

teachers, is to prepare a series of brief essays on common subjects, composed in short sentences and dictated to the pupils whose business it will then be, to combine such brief sentences in the way indicated. The following example taken from an English work, presents a model of the true forms.

"The lion is found in Africa. The lion is found in Asia. During the day the lion slumbers in his retreat. Night sets in. The lion then rouses himself from his lair. The lion then begins to prowl. In general the lion waits in ambush. The lion creeps towards his victim. The lion seizes his victim with his powerful claws."

Combined thus:

The lion is found in Africa and Asia. During the day he slumbers in his retreat; but when the night sets in he rouses himself from his lair and begins to prowl. In general he waits in ambush. Sometimes, however, he creeps towards his victim, and seizes it with his powerful claws.

Young composers are apt to fall into stereotyped modes of expression, and lack variety in their composition. Variety may be exhibited in structure and in phraseology. For practice in structure the exercises may change the passive into the active, the affirmative into the interrogative, the negative or the exclamatory, and *vice versa* for all. Then the phraseology may be altered by changing clauses into participial or prepositional phrases; as, when they had reduced it, equals, having reduced it; the direct into the indirect; as, When Madame Roland was ascending the scaffold she waved her right to be executed the first, in favor of an infirm and terrified old man. Turning toward him, she gently said, (*Direct*), "Go first; let me at least spare you the pain of seeing my blood shed." *Indirect*. "Turning towards him she gently desired him to go first, that he might be spared seeing her blood shed." In addition

to these exercises in style, others derived from rhetorical and figurative forms afford abundant practice by the conversion of the rhetorical into the grammatical, and the figurative into the rest. But as another paper will treat of paraphrasing, these suggestions must for the present be closed.

But while these methods of practising composition as an art, step by step, are indispensable to future excellence and facility, they should be associated constantly with original efforts by the pupils. On the method suggested in the first paper, the pupils should be drilled in composition exercises of suitable narrative and description, into which the principles studied in the above systematic practice would be introduced. As has often been suggested by practical writers in the columns of the ONTARIO TEACHER, the examinations of the higher classes should very largely consist of written exercises. These answers, especially in history and geography ought to be composition exercises; and to secure originality, the skill of the teacher must be taxed to prevent the answers being words of memory. In history for example the outline of a reign, the history embracing causes and consequences of an event, or a comparison of persons, or reigns, or events, with reasons for opinions advanced; or in geography a comparison of countries or imaginary travels and adventures, all afford topics of interest to the pupils, and are admirably adapted to advance the objects of present consideration.

I feel, however, now that I am entering on the domains of higher composition, and to that end I purpose to devote the remainder of this paper. The ideas necessary to original composition must at first be derived from reading and observation, and the first difficulty to overcome is the arrangement of such ideas. Method therefore is the earliest necessity of the young composer, who has acquired facility and correctness in

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