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A

# SYSTEM *of* RHETORIC,

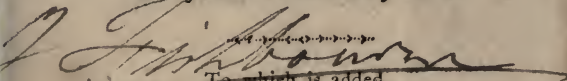
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BY JOHN STERLING, M. A.

  
To which is added,

The Art of Rhetoric made easy;

OR THE

ELEMENTS *of* ORATORY,

Briefly stated, and fitted

FOR THE USE OF THE SCHOOLS

Of the united Kingdoms of

GREAT-BRITAIN and IRELAND:

Illustrated with proper EXAMPLES to each Figure, and a  
Collection of Speeches from the best  
English Authors.

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By JOHN HOLME'S.

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SYSTEM OF RHEOTOMY

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## P R E F A C E.

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**I**T would enlarge this Preface beyond its due bounds, to attempt to prove the advantage of a Rhetorical System in general, in order to a right understanding of the classics. I shall therefore only briefly acquaint the reader, what laws I prescribed to myself, and have strictly observed in this composition, so far as it is my own, (the Latin definitions being mostly Parnaby's); and then the particular manner in which I use it.

First, I determined for method's sake in the English System, to allow a distich for every figure, which in the Latin is generally explained in one line, and sometimes less: because our language being not so concise as the Latin, could not in so few words give, in an intelligible and easy turn of expression, a full and exact definition of the figure, its nature and use; with such observations, as is sometimes equally necessary with the very definition.

Next I resolved, that the name of the figure should begin the distich, or have only a monosyllable before it: because, had it been placed in the middle or end of the first, or any part of the second line, it is certain the memory might not be able immediately to recollect the beginning of the definition: whereas now,

no sooner is there mention made of the name, than that easily follows in a natural order ; which, I believe, adds considerably to the work.

Thirdly, I have taken care to separate the example from the rule ; because boys are often apt to lay an equal stress on every word contained in the rule ; and generally want judgment to distinguish betwixt that and the example that illustrates it. Besides, it does not seem to me so proper to give the English in verse ; because the measure must require some words to which the rule adds no weight in that particular circumstance : whereas in this scheme, I have chosen such examples, as I thought most proper, easy and familiar, and best adapted to the design of the Figure ; without adding one word more than was absolutely necessary to complete the sense.

Fourthly, because the names of the Figures, excepting very few, are Greek words, and consequently cannot excite in their minds the proper ideas affixed to them ; without a tolerable acquaintance with the original ; I thought it would be very necessary to translate them into English, and also to give their derivations from the Greek ; that the young student may not only understand the Figure itself, but also the particular meaning of its name.



*Preface to Mr. Holmes's Rhetoric.*

WHAT now remains, is to mention the improvements made ~~in this piece, and to~~ whom we are obliged for them. Having looked over some performances for this purpose, none came so near the original design, as Mr. *Holmes's*, to whom the public is much indebted for his other labours, in improving the education of youth. On attentively considering his *Art of Rhetoric*, we were immediately led to make use of it; he having introduced his *System* with an explanation of its nature and use, pointing out the parts of a theme and an oration, with which the knowledge of *Rhetoric* is so connected, that the ability of performing with excellency one or other, depends on the proper disposing of words and sentences, and so connecting them as to have all the advantage of language, which is centered in *Rhetoric*.

This knowledge has been hitherto confined to the learned languages; and it has been thought, that instances of its use were no where to be found but in the *Classics*; which has erected such a veneration for them, as to deprive every other performance of any merit in that way.

Upon how unfair a foundation this superstructure has been raised, must appear from this performance; in which the *Trope*, *Figure*, *Allegory*, &c. being the flowers collected from the bed of *Rhetoric*, are illustrated from the sacred writings.

This may in time give *them* that dignity they merit in this particular, and add to the reverence and respect every intelligent being should pay to the Word of GOD.

This performance is peculiarly adapted to the English Reader; and as our language of late is rising to a dignity its natives would gladly see established, nothing can engage a fondness for it more than a piece (however diminutive) that points out her beauties, and shows that she is not less destitute of them than any other tongue.

That the scholar therefore may have some pieces ready for his praxis, we have selected some of the most capital pieces from English authors, as instances of the several passions of the mind, and the different modes of speech; which by a proper use, under the inspection of his teacher, may enable him in time to speak with fluency and elegance; and remove a criminal modesty, so frequently a bar to genius.

# I N D E X

TO THE

## NAMES of the FIGURES.

*Note.* The numeral figures following the names of the figures of speech, show where the diltich both in *English* and *Latin* is to be found.

ÆNigma	18	Chariéntísmus	13
Ætiología	40	Clímax	28
Aliegoría	8	Diáéresis	94
Anacœnósis	56	Diályton	75
Anadiplósis	25	Diafy'rmus	15
Anáphora	21	Diástole	92
Anástrophe	84	Ecphonésis	52
Antanaclásis	19	Ecthlípsis	89
Antimería	83	Elleípsis	72
Antimetábole	36	Enállage	82
Antíphrasís	12	Enantiósis	37
Antiptósis	83	Epánados	26
Antíthesis	67	Epanalépsis	24
Antonomáfia	9	Epanorthósis	54
Aphaéresis	61	Epénthesis	63
Apócope	64	Epiphonéma	53
Apóphasís	47	Epístrophe	22
Aporía	57	Epítrope	43
Aposiopésis	55	Epizeúxis	27
Apóstrophe	59	Erotésis	51
Apposítio	87	Evocátio	85
Asteísmus	14	Hellenísmus	79
Afy'ndeton	75	Hendiády	50
Catachrésis	5	Homoioteleúton	32

Hypállage	78	Paronomáfiá	31
Hypérbaton	76	Períphrafis	49
Hypérbole	6	Pleonásmus	68
Hy'phen	81	Plóce	20
Hypotypófis	34	Polyptóton	29
Hy'fteron	77	Polyí'ndeton	69
Incrementum	44	Prolépfis	42
Invérfio	41	Profopopoéia	58
Irónia	4	Prósthesis	60
Litótes	10	Sarcásmus	16
Metalépfis	7	Syllépfis	74
Metáphora	1	Sy'mploce	23
Metáthesis	66	Synœceiéis	38
Metony'mia	2	Synaéresis	93
Onomatopoéia	11	Synalaépha	90
Oxymóron	39	Synathroésmus	46
Paradiástole	35	Sy'ncope	62
Paragóge	65	Synécdoche	3
Paraleípfis	48	Synony'mia	45
Parechéfis	33	Sy'nthesis	86
Parégmenon	30	Sy'stole	91
Parénthesis	70	Tméfis	80
Paroémia	17	Zeúgma	73
Parólce	71		



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# The ART of RHETORIC.

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## The Four proper TROPES.

- A Metaphor**, in place of proper words, 1  
Resemblance puts; and dress to speech affords.
- A Metonymy** does new names impose, 2  
And things by things by near relation shows.
- Synecdoche** the whole for part doth take; 3  
Or, of a part for whole, exchange doth make.
- An Irony**, dissembling with an air, 4  
Thinks otherwise than what the words declare.

## EXAMPLES.

1. A Tide (Excess) of Passion. Breath on (favour) my Enterprizes. The golden (pure, untainted) Age. 2. The Inventer is taken for the Invented; as, Mars (War) rages. The Author, for his Works; as, read Horace, i. e. his Writings. The Instrument, for the Cause; as, his Tongue (Eloquence) defends him. The Matter, for the Thing made; as, the Steel (Sword) conquers. The Effect, for the Cause; as, cold Death, i. e. Death, which makes cold. The Subject containing, for the Thing contained; as, the Mace (Magistrate) comes. 3. Ten Summers, i. e. Years, have I lived under this Roof, i. e. House. Now the Year, i. e. Spring, is the most beautiful. 4. Fairly done, i. e. scandalously done. Good Boy, i. e. Bad Boy.

## TERMS Englished.

1. Translation. 2. Changing of Names. 3. Comprehension. 4. Disimulation.

*Affections of Tropes.*

A <i>Catachresis</i> words too far doth strain	5
Rather from such abuse of speech refrain.	
<i>Hyperbole</i> soars high, or creeps too low ;	6
Exceeds the truth, things wonderful to show.	
By <i>Metalepsis</i> , in one word combin'd	7
More Tropes than one you easily may find.	
An <i>Allegory</i> Tropes continues still,	8
Which with new graces every sentence fill.	

*Tropes improperly accounted so.*

<i>Antonomasia</i> proper names imparts,	9
From kindred, country, epithets, or arts.	
<i>Litotes</i> doth more sense than words include,	10
And often by two negatives hath stood.	
<i>Onomatopœia</i> coins a word from sound,	11
By which alone the meaning may be found.	

## E X A M P L E S.

5, The Man, i. e. Chief, of the Flock. He threatens, i. e. promises, a Favour. 6, He runs swifter than the Wind, i. e. very swiftly. 7, Euphrates, (i. e. Mesopotamia, i. e. its Inhabitants) moves War. 8, Venus grows cold without Ceres and Bacchus, i. e. Love grows cold without Bread and Wine. 9, There goes Irus, i. e. a poor Man. Æacides, i. e. Achilles, conquered. The Carthaginian, i. e. Hannibal, won the Field. Cytherea, i. e. Venus, worshipped in the island so called. The Philosopher, i. e. Aristotle, asserted so. The Poet, i. e. Virgil, sings Æneas. 10, I neither praise your Gifts, nor despise them; i. e. I dispraise your Gifts, yet I accept them. 11, Flies buzz, i. e. make a humming Noise. Tantaros, i. e. Noise of Trumpets, fill the Round.

## TERMS Englished.

5; Abuse. 6. Excess. 7. Participation. 8. Speaking otherwise. 9. For a Name. 10. Lessening. 11. Feigning a Name.

- Antiphrasis* makes words to disagree 12  
 From sense ; if rightly they derived be.
- Charientismus*, when it speaks, doth choose 13  
 The softer for the harsher words to use.
- Asteismus* loves to jest with strokes of wit, 14  
 And slyly with the point of satyr hit.
- A *Diasyrmus* must ill-nature show, 15  
 And ne'er omit t' insult a living foe.
- Sarcasmus* with a bitter jeer doth kill, 16  
 And ev'ry word with strongest venom fill.
- Paræmia* by a proverb tries to teach 17  
 A short, instructing, and a nervous speech.
- Ænigma* in dark words the sense conceals ; 18  
 But that, once known, a riddling speech reveals.

Figures of words of the same sound.

- Antanaclasis* in one sound contains 19  
 More meanings ; which the various sense explains.
- By *Plocè* we a proper name repeat ; 20  
 Yet as a common noun the latter treat.

EXAMPLES,

12. *Lucus*, from *Lux* Light, signifies a dark shady Grove. 13. Be not so angry ; Heaven send better News. 14. Who hates not *Bavius' Verses*, let him love *Mævius's* ; and he that loves either, let him milk He-goats. 15. You gaggle like a Goose among the tuneful Swans. 16. Now, *Cyrus*, glut yourself with Blood. 17. You wash the Black-moor white, i. e. you labour in vain. 18. *Niletis's Quill* brought forth the Daughters of *Cadmus* ; i. e. a Pen, made of a Reed growing by the Side of the River Nile, wrote the Latin and Greek Letters invented by *Cadmus*. 19. Care for those Things, which may discharge you of Care. 20. In that Victory *Cæsar* was *Cæsar*, i. e. a most serene Conqueror.

TERMS Englished.

12. Contrary Word. 13. Softening. 14. Civility. 15. Detraction. 16. Bitter Taunt. 17. A Proverb. 18. A Riddle. 19. A Reciprocation. 20. Continuation.

<i>Anaphora</i> gives more sentences one head;	21
As readily appears to those that read.	
<i>Epistrophe</i> more sentences doth close	22
With the same words, whether in verse or prose.	
<i>Symploce</i> joins these figures both together,	23
And from both join'd makes up itself another.	
<i>Epanalepsis</i> words doth recommend,	24
The same at the beginning and the end.	
<i>Anadiplosis</i> ends the former line,	25
With what the next does for its first design.	
By <i>Epanados</i> a sentence shifts its place;	26
Takes first, and last, and also middle space.	
An <i>Epizeuxis</i> twice a word repeats,	27
Whate'er the subject be, whereon it treats.	
A <i>Climax</i> by gradation still ascends,	28
Until the sense with finish'd period ends.	
A <i>Polyptoton</i> still the same word places,	29
If sense require it, in two different cases.	

## EXAMPLES.

21. Peace crowns our Life; Peace does our Plenty breed.  
 22. We are born in Sorrow, pass our time in Sorrow, end our Days in Sorrow. 23. Justice came down from Heaven to view the Earth; Justice climbed back to Heaven, and left the Earth. 24. Sins stain thy beautiful Soul; forsake thy Sins. 25. Prize Wisdom; Wisdom is a precious Jewel. 26. Whether the worst? the Child accurst, or else the cruel Mother? The Mother worst, the Child accurst; as bad the one as the other. 27. Ah! poor, poor Swain! 28. Folly breeds Laughter; Laughter, Disdain; Disdain makes Shame her Daughter. 29. Foot to Foot; Hand to Hand; Face to Face.

## TERMS Englished.

21. Rehearsal. 22. A turning to. 23. A complication. 24. Repetition. 25. Reduplication. 26. A Regression. 27. A joining together. 28. A Ladder, Stair, 29. Variation of Case.



## Figures of words of like sound.

<i>Paregmenon</i> deriv'd from one recites	30
More words, and in one sentence them unites.	
<i>Paronomasia</i> to the sense alludes,	31
When words but little vary'd it includes.	
<i>Homoioteleuton</i> makes the measure chime,	32
With like sounds, in the end of fetter'd thyme.	
A <i>Parachesis</i> syllables sets twice ;	33
But this, except to poets, is a vice.	
<i>Hypotyposis</i> to the eye contracts	34
Things, places, persons, times, affections, acts.	
<i>Paradiastole</i> explains aright	35
Things in an opposite and diff'rent light.	
<i>Antimetabole</i> puts chang'd words again	36
By contraries ; some beauty to explain.	
<i>Enantiosis</i> poiseth diff'rent things,	37
And words and sense as into balance brings.	
<i>Synæceiosis</i> to one subject ties	38
Two contraries, and fuller sense supplies.	

## E X A M P L E S.

30. I write friendly of friendship to a Friend. 31. Friends are turned Friends. 32. Chime and Rhime; as above. 33. Liberty begets Mischief chiefly. 34. The Head is sick; the Heart is faint; from the Sole of the Foot, even unto the Head, there is no Soundness; but Wounds, Bruises, and putrifying Sores. 35. Virtue may be overshadowed, but not overwhelmed. 36. A Poem is a speaking Picture; a Picture is a mute Poem. 37. Truth brings Foes, Flattery brings Friends. 38. He is dead, even while he liveth.

## TERMS Englished.

30. Derived from the same. 31. Likeness of Words. 32. A like Ending. 33. Allusion. 34. A Representation. 35. Discrimination. 36. Changing by Contraries. 37. A Contrariety. 38. A Reconciling.

In *Oxymoron* contradictions meet, 39  
And jarring epithets and subjects greet.

Figures for proof.

*Ætiology* gives ev'ry thame a reason; 40  
And, with convincing arguments, doth reason.

*Inversion* makes the adversary's plea 41

A strong, nay best defence, that urg'd can be.

*Prolepsis* your objection doth prevent; 42  
With answers suitable and pertinent.

*Epitrope* gives leave and facts permits, 43  
Whether it speaks sincere or counterfeits.

Figures for amplifying.

An *Incrementum* by degrees doth rise, 44  
And from a low t'a lofty pitch it flies.

*Synonymy* doth divers words prepare, 45  
Yet each of them one meaning doth declare.

A *Synathræsmus* fums up various things, 46  
And as into one heap together brings.

EXAMPLES.

39. Proud humility. This bitter sweet. 40. Despise pleasure; for pleasure bought with pain, hurteth. 41. Had I killed him, as you report, I had not stayed to bury him. 42. What then? shall we sin, because we are not under the Law, but Grace? God forbid! 43. Go, take your course; I will not stop your rambles. 44. The wickedness of a mob, the cruel force of a tyrant, storms and tempests, even Jupiter's thunder; nay, if the world should fall, it cannot disturb the just man, nor shake his solid resolution. 45. Freedom and liberty: he is yet alive; he breathes æthereal air. 46. Thief, taylor, miller, weaver, &c.

TERMS Englished.

39. A witty foolish saying. 40. Showing a reason. 41. Inversion. 42. Prevention. 43. Permission. 44. Increasing. 45. Partaking together of a name. 46. Gathering together.

<i>Apophasis</i> , pretending to conceal	47
The whole it meant to hide, must needs reveal.	
A <i>Paraleipsis</i> cries, I leav't behind,	48
I let it pass; tho' you the whole may find.	
<i>Periphrasis</i> of words doth use a train,	49
Intending one thing only to explain.	
<i>Hendiadis</i> , for adjectives, doth chose	50
Their proper substantives themselves to use.	
By <i>Erotesis</i> , what we know we ask,	51
Prescribing to ourselves a needless task.	
By <i>Ecphrasis</i> straight the mind is rais'd,	52
When by a sudden flow of passion seiz'd.	
<i>Epiphonema</i> makes a final clause,	53
When narratives and proofs afford a cause.	
<i>Epanorthosis</i> doth past words correct,	54
And, only to enhance, seems to reject.	
<i>Aposiopesis</i> leaves imperfect sense;	55
Yet such a silent pause speaks eloquence.	

## E X A M P L E S.

47. I say nothing of your idleness, and other things, for which you cannot excuse yourself. 48. I omit the bribes you received; I let pass your thefts and robberies. 49. The writer of the Trojan war, *for* Homer. 50. He drinks out of gold and cups, *for* golden cups. 51. Was ever virtue put to harder tasks? 52. Alas! Oh banished piety! Oh corrupted nation! 53. Of so great moment was it to raise the English nation. 54. Most brave! Brave, said I? Most heroic Act! 55. Whom I——But it is better, to compose the swelling waves.

## T E R M S Englished.

47. Not saying. 48. Leaving. 49. Circumlocution. 50. One into two. 51. A questioning. 52. Exclamation. 53. Acclamation. 54. Correcting. 55. A pausing or concealing.

<i>Anacænosis</i> tries another's mind,	56
The better counsel of a friend to find.	
<i>Aporia</i> , in words and actions, doubts ;	57
And with itself, what may be best, disputes.	
<i>Prosopopæia</i> a new person feigns,	58
And to inanimates speech and reason deigns.	
<i>Apostrophe</i> from greater themes or deigns,	59
Doth turn aside, to make a short address.	

### Figures of Orthography.

<i>Prosthesis</i> , to the front of words, doth add	60
Letters or syllables they never had.	
<i>Aphæresis</i> from the beginning takes,	61
What properly a part of the word makes.	
<i>Syncope</i> leaves part of the middle out,	62
Which causeth of't of case and tense to doubt.	
<i>Epenthesis</i> to th' middle adds one more,	63
Than what the word could justly claim before.	

### EXAMPLES.

56. Were it your case, what would you do? 57. What shall I do? Must I be asked, or must I ask? Then what shall I ask? 58. The very stones of the streets speak your wickedness. The mountains clap their hands, and the hills sing for joy. 59. Thus he possessed the gold by violence! Oh! cursed thirst of gold! what wickedness dost thou not influence men's minds to perpetrate. 60. Yclad, *for* clad, in armour; begirt, *for* girt, with a sword. 61. Till, *for* until. 62. Ne'er, *for* never; o'er, *for* over. 63. Blackamoore. *for* Blackmoor.

### TERMS Englished.

56. A communication. 57. A doubting. 58. Feigning a person. 59. Address, or turning away from the principal subject. 60. Adding to. 61. Taken from. 62. Cutting out. 63. Interposition.



- Apocope* cuts off a final letter, 64  
 Or syllable, to make the verse run better.  
 A *Paragoge* adds unto the end ; 65  
 Yet, not the sense, but measure to amend.  
*Metathesis* a letter's place doth change, 66  
 So that the word appear not new or strange.  
*Antithesis* doth change a syllable or letter, 67  
 Or holds up contrasts, as men think it better.

Figures of excess in Syntax.

- A *Pleonasmus* hath more words than needs ; 68  
 And, to augment the emphasis, exceeds.  
 In *Poly syndeton* conjunctions flow, 69  
 And ev'ry word its cop'lative must show.  
*Parentthesis* is independent sense, 70  
 Clos'd in a sentence by a double fence.  
*Parolce* particles doth oft' apply, 71  
 Which needless are and nothing signify.

Figures of defect in Syntax.

- Elleipsis* leaves a word or sentence out, 72  
 When the conciseness causes not a doubt.

EXAMPLES.

64. Tho' *for* though, or although. 65. Chicken, *for* chick.  
 66. Cruds *for* curds. 67. Tye *for* tie ; furnisht *for* furnished ;  
 as we act well or ill, we shall receive happiness or misery.  
 68. I saw it with mine eyes. 69. Fear, and joy, and hatred,  
 and love seized the mind by turns. 70. I believe indeed  
 (nor is my faith vain) that he is the offspring of the gods.  
 71 He evermore, *for* ever, feeds. 72 True, *for* it is true.

TERMS Englished.

64. A cutting off. 65. Producing, or making longer. 66.  
 Transposition. 67. Opposition. 68. Superfluity. 69. Many  
 copulatives. 70. Interposition of words. 71. Prolonging.  
 72. A defect.

- Zeugma* repeats the verb as often o'er, 73  
 As construing words comes after or before.  
*Syllepsis*, in more worthy, comprehends 74  
 The less; and former's preference defends  
*Asyndeton*, or (which the same implies) 75  
*Dialyton* the copulative denies.

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 In the Context.

- Hyperbaton* makes words and sense to run 76  
 In order that's disturb'd; such rather shun.  
*Hysteron* doth misplace both words and sense, 77  
 And makes the last what's first by just pretence.  
*Hypallage* both cases oft transpose; 78  
 A liberty, that's never us'd in prose.  
 'Tis *Hellenismus*; when we speak or write, 79  
 In the like style and phrase as Greeks indite.  
 By *Tmesis* words divided oft are seen, 80  
 And others 'twixt the parts do intervene.  
*Hyphen's* a dash which parts of words doth join; 81  
 Or word to word, another word to coin.

### E X A M P L E S.

73. Nor leaf nor reed is stirred by the wind, i. e. nor leaf is stirred, nor reed is stirred, by the wind. 74. I and my brother, i. e. we, go out to play. 75. Faith, justice, truth, religion, mercy dies. 76. Wealth, which the old man had rak'd and scraped together, now the boy doth game and drink away; *for* Now the boy doth game and drink away the wealth, which the old man had raked and scraped together. 77. He was bred and born, *for* born and bred, at London. 78. Cups, to which I never moved my lips, *for* cups, which I never moved to my lips. 79. I kept him from to die, i. e. from death. 80. What crime soever, *for* whatsoever crime. 81. Purple-coloured.

### T E R M S Englished.

73. Joining. 74. Comprehension. 75. Disjoined, or without a copulative. 76. A passing over. 77. After-placing. 78. A changing. 79. A *Græcism*. 80. Dividing. 81. Uniting.

<i>Enallage</i> doth alter person, tense,	82
Mood, gender, number, on the least pretence.	
By <i>Antimeria</i> , for one part of speech	83
Another's put, which equal sense doth teach.	
<i>Anastrophe</i> makes words, that first should go	84
The last in place: Verse oft' will have it so.	
By <i>Evocation</i> we the third recal,	85
In first or second person's place to fall.	
A <i>Synthesis</i> , not words but sense respects ;	86
For whose sake oft' it strictest rules rejects.	
By <i>Apposition</i> substantives agree	87
In case ; yet numbers different may be.	
By <i>Antiptosis</i> you may freely place	88
One (if as proper) for another case.	

### Figures of Profody.

<i>Ecthlipsis</i> M in th' end hath uselefs fixt,	89
When vowel or H begins the word that's next.	
By <i>Synalæpha</i> final vowels give way,	90
That those in front of following words may stay.	
A <i>Systole</i> long syllables makes short ;	91
The cramp'd and puzzl'd poet's last resort.	

### EXAMPLES.

82. Alexander fights, *for* Alexander fought, 83. He is new, *for* newly, come home. 84. He travelled England thro', *for* through England. 85. We, the people, are subject. 86. The multitude rushes, *or* rush, upon me. 87. King George, The city, Athens. 88. Peculiar to the Latins ; *as* urbem quam statuo vestra est. 89. Si vit' inspicias, *for* Si vitam inspicias, 90. Si vis anim' esse beatus, *for* Si vis animo esse beatus. 91. Stetērunt, *for* Stetērunt.

### TERMS Englished.

82 A change of order. 83. One part for another. 84. Inverting. 85. Calling forth. 86. A composition. 87. Nouns put in the same case. 88. A case put for a case. 89. A striking out. 90. A mingling together. 91. A shortening.

<i>Diastole</i> short syllables prolongs ;	92
But this, to right the verse, the accent wrongs.	
<i>Synæresis</i> , whenever it indites,	93
Still into one two syllables unites.	
<i>Diæresis</i> one into two divides ;	94
By which the smoother measure gently glides.	

## E X A M P L E S .

92. *Naufrāgia*, for *Naufrāgia*. 93. *Alveo*, a disyllable; for *Alveo*, a trisyllable, 94. *Evoluisset*, for *evolvisset*.

## Terms Englished.

92. Lengthening. 93. A contraction. 94. A division.



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# ARS RHETORICA.

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## TROPI proprii Quatuor.

- DAT propriae similem translata *Metaphora* vocem: 1  
Atque *Metonymia* imponit nova nomina rebus. 2  
Confundit totum cum parte *Synecdoche* sæpe. 3  
Contrà quàm sentit solet *Ironia* joculari. 4

## Affectiones Troporum.

- Durior impropriae est *Catachresis* abufio vocis. 5  
Extenuans, augensve, excedit *Hyperbole* verum. 6

## EXEMPLA.

1. Fluctuat *æstu* (i. e. excessu) irarum. *Aspirent* (i. e. favent) cæptis. 2. Inventor *pro* invento; ut *Mars* (i. e. bellum) lævit. Author *pro* operibus: ut lege *Horatium*, i. e. ejus scripta. Instrumentum *pro* causâ; ut *lingua* (i. e. eloquentia) tuetur illum. Materis *pro* facto; ut *ferrum* (i. e. gladius) vicit. Effectus *pro* Causâ; ut *frigida mors*, i. e. quæ facit frigidus. Continens *pro* contento; ut vescor *dapibus*, i. e. cibis. Adiunctum *pro* subjecto; ut *fascēs* (i. e. magistratus) *Tarquini*. 3. Decem. *æates* (i. e. annos) vixi sub hoc *teſſo*, i. e. domo. Nunc *annus*, i. e. ver) est formosissimus. 4. *Bonè* factum, i. e. *malè* factum. 5. *Vir* (i. e. dux) gregis: *Minatur* (i. e. promittit) pulchra. 6. *Currit ocior Euro*, i. e. citissimè.

## DERIVATIONES.

1. A μεταφέρω, transfero. 2. à μετονομάζω, transnominō. 3. à συνεκδέχομαι, comprehendo. 4. ab εἰρωνεύομαι, dissimulo. 5. à καταχράομαι, abutor. 6. ab ὑπερβαίνω, supero.

Voce Tropos plures nectit <i>Metalepsis</i> in unâ.	7
Continuare Tropos <i>Allegoria</i> adfolet usque.	8

## TROPICI falsò habitii.

<i>Antonomasia</i> imponit Cognomina sæpe.	9
Si plus quàm dicis signes, <i>Litoteta</i> vocabis.	10
A fonitu voces <i>Onomatopœia</i> fingit.	11.
<i>Antiphrasis</i> voces tibi per contraria signat.	12
Dat <i>Charientismus</i> pro duris mollia verba.	13
<i>Asteismus</i> jocus urbanus seu scommata facetum est.	14
Est inimica viri <i>Diasyrmus</i> abusia vivi.	15
Insultans hosti illudit <i>Sarcasmus</i> amarè.	16
Sid quid proverbî fertur, <i>Purœmia</i> dicta est.	17

## E X E M P L A.

7. *Euphrates*, (i. e. Mesopotamia, i. e. ejus incolæ) movet bellum. 8. *Venus* (i. e. amor) friget sine *Cerere* (i. e. pane) & *Baccho*, i. e. vino. 9. Hic adest *Irus*, i. e. pauper. *Æacides*, (i. e. Achilles) vicit. *Pœnus* (i. e. Hannibal) tulit victoriam. *Cytherea*, i. e. Venus, Dea Insulæ Cytheræ: *Philosophus*, (i. e. Aristoteles) asserit. *Poëta* (i. e. Virgilius) canit *Æneam*. 10. *Non laudo tua munera nec sperno*, i. e. vitupero ea, tamen accipio. 11. Bombalio, clangor, stridor, taratantara, murmur. 12. *Lucus*, à luceo, significat opacum nemus. 13. At bona verba precor; ne sævi magna Sacerdos. 14. Qui Bavium non odit, amet tua carmina Mævi; atque idem jungat vulpes, & mulgeat hircos. 15. In strepitu cantas. Inter strepere anser olores. 16. Satia te sanguine, Cyre. 17. *Æthiopenz lateremve lavas*, i. e. frustra laboras.

## D E R I V A T I O N E S.

7. à μεταλαμβάνω, participo. 8. ab ἀλληγορέω, aliud dico. 9. ab ἀντί, pro, & ὀνομάζω, nomino: 10. à λυτός, tenuis. 11. ab ὀνοματοποιέω, nomen facio. 12. ab ἀντιφράζω, per contrarium loquor. 13. à χαριεντίζομαι, jocor. 14. ab ἀστειάω. urbanus. 15. à διασύρω, convitior. 16. à σαρκάζω, irrideo. 17. à παρομιάζομαι, proverbialiter loquor.

*Ænigma* obscuris tecta est sententia verbis. 18

## FIGURÆ Dictionis in eodem Sono.

- Dat varium sensum voci *Antanaclasis* eidem : 19  
 Atque *Ploce* repetit *Proprium*; communiter hocce. 20  
 Diversis membris frontem dat *Anaphora* eandem: 21  
 Complures clausus concludit *Epistrophe* eodem: 22  
*Symploce* eas jungit, complexa utramque figuram. 23  
 Incipit & voce exit *Epanalepsis* eâdem. 24  
 Est *Anadiplosis*, cum quæ postrema prioris 25  
 Vox est, hæc membri fit dictio prima sequentis.  
 Prima velut mediis, mediis ita *Epanados* ima 26  
 Consona dat, repetens. Exemplo discite figuram.  
 Eiusdem fit *Epizeuxis* repetitio vccis. 27

## EXEMPLA.

18. *Arundo Nilotis*, (i. e. Γαρυίus Nili) profert *filioles Cadmi*  
 i. e. Græcas literas inventas ab illo. 19. Hic *sustulit*, (i. e. in-  
 terfecit) matrem: ille *sustulit* (i. e. portavit) patrem. 20 In  
 hac victoriâ *Cæsar* fuit *Cæsar*, i. e. mitissimus victor. 21.  
*Pax* coronat vitam: *pax* profert copiam. 22. Nascimur *do-*  
*loer*, degimus vitam *dolore*, finimus *dolore*. 23. *Quàm benè,*  
*caune*, tuo poteram *Nurus esse parenti*? *Quàm benè Caune*, meo  
 poteram gener *esse parenti*? 24. *Pauper* amat cautè; timeat  
 maledicere *pauper*. 25. *Pierides*, vos hæc facietis maxima *Gallo,*  
*Gallo*, cuius amor tantùm mihi crescit in horas. 26. *Crude-*  
*lis* tu quoque *mater*; *crudelis mater* magis, an *puer improbus ille*?  
*Improbus ille puer*, *crudelis* tu quoque *mater*. 27. Ah! *Cory-*  
*d.n,* *Corydon*: *me, me*: *bella*, horrida *bella*.

## DERIVATIONES.

18. ab αἰνίσιω, obscurè loquor. 19. ab ἀντανακλάω, refrin-  
 go. 20. ἀ πλέκω,necto. 21. ἀ ἀναφέρω, refero. 22. ab  
 ἐπιτρέφω, converto. 23. ἀ συμπλέκω, connecto. 24. ab ἐπί,  
 & ἀναλαμβάνω, repeto. 25. ἀ ἀναδιπλόω, reduplico. 26.  
 ab ἐπί, & ἀνάδοσ, ascensus. 27 ab ἐπιζεύγνυμι, conjungo.

Continuâ ferie est repetita gradatio <i>Climax</i> :	28
Estque <i>Polyptoton</i> , vario si dictio casu.	29

## FIGURÆ Dictionis similis Soni.

Fonte ab eodem derivata <i>Paregmenon</i> aptat.	30
Voce parùm mutata, alludit significatum	
<i>Paronomasia</i> : ut, <i>amentis</i> , non gestus <i>amantis</i> .	31
Fine sonos similes conjungit <i>Homoioteleuton</i> :	32
Inque <i>Parechese</i> repetita est Syllaba vocum.	33

## FIGURÆ ad Explicationem.

Exprimit, atque oculis quasi subjicit <i>Hypotyposis</i>	34
Res, loca, personas, affectus, tempora, gestus.	
Explicat, oppositum addens, <i>Paradiastole</i> rectè :	35
Opposita <i>Antimetabole</i> mutat dictaque sæpe.	36

## EXAMPLA.

28. Quod *libet*, id *licet* his; at quod *licet*, id *fat's audent* : quodque *audent*, *faciunt* ; *faciunt* quodcumque molestum est. 29. Arma armis : pedi pes : viro vir. 30. Pieridum *studis studi-ose teneris*. 31. *Amentis*, non gestus *amantis* ; ut supra. 32. Si vis incolumem, si vis te reddere *sanum* ; curas tolle graves, irasci crede *profanum*. 33. O *fortunatum, natum, &c.* 34. Videbar videre alios intrantes, alios verò exuentes ; quosdam ex vino vacillantes, quosdam hesternâ potatione oscitantes, &c. 35. Fortuna obumbrat virtutem, tamen non obruit eam. 36. Poëma est *pictura loquens*, pictura est *mutum poëma*.

## DERIVATIONES.

28. à κλίνω, acclino. 29 à πολύς, varius, & ὡλήσις, casus. 30. à παράγω, derivo. 31. à παρὰ, juxta, & ὄνομα, nomen. 32. ab ὁμοίως, similiter, & τέλευτον, finitum. 33. à παρεχέω. sono similis sum. 34. ab ὑποτυπώω, repræsentō 35. à παραδιασελλω, disjungo. 36 ab ἀντί, contra, & μεταβάλλω, inverto.



Librat in Antithetis contraria <i>Enantiosis</i> .	37
<i>Synæceiosis</i> duo dat contraria eidem.	38
<i>Oxymoron iners</i> erit ars; <i>Concordia discors</i> .	39

## FIGURÆ ad Probationem.

Propositi reddit causus <i>Ætiologia</i> .	40
Arguit allatam rem contra <i>Inversio</i> pro se.	41
Anticipat, quæ quis valet objecisse, <i>Prolepsis</i> .	42
Planè, aut dissimulans, permittit <i>Epitrope</i> factum.	43

## FIGURÆ ad Amplificationem.

Ad summum ex imo gradibus venit <i>Incrementum</i> .	44
Verba <i>Synonymia</i> addit rem signantia eandem.	45
Res specie varias <i>Synathræsmus</i> congerit unâ.	46

## EXEMPLA.

37. *Alba* ligustra cadunt, *vaccinia nigra* leguntur. 38. Tam quod adest desit, quàm quod non adsit avaro. 39. Superba humilitas. 40. Sperne voluptates: nocet *empta dolore voluptas*. 41. Imò equidem; neque enim, si occidissem, sepelissem. 42. Hic aliquis mihi dicat, cur ego amicum offendam in nugis? Hæ nugæ serâ ducunt in mala. 43. Credo equidem; neque te teneo, nec dicta refello. 44. Justum & tenacem propositi virum, non civium ardor prava jubentium, non vultus instantis tyranni mente quatit solida; neque Auster dux inquieti turbidus Adriæ, nec fulminantis magna Jovis manus. Si fractus illabatur orbis, impavidum ferient ruinæ. 45. Ensis & gladius. Vivit, & vescitur ætherâ aurâ. 46. Grammaticus, Rhetor, Pictor, Poëta, Medicus, Magus, omnia novit.

## DERIVATIONES.

37. ab ἐναντίος, oppositus. 38. à συναίσιον, concilio. 39. ab ὄξυ, acutum, & μῶρην, stultum. 40. ab αἰτιολογία, rationem reddo. 41. ab in & verte. 42. à πρόλαμβάνω, anticipo. 43. ab ἐπιτρέπω, permitto. 44. ab in & cresco. 45. à σύν, con, & ὄνομα, nomen. 46. à συναθροίζω, congrego.

<i>Non dico, apophasis; taceo, mitto, est paraleipsis</i>	47, 48
<i>Rem circumloquitur per plura Periphrasis unam.</i>	49
<i>Hendiadis fixum dat mobile, sic duo fixa.</i>	50

### Ad AFFECTUUM Concitationem.

<i>Quærit Erotesis, poterat quod dicere rectè.</i>	51
<i>Concitat Ecphonesis &amp; Exclamatio mentem.</i>	52
<i>Narrata subit &amp; rei Epiphonema probatæ.</i>	53
<i>Est Epanorthosis positi correctio sensus.</i>	54
<i>Aposiopesis sensa imperfecta relinquit.</i>	55
<i>Consultat cum aliis Anacænosis ubique.</i>	56
<i>Consultit, addubitans quid agat dicatve, Aporia.</i>	57
<i>Personam inducit Prosopopœia loquentem.</i>	58

### E X E M P L A.

47. *Non referam* ignaviam & alia magis scelerata, quorum poenitere oportet. 48. *Taceo, mitto* homicidia, furta, & alia tua crimina. 49. *Scriptor Trojani belli*, i. e. Homerus. 50. *Bibit ex auro & pateris, pro aureis pateris.* 51. *Creditis avectos hostes?* aut ulla putatis dona carere dolis Danaum? 52. *Heu pietas! heu prisca fides? heu vana voluptas!* 53. *Tantæ molis erat Romanam condere gentem.* 54. *O clementia! clementia, dixi?* Potius patientia mira. 55. *Quos ego—Sed motos præstat componere fluctus.* 56. *Si ita haberet se tua res, quid consilii aut rationis inires?* 57. *Quid faciam? Roger, anne rogem? Quid deinde rogabo?* 58. *Hosne mihi fructus, hunc fertilitatis honorem: officii que refers? Hic Tellus fingitur loqui.*

### DERIVATIONES.

47. ab ἀπό, ab, & φάω, dico. 48. à παραλίπω, prætermitto. 49. à περιφράζω, circumloquor. 50. ab ἐν unum, διά, per, & δύο, duo. 51. ab ἐρωτάω, interrogo. 52. ab ἐκφωνέω, exclamo. 53. ab ἐπιφανέω, acclamo. 54. ab ἐπανορθόω, corrigo. 55. ab ἀπό, post, & σιωπαω, obticeo. 56. ab ἀνακοινώω, communico. 57. ab ἀπόρίω, addubito. 58. à πρόσωπον, persona, & ποίω, facio.

Sermonem à præfenti avertit *Apostrophe* ritè. 59

Schemata Grammatica ORTHOGRAPHIÆ.

*Prosthesis* apponit capiti; sed *Aphæresis* aufert. 60, 61  
*Syncope* de medio tollit; sed *Epenthesis* addit. 62, 63  
 Abstrahit *Apocope* fini; sed dat *Parasoge*. 64, 65  
*Metathesis* sedem commutat literularum: 66  
 Literulam *Antithesis* ipsam mutare paratur. 67

Syntaxeos in EXCESSU.

Vocibus exsuperat *Pleonasmus*, & *Emphasin* auget. 68  
 Conjunctura frequens vocum *Polyfyndeton* esto. 69  
 Membrum interjecto sermone *Parenthesis* auget. 70  
 Syllabicum adjectum fit vocis fine *Parolce*. 71

EXAMPLA.

59. Et auro vi potitur. Quid non mortalia pectora cogis, auri  
 sacra fames! 60. Gnatus, *pro* natus; 61. Non temnere, *pro*  
 non contemnere Divos. 62. Surrexe, *pro* Surrexisse. 63.  
 Mavors, *pro* Mars. 64. Ingeni, *pro* ingenii. 65. Vestirier,  
*pro* vestiri. 66. Thymbre, *pro* Thymer. 67. Olli, *pro* illi;  
 vulgus, *pro* vulgus. 68. Audivi auribus; vidi oculis. 69.  
 Fataque, fortunaque virum, moresque, manusque. 70. Cre-  
 do equidem (nec vana fides.) genus esse Deorum. 71. Num-  
 nam, *pro* num: adesdum, *pro* ades.

DERIVATIONES.

59. ab ἀποσρέφω, avertō. 60. à πρόσθημι, appono. 61.  
 ab ἀφαιρέω, aufero. 62. à σύν, con, & κόπτω, scindo.  
 63. ab ἐπί, in, & ἐντίθημι, infero. 64. ab ἀπό, ab &  
 κόπτω, scindo. 65. à παρὰ, præter, & ἄγω, duco. 66.  
 à μετὰ, trans, & τίθημι, pono. 67. ab ἀντί, contra, &  
 τίθημι, pono. 68. à πλεονάζω, redundo. 69. à πολύ,  
 multum, & συνδέω, colligo. 70. à παρεντίθημι, interjicio.  
 71. à παρέλκω, protraho.

## IN DEFECTU.

Dicitur <i>Elleipsis</i> , si ad sensum dictio desit.	72
Unius verbi ad diversa reductio <i>Zeugma</i> .	73
Personam, genus, & numerum, conceptio triplex	
Accipit indignum <i>Syllepsis</i> sub magè digno.	74
<i>Dialyton</i> tollit juncturam, & <i>Asyndeton</i> æquè,	75

## IN CONTEXTU.

Est vocum inter se turbatus <i>Hyperbaton</i> ordo.	76
Quod meruit primum, vult <i>Hysteronefle</i> secundum.	77
Casu transposito submutat <i>Hypallage</i> verba.	78
<i>Hellenismus</i> erit phrasis aut constructio Græca.	79
Voce interpositâ per <i>Tmesin</i> verbula scindas.	80
Jungit <i>Hypben</i> voces, nectitque ligamine in unam.	81

## EXEMPLA.

72. Non est solvendo, *supple*, aptus; Dicunt, *supple*, illi. 73. Nec folium, nec arundo agitatur vento, i. e. nec folium agitatur, nec arundo agitatur vento. 74. Ego tu, & frater, (i. e. nos) legimus, &c. 75. Rex, miles, plebs negat illud. 76. Vina, bonus quæ deinde cadis onerârat Acestes littore Trinacrio, dederatque abeuntibus, heros dividit. 77. Nutrit peperitque. 78. Necdum illis labra admovi, *pro* necdum illa labris admovi. 79. Define clamorum. 80. Quæ mihi cunque placent, *pro* quæcunque mihi placent. 81. Semper virentis Hymetti.

## DERIVATIONES.

72. ab ἠλλείπω, deficio. 73. à ζεύγνυμι, jungo. 74. à συλλαμβάνω, comprehendo. 75. à διαλύω, dissolvo: à συν, con, & δέω, ligo. 76. ab ὑπερβαίνω, transgredior. 77. ab ὕστερον, posterius. 78. ab ὑπὸ, in, & ἀλλὰ τίω, muto. 79. ab ἠλληνίζω, Græcè loquor. 80. à τέμνω, vel τμάω, feco, scindo. 81. ab ἐφ, sub, & ἓν, unum.



- Personam, numerum, commutat *Enallage*, tempus 82  
 Cumquomodo, genus & pariter: Sic sæpe videbis.  
*Antimeria* solet vice partis ponere partem. 83  
 Digna præire, solet postponere *Anastrophe* verba. 84  
 \*Tertia personæ alterius quandoque reperta est. 85  
*Synthesis* est sensu tantum non congrua voce: 86  
 Et casu substantiva † *apponunter* eodem. 87  
*Antiptosis* amat pro casu ponere casum. 88

## P R O S O D I Æ.

- M necat *Ecthlipsis*; sed vocalem *Synalæpha*. 89, 90  
*Systole* ducta rapit; correpta *Diastole* ducit. 91, 92  
 Syllaba de binis confecta *Synæresis* esto. 93  
 Dividit in binas partita *Diæresis* unam. 94

## E X E M P L A.

82. Ni faciat, *pro* fecisset, &c. 83. Sole recens (*pro* recenter)  
 orto. 84. Italiam contra, *pro* contra Italiam. 85. \* *Evo-*  
*catio*. Populis superamur ab illo; ego præceptor doceo.  
 86. Turba ruunt, pars maxima cæsi. 87. † *Appositio*, vel  
*Parathesis*. Mons Taurus, Urbs Athenæ. 88. Urbem (*pro*  
 urbs) quam statuo, vestra est. 89. Si vit' inspicias, *pro* si  
 vitam inspicias. 90. Si vis anim' esse beatus, *pro* si vis animo  
 esse beatus: viv' hodie, *pro* vive hodie. 91. Stetērunt, *pro*  
 Stetērunt. 92. Naufrāgia, *pro* naufrāgia. 93. Alveo *dissyl-*  
*labum*, *pro* Alveo *trissyllabo*. 94. Evoluisset, *pro* evolisset.

## D E R I V A T I O N E S.

82. ab ἐναλλάττω, permuto. 83. ab ἀντί, pro, & μέρος,  
 pars. 84. ab ἀναστρέφω, retrò verto. 85. ab evoco. 86.  
 ἀ συντίθημι, compono. 87. ab appono, vel parathesis, ἀ  
 παρατίθημι, appono. 88. ab ἀντί, pro, & πᾶσις, casus.  
 89. ab ἐκθλίβω, elido. 90. ab συναλείφω, conglutino. 91.  
 ἀ συτέλλω, contraho. 92. ἀ διατέλλω, produco. 93. ἀ  
 συνείρω, connecto. 94. ἀ διαίρω, divido.

# The Art of Rhetoric made easy ;

OR THE

## ELEMENTS of ORATORY.

.....

Q. **W**HAT IS RHETORIC ?

A. Rhetoric is the art of speaking or writing well and elegantly.

Q. What is its principal end ?

A. Its principal end is, to instruct, persuade, and please.

Q. What is its chief office ?

A. Its chief office is to seek what may be most conducive to persuasion.

Q. How many parts hath *Rhetoric* ?

A. The parts it consists of are four ; *Invention*, *Disposition*, *Elocution*, and *Pronunciation*.

Q. What is *Invention* ?

A. *Invention* is the finding out proper arguments to instruct, persuade, or move.

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

A. All arguments are grounded on (and therefore are to be sought from) *Reason*, *Morality*, or the *Affections*.

Q. What is the business of arguments from *Reason* ?

A. To inform the judgment, or to instruct.

Q. How are arguments from *Reason* to be divided?

A. Into *Artificial* and *Inartificial*.

Q. What are artificial arguments from *Reason*?

A. Such as are found out by the learning and skill of the orator. [www.libtool.com.cn](http://www.libtool.com.cn)

Q. How do they differ?

A. According to the *Topic* in hand.

Q. How many kinds of *Topics* are there?

A. Three: *demonstrative*, *deliberative*, and *judicial*.

Q. What is a *demonstrative Topic*?

A. That we use, when we speak in praise, or dispraise of any person, deed, or thing.

Q. How do you use it in speaking of a Person?

A. When from his education, eloquence, learning, wisdom, virtue, riches, dignity, authority, &c. we praise a good man, such as *Cicero*; or from the contrary, dispraise a bad man, such as *Cataline*.

Q. How do you use it in speaking of a Deed?

A. When from its justice, honor, courage, time, place, manner, &c. we extol any fact, such as the return of *Regulus* to his enemies; or from the contrary, condemn another, such as the self-murder of *Cato* at *Utica*.

Q. How do you use it in speaking of a Thing?

A. When, from its importance, reasonableness, usefulness, &c. we praise any thing, as *Virtue*; or, from the contrary, dispraise another, as *Vice*.

Q. What may be chiefly remarked in this topic?

A. That its principal arguments are taken from what we call *honorable* or *dishonorable*.

Q. What is a *deliberative Topic*?

A. That we use, when from the advantage or disadvantage of a thing, we either persuade or dissuade.

Q. How do you instance it?

A. As when, from the safety, profit, and pleasure of it, we persuade to peace; or, from the contrary, dissuade from war.

Q. What is a *Juridical Topic*?

A. That we use, when we either accuse or defend. Thus *Milo*, having killed *Clodius*, is accused by *Clodius's* friends, but defended by *Cicero*.

Q. How do its arguments differ?

A. According to the *stating* of it.

Q. What is the *stating of a Case*?

A. The issue it is brought to, from the accuser's *Complaint* and the accused's *Defence*.

Q. How do you instance it?

A. Thus: *Milo* was accused, for killing *Clodius*; *Milo* confessed he killed him, but said he did it justly. Now the *stating* the case here is,—Whether *Milo* killed *Clodius* justly or unjustly?

Q. How many ways may a case be stated?

A. Four ways; viz. Conjectural, finitive, in quality, in quantity.

Q. When is a *Case Conjectural*?

A. When it is enquired, whether the thing was done or no; as, whether *Milo* killed *Clodius*.

Q. When is a *case finitive*?

A. When we enquire into the name, nature, and definition of the crime; as, *I own I took it, but I did not commit theft*: Where *theft* must be defined, &c.



Q. What is a *case* in *quality*?

A. When we enquire, in *what manner* a fact was done; as, Milo *killed* Clodius, *but he did it justly*. Here we must enquire into the *Circumstances*, and prove from *Law*, what in this *Case* may be deemed *Just* or *Unjust*.

Q. What is a *case* in *Quantity*?

A. That we use, when we enquire into the *greatness* or *smallness* of a crime: as, tho' it be plain it is a crime, yet it is denied to be a great one.

Q. How do we here *Amplify* or *Diminish*?

A. By considering how the fact was circumstanced in time. place, words and actions, enquiring who, what, where, when, why, how, by whose *assistance*, &c. and comparing things with things we determine, what may be deemed *great* or *little*.

Q. What are inartificial arguments from reason?

A. Such as arise from without, and not from the thing itself; such as testimonies, evidence, &c.\*

Q. What is the business of arguments from *Morality*?

A. To procure favour, or to persuade.

Q. What is meant by arguments from *morality*?

A. That the Orator or Speaker should well consider—*Of what, before whom, and for whom* he speaks. 1. In regard to his *own morals*; that he himself may appear *honest, prudent, impartial, benevolent*, &c. 2. In respect to the *morals* of the

\* In all our arguments, great care must be taken, that we bring in nothing, nor let any thing drop from us, which may prejudice the topic we are upon; for, as *Cicero* well observes, “*Turpius est oratori, nocuisse videri causæ, quam non profuisse.*” *Cic. de Orat.* 2. 73.

Judges, audience, or persons he would persuade : that the thing persuaded may also appear honorable, just, and serviceable, &c.

Q. What is the business of arguments from the *Affections* ?

A. To move the passions, or to please.

Q. What is meant by arguments from the *affections* or *passions* ?

A. That he, who would gain his point in persuasion, must endeavour thoroughly to understand the frame of human nature, and thereby work upon the *affections*, which God has placed in human minds as secret springs to all our actions. For as Tully observes, *plura enim multo homines judicant odio, aut amore, aut cupiditate, aut iracundiâ, aut spe, aut timore, aut errore, aut aliquâ permotione mentis, quàm veritate.* Cic. de Orat 2. 42.

Q. How do you *define* the *affections* or *passions* ?

A. They are certain *emotions of the soul*, accompanied either with *pleasure* or *pain*. The four chief *passions* are, *joy*, resulting from some present good ; *hope*, arising from some future good ; *grief*, occasioned by some present evil ; and *fear*, caused by some future evil. To these may be added, *anger*, *lenity*, *modesty*, *impudence*, *love*, *hatred*, *malice*, *envy*, *compassion*, *emulation*, &c.

Q. What is *disposition* ?

A. *Disposition* is the proper *ranging of the arguments* or *parts of an oration*.

Q. How many *parts* are there in an *oration*, and in what *order* should they stand ?

A. The parts of an oration or declamation are usually reckoned six, and generally stand in this order : *exordium*, *narration*, *proposition*, *confirmation*, *refutation*, and *peroration*.

Q. What do you understand by the *exordium* of an oration ?

A. The *exordium*, or beginning of an oration, is that part, in which we are to give our audience some intimation of our subject, and from the nature of it to prepare their minds to benevolence and attention. In which part the speaker ought to be clear, modest, and concise.

Q. What is the *narration* ?

A. The *narration* is a brief recital of the whole case from beginning to end : which ought to be *plain*, that it may be understood ; *likely*, that it may be credited ; *pleasing*, that it may be listened to ; and *short*, that it may not tire.

Q. What do you understand by the *proposition* ?

A. The *proposition* is an explanation of the purport, or sum of the whole discourse, or thing in dispute. If it divides the oration into parts, (which ought never to exceed three or four at most) it is called *partition*.

Q. What is the *confirmation* in the oration ?

A. The *confirmation* is that part, which contains the proofs or arguments we use to strengthen and enforce our subject. In this part of a discourse rhetoricians advise, that our *strongest* arguments be set in the front, the *weakest* in the middle, and that some few of the best be kept as a reserve. Vid. Cic. de Orat. 2. 27.

Q. What is the *refutation*?

A. The refutation, or confutation, is an answer to all our adversary's arguments; and takes off all his objections, by showing them to be absurd, false, or inconsistent.

Q. What is the *peroration*?

A. The peroration, or conclusion, is a recapitulation of the strongest arguments, brought into one view, as the rays of the sun are drawn into a focus; especially such as are most likely to move the passions, and affect the heart, convince the judgment, or enlighten the understanding.



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# EXAMPLES,

BY WAY OF  
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*Illustration of the foregoing RULES.*

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## SATAN'S *Speech to his Rebel Host.*

(a) O MYRIADS of immortal Spi'rits, O powers  
Matchless, but with the Almighty, and that strife  
Was not inglorious, though the event was dire,  
As this place testifies, and this dire change  
Hateful to utter.—(b)—But what pow'r of mind  
Foreseeing or presaging, from the depth  
Of knowledge past or present, could have fear'd,  
How such united force of gods, how such  
As stood like these, could ever know repulse?  
For who can yet believe, though after loss,  
That all these puissant legions, whose exile  
Hath emptied Heaven, shall fail to reascend  
Self-rais'd, and repossess their native seat?  
For Me be witness all the host of Heaven,  
If counsels different, or danger shun'd  
By Me, have lost our hopes. But he who reigns  
Monarch in Heaven, till then at once secure

(a) Exordium.

(b) Narration.

Sat on his throne, upheld by old repute,  
 Consent or custom, and his regal state  
 Put forth at full, but still his strength conceal'd,  
 Which tempted our attempt, and wrought our fall.  
 Henceforth His might we know, and know our own  
 So, as not either to ~~provoke, or dread~~  
 New war, provok'd—(c)—Our better part remains  
 To work in close design, by fraud or guile,  
 What force effected not : that he no less  
 At length from us may find, Who overcomes  
 By force, hath overcome but half his foe.  
 (d)—Space may produce new worlds ; whereof so  
 rife

There went a fame in Heav'n that He ere-long  
 Intended to create, and therein plant  
 A generation, whom his choice regard  
 Should favour equal to the sons of Heaven :  
 Thither, if but to pry, shall be perhaps  
 Our first eruption, thither or elsewhere :  
 (e)—For this infernal pit shall never hold  
 Celestial sp'rits in bondage, nor th' abyfs  
 Long under darkness cover. (f) But these thoughts  
 Full counsel must mature : peace is despair'd,  
 For who can think submission ?—War then, War  
 Open or understood must be resolv'd.

MILTON, *Parad. Lost*, Book 1. 622.

(c) Proposition.

(e) Refutation.

(d) Confirmation.

(f) Peroration.

St. PAUL'S DEFENCE, before King *AGRIPPA*,  
and *FESTUS* the Roman Governor in Judæa.

*Acts xxvi.*

(a) **I** THINK myself happy, king *AGRIPPA*, because 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.—(b)—My manner 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 most strict sect of our religion, I lived a *Pharisee*. And now I stand and am judged, for the Hope of the Promise, made of **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*.—(c)—Why should it be thought a thing incredible with you, that **GOD** should raise the dead?—(d)—I verily thought with myself, that I ought to do many things contrary to the name of *Jesus of Nazareth*. Which thing I also did in *Jerusalem*: And many of the saints did I shut up in prison, having received authority from the Chief Priests; and, when they were put to death, I gave my voice a-

(a) Exordium.

(b) Narration.

(c) Proposition.

(d) Confirmation.

gainst them, and I punished them oft' in every synagogue, and compelled them to blaspheme; and being exceedingly mad against them, I persecuted them even unto strange cities. Whereupon, as I went to *Damascus*, with authority and commission from the Chief Priest; 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 journied 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 a Witness, both of these things which thou hast seen, and of these things in the which I will appear unto thee. Delivering thee from the people and from the Gentiles, unto whom now I send thee; to open their eyes, and to turn them from darkness to light, and from the power of Satan unto God; that they may receive forgiveness of sins, and inheritance among them which are sanctified by faith that is in me.* Whereupon, O king *AGRIPPA*, I was not disobedient to the heavenly vision; but showed, first unto them of *Damascus* and at *Jerusalem*, and throughout all the coasts of *Judea*, and then to the *Gentiles*; that they should repent and turn to *GOD*, and do works meet for repentance.—(e)—For these causes

(e) Refutation.



the *Jews* caught me in the Temple, and went about to kill me. Having therefore obtained 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 show light unto the people, and to the *Gentiles*.'—(f)—I am not mad, *most noble* FESTUS, but speak forth the words of truth and soberness: for the King knoweth of these things, before whom also I speak freely; for I am persuaded, that none of these things are hidden from him: for this thing was not done in a corner. King AGRIPPA, believest thou the Prophets? I know, that thou believest. I would to GOD, that not only Thou, but also All that hear me this day, were both almost and altogether such as I am, except these bonds.

(f) Peroration.

**Q.** **H**OW are the different arguments of the *Confirmation* and *Refutation* to be handled ?

**A.** As so many distinct *Themes*.

**Q.** What is a *Theme* ?

**A.** A short, elegant, and flowery *Treatise* on a given subject. [www.libtool.com.cn](http://www.libtool.com.cn)

**Q.** How many and what are the parts of a *Theme* ?

**A.** The parts of a *Theme* are Seven : *Proposition*, *Reason*, *Confirmation*, *Simile*, *Example*, *Testimony*, and *Conclusion*.

### E X A M P L E.

**A** *THEME* in *English*. *The THESIS* and *Substance* taken from 1 *Esdrafs*, iv.

*Great is the TRUTH, and stronger than all things.*

(a)—**T**RUTH endureth, and is always strong ; it liveth, and conquereth for evermore : the *Earth* calleth upon it, the *Heaven* blefseth it, and with it is no unrighteous thing. All works shake and tremble at it.

(b)—**W**ith her there is no accepting of persons or rewards : She doeth the things which are just, and all men approve of her works.

(c)—**I**n her judgment there is no unrighteousness ; and She is the Strength, Dominion, Power, and Majesty of all Ages.

(d)—**G**reat is the *Earth*, **H**is is the *Heaven*, swift is the *Sun* in his *Course* : Is he not **G**reat, who made these things ? So is **T**RUTH **G**reater and **S**tronger than all things.

(e) *David*, calling upon the *Lord*, his *Rock*, his *Fortress*, his *Deliverer*, and his *Strength*, uses these words : ‘ I have hated those, who confide in *lying* vanities ; but trust in the *Lord* : O *Lord* **G**OD of **T**RUTH !’

[a] Proposition. [b] Reason. [c] Confirmation. [d] Simile.  
[d] Example.

Q. What is *Elocution* ?

A. *Elocution* is the *proper, polite, and ornamental* expressions of our thoughts.

Q. What are the *Parts* of *Elocution* ?

A. The *Parts* of *Elocution* are, *Composition, Elegance, and Dignity.* [www.libtool.com.cn](http://www.libtool.com.cn)

Q. What doth *Composition* regard ?

A. *Composition* regards grammatical *Plainness* and *Propriety*, by *imitating* the *Phrase, Idiom, and order* of Words, made use of by the Authors who wrote in the same *Style*.

Q. What doth *Elegance* consist in ?

A. *Elegance* consists in the *Purity, Perspicuity, and Politeness* of Language ; and is chiefly gained by studying the most correct *Writers*, by conversing with *Gentlemen* and *Scholars*, and by accurate and frequent *Composition*.

Q. What mean you by *Dignity* of Language ?

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

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

#### E X A M P L E.

(f)—Our *Saviour* CHRIST himself, to show the *Greatness* of *Superiority*, and *Eternity* of *TRUTH*, calls himself the *TRUTH* : *I am the Way, the Life, and the TRUTH.*

(g)—*Wine* is wicked, *Kings* are wicked, *Women* are wicked ; All the *Children* of *Men* are wicked, and such are all their wicked works, for there is no *Truth* in them ; in their *Unrighteousness* also they shall perish : Therefore, *Great is the TRUTH, and Mighty above all Things. Blessed be the GOD of TRUTH !*

(f) Testimony.

[g] Conclusion.

A. Tropes affect only single Words; Figures, whole Sentences.

Q. What is a Trope?

A. A Trope (so called from *τρέπω*, to turn) is the elegant Turning of a Word, from its native and proper to a relative improved Sense.

Q. How many, and what are the Chief Tropes?

A. The Chief Tropes are Seven; a Metaphor, an Allegory, a Metonymy, a Synecdoche, an Irony, an Hyperbole, and a Catachresis.

Q. What is a Metaphor?

A. A Metaphor for Words Resemblance brings. 1

Q. What is an Allegory?

A. An Allegory likens Things to Things. 2

Q. What is a Metonymy?

A. A Metonymy Name for Name imposes, 3  
For Cause, Effect; for Subject, Adjunct chuses.

### EXAMPLE.

1. The Lord is my *Rock*, and my *Fortress*, and my *Deliverer*; my *God*, my *Strength*, in whom I will put my *Trust*; my *Buckler*, and the *Horn of my Salvation*, and my *high Tower*, Psalm. xviii. 2. And he said unto them, Go ye and tell that *Fox*, i. e. Herod. Luke xiii. 32.—*Resemblance* instead of proper words.

2. A *Whore* is a *deep Ditch*; and a *strange Woman* is a *narrow Pit*, Prov. xxii. 27. See Gen. xl. & xli.—A Representation made by continued *Metaphors*.

3. Thy *right Hand*, O Lord, is become glorious in *Power*: thy *right Hand*, O Lord, hath dashed in pieces the *Enemy*. Exod. xv. 6. Drink this *Cup*. 1 Cor. xi. 26.—The Name of some Thing relative thereto, instead of the Thing itself.



Q. What is a *Synecdoche*?

A. *Synecdoche* the *Whole* with *Part* confounds 4

Q. What is an *Irony*?

A. An *Irony* *dissembling* slyly wounds. 5

Q. What is an *Hyperbole*?

A. *Hyperbole* in Speech the Truth *outrifles*. 6

☞ There is a general Analogy and Relation between all *Tropes*, and in them all we use a foreign or strange Word instead of a proper; and therefore we say one Thing, and mean something different: When we say one Thing, and mean another almost the same; it is a *Synecdoche*: When we say one thing, and mean another mutually depending; it is a *Metonymy*. When we say one thing, and mean another opposite or contrary; it is an *Irony*:—When we say one thing and mean another like it; it is a *Metaphor*: 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 found it seems a little harsh and shocking, and may be imagined to carry some impropriety in it; it is a *Catacrexis*.

#### E X A M P L E S.

4. Give us this Day our daily *Bread*.—A *Part* for the *Whole*. They have taken away *my Lord*, meaning only the *Body* of Jesus. John xx. 13. See Gen. vi. 12. Matth. viii. 8.—The *Whole* for a *part*.

5. *Sleep on now, and take your Rest!* Matth. xxvi. 46.—*Hail, King of the Jews!* Matth. xxvii. 29. See Judg. x. 14. 1 K. xviii. 27.—When sneering, we intend the contrary to what we speak.

6. For ye shall go out with joy, and be led forth with peace: *The Mountains and the Hills shall break forth before you into singing, and all the Trees of the Field shall clap their Hands*. Ifai. lv. 12. See Job, xli. 18, &c.—Exceeding the bounds of absolute Truth.

Q. What is a *Catacreſis*?

A. A *Catacreſis* Words *abus'd* applies. 7

Q. How many, and what are the *Faults of Tropes*?

A. *The Faults of Tropes* are *Nine* :

Of TROPES, Perplext, Harſh, Frequent, Swoln,  
Fetch'd-far,

Ill representing, Forc'd, Low, Lewd, beware.

Q. What is a *Figure*?

A. A *Figure* (from *ſingo*, to *faſhion*) is the *Faſhioning* and *Dreſs of Speech*; or, an *Emphatical Manner of Speaking*, different from the *Way* that is ordinary and natural; either expreſſing a *Paſſion*, or containing a *Beauty*.

Q. How many, and what are the *Principal Figures* in *Speech*?

A. *The Principal* and moſt moving *Figures* in *Speech* are *Twenty*.

Q. What is an *Ecphoneſis*?

A. An *Ecphoneſis* movingly *exclaims*. 1

Q. What is an *Aporia*?

A. An *Aporia* *Doubts* and *Questions* frames. 2

Q. What is an *Epanorthofis*?

A. *Epanorthofis*, to enhance, *corrects*. 3

#### E X A M P L E S.

7. And I turned *to ſee the Voice* that ſpeak with me. Rev. i. 12. And thou didſt drink the pure *Blood* of the Grape. Deut. xxxii. 14. See Pſal. cxxxvii. 5.—Using an improper term boldly, for a proper.

1. My God! My God! why haſt thou forſaken me. Matth. xxvii. 46.—Exclamation.

2. Whither ſhall I go from thy Spirit? or whither ſhall I flee from thy Preſence? Pſal. cxxxix. 7.—Doubting.

3. I labour more abundantly, than they all: *yet not I*, but the Grace of God which was with me. 1 Cor. xv. 10.—Correction.

- Q. What is an *Aposiopesis* ?
- A. *Aposiopesis*, pausing, Thoughts rejects. 4
- Q. What is an *Apophasis* ?
- A. *Apophasis*, t'enforce, flights or *says less*. 5
- Q. What is an *Apostrophe* ?
- A. *Apostrophe* turns off to make Address. 6
- Q. What is an *Anastrophe* ?
- A. *Anastrophe* Suspense b' *Inversion* deals. 7
- Q. What is an *Erotesis* ?
- A. An *Erotesis* asks, debates, appeals. 8
- Q. What is a *Prolepsis* ?
- A. *Prolepsis*, to prevent, Objections feigns. 9
- Q. What is a *Synchoresis* ?

## E X A M P L E S.

4. Now is my soul troubled; and what shall I say? Father, save me from this hour: But for this cause came I unto this hour. John xii. 27. See Luke xix. 42.—Suppression.

5. I, Paul, have written it with my own hand; I will repay it: *Albeit, I do not say to thee*, how thou owest unto me, even thine own self besides. Philem. 19.—Omission, or passing-over.

6. The wild beasts shall tear them. O Israel, thou hast destroyed thyself. Hos. xiii. 8, 9. See Gen. xlix. 17, 11. Psa. xxviii. 8, 9.—Turning aside, to address.

7. *Now unto Him*, that is able to do exceedingly abundantly above all we ask or think, according to the power that worketh in us: *unto Him be Glory, &c.* Eph. iii. 20, 21.—Suspension; or Inversion, which creates a pleasing Suspense.

8. Doth God pervert Judgment, or doth the Almighty pervert Justice? Job viii. 3. See Job xxx. 12, 16. 17, &c.—Interrogation.

9. But some men 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. 1 Cor. xv. 35, 36. See Matth. xv. 26, 27.—Prevention.

- A. A *Synchorefis* grants, and Conquest gains. 10  
 Q. What is a *Matabasis*?  
 A. *Matabasis* from Thing to Thing *proceeds*. 11  
 Q. What is a *Periphrasis*?  
 A. *Periphrasis* uses *more* Words *than* needs. 12  
 Q. What is a *Climax*?  
 A. A *Climax* amplifies by *strict Gradation*. 13  
 Q. What is an *Asyndeton*?  
 A. *Asyndeton* drops *and thro'* Haste or Passion. 14  
 Q. What is an *Oxymoron*?  
 A. An *Oxymoron* mingles *Contraries*. 15

### EXAMPLES.

10. But thou wilt say then, 'The Branches were broken off, that I might be grafted-in.' " Well! Because of Unbelief they were broken off." Rom. xi. 12, 20.—Concession.

11. Have all the Gifts of Healing? Do all speak with Tongues? Do all interpret? *But covet earnestly the best gifts: And yet show I unto you a more excellent way.* 1 Cor. xii. 30, 31. See Heb. x. 39. and xi. 1.—Transition.

12. *I go the way of all the Earth*, i. e. Die. 1 K. ii. 2. See Mark xiv. 25. *The Disciple whom Jesus loved*, i. e. John. John xxi. 7. 24.

13. Add to your faith, virtue; and to virtue, knowledge; and to knowledge, temperance, ; and to temperance, patience; and to patience, godliness; and to godliness, brotherly kindness, &c. 2 Pet. i. 5, 6, 7.—Gradation.

14. Charity suffereth long, and is kind; Charity envieth not; Charity vaunteth not itself, is not puffed up, doth not behave itself unseemly, seeketh not her own, is not easily provoked, thinketh no evil. 1 Cor. xiii. 4, 5. See Rom. i. 29, 30, 31.—Omission of a Copulative.

15. But she, that liveth in pleasure, is *dead* while she *liveth*. 1 Tim. v. 6. See Psal. cxxxix. 11, 12.—Seeming contradiction.



- Q. What is an *Enantiosis* ?
- A. *Enantiosis Oppositions* tries. 16
- Q. What is a *Parabóle* ?
- A. *Parabole* in *Similies* is rife. 17
- Q. What is an *Hypotyposis* ?
- A. *Hypotyposis* paints Things to the Life. 18

## E X A M P L E S.

16. The *Wife* shall inherit *Glory*, but *Shame* shall be the promotion of *Fools*. Prov. iii. 35. See Prov. xxix, 2.—Opposition from Contrarieties.

17. Blessed is the Man, that walketh not in the counsel of the ungodly, nor standeth in the way of Sinners, nor sitteth in the seat of the scornful : But his delight is in the Law of the LORD, and in his Law doth he meditate day and night : And “ he shall be like a Tree, planted by the “ rivers of water, that bringeth forth its Fruit in his Season ; his Leaf shall not wither ; and whatsoever he doth, “ shall prosper.” The *Ungodly* are not so : But “ are like “ the Chaff, which the wind driveth away.” Psalm. i. 1, 2, 3, 4.—Comparison.

18. Hast thou 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, 20, 21, 22, 23, 24, 25.—Lively Description.

Q. What is a *Profopopæia* ?

A. *Profopopæia* feigns a person speaks. 19

Q. What is an *Epiphonema* ?

A. *Epiphonema annotations* makes. 20

Q. How many, and what are the *Faults of Figures* ?

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A. That *Youth* may know the *prudent* and *proper* Use of *Figures*, they'll do well to observe, that The *Faults of Figures* are Six :

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

Q. What are *Repetitions* or *Turns* ?

A. *Repetitions*, or *fine Turns*, are such as gracefully *repeat* either the same words, or the same sound in different words.

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

A. The chief *Repetitions* are *fourteen*, and they are distinguished as follow, &c.

#### E X A M P L E S.

19. Doth not *Wisdom* cry, and *Understanding* send forth her voice ? She standeth in the top of high-places, by the way, in the places of the paths : She crieth at the gates, at the entry of the city, at the coming in at the doors. Prov. viii. 1, 2, 3. See Prov. ix. 1, 2, 3.—Something inanimate, represented as a living person.

20. Then said the King to the Servants, bind him Hand and Foot, and take him away, and cast him into outer Darkness ; There shall be weeping and gnashing of Teeth. For Many are called, but Few are chosen. Matth. xxii. 13, 14, See Acts xix. 19, 20.—Acclamation, or Sentences containing lively remarks.

- Q. What is *Anaphora* ?  
 A. *Clauses Anaphora begins alike.* 1
- Q. What is *Epistrophe* ?  
 A. *Epistrophes like endings fancy strike.* 2
- Q. What is a *Symploce* ?  
 A. *Symploce, (these both join'd, ends and begins)* 3
- Q. What is an *Epizeuxis* ?  
 A. *An Epizeuxis, warm, a word rejoyns.* 4
- Q. What is *Anadiplosis* ?  
 A. *Anadiplosis the last word brings on.* 5
- Q. What is *Epanalepsis* ?  
 A. *Epanalepsis ends as it begun.* 6

## E X A M P L E S.

1. The *Voice of the Lord* is upon the waters ; The *Voice of the Lord* is powerful : the *Voice of the Lord* breaketh the Cedars of Lebanon, Pſal. xxix. 3, 4.—The ſame Beginning to ſeveral Clauſes.

2. When I was a *Child*, I ſpeak as a *Child*, I underſtood as a *Child*. 1 Cor. xiii. 11.—The ſame Ending to ſeveral Clauſes.

3. For whether *we live, we live* unto the LORD ; and whether *we die, we die* unto the LORD ; whether *we live* therefore *or die*, we are the LORD'S. Rom. xiv. 8.—Connexion or Complication of Beginning and Ending.

4. O my Son, *Abſalom* ! My Son *Abſalom* ! Would God, I had died for thee ! O *Abſalom*, my Son, my Son ! 2 Sam. xviii, 33. See Iſai. li. 9, 10.—A paſſionate Repetition.

5. For the Lord thy God bringeth thee into a good *Land*, a *Land* of brooks of water. Deut. viii. 7.—The laſt word of one clauſe beginning the next.

6. *Rejoice* in the Lord alway : and again I ſay, *Rejoice*. Phil. iv. 4.—The firſt word alſo the laſt.

- Q. What is *Epanodos* ?
- A. *Epanodos* in *midst joins* like extremes. 7
- Q. What is *Ploce* ?
- A. *Ploce*, to hint the thing, *reflects* on names. 8
- Q. What is a *Polyptóton* ?
- A. A *Polyptóton* *different cases* joins. 9
- Q. What is *Antanaclasis* ?
- A. *Antanaclasis* *doubtful terms* designs. 10
- Q. What is *Paranomasia* ?
- A. In *Paranomasia* *Sound accords*. 11
- Q. What is *Paregmenon* ?
- A. *Paregmenon* from the *same root* brings words. 12
- Q. What is *Homoioteleuton* ?
- A. *Homoioteleuton* *rhymes* all it can. 13

## E X A M P L E S.

7. For the good that *I would*, *I do not*; but the evil which *I would not*, that *I do*. Rom. vii. 19. See Judges, v. 21.—Reascension from the Middle to each End.

8. Is he not rightly named Jacob, i. e. a *Supplanter*, for he hath *supplanted* me those two times. Gen. xxvii. 36.—Reflection, or hint on a word.

9. For *of him*, and *through him*, and *to him* are all things. Rom. xi. 36.—Variety of cases, genders, or numbers of the same Noun; or Tenses, &c. of the same Verb.

10. But *JESUS* said unto him, follow me; and let the *dead* bury their *dead*. Matth. viii. 22.—The same word in different senses.

11. As *unknown*, and yet *well known*; as *dying*, and *behold*, we live; as *chastened*, and *not killed*. 2 Cor. vi. 9.—A Resemblance in the sound, but opposition in the sense.

12. He giveth *Wisdom* unto the *wise*, and *Knowledge* to them that *know* understanding. Dan. ii. 21.—Deriving words from the same root.

13. The Mountains skipped like *Rams*, and little Hills like *Lambs*. Psal. cxiv. 4.—A like ending, or rhyming in clauses.



Q. What is *Synonymia*?

A. By *Synonyms like thoughts* improv'd run on. 14.

Q. What is to be observed in the *use of Repetitions*?

A. In the *Use of Repetitions* or *Turns* observe that——

All *Turns* should give a *Lustre* to Discourse,  
Must raise *new thoughts*, or grace with *music's* force.

Q. What is *Pronunciation*?

A. A proper management of the *voice*, *countenance* and bodily *gesture* in *oratory*.

Q. What is the *Business of Pronunciation*?

A. To excite in the *Minds of the Hearers Affections* suitable to the *Purpose*.

Q. How is that to be performed?

A. By being ourselves either really, or at least seemingly affected with the *Passions* we desire to excite in others.

Q. What are the *parts* of *Pronunciation*?

A. *Voice* and *Action*.

Q. What are to be observed as to the *Voice*?

A. *Tone*, *accent*, *emphasis*, *cadence*, and *pause*.

Q. What is *Tone*?

A. The proper *pitch* and *flexion* of the *voice* according to the *nature* of the *passion*; thus, *anger* being *vehement*, naturally assumes an *elevated tone of voice*; *Fear* on the contrary being dejected, requires a *depressed tone of voice*, &c.

#### E X A M P L E.

14. The *Fishers* also shall *mourn*, and all *they that cast Angles into the Brooks* shall *lament*, and *they that spread Nets upon the Waters* shall *languish*. *Ijai. xix. 8.* See *Prov. iv. 14, 15.*—  
Putting together Words of like Signification.

Q. What is *Accent* ?

A. The *stresses* laid on a particular *syllable* of a *word*, and is governed by custom.

Q. What is *Emphasis* ?

A. The *stresses* laid on particular *words* of *sentences*; and is to *sentences*, *what accent is* to *words*, and is governed by the *sense*.

Q. What is *Cadence* ?

A. The *lowering* of the *voice* in proper *place* and *manner*, to give notice of an approaching *conclusion*.

Q. What are *Pauses* ?

A. *Rests* or *stops* made in the course of *speech*, to distinguish *sentences* and the parts thereof.

Q. What *duration* should the *pauses* be of ?

A. They are proportioned in *general* to the *nature* of the *subject*, and, in *particular parts* of the *discourse*, to their *situations* in the *sentence*.

Q. What does *Action* in *Oratory* consist in ?

A. An expressive *turn* of the *countenance*, and *apt* *gesture* of the *body*.

Q. What do you mean by *turn* of *countenance* ?

A. A certain *look* of the *eyes*, and arrangement of the *muscles* of the *face*, adapted to express the *affection*.

Q. What do you mean by *gesture* of the *body* ?

A. A pertinent *attitude*, and management of the whole, particularly of the *hands*.

Q. How is the *action* of an *orator* to be regulated ?

A. By an exact and easy *imitation* of the *workings* of *nature*.

Q. Upon the whole, *what must be done* to make ourselves acceptable orators ?

A. To make yourselves acceptable orators,—

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

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*In order to lay before our pupil the power, context, and propriety of the speech of Catiline, which we have introduced, as an example of oratory; and that he may be fully informed of the artifice, plausibility, and high colouring that appear in it, we have selected the particulars of the transactions that occasioned the speech, as given by Dr. Goldsmith, in his Roman history.*

**S**ERGIUS CATILINE was a patrician by birth, who resolved to build his own power on the downfall of his country. He was singularly formed, both by art and nature, to conduct a conspiracy; being possessed of courage equal to the most desperate attempts, and eloquence to give a colour to his ambition; ruined in his fortune, profligate in his manners, vigilant in pursuing his aims; and insatiable after wealth, only to lavish it on guilty pleasures: in short, as *Cicero* describes him, he was a compound of opposite passions; intemperate to excess; yet patient of labour to a wonder; severe with the virtuous, debauched with the gay; so that he had all the vicious for his friends by inclination, and he at-

tached even some of the good, by the specious show of pretended virtue. However, his real character was at length very well known at *Rome*: He had been accused of debauching a vestal virgin; he was suspected of murdering his son, to gratify a criminal passion; and it was notorious, that in the proscription of *Sylla*, he had killed his own brother, to make his court to the tyrant.

Having contracted many debts by the looseness of such an ill-spent life, he was resolved to extricate himself from them by any means, however unlawful: his first aim therefore was at the consulship, in which he hoped to repair his shattered fortune by the plunder of the provinces; but in this he was frustrated. This disgrace so operated upon a mind naturally warm, that he instantly entered into an association with *Piso*, and some others of desperate fortunes like himself; in which it was resolved, to kill the consuls that had been just chosen, with several other senators; and to share the government among themselves. These designs however were discovered, before they were ripe for action; and the senate took care to obviate their effects. Some time after, he again sued for the consulship, and was again disappointed; the great *Cicero* being preferred before him. Enraged at these repeated mortifications, he now breathed nothing but revenge: his design was (had he then obtained the consulship, and with it the command of the armies of the empire) to have seized upon the liberties of his country, and govern alone. At length, im-



patience under his disappointments would not permit him to wait for the ripening of his schemes; wherefore he formed the mad resolution of usurping the empire, though yet without means adequate to the execution.

Many of those who were in the former conspiracy of *Piso*, still remained attached to *Catiline's* interest: these he \* assembled, to about the number of thirty; informed them of his aims and his hopes, settled a plan of operation, and fixed a day for the execution. It was resolved among them, that a general insurrection should be raised throughout *Italy*, the different parts of which were assigned to the different leaders. *Rome* was to be fired in different places at once; and *Catiline*, at the head of an army raised in *Etruria*, was in the general confusion to possess himself of the city, and massacre all the senators. *Lentulus*, one of his profligate assistants, who had been prætor or judge in the city, was to preside in their general councils: *Cethegus*, a man who sacrificed the possession of great present power, to the hopes of gratifying his revenge against *Cicero*, was to direct the massacre through the city; and *Cassius* was to conduct those who fired it. But the vigilance of *Cicero* being a chief obstacle to their designs, *Catiline* was very desirous to see him taken off before he left *Rome*; upon which, two knights of the company under-

\* In the first general meeting of the conspirators, *Catiline* made the following speech, which is a remarkable instance of the power of oratory.

took to kill him the next morning in an early visit on pretence of business, while in bed. The meeting, however, was no sooner over, than *Cicero* had information of all that passed in it; for, by the intrigues of a woman named *Fulvia*, he had gained over *Curius*, her lover and one of the conspirators, to send him a punctual account of all their deliberations. Having taken proper precautions to guard himself against the designs of his morning visitors, who were punctual to the appointment; he next took care, to provide for the defence of the city; and assembling the senate, consulted what was best to be done in this time of danger. The first step taken was, to offer considerable rewards for further discoveries, and then to prepare for the defence of the state. The principal conspirators were seized, and executed; and *Catiline* fell in the rebel army, fighting with desperate fury. The particulars of this conspiracy are elegantly described by *Sallust*, from whence the following speech is taken.

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### EXEMPLA.

#### ORATIO CATILINÆ.

[a] **N**I Virtus Fidesque vestra satis spectata mihi foret, nequicquam opportuna Res cecidisset, Spes magna Dominationis in Manibus frustra fuisset; neque per Ignaviam aut vana Ingenia incerta pro certis captarem: sed quia multis & magnis Tem-

[a] Exordium.

pestatibus vos cognovi fortes fidosque mihi, eò Animus ausus est maximum atque pulcherrimum Facinus incipere: simul, quia vobis eadem quæ mihi bona malaque esse intellexi; nam, Idem velle atque idem nolle, ea demum firma Amicitia est.

[b] Sed Ego quæ ~~Mentem~~ ~~agitavi~~, omnes jam antea diversi audistis. Cæterum mihi in dies magis Animus accenditur, cum considero, quæ Conditio Vitæ futura sit, nisi Nosmet-ipsos vindicamus in Libertatem: nam, postquam, Republica in paucorum potentium Jus atque Ditionem concessit, semper illos Reges, Tetrarchæ vectigales esse; Populi, Nationes, Stipendia pendere; cæteri omnes, strenui, boni, nobiles atque ignobiles; Vulgus fuimus, sine, Gratiâ, sine Autoritate, his obnoxii, quibus (si Republica valeret) Formidini essemus: itaque omnis Gratia, Potentia, Honos, Divitiæ, apud illos sunt, aut ubi illi volunt; Nobis reliquerunt Pericula, Repulsas, Judicia, Egestatem: Quæ quousque tandem patiemini, fortissimi Viri!

[c] Nonne emori per Virtutem præstat, quàm Vitam miseram atque inhonestam, ubi alienæ Superbiæ Ludibrio fueris, per Dedecus amittere? Verum enimvero (proh Deum atque Hominum Fidem!) Victoria in Manu nobis est.

[d] Viget Ætas, Animus valet; contra illis, Annis atque Divitiis omnia consenuerunt: tantummodo Incepto opus est; cætera Res expediet.

[e] Etenim quis Mortalium, cui Virile Inge-

[b] Narratio.

[c] Propositio.

[d] Confirmatio,

[e] Refutatio.

nium est, tolerare potest, Illis Divitias superare, quas profundant in extruendo Mari & Montibus cœquandis; Nobis Rem familiarem etiam ad necessaria deesse? illos binas aut ampliùs Domos continuare, nobis Larem familiarem nusquam ullum esse: cùm Tabulas, Signa, Toreumata emunt, vetera negligunt, nova diruunt, alia ædificant; postremò omnibus modis Pecuniam trahunt, vexant; tamen summâ Libidine Divitias suas vincere nequeunt? At nobis est Domi Inopia, Foris Æs alienum; mala Res, Spes multo asperior: denique, quid reliqui habemus, præter miseram Animam.

[f] Quin igitur expergiscimini? En illa, illa, quam sæbe obtâstis, Libertas! Præterea, Divitiæ, Decus, Gloria, in Oculis sita sunt: Fortuna ea omnia Victoribus Præmia posuit. Res, Tempus, Pericula, Egestas, Belli Spolia magna, magis quàm Oratio mea, vos hortentur. Vel Impetratore, vel Milite, Me utemini; neque Animus, neque Corpus, a vobis aberit. Hæc ipsa (ut spero) vobiscum unà Consul agam; nisi forté Me Animus fallit, aut Vos servire magis, quàm imperare parati estis. *Sallust. Bel. Catil.*

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## CATILINE'S ORATION.

*Translated by the Rev. Mr. BUCK.*

**H**AD I not sufficient proofs of your courage and fidelity, in vain had this favourable opportunity offered itself, fruitless were our great hopes

[f] Peroratio.



of getting the government into our hands : nor would I, by men of a dastardly or unsteady disposition, hazard a certainty for an uncertainty : but, because I have, in many and great disorders of the state, found you brave and faithful to me ; I have, from that assurance, ventured to undertake one of the greatest and noblest enterprizes : as also, because, I am persuaded, *your* interest must be affected, by what is advantageous or injurious to *me* ; for a similitude of desires and averfions is the only lasting foundation of friendship.

The schemes I have formed in my mind, ye have all separately hear'd already :—but my desire to accomplish them is daily more enflamed, when I consider, what is likely to be our condition of life, if we assert not our own liberty : for, since the commonwealth has fallen to the management and disposal of some few men in power, kings and tetrarchs have been always subject to *them*, people and nations have paid *them* tribute ; the rest of us (the brave, the good, the noble, and the ignoble) have all been as the vilest of the vulgar, without weight, without authority ; exposed to those, to whom we should be a terrour, were the commonwealth in its due state : hence have all favour, power, honour, riches, been engrossed by *them*, or disposed of at *their* pleasure ; to us they have left dangers, disgraces, condemnation, want : which wrongs (my brave fellows!) how long will ye endure ?

Is it not better, to die bravely, than shamefully lose a wretched and dishonourable life, wherein ye were but the sport of others' insolence? But, by the faith of Gods and men, we have certain victory in our hand. *We* are in full vigour, and in high spirits; on the contrary, every thing with *them* is impaired by years and luxury; we need but begin; the attempt itself will compleat the rest.

And what mortal, that has the spirit of a man, can bear, that *they* should have riches in abundance, to lavish in building in the sea, and in levelling mountains; and that *we* should want, even a competency for the necessaries of life? that *they* should have numbers of houses together; *we*, not so much as a household-god left us: while *they* purchase paintings, statues, embossed figures; despise every thing that is old-fashioned; pull down their new buildings, and raise others more stately; in short, run into every excess of expence and extravagance, yet cannot with their utmost wantonness exhaust their riches? but *we* are weighed down, by want within doors, and debt without; our affairs distressed, our hopes much more desperate. To conclude;—What have we left us, more than a life of misery?

Why do ye not awake then?—Behold! behold that Liberty ye have often wished for!—Besides, —wealth, honour, glory, are full in your view: Fortune has set them all before you, as rewards of the victory. The occasion, the opportunity, your danger, your distresses, and the magnificent

spoils of the war, should rouse you more than any thing I can say. Employ *me*, either as your general or fellow-foldier: my heart and hand shall both be with you. I hope to be able to assist you in the enterprize, with the *consular* power, if my mind deceive me not, and ye be not better prepared for slavery than empire.

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## BRUTUS'S SOLILOQUY.

On CÆSAR'S attempting absolute Power.

**I**T must be, by his death: and, for my part, I know no personal cause to spurn at him, But for the general. He would be crown'd!— How THAT might change his nature, there's the question.——

It is the bright day, that brings forth the Adder, And that craves wary walking —Crown him?—

That—— :

And then, I grant, we put a sting in him, Which at his will he may do danger with. Th' abuse of greatness is, when it disjoyns Remorse from power; and, to speak truth of *Cæsar*,

I have not known, when his affections sway'd, More than his reason. But 'tis a common proof; That Lowliness is young Ambition's ladder, Whereto the climber upward turns his face; But, when He once attains the upmost round, He then unto the ladder turns his back, Looks into the clouds, scorning the base degrees

By which he did ascend: so *Cæsar* may:  
 Then, lest he may prevent: and, since the quarrel  
 Will bear no colour, for the thing he is,  
 Fashion it thus; that, 'what He is', augmented,  
 'Would run on to these and these extremities;'  
 And therefore think him, as a serpent's egg,  
 Which hatch'd would (as his kind) grow mis-  
 chievous;  
 And kill him in the shell.

*Shakespeare, Julius Cæsar, Act II.*

OTHELLO'S DEFENCE before the SENATE.

**M**OST potent, grave, and reverend *Signiors*,  
 My very noble and approv'd good Masters!  
 That I have ta'en away this old man's daughter,  
 It is most true: true, I have married her:  
 The very head and front of my offending  
 Hath this extent; no more.—  
 Rude am I in my speech,  
 And little bless'd with the set phrase of peace:  
 For since these arms of mine had seven years pith  
 (Till now some nine moons wasted)  
 They have us'd  
 Their dearest action in the tented field;  
 And little of this great world can I speak,  
 More than pertains to feats of broils and battle;  
 And therefore little shall I grace my cause,  
 In speaking for my-self. Yet, by your patience,  
 I will a round unvarnish'd tale deliver,  
 Of my whole course of love; what drugs, what  
 charms,



What conjuration, and what mighty magic,  
 (For such proceedings I am charg'd withal,)  
 I won his daughter with. ———

Her father lov'd me, oft invited me ;  
 Still question'd me the story of my life,  
 From year to year ; the battles, sieges, fortunes,  
 That I have past. [www.libtool.com.cn](http://www.libtool.com.cn)  
 I ran it through ; ev'n from my boyish days,  
 To th' very moment that he bad me tell it :  
 Wherein I speak of most disastrous chances ;  
 Of moving accidents by flood and field,  
 Of hair-breadth scapes in th' imminent deadly  
 breach ;

Of being taken by the insolent foe,  
 And sold to slavery ; of my redemption thence ;  
 And with it, all my travel's history. ———  
 All which to hear

Would *Desdemona* seriously incline :  
 But still the house affairs would draw her hence ;  
 Which ever as she could with haste dispatch,  
 She'd come again, and with a greedy ear  
 Devour-up my discourse : which I observing,  
 Took once a pliant hour, and found good means  
 To draw from her a prayer of earnest heart,  
 ' That I would all my pilgrimage dilate ;  
 ' Whereof by parcels she had something heard,  
 ' But not distinctively.'—I did consent ;  
 And often did beguile her of her tears,  
 When I did speak of some distressful stroke  
 That my youth suffer'd. My story being done,  
 She gave me for my pains a world of sighs :

She swore, *In faith 'twas strange, 'twas passing  
strange ;*

*'Twas pitiful, 'twas wonderous pitiful.——*

She wish'd, she had not heard it ;—yet she wish'd,  
That Heav'n had made Her such a man.——she  
thank'd me ;

And told me, if I had a friend that lov'd her,  
I need but teach Him how to tell My story,  
And That would wooe her. On this hint I spake—

She lov'd Me, for the dangers I had past ;

And I lov'd Her, that she did pity them.——

This only is the witchcraft I have us'd :

Here comes the lady, let her witness it.

*Shakespear, Othello, A& I. Sc. 3.*

### BELIAL'S SPEECH to the *Rebel Host*.

I Should be much for open war, O Peers,  
As not behind in hate ; if what was urg'd,  
Main reason to persuade immediate war,  
Did not dissuade me most, and seem to cast  
Omnious conjecture on the whole success :  
When He who most excels in fact of arms,  
In what he counsels and in what excels,  
Mistrustful, grounds his courage on despair  
And utter dissolution, as the scope  
Of all his aim, after some dire revenge.

First, what revenge? The tow'rs of Heav'n are  
With armed watch, that render all access (fill'd  
Impregnable ; oft' on the bord'ring deep  
Incamp their legions, or with obscure wing

Scout far and wide into the realm of night,  
Scorning surprize. Or could we break our way  
By force, and at our heels all hell should rise  
With blackest insurrection, to confound  
Heav'n's purest light, yet our great enemy  
All incorruptible would on his throne  
Sit unpolluted, and the ethereal mould  
Incapable of stain would soon expel  
Her mischief, and purge off the baser fire  
Victorious. Thus repuls'd, our final hope  
In flat despair: we must exasperate  
Th' Almighty Victor to spend all his rage,  
And that must end us. That must be our cure.

*To be no more!*—Sad cure! for who would lose,  
Though full of pain, this intellectual Being,  
Those thoughts which wander through eternity,  
To perish rather, swallow'd up and lost  
In the wide womb of uncreated night,  
Devoid of sense and motion? And who knows,  
Let this be good, whether our angry foe  
Can give it, or will ever? How he can  
Is doubtful; that He never will is sure.  
Will He, so wise, let loose at once his ire,  
Belike through impotence, or unaware,  
To give his enemies their wish, and end  
Them in his anger, whom his anger saves  
To punish endless?—'Wherefore cease we then?  
Say they who counsel war, 'we are decreed,  
Reserv'd and destin'd to eternal woe;  
Whatever doing, what can we suffer more,  
What can we suffer worse? Is this then worst,  
Thus sitting, thus consulting, thus in arms?

What when we fled amain, pursu'd and struck  
With heav'n's afflicting thunder, and besought  
The deep to shelter us? this hell then seem'd  
A refuge from those wounds: or when we lay  
Chain'd on the burning lake? that sure was worse.  
What if the breath that kindled those grim fires  
Awak'd should blow them into sevenfold rage  
And plunge us in the flames? or from above  
Shou'd intermitted vengeance arm again  
His red right-hand to plague us? what if all  
Her stores were open'd, and this firmament  
Of hell should spout her cataracts of fire,  
Impendent horrors, threatening hideous fall  
One day upon our heads; while we perhaps  
Designing or exhorting glorious war  
Caught in a fiery tempest shall be hurl'd  
Each on his rock transfixt, the sport and prey  
Of racking whirlwinds, or for ever sunk  
Under yon boiling ocean, wrapt in chains;  
There to converse with everlasting groans,  
Unrespited, unpitied, unrepriev'd,  
Ages of hopeless end; this would be worse.  
War therefore, open or conceal'd, alike  
My voice dissuade; for what can force or guile  
With him, or who deceive his mind, whose eye  
Views all things at one view? he from heav'n's  
height

All these our motions vain, sees and derides;  
Not more Almighty to resist our might  
Than wise to frustrate all our plots and wiles.  
Shall we then live thus vile, the race of heav'n  
Thus traml'd, thus expell'd to suffer here



Chains and these torments? better these than worse  
 By my advice ; since fate inevitable  
 Subdues us, and omnipotent decree,  
 The victor's will. To suffer, as to do,  
 Our strength is equal, nor the law unjust  
 That so ordains : ~~this was at first resolv'd,~~  
 If we were wise, against so great a foe,  
 Contending, and so doubtful what might fall.  
 I laugh, when those who at the spear are bold  
 And vent'rous, if that fail them, shrink and fear  
 What yet they know must follow, to endure  
 Exile, or ignominy, or bonds, or pain,  
 The sentence of their conqueror : this is now  
 Our doom ; which if we can sustain and bear,  
 Our supreme foe in time may much remit  
 His anger, and perhaps thus far remov'd  
 Not mind us not offending, satisfied  
 With what is punish'd ; whence these raging fires  
 Will slack'n, if his breath stir not their flames.  
 Our purer essence then will overcome  
 Their noxious vapour, or enur'd not feel,  
 Or chang'd at length, and to the place conform'd  
 In temper and in nature, will receive  
 Familiar the fierce heat, and void of pain ;  
 This horror will grow mild, this darkness light,  
 Besides what hope the never-ending flight,  
 Of future days may bring, what chance, what  
 change  
 Worth waiting, since our present lot appears  
 For happy though but ill, for ill not worst,  
 If we procure not to ourselves more woe.

## S A T A N tempting E V E.

*See Milton's Parad. Lost, B. ix. 532.*

W O N D E R not, sov'ran mistress, if perhaps  
 Thou canst, who art sole wonder, much less arm  
 Thy looks, the heav'n of mildness, with disdain,  
 Displeas'd that I approach thee thus, and gaze  
 Infatiate, I thus single, nor have fear'd  
 Thy awful brow, more awful thus retir'd.  
 Fairest resemblance of thy Maker fair,  
 Thee all things living gaze on, all things thine  
 By gift, and thy celestial beauty adore  
 With ravishment beheld, there best beheld  
 Where universally admir'd; but here  
 In this enclosure wild, these beasts among,  
 Beholders rude, and shallow to discern  
 Half what in thee is fair, one man except,  
 Who sees thee? (and what is one?) who shouldst  
 be seen

A goddess among gods, ador'd and serv'd  
 By angels numberless, thy daily train.  
 Empress of this fair world, resplendent Eve,  
 Easy to me it is to tell thee all.

What thou command'st, and right thou shouldst  
 be obey'd :

I was at first as other beasts that gaze  
 The trodden herb, of abject thoughts and low,  
 As was my food, nor aught but food discern'd  
 Or sex, and apprehending nothing high:  
 Till on a day roving the field I chanc'd.

A goodly tree far distant to behold  
Loaden with fruit of fairest colours mixt,  
Ruddy and gold: I nearer drew to gaze;  
When from the boughs a savory odour blown,  
Grateful to appetite more pleas'd my sense  
Than smell of sweetest fennel, or the teats  
Of ewe, or goat dropping with milk at even,  
Unsuck't of lamb or kid, that tend their play.  
To satisfy the sharp desire I had  
Of tasting those fair apples, I resolv'd  
Not to defer; hunger and thirst at once,  
Powerful persuaders, quick'n'd at the scent  
Of that alluring fruit, urg'd me so keen,  
About the mossy trunk I wound me soon,  
For high from ground the branches would require  
Thy utmost reach or Adam's: round the tree  
All other beasts that saw, with like desire  
Longing and envying stood, but could not reach.  
Amid the tree now got, where plenty hung  
Tempting so nigh, to pluck and eat my fill  
I spar'd not, for such pleasure till that hour,  
At feed or fountain never had I found.  
Seated at length, ere long I might perceive  
Strange alteration in me, to degree  
Of reason to my inward powers and speech,  
Wanted not long, though to this shape retain'd.  
Thenceforth to speculations high or deep  
I turn'd my thoughts, and with capacious mind  
Consider'd all things visible in heav'n,  
Or earth, or middle, all things fair and good;  
But all that fair and good in thy divine  
Semblance, and in thy beauty's heav'nly ray

United I beheld ; no fair to thine  
 Equivalent or second, which compell'd  
 Me thus, though importune perhaps, to come  
 And gaze, and worship thee of right declar'd  
 Sov'ran of creatures, universal dame.  
 O SACRED, wife, and wisdom-giving plant,  
 Mother of science, now I feel thy power  
 Within me clear, not only to discern  
 Things in their causes, but to trace the ways  
 Of highest agents, deem'd however wise.  
 Queen of this universe, do not believe  
 Those rigid threats of death ; ye shall not die :  
 How should ye? by the fruit? it gives you life  
 To knowledge? by the threatner look on me,  
 Me who have touch'd and tasted, yet both live,  
 And life more perfect have attain'd than fate  
 Meant me, by vent'ring higher than my lot.  
 Shall that be shut to man, which to the beast  
 Is open? or will God incense his ire  
 For such a petty trespass, and not praise  
 Rather your dauntless virtue, whom the pain  
 Of death denounc'd, whatever thing death be,  
 Deter'd not from atchieving what might lead  
 To happier life, knowledge of good and evil ;  
 Of good how just? of evil, if what is evil  
 Be real, why not known, since easier shunn'd ;  
 God therefore cannot hurt ye, and be just ;  
 Not just, not God ; nor fear'd then, nor obey'd :  
 Your fear of death then removes the fear.  
 Why then was this forbid? why but to awe,  
 Why but to keep you low and ignorant,  
 His worshippers ; he knows that in the day



Ye eat thereof, your eyes that seem so clear,  
Yet are but dim, shall perfectly be then  
Open'd and clear'd, and ye shall be as gods,  
Knowing both good and evil as they know.  
That ye should be as gods, since I as man,  
Internal man, is but proportion meet,  
I of brute human, ye of human Gods.  
So ye shall die perhaps, by putting off  
Human, to put on gods, death to be wish'd,  
Though threaten'd, which no worfe than this can  
bring.

And what are gods that man may not become  
As they, participating god-like food?  
The gods are first, and that advantage use  
On our belief, that all from them proceeds;  
I question it, for this fair earth I see,  
Warm'd by the sun, producing every kind,  
Them nothing: If they all things, who enclos'd  
Knowledge of good and evil in this tree,  
That whofo eats hereof, forthwith attains  
Wisdom without their leave: And wherein lies  
Th' offence, that man should thus attain to know?  
What can your knowledge hurt him, or this tree  
Impart against his will if all be his?  
Or is it envy, and can envy dwell  
In heav'nly breasts? these, and many more  
Causes import your need of this fair fruit.  
Goddeffs humane, reach then, and freely taste.

## CASSIUS tempting BRUTUS.

**BRUTUS**, I do observe you now of late  
 I have not from your eyes that gentleness  
 And show of love, as I was wont to have ;  
 You bear too stubborn and too strange a hand  
 Over your friend, that loves you.  
 It is very much lamented, *Brutus*,  
 That you have no such mirrors, as will turn  
 Your hidden worthiness into your Eye,  
 That you might see your shadow. I have heard,  
 Where many of the best respect in *Rome*  
 (Except immortal *Cæsar*) speaking of *Brutus*,  
 And groaning underneath this age's yoke  
 Have wish'd, that noble *Brutus* had his eyes.  
 Then since you know, you cannot see your-self  
 So well as by reflection ; I, your glass,  
 Will modestly discover to your-self  
 That of yourself, which yet you know not of :  
 And be not jealous of me, gentle *Brutus* ;  
 Were I a common laughter, or did use  
 To steal with ordinary oaths my love  
 To every new protector ; if you know,  
 That I do fawn on men, and hug them hard,  
 And after scandal them ; or if you know,  
 That I profess myself in banqueting  
 To all the rout, then hold me dangerous.  
 Honour is the subject of my story.  
 I cannot tell what you and other men  
 Think of this life ; but for my single self.  
 I had as lief not be, as live to be  
 In awe of such a thing as I my-self.

I was born free as *Cæsar* ;—so were you :  
 We both have fed as well, and we can both  
 Endure the winter's cold, as well as he :  
 For once, upon a raw and gusty day  
 The troubled *Tyber* chafing with his shores,  
*Cæsar* says to me ;—‘ Dar’st thou, *Cassius*, now,  
 ‘ Leap in with me into this angry flood,  
 ‘ And swim to yonder point ?’—upon the word,  
 Accoutred as I was, I plunged in,  
 And bad him follow ; so indeed he did :  
 The torrent roar’d, and we did buffet it  
 With lusty sinews, throwing it aside,  
 And stemming it with hearts of controversy :  
 But, ere we could arrive the point propos’d,  
*Cæsar* cry’d,—‘ help me, *Cassius*, or I sink !’—  
 I, as *Æneas* our great ancestor,  
 Did, from the flames of *Troy*, upon his shoulder  
 The old *Anchises* bear, so, from the waves of *Tyber*,  
 Did I the tired *Cæsar* :—And this man  
 Is now become a God ; and *Cassius* is  
 A wretched creature, and must bend his body,  
 If *Cæsar* carelessly but nod on him.—  
 He had a fever, when he was in *Spain* ;  
 And when the fit was on him, I did mark,  
 How he did shake ; ’Tis true, this god did shake :  
 His coward lips did from their colour fly ;  
 And that same eye, whose bend doth awe the world,  
 Did lose its lustre :—I did hear him groan :—  
 Ay ; and that tongue of his, that bad the *Romans*  
 Mark him, and write his speeches in their books ;  
 Alas ! it cry’d,—‘ give me some drink, *Titinius* !’  
 As a sick girl.—Ye gods, it doth amaze me,—

A man of such a feeble temper, should  
So get the start of the majestic world,  
And bear the palm alone.—

Why, man, he doth bestride the narrow world,  
Like a *Colossus*; and we, petty men,  
Walk under his huge legs, and peep about  
To find our-selves dishonourable graves.—

Men at sometimes are masters of their fates:  
The fault, dear *Brutus*, is not in our stars;  
But in our-selves, that we are underlings.

*Brutus* and *Cæsar*! What should be in that *Cæsar*?  
Why should that name be founded more than your's?  
Write them together; your's is as fair a name;  
Sound them, it doth become the mouth as well;  
Weigh them, it is as heavy; conjure with 'em,  
*Brutus* will start a spirit as soon as *Cæsar*.

Now, in the names of all the Gods at once,  
Upon what meat doth this our *Cæsar* feed,  
That he is grown so great?—Age, thou art sham'd!  
*Rome*, thou hast lost the breed of noble bloods!  
When went there by an age, since the great flood,  
But it was fam'd with more than with one man?  
When could they say, 'till now, that talk'd of *Rome*,  
'That her wide walls encompass but one man?'

Now is it *Rome* indeed, and room enough,  
When there is in it but one only man,—  
O! you and I have heard our fathers say,  
'There was a *Brutus* once, who would have brook'd  
'The eternal devil to keep his state in *Rome*,  
'As easily as a King.'



## CATO'S SOLILOQUY.

[By Mr. ADDISON.]

CATO alone, sitting in a thoughtful posture: in his hand Plato's book on the immortality of the soul: a drawn sword on the table.

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 horreur  
 of falling into *naught*? 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 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 them.

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 a 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 dim with age, and *nature* sink in years ;  
 But *thou* shalt flourish in immortal youth,  
 Unhurt amidst the war of elements,  
 The wreck of matter, and the crush of worlds.

\* The Sword.

† The Book.

### PHOCIAS'S SOLILOQUY.

**F**AREWELL, and think of death! Was it not so?  
 Do murderers then preach mortality?  
 But, how to think of, what the living know not,  
 And the dead cannot or else may not tell?—  
 What art thou, O thou great mysterious terrour!  
 The way to thee we know; diseases, famine,  
 Sword, fire, and all thy ever-open gates,  
 Which day and night stand ready to receive us.  
 But, what's beyond them?—Who will draw that  
 veil?  
 Yet death's not there:—No, 'tis a point of time,  
 The verge 'twixt mortal and immortal being:  
 It mocks our thought!—On this side, all is life;  
 And when we've reach'd it, in that very instant  
 'Tis past the thinking of!—O! if it be  
 The pangs, the throes, the agonizing struggle,  
 When soul and body part; sure I have felt it,  
 And there's no more to fear.

## HAMLET'S SOLILOQUY.

**T**O BE OR NOT TO BE—That is the question.—  
 Whether 'tis nobler in the mind, to suffer  
 The stings and arrows of outrageous fortune ;  
 Or to take arms against a sea of troubles,  
 And by opposing end them ! To die ? to sleep  
 No more :—and, by a sleep, to say we end  
 The heart-ach and the thousand natural shocks  
 That flesh is heir to ;—'tis a consummation  
 Devoutly to be wish'd.—To die ? to sleep—  
 To sleep ? perchance to dream.—Ay, there's the  
 rub—

For in that sleep of death what dreams may come,  
 When we have shuffled off this mortal coil,  
 Must give us pause.—There's the respect,  
 That makes calamity of so long life.

For who would bear the whips and scorns of time,  
 Th' oppressor's wrongs, the proud man's contu-  
 mely,

The pangs of despis'd love, the law's delay,  
 Th' insolence of office, and the spurns

That patient merit of th' unworthy takes ;  
 When he himself might his *quietus* make,  
 With a bare bodkin ? Who would fardles bear,  
 To groan and sweat under a weary life ?

But that the dread of something after death,  
 (That undiscover'd country, from whose bourne  
 No traveller returns) puzzles the will ;  
 And makes us, rather bear those ills we have,

Than fly to others that we know not of.  
 Thus Conscience does make cowards of us all :  
 And thus the native hue of resolution  
 Is sicklied o'er with the pale cast of thought ;  
 And enterprizes of great pith and moment,  
 With this regard their currents turn awry,  
 And loose the name of action.—

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I A G O exciting the Passion of JEALOUSY in  
 O T H E L L O.

**M**Y Lord, you know, I love you.  
 For Michael Cassio ;  
 I dare be sworn (I think) that he is honest.  
 Men should be, what they seem ;  
 Or, those that be not, would they might seem  
 But what they seem. (none  
 Why, then, I think *Cassio's* an honest man.  
 I do beseech you, good my Lord !  
 Think, I (perchance) am vicious in my guesses :  
 As, I confess, it is my nature's plague  
 To spy into abuse : and oft' my jealousy  
 Shapes faults that are not. I entreat you then,  
 From one who so imperfectly conjects,  
 Your wisdom would not build your-self a trouble,  
 Out of my scattering and unsure observance !  
 It were not for your quiet, nor your good,  
 Nor for my manhood, honesty, and wisdom,  
 To let you know my thoughts.  
**GOOD NAME** in man and woman (dear my Lord)  
 Is the immediate jewel of their souls.



Who steals my *Purse*, steals trash; 'tis something,  
nothing;

'Twas mine, 'tis his, and has been slave to thousands;

But he that filches from me my *good Name*,

Robs me of that, which not enriches him;

And makes me poor indeed.

Oh, beware (my Lord) of JEALOUSY;

It is a *green-ey'd Monster*, which doth mock

The meat it feeds on. That *Cuckold* lives in bliss,

Who, certain of his fate, loves not his wronger:

But, oh, what damned minutes tells he o'er,

Who doats, yet doubts; suspects, yet strongly loves!

Poor and *Content*, is rich, and rich enough:

But riches endless, is as poor as winter,

To him, that fears he ever shall be poor.

Good *Heav'n!* the souls of all my tribe defend

From *Jealousy!*—

I'm glad of this; for now I shall have reason

To show the love and duty that I bear you,

With franker spirit: therefore, as I'm bound,

Receive it from me. I speak not yet of proof.—

Look to your wife! Observe her well with *Cassio!*

Wear your eye, thus; not jealous, nor secure?—

I would not have your free and noble nature,

Out of self-bounty be abus'd;—Look to it!

I know our country disposition well:

In *Venice* they do let Heav'n see the pranks,

They dare not show their husbands; their best

conscience

Is not to leav't undone, but keep't unknown.

She did deceive her father, marrying you;

And when she seem'd to shake, and fear your looks,

She lov'd them most.

She, that, so young, could give-out such a seeming,  
To seal her father's eyes up, close as oak——:  
(He thought, 'twas witchcraft)—But I'm much to  
blame.——

I humbly do beseech you, sir, your pardon,  
For too-much loving you!

I hope, you will consider, what is spoken,  
Comes from my love.—But, I do see, you're  
mov'd.—

I am to pray you, not to strain my speech  
To grosser issues, nor to larger reach,  
Than to suspicion.—Should you do so, my lord;  
My speech would fall into such vile success,  
As my thoughts aim not at.—*Cassio's* my worthy  
friend.——

My lord! I would, I might entreat your honour,  
To scan this thing no farther. Leave it to time.  
Although 'tis fit, that *Cassio* have his place;  
(For, sure, he filled it up with great ability;)  
Yet, if you please to hold him off a while,  
You shall by that perceive him and his means.  
Note, if your lady strain his entertainment,  
With any strong or vehement importunity!  
Much will be seen in that.—In the mean time,  
Let Me be thought too-busy in my fears;  
(As worthy cause I have, to fear, I am:)  
And hold her free, I do beseech your honour.

*Shakespeare, Othello. Act 3.*

## BRUTUS'S Oration on CÆSAR'S Death.

COUNTRYMEN, and friends! hear me, for my cause: and be silent, that ye 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 ye may the better judge!

If there be any in this assembly, any dear friend of *Cæsar's*; to him I say, 'that *Brutus*' 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 lov'd *Cæsar* less;' but, that I lov'd *Rome* more.' Had ye rather, that *Cæsar* were living, and die all slaves; than, that *Cæsar* were dead, and live all free-men?

As *Cæsar* lov'd me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him: but, as he was ambitious, I slew him. There are, tears for his love, joy for his fortune, honour for his valour, and death for his ambition.

Who is here so base, that would be a bond-man?—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 country?—If any, speak;—for, him have I offended.—I pause for a reply.—Since none is made, then none have I offended.

I have done no more to *Cæsar*, than ye shall do to *Brutus*. The question of his death is enrolled in the capitol: his glory not extenuated, wherein he was worthy; nor his offences enforced, for which he suffered death.

Here comes the body, mourned 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 flew 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.

*Shakespear, Julius Cæsar. Act 3.*

ANTONY'S *Oration over CÆSAR'S Body.*

**F**RIENDS, *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!

The noble BRUTUS  
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 ransom 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.  
 Ye all did see, that on the *Lupereal*  
 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 BRUTUS spoke ;  
 But here I am to speak, what I do know,

Ye all did love him once, not without cause ;  
 What cause with-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.—  
 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 disposed, to stir  
 Your hearts and minds to mutiny and rage ;  
 I should do BRUTUS wrong, and CASSIUS wrong ;

Who, ye all know, are honourable men.  
 I will not do them wrong: I rather choose  
 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 (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.

Have patience, gentle friends! I must not read it.  
 It is not meet ye know how CÆSAR lov'd you:  
 Ye are not wood, ye are not stones, but men;  
 And being men, hearing the will of CÆSAR;  
 It will enflame you, it will make you mad;  
 'Tis good ye know not, that ye are his heirs,  
 For, if you should, — O, what would come of it!

Will ye be patient? will ye stay a while  
 I've overhot myself, to tell you of it.  
 I fear, I wrong the honourable men,  
 Whose daggers have stabb'd CÆSAR; — I do fear it.  
 Ye will compel me then, to read the will?  
 Then make a ring about the corps of CÆSAR;  
 And let me show you Him, that made the will.  
 Shall I descend? And will ye give me leave?

If ye have tears, prepare to shed them now!  
 Ye 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 thro'!—  
 See, what a rent the envious CASKA made!—  
 Thro' this, the well beloved BRUTUS stabb'd;  
 And, as he pluck'd his curled 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 ye know, was CÆSAR'S Angel;  
 Judge, O ye Gods! how CÆSAR lov'd him!  
 This was the most unkindest cut of all;  
 For, when the noble CÆSAR saw him stab;  
 Ingratitude, more strong than traitors arms,  
 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 time ran blood) great CÆSAR fell.  
 O what a fall was there, my countrymen!  
 Then I, and ye, and all of us fell down;  
 Whilst bloody treason flourish'd over us.  
 O, now ye weep: and I perceive, ye feel  
 The dint of pity: these are gracious drops.  
 Kind souls! what, weep ye, when ye but behold  
 Our CÆSAR'S vesture wounded?—Look ye here:  
 Here is himself, marr'd (as ye see) by traitors.  
 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 honorable:



And will, no doubt, with reasons answer you:  
 I come not, friends, to steal away your hearts:  
 I am no orator, as BRUTUS is;  
 But, as ye know me all, a plain blunt man,  
 That love my friend; and *that* they know full well,  
 Who give me public leave to speak of him:  
 For I have neither wit, nor words, nor worth;  
 Action, nor utterance, nor the power of speech,  
 To stir men's blood: I only speak right on.  
 I tell you that, which ye yourselves do know:  
 Show 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,  
 Wou'd ruffle-up your spirits, and put a tongue  
 In every wound of CÆSAR; that should move  
 The stones of *Rome*, to rise in mutiny.

Why, friends! ye go to do, ye know not what!  
 Wherein hath CÆSAR thus deserv'd your loves?  
 Alas ye know not.—I must tell you then.—  
 Ye have forgot the will I told ye of.—

Here is the will, and under CÆSAR's seal.  
 To every *Roman* citizen he gives,  
 To every several man, seventy-five drachma's.  
 Moreover, he hath left you, all his walks,  
 His private arbors, and new planted orchards,  
 On this side *Tiber*; he hath left them you,  
 And to your heirs for ever; common pleasure,  
 To walk abroad, and recreate yourselves.—  
 Here was a CÆSAR; when comes such another?

*Shakespear, Julius Cæsar. Act. 3.*



## MACBETH'S SOLILOQUY.

IF it were done, when 'tis done; then 'were:  
well,

It were done quickly: if th' assassination  
Could trammel up the consequence, and catch  
With its surcease, success; that but this blow  
Might be the be-all and the end-all;—Here,  
(Ev'n here upon this bank and shoal of time)  
We'd jump the life to come.—But, in these cases,  
We still have judgment here, that we but teach  
Bloody instructions; which being taught, return  
To plague th' inventor.—Even-handed JUSTICE  
Returns th' ingredients of our poison'd chalice  
To our own lips.

*Shakespear, MACBETH, A & I.*

## HENRY the Vth's SOLILOQUY.

UPON the KING! 'Let us our lives, our souls,  
' Our debts, our careful wives, our children, and  
' Our sins, lay on the King: He must bear all.'

O hard condition, and twin-born with greatness,  
Subject to breath of ev'ry fool; whose sense  
No more can feel, but his own wringing!  
What infinite heart-ease must Kings neglect,  
Which private men enjoy? And what have kings,  
Which privates have not too, save ceremony,  
Save general ceremony?—

And what art Thou, thou idol, *ceremony* ?  
 What kind of god art thou ; that suffer'st more  
 Of mortal griefs, than do thy worshippers ?  
 Art thou aught else, but place, degree, and form,  
 Creating awe and fear in other men ?  
 Wherein thou art *less happy, being fear'd,*  
 Than they in fearing.  
 What drink'st thou oft', instead of homage sweet,  
 But poison'd flatt'ry ? O be sick, great Greatness,  
 And bid thy *ceremony* give thee cure !  
 Think'st thou the fiery fever will go out,  
 With titles blown from adulation ?  
 Will it give place to flexure and low bending ?  
 Can'st thou, when thou command'st the beggar's  
 Command the health of it ? (knee,  
 'Tis not the balm, the scepter, and the ball,  
 The sword, the mace, the crown imperial,  
 The enter-tissued robe of gold and pearl ;  
 The fardel title, running 'fore the king,  
 The throne, he sits on ; nor the tide of pomp,  
 Which beats upon the high shoar of this world :  
 No, not all these thrice gorgeous ceremonies,  
 Not all these, laid in bed majestical,  
 Can sleep so foundly, as the wretched slave ;  
 Who, with a body fill'd and vacant mind,  
 Gets him to rest, cramm'd with distressful bread ;  
 And follows so the ever-running year,  
 With profitable labour, to his grave :  
 And—(but for *ceremony*)—such a wretch,  
 Winding up days with toil and nights with sleep,  
 Hath the fore-hand and 'vantage of a King.

*Shakespear, Hen. V. Act 4. Sc. 5.*

*The Speech of GALGACUS the General of the Caledonii\**, in which he exhorts the army he had assembled, in order to repel the Romans, to fight valiantly against their foes under Jul. Agricola. (Corn. VIT. Tacit. J. AGRIC.)

*Countrymen and Fellow-soldiers!*

WHEN I consider the *cause*, for which we have drawn our swords, and the *necessity* of striking an *effectual blow*, before we sheath them again. I feel joyful *hopes* arising in my mind, that *this day* an opening shall be made for the *restoration* of British Liberty, and for *shaking off* the infamous yoke of Roman slavery. Caladonia is yet free. The *all-grasping power* of Rome has not yet been able to seize *our liberty*. But it is only to be preserved by *valour*. By *flight* it cannot: for the *sea* confines us; and that the more *effectually*, as being possessed by the *fleets* of the enemy. As it is by *arms*, that the *brave* acquire immortal fame, so it is by *arms*, that the *sordid* must defend their lives and *properties*, or loose them. You are the very *men*, my friends, who have hitherto set *bounds* to the unmeasurable *ambition* of the Romans. In consequence of your inhabiting the more *inaccessible* parts of that island, to which the shores of those countries on the continent, which are *enslaved* by the Romans are *invisible*, you have hitherto been

\* The Caledonii were, according to Ptolomy, the inhabitants of the interior parts of what before the Union, was called Scotland, now North-Britain.



free from the common *disgrace*, and the common *sufferings*. You lie almost out of the reach of *fame itself*. But you *must not expect* to enjoy this untroubled *security any longer*, unless you *bestir yourselves so effectually*, as to put it out of the power of the *enemy to search out your retreats*, and *disturb your repose*. If you *do not*, *curiosity alone* will set them a *prying*, and they will conclude, that there is somewhat *worth the labour of conquering*, in the *interior parts* of the *island*, merely because they have *never seen them*. What is *little known* is often *coveted*, because *so little known*. And you are not to *expect*, that you should *escape the ravage* of the general *plunderers of mankind*, by any sentiment of *moderation in them*. When the *countries*, which are more *accessible*, come to be *subdued*, they will then *force their way into those*, which are *harder to come at*. And if they should conquer the *dry land*, over the *whole world*, they will then think of carrying their arms beyond the *ocean*, to see, whether there are not certain *unknown regions*, which they may *attack*, and *reduce under subjection* to the *Roman empire*. For we see, that if a country is thought to be *powerful in arms*, the *Romans* attack it, because the conquest will be *glorious*; if *inconsiderable in the military art*, because the victory will be *easy*; if *rich*, they are drawn thither by the hope of *plunder*; if *poor*, by the desire of *fame*. The *east and west*, the *south and the north*, the face of the *whole earth*, is the scene of their *military achievements*; the *world is too little for their ambition*, and their *avarice*. They



are the *only nation* ever known to be *equally* desirous of conquering a *poor* kingdom as a *rich* one. Their *supreme joy* seem to be *ravaging, fighting,* and *shedding of blood*; and when they have *unpeopled* a *region*, so that there are *none left alive* able to bear *arms*, they say, they have given *peace* to that country.

Nature itself has peculiarly *endeared* to *all men*, their *wives*, and their *children*. But it is known to you, my countrymen, that the conquered *youth* are daily *draughted off* to *supply* the deficiencies in the *Roman army*. The *wives*, the *sisters*, and the *daughters* of the *conquered* are either *exposed* to the *violence*, or at least *corrupted* by the *arts* of these *cruel spoilers*. The *fruits* of our *industry* are *plundered*, to make up the *tributes* imposed on us by *oppressive avarice*. *Britons* *sow* their fields; and the *greedy Romans* *reap* them. Our very *bodies* are *worn out* in carrying on their *military works*; and our *toils* are *rewarded* by them with *abuse* and *stripes*. Those who are *born* to *slavery*, are *bought* and *maintained* by their *masters*. But *this* unhappy *country* *pays* for being *enslaved*, and *feeds* those who *enslave* it. And our *portion of disgrace* is the *bitterest*, as the inhabitants of *this island* are the *last*, who have fallen under the *galling yoke*. Our native *bent* against *tyranny*, is the *offence*, which most *sensibly irritates* those *lordly usurpers*. Our *distance* from the *seat of government*, and our *natural defence* by the *surrounding ocean*, render us *obnoxious* to their *suspensions*: for they know, that *Britons* are *born* with an *instinctive love* for *liberty*.

and they conclude, that we must be *naturally* led to think of taking the *advantage* of our *detached situation*, to *disengage* ourselves *one time or other*, from their *oppression*.

Thus, my Countrymen, and Fellow-soldiers, *suspected* and *hated*, as we ever *must be* by the Romans, there is *no prospect* of our enjoying even a tolerable state of bondage under them. Let us then, in the name of all that is *sacred*, and defence of all that is *dear* to us, resolve to *exert* ourselves, if not for *glory*, at least for *safety*; if not in *vindication* of *British honour*, at least in *defence* of our *lives*. How near were the *Brigantes\** to *shaking off* the yoke—led on too by a *woman*? They *burnt* a *Roman settlement*: they attacked the *dreaded* Roman legions in their *camp*. Had not *partial success* drawn them into a *fatal security*, the *business* was *done*. And shall not *we*, of the *Caledonian region*, whose *territories* are *yet free*, and whose *strength entire*, shall we not, my Fellow-soldiers, *attempt somewhat*, which may show these *foreign ravagers*, that they have *more to do* than they think of, before they be *masters* of the *whole island*?

But, after all, *who are* those *mighty Romans*? Are they *Gods*; or *mortal men*, like *ourselves*? Do we not see, that *they* fall into the same *errors*, and *weaknesses* as *others*? Does not *peace effeminate* them? Does not *abundance debauch* them? Does not *wantonness enervate* them? Do they not even go to *excess* in the most *unmanly vices*? And

\* The Brigantes, according to Ptolomy, inhabited what is now called Yorkshire, the Bishoprick of Durham, &c.

can you imagine, that they, who are remarkable for their *vices*, are likewise remarkable for their *valour*? What, then, do we dread?—Shall I tell you the very *truth*, my fellow-foldiers? It is by means of our *intestine divisions*, that the Romans have gained so great *advantages over us*. They turn the *mismanagements* of their *enemies* to their *own praise*. They *boast* of what they have done, and say *nothing* of what we might have done, had we been so *wise*, as to unite against them.

What is this formidable Roman army? Is it not composed of a *mixture* of people from *different countries*; some more, some less, disposed to *military atchievements*; some more, some less, capable of *bearing fatigue and hardship*? They keep together, while they are *successful*. Attack them with *vigor*: distress them: you will see them more *disunited* among themselves than we are now. Can any one imagine, that *Gauls, Germans, and*——with *shame* I must add, *Britons*, who *basely lend*, for a time, their *limbs*, and their *lives*, to build up *foreign tyranny*; can one imagine, that these will not be *longer enemies*, than *slaves*? or that such an army is held together by sentiments of *fidelity*, or *affection*? No: the *only bond* of union among them is *fear*. And, whenever *terror ceases* to work upon the *minds* of that *mixed multitude*, they who now *fear*, will then *hate*, their *tyrannical masters*. On our *side* there is every *possible incitement* to *valour*. The *Roman courage* is not, as *ours*, inflamed by the thought of *wives and children* in danger of falling into the hands of the *enemy*. The *Romans* have



no parents, as we have, to reproach them, if they should desert their infirm old age. They have no country here to fight for; They are a motley collection of foreigners, in a land wholly unknown to them, cut off from their native country, hemmed in by the surrounding ocean, and given, I hope, a prey into our hands, without all possibility of escape. Let not the sound of the Roman name affright your ears. Let not the glare of gold and silver, upon their armour, dazzle your eyes. It is not by gold, or silver, that men are either wounded or defended; though they are rendered a richer prey to the conquerors. Let us boldly attack this disunited rabble, We shall find among themselves, a reinforcement to our army. The degenerate Britons, who are incorporated into their forces, will, thro' shame of their countrys cause deserted by them, quickly leave the Romans, and come over to us. The Gauls, remembering their former liberty, and that it was the Romans who deprived them of it, will forsake their tyrants, and join the assertors of freedom. The Germans who remain in their army, will follow the example of their countrymen, the Usipii, who so lately deserted. And what will there be then, to fear? A few half-garrisoned forts; a few municipal towns inhabited by worn-out old men; Discord universally prevailing, occasioned by tyranny in those who should obey. On our side, an army united in the cause of their country, their wives, their children, their aged parents, their liberties, their lives. At the head of this army, —I hope I do not offend against modesty in saying, there is a GENERAL ready to exert all his abilities,



such as they are, and to hazard his *life* in leading you to *victory*, and to *freedom*.

I conclude, my countrymen, and fellow-soldiers, by putting you in mind, that on your *behaviour this day* depends your future *enjoyment of peace and liberty*, or your *subjection to a tyrannical enemy*, with all its *grievous consequences*. When, therefore, you come to *engage*—*think of your ancestors*,—and *think of your posterity*.

N. B. The *Italic* in this speech, is to be considered as a direction to the speaker, in his delivery.

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### SATAN'S ADDRESS to the SUN.

O THOU that, with surpassing glory crown'd,  
 Look'st from thy sole dominion like the god  
 Of this new world; at whose sight all the stars  
 Hide their diminish'd heads; to thee I call,  
 But with no friendly voice, and add thy name,  
 O Sun, to tell thee how I hate thy beams,  
 That bring to my remembrance from what state  
 I fell, how glorious once above thy sphere;  
 Till pride, and worse ambition, threw me down,  
 Warring in heav'n 'gainst heav'n's matchless King.  
 Ah, wherefore? He deserv'd no such return  
 From me, whom He created what I was  
 In that bright eminence, and with his good  
 Upbraided none; nor was his service hard:  
 What could be less than to afford him praise,  
 The easiest recompense, and pay him thanks,  
 How due! yet all his good prov'd ill in me,

And wrought but malice. Lifted up so high  
 I 'sdain'd subjection, and thought one step higher  
 Would set me highest, and in a moment quit  
 The debt immense of endless gratitude,  
 So burdensome, still paying, still to owe :  
 Forgetful what from Him I still receiv'd ;  
 And understood not, that a grateful mind  
 By owing owes not, but still pays, at once  
 Indebted and discharg'd ; what burden, then ?  
 O had his pow'rful destiny ordain'd  
 Me some inferior angel, I had stood  
 Then happy ; no unbounded hope had rais'd  
 Ambition. Yet why not ? some other Power  
 As great might have aspir'd, and me, tho' mean,  
 Drawn to his part ; but other Pow'rs as great  
 Fell not, but stand unshaken, from within  
 Or from without, to all temptations arm'd.  
 Hadst thou the same free-will and power to stand ?  
 Thou hadst ! Whom hast thou, then, or what t' ac-  
 cuse,  
 But heav'n's free love, dealt equally to all ?  
 Be then his love accurs'd, since love or hate,  
 To me alike, it deals eternal woe.  
 Nay, curs'd be thou ; since against HIS thy will  
 Chose freely what it now so justly rues,  
 Me miserable ! which way shall I fly  
 Infinite wrath, and infinite despair ?  
 Which way I fly is hell ; myself am hell ;  
 And, in the lowest deep, a lower deep  
 Still threat'ning to devour me, opens wide,  
 To which the hell I suffer seems a heaven.  
 O then at last, relent. Is there no place

Left for repentance, none for pardon left ?  
 None left but by submission ; and that word  
 Disdain forbids me, and my dread of shame  
 Among the spirits beneath, whom I seduc'd  
 With other promises and other vaunts  
 Than to submit, boasting I could subdue  
 Th' Omnipotent. Ah, me ! they little know  
 How dearly I abide that boast so vain,  
 Under what torments inwardly I groan,  
 While they adore me on the throne of hell,  
 With diadem and sceptre high advanc'd,  
 The lower still I fall, only supreme  
 In misery : such joy ambition finds !  
 But say I could repent, and could obtain,  
 By act of grace, my former state ; how soon  
 Would height recall high thoughts ? how soon un-  
     say  
 What feign'd submission swore ? ease would recant  
 Vows made in pain, as violent and void,  
 (For never can true reconciliation grow  
 Where wounds of deadly heat have pierc'd so  
     deep :)  
 Which would but lead me to a worse relapse,  
 And heavier fall : so should I purchase dear  
 Short intermission bought with double smart.  
 This knows my punisher : therefore as far  
 From granting he, as I from begging peace.  
 All hope excluded thus, behold in stead  
 Of us outcast, exil'd, his new delight,  
 Mankind created, and for him this world.  
 So farewell hope, and with hope farewell fear,  
 Farewell remorse ; all good to me is lost ;

Evil be thou my good ; by thee at least  
 Divided empire with Heav'n's King I hold,  
 By thee, and more perhaps, supreme will reign ;  
 As man, ere long, and this new world shall know.

MILTON.

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## G E N I U S .

**F**ROM heav'n my strains begin. From heav'n  
 descends

The flame of Genius to the chosen breast,  
 And beauty with poetic wonder join'd,  
 And inspiration. Ere the rising sun  
 Shone o'er the deep, or 'mid the vault of night  
 The moon her silver lamp suspended : ere  
 The vales with springs were water'd, or with groves  
 Of oak or pine the ancient hills were crown'd ;  
 Then the great Spirit, whom his works adore,  
 Within his own deep essence view'd the forms,  
 The forms eternal of created things :  
 The radiant sun ; the moon's nocturnal lamp ;  
 The mountains and the streams ; the ample stores  
 Of earth, of heav'n, of nature. From the first,  
 On that full scene his love divine he fix'd,  
 His admiration. Till, in time complete,  
 What he admir'd and lov'd his vital pow'r  
 Unfolded into being. Hence the breath  
 Of life informing each organic frame :  
 Hence the green earth, and wild resounding waves :  
 Hence light and shade, alternate ; warmth and cold ;  
 And bright autumnal skies, and vernal show'rs,  
 And all the fair variety of things.



But not alike to every mortal eye  
 Is this great scene unveil'd. For while the claims  
 Of social life to diff'rent labours urge  
 'The active pow'rs of man, with wisest care  
 Hath nature on the multitude of minds  
 Impres'd a various bias; and to each  
 Decreed its province in the common toil.  
 To some she taught the fabric of the sphere,  
 The changeful moon, the circuit of the stars,  
 The golden zones of heav'n. To some she gave  
 To search the story of eternal thought;  
 Of space and time; of fate's unbroken chain,  
 And will's quick movement. Others by the hand  
 She led o'er vales and mountains, to explore  
 What hailing virtue dwells in every vain  
 Of herbs or trees. But some to nobler hopes  
 Were destin'd: some within a finer mould  
 She wrought and temper'd with a purer flame;  
 To these the Sire omnipotent unfolds,  
 In fuller aspects and with fairer lights,  
 This picture of the world. Through every part  
 They trace the lofty sketches of his hand:  
 In earth, or air, the meadow's flow'ry store,  
 The moon's mild radiance, or the virgin's mien  
 Dress'd in attractive smiles, they see portray'd  
 (As far as mortal eyes the portrait scan)  
 Those lineaments of beauty which delight  
 The mind supreme. They also feel their force,  
 Enamour'd: they partake th' eternal joy.

AKENSIDE.

## NOVELTY.

**C**ALL now to mind what high capacious pow'rs  
 Lie folded up in man ; how far beyond  
 The praise of mortals, may the eternal growth  
 Of nature to perfection [halfdivinen.cn](http://halfdivinen.cn)  
 Expand the blooming soul ? What pity, then,  
 Should Sloth's unkindly fogs depress to earth  
 Her tender blossom ; cloak the streams of life,  
 And blast her spring ! Far otherwise design'd  
 Almighty wisdom ; nature's happy cares  
 The obedient heart far otherwise incline.  
 Witness the sprightly joy, when aught unknown  
 Strikes the quick sense, and wakes each active pow'r  
 To brisker measures. Witness the neglect,  
 Of all familiar prospects, though beheld  
 With transport once, the fond attentive gaze  
 Of young astonishment ; the sober zeal  
 Of age commenting on prodigious things.  
 For such the bounteous providence of heav'n,  
 In every breast implanting this desire  
 Of objects new and strange, to urge us on  
 With unremitted labour to pursue  
 Those sacred stores that wait the rip'ning soul,  
 In truth's exhaustless bosom. What need words  
 To paint its pow'r ? For this, the daring youth  
 Breaks from his weeping mother's anxious arms.  
 In foreign climes to rove ; the pensive sage  
 Heedless of sleep, or midnight's harmful damp,  
 Hangs o'er the sickly taper ; and untir'd  
 The virgin follows, with enchanted step,  
 The mazes of some wild and wondrous tale,

From morn to eve ; unmindful of her form ;  
 Unmindful of the happy dress that stole  
 The wishes of the youth, when every maid  
 With envy pin'd. Hence, finally, by night  
 The village matron, round the blazing hearth,  
 Suspends the infant audience with her tales,  
 Breathing astonishment ! of witching rhymes,  
 And evil spirits ; of the death-bed call  
 Of him who robb'd the widow, and devour'd  
 The orphan's portion ; of unquiet souls  
 Ris'n from the grave to ease the heavy guilt  
 Of deeds in life conceal'd ; of shapes that walk  
 At dead of night, and clank their chains, and wave  
 The torch of hell around the murderer's bed.  
 At ev'ry solemn pause the croud recoil  
 Gazing each other speechless, and congeal'd  
 With shiv'ring sighs ; till eager for th' event,  
 Around the beldame all arrest they hang,  
 Each trembling heart with grateful terrors quell'd.

AKENSIDE.

ROLLA's, animating speech to his soldiers.

**M**Y brave associates—partners of my toil, my feelings and my fame !—can Rolla's words add vigour to the virtuous energies which inspire your hearts ?—No—you have judg'd as I have, the foulness of the crafty plea by which these bold invaders would delude you.—Your generous spirit has compar'd as mine has, the motives, which, in a war like this, can animate *their* minds, and *OURS*. —**THEY**, by a strange frenzy driven, fight for

power, for plunder, and extended rule.—**WE**, for our country, our altars, and our homes.—They, follow an Adventurer whom they fear—and obey a power which they hate,—**WE** serve a Monarch whom we love—a God whom we adore. When e'er they move in anger, desolation tracks their progress!—Where'er they pause in amity, affliction mourns their friendship!—They boast, they come but to improve our state,—enlarge our thoughts, and free us from the yoke of error!—**Yes**—**THEY** will give enlightened freedom to *our* minds, who are themselves the slaves of passion, avarice, and pride. They offer us their protection.—**Yes**, such protection as vultures give to lambs—covering and devouring them! They call on us to barter all our goods we have inherited and proved, for the desperate chance of something better which they promise. Be our plain answer this: The throne **WE** honour is the **PEOPLE'S CHOICE**—the laws we reverence are our brave Father's legacy—the faith we follow teaches us to live in bonds of charity with all mankind, and die with hope of bliss beyond the grave. Tell your invaders this, and tell them too, we seek no change; and, least of all, such change as they would bring us.

**B. SHERIDAN.**



## C O N C L U S I O N.

*Directions for Speaking.*

SPEAK the Speech (I pray you) as I pronounc'd it to you, trippingly on the tongue :. But, if you mouth it, as many of our Speakers do, I had as lieve the town-crier had spoken my lines. And do not saw the air too much with your hand, thus ; but use all gently : for in the very torrent, tempest, and (as I may say) whirl-wind of your passion, you must acquire and beget a temperance, that may give it smoothness.—Oh, it offends me to the soul, to hear a roboustous periwig-pated fellow tear a passion to tatters, to very rags ; to split the ears of the groundlings, who (for the most part) are capable of nothing, but inexplicable dumb-shows and noise : I would have such a fellow whipt, for o'er-doing termagant ; *it out-herods Herod.*—Pray you, avoid it!—

Be not too tame neither : but let your own discretion be your tutor. Suit the Action to the Word, the Word to the Action ; with this special observance, that you o'er-step not the modesty of nature : for any thing so over-done, is from the purpose of speaking. Now THIS, over-done or come tardy off, tho' it make the unskilful laugh, cannot but make the judicious grieve ; the censure of which one, must (in your allowance) o'er-sway a whole crowd of others.

HAMLET, Act. 3. Sc. 4.

F I N I S.

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JUN 9 '66 5 RC<sub>g</sub>

JAN - 9 1966 2 4

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