

The *Conversazione* is the topic of the hour. The committees are sparing no pains to make the coming one more successful than any previously held. Only one thing seems to be lacking—money. For some reason or other the students are not giving the *conversat* the support which has been given in past years. We hope this will change. The excuses given by many for withholding this support are not valid. The *Conversazione* is intended to give the student an opportunity of showing his gratitude for the hospitality of his city friends. Inability or unwillingness to be present should not, therefore, be considered a proper excuse for not supporting it, but on the contrary should render that obligation more binding. An excuse still less satisfactory is sometimes urged. Many think themselves entitled to withhold their support because they do not think a *Conversazione* the best form which the entertainment could take, or because they do not approve of some of the arrangements or of some part of the program. These excuses are quite insufficient. Of course any person, who thinks a concert or something else better than a *Conversazione*, is quite at liberty to express his opinion and advocate it, but when the majority has decided against him his opinion does not excuse him from doing his duty. The question to be decided now is not: Are we going to have a *Conversazione* or a concert? but, Are we going to have a good *Conversazione* or a poor one? And for each person individually it is not: How can I best show my appreciation of kindness received? but, Will I show it in this way or not at all?

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In an editorial recently we advocated an extension of the honour course in Classics, so that the honour work would require three years' study from all. The course in Mathematics has been so extended this fall. An honour matriculant in Mathematics takes the First Honour class in his first year, the second in his second year, and so on, finishing the course in his fourth year. A pass matriculant cannot take the First Honour class before his second year, and so cannot finish an honour course before his fifth year. In Philosophy it has for some time been a pretty well understood thing that the honour course requires five years from a pass matriculant.

It has been urged that, if a student finishes an honour course in three years, he can spend his fourth year more profitably upon some other subject than in a continuation of his special course. It might be asked, will he? But even if we grant that he will, would it not have been more profitable still to have continued his special course through the four years and to have taken up other subjects in the spare time of his second and third years.

We are not advocating more specialization. Nothing could be farther from our intentions. We believe that, if Queen's endeavours to make her graduates educated men and women, she will be doing more good than if, like her big sister in Toronto, she tries to turn out an army of specialists. We maintain that a liberal education should be general before it is special. The majority of our students, when they come here, have not a sufficient general education to enter with profit upon a very special course. We do not think that the majority of our honour courses are too special, but, if it were the rule that honours, *i.e.*, the degree of M.A., required either honour matriculation or five years, we think that in many the amount of work outside of the special subject might be increased. For example, the honour course in Mathematics does now extend over five years, and we think it too special. An honour student taking course nine or ten is only required to take five classes—four of them junior—besides his special subject. This is not sufficient, at least one or two senior classes should be added, or, at the very least, we should think, Senior Philosophy.

LITERATURE.

SOME NEW FORMS OF VERSE.

OF late years a new kind of verse has found extensive acceptance in the English speaking literary world. The revolution against the restricted rhyme and rhythm of the school of Pope seems to have reached high-water mark at last in the rhyming feats of the new Ballade, Rondeau, and Triolet makers; while at the same time, in the very intricacy of these feats, there may be some danger of a relapse into the artificiality of the same old school of a hundred years ago. These fanciful forms of verse, originated by