

ficed to an illogical division? How often in studying our Ganot have we not been obliged to look fifty or sixty pages in advance for the explanation of the phenomena or apparatus under consideration? How many sermons have been utterly unproductive of good because of the excessive division and subdivision into firstly, secondly, thirdly, &c., sometimes as far as sixteenthly? In all these cases the root of the evil is ignorance or neglect of logical rules so simple that it is almost offensive to mention them.

After perspicuity of style the quality next sought for is energy or strength. To obtain strength two rules are given by rhetoricians, (1) use every word in its proper sense, (2) use as few words as are consistent with clearness. The chapter of Logic which treats of the nature and properties of terms is now of the utmost value. It teaches us to weigh fully the meaning of a word before making use of it, while the article on fallacies points out the serious errors that may arise from misuse of words, and a consideration of the identity or diversity of ideas is the best preventive of pleonasm or the use of superfluous words. The advantages thus gained for style we can all very well realize, for the lectures of Blair are still fresh enough in our memories to make us recall the numerous examples he gives of a style otherwise excellent enfeebled by cumbrous and unmeaning phraseology. After a clear and nervous style has been attained some degree of grace and harmony is desirable. Now the harmony of a composition depends upon the arrangement of the phrases and sentences, while elegance is acquired by a moderate use of figurative language. Here again comes in Logic. The best study of arrangement is made by giving attention to the various species of compound and complex propositions, while at the same time we are taught always to have regard for the preservation of the idea which we wish to express. Frequently in correcting a manuscript we alter the position of phrases and clauses in order that they may constitute a more harmonious whole. While doing so it is well to remember the laws of conversion of propositions in order to be sure that beauty has not been won at the expense of truth. And it is the properties of terms that give rise to many of the figures of speech which are commonly employed.

*Ampliation, restriction, alienation,* are nothing but the figurative use of terms. Every simile and metaphor results from the association of ideas, while antithesis comes from a perception of an insociability of ideas. The surest way, then, of making ourselves masters of the art of using figures is to understand clearly their full logical significance. Lastly a composition or discourse of whatever sort should possess unity. Every work must contain one main idea which in each of the chapters branches out into a subordinate idea, which is the main idea of that chapter. Then the leading idea of the chapter is followed out into a subordinate idea in each of the chapter's divisions. To ordain thus regularly the parts of a book requires not one but every principle of Logic, and a good treatise on this science, such as the one we have studied, not only draws up the rules, but gives itself a most perfect example of their fulfilment which cannot fail to impress itself on all the students of the treatise. And after having thus formed the style of a writer, Logic gives him a knowledge of the methods best suited for imparting instruction. It shows him that an analytical outline of the subject which he desires to teach had better first be given, in order that his pupil may see enough of its bearing to awaken his interest; that this analysis should not attempt to explain too much, lest confusion may arise in the brain of the learner; but that afterwards synthesis should be employed, which beginning with self-evident indemonstrable principles as a foundation will build thereupon the stable and beautiful edifice of science, referring everything singular that has come under the cognition of the senses to its ultimate causes, which is the mission of philosophy.

Thus far I have spoken almost entirely of the application of Logic to writings of a didactic or argumentative character; now let me add a few words upon its utility to the novelist and the poet—or generally to the writer of fiction whether in prose or verse. All writers of this class if they wish to win the sympathies of their readers must aim at probability. This does not mean to say that the romancist is not at liberty to create not merely improbable but even impossible circumstances, but granted this privilege he must contrive his incidents and events so that they may not be incongruous with the circumstances