

acceptance in public. We are taught there to read intelligently so far as we ourselves are concerned, but not to impart what we have gained thereby, to others who might profit by it.

If the importance of the art of speaking is doubted in these days of the triumph of print, let us remember that despite the enormous output of the press, the leading teachers of society remain the masters of oratory. Oratory implies those personal qualities which go with talent and learning to make a truly admirable man. And while it is only rarely and in a very limited and obscure way that the average college graduate can utilize the press to impart the message with which the university has entrusted him, he has many opportunities of declaring it by word of mouth. In certain professions, this is the chief factor. Yet it is a common thing for a student to pass creditably through an arts course, without a question being raised regarding his ability to speak. The habit of self-criticism formed in his studies, prevents him from attempting in after life this normal function of an educated man. His admitted weakness is condoned. In the strange reasoning of some, it is taken as an indication of superior learning and wisdom. But in a great degree the man's potential power never becomes actual; his influence is but a fraction of what it ought to have been. He is the victim of the university's neglect of one of the most important elements of education.

This applies not only to his power among his fellows, but also to the richness of his own intellectual life. The study of literature apart from elocution is like a banquet where there is nothing to drink. To find "the charm of all the muses" in Virgil, the student of the classics must do more than look at the epic lines; their music must play upon his ear. Burke spoiled his own matchless paragraphs by a harsh elocution, and he who abuses them in the reading to-day, robs them of their power. An unsympathetic and mechanical rendering of Milton, takes the compelling harmony from the "organ-voice of England." Only utterance can give meaning to the rich, melodious measures of Shelley, or the full-flowing sea-songs of Swinburne. To comprehend the greatness of anything great in literature, there is need of an ear as well as an eye. It may be true that the imagined music is the best, that