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ARTICLE VI.

ON CERTAIN ELEMENTS OF SUCCESS IN PULPIT ELOQUENCE.

An Address delivered before the Porter Rhetorical Society, Andover Theological Seminary, Sept. 2, 1845. By Rev. Nehemiah Adams, Boston.

WHOEVER undertakes to address the members of his profession on the subject of eloquence seems to think it modest and proper to deprecate the expectation of a perfect conformity in him to his own rules and precepts. Such a graceful and conciliatory exordium, though approved by the masters of rhetoric, is peculiarly needless in addressing an assembly of preachers, who never profess to have themselves attained to the high standard of moral excellence which they preach, but would be considered as yet striving after it;—and who also know that bitter experience, and a consciousness of inward evil qualify them to speak with the greater confidence against sin. Being, therefore, defended by the good sense, not to say the consciences, of those of my hearers to whom I owe the greatest deference, from being dealt with by them as they are never willing that their hearers should deal with them, I proceed at once to the main subject of my address.

The world has always assigned a high place and great honor to the employment of public speaking. The savage, even, feels reverence for that member of the tribe who by his skill and power is the most effective orator at the council fires. The nations which have attained to the highest point of cultivation have put the employment and the art of public speaking at the head of human accomplishments. Two great names of distinguished orators first present themselves, like mountain summits, when we look towards Greece and to its rival in the West. Philip of Macedon owes much of his celebrity to the orator who inveighed against him, and Catiline, through the eloquence of Cicero, enjoys the good fortune of that one insect in a swarm for whom a drop of amber makes a transparent and imperishable tomb. The speeches of the chieftains of hell do not yield in their power over us to any part of Milton. The conference of the Grecian heroes by night in the tent of Achilles, the fierce and stormy accusations and replies of Achilles and Ulysses, of Agamemnon and Ajax, excite as much interest, as the death of Hector; and when that

garrulous old Nestor, the statesman and hero, composes the strifes of the chieftains, his eloquence is to your mind what Homer beautifully says it was on the assembled warriors, like the composing effect of the soft falling snow. Men never read anything with more of a thrill than the description of a powerful speech, and of its effect at the time of its delivery. Indeed no man ever occupies a more sublime and honorable place than when, for a good purpose, he stands up to address his fellowmen.

When the God of nature determined to give the world a sign of his covenant with the earth, instead of creating an emblem expressly for this purpose, he took one which already existed, a product of his established laws. So when he chose an instrument by which to reform, instruct, and save the world, what did he appoint for this purpose? He chose and appointed that which had always had the greatest influence over the human mind. Human oratory is the great instrument in the spiritual renovation of our race.

We are met together in a place where some who are to use this great means of influence, are preparing for their office and work. Public sentiment here permits a Rhetorical Society to engage the public attention in a prominent manner at the anniversary of this Institution. This illustrates and confirms what has already been said respecting the universal assent to the high importance and interest of the power to speak well.

We, the graduates of this Seminary, went from the Institution professedly with a finished education as public speakers. We have put our knowledge and accomplishments to the test. But if we were to relate our experience as public speakers, as we propose this week to relate our experience in other things, it is no risk to say that in no respect have some of us been more dissatisfied with ourselves. In some of you this might justly be regarded as excessive modesty, but as to others they expect no compliments for saying as they do with all sincerity, that they have never yet learned to speak with the satisfaction to themselves, or with the evident effect upon others, which they desire. They think that they should have found it out long ago had they been blessed with distinguished oratorical powers, inasmuch as a good speaker and a handsome person are generally conscious of their charms. It is not a feeling of despair nor of indifference, but sober conviction which leads them to say that they never expect to impress the world by their great oratorical talent. In vain are they reminded of Demosthenes and his pebbles, and of

the sword suspended from the ceiling. Their doctrine is that orators and poets are born, not made.

The first time that public speaking is distinctly alluded to in the records of the human race, we have an accomplished scholar, bred in the learning of the Egyptians, expressing his diffidence of his qualifications as a speaker, and declining a mission, on this account, to the court of Pharaoh. We know not whether to wonder most at his want of confidence in God who appeared to him and gave him his commission, or at the distrust of an ability to speak well in a man who afterwards as a lawgiver, judge, military commander, historian, and poet, showed more versatility of eminent talents than any man who has appeared since his day. There are educated men, however, who sympathize in the feelings of Moses with respect to public speaking, and entertain a secret feeling of interest in him on account of those feelings;—somewhat as Charles Lamb felt who says, "When a child I had more yearnings towards that simple architect that built his house upon the sand, than I entertained for his more cautious neighbor; I grudged at the hard censure pronounced upon the quiet soul that kept his talent; and felt a kindliness for those five thoughtless virgins."[1] But nothing ever reconciles these preachers to the effort of public speaking, and in reflecting upon their public efforts, they have almost any other wrong feeling than self-esteem.

One cause of their despondence is an erroneous impression respecting the supreme importance of Oratory as distinguished from Rhetoric. They were taught in early life, that the power to impress others by public address, is something to be put on from without, rather than to be put out from within; and having been unsuccessful in acquiring the graces of a good delivery, and being conscious of awkwardness, they question whether they did not mistake their calling in undertaking to preach. And yet there are times, perhaps, when each of these men is eloquent to a degree that could not be surpassed. In private, or familiar efforts, at the bed of sickness and death, at the funeral, in seasons of deep religious feeling among their flocks, or when they find it necessary to reprove or rebuke, they say right things in the right manner,—and what definition of eloquence can be more just than this? But when they come to address the great congregation upon ordinary occasions, they have such distrust of their

[1] Essays of Elia, "All Fool's Day."

manner that they uniformly sink to the mere effort of reading what they may as listlessly have written. The expectation of ever becoming acceptable and impressive public speakers, or even of having a moderate degree of comfort in their public efforts, has long since been utterly abandoned. Yet they feel that they are doomed for life to the task of public speaking.

Is it not also a fact that many young men think and feel that success in public speaking depends first of all upon acquiring a good delivery? This is owing in part to the effort which they are obliged to make at school to affect the art of oratory by declaiming the compositions of others; and when in after life they are delivered over to the elocutionist, the conviction is deepened that all success in public speaking is to be secured by the eloquent pronunciation of their discourse. Some of them when at school were distinguished as declaimers; eminent success as future public speakers was predicted for them. But in their profession they find that their early promise of success is not fulfilled, while some who were clownish and in every way unpromising as declaimers, have been impressive orators.

In what I am now to say, the reason will appear why such thoughts as these have led me to speak at this time *On certain Elements of Success in Pulpit Eloquence.'*

Many a young man would have been a successful public speaker had he begun his literary course under the influence of this truth, it is the man and not any manner which he may acquire, which lays the foundation for successful public speaking. When a man rises to speak, he soon makes the impress of his mind upon us; he shows us his mental qualifications as an orator. By this impress he succeeds or fails in making us feel that he is an eloquent man; he will succeed in spite of what the elocutionists would pronounce a bad manner, or he will fail though he speaks all the parts of his discourse as he has been taught. Every hearer knows that a public speaker soon convinces him of the speaker's power or weakness by what he says, independently of the manner in which he says it. The speaker may do with his hands whatever he will; the hearer may not know that he has any hands except as he turns his leaves. He may shut up any number of his fingers, and even all of them, or project one of them with such an arrowy or dirk-like motion, that the hearer might think, "Is this a dagger that I see before me?" He may thrust his hand into his bosom, or place it on his side. His principal gesticulation may consist in taking off a pair of spectacles and shaking

them at his respected hearers. The afflatus of inspiration may appear to be on him by his brushing back the sleeves of his coat, or some other ungainly sign. He may stand with the correctness and beauty of the Apollo Belvidere, or half lie down, or rock on his feet sideways, or note the arsis and apodosis of his sentence by leaning first backwards and then forwards. His voice may be set on a gamut of only three notes, and no chromatic intervals. But that man may interest and sway an audience as much as human oratory can ever do it, and he who does not feel that the speaker is an eloquent man, has no true susceptibility to eloquence. On the other hand, a man may speak before you accomplished in all the rules of the schools, and if he will speak Shakspeare, or Indian talks, or Scott, or Burke, in short any eloquent composition of another, he will make you feel that he is a powerful speaker. But let him write his own speech and try it upon your sensibilities, and all his external accomplishments may not make you feel that he is an eloquent man. If he be a preacher his hearers will be weary of him. They will complain that he tires them, and does not feed them. They were pleased with him at first, but he does not grow. If he is a lawyer, and thinks that his oratory will gain his cases for him, he will be secretly laughed at by the bench, bar, jury-box and constables. A young man who thinks that because he has learned positions and gestures, and can trill the R's, and has subdued his voice far down into the base clef, will be counted an eloquent man, will soon find himself put to shame. Mankind know what is eloquent and what is pretence, though nine tenths of them can quote no rules to show the difference. The man, independently of his manner, will convince them that he has power over their hearts and minds; or on the other hand, the manner, however orderly and elegant, will fail to convince them that there is much in the man besides his manner.

In speaking of manner, I mean that which a man has learned and put on; that is, how to stand, how to make gestures, how to modulate his voice. This is the manner, and is altogether different from what we call the manners, which are always the expression and exponent of the inmost self. For there is no greater mistake than is frequently made in apologizing for a rude address or answer, it is only in his manners. In the manners, the inward sentiments of deference, love, kindness, or of contempt, selfishness, and pride, involuntarily appear. Now as a man shows his secret feelings in his manners, so a public speaker will involun-

tarily show his mind and heart to the popular discernment, let him put on what manner of behaving and expressing himself before them he may.

In seeking to make ourselves or others good preachers, we must do what nature does when she makes eloquent men. She makes the man first, and his manners are the consequence of what the man is. A humorous old book on angling professes to give directions how to dress a dolphin. It says, 'first, catch a dolphin', and then, by fascinating digressions turns, to another subject, knowing, that when the reader has caught the dolphin, he will be at no loss how to dress it. We must catch the dolphin for the Professor of Sacred Rhetoric; he must be furnished with those whose previous training has laid the foundation ready for his hands. The responsible work of doing this falls upon the teachers of Rhetoric in our colleges. We will suppose a Professor of Rhetoric in a college looking at the new Freshman class. These young men are not all to be public speakers by profession, yet two thirds of them may be expected to be, and none of them will fail to see times when rhetorical instructions will be of the greatest use to them. The first thing which he endeavors to do is to direct their studies by his Lectures with a remote reference to their ability hereafter to express themselves with truth, and strength, and beauty, and with fitness. He does not begin with the voice. He does not first of all place the pupil on a stage with a chirometer of wood and wire around him, to show him how high he must raise his hand when he expresses a certain emotion. He begins with the taste, the power of discerning and distinguishing what is right and suitable in discourse. He thus lays the very foundations of the mind with reference to the future employment of public speaking. For Quinctilian says: "Haec precepta eloquentiae—cogitationi sunt necessaria;"[1]—the rules of Eloquence apply to the way of thinking, as well as of expression.

If a man does not think rightly, you cannot make him speak so. The first thing, therefore, to be done with a youth is to make him susceptible to all those things in discourse which enter into the idea of eloquence;—simplicity, propriety, passion, beauty; to teach him when he is thinking for his public addresses, to think in forms suited to the act of addressing men by the voice rather than by the written or printed page. For in this perhaps

[1] De Institutione Oratoria, X. 1.

is the great defect in our preaching. We write compositions and read them, and we succeed, more or less, in conveying instruction; but a public address is not the mere reading of a dissertation. If we wish to exert influence as preachers we ought to mould what we say in reference to its being delivered by us in person better and to greater effect than we can do it by the pen. God did not ordain public preaching as the great instrument of publishing the Gospel with a view to its accomplishing only that which the printing-press can do as well. It is a self-denying work, it costs a struggle with the love of ease and the fear of man, to preach—in the fullest sense of that word—to preach, rather than to read. The pulpit and a written discourse are too apt to be what the gunwales of ships are to the assailant who fears to land on the enemy's territory; but to throw yourself forth upon the attention of your hearers with the boldness and familiarity which preaching to them, in the true sense of that word, requires, is like burning the ships, and standing out upon the plain, throwing everything upon the success of the onset. Though a missionary may not neglect or shun the arduous work of preaching to the natives, he will tell you that it is far more grateful to flesh and blood to put books and tracts into their hands; and we, from our experience in reading our sermons to the people, can readily believe him. Your hearer is before you when you preach, like an organ with many a wonderful stop, and many banks of keys. Any man may play his dull tune there. But a father of all them that handle the organ can make it utter tones and combinations of sounds from all its recesses; and we ought to approach our fellow men when we address them, not to state mere facts in theology and ethics, but to play skilfully upon their susceptibilities. Now to do this, is it sufficient to be instructed merely by the Elocutionist, or can the Elocutionist lay the foundation for it in the speaker? We cannot hesitate to answer, No. We must be acquainted with the forms of thought in which the greatest and best thinkers have spoken. The ancient writers on oratory insist so much on this as to discuss the question with what authors the pupil shall make himself most familiar. With regard to one author they say with one accord, let the young man read, study, commit to memory, the verses of Homer. One of them says, that as Aratus in his poem begins with Jove, "'ab Jove incipiendum,' putat, so, we think that the youth should begin with Homer. For he has given to all parts of eloquence birth and example, as the strength of rivers and the course of foun-

tains are ocean born. In great things no one excels him in sublimity, or propriety in smaller things; nec poeticâ modo, sed oratoria virtute eminentissimus."[1] The influence of a teacher of rhetoric ought to be everywhere present with the students from the beginning to the end of their college course. Instead of coming into this department as he comes into an advanced study, the pupil ought to be born into it as a child is born into parental love and care. So far from interfering with the other departments of instruction, the teacher of rhetoric can promote scholarship in them all, better than the teacher in any other department. For all studies flow into his field; all prepare the pupil to do what he is set to teach him. He says to the young men, You have come here to learn how you may influence your fellow men for their good. The most of you are to do this by public addresses. Remember from the first hour in which you get your first lesson, that you are studying for this great purpose. In the languages, analyze to the roots. Every original word is an image of a thing. Study etymology in every sentence. Tell why this word is used rather than its almost apparent synonym. Observe the delicate turns and shades of thought; search out the allusions; translate literally and also in idiomatic English. He will prepare attentive hearers for those who lecture on the history of the literature in each learned tongue. He will follow the student in his study of the mathematics and natural philosophy, and show him what resources he may obtain for his future employment as a public speaker.

There are some preachers whose manner is clownish; their reading of hymns is execrable; as to any knowledge of the rules of speaking, "fair science smiled not on their humble birth." Yet if I were to choose the preacher under whose instructions I should prefer to sit year after year, it would be one of these men. They subdue me—they lead me captive—they make me weep, they make me glad, as no other men do. I remember their wise, beautiful, eloquent sentiments as I should the words of an oracle. Compared with them, a man who assails my senses with his elocution, and is always thrusting upon my notice his motions, his tones of voice, and making me think of him as a good speaker, is a mere mountebank, from whom I wish to flee, and whom I think of as I do of a man whom, with all his pious tones, I believe to be a hypocrite. Let us have preachers who will commend themselves to our sense

[1] Inst. Orat. X. 1.

of propriety in the arrangement, proportions, illustrations and unity of what they say. To effect this, we must train young men to think and to write well. In making public speakers for the pulpit we ought to labor most with the pupil's mind. He who succeeds, for example, in preventing a youth from using incorrect figures, and by the acuteness of his criticisms, represses the prurient fancy, and compels the pupil to analyze his metaphors, and use them with care, who shows him why it is false taste to talk of "the green carpet of nature," and why it is wrong to speak of "the attitude of the mind;" who will not suffer the young writer to discuss various topics under a text which naturally confines him to one, and he who succeeds in making him comprehend the architectural beauty of some model speech or sermon, will do more to make that youth a good preacher than all the elocutionists could do without him. He will pass through the region of that young man's mind and make it all a well; and while drought and heat consume the snow water of mere artificial and superficial oratory, perpetual springs will arise there. For the fundamental excellence in all addresses is not the manner, nor a great variety of smart things, nor fine conceits, "like orient pearls at random strung." The fundamental excellence in all addresses is logic. Logic is the common staple of the human mind. Reasoning is the employment of men in their daily life. They buy and sell, and settle accounts, they write letters, they talk with each other in the streets, and in their places of business, they quarrel, they are reconciled, they read newspapers, according to logic, and that when they cannot tell you what it is; yet it is the staff of life. We have an illustration of what I mean by logic in the answers of Christ to the sectarians of his day. He put three whole sects to silence by the way in which he reasoned with them respectively. He had a shorter method with Herodians and others, than we use with deists. It was not by miracle, nor preternatural influence; it was by the skilful selection of facts, and the conclusiveness of his inferences, which had no parade of reasoning, and yet were as resistless and sure as that lightning which we see dropping smoothly out of a cloud, so calm that a sense of beauty mingles with our dread. That which men aim at in their intercourse with men, that which chiefly affects them is, conclusive statements. A man who addresses his fellow men must commend himself first of all to their understandings; that is, they must see the connection and feel the conclusiveness of his thoughts. Yet in dealing with the understandings of men, he

who spends his time in processes of arguing will weary and not instruct his hearers, and he who imparts to them mere facts in theology will not arrest their attention. It is a great thing to be logically correct, and then to set on fire the reasoning with analogies and skilful illustrations, which cannot be done by the formal introduction of figures, but requires the spontaneous use of figurative words—words which are pictures—words, one of which will sometimes move a whole assembly. It is the work of a teacher of rhetoric so to instruct the pupil that this habit shall be a second nature with him. Perhaps there is no modern writer who exemplifies this power to reason by pictorial words, or who teaches us how to do it, better than Coleridge; and his 'Aids to Reflection' is, in this respect, one of the best of helps in composition. He makes the young man analyze the sentence which he has just written, and dissect each word to judge of its propriety or to see whether it be not used vaguely and without point.

The power of a public speaker over the human mind depends much on this faculty of presenting a thing at once and vividly. For though language is not given to man, as Talleyrand said, "to conceal his thoughts," yet it is only by skill and care in the use of it that the thought is not concealed, or imperfectly conveyed. One secret of the charm in the eloquence of our Aborigines, is, their words are images of things. But why do I refer to this or that man as an illustration of the power which this use of language gives the speaker or writer, when we have such an illustration of it in the case of Shakespeare. The more we know of writers, the more we study the laws of language, the more we trace out the secret of its success in various writers or speakers, the more shall we be astonished at the power of this man. That a man of no systematic knowledge or scholastic study should have comprehended all the powers and uses of the English tongue so as to speak as no other uninspired man ever spoke, understand all the springs of human motives, enter into every human character, male or female, English, Roman, African, Danish and Venitian, and put it on as though it were his own, and feel and speak as a king or clown, the crazy and the sage, the lover, the politician, the glutton, hoary age and the little child, this is the intellectual wonder of the world. It is his instinctive perception of what is natural, and the use of corresponding language that makes him the poet of human nature. When we perceive moral and spiritual things thus, and set them forth with the same truthfulness in form and manner, we have the highest mental qualifications to preach.

There is no risk in the declaration that, as a general thing, rhetoric has been too much regarded as a super-addition to a young man's education, the putting on of a mere dress, whereas it ought to mingle with the first elements of a liberal education. Until this becomes the general law, in vain do we seek to make men good preachers, a work which implies on the part of the pupil a knowledge of logic, a critical acquaintance with the use of language, a just discrimination and taste in the use of metaphors, and a familiarity with the best models of thought and expression. It is unjust to expect that a professor in a Theological Seminary will make men skilful in writing who have not addicted themselves to the study of it in their collegiate course. The teachers in the exegetical department in this Seminary do not undertake to teach the students Greek. The students are supposed to be familiar with the language, and all which the teachers of languages here do with regard to the Greek is, to teach the Greek of the New Testament, giving instruction in that department of the tongue which has special reference to the explanation of the Scriptures. By the same rule, we ought not to expect the Professor of Sacred Rhetoric to make men acquainted with Rhetoric, but to apply what they know to the department of writing sermons and preaching. We ought to encourage the rhetorical Professors in our colleges to extend their influence over the students in all their studies, and it will be well for the pulpit and the bar when the influence of this department is infused more into the earliest intellectual discipline of the scholar. The Rhetorical Professor in college who makes us feel his influence when we are studying Horace and Homer and the Greek Orators and Tragedies, and in our miscellaneous reading, will exert an influence over us which we shall feel and acknowledge whenever we write a sermon or rise to preach.

Now if the principal thing in learning to preach is not the manner, but the intellectual preparation, and if we may be so prepared by study to preach that we shall succeed in being acceptable and useful notwithstanding anything that we may suppose to be unfortunate and unalterable in our manner, we have no excuse if we do not improve as preachers every year. If learning to preach consisted in learning how to use the hands and the voice, I grant that two or three quarters with an Elocutionist might put us in trim order for the rest of life. But you might as well think to teach a child filial reverence by teaching him the most approved method of taking off his hat. It is our privilege

as intelligent beings always to be learning something. This we expect to do forever, and the professional man who is true to his own mind and heart will do it here. Some literary and professional men in their moments of rest employ members of their families to read Latin authors to them, a page or two only, it may be, at a time; but this serves to keep an atmosphere of purity and beauty about their thoughts, and refreshes them like the clear and outward air when oppressed with the confinement of their toils. Are we as good preachers as we ever expect to be? In the work of addressing our fellow men, we have an unbounded field for improvement, in learning continually how to preach. Our business, by the appointment of Him who spake as never man spake is, to learn, week after week, how to reach and affect the human mind and heart more than we have ever done before. Now if an unalterably bad manner sealed the doom of a preacher, we might, perhaps, be pardoned if, conscious of it, we ceased to exert ourselves in learning to preach better. But if the foundation for success is to be laid in the mind and heart, and the mind and heart can triumph over the outward man, we never can be released from diligent efforts to be more acceptable and useful in the pulpit.

It is a great encouragement to a preacher, old or young, to bear in mind, that while there may be some things in his personal appearance or manners which he cannot alter if he would, as for example, if he be awkwardly tall, that his shadow never can be less, or if he be a short man that he cannot by taking thought add one cubit to his stature, nor make his hands elegantly shaped, or his shoulders, which the Elocutionists say are the seat of oratorical action, otherwise than they are, he can by study, learn those things in preaching which in a few minutes after he has begun to speak, will make his hearers forget his manner. If God has called us to preach, but has withheld certain natural qualifications from us, he has certainly given us others, or he would not have called us to the ministry. This principle of compensation runs through all the works of Providence, and Anacreon taught us when we were at school that hares and dogs even enjoy the benefit of this law. If it be a fact that successful oratory depends first of all upon mental qualifications, nothing but indolence will prevent any man from growing more acceptable and useful as a preacher as long as his faculties are unimpaired.

I have spoken of mental qualifications as elements in success-

ful pulpit oratory, and as holding the first rank among them. I come now to speak of ART.

Are all the writers, ancient and modern, upon the subject of eloquence mistaken when they insist upon the necessity and the usefulness of art in learning to speak? My object thus far has been to assign their proper place to mental qualifications in the business of public speaking. But if there be truth in what has now been said upon this part of my subject, there is much to be said with regard to art in learning to speak and preach which is equally true. The least observation and reflection will show us that they who overcome the prejudices of their hearers, arising from some untoward manner, by the immediate force or persuasiveness of what they say, are few; they are the geniuses of the profession; but we are not to expect their success without labor and art. Indeed in the case of some to whom we attribute native genius as the cause of their eminent success, we shall find that they have either made art a second nature by intense study, or by their ready and quick perceptions and versatility of talent they apply the rules of art instinctively, as some children have a natural aptitude in speaking good grammar before they have studied the science. Only let us remember that art is a handmaid to nature, and oratory second to rhetoric, and there are no limits to the extent which art may have in our manner of speaking, and we cannot practise upon the rules of oratory to excess.

What instrument of music is regarded with such astonishment, or would be considered as attaining the height of perfection in musical sounds, if it could be perfectly constructed? Those organs which contain the vox humana stops, if the idea on which they are founded could be fulfilled in the execution, would turn the fable of Orpheus into a fulfilled prophecy, and the imagination of men would almost re-arrange the stars in the Constellation of the Lyre. Yet make such instruments as perfect as art could ever construct them, there would still be wanting in them the immediate connection of the soul of man with their sources of harmony, the operation of that ever varying and inimitable control which the feelings have over the human voice itself. Of all the beautiful products of God's benevolence and skill in the animal world, no beast, however great its joy, no bird, however rapturous its song, can smile.

"Smiles from reason flow—to brutes denied."

Now there is something on the face of speech, something in the

expression of the voice, which corresponds to that gleam of the soul which is seen in smiles, and that indescribable quality which no daguereotype can catch, but which sinks deep into the mind that perceives it, as the silver plate takes on itself the image which the sun makes from the human face, no art can imitate, no art can teach. When in a moment of high religious joy, or at an instantaneous conception of some affecting thought, the preacher breaks forth in some impassioned strain, if he chances to think, how must I pitch and modulate my voice, the charm of his eloquence is broken; he is artificial, and he feels it, and if he is pathetic, it is the beauty which death sometimes leaves upon the face. Yet in those very moments it is easy to show that art, of which, in such a connection, we all have such an instinctive dread, is, or may be, of the highest use. There is nothing more disagreeable than the effect in some public speakers of high emotion. When it comes upon them suddenly, it is almost as trying to the sensibilities of the audience, as though the speaker should have a short fit, giving his features a hideous look, and his voice the struggles of a paralytic. When some men are excited by their emotions, they will half talk and half cry; others will screech from the leger lines above, and others will stop short, not with that rhetorical pause which sometimes heightens the effect of a sentence, but because they cannot control themselves, and in this hiatus (valde deflendus!) the condition of the nerves throughout the audience is truly pitiable. Is there no room for art here? Do you say, leave me to the natural operation of my own feelings. Why man, you do not know how to feel. You must not feel in the pulpit as you did when you were a boy in the street, and were whipped, or had your toy stolen. You must feel in a manner respectful to your audience, becoming the occasion, and consistent with the due and orderly enunciation of what you have to say. On special occasions, for example, in a funeral discourse, some of your faults of emotion might be excused; but the hearers wish to have a speaker, as a general thing, control himself, though at times they are willing that his feelings should be uncontrollable because, from the nature of the occasion, their own are so. How can we expect that our feelings will manifest themselves with propriety in the pulpit, if they have not felt the power of control out of it? Do we believe in the perfect sanctification of a preacher's voice at the ringing of 'the second bell;' that all his untutored powers and faculties will behave orderly and properly in the pulpit because the Sabbath has

come, as they say the oxen do on Christmas eve, who, as the legend is, reverently compose themselves and kneel, at twelve o'clock, because of the child that was laid in the manger? But the sensible ox is no such Puseyite, and sensible men, who are born to labor, ought not to think that sacred times and seasons have any charm or potent spell in them to supersede the necessity of self-discipline. Yet there is reason to believe that some despise all attempts to teach the use of the voice. 'It must all be left to nature.' Alas! that they themselves should have been left to nature, or else that they should not have known by nature how to "snatch one grace beyond the reach of art," or "rise to faults which critics cannot mend." Did you ever hear them ridicule the singing school? Shall singing be left to nature? Come on, inveigh against the artifice of learning to sing. Is singing correctly and skilfully natural to man? Or, to make the case entirely parallel, do you despise the art which brings out the voice of a pupil, and teaches those expressions of melody which move you while you never think of art as being the parent of them? There is not a bird on the spray who did not learn to sing by long practice. You may hear a young thrush trying different strains, and failing on certain notes or in certain trills or cadences, repeating them, till practice has made her perfect, and when by seeming accident she strikes upon certain notes of special sweetness and power she will delight herself and the listening groves by dwelling on them as constituting her own song, by which she is to be known in her musical world.

There is some disposition among us to regard those who seek improvement in the use of the voice in speaking, as influenced by a vain ambition; and many young men are prevented by a feeling of shame and fear of ridicule from applying themselves to this invaluable means of improvement as public speakers. There have been Elocutionists who have brought discredit on their profession by making their pupils imitate one set form of speaking; but a man of true taste and judgment in this profession is a blessing to the community. He will regard the constitutional differences which nature has made in different men and cultivate them. Style in writing is inseparably connected with character. So it is in speaking, and there is not one manner for all,—a truth which Elocutionists have not always considered. Instead of teaching excessive gesticulation, and prescribing certain motions for every sentence, a judicious preceptor will restrain the gestures, and make them the offspring of the speaker's feelings,

and not the offensive display of a declaimer who thinks that there is power in graceful movements without any reason for them in what they are intended to illustrate. There is hardly anything more awkward and ridiculous than the first efforts of a pupil to adjust his fingers to the keys of a musical instrument; and what is more irksome than the exercises for the voice in learning to sing? But how soon, in the rapid movements of the hand, and the exquisite tones of the voice, do we see the fruit of that toil; and we never despise the proficient in music for the artificial methods by which he gained his skill, nor think that it would have been better if he had been left to nature to be made a musician and singer.

Musical sounds are heard at a greater distance than others. This may account, in some cases, for the fact that some voices which are not loud or strong, will fill a large house. The deficiency in the volume of the voice is compensated for by the harmonious conformity of its tones to the laws of acoustics. Thus nature and art are allies and friends. True art leads man back to nature, and nature receives and owns the perfect artist as her true child.

There is another illustration by which we may see the propriety, and in fact the indispensable necessity, of art in learning to preach. I have said, that we ought to make our sermons rhetorically adapted for delivery. A good delivery is not independent of the manner in which we write. We cannot take a sermon made up of very long sentences, or of very short sentences, written, as it were, for an asthmatic man to read, or a sermon made up of dull common place premises and conclusions, and deliver it well. You cannot put on your spirit of oratory, as men put on the gown and bands, let your sermon be what it may. We must be as eloquent in the secret chambers of the soul when we are writing the sermon as we wish to be when we are speaking. This will make us use the concealed arts of rhetoric, which the hearers cannot see, but they will feel the influence of them. It will make us, for example, throw a sentence into an interrogative form. It will make us begin a paragraph with a bold appeal. It will make us think longer for a more expressive word. It will make us relieve a long train of reasoning with some interesting and short digression. Having prepared a discourse which is susceptible of being delivered well,—in the effort to deliver it, the spirit under which we wrote it will appear in our looks and manner. Is not this our great fault as preachers, that we do not

make our sermons for the delivery? Here is an opportunity to practise art and to show skill. If when we are writing a sermon we fancy ourselves in the pulpit, with an audience before us, and remember how dull they look in listening to a monotonous flow of thoughts all run in the same mould, with nothing about them to stir a single faculty of the soul, we shall labor to put our thoughts into a rhetorical shape;—for the rules of rhetoric are as really drawn from the human mind and heart, as the rules of grammar are from human speech. By rhetoric, many understand high flown language; as when they say that a piece was highly rhetorical, meaning that it was ambitious and inflative. But this is an abuse of the word. If a man begins a discourse in a calm, dispassionate manner, rather than with violence, if he preserves the unity of his discourse, if he arranges his proofs so that the strongest will conclude the number, he is as really a rhetorician in so doing as in any other applications of rhetorical rules which the common mind can better perceive. The most finished models of human composition are highly rhetorical, that is, they are constructed according to rules drawn from the laws of the human mind, rules which have become instinctive with the writers; and such should be the perfection of art at which we should aim. Then, that which began in what seemed to our unskilled powers, artifice, becomes mental discipline and character.

As to the delivery of the discourse, if we think that merely to read what we have written answers all the purposes of preaching, and that we are to use none of the arts of oratory to make ourselves eloquent, we are rebuked by every public singer and stage-player.

On this subject I know of no better instruction for us than we find in Hamlet's Soliloquy on this very point, and it is one of the best lectures on oratorical delivery ever written. Hamlet's uncle, as you know, had poisoned the king, Hamlet's father, and had married the queen, who connived at the murder. Hamlet wished to convict his uncle and mother publicly of this deed. For this purpose, he employed a company of players to enact a play which he had written for them, and at the performance of which the guilty parties should be present. But in order to try their power, he first makes one of them speak before him a part of a play in which Pyrrhus murders king Priam; and Priam's wife, Hecuba, is represented in all the horror and agony of a faithful, affection-

ate, bereaved woman. After this rehearsal, when the players had left him, Hamlet said:—

> "Oh what a rogue and peasant slave am I!
> Is it not monstrous, that this player here,
> But in a fiction, in a dream of passion,
> Could force his soul so to his own conceit,
> That from her working all his visage wann'd;
> 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? He would drown the stage with tears,
> And cleave the general ear with horrid speech;
> Make mad the guilty, and appal the free,
> Confound the ignorant, and amaze, indeed,
> The very faculties of eyes and ears.
> Yet I,
> A dull and muddy-mettled rascal, peak,
> Like John a-dreams, unpregnant of my cause.
> * * * * * * *
> But I am pigeon-liver'd and lack gall."

In mingling with the crowd on Boston Common in September of last year at the great Whig gathering, to hear some of the best public speakers address their fellow citizens preparatory to the election, I could not but say of ourselves as preachers,—comparing our subjects and the way in which we are too apt to handle them, with the way in which these men spoke to the voters,—as Hamlet did after hearing the players,

> "But we are pigeon-livered and lack gall."

I saw that men love to be dealt with by a public speaker fearlessly. They love to have him make himself superior to them by his powerful reproofs, exhortations and directions, when he has convinced their understandings. Unless the soul of eloquence moves us at times to do the same, the popular mind feels that we are not competent to our work. It is a remark of Bucholtzer, a Dutch divine, that a speaker is known by his peroration. There is philosophy and truth in this remark. In the peroration, we make the appeal to the heart and conscience. If a man knows how to address his fellow men, it will appear in his peroration, when he has finished his argument, illustrated his subject, and it is time for him to apply it. Some men will break off their

discourse in a tame, unimpassioned way, as though their six or seven sheets were written full and they had no more to say. A man who, though he writes all he has to say, knows and feels the difference between reading a lecture and addressing an audience, will, at such a time, gird himself up to speak to them face to face with the confidence which his successful effort to convince and persuade his hearers will inspire, and with the accumulated force which his previous thoughts and feelings will have gathered together in his mind. Let us try ourselves by this rule. In the very best moments to influence our hearers, when we have them at our control, and when the human mind naturally expects a special appeal, have we the force and courage and the essential spirit of oratory sufficient to make us impressive then if we never are at other times? Do we at such times ever summon up the powers and faculties of body and mind to make a special impression? If we do, what is this but art, and why shall we not use her aid more to reform and quicken ourselves in every part of preaching?

Another of the chief elements of success in pulpit eloquence is *Professional Enthusiasm.*

Every man who is eminent in his calling is an enthusiast in it. If we would be eminently successful as public speakers, we must be enthusiastic in our profession. But this enthusiasm must relate to the employment of public speaking, and cannot be supplied by any zeal which we may have as students of sacred literature or theology.

We are constantly in danger of being too scholastic in our feelings. We cannot be too thorough as Hebrew and Greek scholars. We cannot be too well versed in theological science. The more we know the better shall we be qualified to exercise the art of addressing our fellow men—if we take care also to acquire that art. We should study under the impression that we are public speakers. We should study with our faculties somewhat disposed as those Jews were who rebuilt Jerusalem—half of them labored, and half of them held the spears, and he that blew the trumpet stood watch. We have seen men loading a vessel. They put everything in with reference to its being taken out. The delivery of the cargo is the great thing with them; they bear it in mind in deciding what they shall lower into the hold and how they shall stow it. Need I declare this parable further than to say that in all our studies we ought to remember that our employment is to influence the human mind by the form and

manner in which we deliver our knowledge? Suppose that on visiting the military school at West Point we should notice that the cadets spend most of their time in making powder, forging swords, and turning gun-stocks, and they should always appear with smutty hands and faces, and bent forms. They ought to know how to make powder, but the great thing for them to know is, how to apply it. They ought to study strategy and castrametation,—which will involve a critical knowledge of mathematics; but you expect to see them frequently armed, standing erect, wheeling, filing, attacking, retreating, and handling their arms with that utmost art which conceals itself. This is the rhetoric of arms, and we know that they are justly praised for their proficiency in such rhetoric. We may spend too much time in the mere making of ammunition, of which, indeed, we cannot have too much, but we ought to know as much about the manual and tactics of our calling, by constantly learning how to make practical use of our powers and of our knowledge in the great art of addressing our fellow men.

Some students, who, from the earliest part of their literary course have intended to be preachers, finish their studies in the theological seminary without any just conception of this thought, that their future employment is to consist in addressing their fellow men. Let a young man always bear this in mind, and it will have a great effect upon him in all his pursuits. He will not wait to be in his profession before he learns much from observation. His eyes and ears will always be open to learn something useful to him in his profession as a speaker. He will attend public meetings to observe and study the excellences and defects of public speakers. He will not pass a collection of boys in the streets, or see two men in earnest debate, or watch the motions and intonations of children, without receiving some hints with regard to oratory, as Handel caught the idea of one of his great pieces by hearing a blacksmith's hammer ringing on the anvil. The voices of the fishmonger, teamster, and sailor, the newsboys among the din of business, the soldier on parade, the graceful manners and motions of those with whom we associate only the ideas of beauty and grace, will afford the preacher hints and helps for his profession. He will notice how much better an effect a public speaker produces who keeps his feet in right positions to give his whole frame a proper inclination, than the man who stands like a pair of open dividers, or winds one limb round the other, or extends it behind him till his foot is a perpendicular. He will watch the mo-

tions of public singers; he will get wisdom from an expert auctioneer; he will be like an artist to whom the fashions and forms in the streets, the flowers, the unconscious postures of men, the hues of the clouds, new every morning and fresh every evening, and grand and picturesque at noon, are always suggesting something for his pencil.

Professional enthusiasm, if it were more common among us, as speakers, would drive out some intolerable faults, and we should see more general excellence in oratory. For the sake of exciting a little enthusiasm against one fault in particular, I shall allude to it here.

The general impression with regard to the use of the manuscript, in view of all the discussions about written sermons and extempore preaching on the Sabbath, seems to be this, that we ought to write our sermons, and with great care, and then instead of committing them to memory, be so familiar with what is written as to be easy and free in the delivery. This will probably continue to be the New England doctrine, and if so, it is to be hoped that the practice will increasingly correspond to it in all respects. But gesticulation during the actual reading of impassioned parts of a written discourse is awkward and frequently ridiculous. This habit is owing to a conscientious conviction on the part of the preacher that he must gesticulate while reading, so as to give signs of life during the period of apparently suspended animation. If a public speaker is ever excessively ridiculous it is when he begins to gesticulate, and with his hand extended by the apparent excitement of some thought, suddenly stops, and leaving his arm aloft, drops his head to search in the manuscript for the cause of the excitement. Charles Matthews once facetiously proposed that the principle of the division of labor should be extended to stage playing; one actor being employed to make gestures while another does the speaking. Unless we can be sufficiently enthusiastic in our profession as public speakers to invent some way of remembering fully what it is which ought to excite us so much as to produce a gesture, it would hardly be more offensive to good taste if we should each have a colleague, in some young student of oratory, who should stand below the pulpit and do the gestures while we do the sermon. I would suggest the inquiry whether any gesticulation is of any use and whether it is not a downright fault, when it flows from a speaker's conscience, rather than his heart.

If I may be allowed to say a word here by way of digression

as to gesticulation in general, I infer from the remarks which sensible hearers drop in speaking of different preachers, that they are more apt to be wearied with gestures than to feel pained at the omission of them. If we can only give life to the thought and the expression, the hearers will not miss the gestures, nor think of the hand and arm, unless attention is drawn to them by their being stiff and formal. Garrick is said to have used but little gesticulation. The greatest offences in speaking are apt to be committed by the hands. People cannot endure to have a speaker protruding his long arms upon them without any reason; he must so affect them by what he says, that his motions will seem to be a part of it, but even then he ought to watch against excess. Common people are not pleased with this show of oratory, and there is more of innate sense of propriety among them than many suspect. Many years ago, one of the older students of a theological seminary, and, as I am informed, a most excellent man, went to the Isle of Shoals, in this neighborhood, to spend a vacation in preaching to the people. His brethren on his return to the seminary asked him concerning his success. He said among other things, that one of the fishermen told him that the people liked what he said in preaching, but they thought that there was too much lobstering with his hands. It was the last place in which he could have expected to be criticised as a speaker, but he probably never heard before or afterwards a more expressive criticism, nor one that better showed the fact that the first rules of art in speaking are drawn from human nature. Remember then, when some of you are preaching to those Choctaws, or Zulûs, and Mahars, that they understand gesture,—know when it proceeds from your heart, and are pained when it is unmeaning, or violent, or excessive. Let professional enthusiasm in the art of public speaking go with you if you go to the ends of the earth. Resolve that as a preacher you will aim at excellence in speaking, as the worthy members of other professions, and artists, aim at it in their callings.

But inasmuch as I have insisted on the supreme importance of mental qualifications as elements of successful pulpit eloquence, I should do injustice to the general subject and to this part of it not to say, that professional enthusiasm will show itself in constant efforts to feed the sources of eloquent thought and feeling within us by severe and faithful studies. Not to speak of sacred literature or theological and classical studies, when a young man enters upon his profession as a preacher, he should continue

either to read or to have some general knowledge of every book whose publication goes to make up the literary and theological history of his times. It is interesting to know how much time an enthusiast in his profession can find for everything that will help him in his calling. Whatever he reads is turned into material for instruction and illustration. An enthusiastic artist makes use of everything to correct, improve, bring out that gift by which nature has distinguished him from all others. We should do the same. For if we are natural, no man will write or speak so much like us that we shall not have our own way and manner. We ought to have that enthusiastic desire for excellence in our profession which will lead us to do for ourselves what God did for prophets and apostles. Inspiration excited each man's native genius, giving the peculiarities of each mind a beautiful prominence, and thus imparting a variety to the books of the Bible which is one of the greatest wonders of that book. Isaiah never touches certain chords which are familiar to Jeremiah; Amos, the herdsman, and the gatherer of sycamore fruit, shows us his pastoral tastes and habits, and Nahum, combining a minuteness of description with a majesty and terror of diction, is unlike them all. God has preserved in them the distinctive traits of their characters—teaching us that we must depend most on what we are by nature, improved by art, for the success at which we aim. As an encouragement to this, our hearers will know whether we are cultivating our minds; and the means by which we do it will appear. You never tasted two honeycombs that had precisely the same flavor. The ever varying kinds and degrees of richness and odors in the field and garden flowers, and the different wanderings of the bees, infuse different kinds and proportions of flavor into all the different cells of the same and of every hive. So our intellectual efforts will tell where our minds have gathered richness and sweetness, if they have any; whether in the pastures of Judea, in the meadows of the Ilissus, or on the Mantuan plains; where vineyards and the Rhine rejoice together, or where the Avon strolls along by the moss-grown sepulchres of England's seers. But I would say to a young man, Let the Old Testament form your taste and feed your imagination, and the Old and the New Testament fill your mind and heart with the spirit of illustration. Observe, and study, and imitate the moderate language of the Bible, its freedom from exaggeration, which is one of the secrets of its lasting power over the human mind. You may learn self-possession, and the command of your voice, by apostro-

phizing to the hoarse waves of some Ægæan; you may acquire the graces of speech by copying and rewriting ten times in a sea-girt cave the speeches scattered through the history of Thucydides; but without the influence of the Old Testament literature, and the Old and New Testament spirit in your eloquence, it may be as unproductive as that meteor, the northern lights, "from which the mower filleth not his hand, nor he that bindeth sheaves his bosom."

By this enthusiastic effort after excellence in literary qualifications to preach, our sermons will be redeemed from the character of mere exhortations, which are confined to a few topics and conceived and delivered in a way exhausting to our sensibilities and to those of our hearers. Baxter and Edwards preached in such a way that they enlightened the age in which they lived while they turned men to God. But if a man preaches and labors merely to produce occasional excitements of religious feeling among his people, if he ceases to aim at the instruction and conversion of his hearers as individuals, and employs his talents and strength in procuring sympathetic movements which he calls revivals of religion, which, in their true sense, used to supervene when we were laboring for the conversion of individuals and have ceased very much with our direct efforts to produce them, he will not remain long as minister to that people. He will preach in a way which he cannot long sustain, nor a congregation endure. For the order of the divine administration in human affairs is, to advance intellectual and moral culture with the conversion of men. We cannot expect that God will permanently bless those labors which serve only to promote fanaticism. All the dispensations of Providence in the moral world are marked by the law of progress. We must follow that law in our professional pursuits. We must endeavor to improve as preachers, for its own sake, as well as for the greater influence on others; and as professional men, who have the noblest profession on earth committed to them, and who ought to contribute each one his part towards the honor of the profession. If, instead of this, a man studies or reads only for immediate effect, or not at all, and preaches only to produce immediate excitements of religious feeling, his mind will be like the island of Ichaboe, the means of some powerful crops, but soon exhausted, scraped, and forsaken. Rather let it be like those islands where the commerce of the world never ceases to gather the pearls of the deep sea, and beautiful wood to be inwrought into the dwellings of men and the palaces of kings.

Perhaps I cannot better signify the respect which I feel for such an audience as this than in being very brief in speaking, as I now propose to do, upon *Moral Worth* as an element of success in pulpit eloquence. I am aware that its intrinsic importance and the right proportions of the different topics in a discourse would require a more protracted exhibition of it. But I will only say that when a man comes to be known by the churches or by the heathen or pagan people among whom his lot is cast, he finds that it is the man, as much as anything that he says, or the way in which he says it, that makes one an acceptable and useful preacher. It depends as well on what we are as on what we say and on any grace or skill in saying it, whether we shall be permanently acceptable and useful preachers. We have some poets of enduring fame who were bad men, but why is it that there are not even so many distinguished orators whose lives were bad, that have handed down their productions to us? This is an interesting and instructive fact, and shows that goodness is essential to enduring excellence as a public speaker. A bad man may describe nature, and human passions; and his vices may give a certain power to his songs. But a bad man cannot instruct, exhort and persuade men on principles which are permanent because universal. Hence we see the reason why the ancients insist that the orator must be a good man. Cicero dwells much on this point. Solon had said before him, *τὸν λόγον εἴδωλον εἶναι τῶν ἔργων*, The discourse is the image of the conduct. And it startles one, as though inspiration had been there when you read in another writer, "Ut vivat, quemque etiam dicere." Every man speaks as he lives. If this be true in morals and politics, that a man's moral and political principles and feelings affect his eloquence, so that you might almost determine which side is right in great political controversies by taking the number of truly eloquent men on either side, not declaimers, but men whose eloquence has a tone which finds a response in the heart of man, much more is it true in those whose business it is to preach the law and the gospel of God, that their private principles and feelings will affect their influence as public speakers. It has often been observed that in regard to some of the greatest men whose names are immortal, we do not find in their writings enough to warrant the reputation of the men themselves. This is preëminently the case with regard to Washington; it was so with Lord Chatham and with others that might be named. The explanation is, that these men had personal weight of char-

acter which could not be transferred to paper. It had its influence in all their words and conduct, and its fruit remains, but the secret of it does not appear in what they wrote. Some ministers of the gospel whose names occur first when we wish to speak of preëminent worth and success in the ministry, are illustrations of the same thing. Their posthumous works do not sustain their reputation. It was the man, that gave weight and force to what he said, and tradition will keep their names before the world, while not one in ten thousand will ever see a word they wrote, or cease to wonder, if they read their discourses, what it was that gave them their reputation as preachers. What an illustration this is of moral worth as an element of success in pulpit eloquence. It will make up for many a deficiency in natural endowments, and indeed without it, a man with the highest natural endowments and acquisitions may succeed better, far better, in any other profession than in the pulpit.

But eminent moral worth may be united with eminent literary and professional attainments. Then, it is like "wisdom married to immortal verse." There are those whose writings support the reputation which they gained during their lives as preachers. These were scholars, with genius sanctified, with acquisitions increasing while they lived; and now they bless many people and strange tongues.

Now that I come to the close of what I have to say, and begin to think, as I naturally must, in the hearing of what members of my profession I have presumed to speak so freely on subjects of which they know so much more than I, it seems as though I understood how men felt in olden time when they found that through undeserved encouragement and kindness, they had been led to speak freely, perhaps too freely, in the presence of the angel. How sensitive we are apt to be to the opinions and feelings of our fellow men even when we are charged with the message of God to them.

In a certain congregation there was a hearer of whose presence the preacher was not aware during the delivery of his sermon. When the fact of that hearer's presence was made known to him, it had a great effect upon the preacher. The hearer had himself been unrivalled in his day in every charm that adorns the preacher, and in all respects as one entrusted with the care of souls had been preëminently faithful and successful. How did our brother feel when he knew that he had spoken in the hearing of

that man? His first feeling was one of self-distrust, but his next feeling was, if he could only enjoy the benefit of that hearer's free and affectionate counsels and advice with regard to preaching it would be invaluable to him. Who was the preacher and who this hearer? The preacher I doubt not may have been any young minister present, and the hearer was Jesus Christ. Every time we have preached we have had him for a hearer. When the great and the learned and the honored of the earth come to hear you, He is there, whose opinion of you, while it is infinitely more important than theirs, will either confirm or reverse their judgment of you. When we meet a few of our flock in that distant school-house in a dark and stormy night, and something whispers, Will you waste your time and strength on these few people, the Son of God is there to hear what you say to them, and to have an opinion of you for saying it which is or will hereafter be a greater reward to you than the applauses of a throng. In the bungalow, or under the plantain or the palm, or in those South African huts where you must creep like an animal to get in, remember that you cannot speak in his name but you will speak in his ear. He was once a preacher and a minister to souls. He knows all the trials of the profession, and all the secret influences which make thoughts and words eloquent. We shall agree that the secret of his eloquence consisted in what he was, and not in any artificial power. Whatever of grace or power there may have been in his natural manner, he was resistless as a preacher because he was, in perfection, that which we should aim to be in all virtue and knowledge. He never sought eloquence for its own sake, neither should we think that we can acquire it as men learn a trade. But seeking to be all that a good man and a scholar, and a minister to souls ought to be, in mental qualifications, in the arts of oratory, in professional enthusiasm, and in moral worth, eloquence may be expected to flow from us, and for similar reasons, as it did from him who had without measure that Spirit which he can also pour out on us. Let us not think that He does not condescend to appreciate our efforts when in his name we speak well. God who ordained the priesthood made Aaron his high-priest of whom He could say, "I know that he can speak well." This is our business, to speak well. I have endeavored to show what this implies. If we would speak well, it must be our constant aim to speak better. In doing so, we may remember that this life may not be the only term of service in which God may use us to influence others by the communication of our thoughts and feel-

ings. It cannot be that eloquent communication from mind to mind is limited to earth. Then what must it be for all the sanctified genius which has been eloquent in song on earth to be gathered together in heaven,

> "And with its ninefold harmony,
> Make up full concert to the angelic symphony?"

What must it be for the preachers of Christ from Noah to the last generation to meet there, and for angels to listen to the eloquence of earth flowing from what they never knew,—the experience of sin, repentance, and restoration. If the presence of this company of preachers makes one who speaks before them feel as Jacob did when he said, "This is God's host," where in the distance shall many of us stand when the tongues which were most eloquent here upon the themes of redemption, instruct and please the heavenly world? Where in the distance did I say? From your lips, if they have dwelt with peculiar love and power on the doctrines of the cross, may the inhabitants of other worlds learn things yet imperfectly understood by them in the history of redemption. It may be that you will then be called of God to be employed in wondrous acts of ministry to other worlds, because He can say of you, in remembrance of your earthly attainments and service, "I know that he can speak well."

ARTICLE VII.

LIFE OF JOHN CALVIN.

By R. D. C. Robbins, Librarian Theological Seminary, Andover, Mass. [Concluded from No. VII. p. 527.]

Calvin's Return to Geneva.

Whilst Calvin was occupied with his various labors at Strasburg a change was effected in Geneva. After the banishment of their ministers, the people seem to have been left, for a time, to their own chosen way. Disorder reigned both in the Church and in the State. But God in kindness sent chastisements upon them. Those who had been most forward in opposing the restraints of their guides, received the just reward of their mis-