



SCIENCE

Mrs. Clara Speight, Humbertson—great energy, endurance and activity indicated in the wide head, the prominent chin, and the large nose, broad and full at the root. The lower part of the forehead shows an observant, scientific type of mind, and the thin lips ability to appeal to the intellect.

WILL MY DAUGHTER BE AN AUTHOR?

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FICTION

L. M. Montgomery—a face of balance and refinement. The smooth high forehead shows love of stories and sympathetic perception, the height and squareness above the temples and the arched eyebrows suggest poetic feeling and artistic taste, while the full eyes show facility of expression.

verbose, and these wordy writers are finding a smaller and smaller market for their work. To succeed, you must have something to say and be able to say it in clear, concise, well-chosen English.

To Be a Good Writer

The essentials of good writing may be reduced to the idea, the something worth saying; the words with which to express the idea; and the ability to use words to express ideas in a pleasing manner. Readers quickly tire of writing that is jerky in style and unmusical in rhythm. The importance of the musical sense in writing is recognized in poetry, but often overlooked in prose. The thought expressed in a manner that offends the musical sense may be expressed in a more attractive form if it be rewritten and again rewritten. No wiser advice was ever given to the writer than the old maxim that "easy writing makes hard reading and hard writing makes easy reading."

for powers of both body and mind much above the ordinary. Persons of weak vitality find the close mental application and confinement, that are necessary, very trying, and are usually able to do but a few hours of really good work each day. The writer of the active, energetic, muscular type, while often vigorous, is frequently lacking in the finish that is required in the higher order of literary work. No less important than patience and thoroughness is the ability to criticize, impartially and correctly, one's own work; this calls for a fine artistic sense.

Can You Arrange Your Ideas?

To vocabulary and style must be added the ability to arrange ideas in a form and sequence readily grasped by the reader, and this requires the same mental ability as that needed by the inventor in designing a new machine and by the architect in planning a building. Ingenuity and originality in the arrangement of materials is of the highest importance if one's writing is to be

student of human nature, a keen observer, and given to analysis of thought and action; he must have a personal interest in life, a love of nature, sense of justice, insight into character, vivid imagination, and the power to feel deeply and strongly every human emotion, for only as thought is coloured and enriched by feeling will it ever appeal to the minds and hearts of those who read.

The power to feel! To those who realize how precious is this attainment all fortune is good fortune, even misfortune is to be welcomed as an opportunity for acquiring a wider and richer experience of life, a deeper understanding of all that others feel. To suffer without being crushed develops the character, refines the personality and brings one into closer touch with the great heart of humanity. Without this human touch the written word is powerless; charged with feeling the written word may not only hold and inform the mind but awaken the soul and inspire the will to action.

The Five Things Needed

Shakespeare, the greatest poet, dramatist, historian, and all-round writer that the world has ever seen, has a head showing the five points I have emphasised: head unusually long from the ears forward; forehead, high, broad, smooth, and well rounded—a magnificent intellect; eyes prominent, giving the ability to remember and the facility in using words; well developed chin showing endurance, and the form of face that goes with an unusual capacity for mental work. The head is high and broad above the ears and at back part of crown indicating, not merely a desire for publicity, but the ambition that becomes a real, consuming desire for attainment; the generally well developed and well rounded appearance gives the capacity to touch the emotional life of man on every side.

The principal fields in the literary world are the magazine and newspaper. Newspaper work offers opportunities for the beginner to earn a little money and to gain valuable experience. The right place to begin is one of the simpler forms of reporting. Too often beginners think they should write editorials and that their effusions should be double-spaced on the editorial page.

Shorthand and typewriting, while not absolutely necessary, are of very great value to any one wishing to succeed in any line of literary work. After three or four years' practice and experience, a person of good ability who has "a nose for news," and a gift of narration and description will usually earn from \$15.00 to \$30.00 a week; when, and if, capable of handling more important assignments she may get, perhaps, \$40.00 to \$50.00. Those whom the city editor considers fit to assign to book reviews, to report lectures and exhibitions have a splendid chance to learn the public taste and may become contributors to other papers and perhaps magazines.

The editorial chair, to which the beginner always aspires, requires the very highest degree of ability, both literary and executive. The editor must be a manager; he must understand human nature, that he may assign to each in his employ that work for which he is best suited: the sporting reporter is a failure at garden parties, and the woman who writes entertainingly of the election that returned the first woman representative to Parliament, is seldom any use in the Household Department. Add to this that he must keep peace between rivals for choice assignments and it is readily seen that his position is no sinecure. He must be a critic, severe, unrelenting, but just, firm and discerning. He must have a retentive memory to keep in mind matters attracting public attention; to remember what has already appeared in the paper, thus avoiding repetition and contradiction; to guard against the imposition of those who would submit matter as original that has already appeared in print; to keep in touch with the leaders of thought that he may call on their resources of knowledge and judgment when needed. Because of the high requirements of the position, really great editors are very few and very far between.

The Magazine and Short Story

The magazine presents a wide field for a large number of persons of many and varied tastes. The articles, as a rule, are written by specialists each in her (Continued on page 47)

A CLEVER man once said that the reason so many want to write is because the reader has no "come back" at them. There is some truth in this; but there are other and more weighty reasons. We all want and seek some means of self-expression; we have all felt the needs of "talking ourselves out" and we have tried this on one long-suffering friend after another, frequently with the result that the unsympathetic effect produced has caused us to "close up like a clam," and we are turned back, in on ourselves without relief or satisfaction.

But in writing we can "write ourselves out," and the reader has but two choices—to read to the end or throw the letter down, and, usually, curiosity holds him to the last wailing line. If we are one of those who boast that, "I just can't stop writing, my pen simply runs away with me," we yearn for a larger audience, a wider field, in which to exploit our inner selves, and we find it much easier to do this to an unseen and unknown reader than to any one face to face. So we begin mailing manuscripts to unknown editors in the search for an unknown but sympathetic reader.

How Many Words Do You Know?

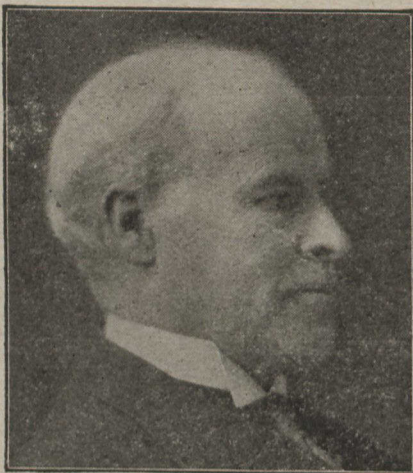
In literature there are almost as many departments as there are types of mind and of disposition; but in every department, literary work calls for intelligence of a very high order. The writer deals with ideas and seeks to present facts and conclusions in a way that will reach, interest, and influence other minds, and by no other means but the written word. The speaker can reinforce his thought by gesture, attitude, expression of face, tone of voice; but the author must depend on words alone, and should, therefore, spend unlimited time and patience in the mastery of this, his only means of expression.

The English language stands without a rival in the number of words it contains; it is as extensive as almost any other two languages combined; and in view of this wealth of words it is a matter of surprise that the ordinary person finds a mere 300 words amply sufficient for his daily needs and conversation. Place over against this the 30,000 words that are often used by the person of unusual mental capacity and broad experience. What a difference in the subtle shades of meaning, in the variety of expression, those 30,000 words afford!

It is often considered a confession of weakness and an admission of ignorance to use the dictionary, but it has been my experience that men of scholarship and culture are constant students of the dictionary; and my first counsel to any one ambitious of entering the field of literature is to secure the very best dictionary you can, and make it your continual companion. Every time you read, or hear, a word with which you are not familiar, or of whose meaning you are not sure, go to the dictionary, find the word, study it, think about it, until you have made it as much your own as the most ordinary words you commonly use.

Check over, once in a while, the words that you can truthfully say you know in every shade of their meaning. This will probably not be much of a task at first, but if you make it a rule to add even five or six words to your list each day, you will soon have a vocabulary of from 6,000 to 10,000 words, and long before that you will have become so interested in words and their meaning that the tracing of a word will be a keen pleasure and an absorbing pursuit. Very few magazines accept manuscripts from any writer having a vocabulary of less than 6,000 to 8,000 words. How do they know? The fact is plainly written all over the manuscript. Why did the writer use "get" when she meant "receive," and "admittance" when it should have been "admission"?

The power to remember words and to use them with ease is more easily developed by some than by others. More than a century ago Dr. Gall, of Vienna, discovered that this particular power of expression was related to the development of the brain just above and behind the eye; and for this reason persons with prominent eyes find it easier to remember and to use words than those whose eyes are deep-set; but it does not follow that because your eyes happen to be prominent and words come easily that you are, therefore, destined to become a writer. Many persons with prominent eyes are simply



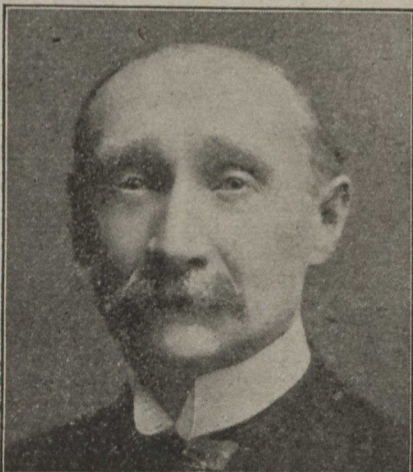
HUMOURIST

J. W. Bengough.—Note the height and breadth of the upper part of the forehead, indicating sympathy, insight, humour and felicity of illustration.



PRIMITIVE POETRY

Robert W. Service.—A fine intellect with plenty of poetic imagination. The square built, muscular type loves the open life of which he writes in such vigorous verse.



NEWSPAPER EDITOR

A. E. Smyth.—Newspaper work calls for extraordinary powers of observation and memory, quick decision and untiring industry. Note the extraordinary development of this head around the eyebrows and the width of the head at the ears.



HISTORIAN

Miss Janet Carnochan.—The high, narrow forehead, full in the centre, indicates the historical writer. The full eyes indicate facility of expression. The large chin and broad face with nose of medium size, give the capacity for patient research.

The article or poem that you dash off in a moment of inspiration, and mail without revision to the patient editor will, in all probability, not be read beyond the first half-dozen lines, but the poems and articles you read with so much pleasure that seem to run so smoothly and with so little effort, were written, rewritten, and written again and again, corrected and polished before they were considered good enough to send out for publication. In my own experience a twenty-line statement of argument was written by one man, rewritten by another and then two others spent four hours polishing and improving the use of words in those twenty lines before the meaning intended was expressed in the best possible manner.

Tennyson was once asked if he could have expressed the thought contained in a certain line of one of his poems in any other way. "Probably not," he said, "I smoked only seventeen cigars writing that line."

The patience and the thoroughness that are needed by the writer who will write and rewrite, change and correct, review and polish, calls

effective, but even with a high order of inventive genius there is need for great patience and much labour before one's work is ready for the critical eyes of an editor. Amateurs, and many who have passed beyond that stage, should remember that "genius is a capacity for taking infinite pains;" your possibilities and prospects in the field of literature may well be measured by the number of hours you can spend in correcting and improving a single page.

Thus far we have spoken chiefly of language and the expression of thought; facility and skill in these come only with labour, time and patience. But more important than all is the something to say. Of greatest importance in all writing is the thought. Thought, of course, unless properly expressed, is dead, but the finest jewelled English, no matter how pleasingly it may fall on the ear, counts for nothing, except it be a means of conveying a thought worth while. The whole problem of authorship is to find something worth saying and to put it into a form that will give pleasure and delight in the reading. To do this the writer must be a