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MISCELLANEOUS MENTION.

"Always do what you are afraid to do."

"Time flies over us but leaves its shadow behind."

"The unremitting retention of simple and high sentiment in obscure duties is hardening the character to that temper, which will work with honor, if need be, in the tumult or on the scaffold."

Ben Butler, the democratic nominee for governor in Massachusetts, has been defeated. That such a man as he should be chosen as governor of one of the leading states of the Union would have been a disgrace.

The Republicans have carried Nebraska by a large majority. It seems the party is not dead yet, with a little resuscitating it will elect the next president. There is room for new developments between now and next presidential election.

An editor, in a recent number of the *STUDENT*, challenges any one to discuss the question whether a member "who does not wish to do literary work had better withdraw from the society." This depends on whether he is going to college or to society. If the latter we would agree with him.

The State Unitarian Association met a short time ago in this city. The attendance generally was small. The west has not yet developed the element necessary to maintain this church, and many of those who are called Unitarians here have no claim to the name of the real Unitarian church of the east, as represented by Lowell, Longfellow, Emerson and Clarke.

Rev. Dr. Thomas, of Chicago, lectures in Lincoln on the 22nd. He is the man who, when he found that he could no longer honestly subscribe to the creed of the Methodist church, had the courage to speak out. Though he occupied a high position, and was regarded as one of the lights of that denomination, yet he sacrificed these in order that he might be true to himself.

Mathew Arnold is now on his way here. His object, we suppose, is to become acquainted with our country and to give lectures. Representing as he does the culture and progressive thought of England, we may listen with profit to his criticisms on our manners and institutions. As a poet and writer he is not so well known in this country as he ought to be. Perhaps his conceptions are a little in advance of the times, as those of all really great thinkers are, but he reaches and inspires a certain class of minds as no one else can.

Elizabeth Stuart Phelps has written another book, entitled "Beyond the Gales." From the nature of the subject it is purely imaginary, and is a representation of the author's conception of heaven. There are but few writers capable of taking up such a subject as this, but she is said to have succeeded fairly well. Questions of this nature regarding future life and the immortality of the soul are too vast to be coped with by human means. The result of trying to embody the conception in words is unsatisfactory. We feel too deeply upon it to attempt any exact analysis of it. The infinite can not be expressed by the finite.

In listening to the orations of college students, the question often comes up do they form a desirable style of speaking. Many of them run into mere "gush" and sentimentalism, totally devoid of sense or reason. They sound nice, but sound is not a very safe criterion to gauge speaking by. Our best orators use very plain simple language. In questions of vital importance men care not how one speaks, but what he speaks. The most important thing is to acquire the habit of seizing upon the salient points in the most forcible manner and holding them before the audience. Excessive elaborations destroy the force, which is the main thing to be considered.

In *Highways of Literature* there are some valuable hints on how to read. One of its suggestions is that having read a chapter, at the first opportunity, when you are alone, reproduce it aloud in your own language. The advantage of this is twofold; first it requires an accurate conception of the authors thought; second it cultivates the power of expression. Many young students read over an incredible amount, but so carelessly that two hours afterwards they would scarcely be able to recall a single thought. Some such practice as this would correct the habit which ruins so many minds. This is based on the hypothesis that only standard literature is used. To take this method with the *Fireside Companion* would hardly be advisable.

Many of our performers on the piano seem to have an idea that rapidity and power, or rather noise are the most essential things. To those that enjoy gymnastic exercises it is interesting to watch the fingers, but it is rather painful to those listening. As a rule the player selects a piece too fast to perform with ease, and consequently it causes you to catch your breath, and grasp your chair for support, suffering the most intense agony all the time lest he break down, until it is over with. This may be all right, it is said that this is a progressive age, but the old masters used to teach that expression was essential, and that the performer should select music adapted to his proficiency, so that he would not give the impression that he was attempting something out of his reach.