

6. *Glaciers by Starlight* by **John Muir** (example of 19c prose) ((from *The Wilderness World of John Muir*—Houghton Mifflin Company Boston))

We gathered a lot of fossil wood and after supper made a big fire, and as we sat around it the brightness of the sky brought on a long talk with the Indians about the stars; and their eager, childlike attention was refreshing to see as compared with the deathlike apathy of weary town-dwellers, in whom natural curiosity has been quenched in toil and care and poor shallow comfort.

After sleeping a few hours, I stole quietly out of camp, and climbed the mountain that stands between the two glaciers. The ground was frozen, making the climbing difficult in the steepest places; but the views over the icy bay, sparkling beneath the stars, were enchanting. It seemed then a sad thing that any part of so precious a night had been lost in sleep. The starlight was so full that I distinctly saw not only the berg-filled bay, but most of the lower portions of the glaciers, lying pale and spirit-like amid the mountains. The nearer glacier in particular was so distinct that it seemed to be glowing with light that came from within itself. Not even in dark nights have I ever found any difficulty in seeing large glaciers; but on this mountain-top, amid so much ice, in the heart of so clear and frosty a night, everything was more or less luminous, and I seemed to be poised in a vast hollow between two skies of almost equal brightness. This exhilarating scramble made me glad and strong and I rejoiced that my studies called me before the glorious night succeeding so glorious a morning had been spent!

7. from **STUDIES OF EXTRAORDINARY PROSE — (COMPLETE LECTURES ON ART, LITERATURE AND PHILOSOPHY** By Lafcadio Hearn Pg. 291)

(1) 'Now there are two ways of writing artistic prose, both depending a good deal upon the character of the writer. There is a kind of work of which the merit is altogether due to vivid and powerful senses, well trained in observation. The man who sees keenly and hears keenly, who has been well disciplined how to use his eyes and ears both with quickness and caution, who has been taught by experience the value of accuracy and the danger of exaggeration (exaggeration being, after all, only an incorrect way of observing and thinking)— such a man, if he can write at all, is apt to write interestingly.' pg. 291

(2) 'The other method of writing artistic prose is more particularly subjective; it depends chiefly upon the man's inner sense of beauty, — upon his power to feel emotionally, and to express the emotion by careful choice of words.' pg. 292

(3) 'The Norse people were perhaps not the first to discover that description was unnecessary in great writing. They loved it in their poetry; they avoided it in their prose.' pg. 296

(4) 'Sir Thomas Browne was the first great English writer who made an original classic style. By classic style I mean an English prose style founded upon a profound study of the ancient classic writers, Greek and Latin, and largely coloured and made melodious by a skilful use of many-syllabled words derived from antique tongues.' pg. 301

(5) 'he (Sir Thomas Browne) was able to influence English prose for considerably more than two hundred years.' pg. 302

(6) 'because everything depends upon the idea and the form, and neither the idea nor the form of prose can be restricted by the boundaries of language.' pg. 316

(7) 'Baudelaire believed that prose could be made quite as poetical as verse or even more so, for a prose that could preserve the rhythm of poetry without its monotony, and the melody of poetry without rhythm, might become in the hands of the master even more effective than verse.' pg. 323

8. from **In Praise of Asclepius** *Selected Prose Hymns*