

is to be accounted for by remembering that they were first delivered unwritten, when he was raised above himself by the grandeur or exigence of the occasion, and were afterwards committed to M.S., and corrected in cool blood when he had subsided to his ordinary level.

To hear Demosthenes thunder in the peerless Attic tongue, against the Macedonian Philip, or to listen to the Prince of Latin orators, while under the noble impulses of patriotism and humanity and righteous indignation, he levelled all his mighty powers against the brutal and rapacious Verres—this was to hear the highest perfection of style ever yet attained by mortal man.

And yet neither of these men became orators by a single effort or a happy chance. They both laboured almost to agony in their vocation, subjected themselves to a length and severity of training at which we modern students may well stand amazed.

But what, think you, did Demosthenes, for example, aim at, in his laborious physical and mental culture? Was it to catch some favourite gesture of a Satyrus, or to train himself up to some other actor's predominant majesty of lungs? I think not. If he ever spoke with sword suspended, points downwards, over his shoulders, it was to break himself of some unnatural shrug which might have distracted the attention of his audience.

If he ever declaimed with pebbles in his mouth on the roaring beach, it was not in order that he might attain to the dainty elegance of utterance of some Athenian exquisite, or out-bellow some Athenian stentor, but rather that he might remove from the polished shaft of his speech, every, even the most trivial roughness that could perchance impede his progress towards the mark; or, in order that from the resources of his regal intellect and indomitable will, he might reinforce the powers of that comparatively feeble physical organization through which his mighty spirit was compelled to work.

If he transcribed Thucydides, times without number, with his own hand, it was not in order to steal the historian's thunder or his trick of speech, but rather to furnish his vocabulary with the choicest, noblest words, and to learn how they should be joined together. It was to explore the secrets of success, to investigate the laws of harmony with which a master mind conceived and planned, and to ascertain the principles upon which a master hand, having laid a firm foundation, proceeded to build up of materials more durable than marble, more costly than Corinthian brass, the grandly proportioned and chastely sculptured edifice of classic thought.

In short, if these desultory observations can be said to have any one

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