

layed or fail to make connection. he will clear his throat, endeavour to gain artistic notoriety for the fineness of his design, engage the professor in an interesting conversation on the recent scientific discoveries, and then if the needful has not arrived quietly sit down. All these little artifices are daily practiced. In fact the student has no sooner registered and called upon the Dean than he is put through a thorough course of movements best calculated to develop manual dexterity and facial disguises. He is constantly on his guard and in after years, if he has profited by his teaching, is able to circumvent all the difficulties of life, provided he is given time, as he says, 'to get his feet.'

In the examination room the student is like the man in the popular story, 'he isn't in it.' This may seem paradoxical and provoke dispute, but to those who have passed through the fire it is a lamentable fact. To the ordinary college youth the examination room is usually associated with Dante's Inferno and the Tartarus of Greek mythology. All the imaginable evils possible accrue to this spot. The corners and gallerics are inhabited by the shades of those who have gone before and managed to enroll themselves on the wrong side of this rather biblical statement, 'many are called, but few are chosen.' The maps and other indications of learning are not without purport. The rugged outline of America points to regions that are warmer, as a warning to the luckless wight who shall call upon the Avenging Gods and offer up sacrifices in the form of incidental slips of paper, much defaced cuffs, loose pages of books treating upon various subjects and other confiscable property. When the younger generations are about him and passing through the same trials and tribulations his favourite consolation is: "Oh yes, going up for your examinations are you, I can remember when I used to dread them," etc, being careful to give the impression that he does not now. When he is having a tooth extracted and desires to apply a well-known mental law, the benches and tables, the solemn visages, the general air of suspense characteristic of calamities are called up and in the suggested pain the real torture is forgotten. As experiences they are indeed invaluable. The midnight oil, the fierce contention with Greek roots and irregularities, the ghoul-like dance of geometrical representations, the coyness of facts and figures, the modesty of dates in keeping in the background and refusing to be recognized, all these and many other features are so vivid that the youth is always in doubt as to how he really survived and is inclined