

as "weak endings," or, having sentences end with unemphatic or unimportant words. (4) Avoid a "loose" structure as contrasted with the "periodic," in which the interest is sustained by keeping the sense incomplete till the close of the sentence. Thus contrast the following: "Cromwell called a council of his chief officers, at Windsor, secretly, at the suggestion of Ireton," with "At the suggestion of Ireton, Cromwell secretly called a council of his officers at Windsor."

IV. HARMONY.—This, like Force, can scarcely be taught by rules. The following cautions may, nevertheless, be of service: (1) Avoid the repetition of the same or similar sounds, unless for some special object—thus: "He was very *anxious* to be relieved of all *anxiety*." "He *used* to *use* many expressions not *usually used* by good writers." "He *certainly* acted *extremely cautiously*." (2) Vary the form of expression so as to avoid having a succession of similarly constructed sentences. (3) Arrange words and clauses so as to have the longest and most sonorous coming last, and to give a sort of rhythm to the sentence.

And now a few words with regard to the use of figurative language, and I shall bring my paper to a close. While there is no doubt that metaphors may add clearness and force, as well as elegance, to a description,

three cautions are to be borne in mind in regard to their use: (1) That they should not be inappropriate or too far-fetched, as: "The *magnum opus* of education is *creeping* up the *steep ascent* of *efficiency*" (Public School Inspectors' Reports). The memory is nourished to fulness; but the reason, judgment, and understanding *do not get their daily bread*—they are treated as *orphans of the mind*" (*Ibid.*). "The questions will *partake* of the same *complexion* as his teaching" (*Ibid.*). (2) Metaphor and literal statement must not be combined in the same description, as: "The heroic Spanish gunners had no defence but *bags of cotton* joined to their *own insuperable courage*." (3) Metaphors should not be mixed or confused in the same description, as: "Many embark in the profession without training, experience, or adaptation, and having neither compass nor rudder to guide them, they steer for no particular harbour. This *leakage* can only be stopped by," etc. (Public School Inspectors' Reports). "Irregularity of attendance is a *log and chain* on the progress of instruction, for it *blasts* and *wITHERS* the noblest purposes of the best of teachers" (*Ibid.*). "The knowledge thus acquired being associated with reason, would not be a *passing cloud*; and being resident in them, it would serve as a *pilot* to their judgments in *solving the problems of life*" (*Ibid.*).

HAVE you learned the secret of silence? Silence under injuries, when speech would breed wrath; amid discouragements when it would spread fear? Silence through well-doing, which speech would mar by telling; after successes, to trumpet which were to fail? There are times enough for speech; times when silence is false, cowardly, treach-

erous. To know *when* to be silent, and *how* to be silent, neither defiantly nor artfully, but gently, truly and strongly; a silence of the mouth uncontradicted by look of the face or thought of the heart; this is one of the finest of the fine arts, one of the most beautiful of the beauties of holiness. "He shall not strive nor cry; neither shall any man hear his voice in the streets."