

had been charmed into delusion by the potent fascination of some gifted orator.

As Quintilian remarks: "A proof of the importance of delivery may be drawn from the additional force which the actors give to what is written by the best poets; so that what we hear pronounced by them gives infinitely more pleasure than when we only read it. I think, I may affirm that a very indifferent speech, well set off by the speaker, will have a greater effect than the best, if destitute of that advantage;" and Henry Irving, in a recent article, says: "In the practice of acting, a most important point is the study of elocution; and, in elocution one great difficulty is the use of sufficient force to be generally heard without being unnaturally loud, and without acquiring a stilted delivery. I never knew an actor who brought the art of elocution to greater perfection than the late Charles Mathews, whose utterance on the stage was so natural, that one was surprised to find when near him that he was really speaking in a very loud key." Such are some of the testimonies to the value of this art.

Many persons object to the study of elocution because they do not expect to become professional readers or public speakers, but surely this is a great mistake, and they might as well object to the study of literature because they do not expect to become an author; and still more mischievous in its results is the fallacy, only too current even among persons of intelligence, that those who display great and successful oratorical powers, possess a genius or faculty that is the gift of nature, and which it