

(b) *Economy of Details*.—Scott might have enumerated a mass of details, architectural, military, historical terms. He chooses however only those that call up the elementary characteristics of the castle, and thus pictures it simply and clearly to us.

Rule 4.—*When many details present themselves it is better to make the most of the most characteristic, letting the others rest in the background or be suggested by the general tone of the description.*

(c) *Sequence of Details*.—Again, there is a rational arrangement of details. They follow a regular order—the esplanade leads to the walls, the walls to the interior buildings, then to the details of entrance, etc. In just such a way would the eye take in the scene.

Rule 5.—*Follow the natural sequence of details as they reveal themselves one by one to the observer.*

(iv) *The Summary or Conclusion*.—The advantage of the Conclusion is that it summarizes and fixes the details of the description. The reader is enabled to gather the full significance of the scene, and the writer, rising upon the details he has enumerated, is afforded an opportunity for climacteric effect, by which he can give a powerful and satisfying finish to his composition.

Rule 6.—*There should in general, be a Conclusion or Summary that will summarize the details of the description, and give the composition its highest elevation of tone.*

Sketches of persons are equally as interesting as sketches of scenes from nature or the works of man. The portraits of the personages of *Quentin Durward* are sketched with easy yet clear outlines. Examine any one of these and it will be found to be written in very much the same lines as the description discussed above. The picture we get of Durward himself rises gradually before us, from the time he is introduced (Chap. II.) as a youth crossing the ford near Plessis-les-Tours, when we are first told in a general way, that he is nineteen or twenty years of age, with prepossessing, yet foreign face and person; then, little by little, the outline is filled in with details of dress, equipment, form, complexion, features, and, most important of all, with details of the good humor, lightness of heart, and determined resolution of the hero. Comments on his disposition form the conclusion of the description.

Similarly, Black gives us numerous descriptions of Goldsmith's works. Chapter XI., for example, he devotes to an account of *The Vicar*.