

A PRIZE ESSAY.

The Influence of Oratory in Ancient and Modern Times.

A Masterly Review of the Actions of Great Orators, Past and Present—Their Powers and Aims—The Press the Great New Factor.

By N. J. McCLOSKEY, Students of Manhattan College, New York.

THE nineteenth century has been an era of wonderful progress; but the recent assertion of M. Zola, that in thought and action it has outstripped every other epoch in the world's history, cannot be accepted, the veracious Frenchman to the contrary notwithstanding. The advancement which our times have witnessed is almost entirely material, and though productive of a high degree of civilization, as the term is loosely used to-day, it has developed an all too strong tendency in men to follow closely the beaten path to wealth, and ignore the pleasant fields of thought, wherein our ancestors loved to ramble, which lie refreshingly green on either side of the dusty way. Knowledge accumulates; yet there is much justification for the belief that the science most cultivated is the diabolic alchemy which seeks to convert all things earthly, save even human flesh and blood, to gold. But the man of reflective predilections, who disregards at intervals the tendencies of his times and betrays a higher interest in the problem of developing spiritual human nature than in determining how man shall be fed and clothed and transported, finds a keen pleasure in the society of the men of old whose tastes were kindred, and in his journeyings with them he is furnished with many a proof that our vaunted progress has been far from universal. The domain of abstract thought shows clearly the truth of this assertion, but the arts—sculpture, architecture, and above all, oratory, establish its veracity beyond a doubt.

Aside from the charm that the oratorical art possesses for every person gifted with an emotional or artistic nature, there is no branch of literature which fascinates the general student so much as a people's oratorical productions, since these serve to display to him better than any other works of a literary nature—except contemporary history, national culture, characteristics, and perfection of polity. The reason is evident: the orator, while wielding a strong formative influence on the political and social conditions of his country, has been reacted upon by the tendencies and prejudices of the society surrounding him, and his works (more a reflection than a creation, as are the poet's) are therefore a safe criterion of his environment. It is not surprising that a field so fertile in information and food for thought should be traversed often, and we can readily credit the statement of Blair that the criticisms and imitations of famous speeches form a very voluminous secondary literature. But the orations of great statesmen not only elicit interest and admiration as literary masterpieces upon which all the resources of supreme genius have been lavished—they are treasured also like the blades of departed heroes, as the weapons used by one of the most powerful agencies that ever altered the political appearance of the world. The eloquence of Demosthenes guarded the liberties of Greece more effectively than fleets or armies: the sound of Cicero's voice was more terrible to the ambitious Anthony than the clash of arms; and when dark days came upon our own land, when Treason's sword was raised to strike, it was the words of Webster, expressing the longing of every patriotic soul, that nerved Northern arm to do and Northern heart to die. This aspect of positive influence is the most interesting under which oratory can be presented, and we have chosen it as the subject of our paper, because it leads to a comparison of the power of eloquence among the ancients with its efficacy at the present day, and may therefore tend somewhat to diminish the egotism of the age—that most prevalent of its sins.

The oratorical art was anything but a powerful factor in the earlier civilizations with which history familiarizes us, and the fact is easily explained; in Egypt and the Assyrian and Babylonian empires, where governmental power was perfectly centralized, all cultivation of rhetorical skill was useless because eloquence was impotent. Oratory is a flower which springs from the soil of popular patriotism and is nourished by the refreshing dew and zephyrs of learning, but its beautiful petals are opened only to the brilliant rays of the sun of liberty; where the conditions for growth are wanting, as they were in the despotisms of the East, the glorious plant never blossoms. The unmusical and inflexible oriental languages, and the dispassionate immobility of the Eastern intellect, were also insurmountable barriers to rhetorical advancement. A language flexible, musical, copious—fitted to express the highest flights of imagination and passion, as well as the most delicate shades of thought; a country where popular will and individual right were supreme; an auditor with a nature æsthetic, mobile, impetuous—these are the conditions which allow the orator the widest field for the exercise of his powers, and these are precisely the conditions which were furnished in the democracies of Greece. But the great productions of Grecian eloquence were not the sudden outgrowth of favorable democratic institutions. The speaker had begun to exercise a wonderful control over the Grecian heart long before history had been written by Grecian hand; Ulysses, rousing with his wild speech the recreant Greeks to action, and the silver-bearded Nestor soothing with his "honeyed words" the raging heart of Achilles, represent a

poet's ideal of an artist whose skill and power had been felt and loved. Thus in the twilight of Achaian history we see the orator dimly as a national character. As time goes on and the light grows in intensity, his figure becomes more and more prominent, till at last we see him in his full and splendid proportions, bathed in the full-day beams of Grecian freedom, when Athens had reached the zenith of her glory under the fostering care of Pericles. This was a man whose whole life was a testimony to the power which the speaker's art wielded in the republics of Greece. As a boy, Pericles realized the possibilities of eloquence better than his age and was the first of Greeks to devote himself to the theoretical as well as the practical study of the subject. The wisdom of his course became manifest as soon as he entered upon public life; he charmed all ages and conditions by the sweetness, delicacy and elegance of his speech, as well as by the purity and nobility of his sentiments. His long and brilliant career as a legislator and soldier was but the necessary consequence of the confidence which the masses reposed in him—a confidence which solely his eloquence had won. After Pericles' time oratory was recognized as a political benefactor. It became a branch of education and by cultivation was refined rapidly, until the highest perfection of the art was exhibited in Demosthenes, a poor, stuttering, crippled lad, who by dint of labor made himself the foremost figure in Grecian history, and has received by common consent the title of "the world's greatest orator." Demosthenes, as if the ultimate possibility of Greece's productive power, was the last of her great orators. There had been many speakers of great ability previous to him, and several prominent names occur after his time, but these are made familiar to us chiefly through that last expiring ray of Grecian eloquence, the treatise of Longinus on the sublime. The course of empire took its way westward, and culture followed her guiding star.

During the earlier periods of Roman history, the modern notion that eloquence was a weapon more dangerous than useful was generally prevalent, and rhetoricians were legislatively ostracized. Hence the art was long unstudied among the Latins, and it was not until familiarity with Athenian polish had uprooted the predominant prejudice, that Roman youth were allowed to devote themselves to rhetoric. Intensity of application compensates somewhat for brevity of time, and the vigor with which the Romans applied themselves led to the gradual production of an excellent order of oratory. Soon the art made itself felt in politics, but, unfortunately, we know very little of many great Roman orators. Historians merely mention Cato, Crassus, Antonius and Tacitus: the history of Roman eloquence is almost comprised in the biography of Cicero. His triumphs were the most signal in all oratory, and it is chiefly through his works that we have become acquainted with the other orators of Rome. By means of his professions he raised himself to the highest offices in the gift of the Roman people, and guided the ship of state past many a shallow and through many a storm. His motives were sometimes unworthy so great a man, but he rose to an almost Christian sublimity in his better moments when he listened to the dictates of what the admiring Niebuhr called "his beautiful soul—*seine schonen seele*." Posterity has awarded the palm of matchless superiority to this great Roman and the greater Greek; and the judgment becomes more fixed as the world grows older. Even yet, though ages separate us from them as they call to us through the past with their strong words and their honest, manly voices, the tones charm us—they echo in our human hearts—and spite of time, spite of distance, we stop and listen.

Soon after the death of Cicero, the absolutism that invaded the government of Rome caused the abandonment of rhetorical pursuits. The Muse of Eloquence, never brooking the restraint of tyranny, fled its abode, and found a long and happy shelter in the bosom of the Church ere she made her final journey to the West, to dwell with the Celt and the Saxon. "The Church," says Macaulay, "has many times been compared by divines to that ark of which we read in the book of Genesis; but never was the resemblance more perfect than during that evil time when she alone rode, amid darkness and tempest, on the deluge beneath which so many great works of ancient power and wisdom lay entombed, bearing within her that feeble germ from which a second and more glorious civilization was to spring." The Church treasured eloquence as part of her vast heritage of truth, utilizing it in her daily life, teaching it in her universities, and even perfecting it by devoting the talents of some of her greatest geniuses to its cultivation, until to-day, in every rank of her clergy, and especially in the great preaching orders, we have living monuments of her industry and care.

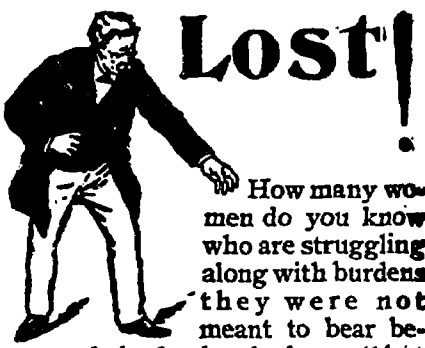
The governmental forms in the greater part of modern Europe did not permit oratorical excellence, except of the pulpit sort, till within the past fifty years, consequently the greatest productions of the German, Spanish and Italian minds are of this species. Up to Hygie's time eloquence had not reappeared in British political affairs, as he remarks in his essay on the subject; but not long after Great Britain gave to the world simultaneously her greatest orators. They form a galaxy, the brilliancy of which compares well even with the great luminaries of Greece and Rome. Burke, Fox, Pitt, Sheridan, Grattan and Curran are names that will endure with our language, and their works, though productive of little direct effect, will be lasting indications of their learning and skill. The most brilliant flashes of genius in deliberative oratory witnessed during the present century have shone forth in our own country. The efforts of Clay, Calhoun, Everett, Hayne, and, above all, Webster, are so elegant and powerful as to approach to some extent the productions of the ancient. Of late years mediocrity is the rule in forensic and deliberative oratory, not through lack of talent, but from want of opportunity. The subjects agitating the politics of the Anglo-Saxon countries are too commercial in character to permit of any display of elo-

quence. The regulation of trade and currency perplexes us; and our English and Irish brethren discussed Home Rule without considerations of patriotism but from the pounds, shillings and pence standpoint. This is our present attitude toward the art; for let us confess that however much we love it in an abstraction, we cannot bring ourselves to admire it in the concrete, when our admiration would involve pecuniary loss.

This retrospect justifies the assertion that the power of eloquence as a political factor has visibly declined in modern times, and that our deliberative and forensic orators fail to exercise the amount of direct and positive influence which was the property of the ancient masters. The truth of this statement can be demonstrated in some degree by a glance at the position which the art occupies to-day, in contrast with its position in olden times. The orator wielded an influence almost supreme in the democracies of Greece and Rome, as we have seen from the esteem in which he was held, and from the political success attained by Cicero and Demosthenes; in our existing governments the exercise of rhetorical skill is looked upon merely as one of those accompaniments of legislative and judicial proceedings which could be dispensed with, but are retained for custom's sake. Of old, oratory was one of the pillars supporting the political edifice; to-day it is superadded to the structure like those roof ornaments seen on modern buildings. The ancients regarded statesmanship as a necessary qualification of a great orator; we regard oratorical skill as a very useful acquisition for a great statesman. Formerly, rhetoric was an all important branch in the school; now it receives at best but passing attention and often is entirely disregarded. But the decline of oratorical influence is still more clearly demonstrated by hastily contrasting some triumphs of ancient oratory with the greatest efforts of modern speakers.

The effect of Demosthenes' oration on the Crown—that grandest of rhetorical productions and the funeral oration of Grecian freedom—is the best instance of oratorical power that history affords. The discourse was delivered under the most adverse conditions: the orator's opponent, Aeschines, enjoyed the favor of the audience, Demosthenes was compelled to defend a policy which had brought reverses upon the state, and last, he was pleading in his own behalf, and thus deprived of that sympathy which falls to the lot of one defending a friend. But at the sound of his voice these conditions were all transformed. We can imagine that clear, powerful reasoning overcoming every argument of the adversary, and those pure musical tones, like the notes of a rich instrument roused under the master's touch, seducing the hearts of the stern judges and stolid auditors into feelings, first of pity, then of fellowship, and finally, when he justified his life-policy of national unity as a matter of pride and honor in spite of its results, into a glow of patriotic emotion that placed the speaker forever first in their affections. Such a speech might be called a rhetorical masterpiece; its historical value might be regarded, for it is the last grand tableau in the fall of free Greece; but it is not the prosperity of one art or one people; I choose rather to think of it as the plea of an heroic soul, which, speaking from its environment of flesh, imparts to the utterance something of its own immortality, and sounds a note of godly honor that appeals to its fellows in every age and clime. By such means as this did Demosthenes sway the Greeks, and as surely as spirit is higher than matter his despotism over their minds was more absolute than ever tyrant exercised over their bodies.

Let us go to Rome. There was a trial there on a day of the year 46 B.C. The judge was a master of rhetoric and a soldier—the greatest of soldiers, perhaps—and possessed that attribute of all great commanders, an inflexibility of temperament. The case was predecided, and the judge, as he entered the hall of justice, held in his hand the written condemnation of the culprit. The latter's only hope lay in his advocate's appeal. All was expectancy, for the lawyer was a master. He began his plea



Lost!

How many women do you know who are struggling along with burdens they were not meant to bear because their husbands have "lost their health?" A man's health is an easy thing to lose. A little care and the right medicine make it easy to regain lost health. Neglected disease breeds death. Over work, exposure, wrong eating, wrong living generally may engender disease. Symptoms vary, but by far the majority of diseases are marked by a loss of vitality, a wasting of flesh. The lungs and the stomach suffer. Disease germs enter the system through these two organs.

Recovery means driving out the germs and building up strong, healthy tissues. The medicine that will do it quickest and most thoroughly is the medicine to take. That medicine is Dr. Pierce's Golden Medical Discovery. It searches out disease germs wherever they exist and exterminates them. It is a powerful purgative tonic. It promotes digestion, creates appetite, cures biliousness and all liver, kidney and stomach disorders, and so all blood diseases. All medicine dealers.

LORGE & CO., HATTER AND FURRIER, 81 ST. LAWRENCE STREET, MONTREAL.

USE ONLY . . .

Finlayson's Linen Thread

... IT IS THE BEST.

with an acknowledgment of guilt and a request for mercy; he detailed circumstances that called for it; he showed the hopelessness of his case by resorting to disguised flattery. But suddenly then, as if by inspiration, he turned to the accuser, viewed in the man the intended murderer of this very judge; he pictured the field of battle where the deed was to have been done. He painted with such startling vividness that the judge was lost in the man, and as the convulsively clutching fingers crushed the edict of banishment the order was given for Ligarius' release. The unenthusiastic reader will doubtless call this an extraordinarily successful use of the *argumentum ad hominem*; but it is better called a triumph of eloquence. Caesar was the judge and he conquered the world; but the orator was Cicero, and he conquered Caesar. If conquest by mere force is admirable, what shall we say of that victory which makes one human heart the master of another's action. Finally, in modern oratory we have no parallel to the absolute control Cicero exercised over the city of Rome at the time of Catekne's conspiracy. For long weeks the eyes of every citizen were turned to the great orator as the saviour of the state, and by the whole course of events, from the startling denunciation in the senate house, to the last triumph when the proud title *Pater patrie* was bestowed, we justly regard Rome as virtually an absolute monarchy, with Cicero the central figure.

No triumph of modern eloquence can approach either of these. We seek in vain to find fitting counterparts for such glorious successes in our later civilization. Similar conditions have occurred, as when Burke undertook the justification of his public policy before the electors of Bristol. The great Irishman has been considered by such minds as Brougham and Macaulay the foremost of British orators. He pours through his beautiful periods a perfect stream of philosophic reasoning, illustrated with a profusion of imagery that would endanger the grandeur of his oration were the limning done by a less accomplished word-artist; but his left hand interweaves the figures with such skill into the speech, that they lose all appearance of being unnatural or forced. At Bristol, Burke demonstrated to his electors, by the coldest logic, that he had maintained their interests against their opinions, with the constancy of an honest man, who saw from his higher intellectual plane the dangers invisible to those beneath him. He proved from the statements of his adversaries, who charged him with having pushed the principles of justice and benevolence too far, that he could merit nothing but unqualified endorsement. The speech is not only the greatest piece of popular oratory on record, but it is a *shaper of political economy*. Yet, what did the good people of Bristol do, after hearing it? Why, they left the Guild Hall, went to the polls, and seated Burke's rival. Such was the positive influence of that speech. Again, when the great Commoner attempted the conviction of Hastings, all the conditions required for a magnificent and successful burst of eloquence were fulfilled, as Macaulay's spirited description of the scene assures us, yet, though Burke lavished the labor and learning of his gifted nature upon the opening oration, and even succeeded in surpassing the great expectation which had been entertained regarding it, he suffered the humiliation of seeing Hastings remain uncondemned, and eight years later of seeing him acquitted. Nor was Burke alone in this want of power. A glance over the list of modern orators will show that not one of them exercised that immediate directive control over the actions of their hearers which was the property of the Greek and Roman. Pitt was a utilitarian; he attempted to make oratory a principal means in the attainment of his ends, yet, beyond securing an advantage so important as the favorable decision of a question of procedure, he never met distinguished success. Fox was manly and powerful in his style; but his work is small if measured by its positive results. Sheridan was imaginative and entertaining, but these qualities failed to win him votes when needed. Grattan was sarcastic and at times brilliant, but his greatest efforts, those on behalf of his Irish parliament, failed dismally of their intended end. O'Connell was a pungent satirist, and the effect of his biting wit was often the defeat of the very measure for the success of which he was striving. The triumph of Emancipation was not the result of his eloquence, but of the overwhelming common sentiment which he represented, and which no government could resist. The great trio of Americans, Clay, Calhoun and Webster, produced rhetorical masterpieces, but these serve chiefly as a source of delight to persons who find enjoyment in vicarious asseverations of patriotism. Webster towers among the orators of our western land, but the immediate effect of his most elegant discourse was to crush a South Carolina Colonel; its true excellence is literary. Everett's speeches, like many of Webster's, were deemed to have answered their purpose in affording pleasure to a holiday crowd. We might continue citing instances indefinitely, but those given are sufficient to establish our point.

The favorite objection adduced against the position assumed here, is that people are more educated now than formerly, and therefore readier to detect any attempts at theatrical effect, or deft appeals to the sympathies. But while this is a forcible argument it is not by any means conclusive, for surely no one will say that Caesar was not a man of common sense and discerning judgment, or that the philosophizing discourses were undated and impressionable. The difference as far as circumstances point out seems to lie in the delivery of the speech,

ers; the arguments of the modern flow out in a steady stream, whose slowly moving current the mind could easily breast, but the ancient poured out his eloquence in a torrent, which swept away judgment, personal interest—everything that impeded its progress—and hurled the auditor along with it to its destination.

It may be objected further that the view here taken is too narrow; that the utterances mentioned were heard far beyond the walls of the edifice which contained their authors, and that the patriotic sentiments aroused by such public speakers are immeasurably beneficial, because they bring with them nobler ideas and higher aspirations for the individual citizen. True; but the objection only strengthens the argument we advance; for as soon as an address has appeared on the printed page it no longer bears the character of true oratory—it has become literature. Moreover, no public speaker can arouse a sentiment which has not already a place in his auditor's heart; the demonstrative orator cannot light the spark of patriotism in his hearer's bosom; his work is like that of the miner who delves for a gem that lies concealed, and which entrances us by its sparkling beauty when his dexterous strokes have brought it to light.

In a word, Oratory is intrinsically the great art of persuasion; its purpose is to give, in a particular instance, a certain direction to human action, and its influence can be measured by the facility and completeness with which it attains this end. The lawyer who, by the fascination of his eloquence, can blind grave judges and oath-bound jurors to their duty, the advocate who can procure the largest compensation for an injured client, the preacher who can melt his congregation to tears and exhortations in his struggle to convert the superfluities of the opulent into a treasury for the wretched, may not surpass in beauty or diction or adroitness of construction, but he, and he alone, is the truly great orator. This is precisely the point on which the statesmen of our day differ from their predecessors; they look, not to the effect of the word as it passes, an almost living reality, from their lips to their hearers' minds; they look to the effects which will be produced by their words as scattered abroad in the public press. Hence, considered in itself as the art of effective and directive speaking, oratory has departed from the realm of politics, I fear, forever.

The scope of eloquence has been narrowed in our modern life. Its use has been restricted in our courts and legislatures, and the generality of people believe that its proper place is the pulpit. If, for instance, there were to arise to-day in the halls of state or in our courts of justice an orator of supreme genius who would be able to carry the minds and hearts of his associates whithersoever he wished, the result could not but be disastrous to the general welfare; but within the walls of God's house, where the speaker's skill can be exercised without jeopardizing the interests of his hearers, where no rash judgment can be pronounced or destructive enthusiasm aroused, there is the true sphere of oratory. In this practical age of ours, there the emotions can safely be appealed to and the passions safely and everlastingly excited, for we do not know that one moment of heartfelt sorrow, thanks to an all-merciful God, is sufficient to blot out the transgressions of a life-time? What a vista of possibility opens to our gaze! The elevation of the wretched by sin to heights of grace and happiness, the instrumental participation in the redemptive work of Christ—may, the very leading of the soul to those delights which its faithlessness has all but lost for it; this is the privilege and the prerogative of the sacred orator, a prerogative almost worthy of God himself.

We are now confronted with the task of determining the causes which have contributed to the decline of oratory and its influence. At first blush, it seems strange that, with liberal governments, general education, and unchanged human nature, there should be a diminution of the orator's power; but a little reflection discloses several cogent reasons. The learned Archbishop Whately, in his volume on Rhetoric, can account for the change on one ground only. He says that moderns are so apprehensive of rash or unjust judgment, and therefore so inimical to any art which would coerce the mind into too hasty decisions, that they have set the seal of condemnation on the orator's profession in particular, as tending to destroy a healthy public opinion, to impede the administration of justice, and to open the way to demagoguery and revolutionism. Hence, he states, legislative proceedings are regulated so as to eliminate all opportunity for influential effort, and public speakers have been compelled not only to suppress all reference to their skill in the art, but even to profess an ignorance of its teachings and a desire to conquer not by emotional influence, but by force of argument. We all appreciate the importance of this statement from our own experience, for outside of the theatre we are often made familiar with that most palpable of all artifices, "I am no orator as Brutus is." Again, the general tendencies of the times must be regarded as unfavorable to the art. The standard by which professions are judged to-day is monetary, and since oratory has little market value to anyone but a lawyer, it is little cultivated except by members of the bar, and those who pursue it from higher motives, the clergy. Even to the lawyer, it is far inferior in importance to clearness of

reasoning, as the Croates, the Everts and the Couverts to-day assure us. It were foolish, then, says society, to devote attention to an art of such minor moment when judged by the standard of value.

The last and the great reason, for the decline of oratorical influence, is the influence of the press. In our time the audience of a public speaker is the nation. The three or four hundred persons who may be present while a speech is being delivered may be disgusted by the action of the orator, but in the reports which are read next day by hundreds of thousands all theatrical effects which he uses are stripped off and the production is measured not as oratory but as literature. Hence strife for effect has ceased, and inferiority of delivery follows as a natural consequence. The press has succeeded eloquence in public affairs. The moulding of popular thought and direction of public policy, which was once the function of the orator, is now the office of the journalist. To one who calmly reviews these things the modern method seems superior to the ancient, because action in the one case proceeds from conviction—in the other it proceeded from mere emotion.

The duty, therefore, of the young man of to-day, who seeks to control his fellows, is to perfect his mastery over that most powerful of weapons, the pen; and surely the ambition embraces every incentive which can appeal to the human heart—it furnishes fame, it furnishes possible wealth, but above all, it affords ample opportunity for doing good. Here, more than in the domain of oratory, could the words of Brougham be applied: "To diffuse useful information; to further intellectual refinement, sure forerunner of moral improvement; to hasten the coming of the bright day when the dawn of general knowledge and the light of God's truth shall chase away the lazy, lingering mists even from the base of the great social pyramid—this, indeed, is a high calling, in which the most splendid talents and consummate virtues may well press onward, eager to bear a part."

trust him

You want Scott's Emulsion. If you ask your druggist for it and get it—you can trust that man. But if he offers you "something just as good," he will do the same when your doctor writes a prescription for which he wants to get a special effect—play the game of life and death for the sake of a penny or two more profit. You can't trust that man. Get what you ask for, and pay for, whether it is Scott's Emulsion or anything else.

SCOTT & BOWNE, Belleville, Ont. 50c. and \$1.00

Polished Hardwood Refrigerators from \$8.50 to \$32.50, and 10 per cent Discount for Cash. ICE CREAM FREEZERS also very Cheap at

L. J. A. SURVEYER, 6 St. Lawrence Street.

EVERY FAMILY SHOULD KNOW THAT

It is a very remarkable remedy, both for INTERNAL and EXTERNAL use, and wonderful in its quick action to relieve distress.

PAIN-KILLER is a sure cure for Sore Throat, Coughs, Chills, Diarrhoea, Dysentery, Cramps, Cholera, and all bowel complaints.

PAIN-KILLER IS THE BEST remedy known for Rheumatism and Neuralgia.

PAIN-KILLER IS UNQUESTIONABLY THE BEST REMEDY for all cases of BRUISES, CUTS, SPRAINS, SEVERE HEADACHE, etc.

PAIN-KILLER is the best friend of the Mechanic, Farmer, Plumber, Sailor, and in fact all cases requiring a medicine that acts fast, and SAFE TO USE internally or externally with certainty of relief.

Beware of imitations. Take none but the genuine "PAIN-KILLER." Sold everywhere; 50c. per bottle.

James O'Shaughnessy

DEALER IN CHOICE Groceries, Wines, Liquors, Provisions, Etc.

86 Victoria Square, Cor. Latour St. MONTREAL. BELL TELEPHONE 2260.

Westmount Medical Hall,

Cor. Atwater Ave & St. Antoine St. FRANCIS O. ANDERSON, Chemist, TELEPHONE 8548.

NIGHT SERVICE. TRY OUR WILD CHERRY COMPOUND, For Coughs, Colds.