The first number of a college paper is nearly always issued by its editors in rather an apologetic tone; arrangements have not been completed, and usually the preparation has been hurried and unsatisfactory. As this cannot be helped, and is the rule rather than the exception, due allowance should be made by other editors before attempting a severe criticism of its matter and methods. All new editors are inexperienced, and require time before they become accustomed to their duties and privileges. Kindly advice will always be taken in the spirit in which it is given; but cutting criticism only awakens an animosity between the papers which oftentimes extends more or less to the general students of the colleges. No college journal, so far as our observation goes,—with perhaps the exception of the University Magazine,—has yet reached perfection, or even such a height as to be able to look down with supreme contempt on the struggling crowd of contemporaries, and scathingly ridicule or rebuke their audacious attempts to raise themselves towards its own level. These attempts, though often futile, are earnest, and as such have a right to consideration. We do not deny the thoroughly wholesome effect of ridicule in case of bombast and conceit, and in such cases let it be applied unsparingly; nor do we object to humorous hits and fun at others' expense, for this makes up half the life of a paper; but what we do most seriously object to is this ill-natured and contemptuous criticism, written principally to show the greatness of the author, and for his own edification.

Being delivered of the above, we go back to the Record. The short articles on "The Human Voice" and "Beethoven's Music" are very good; and a well-written article contrasts the passion of love portrayed by Mrs. Browning, as the purest and most tender emotion, with the blinding, tempestuous passion so powerfully revealed by Byron. The arrangement of matter and typographical appearance of the paper might be somewhat bettered.

The February Atlantic opens with Whittier's new poem, "The Bay of Seven Islands." George Parsons Lathrop contributes a short poem and Chapters IV. and V. of his serial, "An Echo of Passion." Number II. of "Studies in the South" gives a bright and touching description of "A Mountain Funeral," and portrays the different types of negro as found in various Southern localities: "In the great black regions the prevailing type is the uncouth, strangely shaped, animal-looking negro or mulatto, who seems mentally, even more than by physical characteristics, to belong to a race entirely distinct from that of the white men around him." Also a number of more minutely drawn pictures of black planters and ministers, and many of the curious superstitions that everywhere prevail.

An exhaustive political article on the Refunding Bill of 1881 censures the hasty and ill-considered proposals and Acts of Congress interfering with the intricate and sensitive matter of modern credit and banking. "We make these things possible in this country by allowing the untrained congressional bull such extravagant smashings in the financial china shop. But there is little hope of the idea entering his shaggy head that some things are of too delicate mechanism to be brushed by a swing of his tail.

We can only notice a short home story, "Tom's Husband," by Sarah Orne Jewett, and a nine-page review of Richard Grant White and his works; also a long article on Daniel Webster's life and character. W. H. Bishop begins a serial, "The House of a Merchant Prince." A review of the third volume of Von Holst's "Constitutional History of the United States" may be of special interest to the Juniors!

No. 7 of Academica, the representative of Cincinnati University, has reached us. Its appearance is very prepossessing, as it shows its