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(c) Action must not be excessive, in frequency or in vehemence. To some subjects, occasions, or states of feeling in the speaker, it is natural that the action should be rare and slight. Too frequent gesture, like italics in writing and emphasis in speaking, gradually weakens its own effect. Extreme vehemence produces a revulsion of feeling in the hearer, a tendency to just the opposite of what the speaker desires. Hamlet says to the players: "Do not saw the air too much with your hand thus, but use all gently: for in the very torrent, tempest, and (as I may say) whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness."

(d) Avoid monotony. A certain unvarying round of postures and gestures, again and again repeated, is a somewhat common, and most grievous fault. Akin to it, though not yet so offensive, is the use, from mere habit, of some favorite gesture, when the emotion felt would be better expressed by some other. The noticeably frequent recurrence of a word, a tone, or a gesture, is always a fault, and as soon as one becomes aware of it, should be carefully avoided.¹

In conclusion, it is proper to repeat that at all hazards there must be life, freedom, power. Do not repress nature, though it must be governed; and do not force nature. Aim not at positive improvement in action, but negative — the correction of faults as they appear. Look out for such faults. Now and then ask some true and very judicious friend to apprise you of such as may have struck him; and no one can be in this respect so helpful as an intelligent wife. Speak out freely and boldly what you feel. A man can never learn to perform any move-

¹ Comp. as to variety of expression, Part III. chap. iv., end.

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ment gracefully save by performing it frequently and with great freedom. The vine must grow, or you cannot prune it. And let us not forget that even some of a man's faults, in action and in voice, may be a part of himself. Correct them wherever possible; but better let them remain, than be succeeded either by artificiality or by tameness.