

mental in its development, we only begin to appreciate what value imagination bears to it. According to Dr. Hart, there are at least three elements entering into a true political composition. "First: It must be the product of an excited imagination. Second: It must be the product of a creative imagination. Third: Its primary object must be to please." Now poetry may be said to act in a reciprocal capacity; the poet in composing his own production is stimulated by his own imaginative activity to explore the unseen world in order to reach its beauties, and the reader can only appreciate the work when his own creative faculty reaches the level of the author's. When Macbeth says of the dead king: "After life's fitful fever he sleeps well," we at once see that this is no commonplace expression, but the product of a fertile imagination and that when we try to interpret it, our own door to imaginative activity is opened.

Examine the literary productions in some typical periods and countries if you will and note the influence of imagery on the character of the writings. The Chinese have a natural taste for poetry and the drama, but this kind of literature has been crippled to a large extent by the lack of creative power in the people. And when we come into the realm of English literature and compare the production of the Elizabethan age say, with the Restoration age, we only emphasize the value of creation again in a more fruitful way. The productions of the age of Elizabeth were the result of a nation overflowing with youthful buoyancy. The New World was just coming into prominence and promising wealth and enjoyment to all; and the old world was expanding in every line possible and giving its people new hope, new ambition, and new ideas. We can truly say, that there never was a time in the history of the world when imagination was more exercised, and what was the result? Why we can only say, that no higher compliment can be paid to an age of literature than to say it resembled the