

of interruption, and without diverging by a hair's breadth from the plan determined on, and so, being master of time and matter, can bring his lesson to a legitimate conclusion at the appointed minute, having covered the space allotted and fulfilled all the requirements of the recitations.

The weak, or rather weakest, points of extempore catechism are perhaps these two: first, the temptation, to which the young teacher is exposed, of confining his questionings to the alert and active, and neglecting the stupid, the phlegmatic, the artful and the ill-prepared; secondly, the temptation, scarcely less strong, to lead by interrogation a pupil into error, rather to disprove a fallacy than to prove a fact. This method of procedure may indeed, by a negative process, convince a pupil that he is wrong; but unfortunately it does not at the same time illustrate to him what is right. Waste of time should be avoided; for time in a

Canadian school, more especially a mixed one, is *invaluable*. Truly the days of youth are few, and even these are curtailed by the stern necessities of a young and struggling community.

After all, there is no golden rule for method but the one already quoted, *know thyself*, to some extent at least; and, to some extent at least, *know thy pupils*. Then let reason, which is thyself, dictate the means to attain the end. A judicious admixture of all methods is perhaps the best. Here, lecture may usefully subserve our purpose; there, Socratic questioning; now, a precept, and now, practice. But above all, thoughtful, common-sense endeavour. This alone rises superior to dogma and to rule. This alone is the method which works for all good and all beauty, which leads to all truth and all trust. The Spirit of the Creative Power manifesting itself in the created, the true image of God, the reflex of the Eternal mind.

SIMILES.

IT is remarkable how many of the wisest and wittiest sayings in the world have been conveyed to it in the form of similitude. Similitude, indeed, in its widest sense, embraces many forms—metaphor, allegory, fable, parable, parody, even pun. But even of simile, pure and simple, it is astonishing how vast a number of the very best things in every branch of literature owe their effect to its employment. And it is curious also to observe how the effect of a fine simile (*a rara avis*) depends upon almost as many different causes as there are branches of literature in which it may occur. Whether it be employed merely as an illustration, or whether it be introduced, as is often the case in poetry, solely for

the sake of its own power, or beauty, or *grotesquerie* of effect, a really fine simile, as Johnson said of Goldsmith, touches nothing which it does not adorn.

Of the lowest order, that of the grotesque, the following from "*Hudibras*," is a fair example:—

And, like a lobster boiled, the morn
From black to red began to turn.

In this case it will be observed that neither image has anything ludicrous in itself—the great heavens flushed with sunrise, and the lobster boiled to redness. The effect of *grotesquerie* results from the utter dissimilarity of the objects of comparison in all except their single point of resemblance.

If the imageries compared are, one