The Vidette-Reporter.

VOL. XX.

IOWA CITY, APRIL 21, 1888.

The Fayette Collegean speaks of the Inter-State contest next February, mentioning the State contest. The Upper Iowa University has been out of contest for a long time that we ought not to be much surprised at this inept language.

Whether one could read Creveo or any other such-like classical author at sight, and make and speak true Latin in verse and prose, and decline perfectly the grammar of names and verbs in the Greek tongue enter Harvard College in 1875.

Mr. Harbison, of Drake College, Nebraska, who will represent State in the coming Inter-State Contest, at Green-

Several changes of minor importance have recently been made in the faculty of the Agricultural College.

It is amusing to observe in what a gentle, soft and faucetly polite way the college papers of the country treat a position in the state. And hopes to have been one of the delegation to represent the State at Green- castle next May. Our delegation to Iowa City was very hospitably entertained, and the courtesy shown us by other college delegates in adopting the amendment to the State Constitution, mentioned elsewhere in this issue, was thankfully received.

So long as the present policy exists, there will be strife, not harmony, decay instead of growth at Iowa City. The state of Iowa ought to be ashamed of the treatment she has accorded her own institution. The appointment of such a committee as the legislature has just sent out will give the impression that there is something at Iowa City which is to be either exposed or whitewashed.

The organization was made and is supported by the Zetagathian and Irving societies. The contest is open only to members of the Junior and Sophomore classes in the school, the claims to inviolate rights ranking as such. Members of these classes not belonging to the above societies can contest upon the payment of $1.00 for the cost of the contest. The prizes offered are $20 for the first, $10 for the second, and $5 for the third. Orations must be printed without indication of author. Six are selected to speak at the opera house. Each contestant must hand five orations to the President. The six speakers are each required to furnish five more.

As nearly as we can find out, not very many have, as yet, signified an intention of entering the contest. We think it is because there has been no contest here, this year, that the students have temporarily lost interest in the work; but in future years we look for this contest to be one of the most interesting and valuable in the school.

Wednesday afternoon Prof. Nutting secured a very large wolf for the museum. The wolf was brought in here for the bounty, and was turned over to the University by the authorities. Later it was learned that they were in the city, three young wolves, perhaps not more than a week old. These also the Professor now has in his possession. He intends to keep them for some weeks, when they will be mounted and form a group with the old one.

What is eloquence? On our second page will be found some answers given by competent authorities. We are indebted to Miss Minetta Lay for their arrangement and contribution.
LITERARY DEPARTMENT

WHAT IS ELOCUTION?
The following is taken from an article written by Edgar S. Verner and published in the February number of the Voice, setting forth the principles of Mr. Alfred Ayres, a teacher of elocution of some reputation. The amply furnished pages of this workous ideas expressed should be received and acted upon by every reader.

"How do you mix paints?" "With care," which we are said to have been the question asked of and the reply made by a celebrated painter. Whenever Mr. Alfred Ayres is asked how he would have an actor play or an elocutionist read or recite, his invariable answer is, "With Brains."

Entertainer and elocutionist are not synonymous terms. An elocutionist may be able to sing, but a mere singer is not an elocutionist. An elocutionist may be able to whistle, but a mere whistler is not an elocutionist. An elocutionist may be able to control, but a mere contortionist is not an elocutionist. An elocutionist may be able to imitate the sounds animals make, but a mere monkey is not an elocutionist.

The art of elocution belongs to a higher order. He must use not only pantomime language and vocal language, but he must also use verbal language; and his degree of skill in the use of verbal language determines his rank as an elocutionist. 

* * * Much time and much effort are saved by starting at once with oral expression of thought, which awakens and develops mental activity; and the mind, being master, compels the body, its servant, to make the proper manifestations. Whereas the process is reversed, if the beginning is made with pantomime and vocal sounds, and a struggle is made to get the peripheral agents—the bodily members—to rule and direct the central principal—the mind. And the mental effort is more satisfying to the student, who seeks to control the spiritual center of the human machine, that moment trouble ensues, and is manifested in the elocutionists in awkwardnesses, stiffnesses and mechanicalness.

Pantomime and voice are the means of elocution. A person may be expert in them and still be illiterate and uncultured; but he cannot be called intelligent who does not utter his thoughts with a clear, true expression to verbal language.

Muscles—brains. Cultivate both, says Mr. Ayres; but either must be neglected.

We contend strenuously for intellectuality in elocution, maintaining that unless the author's thought be comprehended, his language cannot be properly rendered; that if the author's meaning be grasped, much of the prevailing preparatory elocutionary training, with its peculiar nomenclature and divisions, will be found to be unnecessary—indeed, more of an impediment than an aid; for it proceeds from a wrong basic principle, and symptoms the shell for the kernel, the creation of a specious formal gallantry for spontaneity, artificiality for naturalness.

Mr. Ayres insists upon elegant pronunciation. He will not have a pupil who does not pronounce pure vowels, and will not excuse anyone for pronouncing "girl," "girt," "bird," "first," "first," "Bismarck," "Bismarck," "adi­

"gent," "experiment," "government," "government," and very many other mispronunciations that most public speakers make. Correct pronunciation is something more than merely the right placing of accent, of which fact many seem to be unaware.

Another plank in Mr. Ayres' elocu­
tionary platform is rhetorical or sense­
ness. People in real life do not speak as if their words had been previously thought out and committed to memory; but they pause to find the word to best express their thought, or to emphasize it, and do not hurry through as if trying to see how many words they could speak in one breath. These facts the elocutionist must take cognizance of, and observe the law when he speaks the words of another.

Mr. Ayres is blunt and outspoken—is indulgently an authority in elocutionary matters, and deserves thankful recognition for what he has done in checking bow-swinging and ungugging the brainless but big-voiced people who have no personal vanity, ignorance and mental inertia brought the very name of elocution into disrepute and made an afflicted public cry for relief.

Ernest Leproux, a prominent authori­
ty on matters of elocution, in speaking of the difference between the reader or reciter and the actor presents the distinction as follows: "What is an actor? Man who ceases to be himself, who en­
ters, as it were, into a strange personality, and tries to represent it. Is that the de­

inition of a skillful speaker? Not at all. The latter is, notice the difference, a translator, an interpreter of some writer's thought; it is the writer who stands before us, it is not he. The actor makes a profession of his delivery, the reciter practices tem­
porarily, as a rule, and he gives his mind to the art, which is not his, and his merit, I may say, is that of a charm, his exactness in dissimulating from the professional man. There is here, a very delicate, but marked shade of difference; it is almost a matter of professional dignity. The youth or the man of the world, who, in reciting uses the gesture and facial play of the actor, shocks and embarrasses us; he seems to be waxing in self-respect. The air of the speaker, therefore, is very different from that of the dramatic artist, I might almost say his art is different. Shall I prove it? I have seen one of our greatest actors repeat a piece of poetry in society. What does he strive after? To seem like a society man. He sets aside all his theatrical habits; gen­

erally his facial expression, his gestures and associations are such; he subdues them all, suits them all to this new environment, and mixes with his most striking effects something of the reserve and moderation, which make him resemble an amateur. One of the first rules to give a speaker is this gesture! Take an example from gifts of oratory when singing a song; their singing is all the more expressive be­

cause they must express it with the voice alone. To make a good reciter he must be a good reader and never an actor.

There is no power of love so hard to get and keep as a kind voice. A kind hand is dead and dumb. It may be rough in flesh and blood, yet do the work of a soft heart, and do it soft touch. But there is not one thing that love needs so much as a sweet voice to tell what it means and feels; and it is hard to get and keep it in the right tone, it is often in youth that one gets a voice or a tone that is sharp, and sticks to him through life, and stirs up ill will and grief, and falls like a drop of gall on the sweet joys of home. Watch it day by day as a pearl of great price, for it will be worth more to you in years to come than the best pearl hid in the sea. A good voice is to the heart what a sweet voice is to the ear. It is a light that sings as well as shines. Train it to sweet tones now and it will keep its tones through life.—Elitho barrel.

A good stage presence is of the very first importance, and modesty at all times on the platform tells well with the audiences. They do not like you to have the air and seeming which says: "I am now to give you a rare treat, and when I open my lips, let no dog bark." All great art losscs to intransigent the artist and in elevating the subject. Try to subject your personality to your theme and characters; and in propor­tion as you accomplish this, your effort will prove a success.—M. P. Wilder.

True humor, or full delineation may be clothed in ungrammatical phraseology or expressed in an smooth dialect, as is the case in "Old Town Stories," "The Outcasts of Poker Flats," or "Old Creole Days," but their power lies, after all, in the author's ability to comprehend hidden springs of action, deeply imbedded in the human soul, and his power to call them into action, that we say with his eyes their good or their evil, their truth or their lies. A mirror that only distorts images is no reflector of its surroundings, and the trash masquerading under the thin guise of misspelled words and ungrammatical phrases, forming the stock-in-trade of too many elocutionists is misleadingly degrading to the art and a reproach to those who profess it.—Frank Stuart Parker, (Formerly teacher in the Boston School of Oratory.)

"I like you," said Napoleon to Talma, "because you are always the personage you represent. Pompey, Caesar, Augustus that sly politician, can never have resembled actors who are always on the stage and absorbed in getting themselves applauded. They used to speak and not declaim, and even at the tribune or at the head of armies they were orators and not actors. Look you, Talma," added the Emperor, "you often come to see me in the morning. You meet a number of people. There are Princes who have been robbed of their loved, Princes who have lost their dominions, Kings of yesterday whose war has been fought in the top, victorious generals who are hoping for or asking for crowns. There are round me deluded ambitious, ardent rivals, catastrophes, sorrows conjured at the bottom of the heart, afflictions which force their way into notice. Certainly there is plenty of tragedy, my palace is full of it; and I myself am assuredly the most tragic of the figures of the time. Well, do you see us raise our arms in the air, study our gestures, assume our attitudes, affect airs of greatness? Do you hear us utter cries? Doubtless no. We speak naturally, as each one speaks when he is inspired by an interest or a passion. So did the people who, before us, occupied the world's stage and also played tragedy on the throne. These are the examples to follow.

The popularity of Peter Piper's cele­bated peck of pickled peppers will proba­

bly never wane as a snare to catch the tongue that would fail to be agile. But that test has formidable rivals. The follow­ing short sentences do wonders in battle­

ing the ordinary power of speech:

"Gone on the gay gray brigade."

"The sea ceaseth and it is still."

"Say, should a shapely sash sash that stick stiches show?"

Strange strategic statistics.

"Once a solicitor stilly slashes a doe.

Give Grimes Jim's great gift gip-wing."

Sarah in a shawl shovelled snow slowly.

She sells sea shells.

A cup of coffee in a copper coffee-cup.

Senator Joe Blackburn of Kentucky is said to have the most musical voice in congress, Carlisle is noted for the argumentative nature of his speeches, Voor­

heen for pathos and Edmunds for the elocution of low points.

Mr. George Kennan will tell in the May Century how he came to go to Siberia on the Century expedition. Mr. Kennan had spent some time in Siberia already in connection with the overland telegraph scheme, and in the summer of 1884, he made a preliminary excursion to St. Petersburg and Moscow, for the purpose of collecting material, and ascertaining whether or not obstacles were likely to be thrown in his way by the Russian government. He returned in October, fully satisfied, that his scheme was a practical one. He therefore sailed from New York for Liverpool in May, 1885. He says: "All my propensions were favorable to the Russian Government and unfavorable to the Russian Revolutionists." He adds that this "partly explains the friendly attitude toward me which was taken by the Rus­sian government, the permission which was given me to inspect prisons and mines, and the comparative immunity arrest, detention, and imprisonment which I enjoyed, even when my name was well known in the streets as justly to render me an object of sus­picion to the local Siberian authorities."

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Yesterday whom war has
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read me deluded ambitions,
romances, catastrophes, arrows
at the bottom of the heart,
which force their way into
plaints there is plenty of
pains in full of it, and
secretly they cut the magic
of the time. Well, do you
our arms in the air, study
all, assume our attitudes, affect
this. Do you hear us utter
ences do wonders in
force their way in.

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The Seniors should have their invitations to commencement ready for sending this week. To this end some action will be taken soon. The class last year was slow in this respect, and the invitations came too late to serve for the purpose except souvenirs. Invitations of a neat and tasteful design should be out in a few weeks. We all want to see the usual strong show commence this year, and this is the one of the classes for it.

The lecture of Lieut. Califf to the Seniors on Military Science and Art of War, given to the class Thursday afternoon, The examination on the course was held Friday afternoon, and was, as usual, very creditable. The Lieut. has been working on his course very industriously and seriously. A prominent feature of the course has been the blackboard work. Illustrating each lecture and white-out the nearest exactness and perfection of the Lieut. is to be an artist.

The Springs volunteer will be all right enough to buy your jewelry at a jewelry store. Beside book stores. Drugs at a drug store. The right enough to buy your jewels at a jewelry store. Beside book stores. Drugs at a drug store.
**College Women and Matrimony**

The discovery has lately been made that but a small per cent. of the women who have graduated from colleges in this country are married, and the question of the effect of college learning upon domestic life seems to be as gravely discussed as was the now dead one, of its effect upon domestic health. The Vassar catalogue in the text is the most quoted, and Vassar is only one college; and it is better to take the register of the Association of College Alumnae, which contains the names of 620 women, graduates of the fourteen leading women's colleges, and co-educational colleges in this country. Of these women, 177 are married, less than 27 per cent. of the whole. Any extended personal acquaintance with educated women, as with educated men, shows that the emotional nature tends to grow with the cultivation of the intellect, but at the same time to become less 'hasty and uncontrolled. Feelings are deeper, but based more upon sound judgment. Partly for this reason, and partly because the college graduate is necessarily not a very young girl, reckless marriages, or marriages in which the woman is total exposed upon the structure of her love, are partially unknown among them. Again, personal acquaintance can give but one answer to the question whether college life will dispose the domestic disposition in women by ambition; and that is, that on the contrary the quiet and earnest pursuits of college development to unusual strength in them the taste and fitness for home life and for the occupations and companionship of a happy marriage; that any influence towards the losing of domesticity and drying up of unselfish affection through a student's ambition seems to be infinitesimal, as compared with the same influence through the ambitions of society and display, which the student escaped. But this very disposition toward refined home life and worthy companionship makes them more fastidious in their choice of a companion, and would seem by that much to lessen the probability of their marrying. The ability to "get along" without marriage, provided none is for its sake desirable, seems, in actual observation, to give effect to this fastidiousness. It seems evident, too, that many men dread or dislike the idea of college women; but we doubt if this affects their opportunities of marriage perceptibly, for it regulates itself—the men who seek their society are the ones who do like college women; and in any case, so far as we have been able to observe, the dislike is far more common to college women than to Portia or Aspasia in particular, and does not seem to interfere especially with falling in love with her. It is common enough to see intellectual young men choosing with little mind or knowledge; but it is also common to see them, when older, wearying of the insufficient companionship, and consciously or unconsciously needing the friendship of a married and solid woman outside to supplement it.—Overland Monthly for April.

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**THE VIDENTE REPORTER.**

"An Important Announcement!"

It is the heading of an announcement by a Chicago firm in which they state that a series of studies of the lives, works and influence of the principal French authors, which has attracted much attention in European literary circles, is about to be presented to us in translation. We quote: "Recognizing that the high literary quality of this series demands a corresponding excellence of translation, the American publishers will spare no effort to this end. For the initial volume they have secured the services of Prof. Melville B. Anderson, whose masterly translation of Victor Hugo's great work on Shakespeare is evidence of his exceptional fitness for the present task." It is gratifying to hear such words of appreciation for one of our own Professors, and our students of literature will be so much the more interested in these works because of their association with our esteemed contemporaries.

A recent enumeration of the congregations at the leading London churches showed that Dr. Joseph Parker, at the City Temple, had a morning audience of 1,225 and an evening one of 1,441. His Paul's congregation numbered 1,662 and his evening one 1,957. The largest Jewish church held 630 worshippers. The Roman Catholic Church which was said to have the largest audience, attracted only 1,072. Mr. Spergeon, of course, is listened to by 6,000 people.

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**ARRIVING TIME**

**IOWA CITY TERMINAL.**

Time Table effective December 20th, 1881.

Train leaves Iowa City as follows:

**GOLFE WEST.**

No. 34, Mail, arrives at 9:30 A.M.; No. 36, Express, arrives at 4:40 A.M.; No. 41, Express, arrives at 8:30 P.M.; No. 43, Freight, arrives at 8:50 A.M.

**GOLFE EAST.**

No. 35, Mail, arrives at 1:30 A.M.; No. 38, Express, arrives at 9:00 A.M.; No. 40, Express, arrives at 6:35 P.M.; No. 47, Freight, arrives at 7:05 P.M.

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All wool Cashmire Overcoat, three shades........ $5.00
All wool Melton Coat.......................................... 7.50
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Fifty All Wool Cheviot Coats, Silk and Satin faced, $8.50, worth double.

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