

would have had no place, and his influence over the public mind would have been indefinitely increased.

We on this side of the water labour under considerable disadvantages in trying to form a just view of his power as a speaker. We have indeed the opinions of the press, and, as it happens with most uncommon men, these opinions run from point to point,—and then we have the opinions of the secular as well as of the religious press,—as varied as they are curious—and from the number and contrariety of these criticisms something like the truth may be drawn. We have his works besides, and with the helps which they afford, (for they are the mirror of the man,) we may arrive at a measure of accuracy, which ought to satisfy us; but just as the impassioned reader of one of the orations of Demosthenes said, when he saw the effect which his reading produced on his audience, “If it be thus you feel by the simple reading of this oration, what must have been your emotions if you had heard Demosthenes deliver it,”—so to be appreciated Mr. Spurgeon must be seen and heard, and no critique can do complete justice to the man and his manner, which is not based on actual observation.

As it is, however, we may approximate somewhat closely to the truth, and guided by the views which have already been advanced by so numerous and varied authorities, and especially by an examination of his sermons, an attempt will be made to account for that “*altogetherness*,” to use a Chalmertian word, which has set the world and the Church a wondering after him.

Mr. Spurgeon’s *physique* is remarkable. We have seen his portrait, said to be a good likeness, and an anatomist would say respecting it, that his chest was just of the shape and the size to contain a set of lungs that could breathe out such a volume of sound as would easily and distinctly fall on the ears of ten thousand people at a time. His voice too, is not loud but deep; of the character which the Latins expressed by the well known phrase “*ore rotundo*,” and he has it under perfect command. Naturally flexible, he can use it histrionically, and make it the vehicle as well of all the emotions, from the sublime and terrific to the melting and the sorrowful, and adapt it to every variety of style, from the familiar and conversational, in which he excels, to the descriptive, and didactic and hortatory, and even to the tenderness of pity, and the fierce and fiery outbursts of objurgation and threatening. It was said of a late eminent actor, that his whisper was as distinctly heard in every corner of Drury Lane Theatre as his loudest wail, and that he thrilled his audience more by the one than by the other. A similar flexibility of voice, and as skilfully managed, is one of this great preacher’s peculiarities, by which he wields at will the passions of the multitudes who hang on his lips.

His *gesticulation*, moreover, is as striking as are the modulations of his voice. It is natural—not studied. He complies with the canon, though in the artlessness of simplicity, and suits the action to the word and the word to the “action.” There is no doubt that the workings of his mind prompt his action in the pulpit. From the fact that he does not preach memoriter, we may be sure there are no studied “gestures,” and that the glance of his eye, and the wave of his arm, and the movement of his finger, as well as the thud of his fist and the stamp of his foot, are but the indices of the motions of his spirit, as he labours in the might and the majesty of the glorious gospel to win sinners to the Saviour, and to make Christians more Christ-like in their whole deportment.

His *style* embodies another element of his power. It is, or as nearly as may be, purely an English style. It is the style of Swift and Defoe rather