

justice be accused of following "low ideals." True, it may be that the ideals are but poorly realized. This we may admit, but that is quite a different thing from saying our ideals are low.

The United States asks no extension of territory for gold or for dominion, she is the friend of the friendless in other lands, and her only aim is to solve the problems that her very ideal has thrust upon her, to give religious civilization to the dark places of the earth, and to attain to a position of true worth and genuine greatness, such as shall one day lead all men everywhere "to rise up and call her blessed."

[We are not aware that the JOURNAL has spoken recently of the "low ideals and sordid aims" of the people of the United States. We take it that our correspondent is, in part, poking fun at us; in part, using us as the medium of hitting the other fellows. Such a breezy and honest communication is always welcome and we look for a discussion of some of the moot-points.—The Editors.]

THE PASS COURSES.

Mr. Editor:—

The opinion that the increased perfection of the honor courses has not been an unmixed blessing seems to be gaining ground at Queen's. I think that I reflect the sentiments of a great many students when I say that there is a tendency in the pass courses to postpone the interests of those who do not intend to pursue the honor course in a subject to the interests of those who do. The aim seems to be to make the pass course a thorough preparation for the honor course rather than to treat it as the point at which nine-tenths of the students discontinue the study of the subject.

This tendency is most manifest in the pass courses in Greek and Moderns. The most essential requisites for a man who intends to enter the honor course in either of these departments is a thorough knowledge of the formal side of these subjects, such as grammar, composition and vocabulary. It does not matter so much what authors he reads, as how he reads them. But the case of men who do not intend to take honors is different. They should, if possible, obtain some idea of the beauty and grandeur of the literatures of Greece or France and Germany.

If we examine the Greek course we find that a man who takes pass work gets a little Plato, a little Thucydides, and considerably more Homer, to all of which not the least objection can be made. But I am inclined to think that in the case of the Homer there is too much of a good thing, for in order to get an extra amount of Homer, the student has to forego all acquaintance with one of the most important departments of Greek literature, the Greek

drama. In my opinion no student, let alone a Greek student, should graduate in Arts without some knowledge at first hand of such an important phenomenon in the history of literature as the classic drama of Greece.

With regard to the pass course in Moderns, there is still greater room for complaint. At the mention of German literature we immediately think of Goethe, Schiller, Lessing, Heine, and with French literature we inseparably associate the names of Corneille, Racine, Moliere, Hugo, and are surprised to find that none of their works form any part of the pass course in French and German. It is made up of the works of more recent and sometimes inferior authors. The freshman or sophomore, with his ardent thirst for the best ideas, is dissatisfied with those which the texts in pass moderns supply, and unless he takes the honor course, leaves college with no notion of the richness and nobleness of the literatures of France and Germany, or of the mighty influence which they have exerted in the development of civilization.

Some urge that the works of the Greek dramatists and the French and German classics may be too difficult for pass men. I, for my part, cannot see that there is anything inherent in the nature of a classic to make it difficult. When I was a freshman the junior Greek class read a play of Euripides and no one found it too hard. The next year in senior Greek the class studied a play of Sophocles. In this case there was some fault found with Sophocles' style, but not enough to cause the Greek drama to be altogether removed from the pass curriculum. As for moderns, the simplicity of the French classics is well known, and I am sure that German classics can be found which would be suitable for pass students.

Others object that the works of the Greek dramatists, and of the best authors of France and Germany do not furnish as good a basis for the acquisition of a vocabulary and for drill in grammar and composition as those of Homer, and the more recent authors in moderns. In the case of the Greeks this is not so; because the Greek dramatists are closer to the classic age of Greek literature than Homer. The objection is more valid when applied to the moderns. No doubt the language of the French and German classics is different in some respect from the best usage of the present day. But the difference must be slight, for language does not change much in a century or a century and a half. At any rate, the objection is by no means strong enough to cause the masters of French and German literature to play no part in the pass course.

Someone may raise the further objection that if a student get a good grounding in the Greek, or French