putting the gymnasium work on schedule time, and making it to a certain degree compulsory.

As a mis-representative of the state, and of his own school, Winters succeeded admirably.

#### What Makes a Book Live in Literature?

If "literature" is used in its widest sense, including all written works, there are two classes of books that live in literature. One class includes all books that are written regardless of beauty of style and expression. They are the matter-of-fact, every-day books. They are merely commodities. It is, indeed, impossible to do without them, but there can be no pleasure in reading them, only so far as they teach what cannot be learned in any other way. They are only storehouses of truth. By far the largest part of the histories, the works on literature, and the books of scientific research belong to this class. Each one is a very valuable contribution to knowledge, but a very meagre contribution to art.

But "What Makes a Book Live in Literature" does not seem to mean this class of books. Here "Literature" is used in its more narrow sense, and literature means art.

If this is the meaning, there are still two classes of books that last through the world's history. The first class is not large. There have been but few great men of genius in literature. They can be seen like beacon lights, flashing out here and there, and pointing out the way to those who are only beginning their work in literature. Other writers have wondered at them, studied them, and tried to find out the secret of their success. They have formed the world's literature. In Greece there was Homer and Plato; in English, Shakespeare and Bible.

Why is it that students study their Homer as zealously and enthusiastically as the Greek student did over two thousand years ago? Why is it that Emerson, the Concord Sage, says of Plato: "It would suffice for the tuition of a race,—to test their understanding and to express their reason?" It is because the Greeks understood that literature is an art. In style and in grandeur, yet simplicity of expression, they have never been excelled. It is because they loved truth and made it the basis of all their investigations. Their works, for this reason, have been the models of all modern literature. Some author has said, "But the true use of Greek literature is perpetually to remind us what a wondrous thing literary art may be, capable of what range of resources, of what thoroughness in structure, of what perfection in detail."

The other class of authors includes those whose books have

lived through a generation. If a book has lived this period of time, it has insured a long lifetime for itself. It is, it seems, in relation to these that it is necessary to tell why a book lasts one generation. It is impossible to lay down a fixed rule that applies to every book that has passed through this precarious period of its existence.

There is not one, but many reasons why a book lives in literature. It is necessary to remember first that there have been different periods of literature, each with its group of authors. For instance, it is not right to judge writers of the Tenth and of the Eleventh century by those of the Eighteenth or of the Nineteenth; it is not possible to judge modern writers by the ancient Greeks and Romans. Each writer must be judged by the age in which he has lived, the conditions in which he was placed, the people with whom he associated, the advantages that he had. Chaucer lived in the Fourteenth century, and yet his "Fairy Queen" and his "Canterbury Tales" have a permanent place in English literature, because they were the best productions of the age in which they were written. They were not only the best, but wonderful productions written at a time when English literature could hardly have been said to exist. So it has been in the world's literature. Whenever a man has thought and written as no other man of his own times could think and write, when he has written the best book of his own age, his book has lived in literature. Perhaps in the Eighteenth and in the Nineteenth centuries, truth will not have the same force as it does in the early history of a race. But, at any rate, those books which are unusual for the age in which they were written will always live in the literature of any country.

No writer can expect his books to live in literature, if he does not respect ethical truth. Whatever a man demands from himself, he always demands the truth from others. If a man demands spoken truth, how much the more will he demand written truth. If the book is a novel, it must be true to nature; if a history, true to fact; or it is destined either to be cast aside, or to gain an unenviable notoriety.

Moreover a book must bear the author's own mark. He must color the crude facts by his own imagination. It is said of Addison that he gathered together three folio volumes of facts before he attempted to write the *Spectator*. The notes that he accumulated would not have gained for him a reputation, if they had not received the impress of his genius. If George Eliot had published a volume of facts concerning the life and times of Savonarola, she would not have contributed to English literature as she has done by her charming "Romola." Nor could Sir Walter Scott have portrayed the true Scotch character so well in a learned dissertation, as he has done in his simple "Rob Roy" and in his "Guy Mannering." With the possible exception of Shakespeare, authors impress upon what they write their own personality, and personality in writing means originality.

"Hence, too, a good book is of more value to the world than a good man—for it is the best part of a good man, the good without the evil." FLORENCE S. SMITH '93.

Since the recent trouble with Italy in regard to the New Orleans affair there has been much comment in the newspapers about treatment given to foreigners in our various states and the necessity of an amendment to the constitution of the United States providing for the better protection of strangers. Such talk is idle and useless. Every state in the union provides the same protection and the same penalty for the violation of laws for foreigners that is accorded to American citizens. Nothing more could be asked. Besides it is very unwise for the general government to interfere with the state unnecessarily.