

"This is the truthful result." Of course an adjective may be absolutely necessary. But you may often detect extempore speakers in piling in adjectives, because they have not yet hit on the right noun. In writing, this is not to be excused. "You have all the time there is," when you write, and you do better to sink a minute in thinking for one right word, than to put in two in its place,—because you can do so without loss of time. I hope every school-girl knows, what I am sure every school-boy knows, Sheridan's saying, that "Easy writing is hard reading."

In general, as I said before, other things being equal,

"THE FEWER WORDS THE BETTER."

There is one adverb or adjective which it is almost always safe to leave out in America. It is the word *very*. I learned that from one of the masters of English style. "Strike out your *'verys,*" said he to me, when I was young. I wish I had done so oftener than I have.

As an important rule in school life, Mr. Hale gives:—

DO WHAT YOU DO WITH ALL YOUR MIGHT.

It is a good rule in everything; in sleeping, in playing, or in whatever you have in hand. But nothing tends to make school time pass quicker; and the great point, as I will acknowledge, is to get through with the school hours as quickly as we fairly can.

Now if in written arithmetic, for instance, you will start instantly on the sums as soon as they are given out; if you will bear on hard on the pencil, so as to make clear white marks, instead of greasy, flabby, pale ones on the slate; if you will rule the columns for the answers as carefully as if it were a blank ledger you were ruling, or if you will wash the slate so completely that no vestige of old work is there, you will find that the mere exercise of energy of manner infuses spirit and correctness into the thing done.

I remember my drawing-teacher once snapped the top of my pencil with his forefinger, gently, and it flew across the room. He laughed and said, "How can you expect to draw a firm line with a pencil held like that?" It was a good lesson, and it illustrates this rule,—"*Do with all your might the work that is to be done.*"

Notices.



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Our frontispiece represents HORACE GREELEY, the "great and good," as his admirers delight to call him, engaged in the agricultural occupations in which he finds rest and relaxation when wearied with the work and cares of journalism. As editor of the *New York Tribune*, he has done much for the advancement of mankind in various ways, and although he is not without his failings, he well deserves what immortality the pictorial art can give him.

The portrait of MAZZANI, the great apostle of Italian unity, is taken from an English photograph.

TO SUBSCRIBERS.

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