

upon the air, living things are coming forth to breathe in every hawthorn bush. No longer does the immense weight of Matter—the dead, the crystallized—press ponderously on the thinking mind. The whole office of Matter is to feed life-- to feed the green rushes, and the roses that are about to be; to feed the swallows above, and us that wander beneath them. So much greater is this green and common rush than all the Alps.

—*Richard Jefferies.*

1. What is the main theme of the paragraph, and where is it most clearly stated?
2. Point out any rhetorical devices by which the author makes the language forcible and impressive.
3. In what respects does the language of the extract differ from that of plain prose description? Illustrate by quotation or reference.

✓ JUNIOR LEAVING, 1895.

It is impossible to guess how Mr. Kipling will fare if he ventures on one of the usual novels, of the orthodox length. Few men have succeeded both in the *conte* (*short story*) and the novel. Mr. Bret Harte is limited to the *conte*; M. Guy de Maupassant is probably at his best in it. Scott wrote but three or four short tales, and only one of these is a masterpiece. Poe never attempted a novel. Hawthorne is almost alone in his command of both kinds. We can live only in the hope that Mr. Kipling, so skilled in so many species of the *conte*, so vigorous in so many kinds of verse, will also be triumphant in the novel: though it seems unlikely that its scene can be in England, and though it is certain that a writer who so cuts to the quick will not be happy with the novel's almost inevitable "padding." Mr. Kipling's longest effort, "The Light which Failed," can, perhaps, hardly be considered a test or touchstone of his powers as a novelist. The central