

Clockmaker," in which Judge Haliburton created "Sam Slick," a type of a down-east Yankee peddler, who introduced "Saft sawder and human natur'." During this period, however, apart from Haliburton's works, we look in vain for any original Canadian literature worthy of special mention. It was not to be expected that in a poor country, still in the infancy of its development, severely tried by political controversy, without any system of public schools, with a small population from Sydney to Niagara, there could be any intellectual stimulus or literary effort except what was represented in newspapers like the Gazette and Canadian of Quebec, the Gazette of Montreal, or the Nova Scotian of Halifax, or found expression in the legislative halls or in the court rooms of a people always delighting in such displays as there were made of mental power and natural eloquence.

It was in the years that followed the concession of responsible government, that a new era came to Canada—an era of intellectual as well as material activity. Political life still claimed the best energy and talent, and the names of Archibald, Baldwin, Brown, Cartier, Dorion, Galt, Blake, Howe, Lafontaine, Morin, McNab, John A. Macdonald, Darcy McGee, W. Macdougall, Alexander Mackenzie, Tilley, Tupper, Uniacke, Young and of many others familiar to us all, are associated with the most memorable and progressive period of Canadian history. The newspaper press kept pace in essential respects with the material progress of the country, and represented pretty well the tone and the spirit of the masses of people. Public intelligence was more generally diffused; and according as the population increased, the public school and university system expanded, and the material conditions of the country improved, a literature of some merit and importance commenced to grow. The poems of Cremazie, of Howe, of Chauveau, of McLachlan and of Sangster were imbued with a truly Canadian spirit—with a love for Canada, its scenery, its history and its traditions. In historical literature Canadians have always shown some strength. In French Canada, the names of Ferland and Garneau have received a proper recognition for their clearness of style, their spirit of research, and their scholarship. Since their days history has continued to enlist the earnest and industrious study of Canadians, with more or less success, as the works of Dent, McMullen, Withrow, Casgrain, Sulte and Kingsford notably show. Of poets, we have had since Cremazie our full share, and it is satisfactory to know that the poems of Frechette, Le May, Dewart, Reade, Davila, Mair, Murray, Roberts, Bliss Carman, Kirby, Wilfrid Campbell, Lampman and Macfar have gained recognition from time to time in the world of letters outside of Canada. The poems of Canadians take frequently an elevated and patriotic range of thought and vision, and give expression to aspirations worthy of men born and living in this country. Even Mr. Edgar forgets the politician and lawyer in the poet,—and years of opposition—and has given us a national song, of which this is a part:

"Strong arms shall guard our cherished homes
When darkest danger lowers,
And with our life-blood we'll defend
This Canada of ours.
Fair Canada,
Dear Canada,
This Canada of ours."

But while Canada can point to some creditable achievements of recent years in history, poetry, and essay-writing, her writings have not yet won any marked success in the novel or romance. With the exception of *Le Chien D'or* by Mr. Kirby, F.R.S.C., and *Les Ancien Canadiens* by de Gaspe,—the latter, annals rather than romance—few of them show any creative skill. In this respect Canadians have not at all come near the Australians.

Science has had in Canada many votaries, who have won high distinction as the scientific libraries of the world, and the names of many men on the list of membership of the Royal Society of Canada, can conclusively show. The literature of science, as studied and written by Canadians, is exceedingly comprehensive.

The Royal Society of Canada was founded for the express purpose of bringing together both the English and French elements of our population for common study, and the discussion of such literary and scientific studies as may be useful to the Dominion, and at the same time develop the literature of learning and science. Its Transactions are now circulated in every civilized country of the world. They contain contributions from writers, whether members or not, who have something to say of permanent value to scholars and students everywhere. All the historical, scientific and literary societies of standing publish in its volume yearly reports of their work. The Society is attempting to do such work as the Smithsonian Institution is doing, so far as the publication of important papers is concerned. It has no other desire than to co-operate with scholars and students throughout the Dominion, and to show every possible sympathy with all those engaged in art, culture and education, and all it asks from the Canadian public at large, is confidence in its work and objects, which are in no sense selfish or exclusive, but are influenced by a sincere desire to do what it can to promote historic truth and scientific research.

Dr. Bourinot then went on to say, that without claiming for Canada any striking results, he thought on the whole there have been enough good poems, histories, and essays written in the Dominion for the last four or five decades to prove that there has been a steady intellectual progress on the part of our people. Our intellectual faculties only require larger opportunities for their exercise to bring forth a rich fruition. Our progress in the years to come will be far greater than any we have yet shown, with the wider distribution of wealth, the dissemination of a higher culture, and a greater confidence in our own mental strength, and in the resources that this country offers to pen and pencil.

Largely, if not entirely, owing to the expansion of our common school system—so excellent in Ontario, if defective in Quebec—and the influence of our colleges and universities in every province, the average intelligence of the people of this country is much higher. Speed in everything, however, is at once the virtue and vice of this generation. The animating principle with the majority of people, is to give a young man a business or a profession as soon as possible, and the consequent tendency

is to consider any education that does not immediately effect that end, as relatively useless or superfluous. For one, he still ranged himself among those who consider the conscientious and intelligent study of the ancient classics—the humanities, as they have been called—as best calculated to make cultured men and women, and as the noblest basis on which to build up even a practical education. The tendency of the age is to get as much knowledge as possibly by short cuts, and to spread far too much learning over a limited surface—to give a child too many subjects and to teach him a little of everything. These are days of cheap cyclopaedias, historical summaries, scientific digests, reviews of reviews, French in ten lessons, and interest tables. All is digested and made easy for the student. Consequently, not a little of the production of our schools and of some of our colleges, may be compared to a veneer of knowledge which easily wears off in the activities of life and leaves a good deal of the original and cheaper material very perceptible.

As our libraries are small and confined to three or four cities, so our public and private galleries of art are very few in number. In this respect Montreal is very much ahead of Toronto, which has no public collection and very few good pictures even in private houses. While it is desirable that there should be brought to this country, from time to time, the best examples of artistic genius to educate our own people for better things, it is still more necessary that Canadians of wealth and taste should encourage the efforts of our own artists. Canadian art has hitherto been imitative, rather than creative; but while we have pictures like those of O'Brien, Harris, Brymner, Jacobi, Lawson, the Hamels, Homer Watson, Huot, Bell Smith, Raphael, and of other excellent painters in oil and water-colours,—illustrating in some cases, the charm, picturesqueness and grandeur of Canadian scenery and the variety of Canadian life,—it would seem only a little more encouragement is needed to develop a higher order of artistic performance among us. It is to be hoped that the same generosity which is building commodious science halls and otherwise giving our universities additional opportunities for usefulness, will also ere long establish, at least, one art gallery in each of the older provinces, to illustrate, not only English and foreign art, but the most original and highly-executed work of Canadian painters. Such galleries are so many object lessons—like that wonderful "White City," which has arisen by a Western lake, like the palaces of Eastern story—necessary to educate the eye, form the taste and develop the higher faculties of our nature amid the material and gross surroundings of our daily life.

In conclusion Dr. Bourinot said that, in all probability the French language will continue into a far indefinite future, to be that of a large and influential section of the population of Canada, and that it must consequently exercise a great influence on the culture and intellect of the Dominion. As both the French and English nationalities have vied with each other in the past to build up this Confederation, and have risen time and again superior to those national antagonisms created by differences of opinion at crises of our his-