

SESAME AND LILIES.

EXPOSITION.

Exposition Defined. In *Sesame* (pp. 32 ff.), Ruskin wishes to tell us clearly what a true book is. Let us study carefully the way in which he proceeds. Analyzing the passage in question, we find:

The General Statement:

The classes of books.

All books are divisible into two classes—books of the hours, and books of all time.

Discussion of General Statement:

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| 1. Of the first division ; the kinds of books embraced in books of the hour. | Books of the hour are good or bad. Of the bad he says nothing. The good he proceeds to define by examples,* as—
(a) bright accounts of travels.
(b) clever discussions.
(c) lively and pathetic novels.
(d) histories of contemporary events. |
| 2. Obverse iteration, or definition by negation. | Such books being merely intended to satisfy us for the time, like conversation, are not true books. |
| 3. Affirmative definition.
(<i>The Conclusion.</i>) | A true book is to preserve the writer's thought, to state what is truly useful or beautiful ; it contains a part of a man's best life, etc. |

In the foregoing analysis it will be seen that to attain his object in defining the nature of the true book, Ruskin lays down a broad principal of division. To see the grain we must clear away the chaff ; hence the separation of books of the hour from books of all time. But this division makes it necessary to know what the books of the hour are ; hence we have a definition of their charac-

*This exposition by means of examples is only one of many forms. In *Sesame* (p. 65), for instance, we have another form. Ruskin, wishing to illustrate the thought that false work will breed false emotions, compares the pleasures of England with the guilty pleasures of idolatrous Jews. This latter form of exposition is Exposition by Illustration.