

often distanced by his inferior in knowledge. The motto of the "New Education" is "Activity and growth are power." A good saying it is, too, but not entirely novel. Its essence was one of the apothegms of Comenius, the distinguished educational reformer of the seventeenth century, "We learn to do by doing." The "Old Education" stored the mind with knowledge, useful and useless, and only incidentally trained the mind. The "New Education" puts training in the first place and makes the acquisition of knowledge incidental.

The "Old Education" was devoted to the study of books. Too often the text-books were used as an end rather than as a means. "How far have you been in Sangster's Arithmetic?" and "How far have you learned in Bullion's Grammar?" were common queries of the schoolmaster in the old days, and these queries betrayed the educational aims of the questioner. Quantity was everything; growth was little or nothing. The "New Education" is devoted more to things than to books. Text-books are used, but only as repositories of knowledge to be consulted as occasion requires—that is, they are used not as an end but as a means of acquisition and improvement.

The "Old Education" was fond of *memoriter* recitation. In fact, "learning the lesson" was the be-all and the end-all of the school-room. How many a woe-begone victim has felt the weight of some martinet's wrath because of ignominious failure in reciting some precious morsel like this: "A Relative Pronoun, or, more properly, a conjunctive pronoun, is one which, in addition to being a substitute for the name of a person or thing, connects its clause with the antecedent, which it is introduced to describe or modify." To repeat words correctly was everything; to understand them was of secondary importance. In all branches of study, definitions had to be carefully memorized as a basis for future work. The "New Education" reverses all this. What Coleridge calls "parrottry" is reduced to a very comfortable minimum. Definitions have their place, but if they are memorized, it is at the final rather than at the initial stage in the pursuit of a study or topic. Original human thought takes the place of imitative jargon. Intelligible facts displace unintelligible rules and definitions.

The "Old Education" was eminently subjective, dealing largely in abstractions. The "New Education" employs objective methods, preferring the presentation of truth in the concrete.

The "Old Education" began its work with the unseen and the unfamiliar, and dangerously taxed the weak reflective faculties. The "New Education" begins with the seen and the common, and gradually develops the reflective faculties by reference to knowledge already obtained by the strong and active perceptive faculties of the child. The former system initiated the tyro in geography by forcing him to commit to memory the names of the countries and the capitals of Europe; the latter leads him on a happy jaunt over his immediate environment. The former asks the little head to carry the names of all the bones in the skeleton of a rhinoceros; the latter shows to fascinated investigators the anatomy of a leaf. The former taught our infant lips to lisp the dimensions of ancient Babylon, and the name of Jupiter's grandmother; the latter opens dull ears to the melody of birds, and unfilms dim eyes to behold the glory of the heavens. The wail of Carlyle will find an echo in many hearts: "For many years," says he, "it has been one of my most constant regrets that no school-master of mine had a knowledge of natural history so far at least as to have taught me the grasses that grow by the wayside, and the little winged and wingless neighbors that are continually meeting me with a salutation which I cannot answer, as things are. Why did not somebody teach me the constellations, too, and make me at home in the starry heavens

which are always overhead, and which I do not half know to this day?"

The old system of tuition was marked by mechanical routine; the new boasts of almost complete absence of machinery, of infinite variety of programme, of multiplicity and attractiveness of devices. On the one hand joyless thralldom and lifeless monotony; on the other continual novelty and an exhilarating sense of freedom.

(To be Continued in next issue).

Examination Papers.

EDUCATION DEPARTMENT, ONTARIO.—MID-SUMMER EXAMINATIONS, 1886.

SECOND CLASS TEACHERS.

ENGLISH LITERATURE—COLERIDGE.

Examiner—John Seath, B.A.

1. Show to what extent the form and the substance of the selections you have read from Coleridge are the result of the influences that affected literature during his life time. (Value 10).
2. Illustrate, by two marked examples in each case, the way in which Coleridge heightens the effect of his descriptions (a) by dramatic touches, and (b) by the use of contrast. (Value 6).
3. And now the storm-blast came, and he
Was tyrannous and strong;
He struck with his o'ertaking wings,
And chased us south along.

With sloping masts and dipping prow,
As who pursued with yell and blow
Still treads the shadow of his foe,
And forward bends his head,
The ship drove fast, loud roared the blast,
And southward aye we fled. 5
- (a) Develop the force of the personification as expressed by "tyrannous," "struck," "o'ertaking wings," and "chased." (Value 8).
6. (b) In the same way develop the significance of each point of the simile. (Value 6).
4. Nor dim nor red, like God's own head
The glorious Sun uprist;
Then all averred, I had killed the bird
That brought the fog and mist.
'Twas right, said they, such birds to slay,
That bring the fog and mist.
The fair breeze blew, the white foam flew,
The furrow followed free;
We were the first that ever burst
Into that silent sea. 10
- Down dropt the breeze, the sails dropt down,
'Twas sad as sad could be;
And we did speak only to break
The silence of the sea!

Day after day, day after day,
We stuck, nor breath, nor motion;
As idle as a painted ship
Upon a painted ocean. 15
- (a) Develop the force of the following expressions: "averred," "The furrow followed free," "Down dropt the breeze," and "stuck." (Value 8).
- (b) Develop the significance of each point in the simile. (Value 6).
- (c) Justify the use of the irregular forms of expression. (Value 3).
- (d) A later reading for l. 8 is "The furrow streamed off free." Explain the reason for the change, and for the continued preference for the one in the extract. (Value 3+3).
- (e) Show the relation of ll. 5 and 6 to the development of the plot of the poem. (Value 3).
- (f) Comment on the transition from ll. 7 and 8 to ll. 9 and 10, explaining the artistic reason for the peculiarity. (Value 3).