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THE OWL is the journal of the students of the College of Ottawa. Its object is to aid the students in their literary development, to chronicle their doings in and out of class, and to unite more closely the students of the past and present to their Alma Mater.

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EX EQUIS.

Advice is one of those things which it is more blessed to give than to receive. Yet, dear fellow-students, if what we are about to say be only taken in the spirit in which it is given, it will be a blessed thing for all of us. We desire to use a little moral suasion on those students who expect to become good pedestrians by riding on horseback, or in Anglo Saxon we wish to point out some of the pernicious effects of using translations while making a college course. Much has been said of the relative merits of Latin and Greek in the

curriculum of studies. With this we have nothing to do. We are addressing young men who are making a classical course and who therefore must be convinced for one reason or another that these studies are all important. Who would devote five years of his life largely to the translation of these languages if he did not expect to derive therefrom a great amount of that mental training which is the fruit of any study intelligently pursued? Let us then examine the object of the study of Latin and Greek that we may see how far this object is defeated by the use of translations. Just inasmuch as a work bears the impress of genius just in so much does it suffer by translation. Shakespeare in French or German is no longer Shakespeare; Dante in English is not the sublime Dante of the Italian scholar. Then to read the works of the mighty geniuses of Greece and Rome in the original text is perhaps the primary object. But is this the only reason why thoughtful educators have for centuries considered the classics such important factors in education and have given them so prominent a place in the curriculum? Certainly not. Of the many others we shall mention one which is in our opinion of greater importance than the first. It is the acquisition of a good English style. Sydney Smith says: "We may still borrow descriptive power from Tacitus, dignified perspicuity from Livy; simplicity from Caesar; and from Homer some portion of that light and heat which, dispersed into ten thousand channels, has filled the world with bright images and illustrious thoughts. Let the cultivator of modern literature addict himself to the purest models of taste which France, Italy and England could supply, he might still learn from Virgil to be majestic, and from Tibullus to be tender; he might not yet look upon the face of nature as Theocritus saw it, nor might he reach those springs of pathos with which Euripides softened the hearts