

One of the charms of a good style is the fresh vivid images it presents to the mind. This picturesqueness of style shows itself in various ways.

1. The writer prefers concrete terms. (See p. 141.)
2. It may be that the writer feels vividly the colour of objects and adds touches that light up the description.
3. It may be that the speaker feels especially the spell of some concrete objects about which are associated the deepest emotions—the house, the cradle, the flag. A sudden vivid concrete picture of such an object may create a powerful impression.
4. It may be that the writer has the dramatic imagination and can see and represent the persons in striking scene and action.

EXERCISES.—Study the picturesque elements in "Waterloo," *Fourth Reader*, p. 311; "The Solitary Reaper," p. 261; "Three Scenes in the Tyrol," p. 336.

II.—Effective Arrangement. The sentence, like any other tool, should be well-balanced. Every good writer has a feeling for the phrases of his sentence, their weight, their movement, their adjustment. Good sentences show a certain symmetry of structure and a rhythm of movement.

1. The symmetry of construction may be only in simple words: thus,

Forgive and forget.

2. It may be in whole phrases: thus,

He had come there *to speak to her*, and *speak to her* he would.

3. It may extend to whole clauses: thus,

All the brothers were valiant, and all the sisters virtuous.