RHETORICAL ANALYSIS

OF THE

SHORT STORY

BY

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THESIS

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A RHETORICAL ANALYSIS OF THE SHORT STORY.

The short story, at the present time, is the typical form in American literature. It has been only a few years since such compositions could claim the right to be classed as a distinct literary form, but that right can no longer be questioned. Many of our most gifted and popular authors are known only as writers of short stories and are willing to base their claims to recognition and fame on this kind of composition.

This has been true only within the last few years for, until recently, short stories have not been written by authors of acknowledged ability, except as a side issue, for recreation, or as offering more speedy pecuniary returns than longer works, and none of these writers would have staked his reputation on such a work as "In Ole Virginia." The occasional collections of shorter works of fiction by noted writers, such as, Dickens' "Christmas Stories," Poe's "Tales," and Hawthorne's "Mosses from an Old Manse" and "Twice Told Tales," have been only minor works and very unimportant as compared with other productions by the same authors. Kipling and Bret Harte, although they have been considered as fore-runners in the new school, are quite as well known by their poems as by their short stories and so cannot strictly be classed with writers of the latter.
Among those, however, who have made the short story what it is, are:-
Richard Harding Davis, Frank R. Stockton, Robert Grant, H. C. Bunner, Mary E. Wilkins,
Sarah Orne Jewett, George W. Cable, Thomas Nelson Page, Joel Chandler Harris, James Lane
Allen, Octave Thanet, Constance Fenimore Woolson, Brander Matthews, Thomas Janvier,
Hamlin Garland, Thomas Bailey Aldrich, Anthony Hope, Ian Maclaren, S. R. Crockett, Thomas
Hardy, Robert Louis Steenenson, Ludovic Halévy, Andre Theuriet, Alphonse Daudet, Emmanuel
Aréne, Jules Lemaitre and Guy de Maupassant.

It will be seen from this list that a great number of these, and, with the exception of Guy de Maupassant, the most typical short-story writers are American. There has been some discussion as to whether to France or to America belongs the honor of having inaugurated this new movement but there seems to be now a commonly accepted belief, that, while the origin, like that of many such movements, may have been almost simultaneous in the two countries, in its development and leading characteristics, the short story is essentially and significantly American.

Various reasons have been assigned for the popularity of this new literary form in the United States. Some critics ascribe it to the haste of the American people and their inability and unwillingness to read long novels; others to the growth and improvement of our magazines which afford so excellent a medium for the publication of short narratives and thus enable the busy man of affairs to keep in touch with real literature. One reason certainly
lies in the fact that Americans have an innate love for that which is original, unconventional, and unaffected, and that the short story possesses, in a high degree, these three characteristics. It is just what its name implies, a narrative which aims to present only one idea and which does this briefly and effectively.

The purpose of this paper is to show,

(1), what rhetorical principles are applied in this form of composition; and

(2), to point out briefly how the short story of to-day differs in rhetorical method from that of fifty years ago. To exemplify these principles four typical writers,- Brander Matthews, Richard Harding Davis, Thomas Nelson Page, and Hamlin Garland,- have been selected and their works carefully studied with reference to the outline previously given.

WORDS.

LATIN-- Anglo-Saxon. In studying the diction of these authors the writer selected twenty characteristic passages of two hundred words each from different stories by each one of the four and by counting the number of derivative words in each selection obtained the following: The proportion of Latin and Anglo-Saxon words used by each is,-

Matthews, ---- Latin, 10 3/4% -- Anglo-Saxon, 89 1/4%.
Davis, ------ " 9 1/2" -- " " 90 1/2"
Page, ------ " 10 " -- " " 90 "
Garland, ------ " 4 1/2" -- " " 95 1/2"
These figures may seem very simple and devoid of significance but upon careful consideration we discover that they exemplify very important principles. They prove rather disconcerting, however, to the advocate of Anglo-Saxon words who hopes to see verified in the short story his theory that what is natural must be largely Anglo-Saxon, for we find that, natural as the diction is, the proportions of classical words is, except in the case of Garland, about the same as that in any good prose style.

These estimates are made from selections both of conversations and the author's own words so they give a hint as to the general character of the composition.

Garland is a simple, democratic man who writes of country ways and the homely commonplaces of ordinary life among poorer people. He is not a learned man nor one well-versed in the finer shades of meaning which give words their real significance. He has not an extensive vocabulary at his command and so it is not altogether a mark of excellence that he uses mainly Anglo-Saxon words.

Matthews, on the other hand, is a student to whom words have a deep and vital suggestiveness. His artistic taste guides him in the choice of words as surely as in the selection and combination of details or the introduction of local color. He is not averse to using unfamiliar words if they have just the shade of meaning he desires, and as these words are often of classic origin his work contains the largest proportion of derivatives.

As might be expected, Page and Davis differ very little in the proportion of derivatives
employed, and their diction is practically that of the average writer. Both use words well suited to the thought and subject but in neither do we find the studied discrimination of Matthews or the total disregard of Garland.

SPECIFIC TERMS -- One of the strongest traits of Garland's style, from a rhetorical point of view, is his use of specific words and his suggestion of specific images. In some way he makes the very simple words he employs convey a strong and vivid impression. What, for instance, could be more suggestive than his account of the death of the over-worked house-wife:

"She suddenly withdrew her hands from pans and kettles, gave up all thought of bread and butter making and took rest in death," or the equally good description of the child, "a gnomish little figure with cropped hair bristling all over her head?" In another passage we see her clinging, not 'to the horse's back,' not 'to the harness' even, but "clinging like a blue-jay to the rings in the back-ped." We can almost see the crowded interior of the little school-house where "the girls all sat on the north side of the room." There is also a decidedly specific image called up by the fact that the teacher "brought the chair he had been sitting on and helped the visitor remove his coat and hat."

Matthews uses fewer strictly specific words than does Garland but the ideas which they convey are quite as definite and individual. Thus the young actor lies "with lilies and lilacs in a heap over his silent heart" and "the thick and cloying perfume of the lilies" is diffused throughout the church. Examples lose a great deal of their force when taken from the
context, but the following show as well as may be wherein lies Matthews' power of specific suggestion:—

"The moonlight silvered the Renascence front of the building."

"Carriages were rolling up to the canvas tunnel."

"'I don't think his wife will ever have to turn her best black silk.'"

"'He is not one of those artists who teach society girls how to foreshorten the moon.'"

"There was a wooden stand down the street where they sold soda-water for two cents," and another loaded down with "fruit of most untempting frowziness."

Matthews says, too, that "the horse-chestnuts in the sheltered squares" are bursting into leaf, and he tells us that the young man in the side street had for his lunch "a plate of cold beef and a saucer of prunes."

Davis uses a number of specific words but a far greater number of specific expressions which are both pointed and suggestive. Thus he tells us that Van Bibber "pulled a covert coat from the rack," and that he "drew in his breath sharply and opened and shut his hands." The fact that in the artist's room there were "original drawings and signed etchings" on the wall gives a very definite idea of the room itself and of its owner. We have a vivid mental picture of Walters with "his hair brushed to conceal his baldness" and we are glad to know that he ordered for his dinner, "Little-neck clams, chablis, pea-soup and caviare on toast, before the oyster crabs, with Johannisberger Cabinet; then an entree of calves' brains"
and rice; then no roast, but a bird, cold Asparagus with French dressing, Camembert cheese, and Turkish coffee." The people do not stare at the 'general air of elegance' there is about Van Bibber but "at his gloves and the gardenia in his button-hole." When Davis says that Wainwright "buttoned the left glove with careful scrutiny," the use of the word 'left' recalls Garland's expression, "the girls all sat on the north side of the room." There are many cases where the specific term is striking because the idea brought to mind is so familiar a one as the dog's "placing his cold nose against one's hands," or "the snow settling between his collar and the back of his neck."

Page is not so specific as are these two others and in his stories we rarely find even such an expression as "sorrel hyar" (hair), or, "with a hitch of the lap blanket under his outside knee." This fact appears suggestive and it practically tells us that the author, as well as the people of whom he writes, has time to use a general term and then if necessary to specify or explain later.

FIGURATIVE.-- None of these writers uses many figurative words, and any direct figures of speech, except the very simplest - simile, metaphor or hyperbole, are extremely rare.

The figurative element is much stronger in Page's style than in that of the others. The conversation of his negroes abounds in figures, chiefly similes and hyperboles, not always very artistic and sometimes not strikingly original, but invariably suggesting a power of apt comparison with homely things and not infrequently a certain degree of humor and imagination.
These naive comparisons are seen in such expressions as,—

"We growed up toger, jes es to say two stalks in one hill."

"She sez, jes' ez cold ez a chill,."

"She wuz light ez a piece o' peeth."

"He voice wuz clear as a game rooster."

"Little slippers 'bout big as two little white ears o' pop-corn."

"She tun him jes' like she got a bline-bridle on him."

Sometimes the conception is a really poetic one as when 'Meh Lady' is said to look "white 'mong dem urr chil'ns as a clump o' blackberry blossoms 'mong de blackberries," or later,

"Meh, Lady an' de Cun'l, settin dyar on de steps wid dee voice hummin' low like water runnin' in de dark." One of the most effective is,

"De wuds fall right slow - like dirt falls out a spade on a coffin when yo's buryin' anybody."

Ordinary hyperbole, too, is common in their speech, as,

"Jes' natchelly froze to death;"

"Dey walk so slow down dem walks in de shade you got to sight 'em by a tree to tell if dey movin' 'tall."

In the author's own narrative we find more metaphors and figurative allusions, as,

"These shafts penetrated the armor of his conceit."
"This place was Naboth's Vineyard to the Landongs."

"They were ruminant animals, these quiet dwellers in Newfound,"
but there are fewer similes and these are mostly ordinary ones like, "proud as Lucifer," "honest as day." There are, however, some humorous similes, as,

"He looked as little ethereal as an old stump," or a few poetic ones, as,

"She looked like a mourning angel;"

"Day broke like a great pearl."

Garland's figures are usually either similes or metaphors and the number of the former is very much the larger. Like his words, they are effective because they are straightforward and direct and because he draws his comparisons, as did Dante, from the simplest things in the life about him. Thus he says the school-house is as "gray as a rock and as devoid of beauty as a dry-goods box."

"The awe-stricken children cowered like a covey of partridges."

"A rattlesnake --- slipped under a stone like a stream of golden oil."

"The music shook her like a stallion's neigh or soothed her like the coo of a dove."

These are, for the most part, fresh and have a good local suggestion, but there are others which, though possessing a certain elegance of diction, are ineffective because they are compared with the unfamiliar, as,

"Everywhere the faint rustle of leaves as if the shadows of the clouds trampled the tree-
tops," or

"The sunlight was a magical cataract of etherealized gold."

There is, however, a great deal of artistic vigor and suggestiveness in "the green fist of its straining calyx," and the expression about the child's ideas which "rose from the deep like bubbles and burst into thought."

Matthews uses few figurative words, but altogether the number and variety of tropes he employs is greater than of any other one of the four under discussion. We find such similies as,

"The fresh blood was coursing through his veins as the sap was rising in the trees outside," - or simile combined with personification in,

"Death, like the maddened peasants in the strife of the Jacquerie, fights with a scythe; and for four long years Time held a slow glass and Death mowed a broad swath."

There are some direct metaphors, as

"A great deed is an oasis in the vista of life," and,

"A cloutch of iron was fastened upon his arm;"

but usually the comparison is implied,

"It makes little difference whether the coin you throw into the pool is gold or copper - the rarer metal does not make the more ripples."

"There is always a clear track and a down grade on the rail-road to ruin, and the engineer
never whistles back to put on the brakes."

Matthews does not disdain artistic alliteration such as, "violent and virulent," "fresh fairness of foliage," or another which combines this with an effective hint of personification—"before the shuddering ship lurched down."

There are a few extended antitheses as,

"While others were battling for the country he was looking out for himself," but often these appear forced or strained as,

"He flattered the mob, believing that in politics the blarney-stone is the stepping-stone to success. He never paused to weigh his words when he assailed an opponent, believing that in politics billingsgate is the gate of success. He was prompt to set people by the ears that he might lead them by the nose the more readily."

Such poor taste, however, is very unusual with Matthews and his figures, though not specially striking, are ordinarily very good.

Davis uses practically no figures and few figurative expressions but when he employs one it is so clear and graphic that it strikes even a casual reader. His figures are short, simple, and suggestive, and either similes as,—

"The roar (of the applause) went to Lester's head like wine."

"The tomato dressing killed his appetite as if with the blow of a lead pipe."

"Satan kept right on as straight as an express train over the prairie."
"He felt as if a man had taken his brains in his hand and wrenched them as a brakeman does a brake,"

or metaphors,

"Van Bibber stood looking out at the lights that picketed the black surface of the city."

"The electric lights -- turned the icy pavements into black mirrors of light."

TECHNICAL.- All of these men write of trades, professions or manner of life not always well-known to the general reader and where these special classes of people use terms or expressions peculiar to their occupations, this technical diction is skillfully employed in the narrative. It is introduced so simply and naturally that to the average man the meaning is so clear that he does not realize that the terms used are technical.

Davis writes of various classes of people and he is perfectly conversant with the technical, or more correctly, the 'cant' phrases of these different classes and professions. Thus in writing stories of the stage he uses such terms as, "striking the scene," "fighting with the get," They thought he was the 'Angel,' "They have taken the play and are going to put it on at once." There are examples of racing slang in such words as, "tips," "backing," and "plunging," and the expressions,

"Raceland by a length."

"A hundred and fifty on Bugler straight."

"Bugler's just been scratched."
Occasional hunting terms occur, as, "whippers-in," "give you a mount," "when the field came pounding in." Davis can also with equal ease describe a sailor's "swabbing down" the decks or explain the newspaper use of the word "story." In fact the variety of technical terms employed in his stories is so great that it is impossible to even give examples of all the classes.

Matthews, also, uses a great many technical expressions, suggesting a wide range of interests. There are art terms, "monochrome," "still life," "foreshorten," "impressionistic," and such expressions as,

"The head is hopelessly out of drawing."

There is architectural nomenclature,

"the walls with their carved caryatides,"

"the leader which conducted the rain-water from the roof,"

"the Renaissance front of the building."

We find also some military terms, such,

"He ran under the guns of a Confederate battery to shell a cruiser."

"He trained his guns on the cruiser but had no more than got the range when a fog settled down,"

and a great many others of different kinds,

"I want to meet the people who work for the sweaters,"

"He's copy, I'm sure."
Garland probably uses as many such terms as do Matthews and Davis, but there is not so much variety about them. They are almost entirely expressions connected with farm work such as, "back-pads," "curry," "overalls," "axle-burrs," "finishing a land," or the account of the threshing;

"The sheaves began to fall from the stack; the band-cutter, knife in hand, slashed the bands in twain, and the feeder with easy majestic movement gathered them under his arm, rolled them out into an even belt of entering wheat, on which the cylinder tore with its smothered, ferocious snarl."

In Page's stories we find fewer technical expressions than in any of the others, for the chief reason probably that they are not suggested by the subjects on which he writes. There are a few such as, -

"You could just follow the balk."

"There was a gall set in the middle of the field."

"Big fish which ran over three pounds."

"A man who rode at twenty stone."

"Secure from the heir the option to purchase."

COLLOQUIAL. - A striking characteristic of these four writers is their use of colloquial expressions both in the conversations of the different characters and in their own narratives.
There is a certain freshness, vigor and naturalness in all of Davis's conversation and the
diction is always just suited to the speaker. Thus his 'hungry man' says, "Darn ye!" quite
naturally, and cries out,

"Holy Smoke, watch'er think I am!" or,

"I'll see you blowed first."
The detective says that the messenger boy tried to "do a welsh" with the money. His policemen
do not ask if he has been robbed but they say,

"Did that gang take anything off'n you?" and tell Van Bibber that "them toughs done him
up, anyway," and the 'tough' says,

"If you're lookin' for a fight you can set right to me."

Travers says that Van Bibber is "always getting grinds on him," and remarks also that
Wainwright who"writes plays and things" is a "thoroughbred sport." Van Bibber himself says,
"I've got to economize," (not, "I must") and decides later that economy is "all tommy-rot."

Hefty Burke's diction, too, is interesting though not entirely unfamiliar.

"I even went widout me supper so's to get here; an' they wuz expectin' me to stay to sup­
per, too."

"I guess the old feller that wore this wuz a sport, eh?"

"They wouldn't be in the same town wid me."

Davis himself has also peculiar tact in using colloquial expressions which are perfectly
in harmony with his characters and his subject. Thus the statements that the tramp "stood still in his tracks;" and that "the tough waiter grabbed him by the back of the neck," are typical of innumerable expressions of the same kind.

We find in Matthews' stories many different dialects, but all correct and true to life. There is the broken English of the mixed population in Mulberry Bend where Barretti says, "She mort. - Ten days," meaning that his wife had been dead for ten days; and the genuine Irish,

"It's more careful ye ought to be! -

"An' it's an accident, then, ye wouldn't like if it was yer own children ye were runnin' over like that."

Jim McDermott belongs in the same class as Hefty Burke and says quite as naturally,

"I got it good and ready for you now. I kin use it, too, and don't you forget it."

There is something of real Western dash and vigor in the cow-boy's language,

"I sized you up when you come in, an' I took stock in you from the start."

Even John Suydam uses the common expressions,

"We had him sent up for a month."

"He must have a pull of some sort."

In simple narrative Matthews uses few colloquial terms and those he does employ, as in,

"Resolute yet and full of grit,"
"With him were three youngish men,"

"A struggle of strength and skill, of gumption and of grit,"

Garland seems to revel in colloquialisms and not only in the conversation of his characters but in his own narrative we continually find such words as, "rigmarole," "snickering," "knack," "tiff," "mash," "citified," and "thingamabob," and such expressions as,

"Turned to and helped with the dishes."

"That did not scare her."

"She displayed all her paces."

"She had a set-to with the dressmaker."

"She was tired of being pulled and hauled."

"He had means a plenty."

Garland seems to have a great distaste for 'aristocratic' words and his deliberate discarding of smooth and conventional diction, while sometimes effective in its rude vigor, is often so coarse and uncultivated that it is a serious defect. One thing which must strike the reader is the fact that all of his characters, even the most refined and intelligent, use the word "ain't" in conversation.

The stories by which Page is best known are those of "ole Virginia" and are, of course, full of the negro dialect. This dialect of Eastern Virginia, which he says is totally
different from that of the Southern negroes and, to some extent, of those further west, is a
study in itself and it is impossible and unnecessary to enter into a discussion of it here. It
is sufficient to know that the author has depicted faithfully both the speech and life of this
people, not only because he had been reared among them and really cared for them, but because
he cared enough to make a thoughtful and scientific study of their dialect. The results of
this intimate knowledge and study are very evident in his stories.

In the few other stories which he has written Page employs practically no colloquial ex­
pressions, unless we except the rather peculiar diction of Olaf in "Elsket." There is a
strange dignity and majesty in the old man's conversation and though the words are all pure
English and admirably chosen we are conscious of a distinctly foreign suggestion about them.
The only apparent difference from ordinary English is that he uses almost no connectives ex­
cpt "and" and "but", and very rarely, "for." How effective this is, is shown by the strange
and solemn simplicity of the words,

"And all that night she lay awake and I heard her moaning, and all next day she sat like
stone, and I milked the goats, and her thoughts were on the letters he would send."

Page's narrative style, though simple and natural is scarcely colloquial and it is only
rarely that we find such expressions as,

"This exhibition of will got the boy off."

"The tired heart had knocked off work for good and all."
EXTENT OF VOCABULARY.- The extent of a writer's vocabulary can never be determined with mathematical exactness, because the number and variety of words employed in any composition depends in great part upon the theme and the method of presentation. In making estimates from all of a writer's works, likewise, the range of interests and difference in general conditions must be taken into account.

Matthews has, without question, an unusually large number of words at his command. He selects them, too, with as nice discrimination and careful regard for finer shades of meaning as a worker in mosaic might use in choosing blocks for a design and he fits them into quite an artistic and harmonious whole. Two elements combine to display his varied and extensive vocabulary. One is the wide range of subjects on which he writes, and the other, the amount of description there is in his stories.

Davis ranks next to Matthews in extent of vocabulary, for while his diction is not so precise as Matthews' he is more familiar with ordinary colloquial English, and employs it with good effect. His journalistic faculty of apt and varied expressions offsets the advantage Matthews might claim by reason of his numerous descriptive terms. The range of interests in Davis's stories is quite as wide as in Matthews'.

There is less change of scene and characters in Page's stories than in those of the preceding and so the number of different words employed is proportionately less. In his typical stories great variety in the diction is impossible, but in the few which permit of
other methods of treatment his ability to use just the right word in the right place evidences
the possession of a sufficiently extensive vocabulary. It is something, too, that his diction
always gives the reader a feeling of pleasure and satisfaction.

This cannot be said of Garland. His vocabulary is limited and the words he uses
often fail to express the exact shade of meaning desired. This limitation is shown also in
the way he repeats a word which evidently seems to him specially significant and effective. He
sometimes employs unfamiliar words, as "perfervid" and "inescapable," in a very striking manner,
or employs an incorrect form as in "liberalest." Ordinarily, however, the intense earnestness
of his manner conceals verbal deficiencies.

SENTENCES.

The sentences in short stories do not ordinarily differ in length, kind, structure,
or arrangement from those of other kinds of composition. This seems, at first, a trifle sur­
prising as we might expect to find shorter sentences, simpler in construction and more direct,
than those in longer and more formal productions.

LENGTH. - In estimating the average length of sentences, the writer selected ten
typical pages from the works of each author, found by actual count the number of words in each
sentence, and from this obtained the averages given below. (Fractions are omitted in the results.)

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<th>Narrative</th>
<th>Conversation</th>
</tr>
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<tbody>
<tr>
<td>Matthews</td>
<td>23 words</td>
<td>30 words</td>
<td>14 words</td>
</tr>
<tr>
<td>Davis</td>
<td>29 &quot;</td>
<td>36 &quot;</td>
<td>15 &quot;</td>
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<td>Garland</td>
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From this it will be seen that Matthews' sentences are correct according to the rhetorical principle that the average length of sentences should be twenty-three words. His sentences are also the most uniform of the four. One of his longest contains 126 words, but sentences of this length are very unusual.

Garland's sentences are the shortest and we almost never find in his stories, one of more than 50 words. He seems to employ short sentences because they are the natural, ordinary ones of every-day conversation and come to him unconsciously; Matthews, because, being simpler, they are more forcible and effective and appear to him a more correct literary form.

Page and Davis use a great many sentences long enough to have reflected credit on a seventeenth century novelist. Thus in one of Page's paragraphs of fifteen sentences, we find seven of over 50 words, one of them containing 50, and another, 92 words, making the average in this paragraph, 48 words.
There is no uniformity in Davis's sentences and those in a certain paragraph range in length from 5 to 84 words.

RHETORICAL KINDS.—Garland, strangely enough, writes more periodic sentences than does any one of the others, and in his stories a sentence similar to the following is not unusual.

"As he stood there, feeling the wind lift his hair, listening to the crickets' ever-present crying, and facing the majesty of space, a strange sadness and despair came into his eyes."

Matthews almost never uses a purely periodic sentence but he has a peculiar method of construction; he introduces several clauses which make a distinctly periodic sentence and then adds to this a minor clause.

"The widow's cap which the young wife took that night she has never discarded to this day."

Davis uses just the kind of sentences we expect to find. There are very few periods and those he does write are shorter than his other sentences.

"And under her eyes, if it were not for the paint, you could see how deep the lines are."

In most of his sentences the length is due to the fact that a number of short sentences, themselves usually loose, are joined together by conjunctions, or sometimes only by semi-colons, in such a way that, by the omission of a few words, they might be changed into three or four complete sentences.

Page's sentence structure must be examined from two different kinds of writing: one, his
ordinary narrative style; the other, his negro dialect. In the first his sentences are shorter and sometimes, though not often, easily periodic, but usually they are either compound or loose, complex sentences, with the clauses much more closely connected than are Davis's. The following is a fair example,—

"A quarter of a mile below the path crossed the tiny little stream and joined the path from Cove Mills's place which he used to take when he went to the school."

In the second the sentences are much longer because they are simply a number of short sentences loosely strung together.

"Hit gratify me so, I keep on at it, but the way she'll teck twenty dollars for de mule an' no mo', an' I say I ain' gwine disqualify dat mule wid no sich price; den pres'n'y we 'gree on forty dollars an' I pay it to her, an' she sent me up to Richmond next day to git the things for Mistis, an' she al'ays meck it a p'int after dat to feed George a little some'n ev'ry day."

STRUCTURE. — Most of the sentences of these writers are ordinary declarative, with no peculiarities of construction.

The only noticeable points in Pages's and Davis's constructions have been mentioned under "Rhetorical Kinds."

Garland is very fond of using the participial construction, particularly of introducing a sentence with it.

"Leaving his valise at the gate, he entered."
He does not often use coordinate clauses and when he does they are sometimes so dissimilar in form and structure that they fail to be effective. Sometimes both unity and coherance are lacking as in this one:

"While the millionaire sent his money to England for safe-keeping, this man with his girl-wife and three babies left them on a rented farm and went away to fight for an idea."

Matthews sometimes uses an effective, but not very formal balanced sentence.

"While others were battling for the country, he was looking out for himself."

He does not seem to object to inversions, for he writes,

"His sons she has brought up to follow in their father's footsteps," and,

"That the cowboy had perished in the flames he had no doubt."

A few of his sentences have a definite climax, as

"Captain Hardy, like a man, like a gentleman, like a Christian, and he died like a hero."

ARRANGEMENT. - There is very little difference in the sentence arrangement of these four writers and few of the sentences are strikingly unlike the others in the same paragraph or portion of the story.

Matthews sometimes, though by no means often, saves his best sentence until the last and works up a climax in the paragraph, and Garland, though in a less noticeable way, does the same.

Davis pursues a different plan. His first sentence is apt to be the most forcible
one in the paragraph and usually the key-note to it. It is a sort of summary and after stating it the writer proceeds to amplify or explain it at length.

Page's sentences are often arranged in a peculiar manner. The first is bright, witty, or in some way effective and striking, and the rest carry along the thread of the narrative, description, or exposition, as the case may be, until the very last which is a sort of suggestive climax.

PARAGRAPHS.

BASIS OF DIVISION.- The basis of division in Garland's paragraphs is not always very evident. He sometimes put a specially strong or significant sentence into a short paragraph by itself and follows it with a longer paragraph of explanation or detail. Often explanation, reflection, or description is introduced in the midst of conversation. There are sometimes many successive paragraphs on the same subject or slightly different phases of it and Garland often treats an old idea in another form as a new one and paragraphs accordingly.

Matthews makes his paragraphs on the basis of change of scene or action in a narrative, or of objects and point of view in description. His paragraphs are fairly uniform in length but his divisions are so skillfully made that they never seem arbitrary or artificial.
Davis seems to have no regard for uniformity for he makes no break in his narrative until he feels that there is, unquestionably, a change of subject, which with him usually means the presentation of a new and striking idea. His paragraphs are typical, and, if one may say it, ideal ones for the short story. They are all bright and breezy at the beginning and each one seems to start out with a new thought, in some way closely connected with what has gone before. He does not object to aiding this by beginning a paragraph with a connective and in one story of eighteen paragraphs, seven begin with the words, "And when," "But," "And then," "Then," or "When." Of course, this is an unusually large proportion but the relation is nearly always close in idea if not in form.

Page is less careful than the others about unity in paragraphs and while his composition all moves along smoothly and harmoniously, he often passes, in the course of a paragraph, from one subject to another and then goes back, perhaps to a new phase of the original theme at the beginning of the next. This is due in great measure to his easy conversational manner of introducing, from time to time, explanations which seem to be needed.

LENGTH.—From the same forty selections that were used in determining the length of sentences were obtained the following averages with regard to length of paragraphs:
Matthews writes no very long paragraphs, and one of his longest is only 488 words. Davis may claim the longest of the four, one of 1296 words, or about four and one-half pages.

In Page's stories we find a great many long paragraphs, several of them being more than 700 words in length.

The majority of Garland's paragraphs range from 15 to 35 words, though a number contain as many as 200 words.

**USE OF DESCRIPTIVE PARAGRAPHS.**—Matthews leads the list in the number of descriptive paragraphs for he is, above all, an artist and one of the greatest charms of his stories is their exquisite word pictures. We usually find several paragraphs of pure description in each of his stories and one, "Spring in a Side Street," is entirely description. Nowhere, however, does the description exist for and by itself. It is always subjective and suggestive, as may be seen in the story just mentioned where every phase of natural scenery or description of material objects is deeply significant of the young man's varying moods and emotions.
We find a certain amount of description, usually of natural scenery, in each of Garland's stories. In "A Branch Road," for example, there are, altogether, probably five pages of description in the entire sixty pages of the story and the proportion is about the same in all his narratives. The description is usually in separate paragraphs of six or eight lines each and like Matthews' it is always subjective, serving to describe by either likeness or contrast, the mental condition of one of the characters.

Davis very seldom describes one of his characters and still more rarely does he describe scenery or surroundings. His best characters we know by what they say and do, not by what he tells us of them. It is true that we find some personal descriptions and they are all good ones, as, for example, the sketch of Mr. Caruthers in "Her First Appearance," but usually we are given only a very few suggestive and significant details. Thus Van Bibber, one of Davis's best-known creations, is to all of us a living, breathing personality, strikingly individual and real, and every reader probably has a clear mental picture of his appearance. Davis, however, has simply made us know the man without telling us whether he was short or tall, had red hair or black, and we have each one unconsciously conjured up for ourselves a picture of him. One sentence,

"Gallegher was short and broad in build, with a solid, muscular broadness, and not a fat and dumpy shortness," together with the statement that he had "very sharp black eyes," suffices for a picture of Gallegher's appearance, though a great many are given to his personal peculiar-
ities and characteristics.

In general it is safe to say that Davis's descriptions are suggestive rather than complete but he is a master in his art and his suggestions mean much more than most well-worked out descriptions.

Page, like Matthews, has written one story which is almost entirely description, that is, the narrative fits in simply as a part of the character sketch of "My Cousin Fanny." Aside from this we find no formal description in his stories and no strictly descriptive paragraphs, but we are usually told incidentally how his characters look and what are their personal peculiarities and tendencies. This is done sometimes by a few words in the midst of the narrative, often in the conversation of the negroes who interrupt themselves to tell how beautiful "the young mistis look wid her great dark eyes a-shinin'." His details are not so strongly suggestive as Davis's but there is an unconscious naturalness about them which entirely does away with any possible feeling that we are receiving information. At the same time, the information itself is so clear and complete that if all these stray bits were put together we might have a comprehensive description.

Except in "No Haed Pawn," which is largely description, and "Elsket," where the scene is laid in Norway, there is very little description of natural scenery. In these there are many paragraphs of pure description and also many descriptive phrases and sentences introduced into the narrative.
AMOUNT OF MATERIAL.—One characteristic common to these four writers is the meager material out of which they form their stories. None of them writes a condensed long story, and the material used, while amply sufficient for a brief narrative, could not be made to serve for a longer story or a novel. Matthews and Davis write of even more specific incidents than do Garland and Page, and the theme is narrowed down to the events of one evening, or half a day, or half an hour. In the typical stories of these writers this half-hour, though perhaps suggesting much that has preceded or followed, really demands little introduction or explanation, and in its climax or denouement stands for itself, complete and definite.

A very few of Davis's stories, as "Eleanor Cuyler," or "An unfinished Story" might be amplified and converted into books, but if this were done one of the most striking excellences of the narrative, its intense power of suggestion, would disappear.

Matthews' stories, perhaps excepting "Etelka Talmeyr," contain no material for a long story, though "The Little Church down the Street," and "In the Midst of Life," like Davis's "Unfinished Story" and "The Other Woman," belong to the class which narrate critical episodes and give, as by a flash-light picture, the outcome of years of experience and preparation.

Garland's stories are much more complete and are presented in the same form as a novel, but the material is not extensive enough for the latter. The theme and the characters are not striking enough to afford a great deal of material, and the climax is not sufficiently novel.
The critical episode in these stories derives its force from the author's intense feeling about it, quite as much as from its intrinsic worth.

In the most of Page's stories there is not more than enough material for his purpose but in a few, particularly "Meh Lady" and "Elsket," the subject is broader and might permit of other methods of treatment. Books, and often good books, have been made from less material than is in either of these stories.

PLOT. - One of the first questions asked upon hearing of a new novel is, "What is the plot?" but if the same question is asked regarding one of these stories the answer is likely to be a surprise, for the plot, if there is a plot in the ordinary acceptation of the word, is of minor importance.

Matthews does not depend upon plot for the effectiveness of his stories. None of his 'Vignettes,' in fact, has any plot really deserving the name, and of his other stories "The Royal Marine" is the only one worked out seemingly with the idea of a plot in mind. In this, too, it is very slight, all the plot interest hinging upon a dream. In "Etelka Talmeyr," a rather strong plot is suggested but the story is not told in such a way as plainly to bring this out. In all the rest, including the 'Vignettes,' there is one striking incident or important idea for the sake of which the narrative exists and for which it forms an effective and artistic background.

Neither does Davis incline to stories with plots and he never writes a story for the
plot alone. His interest is mainly in people and the effectiveness of his stories lies less in the narrative than in the personal magnetism of the actors and the feeling of acquaintance with them which Davis gives us. In some of his stories, as "Eleanore Cuyler," "An Unfinished Story" and "Gallegher," there is certainly a good plot, but nevertheless that is not the strong point of the story. It is the people who interest us. We care for Eleanore Cuyler herself more than we do about Wainwright's going away, or her College Settlement work and little adventure, or even about the lover's return, except as these incidents make us know her better. It is not because of Gallegher's mad ride and thrilling escape that we admire him; it is that we like his keen, shrewd, daring, impertinent self.

Some of Davis's stories, for instance "The Other Woman" and "Outside the Prison," are intensely dramatic in conception, taking a critical or culminating point in a life-history and presenting it in such a way that it comes to the reader with the force of a revelation and needs no "plotted" narrative to lead up to it.

A few of Page's stories as, "My Cousin Fanny," "The Gray Jacket of No. 4," and "How the Captain Made Christmas," are almost entirely character sketches, and others like "George Washington's Last Duel," and "P'laski's Tournament," simply a succession of amusing incidents, but his most characteristic stories have a certain degree of plot interest and the general course of the narrative is directed with reference to the final outcome. We often know the end from the beginning but that does not prevent our wishing to see the successive stages that lead
up to it. The chief excellence of these stories lies not in their plots, but in the author's faithful and sympathetic portrayal of the 'ole Virginians' and his charmingly natural and unconventional way of introducing them to us by his manner of telling the story.

The story itself is usually quite a simple one and would probably, if it were not for the touch of romance given by the war, be considered rather ordinary. Thus in "Run to Seed" the plot is very slight, while in "Elsket," one of Page's strongest stories, it is a threadbare one and it is the beauty and dignity of the characters, the majestic surroundings, and the elements of strangeness in all, which make the narrative so striking.

Garland has more of plot interest in his stories than do the other three and yet his plots are far from being strong ones. With perhaps two exceptions, "A Branch Road" and "Under the Lion's Paw," they are as slight as any of the others' but in all he seems to have in mind the plot idea and to write with reference to it, a thing which the others rarely do.

MOVEMENT.- It is difficult to characterize the movement in most of the stories by these writers, because the characteristic kind is neither slow nor swift. There is ordinarily little plot interest and so the narrative cannot move forward expectantly toward the end; on the other hand, such a degree of interest is maintained, that however little the narrative may progress the reader never feels that the movement is slow.

This is especially true of Matthews' stories in which a great deal of the interest lies in the situation and the artistic setting. "The Royal Marine" and "Etelka Talmeyr" have a
swifter movement than do any others, but even in these it is not at all uniform. "The Little Church down the Street" is pervaded throughout with the solemn hush of the funeral service and the movement is unusually slow until at the very end a new element is fairly hurled into the narrative. The movement varies greatly in "In the Midst of Life," perhaps dragging a little at first, then towards the end moving with startling rapidity, and becoming at the very last slow and sad. In "A Midsummer Midnight" the retarded movement, showing how long the minutes seemed to the man standing on the narrow ledge, watching the clock in the steeple while the flames are creeping nearer and nearer to him, is a masterly example of the effectiveness of suiting style and thought.

In the most of Davis's stories the movement is moderately brisk and in those about Gallagher, Hefty Burke and Mr. Raegen, it is even rapid. In the Van Bibber stories the movement is not specially lively but there is about them a swing quite in harmony with the hero and the subject. Davis describes an exciting adventure both rapidly and forcibly but this force and rapidity belongs in most cases to particular incidents and not to the story as a whole. There is, besides, a certain energy and buoyancy in his style which makes the movement appear more rapid than it really is.

The variations in the movement of Page's stories form in themselves an interesting study. The sympathetic, imaginative nature of the old negroes makes them tell stories just as they sing, gayly and even madly, or plaintively and slowly, as the theme changes. These
changes are in themselves fascinating and add greatly to the charm of the stories.

In some peculiar way this power of tactful adaptation, of keen humor, and tender sympathy, is Page's own rare gift. This is strongly revealed in the solemn and majestic movement of "Elsket," the swift succession of ludicrous incidents in "George Washington's Last Duel," the gentle, gliding movement with its little ripples or tender irony in "My Cousin Fanny," and the wild excited rush of words when 'Unc' Edinburgh' is 'drowndin'.

Everything in Garland's stories from the 'motif' to the movement is intense, and though the latter is not always brisk, the writer never allows us to rest long in satisfied content. There is a terrible, despairing energy about them which does not permit the narrative to pause or falter until the end comes. In the longer stories, as "The Little Norsk," the movement is irregular, but in all the reader has a constant feeling of progression,—things are moving, though not rushing, toward a culmination.

SUSPENSE.—Though there are examples of suspense in the stories of each of these writers, it is not, on the whole, either characteristic or common.

It is a quality which is almost wholly lacking in many of Matthews' stories and even in such stories as "Before the Break of Day," "A Midsummer Midnight," and "In the Midst of Life," where there is a degree of suspense it is that of single incidents or a part of the story and not of the whole. In "The Royal Marine" it is sustained from beginning to end, but this is an unusual case where Matthews makes the effect depend largely upon the suspense or a
humorous and peculiar incident. Etelka Talmeyr is rather a study of personal possibilities than a story in which the climax is intended to be startling and so it is not a defect that the author allows us to guess the solution of the mystery long before it is revealed in the story. This might, however, have been made a narrative with a great deal of suspense and a strong climax and the fact that it was not seems to show that Matthews believes in the possibility of a good story without either.

Davis's stories are about equally divided between those which contain suspense and those which do not. In such stories as "Outside the Prison" little suspense is possible, while in "Gallegher" and "An Unfinished Story," it is inevitable. Ordinarily this depends to a great extent upon the plot, and in most cases in Davis's stories where we find a good plot we find also more or less suspense. "The Other Woman" is a striking exception to this rule, for while there is almost no plot interest the suspense is, near the end, painful in its intensity.

In Page's stories the suspense is of a different kind. We have an intuitive knowledge that there can be no letter and no happiness coming to Elsket, and yet, as we have no reason for this belief, we are as anxious and as tremblingly hopeful as she each time that Olaf crosses the mountain. We know that Unc' Edinburg was not "drownded" and yet we listen eagerly to his story, to learn how he got into such danger and then how he got out. In a very few of the stories, as "How the Captain made Christmas" there is really no suspense, while in others, as "Meh Lady" and "Ole 'Stracted," it is sustained to the very end. It is, however, nearly always
the interest we feel in the characters and the progress of events, and not uncertainty as to the outcome which creates the suspense.

There is usually some one part of a story of Garland’s in which the suspense is specially strong, while throughout the main course of the narrative we feel that there is only one way it can end and are not looking for any new or decided development. There is strong suspense in "Under the Lion's Paw," and at two distinct times in "A Branch Road," as well as throughout the greater part of "The Little Norsk." Nevertheless we feel that this is not one of the things for which the writer is striving and it is a by no means important characteristic of his style.

CLIMAX.- The significant feature of an author's style is the ending of his compositions but there are various opinions as to what constitutes an effective and artistic climax, whatever it be, this quality certainly belongs to these four writers.

Strictly speaking Matthews very seldom employs a climax. By this is meant that the ending, though sometimes unexpected and intensely tragic, as in "The Little Church down the Street," is not so often a culmination of what has gone before as a new point added at the end. This nominally completes the picture but really changes its whole aspect and significance. In such an ending there is, of course, a strong element of surprise.

In other stories the ending is usually quiet but there is almost always a good "mot de la fin" which, if we may infer from "In Search of Local Color," Matthews values highly. Such a
sentence or paragraph, though it may not appear specially significant, usually contains the 'modi' of the story. It is a climax of thought or idea rather than of incident.

The ending of Davis's stories, though always satisfactory and pleasing, seems sometimes rather slight, as in "Van Bibber's Man-Servant," and "The Hungry Man was Fed." Often, however, an apparently simple climax is highly suggestive and characteristic, as in "Gallegher," "Outside the Prison," "The Other Woman," and "The Unfinished Story." It is not the kind of climax which leaves one stupefied, and with the feeling that he is in an unreal world, but one in which by a skillfully added touch he is given his bearings again and goes on his way with the new impression of the story in his mind. Often the climax is the completion or culmination of a narrative portrayal of character, and may be humorous, as in "Gallegher" and a "Leander of the East River," or tragically sad, as in "The Other Woman."

The climaxes in Page's stories, though seldom unexpected and not often striking or suggestive, are more in accordance with the rhetorical idea of climax, in that the entire narrative has led up to them. Two of his stories, "Run to Seed" and "Ole 'Stracted," have an element of surprise in the climax, but even in them it is not altogether unlooked for. The stories with a climax are nearly all love stories and may end in one of two ways: either one or both of the lovers die, or else they are married and all ends joyously. Page's skill is shown in the way he manages these very ordinary denouements, and makes them both effective from an artistic point of view and satisfactory to the student of life and character.
Garland might end almost all his stories in a really theatrical way with a striking climax, but he does not choose to do so. From the subjects themselves the endings must be dramatic, but their effectiveness consists in the power of restraint, of calmness and almost silence, at the crisis of years. Haskins is an infinitely more tragic figure as he sits "dumbly on the sunny pile of sheaves, his head sunk into his hands," than when he stood with the uplifted fork, like "an avenging demon." The ending of all Garland's stories is, from this very control, powerful as it leaves on the mind a lasting and ever-increasing impression. It does not deafen by a loud crash, as it might do, but it haunts us with weird, vibrant notes.

INTERESTS REVEALED.

In the discussion of the strictly rhetorical qualities in the works of these four men several suggestions have necessarily been made as to the interests revealed, that is, the general theme, the characters, the scene or situation chosen, and the author's idea or purpose in telling the story. Diction, movement, and all the other characteristics of the style are so closely related to the theme itself that a rhetorical analysis of the short story would not be complete without at least a brief consideration of the thought and subject matter.

CLASSES OF PEOPLE.- These four writers represent in their work several classes of people, from three widely different sections of the United States, New York, Eastern Virginia,
and the new West.

Matthews is a New Yorker who loves New York as only "a few besides" can love it, and his characters are all dwellers in his beloved city, who belong, with only two or three exceptions, to the same class of society as he himself. They are not of the aristocratic or of the very wealthy, but constitute the highest grade of the great middle class: well-to-do people, some of them millionaires; all intelligent and well-educated; artists, actors, writers and college professors. They are well-bred, cultivated people, and members of good, old families; earnest in their work, but very seldom in the struggling, pushing crowd of self-made men and ambitious women. There are, it is true, in his stories, a few individuals, as the cowboy, Mr. Baxter (the old farmer), and Maggie O'Donnell, who do not belong to this conservative, aristocratic class, but, except in a few cases, the main interest of the story centers in these people. It must not be understood, however, that because they belong to a certain class, they are of one general type, for they are, on the contrary, delightfully individual.

Davis's people, too, are mostly New Yorkers, and may be grouped, not in one, but in two general classes. The first consists of Van Bibber, Travers, and their friends, the elite of the city, the creme de la creme of society. They are wealthy, aristocrats and if Davis did not endow them with so many admirable qualities, we might be inclined to call them simply triflers and idlers. As it is, they possess a charm and fascination and seem, not like pleasing idealizations, but like real acquaintances. The second class is quite different for in it we
find Hefty Burke and Rags Raegen, heroes of the East Side, who think nothing of knocking down a policeman, provided they are not caught, and who frequently spend ten or thirty days on Blackwell's Island. Gallegher is the highest type in this class and if it were not for his magnetic personality and indefatigable energy, we could see just what an impudent, depraved little gamin he is. The others are undeniably rough, law-breaking, and disreputable, and yet the author sees in them an element of tenderness which makes Raegan, to save a starving baby, risk arrest and hanging, and which impels Hefty Burke to swim through the rocks in the East River, all for the sake of "Miss Casey," with whom he is quite as much in love as is Van Bibber with "A Girl He Knew." Altogether we like Davis's portrayal of these people for it shows real knowledge of them, their ways, and their ideas, and somehow inspires in us a sort of fellow-feeling. The presentation of people is his strong point and there is in all of his characters delineation, vigor, individuality, and faithfulness to life.

Page is a Virginian, and with one important exception, Elsket, his characters are Virginians,- master and slave, before the war and after the war. His people in both classes are noticeably alike and yet it would be unjust to call them types, for, in spite of resemblances, there is a certain individuality that saves them. His white people are cultivated, aristocratic, and "proud as Lucifer,"- the men brave and courteous, the women beautiful and gentle. The negroes are not the conventional kind, about which we so often read, but are original and peculiar, though more nearly typical than his other characters. They are not
specially religious, neither are they of the drinking and carousing sort,—'Drinkwater Torn' being a particular exception to both these statements,—but are for the most part a loyal, simple-hearted, industrious people. They are humorous, too, keen and alert, but still imaginative and affectionate. When, after the war, the great land-owners are reduced to poverty, or suffer bereavement, the devotion of these former slaves is extremely touching.

Garland's men and women are the weary toilers of the new West: hard-working, discouraged renters, or those struggling night and day to enable them to buy farms of their own, always burdened down with debts and mortgages. They have no homes and as the author himself says,

"There is no despair so deep as the despair of the homeless man or woman."

And to show that these people have in them the possibility of something better, he introduces a few such characters as Howard McLane and Alice Edwards, both talented and fitted for a higher, broader sphere in life. The former succeeds, but by unconsciously sacrificing an equally promising younger brother; the latter, from a feeling of duty to her family, renounces her bright ambitions and condemns herself to a life of drudgery, poverty and care. Few of Garland's characters are more than types; their individuality has been crushed out of them by toil and oppression. It is certain that we remember them less as particular personalities, than as units in a great moving down-trodden throng.
PLACES.- The general localities have already been given in connection with the classes of people belonging to each. It now remains simply to notice the manner in which each writer treats the idea of place.

Matthews and Davis should be considered together for in this they scarcely differ at all. Both fix not only the scene but the location with the greatest exactness. Thus Matthews tells us that John Suydam and the novelist "had met at the corner of the Bowery and Rivington Street," and that Terence O'Donnell's saloon was at "31 Chatham," "half a mile east of the Bowery and half a mile south of Tompkins Square," and any one could follow Eleanore Cuyler as Van Bibber did from Grand Street, to Eldridge, then on to Rivington until she reached Orchard Street, where Van Bibber fought with the ruffians.

The fact that localities are named and described so graphically is an important element in giving an effect of truth and reality to these narratives.

Page and Garland are as exact as is possible since they lay the scenes of their stories in the country instead of in well-known cities. "The muddiest road in Eastern Virginia" is not quite so exact as in 'Mulberry Bend' and yet many country places such as Page describes can be found in that state and the reader has a definite idea of the location, even though he might not be able to find it on the map.

Garland many times gives a more exact location than does Page, though the farms he describes in "Main-Travelled Roads," are not hard to find in many parts of the West. Even to
one who has never heard of "Buster County," Dakota and its two rival towns, Belleplain and Boom-town, the fact that both are on the "C. E. and I." railway, makes them seem real and familiar.

**PRINCIPLES.** It is never an easy thing, and not often profitable, to attempt to discover the deeper motives which have impelled an author to produce a certain composition, but there is often an apparent motive, an idea or purpose which is revealed fully or in part in the work itself and it is this evident motif in the stories of the writers under consideration, which is to be noticed.

Matthews' point of view seems to be that of the artist. He writes of an incident because it appeals to his sense of the picturesque; because there is in it an effective blending of light and shade. His interests in his characters and situations is purely intellectual; they do not appeal to his heart; they are not a vital part of his existence. His stories are rhetorically perfect, pleasing and interesting, but sometimes they lack 'sympathy.'

Davis, on the other hand, is in complete sympathy with his characters. He is not solely an artist who presents them to us in the most striking light, but he is their friend, and since he likes them for just what they are, or what he thinks they are, he introduces them to us just as they naturally appear. He does not tell us that there is some good trait in even the lowest and meanest men, but he does make us feel that there is in each human being some cord of sympathy which binds that one to every other. There is an air of generous interest in Davis's stories as if he felt that after all, life is not such a terribly serious thing, and that
people are all pretty good if you just understand them, and know how to enjoy and please them without trying to improve them.

The Virginian country is one of romance and sentiment and Page has instilled its spirit into all his stories, making them beautiful, melodious expressions of his love for 'his people' and 'their life.' He sees the poetry and romance in the past life of this people, the pathos and sorrow of the present, and wishing that others shall know them as he does he gives his readers a glimpse of the real life of the Southern aristocracy as it is seen by one of their number, who loves "the Old South."

Garland calls himself a 'veritist' and to him the verities of life are poverty, sorrow and despair. He feels that the land system in the West is entirely and unquestionably wrong, and though in his better stories there is no hint of a didactic purpose, this conviction colors all his work. He believes many men like Grant McLane are 'dead failures' because circumstances (economic conditions) have crushed them and prevented the development of the talents they really possess. He puts into these narratives an intensity of feeling which sometimes makes the picture seem blacker than the reader can believe it really is. It is conditions and questions, rather than persons, which appeal to him and which he presents indirectly in his stories. His idea of life is contained in these words about "the main-travelled road in the West."

"Mainly it is long and wearyful and has a dull little town at one end, and a home of toil
at the other. Like the main-travelled road of life it is traversed by many classes of people, but the poor and the weary predominate."

From the foregoing detailed study a number of inferences may be drawn as to the style of the modern short story, using Matthews, Davis, Page and Garland as fair representatives.

We find in studying the Words or Diction:-

(1). The proportion of classic to Anglo-Saxon terms differs very little from that in any good prose style.

(2). The number of specific words and terms employed is much greater than in other compositions.

(3). There are practically no figurative words used and no elaborate figures of speech though there are a great many similies and metaphors drawn from comparisons with the most common things.

(4). There are few technical expressions in the scientific sense, but a great many 'cant' phrases from various trades and professions.

(5). The author's narrative style is simple and easy though not strictly colloquial as are the conversations.

(6). The vocabulary of the writers is probably not so extensive as that required in other
kinds of literary work.

**AS TO SENTENCE STRUCTURE:**

1. The sentences are if anything a trifle longer than the standard sentence of twenty-three words.
2. They are almost all loose, and
3. They are never formal or involved in structure.
4. There is no set order of arrangement into paragraphs.

**AS TO THE PARAGRAPHS.**

1. They are not divided in any special way, except as the judgment of the writer suggests.
2. They vary in length from four words to four pages, the average length being about one hundred words.
3. There are very few descriptive paragraphs.

Upon examination of their *Methods as Story-Tellers* we find,-

1. That the story is formed from very meager material; that there is (2) very little plot interest and often a weak plot; (3) very weak and slow movement; (4) never a strong suspense; (5) and often a rather slight climax.
These authors write for the most part

(1) of the classes of people to which they themselves belong, or about which they are specially well-informed.

(2) They select known places and locate them definitely.

(3) They write from personal interest in people and seldom with a moral or didactic purpose.

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A COMPARISON OF THE SHORT STORY OF TODAY WITH THAT OF FIFTY YEARS AGO.

As has been remarked, the short stories of fifty years ago were not published in book form and so those used in this comparison were taken from Harper's Magazine (1850) and the Atlantic Monthly (1857). One significant fact about these narratives is that, except in some of Dickens' which were reprinted in Harper's, the authors did not sign them and we have thus no clue to their identity. The same order of examination will be followed as in the preceding study, but only specially important or suggestive points of resemblance or difference will be
DICTION.- The words employed in these older stories are by no means so vivid, specific, or technical as in the modern ones. The idea conveyed in the words,—

"There was a charming sparkle in his blue eyes as he spoke" is not a very definite one and the statement that,

"The father and mother, whom we shall call Albert and Olivia, were of the wealthiest class of the neighboring city," is rather vague when contrasted with Matthews' and Davis's methods.

This last quotation shows also another trait common to a great many of these stories, that is, the giving to the characters of fictitious names or denoting them simply by initials, as, "my friend M---," "Signorina G---." and "Mrs. D---."

The language is very often high-flown and this is specially noticeable in conversation, when it is used with partly humorous intent, as in "The Button-Rose,"—

"Perchance I, even I, was the star malign whose rising disturbed the harmonious movement of the spheres."

This may reflect the spirit of the age quite as much as does Davis's simple directness, but it seems strange to readers accustomed to the latter. We find some circumlocution in these stories, as when the 'honeymoon' is called a 'nectareous satellite,' and when we are told not that a woman married again but that "she made another matrimonial venture in partnership with De B---."
This characteristic is somewhat related to the use of figurative language and we find many examples like the following description of an audience,

"Here were curious, lank stalks of humanity which seemed to have been raked from unheard-of outlandish stubbles. Occasionally in beautiful relief, out of these, a clear full-berried stem of ripened grain lifted its gracious head."

The proportion of derivative words used is almost the same in both, but in the older stories we find a great many Latin, French, and Italian phrases introduced into both the narrative and the conversation.

"I began to work con amore at this task."

"I supposed an éclaircissement would come."

"I had seen portions of debris,—leaves, covers, brazen bosses, and other membra disjecta.

There is a great deal of formality in both the diction and style of these older writers, and instead of passing naturally and without comment from one portion of a story or description to another, as would Page or Davis, they make some set introductory remark. This is seen in "The Mourning Veil," where after three paragraphs describing the sunset, and house and grounds, the author says,

"The group in the summer house requires more particular attention," and then follows this with a description of the group; or near the end of another story,

"The last word of all that ends this strange, eventful, and alas! too true history remains
to be said."

There are also many conventional phrases, such as "methinks," "hither and yon," and the stiffness of the conversations may be seen from the following quotations,-

"I am that gentleman," he said. "When I first looked at you I thought I had seen you before; and now I see plainly that you are Loo Loo."

"In a day or two we shall separate, probably forever; but both, I doubt not, will be happier through life for this brief reunion."

Naturally we do not expect to find in such a style as this, the amount of slang Davis uses, but the following quotation shows how such language was condemned and how at least one author felt about this restriction,-

"Sally turned red and the three young men sniggered. Forgive the word, gentle and fair readers! it means what I mean and no other word expresses it; let us be graphic and die!"

What would Garland's stories be if he had to apologize to the reader whenever he uses such an expression?

There is, with one exception, no dialect in any of the stories read for comparison and that one, the Irish, is too common to be specially effective.

SCENE.- The locality is never fixed in the older stories, with any such definiteness as in those of Matthews and Davis, nor are there any such effective touches of local color. Lengthy descriptions of places are given but they do not convey as clear an idea as do Davis's
suggestions of scenery and surroundings, or Page's "local atmosphere." In a great many of
these stories the scene is laid in England or on the Continent, and where it is laid in the
United States all we know is that it is in Connecticut or Massachusetts, the quiet little
village of I----, or very rarely in New York, but the identity of the particular place is almost
always concealed.

CHARACTERS. - The people in the stories of fifty years ago, as in those of today, do
not belong to any one class. Often the social rank of the characters is not any more definite­
ly stated than is the scene. Generally there is every grade between the highest nobles in
foreign countries, through the well-to-do manufacturing and agricultural class in the United
States, down to rough old sailors. These people are often, however, presented more as types
than as individuals, and they embody some abstract idea, honesty, fickleness, cruelty, gentle­
ness or bravery. There is nothing contradictory about them, they are either entirely bad, or
unnaturally good. The typical hero, who is at the same time the lover, is faithful, generous
and noble, and he loves in a very straightforward matter-of-fact way. He "stood upon his feet"
(when he proposed) and said, in the deepest tones of his full manly voice, "Sally, I love you
very much indeed; will you be my wife?" He is always handsome and the minutest details of his
personal appearance are given. He is usually twenty-three or twenty-four years old, while the
hero of today is ordinarily thirty and from his greater experience has more judgment and is
less emotional.
The heroine in these stories is commonly much younger than in those of today, and is often, as one writer says, "in the first flush of seventeen." A great deal of attention is paid to her appearance, the author almost always giving a minute description of her face and figure. The following is the beginning of one such description,—

"The large full eye was of the deepest violet hue; the finely-arched forehead, a little too boldly cast for feminine beauty, was shaded by masses of rich chestnut hair; the mouth,—but who could describe that mouth?" and so on for a very long paragraph.

All this is so different from the way in which the modern writers suggest the appearance and character of their people that it seems to us really ludicrous. Neither writers nor readers at that time seem to have had any subtle perception by which to realize the effectiveness of a quality which is suggested and not definitely pointed out and analyzed. For this reason the characters are pictures, not personalities.

METHODS.—There is almost no uniformity in the short stories of fifty years ago. That is to say, they extend over a wide range of interests and situations, as varied and dissimilar as can well be imagined. Some are stories of incident and adventure, including the most tragic events; others are conventional tales of the rich old father, turned out of doors by a wickedly selfish daughter-in-law after she has obtained all his money; still others are uncanny, psychological studies, as of "The Man with Two Shadows," or fantastical, imaginative, allegorical stories, sometimes including a ghost or a fairy; but the kind most valuable for study in
this paper, is that most closely related to the modern story,—one which is directly concerned with real people and real conditions.

Even in this restricted class there are great differences between the typical story of fifty years ago and the one of today. In the first place the former contains a great deal more material, a larger number of incidents, and a much stronger and more fully developed plot. The movement is less uniform, that is, it is at times much more rapid than in the modern story, and at other times it is retarded while the author inserts whole paragraphs of explanation, description, or moral reflections. In the most of these stories there is a long introduction. In one, "The Librarian's Story," which otherwise is more nearly like a story of today, there is a dissertation one column in length about 'librarians' and another half a column about 'Character,' before the narrative proper begins. In this, however, there is a description of the librarian's fight with burglars which compares fairly well with Van Bibber's street fight, and has also a good and unexpected climax, very like some of Matthews'.

A number of these stories are written in the first person, though the author is not often the chief actor, and there is in them all a pedantic self-consciousness which is strangely unlike Page's manner in the same sort of narrative. The older writer insists on making himself known, Page effaces himself and is only a sympathetic medium through which come to us phases of life we could not otherwise know.

TRUENESS TO LIFE.—One of the strongest reasons for the popularity of the modern
short story is its true and faithful portrayal of real people and existing conditions. This characteristic its predecessor did not possess. There was in the old story, too great a mass of incidents, too highly-colored pictures and too little individuality in the characters. Both the form and the conception were often conventional and artificial. The character delineation was dynamic rather than suggestive, and so the people were, as has been said, types rather than individual realities. The authors of that day were not fully alive to the dramatic possibilities in ordinary people and events and the situations they made use of in their stories were either invented, more or less skillfully, or else formed by combining a great many incidents. In either case the conditions were strange and out of their right proportion.

MOTIVE. - The earlier story-writer not only revealed but insisted upon the motive or moral of his story. The most of modern narratives contain a dominant purpose or idea but the author never states it in words, he simply lets the story suggest it and the reader perceives and appropriates it almost unconsciously. This was entirely different in former years. Nothing was suggested or left to the reader's judgment or imagination. One writer asks,

"Is it well to paint even in failing words such emotions as Sally fought with and conquered in that hour?" but nevertheless he writes one long paragraph about these emotions. All this is so much less effective than Davis's revelation of Eleanore Cuyler's feelings,

"The room seemed very empty. She glanced at the place where he had stood and at the darkened windows again, and sank down very slowly against the cushions of the divan, and pressed
her hands against her cheeks."

Such suggestions as these are in regard to particular details, but the same is true in the case of the motif of the entire story, for the moral in these other stories is unmistakable. Sometimes it is introduced in the midst of the story, as in "The Mourning Veil" where the idea is so often expressed,

"No one who has not seen life through a mourning veil has truly lived."

In other cases it is reserved till the end, as in this didactic close to an interesting story,

"Believe me, dearest Kate, the true jewel of life is a spirit that can rule itself, that can subject even the strongest dearest impulses to reason and duty.

From this comparison we see that,

(1). The diction of the modern short story is much more vivid, specific and suggestive than that of fifty years ago.

(2). The style has lost its old formality and has become easy and colloquial.

(3) and (4). Slang and dialect have assumed an important place in the modern narrative, while previously they were almost unknown.

(1). THE SCENE is laid with very much greater definiteness, and

(2). There is a great deal more local color.
(1). THE CHARACTERS are drawn from an even greater number of classes of people than formerly.

(2). The Hero is less idealized but none the less attractive and as a Lover he is less formal and conventional.

(3). The Heroine is older and less fully described but yet a much stronger and more familiar personality.

THE METHODS of the writers have greatly changed.

(1). The Amount of Material employed is very much less but the incident is much more striking and the idea more specific.

(2). The story is presented in more realistic form and the style and movement are more natural and better suited to the theme.

(3). The characters and the incidents are free from stiffness and formality and are very much truer to life.

(1). THE MOTIVE is suggested instead of being definitely stated,

(2) and the moral, if there be one, is left for the reader to discover.