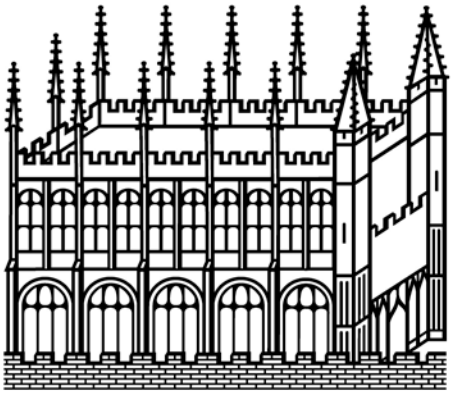

A

# CATECHISM

OF

# RHETORIC,

WRITTEN IN AN EASY AND FAMILIAR STYLE

INTENDED FOR

*YOUNG PEOPLE,*

AND ADAPTED TO THE

USE OF SCHOOLS AND PRIVATE TEACHING.

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BY G. ROBERTS.

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# Catechism of Rhetoric.

*Introduction.*

Q. What is Rhetoric?

A. Rhetoric is the art of communicating our thoughts to others in the best possible manner, either by writing or speech. The former is called Composition, the latter Oratory.

Q. Does Rhetoric rank high in the scale of Polite Literature?

A. Yes; Rhetoric has ever been considered as a study of the highest importance; while Greece and Rome were free, it was almost the only passport to power and honours; and in modern times, the practice of its rules is essential to every one who may wish to become eminent, either in the Pulpit, the Senate, or at the Bar. *

Q. What is the principal end or design of Rhetoric?

A. The principal end to be attained by Rhetoric is, to instruct, persuade, and please.

Q. How may this be effected?

A. By studying to speak or write *perspicuously* and agreeably, with purity, grace, and strength; for

* By the Bar in meant a court of Judicature: hence a counsellor is called a barister.

Perspic'uously, *ad.* clearly, with precision.

without being master of these attainments, no person can do justice to his own conceptions, but how rich soever he may be in knowledge and good sense, he will be able to avail himself less of those treasures, than one who has not half his acquirements, but who can display what he possesses with more propriety and grace.

Q. Will the mere study of Rhetoric form an accomplished writer or speaker?

A. By no means; but though rules and instructions cannot inspire genius, they can direct and assist it; though they cannot remedy barrenness, they may correct *redundancy*. They bring into view the chief beauties that ought to be studied, and the principal faults that ought to be avoided.

Q. What higher claim has Rhetoric to our attention?

A. It still farther deserves our attention, because it is intimately connected with the improvement of the mind; for while employed in the study of composition we are cultivating reason itself.

Q. May not our attention to the graces of style and of oratory be carried too far?

A. It certainly may when our principal attention is directed to the dress in which our thoughts are to appear, and not to the real, intrinsic worth of the thoughts themselves; but this is an additional motive to the study of Rhetoric, that we may be able to distinguish false ornament from

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Redun'dancy, *s.* too great a flow of words.

true, and avoid being captivated and led astray by that torrent of false and frivolous taste, which seeks to overpower rather than persuade, and to dazzle rather than convince.

Q. Is Rhetoric serviceable to those who are not likely to become either authors or public speakers?

A. Most undoubtedly; for the same rules which assist an author in the composition of his work, will assist the reader in discerning and relishing the beauties of composition.

Q. What farther advantages may be derived from the study of Rhetoric?

A. It is a study which exercises our reason without fatiguing it. It strews flowers in the path of science, and forms a pleasing relief to those more toilsome labours to which the mind must submit in the acquirement of erudition or the investigation of abstract truth.

Q. Has it any effect on the moral character?

A. As the study of eloquence naturally leads to an acquaintance with the best writers, the elevated sentiments and high examples which they present to our view, naturally tend to nourish in our minds public spirit, the love of glory, indifference to external fortune, and the admiration of what is truly illustrious and great.

Q. How is Rhetoric divided?

A. Rhetoric is divided into four parts. Invention, Disposition, Elocution, and Pronunciation.

## CHAP. I.

### *Of Invention.*

Q. What is meant by Invention?

A. Invention is the discovery of such things as are proper to instruct, persuade, or affect the passions of our readers or hearers; the things thus discovered are called Arguments.

Q. What is the definition of an Argument?

A. An Argument is a reason which induces us to believe what we before doubted of.

Q. On what are Arguments grounded?

A. Arguments are grounded on and must be drawn from, Reasons, Morals, or Affections. Reasons to inform the judgment, Morals to persuade, and Affections to move the passions or to please.

Q. What are Arguments from Reason?

A. Arguments from Reason are either artificial or inartificial.

Q. What are Artificial Arguments drawn from reason?

A. Artificial Arguments drawn from reason are such as are invented by the learning and skill of the orator, and differ according to the topic on which he treats.

Q. What is a Topic?

A. A Topic is a general head of a discourse.

Q. How many kinds of Topics are there?

A. There are three kinds of Topics, *demonstrative*, *deliberative*, and *juridical*.

Q. What is a *Demonstrative* Topic?

A. A Demonstrative Topic is when we speak in praise or dispraise of any person, action, or thing.

Q. What is a Deliberative Topic?

A. A Deliberative Topic is when from the advantage or disadvantage of a thing, we either persuade or dissuade; thus, from the approbation of conscience and of good men, and from the certainty of future happiness, we persuade to virtue; or from the stings of conscience, the disapprobation of good men, and the certainty of future punishment, we dissuade from vice.

Q. What is a Juridical Topic?

A. A Juridical Topic is used either in accusing a person of some crime, or in defending him against accusation. The arguments made use of either in the accusation or defence, must necessarily differ, according to the manner of stating the Case.

Q. What is meant by the stating of a Case?

A. The stating of a Case is the issue it is brought to from the accuser's complaint and the accused's defence.

Q. How may a Case be stated?

A. A Case may be stated four ways. *Conjectural*, when it is inquired whether the thing complained of was done or no. *Definitive*, when we inquire into the name, nature, and definition of the crime. In *Quality*, when we inquire in what manner a fact was done; and in *Quantity* when we inquire into the greatness or smallness of the crime.

Q. What are Inartificial Rational Arguments?

A. Inartificial Rational Arguments are such as

do not arise immediately from the subject, but from things of a different nature, for which reason they are called *External.* They are usually classed under the general name, *Testimonies.*

Q. How many kinds of Testimonies are there?

A. There are two kinds of Testimonies, Divine and Human; and they may be expressed either by writing or speech.

Q. What are Divine Testimonies?

A. Divine Testimonies are such as are delivered by the Deity himself, or by his immediate inspiration; when known to be such, they must be received without debate or hesitation.

Q. What are Human Testimonies?

A. Human Testimonies are of various kinds, but they may qe reduced under three heads: Writings, Witnesses, and Contracts.

Q. What are Writings?

A. By Writings are meant, laws, wills, or other legal instruments, which, if not correctly drawn up, may occasion disputes respecting their true design and import.

Q. From what causes may a writing occasion disputes?

A. From its *ambiguity,* when it may be interpreted in two or more senses; disagreement between the words and the intention; when two writings appear to clash with each other, and assert contraries:—from reasoning, when something not expressly provided for is supposed to be implied in some other provision; and lastly, from interpretation when the dispute turns upon the

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Ambiguity, *s.* doubtful meaning.

true meaning and explication of the law in reference to that particular case.

Q. What requisites are essential in controversy?

A. Whoever engages in a controversy, ought to consider with himself the main question in dispute, to fix it well in his mind, and to keep it constantly in view, otherwise he will be liable to ramble from the point, and bewilder both himself and his hearers.

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## CHAP. II.

*Of Invention (continued.)*

Q. What is meant by Arguments founded on Morals?

A. By Arguments founded on Morals is meant, that the writer or speaker should himself be wise, honest, prudent, impartial, benevolent and modest, or his arguments in favour of these qualities will have little weight.

Q. What are the Affections?

A. The Affections denote certain emotions of the mind, which, during their continuance give a bias to the disposition; thus love prompts to one thing and hatred to another.

Q. How may Arguments be addressed to the Affections?

A. A writer or speaker who wishes to influence the Affections or Passions, should endeavour thoroughly to understand the frame of the human mind, that he may be enabled to move those secret springs of all our actions at pleasure.

Q. How are anger and resentment excited by the Rhetorician?

A. He endeavours to excite anger and resentment by placing the supposed offence in the strongest point of view, and describing it in the most lively colours; he diligently collects and expatiates upon every circumstance which contributes to the aggravation of the crime; he is indignant against that spiritless tranquillity which can patiently endure such insults, and attributes reluctance to revenge, to mean and cowardly motives.

Q. How does he endeavour to excite horror?

A. He endeavours to excite *horror* by assembling together every circumstance which has a tendency to alarm, and by presenting to the imagination dangers in their most terrific form.

Q. How does he excite compassion?

A. By expatiating on the wretched state of the sufferer, his fears, his apprehensions, his penitence. He *palliates* his faults, extols his good qualities, and thus collects, in one point of view, all his claims on commiseration.

Q. Is the power of interesting the passions of importance to a writer or speaker?

A. The power of interesting the passions is of such vital importance to a Writer or Orator, that Quintilian calls it *the very soul and spirit of eloquence.* There is nothing great and noble in which the passions are not concerned, and it is the province of reason to rule and moderate them so as to render them conducive to virtue and happiness.

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Pal'liates, *v.* softens, lessens.

## CHAP. III.

### *Of Disposition.*

Q. What is meant by Disposition?

A. By Disposition is meant the proper arrangement of our arguments, or the parts of a discourse, according to the rules of Rhetoric.

Q. Into how many parts is an Oration or Discourse usually divided?

A. An Oration is usually divided into six parts: 1. The Exordium; 2. Narration or Explication; 3. The State and Division of the Subject; 4. The Confirmation or Argumentative Part; 5. The Refutation; 6. The Peroration or Conclusion.

Q. Is this method of division invariable?

A. No; it would perhaps, on some occasions, be improper, but it is the arrangement generally in use.

Q. What is the Exordium?

A. The Exordium is the introduction to a discourse, by which the writer or speaker endeavours to incline the persons to whom he addresses himself to judge favourably of what he is about to say, and to dispose them to such a train of thought as will forward and assist the purpose which he has in view.

Q. How may this be done?

A. An Exordium ought to attempt to conciliate the good-will of the reader or hearers, by representing the subject as closely connected with their interest; to rouse their attention by hints of its importance, dignity, or novelty; and to render

them docile or open to persuasion, by endeavouring to remove any prejudices or prepossessions they may have entertained against it.

Q. Are Introductions in all cases *indispensable*?

A. No; when the writer or speaker is assured of the good-will, attention, and docility of the persons to whom he addresses himself, the Exordium may either be wholly omitted or rendered very brief.

Q. What rules must be attended to in framing an Exordium?

A. 1. An Exordium must be easy, natural, and connected with the subject; 2. It must be correct in its expressions, because the reader or hearers, not having yet entered warmly into the subject, are more disposed to criticise than at any other period; 3. It must be modest and respectful; 4. It must be calm and dispassionate, so that the emotions of the persons addressed may rise as the discourse advances; 5. It must not anticipate any material part of the subject; 6. It must be proportioned, both in length and kind, to what is to follow.

Q. What is the Narration or Explication?

A. Narration is chiefly used in pleadings at the Bar, and is the reciting or setting forth the whole case briefly from beginning to end.

Q. What is required to constitute a good Narration?

A. In the Narration, the pleader must not only take care to say nothing but what is true, but he must likewise carefully avoid mentioning any thing

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Indispen'sable, *a.* not to be dispensed with.

that may hurt his cause: he must place in the most striking light every circumstance which is to his advantage, and throw as much as possible into the back-ground such as make against him.

Q. What farther is required in Narration?

A. The Narration must be clear, distinct, complete, and yet concise. A fact, or a single circumstance, omitted or left in obscurity, may destroy the effect of all the arguments and reasoning afterwards employed.

Q. What is meant by Proposition and Division?

A. Proposition is an intimation of the purport or sum of the whole discourse or matter to be handled, and Division is a distribution of it into parts; this is most usually done in Pulpit Orations.

Q. What rules must be observed in dividing a discourse?

A. 1. The several parts into which the subject is divided must be really distinct from one another, so that one may not include another; 2. They must follow the order of nature, beginning with the simplest points, and proceeding to those which are built upon them; 3. The several members of a division must be complete, that is, they must include all that the subject will admit; 4. Each member of a division must be as *concise* as is consistent with *perspicuity*; 5. Avoid a too great number of heads, or of divisions and subdivisions: it gives an appearance of stiffness and formality, and unnecessarily fatigues the memory.

Q. What is the Confirmation or Argumentative Part?

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Concis'e, *a.* short. Perspicu'ity, *s.* clearness.

A. The Confirmation or Argumentative Part of a discourse, is that in which we strengthen and confirm our subject by all the proofs and arguments we can obtain from *invention*.

Q. What is essential in Argument?

A. It is essential always to choose the most solid Arguments which a cause will afford, in preference to the most specious, for mankind in general are not imposed upon by mere arts of speech, but can detect the fallacy of Arguments that are not built on a solid foundation.

Q. What rules must be attended to in the Argumentative Part of a discourse?

A. 1. Avoid blending Arguments confusedly together, that are of a separate nature; 2. Commence with the most feeble Arguments, and proceed gradually by way of climax to that which is the strongest; 3. When Arguments are strong and satisfactory, let them be distinguished and treated apart; but when they are doubtful or presumptive, let them be thrown together in a crowd, that they may mutually serve to strengthen each other *; 4. Do not extend your Arguments

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* Quintilian gives a good example of this. A man was accused of murdering a relation, to whom he was heir; no direct proof could be brought, but the following presumptive ones were adduced. "You, says he (addressing the supposed criminal), expected a succession and a valuable succession; you were in distressed circumstances; your creditors were extremely importunate; you had offended your relation who had made you his heir; you knew that he was just then intending to alter his will; no time was to be lost." Each of these particulars alone is inconclusive, but together they have considerable effect.

too far, or multiply them too much; a few brief and well chosen, will carry a greater weight of conviction, than a multitude of feeble, extended arguments can possibly do.

Q. What is the Refutation?

A. The Refutation or Confutation in a discourse, is that part which answers all our adversary's arguments, or obviates objections, by shewing them to be absurd, false, or inconsistent.

Q. What rules must be observed in this part of a Discourse?

A. Care must be taken that no material argument of our adversary, or strong objection, be passed over without any or even with a slight notice, as it will be considered to arise, not from inattention, but from inability to combat it.

Q. Is there not sometimes another part added to a Discourse before the peroration?

A. Yes; some Discourses admit of an appeal to the passions, called the Pathetic part; but this must depend entirely on the nature of the subject.

Q. How may we know when the Pathetic ought to be used?

A. This must be left entirely to the determination of *good sense*; for it is evident that there are many subjects which will not admit of the Pathetic at all, and others, where the effect depends wholly on its being introduced into the right place.

Q. What rules must be observed in employing the Pathetic?

A. 1. We must be careful to bring over the understanding and judgment of the reader, or

hearer on our side, before we attempt to interest the passions; 2. We must not suffer the reader or hearer to perceive our intention of moving the affections, as this will generally produce a quite contrary effect; 3. We must feel ourselves that passion or emotion which we attempt to awaken in others; 4. Our language must be strong and energetic, but not ornamental and flowery; 5. All digressions or wandering from the subject must be avoided; 6. We must not attempt prolonging the Pathetic too much, lest we overshoot our mark, and expose ourselves to ridicule and contempt.*

Q. What is the Peroration or Conclusion?

A. Sometimes the Pathetic part of the Discourse serves likewise for the Peroration; but when the Discourse has been wholly argumentative, the Peroration should recapitulate or sum up the strongest and best of those Arguments, that the full impression of them may be left on the mind of the hearers.

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* Cicero has fallen into this error in his last oration against Verres, where he describes the cruelty exercised by him against one Gavius a Roman citizen. After having excited the compassion of his auditors, by the most moving pictures that language could convey, he continues thus, "Were I employed in lamenting those instances of atrocious oppression and cruelty, not among an assembly of Roman citizens, not among the allies of our state, not even among human creatures, but in the midst of the brute creation: and, to go farther, were I pouring forth my lamentations to the stones, and to the rocks, in some remote and desert wilderness, even those mute and inanimate beings would, at the recital of such shocking indignities, be thrown into commotion." This is mere hyperbolical declamation.

Q. What is chiefly to be observed in this part of an Oration or Discourse?

A. In all Discourses it is essentially necessary to know the precise moment for concluding, and to finish with a good grace; if we continue to hover round and round the conclusion, our hearers, however pleased with the former part of the Discourse, will grow heartily tired of us, and lose every favourable impression they may before have received.

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## CHAP. IV.

### *Of Elocution.*

Q. WHAT is Elocution?

A. Elocution is the art of expressing our thoughts and feelings with precision, force, and elegance, and of heightening the impressions of reason by the colourings of imagination.

Q. Is Elocution confined to speech alone?

A. By no means; for we can say "an eloquent book" with as much propriety as "an eloquent oration."

Q. Of what does Elocution consist?

A. Elocution consists of three parts, Composition, Elegance, and Dignity.

Q. What is Composition?

A. Composition regards grammatical plainness and propriety, in that style of writing which best suits the subject on which we treat, whether philosophical, historical, oratorical, or poetical.

Q. What is meant by Style?

A. Style is the peculiar manner in which a

man expresses his conceptions by means of language; or it is that sort of expression which our thoughts most readily assume.

Q. What is Elegance?

A. Elegance consists in the perspicuity of language, and that polish which is acquired by studying the correctest writers, and by frequent composition after their model.

Q. What is meant by Perspicuity?

A. Perspicuity signifies the conveying of our ideas so clearly to others, that not only they may understand us, but that it shall be impossible for them not to understand us, or, in other words, it enables us to make our meaning clearly and fully understood, and understood without the least difficulty.

Q. What is necessary to the study of Perspicuity?

A. In the study of Perspicuity attention must first be paid to single words and phrases, and next, to the construction of sentences.

Q. What does Perspicuity require, considered with respect to words and phrases?

A. Perspicuity considered with respect to words and phrases, requires *purity, propriety,* and *precision.*

Q. What is meant by *Purity*?

A. Purity of Language is the use of such words and phrases as properly belong to the language in which we write or speak, avoiding the adoption of foreign, *obsolete,* or new-coined terms.

Q. What is Propriety?

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Ob'solete, *a.* grown out of use.

A. Propriety of language is the selection of such words as the best and most established usage has appropriated to the ideas we mean to express, and a correct and happy application of them, in opposition to vulgarisms, or words less significant of the ideas we mean to convey.

Q. Are not purity and propriety sometimes considered as *synonimous*.

A. Yes, but improperly; for words and phrases may be pure, though ill-chosen to convey the intended meaning; they cannot however be proper without being pure.

Q. May not words from the learned languages be sometimes properly introduced?

A. On some occasions they give an appearance of elevation and dignity to style; but in general, a plain, native style, as it is more intelligible to all readers or hearers, so it may, with proper management, be made sufficiently strong and expressive without foreign aid.

Q. What is *Precision*?

A. Precision is the art of expressing our ideas with exactness, neither falling short of, nor exceeding what we intend to convey.

Q. Give an example of this.

A. When an author speaks of his hero's courage in battle, the expression is *precise* and clearly understood; but if he praise his courage and *fortitude*, precision is destroyed, for *courage* resists danger, *fortitude* supports pain.

Q. What kind of style is most liable to offend against Precision?

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Synon'imous, *a.* of the same meaning.

A. That loose kind of style which abounds with *circumlocution* and a multitude of words; for, as words apparently synonimous have in general different shades of meaning, the use of a number of them must necessarily obscure the ideas they were meant to *elucidate*.

Q. Give some specimens of these words.

A. Haughtiness and Disdain, Weariness and Fatigue. To Invent, to Discover, and many others are frequently used indiscriminately the one for the other; but *haughtiness* is founded on the high opinion we entertain of ourselves; *disdain* on the low opinion we have of others: we are *wearied* with the long continuance of any thing; we are *fatigued* by labour or other corporeal exertion; we *invent* things that are new; we *discover* things that were before in existence, but concealed from our observation.

Q. May not too great attention be paid to Precision?

A. Yes; it is apt to betray us into a dry and barren style; to unite copiousness and precision, to be flowing and graceful, and at the same time correct and exact in the choice of every word, is one of the highest and most difficult attainments in Composition.

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## CHAP. V.

### *Of Elocution (continued.)*

Q. What is required to form a perfect Sentence?

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Circumlocu'tion, *s.* a roundabout way of speaking.
Elu'cidate. *v.* to make clear and plain.

A. The properties most essential to a perfect Sentence are, 1. Clearness and Precision; 2. Unity; 3. Strength; 4. Harmony.

Q. How may Clearness and Precision be attained?

A. By carefully avoiding the least degree of *ambiguity*, which may leave the mind in any sort of suspense as to the meaning intended to be conveyed.

Q. By what rule may we learn to avoid this error?

A. By attending strictly to the arrangement of the sentence, that the words or members most nearly related, may be so placed as to make their mutual relation appear.

Q. Give some examples of the breach of this Rule.

A. There is, perhaps, no word in the English language more frequently misplaced than the adverb *only*, as, "I *only* bought three books."

Q. How is *only* misplaced in this sentence?

A. As the word *only* stands in this sentence, it seems to imply that something else should have been done with the books besides buying them; whereas it alludes to the number, and should have been expressed thus, "I bought *only* three books."

Q. Give an example with some other word?

A. In the sentence, "the Romans understood liberty *at least* as well as we;" the situation of the words *at least*, leads us to suppose that liberty at least, was one thing that the Romans understood as well as we. But the meaning intended to be conveyed by the author will more clearly appear

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Ambig'uity, *s.* doubtful meaning.

if the sentence be constructed thus, "the Romans understood liberty, as well, *at least*, as we."

Q. By what other means is ambiguity sometimes created?

A. Ambiguity is sometimes created by misplacing some circumstance, interposed in the middle of the sentence; thus—"Are these designs, which any man who is born a Briton, *in any circumstances, in any situation*, ought to be ashamed or afraid to avow?" The Author's meaning is here ambiguous, and ought to have been expressed thus—"Are these designs, which any man who is born a Briton ought to be ashamed or afraid, in any circumstances, in any situation, to avow?"

Q Are there not other words frequently misplaced?

A. Yes; the relative pronouns *who, which, what, whose,* are frequently so improperly placed in a sentence as to render the meaning extremely doubtful.

Q. Give an example.

A. "It is folly to pretend to arm ourselves against the accidents of life, by heaping up treasures, *which* nothing can protect us against, but the good providence of our heavenly Father."

Q. How is this sentence faulty?

A. By the improper position of the relative, which seems to refer to *treasures* as its antecedent, thus making nonsense; it should have been thus expressed—"It is folly to pretend, by heaping up treasures, to arm ourselves against the accidents of life, *which* nothing can protect us against," &c.

Q. What other source of ambiguity deserves notice?

obscurity ari-

frequent use of the pronouns *who, they, them,* and *theirs,* when we have occasion to speak of different persons.

Q. What advantages arise from the right arrangement of words in a sentence?

A. To have the relation of every word and member of a sentence marked in the most proper and distinct manner, gives, not clearness only, but grace and beauty to a sentence, making the mind pass smoothly and agreeably along all the parts of it.

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## CHAP. VI.

### *Of Unity.*

Q. WHAT is meant by Unity?

A. By Unity is meant that connexion of its several parts with some one leading object or design, which is essential in every well-arranged Sentence.

Q. Why is this essential?

A. Because the very nature of a sentence implies one proposition to be expressed: it may consist of parts, but these parts must be so intimately connected as to make the impression of but one object on the mind.

Q. What rules are given for the preservation of this Unity?

A. 1. Take care that, in the course of the sentence, the scene be changed as little as possible. 2. Never crowd into one sentence things which have so little connexion, that they could bear to be divided into two or more. 3. Never insert

parentheses in the middle of a sentence if it be possible to avoid it. 4. Let your sentence be complete and brought to a full and perfect close, but not carried beyond it.

Q. Illustrate the first rule by an example?

A. "After we came to anchor, they put me ashore, where I was welcomed by all my friends, who received me with the greatest kindness."

Q. In what particular is this sentence faulty?

A. In shifting so frequently both the place and the person; *we, they, I,* and *who*; they appear so disunited that the sense of the connexion is almost lost. The Unity would be maintained by arranging it thus—"Having come to an anchor, I was put on shore, where I was welcomed by all my friends, and received with the greatest kindness."

Q. Give an example of the breach of the second rule.

A. "The march of the Greeks was through an uncultivated country, whose savage inhabitants fared hardly, having no other riches than a breed of lean sheep, whose flesh was rank and unsavory, by reason of their continual feeding upon sea-fish."

Q. What constitutes the faultiness of this sentence?

A. The frequent change of scene; the march of the Greeks, the description of the inhabitants through whose country they travelled, the account of their sheep, and the cause of their sheep being ill-tasted food, form a jumble of objects difficult to be comprehended under our view.

Q. What is frequently the cause of this want of Unity in a sentence?

A. Making the sentence too long, by which it frequently becomes involved and intricate, instead of clear and precise; and sometimes a loose dissertation upon different subjects, instead of one plain, fundamental proposition.

Q. Give an example of the breach of the third rule.

A. "It seems to me, that in order to maintain the system of the world, at a certain point, far below that of ideal perfection, (for we are made capable of conceiving what we are incapable of attaining,) but, however, sufficient upon the whole, to constitute a state, easy and happy, or at the worst, tolerable; I say it seems to me, that the Author of nature," &c.

Q. What remarks may be made on this sentence?

A. Into this sentence the author, by the help of the parentheses and other *interjected* circumstances, has contriyed to thrust so many things, that he is obliged to begin the construction again, with the phrase, *I say,* which is a sure mark of a clumsy, ill-constructed sentence, excusable in speaking, but in polished writing unpardonable.

Q. Give an example of the breach of the fourth Rule?

A. "With these writings young divines are more conversant than with those of Demosthenes, who by many degrees excelled the other; at least as an Orator.

Q. How is this sentence faulty?

A. The proper and natural close of the sentence

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Interject'ed, *part.* thrown in:

is at these words, "excelled the other;" they conclude the proposition, and the addition of "at least, as an Orator," by no means happily unites with it. The sentence would have been better thus, "With these writings young divines are more conversant than with those of Demosthenes, who, by many degrees, as an Orator at least, excelled the other."

## CHAP. VII.

### *Strength.*

Q. What is meant by Strength?

A. By the strength of a sentence is meant such a disposition of the several words and members as shall bring out the sense to the best advantage; render the impression which a period is intended to make, full and complete; and give to every word and every member their due weight and force.

Q. Do not Perspicuity and Unity insure this quality?

A. No: a sentence may be clear and well connected, or have the requisite unity, and yet fail in that strength or liveliness of impression which a more happy arrangement would have produced.

Q. What rules may be laid down for promoting the strength of a sentence?

A. 1. Take care to avoid a *redundancy* of words. 2. Attend particularly to the use of copulatives, relatives, prepositions, and other im-

Redun'dancy, *s.* an unnecessary number.

portant particles. 3. Dispose the principal word or words of a sentence, where they will make the fullest impression. 4. Let the members of the sentence go on, rising and growing in importance above one another. 5. Do not conclude your sentence with an inconsiderable word. 6. In the members of a sentence, where either resemblance or opposition is designed to be expressed, some resemblance in the language and construction must be observed.

Q. Exemplify the first rule.

A. "Being content with deserving a triumph, he refused the honour of it." In this sentence, the word "being" is superfluous, and its omission greatly increases the strength of the expression.

Q. Is redundancy confined merely to words?

A. No: there may be redundant members also, which, while they add little or nothing to the meaning of the sentence, greatly diminish its strength.

Q. Give an example.

A. "The very first discovery of beauty strikes the mind with inward joy, and spreads delight through all its faculties." Here the second member of the sentence is little more than an echo of the first, the words only being varied.

Q. May not this pruning of superfluities be carried to excess?

A. Yes; too great exactitude in this respect is apt to give a hardness and dryness to the style; some regard must be had to the fulness and swelling of the periods.

Q. What is necessary to be observed in the second Rule?

A. We must not separate the preposition from the noun which it governs; as in the following sentence. "Though virtue borrows no assistance from, yet it may often be accompanied by, the advantages of fortune."

Q. How should this be expressed?

A. "Though virtue borrows no assistance from the advantages of fortune, yet it may often be accompanied by them."

Q. Produce another example of a breach of this rule.

A. A needless multiplication of demonstrative and relative particles, is a frequent fault: Thus, "*There is* nothing *which* disgusts us sooner than the empty pomp of language;" had "there is" and "which" been omitted, the strength and neatness of the sentence would have been greatly increased.

Q. Is not sometimes the omission of these particles censurable?

A. Yes; in such phrases as the following: "the estate I bought, and the property I bequeathed;" in both these members of the sentence the word *which* should have been supplied.

Q. What deserves remark respecting Copulatives?

A. It is a common fault to make use of unnecessary repetitions of the copulative particle *and*; nothing has a greater tendency than this to enfeeble Style, and to divest it of all pretensions to elegance.

Q. Furnish an example.

A. "The academy, set up by Cardinal Richelieu, to amuse the wits of that age *and* country, *and*

to divert them from examining too closely into his politics *and* ministry, brought this into *vogue*; *and* the French wits have, for this last age, been wholly turned to the refinement of their style *and* language: *and*, indeed with such success, that it can hardly be equalled, *and* runs equally through their verse *and* prose." No fewer than eight *ands* in one sentence!

Q. Is not the conjunction *and* essential in joining words and members of sentences together?

A. In some cases it is; in others, its omission seems to mark a closer connexion than its insertion would have done: thus Cæsar, "Our men having discharged their javelins, attack, sword in hand; of a sudden the cavalry make their appearance; a great slaughter ensues."

Q. Are there not some cases in which its insertion is indispensable?

A. Yes; when we wish to prevent a quick transition from one object to another, and that the mind should rest for a moment on each object by itself; in this case copulatives may be multiplied with peculiar advantage and grace.

Q. Give an Example.

A. "The enemy, having easily beat off this body of horse, ran down with incredible celerity to the river, so that almost at one moment they appeared to be in the woods, *and* in the river, *and* in the midst of our troops."

Q. Is an attention to the omission or repetition of the copulative, of importance in composition?

A. Yes: the omission of it is necessary when

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Vogue. *s.* fashion.

we wish to denote rapidity; but when we design to retard or to *aggravate*, the repetition of it becomes indispensable.

Q. Why is this?

A. Because, in the former case, the mind is supposed to be hurried so fast through a quick succession of objects, that it has not leisure to point out their connexion; it drops the copulatives in its hurry, and crowds the whole series together as if it were but one object.

Q. Why should *and* be repeated when we design to retard or aggravate?

A. Because, when we enumerate, with a view to aggravate, the mind is supposed to proceed with a more slow and solemn pace; it marks fully the relation of each object to that which succeeds it, and by joining them together with several copulatives, shews, that the objects though connected, are yet, in themselves, distinct; that they are many, not one. A remarkable instance of the repetition of a copulative particle may be found Rom. viii. 38, 39.

## CHAP. VIII.

### *Of Strength continued.*

Q. What is the third rule for promoting the strength of a sentence?

A. The third rule for promoting the strength of a sentence, is, dispose of the principal word or words in that place of the sentence where they will make the fullest impression.

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Aggravate, *v.* to heighten, to increase.

Q. How may this be done?

A. It is impossible to give precise directions for the observance of this rule, as much must be left to the discretion of the writer; this however may be observed, that, in general, the important words should be placed in the beginning of the sentence.

Q. Give an example.

A. "*The pleasures of the imagination* taken in their full extent, are not so gross as those of sense, nor so refined as those of the understanding."

Q. May not this rule be sometimes properly dispensed with?

A. Yes; sometimes, when we intend to give weight to a sentence, it is of advantage to suspend the meaning till the close. As, "On whatever side we contemplate Homer, what principally strikes us, is *his wonderful invention.*"

Q. Had not the learned languages a great advantage in this respect?

A. Yes; by the great liberty of *inversion* which the Greek and Latin languages permitted, a writer in either of them could choose the most advantageous situation for every word, and had it thereby in his power to give the greatest possible force to a sentence.

Q. Will not the English language admit of the same inversion?

A. By no means. Milton and other of our old English writers have attempted it; but the forced construction which they employed, rendered their sentences obscure, if not ridiculous: thus, what

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Inversion, s. changing the order.

can be more unnatural and forced than the following sentence: "Into this hole, thrust themselves, three Roman Senators."

Q. May not something of the kind be, on particular occasions, attempted with propriety?

A. Yes, in a limited degree; when it is judiciously practised, it gives an appearance of strength, dignity, and varied harmony: thus, "As if to be absolutely immoral, were, indeed, the greatest misery; but to be so in a little degree, should be no misery or harm at all, which to allow," &c.

Q. What is the natural order of these words?

A. "As if it were indeed, the greatest misery to be absolutely immoral, but no misery or harm at all to be so in a little degree; to allow which" &c. the superior strength and beauty of the inverted order must be obvious to every one.

Q. What is the fourth rule for promoting the strength of a sentence?

A. The fourth rule for promoting the strength of a sentence is, "let the members of the sentence go on rising and growing in importance above one another." This is called a Climax.

Q. How must this Climax be formed?

A. Care must be taken that in one composition a weaker expression do not follow one of more strength; as if, after sacrilege we should bring in theft, or after having mentioned murder we should subjoin some petty affront. On the contrary, we must begin by naming the circumstance of least importance, subjoin others of gradually increasing strength, reserving the most powerful for the conclusion of the sentence.

Q. Give an example.

A. Cicero in his Oration for Milo, speaking of a design of Clodius for assassinating Pompey, thus speaks, " Was any law passed at that time? Was any extraordinary commission granted? And yet, if any circumstance, if any juncture ever merited such a distinction, it was certainly upon this occasion. An assassin was placed *in the Forum*, and in the very *porch of the Senate-house*, with a design to murder the man on whose life depended the safety of the state, and at so critical a juncture of the republic, that if he had fallen, *not this city alone*, but *all nations* must have fallen with him."

Q. Wherein consists the climax in this sentence?

A. " First, an assassin is placed in the *Forum*, in the very *porch of the Senate-Hoase*, to murder a *great man*; a man on whom *the safety of the state depended*; a man whose death would be the *downfall of nations*:" thus have the different members of the sentence risen in importance till the last has reached the highest point of which it was capable.

Q. Is this complete Climax to be frequently formed?

A. No: it would savour too much of affectation to employ it frequently; but it is a general rule never to place the weaker proposition after the stronger. On the contrary, when a sentence consists of two members, let the longer be the concluding one.

Q. Give an example.

A. " When our passions have forsaken us, we flatter ourselves with the belief that we have forsaken them. This is both more graceful and

clearer, than to begin with the longest part of the proposition, thus, " We flatter ourselves with the belief that we have forsaken our passions, when they have forsaken us."

Q. What is the fifth rule for promoting the strength of a sentence?

A. The fifth rule for promoting the strength of a sentence, is, never conclude it with a preposition or other inconsiderable word, as such conclusions are always enfeebling and degrading.

Q. Give an example of the breach of this rule.

A. " Avarice is a crime, which some wise men are often guilty of." How much more proper would it be to say, " Avarice is a crime of which some wise men are often guilty."

Q. What other modes of concluding a sentence are ungraceful?

A. Verbs used in a compound sense, with any of the prepositions, as *bring about, lay hold of, come over to;* and the pronoun *it* joined to a preposition, as, *with it, in it, to it;* &c. close a sentence very ungracefully, and should if possible be avoided.

Q. Are there not other ways of concluding a sentence ungracefully?

A. Yes; a phrase which expresses a circumstance only, is extremely improper at the close of a sentence.

Q. Give an example.

A. " Division has caused all the mischief we lament, Union alone can retrieve it; a great advance towards this union was the *coalition* of

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Coalition, *s.* a union, a joining.

parties, so happily begun, so successfully carried on, and of late so unaccountably neglected; *to say no worse.*"

Q. What is faulty in this Sentence?

A. The last phrase *to say no worse,* occasions a sad falling off at the end; so much the more unhappy, as the rest of the period is conducted after the manner of a climax, which we expect to find growing to the last.

Q. What is the sixth rule for promoting th strength of a Sentence?

A. When two things are compared or contrasted to one another in the members of a sentence, where either a resemblance or opposition is intended to be expressed, some resemblance in the language and construction ought to be observed.

Q. Give an Example.

A. "Homer was the greater genius; Virgil the better poet: in the one we admire the man; in the other, the work. Homer hurries us with a commanding impetuosity; Virgil leads us with an attractive majesty. Homer scatters with a generous profusion; Virgil bestows with a careless magnificence," &c.

Q. Should this construction be frequently aimed at?

A. No: for though, when sparingly used and introduced with propriety, these comparisons have a sensible and attractive beauty, yet, when too frequently introduced, they betray into a disagreeable uniformity, and produce a regular jingle in the period, which tires the ear and plainly discovers affectation.

## CHAP. IX.

### *Of Harmony.*

Q. What is meant by Harmony?

A. By the Harmony of a period or sentence, is meant that agreeable sound or modulation of the voice which pleases the ear of taste.

Q. What are the advantages of Harmony?

A. As long as sounds are the vehicle for the conveyance of our ideas, there will be always a considerable connexion between the idea that is conveyed, and the nature of the sound which conveys it. If therefore we attempt to convey pleasing ideas in harsh and disagreeable language, our attempt will be abortive, and contrary sensations will arise in the mind.

Q. Of how many kinds of Harmony will a period admit?

A. Of two kinds. 1. Agreeable sound, or modulation in general, without any particular expression. 2. The sound so ordered as to become expressive of the sense.

Q. What is necessary to produce agreeable sound or modulation?

A. To produce an agreeable modulation, care must be taken that such words be chosen as are composed of smooth and liquid sounds, with a proper intermixture of vowels and consonants, without too many harsh consonants, or too many open vowels in succession.

Q. By what rule may we pronounce words to be agreeable or disagreeable?

A. It may always be assumed as a principle, that whatever sounds are difficult in pronunciation

are, in the same proportion, harsh and painful to the ear.

Q. What are the effects of the different letters?

A. Vowels give softness; consonants strength to the sound of words; a word therefore which possesses a due proportion of each, will most contribute to the harmony of a sentence.

Q. Does the length or shortness of a word affect the sound of it?

A. Long words are commonly more agreeable to the ear than monosyllables; they please by the composition or succession of sounds which they present.

Q. What farther is necessary to produce Harmony in a period?

A. The proper arrangement of its words and members, for if the words, when well-chosen and well-sounding, are ill-disposed, the harmony of the sentence is utterly lost.

Q. Give an example of a harmonious sentence.

A. "We shall conduct you to a hill-side, laborious, indeed, at the first ascent; but else, so smooth, so green, so full of goodly prospects and melodious sounds on every side, that the harp of Orpheus was not more charming."

Q. What constitutes the harmony of this sentence?

A. The words are happily chosen; full of liquids and soft sounds; *laborious, smooth, green, goodly, melodious, charming;* and these words so artfully arranged, that were we to alter the *collocation* of any one of them, the melody would be sensibly injured.

Collocation, *s.* disposition, manner of placing.

Q. What is chiefly to be attended to in framing a harmonious sentence?

A. There are two things on which the harmony of a sentence chiefly depends. 1. The proper distribution of the several members of it; and 2. The close or cadence of the whole.

Q. What must be observed in the distribution of the members of a sentence?

Q. While a period is going on, the termination of each of its members forms a pause, or rest, in pronouncing; and these rests should be so distributed as to make the course of the breathing easy, and, at the same time, should fall at such distances as to bear a certain musical proportion to each other.

Q. Give an example of the breach of this rule?

A. "This discourse concerning the easiness of God's commands does, all along, suppose and acknowledge the difficulties of the first entrance upon a religious course; except only in those persons who have had the happiness to be trained up to religion by the easy and insensible degrees of a pious and virtuous education."

Q. To what is the faultiness of this sentence owing?

A. It is owing to the great length of the two members into which the sentence is divided; as there is but one pause or rest in it, there is too great a stretch of the breath in pronouncing it.

Q. Produce an example of the observance of this rule.

A. "But his pride is greater than his ignorance, and what he wants in knowledge, he supplies by sufficiency. When he has looked about him, as

far as he can, he concludes, there is no more to be seen; his own reason he holds to be the certain measure of truth; and his own knowledge, of what is possible in nature."

Q. May not this attention to division be carried to excess?

A. Yes; a sentence with too many rests, and these placed at intervals too apparently measured and regular, is apt to savour of affectation.

Q. What is necessary to be attended to in the close or cadence of a sentence?

A. Let there be nothing harsh or abrupt in the close of a sentence; the longest members of the period, and the fullest and most sonorous words must be reserved for the conclusion.

Q. Give an example of the breach of this rule.

A. "The doctrine of the Trinity is a mystery which we firmly believe the truth of, and humbly adore the depth of."

Q. How might this have been rendered harmonious?

A. By this transposition, "The doctrine of the Trinity is a mystery, the truth of which we firmly believe, and the depth of which we humbly adore."

Q. Now give an example of the observance of this rule.

A. "Sight fills the mind with the largest variety of ideas, converses with its objects at the greatest distance, and continues the longest in action, without being tired or satiated with its proper enjoyments."

Q. Is this attention to the regular division of the members, and harmonious cadence at the close of a sentence, to be always strictly observed?

A. By no means; for if we desire to keep up the attention of the hearers, and prevent the ear being cloyed with the melody, we must intermix short sentences with long and swelling ones: this will render discourse sprightly as well as magnificent, and prevent that *monotony* into which writers are apt to fall, who are fond of harmonious arrangement.

Q. What farther observation is it necessary to make on this subject?

A. All unmeaning words, introduced merely to round the period, or fill up the melody, are great blemishes in writing; they are childish ornaments, by which a sentence loses more in point of weight, than it gains in the beauty of its sound.

Q. How may the sound of a sentence be made expressive of the sense?

A. 1. By the current of the sound being adapted to the tenor of the discourse; 2. By a particular resemblance being effected between some object, and the sounds that are employed in describing it.

Q. Why should the current of the sound be adapted to the tenor of the discourse?

A. Because sounds have, in many respects, a correspondence with our ideas. Sentences intended to convey magnificent and sedate ideas, ought to be full and swelling, while those which are intended to express violent passion, eager reasoning, or familiar address, require measures brisker, easier, and often more abrupt.

Q. Is this difference essential?

A. Most assuredly; for no one tenor whatever will suit all compositions, nor even all the parts

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Mono'tony, *s.* sameness of tone.

of the same composition; it were as absurd to write a familiar epistle and a funeral oration in a style of the same cadence, as to set the words of a tender love song to the air of a warlike march.

Q. What is requisite to enable us to suit our style to the subject?

A. We must previously fix in our minds a just idea of the general tone of sound which the sentiments we are to express, most naturally assume, whether round and smooth, or stately and solemn, or brisk and quick, or interrupted and abrupt.

Q. What is meant by a particular resemblance between sounds and the object to be described?

A. The sounds of words may be employed for representing, chiefly, three classes of objects: 1. Other sounds; 2. motion; 3. The emotions and passions of the mind. Prose composition, however, will admit this in a very faint degree; it is in poetry chiefly that it is used.

Q. How may other sounds be expressed by the sound of words?

A. By a proper choice of words we may imitate soft and gentle or harsh and boisterous sounds; thus we say the *whistling* of winds, the *buz* and *hum* of insects, the *hiss* of serpents, the *crash* of falling trees, the *rushing* of cataracts, the *roaring* of lions, &c.

Q. Give examples.

A. Two excellent examples may be selected from the Paradise Lost; the first is the opening of hell gates:

———On a sudden, open fly
With impetuous recoil, and jarring sound,

Th'infernal doors; and on their hinges grate
Harsh thunder————————

The second describes the same process with those of Heaven:

————Heaven open'd wide
Her ever-during gates, harmonious sound,
On golden hinges turning.

Q. What may be observed in these passages?

A. The propriety and beauty of the contrast: the first is expressed in harsh and hasty sounds, the second in those that are smooth, sweet and flowing.

Q. How may motion be expressed by the sound of words?

A. Slow and stately motion may be in some measure imitated by a succession of long syllables: a series of short syllables, on the contrary, presents quick motion to the mind.

Q. Give examples of this.

A. Nothing can better express the slow, laboured motion of Sisyphus, than this line of Pope,

Up the high hill he heaves a huge round stone.

Nor extreme swiftness than these,

Not so when swift Camilla scours the plain,
Flies o'er the unbending corn, and skims along the main.

Q. How may sounds be made to express the passions and emotions of the mind?

A. Though there be no natural resemblance between sound and sense, yet, by a certain arrangement of syllables, the mind may be disposed the more readily to enter into that passion or affection which the poet intends to raise.

Q. What kind of language is proper to express pleasure, joy, &c.

A. When pleasure, joy and agreeable objects, are described, the language naturally runs into smooth, liquid and flowing numbers; thus,

O joy, thou welcome stranger! twice three years
I have not felt thy vital beams; but now
It warms my veins and plays around my heart:
A fiery instinct lifts me from the ground,
And I could mount———

Q. How are melancholy and gloomy subjects expressed?

A. Melancholy and gloomy subjects are naturally connected with slow measures and long words:

In these deep solitudes and awful cells,
Where heavenly, pensive Contemplation dwells.

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## CHAP. X.

### *Of Figure.*

Q. What is meant by Figures of Speech?

Figures of Speech in general imply some departure from simplicity of style, for the purpose of rendering the impression stronger, and more vivid.

Q. Give an example.

A. When I say "the morning dawns in the east," I express my thoughts in the simplest manner possible; but when I say "Aurora with her rosy fingers opens the gates of the east," the same meaning is conveyed in a figurative style.

Q. Is the figurative style unnatural?

A. By no means; though Figures imply a deviation from the most simple form of speech, they are both the most natural and the most common method of uttering our sentiments; they are part of that language which nature dictates to men, and as frequently used by the illiterate and vulgar, as by the learned and refined.

Q. Why is it then that they are so much esteemed in composition?

A. Because, when judiciously chosen and aptly applied, they contribute much to the beauty and force of language. Hence Figures became early a capital object with those who studied the powers of speech

Q. How are Figures divided?

A. Rhetoricians commonly divide them into two great classes, Figures of words, and Figures of thought; the former are usually called *Tropes*, the latter simply *Figures*.

Q. In what does a Trope consist?

A. A Trope consists in a word's being employed to signify something that is different from its original meaning; so that if you alter the word, you destroy the Figure.

Q. Give an example.

A. "Light ariseth to the upright in darkness;" the Trope consists in light and darkness being not meant literally, but substituted for comfort and adversity, on account of some resemblance which they are supposed to bear to these conditions of life.

Q. What is the origin of Tropes?

A. Tropes owe their origin, in some measure, to the poverty of language, which cannot furnish words to express the conceptions of the mind,

without having recourse to sensible objects: thus we say a *piercing* judgment, a *hard* heart, *inflamed* by anger, *warmed* by love, *chilled* by neglect, &c.

Q. Do Tropes owe their origin entirely to the poverty of language?

A. No; Tropes owe their origin still more frequently to the influence which imagination possesses over the language.

Q. Give an example.

A. Suppose we wish to express that "the Roman empire was in its greatest prosperity under Augustus," our imagination readily connects this with the idea of a plant or a tree, and we say "The Roman empire *flourished* most under Augustus." We say likewise, the *voice* of nature, the *voice* of conscience, though no sound is uttered.

Q. In what state of a language are Tropes and Figures most numerous?

A. Tropes and Figures are most numerous in the early state of a language both from the *paucity* of words and the great influence of imagination over the conceptions of men in their rude and savage state. But they are retained when the language becomes more refined, on account of their contributing to the beauty and grace of style.

Q. How do they do this?

A. 1. They enrich language, and render it more copious; 2. They bestow dignity upon style; 3. They give us the pleasure of enjoying two objects presented together to our view without confusion; 4. They frequently give us a much clearer and more striking view of the principal object, than if it were expressed in simple terms, and divested of its figurative dress.

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Paucity, s. fewness, small number.

## CHAP. XI.

*Of the different kinds of Tropes.*

Q. How many kinds of Tropes are there?

A. Rhetoricians class them under seven heads; 1. Metaphor; 2. Allegory; 3. Metonymy; 4. Synecdoche; 5. Irony; 6. Hyperbole; 7. Catachresis.

Q. What is a Metaphor?

A. A Metaphor is a figure founded entirely on the resemblance which one object bears to another. It differs from a simile* merely from the comparison being made in the mind, and not expressed by words.

Q. Give an example.

A. Instead of saying that "the king is the supreme governor of the church," we say, "the king is the *head* of the church;" for as the head is the highest and most noble part of man, so does it metaphorically express the ecclesiastical dignity and supremacy of the king.

Q. What rules must be observed in the use of Metaphors?

A. 1. They must be suited to the nature of the subject; 2. They must not be drawn from mean, vulgar or dirty objects; 3. The resemblance between them and the idea intended to be conveyed, must be clear and perspicuous, not far-fetched nor difficult to discover; 4. Never jumble metaphorical and plain language together; 5. Two different Metaphors must not meet on one subject;

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* See Parabol'e p. 59.

6. Never crowd them together on the same object; 7. They must not be too far pursued.

Q. What is an Allegory?

A. An Allegory is a continuation of several Metaphors, so connected in sense, as to form a kind of parable or fable.

Q. Give an example.

A. "Thou hast brought a vine out of Egypt, thou hast cast out the heathen and planted it; thou preparedst room before it, and didst cause it to take deep root, and it filled the land; the hills were covered with the shadow of it, and the boughs thereof were like the goodly cedars," &c. Psalm 80.

Q. What is requisite to form a good Allegory?

A. An Allegory ought never to be very obscure, the meaning should be easily seen through the figure employed to shadow it.

Q. What is Metonymy?

A. Metonymy is a figure, where one name is put for another, for which it may be allowed to stand on account of some relation between them. Thus a wise prince is called a Solomon: a celebrated orator, the Cicero or Demosthenes of his age.

Q. What is Synecdoche?

A. A Synecdoche puts the whole for a part, or a part for the whole; as, "And now from far the lofty *dome* appears." Here *dome* is put for the whole building.

Q. What is Irony?

A. Irony is a Trope or Figure frequently used by way of jest and banter, or insult and derision. Irony is intended to convey an exactly contrary

idea to that which the words import: thus, O wise and valiant hero! means O foolish coward!

Q. What is Hyperbole?

A. Hyperbole is a figure which goes beyond the bounds of strict truth, and represents things as greater or smaller, better or worse than they really are; thus, "He runs swifter than the wind," for very swiftly.

Q. Is the Hyperbole conducive to the beauty of a composition?

A. Yes, when the subject is of a lofty and impassioned nature, and the figure is not carried to excess. Such Hyperboles as the following disgust by their extravagance:

Pouring forth tears at such a lavish rate,
That were the world on fire, they might have drown'd
The wrath of Heaven, and quench'd the mighty ruin.

Q. What is Catachresis?

A. Catachresis borrows the name of one thing to express another, which either has no proper name of its own, or, if it has, the borrowed name is more agreeable; thus, he *swallowed* the pleasing news with avidity; for, he *heard*.

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## CHAP. XII.

### *Of Figures of Thought.*

Q. What are Figures of Thought?

A. Figures of Thought, or simply figures, are those which lie wholly in the thought, the words being taken in their common and literal sense.

Q. What are the principal of these?

A. The principal are, 1. Ecphonesis; 2. Aporia; 3. Epanorthosis; 4. Aposiopesis; 5. Apophasis; 6. Apostrophé; 7. Anastrophé; 8. Erotesis; 9. Prolepsis; 10. Synchoresis; 11. Metabasis; 12. Periphrasis; 13. Climax; 14. Asyndeton; 15. Oxymoron; 16. Enantiosis; 17. Parabolé; 18. Hypotyposis; 19. Prosopopoeià; 20. Epiphonema.

Q. What is Ecphonesis?

A. Ecphonesis, or exclamation, is a figure which shews that the mind labours with some strong and vehement passion, thus, O my soul's joy! O *joy*, thou *welcome* stranger.

Q. What is Aporia?

A. Aporia is a figure which expresses doubt, and proposes questions; thus, Wretched me, what shall I do? shall I tell him or not?

Q. What is Epanorthosis?

A. Epanorthosis is a figure by which we recal or correct what we have spoken, for the purpose of substituting something stronger or more suitable in its place; thus, "I have an only son, a young man. Ah! what have I said? *I have a son?* Not so, *I had.*"

Q. What is Aposiopesis?

A. Aposiopesis is a sudden breaking off in the midst of a sentence; thus Neptune when chiding the winds, "Whom I————but first it is proper to compose the swelling waves."

Q. What is Apophasis?

A. Apophasis, or Paraleipsis, is a figure that mentions while it pretends to omit: thus, "I say nothing of your midnight debaucheries, I pass over your riotous and indecorous conduct."

Q. What is Apostrophé?

A. Apostrophé is when we turn aside from the main business in hand, to address some person who is absent, or some inanimate object; thus, "How art thou fallen from heaven, O Lucifer, son of the morning!"

Q. What is Anastrophé?

A. Anastrophé, or inversion, is a figure by which we alter the natural order of a sentence, placing that last which should have been first; thus, "Arms and the man I sing," instead of; "I sing of arms and the man:" the superiority of the former to the latter order must be apparent to all.

Q. What is Erotesis?

A. Erotesis, or Interrogation, is a figure by which we express the emotion of our mind, and infuse an ardour and energy into our discourse, by proposing questions; thus Laocoon. "What madness possesses you, O my countrymen? Do you believe that the enemy are gone? or do you think that the gifts of the Greeks are without treacherous design? Is it thus that you know Ulysses?"

Q. What is Prolepsis?

A. Prolepsis, or Anticipation, is a figure by which a speaker anticipates objections that may be raised, and answers them; thus, "Perhaps some will say, if the sun be not fire, he cannot be the dispenser of heat; to this I answer, &c."

Q. What is Synchoresis?

A. Synchoresis, or Concession, is a figure by which we grant or yield up something in order to gain some important point; thus, "I grant that he is a sacrilegious robber, and the chief in every kind of wickedness, yet he is a good commander."

Q. What is Metabasis?

A. Metabasis, or Transition, is a figure by which we announce a change of subject; as, "Having treated of the cultivation of land, and of the stars of Heaven, I will now sing of thee, O Bacchus."

Q. What is Periphrasis?

A. Periphrasis, or Circumlocution, is the using of a number of words to express one idea; thus, "And now the distant villages smoke, and the shadows fall larger from the lofty mountains;" in concise language, *it was sunset.*

Q. What is Climax?

A. Climax, or Gradation, is so called from Climax a ladder, because the members of the sentence rise in force as they succeed one above another, like the steps of a ladder; thus, "In the city luxury springs up, luxury naturally induces avarice; to avarice succeeds audacity; and to audacity all kinds of wickedness and atrocity owe their origin."

Q. What is Asyndeton?

A. Asyndeton is the omission of the copulative particle, and it expresses energy and urgent haste; thus Dido. "Bring flaming brands quickly, spread your sails, impel your oars."

Q. What is Ox'ymoron?

A. Ox'ymoron, or seeming contradiction, is a figure which expresses an idea by contraries: thus, "Affected Simplicity; Proud Humility; That something is nothing."

Q. What is Enant'iosis?

A. Enant'iosis, or Opposition, places ideas in contrast to each other: thus, "The Romans hate private luxury, but they love public magnificence." This figure is frequently called Antithesis.

Q. What is Parabol'e?

A. Parabol'e, Comparison or Simil'e, is when the resemblance of two objects is carried farther than the nature of a Metaphor admits: thus, "Suddenly thou comest forward like a serpent issuing from his secret retreat, with inflamed eyes, swollen crest, and inflated neck."

Q. What is Hypot'yposis?

A. Hypot'yposis, or lively description, is a representation of things in such strong and glowing colours, as to make them seem present to the hearer's imagination: thus, "He stood erect on tiptoe, and fearless, stretched out his arms on high to the Gods."

Q. What is Prosopopœia?

A. Prosopopœia, or Personification, is one of the boldest and finest figures of Rhetoric; it introduces dead or absent persons as though they were alive or present, and invests inanimate objects with the character of persons.

Q. Give an Example of Prosopopœia as it respects Persons.

Ruin seize thee, ruthless king!
Confusion on thy banners wait!

Q. Give an Example as it relates to inanimate objects.

A. "O Algiers! rich with the spoils of Christians, thou shalt sink, thou shalt fall before this mighty conqueror."

Q. Are there not some rules for the management of this Figure?

A. Yes; 1. Never attempt it, unless when prompted by strong passion, and do not continue it when that passion begins to flag. 2. Never

personify any object that has not some dignity in itself, and cannot make a proper figure in this elevation to which we raise it.

Q. What is Epiphonema?

A. Epiphonema, or Acclamation, is a sentence containing some lively remark: as, "So vast a work it was to found the Roman Nation." "Dwells such wrath in celestial minds?"

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## CHAP. XIII.

### *Of fine Terms or Repetitions.*

Q. WHAT is meant by Repetitions?

A. Repetitions, or fine Terms, are such as gracefully repeat either the same words: or the same sound in different words, the principal of these are comprehended under fourteen heads.

Q. Repeat them.

A. 1. Anaphora; 2. Epistrophe; 3. Symploce; 4. Epizeuxis; 5. Anadiplocis; 6. Epanalepsis; 7. Epanodos; 8. Plocé; 9. Polyploton; 10. Atanaclasis; 11. Paranomasia; 12. Paregmenon; 13. Homoioteleuton; 14. Synonymia.

Q. What is Anaphora?

A. Anaphora is the commencing of several clauses with the same word; as, Pan first taught to join the reeds with wax; Pan, the guardian of the sheep and of shepherds.

Q. What is Epistrophe?

A. Epistrophe is when several sentences have a like close: as, Animals must die, Men must die, every living thing must die.

Q. What is Symploce ? ?

A. Symploce is the connexion both of Anaphora and Epistrophe : as, " Who asked for it ? Appius : Who produced it ? Appius."

Q. What is Epizeuxis ?

A. Epizeuxis repeats immediately the same word ; as, " Ah Corydon, Corydon, what madness has seized thee ?"

Q. What is Anadiplosis ?

A. Anadiplosis is when the second line begins with the same word which ended the first, as, " Love God, God is worthy to be loved."

Q. What is Epanalepsis ?

A. Epanalepsis is when the line begins and ends with the same word or phrase ; as, " I do not love thee, Sabidus ; I cannot tell why, but I do not love thee."

Q. What is Epanodos ?

A. Epanodos is a figure which seldom occurs in modern languages ; when arrived at the middle of the phrase it retraces its steps to the beginning ; as, " Wo unto them that call evil good and good evil ; that put darkness for light and light for darkness ; that put bitter for sweet, and sweet for bitter."

Q. What is Plocé ?

A. Plocé is when a proper name is repeated, the latter being intended to signify some quality ; as, " On that day Memmius will be Memmius," (that is like, or consistent with, himself.)

Q. What is Polyploton ?

A. Polyploton is a figure much more effective in the learned languages than in the English, from our want of variation in the termination of our

nouns to express the cases; it signifies a change of cases, numbers, &c. As "Vanity of vanities, all is vanity."

A. What is Antanaclasis?

A. Antanaclasis is the using of a word to express more meanings than one; as "Let the dead bury their dead." Here the first *dead* has a quite different meaning from the latter. When this figure is used as a species of wit it is called a *Pun.*

Q. What is Paronomasia?

A. Paronomasia is the using of words alike in sound, but different in sense; as, "I will be with you in a *moment,* as I have something of *moment* to impart to you."

Q. What is Paregmenon?

A. Paregmenon is deriving many words from the same root; as "The miser is always miserable, though he sympathizes not with the miseries of others."

Q. What is Homoioteleuton?

A. Homoioteleuton is a figure which makes two members of a sentence rhyme with each other; as, "The *stable* rock withstands the shock."

Q. What is Synonimia?

A. Synonimia is the putting together words of like signification; thus, "The fishers also shall mourn, and all they that cast angle into the brooks shall lament, and they that spread nets upon the waters shall languish." Here fishers, anglers, and those that spread nets mean the same.

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Stable, *a.* firm, deep rooted.

## CHAP. XIV.

### *Of Pronunciation, or graceful Delivery.*

Q. What is Pronunciation?

A. Pronunciation or pleasing Delivery 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 passion or thing spoken of.

Q. Into what parts then is Pronunciation divided?

A. Into two; voice and action.

Q. Is this part of Rhetoric deserving of great attention?

A. Most assuredly; for the most argumentative or brilliant discourse, if delivered with a monotony of voice, and a languidness or ungracefulness of gesture, will produce in the hearers either a correspondent *listlessness* or disgust.

Q. What farther disadvantages arise from unimpassioned and ungraceful delivery?

A. An unimpassioned or ungraceful delivery will induce the hearers to suppose, that he who uses it, neither believes nor feels the sentiments he utters. His delivery seems to contradict all that he asserts.

Q. What great objects should an orator have in view, as it respects his delivery?

A. His principal objects should be; 1. To

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Listlessness, *s.* inattention, laziness.

speak so as to be fully and easily understood 2. To speak with grace and force.

Q. What are the chief requisites for the first object?

A. The chief requisites to be fully and easily understood are, 1. A proper strength of Voice; 2. Distinctness; 3. Slowness; and 4. Propriety of Pronunciation.

Q. Is a proper strength of voice a natural or an acquired talent?

A. In great measure it is natural, but it may receive considerable assistance from art. Much depends on the proper pitch and management of the voice.

Q. What is meant by the pitch of the voice?

A. Every man has three pitches in his voice; the high, the middle, and the low: the high is that which he uses in speaking aloud to some one at a distance; the middle is that which he employs in ordinary conversation, and the low is that which approaches nearly to a whisper.

Q. What pitch is generally used in a public discourse?

A. The middle; for it is a great mistake to suppose that the high pitch is necessary in order to be well heard in a great assembly.

Q. What advantages will be obtained by commencing with the middle pitch of the voice?

A. By commencing with the middle pitch we not only avoid an uneasy straining of the voice, but we shall have it more under command, and be better enabled to alter our key as circumstances may require. It is possible to speak with great

strength and loudness, without exalting the key or pitch of the voice.

Q. What other rule is necessary to be observed?

A. The eye should be fixed on some of the most distant persons in the assembly, and we should consider ourselves speaking to them; because we naturally exert such a degree of strength of voice as will enable us to be heard by those to whom we address ourselves.

Q. May not an orator speak too loud?

A. Yes; by speaking with unnecessary loudness, not only the ear is offended, but the speaker assumes the unpleasant appearance of one who endeavours to compel assent by mere vehemence and force of sound.

Q. What are the advantages of distinctness?

A. By means of distinct articulation a weak voice will be better heard at a distance, than a strong one without that advantage.

Q. How may distinct articulation be acquired?

A. Distinct articulation may be acquired by giving to every sound its due proportion, and by making every syllable, and even every letter be heard distinctly, without slurring over or suppressing any of the proper sounds.

Q. What is the next requisite to be clearly and fully understood?

A. The next requisite to be clearly and fully understood, is moderation in the speed of pronouncing. *Precipitancy* of speech confounds all articulation and all meaning; while, on the con-

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Precip'itancy, *s.* hurry, headlong haste.

trary, a lifeless, drawling pronunciation renders a discourse insipid and fatiguing.

Q. What advantages will arise from this moderate slowness?

A. To pronounce with a proper degree of slowness, and with a full and clear articulation, gives weight and dignity to a discourse; is a great assistance to the voice, by the pauses and rests which it allows to be made; and it enables the speaker to swell all his sounds both with more force and more music; it gives him likewise considerable command of himself.

Q. What is meant by propriety of Pronunciation?

A. Propriety of Pronunciation is the giving to every word that sound which the most polite usage of the language appropriates to it; in opposition to broad, vulgar, or provincial pronunciation.

Q. How is this to be done?

A. It can be done no otherwise than by a strict attention to the pronunciation of those who are most remarkable for the purity and elegance of their language.

Q. What things are requisite to enable us to speak with grace and force?

A. To enable us to speak with grace and force, an attention to emphasis, pauses, tones, and gestures, is absolutely essential.

Q. What is meant by Emphasis?

A. By Emphasis is meant a stronger and fuller sound of the voice, by which we lay a greater stress on some particular word in the sentence.

Q. Is Emphasis of great importance?

A. On the right management of the Emphasis depend the whole life and spirit of every discourse; without it, not only is the discourse rendered heavy and lifeless, but the meaning is often left *ambiguous*; if the Emphasis be placed wrong, we pervert and confound the meaning completely.

Q. What rules are necessary for the proper management of the Emphasis?

A. The only rule that can be given is—Study to attain a just conception of the force and spirit of those sentiments you are about to utter; mark well the emphatical words, but beware of rendering them unnecessarily numerous.

Q. What are Pauses?

A. Pauses are of two kinds. Emphatical Pauses and such as mark the distinctions of sense.

Q. What are Emphatical Pauses?

A. An Emphatical Pause is made after something of importance has been said, on which we want to fix the hearer's attention. Care must however be taken that such pauses be not made too often, nor ever, unless the matter be fully answerable to the uncommon attention they excite.

Q. What rules are necessary to be observed in pauses which mark the distinctions of sense?

A. The proper and graceful adjustment of the pauses which mark the distinctions of sense, is one of the nicest and most difficult points in public speaking; a servile attention must not be paid to the rules of Punctuation, as such divisions are

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Amb'iguous, *a.* doubtful.

often erroneous. Care and judgment alone will direct in this respect, and they are essentially necessary, as many a sentence is miserably mangled, and the force of the Emphasis totally lost, by divisions being made in the wrong place.

Q. What are Tones?

A. Tones in pronunciation are different both from Emphasis and Pauses, consisting in the modulation of the voice, the notes or variations of sound which we employ in public speaking.

Q. Is the proper management of tone essential to good oratory?

A. Nature having adapted some peculiar tone of voice to every strong emotion, much of the propriety, the force, and grace of a discourse will depend on a right management of them.

Q. What rules can be given for this management?

A. As every man when earnestly speaking in common discourse, on some subject which interests him nearly, has an eloquent and persuasive tone and manner, a judicious imitation of this in public speaking will be our best guide, and prevent us from adopting that affected, artificial manner which too many pretenders to oratory assume.

Q. May not this rule be sometimes departed from?

A. Yes. On some occasions, solemn public speaking requires the tones to be exalted beyond the strain of common discourse. In a formal, studied oration, the elevation of the style and the harmony of the sentences, require a fuller and

more musical modulation of the voice, than mere conversation admits. This is called the declaiming manner.

Q. Should the declamatory style be frequently used?

A. By no means. It may sometimes be introduced with effect; but the general use of the speaking manner will afford the greatest pleasure to the hearers, and give room for that variety of tones which is essential to legitimate oratory.

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## CHAP. XV.

### *Of Gesture or Action.*

Q. What is meant by Gesture or Action?

A. Gesture or Action is a series of postures or attitudes of the body expressive of a person's sentiments.

Q. Is Gesture or Action essential to a public Speaker?

A. Even in common conversation some degree of action or gesticulation is used; it is therefore unnatural in a public speaker, it is inconsistent with that earnestness and seriousness which he ought to shew in all affairs of moment, to let the words drop from his mouth, without any expression of meaning or warmth of Gesture.

Q. What is the first rule to be observed in this department of Oratory?

A. Attend to the looks and gestures, in which earnestness, indignation, compassion, or any other emotion discovers itself to most advantage in the common intercourse of men; these will serve as a model, but as there are certain peculiarities of manner which distinguish every individual, a public speaker must adopt that manner which is most natural to himself.

Q. What is the second?

A. Carefully guard against awkward and disagreeable motions, and study to perform such as are natural in the most graceful and becoming manner; for this purpose, the advice of a friend whose good taste can be depended on, will be of infinite service.

Q. What is the third?

A. Study to preserve as much dignity as possible in the whole attitude of the body. An erect firm posture is most to be recommended; or if any inclination be used, it should be forwards, which is a natural expression of earnestness.

Q. What is the fourth?

A. The right hand must be more used in action than the left, the latter in general being suffered to hang easily and gracefully by the side; narrow and straitened movements must be avoided as ungraceful, as likewise too sudden and nimble motions; earnestness can be fully expressed without them.

Q. What is the fifth?

A. Carefully guard against affectation; whatever your manner may be, let it be easy and natural; not servilely copied from another, or

formed upon an imaginary model which is unnatural. If conscious of defects, endeavour to correct them in private, that when required to speak in public, the attention may not be called off from the subject of the discourse, for the purpose of guarding against improprieties of manner, or of regulating Tones and Gestures.

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