

4167

WOLLESTOCK GAZETTE.

VOL. II.

SAINT JOHN, N. B., MAY, 1884.

NO. 7.

The
Wollestook Gazette,

PUBLISHED MONTHLY, IN CONNECTION WITH THE
SAINT JOHN GRAMMAR SCHOOL.

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Price: - - 50 cents per Annum.

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WRITING.

In a great many instances, the cause of poor writing is due to carelessness on the part of the writer. It is of course true, that some people are naturally good writers; while others, no matter how hard they may try, can not get into the way of writing well. But this is no reason why they should not write plainly; and we venture to say, that a large majority of the mistakes made in type setting (no better example suggests itself to us) are caused by the illegibility of the writing, which is furnished the printer to decipher. How often do we see men, well educated, many of them holding high positions in our schools and universities, who nevertheless write very bad hands. Truly! it is a fact much to be regretted. One should remember that this is the 19th century, and the fashion of writing in an illegible manner, which existed a few centuries ago, has long since been exploded. If people will take the time to write plainly, their writing will gradually improve, as legibility is one of the most essential qualities of a good hand. Now, we do not by any means class ourselves with good writers, but consider it a duty to call the attention of our readers to the subject.

WE have several articles left over from this month. In the meantime correspondents will please be patient.

For the GAZETTE:

SENSATIONAL LITERATURE.

In nothing is the high pressure under which the present generation is living more noticeable than in the style of literature needed for the mass of the reading public. The style of writing has changed so completely that if some of the leading writers of the last generation could be brought to life again and given a modern novel to read, or a modern sensational newspaper to look over, they would start in amazement at the wonderful flights of fancy which are now indulged in, even in recording ordinary, every day events, or horrible and atrocious crimes. The sensation reporter of the day is a genius after his own peculiar manner, he is an epitometical novel writer, and crowds into a report of a column, or a column and a half as much agony, as many adjectives, as much harrowing pathos, as many telling situations, and more exclamation points than would have sufficed to furnish material for an old fashioned three volume novel. How he glories in a murder, with what gusto he enters into all the horrible details, and gloats over the most barbarous and atrocious portions. He fairly howls with delight over an execution, and "does up" the unfortunate victim with monstrous headings, and embellishes the effusion, if possible, with a miserable caricature which is misnamed a picture. The sensation reporter must write in the most flaring style, he must be an adept at verbal ornamentation, must be prepared to go into ecstasies at a moment's notice if given a ball or other pleasurable entertainments to write up, or must be gloomy, pathetic, or witty if given a murder, a suicide, or elopement, or anything else out of which he can make, that which most editors are ever so anxious for, a good sensational article. He is no respecter of persons, and he will "do up" his bosom friend if he can only make a good article out of him. The sensation reporter is not a bad fellow, he generally enters into his work *con amore*, but he very seldom has any personal feeling with reference to the victims he holds up "as villains of the deepest dye," he simply fills a want in newspaper literature, a want which has grown out