

they ask that courtesy and respect be laid aside when the editorial pencil is taken up? If so, THE HESPERIAN is dead. But if not, if we are correct in assuming that legitimate literature will better suit the tastes of our students than wild sensationalism and coarse personalities will, we are very, very far from dead.

COLLEGE JOURNALISM.

The interviewer asked Prof. Adams what he thought a college journal ought to be. The professor sat a short time in thought, and then said: "Well, it is hard to tell just what a college publication ought to be. There are different kinds of publications. For instance, there is the paper which aims to give college news and little else. Then there is the paper which gives the news and a certain kind of light literature, stories and poems, the work of the students, and usually of a humorous nature.

"These two seem to me to cover about all the scope of college journalism. Then, of course, may be added articles on college life and affairs, and comments on current college events.

"Of course it is possible to get out quite a literary magazine, as for instance the Harvard Magazine. The material for this is supplied by the more advanced students and the professors.

"I don't know but that it would be easier to say what a college paper should avoid than what it should contain. One thing it ought to guard strongly against is unpleasant personalities. When they are good natured they probably will not do any harm, but I have seen them in our college publications here where they must have hurt the feelings of the one attacked, and were entirely out of place."

The faculty of Colorado College have decided to give credit for all competent work done on the college papers.

THE KNACK OF WRITING PARODIES.

The title of this paper is "The Knack of Writing Parodies," because it had to be. I did not want to write about this; I wanted to write about "The Art of Writing Poetry." But the whole family objected. It always seems as if you can't have your own way very much when you are one of a family, especially if you want to write poetry and the family don't think you'd better.

They argued with me about the title of this in the most unanswerable way. They said some cutting, sarcastic things about poetry and me till I had to give up. I never even think about poetry any more.

But I will not apologize for the paper. It is better than the family could do, anyway.

So I will begin.

First, if you don't think you have the knack of writing parodies don't try them. It is much better to strike off on original poetry. Then everybody can see at a glance that it is original poetry and fight shy of it. But if it starts off like something they learned when they were little, especially if the first line is exactly like something they used to know, then they expect something great and are likely to swear. That would teach you a lesson, of course, but it seems to me it is better to learn the lesson in some way a little more pleasant.

Still, if you think you have some knack for writing parodies—I wanted to say "talent," but the family objected again—if you really think you have the knack of writing parodies, then perseverance is the first essential. If you lack this you are likely to quit after a couple of lines, and then the family will say things uncomplimentary. Besides, it is discouraging to quit a thing after one has started. I have an uncle who did this once, and it seemed to worry him some. He tried a parody just at hap hazard. The only poetry he knew happened to be Sunday school songs, so he picked out a couple and went to work. First he tried "Still there's more to follow." It seemed promising, just to look at it. But