

In view of all this and of other considerations mentioned, the Regent's estimate for a museum building is far too low and the end of the coming bienium too far off. A museum building with proper equipments for carrying on all work connected with a museum is needed, not two years hence, but now.

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EXECUTIVE EXCERPTS

ON "ORATORY."

All friends of the University, and of sound sense and sound training, rejoice in the pluck and grit with which N. U. students hold to their own style of oratory. Under many discouragements, and in the face of many defeats at the hands of those who believe in "Oratory" with a big O, and who play to the grand-stand rather than play good ball, our own strictly conversational style is never abandoned—even for momentary applause, much less to win favorable markings. And we are right, and in the long run we are sure to win. Even if we continue to lose, we are right.

The Darius-Green-and-his-flying-machine business is emphatically of the past. Judged by any sound standard—say Booth in the drama, or Joe Jefferson in comedy, or Phillips or Beecher on the platform—the Spartacus-Catiline-Regulus-Absalom style goes down like lead in water. Bathos and roar and rumble, with wind-mill attachment, is unendurable to those who have ever heard any oratory of excellence or enduring fame. Of course, people who are so unfortunate as to never have seen anything but chromos and bill-boards will find Turner coarse, the old masters not enough given to details, and modern impressionists "unfinished." But that judgment does not distress the art world in the least.

The best style is the conversational style—just sufficiently fortified and strengthened to adapt it to a large audience. The best way to secure this style is to carefully commit the oration to memory, and then "talk it" to a friend—each sitting near the other, in usual conversational and *tete-a-tete* fashion. If

the "talker" varies at all from the tone, stress, inflection, that is usual in his best social mood, the listener should at once check him and point out the error. Keep at this practice till the whole address runs easily from the tongue. Then try the room in which the work is to be done, once—and once is enough. On the eventful evening, during your first few sentences select a listener pretty well back of the center; one just above this, in the gallery; and one on each side of the platform, above and below. With no regularity as to order in time, but with certainty and some frequency, turn to each of these, and talk as though he were your only listener. The voice will instinctively adjust itself to the distance, and of course will reach all that intervenes. Changing your outlook in this way, to six different points of the house, will give about all the movement that is necessary—and will leave you at least apparently in easy command of the situation.

Contrary to a general belief, the most difficult task in public speaking is this being natural. It is very easy to imitate, to acquire a "style," to take on manner and mannerisms. But to be simply yourself, and at the same time to make yourself really worthy to be; that is the rub. To write the simplest prose or poetry is the most difficult attainment. The effort to paint nature just as it exists has created an entirely new school in art. Because nature is perfect, the natural is perfection. Awkwardness is not natural, in any true sense of the word. To be natural is to have all faculties and powers of body, mind and spirit, working freely and harmoniously. Training is needed in order to secure this, but it will always be a training that brings the greatest individual ease and freedom; and hence the greatest individuality.

Stately carriage horses have an acquired arch of the neck—maintained by the check-rein!—and a pompous, dignified, "impressive" gait that attracts the open-mouthed admiration of the passing throng. But every true horseman recognizes Nancy Hanks as she flies by, curbless and checkless and free; and knows that she will come under the wire an easy winner by lengths.

Stick to the University style.