Abraham Oothout

Son of Gen. Abraham and Margarita, daughter of Gerrit Janse Lansing of Albany. They were married Nov. 27, 1757. She died May 31, 1786. Abraham was born April 29, 1785 and died May 20, 1840. He married Gezina, daughter of Isaac Dehraff, Nov. 12, 1808. She died Jan. 14, 1861.

Children:

1. Gerrit Lansing  b. Sept. 12, 1809; graduate Union College, 1829.

Genealogies of the First Settlers of Schenectady
p. 132
Jonathan Pearson
J. Munsell Albany 1873.
CONCERNING
WILLIAM
VAUGHN
MOODY

WITH NOTES
Taken from a Class-Room
Note-Book kept under William
Vaughn Moody during the
Autumn Quarter of 1896 at
the University of Chicago.

GRACE NEAHR VEEDER
Waukesha, Wisconsin
June, 1941
To Union College, Schenectady, from one of its -- so to speak -- descendants, since my grandfather, Peter J. Weir, Jr., first graduated from Union, July 1816. My great-grandfather, Abraham, graduated from Union; and my father, Abraham, was a Captain in the Revolution. My Army -- signal young Abraham. x
This brief Essay and my Notebook, such as they be, go forth in memory of William Vaughn Moody and of his wife, Harriet Converse Moody, a teacher of English, a woman of brilliant and practical accomplishments, a giver of inspiration to writers.

Grace Mater Weir.

September 4, 1941.
CONCERNING WILLIAM VAUGHN MOODY (1869-1910)
(Given before the Literary Study Club, Chicago Women's Club, 1921)

THIS is not an expression of hero-worship. It is a humble attempt to do justice to one awhile misjudged.

In the Fall of 1896 a group of students at the University of Chicago were forced to choose between two English courses. During their freshman year they had obediently taken Rhetoric and Composition, followed by a course in Fortnightly themes. The logical choice was English 3, an excellently systematized course — formal. But just here temptation in the guise of English 4 entered. English 4 was artistic, and we were told we could substitute 4 for 3, if we desired and thought we could stick.

Our small but sincere group of brazen spirits (there were a few artists among them — of whom I was not one!) met in a little classroom on an upper floor of Cobb Hall. One could look sideways, on gabled roofs, gray walls and autumn sky. The instructor was a young man who had appeared in the department a year before. A few had taken English under him, but most of us came directly from the gentle hands of Robert Morris Lovett or Dr. Lewis and knew “W.V.M.” (his signature on theme criticisms) merely as a critic who had passed on a few of our fortuitabilities. One Junior volunteered, “I only know he is just from Harvard and that Mr. Lovett is very fond of him.” We later learned that he was a native of Indiana.

William Vaughn Moody sat easily in his arm-chair behind the instructor’s desk. He was slightly younger than the other men of the English Department, immaculate in dress, with lightish hair, a carefully trimmed beard, slightly upturned nose and clear gray eyes that had an odd suggestion of the dreamer in their expression. His manner was unostentatious, always. He employed no text-book but delivered his (apparently) desultory lectures, each day, in a slight, soft, natural drawl — reading, the while, novel and beautiful passages from Browning, Stevenson, Carlyle, Pater or even Dance in the original, with no affectation, merely to illustrate the beauty of the lines.

He was an exacting instructor. That his lectures were not actually desultory, I realize now, after rereading my old note-book of English 4. A definite plan runs thru it all. His criticisms were, at times, poignantly pertinent — or pertinent and, again, so whimsical in encouragement that I once asked, sincerely, if such comments were intended for sarcasm. He replied gently: “No, take all you can get!” But, on the other hand, I shall never forget his appreciation, expressed in a few words, of certain vivid daily themes, the work of rare spirits in the class. He had the oddest fashion of fixing favorably upon a bit of work to which the student might attach no conscious value and of tearing to pieces what one considered ones best. I believe now that this method was inspired by a genuine feeling for reality in the work of each
pupil, a grasp of what rang true. But, at the time, I could not understand. I never suffered so under a professor and mentally accused him of being a stylist, for my wrath was up, particularly as I was becoming conscious that my work did not conform to his ideals.

Once I was moved to cry out — in the critic’s absence — “Let him show us the value of these ideals, show what he can do himself.”

That during these three months, he never made reference to his own work must have been due to natural modesty. Only great masters would be employed as models for his class. Yet I have learned from Mrs. Moody that he “was himself already well starred on a career of writing poetry.”

Some two or three years later, under his signature in “Scribner’s,” I came upon “Gloucester Moors,” with its key-note:

“To be out of the moiling street
With its swelter and its sin:
Who has given to me this sweet
And given my brother dust to eat?
And when will his wage come in?”

The serious strain and sincerity of the poem surprised me utterly. I bowed my head and waited. In 1901 appeared the volume of poems. Within a year came his “Masque of Judgement,” a noble, pitiful drama of the Judgement Day, based upon the thesis that, by annihilating Man, who is himself compound of Good and Evil, God, who is the embodiment of Good, would bring slow destruction upon the hosts of Heaven, upon the redeemed, and upon God himself. There followed in 1904 the “Fire Bringer,” a drama intended as the first number of a Trilogy, in which the “Masque” was to stand second, and written like the “Masque” in blank verse, with lyrics. The “Fire Bringer” is based upon the Greek story of the Deluge. Deukalion, Pyrrha, their stone sons and earth daughters are all despairing in cold and darkness, after the recession of the waters. To them and to their comfortor, Pandora, — his own beloved. — Prometheus brings — are the eagle of Zeus can capture him — fire and light and life.

You are familiar with Moody’s prose drama, “The Great Divide,” and perhaps recall his “Faith Healer.”

After Mr. Moody’s death, which occurred in 1910, while he was still a young man, there appeared a complete edition of his works, including, with the later poems, the beautiful first act of the “Death of Eve.” This poetic drama, if completed, would have closed the Trilogy.

For what does William Vaughan Moody stand in this day and generation? Perhaps I can answer best by enumerating several things which, to me, he seems to represent.

First: He was a man who, while endeavoring to convey to his pupils certain artistic concepts, set himself to realize in his own work these very ideals — and who quietly, and with dignity, succeeded.

Second: He was the foremost poet of his decade (1900 to 1910) in the West and, indeed, in the United States.

Third: He was the first person who made clear to me the Greek Ideal — and some of us needed it pitifully! It was a favorite class topic of Mr. Moody’s, this doctrine of life and beauty for their own sake which, later, he made so manifest in the character of the Archangel Raphael, in the “Masque of Judgement” and expressed in the poem “Jesuam.”

“For I am worthy, worthy now at last
After so long unworthy, strong now at last
To give myself to beauty and be saved.”

It is this return to the Greek worship of life and beauty which made the author appear to turn away from Christ in “Good Friday Night” and in the “Second Coming.” But the latter poem closes with these words, addressed by the poet to the Being who bends over the sailor:

“Thine image gently fades from earth!
Thy churches are as empty shells
Dim phalanx of thy words and worth
And of thy funerals.

But oh upon what errand then
Lean’st thou at the sailor’s ear?
Hast thou yet more to say, that man
Have heard not, and must hear?”

Perhaps that whispered word is embodied in the great service to man, rendered by Prometheus, the Fire Bringer.

Fourth: Yet Moody was far more than Greek. To be sure he directed “The Masque of Judgement” against the ancient, theological conception of God. But the first act of “The Death of Eve” and the poem which bears the same title are both clearly expressive of the same thought, which Mrs. Moody, in an earlier letter, pointed out to me in the text of the “Fire Bringer” and which she called “a poetic intention cherished for many years by Mr. Moody, to represent the inseparable union of Man and God.” Witness Raphael’s lines at the close of the “Judgement”:

“Would God had dared
To nerve each member of his mighty frame,
Man, beast and tree —
To everlasting conflict, wringing peace
From struggle and from struggle peace again.
Higher and sweeter and more passionate
With every danger passed. Would he had spared
That dark antagonist (“Man”) whose enmity
Gave him rejoicing sinews, for of Him
His foe was flesh of flesh and bone of bone.”
But the subtlest element of all is Moody's understanding of the hearts of men and women, more especially, perhaps, of women. I wish time permitted me to read "Until The Troubling Of The Waters", a story in blank verse of a young working woman who carries her little moron baby in her arms, blaming herself the while for the child's condition:

"Who was so bad a mother and so slow
To learn to help God do his wonder in her."

who, in atonement, bears the child all the intervening miles to the Faith Healer, praying as she waits his coming:

"Can such a mercy be in these hard days?
Is help still sent in such a way as that?
Christ, I believe, pity my unbelief!"

I should like to close this desultory exposition with just these lines from the "Daguerrotype", a poem in rhymed free verse.—Moody's mother had died when he was a lad.—The poem begins:

"This, then is she
My mother as she looked at seventeen
When first she met my father. Young incredibly,
Younger than Spring, without the faintest trace
Of disappointment, weariness or tear
Upon the childlike earnestness and grace
Of the waiting face."

And, after confession ends:

"Nothing dismayed?
By all I say and hint not made
Afraid?
O then stay by me! Let
Those eyes affright me, cleanse me, keep me yet.
Brave eyes and true!
See how the shriveled heart that long has lain
Dead to delight and pain.
Stirs and begins again
To utter pleasant life, as if it knew
The wintry days were through;
As if in its awakening boughs it heard
The quick, sweet-spoken bird.
Strong eyes and brave
Inexorable to save!"

While I was preparing the foregoing paper, Mrs. Moody wrote answering certain few questions I had asked of her.

"2970 Ellis Avenue, Chicago
March 6, 1921.

Dear Mrs. Veecker:

Please accept my apology for an undue delay in replying to your letter of February 17th. I have been away from home for some time and find this among the things to be answered on my return.

With regard to the dates of Mr. Moody's works, you will find in Mr. Manly's foreword to the collected edition of the poems a fairly accurate group of dates. These dates are all to a great extent approximate. I first met Mr. Moody in '94; he was already well started on a career of writing poetry. I think a number of the things published in the first volume were written before '95.

Mr. Manly says the first personal poem was written in '96; but I feel sure that was a mistake. I know that Mr. Moody sent me a magazine with Gloucester Morals published in it just before his departure for Europe in '95. I think you may as well accept roughly Mr. Manly's grouping of the poems first published in 1901.

With regard to the Greek and Christian ideals, I feel I should not know how to answer you at all. I am never able myself to generalize these matters. I know that Mr. Moody was very much interested in the Greek drama and in Greece, and in Greek mythology; but he was also a man deeply imbued with religious feeling, although not in any way interested in theology. His study of the life of Jesus in the New Testament was one that absorbed him constantly, and he has left a record of this absorption in two poems.—Good Friday Night and Second Coming. The Fire Bringer, which is to my mind on the whole his most important achievement, although thrown into the atmosphere of Greece and Greek myth, is vitally modern in its feeling, and was part of a poetic intention cherished for many years by Mr. Moody, to represent the inseparable union of man and God. You will see, therefore, that though employing the Prometheus myth as a vehicle for the expression of his idea, the feeling which runs through the poem is personal and unclassifiable.

I should like to be helpful to you in getting material for your paper, and perhaps I could not be more so than by saying that as I knew Mr. Moody he was one who responded to manifold kinds of human, poetic, aesthetic and patriotic influences and wrote his heart out as his artistic concepts presented themselves to him. He is therefore like almost all other artists—incapable of being generalized.

I feel a strong affection for all those who are studying his work lovingly, as you are.

With cordial greetings.

Sincerely yours,

Harriet C. Moody"
After giving my paper, I sent Mrs. Moody a copy and received the following kindly note.

"May 7, 1921.

"Dear Mrs. Veeder:

"Thank you very much for letting me read your paper on William Vaughn Moody. I should have returned it before if I had been at home more persistently; but my time has been much interrupted of late."

(Mrs. Moody was an extremely active business women, and a frequent hostess to authors and to her many friends.)

"I have been made very happy by the reverent tone of your comment on Mr. Moody's work. All his students do their part toward carrying on his influence until such a time as posterity begins to study him. I heard an important speaker say the other day that all people of poetic aspiration contribute to the creation of any real poet. I think that this can equally be said about the ultimate reputation of a great writer. He is the hands of his contemporaries and of those immediately following him for a time,—faithful and appreciative souls who save him from the oblivion of having just died. Later readers approach a writer in a different mood, but they may never get to know him unless those who knew him hold him in sacred memory for a time.

With cordial greetings,

Sincerely yours,

Harriet Moody"

NOTES

Taken from a Class-Room Note-Book
Kept Under William Vaughn Moody
During the Autumn Quarter of 1896
At the UNIVERSITY OF CHICAGO,

In "English 4," a Course of Daily and Fortnightly Themes
(The Daily Themes — five a week, "Until November 9" and four a week from that date till the close of the quarter — began the first Monday after our opening meeting. There were to be eight of the so-called, Fortnightly Themes. Our class — all of whom had already had "English 1" and "2," while some members had, I suspect, had more work in other colleges, — met four times a week on the third floor of Cobb Hall, for Mr. Moody's other informal lectures, readings, and readings from submitted themes. We were free to ask questions, but there was not a great deal of question-and-answer work, in the manner of our "English 1" of the previous year. I myself was beginning my Sophomore Year. These notes, taken in shorthand, are naturally, in rather abbreviated sentence structure.)

Fortnightly Theme 1. AN EXPOSITION
Two canons of Higher Rhetoric — TRUTH AND TASTE.

Higher Rhetoric largely a training of the taste.

Principle of Common Sense underlies all aesthetic work.

Literary subjects to be treated concretely.

Nineteenth century and especially the Romantic Movement essentially concrete in tendency.

Five Classes of Writing:

DESCRIPTION, NARRATION, ARGUMENT, PERSUASION and EXPOSITION.

First two deal with the outer world of perception and observation.

Last three with the inner world of thought.

Argument, etc., are static.

Description and Narration are kinetic.

Exposition differs from argument in that it deals with matters from a merely explanatory point of view.

Province of Exposition is to explain.

Province of Persuasion is to convince. Persuasion enters after argument, and aims to win the conviction of the listener or reader.

Exposition forces us to know what we know clearly. Clear understanding, logical habit of thought, lucid explanation necessary to Exposition.

Exposition subdivided into:

1. FORMAL. May deal with history, philosophy, abstract and natural sciences, etc. Its purpose, purely explanatory — not ornamental.

2. INFORMAL.
Formal Exposition to be first attempted by the Class.
(Certain examples were suggested and are here omitted.)

In Exposition, proceed from the Known to the Unknown.

Method of Exposition may be either analytic or synthetic, either
taking the matter first in the mass and then analyzing, or by beginning
with detail.

Misplacement of a single part of analysis may obscure the whole.
Importance of Paragraph. Relative size of paragraph should de-
pend on relative importance of ideas.

Coherence of Paragraph Sequence.

Be sure to make your reader understand and follow you.

Careful proportion of points which you wish to bring out or to
suppress.

Avoid Sameness. Understand and pay attention to Emphasis.

Two kinds of Emphasis. 1 Emphasis of position. 2 Emphasis
of expression.

Emphasis of Expression:
1. Emphasis of Phrase. A thing said freshly carries greater
weight than a thing said tritely.
2. Emphasis of Structure.
3. Emphasis of Figure.

(An extract was read from Stevenson.)

INFORMAL EXPOSITION

Something described from one's own point of view. (Exs. Chas.
Lamb, etc.)

Embody the principles of FORMAL EXPOSITION, in an in-
formal treatment. Treat with more attention to graces of style and to
architectural outline. (Read one or two of Lamb, Montaigne, Hazlelett.)

Write informally but not formlessly.

"To write well on any subject, one should have a slight novelty
of language."

Daily Theme

"Ideal of the Daily Theme in Prose: What the Sonnet is in
Poetry." Only limitation that of space.

Three conceptions of the Daily Theme:

1. As an Intimate Journal. Subject matter the panorama of
thought turned in upon itself. Purely subjective.

Power to dream is just as healthy as to argue.
The wise man is the one who knows the garden in his own breast
as well as the garden of the outer world.

2. As an ORDINARY JOURNAL or Note-Book. Value that
of making one observant, of making one aware that there is an outer
world.

3. As a SKETCH-BOOK. One takes the standpoint of an artist.
with his blank page the canvas.

(Under heading "Montaigne's Essays," "On Coaches," I find note: "Conversa-
tional tone. Montaigne writes as tho he were not of his readers' sympathy. His
morbidity, e. g. turn of Horace's Odes." I was studying Horace at the time.
"Personality of the author prominent throughout. Citation of incidents for
illustrations. Personal element used to enforce the matter under discussion." This,
I think must have been a reading-note in class-preparation.)

VARIOUS DEVICES FOR EMPHASIS

1. Recurrence, summing up the whole thought at end in a few
words. 2. Epigrams. 3. Paradox. 4. Reinforcement at end of sentence.

Emphasis is gained (also) by use of figure or trope.

In Exposition emphasis by figure must always be subsidiary, always
illustrative, imaginative.

Dialogue used as vehicle for light Exposition allows the contem-
poraneous use of two points of view. (We had seen that in our Latin course,
especially in Cicero.)

Many poems are almost pure Exposition. (Several are cited.)

Character Analysis is another form of Exposition. The analysis
of a character is not to delimitate in action, but to discover the elements
of which the character is composed.

A model of Exposition midway between formal and informal is
the second chapter of Newman's "Idea of a University."

Informal Exposition must have Human, instead of Scholastic Inter-
est.

It is the business of the writer (in an Exposition) to make his
meaning not only clear but unmistakable.

(If these notes seem to switch from "Exposition" to "Daily Theme" end back,
one must remember that the Class was writing both forms of compositions
during the same weeks.)

DESCRIPTION

Best defined by its name, to give concrete pictures to the mind.
An attempt to suggest images, which do not exist in the mind, or to
take images which already exist in the mind and adjust them to make
new images.

Description must always hold the Reader in mind.
Next four Fortnightlies are planned in a generally connected manner. First three themes to deal with special elements of narration and the last is to combine all these elements into one.

First theme. A Description.
Third theme. A Narrative.
Preferably a Description of a place which would form a background for Characters.

Read Lessing’s "Laocoon," chapters 16-18.
(1 suppose the four following are methods of Description.)
1. Selective Method.
2. Narrative Method.
3. Dramatic Method.
4. Suggestive Method.

Necessary, first of all, to hit upon Dominant Feature of Scene.
1. Writer must perceive General Effect.
2. Then analyze this Effect into its component Details.
3. Then express these Details in the Relative Value.

Theme for Nov. 5, A Description

Use various devices for getting over difficulties of description.
One device is to apply a Narrative Method. (Ex. Homer’s description of Achilles’ shield.)
Sometimes a natural element of movement does not exist and we have to invent movement.

Use of verbs to describe inanimate things. (Ex. In Stevenson’s "Travels With a Donkey," the "snow-white, tumultuary boulders." "Stream collecting itself out of many fountains.")

Best method in describing things of great beauty or horror, is to describe their effect upon a beholder. (Exs. Helen of Troy on the walls. "Iliad": Opening stanza in "La Belle Dame Sans Merci").

Do not load a sentence with adjectives and adverbs and allow verbs to be suppressed. (This proved to me, one of the most valuable bits of advice which Moody ever gave.)

Interest gained by Imputing Motion to Stationary Objects.
Vividness gained from fact that a certain scene is focused.
Unity gained from fact that the view is strained through a particular personality.

Endeavor to see parts of a scene in their relation to each other. (Ex. The peasant against the pillar of a cathedral.)

1. Plan.
2. Proportion.
3. Contrast. (Ex. Ruskin’s "Stones of Venice," chapter on St. Marks.)

(Mr. Moody, at this point explained the "Pathetic Fallacy," a term new to me, but which seemed familiar to several of the more educated minds in the class, for they were not surprised at his citing:"
"The little red leaf, the last of its clan,
That dances as hard as it can!"

Mr. Moody defined the Pathetic Fallacy as "an Artificial Personification of Nature." — And we were warned to beware of its lure.

Theme. A Character Study

Use next three daily themes for Character Sketches.
(And what a trait one marks of some one! W. V. M’s, positive criticisms proved a good lesson for future years.)
1. Possibly, offer a pure Analysis, an attempt to state the essence of a character in Abstract Terms.
2. Descriptive Method. Attempt to make bodily characteristics interpret psychological ones.
(As example, I think — in 1941 — of two contrasting characters. 1. Shakespeare’s King Richard III, whose nature is like his body, 2. Percy MacKaye’s dwarf, Art, a low and understanding character, Art’s personality contradicts his physique, because Art, the dwarfed, is an incarnation of the wholesome god, Balder.)
Also study one character as seen thru another’s eyes. Have one character relate the acts of another.
(These, eclectically, hints seem to be directed toward our Daily Themes.)

An effect by which the Whole Thing strikes us at once. Wealth of detail not omitted; but detail must not be so diffuse as to confuse or obscure the impression. (Examples in art: Raphael and Titian, Cimabue, Giotto.)

COMPACTNESS
(This Moody strove to bring out in our work.)
First of all — for Breadth in a Portrait — seize upon the Most Prominent Characteristic.
If you select real persons to describe or portray, be careful to get far enough away from them!

FORTNIGHTLY THEME
Make theme dramatic. (But I think this did not mean in form.)
Do not attempt to work with one character alone. Use other characters for lay-figures but not as dummies.

In regard to point of view. The force of a character study almost always depends upon a personal point of view. (Ex. "Ring and the Book.""

Background an important element. Correspondence between the background and the action which takes place there.

FOR DAILY THEMES

Three special tasks set in the next three weeks. Three Imitations. Each an attempt to catch as much as possible of the peculiar flavor of a given style.

1. An Essayist's, the easiest style to begin with. Carlyle a good subject for study. The best practice is probably derived from an imitation of a writer farthest from one's own literary temperament.

2. A Novelist's style. Maturin, for elaborate style: Kipling, for fierce, savage thrust: Hugo, for sonority: James, for ladylike polish.

3. For third attempt, try, if possible, a piece of verse. Browning, Swinburne, Chaucer, Shakespeare's Sonnets, Old Ballads, Cavalier Poems for examples.

If not a piece of verse, the Bible, with its great range of style. Do not imitate the generic Bible. Try "Song of Songs," "Job," "Ezekiel" — or, possibly, "Pilgrims Progress."

In choosing an author whom you wish to follow, simply read a good deal from his works.

An imitation is not a parody. And, to be successful, it should not be a mere introduction.

Next Fortnightly Theme. A Pure Narrative, merely a story for the story's sake. Should draw its interest from mere incident not from background or description.

Best examples to be found in old Sagas, in Fielding, Anthony Hope, Stevenson, Dumas. It need not, necessarily, be an heroic tale. (Exs. Stevenson's "New Arabian Night," the ballad of "Aucassin and Nicolette,"

First Imitation: Reading and Working Notes.

(I am not sure whether these following notes are for a Fortnightly or for a Daily Theme, but probably the latter. They begin as tho I had been a little late in taking up my pen.)

Monday, theme hand in

Three possible ways in which any incident can be handled:
1. As Omniscient Spectator.
2. As Chief Actor.
3. As Minor Actor or Outside Spectator, not omniscient.

In 1. Author takes the point of view of daily. C.f. George Eliot.

Two distinctions in this method.

A. Passing in turn from one actor to another. (Ex. Thackeray. Dealing sometimes with groups. All coagulates in some way.) (Dickens.)

B. Is associated with books of Maturin. In this method the main light is thrown upon one character. Others are elaborated as they throw light on Richard (Feverell?) But the point of view is never that of Richard.

(Exs. on a smaller scale, the Dramatic Lyrics of Browning and of Tennyson.)

A method that combines 1B. with 2. (Ex. "Alice in Wonderland," deals with the whole world as it presents itself in a child's mind. Other Ex., "The Scarlett Letter," written in third person, ostensibly from point of view of author. The world is actually dealt with in the way that it appears to the eyes of Hester, Arthur Dimmesdale, and Chillingworth.)

Last two methods, 2 and 3, are most powerful: retain point of view: give chance for suggested, instead of explicit motive.

Another sense in which "point of view" may be used is an Emotional or Critical way.

For Monday — Take some incident where two or three persons are involved and tell the same from another point of view. (Ex. Take the "Last Duchess" of Browning, perhaps from the point of view of the painter. Best take some character mentioned in the poem. You may draw upon your imagination, but you must be consistent. Ex. Schiller's and Browning's handling of the same incident in "Die Handschuhe" and "The Glove." This might be retold again from the point of view of the King.)

IMITATION OF NOVELIST
(Daily Theme)

Take something that approaches a classic. No one more interesting than George Merideth.

Take either incident, description, or conversation.

USE OF THE VERB
(Exemplified in a Daily Theme)

Hand in a theme in which you try to use the Verb, intensively. Employ field of Description.
Put the usual strength of adjective and adverb into the Verb.

Some Notes on the term Suggestiveness.

(Class, given by W. V. M.)

An art appeals to imagination in proportion as it is Suggestive. Music, of all the arts, possesses the greatest power of Suggestion. Next to Music, Poetry.

Next to Poetry, Painting.

Next to Painting, Sculpture.

Next to Sculpture, Architecture.

Peculiar power of Language to convey a Suggestion, almost equal to that of Music; and to embody a definiteness, equal to that of Painting.

To have power in writing Poetry, drench every word and line in Suggestiveness. *(And this meant Suggestiveness in its BEST sense.)*

(Ex. "The sedge is withered on the lake
And no birds sing."—Keats.)

TWO DAILY THEMES

For one try the Compression of a Story. See how much of the story you can get on a page or a page and a half.

For second theme, use figurative language to give to abstract thought the force which concrete objects have upon the intellect.

Physical features in Abstract Discussion.

Desire to get back to actual experience, in dealing with abstract subjects.

Pleasure in discovering analogy between different objects.

This pleasure is heightened, when these analogies are brought together from the ends of the earth. *(Ex. Comparing a Spiritual with a Physical Entity — a Thought or Emotion to a Being.)*

Personification, the impulse, when we are interested in a thing, to raise that thing to a higher genus. This was terribly abused in the 17th and 18th centuries. *(Exs. Collins and Du Bartas.)*

A poem typical of modern Personification is the last half of Browning’s *Child, Roland To The Dark Tower Came.* Its whole effect is spectral.

Simile and Metaphor, the everyday figures, are by far the ones best worth mastering. Their difference is merely that of a Calm, and of an Overwrought state of mind.

(Exs. "He shall be like a tree planted by the rivers of water"; calm state of mind of the Psalmist.

"Thou hast brought a vine out of Egypt." Ye generation of vipers." Both an imaginative state of mind.)

There has been an instructive change in the poets from the time of Chaucer down, a change from long expanded simile to short, condensed metaphor.

Condensed form of metaphor more comprehensive and easily wielded.

The most effective form of figurative speech is the figure in which the metaphor and simile are combined:

(Ex. "He was couched like a lion."

"His face did cream and mantle like an standing pond.")

But have a care against incongruity.

For theme next week, an attempt to write in Metrical Prose.

(Ex. "And speaking thus keen-eyed Athena passed away, off to Olympus, where they say the dwelling of the gods stands ever fast. Never with the winds it is disturbed, nor by the rains made wet, nor does the snow come near, etc." — Prof. Palmer’s Translation.)

This is not for a moment a passage from English prose, nor either from poetry. Contrast this with the following passages:

"What thinks Boote of them, as he drags his hunting-dogs across the zenith in their leash of sidereal fire?"

"Quietly resting under the drums and trampplings of ten generations."

"Thou bindest the sweet influences of the Pindus."

For theme adopt the style of the last three sentences, irregular rhythm.

Take a congenial theme and write it in as fervent a mood as possible. Be careful of using prosaic words.

SONNET

Sonnet, like a Daily Theme, subscribes to unity, climax, etc. More is to be learned about problems of writing from the study of condensed lyrics of this sort, than from almost any other style of literature.

(*There follow patterns both of Petrarchan and of Shakespearean Sonnets.*)

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Pattern of Petrarchan Sonnet: Octet, abba abba. Sestet, cdecde — or variants.

Pattern in Shakespearean Sonnet: ababcdc defegg.

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The last line is the most critical point. Progress of thought in sonnet should increase in interest. Octet usually gives out the thought to be treated in symbolic form. In Sestet this is treated in more or less abstract form.

A good sonnet constitutes a sort of wave. The Octet, a sort of rise. The Sestet (in a manner) the dying away. Better, the backward roll of a wave.

There is a sort of return upon thought in the Sestet. Best to study *Chapman’s Homer* by Keats, etc.

Copied April, 1941, from the original note-book made in 1896.
CLASS OF 1805

ABRAHAM OOUTHOUT

The youngest son of General Abraham, born April 29, 1785.
Married November 12, 1808, Gezina, daughter of Isaac De Graff, Esq., and sister of the late Hon. John J. De Graff.
He died May 20, 1840.
His wife died January 14, 1861.

They are the parents of our well-read and genial fellow-citizen Gerrit Lansing Oothout, who was born September 12, 1809, graduated at Union College in 1829, studied law, but disliking it as a profession, never practiced---devoting himself much to general reading and literary matters.

Early History of Schenectady  p. 186
John Sanders
1879.
Sept. 13, 1941

My dear Mrs. Veeders:

Thank-you for your interest in Union College and for the pamphlet which you have sent us. We have considerable material about Peter J. Wagner, including a record sheet in his own hand, the obituary notice in the New York Tribune, and the extract from the Congressional Directory.

Besides Abraham Coffcut (A. B. 1805) there are three others of the name among our alumni; and it appears that they are related. On the attached sheet I have summarized what we know about them. If you can add to this information, we should be grateful to you. Names of wives and children, and careers, are the chief facts that would be valuable.

Sincerely yours,

for the Graduate Council

Mrs. Grace Meach Veeders
Box 197
Waukesha, Wisconsin
ABRAHAM OOTOUTH, 1805, was a member of the Adelphic Society, and resides in Schenectady.
Adelphic Catalogue 1830
(Died: 1840)
Abraham Oothout
17
B
1805