

and that this conclusion, if correct, should form an argument, in addition to countless others, for the entire reorganization or abolition of the system. No mere system of written tests, not the most clever or experienced adepts in the art of setting questions, not the most ingenious apparatus for testing the essence of poetry or the flavour of rhetoric, can determine the money value of Literature as an educative influence, or tabulate its effects upon the youthful mind. There is no subject in the whole curriculum that suffers so much from the debasing influence of the money grant as this, and though "the trail of the serpent is over them all," it is here that it is slimiest and deadliest.

It was my intention to inquire somewhat fully into the style of papers set upon this subject in London University, at the Oxford and Cambridge "Locals," and especially at Toronto University, which moulds to some extent the character of the teaching in the Upper School, but the limits of your time will admit of nothing but the slightest reference to the papers set at the Provincial University.

These are, as might be expected, different from those set in the High Schools, chiefly, I presume, because University candidates are generally of somewhat mature mind and consequently better able to generalize, to exercise the critical faculty, and to grapple with abstruse subjects. The Matriculation Pass Paper this year on "Milton," however, was not, I think, such as to call forth an expression of these powers or to exercise a wholesome influence upon either the candidates or the teachers in their future efforts. The chief objection to it is that a candidate of average ability could pass very well upon the paper without ever having read the author. Such a possibility in any examination surely defeats the object of the Senate in placing it upon the curriculum, and would, if of frequent occurrence, chill

the ardour of young students and disgust them with a subject that could be treated so much to their disadvantage, —to say nothing of the paralysis that would fall upon the efforts of those, who might not be able without compulsion or bribery, to teach up to the standard of 1875.

It follows from this, also, that in this subject, more perhaps than in any other, we must not be content with teaching up to the mere examination standard; and, quoting Lord John Russell's famous ejaculation, "Let us rest and be thankful," cease to exert ourselves further.

Since, in other subjects, the ability to do something, but in literature the ability to feel something, is the true measure of the value of the pupil's training, while we endeavour to put our pupils in a position to pass as now required, we must carefully aim at the higher mark.

The examiner will not ask of the pupil—Do you love good literature? The master notwithstanding this, must try to implant in the pupil's mind a love of good literature. The examiner will not ask—Has this word "burned you through with a special revelation?" The master must watch and wait for the flashing eye and the glowing cheek that mark the electric contact of soul and soul. The examiner will not ask him—Have you inhaled the mental atmosphere which the poet breathed? The master will have to satisfy himself that his pupils are in a mental sense as Euripides described the Athenians in a material sense:

"Ever delicately marching
Through most pellucid air."

He must not leave them until they can say something better of a noble writer than that he is "good" or "jolly" or "splendid" or "nice" or any other of the stupid phrases that silly people inscribe upon the volume from the lending library. To this end