

descendant. Sir William takes quite a fancy to his young namesake, and, presuming on the strength of his relationship proceeds to make himself thoroughly at home. The general line of conduct pursued by him, however, does not coincide with his young relative's ideas of eternal fitness, as Sir William indulges himself to the utmost in the luxury of grief, and goes moaning and groaning about the rooms at unseemly hours of the night, thereby making himself exceedingly obnoxious to the inmates, but particularly to young Sir William. At last the ghost, in the exuberance of his grief becomes so unbearable that William Ashcourt resolves to get rid of it by palming it off on a literary friend of his, which he is enabled to do by representing to his friend the prestige he will confer upon himself and family by the possession of a Crusader's ghost, and at the same time insinuating that here will be excellent material out of which to construct a thrilling tale. The bargain is struck, and the same evening at 12 p. m. Sir William is informed of the change in his affairs. Naturally he does not take kindly to this summary disposal of himself, but is powerless to resist, as the young man threatens to consign him to the care of his Satanic Majesty by spending the old knight's buried treasure, — a proceeding customary under such circumstances.

The next morning the young man proceeds to his friend's house and is surprised to find the yard full of vehicles, the parlors crowded with excited people, the wife and children of his friend half dead with fright; — altogether forming a scene of the utmost confusion. Upon being taken into a room upstairs he finds the shadowy appearance of the ghost lying upon the floor, *but without the head*. The unhappy shade, not being able to survive his dismissal from his ancestral castle, had found a sword in one of the rooms and had decapitated himself with it. The story concludes with some reflections upon suicide as practiced by ghosts, and pointing out the demoralizing effects of such practices.

We congratulate our friend upon this effort of his imagination, and give it as our opinion that if he perseveres in this line, he will no doubt produce something which will compare favorably with some of Mr. Frank Stockton's best efforts.

SHALL WE STUDY ORATORY?

We have heard people say "an unbalanced man is worse than a fool." This seems strongly put, but it is true. The unbalanced man is useless to himself and to the world; yet his influence is as vast as it is malignant. He is learned, yet he has no knowledge. His brain is active, but he accomplishes nothing. He is a crank, for which the world has no use.

The complaint is that such is the product of our schools and universities. This is only too true. Our own University is not free from this. I recall several cases: among them that of a graduate of several years ago. He was a brilliant fellow. Latin and Greek were as play to him. Always standing at the head of his class, the faculty predicted a grand future for him. But he knew nothing. Practical life was as far below his thoughts as the earth is below Saturn. The last news of him was that he was cutting cord wood at fifty cents per day.

Our intensely practical West is crying out for instruction that will fit men and women for busy life. Education does not mean graduation, or years spent in study. It means the leading forth or development of all the faculties, mental, physical and moral, alike. Each must receive its proper training or the man is unbalanced.

The difficulty in our schools is the undue attention devoted

to the culture of the mind to the neglect of all the other faculties. In order to remove this the industrial department and the study of music, painting and oratory have been introduced. The mind is relieved, by removing the pressure of too much cramming, and the hand, eye and voice are trained.

Were there any difference in the importance of these branches, the preference would for several reasons be with the study of oratory. A good speaking voice is necessary in every walk of life. Talent for music or painting is a gift rarely bestowed. But all have naturally a voice, that, cultivated, will make beautiful tones. It will always be a comfort, an aid, and a means of success. Not only in the pulpit, at the bar, or on the platform is such a voice indispensable. It is as necessary for the merchant, mechanic, or student. There is a charm in a beautiful voice that does not appear elsewhere. A merchant having a clear, pleasant voice and knowledge of its management will sell far more than one of equal ability otherwise, but with a harsh, grating one. What we must know is how to talk. We all have an ear for sweet sounds, and know how to admire a good voice, even though ours is not pleasing. The student with a saw-filing voice is avoided; the teacher who knows no difference between a nasal or guttural twang and good speaking receives but little attention, even though he be a learned and instructive man. This cultivation of the voice is not an accomplishment, but a necessary study. We sing, and lay aside the singing voice for days; but the cultivation of the speaking voice is necessary for every word we speak. We must, by constant practice, keep the singing voice in tune; the good speaking voice, once acquired, is ours forever.

All have naturally good voices; but through carelessness and ignorance of its use, it becomes changed. Unconsciously a rapid, hollow or nasal tone is acquired, that is disagreeable. It is the province of oratory to restore the voice to its former musical tone. This abuse of the voice is not only disagreeable but harmful. It is a fact that improper speaking leads to innumerable diseases of the throat and lungs, which may be cured by a removal of the cause. A teacher in vocal culture, to illustrate this, recently, gave a description of one of her pupils, who had been a public speaker for a number of years, but who was suffering severely from the effects of ignorance of the proper use of the vocal organs. After six months training she was not only entirely cured of all lung diseases, but was stronger physically than she had been for years.

There is oratory and there is elocution merely. They differ chiefly in this respect: the latter teaches the student to make a showy appearance on the stage, to cloak his harsh voice in borrowed tones, to regard good speaking as a thing for special occasions — to be put on and off at pleasure — in fact to be unnatural — while the former frees the voice from any obstacles to clear enunciation and pure tones, and gives a natural utterance that is equally beautiful in conversation and in public speaking. Elocution is often the more attractive, and hence preferred. It is very gratifying to speak a dramatic recitation, and far more gratifying to borrow the teacher's tone and gesture, than to learn the rudiments. There is a vanity that prates of natural talent in elocution, etc., and thinks all that is lacking is the opportunity, in order to win immortality of fame. To such the false teaching is acceptable. It builds up without tearing down; it flatters, when it should humiliate. It is contrary to all laws of development, for it begins at the top. He who cannot speak a sentence properly is given to recite, a difficult passage in Shakspeare. He learns it as a parrot would — by imitation. Every tone and every movement is mechanical; and after a full course in such