



高等学校英语专业教材系列

英文故事创作 与佳篇赏析实用教程

A Practical Guide to
English Story Writing and Appreciation

主编 李丹丽



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序



“Creative Writing”指除学术写作、应用写作之外的写作，尤其是指文艺创作，它通常包括小说、诗歌、传记、剧本、歌词之类的创作形式。国内有人把它译做“创意写作”或“创新写作”，其实就其内容而言，也可以译做“文艺习作”，以示其与成熟职业作家的文艺创作有所不同，或者有所不及。

与学术写作、应用文写作一样，“Creative Writing”亦需遵守一定的章法，讲究一定的技巧，学生在一定的“方圆”之内，充分发挥自己的想象力进行自由创作。一般说来，“Creative Writing”并不追求把学生培养成作家、诗人、剧作家，也不要求他们的作品能达到可以发表的水平，而只追求培养学生用文学的话语形式表达情感和思想的能力，并借以激发他们的创造力。

在英美国家，由于英语专业主要着力于对文学的批评和研究，而不在于文学的创作，所以“Creative Writing”通常被视为英语专业的补充或者拓展课程。近年来，在美国很多大学都已经有了专门的“Creative Writing”的学士学位和硕士学位课程。而在我国，开设“Creative Writing”课程的大学院系尚寥寥可数。

我系李丹丽博士几年前从香港学成归来，在英文系首开“Creative Writing”课程，大受学生欢迎。学生以前所未有的热情投入写作，历经三个学期的创作实践，产生了一批佳作。李老师与学生一起，把学生的创作编成了三本集子，作为该课程的结晶和纪念。

为了推广“Creative Writing”的教学，同时也为了满足该课程的教材建设需要，李博士广泛搜集了国外“Creative Writing”的相关教材和课程设置的资料，对该课程的性质、内容、教学方法进行了深入的思考和大量的研究，又邀请了文学研究方向的老师一起对精选的习作进行了专业的点评，汇集与整合多方面的材料、知识、经验和反思，撰成此书。

该教材以经典的英美短篇小说的解说为导引，以文学创作的技巧讲授为基础，以学生的习作为基本内容，以对习作的分析与点评为重点，以提高学生的创作兴趣和创作水平为追求，涉及全面，考虑周全，使该教材具有独特性、创新性、便利性和实用性。

书中所引学生习作的篇什,虽然语言有待完善,运思尚欠火候,但性情流露,清新率真,才气初显,读来颇觉新颖别致,隽永可喜。尤为值得一提的是,书中由学生写的“创作感悟”部分,从中可见学生对于当下中国大学英语写作课程的不满与抱怨,对于长期写作应试文章的无奈及愤恨,对于用外语表达思想和情感的渴求与向往,也有他们在写作过程中的欣喜与收获,以及如何做好“Creative Writing”的思考与建议。这些,对于我们教师如何讲授写作课程极具启发性,使教师能够在了解学生需求的基础上教育学生。

相信这部教材的推出,对我国大学英语写作课程的教学与改革,对大学生英语写作水平的提高,对我国高校英语专业教学与英美高校英语专业教学的接轨,将起到积极的推进作用。

是为序。

朱宾忠

2012年6月22日作于武昌沙湖畔陶然居

前言

提到“Creative Writing”，不少人有一种误解，以为那是有着创作天分的作家的专利。其实不然，每个人都有创作的潜能。写作是自我认识和自我表达的一种途径。“Creative Writing”与规范写作或学术写作的不同之处在于它是个人的、想象的。“Creative Writing”可以激发个人写作的兴趣，培养才思才情，使思维更加活跃，感悟人生，抒发情感。“Creative Writing”既没有应试的约束，也没有诸多其他限制，纯粹为自己而写，张扬自我个性。因此写作成为一种乐趣，而不是负担。对于英语不是母语的学习者而言，“Creative Writing”的目的诚然不是为了培养出用英语创作的作家，但学生们可以在想象的天空里自由飞翔，与此同时，其语言能力也得到了提高。如果一直坚持下去，养成用英文创作的习惯，或许真的会有流芳百世的佳作问世呢！

爱尔兰著名作家科尔姆·托宾曾在斯坦福、普林斯顿、纽约等多所大学教授英语文学与创意写作。他说，作为老师可以在很大程度上帮助学生创作，这是一种直觉。如果学生“对于节奏和叙述的控制恰如其分，这时候就可以告诉他，可以开始写作了”。他教导学生，写的故事要来源于自己的内心深处，“这样的一种紧促感和诉说的冲动，对于作者来说是最重要的”。

本书以国际高等教育领域写作教学中的自由创作理念为框架，倡导大学英语写作教学的创新思路，是从语言修辞和文学评论的角度来构建的新型写作教程。此类创新写作教材在坊间并不多见，它不是单纯的应试写作训练教程，亦非简单罗列学生习作加以点评的优秀作文集，而是从分析著名的英美短篇小说入手，启发学生的想象力，学习原版小说和同龄人创作的写作技巧和语言风格。然后，鼓励学生们用心感受生活，深入思考生活，把观察和感受到的生活素材记录下来，通过自由选题，把想象力变为自己的创作成果，几经修改后终成定稿。老师和学生分别从语言、写作手法和文学评论的角度评论创作文稿，在培养学生文学鉴赏意识的同时，引导其批判思维，使其不仅熟悉措辞造句、立意谋篇的各项技巧，而且尝试运用各类文艺手法表达思想感情，刻画人物形象，达到创新思维与创作能力结合发展的教学目的。

本书不仅可以作为英语专业本科生的写作教材,适用于基础英语、高级英语课程、英文写作课或者英语文学欣赏课的自由创作教学,亦可作为大学公共英语写作课的实用教程。如果用于英语专业的写作课程,可供一学期使用。本教材的使用可以促进英语专业和大学英语写作教学的创新改革,包括从课程设置到教材与教学法全方位的变革,同时为大学公共英语教学与英语专业的师生提供宝贵的教学经验。通过把学生的想象力变为创造力的有益尝试,为培养我国高等教育外语人才的创作能力与文学修养提供借鉴模式。

成书之际,我们衷心感谢武汉大学出版社的编辑叶玲利及参与本书出版工作的有关工作人员;向热情支持本书编写并中肯地提出修改意见的武汉大学英文系朱宾忠教授表示由衷的谢意。本书第三章和第四章的学生习作(总计30篇)摘自武汉大学外语学院英文系学生的创作文集,在此一并致谢。

由于本书具有一定的探索性,加之编者水平有限,书中一定存在不少瑕疵和谬误,敬请读者和同行赐教。

编者

2012年6月于武汉大学



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第一章

故事创作要素

我们都听过故事，生活中每天也都发生着故事。我们都渴望能讲述自己的故事，亲身经历的、看到的、听到的，甚至是想象的、编造的。故事就是经历、情感和语言的交集。空白的页面就像是开放的空间。在这个空间，我们创造了另外一种存在，另外一种生活。我们创造了崭新的时间与空间，另外一个自我。故事是有魔力的，它给予了我们想象的翅膀，让我们的生活五彩斑斓。故事能展示另一个世界，能阐释生命的意义，能慰藉受伤的心灵，能留住美妙的瞬间。

虽然故事创作不同于学术写作，没有那么多的条条框框，但也并不是无章可循。故事创作也有其基本要素和原则。只有真正了解和掌握了这些规则，才可以更好地打破这些规则，更加自如地挥动手中的魔法棒，创造出属于我们的精彩故事。

主题与情感

虽然故事主要是讲述发生了什么，但它不仅仅只是讲述。一个故事是否写得好，最重要的就在于能否触动读者的情感，引起读者的共鸣。我们生活在这个世界上，总会得出一些关于生活的结论，对人性有所了解。而故事则是生活的戏剧化表现。故事创作的初学者往往容易忽视的就是这一点，以为只要有人物在特定场景活动就是故事。对此，读者会问：“讲这个故事的目的何在？”所以，好的故事要反映生活，要对我们所碰到的关于生活的问题有一定的启发，要有主题。主题就是对生活的一种反映，一种概括。

人类都有很多共同的情感和生活理念，都有七情六欲、喜怒哀乐、悲欢离合。那么，哪些是人类最普遍、最强烈的情感和动机呢？

首先就是爱。爱可以说是人类永恒的主题和情感，古今中外，因爱而诞生的文学作品数不胜数。莎士比亚的戏剧里几乎都涉及了爱，从《罗密欧与

朱丽叶》、《仲夏夜之梦》到《第十二夜》、《安东尼和克利奥帕特拉》，爱情都是推动剧情发展的重要元素。勃朗特姐妹的两部经典之作《简·爱》和《呼啸山庄》也是以爱情为主题的。中国的四大名著之一《红楼梦》也是以贾宝玉与林黛玉的爱情为主线的。《西厢记》和《牡丹亭》以及民间故事《梁山伯与祝英台》也都讲述了凄美的爱情故事。

爱不仅仅指爱情，还指亲情、友情，对他人的关切以及对故土的眷恋。《心灵鸡汤》之所以畅销，就是因为故事里的悠悠母爱、深深父爱、纯真友情让人感同身受，质朴的语言表达了人间真情；都德的《最后一课》让读者感受到了韩麦尔先生的拳拳赤子之心。当然，也有很多作品从反面反映了亲情的丧失和扭曲的亲情关系，莎士比亚的《李尔王》和巴尔扎克的《高老头》所描述的亲情悲剧就让人痛心。

爱往往不是单独存在的，如果有了其他动机和情感的支撑，爱就更有感染力。自我牺牲就是其中之一，比如丈夫为妻子的牺牲，妻子为丈夫的牺牲，母亲为孩子的牺牲，父亲为家庭的牺牲。欧·亨利的《麦琪的礼物》讲述的是一对相爱的夫妻为彼此所做的牺牲，这种牺牲让爱情更为真挚。此外，还有很多相互补充、支撑的人类情感和动机，如贪婪、嫉妒、报复、责任、害怕、虚荣、憎恨、孤单，等等。劳伦斯的《木马赢家》(*The Rocking-Horse Winner*)里的母亲对金钱的追求窒息了她母爱的天性，儿子保罗为了获得母爱，讨得母亲的欢心，骑上自己心爱的木马，希望能寻找到母亲渴望的幸运。当他发现自己骑木马已经到了疯狂状态，可以预知赌马比赛的结果，他不惜以自己年幼的生命作为赌注，赢得了一笔巨资，却失去了自己宝贵的生命。在这篇短篇小说里，母亲不仅不是爱的源泉，反而成了悲剧的根源。当看到幼小的心灵过早地背负起不该承受之重，无辜的生命因为拜金的家庭和社会而被摧毁时，相信每个读者都会对故事中的小主人公感到同情和惋惜，同时也会深思……

所以，有经验的作家往往会将这些人类共同的情感、动机、理念作为他们叙述的主题。因为，如果一个作家所选的主题已经为读者所认可，他就不需要花费太多精力让他的故事真实可信，只需花时间将其戏剧化。伟大的作家经常选用人类久经考验的信念作为其主题。莎士比亚的《麦克白》讲述的是野心，但麦克白和麦克白夫人犯下罪行后的恐惧和内疚又能引起读者的同情；莫泊桑的《蛮子大妈》的复仇是出于对儿子的爱和对侵略者的恨。

这些作家的创新之处不在于主题的新颖，而是新的视角，新的人物在新的环境中所发生的事印证了人类的基本理念。一部好的作品，一个好的故事，其意义会延伸。一件具体的事会变得有代表性、有象征意义，引起读者

的共鸣，成为读者生活经历的一部分。但故事的主题也不必向读者直接道明，读者自己揣摩出的更让人回味。

作为训练，可以重读一些给你留下深刻印象的小说和故事。在笔记本上记下其反映的主题和触动的人类情感，然后加以整理，记下你所读到的反映同一主题的作品题目和内容。如果你能意识到所有的想象写作无非是对生活的抽象理念的具体展示时，你就会理解“文学”的意义所在，也会有一个很好的创新写作的开端。

情节

早在两千多年前，古希腊哲学家亚里士多德就对情节作了界定，他说情节就是一系列有开头、中间和结尾的事件。传统的叙事结构：开头介绍人物和场景，正文展示冲突，并将冲突加以发展，进入高潮。结尾，通常是最短的部分，解决某种冲突，回答主要的戏剧化问题。故事情节是时间上的发展，是因果关系上的发展，是戏剧冲突的发展。

故事情节在时间上的进展最容易理解，因为我们的生活都由时间支配着，我们也期待故事中的人物能遵循同样的规则。将事件按时间顺序安排是最显而易见和常用的处理方法。大多数的故事都模仿现实中的时间，以顺叙的方式加以叙述。有些故事将情节限制在有限的时间内，如凯特·肖邦的《一小时的故事》(A Story of an Hour)就如标题所表明的一样，故事的发展大约只有一小时的时间；杰克·伦敦的《生火》(To Build a Fire)讲述的就是到极地探险的旅行者在生命中最后几个小时的故事。这些故事以时间、地点和行动上的统一展示了故事情节的统一性。

但也有很多故事情节包含了更长的时间段，需要在不同场景之间进行转移和过渡。有的还脱离了正常的时间发展顺序，通过插叙和倒叙补充主人公之前所发生的事。马尔克斯的《百年孤独》就以倒叙的方式开头：“许多年以后，面对行刑队，奥雷良诺·布恩地亚上校将会回想起，他父亲带他去见识冰块的那个遥远的下午。”这样的开头让人有刹那间穿越时空的感觉。现代作家越来越喜欢在时间上做些小手脚，如福克纳的《献给艾米莉的玫瑰花》(A Rose for Emily)故意在不同时间段穿梭以掩盖一起明显的谋杀案，如果作者按正常的顺序加以描述，故事结尾的离奇效果就会消失。

故事情节的因果关系和戏剧发展往往同时进行，密不可分。故事情节的一个事件往往会导致下一个事件的发生。如果作者安排巧妙，做了恰当的铺垫，埋下了好的伏笔，那么万分之一，甚至百万分之一的巧合也会让读者觉得是情理之中的。一个引人入胜的故事会让我们体会到阅读的兴奋，我们急

不可待地想要知道故事的发展和结局，直到最后一刻，我们悬着的心才会放下来。

情节结构的展开一般包括开头、发展、高潮与结尾。弗兰克·奥康纳 (Frank O' Connor) 曾说过，故事需要三个要素：阐述、发展和戏剧冲突 (exposition, development, drama)。他列举了下面这个例子加以解释：

Exposition: John Fortescue was a solicitor in the little town of X.

Development: One day, Mrs. Fortescue told him she was leaving him for another man.

Drama: "You'll do nothing of the kind," he said.

第一句话阐述了故事的背景，我们可以得知故事发生的地点以及主人公的职业。从中，我们对主人公的收入和社会地位有了大致的了解。故事发生在一个小镇上，不是繁华的大都市。故事围绕一个小镇律师的普通生活展开。从第二句话，我们可以看到常规被打破了：婚姻以及与婚姻相关的一切，生活常规、名声、自尊，甚至还包括职业。第三句话告诉我们主人公想要努力维护常规。

要想故事生动有趣，就必须要有变化。变化可以是场景的变化，生活环境的变化，也可以是主人公的变化，诸如相貌的变化、情感的变化、态度的变化。变化可大可小，可好可坏。变化可以指(1)故事中人物之间关系的变化；(2)人物和环境之间关系的变化；(3)人物自身的变化；(4)读者对故事中人物了解的变化；(5)故事中人物对其他人物了解的变化。人物的变化可能来自外部因素，比如疾病或是意外，可能来自人物本身性格的缺陷，也可能两种因素兼而有之。

故事情节其实就是主人公做出选择，采取行动。戏剧冲突是故事情节的核心。那么如何展示冲突呢？我们可以试着采用以下这些方法：

☞ 打破常规

先制造一个常规，然后将其打乱，这样剧情就产生了。主人公要么挣扎着恢复以往的常规，要么这个常规再也无法恢复。这就需要主人公做出选择，采取行动。下面就有一些常规被打破的场景：

1. Betty Indick never saw her mother in midtown, until one afternoon, on her lunch break, there her mother was, looking in the

windows of boutiques.

2. Joan Comfort hadn't had a drink in five years. Then, one night, she met an intriguing man with a tempting bottle of ...

再次相逢

再次相逢是打破常规的一种变体。常规是主人公很长时间没有见到某人，而常规的打破则是那个人又出现了。美国著名作家兰斯顿·休斯的《初秋》(*Early Autumn*)就是一个典型的例子。

Early Autumn

Langston Hughes

When Bill was very young, they had been in love. Many nights they had spent walking, talking together. Then something not very important had come between them, and they didn't speak. Impulsively, she had married a man she thought she loved. Bill went away, bitter about women.

Yesterday, walking across Washington Square, she saw him for the first time in years.

"Bill Walker," she said.

He stopped. At first he did not recognize her, to him she looked so old.

"Mary! Where did you come from?"

Unconsciously, she lifted her face as though wanting a kiss, but he held out his hand. She took it.

"I live in New York now," she said.

"Oh"— smiling politely. Then a little frown came quickly between his eyes.

"Always wondered what happened to you, Bill."

"I'm a lawyer. Nice firm, way downtown."

"Married yet?"

"Sure. Two kids."

"Oh," she said.

A great many people went past them through the park. People they didn't know. It was late afternoon. Nearly sunset. Cold.

"And your husband?" he asked her.

"We have three children. I work in the bursar's office at Columbia."

"You're looking very ..." (he wanted to say "old") "... well," he said.

She understood. Under the trees in Washington Square, she found herself desperately reaching back into the past. She had been older than he then in Ohio.

Now she was not young at all. Bill was still young.

"We live on Central Park West," she said. "Come and see us sometime."

"Sure," he replied. "You and your husband must have dinner with my family some night. Any night. Lucille and I'd love to have you."

The leaves fell slowly from the trees in the Square. Fell without wind. Autumn dusk. She felt a little sick.

"We'd love it," she answered.

"You ought to see my kids." He grinned.

Suddenly the lights came on up the whole length of Fifth Avenue, chains of misty brilliance in the blue air.

"There's my bus," she said.

He held out his hand. "Goodbye."

"When ..." she wanted to say, but the bus was ready to pull off. The lights on the avenue blurred, twinkled, blurred. And she was afraid to open her mouth as she entered the bus. Afraid it would be impossible to utter a word.

Suddenly she shrieked very loudly. "Goodbye!" But the bus door had closed.

The bus started. People came between them outside, people crossing the street, people they didn't know. Space and people. She lost sight of Bill. Then she remembered she had forgotten to give him her address — or to ask him for his — or tell him that her youngest boy was named Bill too.

再次相逢提供了一种场景，在这个场景里加入了过去发生的事，但更重

要的是现在的变化。曾经的一对恋人因为一点小摩擦而分道扬镳，许多年后再次相逢，却已是物是人非。一个红颜已逝，却仍然一往情深地追忆着往事；另一个风华正茂，往事却早已随风飘逝。看似平淡无奇的偶然相逢，却饱含深情，让读者感受到了无限悲凉与感伤。

欧·亨利的短篇小说《二十年后》讲述的也是一对好朋友二十年后再次相见的故事。二十年后，其中一个从一个老实人变成了干练敬业的警察，另一个从不甘平凡的精明人变成了不法之徒，而且正好是警察追捕的对象。正义和友谊该做出怎样的抉择，欧·亨利给出了意外而完美的答案。

After Twenty Years

O' Henry

The policeman on the beat moved up the avenue impressively. The impressiveness was habitual and not for show, for spectators were few. The time was barely 10 o'clock at night, but chilly gusts of wind with a taste of rain in them had well nigh depeopled the streets.

Trying doors as he went, twirling his club with many intricate and artful movements, turning now and then to cast his watchful eye adown the pacific thoroughfare, the officer, with his stalwart form and slight swagger, made a fine picture of a guardian of the peace. The vicinity was one that kept early hours. Now and then you might see the lights of a cigar store or of an all-night lunch counter; but the majority of the doors belonged to business places that had long since been closed.

When about midway of a certain block the policeman suddenly slowed his walk. In the doorway of a darkened hardware store a man leaned, with an unlighted cigar in his mouth. As the policeman walked up to him the man spoke up quickly.

"It's all right, officer," he said, reassuringly. "I'm just waiting for a friend. It's an appointment made twenty years ago. Sounds a little funny to you, doesn't it? Well, I'll explain if you'd like to make certain it's all straight. About that long ago there used to be a restaurant where this store stands — 'Big Joe' Brady's restaurant."

"Until five years ago," said the policeman. "It was torn down then."

The man in the doorway struck a match and lit his cigar. The light

showed a pale, square-jawed face with keen eyes, and a little white scar near his right eyebrow. His scarfpin was a large diamond, oddly set.

"Twenty years ago to-night," said the man, "I dined here at 'Big Joe' Brady's with Jimmy Wells, my best chum, and the finest chap in the world. He and I were raised here in New York, just like two brothers, together. I was eighteen and Jimmy was twenty. The next morning I was to start for the West to make my fortune. You couldn't have dragged Jimmy out of New York; he thought it was the only place on earth. Well, we agreed that night that we would meet here again exactly twenty years from that date and time, no matter what our conditions might be or from what distance we might have to come. We figured that in twenty years each of us ought to have our destiny worked out and our fortunes made, whatever they were going to be."

"It sounds pretty interesting," said the policeman. "Rather a long time between meets, though, it seems to me. Haven't you heard from your friend since you left?"

"Well, yes, for a time we corresponded," said the other. "But after a year or two we lost track of each other. You see, the West is a pretty big proposition, and I kept hustling around over it pretty lively. But I know Jimmy will meet me here if he's alive, for he always was the truest, staunchest old chap in the world. He'll never forget. I came a thousand miles to stand in this door to-night, and it's worth it if my old partner turns up."

The waiting man pulled out a handsome watch, the lids of it set with small diamonds.

"Three minutes to ten," he announced. "It was exactly ten o'clock when we parted here at the restaurant door."

"Did pretty well out West, didn't you?" asked the policeman.

"You bet! I hope Jimmy has done half as well. He was a kind of plodder, though, good fellow as he was. I've had to compete with some of the sharpest wits going to get my pile. A man gets in a groove in New York. It takes the West to put a razor-edge on him."

The policeman twirled his club and took a step or two.

"I'll be on my way. Hope your friend comes around all right. Going to

call time on him sharp?"

"I should say not!" said the other. "I'll give him half an hour at least. If Jimmy is alive on earth he'll be here by that time. So long. Officer."

"Good night, sir," said the policeman, passing on along his beat, trying doors as he went.

There was now a fine, cold drizzle falling, and the wind had risen from its uncertain puffs into a steady blow. The few foot passengers astir in that quarter hurried dismally and silently along with coat collars turned high and pocketed hands. And in the door of the hardware store the man who had come a thousand miles to fill an appointment, uncertain almost to absurdity, with the friend of his youth, smoked his cigar and waited.

About twenty minutes he waited, and then a tall man in a long overcoat, with collar turned up to his ears, hurried across from the opposite side of the street. He went directly to the waiting man.

"Is that you, Bob?" he asked, doubtfully.

"Is that you, Jimmy Wells?" cried the man in the door.

"Bless my heart!" exclaimed the new arrival, grasping both the other's hands with his own. "It's Bob, sure as fate. I was certain I'd find you here if you were still in existence. Well, well, well! — twenty years is a long time. The old gone, Bob; I wish it had lasted, so we could have had another dinner there. How has the West treated you, old man?"

"Bully; it has given me everything I asked it for. You've changed lots, Jimmy. I never thought you were so tall by two or three inches."

"Oh, I grew a bit after I was twenty."

"Doing well in New York, Jimmy?"

"Moderately. I have a position in one of the city departments. Come on, Bob; we'll go around to a place I know of, and have a good long talk about old times."

The two men started up the street, arm in arm. The man from the West, his egotism enlarged by success, was beginning to outline the history of his career. The other, submerged in his overcoat, listened with interest.

At the corner stood a drug store, brilliant with electric lights. When they came into this glare each of them turned simultaneously to gaze upon