

## THE SOURCES OF POWER.

Could force his soul so to his own conceit,  
 That from her working all his visage wanned,  
 Tears in his eyes, distraction in's aspect,  
 A broken voice, and his whole function suiting  
 With forms to his conceit—and all for nothing?  
 For Hecuba!  
 What's Hecuba to him, or he to Hecuba,  
 That he should weep for her? What would he do,  
 Had he the motive and the cue for passion  
 That I have?

Yet I,

A dull and muddy-mettled rascal, peak,  
 Like John-a-dreams, unpregnant of my cause,  
 And can say nothing.

84. The speaker should endeavor to excite in himself the feeling which is requisite for speaking, for which there are various and effective means.

It is evident from what has now been determined, that great importance must attach to the question, by what means can we command the requisite feeling on each occasion of speaking? That there are such means has always been understood by the play actors, and the knowledge and diligent use of some of them go far to explain the great power of the tragic art. But a large number of public speakers seem either to be ignorant that there are such aids, or to despise them. It is doubtless one cause of the feebleness of pulpit delivery, that so many clergymen neglect the invaluable helps which art supplies, in exciting their own hearts with the feeling of the truth which they seek to impress upon others. This remark is not intended to apply to all the aids mentioned below, some of which, in-

## FEELING.

69

deed, are so general in their nature, and have so much more exalted relations than any which they bear to this subject, that it seems almost improper to bring them within the purview of this art.

§ 35. The first means of exciting the requisite feeling, is careful meditation on the causes and reasons for feeling which are offered by the occasion, object, and sentiments of the discourse.

The first and most generally available means, which our art teaches, of exciting in ourselves the requisite feeling, is thorough meditation beforehand upon the causes or reasons for feeling, which are supplied by the occasion and circumstances, the object which we aim to accomplish, and the sentiments we have to deliver. Each of these seems to require a separate consideration.

§ 36. Meditation of the occasion and circumstances of speaking tends to excite the requisite feeling.

The circumstances in which we have occasion to speak are often adapted to affect the heart of the speaker with the deepest emotion. This influence may be lost for want of due appreciation. Hence it is necessary for him to grasp these circumstances with his mind, and apply them to his own heart, especially in those aspects in which they have greatest adaptation to touch and excite the sensibilities of the soul. The following cases will explain what is here intended.