

more virile and solid than others. As we hinted before, in some of the magazines from the neighboring republic we trace evidences of overpowering ambition on the part of their contributors. In many cases a perusal of their articles left one with a feeling that the author had attempted a subject which was beyond his powers. Their work appeared strained and unnatural. There was an utter lack of ease and spontaneity. This is a defect which cannot be forgiven but which can be corrected in time. It may perhaps be excused on the ground that, "if some men did not aim too high the world in general would fall too low."

The American college papers seem to have no difficulty in the matter of securing contributions from their constituents. At least they do not find it necessary to appeal to the professors. We envy them their position. At Queen's we meet with cold silence when we address a word on this matter to the students. And in regard to short stories, our contemporaries are almost uniformly more fortunate than the JOURNAL. We can choose from them several stories that are excellent specimens of this form of literary production. It is our belief that we have at Queen's students who could write with splendid effect along the same lines. It seems, however, that they cannot be induced to make an attempt.

Editorially, the strongest of our exchanges is the Oxford magazine. Too many of the magazines before us reduce the editorial department to the vanishing point. To us it seems impossible that a college paper should adequately reflect student life without giving some attention to the affairs of their constituents. Have the students no interest in having furnished them

each month an epitome of the doings in all faculties and all departments? Are there no problems arising from their status as self-governing individuals? The editorial utterances of several of our contemporaries are extremely brief.

In poetry too, we are to some extent outdone. Queen's students seem afraid of exposing the depths of their feelings. And this is all that is necessary for a short poem—simply a sweet, musical expression of the deep feelings, the powerful emotions which one sometimes experiences. With some effort and a little practice this should not be beyond the power of many of our readers.

We cannot conclude this review without emphasizing the fact that the publications which come to the sanctum form a most interesting and peculiar type of current literary effort.

The following lines taken from the *Fleur de Lis* we present to our readers as a typical example of the work of this nature done by students of other colleges.

HEROISM.

A song instead of a cry,
A laugh instead of a moan!
Only the brave can die
Life's lingering death alone
With silent contempt for a groan
And a steadfast smile in the eye.

Therefore a song not a cry,
A laugh instead of a moan!
Only the brave can defy
The forces of sorrow alone;
The soul of a man is known
By the way he says, Good-by.

When we take up the *Sibyl*—which by the way, is published by the stu-