

with that received from an excellent piece of music."

How much a deficient action and a monotonous delivery mar a discourse, I need not say. "How comes it," said an English Bishop to the actor Garrick, "that though we clergy treat of the most solemn realities in life, we are not listened to at all, whereas you actors, though your subjects have no real existence, are so much run after." Garrick replied, "the reason, my lord, is that we actors play our parts as if they were tremendous realities, whereas you clergy deal with your solemn topics, as if you did not believe in them at all."

Let us now take modern instances of men who have distinguished themselves by oratorical power. Without any doubt, the most eminent example of judicial eloquence in England has been exhibited by William Murray, afterwards Earl of Mansfield, and Lord Chief Justice of England. Lord Campbell, his biographer, writes of him: "Those who look upon him with admiration as the antagonist of Chatham, and who would rival his fame, should be undeceived if they suppose that oratorical skill is merely the gift of nature, and should know by what laborious efforts it is acquired. He read systematically all that had been written upon the subject, and he made himself familiar with all the ancient orators. Aspiring to be a lawyer and a statesman, Cicero was naturally his chief favorite; and he used to declare there was not a single oration extant of this illustrious ornament of the forum and the Senate house, which he had not, when at Oxford, translated into English, and after an interval, according to the best of his ability, re-translated into Latin."

William Pitt was second to none as a Parliamentary orator in the generation which saw Burke, Fox and Sheridan. Macaulay says: "His early friends used to talk, long after his death, of the just emphasis and the melodious cadence with which they had heard him recite the incomparable speech of Belial. He had indeed been carefully trained from infancy in the art of managing his voice—a voice naturally clear and deep-toned. His father, whose oratory owed no small part

of its effect to that art, had been a most skilful and judicious instructor."

Of all the remains of antiquity, the orations were those on which he bestowed the most minute examination. His favorite employment was to compare harangues on opposite sides of the same question, to analyse them, and to observe which of the arguments of the first speaker were refuted by the second, which were evaded, and which were left untouched.

On one occasion, when a mere youth, he was introduced on the steps of the throne in the House of Lords to Fox, who used afterwards to relate that, as the discussion proceeded, Pitt repeatedly turned to him, and said, "But surely, Mr. Fox, that might be met thus;" or, "yes; he lays himself open to this retort." What the particular criticisms were Fox had forgotten, but he said that he was much struck at the time by the precocity of a lad who throughout the whole sitting seemed to be thinking only how all the speeches on both sides could be answered.

As to forensic eloquence, the eloquence of the bar, the most remarkable at the English Bar was Erskine, who was for some time a subaltern in the British army. For two years he was shut up in the island of Minorca, and laboriously and systematically went through a course of English literature. Milton was his great delight, and Lord Brougham says, "the noble speeches in *Paradise Lost* may be deemed as good a substitute as could be discovered by the future orator for the immortal originals in the Greek models." He was, likewise, so familiar with Shakespeare, that he could almost, it has been said, like Porson, have held conversations on all subjects for days together in the phrases of this great dramatist. Dryden and Pope he not only perused and re-perused, but got almost entirely by heart.

I have mentioned the names of actors in connection with the rhetorical art, and the study of action and delivery. It is said of the great Mrs. Siddons that she studied her profession for a number of years, and played her parts in the provinces for a long time, before a London audience would appreciate her merits. It would appear as if the study and practice