

# Induction . . . . .

## INDUCTIVE REASONING

### I

GEORGE DOWNEY

The change which had slowly been creeping over my habitat was almost complete. The robins—what few there were—looked round and plump, as though they had donned their overcoats. The trees displayed the work of an artist, that Artist who alone can paint the trees in all their splendor—amber and gold and deep red and green! Tattered, shaggy stems o'er which little flowers once reigned supreme bent down to touch the earth. Creations for kings they once were, as they looked up toward the trees and seemed to smile when larks would sing; but now they were gone. A squirrel went flipping past and stopped. He juggled a nut and played around a tree to entertain me. Nature was taking care of her children about my dwelling place. She was preparing them for their sleep . . . . for it was autumn.

### II

JEANNE HAVENS

The musical composition was divided into three distinct sections, each section being connected to that one following by a transitional section or episode. The style was polyphonic, having many voices, and the voices were entered one by one until four parts were playing simultaneously and counter to each other. The harmonies were clearly defined, as was the central theme, which was announced clearly in the first section of each of the four voices as it entered. In the middle section this subject was changed to another key and embellished somewhat by

various musical devices; then it was restated more emphatically than before in the final section, again in the original key. This form indicated that the composition was a fugue, and, since there were no deviations from the accepted fugue form, it could be of the classical period during the time of Bach, in the early part of the eighteenth century. Certain embellishments and excellency of structure mark it as typical of Bach, for he brought this type of writing to its highest degree of perfection. The fugal form then, may be said to exist in its highest form in the writings of Bach, and a Bach fugue may be recognized by its conformance to an accepted pattern.

### III

E. JANET RUGG

One of the most beautiful of fish is a specie of trout. A true fish, he is a vertebrate, with scales, fins, and tail; but nature seems to have accentuated his every characteristic to make him a thing of vibrant exquisiteness. His body is sleekly slender, yet well-formed. His fins, sufficiently large and shaped for usefulness, nevertheless cling close to the body as though reluctant to mar the graceful symmetry of its lines. The tail is well proportioned to harmonize with the perfection of the body's line. True, these are, in a greater or less degree, the characteristics of all trout; but this one crowns his glory with a coat of gleaming scales that surpass the brilliance of all the jewelled sequins ever conceived by man. Well is he named *rainbow trout*, for only the rainbow in the sky, painted by the same Hand that colored him, rivals him in loveliness.