

circumstances may set at nought the best made efforts. Labor, continuous and untiring, the will to succeed, will do much towards ultimate success in any undertaking. Nor does talent always succeed—energy—and tact supplying a multitude of deficiencies, are components of success.

"Step by step," hard work, well-directed effort, put forth untiringly, and a fire, so to speak, to propel, genius, adaptation, and love for the special business, bring their meed of reward insure some distinction. It is the declared opinion of a sound writer, that, "impossible is the objection of fools." With even the shadow of a chance many have achieved great purposes—wealth, influence, and position. But yawning is the usual characteristic of the inefficient and indolent. Nor does success follow the changeling—him who flits from one study to another from one occupation to another, with no other apparent purpose than to kill time; and those who seek the bright and pleasant side of school life only, are forced to work in later years. The scholar's estimate of his own abilities and acquirements is apt to be exaggerated—over estimated—this is fatal to success. He should remember that a correct estimate of oneself is not based upon what we have or upon what his parents have and are, but upon what we ourselves are, and upon what we accomplish—this is a critical and not a false valuation.

### Education of the Voice.

At a recent inter collegiate oratorical contest in this city, there was no more gratifying evidence of the good results of all such general competitions than the attention which most of the speakers showed that they had given to the management of the voice. The first prize this year, as last, fell to a student of Hamilton College; and at the reception given there to Mr. Laird, when he returned with the same honors won by Mr. Elliot, the services of Prof. Frink, who had carefully trained both gentlemen, received merited acknowledgment. The substance of an oration acquires its true value through a finished delivery, and it has been justly decided that the awarding of the prize shall depend upon the best union of both qualities. The competitors from Hamilton Columbia, Williams, Lafayette and Rutgers showed a marked improvement in this respect over their brethren of the previous year. In fact, only one or two of the speakers betrayed the influence of the old-fashioned, high-pitched, monotonous twang.

The ordinary American voice sorely lacks compass and variety. In clearness of tone and free and animated delivery, the American usually excels the English speaker; but he falls behind the latter in depth, richness and varied intonation. Foreigners have noticed the same peculiarity upon the same key. The only model of many of our political speakers is apparently the revival preacher, and nothing is more common than to hear an excellent address almost ruined by an artificial style of delivery. Our best orators have invariably cultivated the habit of using the deeper chest tones, through development of which the true power and compass of the voice can only be attained. In the "Rules for Declamation," which Goethe wrote for the training of actors at the Weimar Theatre, he says: "The greatest necessity is, that the actor should utter everything he declaims in as deep a tone as possible; for he thereby reaches a greater compass of voice, and with it the power of giving all shades of expression. But if he begin on a high pitch he soon

loses the habit of a deep masculine tone, and with it the true expression of what is lofty and intellectual."

The proper use of the voice should be taught in connection with the pronunciation of the language. It is absurd to refer the shrill or nasal voices of many Americans to the effect of climate; as well might the same reason be given for the sharp *a* of the Pennsylvanian or the lost *r* of the Virginian. Nasal voices are very common in some parts of England, but the educated classes there have inherited, through generations of culture, a deeper and more flexible larynx than ours. Vocal habits are first and most easily caught by children and unlearned with most difficulty by men. Yet, certainly, the voice being next to the brain the vehicle of the orator's power, it should be forged, and shaped, and tempered with the same patience and craft as the chieftain's sword. We are glad that this subject is at last forcing itself upon the attention of the Faculties of our Colleges. There will probably be some difficulty for awhile to come in finding competent instructors. The men who possess finely developed voices, and are thus able to give precept and example together, are rarely willing to relapse into pedagogues. President Gilman, of the Johns Hopkins University, we understand intends to establish a chair of Reading and Speaking, as indispensable to a thoroughly organized institution of learning. But the same course ought to be adopted by every Normal School in the country, in order to reach the great multitude of young pupils. Although a great deal of what the latter receive is worn off by careless home habits, some little always sticks; and the poor boy or girl who approaches the door of society later in life will find it beset with fewer terrors. Even well pronounced and agreeably modulated ignorance is much more tolerable than when it reaches us through the nose and accompanied by double negatives.

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### Lighting the School-Room.

J. G. Cross.

There are several important considerations which demand attention, the first of which is that there should be abundance of light. Not only the comfort and success but the health of the pupils renders this imperative.

Nature in administering light from overhead indicates the true direction of light for general uses. The projection of the brow over the eye is the natural protection of this delicate organ from the direct ray. This being the only permanent safeguard which nature has provided cautions us to be careful in admitting light from any other direction.

The aesthetic sense is better satisfied with light from a single direction than from several, as by this arrangement the division of the surface of all objects into light and shade is simple, productive of harmony, and pleasing. This is more fully illustrated in the morning or evening when the oblique light gilds one side of all objects in the landscape, leaving the other in shadow, producing a general natural division which renders the morning and evening more enchanting than midday. Cross lights in a room are subversive of beauty both by destroying this simple arrangement of light and shade and by producing involved and unmanageable reflections. The best artistic effects require the light from a single direction and the aesthetic sense will not allow us to ignore this in the arrangement of the private