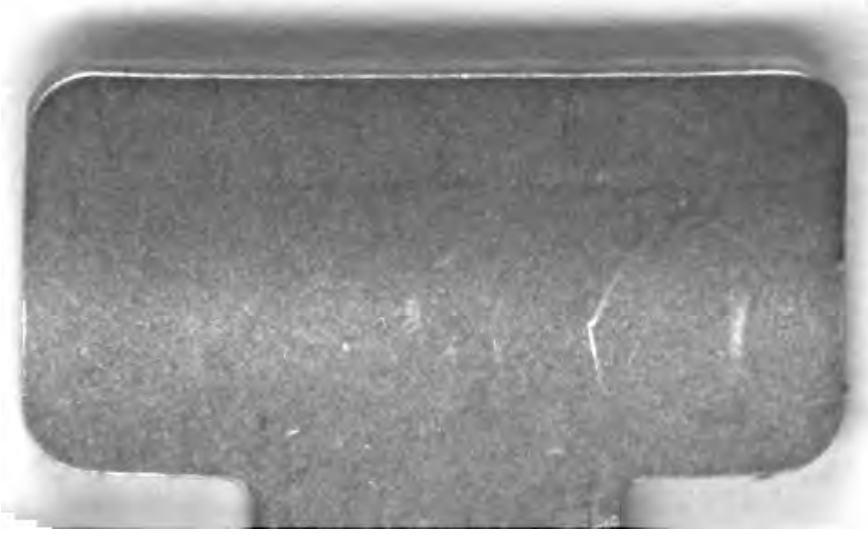

421

Betty Ann Jarratt

Rhetoric

Made familiar and easy to
Young *Gentlemen* and *Ladies*,

AND

Illustrated with several beautiful Orations from *Demosthenes*, *Cicero*, *Sallust*, *Homer*, *Shakespeare*, *Milton*, &c.

Being the
THIRD VOLUME
OF THE
Circle of the *Sciences*, &c.

Published by the KING'*s Authority.*

The SECOND EDITION.

LONDON:
Printed for J. NEWBERY, at the *Bible* and *Sun*, in St. *Paul*'s Church-Yard.
MDCCXLVIII.

By the KING'*s Royal Licence.*

To His Highneſs

Prince *GEORGE*,

THIS

ART of RHETORIC

Is humbly Inſcrib'd

BY

His Highneſs's

moſt obedient Servant,

JOHN NEWBERY.

PREFACE.

IN the little Work here offer'd to the Publick the Reader will find the whole Art of RHETORIC, *that is, the Rules and Precepts of the best* Orators *and* Rhetoricians *ancient and modern, laid down in a plain, comprehensive, and regular Method, and accompanied with Variety of Examples. This Art, to take it in its full Extent, is almost as ancient as the Use of Speech; for* Eloquence *moved Men to live in Society, to assist and instruct one another mutually, to submit to Laws, and seriously to consider and regulate the Affairs they had in common together. Hence it is plain there must be*

two Sorts of Eloquence, the one more simple, *suited to familiar Intercourse or Conversation, and to the ordinary Dealings and Commerce of the World; the other of a* higher Nature, *and more proper for Discourses and Harangues in Publick, and upon solemn Occasions. It is this second Kind which is properly call'd* Eloquence, *which denominates the* Orator, *and is the Subject of the following Treatise.*

Eloquence *has always flourish'd amongst a free People.* Greece *was remarkable for it before it was overrun by* Alexander, *his Descendents, and Captains; as was* Rome, *before the Domination of the* Cæsars. *I am far from thinking, that either* Freedom *or* Eloquence *is confin'd to a* Republican *Form of Government: It was the Riches, the Honours, the glorious Recompences attending it in* Athens *and* Rome, *that made it flourish there, and rise to*

that

that surprizing Height; and accordingly its Credit fail'd and sunk, as it lost its Encouragement and Reward. So that there is no doubt to be made, but that in every Age and Country, where the Oratorial Art *is properly esteem'd and encouraged, Men will be excited to the Study of* Eloquence, *and make vigorous Efforts to bring it to its ancient Perfection.*

Some may think that the Art of Rhetoric *is a Matter of little Imporportance, and not worth the Labour and Application it demands. But let them consider of what Use it is on many Occasions, especially at the* Bar *and in the* Pulpit. *Let them consider, that* Eloquence, *that fair Enchantress, that universal Mistress of Hearts, has been seen to calm and assuage in a Moment a disturb'd and mutinous People: She has been seen, in the publick Deliberations of a confused Assembly, to make unhoped-*

unhoped-for Impressions upon the most obstinate and prejudiced Minds; to appease Seditions, by inspiring the Fearful with that Courage which she had taken away from the Insolent and Rebellious, and by constraining the one and the other to follow her Directions: She has been seen in Camps and Armies, going from Rank to Rank, giving Life and Vigour to the Soldiery by the Mouth of their Generals, and at last triumphing by the Arms of those whom she had first conquer'd by her Reasons.

But perhaps it may be said, To what Purpose is it to lay down Rules and Instructions to form an Orator, since Eloquence is a Gift of Nature? *To speak the Truth, we must confess, that whatever Advantages an Orator may draw from the Rules and Precepts of the best Masters, there is still less of* Art *than* Genius *in Eloquence; and most Subjects that come into an*

Orator's

Orator's Province are of such a Kind, that as to their Power and Efficacy they depend much more on the Opinion of the Hearers, than on the Knowledge and Capacity of the Speaker. We often discourse before Assemblies where Ignorance has a large Majority; nay, the Multitude is almost perpetually the Judge of Speech: And we find Men of all Professions who really speak well, and have a Title to the Praise of Eloquence, *though they are utter Strangers to its Rules. But still* Art *is serviceable in assisting* Nature, *and he that would be compleat in Eloquence must join the Improvements of the one to the Talents of the other. We are not aiming, by the Publication of the following Sheets, to make Orators in spite of Nature, but to improve the ingenious Youth of our Country, and to train them up by Degrees*

to

to imitate the great Masters of Antiquity; and in this we hope our Endeavours will not be wholly unsuccessful.

Rhetoric and *Oratory*.

INTRODUCTION.

Q. WHAT is *Rhetoric?*

A. *Rhetoric* is the *Art of ſpeaking well and ornamentally on any Subject.* This Definition includes both *Rhetoric* and *Oratory*; and indeed the Words are nearly of the ſame Signification, and often uſed indifferently for each other, though ſome diſtinguiſh between them as between *Theory* and *Practice*, making it the Buſineſs of a *Rhetorician* to lay down Rules and Precepts for ſpeaking elegantly, and of an *Orator* to

uſe and apply them judiciouſly in Practice.

Q. From whence is the Word *Rhetoric* derived.

A. From the Greek, *Rheo, I ſpeak.*

Q. What is the principal End of Rhetoric?

A. To *inſtruct*, *perſuade*, and *pleaſe*.

Q. What is its chief Office?

A. To ſeek what is moſt conducive to Perſuaſion.

Q. How many Parts hath Rhetoric?

A. Four, *viz.* INVENTION, DISPOSITION, ELOCUTION, and PRONUNCIATION.

PART I.

Of INVENTION.

Q. WHAT is *Invention?*

A. Invention is the finding out ſuch Arguments as are ſuitable, according to the Nature of the Subject,

Subject, to instruct, persuade, or gain the Assent and Belief of our Hearers.

Q. On what are all Arguments grounded, and from whence are they to be sought?

A. They are all founded either on *Reasons*, *Morals*, or *Affections*, and from thence they must therefore be sought. Arguments drawn from Reason are to inform the Judgment, or to *instruct*; those from Morals or Manners are to procure Favour, or to *persuade*; those from Affections are to move the Passions, or to *please*.

Q. What Kinds of Arguments are from Reason?

A. They are distinguish'd into two Sorts, *Artificial* and *Inartificial*.

Q. What are *artificial* Arguments?

A. Such as are found out by the Learning and Skill of the Orator, and differ according to the Topic in hand.

Q. How many Sorts of Topics are there?

A. Three, namely, *Demonſtrative*, *Deliberative*, and *Juridicial*. The *Demonſtrative* Kind is when we ſpeak in Praiſe or Diſpraiſe of any Perſon, Deed, or Thing; and here moſt of the Arguments are taken from what we call *honourable* or *diſhonourable*.—A *Deliberative* Topic perſuades or diſſuades, ſhewing the *Advantage* or *Diſadvantage* of a Thing.—A *Juridicial* Topic accuſes or defends, to which purpoſe the Arguments made uſe of differ according to the Stating of the Caſe.

Q. What is meant by *ſtating a Caſe?*

A. The ſtating of a Caſe is the Iſſue it is brought to from the Complaint of the Accuſer and the Defence of the Accuſed. Thus, *John is accuſed of beating his School-fellow, and confeſſes he did ſo, but ſays he did it juſtly.*

Now

Now the ſtating the Caſe here is, *Whether* John *beat his School-fellow juſtly or unjuſtly?*

Q. How many Ways are there of ſtating a Caſe?

A. Four, viz. *Conjectural*, *Finitive*, *in Quality*, and *in Quantity*. A Caſe is *Conjectural* when it is enquired whether the Thing was done or not; as, *Whether* John *beat* Thomas?—A Caſe is *Finitive* when we enquire into the *Name*, *Nature*, and *Definition* of the Crime: As when a Perſon acknowledges that he *took* ſuch and ſuch Goods, but did not commit *Theft*; or that he did commit *Theft*, but it was not *Sacrilege*, &c.—A Caſe *in Quality* is where we enquire in *what Manner* a Fact was done, whether according to Law, Equity, Cuſtom, *&c.* or otherwiſe: As, *Whether* Milo *kill'd* Clodius *juſtly?* Here we muſt examine into the Circumſtances, and prove from

Law what in this Caſe may be deem'd *juſt* or *unjuſt*.—A Caſe *in Quantity* is when we enquire into the *Greatneſs* or *Smallneſs* of a Crime: As when a Perſon *has committed a Fault*, but denies it to be a *great one*. Here we *amplify* or *diminiſh*, and, by conſidering the ſeveral Circumſtances of the Fact, and comparing Things with Things, we determine what may be deem'd *great* or *little*. Thus an Injury is ſhewn to be *great*, either becauſe done on very ſlight Grounds or Provocation, or becauſe he who receiv'd it is a Man of great Merit, or becauſe it is irreparable, and on many other Accounts.

Q. What are *inartificial* Arguments?

A. Such as are not the Effect of the Orator's Art, or ariſe from the Subject itſelf, but are borrow'd and introduced from abroad; as from the

Scriptures,

Scriptures, the *Testimonies* of ancient and modern Authors, common and receiv'd *Opinions*, *Proverbs*, and *Sentences*; from *Oaths*, *Laws*, *Contracts*, *Witnesses*, and abundance of other Circumstances.

Q. What is meant by *Moral* Arguments, or Arguments from *Morals*?

A. Such as regard either the *Orator himself*, his *Audience*, or the whole *City* or *Nation* in which he delivers his Discourse; for an Orator should well consider, *of what*, *before whom*, and *for whom* he speaks. With respect to his own Morals, he must ingratiate himself with his Audience by appearing *honest*, *prudent*, *modest*, *benevolent*, &c. And in respect to the Morals of his Judges, Audience, or Persons he would persuade, he must take care that the Thing persuaded may also appear *honourable*, *just*, *serviceable*, &c. Arguments of this Kind vary in regard of the Auditors, according as

they differ in *Passions, Habits, Age,* and *Fortunes.*

Q. What is meant by Arguments from *Affections?*

A. Such as are intended to *excite* and *move*, or to *calm* and *compose* the *Passions* or *Affections:* And nothing concerns an Orator more, than thoroughly to understand the Frame of human Nature, whereby he will be able to work upon those Affections which God has placed in human Minds as secret Springs to all our Actions; for without the *Pathetic*, even the justest Reasoning, supported by the soundest Learning, will appear a *cold, lifeless, unaffecting* Harangue.

Q. What are the *Affections*, or *Passions?*

A. They are certain *Emotions of the Soul*, accompanied either with Pleasure or Pain.

Q. Which are the chief Passions?

A. *Joy,*

A. *Joy, Hope, Grief,* and *Fear.*— The reſt are *Anger, Lenity, Modeſty, Impudence, Love, Hatred, Envy, Compaſſion, Indignation, Emulation,* &c. And ſome of theſe the Orator, according to the Nature of his Subject, muſt ſhew in himſelf, if he intends to work upon the Affections of others; for, as *Horace* obſerves in his *Art of Poetry,*

'Tis Nature forms and ſoftens us within,
And writes our Fortune's Changes in our Face.
Pleaſure enchants, impetuous *Rage* tranſports,
And *Grief* dejects and wrings the tortur'd Soul;
And theſe are all interpreted by Speech:
But he whoſe Words and Fortunes diſagree,
Abſurd, unpity'd, grows a publick Jeſt. *Roſcommon.*

In

In ſhort, to be able to touch upon and move the Paſſions properly, is one of the moſt eſſential Qualifications of an Orator; for, as the Archbiſhop of *Cambray* has obſerv'd from *Tully*, " The whole Art of Eloquence conſiſts in enforcing the cleareſt Proofs of any Truth with ſuch powerful Motives as may affect the Hearers, and employ their Paſſions to juſt and worthy Ends; may raiſe their *Indignation* at *Ingratitude*, their *Horror* againſt *Cruelty*, their *Compaſſion* towards the *Miſerable*, their *Love* for *Virtue*, and direct every other *Paſſion* to its proper *Objects*."

PART II.

Of DISPOSITION.

Q. WHAT is *Diſpoſition?*

A. It is the *Ranging our Arguments* or the *Parts of an Oration* in

in the moſt orderly and proper Manner.

Q. How many *Parts* are there in an Oration, and in what Order ſhould they be placed?

A. The Parts of an *Oration* or *Declamation* are ſometimes reckon'd *four*, but more uſually *ſix*; namely, *Exordium*, *Narration*, *Propoſition*, *Confirmation*, *Refutation*, and *Peroration*. This is call'd the *Natural* Order of the Parts, but when the Caſe requires the Orator to depart from it and chuſe ſome other, this latter is ſaid to be *Artificial*.

Q. What is the Buſineſs of an *Exordium?*

A. In the *Exordium* or *Beginning* of an Oration, the Orator gives his Audience ſome Intimation of his Subject, and from the Nature of it prepares their Minds to Benevolence and Attention. In this Part the Speaker ought

ought to be *clear*, *modeſt*, and not too *prolix*.

Q. What is the *Narration?*

A. It is a brief *Recital* of the whole Caſe from Beginning to End. This ought to be *plain* and *perſpicuous*, that it may be underſtood; *likely* or *probable*, that it may be believ'd; *pleaſing*, that it may be willingly liſten'd to; and *ſhort*, that it may not tire the Audience.

Q. What is the Buſineſs of the *Propoſition?*

A. The *Propoſition* propoſes the *Sum* of the whole Diſcourſe, or Matter in Diſpute. If it *divides* the Oration into Parts, which ought never to exceed *three*, or *four* at moſt, it is call'd *Partition*. The Beauty of the *Partition* or *Diviſion* is, that it be *full*, *diſtinct*, *plain*, *ſhort*, and *certain*.

Q. What is the *Confirmation?*

A. It is the *ſtrengthening* and *confirming*

firming our Cause by all the Proofs and Arguments we can obtain from *Invention*. In doing this, the Orator places his *strongest* Arguments in the Front, when the Minds of his Hearers are fired with the greatest Expectation: His *weakest* Arguments he employs in the Middle, where their Number may render them of seeming Importance: But he makes a Reserve of some of the *most forcible* Reasons to bring up the Rear, because what the Audience hear last makes the greatest Impression.

Q. What is the *Refutation?*

A. In the *Refutation*, or *Confutation*, the Orator answers all his Adversary's Arguments, and takes off all Objections, by shewing them to be *absurd*, *false*, or *inconsistent*.

Q. What is done in the *Peroration?*

A. The *Peroration*, or *Conclusion*, recapitulates or *sums up* the strongest and principal Arguments, and endea-

vours

vours to gain the Aſſent of the Hear-ers by moving the *Paſſions*. In a Concluſion an Orator ſhould always obſerve *Brevity* and *Vehemence*.

Q. Can't you give me an Example of an Oration diſtinguiſh'd into the ſix *Parts* abovemention'd?

A. Yes; take that inimitable one of *Catiline* to his Aſſociates, Conſpirators againſt the *Roman* Commonwealth, tranſlated from the *Latin* of *Salluſt* by Mr. *J. Rowe*.

" EXORDIUM. If I, O my Companions, had not had ſufficient Experience before now of your *Courage* and *Faithfulneſs*, I ſhould not imagine that much would come of the great Hopes which I have entertain'd, and the Opportunity that is now in our Hands to make ourſelves Maſters of the *Roman State*. Nor ſhould I through Eaſineſs, or Want of Judgment, take for a *Certainty*, what would otherwiſe be, perhaps,

perhaps, *doubtful*. But becauſe I have more than once found you both valiant and firm to me even in Junctures of *Danger*, I have ventur'd with great Aſſurance to undertake an Enterprize the greateſt and nobleſt in the World. Moreover, I know that we all agree in *purſuing and ſhunning the ſame Things*: And what is the Band of a laſting Friendſhip, but ſuch a Conformity of Diſpoſitions? NARRATION. You have every Man of you had my *Deſign* communicated ſeparately to you already: And I cannot but tell you, that my Spirit is quicken'd to it every Day more and more, upon thinking what a Life we muſt lead if we do not fight ourſelves into *Liberty*. For a few Great Ones having engroſs'd the Government into their own Hands, *Kings*, *Tetrarchs*, *Provinces*, and *Countries* muſt pay Tribute to nobody but them. And as for other brave Fellows, *Nobles* and

Com-

Commoners, or whoever we be, we are all but insignificant *Mob*, without the least Authority or Interest, and under the Lash of those Men, to whom, if the Government were but put on a *right Foot*, we should rather be a Terror. All the *Wealth*, *Interest*, and *Preferments* are with these Fellows, or at their Disposal; and they have left us nothing but the goodly Portion of *Repulses*, *Dangers*, *Punishments*, and *Want*. But how long will you, the *bravest of Men*, tamely suffer this intolerable Usage! PROPOSITION. Is it not better to *die bravely*, than continue the *Scorn* of other Men's Insolence, and lose our Lives at last with Disgrace? *Gods!* But we have Victory in our Hands that will save 'em. CONFIRMATION. We have *Youth*, we have *Strength*, we have *Courage* on our Side: But every thing with them is as *old* and decrepit, as their *Riches*, their

their *Luxury*, and their *Years* can make it. We have nothing to do but to ſtrike the Stroke; the *Undertaking* will afterwards *finiſh* itſelf. REFUTATION. Who that has any *Soul* in him can endure that *they* ſhould have ſpare Money enough to build them *Palaces* in the *Sea* itſelf, and to level Hills and Mountains for their *Pleaſure*, at the ſame time that *we* have hardly ſo much as *Bread* to ſubſiſt on? That *they* ſhould have *Choice of Seats* for their Delight, and *we* ſcarce have a *ſingle Houſe* remaining to ſhelter ourſelves in? Your *Pictures*, your *Statues*, and your *Rarities in Sculpture* are all in the Hands of theſe Purchaſers. They pluck ye down even Piles that are new, and ſet up others more ſtately in their Room. In fine, they are ever *raking up* Money by all Ways, and ever *conſuming* it: And yet their *Treaſure* is ſo vaſt, that with all their Extrava-

 gance

gance they can never exhauſt it. But as for us, we have Poverty *at home*, and hungry Creditors *abroad* to devour us; *deſperate* Circumſtances, and *more deſperate* Expectations. In ſhort, what is left us but our *miſerable* Breath? PERORATION. Ariſe then, *Brother Soldiers*, and laſh up your Reſentment. View the *Liberty*, the *tranſporting Liberty*, which you have ſo often ſigh'd after! View the *Riches* and the *Honours* that are before you! They will all attend as Rewards of your Succeſs. Poverty, Danger, Opportunity, Circumſtances added to the *Spoils* of *Victory*, ſhould inflame you more than all the *Harangues* in the World. For my own part, you ſhall either have me as your *General*, or as a *private Soldier*, juſt as you pleaſe. My *Heart* and my *Hand* ſhall be inſeparably with you; and I doubt not but that I ſhall act as *Conſul* with you

in

in this Enterprize; if I am not perhaps out in my Thoughts, and you rather chuſe to continue *Slaves*, than hew out a Way to *Empire* with your *Swords*."

PART III.

Of ELOCUTION.

Q. WHAT is meant by *Elocution?*

A. The finding out *proper*, *polite*, and *ornamental* Expreſſions to ſignify our Thoughts.

Q. What are its Parts?

A. *Elegance*, *Compoſition*, and *Dignity*.

Q. What does *Elegance* conſiſt in?

A. It conſiſts in the *Purity*, *Perſpicuity*, and *Politeneſs* of Language; and it is chiefly gain'd by reading the beſt and moſt correct Authors, converſing with Gentlemen and Scholars,

and by Study and Practice.

Q. What does *Composition* regard?

A. *Composition* regards grammatical *Plainness* and *Propriety*, by imitating the *Phrase*, *Idiom*, and *Order* of Words made use of by the best Authors in the several Sorts of Stile, whether in the *humble*, *middle*, or *sublime*, or whether the Subject be *Philosophical*, *Historical*, *Oratorial*, or *Poetical*.

Q. What is meant by *Dignity?*

A. It is that which adorns Language with *sublime Thoughts* and *Rhetorical Flowers*, such as noble *Tropes*, moving *Figures*, and beautiful *Turns*, or *Repetitions*.

Q. What is the Difference between *Tropes* and *Figures?*

A. *Tropes* affect only *single Words*, but *Figures* affect whole *Sentences*.

Q. What is a *Trope*?

A. It is the elegant *Turning* of a Word, from its *natural* and *proper* to a

relative

relative Signification.

Q. Whence is the Term deriv'd?

A. From the *Greek* Verb *trepo*, *I turn*.

Q. How many and what are the *chief* Tropes in Language?

A. They are *seven*; namely, a *Metaphor*, an *Allegory*, a *Metonymy*, a *Synecdoche*, an *Irony*, an *Hyperbole*, and a *Catachresis*.

Q. What is a METAPHOR?

A. A *Metaphor* in borrow'd Words compares:

Thus (*for* Excess) *we say a* Flood *of Tears*.

The Term is *Greek*, and signifies *a Transferring*. It is the most frequent and florid of all Tropes, being a short and sprightly *Similitude in one Word*, and may be transferr'd or taken from any *Object of Sense* whatever; but those taken from the Sense of *Seeing* are generally most agreeable and lively.

By this Trope *Christ* is call'd in Scripture, a *Vine*, *Door*, *Rock*, &c. and Man a *Shadow*, *Flower*, *Grass*, &c.

Q. What is an ALLEGORY?

A. An *Allegory* is a Chain of Tropes:

I've pass'd the Shoals, fair Gales *now* swell *my Hopes*.

The Word, which is *Greek*, signifies *a Speaking otherwise*; for in an Allegory we convey our Meaning under *disguised* Terms, and *liken* Things to Things by continued *Metaphors*, still speaking one thing and meaning another; as, *Venus* grows cold without *Ceres* and *Bacchus*; where *Venus* is put for *Love*, *Ceres* for *Bread*, and *Bacchus* for *Wine*. To the *Allegory* may be referr'd all *Apologues* or *Fables*, the *Parables* of Scripture and others, the *Canticles* or *Song of Solomon*; together with all *Enigmas* or *Riddles*, and many *Proverbs*.

Q.

Q. What does a METONYMY?

A. A *Metonymy* takes some kindred Name:

Just Heav'n (*for* God) *confounds their Pride with Shame.*

The Word *Metonymy* signifies a *changing of Names*; for by this Trope we put one Word for another, from some near Relation or mutual Dependance between them. Thus the Name of the *Cause* is put for the *Effect*; as, I read *Milton*, that is, *his Writings*: Or the *Effect* for the *Cause*; as, *pale Famine* and *cold Death*, because Famine occasions *Paleness*, and Death *Coldness*. The *Subject* is also put for the *Adjunct*, that is, some *Circumstance* or *Appendage* belonging to it; as, He has *a good Heart*, i. e. *Courage*: Or the *Adjunct* for the *Subject*; as, *Age* is honourable, that is, *aged Men*.——

N. B. METALEPSIS, or *Transumption*, is a Species of the *Metonymy*, wher-

where the Trope is *far-fetch'd* or multiplied; as, *Euphrates* moves War: Where by *Euphrates*, the Name of a River, we underſtand *Meſopotamia* the Country through which it flows; and by *Meſopotamia* its *Inhabitants*.——ANTONOMASIA, which ſignifies the *Exchange of common Names for Proper*, and the contrary, is likewiſe a Branch of the *Metonymy*; as when we call a *cruel* Man *Nero*, a *rich* Man *Cræſus*: Or, when we ſay, *The* Carthaginian *got the Victory*, meaning *Hannibal*; *The* Poet (that is, *Virgil*) ſings *Æneas*.

Q. What does a SYNECDOCHE?

A. It takes the Whole for Part, or Part for Whole:

While o'er thy Roof *(for* Houſe) *loud Thunders roll.*

The Term is *Greek*, and ſignifies *Comprehenſion*.—When we ſay, *He has no* Colour *in his Checks*, we take the *Whole* for a *Part*, meaning only *Redneſs*.

neſs. By this Trope a round and certain Number is frequently ſet down for an uncertain one; as when we ſay, *I have told you of this a* thouſand *times*, we mean no more than *very often.* In like manner *Plurals* are ſometimes put for *Singulars*, and *Singulars* for *Plurals.*

Q. What is the Buſineſs of an IRONY?

A. An *Irony* the quite Reverſe intends
Of what it ſpeaks. *Well done! right truſty Friends!*

The Word is of *Greek* Original, and ſignifies *Diſſimulation*; for by this Trope we *ſneeringly* ſay one thing, and mean the contrary. This, however, is ſufficiently diſcover'd either by the Tone of the Voice, the Character of the Perſon ſpoken of, or the very Nature of the Thing. Thus, for Inſtance, when we ſee a little Boy behave

behave impudently and undutifully to his Father or Mother, we are apt to cry out, *A* hopeful *Child indeed!* Whereas from our Accent in uttering the Words, as well as from the Nature of the Caſe, it is evident we mean quite the Reverſe. In like manner, if we call an *Harlot* by the Name of *Penelope*, (a Woman remarkable for her Chaſtity) or a *Fool* by the Name of *Solomon*, (the wiſeſt of Men) the *Irony* is immediately perceived, as well from the Character of the Perſons commended, as from the Exorbitance of the Commendation.— *N. B.* The ſix following may in ſome Senſe be referr'd to the *Irony*. 1. SARCASMUS, which ſignifies a biting dog-like Inſult over a Perſon dead or dying; as, *Hail, King of the Jews!* 2. DIASYRMUS, a *Reproach*; as, *He ſings like a Raven!* 3. CHARIENTISMUS, a *ſmoothing Joke*; as, *Good Words,*

Words, I pray. 4. ASTEISMUS, a *witty Banter*; as, *The Woman's old, but has ne'er a Tooth to show it.* 5. MYCTERISMUS, a *Turning up the Nose*; as when we say by way of Sneer, *Heaven send better News!* 6. MIMESIS, a *Mimicking*; that is, an affected *Imitation* of the Words and Gestures of another.

Q. What is an HYPERBOLE?

A. *Hyperbole* soars high, or sinks too low:

He touch'd the Skies: A Snail don't crawl so slow.

The Term is *Greek*, signifying an *Overshooting* or *Exceeding*; for by this Trope we go beyond the Bounds of Truth in representing Things greater or smaller, better or worse than they really are, in order to raise *Admiration* or *Love*, *Fear* or *Contempt*. That Branch of the *Hyperbole* which *exaggerates* or *increases*, (as, *swifter than Thought*

Thought,) is call'd AUXESIS; and that which *extenuates* or *diminishes*, (as, *slower than a Snail)* is term'd MEIOSIS. But perhaps there is no just Foundation for this Distinction; for the *Slowness* in the latter Instance, as well as the *Swiftness* in the first, is represented *beyond* or *greater than* the Truth.'

Q. What is a CATACHRESIS?

A. A. *Catachresis* Words abus'd applies:

Over his Grave a wooden Tombstone *lies.*

It is a *Greek* Word, and signifies *Abuse*; for by this Trope we make use of an improper Term, either for want of a proper one, or for the sake of Boldness and Novelty. Thus, having no appropriate and authorized Name for a *Murderer* of his *Prince*, *Master*, *Child*, *Uncle*, or other near Relation, we call such a one a *Parricide*, though the

the Word in Strictness is only applicable to him who has murder'd his *Father*. In like manner, to *build* a *Horse*, to *ride* upon a *Switch*, &c. are *Catachreses*.

Q. What do you conclude from this short Account of *Tropes?*

A. I conclude, in the Words of the judicious Mr. *Blackwall*, " That there is a general Analogy and Relation between all *Tropes*, and that in all of them a Man uses a foreign or strange Word instead of a proper one; and therefore says one Thing, and means something different. When he says one Thing, and means another almost the same, 'tis a *Synecdoche:* When he says one thing, and means another mutually depending, 'tis a *Metonymy:* When he says one thing, and means another opposite or contrary, 'tis an *Irony:* When he says one thing, and means another like to it, it is a *Metaphor*;

taphor: A *Metaphor* continued, and often repeated, becomes an *Allegory*: A *Metaphor* carried to a great Degree of Boldneſs is an *Hyperbole*; and when at firſt Sound it ſeems a little harſh and ſhocking, and may be imagined to carry ſome Impropriety in it, 'tis a *Catachreſis*."

Q. What other *Tropes* are there?

A. Some Rhetoricians, but a little improperly, enumerate the ſeven following as *Tropes* or *Affections of Tropes*, viz. 1. ONOMATOPOEIA, which ſignifies the *Coining of a Word*, and forming it to the Reſemblance of the *Sound* it is intended to expreſs; as, the Bees *hum*, the Horſe *neighs*, the Hog *grunts*. 2. ANTIPHRASIS, which means a *Speaking contrary*; as the *Euxine* Sea is ſaid to have been ſo call'd by *Antiphraſis*, the Word *Euxine* ſignifying *hoſpitable*, whereas the Navigation of it was reckon'd very dangerous.

3. LITOTES,

3. LITOTES, a *Lessening*, whereby a slight Denial makes a strong Affirmation; as, *He is no Fool*, i. e. *He is a wise Man*. 4. ACCISMUS, a *feign'd Refusal*; as when we faintly say, *No, I thank you*. 5. HYPALLAGE, that is, a *Changing* the Order of Words; as, *Cups which I never moved my Lips to*, instead of *to my Lips*. 6. EUPHEMISMUS, a *putting a Gloss* on a Thing, call'd also CHROMA, a *Colouring*; as, *Judg*. iii. 24. *Surely he covereth his Feet*, for *Surely he is at Stool*. 7. ANTHROPOPATHIA, whereby the Human *Passions* are ascribed to God; as, *God is* angry *with the Wicked every Day*, Psalm vii. 11.

Q. How many, and what are the *Faults* of *Tropes*, which ought to be avoided?

A. They are *Nine*, and are comprehended in the following Lines:

Of

Of Tropes *perplex'd, harsh, frequent,*
swoln, fetch'd far,
Ill-representing, forc'd, low, lewd,
beware.

Q. What is a *Figure?*

A. It is an *emphatical* Manner of speaking, different from the plain and ordinary Way, and expressing either a *Passion*, or containing a *Beauty*.

Q. How many, and what are the chief and most moving Figures of Speech?

A. They are twenty in Number, viz. *Ecphonesis*, *Aporia*, *Epanorthosis*, *Aposiopesis*, *Apophasis*, *Apostrophe*, *Anastrophe*, *Erotesis*, *Prolepsis*, *Synchoresis*, *Metabasis*, *Periphrasis*, *Climax*, *Asyndeton*, *Oxymoron*, *Enantiosis*, *Parabole*, *Hypotyposis*, *Prosopopœia*, and *Epiphonema*.

Q. What is an ECPHONESIS?

A. By *Ecphonesis* we exclaim with Heat.

O unexpected Stroke! O base Defeat!

Ecpho-

Ecphonesis is the same as *Exclamation*, and is otherwise call'd ANAPHONEMA. When Admiration is express'd, it is call'd THAUMASMUS: When any Good is wish'd or pray'd for, it is term'd EUCHE; when the contrary, it is call'd APEUCHE, ARA, or MISOS. When Intreaty is made use of, it is named DEESIS, or OBSECRATIO, and when any bad Presage is wish'd to be averted, it is call'd ABOMINATIO.

Q. What is an APORIA?

A. By *Aporia*, doubting, we debate:
Shall I then fly? No—Whither, fly from Fate?

The Term is *Greek*, signifying a *Doubting* and *Perplexity*, and the Figure expresses the Debate of the Mind with itself upon a pressing Difficulty. It is sometimes call'd DIAPORESIS?

Q. What is an EPANORTHOSIS?

A. *Epanorthosis* to correct recals:
O base! base, *did I say? most* cowardly *Gauls!*

The Meaning of the Term is *Correction*; for by this Figure a Man earnestly retracts and recals what he has said, abating it when it appears too much, and strengthening the Expression when it appears too little.

Q. What is an APOSIOPESIS?

A. *Aposiopesis* hides by sudden Pause:
Yes, vilest, I'd——but, 'tis too base a Cause.

The Word is *Greek*, and signifies a *Suppression, sudden Pause* or *Silence*; as when a Person in Rage, or other Disturbance of Mind, speaks not out all he means, but suddenly breaks off his Discourse. Thus we threaten a Child who has committed a Fault, *If I catch you doing so again, I'll*— Where, notwithstanding the Abruptness of the Speech, the Meaning is readily understood,

ſtood, and the ſhaking of the Hand or the Head ſupplies the Defect of Words. This Figure is ſometimes uſed from Modeſty, or the Fear of uttering any offenſive Expreſſion.

Q. What is an APOPHASIS?

A. *Apophaſis* omits, but means the more:

Oaths I paſs by, Thefts, Bribes, and Rapes in ſtore.

The Term ſignifies *Omiſſion*, or *not ſpeaking of*; but the Omiſſion is only pretended, and therefore the Figure ſeems to be related to the *Irony*: As when an Orator ſays, *I do not mention my Adverſary's ſcandalous Gluttony and Drunkenneſs; I take no notice of his brutal Luſts, nor of his Treachery, Malice, and Cruelty.* Here the Crimes, which he pretends to conceal, are not only ſpecified; but they receive a Sort of Aggravation from the ſeeming Contempt.— This Figure is often call'd

PARALEIPSIS, a *Passing-over*; and sometimes PARASIOPESIS, a *Concealing*.

Q. What is an APOSTROPHE?

A. *Apostrophe*, addressing, leaves the Theme:

He dies— Fade, ye fair Flow'rs; be dry, thou Stream!

The Word signifies a *Turning aside*; for by this Figure a Person in a vehement Commotion *turns off* from the Subject in hand, and addresses Heaven, Earth, Groves, Rivers, Things animate or inanimate; thereby interesting, as it were, *universal Nature* in his Cause, and appealing to all the *Creation* for the Justness of his Transport.

Q. What is an ANASTROPHE?

A. *Anastrophe* Suspense b'Inversion brings:

Of blasted Hopes and with'ring Joys — he sings.

The

The Term ſignifies *Inverſion* or *Suſpenſion*; for this Figure raiſes the Expectation and ſuſpends the Satisfaction of the Hearer till the Cloſe of the Period. Sometimes the Suſpenſe is occaſion'd by advantageouſly *inverting* or *tranſpoſing* the plain Order of a Sentence, as in the Example above: But there are many beautiful Inſtances of *Suſpenſion*, where the Words ſtand in their natural Order, and yet the Expectation is agreeably kept up till the Concluſion. — The inverting the Order of Words is ſometimes call'd PARALLAGE, a *Tranſplacing*; as, *All* England *through*, for *Through all* England.

Q. What is an EROTESIS?

A. An *Eroteſis* aſks, appeals, demands:

Why hence? can you be ſafe in barb'rous Lands?

The Word ſignifies *Interrogation*, be-

ing a Manner of ſpeaking where the Orator raiſes Queſtions and returns Anſwers, as if in Conference with his Hearer or Adverſary. There is ſcarce any *Paſſion* but may be put into the Form of *Interrogation*, and appear in it with Beauty and Advantage.—This Figure is alſo call'd ANACOENOSIS, *Communication*, or *Expoſtulation*, when the Interrogation is made to an Enemy; or SYMBOULEUSIS, *Conſultation*.

Q. What is a PROLEPSIS?

A. *Prolepſis*, to prevent, objects and anſwers too:

Great Things, you'll ſay; but not too great for you.

The Meaning of the Word is *Prevention*, for by this Figure an Orator ſtarts an Objection, which he foreſees may be made againſt any thing he affirms, deſires, or adviſes to, and gives an Anſwer to it. The Objecti-

on

on in a *Prolepsis* is call'd HYPOPHORA, and the Answer ANTHYPOPHORA. Thus St. *Paul: But some Man will say, How are the Dead raised up, and with what Body do they come? Thou Fool, that which thou sowest is not quickened, except it die*, &c.—This Figure is also often call'd PRÆMUNITIO.

Q. What is a SYNCHORESIS?

A. A *Synchoresis* grants, the Point to gain:

She's fair, has Wit, 'tis true; but then she's vain.

The Term signifies *Concession*; and by this Figure we freely grant something that might bear a Dispute, in order to gain another thing that we desire: As, *I allow the* Greeks *Learning, Skill in many Sciences, Sharpness of Wit*, &c. *but they were never eminent for Tenderness of Conscience, and Regard to Faith and Truth.* Here it has a Sting in the

Tail, but ſometimes it has a healing Concluſion: As, *Let him be ſacrilegious, let him be a Robber, let him be the Chief of all Wickedneſs and Vice; but ſtill he is a good General.*—By this Figure we ſometimes invite our Enemy to do all the Miſchief he can, in order to give him a Senſe and Horror of his Cruelty: And hereby the Complaints and Upbraidings of jarring Friends and Lovers are moſt emphatically expreſs'd.—EPITROPE, *Permiſſion*, is another Name for a *Synchoreſis*.

Q. What is a METABASIS?

A. *Metabaſis* removes from Thing to Thing:

Thus far of War—now thee,
ſweet Peace, I'll ſing.

The Term ſignifies a *Tranſition*, or Paſſing from one Subject to another, as in the Example. To this Head may be referr'd *Digreſſion*, or *departing from*, and *Regreſſion*, or *returning to* the

the Subject: Alſo *Revocation*, when the Orator *recalls* himſelf, as having gone too far; and *Rejection*, when he tells his Audience that he *defers* ſpeaking of ſome particular Matter till another Opportunity.

Q. What is a PERIPHRASIS?

A. *Periphraſis* takes many Words for one:

Now Night's pale Empreſs quits her Silver Throne.

The Term means a *Circumlocution*, or *Speaking round about*, that is, uſing more Words to expreſs any thing than are abſolutely neceſſary. Thus in the Example, the *Moon* is expreſs'd by *Night's pale Empreſs*; and the Senſe of the whole Line might be comprehended in theſe few Words, *It is Daylight*. — This Figure is uſed ſometimes out of Prudence and Neceſſity, to conceal a Secret, or cover an Indecency; and ſometimes for Variety

and

and Ornament, to give Pomp and Dignity to our Expreſſions, to enrich a Diſcourſe with new Thoughts, and to multiply the Graces of a Deſcription.

Q. What is a CLIMAX?

A. *Climax* aſcends by Steps: *Folly breeds Laughter,*
Laughter Diſdain, Diſdain makes Shame her Daughter.

The literal Meaning of the Term is a *Ladder*, the Figure being a *Gradation* or *Amplification by Steps*, wherein the Word or Expreſſion which ends the firſt Member of a Period begins the ſecond, and ſo on, till the Argument and Period be beautifully finiſh'd. It is to be obſerv'd that *Amplification*, or an *Incrementum*, is often made without a ſtrict *Climax*: As, *The virtuous Man is happy either in* Poverty, *in* Sickneſs, *or in* Death *itſelf*. Here the Figure riſes, the Senſe being heighten'd by

by Degrees to the End of the Period; and this is call'd ANABASIS, *Ascension:* But when it falls, it is call'd CATABASIS, *Descension*, or DECREMENTUM; as, *We had neither the* Moon, *the* Stars, *nor even the Light of a* Candle *to direct us.*

Q. What is an ASYNDETON?

A. *Asyndeton* the joining Word denies:

Faith, Justice, Truth, Religion, Mercy dies.

The Term signifies a *Not joining*, or the *Omission of a Copulative*; that is, when the Conjunctions or little Particles, that join Words together, are left out, to represent Haste, Rage, or Eagerness of Passion. This Figure is also call'd DIALYTON, *Dissolution.*——The opposite Figure is named POLYSYNDETON, *Many Joinings*, when the Copulatives are put in before each principal Word in the Period; as,

Through

Through Sleep, and *Wine*, and *Feasts*, and *Strumpets*, and *Bagnios*, *they were quite enervated*.—Each of these Figures has its Use and Beauties; the former, where the Members of a Period are loose and unconnected, naturally painting the Hurry and Disturbance of the Thoughts; and the latter making a Discourse strong and solemn, fixing an Emphasis upon every Word, and pointing it out as worthy of Observation.

Q. What is an OXYMORON?

A. In *Oxymoron* Contradictions meet:

What's Love? A pleasing Pain, *a* Bitter-sweet.

The Name itself implies a *Contradiction*, signifying much the same as *witty-foolish*, or *sharp-blunt*: But we must observe, that the Contradictions in this Figure are only *seeming* ones; for the Members of a Period may disagree

agree in Appearance and Sound, but perfectly agree and be consistent in Sense.—Hither may be referr'd the SYNOECEIOSIS, whereby *Contraries* are affirm'd of the same Subject; as, *He is* dead, *even whilst he* lives.

Q. What is an ENANTIOSIS?

A. *Enantiosis* poiseth diff'rent Things:

Truth begets Foes, and Flatt'ry Friendship brings.

The Term signifies *Contrariety*, or *Opposition*; for by this Figure Things very different or contrary are placed opposite to each other, that the Qualities of each may appear the more strongly; as by a proper Contrast between Innocence and Guilt, the former appears with double Charms and Loveliness.—This Figure is also call'd ANTITHESIS; for another Instance whereof take that of *Cicero* in his second Oration against *Catiline*: *On the one Side stands*

ſtands Modeſty, *on the other* Impudence; *on the one* Fidelity, *on the other* Deceit; *here* Piety, *there* Sacrilege; *here* Continency, *there* Luſt, *&c.*

Q. What is a PARABOLE?

A. *Parabole* by Similes compares:

Her Eyes are ſparkling like the radiant Stars.

The Word ſignifies *Compariſon.* It differs from a *Metaphor*, as it introduces the Compariſon by *like*, *ſuch*, *ſo*, *as*, &c. If we ſay, for inſtance, *God is a Shield to good Men*, it is a *Metaphor*, becauſe the Sign of Compariſon is not expreſs'd: But if the Sentence be put thus, *God is as a Shield to good Men*, then it becomes a *Simile*, or *Compariſon.*—This Figure is by ſome call'd SYMBOLE, which ſignifies much the ſame as *Parabole*; and by others SYNCRISIS, a *Judging between.* If the Compariſon be made from *Diſſimilitude*, it is call'd ANOMOIOSIS, a *Rendering*

dering unlike; and DIAPHORA, *Difference*.

Q. What is an HYPOTYPOSIS?

A. *Hypotyposis* paints, describes to Sight:

He comes—his Chariot Clouds, his Garments Light.

By this is meant a *lively Description*, or such a strong and beautiful Representation of any thing, as gives us a clear Idea of it, and sets its Image as it were before our Eyes. This Figure is also call'd DIATYPOSIS.—— When a Character of a Person is drawn, it is call'd CHARACTERISMUS. When Things distant and past are represented as if seen and present, it is named VISIO, *Vision*; or EICON, *Image*.

Q. What is a PROSOPOPOEIA?

A. *Prosopopœia* Speech to Things does give:

The *Stones* cry out, *Let not the Traytor live.*

This

This Figure, as the Name implies, is the *Fiction of a Person.* Hereby good and bad Qualities, Virtues and Vices, Accidents, *&c.* are introduced in Discourse as real Beings; and by this we likewise give Life and Voice to Things inanimate, making Rocks, Woods, Rivers, Buildings, and the like, express the Passions of rational Creatures.

Q. What is an EPIPHONEMA?

A. *Epiphonema* makes Remarks i'th'Close:

By my own Hand she died—so vast my Woes!

The Meaning of the Term is *Acclamation*, being a short lively Remark at the End of a Narration or Discourse. So *Milton*, on the Obstinacy of the rebel Angels, who were so infatuated that they would not submit, though they knew *Almighty Power* and *Majesty* came arm'd against them:

In

In heav'nly Minds can ſuch Perverſeneſs dwell?

Q. What other Figures are there?

A. Rhetoricians mention ſome other Figures of leſs Note, which I ſhall explain as briefly as poſſible. 1. *Synathræſmus* implies a *gathering together*; as, *She's Widow, Strumpet, Bawd, and Thief.* 2. *Ætiology*, or *Dicaiology*, is *giving a Reaſon*; as, *Deſpiſe Pleaſures, for Pleaſure purchaſed with Pain is hurtful.* 3. *Emphaſis* is *earneſt* and *forcible Expreſſion*, or a Streſs or Accent laid upon a Word in pronouncing it. 4. *Euphonia* is a *well ſounding* in Words, or a pleaſant Pronunciation. 5. *Enallage*, or *Enallaxis*, is an Exchange of Caſe, Tenſe, Perſon, Number, or Gender; as, *In that Year Alexander* dies, for *died*; the *Preſent* Tenſe for the *Preter-imperfect*. This includes the Grammatical Figures *Synthesis* and *Antiptoſis*. 6. *Hendiadys* im-

 plies

plies an *expressing one thing by two*; as, *He is advanced to* Ivory *and a* Throne; instead of an *Ivory Throne*. 7. *Hyperbaton, a Passing over*, disturbs the Order of Words in a Sentence, as, *Wealth, which the old Man had raked together, now the Boy doth squander away*; instead of, *Now the Boy doth squander away Wealth*, &c. 8. *Hysteron-Proteron* is a *Putting the last first*; as, *He was* bred *and* born *at London*, for *born* and *bred*.—Several other Figures of this Kind might be enumerated, but those already mention'd are sufficient, or perhaps more than sufficient, for a young Student in the Art of *Rhetoric*.

Q. But are there no *Grammatical* Figures worth taking notice of?

A. The chief Grammatical Figures are *nine*. 1. A *Pleonasm*, or *Superfluity*; as, *I saw him with my Eyes*, where *with my Eyes* is needless, unless for

for Emphasis. 2. *Parenthesis*, a *Putting in between*; that is, when certain Words are introduced into a Discourse, which are independent of the rest, and may be omitted without any Injury to the Sense or Grammar; As, *To their Power* (I bear Record) *they were willing*; where, if the Words *I bear Record* were left out, the Sense would yet remain entire. 3. *Antimeria*, a *Putting one Part* of Speech *for another*; as, *He's* new *come home*, for *newly*. 4. *Prosthesis*, an *Adding* to the Beginning of a Word; as, *yclad* for *clad*; *begirt* for *girt*. 5. *Paragoge*, a *Producing*, or *making longer*, by adding to the End of a Word; as, *Feare* for *Fear*. 6. *Aphæresis*, a *Taking away* from the Beginning; as, *'till* for *untill*. 7. *Apocope*, a *Cutting off* from the End; as, *tho'* for *though*. 8. *Syncope*, a *Cutting out*, or taking Letters from the Mid-

dle of a Word; as, *ne'er* for *never*; *o'er* for *over*. 9. *Tmesis*, a *Dissection*; that is, when a Word is divided by the Interposition of another: As, *How wide soever*; for *Howsoever wide*.— To these I may add *Ellipsis*, *Defect*, being a Figure that frequently occurs in Discourse. This is when a Word or more is omitted, but plainly understood: As, *True*, for *it is true*; *I am going to my Father's*, that is, my Father's *House*.——There are many more grammatical Figures, which being of no great Importance, we chuse rather to omit them, than run the Hazard of discouraging our little Pupils by laying a needless Burden upon their Memories.

Q. What is the best Rule to be observ'd with respect to the Use of Figures?

A. In order to the *prudent* and *proper* Use of Figures, observe well the following

following Lines:

Figures *unnat'ral, ſenſeleſs, too-fine-ſpun,*
O-ver-adorn'd, affected, copious, ſhun.

Q. What do you mean by fine *Turns,* or *Repetitions,* which you mention'd amongſt the Ornaments of Language?

A. Such as gracefully *repeat* either the *ſame Word,* or the *ſame Sound* in different Words.

Q. How many, and which are the *principal Repetitions?*

A. They are *fourteen,* viz. *Anaphora, Epiſtrophe, Symploce, Epizeuxis, Anadiploſis, Epanalepſis, Epanodos, Ploce, Polyptoton, Antanaclaſis, Paronomaſia, Paregmenon, Homoioteleuton,* and *Synonymia.*

Q. What Sort of a Repetition is ANAPHORA?

A. *Anaphora* each Clauſe alike begins:

Love hides her Faults; Love hides her very Sins.

The Term is *Greek*, ſignifying a *bringing over again*, or *repeating* a Word at the Beginning of the next Clauſe. This is likewiſe call'd EPANAPHORA.

Q. What is an EPISTROPHE?

A. *Epiſtrophe* each Clauſe alike concludes:

What Ills ariſe from Feuds! Oh, fly theſe Feuds!

The literal Meaning of the Term is a *Turning to*. This Repetition is alſo call'd EPIPHORA, a *Bringing to*, or repeating the ending Word.

Q. What is a SYMPLOCE?

A. *Symploce* theſe two laſt connects in one:

The Hare does run; the Hare has Cauſe to run.

The Word means a *Connexion*, or *Com-*

Complication, of *Anaphora* and *Epiſtrophe*; for here both Clauſes have the ſame Beginning, and the ſame Ending.

Q. What is an EPIZEUXIS?

A. An *Epizeuxis* twice a Word repeats:

Ah poor, poor *Swain!* Me, *wretched* me, *he beats!*

The Term ſignifies a *Rejoining*, or repeating immediately the ſame Word, and that with ſome Warmth or Emotion of Mind.

Q. What is an ANADIPLOSIS?

A. *Anadiploſis* the ſame Word brings on:

Deſpiſe vain Joys, Joys *that will ſoon be gone.*

The Term ſignifies *Reduplication*; that is, when the laſt Word of a Clauſe or Line is repeated at the Beginning of the ſucceeding one: And this is done to enlarge upon the Word, and enforce the Senſe.— This Repetition is

also call'd EPANADIPLOSIS.

Q. What is an EPANALEPSIS?

A. *Epanalepsis* ends as it begins:

Sins *stain thy beauteous Soul, forsake thy* Sins.

The Term signifies a *Receiving back*, or taking the first Word to the End.

Q. What is an EPANODOS?

A. *Epanodos* inverts what it repeats:

Meats for the Belly, the Belly not for Meats.

The literal Meaning of the Word is *Reascension*.

Q. What is a PLOCE?

A. *Ploce* for Characters repeats the Name:

Cæsar, *like* Cæsar *then, triumphant came.*

The Term signifies a *Reflecting* or hinting upon a Word. In short, it is a repeating a *Proper* Name in a Sense that's *Common*, or so as not only to express the *Subject*, but the *Quality* thereof.

thereof. Thus in the Inſtance, we may obſerve that *Cæſar* in the ſecond Place has a Meaning ſomewhat different from *Cæſar* in the firſt, implying *like what he was, a great and ſucceſsful General*, which Character is *common* to others as well as *Cæſar*. So I ſay, *My Friend's a Friend indeed*, meaning, *ſuch a one as he ſhould be, ſincere and faithful.*

Q. What is a POLYPTOTON?

A. In *Polyptoton* different Caſes meet:

Join Hand to Hand, and Force with Force defeat.

The Term means *Variety of Caſes*; being a Repetition of the ſame Word in different Caſes, Genders, Numbers, or Tenſes. It is likewiſe call'd METAGOGE.

Q. What is an ANTANACLASIS?

A. *Anta-*

A. *Antanaclasis* in one Word does hide
Two Senses: *Come on; if we* ride, *let's* ride.

It is a Sort of *Pun*, or *Revocation* (as the Term implies) of the same Word to signify some other Thing. Thus, in the Example, the different Meanings of the Word *ride* are obvious: If we *ride*, (that is, *travel on horseback*) let's *ride*, (that is, *make haste*.)— This Repetition is sometimes call'd ANTISTASIS, a *Resisting*, from the Disagreement in the Sense of the same Word.

Q. What is a PARONOMASIA?

A. *Paronomasia*, gingling in the Sound,
Differs in Sense: *Not* Friends, *but* Fiends *abound*.

The Term signifies a *Like-naming*, that is, in Sound only; for the Change, Addition, or Omission of a single Letter very often makes a great Alteration in the Sense.

Q.

Q. What is a PAREGMENON?

A. *Paregmenon* does Words deriv'd recite:
Of Friendſhip friendly *to my* Friend *I write.*

The Term implies a *Deriving Words from the ſame Root*, which are ſometimes agreeably repeated in the ſame Sentence.

Q. What is an HOMOIOTELEUTON?

A. *Homoioteleuton* rhyming Words does chuſe:
Your Gifts I'll not refuſe, *nor will* abuſe.

The Term ſignifies a *Like-ending*, or Rhyming in Clauſes. And hither may be referr'd HOMOIOPTOTON, a *Rhyming in Caſes, Tenſes*, &c. As, *Cæſar* gain'd Glory by *giving*, *relieving*, *pardoning*.

Q. What is a SYNONYMIA?

A. In

A. In divers Words *Synonymies* declare
The ſelf-ſame Thing: *He lives, and breathes in Air.*

The Term implies a *Putting together Words of like Signification*, which is done to amplify the Diſcourſe. Thus we ſay, *Endleſs, immortal, never-fading* Honour; where the Meaning of each Epithet is juſt the ſame: And, in the firſt Example, *living* and *breathing in Air* are Expreſſions of the like Import.

Q. What other *Repetitions* are there, beſides theſe you have been explaining?

A. The eight following, of leſs Note, are enumerated by ſome *Rhetoricians*. 1. *Antimetabole*, that is, *Commutation*; as, *A Poem is a ſpeaking Picture, a Picture a mute Poem.* It is a Kind of *Epanodos*. 2. *Paradiaſtole*, a *Contradiſtinction*, which is often a Kind of *Paronomaſia*; as, *Virtue*

may

may be overshadow'd, but not overwhelm'd. 3. *Parechesis*, or *Paromoion*, a *Likeness of Sound*, which is a Kind of *Paronomasia* repeating the same Syllable over again, and not worth our Imitation; as, *Hence proceeds our Mischief chiefly.* 4. *Epimone*, a *Persisting* in the same Words, as where the same Line or Clause is often repeated. 5. *Mesarchia*, when the Word which *begins* is repeated in the *Middle* of a Sentence. 6. *Mesoteleuton*, when the *Middle* and *End are* alike. 7. *Mesodiplosis*, a *Doubling* or repeating a Word *in the Middle* of two Sentences, or two Members of a Sentence; which is also call'd *Mesophonia*. 8. *Tautotes*, which signifies a *frequent Repetition* of the same Word. But most of these are so trifling, that they scarce deserve the young Scholar's Notice.

2. What is chiefly to be observ'd

in

in the Use of *Turns* or *Repetitions*?

A. Care is to be taken that we run not into insipid Tautologies, nor affect a trifling Sound and Chime of insignificant Words: And remember that

All TURNS should give a Lustre to Discourse
Must raise *new Thoughts*, or grace with *Musick*'s Force.

PART IV.

Of PRONUNCIATION.

Q. WHAT is *Pronunciation?*

A. *Pronunciation*, or *moving Delivery*, which is the very Soul of all *Rhetoric*, consists in a due Management of the *Voice* and Countenance, as well as the proper *Gesture* of the Body and Hands, according to the Nature of the Thing spoken of, or the Passion to be express'd.

Q. What are the *Parts* of Pronunciation?

A. Two;

A. Two; namely, VOICE and ACTION.

Q. In the Delivery of an Oration, what is to be obſerv'd as to *Voice?*

A. The Voice ſhould be *full, clear, eaſy, diſtinct*, and *flexible*. A particular Streſs ought to be laid on emphatical Words, and the Accent placed on the proper Syllable. Care muſt be taken to avoid an *invariable uniform Tone of Voice* on the one hand, as well as *Canting* on the other. To *cant*, or *chant*, is to lay an Accent and Emphaſis where there is none, or to raiſe and fall the Voice unnaturally, ſomewhat like *ſinging*; than which nothing can be more diſagreeable in a Reader or Speaker. In a word, the Voice ſhould agree with the Nature and Stile of the Diſcourſe, and vary as the Subject varies; in *Argument*, plain and diſtinct; in *Confutation*, ſevere; in *Illuſtration*,

luſtration, ſtrong and lively. It muſt likewiſe be adapted to the different Paſſions of *Anger*, *Pity*, *Love*, *Joy*, *Grief*, &c. as Occaſion requires.

Q. What is to be obſerv'd as to *Action?*

A. The *Geſture*, or *Action*, (which is the Speech of the Body) ſhould be *decent*, *moderate*, *eaſy*, *various*, and *proper* to the Nature of the Diſcourſe. The Body muſt be *erect* and *ſtrait*, and apt for gentle Flexure on either Side. The *Head* ſhould ſtand *right* upon the Shoulders; the Neck be free and eaſy of Motion; the *Shoulders* not hoiſted or ſhrugg'd up; nor the *Arms* much projected, except in the vehement Affections of *Joy*, *Grief*, &c. The *Countenance*, which is principally to be regarded in Geſture, muſt be variouſly expreſſive of the Paſſions; but always *natural*, and free from *affected Airs*, *Grimace*, and *Contortions*.

Great

Great Uſe is likewiſe made of the *Hands*, eſpecially the *Right Hand*, which is frequently applied to the *Left Breaſt*, and then let fall to the *Right Side*. By the *Hand*, in ſhort, we *demand*, *call*, *threaten*, *deteſt*, *admire*, and expreſs our Thoughts almoſt as well as by Speech itſelf.—We ought farther to remember, that ſtamping with the *Foot* is only permitted on the *Stage*.

Q. Upon the Whole, what muſt be done to make ourſelves *acceptable* Orators?

A. *Adorn with* Tropes *and* Figures
your Oration,
By Voice *and* Action *grace Pronunciation*.

Q. Can't you give me ſome Examples of fine Speeches, which I may ſtudy carefully, and endeavour to *pronounce* according to the Rules of *Rhetoric?*

A. I have already given you *Catiline*'s Oration to his Associates, to which I refer you; and shall here add several others.— In the first place, take a Passage out of *Cicero*'s Oration for *Milo*, where he imputes the Death of *Clodius* to the just Anger of the Gods, who at length revenged their Temples and Altars which the Crimes of that impious Wretch had profaned. He does it in a very sublime Manner, by appealing to the Altars and the Gods, and making use of the loftiest Figures in Rhetoric. The Passage is thus translated.

" I call to witness and implore you,
" holy Hills of *Alba*, which *Clodius*
" has profaned! venerable Woods,
" which he has cut down! sacred Al-
" tars, the Band of our Union, and
" ancient as *Rome* itself, upon the
" Ruins of which that abandon'd
" Wretch had raised those enormous

" Piles

" Piles of Building!—Your Religion
" violated, your Worſhip aboliſh'd,
" your Myſteries polluted, your Gods
" treated outragiouſly, have at length
" diſplay'd their Power and Ven-
" geance. And thou, divine *Jupiter*
" *Latialis*, whoſe Lakes and Woods
" he had ſo often defiled with all man-
" ner of Crimes and Impurities, thou
" haſt at laſt, from the Summit of
" thy lofty Hill, look'd down upon
" this wicked Wretch, in order to
" puniſh him. It is to thee, and be-
" fore thine Eyes; it is to thee that
" a ſlow but juſt Vengeance has ſa-
" crificed this Victim, whoſe Blood
" was thy Due."

There are ſeveral fine Speeches in *Livy*, amongſt which that of *Pacuvius* to his Son *Perolla* is remarkably eloquent: I therefore recommend the following Tranſlation of it to the Peruſal of the young Scholar, till he is able

ble to read and underſtand the Beauties of the Original. The Occaſion of it was this: The City of *Capua* was ſurrender'd to *Hannibal* by the Intrigues of *Pacuvius*, notwithſtanding all the Oppoſition of *Magius*, who continued ſteady to the *Romans*, and was united with *Perolla* both in Friendſhip and Sentiments. The Day upon which *Hannibal* enter'd the City, two Brothers, who were the moſt conſiderable Perſons in the Place, gave him a grand Entertainment; to which none of the *Capuans* were admitted but *Taurea* and *Pacuvius*, and the latter with great Difficulty obtain'd the ſame Favour for his Son *Perolla*, whoſe Friendſhip with *Magius* was known to *Hannibal*, who pardon'd him however for what was paſt, upon the Interceſſion of his Father. After the Feaſt was over, *Perolla* led his Father aſide, and drawing a Poinard from under

der his Gown, told him the Design he had form'd to kill *Hannibal*, and to seal the Treaty made with the *Romans* with his Blood. Upon this *Pacuvius*, almost distracted, endeavours by the most moving and powerful Arguments to divert his Son from so fatal a Resolution.

" I pray and conjure you, my Son, " by all the most sacred Laws of Na- " ture and Blood, not to attempt be- " fore your Father's Eyes an Action " as criminal in itself, as it will be " fatal to you in its Consequence. It " is but a few Minutes since we bound " ourselves by the most solemn Oaths, " that we gave *Hannibal* the most " holy Testimonies of an inviolable " Friendship: And shall we, when " we are scarce risen from the Enter- " tainment, arm that very Hand a- " gainst him, which we presented to " him as a Pledge of our Fidelity?

 " That

" That Table, where the Gods pre-
" ſide who maintain the Laws of Hoſ-
" pitality, to which you were admit-
" ted by a particular Favour, of
" which only two *Capuans* had a
" Share; do you leave that ſacred
" Table with no other View, but to
" defile it the next Moment with the
" Blood of your Inviter? Alas! ſince
" I have prevailed with *Hannibal* to
" pardon my Son, is it poſſible that I
" cannot prevail with my Son to par-
" don *Hannibal?*—But let us have no
" Regard for thoſe Things which are
" moſt ſacred among Men; let us vio-
" late, at one and the ſame Time,
" *Faith*, *Religion*, and *Piety*; let us
" perpetrate the blackeſt Action, pro-
" vided our Deſtruction be not infal-
" libly annex'd to our Crime. Do
" you alone pretend to attack *Hanni-*
" *bal?* But to what End! Do you
" imagine that the Multitude of Free-
" men

"men and Slaves who surrounded
"him, all those Eyes that are con-
"stantly fix'd upon him in order to
"secure him from Danger, so many
"Hands always ready to defend him,
"would be blasted and immoveable
"the Moment you make this mad
"Attempt? Nay, will *you* be able to
"bear only the *Looks* of *Hannibal*,
"those formidable Looks, which
"whole Armies cannot bear, and
"which make the *Romans* themselves
"tremble? And suppose he were de-
"prived of all other Assistance, will
"you have the Boldness to strike me
"too, when I protect him with my
"Body, and place myself between
"him and your Sword? For I declare
"that you cannot come at *him*, with-
"out stabbing *me*.——Soften your Re-
"sentments, my Son, this very In-
"stant; and don't resolve to perish
"in so ill-concerted an Enterprize.

" Let my Intreaties have ſome Influ-
" ence over you, ſince they have been ſo
" efficacious this Day in your Favour."

Amongſt the Specimens of Eloquence I am here ſelecting for the Uſe of the young Student in the Art of *Rhetoric*, I cannot forbear inſerting St. *Paul*'s excellent *Declamation*, or Defence, before King *Agrippa* and *Feſtus* the *Roman* Governor of *Judæa*, as it is brought into Form, and diſtinguiſh'd into its proper Parts, by an ingenious modern Author.

EXORDIUM. " I think myſelf happy, King *Agrippa*, in as much as I ſhall anſwer for myſelf this Day before thee, touching all the Things whereof I am accuſed of the *Jews*; eſpecially becauſe I know thee to be expert in all Cuſtoms and Queſtions which are among the *Jews*: Wherefore I beſeech thee to hear me patiently. NARRATION. My Manner

of

of Life from my Youth, which was at first among mine own Nation at *Jerusalem*, know all the *Jews*, which knew me from the Beginning, (if they would testify) that after the straitest Sect of our Religion I lived a *Pharisee*. And now I stand, and am judged for the Hope of the Promise made by God unto our Fathers: Unto which Promise our twelve Tribes, instantly serving God Day and Night, hope to come; for which Hope's sake, King *Agrippa*, I am accused of the *Jews*. PROP. Why should it be thought a Thing incredible with you, that God should raise the Dead? when God himself has given Assurance of it unto all Men, in that he hath raised *Christ* from the Dead. CONFIRMATION. As for my own part, most noble *Festus*, I own I once verily thought that even I myself ought to do many Things contrary to the Name of *Jesus* of *Nazareth*:

Which

Which Thing I alſo did in *Jeruſalem*. I puniſh'd the Saints oft in every Synagogue, and compell'd them to blaſpheme; and being exceedingly mad againſt them, I perſecuted them even unto ſtrange Cities. In purſuit of which, as I went to *Damaſcus*, with Authority and Commiſſion from the Chief-Prieſts; at Mid-day, O King, I ſaw in the Way a Light from Heaven, above the Brightneſs of the Sun, ſhining round about me, and them which journeyed with me. And when we were all fallen to the Earth, I heard a Voice ſpeaking unto me, and ſaying in the *Hebrew* Tongue, *Saul, Saul, why perſecuteſt thou me? It is hard for thee to kick againſt the Pricks.* And I ſaid, *Who art thou Lord?* And he ſaid, *I am Jeſus whom thou perſecuteſt. But riſe and ſtand upon thy Feet: For I have appeared unto thee for this Purpoſe, to make thee a Miniſter*

and

and a Witness both of these Things which thou hast seen, and of those Things in which I will appear unto thee. Whereupon, O King *Agrippa*, I was not disobedient to the heavenly Vision; but shewed first unto them of *Damascus*, and at *Jerusalem*, and throughout all the Coasts of *Judæa*, and *then* to the *Gentiles*, that they should repent and turn to God. REFUTATION. For these Causes the *Jews* caught me in the Temple, and went about to kill me. Having therefore obtain'd Help of God, I continue unto this Day, witnessing both to Small and Great, saying none other Things than those which the *Prophets* and *Moses* did say should come: That *Christ* should suffer, and that he should be the first that should rise from the Dead, and should shew Light unto the People, and to the *Gentiles*. PERORATION. This, most excellent Auditors,

is

is the real Truth: Believe me, I am no peſtilent Fellow, nor Mover of Sedition; but always endeavour, all that lies in me, to preſerve a Conſcience void of Offence towards God and towards Man: Nor can the *Jews* prove the Things whereof they now accuſe me. Neither am I, *Feſtus*, beſides myſelf; but ſpeak thus freely before the King, becauſe he knows theſe Things to be Fact, yea I am fully perſuaded the King knows 'em all to be Fact; for they were not done in a Corner. King *Agrippa*, believeſt thou the Prophets? I know that thou believeſt: And would to God that not only thou, but alſo all that hear me this Day, were altogether ſuch as I am, except theſe Bonds." See *Acts* xxvi.

To the Examples already quoted, I ſhall here add a few beautiful and moving Speeches from ſome of the

fineſt Writers that our own Country has produced; and firſt from our inimitable *Shakeſpear*.—In his Tragedy of *Julius Cæſar*, ſoon after that Prince is murder'd, we find *Brutus*, the Chief of the Conſpirators againſt him, mounting the *Roſtra*, and thus haranguing the People.

' *Romans*, Countrymen, and Lovers! ' hear me for my Cauſe; and be ſilent, ' that you may hear. Believe me for ' mine Honour; and have Reſpect to ' mine Honour, that you may believe. ' Cenſure me in your Wiſdom; and ' awake your Senſes, that you may ' the better judge. If there be any ' in this Aſſembly, any dear Friend ' of *Cæſar*'s, to him I ſay, that *Bru*- ' *tus*'s Love to *Cæſar* was no leſs than ' his. If then that Friend demand, ' why *Brutus* roſe againſt *Cæſar*, this ' is my Anſwer: Not that I loved ' *Cæſar* leſs, but that I loved *Rome*

' more.

'more. Had you rather *Cæſar* were 'living, and die all Slaves; than that '*Cæſar* were dead, to live all Free-'men? As *Cæſar* lov'd me, I weep 'for him; as he was fortunate, I re-'joice at it; as he was valiant, I ho-'nour him; but as he was ambitious, 'I ſlew him. There are Tears for 'his Love, Joy for his Fortune, Ho-'nour for his Valour, and Death for 'his Ambition. Who's here ſo baſe, 'that would be a Bondman? if any, 'ſpeak; for him have I offended. 'Who is here ſo rude, that would 'not be a *Roman?* if any, ſpeak; for 'him have I offended. Who is here 'ſo vile, that will not love his Coun-'try? if any, ſpeak; for him have I 'offended.—I pauſe for a Reply—'

Here the People unanimouſly cry out, 'None, *Brutus*, none'; whereupon he continues his Speech, 'Then 'none have I offended.—I have done

no

'no more to *Cæsar*, than you shall do 'to *Brutus*. The Question of his 'Death is enroll'd in the *Capitol*; his 'Glory not extenuated, wherein he 'was worthy; nor his Offences enfor-'ced, for which he suffer'd Death.' Then seeing *Mark Antony* coming with *Cæsar*'s Corpse, he thus proceeds: 'Here comes his Body, 'mourn'd by *Mark Antony*, who, 'though he had no Hand in his 'Death, shall receive the Benefit of 'his dying, a Place in the Common-'wealth; as which of you shall not? 'With this I depart, that as I slew 'my best Lover for the Good of '*Rome*, I have the same Dagger for 'myself, when it shall please my 'Country to need my Death.'

This Harangue had the intended Effect upon the Minds of People, filling them with Indignation against *Cæsar* as an Oppressor and a Tyrant, and

and with Love for *Brutus* as the Deliverer of his Country: But how ſoon are they ſoften'd into Compaſſion for the murder'd Prince, and fired with Reſentment againſt his Murderers, by the artful Inſinuations of *Antony*, whom *Brutus* imprudently permits to make a funeral Oration over *Cæſar*'s Body! *Antony*, aſcending the *Roſtra* after *Brutus* is withdrawn, addreſſes his Auditors in the following Manner.

Friends, *Romans*, Countrymen, lend me your Ears;
I come to bury *Cæſar*, not to praiſe him.
The Evil, that Men do, lives after them;
The Good is oft interred with their Bones.
So let it be with *Cæſar!* Noble *Brutus*

Hath

Hath told you *Cæſar* was ambitious:
If it were ſo, it was a grievous Fault,
And grievouſly hath *Cæſar* anſwer'd it.
Here, under Leave of *Brutus*, and the reſt,
(For *Brutus* is an honourable Man,
So are they all, all honourable Men)
Come I to ſpeak in *Cæſar*'s Funeral:
He was my Friend, faithful and juſt to me;
But *Brutus* ſays, he was ambitious;
And *Brutus* is an honourable Man.
He hath brought many Captives home to *Rome*,
Whoſe Ranſoms did the general Coffers fill;
Did this in *Cæſar* ſeem ambitious?

When that the Poor have cry'd,
Cæſar hath wept:
Ambition ſhould be made of ſterner
Stuff.
Yet *Brutus* ſays, he was ambitious;
And *Brutus* is an honourable Man.
You all did ſee, that on the *Luper-*
cal,
I thrice preſented him a kingly
Crown;
Which he did thrice refuſe. Was
this Ambition?
Yet *Brutus* ſays, he was ambitious;
And, ſure, he is an honourable
Man.
I ſpeak not to diſprove what *Bru-*
tus ſpoke,
But here I am to ſpeak what I do
know.
You all did love him once, not with-
out Cauſe:
What Cauſe wi'h-holds you then
to mourn for him?

O Judgment! thou art fled to brutiſh Beaſts,
And Men have loſt their Reaſon—bear with me;
My Heart is in the Coffin there with *Cæſar*,
And I muſt pauſe till it come back to me.

Here ſome of the Auditors begin to expreſs themſelves in *Cæſar*'s favour, as if he had been greatly injur'd; and, from *Antony*'s ſaying that he *refuſed the Crown*, they conclude for certain that he was not *ambitious*. Others take this Opportunity of ſpeaking in praiſe of *Antony*, who thus continues his Diſcourſe.

But yeſterday the Word of *Cæſar* might
Have ſtood againſt the World; now lies he there,

And none ſo poor to do him Reverence.
O Maſters! if I were diſpos'd to ſtir
Your Hearts and Minds to Mutiny and Rage,
I ſhould do *Brutus* Wrong, and *Caſſius* Wrong;
Who, you all know, are honourable Men.
I will not do them Wrong: I rather chuſe
To wrong the Dead, to wrong myſelf and you,
Than I will wrong ſuch honourable Men.
But here's a Parchment, with the Seal of *Cæſar*,
I found it in his Cloſet, 'tis his Will:
Let but the Commons hear his Teſtament,

(Which,

(Which, pardon me, I do not mean to read)
And they would go and kiſs dead *Cæſar*'s Wounds,
And dip their Napkins in his ſacred Blood;
Yea, beg a Hair of him for Memory,
And dying mention it within their Wills,
Bequeathing it as a rich Legacy
Unto their Iſſue.

Upon the naming of *Cæſar*'s Will, the People interrupt *Antony*, and all inſiſt upon hearing it read; but, in order to increaſe this Eagerneſs, *Antony* ſeems unwilling to comply with their Deſire, and thus proceeds:

Have Patience, gentle Friends, I muſt not read it;
It is not meet you know how *Cæſar* lov'd you.

You are not Wood, you are not
Stones, but Men:
And, being Men, hearing the Will
of *Cæſar*,
It will inflame you, it will make
you mad.
'Tis good you know not that you
are his *Heirs*;
For if you ſhould—O what would
come of it?

Antony having thus artfully heighten'd their Curioſity, by diſcovering as it were inadvertently a material Part of what he pretended to conceal, they again preſs him in the moſt earneſt Manner to read the Will; to which, however, he ſtill ſhews a ſeeming Reluctance, till finding they have loſt all Patience, and will admit of no Denial, he thus addreſſes them:

You will compel me then to read
the Will?

Then

Then make a Ring about the Corps of *Cæſar*.
And let me ſhew you him that made the Will.
Shall I deſcend? and will you give me leave?

All agree to this without Exception; upon which *Antony* comes down from the Pulpit, and the People having form'd a Ring round the Body of *Cæſar*, he continues his Harangue.

If you have Tears, prepare to ſhed them now.
You all do know this Mantle, I remember
The firſt time ever *Cæſar* put it on,
'Twas on a Summer's Evening in his Tent,
That Day he overcame the *Nervii*—
Look! in this Place ran *Caſſius'* Dagger through;—

See, what a Rent the envious *Casca* made.—
Through this the well-beloved *Brutus* stabb'd;
And as he pluck'd his cursed Steel away,
Mark, how the Blood of *Cæsar* follow'd it!
As rushing out of Doors, to be resolv'd,
If *Brutus* so unkindly knock'd, or no?
For *Brutus*, as you know, was *Cæsar*'s Angel.
Judge, oh you Gods! how dearly *Cæsar* lov'd him;
This, this, was the unkindest Cut of all;
For when the noble *Cæsar* saw him stab,
Ingratitude, more strong than Traitors' Arms,

Quite

Quite vanquiſh'd him: then burſt his mighty Heart;
And, in his Mantle muffling up his Face,
Even at the Baſe of *Pompey*'s Statue,
(Which all the while ran Blood) great *Cæſar* fell.
O what a Fall was there, my Countrymen!
Then I, and you, and all of us fell down;
Whilſt bloody Treaſon flouriſh'd over us.
O, now you weep; and, I perceive, you feel
The Dint of Pity; theſe are gracious Drops.
Kind Souls! what, weep you when you but behold
Our *Cæſar*'s Veſture wounded? Look you here!
Here is himſelf, marr'd, as you ſee, by Traitors.

Moved

Moved by this Speech, and by the affecting Sight of *Cæſar*'s wounded Body, the People now breathe nothing but Revenge and Deſtruction againſt the Anthors of the diſmal Tragedy; which Diſpoſition *Antony* takes care to improve, whilſt he artfully diſſuades them from giving way to their Reſentments.

Good Friends, ſweet Friends, let me not ſtir you up
To ſuch a ſudden Flood of Mutiny:
They, that have done this Deed, are honourable.
What private Griefs they have, alas, I know not,
That made them do it; they are wiſe and honourable,
And will, no doubt, with Reaſons anſwer you.

I come

I come not, Friends, to ſteal away
your Hearts;
I am no Orator, as *Brutus* is:
But, as you know me all, a plain
blunt Man,
That love my Friend; and that
they know full well,
That give me publick Leave to
ſpeak of him:
For I have neither Wit, nor Words,
nor Worth,
Action nor Utterance, nor the Power
of Speech,
To ſtir Mens Blood; I only ſpeak
right on.
I tell you that which you your-
ſelves do know;
Shew you ſweet *Cæſar*'s Wounds,
poor, poor, dumb Mouths!
And bid them ſpeak for me. But
were I *Brutus*,
And *Brutus Antony*, there were an
Antony

Would

Would ruffle up your Spirits, and put a Tongue
In every Wound of *Cæſar*, that ſhould move
The Stones of *Rome* to riſe and mutiny.

Here the People in general cry out, *We'll mutiny, We'll mutiny*; and, in order to work up their Anger and Indignation againſt the Conſpirators to the higheſt Pitch, *Antony* takes occaſion to remind them of *Cæſar*'s Will, and reads it; after which they depart the *Forum*, fully determined upon the Deſtruction of the Authors of *Cæſar*'s Death.

For another Example let us take that beautiful Soliloquy of *Cato*, which we find in a Tragedy that bears his Name, written by the ingenious Mr. *Addiſon*. In order to underſtand it the better, the young Scholar muſt be inform'd,

form'd, that *Cato* took part with *Pompey* against *Cæsar*; and after the Battle of *Pharsalia*, in which *Pompey* was utterly defeated, fled to *Utica*, then belonging to King *Juba*; where, unable to bear his great Misfortunes, and prompted by *Plato*'s Treatise on the *Immortality of the Soul*, he slew himself in the 48th Year of his Age.—We are to imagine *Cato* alone, sitting in a thoughtful Posture, with the above-mention'd Treatise in his Hand, and a drawn Sword lying by him on the Table; and then breaking out in the following Manner:

It must be so—*Plato*, thou reason'st well!
Else whence this pleasing Hope, this fond Desire,
This Longing after Immortality?
Or whence this secret Dread, and inward Horror,

Of

Of falling into Nought? Why ſhrinks the Soul
Back on herſelf, and ſtartles at Deſtruction?
'Tis the Divinity that ſtirs within us;
'Tis Heaven itſelf that points out an Hereafter,
And intimates Eternity to Man:
Eternity! thou pleaſing, dreadful Thought!
Through what Variety of untry'd Being,
Through what new Scenes and Changes muſt we paſs!
The wide, th' unbounded Proſpect lies before me;
But Shadows, Clouds, and Darkneſs reſt upon it.
Here will I hold. If there's a Power above us,
(And that there is, all Nature cries aloud

Through

Through all her Works) he muſt delight in Virtue;
And that which he delights in muſt be happy.
But when! or where!—This World was made for *Cæſar*.
I'm weary of Conjectures—This muſt end 'em.

[*Laying his Hand on his Sword.*

Thus am I doubly arm'd, my Death and Life,
My Bane and Antidote, are both before me.
This in a Moment brings me to my End;
But *This* informs me I ſhall never die.
The Soul, ſecur'd in her Exiſtence, ſmiles
At the drawn Dagger, and defies its Point.
The Stars ſhall fade away, the Sun himſelf

Grow

Grow dim with Age, and Nature ſink in Years;
But thou ſhalt flouriſh in immortal Youth,
Unhurt amidſt the War of Elements,
The Wrecks of Matter, and the Cruſh of Worlds.

I ſhall conclude theſe Examples with a moſt pathetic Speech of *Priam* to his Son *Hector*, imploring him to come within the Walls of *Troy*, and not wait in the Field to oppoſe *Achilles*, who is advancing againſt him with the utmoſt Fury. It is near the Beginning of the 22d Book of *Homer*'s *Iliad*, and is thus beautifully tranſlated from the great Original by the late celebrated Mr. *Pope*.

Ah ſtay not, ſtay not, guardleſs and alone,

Hector!

Hector! my lov'd, my dearest bravest Son!
Methinks already I behold thee slain,
And stretch'd beneath that Fury of the Plain.
Implacable *Achilles!* might'st thou be
To all the Gods no dearer than to me!
Thee Vultures wild should scatter round the Shore,
And bloody Dogs grow fiercer from thy Gore.
How many valiant Sons I late enjoy'd,
Valiant in vain! by thy curst Arm destroy'd;
Or, worse than slaughter'd, sold in distant Isles
To shameful Bondage, and unworthy Toils.

Two, while I ſpeak, my Eyes in vain explore,
Two from one Mother ſprung, my *Polydore*,
And lov'd *Lycaon*; now perhaps no more!

Oh! if in yonder hoſtile Camp they live,
What Heaps of Gold, what Treaſures would I give!
But if, (which Heav'n forbid) already loſt,
All pale they wander on the *Stygian* Coaſt;
What Sorrows then muſt their ſad Mother know,
What Anguiſh I! Unutterable Woe!
Yet leſs that Anguiſh, leſs to her, to me,
Leſs to all *Troy*, if not depriv'd of thee.

Yet

Yet ſhun *Achilles!* enter yet the Wall;
And ſpare thyſelf, thy Father, ſpare us all!
Save thy dear Life; or, if a Soul ſo brave,
Neglect that Thought, thy dearer Glory ſave.
Pity, while yet I live, theſe ſilver Hairs;
While yet thy Father feels the Woes he bears,
Yet curſt with Senſe! a Wretch, whom in his Rage
(All trembling on the Verge of helpleſs Age)
Great *Jove* has plac'd, ſad Spectacle of Pain!
The bitter Dregs of Fortune's Cup to drain;
To fill with Scenes of Death his cloſing Eyes,

And number all his Days by Miſe-
ries!
My Heroes ſlain, my bridal Bed
o'erturn'd,
My Daughters raviſh'd, and my
City burn'd,
My bleeding Infants daſh'd againſt
the Floor;
Theſe have I yet to ſee, perhaps
yet more!
Perhaps ev'n I, reſerv'd by angry
Fate,
The laſt ſad Relick of my ruin'd
State,
(Dire Pomp of ſov'reign Wretched-
neſs!) muſt fall,
And ſtain the Pavement of my regal
Hall,
Where famiſh'd Dogs, late Guar-
dians of my Door,
Shall lick their mangled Maſter's
ſpatter'd Gore.

Yet

Yet for my Sons I thank ye Gods! 'twas well:
Well they have perish'd, for in Fight they fell.
Who dies in Youth and Vigour dies the best,
Struck thro' with Wounds, all honest on the Breast.
But when the Fates, in Fulness of their Rage,
Spurn the hoar Head of unresisting Age,
In Dust the rev'rend Lineaments deform,
And pour to Dogs the Life-Blood scarcely warm;
This, this is Misery; the last, the worst,
That Man can feel; Man, fated to be curst!

SUPPLEMENT to the foregoing Treatise.

CHAP. I.

Of the different Kinds of STYLE.

Q. WHAT is STYLE?

A. *Style* is the *Mode* or *Manner* of *expressing our Thoughts in Words*: Or, It is the Manner wherein Words, constructed according to the Laws of Syntax, are arranged among themselves, suitably to the Genius of the Language.

Q. Wherein does it differ from *Syntax?*

A. There is this Difference between them, that Style supposes or includes Syntax, but Syntax does not extend so far as Style; for the Syntax may be very just where the Style is wretched: As in this Example; *God always*

al-ways rewards with great Fidelity, and greater Liberality, the Juſt. Here the Regimens and Terminations of each Word are perfectly agreeable to the Rules of Syntax; but there is ſomething amiſs in the Arrangement of the Words, and therefore a Fault in the Style.—However, the Style I am now ſpeaking of is properly the *Grammatical* Style, and ought not to be confounded with the *Perſonal.*

Q. What do you mean by the *Perſonal* Style?

A. That which depends leſs on the Grammar, than on the Perſon who writes; being under the Direction of the Imagination, or rather of *Rhetoric*, which Art has to do directly with our Thoughts, as *Grammar* with our Words.

Q. What is the principal Difference between the *Grammatical* and the *Perſonal* Style?

A. The moſt eſſential is, that the latter may be diverſified almoſt infinitely, and the other cannot; the ſame Words in a Phraſe being ſeldom capable of different Arrangements, without offending againſt the Taſte and Genius of a Language.

Q. Cannot you give me an Example, that I might better underſtand this Difference?

A. Yes; the *Grammatical* Style is invariable in the following Sentence, and proportionably in others; *Death is a Law, which all Men are to undergo:* For theſe Words cannot well be ranged otherwiſe than they are, without going out of the Bounds of *Grammar*. But in the *Perſonal* Style, where the Imagination comes in, this Sentence is capable of endleſs Variations, according to the Kind of the Writing, whether Oratorial, Poetical, *&c.* As, *Death neither ſpares the Prince nor the Peaſant.*

Peasant. Death knocks equally at the Monarch's Palace, and at the Beggar's Hut, &c.—And it is with this Style, or the different Species of it, that *Rhetoric* is concerned.

Q. Wherein does *Style* differ from *Elocution?*

A. Elocution regards (as we may say) only the *Parts* or *Members* of a Discourse, but Style relates to the whole Composition.

Q. What ought to direct us in the Choice of Style?

A. The *Matter*, or *Subject*: If that be *great*, the Style should be *strong* and *magnificent*, enrich'd with Tropes and Figures, exciting noble Ideas; but if our Subject contain nothing extraordinary, and we can consider it without Emotion, our Style must be *plain*, without *Pomp* or *gaudy Ornament*.

Q. How many Kinds of Style are there?

A. The *Subjects* of Discourse being extremely various in their Nature, it follows, that there must be as great a Variety in *Style*; but the Masters of *Rhetoric* have reduced the Kinds of Style to *three*, which they call the *Plain*, the *Sublime*, and the *Mediate*. For as the principal Branches of an Orator's Business are to *instruct*, to *please*, and to *move the Passions*; these three Kinds of Eloquence answer all those Purposes, *i. e.* the *Plain* is used to *teach*, the *Sublime* to *move*, and the *Mediate* to *delight*.

SECT. I.

Of the *Plain* Style.

Q. WHAT is the Character of the *Plain* Style?

A. The principal Character of the *Plain*,

Plain, otherwiſe call'd the *Simple*, *Low*, or *Humble* Style, conſiſts in *Perſpicuity*, *Simplicity*, and *Exactneſs*. It is not a lively ſhining Beauty that enhances its Merit, but a ſoft, a modeſt Grace, ſometimes attended with an Air of Negligence, which ſtill exalts its Value. Simplicity of Thought, Purity of Diction, with an inexpreſſible Elegance, which affects more ſenſibly than it ſeems to do, are its greateſt Ornaments. It rejects all Pomp, all Affectation and Varniſh, and is very ſparing in the Uſe of Tropes and Figures; but ſtill it requires neat and decent Language, and abhors all Meanneſs of Expreſſion.

Q. What may this Species of Style be compared to?

A. To a ſimple but elegant Entertainment, where all the Diſhes are of an exquiſite Taſte, but nothing admitted that is either too much forced, or too

too excessive, in Sauces, Seasoning, and Preparation.

Q. To what Subjects is the *Plain* Style adapted?

A. To any that are common and ordinary. It is used in *Epistles* or *Letters*, *Dialogues*, and such familiar Writings; and is particularly adapted to Narration and Proof.

Q. Is not this Kind of Style very easy to be attain'd?

A. Not so easy as it seems to be, as will be found upon making Trial; for those who are best skill'd in true Eloquence acknowledge, that it is difficult to speak with Weight and Propriety, and at the same time in a plain and natural Manner. There is an *elegant Simplicity* required in this Style, wherein its greatest Difficulty consists.

Q. Can't you give me an Example of the *Plain Style?*

A. Yes; I'll give you one in the

narrative

narrative Way, to which (as I have already obſerv'd) this Style is particularly adapted. It is the Relation of *Canius*'s Adventure, taken from the Third Book of *Tully*'s *Offices*. The Tranſlation, I muſt allow, does not come up to the Beauty of the Original; but is nevertheleſs a good one, and the Style not unworthy the Imitation of the young Scholar.

" When *C. Canius*, a *Roman* Knight, a facetious and ſenſible Man, and of ſome Learning, went to *Syracuſe*, not about Buſineſs, but to do nothing, as he uſed to ſay; he gave notice that he ſhould be glad to purchaſe a Country-Houſe near the City, where he might divert himſelf ſometimes with his Friends, without the Importunity of Viſiters. The Report of this ſpreading over all the City, a certain Banker at *Syracuſe*, call'd *Pythius*, told him, he had indeed a Country-houſe,

but

but not to ſell; that *Canius* might make uſe of it as his own; and intreated him to dine with him at it the next Day. *Canius* promiſing he would, the Banker, whoſe Occupation made him acceptable to all Sorts of People, ſent for ſome Fiſhermen, and deſired them to fiſh before his Houſe the Day following; giving them ſome other Directions proper for his Deſign. *Canius* came at the Time appointed: He found a magnificent Entertainment, and the Sea cover'd with Fiſhermens Boats, who one after another brought *Pythius* Fiſh in abundance. At this Sight *Canius* being very much ſurpriſed, *What*, (ſays he to *Pythius*) *is there ſuch a Quantity of Fiſh, and ſuch a Number of Fiſhing-Boats here every Day? Every Day*, anſwer'd *Pythius: This is the only Place about* Syracuſe *where there are any Fiſh, and where Water is to be got: If it was*

not

not for this Place, these People could not subsist. Hereupon *Canius*, enamour'd with the House, presses *Pythius* to sell it him. *Pythius* seems very unwilling, is mightily courted, but consents at last. *Canius*, being a rich Man and having a strong Fancy for the House, gives *Pythius* whatever he asks for it, together with the Furniture. The Contract is sign'd, and the Affair ended. ——*Canius* intreats his Friends to come to see him the Day following at his new Habitation. He repairs thither himself very early in the Morning, but sees neither Fishermen nor Fishing-Boats. He asks a Neighbour whether the Fishermen were making Holiday, seeing none of them there. *Not that I know of*, replies the Neighbour, *for there never is any fishing in this Place; and I was yesterday surprized to see so many Fishing Boats.* Upon this, *Canius* began

to

to fall into a great Rage: But what could he do? The Laws against Deceit and Treachery were not yet eſtabliſh'd."

Q. What is chiefly to be obſerv'd in this Narrative?

A. The *plain*, *natural*, and yet *neat* and *elegant* Manner in which the Story is related; for though many of the Ideas and Expreſſions in it might be ſuppreſs'd, without omitting any of the neceſſary Circumſtances, yet the Narration would by that means be diveſted of all its Beauty and Delicacy, and render'd *dry* and *inſipid*.

Q. You ſaid that the *Plain* Style is uſed in Epiſtles: Have you nothing farther to add upon that Head?

A. As to the *Epiſtolary* Style, or that made uſe of in writing *Letters*, an eaſy and genteel Way of conveying our Mind in the ſhorteſt and moſt expreſſive Terms is its greateſt Excellence.

lence. Letters of *Business* require no Ornaments, but ſhould inform in a plain and ſuccinct Manner. Letters of *Compliment* muſt have Gaiety, but no Affectation. Letters of *Entertainment*, *Perſuaſion*, and *Condolence* may uſe Ornaments; but an unaffected, eaſy, neat Expreſſion muſt ſhine through all.

Sect. II.

Of the Sublime *Style.*

Q. WHAT is meant by the *Sublime* Style, or Kind of Eloquence?

A. This is a Species of Eloquence quite different from the former; *great*, *rich*, *grave*, and *noble*; employing whatever is moſt elevated, has the greateſt Force, and is moſt capable of moving the Affections; ſuch as noble Thoughts, rich Expreſſions, bold Figures

gures, and lively Paſſions. It is this Sort of Eloquence that *tranſports*, and *ſeizes* Admiration and Applauſe. It is this that *thunders* and *lightens*, and, like a *rapid Stream*, carries away and bears down all before it with irreſiſtible Force.

Q. To what Subjects is this Style adapted?

A. To any thing that is *great* and *uncommon*. It is uſed in *Tragedy*, *Epic Poetry*, &c.

Q. Do not ſome Authors diſtinguiſh between the *Sublime Style*, and what they call the *Sublime* or *Sublimity* itſelf?

A. Yes; for the *Sublime Style*, ſay they, always requires magnificent Expreſſions; but the *Sublime* (that is, ſomething *extraordinary*, ſomething *marvellous*, which *ſtrikes* in Diſcourſe, and *ravishes* and *transports* the Soul) may

may be found in a ſingle Thought, a ſingle Figure, a ſingle Turn of Words.

Q. What, can any thing then be in the *Sublime Style*, and at the ſame time not be *ſublime?*

A. So they tell us; by which they mean, that it may be expreſs'd in the *ſublime Style*, and yet have nothing in it *extraordinary* or *ſurprizing*.

Q. Can you explain this to me by an Example?

A. Yes: Suppoſe I ſay, *The almighty Author of the Univerſe with a ſingle Word created Light.* This is in the *ſublime Style*, yet it is not *ſublime*, there being nothing extraordinary in it, which another Perſon might not eaſily have expreſs'd. But that of *Moſes.—God ſaid, Let there be Light, and there was Light*; ſuch an unuſual Turn of Expreſſion, which ſhews the Obedience of the Creature to the Orders of its Creator, is truly

ſublime, and has ſomething in it more than human.

Q. What are the Sources or Principles of *Sublimity?*

A. *Longinus*, a celebrated Writer upon this Subject, reckons up five. 1. A lofty Conception. 2. A Capacity of moving the Paſſions. 3. The proper Management of Figures. 4. Splendid Expreſſion. 5. Magnificent Compoſition. But as a common Foundation for theſe he preſuppoſes a natural Ability of ſpeaking fluently, without which they will avail but little.

Q. Which of theſe does he eſteem the moſt important?

A. The *firſt*; which, though rather a natural than an acquired Qualification, he adviſes us to keep up and cultivate with the utmoſt Care: For he ſuppoſes the Mind of a true Orator to have nothing low or

groveling

groveling in it, but to be full of great Ideas and generous Sentiments; it being impossible for those, who have been accustom'd to a mean and servile Way of Thinking, to produce any thing so *sublime* as to convey a Pleasure and Admiration to Posterity. And hence it is, that such Sayings as are really grand and lofty have chiefly proceeded from those who have been remarkable for Greatness of Soul.

Q. Can you give me an Instance of this?

A. Yes; *Alexander*'s Answer to *Parmenio* is truly *sublime*, and clearly expresses his elevated Sentiments and the Greatness of his Mind. *Darius* having offer'd *Alexander* his Daughter and half his Kingdom to purchase Peace, "*I would accept of such Terms* (says *Parmenio*) *if I were* Alexander:" To which *Alexander* makes this noble

Reply, " *And so would I, if I were* Parmenio."

Q. What Passages can you give me from good Authors, as Examples of the Sublime?

A. I might produce them without Number from *Cicero* and *Demosthenes*, those great Masters of the *Greek* and *Roman* Eloquence, and from other celebrated Heathen Writers; but I chuse to borrow a few from the Holy Scriptures, which, notwithstanding their *Simplicity*, abound with Instances of inimitable *Sublimity*. With what awful Pomp and Majesty is the Divine Being represented in the 18th Psalm! *Then the Earth shook and trembled; the foundations also of the hills moved, and were shaken, because he was wroth. There went up a smoke out of his nostrils, and fire out of his mouth devoured: coals were kindled by it. He bowed the heavens also, and came down;*

and

and darkness was under his feet. And he rode upon a Cherub, and did fly; yea, he did fly upon the wings of the wind. Ver. 7—10.

So again, *Psalm* lxxvii. 16—19. *The waters saw thee, O God, the waters saw thee, and were afraid; the depths also were troubled. The clouds poured out water, the skies sent out a sound; thine arrows also went abroad. The voice of thy thunder was in the heaven; the lightnings lighted the world, the earth trembled and shook. Thy way is in the sea, and thy path in the great waters, and thy footsteps are not known.*

The same Vein of Sublimity is to be discern'd in innumerable Passages of the sacred Writings; but I shall content myself with adding one more from the Book of *Job*, namely, that admirable Description of a War-Horse, as it is there given us by God himself.

himself. *Hast thou* (says God to *Job*) *given the Horse strength? Hast thou clothed his neck with thunder? Canst thou make him afraid as a grasshopper? The glory of his nostrils is terrible. He paweth in the valley, and rejoiceth in his strength; he goeth on to meet the armed men. He mocketh at fear, and is not affrighted; neither turneth he back from the sword. The quiver rattleth against him, the glittering spear and the shield. He swalloweth the ground with fierceness and rage; neither believeth he that it is the sound of the trumpet. He saith among the trumpets, Ha, ha; and he smelleth the battle afar off, the thunder of the captains, and the shouting.* Job xxxix. 19—25.

The Book of *Job*, and that of *Psalms*, are full of such magnificent Descriptions, which I forbear to transcribe, recommending to the young Scholar

Scholar a frequent and attentive Perusal of the Holy Scriptures in general, not so much indeed to form his Style, as to settle his Morals, and to instruct him in the *sublime* Truths of the *Christian* Religion.

Copying these grand Images, that are to be found in the poetical Parts of Scripture, has made *Milton* succeed so well in the *Sublimity* of his Descriptions. *Homer*'s Battle of the Gods, on which the Criticks have pass'd such great Encomiums, has been equall'd, in my Opinion, if not outdone, by *Milton*'s Fight of Angels, which he thus describes:

——————Now storming Fury rose,
And Clamour, such as heard in Heav'n, till now,
Was never: Arms on Armour clashing bray'd
Horrible Discord, and the madding Wheels

Of

Of brazen Chariots rag'd; dire was the Noiſe
Of Conflict! Over-head the diſmal Hiſs
Of fiery Darts in flaming Vollies flew,
And flying vaulted either Hoſt with Fire.
So under fiery Cope together ruſh'd
Both Battles main, with ruinous Aſſault
And inextinguiſhable Rage: All Heav'n
Reſounded; and had Earth been then, all Earth
Had to her Centre ſhook.

Parad. Loſt, B. VI.

The whole Paſſage is too long to be inſerted here; but the above Lines are ſufficient to give us an Idea of the reſt, and ſhew the Poet's lively Imagination, and the vaſt Reach of his Genius.

Genius.—I ſhall conclude this Section with another Inſtance of the *Sublime*, taken from a modern Author, whoſe Writings are deſervedly admired by all Perſons of Taſte and Judgment; I mean Mr. *Thomſon*, who in his Poem call'd *Summer* thus loftily deſcribes a Storm of Thunder and Lightning:

'Tis liſt'ning Fear, and dumb Amazement all:
When to the ſtartled Eye the ſudden Glance
Appears far South, eruptive through the Cloud;
And following ſlower, in Exploſion vaſt,
The Thunder raiſes his tremendous Voice.
At firſt, heard ſolemn o'er the Verge of Heav'n,
The Tempeſt growls; but as it nearer comes,

And

And rolls its awful Burden on the Wind,
The Lightnings flaſh a larger Curve, and more
The Noiſe aſtounds; till over head a Sheet
Of various Flame diſcloſes wide, then ſhuts
And opens wider, ſhuts and opens ſtill
Expanſive, wrapping Æther in a Blaze.
Follows the looſen'd, aggravated Roar,
Enlarging, deep'ning, mingling, Peal on Peal
Cruſh'd horrible, convulſing Heav'n and Earth.

SECT. III.

Of the Mediate *Style.*

Q. WHAT is meant by the *Mediate* Style?

A. The *Mediate*, call'd alſo the *Intermediate*, *Middle*, *Mean*, or *Equable* Style, is a Species of Eloquence between the *Plain* and the *Sublime*, having neither the *Simplicity* of the former, nor the *Force* and *Energy* of the latter.

Q. Has it no other Names?

A. Yes; it is ſometimes call'd the *Embelliſh'd* or *Florid* Style, as it admits of all the Ornaments of Art, the Beauty of Figures, the Splendor of Metaphors, the Luſtre of Thoughts, the Grace of Digreſſions, and the Harmony of Numbers and Cadence.

Q. What may it be compared to?

A.

A. *Quintilian* compares it to a beautiful River, whoſe Water is pure and clear, which flows gently, and is ſhaded on each Side with verdant Woods.

Q. To what Subjects is the *Mediate* Style adapted?

A. To any Subject of an indifferent Nature, not very high, nor very low.

Q. In what Author do we find Examples of the three Kinds of Style you have been deſcribing?

A. *Cicero*'s Orations comprehend all the Species of Eloquence, or various Sorts of Style, the *Plain*, the *Mediate*, and the *Sublime:* But perhaps the young Scholar will more eaſily diſtinguiſh them in *Virgil*, whoſe *Eclogues* are an Inſtance of the *Plain* Style, his *Georgics* of the *Mediate*, and his *Æneid* of the nobleſt *Sublimity*.

SECT. IV.

Of the Faults *of Style.*

Q. WHICH are the chief Faults of Style?

A. The chief Faults are, its being *tumid* or *swoln*, *frigid* and *puerile*, *dry* and *jejune*.

Q. What is meant by a *Tumid Style?*

A. That which abounds with swelling Words, which give it a seeming Greatness, but within are hollow and empty; such as *Æschylus* puts into *Boreas*'s Mouth, on firing a House, *viz.*

Whirlpools of Flames tow'rds Heav'n I vomit soon,
Nor had I whistled yet my fav'rite Tune.

Magnificently terrible at first Sight; but do but bring *Whirlpools of Flames, Vomiting*

Vomiting towards Heaven, and the Whiſtler Boreas, to the Teſt of Senſe and Truth, and what ſwoln contemptible Bombaſt will theſe Images appear!

Q. Is this Fault eaſy to be avoided.

A. No; for as we naturally aim at Grandeur, and are particularly afraid of being charged with Drineſs or Want of Force in writing, we are very apt to run into the oppoſite Extreme.

Q. What do you mean by a *Frigid* or *Puerile* Style?

A. That which affects certain trifling Ornaments, inſipid Jeſts, remote and ſtrain'd Alluſions, redundant Deſcriptions, *&c.* Of this frigid Puerility we have a remarkable Inſtance in a Reflection of *Hegeſias* recorded by *Plutarch*. *Alexander* the Great was born the ſame Night that the Temple of *Diana* at *Epheſus* was burnt to the Ground;

Ground; which Accident *Hegesias* attempted to turn to *Alexander*'s Honour, by saying, *It was no wonder the Temple was burnt at that Time, when the Goddess, attending at so great a Birth was not in the way to extinguish the Flame.*

Q. Is there no Difference between the *Frigid* and the *Puerile* Style?

A. Some make this Distinction between them, That the *frigid* Style renders a Discourse dry and insipid, by a Languor and Flatness of Expression; and the *Puerile*, or *Boyish*, makes it ungrateful and shocking, by a swelling Loftiness and affected Amplification. Those who use the *frigid* Style employ pompous Expressions when the Subject requires plain ones: And those who fall into the *Puerile* make use of low Expressions when the Matter requires the most sublime.

Q. What is meant by a *Dry* or *Jejune* Style?

A. That which is destitute of Ornament, Force, and Spirit.

Q. What are the other Faults of Style?

A. A Style may be too *stiff*, or too *loose*, *fluctuating*, and *unconnected*. The Imperfections that are less material I don't think worth enumerating.

SECT. V.

Of the Asiatic *and* Laconic *Styles.*

Q. HAVE you any Thing farther to add upon this Subject?

A. Nothing, except it be to explain to you what is meant by the *Asiatic*, and what by the *Laconic* Style, a remarkable Distinction made by the Ancients.

Q. What

Q. What did they mean by the *Asiatic* Style ?

A. That which is very diffusive or prolix, or where Abundance of Words are us'd to express a little Matter. It was so call'd by the *Greeks* from the People of *Asia*, who affected such Redundances ; of which it is needless to give any Instance.

Q. What did they mean by the *Laconic* Style ?

A. That which is quite the Reverse of the former, being distinguish'd by its extraordinary Conciseness, and by comprehending a great deal of Matter under a few Words.

Q. But why is this call'd *Laconic* ?

A. From *Laconia*, a Country of *Peloponesus*, the chief City whereof was *Lacædemon* or *Sparta*, whose Inhabitants were remarkable for writing and speaking in a pithy and concise Manner.

Q. Can't you give me an Instance of this Style?

A. Yes; such is that Answer of *Cleomenes*, the *Spartan* General, to the Ambassador of *Samos*: *As to what you have said, the first Part I do not remember; the Middle I do not understand; the Last I do not approve.* As an Example of a still more sententious and expressive Conciseness, take the following Letter:

The Lacedæmonians *to* Philip.

" *Dionysius* is at *Corinth*."

At the Time when this was written, *Dionysius*, who for his Tyranny had been driven out of *Sicily*, taught School at *Corinth* for Bread: So that it was a Hint to *Philip* not to proceed, as he had begun, to imitate *Dionysius*'s Conduct, lest he should be reduc'd to the same necessitous Condition.—But, to carry the Matter still farther, the *Lacedæmonians*

cedæmonians ſometimes anſwer'd a long Epiſtle by a ſingle Word, as they did that of an Enemy threatening to deſtroy them with Fire and Sword. To this they only return'd the poor Monoſyllable *If*; that is, *Do* if *you can* : A very ſhort, but very comprehenſive Reply.

A Diſſertation *on the* PASSIONS.

THere is no Part of *Rhetorick* contributes ſo much towards rendering an *Oration* ſucceſsful, as this of captivating the Paſſions; for the moſt able, the moſt elevated Strains of Oratory will be found lifeleſs and ineffectual, unleſs ſome ſecret Springs are laid to ſecure the Attention and good Will of the Audience.

The learned well know, that the *Paſſions* are the very Eſſence, or if

I may be indulg'd the Expreſſion, the Soul of an Oration. All that Force, that Energy, which is ſo irreſiſtible, and bears down all before it, is deriv'd from them. 'Tis by their Means, in ſhort, that an artful Orator inſinuates himſelf imperceptibly into the good Graces of his Hearers, charms their Ears with his perſuaſive Sounds, and inſpires them, with whatever Sentiments he pleaſes.

'Tis very remarkable, that tho' *Cæſar*, was ſo ſtrongly prejudic'd and prepoſſeſt againſt *Ligarius*, that he was fully determin'd never to pardon him, let what would be alledg'd in his Favour, yet when *Cicero* defended his Cauſe with all the Arts of forcible Perſuaſion, his Reſolutions were ſoon baffled, his Heart melted within him, and in a Word, he was compelled, as it were, againſt his Inclinations to acquit him with Honour.

The

The firſt and moſt important Rule, in regard to the *Paſſions*, according to *Horace*, is this, that he who attempts to influence and move the Affections of another, muſt be firſt warmly affected himſelf; be fully perſuaded, not only of the Truth, but of the Importance of what he advances; and in order to his being ſucceſsful in this Particular, 'tis abſolutely neceſſary, that he ſhould ſtudy Nature, and take her for his Guide. He that would reſent an Affront, or any Act of Injuſtice done him, and expect his Friends ſhould eſpouſe his Cauſe, muſt never ſpeak of it in a languid Tone of Voice, without the leaſt Warmth or Emotion, and with an Air of Coldneſs and Indifference, as if the Relation was all falſe and groundleſs: No, on the other Hand, he muſt exalt his Voice, ſeem to glow with Indignation, and, in ſhort, feel thoſe very Impulſes on his own Breaſt with

which he would willingly inſpire thoſe whom he applies to for Redreſs.

Whence comes it that we ſee ignorant Perſons and even Children expreſs themſelves with ſo much Eloquence in the firſt Sallies of their *Grief* or *Anger*, but becauſe thoſe Senſations are not ſtudied or fictitious, but drawn from Truth and Nature itſelf?

The moſt proper Place for introducing the Paſſions, according to *Cicero*, is the *Peroration*, or Cloſe of an Harangue: It is here the Orator diſplays all that is powerful, tender, and moving in Eloquence, according to the Importance and Nature of the Caſe, in order to complete his Conqueſt over the Hearts of the Auditors, and to extort their Conſent.

Tho' ſometimes indeed the Orator does not ſtay 'till the Concluſion to raiſe the Paſſions in this Manner, but ranges them after every Narrative of any Mo-

ment,

ment, where there are many ; or after each Part where the Whole is too long ; or after full Ev dence is given of the Fact he has asserted, which is what the *Rhetoricians* call *Amplification*.

There are other Places likewise where they may judiciously enough be touch'd, but then more transiently, and with more Reserve.

Some will have it, that the *Passions* ought not to be mov'd at all in the narrative Part, but that, doubtless, is a gross Mistake.

The Reader, indeed, whilst he is stating his Case, ought not to *dwell* upon the Passions, but even there his Endeavours to warm the Judge will have a good Effect, and incline him perhaps to listen with greater Attention to the Evidence that shall be produced. To wait, in short, till the *Peroration* or Winding up of the whole Story, in order to draw Compassion for Things which we have related

related with dry Eyes, or without any Sort of Emotion, is ſomething too late. For the Relation of a grave, ſerious, and intereſting Subject, without any Life or Paſſion, would be very imperfect and unnatural.

Cicero has given us ſeveral Inſtances of the Manner in which a Narrative may be warm and affecting, either in the Detail itſelf, or by the Reflections drawn from it. And amongſt the Reſt, none is more perfect than the Paſſage that relates to *Gavius*'s Puniſhment in the laſt Invective againſt *Verres*: After *Cicero* had prepar'd for the Fact by a Sort of Exordium, which is very vehement; and related the Reaſon why *Gavius* was carried to *Meſſina* before *Verres*, he proceeds to the Deſcription of the Puniſhment; where he inſiſts particularly on theſe two Circumſtances, *viz.* The Whipping a Roman Citizen in the Middle of the Fo-

rum

rum at *Messina*, and the fixing him on a Cross, which he speaks of in the most lively and affecting Manner.

This Man, O ye Judges! tho' a Roman *Citizen, was whipp'd in the Middle of the Forum at* Messina, *when, during the whole Time, no Groan, no Complaint, was heard from the unfortunate Creature under the Anguish of his Stripes, but this,* I am a *Roman* Citizen. *He imagined this Hint of his Freedom would protect him from all ill Usage; but so far was he from removing the heavy Punishment, that even when he begg'd, and often repeated the Name of* Freedom, *the Cross, I say the Cross, was the unhappy Wretch's Doom, who, till that Day, had never heard of such arbitrary Power.*

This pathetick Narrative is followed by an Amplification in which *Cicero* displays all the Indignity of this ill Usage

Usage of *Gavius* with his usual Eloquence.

O the sweet Name of Liberty ! O the grand Privilege of our Freedom !

In relating the Circumstances of the Execution, he reproaches *Verres* with making choice of a Place for the Death of a *Roman* Citizen, on purpose that the poor unhappy Wretch might be mortified with the Sight of his dear Country from the Top of the Cross. *That he who should call himself a Citizen of* Rome, *might, while he was fix'd to the Cross, have a Prospect of his dear Country, and of his own House.*

This moving Thought, which is express'd in two Lines, is immediately after enlarg'd and explain'd.

Italy *was the Prospect which he chose for that Purpose, that while expiring in Grief and Torment, he might distinguish the Rights of Liberty and Servitude, divided only by a narrow Sea, and that*

Italy

Italy *should see its Native expiring under the most ignominious, painful Torture.*

The Amplification follows in due Order, and represents that Circumstance in the most glaring Colours.

Cicero concludes this Passage by a Figure equally bold and pathetick, and by a Reflection which affects all the Citizens, and seems a sort of *Epilogue* to his preceding Discourse. *If I were in a Desart* (says he) *the hardest Rocks would be moved at a Relation of such base unworthy Treatment; how much more Reason then have Ye to be affected who are the Senators and Judges, the Protectors of the Laws, and the Defenders of the Roman Liberty?*

'Tis plain from this Instance of *Cicero*'s, that a Narration may be made vehement, either by the Manner of the Relation itself, or by Reflections which may be naturally introduc'd, And as

I look on this of *Cicero*'s as a perfect Model, I would beg leave to recommend it as ſuch to all my Readers.

Beſides this *Pathos*, that is, this firſt Species of the warmeſt Paſſions, there is another call'd the *Ethos*, which, tho' ſofter, and more cool, is nevertheleſs equally affecting; and as the Buſineſs of the former is to drive down all before it, ſo that of the Latter is to inſinuate itſelf inſenſibly into the inmoſt Receſſes of the Hearers Hearts.

Theſe ſofter Paſſions are natural to all ſuch as are engaged to each other by the ſtricteſt Union; a Prince for Inſtance and his Subjects; a Father and his Children; a Tutor and his Pupil; a Benefactor and the Party oblig'd, *&c.* Theſe Paſſions conſiſt with Superiors who have met with Maltreatment, in a certain Character of good Nature, Humanity and Compaſſion, without Rancour or Malice, and with ſuch as

are

are blame-worthy, in a Readineſs to be open to Conviction, to acknowledge their Error, and give all the Satisfaction in their Power.

Now all this muſt be done with Freedom and Eaſe, without Study or Affectation. The Air, the external Deportment, the Geſticulation, the Accent, the Style, and every thing elſe, in ſhort, muſt breathe ſomething ſo ſoft and tender as is not to be expreſt. The Manner of the Speaker muſt be viſibly diſcern'd without his Obſervation; nothing, in a Word, is more amiable than ſuch a Character. An Example whereof is very conſpicuous in one of *St. Chryſoſtom*'s Homelies to the People of *Antioch*, which I ſhall tranſlate from the celebrated Mr. *Rollin*.

The Emperor *Theodoſius* having ſent ſome Officers with a conſiderable Body of Soldiers to *Antioch*, in order to puniſh a Sedition in that City, in which

which his own Statues as well as those of his dear deceased Consort *Flaccilla* were demolished. *Flavian*, the Bishop of *Antioch*, notwithstanding the Inclemency of the Weather, his own great Age, and the approaching Dissolution of his Sister, who then lay in the Agonies of Death, immediately departed to interceed with that Prince for his People. When he arrived at the Palace, and was admitted into the Royal Presence, he no sooner saw the Emperor, but he stopp'd at a Distance, fix'd on the Ground his Eyes, which overflow'd with Tears, covered his Face, and remain'd in a profound pensive Silence, as if he had been the only Criminal in that populous City. This is indeed an artful Exordium, and abundantly more powerful and expressive than the most florid Turns of Rhetorick. And St. *Chrysostom* very justly observes, that by this mournful, pathe-

tic

tic Exterior, his chief Aim was to pave the Way for his Oration, and to insinuate himself insensibly into the Emperor's Favour; in order that the noble Sentiments of Lenity and Mercy, which his Cause required, might succeed those of Anger and Revenge.

The Emperor was so moved with this silent Piece of Rhetorick, that he dropp'd all his Threats, assum'd a milder Strain, and after enumerating the Favours he had conferr'd on that City, only added; *Is this the grateful Return I was to expect? What Reason have I given them to complain of my Government? What have I done to them? And why should their Insolence extend itself so far as to offer Violence to the Dead? Did they receive the least Injury from them? What Tenderness, what Marks of my Royal Favour have I not shewn to that City? Is it not evident to the whole World, that* Antioch *even*

 rivall'd

rivall'd in my Affection, the Country where I drew my earliest Breath? And that it gave me the greatest Pleasure to think I should soon be able to see it?

The good Bishop, no longer able to bear such moving Interrogatories, reply'd with a Sigh. *All this is true, Sir; and the more unlimited your Goodness has been to us, the more black is our Crime, and our Grief the more unbounded. Whatever Punishments you inflict upon us will fall infinitely short of our Demerits. Alas! the bare Remembrance of our Fault exceeds every common Degree of Punishment; for 'tis a woful Thing to have our Ingratitude as widely spread over the World as your Glory is extended. Had the* Barbarians *levell'd our City with the Ground, it would still have had some Refuge, some Hopes, so long as you vouchsafed to be its Protector; but now to whom shall we fly for Resource,*

since

ſince by Ingratitude we are rendered unworthy of your Protection.

The infernal Spirits, ever Enemies to Mankind, jealous of our Felicities, have moſt miſerably involved us in this Abyſs of Evils, out of which you, and you only, Sir, can extricate us: I preſume to ſay, Sir, that it is your Affection for us which has thus involved us in our Ruin, by inciting againſt us all the Jealouſy of the infernal Region; but you, great Sir, like God himſelf, may draw infinite Good out of the Evil and Miſchiefs which Satan intended againſt us.

Neither will your Moderation on this Occaſion be leſs honourable than the moſt celebrated Triumphs. It is true, Sir, your Statues have been thrown down, but if you will pardon this Crime, others ſhall be raiſed to your Honour, not of Braſs or Marble, which are Materials, ſubject to decay, but ſuch as Time cannot deface, and will for ever exiſt in

the Hearts of all those to whom so bright an Instance of your Greatness of Soul shall be related.

After this he set before him the Example of *Constantine the Great*, who, when he was importuned by some of his Court to take Revenge on some Malecontents who had thrown Stones at his Statues, and defac'd them, only rubb'd his Face, and with a Smile, told them, *he had received no Hurt*.

He next sets before him an Instance of his own Mercy, repeats to him one of his own Expressions, for after having ordered the Prisons to be opened, and the Criminals to be pardoned, at the Feast of *Easter*, he added, *Would to God, I were able in the same Manner to open the Graves, and restore the Dead to Life! Now, Sir*, continued the pious Prelate, *the Time is come, and you may do it*, &c. &c.

In

In this Affair he likewise interests Religion itself. *All the Jews and Heathens* (says he) *have now their Eyes fix'd on you, and wait your Sentence: If favourable to us, will they not be struck with Admiration, and confess the God of the Christians must be very powerful; since he can restrain the Rage even of those who acknowledge no superior in this World, and transform Men into Angels?*

After having answered all Objections that could be inferr'd concerning the unhappy Consequences which might be expected, should this Crime be passed over with Impunity, he further demonstrates, that by so singular an Instance of Clemency, *Theodosius* might edify the present Age, as well as leave a bright Example to Ages yet unborn:—and then proceeds.

To what Renown will you not attain, illustrious Sire, should you grant this Indulgence at the Petition of a Minister of the

the Lord? And it will appear most conspicuous to every one, that without any Regard had to the Unworthiness of the Messenger, you greatly respected in him the Power of his Master who sent him.

Believe me, Sire, I come not before you in the Name of the People of Antioch *only; I am come from the sovereign Lord, both of Heaven and Earth, to assure you, that if you pardon Men their Crimes, your heavenly Father will pardon yours. Call to mind, illustrious Prince, that tremendous Day, when you yourself must appear before the King of Kings, and give a particular Account of all your Actions, before you pronounce your Sentence on this unhappy City. Other Ambassadors usually display magnificent Presents before those Potentates to whom they are sent; as for my Part, I have nothing to offer to your Majesty, but the holy Book of the Gospels, and I must exhort you to imitate your sacred Master, who every Day*

does

does Good to those who insult him.

He then concludes this affecting Discourse, by assuring the Emperor, that if he refused to pardon that unfortunate Place, he would never return to it again, nor acknowledge That as his native Country, which the most mild and merciful Prince upon Earth, could not prevail upon himself to forgive.

Theodosius was not able to resist the Force of this Oration, he could scarce refrain from Tears; but dissembling the Emotions of his Breast as much as possible: He thus answered the worthy Patriarch; *If Jesus Christ, God as he is, was willing to pardon those Men who crucify'd him, can I scruple to forgive my Subjects who have offended me? I, who like them, am mortal, and but a Servant of the same Master.* Hereupon *Flavian* flung himself at his Feet, wishing him all the Success so noble an Instance of his Mercy deserved. And as that Prelate express'd an ardent Desire

ſire of paſſing the Feaſt of *Eaſter* at *Conſtantinople*: *Go Father*, ſaid *Theodoſius*, embracing him, *defer not one Moment the Comfort and Joy which your People will receive by your Return, and the Aſſurances you will carry of the free Pardon I have granted them. I know they ſtill grieve, and are afraid. Go then, and carry with you a Pardon for the Feaſt of* Eaſter. *Pray the great God to bleſs my Undertakings, and be aſſur'd that when this War is onee finiſhed, I will come myſelf in Perſon to comfort the City of* Antioch.

I ſhall now give my Readers a Deſcription of the ſeveral Paſſions, Affections *&c.* which I apprehend may help to illuſtrate and explain this grand Part of *Rhetorick*.

Of Anger.

Q. HOW do you define *Anger*?

A. *Anger* is a certain Deſire of

Re-

Revenge for ſome Injury or Affront offer'd either to ourſelves or our Friends, and is accompanied both with Pleaſure and Pain. It carries with it Pleaſure; becauſe the very Conception of what we can offer to the Diſadvantage of an Enemy ſeems agreeable: And it is loaded with Pain; becauſe the very Thoughts of being treated with Diſreſpect renders us uneaſy

Q. From whence does *Anger* ariſe?

A. This Paſſion generally ſprings from one or more of the following Sources, *viz.*

1. From *Contempt*, which is, when a Man thinks another of but little Worth in Comparison to himſelf.

2. From Oppoſition, which is the hindering another Man's Will, or endeavouring to prevent his receiving the Good he deſires, without any View of Benefit to ourſelves. And is therefore commonly call'd *Croſſneſs*, or *Ill Nature.*

3. From

3. From *Contumely*, which is the deriding and disgracing another Person for our own Pastime, and to render him ridiculous to Company.

Q. What Persons are easily made angry?

A. 1. All those who think they are neglected; 2. Such as think they excel others; as the Rich with the Poor, the Noble with the Obscure, *&c.* 3. Such as think they have deserved well and yet have met with no Commendation or Reward. 4. Such as are hindred, oppos'd, or not assisted, and therefore sick Men, poor Men, Lovers, and most commonly all those who desire and attain not, are angry with those who make a Jest of them, as well as with those who are not moved with their Complaints.

Q. With whom are we apt to be *angry?*

A. People are for the most part angry, 1. with those who despise the Things on which they spend much Labour and

Study

Study. 2. With their Friends, rather than those who are not their Friends. 3. We are also displeased with those who have honour'd us, if that Honour be not continued. 4. And with such as will not give Ear to our Entreaties, as well as, 5. To those who jest, when we are in earnest, and 6. Those who forget us and our Names.

The Orator therefore in some Cases will endeavour to frame in the Judge, or Auditor, an angry Disposition, and after that make his Adversary appear guilty of those Crimes which generally excite Anger.

Of Reconciliation *or* Pacification.

Q. WHAT do you mean by the Term *Reconciliation?*

A. The giving Satisfaction to, or making Peace with One whom we have injur'd or offended.

Q. Who are those whose Resentments are most easily appeas'd? *A.*

A. 1. Thoſe whom the Aggreſſor hath not injur'd or affronted through Contempt or Diſeſteem.

2. Thoſe whom he hath offended againſt his Inclination.

3. Thoſe who are ſenſible the Offender is ſincerely ſorry for, and repents of his Miſbehaviour.

4. Thoſe to whom the Aggreſſor has been formerly a Benefactor.

5. Thoſe where the Offence is not the Reſult of Pride, Inſolence, or Contempt.

6. Thoſe who have a real Value and Reſpect for the Aggreſſor, as well as Thoſe who are valued and reſpected by him.

Q. Who are thoſe who are leſs apt to ſhew their Reſentment, or moſt inclin'd to put up an Injury or Affront?

A. 1. Thoſe who are good-natur'd, and not eaſily provok'd.

2. Thoſe

2. Thoſe who are gay and airy; who indulge themſelves in all Manner of Diverſions; who are in plentiful Circumſtances and perfect Strangers to Penury, or any other Inconveniencies of Life.

3. Thoſe who by Reflections have given their Reſentment Time to cool and abate.

Q. When are Men generally inclin'd to an Accommodation?

A. 1. When they have gain'd their End of their Antagoniſts.

2. When the Puniſhment of the Offender is carried to a higher Pitch than they propoſed it ſhould.

3. When their Revenge is ſufficiently gratify'd.

4. When they imagine the Puniſhment of the Offender is juſt.

5. When they imagine the Effects of their Revenge will be felt.

6 Laſtly

6. Laſtly, when the Aggreſſor is not any ways appris'd of the Revenge being taken by the injur'd Party.

Q. What Inference do you draw from theſe Concluſions?

A. Whoever attempts to pacify his *Auditor*, and bring him to Terms of Accommodation, muſt make it appear, that he is ſuch a one as moſt Men are inclinable to be Friends with, and endeavour to inſtil into him ſuch Notions as may induce him to a Reconciliation.

Of Love *and* Friendſhip.

Q. GIVE me your Definition of true *Love*.

A. Love is then ſincere, when our beſt Wiſhes attend another for his Sake only, without any private Views to our own Intereſt or Advantage.

Q. What

Q. What is your Notion of *Friendſhip?*

A. It is the mutual Love and Affection that warmly ſubſiſts between any two Parties.

Q. Who then is a true Friend?

A. 1. He who has a natural Love and Affection for another.

2. He who expreſſes the ſincereſt Joy and Satisfaction for another's good Succeſs.

3. He who is heartily ſorry for any Misfortune that caſually attends the Man for whom he profeſſes a peculiar Regard.

Q. Who are the Perſons for whom we have a natural Affection?

A. 1. Thoſe, who have been Benefactors either to ourſelves, or ſuch as are nearly and dearly related to us.

2. Thoſe who diſtinguiſh themſelves by their peculiar Favours; who oblige us with a ſecret Satisfaction, and at a

Juncture

Juncture when we ſtand moſt in need of their Aſſiſtance.

3. Thoſe who are kind and indulgent to our Friends.

4. Thoſe who profeſs an Abhorrence and Deteſtation of ſuch Perſons as are our profound Enemies.

5. Thoſe who are juſt, benevolent, couragious, and ſocial.

6. Thoſe who can take a Jeſt without Offence.

7. Thoſe who applaud us for ſuch Actions as we ourſelves imagine may be liable to Cenſure or Reproach.

8. Thoſe who connive at, or at leaſt reproach us not with the Follies which we too often commit.

9. Thoſe who induſtriouſly decline the Recollection of ſuch Favours as they have beſtowed upon us.

10. Thoſe who generouſly forget and forgive an Injury, and give no ill Language in Return for their ill Treatment.

11. Thoſe

11. Thoſe who are willing to do us a Service when in their Power.

12. Thoſe who ſpeak their Minds freely, without the leaſt Deceit, or mental Reſervation.

13. Laſtly, Thoſe we have all the juſt Grounds imaginable to put our whole Truſt and Confidence in.

Q. What are the principal Motives to *Love* and *Friendſhip?*

A. Nothing engages our Affections, doubtleſs, ſo much, as Firſt, when Benefits are beſtow'd upon us without any Conſideration, or View of Advantage. Secondly, without making the leaſt Application for them; and laſtly, when our Intereſt is promoted privately, and unknown to the Party who oppoſes us.

Of Enmity *and* Hatred.

Q. WHereindoes *Anger* differ from *Hatred?*

A. The Former, in the first Place, regards only what is done to ourselves; the Latter is more extensive, and comprehends others also.

2. The Former has an Eye only to Particulars, the Latter to Universals likewise.

3. The First may be appeas'd, the Last is beyond all Cure.

4. Sorrow aud Compassion are often blended with the first, but not always so with the last.

Q. What is to be learn'd from hence?

A. First, how a Judge, or a Jury, may be induc'd either to favour or condemn us. Secondly how our Adversary may appear an Enemy or a Friend to the Judge:

Judge: And lastly, how to give a proper Answer to an Adversary who would misrepresent us to the Judge, and make him conceive an ill Opinion of us.

Of Fear.

Q. WHAT is your Definition of *Fear?*

A. Fear is that Anxiety of Mind which arises from an Apprehension of any impending Evil that may prove either very prejudicial or destructive to us.

Q. What is *Danger?*

A. The near Approach of any Misfortune that we fear will attend us

Q. What are the Things of which we are generally most afraid?

A. The ill Will and Displeasure as well as the Injustice and Intrepidity of

Men in Power, when provok'd.

Q. Who are the Men particularly to be feared?

A. 1. Thoſe, who are well acquainted with our Failings.

2. Thoſe, who have it in their Power to injure and oppreſs us.

3. Thoſe, who imagine themſelves injur'd by us.

4. Thoſe, who have actually injur'd us ſome Time paſt.

5. Thoſe, who are our Rivals, and aim at the Poſſeſſion of ſuch Things as we can never enjoy, if they ſucceed.

6. Thoſe, of whom Men in greater Power than ourſelves ſtand in Awe; as alſo thoſe who have abſolutely ruin'd others much greater than we are.

7. Thoſe, who make it their daily Practice to inſult and tyrannize over their Inferiors.

8. Laſtly,

8. Laſtly, Thoſe, who are not addicted to Paſſion; but are ſly, deſigning and hypocritical.

Q. Who are thoſe that are Strangers to all *Fear?*

A. 1. Such as are in a State of Proſperity.

2. Such, on the other Hand, as imagine they have ſuffer'd already all they can ſuffer.

Q. What Inference would you draw from the Whole?

A. That an Orator, who would ſtrike a Damp or Terror on his Auditor, muſt, in the firſt Place, make him ſenſible, that he is liable and obnoxious to Danger; that Perſons, much greater than himſelf, do, and have ſuffer'd much by ſome, whom they little ſuppos'd; and at ſuch Times as they thought themſelves moſt ſecure.

Of Assurance.

Q. HOW do you define *Assurance?*

A. *Assurance* is a well grounded Hope and Confidence, if in Distress, that some speedy Aid or Assistance will come in to my Relief; or, if a Calamity be only threatned, that the Evil is so remote, that it gives me no Manner of Uneasiness or Concern about it.

Q. What then are the Things that create this *Assurance?*

A. 1. The Distance of the Danger apprehended, and the Help at Hand in Time of need.

2. The never having injur'd another; or the never having receiv'd any Injury from another.

3. The having no formidable Rivals.

4. The

4. The Danger being extenſive, and of more Concern to ſuch as are in a higher Station than ourſelves.

Q. Who are thoſe, who are buoy'd up with ſuch an *Aſſurance?*

A. 1. Such as have frequently been preſerv'd, and when Danger have ſurrounded them.

2. Such as have prov'd for the moſt part ſucceſsful in their Undertakings.

3. Such as obſerve that their Equals or Inferiors are no ways apprehenſive of any Danger.

4. Such as are rich, powerful, and couragious.

5. Such as have done no Act of Injuſtice to their Neighbours.

6. Such as imagine, that the Perſons who are gone before them in order to prevent the growing Evil, will ſucceed in their Attempt.

7. Laſtly, Such as imagine, that they have made their Peace with Heaven.

Of Shame.

Q. WHAT is your Idea of *Shame?*

A. It is an Anxiety of Mind, or Concern, that arises from the Apprehension of an Evil either past, present, or to come, either to our own Disgrace, or the Disreputation of our Friends.

Q. When then have we a just Cause to blush, or be asham'd?

A. 1. When we are guilty of such Actions as proceed from any Vice; such as in Battle, to lay down one's Arms, or turn Tail on the Enemy, which is the Result of Cowardice.

2. When we deny, that we are possess'd of such Things, as we well know are entrusted to our Care; which is an Act of Injustice.

3. When

3. When we lye or keep Company with ſuch as we ought not, which are Tokens of Debauchery and Exceſs.

4. When we make an Advantage of mere Trifles; when we deny Aſſiſtance or Relief to a Friend in Need: When we accept of Favours from perfect Beggars themſelves: When we aſk to borrow Money at Intereſt of thoſe, whom we imagine have Thoughts of aſking the ſame Indulgence from us: When we borrow of one to whom we ſtand indebted already, or demand the Money we have lent at a Time we know the Party has it not in his Power to make any Retaliation: Theſe are all Demonſtrations of a mean, and abject Spirit.

5. When we extol a Perſon beyond Meaſure in his Preſence for his Virtues; or ſhadow over his Defects with

an

an artificial Gloſs. Since all this is ſulſome Flattery, and Diſſimulation.

6. When we are unable to undergo thoſe Toils or Fatigues, which Men, much older, in much better Circumſtances, and of more tender Conſtitutions than ourſelves, go through without Reluctance: This being the viſible Mark of Effeminacy.

7. When we upbraid others with being beholden to a Perſon, who has laid us under divers Obligations: This being a plain Indication of a puſilanimous Spirit.

8 When we ſound our own Trumpet, or make larger Promiſes than we ever intend to perform: This being the Signs of an haughty and arrogant Diſpoſition.

9. When we are guilty of a Riot, and Exceſs.

Q. Who are the Perſons in whoſe Preſence we are generally aſham'd?

A. 1.

A. 1. Before those, who either have, or we desire should have a Regard for us; and those, for whom we have a more than ordinary Veneration and Esteem.

Q. Who are the Persons before whom we seldom are asham'd?

A. Those, whose Judgment is universally despised.

Of Grace *or* Favour.

Q. WHAT do you mean by those Terms *Grace* and *Favour?*

A. That Virtue, whereby we do an actual Piece of Service to a Friend in Distress, for his own Sake without any other secret View whatever.

Q. What is a particular *Favour?*

A. When we assist those who are drove to the very Brink of Despair; or confer on others such Benefits as are

are difficult to be procur'd; or when we espouse another's Interest, at a Time when he is totally deserted by every one else.

Q. What then ought not to be deem'd a *Grace* or *Favour?*

A. 1. A Benefit, if bestow'd by Accident, or without Design to serve us.

2. If bestow'd, by Compulsion, and against the Inclination of the Donor.

3. A Service that has been amply repaid; or that good Office which is done to a Person who is our open Enemy, and would injure us, if he had it in his Power.

4. A trivial Service, or a Gift of no Value, in case the Donor be conscious of its Imperfection.

5. A Benefit that is bestow'd with a secret View of gaining some Advantage.

Of

Of Pity *and* Compaſſion.

Q. GIVE me your Definition of *Pity?*

A. It is a ſincere Concern and Anxiety of Mind, ariſing from ſome Calamity that has befallen another, whom we imagine no ways deſerv'd it.

Q. Who are the Men, that for the moſt part are of a tender and compaſſionate Diſpoſition?

A. 1. Thoſe, who have run thro' themſelves a long Series of Misfortunes.

2. Perſons advanc'd in Years.

3. Such as are frequently indiſpos'd, and of a ſickly Conſtitution.

4. Timorous Perſons; and Men devoted to their Studies.

5. Such as have Parents living; and ſuch as have Wives, and a numerous Iſſue of their own.

6. Laſtly,

6. Lastly, Such as entertain a favourable Opinion of Mankind, and think them honest.

Q. Who are those that have little or no Compassion for the Misfortunes of their Fellow-Creatures?

A. 1. Such as are involv'd in the World, and despair of ever extricating themselves out of their Troubles.

2. Such as are in prosperous Circumstances, and never felt the Inconveniencies of Life

3. Those who are passionate, and give themselves no Time for cool Reflection.

4. Such as are impudent, obstinate, or perverse.

5. Such as entertain an ill Opinion of all Mankind, and think there is not an honest Person to be met with.

Q. What are the proper Subjects of Pity and Compassion?

A. 1.

A. 1. Those Things that give our Fellow-Creatures Pain, and tend to their great Disadvantage, or utter Ruin.

2. The Want of Friends, or the Want of Health.

3. All natural Imperfections, such as the Loss of our Senses, Limbs, *&c.*

Q. Who are the proper Objects of our Pity and Compassion?

A. 1. Our Friends, Relations, and Acquaintance.

2. Our Equals, either in Age, or Dignity.

Of Indignation.

Q. WHAT do you mean by the Term *Indignation*?

A. That contemptible Idea that arises in our Minds of an unworthy Person, when favour'd with the Smiles of Fortune.

Q. What

Q. What are the proper Objects of *Indignation?*

A. Not the Virtues, ſuch as the Clemency, Juſtice, Charity, *&c.* of other Men; but their newly acquir'd Power or Riches.

Q. Who are the Men moſt addicted to this Paſſion?

A. 1. Such as entertain a very high Opinion of their own Deſerts; and are at the ſame Time in the actual Poſſeſſion of all the good Things that this World can afford them.

2. Such as are ambitious; and ſuch as imagine themſelves more deſerving of Preferment than the Party actually preferr'd.

Q. Who are leaſt ſubject to this Paſſion;

A. Such as are of a mean-ſpirited Temper, and no ways ambitious.

Q. What Uſe ſhould an Orator make of this Paſſion?

A. He

A. He muſt demonſtrate to the Judge, that his Adverſary is unworthy of all the good Things he enjoys, and highly deſerving of every Misfortune that attends him.

Of Envy.

Q. HOW do you define *Envy?*

A. It is an Anxiety, or Perturbation of Mind, for the Proſperity of others, who are on the ſame Level with ourſelves, ariſing, not from any Injury we ſuſtain, but from the Benefit and Advantages which they receive.

Q. Who are the Perſons moſt addicted to this Paſſion?

A. 1. Such as are arriv'd to almoſt the higheſt Pitch of Honour and Preferment.

2. Such as are univerſally eſteem'd, either for their Wiſdom, or their Wealth.

3. Such as are fond of being thought Men of Underſtanding, and ſuch as aim at Glory in all their Actions.

Q. What are the principal Objects of Envy?

A. Riches, and all ſuch Qualifications, as are praiſe-worthy.

Q. Who are the moſt expos'd to Envy?

A. 1. Such as are our own Contemporaries, Natives of the ſame Place, and Rivals of our Glory.

2. Such as procure with Eaſe what others obtain with the utmoſt Difficulty, if at all. And laſtly,

3. Such as are in the actual Poſſeſſion of what we once enjoy'd, but are now depriv'd of.

He therefore that would not have his Enemy ſucceed, when he craves for *Pity*, muſt diſpoſe the Judge to *Envy*.

Of Emulation.

Q. GIVE me your Definition of this Paſſion?

A It is a Concern, or Sorrow, ariſing in us from our Equals being put in Poſſeſſion of thoſe Honours and Preferments, which we imagine our ſelves altogether as deſerving of, notwithſtanding we are ſet aſide and rejected.

Q. Who are moſt addicted to this Paſſion?

A. 1. Such as imagine themſelves worthy of greater Dignities than are conferr'd upon them.

2. Such as are young, bold, and courageous.

3. Such as are actually poſſeſs'd of the good Things of this Life, but not in ſo great a Degree as ſome others.

4. Such as are thought in the Eye of the World to be Men of Merit.

5. Such, whoſe Anceſtors, Relations, Acquaintance, Fellow-Subjects, or Fellow-Citizens, have been remarkable for ſomething that is praiſe-worthy.

Q. What are the proper Objects of Emulation?

A. 1. All the Virtues in general.

2. Such Things as will enable us to be ſerviceable to others, or at leaſt to oblige, and give them pleaſure.

Q. What is the Reverſe to, or Contraſt of this Paſſion?

A. Diſdain and Contempt.

Having thus given our Readers a tranſient Idea of the various Paſſions, we ſhall juſt take a ſhort Survey of the Manners of Mankind, and ſo conclude.

Of

Of the Manners *of* Youth

Q. HOW are the Manners diſtinguiſh'd ?

A. By Paſſions and Habits (of which as much as is neceſſary has been ſaid in the preceding Chapters) and by Ages and Fortunes.

Q. How many different *Ages* are there ?

A. Three; namely, Youth, Maturity, and old Age.

Q. What are the Manners peculiar to Youth ?

A. 1. They are violent in their Deſires, and always ready to put them into Execution.

2. They are incontinent aud inconſtant.

3. Very eager, but ſoon cloy'd.

4. Prone to Anger, and carry their Reſentment into Blows.

5. Fond of Honour and Applauſe, and good-natur'd.

6. Big with Hopes and Expectations of greater Bleſſings than at preſent they enjoy.

7. Credulous, and eaſily deceiv'd.

8. Couragious; and fond of their Friends and Companions.

9. Too apt to be guilty of Exceſs, and to over do every Thing they undertake.

10. Lovers of Chearfulneſs, which is the conſtant Attendant of Innocence.

Of the Manners *of* Old Men.

Q. WHAT are the peculiar Foibles of Men in Years?

A. 1. They are always doubtful and wavering, and do nothing with Vigour of Spirit,

2. They are peeviſh and jealous.

3. They

3. They are poor-ſpirited, and for the moſt part covetous.

4. They are very timorous, and fond of Life with all its Inconveniencies.

5. Lovers of Profit more than Honour.

6. They are very loquacious, and violent in their Anger, tho' unable to put their Reſentment in Execution.

7. Their Deſires are languid. And laſtly,

8. They are always full of Complaints.

Of the Manners *of* Middle-Aged Men.

Q. HOW do Perſons of Maturity generally behave themſelves?

A. 1. They are neither too preſumptuous nor too fearful.

2. They are neither too credulous, nor too unbelieving.

3. They aim, not only at what is honourable, but what is likewise advantageous.

4. They are neither avaritious, nor profuse.

5. They are not easily provok'd; but know when, where, and in what Manner to shew their Resentment.

6. They are couragious, but then 'tis with Moderation.

7. They observe a Mien; whereas Youth and old Age are too apt to run into Extremes.

Q. To what Years do you confine the Maturity of the Body?

A. The Years of Maturity are from Thirty to Forty.

Q. When is the Mind in its Strength and Vigour?

A. When a Man is arriv'd to the thirty eighth, or thirty ninth Year of his Age.

Of

Of the Manners *of the* Nobility.

HOW do thoſe of the Nobility and Gentry deport themſelves?

A. They are for the moſt part ambitious.

Q. What is Nobility?

A. The Virtue of that Stock, or Origin from whence we ſpring.

Of the Manners *of the* Rich.

HOW do rich Men generally behave?

A. 1. They are moſt commonly proud, haughty and imperious; for having Money at Command, they imagine they may command every Thing elſe.

2. They are diſſolute, and luxurious; becauſe they have wherewithal

to

to gratify their unruly Appetites at Pleasure.

3. They are vain-glorious, foolish and conceited, and are injurious to their Inferiors; but rather out of Wantonness than real Intention.

Of the Manners *of* Men *in* Power.

Q. HOW do Men in Power generally deport themselves?

A. 1. Much after the same Manner as the Rich, but somewhat better; for they are more manly, and have a more adequate Idea of the Thing call'd Honour.

2. They are more diligent and industrious, for Power is sustain'd by Industry.

4. They are more grave and serious, but not so austere.

4. But when they determine to injure

jure any particular Perſon, the Weight of their Reſentment falls very heavy.

Q. How do poor Men, and Men without Power behave?

A. Their Manners may be collected from juſt the Reverſe of the Characters already drawn.

N. B. As 'tis natural therefore for all Men to love ſuch Diſcourſes as are moſt agreeable to their own Manners, it can be no difficult Matter for an Orator ſo to frame his Oration, as to render it acceptable to the Hearer, whether *old* or *young*; *rich* or *poor*; *noble* or *ſimple*; *popular* or *obſcure*.

But notwithſtanding all this Art and Contrivance, the Orator, who would always hope to ſucceed, muſt (as I obſerv'd before) take care to *form his own Manners* on the Principles of *Religion*, *Juſtice* and *Equity*. He ſhould be *honeſt*, *prudent*, *modeſt*, and *benevolent*; for our Aſſent is eaſily procur'd by a Perſon whoſe

whoſe *Judgment* and *Veracity* we have experienc'd; but we are extremely cautious how we give Credit to thoſe whom we have Reaſon to ſuſpect.

Some Account of DEMOSTHENES.

D*Emoſthenes* had the Misfortune to loſe his Father when he was but ſeven Years old, and as he was left in the Hands of ſelfiſh, mercenary Guardians, but little Care was taken of his Education: However, he had an excellent Genius, and after he came to the Years of Diſcretion, laid hold on every Opportunity to improve it.

But notwithſtanding his fine Genius, Nature ſeems not to have deſign'd him for an Orator. For, beſides his tender Conſtitution, ſhort Breath, and faint Voice, he had a natural Impediment in his Speech: yet in ſpite of all theſe

Diſ-

Disadvantages, the Honours that were heap'd on *Callistratus*, in a Cause that he pleaded at *Athens*, and, the surprizing Power which he found Eloquence had over the Minds of the People, determin'd him to pursue that Study.

He first apply'd himself to *Isocrates*, and after that to *Isæus*; but *Plato* is said to have contributed most towards forming this great Orator: And indeed, we plainly see the noble and sublime Style of the Master in the Writings of the Pupil.

His first Essay of Eloquence was against his Guardians, whom he oblig'd to restore Part of his Fortune. After that he attempted to speak before the People, but acquitted himself so ill that he was hiss'd by the whole Audience, and went home very much dejected. One of his Hearers however, who discover'd an excellent Genius in the midst of his Faults, advis'd him not

to

to abandon the Profeſſion, but to try a ſecond Time; which he alſo did, tho' with no better Succeſs than before, and was going Home with downcaſt Eyes, and full of Confuſion, when he met with his Friend *Satyrus*, who was one of the beſt Actors of the Age. *Satyrus* being inform'd of the Matter, told *Demoſthenes* that his Caſe was not ſo bad as he imagin'd, and deſir'd that he would repeat ſome Verſes, to him out of *Euripides*, or *Sophocles*, which he accordingly did. *Satyrus* repeated them after him, and by the Tone, Voice, Geſture, and Vivacity, with which he ſpoke them, gave them quite another Grace.

Demoſthenes from hence underſtood where his Imperfections lay. He perceiv'd that the ſame Verſes, by a graceful Pronunciation, had a quite different Effect; and from that Day applied him

ſelf earneſtly to the Attainment of it.

The Pains he took to correct the natural Impediments of his Speech, and the Succeſs he met with; amount almoſt to a Demonſtratiön, that *indefatigable Induſtry will ſurmount all Difficulties*. He ſtammer'd to that Degree, that he could not even pronounce many Letters in the Alphabet, and among others, that which began the Name of the Art he ſtudied, and his Breath was ſo ſhort, that he could not utter a whole Period without ſtopping. To remove theſe Obſtacles, he us'd to put Pebbles into his Mouth, and then repeat ſeveral Verſes one after another, without taking Breath, and that even when he was walking up ſteep Hills, and craggy Places; and this Practice he follow'd 'till he cou'd pronounce without the leaſt Heſitation, and ſpeak the longeſt Period without taking Breath. But beſides all this, he

he us'd to ſpeak his Orations on the Sea-Shore, when the Waves were boiſtrous, in order to prepare himſelf for the Noiſe and Uproar of the People; and to adjuſt his Action and render that agreeable, he had a large Glaſs made, before which he us'd to declaim e'er he went to ſpeak in publick. Nor was his Application in other Reſpects leſs remarkable. He had a Cloſet under Ground, that he might be free from any Diſturbance. There he ſhut himſelf up for Months together, and had half his Head ſhav'd, on purpoſe that he might be kept from going abroad. It was there he compos'd theſe excellent Harangues, which his Enemies ſaid ſmelt of the Oil, in order to inſinuate, that they were too much labour'd. *'Tis very plain*, reply'd he, *from the ill Reception yours have met with that they did not coſt you ſo much Trouble.* He accuſtom'd himſelf to riſe very early in

in the Morning, and was ſo careful to improve his Language, that he tranſcrib'd *Thucydides*'s Hiſtory no leſs than eight Times with his own Hands, in order to become Maſter of his Style. But nothing can give the Reader a greater Idea of the Merit of *Demoſthenes* than the Teſtimony which we have from his Antagoniſt *Æſchines*. *Demoſthenes* was intruſted by the People of *Athens* with the Care of repairing their Walls, which he executed with great Integrity and Honour, and contributed Part of his own Fortune towards it; in Conſideration of which *Cteſiphon* decreed him a Crown of Gold, and propos'd its being preſented in the open Theatre in a general Aſſembly of the People, and that the Herald ſhould proclaim it as a Reward for his Zeal and Probity. *Æſchines* accuſed *Cteſiphon* of having violated the Laws by that Decree, which *Demoſthenes* of

 courſe

course must defend. This extraordinary Contest raised the Curiosity of all *Greece*, and People flock'd from all Parts to hear those famous Orators who had a personal Enmity to each other. *Æschines* lost his Cause, and was banish'd for his rash Accusation; after this he opened a School of Eloquence at *Rhodes*, which maintain'd its Glory for several Ages. He began his Lectures with the two Orations which had occasioned his Banishment. Great Applause was given to his, but when that of *Demosthenes* was read the Acclamations were redoubled. On which Occasion *Æschines* address'd himself to the Audience in the following Manner. *If you are so charm'd with a bare Rehearsal of this Oration, what would you have been had you heard him deliver it himself with all his Fire and Force.* This generous Commendation of *Demosthenes*, who was his Rival, rais'd in

the

the People a great Idea of the Candour and Merit of *Æschines*.

Pursuant to my usual Method I shall now insert an Oration made by *Demosthenes* in Favour of the *Olynthians*, in which you will perceive a great deal of his Vehemence, Strength and Spirit.

The Translation I have borrow'd from an *English* Edition of Orations publish'd by Messieurs *Tonsons* and *Draper*, which I esteem a very good one, and the more so, as it is made both intelligible and entertaining by M. *Tourreil*'s historical Preface which is prefix'd to it.

There is a new Edition of this Book just publish'd in a neat Pocket Volume, Price 3 s. which is well worth the Reader's Perusal.

The Third OLYNTHIAN.

The ARGUMENT.

The Athenians *having sent Succours to the* Olynthians, *and gain'd some little Advantages in the Prosecution of the War, the whole City was full of Rejoicing, and the Orators excited the People to take immediate Revenge on* Philip. *But* Demosthenes, *who justly fear'd, lest this Confidence in the present Success of their Arms, as if they had obtain'd a complete Victory over the Enemy, shou'd induce them to neglect making any farther Provision for the safety of the* Olynthians, *endeavours, in this Oration, to restrain their Arrogance, and to convince them, it was not a Time to think of being revenged on* Phi-

Philip, *but to provide effectually for the Security of their Allies.*

The Orator here mentions the Affair of the Theatrical Money *with more Freedom than in the two former Orations, and openly demands an Abrogation of the Law, which made it Capital to propose restoring it to its original Uses. He exhorts the* Athenians *to serve personally in the War, and to emulate the glorious Actions of their Ancestors. He likewise inveighs against the Misconduct of the Magistrates, and the Effeminacy of the People.*

WHEN I compare, *Athenians*, the Speeches of some amongst us with their Actions, I am at a loss to reconcile what I see with what I hear.

Their Protestations are full of Zeal against the publick Enemy; but their Mea-

Meaſures are ſo inconſiſtent, that all their Profeſſions become ſuſpected.

By confounding you with Variety of Projects, they perplex your Reſolutions, and lead you from executing what is in your Power, by engaging you in Schemes not reducible to Practice.

'Tis true, there was a Time when we were powerful enough, not only to defend our own Borders, and protect our Allies, but even to invade *Philip* in his own Dominions.

Yes, *Athenians*, there was ſuch a Juncture ; I remember it well ; but by neglect of proper Opportunities, we are no longer in a Situation to be Invaders ; it will be well for us if we can provide for our own Defence, and that of our Allies.

This is the preſent Point to be ſettled ; we can look no farther, as Circumſtances now ſtand ; it is in vain

to

to form Projects of greater Consequence. In the end we may hope to humble our Enemy; but in order to arrive at a happy End, we must fix a wise Beginning.

Never did any Conjuncture require so much Prudence as this: However, I should not despair of seasonable Remedies, had I the Art to prevail with you to be unanimous in right Measures. The Opportunities, which have so frequently escap'd us, have not been lost thro' Ignorance, or want of Judgment, but thro' Negligence or Treachery.

If I assume at this time a more than ordinary Liberty of Speech, I conjure you to suffer patiently those Truths, which have no other End but your own Good: You have too many Reasons to be sensibly how much you have suffer'd by hearkning to Sycophants. I shall therefore be plain in laying be-

fore you the Grounds of paſt Miſcarriages, in order to correct you in your future Conduct.

You may remember, (for it is not above three or four Years ſince) we had the News of *Philip*'s laying Siege to the Fortreſs of *Herea* in *Thrace*; it was, as I think, in *October* we receiv'd this Intelligence: We voted an immediate Supply of threeſcore Talents; forty Men of War were order'd to Sea; and ſo zealous we were, that, preferring the Neceſſities of State to our very Laws, our Citizens above the Age of forty Years were commanded to ſerve †. What follow'd? A whole

† *According to the Laws of* Athens, *the younger Citizens were obliged to ſerve in the Garriſons of the City, and the neighbouring Towns, 'till the Age of Twenty; after which they were incorporated in the Army till Forty, and might then demand their Diſmiſſion.*

Year

Year was ſpent idly, without any thing done; and it was but in the third Month of the following Year, a little after the Celebration of the Feaſt of *Ceres*, that *Charidemus* ſet ſail, furniſh'd with no more than five Talents, and ten Gallies not half mann'd.

A Rumour was ſpread that *Philip* was ſick; that Rumour was ſoon follow'd by another, that *Philip* was dead *. Thus, as if all Danger died with him, you drop'd your Preparations. Then, then was your time to

---

* *At the Siege of* Methone, *one* After, *a Citizen, flung a Javelin at* Philip, *on which was written this Verſe;*

After to *Philip* ſends this fatal Dart.

Philip *was wounded in the Eye by this Javelin, and, in return, flung another into the Town, with this Inſcription:*

Philip will hang up *After*, if he takes him.

puſh,

push, and be active; then, then was your time to secure your selves, and confound him at once. Had your Resolutions, taken with so much Heat, been as warmly seconded by Action, you had then been as terrible to *Philip*, as *Philip*, recover'd, is now to you.

To what purpose at this time are these Reflections? What is done cannot be undone. But, by your leave, *Athenians*, tho' past Moments are not to be recall'd, past Errors may be repeated. Have we not now a fresh Provocation for War? Let the Memory of Oversights, by which you have suffer'd so much, instruct you to be more vigilant in the present Danger. If the *Olynthians* are not instantly succour'd, and with your utmost Efforts, you become Assistants to *Philip*, and serve him more effectually than he can help himself.

The Strength of that Commonwealth was once sufficient alone to curb

and

and keep that aſpiring Monarch within Bounds ; neither durſt *Philip* attack the *Olynthians*, nor the *Olynthians* *Philip* ; ſo equal was the Balance of Power between them. We join'd them, and it was no ſmall Mortification to *Philip* ; to ſee at his very Gates a Republick, by being confederated with us, not only able to thwart all his ambitious Deſigns, but even to carry the War into the very Bowels of his own Kingdom. So exorbitant his Power was grown, that there was nothing left for us to wiſh, but to ſee him embroil'd with his Neighbours. Fortune has ſeconded our Wiſhes : What then have we to do but to ſecond our Fortune, by ſending a quick and powerfull Aſſiſtance to theſe People thus happily engaged by Providence for our ſakes ? Should we neglect an Opportunity ſo ſeaſonable, and of ſuch Importance, we ſhall not only be covered with

with Confusion and Reproach, but exposed to a long Chain of inevitable Evils from the Conqueror, especially considering the Disposition of the *Thebans*, ready to catch at any Occasion to hurt us; and the Inability of our Friends the *Phoceans*, drain'd by a long War, to assist us.

What Way then, to put a stop to the Torrent? Or to prevent the Conqueror from turning his whole Force against *Athens* itself? The Man, who is for deferring his Duty till then, had rather see War and Desolation in his own Country, than hear of it in another; and scandalously beg Assistance from his Neighbours, than generously give it. Nor can any thing be more obvious than that we are destin'd for his next Prey, if we permit him to succeed in his present Enterprize.

But you will say, Have we not already unanimously voted to stand by

the

the *Olynthians?* 'Tis true; but how will you do it? That's the Question. Be not displeas'd, *Athenians*, if I should point you the Way by the offering any Advice disagreeable to your Inclinations, or the common Opinion.

I would have you begin by appointing a certain Number of Legislators or Commissioners to inspect your Laws; not to create a Confusion of more; we have already but too many; but rather to repeal such as upon Examination may be found prejudicial to the Publick. Let me speak plain——I mean those Laws *, which discourage and oppress the Soldiery, by appropriating to the Maintenance of our Theatre that Money, which ought to be applied as a

---

* *There was a Law, by which it was made Death to propose applying to any other Use the Money appropriated for publick Shows.*

Pro-

Proviſion for thoſe, who daily venture their Lives for their Country.

When you have reformed thoſe Abuſes, which give away the Bread of the Soldier to Citizens idle and unuſeful, and which ſquander, in Mimicks and Buffoons, what might be converted to the Support of Men of Honour; When you have abrogated thoſe ſanguinary Laws, that it may be no longer dangerous to ſpeak plain; You will not then want Friends, who with Freedom and Sincerity, will offer ſuch Expedients, as your Safety and the Exigences of State ſhall require. But if you are too obſtinate to revoke any act once paſt, tho' never ſo contrary to Senſe, and the Publick Good; if it ſhall remain a capital Crime to arraign any ſuch Act, or demand the Revocation, you may ſpare your ſelves the trouble of enquiring after Truth; for who will ſeek to make you honeſt

or

or wiſe by the Forfeiture of his own Head ?—No, *Athenians*, no, you muſt expect no Friends at that Price; the moſt forward and zealous of your Citizens will be circumſpect, or ſilent, when their Sincerity muſt be fatal to themſelves, without being ſerviceable to you, and as long as ſuch Examples can be turn'd only to terrify others from endeavouring your Good with the ſame Freedom.

Since therefore ſuch Laws there are with ſuch dangerous Penalties annex'd, that honeſt Men dare not ſpeak plain, let the Promoters of the Miſchief be condemned to repair it, by being obliged to run the Hazard of demanding the Revocation. For what Freedom of Speech can you expect, if while you honour with your Protection and encourage with your Favour, ſuch Sycophants only as humour your Fancy, and flatter your Inclinations, tho' never ſo contrary to your Intereſt, or

your

your Honour? The true Patriot, who has no other View but the Publick Good, ſhall be ſuſpected and impeach'd, and deliver'd up a Sacrifice to the Hatred and Fury of the People. Let me tell you, Men of *Athens*, till ſome legal Redreſs may be had of this Grievance, the very beſt of your Citizens, let his Intereſt be never ſo powerful, will be queſtion'd for the Freedom of his Advice, if he ſhould be ſo mad as to give it. But who will be a Friend, when he is ſure to be treated as an Enemy?

It is not neceſſary to warn you, that Votes are of no Force, unleſs ſeconded by Action: If your Reſolutions had the Virtue to compaſs what you intend, without other Aid, we ſhould not ſee yours multiply every day as they do, and upon every Occaſion, with ſo little Effect: Nor would *Philip* be in a Condition to brave and affront us in this man-

manner: It has not happened thro' want of warm and ſeaſonable Votes, that we have fail'd to chaſtiſe him long ſince. Tho' Action is the laſt in place, and muſt ſucceed to Deliberation, it is the firſt in Efficacy, as crowning the Work; for nothing can be done without it.

Proceed then, *Athenians*, to ſupport your Deliberations with Action: You have Heads capable of adviſing what is beſt. You have Judgment and Experience to diſcern what is right; and you have Power and Opportunity to execute what you determine.

What Time ſo proper for Action? What Occaſion ſo happy? And when can you hope for ſuch another, if this be neglected? Has not *Philip*, contrary to all Treaties, inſulted you in *Thrace*? Does he not at this Inſtant ſtraiten and invade your Confederates, whom you have ſolemnly ſworn to protect? Is he

not an implacable Enemy? A faithless Ally? The Usurper of Provinces to which he has no Title or Pretence? A Stranger, a Barbarian, a Tyrant, and indeed what not?

And yet, O ye immortal Gods! when we shall have abandon'd all things to this *Philip*; when, by the Indifference of some, and the Treachery of others, we have as it were added Force and Wings to his Ambition; we shall yet make our selves a greater Scorn to our Enemies, by upbraiding and loading each other with the Reproach. Each Party, tho' equally guilty, by their Divisions, of the common Calamity, will be imputing the Miscarriage to his Neighbour, and, tho' never so conscious, every one will be excusing himself, by laying the Blame on another: As, after the loss of a Battle, not a Man that fled, but accuses his Companion, condemns his General; and

sepa

ſeparately examin'd, no one takes Shame to himſelf, each ſhifting the common Diſgrace from one to another; but yet it is certain that every individual Man who gave ground was equally acceſſary to the general Defeat. The Man, who accuſes his Companion, might have ſtood firm himſelf had he pleas'd; and that, which was a Rout, had then been a Victory.

Such is the Pride and Folly of Parties overborn and ſway'd by perſonal Prejudice, ſacrificing the Publick to private Reſentment, and charging each other with Miſcarriages, for which they are every one equally accountable. A Manager for one Side propoſes; he is ſure to be oppoſed by a Manager for the other, not gently and amicably, but with Heat, Malice, and unbecoming Reflection: Let a third more moderate ariſe; his Opinion is not be received, but as he is known to be engaged

gaged in a Party. What Good can be hoped from ſuch a Confuſion of Councils, directed only by Prejudice or Partiality, in defiance to Senſe and right Reaſon?

If no Advice that is given is to be received, but as it ſuits the humour of a Party, or flatters the Diſtemper of the Times; it is not his Fault who ſpeaks honeſtly, but yours who reſolve to be deaf to all Arguments that diſpleaſe you. In Debates for the Publick, we are not to ſeek what will pleaſe, but what will profit. If our Wiſhes exceed what we have means to accompliſh, we muſt contract our Wiſhes, and confine them to what is in our Power. Let the Gods have your Prayers to grant what is out of your Reach; nothing is impoſſible to them: But we, who have only human Means to act by, muſt be govern'd by Circumſtances, doing as well as we can, and truſting the reſt to Providence.

Suppoſe

Suppoſe now, for Example, ſome Perſon ſhould riſe, pretending to find ſufficient Funds for a War, without touching your Appointments for publick Diverſions, and thus endeavour to reconcile your Duty with your Pleaſure, with what Joy would you hearken to the Propoſal? But where to find this able Projector I ſhould be glad it were poſſible. But that Man muſt be a Fool, or a Madman, or not think you much better, who would perſuade you to continue diſſipating real and ſolid Funds in ridiculous and ſuperfluous Expences, under a vain Expectation of imaginary Ways and Means, that may never be found. And yet you would reliſh the Propoſal, tho' never ſo inconſiſtent or incongruous: What flatters never fails of Reception; every one is adding to his own Deceit, and, overlooking the Improbable and the Impoſſible, ſooths himſelf with any

Extravagance that humours his Inclinations.

In Caſes where Neceſſity is not to be reconciled to Pleaſure, we muſt ſacrifice Pleaſure to Neceſſity, and conforming ourſelves to the Nature, Condition, and Circumſtances of our Affairs, act according to what we can, and not according to what we would. Thus, if it were lawful to propoſe to you, to employ for the Service of your Country thoſe Sums, which daily come into the publick Coffers to be idly ſpent, a vigorous War might be ſupported without any other Charge or Fund.

It is beneath the Spirit and Bravery of *Athenians* to bear thus patiently to be inſulted for want of Funds neceſſary to ſupport an honourable War. How is it of a piece with that Fire and Gallantry, with which we took Arms to ſtop the *Corinthians*, and to puniſh the Trea-

Treachery of *Megara* * ? Shall we, who could resist *Greeks*, submit to be brav'd by a *Macedonian*, a Barbarian?

I mean no Offence: I am not so rash as to run headlong upon your Displeasure, and fail besides of doing you Service. But sure it is the Duty of every faithful and sincere Lover of his Country, to prefer the Welfare of his Fellow Citizens to the Desire of pleasing them. It was with this honest Freedom the Commonwealth was directed by those ancient and memorable Patriots, who to this Day are so prodigally prais'd, tho' so sparingly imitated —— *Aristides*, *Nicias*, *Pericles*, and the great Man whose Name I bear.

---

* *The People of* Megara *had seized upon a part of that consecrated Territory, call'd* Orgas, *(from the* Origies *or* Feasts *of the Gods) and were assisted by the* Corinthians. But

But ſince we have been peſter'd by a vile Race of Hypocrites and Sycophants, who dare not open their Mouths till they have learn'd their Leſſons, 'till they have ſervilely inquired what they ſhall ſay, what they ſhall propoſe, what they ſhall vote, and in what they ſhall make themſelves agreeable: In a Word, ſince Advices publickly given, muſt firſt be whiſper'd by ſome great Man, or Miniſter, and you beſpeak, as it were, and prepare your own Poiſon; how can it otherwiſe happen, but your Debates muſt be corrupted, your Councils ineffectual, your Reputation blaſted, and Diſgrace accumulated upon Diſgrace, whilſt thoſe illuſtrious Paraſites flouriſh and proſper by their Country's Ruin?

Obſerve, I beſeech you, Men of *Athens*, how different this Conduct appears from the Practice of your Anceſtors: I ſhall be ſhort, and alledge

no

no Inſtance but what is notorious: To induce you to be honeſt and wiſe, there will be no need of foreign Examples; the domeſtick will be ſufficient.

Your Anceſtors, who were Friends to Truth and Plain-dealing, deteſting Flattery and ſervile Compliance; your Anceſtors, I ſay, by unanimous Conſent, continued Arbitors of all *Greece* for the Space of Forty-five Years without Interruption; a publick Fund of no leſs than ten thouſand Talents was ready for any Emergency: They exercis'd over the Kings of *Macedon* that Authority which is due to Barbarians; obtain'd both by Sea and Land in their own Perſons frequent and ſignal Victories; and by their noble Exploits tranſmitted to Poſterity an immortal Memory of their Virtue, ſuperior to the reſt of Mankind, and

above

above the reach of Malice or Detraction.

Such were your Anceſtors in reſpect to their Figure abroad, and in regard to all *Greece* in general. Let us now conſider theſe great Men in their private Capacities, and their particular Station in *Athens* alone.

It is to them we owe that great number of publick Edifices, by which the City of *Athens* exceeds all the reſt of the World in Beauty and Magnificence. It is to them we owe ſo many ſtately Temples ſo richly embelliſh'd; but above all adorn'd with the Spoils of vanquiſh'd Enemies, * bearing an eternal Record of their immortal Vir-

---

* *Particularly* Xerxes'*s Chair of State, the Feet of which were of Silver, and* Mardonius'*s Sword, the former taken in the Battle of* Salamis, *and the other in that of* Platæa.

tue,

tue. But viſit their own private Habitations; viſit the Houſes of *Ariſtides*, *Miltiades*, or any other of thoſe Patriots of Antiquity; you will find nothing, not the leaſt Mark or Ornament, to diſtinguiſh them from the meaneſt of their next Neighbours. They meddled not in Government to enrich themſelves but the Publick; they had no Scheme, or Ambition, but for the Publick; nor knew any Intereſt, but the Publick. It was by a cloſe and ſteady Application to the general Good of their Country, by an exemplary Piety towards the Immortal Gods, by a ſtrict Faith and religious Honeſty between Man and Man, and a Moderation always uniform and of a piece, they eſtabliſh'd that Reputation which remains to this Day, and will laſt to utmoſt Poſterity.

Such, O Men of *Athens!* were your Anceſtors, ſo glorious in the Eye of the World, ſo bountiful and munificent to their

their Country, ſo ſparing, ſo modeſt, ſo ſelf-denying to themſelves. What Reſemblance can we find in the preſent Generation to thoſe great Men? How much unlike! What a provoking Reflection! But tho' much might be ſaid, I ſhall obſerve only this.

That at a time when your ancient Competitors have left you a clear Stage; when the *Lacedemonians* are diſabled; the *Thebans* employ'd in Troubles of their own; when no other State whatever is in a Condition to rival or moleſt you; in ſhort, when you are at full Liberty; when you have the Opportunity and the Power to become once more ſole Arbitors of *Greece*; you permit patiently whole Provinces to be wreſted from you: You laviſh the pub lick Money to ſcandalous and obſcure Uſes: You ſuffer your Allies to periſh in time of Peace, whom you preſerv'd in time of War: And, to ſum up all,

you

you yourſelves, by your mercenary Court, and ſervile Reſignation to the Will and Pleaſure of deſigning, inſidious Leaders, abet, encourage, and ſtrengthen the moſt dangerous and formidable of your Enemies.

Yes, *Athenians*, I repeat it, you yourſelves are the Contrivers of your own Ruin: Lives there a Man that has Confidence to deny it; let him ariſe, and aſſign if he can any other Cauſe of the Succeſs and Proſperity of *Philip*.

But you reply, What *Athens* may have loſt in Reputation abroad, ſhe has gain'd in Splendor at home. Was there a greater Appearance of Proſperity, a greater Face of Plenty? Is not the City enlarg'd? Are not the Streets better pav'd, Houſes repair'd and beautify'd?——Away with ſuch Trifles! ſhall I be paid with ſuch Counters? An old

Square

Square new vamp'd up! A Fountain! An Aqueduct! Are these Acquisitions to brag of?

Cast your Eye on the Magistrates, *under whose Ministry you boast these precious Improvements. Behold the despicable Creatures rais'd all at once from Dirt to Opulence, from the lowest Obscurity to the highest Honours. Have not some of these Upstarts built private Houses, and Seats, vying with the most sumptuous of our publick Palaces? And how have their Fortunes and their Power increas'd, but as the Commonwealth has been ruin'd and impoverish'd?

To what are we to impute these Disorders? And to what Cause assign the Decay of a State so powerful and flourishing in past Times? The Reason

* Demades, Eubulus, Phrynon, Philocrates, *and others.*

is

is plain : The Servant is now become the Maſter. The Magiſtrate was then ſubſervient to the People ; Puniſhments and Rewards were Properties of the People ; all Honours Dignities, and Preferments were diſpoſed by the Voice and Favour of the People : But the Magiſtrate now has uſurp'd the Right of the People, and exerciſes an arbitrary Authority over his ancient and natural Lord.

You, miſerable People, the mean while, without Money, without Friends, the Supports of Power from being the Ruler, are become the Servant ; from being the Maſter, the Dependant: Happy, that theſe Governors, into whoſe Hands you have thus reſign'd your own Power, are ſo good and ſo gracious as to continue your poor Allowance to ſee Plays.

Altho' this pitiful Proviſion was originally an Eſtabliſhment of your own, you

you are as thankful, as well pleas'd and as acknowledging, as if these Creatures of your own making were your real Benefactors, and as if the Obligation was deriv'd from their Bounty, and not from your own Institution.

It is by means of this implicit Trust, this absolute Resignation and Deference, that these cunning Imposers have by little and little work'd themselves into arbitrary Power, undermin'd your Liberties, and prepar'd you insensibly for Slavery. Neither is it in Nature, *Athenians*, that from Men of such vitious and selfish Principles any generous or noble Design can be expected: There can be no better Rule to judge of a Man, than by his ordinary Occupations, and common course in private Life.

I should not be surpriz'd, if I incurred your Displeasure by my Frankness; nor if, by seeking to open your Eyes, I should

I ſhould be treated more like an Enemy than thoſe who blind and abuſe you: I know very well, you are ſeldom in humour to ſuffer bold Truths, and am rather ſurpriz'd at this unuſual Attention, by which I am encourag'd to proceed.

Believe me, *Athenians*, if recovering from this Lethargy, you would aſſume the antient Freedom and Spirit of your Fathers; if you would be your own Soldiers, and your own Commanders, confiding no longer your Affairs in foreign or mercenary Hands; if you would charge your ſelves with your own Defence, employing abroad for the Publick, what you waſte in unprofitable Pleaſures at home, the World might once more behold you making a Figure worthy of *Athenians*.

Of what Benefit, of what real Advantage to you is that wretched Sub-

ſiſtence, with which you are ſo poorly contented? What is it but a mere Encouragement for Idleneſs? Too little to ſatisfy, and but juſt enough to prevent a more honeſt Induſtry. Like the ſlender Diet allow'd to the Sick, which neither contributes to Health, nor Strength, and but barely ſerves to keep together a miſerable Life.

" You would have us then *(ſay* " *you)* do Service in our Armies, in " our own Perſons; and for ſo doing, " you would have the Penſions, we re- " ceive in Time of Peace, accepted as " Pay in Time of War. Is it thus " we are to underſtand you?"

Yes, *Athenians*, 'tis my plain Meaning. I would make it a ſtanding Rule, That no Perſon, Great or Little, ſhould be the better for the publick Money, who ſhould grudge to employ it for the publick Service. Are we in Peace? The Publick is charged with your Subſiſtence:

ſiſtence : Are we in War, or under a Neceſſity, as at this Time, to enter into a War ? Let your Gratitude oblige you to accept as Pay, in Defence of your Benefactors, what you receive in Peace as mere Bounty. Are there, who, taking the Benefit of the Law, would excuſe themſelves by pleading their Age? Their Age, however, hinders them not from eating the Bread of the Commonwealth. Let then the Claim of him, who wou'd ſhun the Service, be given over and above to him, who is willing, in what he can to ſerve his Country.

Thus, without any Innovation, without altering or aboliſhing any thing but pernicious Novelties, introduced for the Encouragement of Sloth and Idleneſs ; by converting only for the future the ſame Funds to the Uſe of the Serviceable, which are ſpent at preſent upon the Unprofitable ; you

may be well ſerved in your Armies, your Troops regularly paid, Juſtice duly adminiſtred, the publick Revenues reformed and increaſed, and every Member of the Commonwealth rendered uſeful to his Country, according to his Age and Ability, without any further Burthen to the State.

To conclude: What I inſiſt upon is no more than this: That the Wretch, who, during Times of Danger, is not aſhamed to linger at Home, and chuſes to lead a lazy, ſauntering, unprofitable, Life, canvaſſing the Actions of others, queſtioning and inquiring after News, under what foreign General, and with what Troops of Mercenaries ſuch and ſuch a Battle was fought, ſhould no longer be permitted to eat the Bread of the Diligent and Laborious. For it is thus to a Tittle theſe domeſtick Loiterers ſpend and waſte their miſerable Hours.

When

When I named Foreigners, it was not to reflect upon those Men, who perform for you that Duty, which you ought to perform for yourselves: But to provoke you, if possible, not to resign to Strangers those Opportunities of gaining your Esteem, which might be made use of to intitle you to theirs: Nor to renounce and abandon, as you do, that Reputation which you inherited from your Ancestors, and was purchased for you with so much Toil, Hazard and Glory.

This, O Men of *Athens*, is what my Duty prompted me to represent to you on this Occasion. May the Gods inspire you to determine upon such Measures as may be most expedient for the particular and general Good of our Country *!

---

* *Notwithstanding the Efforts of the* Athenians *to succour* Olynthus, *it was*

Some Account of CICERO.

CICERO had a ſhining Genius, enrich'd and embelliſh'd with a liberal Education of which his Father was particularly careful. The famous *Craſſus* (whom he often mentions in his Writings) laid the Plan of his Studies, and aſſign'd him ſuch Preceptors as were moſt capable of cultivating his Faculties. The Poet *Archius* implanted in him a Taſte for polite Literature, while he was very young, as *Cicero* himſelf tells us in an eloquent Oration, which he made in Defence of his Maſter.

ſoon after taken by Philip, *through the Treachery of two Citizens,* Eutycrates *and* Laſthenes; *its Walls razed, and its Inhabitants reduced to Slavery.*

In

In *Cicero*'s Time Children were taught by none but *Greeks*, and what perhaps may not be thought consistent with the Wisdom of the *Romans*, in the *Greek* Language; in which *Cicero* is said to have wrote some Pieces that deserve Commendation. *Plotius* however a learned *Gaul*, notwithstanding the Bigotry of the Times, had Resolution enough to attempt to teach in *Latin*, in which he was encourag'd by People of the best Judgment, and his School soon became famous.

Cicero had a great Desire to hear this Master, but those who had the Care of his Education would not permit him, nay, *Crassus*, whom we have already mentioned, together with the other Censors, made a Decree to prohibit this new Method without giving any otherReason than this, *that it was contrary to the Custom of their Ancestors*. This Decree, however, gave great Offence

ſence to People of the beſt Underſtanding, and in ſpite of all Oppoſition, the Method of *Plotius* prevail'd univerſally.

As *Cicero* was denied the Benefit of hearing *Plotius*, his Buſineſs was to apply himſelf to other Maſters, which he did, and in a little Time made ſuch a ſurprizing Progreſs that great Numbers went to the School continually on purpoſe to hear him. His Genius firſt led him to Poetry, in the Study of which he is ſaid to have ſucceeded tolerably well.

At the Age of Sixteen (which was the Time when their Youth were allow'd to put on the *Toga Virilis*, or *Manly Gown)* his Studies became more ſerious. He then prepar'd himſelf for the Bar, and went conſtantly to hear the beſt Orator's harangue. He devoted ſeveral Hours every Day to Reading and Compoſition, and tran-

ſlated

ſlated the fineſt Pieces of the *Greek* Orators into *Latin*, in order to imbibe their Style and Sentiment.

At the ſame Time that he ſtudied Eloquence, he apply'd himſelf aſſiduouſly to the Law, which he found would be extremely neceſſary. He alſo took Care to make himſelf Maſter of Philoſophy in all itsBranches, which he ſays contributed more towards making him an Orator than the Study of Rhetorick itſelf.

Cicero did not begin to plead 'till he was twenty ſix Years old; for the Troubles of the State prevented his attempting it ſooner. His firſt Eſſays were eſteem'd Maſter-pieces, and procur'd him a Reputation almoſt equal to that of the ableſt Lawyers. The Defence which he made for *Sextus Roſcius*, but eſpecially that Part of it relating to the Puniſhment of Parricides, gain'd him vaſt Applauſe; and he was the

the more admired, as none had Resolution enough, to undertake that Cause but himself on Account of the great Credit of *Chrysogonus*, whose Power in the Commonwealth was almost unlimited.

The sensible Pleasure which his rising Reputation gave both to himself and his Friends, was soon allay'd by the ill State of his Health. As he was of a tender Constitution the Drudgery of the Bar seem'd too much for him, and his Physicians, on that Account, prescribed him Silence and Retirement, which was a kind of Death, as it deprived him of that Field of Glory which his Studies had open'd to his View. He cou'd not think of renouncing the Bar entirely, but determin'd to soften the Vehemence of his Pronunciation, and to take a Voyage for the Recovery of his Health, and accordingly set out for *Asia*: Tho' some imagine this Voyage

was

was undertaken only to avoid the Resentment of *Chrysogonus*.

As *Athens* was even at that Time esteemed the Seat of polite Learning, he made that City in his Way, and staid there about six Months, which Time was spent much to his Advantage. From thence he went to *Asia*, and consulted all the able Professors of Eloquence he could meet with: And from thence to *Rhodes*, on purpose to study under the celebrated *Molo*, who took care to correct what was still vicious in his Style, and to retrench that excessive Redundancy, which, like a River that overflow'd its Banks, knows no Limits or Restraint.

After two Years Absence he return'd to *Rome*, almost a new Man; for his Voice was more sweet and harmonious, his Style more correct and concise, and his Body more vigorous and robust. When he return'd to *Rome*, there were

two

two Orators who were very much admired, *viz.* *Cotta* and *Hortenſius*, but eſpecially the latter, whom he much deſired to equal.

Hortenſius wanted none of thoſe Qualifications that are neceſſary to form an Orator, he had a ſprightly Genius, an inconceiveable Paſſion for Study, a great Fund of Knowledge, a tenacious Memory, and ſo perfect a Pronunciation, that the moſt celebrated Actors went conſtantly to ſee his Geſture, and hear him declaim, in order to form themſelves by his Example.

Cicero uſed his utmoſt Efforts to come up with his Rival, and the new Species of Eloquence which he introduced, drew People's Eyes upon him, and rendered him the Object of publick Admiration. In ſhort, he exceeded *Hortenſius* ſo much, that every body gave him the Preference in point of Eloquence,

quence. *Cicero* himſelf tells us the Reaſon why he met with ſuch Succeſs; by obſerving what was wanting in others, and ſhewing by that Means what was admired in himſelf.

I ſhall give you his Words as I find them tranſlated by a modern Writer.

" No Perſon at that Time (ſays he) " made polite Literature his particu- " lar Study, without which there is " no perfect Eloquence; no one ſtu- " died Philoſophy thoroughly, which " alone teaches us to live and to ſpeak " well. No one learned the civil Law, " which is abſolutely neceſſary for an " Orator to enable him to plead well " in private Cauſes, and form a true " Judgment of publick Affairs: There " was no Perſon well ſkill'd in the " *Roman* Hiſtory, or able to make a " proper Uſe of it in pleading: No " one could raiſe a Chearfulneſs in the

" Judges

" Judges, and unruffle them as it were
" by ſeaſonable Raileries, after hav-
" ing vigorouſly puſhed his Adverſary
" by the Strength and Solidity of
" his Arguments: No one had the
" Art of transferring or converting
" the Circumſtance of a private Affair
" into a common or general one: No
" Perſon could ſometimes depart from
" his Subject by prudent Digreſſions
" to throw in the Agreeable into his
" Diſcourſe: In fine no Perſon could
" incline the Judges ſometimes to
" Anger, ſometimes to Compaſſion,
" and inſpire them with whatever Sen-
" timents he pleaſed: Wherein, how-
" ever, the principal Art of an Orator
" conſiſts."

In order to give the Reader an Idea of *Cicero*'s Manner, I ſhall inſert a Tranſlation of his Oration for *Ligarius*, which I had the Honour to receive from a Perſon of Diſtinction.

The

The Tranſlation indeed does not come up to the Life of the Original, but the ingenious Reader, who is appriſed of the Difficulty of conveying the Spirit of ſuch finiſhed Pieces out of one Language into another, will eaſily excuſe any Imperfections he may meet with.

CICERO's Oration for LIGARIUS.

The ARGUMENT.

Quintus Ligarius, *a* Roman *Citizen, was ſent into* Africa, *with* Caius Conſidius. *When* Conſidius *left the Province,* Ligarius *was made Governor contrary to his Inclination. In the mean Time the civil War broke out between* Cæſar *and* Pompey; Attius Varus *was ſent by the Latter to take Poſſeſſion of* Africa. *Soon after, while* Ligarius *continued in* Africa, *the* Tubero's, *Father and Son,*

Son, were sent into that Province by the Senate, on the Account of Forage; but were refused Admittance by Ligarius *and* Varus; *nor would they suffer the Son who was sick to be put on Shore. Upon this,* Tubero *went into* Macedonia, *and not only sided with* Pompey, *but took up Arms against* Cæsar, *and followed him to the* Alexandrian *and* African *Wars. After these Commotions were ended, and* Cæsar *had pardoned many, the two Brothers of* Ligarius, *his Uncle,* T. Brocchus, C. Pansa *and other Relations and Friends, often besought* Cæsar *to pardon* Ligarius; *which when* Q. Tubero *the Son had Notice of, he could not forget the Injury he formerly received; and tho' his own Father had been pardoned for the like Fault, yet he determined to accuse* Ligarius *in the Forum before* Cæsar, *which occasioned the following Oration in his Defence.*

NEW, and hitherto unheard of, *O Cæſar*, is the Accuſation, which my Kinſman *Tubero* has brought before you, *that* Quintus Ligarius *has been in* Africa: *And* Caius Panſa, *a Man of no common Genius, depending upon your Friendſhip, has been ſo raſh as to own it.* For this Reaſon I am at a Loſs how to behave; for I came prepared to ſollicit Pardon for an unhappy Man, intending to take advantage of your Ignorance of this Matter, upon a Suppoſition that you knew nothing of it yourſelf, nor had been inform'd of it by any other Perſon. But ſince our Adverſary's Diligence has diſcover'd this mighty Secret, the beſt Way, in my Opinion, is to confeſs it: Eſpecially, as my very good Friend *Caius Panſa*'s Information has not left it in our Power to do otherwiſe. We ſhall therefore omit entering into a Conteſt about this Affair, but direct ourwhole

pleading to your Clemency, by which so many have been saved, who tho' you knew them to be criminal, have had a Share in your Indulgence. You have therefore an Advantage, *Tubero*, which is most to be wish'd for, by any Prosecutor, *the accused Person pleading guilty*, but pleading at the same Time, that his Guilt is no greater, *Tubero*, than yours, nor than that of your praise-worthy Father. It is therefore necessary, that you should own yourselves to be Criminals, before you can convict *Ligarius* of any Fault.

Quintus Ligarius, before there was any Apprehension of a War, was sent as Deputy *Proconsul*, under *Caius Considius* into *Africa*, in which Office his Behaviour met with such Approbation from our Countrymen and Allies, that when *Considius* was about to quit the Province, he had no other Way left to please all Parties than by

putting

putting the Government into his Hands. *Quintus Ligarius* refuſed the Dignity for ſome Time, but at length was forc'd to accept of it contrary to his Inclination. While Peace continued he governed in ſuch a Manner as rendered his Integrity and Honour moſt grateful to his Countrymen and Allies. A War was kindled ſo ſuddenly, that in *Africa* they heard of its Effects ſooner than of any Preparations for it. When they knew it, they began to ſeek out for a General, partly from an inconſiderate Ardour, partly from a blind Fear, firſt conſulting their own Safety, afterwards their Inclination; For *Ligarius*, intending to return Home, and being very deſirous to ſee his Friends, had laid aſide all publick Buſineſs. In the mean time, *Publius Attius Varus*, who as *Prætor*, preſided over *Africa*, came to *Utica*. Immediately he was ſurrounded with a Con-

course of People, and with no common Eagerness assumed the Command, if that can be called a Command, which was conferr'd on a private Man by the Clamour of an ignorant Multitude, without any publick Consultation. Thus *Ligarius*, who was desirous to shun all Business of that Kind, gained a little Respite, upon the Arrival of *Varus*.

Hitherto, *Caius Cæsar*, *Ligarius* is free from all Blame; for when he left *Rome*, there was no War, nor the least Suspicion of any such Thing. He went as Deputy Proconsul in Time of Peace, and governed a very peaceable Province in such a Manner, that he might have wish'd for its Continuance. His Departure certainly could not give you any Offence; should his Stay do it? Much less. For as there was no ill Design in his Departure, so his Stay was owing to an honourable

nourable Neceſſity. Theſe two Periods therefore are certainly blameleſs: His Voyage into *Africa*, and his Acceptance of the Adminiſtration at the earneſt Requeſt of the Province.

The third Period is his Stay in *Africa* after the Arrival of *Varus*, and if this is criminal, it is a Crime of Neceſſity, not of Choice. If there had been any Poſſibility of getting away from thence, would he have preferr'd *Utica* to *Rome*, *Publius Attius* to his own moſt affectionate Brothers, or have choſen to live with Strangers rather than with his own Relations? When the Voyage itſelf was full of Regret and Anxiety on Account of his incredible Affection to his Brothers, could he be eaſy while he was ſeparated from them by civil Diſcord?

As yet, O *Cæſar*, *Quintus Ligarius* has diſcover'd no Sign of Diſaffection to your Perſon; and I beg you would

obſerve with what Sincerity I plead his Cauſe, when I am going to betray my own. O wonderful Clemency, which deſerves to be embelliſhed with all the Decorations that Oratory, Eloquence, Learning. and publick Monuments can beſtow! *Marcus Cicero* pleads before you, that there was not the ſame unfriendly Diſpoſition in another, which he acknowledges to have been in himſelf; and at the ſame Time, he neither dreads your ſecret Thoughts, nor is apprehenſive that any Prejudice will ariſe from what he ſhall ſay in another's Defence. You ſee how undaunted I am, and how the Light of your Goodneſs dawns upon me while I am pleading before you. And I wiſh I could raiſe my Voice ſo high that every *Roman* Citizen might hear me on this Subject,

The War, *O Cæſar*, had not only broke out, but was almoſt brought to a

Pe-

Period, when I, altogether unconſtrain'd, and of my own Choice and Free-will took up Arms againſt you. But before whom do I ſpeak this? even before him, who, tho' he knew it, and before he had ſeen me, reſtored me to the Republick, who wrote me Letters out of *Egypt*, that I might continue in the ſame Dignity which I enjoy'd before: who, though he commanded the whole *Roman* Empire himſelf, ſuffer'd me to bear the Title of *Imperator*: From whom a Meſſage was ſent by this very *Caius Panſa*, which allowed me to retain the lawrel'd Enſigns of the Conſular State as long as I thought convenient: Who did not think he had granted me a compleat Pardon without reſtoring me to all my former Honours.

Obſerve, *Tubero*, I beſeech you, how ready I am to confeſs my own Errors; yet dare not own *Ligarius* to be

be guilty. For I declare these Things relating to my own Conduct, that *Tubero* may not take it amiss when I charge him with the like Mistakes. He is a Person whose Industry and Reputation I am willing to promote, either because he is a near Kinsman, or because I take delight in his Genius and Studies, or because I may reap some Advantage from the Fame of a young Relation. But what I desire to know is, the Person who esteems it a Crime that *Ligarius* has been in *Africa?* Even the very Man that wanted to be there himself, and who complains that he was prevented by *Ligarius*, and who certainly oppos'd *Cæsar* with an armed Force. For what, *Tubero*, was thy Sword drawn in the *Pharsalian* Army? To whose Breast was thy Weapon directed? What was the Intention of thy appearing in Arms? What did thy Spirit meditate? Thy Eyes?

Eyes? Thy Hands? The Ardor of thy Mind? What didſt thou long for? What didſt thou wiſh?—But I have gone too far, the young Man ſeems to be ſhock'd.--I will return to my own Caſe. I myſelf was in the ſame Army. And what, *Tubero*, was our Aim but to gain the ſame Power over *Cæſar* as he now has over us? Shall they then, *O Cæſar*, who have eſcaped with Impunity, which reflects the higheſt Honour on your Clemency, by their Speeches excite you to Cruelty? In this Affair then, *Tubero*, you have diſcover'd a Want of Prudence, but your Father much more, who, tho' a Man of great Parts and Learning, did not underſtand the Nature of this Cauſe: For if he had, he would have directed you to have proſecuted it in any other Manner than this. Do you impeach a Man that owns the Charge? That is not all, you accuſe one, who has a better. or according

cording to your own Confeſſion, as good a Cauſe as your own. What I mention is not only aſtoniſhing, but monſtrous: The Deſign of this Accuſation is not that *Quintus Ligarius* ſhould be convicted, but put to Death: Did any *Roman* Citizen ever act in this Manner beſides thyſelf? Such Cuſtoms are foreign, and belong to the unthinking *Greeks* or ſavage *Barbarians*, whoſe Reſentment commonly terminates in Blood. What other Tendency can this Proſecution have? To drive him from *Rome?* From his own Home? From living with his excellent Brothers, his Uncle *Titus Brocchius*, his Son, his Couſin, and with me? To baniſh him from his native Country? Can he be more deſtitute of theſe Advantages than he is? Is he not already kept out of *Italy*? Already an Exile? It cannot therefore be your Intention to deprive him of his Coun-

try;

try, which he is now abſent from, but his Life. No Man ever carry'd on ſuch a Proſecution even before that Dictator who put all to Death whom he hated. He needed no Formality of Law to take away Mens Lives, but ſet a Price upon their Heads. A Cruelty which was ſome Years after aboliſh'd, by the very Man whom you now deſire to be cruel.

But perhaps, *Tubero*, you may ſay, this is more than I plead for; truly I believe it is; for I know yourſelf, your Father, your Family, and your Deſcent. I know the Studies of your Anceſtors, and all your Family, and am fully acquainted with their Virtues, Humanity and Learning, in many even the moſt uſeful Arts.

And therefore I am convinced you are not of a blood-thirſty Diſpoſition.

But

But you do not consider the Tendency of your Prosecution; for as you are not content with the Punishment *Ligarius* already undergoes, what greater can be inflicted but Death? If he is in exile, as he really is, what more can you require? That he may not be pardon'd? This indeed is much more bitter, much more severe. Will you then endeavour to hinder the Effects of our Prayers and Tears, while we prostrate our selves before him, not relying so much on our own Intercession as on his Humanity? Wilt thou then break in upon our Weeping, and prevent us from lying at his Feet with the Voice of Supplications?

If, when we did this at his House, which we have done, and I hope not ineffectually, thou hadst broke in upon us, and hadst begun to cry out, *Cæsar*, believe them not; beware how you pardon; let not a Brother's intreating

for

for a Brother's Life excite your Compaſſion. Would not this be putting off all Humanity? And how much more brutal is it, to oppoſe publickly in the *Forum*, what we have petition'd for in private? And when many are involved in the ſame Calamity to take away the Refuge of Mercy. Let me ſpeak plainly, *Caius Cæſar*, what I think; If thy *own*, I ſay thy *own* Lenity were not as extenſive as thy good Fortune, I know what I ſpeak, thy Succeſſes would be attended with the moſt bitter Lamentations. How many of the Victors would tempt thee to Cruelty, when even ſome of the Vanquiſh'd are acting the ſame Part? How many of thoſe who are unwilling to have any pardon'd would have obſtructed thy Clemency, when even thoſe whom you have pardon'd, are againſt your being merciful to others? Suppoſe we could produce Evidence, that *Ligarius* was not in *Afri-*

ca,

ca, and ſhould Endeavour by a harmleſs and well-meaning Falſhood to ſave the Life of an unhappy Countryman, ſure it would be barbarous, when a Citizen is in ſuch Danger and Diſtreſs, to diſprove, or diſcover the Deceit. If any Man ought to do it at all, certainly it would not become a Perſon who embark'd in the Cauſe and met with the ſame Fortune. But it is one thing to undeceive *Cæſar*, another to obſtruct his Mercy. Your firſt Outcry was *Cæſar believe them not*, Ligarius *was in* Africa; *he took up Arms againſt you*. But now it is, *Take heed how you pardon*. Is this a Part for a Man to act? Thoſe who uſe ſuch Language, *Cæſar*, before thee, may throw off their own Humanity, but cannot deprive thee of thine.

Tubero, in the Entrance and Beginning of his Speech, ſaid, if I remember right, that he would ſpeak to the Crime of *Ligarius*. I doubt not but

you

you were inclined to wonder either that no other Perſon was accuſed of the ſame Crime, or that one equally guilty ſhould impeach another; or what new Fact was going to be diſcover'd? Did you call it a Crime, *Tubero*? For what Reaſon? That Cauſe has hitherto eſcaped ſo harſh a Term. Some call it an Error, others Fear; Others more ſevere have named it Hope, Ambition, Reſentment, Obſtinacy; the moſt rigorous have ſtyled it Raſhneſs; no Man but thy ſelf calls it a Crime. If you would have my Opinion of this Misfortune, I take it to be a fatal Calamity, which the improvident Minds of Men were not able to guard againſt; and it is no Wonder that human Councils ſhould give way to a Divine Interpoſition. Suffer us to be wretched, which we cannot be under ſuch a Conqueror; But I ſpeak not of ourſelves, I ſpeak of thoſe who are

fallen,

fallen. Call them ambitious, resentful, obstinate; but let not deceased *Pompey*, and the Rest, be charged with any heinous Crime, or be look'd upon as Madmen or Parricides. Such Language, *Cæsar*, was never used by you: Your Design in taking up Arms was only to vindicate your Character: What did your invincible Army do, but defend their own Right, and your Honour? When you sought for Peace, was it with an Intent to make a Treaty with abandon'd Villains, or reputable Members of the Commonwealth? As for my self, *Cæsar*, I should esteem your Clemency to me of very little worth, if I thought you look'd upon me as a Criminal. How could you deserve so well of your Country by only preserving entire the Honours of of so many guilty Criminals? In the Beginning of the Troubles, you did not look upon it as a War, but a Secession,

not

not hostile Hatred, but civil Discord; as both Parties aim'd at the Safety of the Commonwealth. However, they by different Counsels and Pursuits took wrong Measures in attaining their End. The Dignity of the Cheifs was almost equal, though it might be otherwise with their Followers: The Cause was doubtful, because somewhat in both Parties deserv'd Approbation, but at present that must be accounted the best whom the Gods have declar'd for. And since we have experienced your Clemency, we must be pleas'd with a Victory through which none fell, but in the Field of Battle.

But let us omit the Cause of the Publick to come to our own. Which, *Tubero*, think you was most easy to be perform'd, *Ligarius* to get out of *Africa*, or you to get Admission into it? Was it difficult to be done, say you, when the Senate decreed it? If you ask my Opinion, I say it was difficult, for the

ſame Senate ſent *Ligarius*. And he obey'd the Orders of the Senate at a Time when it was moſt neceſſary; you, when none needed to have done it, except they were extremely willing. Do I then blame you? not at all, nor would it have been ſuitable to your Race, Name, Family, and Education to have acted otherwiſe; all that I contend for is, that you ſhould not cenſure that in others, which you think honourable in your ſelves. When the Senate caſt Lots, it fell upon *Tubero* when he was abſent and dangerouſly ill. He determined to excuſe himſelf. This I knew from my Intimacy with *Lucius Tubero*. At Home we were educated in the ſame School, abroad lodged in the ſame Tent; we were afterwards Kinſmen by Marriage, were always acquainted, being cloſely united by purſuing the ſame Studies. I know therefore that *Tubero* was deſirous to

ſtay

ſtay at Home, and if he changed his Sentiment, it was becauſe he was ſtrongly urg'd to it by the venerable Name of the Republick, and, as it were, born down by the mere Weight of Words. He yielded to, or rather obey'd the Authority of a moſt eminent Man: He ſet out with thoſe who had embarked in the ſame Cauſe; but proceeded ſlowly on his Journey: And ſo did not reach *Africa* till it was poſſeſs'd by another. This is the Source of the Accuſation or rather the Reſentment againſt *Ligarius*; and if it is a Fault to have been deſirous to keep him out of *Africa*, can it be a leſs Fault in him to attempt getting Poſſeſſion of a Province, ſtronger than any of the Reſt, and the inveterate Enemy of *Rome*; when another Perſon choſe to govern it himſelf. And yet *Ligarius* was not that other Perſon. *Varus* affirm'd, that he had the Government, he had certainly

the Enſigns of that Dignity. But be that as it will; What, *Tubero*, is the Subſtance of your Complaint? *We were kept out of* Africa. Suppoſe you were? would you have put it into *Cæſar*'s Hands, or have held it againſt *Cæſar?* you ſee, *Cæſar*, what Liberty, or rather what Preſumption your Clemency gives us. If *Tubero* ſhall anſwer that he would have deliver'd that Province up to you, which the Senate and the Chance of Lots, had put into his Power; I ſhall not heſitate even before you to reprehend ſuch a Piece of Treachery, in the ſtrongeſt Manner, for tho' you might like the Action, you could not approve of it; but I ſhall wave this Matter, not for fear of treſpaſſing on your inimitable Patience, but leſt I ſhould ſeem to inſinuate that *Tubero* was about to perform, what never enter'd into his Mind. You were coming then into *Africa*, a Province, which

of

of all others was moſt diſpleaſed with *Cæſar*'s Victory, in which was a very powerful King, an Enemy of this Party, where different Principles were entertain'd and ſtrong and powerful Alliances form'd. I deſire to know what you would have done? Though I have no Room to doubt about it, becauſe what you have done is very plain. You were forbid to land in this Province, and as you pretend, this Prohibition was much to your Prejudice. How did you bear it? To whom did you complain? Why to him whoſe Part you had taken, and whoſe Cauſe you had eſpouſed. If you had gone to that Province in *Cæſar*'s Favour, you would have return'd to him after your Excluſion from it. But you went to *Pompey*. Why then is this Cauſe brought before *Cæſar*? Since you accuſe him, who, according to your Complaint, prevented him from making

War against *Cæsar*, I will therefore give you leave to boast tho' it is a Falshood, that you intended to deliver the Province to *Cæsar*, but were hinder'd by *Varus* and some others. I shall not scruple to own that it was *Ligarius* which depriv'd you of so much Honour. But observe, *Cæsar*, I beseech you the Constancy of this most accomplish'd *Lucius Tubero*, a Virtue which tho' I approve of myself, I would not mention, if I did not know that you yourself have the highest Esteem for it. Did any Man ever discover greater Constancy? Constancy did I say? I rather should call it Patience; did ever any Man but himself, in Times of civil Dissention, when he has been rejected by a Party with Marks of Cruelty, apply again to the same Party? Wonderful is the Magnanimity of that Man, whom no Disgrace, no Force, no Danger, can influence to forsake

the

the Cauſe he has eſpouſed, and the Principles he has embraced. Allowing, which however ought not to be allowed, that *Tubero* and *Varus* were Equals in all other Reſpects, ſuch as Honour, Nobility, Reputation, Parts; yet *Tubero* had this Advantage that he went to take Poſſeſſion of the Province with a juſt Claim from the Senate; but meeting with a Repulſe, he did not repair to *Cæſar* leſt he ſhould be angry, nor to his own Home, leſt he ſhould ſeem idle, nor into any other Country, leſt by his Deſertion he ſhould condemn his Party; but he went into *Macedonia*, where *Pompey*'s Army lay, to ſupport that very Party which had diſgracefully rejected him. But when you found this extraordinary Step made no Impreſſion on the Mind of *Pompey*, I ſuppoſe your Zeal for the Cauſe was a little cooled. For you were only employed in Garriſons, a

Station you did not like. Or did you, as all in the Time of civil Wars generally do, ſtill entertain Hopes of Conqueſt? We were all wiſhing for the ſame; I was always for Peace, but when I found it was too late, and the Armies were drawn out in order of Battle, it had been egregious Folly to think of Peace. We were all I ſay deſirous of Victory, and you eſpecially, becauſe you were arrived at a Place where you muſt either conquer or die. But as Things now are, I doubt not but you prefer your preſent Safety to ſuch a Victory. I would not dwell upon theſe Things, *Tubero*, if you had repented of your Steadineſs, or *Cæſar* of his Clemency. I now aſk, whether you ſeek Redreſs, by this Proſecution for your Country's Wrongs or your own; If your Country's what will you ſay to your conſtant Attachment to that Party: If your own, take Care

you

you do not mistake, in thinking *Cæsar* will punish *your* Enemies when he pardons his *own*. And now *Cæsar* do you think my only Intention was to plead the Cause of *Ligarius*, and to canvass his Facts? I refer all I have said to the single Point, either of your Humanity, Clemency or Mercy.

I have pleaded many Causes, *Cæsar*, even with you, when your rising to Dignities made it necessary for you to appear in the *Forum*, but never in this Manner: *Forgive him, O ye Judges, for he has fail'd in his Duty: he is fallen into an Error; he did not think: If ever he does so any more.* This is the Language used to Parents. But to the Judges, *He did not do it, he never thought on't. The Evidence is false, the Crime fictious.* Declare thyself *Cæsar* to be Judge of the Action whereof *Ligarius* is accused. Inform

thyself

thyſelf what Garriſon he aſſiſted in holding out. I am ſilent. Nor will I mention thoſe Things which might prevail with any Judge. He was ſent as Deputy Proconſul before the War began; he was left to govern in Time of Peace, he was oppreſs'd in Time of War, in which he was not very enterprizing, becauſe in his Heart he was entirely on your Side. This is the uſual Language before a Judge. But I now ſpeak before a Parent; *I have done amiſs, I have acted raſhly, I am grieved for my Fault, I rely entirely upon your Clemency, I aſk Pardon for my Error, I beg to be forgiven. If you have pardon'd nobody I ſhould be too arrogant, but if many, let me ſhare in the ſame Indulgence, eſpecially as you have encouraged me to hope for Relief.*

May not *Ligarius* therefore expect to obtain his End, when I myſelf am allowed

allowed to plead his Cause? However it is not on this Oration, nor the good Offices of his Friends that our Hopes are placed. I have had Experience of what you principally regard, when many interest themselves for the Welfare of one; you are more willing to determine a Cause judicially than to grant Petitions; nor do you require that the Advocate be your own Friend, if he is but the Friend of the Person he pleads for. And as to your own Dependants you are so liberal to them, that they appear to me to be more happy than you, from whom all their Benefits flow. But I perceive as I said before that you are more willing to determine a Cause judicially than to listen to Petitions, not that I suppose you at all uncapable of being mov'd with the just Grief of those who make their Application in that humble Manner. In preserving *Q. Ligarius*

garius you will confer a very acceptable Favour on your own Friends: Therefore act according to your usual Generosity in this Affair. On this Occasion I might mention the whole Nation of the *Sabines*, a valiant People, the Flower of *Italy*, the Strength of the Republick, the Character of these Men you well know; therefore take Notice of their Sorrow and Grief, *T. Brocchus*, I doubt not, is greatly in your Esteem; observe his and his Son's Tears and Distress, what shall I say of his Brothers: Think not we plead for the Safety of one only. The three *Ligarii* are either to be preserv'd in the City or expell'd from it, because Banishment is more desirable to them than their own Country, their own Home, their Houshold Goods, if one of them must remain an Exile. If they act as Brothers ought, with Piety, with

with becoming Grief; let their Tears and their fraternal Pity move your Compaſſion. Call to Mind what you formerly ſaid, *That* WE *eſteemed all thoſe to be Enemies who were not with us.* And *That* YOU *look'd upon all thoſe as Friends who did not oppoſe you.* View then this illuſtrious Company, the whole Family of the *Brocchi*, *L. Marcius*, *C. Cæſetrus*, *L. Corſidius*, all theſe *Roman* Knights now preſent in Mourning Garments, are not only your Acquaintance, but Men of Probity and of your own Party. We indeed look'd on them as our Enemies, and treated them as ſuch. But ſince they ſided with you, let your own Saying have its due Force, and place them in the Number of your Friends. If you conſider the Harmony that reigns among the *Ligarii*, you will view all the Brothers in the ſame Light. For is there any Room to doubt

doubt, that if *Q. Ligarius* had been in *Italy*, he would not have been in the ſame Way of thinking as his Brothers? Who can be ignorant of that perfect Agreement, and inſeparable Union ſo viſible among them? There is nothing more abſurd than to ſuppoſe they would not all have been of the ſame Opinion, and have run the ſame Hazard. In effect therefore they were every one your Followers. One of them was ſeparated from the reſt as it were by a Tempeſt, but had it been with his own Conſent, yet he ought to be left in no worſe a Condition than thoſe who have experienced your Clemency. Had he actually taken up Arms againſt you, he would not only have oppoſed you, but his own Brothers, who now plead in his Behalf.

As I am acquainted with all your Affairs, I cannot forget how *T. Ligarius* behav'd, when he was City-Treaſurer,

Treaſurer, with Reſpect to your Cauſe and Dignity. But it is of little Conſequence for me to remember it. I am perſuaded it is not out of your own Mind, for ſuch is your happy Diſpoſition, that you forget nothing but Injuries. This very *T. Ligarius*, who has done nothing but promote your Intereſt and whoſe Integrity recommended him to your Eſteem, who could not foreſee what would happen afterwards, is now a Suppliant for his Brother's Safety: In granting whoſe Requeſt, you will reſtore three moſt worthy and incorrupt Brothers, not only to themſelves, to many great and honourable Men, to us their Friends, but to the Republick. We aſk no more than what you have granted to the moſt noble and famous *M. Marcellus* in open Court. Only ſhew the ſame Favour to this Aſſembly for the ſake of his moſt worthy

Brothers

Brothers. As you pardon'd him at the Requeſt of the Senate, be as kind at leaſt to this People whoſe Behaviour has always had your Approbation. And if that Day gain'd you ſo much Honour, and was ſo much applauded by the *Roman* People, never neglect an Opportunity of encreaſing that Honour, for there is nothing ſo popular as Goodneſs. None of your many Virtues is more beloved or admired than your Clemency. For Men reſemble the Gods in nothing ſo much as in making Mankind happy. There is nothing renders your Station more glorious than to have it in your Power, nor nothing diſcovers a more excellent Diſpoſition than the Will to ſave many from Deſtruction.

This Cauſe, perhaps, might require a longer Oration, but your Inclination to Mercy one more ſhort. Wherefore ſubmitting the whole Affair to your better

better Judgment; I ſhall come to a Period with this Admonition, that in reſtoring our abſent Friend to his former Happineſs, you confer the ſame Bleſſing on all here preſent.

CONCLUSION.

Being a Parallel between CICERO *and* DEMOSTHENES.

I Flatter myſelf that a Compariſon of *Cicero*'s Eloquence, with that of *Demoſthenes* will not be thought impertinent at the End of this little Treatiſe, as it is intended to give the young Orator an Idea of the different Styles of thoſe great Maſters, whom he is to look upon as the moſt perfect Models that can be propoſed for his Imitation.

Theſe two Orators, though different in Style, are both of them ſo ſuperlatively excellent in their Kind, that it is not eaſy to determine which of them we ſhould chuſe to reſemble. " The Qualities, ſays *Quintilian*, on which Eloquence is founded, were alike in both; ſuch as the Deſign, the Order, the Diviſion, the Manner of preparing the Audience, and, in a Word, every thing that is relative to *Invention*. But, as to their Style, there is a conſiderable Difference. The one is more conciſe, the other more diffuſive; the one puſhes cloſer to his Adverſary, the other allows him a larger Spot to fight on. The one is always endeavouring to pierce him, as it were, with the Vivacity of his Style; the other often bears him down with the Weight of his Diſcourſe. Nothing can be retrenched from the one, nor added to the other. *Demoſthenes.*

mosthenes has more Care and Study, *Cicero* more Nature and Genius."

Another judicious Critic among the Moderns thus draws their Characters. " *Demosthenes*, from the Impetuosity of his Temper, the Strength of his Reason, and the Vehemence of his Action, had more Force than *Cicero*; as *Cicero*, by his soft and delicate Deportment, by his gentle, piercing, and passionate Emotions, and his many natural Graces, was more affecting than *Demosthenes*. The *Grecian* struck the Mind by the Strength of his Expression, and the Ardor and Violence of his Declamation; the *Roman* reach'd the Heart by certain Charms and imperceptible Beauties, which were natural to him, and which were heighten'd by all the Art of Eloquence."

Upon the whole, it is best for young Persons (especially those design'd for the Bar) to take for their Model the strong

ſtrong and nervous Style of *Dem ſthenes*, ſoften'd and adorn'd with th of *Cicero*; ſo that the Severity of tl former may be qualified with the Gr ces of the latter, and that the Co ciſeneſs and Vivacity of the *Grecia* may correct the Luxuriancy of th *Roman* Orator.

FINIS.