

Isabella Potter

COMPENDIOUS SYSTEM

OF

RHETORIC;

ARRANGED IN A CATECHETICAL FORM, AND
ABSTRACTED FROM BLAIR, HOLMES,
STIRLING, &C. AND THE BEST
AUTHORS ON THAT ART.

BY SAMUEL KNOX, A. M.

PRINCIPAL OF BALTIMORE COLLEGE.

Quicquid præcipies esto brevis;—

HOR.

BALTIMORE :

PRINTED FOR THE AUTHOR, BY

SWAIN & MATCHETT.

1809.

PE 1411
. K5

Copy-Right Secured.

83011
06-

PREFACE.

THE following Compend is designed chiefly for the use of the students in BALTIMORE COLLEGE. As a well digested system of Rhetoric or of any other Art or Science, should be comprehensive of all the essential parts of that Art, the Author of the following system found it difficult, indeed impossible, to procure among the various writers on Rhetoric, any that came up to his views in this respect. Some are too prolix, and but little calculated for practice, or leaving a lasting impression of the subject on the student's mind. Others were found to be too concise and imperfect; enlarging on some particular parts of Rhetoric, and omitting others, equally as essential. To avoid these extremes, and to arrange a system by Question and Answer, in such a manner as would best promote the ease and lasting benefit of the student; and, at the same time, best assist the instructor, especially in a public institution, has been the author's principal

aim in the following abstract, or compilation. How far the system is calculated to produce these effects the judicious will determine. If Rhetoric be the quintessence, as it certainly is, or ought to be, of all that is excellent in Belle Lettre, or classical and literary composition, every attempt to facilitate its acquisition, cannot but meet with a favorable reception from a liberal and enlightened public, especially from those engaged in the instruction of youth.

Baltimore College, Sept. }
19, 1809.

OF RHETORIC, &c.

Q. What is rhetoric ?

A. Rhetoric is the art of speaking and writing, in every species of style and composition, agreeably to the most approved taste, and literary improvement in language.

Q. From whence is the word, rhetoric, derived ?

A. From a Greek word which signifies to speak, or express.

Q. What is the principal end or object of rhetoric ?

A. Its principal end or object is to instruct, persuade, or to please.

Q. What is its chief office ?

A. To find out what may be most conducive to persuasion ; or to the pleasure of an embellished and figurative expression.

Q. Is rhetoric limited to any particular subject ?

A. No. It applies to any subject whatever ; whether it be natural, or moral ; philosophical, or divine.

Q. On what does the highest attainable degree of the art of rhetoric depend ?

A. On taste, genius, and criticism.

Taste.

Q. What is taste ?

A. Taste is the power of receiving pleasure.

or pain from the beauties, or deformities of nature and of art.

Q. What are the principle characters or constituents of taste, when brought to its most perfect state?

A. They are two: delicacy and correctness.

Q. In what does delicacy of taste consist?

A. Delicacy of taste consisteth, principally, in the perfection of that natural sensibility on which taste is founded.

Q. What do you mean by correctness of taste?

A. Correctness of taste respects that improvement which this faculty receives from its connection with the understanding.

Q. Can you repeat *Akenside's* beautiful description of taste?

A. "Say, what is taste, but the internal powers

"Active, and strong, and feelingly alive

"To each fine impulse? a discerning sense

"Of decent and sublime, with quick disgust,

"At things deform'd, or disarrang'd, or gross

"In species? this, nor gems, nor stores of gold,

"Nor purple state, nor culture can bestow;

"But God alone, when first his active hand

"Imprints the secret bias of the soul."

Criticism.

Q. What is criticism?

A. True criticism is the application of taste and good sense to the several fine arts.

Q. What is its design?

A. Its design is to distinguish what is beautiful; or what is faulty, in every performance; in every species of literary composition.

Q. How does true criticism proceed in its proper application?

A. It proceeds from particular instances to general principles; and, gradually, forms rules, and conclusions concerning the several kinds of beauty in works of genius and merit.

Genius.

Q. What is genius?

A. Genius, is that talent or aptitude which we receive from the Creator, for excelling in one thing whatever.

Q. How does it appear that genius is different in different persons?

A. One man is said to have a genius for mathematics; another for poetry; another for politics; and another for some other particular employment.

Q. What is the difference between genius and taste?

A. Genius is a higher faculty than taste;

and may be greatly improved by art and study, but by these alone, can never be acquired.

Pleasures of Taste.

Q. What are the principal sources of pleasures of taste?

A. These, by the best authors have been reduced under three heads, viz. grandeur, beauty, and novelty.

Q. Can the several objects that give pleasure to taste be enumerated?

A. It is difficult to enumerate the several objects which give pleasure to taste; to define those which have been discovered; and to range them under proper classes.

On Sublimity of Objects.

Q. What is the simplest form of external grandeur or sublimity?

A. The simplest form of external grandeur or sublimity is seen in the vast and boundless prospects presented to us by nature.

Q. What are some of the most striking objects of sublimity?

A. A wide extended plane, to which the eye can find no limits; the firmament of heaven, or the boundless expanse of the ocean. All vastness produces an idea of sublimity. Space makes not so strong an impression as height or depth. A lofty mountain to which

we look up, or an awful precipice or tower, from which we look down, are sublime.

Q. What quality in objects, immediately renders them sublime?

A. Take away all bounds from any object, and you immediately render it sublime; hence, infinite space, endless numbers, and everlasting duration, fill the mind with great ideas.

Q. From whence are derived the most common sources of sublime ideas?

A. From the exertion of great power and force.

Examples.

The grandeur of earthquakes.

Burning mountains.

Great conflagrations.

The boisterous ocean.

Tempestuous storms.

Thunder and lightning.

Unusual violence of the elements.

The roaring torrent.

The war horse whose neck is clothed with rider.

The shock or engagement of two powerful armies.

Great ideas of the solemn and awful kind, borrowed on the terrible, tend to the sublime.

As darkness, solitude, and silence.

The firmament filled with stars, the deep of a great bell at night, are sublime.

On certain qualities in objects tending to the sublime.

Q. What is the effect of darkness?

A. Darkness adds to the idea of the sublime with respect to the Deity, "he maketh darkness his pavilion."

Obscurity is also favorable to the sublime. Such as the appearance of supernatural beings.

Q. What is the effect of disorder on the sublime?

A. Disorder is also very compatible with grandeur, or the sublime.

Example.

An immense mass of rocks thrown together by the hand of nature, with wildness and confusion, strikes the mind with more grandeur than if they had been joined to each other with the most accurate symmetry.

Moral or sentimental sublime.

Q. What is moral or sentimental sublime?

A. Moral or sentimental sublime arises from certain acts or conduct, proceeding from the highest exertions of the human heart.

Q. What are examples?

A. A man superior to the fear of danger or death; animated by some great principle; raised superior to selfish interest or popular opinion.

Q. What particular characters have we

in the sublime, introduced for elucidating this principle?

A. *Brutus and Cato.*

Example.

Q. Can you recollect an example of this moral and sentimental sublime?

A. "Look, then abroad thro' nature, to the range

Of planets, suns, and adamantine spheres
Wheeling, unshaken, thro' the void immense;

And speak O man! does this capacious scene
With half that kindling majesty dilate
Thy strong conception, as when *Brutus* rose
Refulgent from the stroke of *Cæsar's* fate,
Amid the croud of patriots; and his arm
Aloft extending, like eternal Jove,
When guilt brings down the thunder, call'd
"aloud

On *TULLY's* name, and shook his crimson
"son'd steel,

And bade the father of his country hail!—
For lo! the tyrant prostrate on the dust,
And *ROME* again is free?"

AKENSIDE.

Sublimity in Composition.

Q. What is the foundation of the sublime in composition?

A. The foundation of the sublime in composition

sition, must always be laid on the nature of the object described.

Q. Of what nature are those objects which admit of grandeur and sublimity in composition?

A. Such as are great, awful, or astonishing, excluding such as are merely beautiful, gay, or elegant.

Q. How must the object be described?

A. The object must be of itself sublime, and described with strength, preciseness and simplicity. It should be placed in such a light as is best calculated to give us a clear and full impression of its grandeur,

Q. On what depends the writer's success in sublime composition?

A. On the impression which he has received of the object he has described. If his own feelings be languid he can never inspire his reader with any strong or sublime emotion.

Q. In what authority are we to look for the most striking instances of the sublime?

A. In ancient authors, and especially in the sacred scriptures.

Q. What are some of the most striking examples in the sacred scriptures?

A. The description of the Supreme Being and his creative power, are wonderfully sublime both from the grandeur of the object, and the manner in which it is represented. "God said, let there be light, and there was light," is the

celebrated instance given us by Longinus, from Moses.

Q. What profane author of antiquity is most conspicuous for instances of the sublime?

A. Homer has, during all ages, been admired, universally, for sublimity.

Q. In what respects?

A. His description of conflicting armies; the spirit, fire and fury of his battles; the introduction of the God's; the grandeur and majesty of his warlike scenes, are all expressive of the true sublime.

On Sublimity in Writing.

Q. What other qualities are necessary for sublime composition?

A. Correctness and simplicity will ever be found essential to sublime writing.

Q. In what does simplicity and conciseness consist?

A. Simplicity is a property opposed to studied and profuse ornament; and conciseness to superfluity of expression.

Q. What is the celebrated instance of the sublime given us by Homer?

A. His description of the nod of Jupiter, as shaking the Heavens, has been admired through all ages as wonderfully sublime.

Q. Whether is rhyme or blank verse most favourable to the sublime?

A. The boldness, freedom, and variety of blank verse, is infinitely more propitious than rhyme, to all kind of sublime poetry.

Q. What quality, besides simplicity and conciseness, is essential to sublime writing?

A. Strength is essential to sublime writing.

Q. In what does strength of description consist?

A. It consists in a simple conciseness, but implies, also, a judicious choice of circumstances, so as to exhibit the object in its most favorable and advantageous point of view.

Q. Do writers, in general, entertain correct ideas of what constitutes the sublime style?

A. No. Some writers are apt to imagine the splendid words, and a swelling kind of expression, rising above what is vulgar, constitute the sublime.

Q. Is this correct?

A. No; nothing is more false.

Q. Give an example of true sublime?

A. "God said let there be light and there was light."

Q. Give an example of this in false sublime?

A. The Sovereign Arbiter of nature, by the potent energy of a single word, commanded the light to exist.

Q. What are the faults opposite to the sublime?

A. The faults opposite, are principally two, the frigid and the bombast.

Q. In what does the frigid consist?

A. It consists in degrading a subject by a mean conception of it; or by a weak, low, or sterile description.

Q. In what does the bombastic style consist?

A. It consists in forcing a common or trifling object out of its rank, and attempting to raise it to the sublime; or exalting a sublime object beyond all bounds of nature and propriety?

On Beauty.

Q. What is it, that next to sublimity, affords the highest pleasure to the imagination?

A. Beauty. The emotion which beauty raises is easily distinguished from that of sublimity.

Q. In what is it easily distinguished from that of sublimity?

A. It is more gentle, calm, and soothing; it does not elevate the mind so much; but produces a pleasing serenity.

Q. In what other respects does it differ from sublimity?

A. Sublimity excites a feeling too violent to last long: the pleasure arising from beauty admits of longer duration.

Q. In what other respects does the beautiful differ from the sublime?

A. It extends to a much greater variety of objects; almost to every one which affords pleasure to the eye or ear.

Q. Does it not also extend to the grace of writing or composition?

A. It does; and also to the several dispositions of the mind, and even to some objects of mere abstract science.

Q. What are examples?

A. We speak frequently of a beautiful tree or flower; a beautiful poem; a beautiful character; and a beautiful theorem in mathematics. Hence no word is used in a more undetermined sense than beauty.

Q. What affords the most simple instance of beauty?

A. Colour seems to afford the most simple instance of beauty.

Q. What other quality in objects affords an example of the beautiful?

A. Figure opens a form of beauty more complex and diversified than colour.

Q. What other quality contributes much to beauty?

A. Regularity of figure, contributes much to beauty; such as circles, squares, hexagons, triangles, &c. &c.

Q. What is the most general or prevailing quality in constituting the beautiful?

A. A certain graceful variety appears to be the most powerful principle of beauty.

Q. Whence does the beauty of regularity seem to arise?

A. From the ideas of fitness, propriety and use; such as cabinets, doors, windows, &c.

Q. How is this evidenced in works of art?

A. Nature, who is the most graceful operator, hath in all her ornamental works, pursued variety with an apparent disregard of regularity.

Q. What other quality in objects affords a source of beauty, distinct from figure?

A. Motion of the gentle kind, belongs to the beautiful; for when it is swift or very powerful, such as that of a torrent, it partakes of the sublime.

Q. What constitutes the highest degree of beauty?

A. When colour, figure and motion meet together in any object, they render its beauty greater, though more complex.

Q. What is the most dignified instance of that kind of beauty?

A. The human countenance.

Q. In what respects?

A. It comprehends the beauty of colour from the delicate shades of the complexion; and the beauty of figure, from the lines which form the principal features of the face; but the principal beauty of the countenance depends upon the mysterious expression which it conveys of the endowments of the mind.

Beauty of Writing or Composition.

Q. What is characterised by beauty of writing?

A. Beauty of writing characterises a particular manner in the turn, either of style or sentiment.

ment, for which some graceful authors have been particularly admired.

Q. What does it imply?

A. It implies a manner, neither remarkable as excites in the reader an emotion of the gentele, pleasing kind, resembling that which arises from the contemplation of the beautiful object in nature.

Q. What modern author is most remarkable for this species of writing?

A. Addison, is a writer entirely of this character; and is one of the most proper examples that can be given of it.

Q. What ancient author is most remarkable for the beautiful?

A. Virgil, though often sublime, is also distinguished by a character of beauty and grace.

Q. Who is the most celebrated for beauty of style among the orators?

A. Cicero; has more of the beautiful than Demosthenes, whose genius led him more to the sublime and vehement.

Novelty.

Q. What other quality in nature affords pleasure to taste?

A. Novelty has been considered by every writer on this subject, as another pleasure to taste or the imagination.

Q. Can any object with no other quality than afford pleasure?

A. Yes. An object which has no other quality than being new, by that alone, raises in the mind an agreeable sensation.

Q. What does this lead to with respect to improvement?

A. Hence arises that passion of curiosity, which prevails, universally, among mankind, engaging them to knowledge and information.

Q. What other effect have new and strange objects?

A. New and strange objects, rouse the mind to a sudden impulse. Hence the pleasure we receive from fiction and romance.

Q. What is the difference between the emotion raised by novelty, and that produced by beauty?

A. The emotion raised by novelty is of a more lively nature than that produced by beauty; but shorter in duration; for the novelty of the object soon wears away, when it has no charms to retain the attention.

Imitation.

Q. What affords another pleasure to taste, or the imagination?

A. Imitation.

Q. What kind of imitation?

A. All imitation conveys some pleasure to the mind; not only the imitation of beautiful

and sublime objects; but of such as have
 their beauty nor grandeur; nay, some which
 terrible and deformed give us pleasure in a
 secondary or represented view.

Q. What other qualities give pleasure
 to taste?

A. The pleasures of melody and harmony
 hence the charms of poetical numbers; and even
 the more concealed and loose measures of
 prose.

Q. Are there any other qualities that give
 pleasure to taste?

A. Wit, humour and ridicule, open likewise
 a variety of pleasures to taste, altogether different
 from any that have yet been considered.

PART II.

The Origin and Progress of Language.

Q. To what origin is language referred by
 some writers?

A. The origin of language is referred by
 some writers, to divine inspiration; by others
 to the necessities of mankind, in their wild and
 uncivilized state.

Q. In what manner did language advance to-
 wards improvement?

A. A perfect system was not, all at once, given
 to man.

Q. Were the first rudiments of language ve-
 numerous?

A. No. The first elements of speech, must
 have been few; and these limited to particular
 objects.

A. What words appear to have been first in
 use?

A. Those by grammarians called interjec-
 tions, exclamations, or notes of passion, were
 probably the first signs of communication among
 men.

Q. What tended to increase the number of
 words?

A. Enlarged communication introduced new
 names or words—and men were prone to assi-
 milate the name of the object to its nature.

Q. What would be the nature of the first efforts towards language?

A. Men would desire to paint by speech the objects which they wished to express.

Q. What would be the consequence of this?

A. That in all languages we find a multitude of words, evidently constructed on this principle.

Q. Give some examples.

A. 1. Thus a certain bird is called a cuckoo; or whipper will, from the sound it makes.

2. A serpent is said to hiss.

3. A fly is to buzz—a bee to hum.

4. Falling timber is said to crash.

5. A stream to flow: and hail to rattle.

Q. To what state of language may this assimilation of words to objects be chiefly referred?

A. To language in its most simple and early state.

Q. What would naturally be the consequence of a more extensive communication by language?

A. As the multitude of terms increase in any nation, the vast field of language is filled up by the derivations and compositions of words; from their primitive source; and hence all resemblance begins to be lost between the sound and the thing signified.

Q. When did language begin to lose that figurative style which was its original characteristic?

A. When in its progress it became more co-

pious, the vehement manner of speaking by figures, tones and gestures became less general.

Q. Who were the first instructors of mankind in language?

A. The poets.

Q. Who succeeded the poets?

A. The philosophers, who on all subjects introduced that more plain and simple style of composition, called prose.

Q. What was the consequence of this?

A. That the ancient metaphorical dress of language was, at length, laid aside from the intercourse of men; and reserved for those occasions only, in which ornament was professedly studied.

Style and Composition.

Q. What is style?

A. It is a particular manner by which an author expresses his conceptions and ideas, by means of language.

Q. From whence is the term derived?

A. From the instrument which the ancient Romans used instead of a pen.

Q. What may style be said to resemble?

A. It may be said to be a picture of the ideas that arise in the mind upon any subject.

Q. What are the qualities of a good style?

A. The qualities of a good style may be ranked under two heads, perspicuity and ornament.

Q. In what respects should perspicuity claim attention?

A. First—To single words and phrases—and secondly, to the construction of sentences.

Q. What does it require with respect to words and phrases?

A. It requires these three qualities, purity, propriety, and precision.

Q. In what does purity of style consist?

A. Purity of style consists in the use of such words and constructions, only, as belong to the idiom of the language in which we write.

Q. In what does propriety of style consist?

A. Propriety, or perspicuity of style consists in the choice of such words as the best and most established usage has appropriated to those ideas which we intend to express by them.

A. In what does precision of style consist?

A. Precision of style is derived from "*præcidere*," to cut off—and signifies retrenching all superfluities; and pruning the expression of sentence in such a manner, as to give neither more nor less than an exact copy of the idea intended to be conveyed.

Structure of Sentences.

Q. How may we acquire a habit of expressing ourselves with perspicuity?

A. By attending to the rules which relate to this part of style.

Q. How may we, in particular, attain to perspicuity?

A. If disorder happen to arise in some of our sentences, we should be able to discover and immediately correct it.

Q. What are the properties most essential to perfect sentences?

A. The properties most essential to perfect sentences, seem to be the four following: 1st. Clearness and precision; 2d. Variety; 3d. Strength; 4th. Harmony.

Q. What is the principal rule for attaining clearness of style?

A. A principal rule is, that the words or members, most closely related, should be placed in the sentence as near as possible to make their mutual relation appear.

Q. What is the second rule for this purpose?

A. Great care is necessary when any circumstance is interposed in a sentence to preserve it from ambiguity.

Q. What is the third rule on this head?

A. Still greater attention is necessary for the proper disposition of adverbs and relative pronouns.

Q. What is a second quality of a well arranged sentence?

A. Unity: this is an indispensable property, the very nature of a sentence implies one proposition; it may consist, indeed, of parts; but these parts must be so connected, as to make an impression on the mind of one thing or sentiment, not many.

Q. How is the unity of a sentence preserved?

A. By avoiding to crowd into it things which have so little connection, that they might bear to be divided into two or more sentences.

Q. What is farther necessary for preserving the unity of a sentence?

A. To keep clear of inserting a parenthesis in the middle.

Q. What is the last rule on this head?

A. To bring the sentence always to a perfect close, and to add nothing by way of appendix.

Q. What is the third quality of a correct sentence?

A. The third quality of a correct sentence is strength, or such a disposition of the several words and members as shall exhibit the sense to the best advantage, and give every word and every member its due weight and importance.

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

A. It is to pay particular attention to the use of copulatives, relatives, and demonstrative particles.

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

A. It is to dispose of the principal word or words in that part of the sentence, where they will make the most striking impression.

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

A. To make the members of the sentence rise in their importance above one another.

Q. What is a fifth rule?

A. A fifth rule is to avoid concluding with an adverb, preposition or any insignificant word.

Harmony of Sentences.

Q. What is to be considered for promoting the harmony of sentences?

A. First agreeable sound, or modulation in general.

Q. What is to be considered in the second place?

A. That the sound be so ordered as to become expressive of the sense.

Q. On what does the beauty of musical construction consist?

A. It depends on the choice and arrangement of words.

Q. What kind of words are most pleasing to the ear?

A. Those which are composed of smooth and liquid sounds, where there is a proper intermixture of vowels and consonants.

Q. What sort of words are generally the most harmonious?

A. Such as are most free from harsh consonants; long words are generally more pleasing to the ear than monosyllables, and these are the most musical which are composed of long and short syllables.

Q. What is farther necessary for the harmony of a sentence?

A. Should the words of a sentence be ever so harmonious, the music must be entirely lost without a skilful arrangement of the words.

Q. What is an example of an harmonious sentence?

Example.

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

Q. On what does the harmony of this sentence depend?

A. On the words being so well chosen, and so happily arranged, that no alteration could be made without injuring the melody.

Of the higher species of Harmony.

Q. How many classes of objects may the sounds of words, be employed in describing?

A. Three—1st. Sounds; 2d. Motion, and 3d. The emotions and passions of the mind.

Q. How is this explained?

A. In most passages it will be found that the names of many particular words bear some resemblance to that which they signify.

Q. What are examples?

A. The *whistling* of winds; the *buz* and *hum* of bees; the *hissing* of serpents; the *crash* of falling timber; in which the word has been plainly constructed from the sound it represents.

Q. What is the second class of objects in which the sound of words is often implied as imitating?

A. Motion, as it is swift or slow, gentle or violent, uniform or interrupted.

Q. How is this explained?

A. It is evident from the connection between music and dancing.

Q. What effect has this on poetry?

A. By the help of corresponding sounds, the poet can give us a lively idea of the kind of motion he would describe.

Q. What is the effect of long syllables in this respect?

A. Long syllables naturally excite the idea of slow motion as this verse of VIRGIL,—
“ *Illi inter sese magna vi brachia tollunt?* ”—

Q. What is the effect of short syllables?

A. Short syllables give us an impression of quick motion, as, “ *fugit interea fugit irreparabile tempus.* ” The works of *Homer* and *Virgil* abound in these beauties.

Q. What is the third kind of objects which the sound of words is capable of representing?

A. Such as express the passions; or emotions of the mind.

Q. When pleasure, joy, and agreeable ob-

jects are described, of what nature is the language?

A. It naturally runs in smooth, liquid, and flowing numbers.

Q. In what language, or diction, are brisk and lively sensations expressed?

A. These require more quick and animated numbers.

Q. In what kind of measure are melancholy and gloomy objects, naturally, written?

A. In long words and slow measure.

Example.

“ In these deep solitudes and awful cells,
“ Where heavenly pensive contemplation
dwells.”

Q. Where may instances of all these different kinds of sentiments and corresponding diction and measure be found?

A. In the best authors, ancient and modern.

PART III.

Origin and Nature of Figurative Language.

Q. What is meant by figurative language?

A. Figurative language, or figures, may be defined, that kind of diction or language which is suggested either by the imagination, or the passions.

Q. How are figures commonly divided?

A. Into two great classes, figures of words, and figures of thoughts.

Q. What are the former generally called?

Q. Tropes; and are constituted by turning the word from its original meaning to signify something different,

Example.

“ Light ariseth to the upright in darkness.”

Q. What are the tropes in this sentence?

A. *Light* and *darkness*, are turned from their original meaning, to express *comfort* in *adversity*, to which conditions of life they are supposed to bear some resemblance.

Q. How is the other class of figures distinguished?

A. It is supposed that the figure consists in the sentiment only, whilst the words are used in their literal signification.

Q. What are the principal figures of words?

A. Metaphor, metonymy, synecdoche, hyperbole, &c.

Q. What are the principal figures of thought or sentiment?

A. They are prosopopæia, or personification; apostrophe, exclamation, interrogation, vision, simile, allegory, climax, comparison, &c.

Q. Whence do tropes derive their origin?

A. From the barrenness of language; but more extensively from the influence which the imagination has over every kind of speech, or expression.

Q. How do figures arise in the imagination?

A. The imagination never contemplates any idea as single or alone, but as accompanied by other ideas, which may be considered as its accessories.

Q. How do these accessory ideas operate on the mind?

A. Often more powerfully than the principal idea itself.

Examples.

“The Roman empire flourished most under Augustus.”

Here the word ‘flourished’ is borrowed from the flourishing period of a plant or tree; and it constituted a trope, expressive of the highest and most distinguished state of the Roman empire at that time.

Q. What is another example of this kind?

A. The leader of a faction is a plain expres-

sion; but because the *head* is the principal part of the human figure, and is considered as directing all the animal operations, it is used as a trope, when we say, “Cataline was the head of his party.”

Q. What are some of the leading advantages which language derives from tropes?

A. By them language is enriched and becomes more copious; words and phrases are also multiplied for the expression of every species of ideas; and they serve also to describe the most delicate shades and colours of thought, which without them could not possibly be expressed.

Q. What other advantage does language derive from tropes?

A. They give dignity to style and composition; and have the same kind of connection with an elevated subject, as rich and becoming apparel has with a person of dignity or merit.

Q. Is figurative language admitted into prose composition?

A. In prose, it is often requisite; from poetry it is inseparable.

Example.

To say the sun *rises* is common; but it becomes a magnificent image, as expressed by Thompson.

“Yonder comes the powerful king of day rejoicing in the east.”

Q. What other advantages are derived from figurative language?

A. Thus, for example, when instead of "youth" we say the "morning of life," we behold, at the same instant, a certain period of human life, and a certain time of the day, so connected that the imagination views both with delight; and without embarrassment or confusion.

Q. What other advantages does language derive from tropes?

A. Figures afford a more clear and striking view of the principal objects than could be had from being expressed in simple terms.

2d. They communicate to the object a picturesque appearance.

3d. They can transform an abstract conception into an object of sense.

4th. They enable the mind to lay hold of it steadily and contemplate it fully.

5th. By a well adapted figure, truth is impressed on the mind with additional force.

Example from Dr. Young.

"When we dip too deep in pleasure, we always stir a sediment that renders it impure and noxious."

Here the resemblance between a moral and sensible idea, serves like an argument from analogy, to produce conviction and to enforce what the author advances.

Q. On what are all tropes founded?

A. On that relation which one object bears to another, and hence the name of the one, may

substituted for that of the other, and thus the vivacity of the idea is generally increased.

Q. How is this species of tropes designated?

A. By the name of metonymy.

Q. What is the first class of (this species of tropes)?

A. The relation between a cause and its effect.

Give an Example.

"Blossoms and fruits and flowers together rise, and the whole year in gay confusion lies."

Addison.

Q. In what does the metonymy consist in this example?

A. The whole year is meant to signify the effect and produce of all the seasons of the year.

Q. What is the next species of metonymy?

A. Where the effect is put for the cause.

Example.

As when we say, "remove the shade," for the trees which cause the shade.

Q. What is another species of this figure?

A. The relation which subsists between the container and thing contained.

Examples.

—“*Ille impiger hausit spumantem pateram et pleno se proluuit auro.*”

“He quickly quaff’d the golden cup.” &c.

Here it is obvious that the cup and gold are put for the liquor contained in the golden cup. The name of a country is often put for the inhabitants; and to pray to heaven, is the same as to pray to God who reigns in heaven.

Q. What is another species of this trope?

A. The relation that subsists between the sign and the thing signified.

Example.

“*Cedant arma togæ, concedant laurea lingue.*”

Here the *toga* which is the badge of the civil profession, and the *laurel* which is that of the military, are each, put for the civil and military profession respectively.

Q. What is a trope called when it is founded on the relation between an antecedent and consequent?

A. It is called a metalepsis.

Example.

As when the Romans used to say, *fuit, vixit*, to signify that any thing was dead, or more.

“*Fuit Ilium et ingens gloria Teucorum.*”

Synecdoche.

Q. What is a Synecdoche?

A. When the whole is put for a part; or a part for the whole; when a genus is put for a species, or a species for a genus; the singular number for the plural, or the plural number for the singular, the figure is called synecdoche.

Metaphor.

Q. On what is the metaphor founded?

A. Metaphor is founded entirely on the resemblance which one object bears to another; and is nearly allied to simile or comparison.

Examples.

When we say of a great man, “that he upholds the state, like a pillar that supports the weight of a massy edifice,” it is simile, or comparison; but when we say of such a man “he is the pillar of the state,” it becomes a metaphor.

Q. What is the character of the metaphor?

A. No figure approaches nearer to painting, than the metaphor.

It gives light and strength to description; it makes intellectual ideas, in some degree, visible to the eye, by giving them colour, substance, and sensible qualities.

*Rules for the proper management of the
Metaphor.*

Q. What is the first rule for the proper management of the metaphor?

A. That the metaphors be suited to the nature of the subject; neither too gay, too numerous, nor too elevated.

Q. What is the second?

A. That the subject, by the use of them should not be forced into a degree of elevation which is not natural; nor on the contrary suffered to fall below its proper dignity.

Q. What is the third?

A. Some metaphors are beautiful in poetry which would be absurd and unnatural in prose; some are graceful in orations, which would be highly improper in historical and philosophic composition.

Q. What is another character of metaphorical figures?

A. They are the dress of sentiment; and consequently, should be adapted to the character of that style, which they are intended to adorn.

Q. What is the fourth rule respecting the use of metaphors?

A. It respects the choice of those objects from whence metaphors are to be drawn.

Q. From what source or field are metaphors to be taken?

A. All nature opens its stores to us; and allows us to gather them without restraint.

Q. But what is to be observed in this selection?

A. Care must be taken not to use such allusions as raise in the mind disagreeable, mean, low, or obscure ideas.

Q. What is necessary to render a metaphor perfect?

A. It must not only be apt, but pleasing; it must entertain, as well as instruct or enlighten.

Q. Can you give an example of any metaphors that are faulty in these respects?

A. Yes. The following from Mr. Dryden. "Some bad poems carry their owner's marks about them; some brand or other, on this buttock, or that ear, that it is notorious who are the owners of the *cattle*."

Q. Have you any other examples of improper metaphors?

A. The following, from Shakespear. "To take *arms* against a *sea* of troubles."

Q. What is CicerO's direction respecting the use of metaphors?

A. That they should be voluntary, not forc'd. His words are, "*voluntario non vi venisse videtur*."

Q. Can you give an example of any metaphor that is faulty in this respect?

A. Yes. The following, from Mr. Addison.

Example.

"I *bridle* in my struggling muse with pain,
"That longs to *launch* into a bolder strain."

Q. What are the most agreeable metaphors?

A. Such as are deriv'd from the more frequent occurrences of art or nature, and from the civil transactions or customs of mankind.

Q. can you give an example of any metaphors that come up to this description?

A. "That mad wild bull that Marius lets loose,
"On each occasion when he'd make Rome feel him;
"To toss our laws and liberty in the air."

OTWAY.

Q. What is the 3d rule with respect to the choice of metaphors?

A. They should be founded on such resemblance as is clear and perspicuous; and not on one which is far fetched, and difficult to be discovered.

Q. What other kind of metaphors is to be avoided?

A. Harsh and forced metaphors are always displeasing; and instead of illustrating the thought, render it intricate and confused.

Q. What is farther to be observed with respect to the origin of metaphors?

A. That metaphors borrowed from any of the sciences; or from particular arts and professions are faulty by their obscurity.

Q. What is a fourth rule with respect to the use or formation of metaphors?

A. Never to jumble metaphors and plain language together.

Q. What is a fifth rule?

A. Not to make two metaphors meet on the same subject.

Q. What is a sixth rule?

A. To represent them as a picture; and consider what kind of figure the whole would present, when delineated with a pencil.

Q. What is the last rule on this head?

A. That metaphors should not be too much crowded on the same object; nor too far pursued.

Q. What would be the consequence of this?

A. Metaphors too far pursued become an allegory; the reader is disgusted, and the discourse becomes obscure.

Allegory.

Q. What is an allegory?

A. An allegory is a continued metaphor: It is the representation of one thing by another to which it bears some resemblance.

Q. Can you give an example?

A. Yes: The following from *Prior*:

Example.

"Did I but purpose to embark with thee,
"On the smooth surface of a summer's sea;
"While gentle zephyrs play with prosp'rous gales;
"And fortune's favours fill the swelling sails,

“ But would forsake the ship and make the shore,
 “ When the winds whistle and the tempests roar ?”

Hyperbole.

Q. What is an hyperbole?

A. The figure hyperbole consists in magnifying an object beyond its natural bounds. It prevails in all languages, and is often used in common conversation.

Q. How many kinds are there of the hyperbole?

A. Two: the one chiefly employed in description; the other is suggested by warmth of passion.

Q. What kind of hyperboles appear to be the best?

A. Such as are not at first perceived, or do not appear to be hyperboles.

Examples.

“ Whiter than snow; as swift as the wind.”

“ Strong as a lion,” &c.

Q. Can you repeat any examples more at length?

A. Yes: the following from Dryden's Virgil.

—————“ Camilla
 “ Outstript the wind in speed upon the plain,

“ Flew o'er the fields, nor hurt the bearded grain;

“ She swept the seas, and as she skim'd along,

“ Her flying feet unbathed in billows hung.”

Q. Can you repeat any other examples?

A. Yes: the following are from Shakespear.

“ Why man he doth bestride this narrow world

“ Like a Colossus; and we petty men

“ Walk under his huge legs, and peep about,

“ To find ourselves dishonourable graves.”

“ I that am curtail'd of this fair proportion,

“ Cheated of feature by dissembling nature,

“ Deform'd, unfinish'd, sent before my time

“ Into this breathing world; scarce half made up,

“ And that so lamely and unfashionably,

“ That dogs bark at me, as I halt by them.”

Q. Can you give any examples of hyperboles that have been carried beyond their proper bounds?

A. Yes: the following lines on a lady sitting at dinner seem to be of that description.

Examples.

“ The silver whiteness of thy snowy neck,

“ Sullies the plate and makes the napkin black.”

Example 2.

“ And thou Dalbousy, the great god of war

“ Lieutenant colonel to the earl of Mar!

Example 3.

“ He roar’d so loud, and look’d so wond’rous
grim,
‘ His very shadow durst not follow him !”

Example 4, on a Bull-beating.

“ Up to the stars, the sprawling mastiffs fly,
“ And add new monsters to the frighted sky
SWIFT’S WORKS.

Prosopopœia or Personification.

Q. What is the nature and use of this figure?

A. By it life and action are given to inanimate objects.

Q. Is it applicable to any particular species of Poetry only?

A. No; all poetry, even in its most humble form, is much indebted to it.

Q. Is it ever introduced into prose?

A. Yes: And even into common conversation.

Q. Can you give any examples of this?

A. When we say the earth thirst’s for rain; the fields smile with plenty; when ambition is said to be restless; or a disease to be deceitful; such expressions shew the facility with which the mind accommodates the properties of living creatures to inanimate things.

Q. How many kinds of this figure is it necessary to remark and distinguish?

A. Three.

Q. What is the first?

A. The first is, when some of the properties or qualities of living creatures are ascribed to inanimate objects.

Q. What is the second?

A. The second is, when these inanimate objects are described as acting as such that have

Q. What is the third?

A. The third is, when they are exhibited as speaking to us; or as listening to what we say to them.

Q. What is chiefly remarkable respecting the first or lowest degree of this figure?

A. That it raises the style so little as to be admitted into the humblest or plainest discourse.

Q. Can you produce examples of this?

A. Yes: “ a raging storm; a cruel disaster; a deceitful disease” are familiar and simple expressions.

Q. Can you give an example of this figure, in a more exalted style?

A. “—— Now gentle gales,
“ Fanning their oderiferous wings, dispense
“ Native perfumes; and whisper whence
they stole
“ These balmy spoils.——”

MILTON.

Q. What is the second degree of this figure?

A. It is when we represent inanimate objects acting as those that have life.

Q. Can you give an example of this?

A. Yes: Cicero personifies the laws in the execution of justice,—as presenting the government with a sword to put the criminal to death:—His words are, “*Aliquando Nobis gladius, ad occidendum Hominem ab ipso porrigitur legibus.*”

Q. What is the third and highest degree of this figure?

A. The third and highest degree of this figure is, when inanimate objects are represented as not only feeling and acting, but as speaking to us; or hearing and attending, when we address ourselves to them.

Q. What is to be observed of this degree of personification?

A. That it is the boldest of all figures, and the style of strong passion; and should never be attempted, unless the mind is much heated and agitated.

Q. What is to be observed in the proper management of this kind of personification?

A. Two rules are necessary.

Q. What is the first?

A. Never to attempt it, unless prompted by strong passion; nor to continue it longer than that passion subsides.

Q. What is the second rule?

A. Never to personify an object which has no dignity; or is incapable of constituting a proper figure in that elevation, to which it is raised.

Q. Can you give an example of that species of personification, last mentioned?

A. Yes: The following is from Prior.

No more the mountain larks, while Daphne sings

Shall, list'ning in mid air, suspend their wings;
No more the nightingales repeat their lays,
Or hush'd with wonder, hearken from the sprays;

No more the streams their murmurs shall forbear,

A sweeter music than their own to hear;

But tell the reeds, and tell the vocal shore,

Fair Daphne's dead and music is no more!

“Her fate is whisper'd by the gentle breeze,

And told in sighs to all the trembling trees,

The trembling trees in every plain and wood,

Her fate re-murmur to the silver flood;

The silver flood so lately calm appears

Swell'd with new passion, and o'erflows with tears;

The winds, and trees, and floods, her death deplore;

“Daphne, our grief! Our glory now no more!”

Apostrophe.

Q. What is apostrophe?

A. Apostrophe is an address to a person or object, either dead or absent, as if present and attentive to what is said.

Q. When is this figure generally introduced?

A. It appears to be most seasonable when the mind is considerably agitated or empasion-

ed—and when the speaker, or writer is disposed to turn himself to any thing that may suit his purpose—to the living; or to the dead; to angels, and to men, to rocks, groves, rivers, or floods.

Q. Can you give an example of this?

A. "O woods, O fountains, hillocks, dales
or bowers,
"With other echo late I taught your shades
"To answer, and resound far other song."

MILTON.

Q. What author abounds with beautiful examples of this figure?

A. The poems of Ossian.

Example.

"Weep on the rocks of roaring winds,
"maid of Inistore! Bend thy fair head over
"waves, thou fairer than the ghost of the hills
"when it moves in a sun beam, o'er the silence
"of Morven."

Comparison.

Q. What is comparison?

A. Comparison illustrates one thing by resembling and comparing it to another, to which it has a manifest similitude or relation.

Q. Has it not a correspondence with the metaphor?

A. It is much more full and circumstantial.

Q. Can you give an example of this figure?

A. "The actions of great men are like those
"rivers, the courses of which every one be-
"holds, but their sources have been seen by
"few."

—————"She never told her love
"But let concealment, like a worm i'the bud,
"Feed on her damask cheek: she pined in
thought,
"And sat, like patience on a monument,
"Smiling at grief."

SHAKESPEAR.

Q. What is necessary in forming comparisons of this kind?

A. Perspicuity and usefulness are chiefly to be studied.

Q. For what purpose are embellishing comparisons to be introduced?

A. To adorn the subject; and in every poetical composition, comparisons of this kind most frequently occur.

Q. What is further necessary to be observed with regard to comparisons?

A. Comparison being a figure of dignity, it requires some elevation of subject to make it complete.

Q. From what source should comparisons be drawn?

A. They ought not to be taken from subjects that have too close a resemblance to the object to which they are compared.

Q. For what reason?

A. Because the pleasure we receive from the

act of comparing, arises from the resemblance between things of a different species, where we did not, at first, expect any.

Q. What is farther to be observed in forming comparisons?

A. In the second place, comparisons ought not to be founded on a likeness too apparent; and still less on such as are too foreign or distant.

Q. What is to be observed, in the third place, respecting the formation of comparisons?

A. The objects from which comparisons are formed, ought never to be unknown or obscure.

Q. What reason do you assign for this?

A. Comparisons formed on philosophical discoveries; or taken from trades or professions; or arts and sciences, with which few are acquainted, produce not the proper effect.

Q. What is necessary in the fourth place, for forming proper comparisons?

A. That they should never be taken from low or mean objects.

Q. What effect have such comparisons?

A. Instead of explaining or embellishing composition, they tend to its degradation.

Q. Is there any species of style or composition into which such comparisons may be admitted?

A. Low or mean comparisons are introduced into burlesque writing; in any other they are inadmissible.

Antithesis.

Q. What is antithesis?

A. Antithesis is founded on the contrast or opposition between two different objects.

Q. For what purpose are two objects, so contrasted in composition by this figure?

A. In order that they may appear in a more striking or impressive point of view. Beauty, for instance, never appears so charming as when contrasted with ugliness or deformity; *white*, when placed near *black*, appears to be brighter; and *innocence* appears to be proportionably lovely to the degree of guilt with which it is contrasted.

Q. By what kind of authors or writers is the figure antithesis most in use?

A. It is in frequent use with poets, historians and orators, both ancient and modern.

Q. Can you give an example?

A. Yes: The following is from CICERO, in his defence of MILO—

“Quem igitur cum omnium gratia interficere noluit, hunc voluit cum aliquorum querela, quem jure, quem loco, quem tempore, quem impune, non est ausus, hunc injuria, iniquo loco, alieno tempore, periculo capitis, non dubitavit occidere.”

“Can you imagine then that MILO would chuse to incur the ill will of any by an action which he forbore, when it would have gained him the applause of all? would he make no

“scruple of killing him at the hazard of his own life, without any provocation, at the most improper time and place, whom he did not venture to attack when he had justice on his side, had so convenient an opportunity, and would have run no risk?”

Q. What effect has the frequent use of antithesis?

A. It must be acknowledged that the too frequent use of antithesis tends to render the style stiff and disagreeable.

Interrogation.

Q. What is interrogation?

A. Interrogation is, when the writer or orator forms questions, either for expostulation; for enforcing his remarks; or for having an opportunity of replying by answers of his own formation—as if he were in conference with his reader, auditor or opponent.

Q. Can you give any example of this figure?

A. Yes: “God is not a man that he should lie; nor the son of man that he should repent. Hath he said it, and shall he not do it;—hath he spoken it, and shall he not perform?”

“Will you go about and ask one another, what news? What can be more astonishing news than this, that the *man of Macedon* makes war upon the Athenians, and disposes of the affairs of Greece? Is Philip dead? No; but he

is sick. What signifies it to you whether he be dead or alive? For if any thing happen to this Philip, you will immediately raise up another.”

Exclamation.

Q. What is the difference between interrogation and exclamation?

A. Interrogation may be used in the prosecution of close and earnest reasoning.—But exclamation is particularly adapted to the expression of the stronger and more pathetic emotions of the mind, such as surprize, anger, joy and grief, &c.

Q. Can you give an example of this figure?

A. Yes—from Milton:

“O unexpected stroke; worse than of death!
“Must I now leave thee Paradise? Thus leave
“Thee, native soil; these happy walks and
shades,

“Fit haunt of gods!”

Q. What tendency has the too frequent use of exclamations?

A. They produce an effect, the reverse of what is intended, and become disgusting. Young writers are apt to suppose, that by pouring them forth, plenteously; they tend to warm and animate their style and compositions; on the contrary, they render them frigid to excess.

Vision.

Q. What is the figure, vision?

A. Vision is a figure fit only for animated composition.

Q. How is it constituted?

A. By the writer's or speaker's, using the present for the past tense; and by presenting the object as passing immediately before our eyes.

Q. Can you give an example of this figure?

A. Yes. The orators and poets afford many examples;—the following is from CICERO'S fourth oration against CATALINE:—

"Videor enim mihi, hanc urbem videre, lucem orbis terrarum, atque arcem omnium gentium, subito uno incendio concidentem; cerno animo sepulta in patria, miseros atque insepultos acervos civium; versatur mihi ante oculos aspectus Cethegi, et furor in vestra cæde bacchantis."

"For I seem to behold this city, the light of the universe, and the citadel of all nations, suddenly involved in flames and conflagration—
—I figure to myself, my country in ruins; and the miserable massacre of slaughtered citizens, lying in heaps without burial. The image of Cethegus, furiously revelling in your blood, is now before my eyes."

Q. What is the character of this figure?

A. It has great beauty when well executed;

and when it flows from the genuine spirit of enthusiasm, and feelings that are unaffected.

Q. But if deficient, in these respects, what does it produce?

A. Like all other misapplied figures of passion, it serves only to throw ridicule on the author or speaker, and leaves the reader or hearer, instead of being *more* interested in the subject.

Amplification.

Q. What is amplification?

A. It is constituted by every chief circumstance or clause in a sentence or period, encreasing in strength over what went before, until the period be brought to an agreeable close.

Q. Is there any uniform rule or mode for the proper formation of this figure?

A. No: it is various, according to the taste, genius, or talents of the writer or speaker.

Q. Can you give a proper example of this figure?

A. Yes. The following is from Tillotson's sermons:—

"It is pleasant to be virtuous and good, because that is to excel many others: it is pleasant to grow better, because that is to excel ourselves: nay, it is pleasant even to mortify and subdue ourselves, because that is victory: it is pleasant to command our appetites and passions, and to keep them in due order,

“ within the bounds of reason and religion, be
“ cause this is empire.”

TILLOTSON.

Repetition.

Q. What is repetition ?

A. It is a figure which gracefully and emphatically repeats either the same words ; or the same sense in different words.

Q. What is to be particularly guarded against in the use of this figure ?

A. Care is to be taken that we run not into insipid tautologies ; nor affect a trifling sound and chime of insignificant words.

Q. What constitutes the best and most pleasing use of this figure ?

A. The most pleasing *repetitions* are those whereby the principal words in a sentence, either the same in sound or signification, are repeated with such advantage and improvement, as raise a new thought, or gives a musical cadence and harmony to the period.

Q. Can you give an example of the repetition ?

“ Are there no poisons, racks, and flames
swords ;

“ That Emma thus must die by Henry's
words ?

“ Yet, what could swords, or poisons, racks,
or flame,

“ But mangle and disjoint this brittle frame

“ More fatal *Henry's* words they murder
Emma's fame.”

Climax.

Q. What is climax ?

A. The most regular formation of this figure is, when the word or expression which begins the first member of a period begins the second, and so on ; so that every member will all make a distinct sense ; taking its rise from the next foregoing, till the argument or period is beautifully, finished.

Q. What effect should the use of this produce ?

A. When natural and striking, it furnishes the mind with a variety of ideas ; and accuses it to attention, and close thinking and reasoning.

Q. Can you produce an example of this species of climax ?

A. Yes. The following beautiful one from TILLOTSON'S sermons :—

“ After we have practised good actions awhile, they become easy ; and when they are easy, we begin to take pleasure in them ; and when they please us, we do them frequently ; and by frequency of acts, a thing grows into a habit ; and a confirmed habit is a second nature.”

TILLOTSON.

Q. When the climax is constituted chiefly by sentiments, in what does it consist ?

A. It consists in an artful exaggeration of all

the circumstances of some object or action which we wish to place in a strong light.

Q. How does it then operate?

A. By a gradual rise of one circumstance above another, until the whole argument is raised to the highest pitch.

Q. Can you exemplify this operation?

A. Yes: the pleading of a celebrated Scotch lawyer, Sir George Mackenzie, in the case of a woman who had murdered her own child, affords a striking example.

“GENTLEMEN,

“If one man had any way slain another; if an adversary had killed his opponent; or a woman had occasioned the death of her enemy; even those criminals would have been punished capitally, by the Cornelian law: But if the guiltless infant, who could make no enemy, had been murdered by its own nurse, what punishment would not then the mother have demanded? With what cries and exclamations would she have stunned your ears? What shall we say then, when a woman, guilty of homicide, a mother, of the murder of her own child, had compris'd all those misdeeds in one single crime; a crime, in its own nature, detestable; in a woman, prodigious; in a mother incredible; and perpetrated against one whose age called for compassion; whose near relation, claim'd affection; and whose innocence deserved the highest favour?”

Q. What may be finally remarked on the use of this figure?

A. That though it has great beauty, it has no the appearance of art and study; and consequently is seldom the language of passion, which never proceeds by such regular and measured steps.

OF POETRY.

Q. How is poetry connected with rhetoric?

A. Though poetry may be considered a distinct art, yet it opens so wide and fair a field for its exercise, that some view of its nature in its various species, may be properly introduced into a general system of rhetoric.

Q. What is poetry?

A. It may be defined, the language of the passions; or of an enlivened imagination, some suitable subject; formed, most commonly, into regular measure or numbers.

Q. On what is merit in poetic composition generally founded?

A. On a genius for invention; improved taste, and a thorough acquaintance with the language, in which it is written.

Q. Is not poetry supposed to have been prior to prose?

A. Yes. In the very origin of human society, poetry and music seem to have flowed from the rude passions and affections of man, even in an uncivilized state.

Q. On what subjects do they seem to have first indulged their poetic enthusiasm?

A. On the celebration of their gods, Heroic

and Victories; and in subsequent times it was used for taming and polishing the rude and ferocious tempers and manners of untaught man.

Q. To what cause is it that we are indebted for the different forms or species of poetry?

A. To the progress of civil society, and the corresponding improvement of literary genius, and taste in composition.

Q. What are the principal classes or species of poetic composition?

A. Pastoral, lyric, didactic, descriptive, epic and dramatic.

Pastoral Poetry.

Q. What is pastoral poetry?

A. That, in which the poet introduces into his subject, the manners, ideas, or sentiments of those only, in a state of rural and pastoral simplicity.

Q. What is the character of this species of poetry?

A. It is very agreeable; it lays before us the gay and pleasing scenes of nature; it recalls the objects which were the delight of our childhood and youth.

Q. In what other respects is it agreeable?

A. It gives us the image of a life, to which we apply the ideas of innocence, peace, virtue, and leisure. It presents a variety of objects most favorable to poetry; rivers and mountains, groves, hills, and meads—and shepherds with their surrounding flocks.

Q. What should the pastoral poet chiefly aim at in his composition?

A. The simplicity both of his scenery and the characters he introduces. These should exhibit nothing of the refinement of manners, or of language, in polished life.

Q. What should the pastoral poet chiefly avoid?

A. He must avoid rudeness and affectation; dulness and insipidity; together with every thing disgusting or indelicate.

Q. Who are the most celebrated pastoral poets of antiquity?

A. *Theocritus* and *Virgil*.

Q. Who are the most celebrated modern pastoral poets?

A. *Shenstone*, *Allen Ramsay*, *Pope*, *Gay*, and *Philips*.

Lyric Poetry.

Q. What is lyric poetry?

A. The ode, song, or hymn—and is called lyric, from its being composed for accompanying a lyre, or other instrument of music?

Q. What are the different kinds or species of this poetry?

A. 1st. Hymns or psalms, addressed to the divine being. 2d. Heroic odes, for the celebration of great men, actions, or events. 3d. Moral, and philosophical odes, referring, chiefly, to virtue, friendship and humanity. 4th. Festive and love odes, for pleasure or amusement.

Q. What should constitute the character of every species of the ode?

A. Spirit, fire, and enthusiasm. It is not necessary that its structure should be as exactly regular as a didactic poem; but it should be a whole; and that whole to consist of parts in suitable connection.

Q. Is it confined to any particular measure or versification?

A. No: it admits of a much greater variety in this respect, than any other kind of poetry. In its very numbers it may be adapted to all the variety of subjects to which it can be applied.

Q. Who are the most celebrated lyric poets of antiquity?

A. *Pindar*, *Anacreon*, *Alcaeus*, and *Horace*.

Q. Who are the most celebrated of the moderns?

A. *Buchanan* and *Casimir*, in Latin; *Rousseau*, in French; and *Dryden*, *Cowley*, *Gray*, *Dodsley* and *Watts*, in English.

Didactic Poetry.

Q. What is didactic poetry?

A. That which is written not only with a view to please, by the charms of poetic numbers; but chiefly as the term, didactic, implies, to instruct in some particular branch of knowledge, or useful art.

Q. Are not digressive embellishments, or episodes, admitted into didactic poetry?

A. Yes: it may even introduce invectives against particular vices; as well as eulogies or panegyrics on virtuous or great actions.

Q. Are not satirical compositions a branch or species of this kind of poetry?

A. Yes: and also, poetical epistles.

Q. What is necessary to be observed by the didactic poet?

A. Method and order are, essentially, requisite, for the purpose of supporting a connected train of instruction.

Q. What are some of the most celebrated didactic poems and poets in ancient and in modern times?

A. Hesiod's *Opera and Dies*; Lucretius *De Rerum Natura*; Virgil's *Georgics*; Young's *Night Thoughts*; Pope's *Essay on Criticism*; Akenside's *Pleasures of the Imagination*; Armstrong on *Health*, and Horace's, *Vida's*, and Boileau's *Art of Poetry*.

Descriptive Poetry.

Q. What do you understand by descriptive poetry?

A. Not any particular kind of poetry, as a distinct species; but rather a certain quality or characteristic of poetry, which is occasionally introduced into every poetic composition.

Q. How many kinds of description; or rather how many ways of describing objects are there?

A. Two: direct and indirect.

Q. What do you mean by direct description?

A. Describing any object by its visible; constituent parts?

Q. What is indirect description?

A. It is the describing of an object by its qualities, and the effects it is calculated to produce.

Q. Is this species of poetic composition an easy attainment?

A. No: it requires the highest exertions of genius and talents.

Q. How do we distinguish poetical descriptions of the highest merit?

A. The true descriptive poet places the object before our eyes. He gives it the colouring of life; so that a painter might copy it from his description.

Q. In what does the great art of picturesque description consist?

A. In a proper selection of circumstances. These should strongly delineate and mark the object; they should also be placed in distinct uniformity with the whole design.

Q. What is farther to be observed in describing objects?

A. That in the description of great or sublime objects, all the circumstances should raise and aggrandize; and in describing a gay object, all the circumstances should tend to beautify.

Q. What is the most beautiful and descriptive work in the English language in this kind of poetry?

A. *Thompson's Seasons*. That author studied nature with great care; was enamoured of her beauties, and possessed the happy talent of painting them like a master.

Q. Can you instance any other works of merit in this kind of poetry?

A. Yes: *Parnell's* beautiful poem, *The Hermit*; and above all the *Allegro* and *Penseroso* of *Milton*. The poems of *Ossian*, also, abound in beautiful description.

Q. Who are the most famous descriptive poets among the ancients?

A. *Homer* and *Virgil*.

Epic Poëtry.

Q. What is epic poetry?

A. Epic or heroic poetry, may be defined to be, the narration or recital of some grand and illustrious enterprize, in a poetical form.

Q. What is its character?

A. Of all poetic works, the epic poem is allowed to be the most dignified.

Q. What is its tendency or end?

A. It is of a moral nature; and its tendency is the promotion of virtue.

Q. How does it promote this tendency?

A. By extending our ideas of perfection, and by exciting admiration.

Q. How is this accomplished in the epic poem?

A. By such representation of heroic deeds, and virtuous characters, as are adequate to producing these effects.

Q. What are some of those virtues which it presents to our minds?

A. Valour, truth, justice, fidelity, piety, friendship, magnanimity, patriotism, are presented to us by the epic muse, in the most captivating and shining colours.

Q. How is epic composition distinguished from history?

A. By its poetical form; and its liberty of fiction.

Q. What distinguishing properties, or qualifications, must the epic poem possess?

A. The three following.—1st. It must be great.—2d. It must be great.—3d. It must be interesting.

Q. By what ancient author and able critic, are these three properties of the epic poem, stated and explained?

A. By the celebrated *Aristotle*.

Q. How do you ascertain that unity is an essential property in the epic poem?

A. By the unity that appears in the two most celebrated poems of that description.

Q. What are they?

A. The unity exhibited in the *Æneid*, is, from the poet's having chosen the establishment of *Æneas*, in *Italy*; and in the *Iliad*, the anger

of *Achilles* and its consequences, constitute the unity of the action.

Q. Is it to be understood that by "unity" episodes or suitable digressions are to be excluded?

A. By no means. These are to be introduced for the sake of variety; and they serve to relieve the reader, by shifting the scene of action?

Q. On what account is it that greatness is an essential property of the epic poem?

A. For the purpose of commanding the attention; and also to justify the poetic grandeur and elevation of the subject, as well as the corresponding dignity of the diction.

Q. On what does the third quality, or interest of the epic action depend?

A. It depends much on the choice of the story; the proper selection of the principal hero, persons or characters; but most of all on the genius and skilful management of the poet.

Q. How must he conduct the poem, so as to render it highly interesting?

A. He must lay his plan, his time, and his action, so as to comprehend many affecting incidents; he must excite admiration by the valorous achievements of the principal actors—he must be awful and august; tender and pathetic; general and pleasing, as occasion may demand.

Q. On what does the success of such a poem principally depend?

A. On the manner in which the characters are disposed of and supported, in order to excite the passions; and to keep up the suspense and agitation of the reader to the end.

Q. How do the critics suppose that a work of this kind should end or terminate?

A. They, generally, suppose that it should conclude successfully—because, that a termination or catastrophe, the reverse of this, by exciting distress, would tend to diminish the high dignity and grandeur with which it should be characterised through all its parts.

Q. Have all epic poets observed this in their conclusion?

A. No: there are two exceptions—*Lucan*, the *Pharsalia*, and *Milton*.

Q. What is it that is understood by machinery in this kind of poems?

A. The introduction of gods, and supernatural agents.

Q. What effect does this machinery, together with highly figurative and embellished language, produce?

A. The marvellous has a great charm for the generality of readers. It leads to sublime description; and fills the mind and imagination.

Q. Do you recollect the principal epic poets that have been most distinguished, and approved by the critics?

A. Yes: *Homer*, *Virgil*, *Lucan*, *Tasso*, *Mil-*

ton, Camoens, Fenelon, Voltaire, and though last, not the least, our own Barlow, author of the *Columbiad*.

Dramatic Poetry.

Q. What is dramatic poetry?

A. As the term dramatic, radically denotes it is that species of poetry that is suited to presentation on a theatre or stage, and consists of two kinds, tragedy and comedy.

Q. Which of these two is the most dignified?

A. Tragedy is the most dignified; inasmuch as great, or solemn and serious objects or subjects, interest us more than little or ludicrous ones.

Q. To what has tragedy reference?

A. To the passions, the virtues, the crimes, and the sufferings of mankind.

Q. To what has comedy reference?

A. To their humours, follies, vices and pleasures.

Q. What are the instruments of the former?

A. Terror, distress and pity.

Q. What are the instruments of the latter?

A. Ridicule.

Q. What is tragedy?

A. It is a direct imitation of human manners and actions. It does not exhibit character, as the epic poem does, by narration; but sets the

before us, and makes them act and speak with propriety.

Q. What is requisite for being successful in this species of writing?

A. A deep knowledge of the human heart; and of the different conditions of men; and when this composition is happily executed, it excites the strongest emotions.

Q. In its general strain and spirit, what is its tendency?

A. It has a commanding influence in exciting to the promotion of virtue.

Q. Whence had this composition its origin?

A. From a very rude beginning—among the Greeks, it was at first nothing but a song which was sung at the feast of Bacchus—at which they sacrificed the goat, on account of its destroying the vines—hence it obtained the name of the *Goat Song*, as the word implies in the Greek language.

Q. Who were the first that began to raise it from its rude state?

A. *Thespis* and *Æschylus*; nearly five hundred years before the Christian æra.

Q. What improvement did they introduce?

A. They introduced the chorus and the dialogue; but both in a very rude and imperfect manner.

Q. Who were they who brought the Grecian drama to the highest state of perfection?

A. *Sophocles* and *Euripides*.

Q. What are considered as leading or principal circumstances in the conduct of the drama?

A. Unity, place, and time.

Q. Is it only in the general construction of the fable that the unity of action must be preserved?

A. It must also be attended to, in all the acts and parts of the representation.

Q. How many acts or parts do the critics assign to the most regular compositions of the kind?

A. Five; they seem to accord with the authority of *Horace*, in this respect, where he says,

"Neve minor, neu sit quinto productior actus Fabula." And yet there is said to be nothing either in nature or reason for this rule.

Q. In which act is the scene of the catastrophe to be laid?

A. In the fifth or last.

Q. Of what description ought the characters to be, for such composition?

A. The more dignified, the greater will be the interest excited; they should, however, be fitted for the parts they have to fill and perform.

Q. Of what character should be the language?

A. It may be highly figurative; yet, at the same time, should be always plain and simple.

Q. Of what description should the style and versification be in modern tragedy?

A. It should be natural, free, easy and various, agreeable to the characters who are to use it, and the English blank verse appears to be peculiarly suited to this species of composition.

Q. In what respects does it appear to be peculiarly well adapted to it?

A. Because it is susceptible of great majesty; and yet may descend to the familiar; it admits of a happy variety of cadence, and is free from that monotony of rhyme which is injurious to the French drama.

Of Prose Composition, and the means of forming a proper style.

Q. In what acquisition is it that the art of rhetoric must become most useful and interesting?

A. When it enables us to communicate our sentiments, either by speech or writing, in a style formed on the model of the best speakers or authors.

Q. What is the first direction proper to be observed, for this purpose?

A. The first is, to study clear ideas, on the subject concerning which we are to write or speak.

Q. What will naturally be the effect of this?

A. The effect will be that what we conceive clearly and feel strongly, we shall naturally be able to express with clearness and strength.

Q. When may the most copious freedom of expression on any subject be reasonably expected?

A. When we have received a distinct view of the matter, to be clothed in words; when we become warm and interested in the subject; and have been fully prepared by a thorough radical knowledge of the language in which we write.

Q. What is the second consideration necessary for forming a proper style?

A. It is indispensibly necessary that for this purpose, we should frequently compose; and as frequently revise and correct what has been written.

Q. What is especially necessary for young composers?

A. To write with care and deliberation, and to consider facility and speed as the fruit only of practice and experience.

Q. But is not some caution necessary in this respect?

A. Yes: that in such deliberation, we do not retard the course of thought; nor cool the ardour of imagination.

Q. What is a second wise precaution for young essayists, in this respect?

A. That they lay by for some time their first productions; till the ardour of composition have subsided; and afterwards, examine the work with a cool and critical eye, as if it were the performance of another, and not their own?

Q. What is farther necessary for the formation of a proper style?

A. An acquaintance with style in general; but especially that of the most approved authors.

Q. What might, probably, be the best mode of impressing this most effectually on the mind?

A. To translate some passages from an elegant author into our own words.

Q. In what manner should this be done?

A. By reading slowly an essay in the *Spectator*; or any other English classic; afterwards lay the book aside; and write it out in our own words, and then compare it with the original.

Q. What advantages might reasonably be expected from such exercises?

A. It would shew us our own defects; enable us to correct them; and from the variety of diction it would exhibit; should conduct us to that which is most beautiful and perfect.

Q. But is not some caution also necessary in this kind of exercise?

A. Yes: a *servile* imitation of any author, however distinguished, is to be guarded against.

Q. In what respects is this caution necessary?

A. In the first place, a propensity to imitate, hampers or checks genius; those who follow an author, minutely, may copy his faults as well as his beauties; and, besides, no one has ever become a distinguished speaker or writer, who

had not some confidence in his own genius and talents.

Q. What is another important consideration on this head?

A. That it is much better to possess something of our own, though of inferior worth or beauty, than to shine in borrowed ornaments.

Q. What is another important consideration for young speakers, or essayists?

A. That they endeavour to adapt the style to the subject

Q. Why is this of importance?

A. Because nothing appears more awkward or absurd, than to attempt a florid or poetical style; when it should be our business to convince or inform, by plain simple reasoning.

Q. In what other respect may such render themselves ridiculous by neglecting this consideration?

A. By attempting to speak in an elaborate pomp of figurative or rhetorical language, before those who cannot comprehend its nature or import.

Q. What may be observed, in the last place, as greatly interesting to young orators or essayists?

A. That the dress or garb of language do not occupy their minds so much, as to lessen their attention to the sentiments or matter.

Q. Why is this rendered particularly important at the present time?

A. Because the taste of the present age ap-

pears to be somewhat depraved in that respect; and seems more directed to style, than to sentiment or thought.

Q. How is it, that this depravity in taste is prone to take place, and become prevalent?

A. Because it is much more easy to dress up trifling, or common thoughts, with some ornament of expression, than to exhibit a copious fund of interesting, useful, and ingenious sentiments.

Q. What is the consequence of this in the literary world?

A. It is, hence, that we have such crowds of frothy declaimers and writers, who are copious in words or diction; but lean and barren in sentiments.

Q. What then, on the whole, should be a leading object with the young rhetorician?

A. That however custom or fashion may oblige him to be attentive to the ornaments of style, in order to be read or admired; yet he may assure himself, that with the more enlightened part of mankind, the subject and sentiments are most regarded—and that the dress of language, or figurative and ornamental embellishment, are but an inferior or secondary commendation.

Characters of Prosaic Style.

Q. What appears in the next place to be necessary for the student of rhetoric?

A. An acquaintance with the general characters of style, as exhibited in the works of the best authors.

Q. What are some of these characters of style?

A. The diffuse, concise, feeble, nervous, dry, plain; neat, elegant and flowery.

Diffuse Style.

Q. What is meant by the diffuse style?

A. When a writer unfolds his idea fully; holds it out in a variety of lights; and assists the reader as much as possible in comprehending it fully.

Q. Who are writers, eminently, distinguished for this style?

A. *Cicero*, *Livy*, and *Plato* among the ancients; and *sir William Temple*, and *Addison*, and others among the moderns.

Concise Style.

Q. What constitutes the concise style?

A. It is formed by the writer's compressing his ideas into the fewest words capable of expressing them. He employs none that are superfluous; never repeats the same thought; his sentences are precise; aims at no ornament; and suggests more to the reader's imagination than is immediately expressed.

Q. Who are distinguished authors in this kind of style?

A. *Tacitus* and *Sallust*, the Latin historians; and *Montesquieu*, in his *Spirit of Laws*.

Q. What may be understood by the characters of *nervous* and *feeble*, as applied to style?

A. They are of much the same import with the preceding; though the coincidence does not always hold. By avoiding too much conciseness, the style becomes *feeble*—and though conciseness must possess nerve, or strength; yet a style may be *nervous* which is considerably amplified or diffuse.

Q. To what do those characters, already mentioned, chiefly refer?

A. To the expressiveness of the authors' meaning.

Q. To what do those that follow, viz. the dry, plain, neat, elegant, flowery, &c. refer?

A. Chiefly to the degree of ornament employed in the embellishment of style.

Dry Style.

Q. What is implied by a dry style or manner of writing?

A. It is that which is entirely divested of every ornament, and makes no attempt at pleasing, either the fancy, or the ear.

Plain Style.

Q. What is meant by a plain style?

A. It advances a degree above the dry; and employing very little ornament, aims entirely at sense. It admits, however, of purity and pre-

cision, and even some degree of liveliness and force.

Q. What author has been distinguished for excellence in this style or manner of writing?

A. *Dean Swift* is an eminent example.

Neat Style.

Q. What is meant by the neat style?

A. A writer of this description, shews that he does not despise the beauties of language. His sentences are free from superfluous words; of moderate length, and are closed with propriety and attention to cadence; if figures be introduced, they are rather short and accurate, than bold or glowing.

Q. To what species of compositions, is this style best adapted?

A. To an essay; familiar epistle; a philosophical treatise; or even to a sermon.

The elegant or graceful Style.

Q. What is implied by the elegant, or graceful style?

A. It admits of a higher ornament than the neat style; and implies great perspicuity and purity in the choice of words; and care and skill in their harmonious and happy arrangement.

Q. What is the true character of an elegant writer?

A. One who delights the fancy and the ear,

while he informs the understanding; and who clothes his ideas in all the beauty of expression, without loading them with any misplaced finery.

Q. What authors are conspicuous for this species of style?

A. *Addison, Pope, Atterbury, Goldsmith, Melmoth, Johnson and Beatty.*

Q. What is implied by the florid or flowery style?

A. The florid style comprehends excess of ornament.

A. By what class of writers may it be indulged to any extent?

A. By the young; in whom it is not only pardonable; but is often a symptom of a bold and inventive genius.

Q. Is it to be always avoided by writers of more experience?

A. It is generally to be guarded against, except on some peculiar subjects.

Q. What are those subjects?

A. Imitation of *Oriental Tales*; or other eastern compositions.

Q. What writer has been most distinguished for this species of style?

A. The Rev. Mr. Hervey, especially in his meditations.

Q. Have not the critics been exercising the acumen of their genius on his style and manner?

A. Yes: and probably as much from other prejudices, as from any conviction of his viola-

tion of the rules of criticism. His meditations appear to be rendered much more impressive and interesting, from the style in which they are written.

Simplicity.

Q. What is meant by simplicity of style?

A. That which is opposed to too much ornament, or pomp of language: And from this idea of it, we say, that Mr. Locke is a simple, Mr. Hervey a florid writer.

Q. Is there any other view in which simplicity of style is to be considered?

A. Yes. As it is opposed to affectation of ornament, and in this sense it constitutes a superior excellency in composition.

Q. What is the character of a writer of this description?

A. He has no marks of art in his expressions; he may possess richness of expression; he may be full of figures and fancy; but these flow from him without difficulty or exertion; he seems to write in that style, not because he has studied it, but because it is the mode of expression most familiar and easy to him.

Q. In what works or authors do we find the most striking examples of this style?

A. In the ancient authors, and especially in the sacred scriptures.

Affectation.

Q. What is meant by affectation of style?

A. It is that which is directly opposite to simplicity.

Q. How is it distinguished from simplicity?

A. In the very same manner that affectation of manners is discernible from ease and simplicity.

Q. What modern writer is conspicuous for affectation of style.

A. Lord Shaftsbury, whose works are replete with circumlocutions, and artificial elegance.

Q. Whence does this appear to have arisen?

A. From his appearing to think that a nobleman, or man of fashion, ought to speak and write in a style superior to the inferior orders of men.

Q. What is the character of his work on other accounts, as well as on account of affectation of style?

A. That they are most dangerous for all youthful imitators, whether considered with respect to matter or manner.

The Vehement.

Q. What is the character of this style?

A. It always supposes strength, and is in any respect, incompatible with simplicity.

Q. What is its character?

A. It partakes of the sublime; is distinguished by peculiar ardour; and is the language of a man whose imagination and passions are glowing and impetuous.

Q. How is it supported?

A. With a negligence of ordinary graces, it pours along with the plenitude and rapidity of a torrent.

Q. To what kinds of oratory does the vehement style belong?

A. To the highest; and is expected rather from a man who is speaking, than from one who is calmly writing in his closet.

Q. What author affords the most perfect examples of this kind of style?

A. *Demosthenes*, the most celebrated orator of antiquity.

On Rhetorical Expression, or Delivery.

Q. What is in the first place, necessary to those who would wish to become proficient in this part of rhetoric?

A. A general acquaintance with the language in which they would speak; and such a habit and facility in composing in it, as may enable them to avail themselves of its powers; as well as to be sensible of its defects.

Q. What is farther necessary for this purpose?

A. A knowledge of the most approved pronunciation; whether with respect to accent

tones or emphasis; together with such easy and graceful action as is calculated to give the most favourable reception to the delivery.

Q. Against what should the student of rhetorical eloquence, especially guard?

A. Against all affectation, which is the very bane of a good delivery.

Q. How is this to be avoided?

A. By guarding against a servile imitation of any model; and endeavouring to let the manner be his own.

Q. What reasons may be assigned for the propriety of this?

A. Because, whatever is one's own, has, at least, the merit of being natural; is therefore most likely to please; and besides, has the appearance of proceeding from the heart.

Q. Is the attainment of a very correct and graceful delivery within the reach of every zealous and diligent student of rhetoric or eloquence?

A. By no means: it requires a combination of so many natural as well as acquired talents to become a most accomplished orator, that few can expect to succeed, so as to arrive at the highest degree of merit; but to acquire a forcible, impressive, and even persuasive manner, is within the power of most of those who will use the proper means of acquiring it.

Q. What is essential to those who would excel in the higher kind of eloquence or oratory?

A. Nothing can, in the first place, be more

necessary than to cultivate habits of the several virtues, and to refine and improve all the moral feelings.

Q. What is farther necessary for a student of this description?

A. A soul possessed of noble and generous sentiments; and alive to the admiration of all those great and good objects, which the most enlightened, and most virtuous of mankind are prone to venerate.

Q. What other endowments of nature should the student in the highest class of eloquence possess?

A. Connected with all the manly and moral virtues, he should possess a strong and tender sensibility to all the ills, injuries, distresses, and sorrows of his fellow creatures.

Q. What next to moral qualifications is essential to forming the accomplished orator?

A. An extensive fund of knowledge; more especially in that sphere of eloquence, in which he designs to display the usefulness; as well as the dignity of his profession.

Q. Can a mere attention to the ornaments of style; or the gracefulness of delivery, be sufficient for that purpose.

A. No: these embellishments can only aid the author in setting off to advantage his stock of materials, the materials themselves must be derived from other sources of knowledge and information than those of rhetoric.

Q. How do you, more especially, elucidate this?

A. The pleader at the bar, should possess all the law, learning and experience that can be useful to his profession. The divine should study and know all in theology, in literature, in science, and in a knowledge of human nature, necessary to enlighten the benighted soul, or deliver it from the dark trammels of vice, ignorance, error and delusion. The member of the legislative assembly of the state or nation, should be well versed in political science, and capable of analysing and thoroughly understanding every subject of deliberation, which he undertakes to discuss in behalf of his constituents.

Q. Should the candidate for the highest degree of popular eloquence, content himself with the knowledge of what belongs merely to the sphere of his profession?

A. No: he should be read in poetry; in history; in philosophy, and every other department of literature and information.

Q. What is absolutely indispensable for any proper degree of proficiency in these qualifications?

A. A habit of application, perseverance, and industry in the acquiring of whatever may lead to excellence.

Q. Why is such industry so indispensable?

A. Because Divine Providence has so ordered it, that nothing greatly valuable for the hap-

piness or improvement of man, is attainable, in any superior degree, without industry.

Q. What is another reason for this?

A. Because that nothing is so destructive to honourable attainments; or to the highest possible improvement of the intellectual powers of man, as that idle and relaxed state of mind which proceeds from indolence and dissipation.

Q. What is necessary for rousing and keeping alive a proper habit of industry?

A. A proper degree of emulative enthusiasm, which firing the mind with the love of the object in view, disposes it to sustain any necessary degree of industry and perseverance.

Q. How does this appear?

A. It was this that fired the great orators of antiquity; and must distinguish such moderns as would imitate their illustrious example.

Q. What farther is necessary for the student of oratory?

A. An attention to the best models for improvement, both in speaking and in writing.

Q. Has not an imitation of any model been already considered as injurious to the student of eloquence?

A. Yes: too *servile* an imitation—such as tends to depress genius; or betray its weakness or incapacity.

Q. What peculiar advantages may then be expected from a *proper* use of the best models or examples?

A. They exhibit, even to the senses, the ef-

fects which the best style, composition, and delivery are capable of producing. They always afford some new ideas; and accelerate the current of thought; and excite the ardour of emulation.

Q. In attending to specimens or examples of eloquence in the writings of orators; or those distinguished by the most eloquent style, what seems to be necessary?

A. To regard those most whose style approaches nearest to speaking; or practical declamation.

Q. Is not frequent exercise both in composing and speaking, to be recommended as a necessary mean of improvement?

A. It is—provided that exercise be well conducted; and the composition such as is connected with those professional subjects, the young orator may have in view.

Q. Are not frequent exercises, especially in speaking, to be considered as indispensable?

A. Yes: but when these take place in promiscuous meetings; such as debating societies, or spouting clubs; there is more danger of contracting ill habits, than any rational prospect of improvement.

Q. For what reason?

A. Because these are generally made up of mere novices, who have neither taste nor judgment for instructing themselves, nor for directing others.

Q. Would not an acquaintance with rhetori-

cal and critical writers of antiquity be of great use to students of eloquence?

A. It would certainly be shameful for any student of oratory to be entirely ignorant of what the ancients have written on that subject; yet it must be owned that the systems of most of them are too stiff and formal, and appear as if their authors thought they could make orators by a set of mechanical rules.

Q. Who are the most celebrated of the ancients on this subject?

A. Aristotle, Dionysius of Hallicarnassus, Longinus, Cicero and Quintilian.

Q. What is the character of Aristotle's work on rhetoric?

A. Some of the most subtle observations which have been made on the manners and passions of men, are to be found in his treatise on rhetoric; yet in this, as in all his other writings, his great conciseness renders him obscure.

Q. What is the character of Longinus as a writer on this subject?

A. Though his treatise on the sublime in composition, constitutes but a small portion of the system of Rhetoric; yet that *little* is so great in criticism, and so replete with sublime sentiments of liberty and mental independence, that to the young orator of taste and judgment, it is a most invaluable acquisition.

Q. What is the character of Cicero's works on this subject?

A. Like all his other works, they are copi-

ous and dignified. In his Book de Oratore, and also the Orator ad M. Brutum, are found those elevated and sublime ideas of eloquence, which are calculated to form a just taste, and to inspire that enthusiasm for the art, which is so highly conducive to the attainment of excellence.

Q. What is the character of Quintilian's works on this subject?

A. Among all the ancient writers on the subject of oratory, there is none perhaps, more instructive and more useful than Quintilian.

Q. In what respects?

A. His institutions abound with valuable knowledge; and discover the most accurate taste and judgment. He seems to have well digested the ancient ideas concerning rhetoric; and has delivered his instructions, in elegant and polished language.

Of Rhetorical Invention.

Q. What is Rhetorical invention?

A. Invention is the finding out such proper arguments, as are suitable, according to the nature of the subject; in order either to instruct, persuade, or move the auditors.

Q. On what are all arguments founded?

A. All arguments are founded on, and therefore to be sought from reasons, morals, or affections.

Q. What is the end or object of these three grounds of argument?

A. Reasons are to inform the judgment, or instruct; morals, to procure favour, or persuade; and, affections to move the passions, or please.

Arguments from Reason.

Q. What are arguments from reason?

A. Arguments from reason are either artificial or inartificial.

Q. What are artificial rational arguments?

A. They are such as are found out by the learning and skill of the orator, and differ according to the nature of the topic in hand.

Q. How many kinds of topics are there?

A. There are three sorts of topics; demonstrative, deliberative, and judicial.

Q. What is a demonstrative topic?

A. A demonstrative topic is when we speak in praise or dispraise of any person, deed or thing.

Q. What is a deliberative topic?

A. A deliberative topic is when from the advantage or disadvantage of a thing we either persuade or dissuade; 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 juridicial topic?

A. A juridicial topic is when we either accuse or defend. Thus Milo having killed

Clodius, is accused by Clodius's friends, but defended by Cicero. In which case the arguments differ according to the stating of it.

Q. What, then, is the stating of a case?

A. The stating of a case is the issue, it is brought to, from the accuser's complaint and the accused's defence. Thus Milo was accused for killing Clodius; Milo confessed he killed him; but said he did it justly. Now the stating of the case here is, whether Milo killed Clodius, *justly or unjustly.*

Q. How many ways may a case be stated?

A. It may be stated in four ways, viz: conjectural; definitive, in quality; in quantity.

Q. When is a case conjectural?

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

Q. When is a case definitive?

A. A case is definitive when we enquire into the name, nature and definition of the crime; as, I own I took it, but did not commit theft. In which the term theft, must be defined.

Q. What is a case, in quality?

A. A case in quality is, when we enquire in what manner a fact was done; as, Milo killed Clodius; but he did it justly. Here the circumstances must be enquired into, and it must be proved from law, what in this case is *just or unjust.*

Q. What is a case in quantity?

A. It is when we enquire into the greatness or smallness of a crime; as, though it be allow-

ed to be a crime; yet is denied to be a *great* crime. Here the speaker or pleader is to amplify or diminish; and by considering how the fact was circumstanced as to *time, place, words* and *actions*, enquire, *quis? quid? ubi? quibus auxiliis? cur? quomodo? quando?* and so by comparing one thing or circumstance with another, determine what may be deemed *great* or *little*.

Inartificial Rational Arguments.

Q. What are inartificial rational arguments?

A. They are such as arise from without; and not from the thing itself; such as from testimony, evidence, &c.

Q. What is a very necessary caution in the management of all arguments?

A. That great care be taken that we introduce nothing: nor let any thing drop from us that may prejudice the topic under discussion. For, as *Cicero* well observes, "*Turpius est oratori nocuisse videri causæ, quam non profuisse.*" i. e. "It is more shameful for an orator to appear to have injured a cause, than not to have profited it, or made it better."

Of Arguments from Morals.

Q. What is meant by moral arguments?

A. That the orator or speaker should consider well, of whom—before whom—and for

whom he speaks. 1st. In regard to his own morals; that he himself may appear honest, prudent, impartial, benevolent, &c. 2d. In respect to the morals of the judges, audience, or persons, he would persuade. 3d. That the thing of which they are persuaded, also, appear honourable, just and serviceable.

Of Arguments from the Passions.

Q. What is meant by arguments from the passions?

A. It is meant, that he who would gain his point, or succeed in persuasion, should understand human nature; and thereby be able to work upon those passions that God has given man, as secret springs to all his actions or conduct.

Q. Do you recollect what *Cicero* observes to his effect?

A. He observes, "*Plura enim multi homines indicant odio, aut amore, aut cupiditate, aut iracundia, aut spe, aut timore, aut errore, aut aliquo permotu mentis, quam veritate.*" i. e.

Most men judge of many things rather from hatred, or love, or cupidity, or passion, or hope, or fear, or error, or some strong impulse of the mind, than from the truth."

Q. What do you understand by the affections or passions of human nature?

A. They are certain emotions, or rather qua-

lities in the soul, accompanied either with pleasure, or with pain.

Q. What are the four principal passions in human nature?

A. They are, 1st. *Joy*, in respect to some present good. 2d. *Hope*, in respect to some future good. 3d. *Grief*, in respect to some present evil; and 4th. *Fear* in respect to some future evil. And to these may be added, anger, lenity, modesty, imprudence, love, hatred, malice, envy, compassion and emulation.

Disposition.

Q. What is disposition?

A. Disposition is the arranging of our arguments; or the parts of an oration in the most regular and proper manner.

Q. How many parts are usually in the best orations or declamations?

A. They are generally allowed to be six, viz. the exordium, narration, proposition, confirmation, refutation, and peroration.

Exordium.

Q. What is the exordium?

A. It is the beginning of the oration, in which the audience have some intimation of the subject, and in which the orator, or speaker ought to be modest, and not too prolix.

Narration.

Q. What is narration?

A. It consists in reciting the whole case in a concise manner, as it stands, from beginning to end.

Proposition.

Q. What is proposition?

A. The proposition sets forth the purport or sum of the whole discourse or oration. If it divide it into parts, which never ought to exceed three or four at most, it is called *partition*.

Confirmation.

Q. What is confirmation?

A. It is that which enforces and strengthens the oration by all the proofs and arguments that can be obtained from invention.

Q. What do the best rhetoricians recommend with respect to these arguments?

A. To place the strongest in the front, the weakest in the middle, and to reserve some few of the best to the last.

Refutation.

Q. What is meant by the refutation?

A. It answers all an opponent's arguments and takes off all objections by shewing them to be weak, false, absurd, or inconsistent.

Peroration.

Q. What is the peroration?

A. The peroration or conclusion recapitulates, or sums up the strongest and principal arguments; and by addressing itself chiefly to the passions, endeavours to persuade the audience to yield to their force or influence.

Q. Where may we find a suitable oration to illustrate these different parts?

A. In *Cataline's* oration to his party in *Salust.*

Parts of a THEME, with an Example.

Q. How many parts are in a regular theme?

A. There are seven, *viz.*—proposition, reason, confirmation, simile, example, testimony, and conclusion.

EXAMPLE OF A THEME.

Thesis, or Text, from Juvenal, Sat. xix. v. 73.

“*Plurimum enim intererit, quibus artibus, et quibus hunc tu moribus instituas.*”

“Children, like tender oziers, take the bow,
“And as they first are fashion'd, always grow;
“Hence what we learn in youth, to that alone
“In age we are by second nature prone.”

Dryden.

Proposition. Nemo potest illos dediscere mores, aut eam excutere vivendi rationem, ad quam ab ipsis olim incunabulis assuevit.

Reason. Quoniam impetus ille primus, teneræ pueritiæ inditus, tam magnum habet in universa hominum vita momentum, ut dediscat id sero, quod quis didicit diu.

Confirmation. Quæ enim longa annorum serie, frequentissimaque actionum iteratione acquiruntur, in alteram quasi naturam transeant.

Simile. Quem ad modum avium pulli, et ferarum catuli semel mansuefacti, semper manent Cicures, etiam quando in grandiores evaserint, non dissimiliter quos didicerit mores puerilis ætas, eosdem etiam tum quando adoleverit, penitissime sibi infixos usque retinebit.

L. Q. F. C.

Example. Ovidio, scribendis versibus a teneris annis dedito tam familiaris ac pene naturalis facta est poetica facultas, ut illi per universam deinceps vitam sponte sua numeros carmen veniebat ad aptos—Nec dissimiliter contigit in reliquis artibus vivendique institutis.

Testimony. Ad quid enim aliud respexit Cicero cum dixerit, nullum nos posse majus meliusve reipublicæ afferre munus, quam docendo et erudiendo juventutem, nisi quod, recte juventutis institutis ad summum reipublicæ emolumentum conducatur maxime.

Conclusion. Proinde si quis in votis habeat; libero suos ad virtutem formare, ac bonos mores; id imprimis operam det, ut virtutis atque pietatis odore, ab ipsis statim fasciis, intimius imbuantur; quem ad extremam usque senectutem redolebant.

Adco in teneris assuescere multum est. Virg.
P. S. See Clarke's Formulæ, 1690.

A THEME

IN ENGLISH AND GREEK.

The Thesis and substance taken from 1 Esdras, chap. iv. in the Apocrypha.

Μεγάλη ἡ ἀληθεία, καὶ ἰσχυροτέρα παρὰ πάντα.

'Great is the truth and stronger than all things.'

Proposition. Truth is great and mighty above all things. All the earth calleth upon it, the heaven blesseth it, all works shake and tremble at it, and with it is no unrighteous thing.

Reason. Because with her there is no accepting of persons or rewards; but she doeth the things that are right to all, both to the just and unjust; and all men approve of her works.

Confirmation. For in her judgment there is no unrighteousness; and she is the strength, dominion, power, and majesty of all ages.

Simile. Yea, even as God, the great creator, is greater than the great earth, the high heaven, or the swift sun that compasseth the heavens and returns to his own place in one day; so is truth greater and stronger than all things.

Example. Hence it is, that David, so frequently, called God, a God of truth. The Lord

is my rock, and my fortress, and my deliverer.—Psalms xviii. xix.—I have hated them that confide in lying vanities; but I trust in the Lord; O Lord God of Truth!—Psalms xxxi. 5 6.

Testimony. And our saviour CHRIST himself, to show the greatness, superiority, and eternity of truth, calls himself the TRUTH. I am the way, the truth, and the life.—John xiv. 6.

Conclusion. Since, therefore, all things that men count lasting, great and strong, are found to be frail, weak and wicked. Wine is wicked—Kings are wicked—Women are wicked—All the children of men are wicked, and such are all their wicked works, all which must perish; but as for Truth, it endureth, and is always strong; it liveth and conquereth for evermore: I conclude, and cry out, that—Great is the Truth, and mighty above all things. Blessed be the GOD of TRUTH!

THE SAME THEME IN GREEK.

Μεγάλη ἡ Ἀλήθεια ἢ ἰσχυροτέρα παρὰ πάντα.
'Great is the truth and stronger than all things.'

Proposition. Ἡ ἀλήθεια μεγάλη, ἢ ἰσχυροτέρα παρὰ πάντα. πᾶσα ἡ γῆ τὴν ἀληθειαν καλεῖ ἢ ὁ ἕρηνός αὐτὴν ἐυλογεῖ, ἢ πάντα τὰ ἔργα σείεται ἢ τρέμει, ἢ ἔκ ἐστὶ μετ' αὐτῆς ἄδικον ἔδέν.

Reason. Ὅτι ἔκ ἐστὶ παρ' αὐτὴν λαμβάνει

ἠσωπα, ἔδε διάφορα, ἀλλὰ ἢ τα δίκαια ποιεῖ
δικαίοις ἢ πονηροῖς, ἢ πάντες εὐδοκῶσι τοῖς ἔρ-
αὐτῆς.

Confirmation. Οὐνεκα ἔκ ἐστὶν ἐν τῇ κρίσει αὐτῆς
ἐν ἄδικον, ἢ αὐτῇ ἢ ἰσχυς ἢ τὸ βασιλειον, ἢ ἡ
αἰα, ἢ ἡ μεγαλειότης τῶν πάντων αἰώνων.

Simile. Καθὼς ὁ ΘΕΟΣ ὅς πάντα ποιεῖ μείζων
μεγάλη γῆ, ὑψηλὸς ἕρηνός, εἶτε ταχυς ὁ ἥλιος, ὃ
φεται ἐν τῷ κυκλωτῆ ἕρηνός, ἢ παλιν ἀποσφραχίζει
τον ἑαυτῆ τόπον ἐν μιᾷ ἡμέρᾳ· οὕτως ἡ ἀλήθεια
ἕρηνός ἢ ἰσχυροτέρα παρὰ πάντα.

Example. Ἐντεῦθεν ὁ ΔΑΒΙΔ πολλάκις ὀνομαζει
ἐν τον Θεόν τῆς Ἀληθείας. Κύριος σερωμά μου,
καλαφυγή μῆ ἢ ἕρηνός. Ἐμίσησας τῆς διαφυλάσ-
πτας μάταιότητος διακενής. Ἐγὼ δ' ἐπὶ τῷ Κυρίῳ
πίστα· Κύριε ὁ θεός τῆς ἀληθείας.

Testimony. Καὶ Κύριος ἡμῶν ὁ ΧΡΙΣΤΟΣ ἄν-
τι, ἵνα δείξῃ ὅτι παρὰ πάντα ἡ Ἀλήθεια ὑπερισ-
πεί, εἶπεν—Ἐγὼ εἰμι ἡ ὁδός, ἢ ἡ ΑΛΗΘΕΙΑ, ἢ ἡ
ἰα.

Conclusion. Ἐπειδήπερ ἔν πάντα θάτερα ἐστὶ ἢ
δικὰ ἢ ἄρρώσα. Ἀδικος ὁ Οἶνος, ἄδικος ὁ Βασι-
κος, ἀδικαί αἱ γυναῖκες, ἄδικοι πάντες οἱ υἱοὶ τῶν
ἠθρώπων, ἢ ἄδικα πάντα ἔργα αὐτῶν τὰ τοιαῦτα,
ἀποκιντα. Ἀλλ' ἡ ἀλήθεια μενει, ἢ ἰσχύει εἰς
τὸν αἰῶνα, ἢ ζῆ ἢ κρατεῖ εἰς τὸν αἰῶνα τῆ αἰῶνος.
Ἐπιλεγω ἢ φωνέω—Μεγάλη ἡ ἀλήθεια, ἢ ἰσχυ-
ροτέρα παρὰ πάντα. Ἐυλόγητος ὁ Θεός τῆς ἀληθείας.

STIRLING'S DEFINITIONS

OF THE TROPES AND FIGURES IN

RHETORIC.

The Four principal Tropes.

1st.

A *Metaphor*, in place of proper words
Resemblance puts; and dress to speech affords.

Examples.

A *Tide* of passion. *Breathe* on my enterprises
The *Golden* age.

2d.

A *Metonymy* does new names impose,
And things for things by near relation shews.

Ex.

The inventor for the invented; as, *Mars* for *War*.
The author for his works; as, read *Horace*, i. e.
his writings. The instrument for the cause; as his
tongue, i. e. eloquence defends him. The matter
for the thing made; as, the *steel* conquers. The effect
for the cause; as, cold death, i. e. death that
makes cold. The containing for the contained; as,
drink the *glass*, for the liquor in the *glass*.

3d.

Antithesis, the whole for part doth take;
part for whole; just for the metre's sake.

Ex.

Ten summers, i. e. years, I have lived under this
i. e. house. Now the *year*, i. e. *spring* is most
beautiful.

4th.

Irony, dissembling with an air;
thinks otherwise than what the words declare.

Ex.

Most excellent grammarian! i. e. one who vio-
lates the rules of grammar.

Affections of Tropes.

5th.

Catachresis words too far doth strain
from such abuse of speech refrain.

Ex.

He threatens what is very fine, i. e. makes fair
promises.

6th.

Hyperbole.

Hyperbole soars too high; or creeps too low.
exceeds the truth; things wonderful to show.

Ex.

Swifter than the wind, i. e. very swiftly.

7th.

By *Metalepsis*, in one word combined;
More tropes than one you easily may find.

Ex.

Euphrates, i. e. Mesopotamia, i. e. its in-
tants, stir up war.

8th.

An *Allègory* tropes continues still,
Which with new graces every sentence fill.

Ex.

Venus grows cold without *Ceres* and *Bacchus*,
love grows cold without bread and wine.

Tropes, improperly so accounted.

9th.

Antonomasia, proper names imparts
From kindred, country, epithets, or arts.

Ex.

The Carthaginian, i. e. Hannibal won the field;
the philosopher, i. e. Aristotle asserted it.
The poet, i. e. Virgil says of *Æneas*.

10th.

Litotes, does more sense than words include
And by two negatives hath stood.

Ex.

Neither praise your gifts, nor despise them, i. e.
praise your gifts.

11th.

onomatopœia coins words from sound;
which alone the meaning may be found.

Ex.

Buz, i. e. makes a humming noise,
atarras, i. e. noise of trumpets.

12th.

Antiphrasis makes words to disagree
from sense; if rightly they derived be.

Ex.

As the Latin word, *Lucus*, from *Lux*, light;
signifies a dark shady grove.

13th.

Chrematismus, when it speaks, doth choose,
the softer for the harsher words to use.

Ex.

Be not so angry.—Heaven send better news!

14th.

Chrematismus loves to rest with strokes of wit,
and slily with the point of satire hit.

Ex.

Who hates not *Bavius*' verses; let him love *Mæ-*
nas's, &c.

15th.

Diasyrmus must all nature shew
and ne'er omits to insult a living foe.

Ex.

You gaggle like a goose among the tuneful swans

16th.

Sarcasmus with a biting jeer doth kill,
And every word with strongest venom fill.

Ex.

Now, Cyrus, glut thyself with blood!

17th.

Parœmia by a proverb tries to teach
A short, instructing, and a nervous speech.

Ex.

You wash the blackmoor white, i. e. you labour
in vain.

18th.

Ænigma in dark words the sense conceals;
But that once known, a riddling speech reveals.

Ex.

Nilotis's quill brought forth the daughters of Cadmus. i. e. a pen made of a reed, growing on the banks of the Nile, wrote the Latin and Greek letters invented by Cadmus.

Figures of words of the same sound.

19

Antanaclasis in one sound contains
More meanings, which the various sense explains.

Ex.

Care for those things which may discharge you
of care.

20

By *Ploce* one a proper name repeats;
Yet as a common noun the latter treats.

Ex.

In that victory *Cæsar* was *Cæsar*. i. e. a great conqueror.

21st.

Anaphora gives more sentences one head;
As readily appear to those that read.

Ex.

Peace crowns our life; peace does our plenty breed.

22d.

Epistrophe more sentences doth close
With the same words, whether in verse or prose.

Ex.

We are born in sorrow; pass our time in sorrow;
and our days in sorrow.

23d.

Symploce joins these figures close together,
And from both join'd makes up itself another.

Ex.

Justice came down from heaven to view the earth;
justice clim'd back to heaven and left the earth.

24th.

Epanalepsis words doth recommend,
The same at the beginning and the end.

K

Ex.

Sin stains thy beauteous soul ;—forsake thy sins.

25th.

Anadiplosis ends the former line,
With what the next does for its first design.

Ex.

Prize wisdom ; wisdom is a precious jewel.

26th.

By *Epanados*, a sentence shifts its place,
Takes first and last, and also middle space.

Ex.

Whether the worst, the child accurs'd, or else the
cruel mother ?
The mother worst, the child accurst ; as bad the one
as t'other :

27th.

An *Epizeuxis* twice a word repeats,
Whate'er the theme or subject be it treats,

Ex.

Ah ! poor, poor Swain !

28th.

A *Climax*, by gradation still ascends,
Until the sense with finish'd period ends.

Ex.

Folly breeds laughter ; laughter disdain ; disdain
makes shame her daughter.

29th.

A *Polyptoton* still the same word places
if sense require it, in two different cases.

Ex.

Foot to foot ; hand to hand ; face to face.

Figures of words of like sound.

30th.

Paregmenon deriv'd from one recites
More words, and in one sentence them unites.

Ex.

I write friendly of friendship to a friend,

31st.

Paronomasia to the sense alludes,
When words but little varied, it includes.

Ex.

Friends are turn'd friends.

32d.

Homoioteleuton, makes the measure chime,
With like sounds in the end of fetter'd rhyme.

Ex.

Chime and rhyme as in the rule.

33d.

A *Parachesis* syllables sets twice
But this, except to poets, is a vice.

Ex.

Licentiousness begets mischief, chiefly.

34th.

Hypotyposis, to the eye contracts
Things, places, persons, times, affections, acts

Ex.

The head is sick ; the heart is faint ; from the sole
of the foot, even unto the head, there is no sound-
ness, but wounds, bruises, and putrifying sores.

36th.

Paradiastole, explains aright,
Things in an opposite and different light.

Ex.

Virtue may be overshadowed, but not overwhelm-
ed.

Antimetabole puts chang'd words again,
By contraries, as the example will explain.

Ex.

A poem is a speaking picture ; a picture is a mu-
poem.

37th.

Enantiosis poiseth different things,
And words and sense as into balance brings.

Ex.

Truth brings foes ; flattery brings friends.

38th.

Synæceiosis, to one subject ties,
Two contraries ; and fuller sense supplies.

Ex.

He is dead, even while he liveth.

39th.

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

Ex.

Proud humility ; this bitter sweet.

Figures for Proof.

40th.

Ætiology gives every theme a reason
For, sure, that never can be out of season.

Ex.

Despise pleasure, for pleasure bought with pain,
hurteth,

41st.

Inversion makes the adversary's plea
A strong, nay best defence that urg'd can be.

Ex.

Had I killed him, as you report, I had not staid to
bury him.

42d.

Prolepsis your objection doth prevent,
With answers suitable and pertinent.

Ex.

What then ? shall we sin, because we are not un-
der the law, but under grace ? God forbid.

43d.

Epitrope, gives leave, and facts permits,
Whether it speaks sincere or counterfeit.

Ex.

Go take your course ;—I will not stop your ram-
bles.

Figures for Amplifying.

44th.

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

Ex.

The fury 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.

45th.

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

Ex.

Freedom and liberty; he is yet alive; he breathes
ethereal air.

46th.

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

Ex.

Farmers, millers, carpenters, tailors, hatters, &c.
&c. all in one procession.

47th.

Apothesis pretending to conceal
The whole it meant to hide, must needs reveal.

Ex.

I say nothing of your idleness, and other things,
for which you cannot excuse yourself.

48th.

A *Paraleipsis* cries, I leav't behind,
I let it pass, though you the whole may find.

Ex.

omit the bribes you received; I let pass your
acts and robberies.

49th.

Chiasmus of words doth use a train
ending one thing only to explain.

Ex.

The writer of the Trojan war for Homer.

50th.

Chiasmus turns to substantives you'll see,
That adjectives with substantives agree.

Ex.

He drinks out of the gold; for golden cups.

51st.

Chiasmus what we know we ask,
describing to ourselves a needless task.

Ex.

Was ever virtue put to harder tasks?

52d.

Chiasmus, straight the mind is rais'd,
When by a sudden flow of passion seiz'd.

Ex.

Alas! O banish'd piety! O corrupted nation!

53d.

Chiasmus makes a final clause,
When narratives and proofs afford a cause.

Ex.

Of such great moment was it to form the American
can constitution.

54th.

Epanorthosis doth past words correct,
And only to enhance, seems to reject.

Ex.

Most brave! brave, said I? most heroic act!

55th.

Aposiophesis leaves imperfect sense;
Yet, such a silent pause speak eloquence.

Ex.

Whom I—But it is better to compose the swelling
ing waves.

56th.

Anacænosis tries another's mind;
The better counsel of a friend to find.

Ex.

Were it your case, what would you do?

57th.

Aporia in words and actions doubts,
And with itself, what may be best disputes.

Ex.

What shall I do? Must I be asked, or must I ask?
Then, what shall I ask?

58th.

Prosopopœia a new person feigns,
And to inanimates, speech and reason deigns.

Ex.

The very stones of the street speak your wickedness.
The mountains clap their hands; and the hills shout for joy.

59th.

Apoptrophe for greater themes or less,
Doth turn aside to make a short address.

Ex.

Thus he possessed the gold by violence. Oh!
cursed thirst of Gold; what wickedness dost thou
not influence men's minds to perpetrate?

Figures of Orthography.

60th.

Prosthesis to the front of words doth add
letters or syllables they never had.

Ex.

Yclad in armour for *clad*; *begirt* for *girt* with a
word.

61st.

Aphaeresis from the beginning takes
What syllable or letter the word up-makes.

*Ex.**Till* for *until*.

62d.

Syncope leaves the middle syllable out,
Which causes oft the case and tense to doubt.

Ex.

Ne'er for *never*; *o'er* for *over*.

63d.

Epenthesis to the middle adds one more
Than what the word could justly claim before

Ex.

Blackamoor, for *Blackmoor*.

64th.

Apocope cuts off a final letter
Or syllable, to make the line run better.

Ex.

Tho' for *though*.

65th.

A *Paragoge* adds to the end;
Yet not the sense, but measure, to amend.

Ex.

Chicken for *chick*.

66th.

Metathesis, a letter's place doth change,
So that the word appears not new or strange.

Ex.

Cruds for *Curds*.

67th.

Antithesis doth change the very letter,
A vowel for vowel, as authors think it better.

Ex.

Tye for tie; furnish't for furnished; exprest for
express'd.

Figures of excess in Syntax.

68th.

Pleonasmus hath more words than needs
And to augment the emphasis, exceeds.

Ex.

I saw it with mine eyes.

69th.

Polysyndeton conjunctions flow
And every word its copulative must shew.

Ex.

Fear and joy, and Hatred, and love, seiz'd the
And by turns.

70th.

Parenthesis is independent sense,
And seiz'd in a sentence, () by this double fence.

Ex.

I believe indeed (nor is my faith vain), that he is
The offspring of the gods.

71st.

Procles particles to words apply;
And add no more to what they signify.

Ex.

He evermore for ever feeds.

Figures of defect in Syntax.

72d.

Chipsis drops a word to shorten speech,
And oft' a sentence too t' omit doth teach.

*Ex.**True, for it is true.*

73d.

Zeugma repeats the verb as often o'er
As constring words come after as before.

Ex.

Nor leaf nor reed is stirred by the wind, i. e. no
leaf is stirred nor reed is stirred by the wind.

74th.

Syllepsis, in more worthy comprehends
The less; and former's preference defends.

Ex.

I and my brother go &c. i. e. we go out to play,

75th.

Asyndeton the cop'lative denies,
Or dialyton, with the same implies.

Ex.

Faith, justice, truth, religion, mercy dies.

Figures in construction.

76th.

Hyperbaton makes words and sense to run
In order that's disturb'd; such rather shun.

Ex.

Wealth which the old man had 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 scraped together.

77th.

Hysteron doth misplace both words and sense,
And makes it last, what's first by just pretence.

Ex.

He was bred and born, for born and bred in London.

78th.

Hypallages from case to case transpose,
A liberty that's never us'd in prose.

Ex.

Cups to which I never moved my lips, for *cups*
which I never moved to my lips.

79th.

Hellenismus when we speak or write,
In the like style and phrase the Greeks indite.

Ex.

I kept him from to die, i. e. from death.

80th.

By *Tmesis* words divided oft are seen,
And others twixt the parts do intervene.

Ex.

What crime soever, for whatsoever crime.

81st.

Hyphen does words to one another tie,
With such a dash as this (-) to know it by.

Ex.

Purple-coloured.

82d.

Enallages change person, number, sense,
Gender and mood, on any slight pretence.

L

*Ex.*Alexander *fights*, for Alexander *fought*, &c.

83d.

By *Antimeria*, for one part of speech,
Another's put, which equal sense doth teach.*Ex.*He is *now*, for *newly* come home.

84th.

Anastrophe makes words that first should go
The last in place: verse oft' will have it so.*Ex.*He travelled England *through*, for *through* Eng-
land.

85th.

By *Evocation* we the third recall,
In first or second person's place to fall.*Ex.*We the people are *sovereign*.

86th.

A *Synthesis* not words but sense respects;
For whose sake oft' it strictest rules rejects.*Ex.*The multitude *rushes*, or *rush* upon me.

87th.

By *Apposition* substantives agree
In case; yet numbers, different may be.*Ex.*President *Jefferson*; City *Washington*, &c.

88th.

By *Antiptosis* you may freely place
One, if as proper, for another case.*Ex.*The *house* which I mean is your's, for the *house* is
your's which I mean.*Figures of Prosody.*

89th.

Ecthlipsis M. in th' end hath useless fix'd,
When a vowel or *H*, begins the word that's next.*Ex.*Peculiar to *Latin*, as *si vita inspicias*, for *si vitam*
inspicias.

90th.

By *Synalæpha* final vowels give way,
That those in front of following words may stay.*Ex.**Si vis anim' esse beatus*, for *si vis animo esse bea-*
tus.

91st.

A *Systole* long syllables makes short;
The *cramp'd* and puzzled poet's last resort.*Ex.**Stetērunt* for *stetērunt*.

92d.

Diastole short syllables prolongs;
But this to right the verse the accent wrongs.*Ex.**Naufrāgia* for *naufrāgia*.

Synæresis, whenever it indites,
Still into one two syllables unites.

93d.

Ex.

Alvo, for Alveo.

94th.

Dieresis one into two divides,
By which the smoother measure gently glides.

Ex.

Evoluisset, for evolvisset.

NAMES

OF THE

TROPES AND FIGURES;

WITH THEIR DERIVATION AND MEANING.

<i>Names.</i>	<i>Derivation.</i>	<i>Meaning.</i>
1 Metaphor.	a μεταφέρω, transfero.	Translation.
2 Metonymy.	a μετονομάζω, transnomo.	Changing of names.
3 Synecdoche.	a συνεκδεχομαι, comprehendo.	Comprehension.
4 Irony.	ab ειρωνεομαι, dissimulo.	Dissimulation.
5 Catachresis.	a καταχρασμαι, abutor.	Abuse.
6 Hyperbole.	ab υπερβάλλω, supero.	Excess.
7 Metalepsis.	a μεταλαμβάνω, participio.	Participation.
8 Allegory.	ab άλληγορέω, aliud dico.	Speaking otherwise.

<i>Names.</i>	<i>Derivation.</i>	<i>Meaning.</i>
9 Antonomasia.	ab αντι, pro et ὀνομαζω, nomino.	For a name.
10 Litotes.	a λωτος, tenuis.	Lessening.
11 Onomatopœia.	ab ονοματοποιεω, nomen facio.	Feigning a name.
12 Antiphrasis.	ab ἀντιφραζω, contradico.	Contrary word.
13 Carientismus.	a χαριεντιζομαι, jocor.	Softening.
14 Asteismus.	ab αεσιος, urbanus.	Civility.
15 Diasyrmus.	a διασυρω, convitior.	Detraction.
16 Sarcasmus.	a σαρκαζω, irrideo.	A bitter taunt.
17 Parœmia.	a παροιμοιάζομαι, proverbialiter loq.	A proverb.
18 Ænigma.	ab αινιττω, obscure loquor.	A riddle.
19 Antanaclasis.	ab ἀντανακλάω, refringo.	Recapitulation.
20 Ploce.	a πλεκω, necto.	Continuation.
21 Anaphora.	ab ἀναφερω, refero.	Rehearsal.
22 Epistrophe.	ab ἐπιστρεφω, converto.	A turning to.
23 Symplocē.	a συμπλεκω, connecto.	A complication.
24 Epanalepsis.	ab ἐπι et ἀναλαμβάνω, repeto.	Repetition.
25 Anadiplosis.	ab ἀναδιπλω, reduplico.	Reduplication.
26 Epanados.	ab ἐπι et ἀνοδος, ascensus.	A regression.

27 Epizeuxis.	ab ἐπιζευγνυμι, conjungo.	A joining together.
28 Climax.	a κλίνω, acclino.	A scale or ladder.
29 Polypoton.	a πολυς varius, et πτωσις, casus.	Variation of case.
30 Parogmenon.	a παραγω, derivo.	Same derivation.
31 Paronomasia.	a παρα, et ὄνομα, nomen.	Likeness of words.
32 Homoioteleuton.	ab ομοιος, similis, et τελευτον, finis.	A like ending.
33 Parachesis.	a παρεχηω, similis sono.	Allusion.
34 Hypotyposis.	ab οποιυποιω, repræsentō.	A representation.
35 Paradiastole.	a παραδιασελλω, disjungo.	Discrimination.
36 Antimetabole.	ab ἀντι, con. et μεταβαλλω, inverto.	Changing by contraries.
37 Enantiosis.	a ἐναντιος, oppositus.	A contrariety.
38 Synœceiosis.	a συνοικειω, concilio.	Reconciling.
39 Oxymoron.	ab οξυ, acutum et μωρον, stultum.	A foolish witty saying.
40 Æteology.	ab αἰτιολογέω, rationem reddo.	Shewing a reason.
41 Inversion.	ab εν et verto.	Inversion.
42 Prolepsis.	a προλαμβάνω, anticipo.	Prevention.
43 Epitrope.	ab ἐπιτρεπω, permitto.	Permission.
44 Incrementum.	ab εν et cresco.	Increasing.

<i>Names.</i>	<i>Derivation.</i>	<i>Meaning.</i>
45 Synonymy.	ab α συν, con. et ονομα, nomen.	Of the same name.
46 Synathræsmus.	α συναθροίζω, congrego.	Gathering together.
47 Apophasis.	ab ἀπο, ab et φάω, dico.	Not saying.
48 Paraleipsis.	α παραλείπω, prætermitto.	Leaving.
49 Periphrasis.	α περιφράζω, circum loquor.	Circumlocution.
50 Hendeadys.	ab εν, unum, δια, per, et δύο, duo.	One in two.
51 Erotesis.	ab ἐρωτάω, interrogo.	A questioning.
52 Ecphonesis.	ab εκφώνεω, exclamo.	Exclamation.
53 Epiphonema.	ab ἐπιφώνεω, acclamo.	Acclamation.
54 Epanorthosis.	ab ἐπανορθόω, corrigo.	Correcting.
55 Aposiophasis.	ab απο, past, et σιωπάω, obticeo.	Pausing or concealing.
56 Anacænosis.	ab ἀνακοινίω, communico.	Communication.
57 Aporia.	ab απορεω, addubito.	A doubting.
58 Prosopopœia.	α προσωπον, persona, et ποιέω, facio.	Feigning a person.
59 Apostrophe.	ab αποσρέφω, avertor.	Turning to another subject.
60 Prosthesis.	α προσίθημι, appono.	Adding to.
61 Aphæresis.	ab αφαιρεω, aufero.	Taking from.
62 Syncope.	α συν, con. et κόπτω, scindo.	Cutting off.

128

<i>Names.</i>	<i>Derivation.</i>	<i>Meaning.</i>
63 Epenthesis.	ab επι, et εντίθημι, infero.	Interposition.
64 Apocope.	ab απο, ab et κοπτω, scindo.	Cutting off.
65 Paragoge.	α παρα præter, et ἄγω, duco.	Producing.
66 Metathesis.	α μετα, et τιθημι, pono.	Transposition.
67 Antethesis.	ab αντι, contra, et τιθημι, pono.	Opposition.
68 Pleonasmus.	α πλεονάζω, redundo.	A superfluity.
69 Polysyndeton.	α πολυ, multum, et συνδεω, colligo	Many copulatives.
70 Parenthesis.	α παρεντίθημι, interjicio.	Interposition of words.
71 Parocles.	α παρελκω, protraho.	Prolonging.
72 Elleipsis.	ab ελλείπω, deficio.	A defect.
73 Zeugma	α ζευγνυμι, jungo.	A joining.
74 Syllepsis.	α συλλαμβανω, comprehendo.	Comprehension.
75 Asyndeton, or Dialyton.	α συν, con. et δεω, ligo. α διαλυω, dissolvo.	Without a copulative. Disjoined.
76 Hyperbaton.	ab υπερβαίνω, transgredior.	A passing over.
77 Hysteron.	ab ὕστερον, posterius.	After placing.
78 Hypallages.	α υπο, et αλλαττω, muto.	A changing.
79 Hellenismus.	ab ελληνίζω, Græce loquor	A Græcism.

129

<i>Names.</i>	<i>Derivation.</i>	<i>Meaning.</i>
80 Tmesis.	a τεμνω, seco.	Dividing.
81 Hyphen.	ab ὕφ, et ἔν, unum.	Uniting.
82 Enallages.	ab εν et ἀλλάττω, permuto.	Change of order.
83 Antimeria.	ab ἀντι, pro, et μέρος, pars.	One part for another.
84 Anastrophē.	ab ἀναστρεφω, retro' verto'.	Reverting.
85 Evocation.	ab evoco.	Calling forth.
86 Synthesis.	a συντίθημι, compono.	A composition.
87 Apposition.	a προσίθημι, appono.	Nouns in the same case.
88 Antiptosis.	ab ἀντι, pro, et πτωσις, casus.	One case put for another.
89 Ecthlipsis.	ab ἐκθλείβω, ellido.	A striking out.
90 Synalœpha.	a συναλείφω, conglutino.	Mingling together.
91 Systole.	a συσελλω, contraho.	A shortening.
92 Diastole.	a διασελλω, produco.	A lengthening.
93 Synæresis.	a συνειρω, contraho.	A contraction.
94 Diæresis.	a διαιρέω, divido.	A division.