

The cadence is the fall of the voice below the pitch, commonly when the speaker arrives at the full period, but sometimes at the colon also. The cadence requires fine management, and every possible preparation is to be made for it that a refined taste can suggest. The noticeable preparation is at the last comma preceding the full stop, and the preparation itself is an elevation of the voice on the word just before the comma, as in the following quotation: "Boast not thyself of to-morrow, for thou knowest not what a day may bring forth."

In this sentence it may be also observed that, the form of the words being imperative, the words *boast not* require an elevation of the voice above the usual key-note; but in ordinary cases the reading of a sentence commences at the key or pitch, and in general the first variation is where the sense begins to unfold itself, and not earlier; the words that occur before this should be in the key or pitch, without variation, that is, unless previous sentences, being somewhat impassioned, forbid that regularity; as Acts xxvi: "Then Agrippa said unto Paul, Thou art permitted to speak for thyself." Here the first five words are introductory; they are to be uttered in the tone or key of the voice, and, being introductory, no change whatever is advisable. After these five words, the sense opens: "Thou art permitted to speak for thyself." Here the elevation takes the word permitted, and is the preparation for the ensuing cadence, "to speak for thyself."

It is the perfect command of these particulars, and their just regulation, that can give strength and beauty to the sense intended to be conveyed to the mind for its edification and delight. This is one part of eloquence; the copious flow of thought and language is the other. I hope, if any share of these excellences be possessed, that pride will be excluded; if we speak well, it must be as though unconscious of it, like the nightingale that knows no feelings of exultation, however sweet her notes may be. You will very properly reflect that, even when you have attained considerable ability in graceful delivery, still your acquirements are far below those of others in the same line of excellence, and that to discover anything like self-complacency would only manifest your want of common sense. Little minds are pleased with little things; but minds imbedded in wisdom are otherwise occupied. They think little of the thing itself, but chiefly on the end to be promoted by it—the glory of God and men's good.

The foregoing observations apply chiefly to temperate speaking—to sober, rational, argumentative address—and to reading in public; but much more is necessary for animated address, the accompaniment of feeling, or affection, or passion, which will draw with it some degree of action. And here too nature must be followed, not however nature in her vulgar forms, but nature corrected by good taste and sound sense. An ancient story has reached our times of a dumb youth, who, on a certain sudden occasion, when an assassin had lifted up his arm with a sword to slay his father, had his feelings so much excited that, with extended arms and a most bitter cry, he for the first time spoke, "Oh, save my father!" Now imagine with yourselves how the youth spoke these words, and then our meaning is exemplified as to *feelings*. The principles of divine grace, which impart an energy and a value to human language infinitely above what it would otherwise possess, neither abrogate nor forbid the operation of our feelings,*

* See Lecture on *Comment*.

but on the contrary improve and regulate them ; and if feelings, affections, or passions, have any existence in our hearts, they will naturally find the way to our lips, will pervade our countenance ; our head, our arms, will catch the fire ; and emotions as well as ideas will thus be communicated to our hearers. It seems then a necessary inference, that, if the thing felt be a matter of pure nature, then it is not a matter of art ; and the existence of that which constitutes the fact of powerful feeling is necessary before art can be summoned to our aid. The following has been ascribed to the celebrated Mr. Garrick, as conveying his sentiments on the subject. A student, it appears, had requested to know Mr. Garrick's sentiments on public speaking ; and his reply was nearly as follows :—

“MY DEAR PUPIL : You know how you would feel and speak in the parlor to a dear friend who was in imminent danger of his life, and with what energetic paths of diction and countenance you would enforce the observance of that which you really thought would be for his preservation. You would not think of playing the orator, of studying your emphasis, cadence, or gesture. You would be yourself ; and the interesting nature of your subject, impressing your heart, would furnish you with the most natural tone of voice, the most proper language, the most engaging features, and the most suitable and graceful gestures. What you would be in the parlor, be in the pulpit ; and you will not fail to please, to affect, to profit.

“Adieu, —.”

Those feelings which are excited by evangelical considerations, and by the value and importance of our immortal spirits, will give effect to Christian eloquence, not to the extinction of cultivated skill, but rather in concurrence with it. “Paul must plant (skilfully), and Apollos must water (judiciously), and God (by special unction) gives the increase.” But let it be remembered that our time will be far more appropriately and necessarily employed in humble prayer for divine influence than in attempts to imitate those whose feelings are under its control, and assuming what we really do not feel. He who is the giver of every good and perfect gift, who loves to be sought, and to whom the cause of the gospel is precious, will not fail to answer prayer in this respect. But it is not to our present purpose to treat of divine influences ; the above hints are only thrown in by way of caution. He is a presumptuous preacher who, confiding in the assistance of art, ventures to proceed in his work without ardently imploring divine helps ; and he is a vain preacher who despises the cultivation of those natural gifts and talents which God has given him for edification. I may therefore be allowed to name some of the chief feelings, affections, or passions, which the philosophy of the mind brings before us, and to show, in a few instances, what are the external tokens of those feelings where they prevail, and what degree of reliance can be placed upon them.

I begin with *admiration* or *wonder*. This feeling is excited by objects that are grand or sublime. Admiration expresses itself by both hands being moderately elevated, and the eyes elevated in the same manner and fixed upward, and gives the character of astonishment. It is unknown to stupid, inanimate beings, but a preacher makes strange work of it that can stumble upon what is admirable without feeling it, or who can feel it without the appropriate expression of countenance. Who could utter such words as these with apathy ? “When I consider thy heavens, the work of thy fingers, the moon and the stars, which thou hast ordained, Lord, what is man ?” &c. The works of the divine Architect exhibit infinities of sparkling excellences which mock our inquiries, but which excite our