

it was surprising to see the enjoyment which the bright boys took in pointing out figures of speech and explaining their application.

We are now reading, "The Courtship of Miles Standish," and frequently the reading is interrupted by the remarks, "That's a simile," or, "That's a metaphor." I was amused the other day to find that one of the boys, who is particularly quick in discovering these figures, had received the name of "Metaphor" from his class-mates; and one of the boys remarked in triumph, when he read the lines,

"His russet beard was already flaked with patches of snow,"

"There's a metaphor, and I saw it before 'Met' did."—*School Journal*.

—WRITING editorially of the matter just referred to, the teaching of literature, the *Century* magazine gave recently the following valuable suggestions:—

We are told that the way to become a good writer is to write; this sounds plausible, like many other pretty sayings equally remote from fact. No one thinks that the way to become a good medical practitioner is to practise; that is the method of quacks. The best way to indeed become a good writer, is to be born of the right sort of parents; this fundamental step having been unaccountably neglected by many children, the instructor has to do what he can with second or third-class material. Now a wide reader is usually a correct writer; and he has reached the goal in the most delightful manner, without feeling the penalty of Adam. What teacher ever found in his classes a boy who knew his Bible, who enjoyed Shakespeare, and who loved Scott, yet who, with this outfit, wrote illiterate compositions? This youth writes well principally because he has something to say, for reading maketh a full man; and he knows what correct writing is in the same way that he knows his friends—by intimate acquaintance. No amount of mere grammatical and rhetorical training, nor even of constant practice in the art of composition, can attain the results reached by the child who reads good books because he loves to read them. We would not take the extreme position taken by some, that all practice in theme-writing is time thrown away; but after a costly experience of the drudgery that composition work forces on teacher and pupil, we would say emphatically that there is no educational