lessness of his subject matter and style, whether the work be accomplished with rapidity or slowness.

In writing as in everything else the facility with which the work is done depends upon the nature and constitution of the one who does it. One person may be so constituted that he can do a piece of work in half the time and with half the labor that another man can, and yet be able to do his work just as well; but because the one can do certain work with much greater ease and readiness than the other is no surety tnat he will accomplish more at the end of a longer period of time. Byron composed rapidly and Whittier writes his verses with perfect ease. Tennyson, on the other hand, wrote "Come into the Garden, Maud," over fifty times before it pleased him, and the author of "Lalla Rookh" considered fifty lines in a week good work. Scott evidently composed with great facility, while Lord Macaulay's histories and essays are the result of slow pains-taking work.

Let him not, then, who would become a professional writer, be discouraged from the undertaking because he is not able to compose rapidly, for if he have other qualifications that seem to fit him for the profession, this one will be no great hindrance to his success.

The successful litterateur must be a man of extensive general information, and of wide range of abilities, of sound logical opinions upon all matters of common interest, and above all, he must be a man of practical common sense. But because his field of labor is so extensive, so comprehensive, is no reason why he should dabble indiscriminately in all classes of literature, as history, poetry, fiction, journalism, etc., etc. Few authors will succeed who attempt this. There is such a thing as a literary speciality, and few authors have such range of abilities as to succeed in more than one branch, one part, of the great field of literature; but yet to succeed in one branch he must have a large acquaintance with all the others. It is because the field of literature is so vast in extent, and because the nature of the knowledge and skill possessed by him who would become a writer of repute must be so comprehensive and versatile, that literature stands at the head of the elegant arts, and becomes as a profession most difficult to follow.

The practice is a common one in our college literary societies to write out speeches and orations and then to commit them to memory. This time-honored practice has some very commendable features. It gives practice in writing, and culture to the voice, and opportunity to practice those gestures and graceful movements of the body which are among the essentials of good oratory. It also gives opportunity to those persons who have not been accustomed to appear much public audiences to express their thoughts, and wear off the bashfulness and confusion which everyone feels in his first attempts at public speaking. But though this practice of writing speeches and then of learning them has some very commendable features, and is quite proper at times and in the right place, yet when too frequently made use of, as it is by many members of our literary societies, it may become in a certain way injurious. It becomes injurious, because it destroys in a measure one's confidence in his ability to speak extemporaneously, and because it does not give practice in public speaking, in genuine oratory. When one is speaking something which has been learned, he does not so often think of the thoughts and sentiments which his words are giving expression to, as of the form and sound of the sentences which he has previously written and learned. In this way we do not learn to talk and reason with an audience as we would with a person in conversation, but merely learn to become proficient declaimers. This kind of speaking will never make a speaker or orator of a man, but will go far towards making of him a sort of automaton, a sort o[f]