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He who is master of this sign-language has, indeed, an almost magic power. When the orator can combine it with the spoken language, he acquires thereby exceeding vivacity of expression. Not only his mouth, but his eyes, his features, his fingers, speak. The hearers read the coming sentiment upon his countenance and limbs almost before his voice reaches their ears: they are both spectators and listeners; every sense is absorbed in charmed attention. You may ask me: Should not the preacher study to possess this power? I answer: Yes, by all means; but it is the wrong time to study it when you are in the actual delivery of your discourse, because, unless the looks and hands speak the unstudied language of Nature in their pantomime, they are false and displeasing. The foundation for this power of expression must be possessed first, in a quick and just sensibility. The public speaker should then study the gestures of natural feeling by observing the port of children, of gifted and animated women in social converse, and of true orators. When he sees the right motion coupled with the right sentiment by one of these, his own heart will avouch it and his mind will remember it. The satisfaction and sense of power which he will experience, in employing this vehicle of expression for his own animated sentiments, will soon teach him to use his acquisitions without effort. Let him now so master his subject by faithful preparation, when about to preach, that he shall be thoroughly at ease touching his command over it. And let him also master his self-importance, his conceit, his lust of applause, so as to forget himself in his sacred task. Let him throw himself into his topic without taking care

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for gesture, and the gesture will take care of itself. I would testify to you (I pray you note my testimony) that constraint, awkwardness, exaggeration in the rhetorical action usually proceed from one or both of these two causes—the embarrassment of the mind from the consciousness of deficient preparation and mastery of the subject, or the embarrassment of the self-love from overweening concern about one's own appearance. Let your heart be right; let your preparation be perfect, and your previous social training will suggest the right gesture.

You will perceive a close analogy between this precept and the advice which I gave you concerning style, that you should write fluently and without stopping to chill your vein at that time by debating forms of locution. But I urged you, after the work of composition was done, to subject your writing to severe review. The like review should be made of your action after you have spoken, and for the same purpose. The manner of the sermon which has been uttered is, of course, irrevocable; you devote that season of lassitude and repose which follows the toil of delivery to this process of severe recollection and criticism, for the sake of future sermons. While you sit or recline in solitude, recovering your strength, you will recall the inflections and emphasis of your voice, your posture and the movements of your limbs, the changes of your countenance, every part of your action, and will pass sentence upon it. You will be conscious that in one passage your emphasis was erroneous, that in another the force of your voice was extravagant, that in another your movements of body were awkward and inappropriate. Every such