

weak verbiage. For with true analysis goes much more : First, its antithesis, sentential synthesis ; it not only dissolves, it resolves. Second, vocabulary ; the pearls which together form the diadem are separately considered ; the jewels of the coronet, flashing under the light of wit, lamently playing under the serene ray of humour, changeful as the opal, now dazzling in their audacious brilliancy, now voluptuously languid in drowsy-syllabled, onomatopoeitic half-light, or altogether dim and clouded—but still beautiful and still the pearl—in the shadow of melancholy and retrospection. Third, the thoughts enshrined in the sentences must be analyzed ; thoughts illumining the common place of the mere sentential structure, as the stained light from the cathedral window, the cold gray stones beneath. Fourth, the structure itself will naturally come in for a share of consideration ; stately in its rhythmic march, lively in its tripping measures, sorrowful in its subdued cadences, but musical through all, and through all beautiful and many-tongued, beating upon barren rocks by surf-surrounded reefs, thundering under templed arches, fleeting through the soft fields of Arcady, lipping low in lover's accents, cheering men to the "imminent, deadly breach," healing heart wounds with wonderful chords of compassion and sympathy, and attuning men's souls for heaven as it will surely enlighten and exalt men's intellect for earth. All this and more is the birthright of analysis and its system, the birthright, however, not to be obtained for a mess of pottage from a fainting heart, but by the Divine right of labour, guided by reason and animated by love.

With regard to the second statement, that to teach a right by presenting a wrong is absurd and mischievous, would a draughtsman, I ask, be deemed incompetent and his method

absurd, if, in teaching the use of a straight line he contrasted it with one not straight, that is curved or crooked, or in order to warn his pupils against an incorrect habit, illustrated practically the evils of using crooked lines for straight ones by substituting the former for the latter in a drawing or plan?

To show him not to do a thing is sometimes a very good means of ensuring a right method ; to present a defect, a very sure way of ascertaining its mode of treatment. Certainly if the signs of the disease are not apparent, no remedy can be suggested. A lecturer in a medical college wishes to impart to a class some knowledge of the physiological effects of a certain disease on a certain organ, say the lung. Does the lecturer present a healthy organ or a diseased one to the students for inspection? To w. at would the diagnosis of the healthy organ lead? A mere negative result. The close inspection—and again analytical—of the affected organ, and the contrast perhaps with a sound one, could alone give positive proof of symptoms, and suggest methods of treatment.

The statement has been advanced by some sophist that a child, seeing a wrong construction, will naturally fall into the error of the construction and repeat it himself, involuntarily, it is presumed. Is this in very deed true? Because a pupil is presented with a wrong and is told to avoid it, as he values his reputation as a scholar, he is, forsooth, to acquire the bad habit and perpetuate it! As well say, that an engineer, who has taken to pieces a defective engine, cannot for the future construct one upon any other lines than the one dissected ; that the artist habituated to curved lines or thunder storms, cannot draw a straight line or paint a sunrise ; and that because a certain man with whom I am familiar, chooses to talk through his