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EDITORIAL NOTES.

If we remember rightly there was something said, at the beginning of the fall term about providing, before long, an instructor in elocution and rhetoric. The time is past, which was set as the limit before which we were to be supplied and our instructor does not materialize; neither do we hear of any hopes for it to do so in the near future. Now this, in our opinion is a position which must be more easily filled than the promised chair of Philosophy, hence we expected a speedy fulfillment of that promise. Perhaps there is some valid reason for this failure, undoubtedly there is, but it is certain that the students should have, and that speedily, an instructor in elocution.

It is claimed that we have no fine speakers in our University, nor can we wholly deny it. But why is this? We certainly have the material and if what natural talent there is, were properly trained, so that each student would not have to depend entirely upon himself, we could certainly produce fine speakers. It is a fact that we have wonderful speakers considering

the lack of training that they have had. We most earnestly hope we will not be much longer without an instructor in the elocutionary art.

PROPER appreciation of both literary and musical numbers on our society programs, is always due the renderer. Nothing is more in place than the old custom of outward manifestation of pleasure by the hearers. Due merit should always receive its meed of praise, but that does not imply that every performance, however meritorious should be applauded, nor does it seem proper that each exercise should be followed by applause which is governed by habit more than by appreciation. This habit is one which has been contracted by all of our literary societies, and applause in our institution has long since become devoid of meaning. This should not be so, and the sooner we break off this habit, the sooner will true merit shine forth. It approaches the ludicrous to see member after member applauded with the same earnestness, the same apparent appreciativeness, when there is absolutely no comparison between the productions. Encores are called after almost every musical performance without regard for real merit. The good that is intended by such acts is lost by its generality. This is however justified in the eyes of some, by the idea that beginners should be encouraged and the feelings of the common performer must not be wounded. In saying this, they entirely lose sight of the fact that a real able performer has feelings and that if a performance palpably poor is applauded with equal vim with his own, he has a right to feel, either grieved at the want of true appreciation of his production or be inspired with a contempt for an audience which is incapable of judging; in either case, discouragement is the result and in that way true talent is kept away, to a great extent from our exercises. Reform in this must certainly be met with improvement in society productions.

It is an argument often used by the opposers to popular education that often those who make brilliant records while at College, when they are required to face the world make complete failures. There is, it must be confessed in a large number of cases a good deal of truth in this. To be sure it does not apply so aptly to graduates from western institutions where the students are composed, for the most part, of young