

purest luck that Queen's scored those three goals. Why can not the *Whig* get a sporting reporter with a few brains?

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Again, in the name of truth and decency, what excuse was there for publishing the lies which adorned the first page of Monday's *Whig* under the heading—"Almost caused a melee?" "Men, women and children were soon in the crush. Yells . . . rent the air, while the women and little lads screamed in fear. . . Strong men implored for peace, at least until the innocent spectators were allowed to escape." This reads like the account of a riot. What actually occurred was more like a good-natured game of "King-of-the-castle."

We would not have referred to the matter at all had not the papers—the Toronto papers as well as the *Whig*—given very untrue accounts of what caused the disturbance. But since the accounts so widely published place the Queen's students in a very bad light, it is only fair that a true statement should also be made public. As soon as the game was finished, the students rushed on the ice to carry off Kerr upon their shoulders. The Queen's men were, of course, carried to the dressing-room, while the Cadets wished to carry Kerr to the directors' room. Half way between the doors of these rooms the Cadets met a body of students with Waldron on their shoulders, a passage was being opened, but they preferred to clear their way by force, and commenced to push the students off the platform. The students promptly retaliated, and the Cadets were pushed off in a body. Repeating the attempt they were treated in the same way. They were then lined up and marched off under arrest by Major-General Cameron. On lining up, however, they generously gave Queen's a hearty cheer, which was as heartily returned.

It may also comfort some people to know that no person was hurt and that there were no women or children near. The charge that the students objected to seeing the Cadets carry off Kerr and tried to block their way or stop them by force is too absurd to deserve consideration. Had Osgoode been playing the Cadets the students would have treated Smellie in the same way.

LITERATURE.

THEY SAY I SING TOO SAD A STRAIN.

THEY say I sing too sad a strain,
And question of the reason why:
I know not,—but it seems that I
Sang gaily once: I may again,
If that which makes me sad goes by.
There is a mystery of joy
In each and every woodbird's trill;
The song of man, the song of boy
Have more of loss and ill.

The song of man, the song of boy,
Have more of pain; though, it may be,
'Twas but some trifling, slight annoy,
It leaves a sadness in his train—
A darkness in his every song;
Just as the cloud in yon inane—
An airy nothing seemingly—
Leaves, as it floats above, a long
Dark line of shadow on the sea.

GEO. F. CAMERON.

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In our last number we asked for poetry, and our request has been granted, several excellent pieces having been sent in, which will duly appear. We now, like *Oliver Twist*, ask for more—prose this time—directing our appeal especially to the honour students.

In English, for instance, some of the essays that are written as class-work would be suitable, or could be made so by a little pruning; or, if not, an hour would be well spent in writing one that would. Carlyle, Wordsworth, Browning, Tennyson, Thackeray, Hawthorne, are surely most prominent subjects. In moderns, many interesting essays must be written on Corneille, Racine, Moliere, Lessing, Schiller, etc. Even if not, it would not take long to write a most fascinating column on, for instance, a comparison between the first two, or on the development of Moliere's theory of human life. In this connection we would mention the Modern Language Society. Why, oh why, didn't the authors send us in those papers on Heine or Uhland, which we see were given? Whether written in German or English they would have been most suitable. The honour students in Classics ought also to be able to send in much valuable matter. An editorial in last week's issue suggested topics, and we could add as many more. Compare, for example, the religious conceptions of Æschylus as shown in the *Agamemnon* and the *Promé-*