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LECTURES
ON
RHETORIC
AND
BELLES LETTRES.

By HUGH BLAIR, D. D.
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PROFESSOR OF RHETORIC AND BELLES LETTRES
IN THE UNIVERSITY, OF EDINBURGH.

IN THREE VOLUMES.

VOL. I.

THE SECOND EDITION, CORRECTED.

LONDON:
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MDCCLXXXV.

PREFACE.

THE following LECTURES were read in the Univerſity of Edinburgh, for Twenty-four years. The publication of them, at preſent, was not altogether a matter of choice. Imperfect Copies of them, in Manuſcript, from notes taken by Students who heard them read, were firſt privately handed about; and afterwards frequently expoſed to public ſale. When the Author ſaw them circulate ſo currently, as even to be quoted in print *, and found himſelf often threatened with ſurreptitious publications of them, he judged it to be high time that they ſhould proceed from his own hand, rather than come into public view under ſome very defective and erroneous form.

THEY were originally deſigned for the initiation of Youth into the ſtudy of Belles

* Biographia Britannica. Article, ADDISON.

Lettres, and of Compoſition. With the ſame intention they are now publiſhed; and, therefore, the form of Lectures, in which they were at firſt compoſed, is ſtill retained. The Author gives them to the world, neither as a Work wholly original, nor as a Compilation from the Writings of others. On every ſubject contained in them, he has thought for himſelf. He conſulted his own ideas and reflections: and a great part of what will be found in theſe Lectures is entirely his own. At the ſame time, he availed himſelf of the ideas and reflections of others, as far as he thought them proper to be adopted. To proceed in this manner, was his duty as a Public Profeſſor. It was incumbent on him, to convey to his Pupils all the knowledge that could improve them; to deliver not merely what was new, but what might be uſeful, from whatever quarter it came. He hopes, that to ſuch as are ſtudying to cultivate their Taſte, to form their Style, or to prepare themſelves for Public Speaking or Compoſition, his Lectures will afford a more comprehenſive view of what relates to theſe ſubjects, than, as far

far as he knows, is to be received from any one Book in our Language.

In order to render his Work of greater ſervice, he has generally referred to the Books which he conſulted, as far as he remembers them; that the Readers might be directed to any farther illuſtration which they afford. But, as ſuch a length of time has elapſed ſince the firſt Compoſition of his Lectures, he may, perhaps, have adopted the ſentiments of ſome Author into whoſe Writings he had then looked, without now remembering whence he derived them.

In the opinions which he has delivered concerning ſuch a variety of Authors, and of literary matters, as come under his conſideration, he cannot expect that all his Readers will concur with him. The ſubjects are of ſuch a nature, as allow room for much diverſity of taſte and ſentiment: and the Author will reſpectfully ſubmit to the judgment of the Public.

Retaining the ſimplicity of the Lecturing Style, as beſt fitted for conveying inſtruction,

inſtruction, he has aimed, in his Language, at no more than perſpicuity. If, after the liberties which it was neceſſary for him to take, in criticiſing the Style of the moſt eminent Writers in our Language, his own Style ſhall be thought open to reprehenſion, all that he can ſay, is, that his Book will add one to the many proofs already afforded to the world, of its being much eaſier to give inſtruction, than to ſet example.

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INTRODUCTION.

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ONE of the most distinguished privileges which Providence has conferred upon mankind, is the power of communicating their thoughts to one another. Destitute of this power, Reason would be a solitary, and, in some measure, an unavailing principle. Speech is the great instrument by which man becomes beneficial to man: and it is to the intercourse and transmission of thought, by means of speech, that we are chiefly indebted for the improvement of thought itself. Small are the advances which a single unassisted individual can make towards perfecting any of his powers. What we call human reason, is not the effort or ability of one, so much as it is the result of the reason of many, arising from lights mutually com-

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municated, in conſequence of diſcourſe and writing.

It is obvious, then, that writing and diſcourſe are objects intitled to the higheſt attention. Whether the influence of the ſpeaker, or the entertainment of the hearer, be conſulted; whether utility or pleaſure be the principal aim in view, we are prompted, by the ſtrongeſt motives, to ſtudy how we may communicate our thoughts to one another with moſt advantage. Accordingly we find, that in almoſt every nation, as ſoon as language had extended itſelf beyond that ſcanty communication which was requiſite for the ſupply of men's neceſſities, the improvement of diſcourſe began to attract regard. In the language even of rude uncultivated tribes, we can trace ſome attention to the grace and force of thoſe expreſſions which they uſed, when they ſought to perſuade or to affect. They were early ſenſible of a beauty in diſcourſe, and endeavoured to give it certain decorations which experience had taught them it was capable of receiving, long before the ſtudy of thoſe decorations was formed into a regular art.

But, among nations in a civilized ſtate, no art has been cultivated with more care, than that of language, ſtyle, and compoſition. The attention paid to it may, indeed, be

aſſumed as one mark of the progreſs of ſociety towards its moſt improved period. For, according as ſociety improves and flouriſhes, men acquire more influence over one another by means of reaſoning and diſcourſe; and in proportion as that influence is felt to enlarge, it muſt follow, as a natural conſequence, that they will beſtow more care upon the methods of expreſſing their conceptions with propriety and eloquence. Hence we find, that, in all the poliſhed nations of Europe, this ſtudy has been treated as highly important, and has poſſeſſed a conſiderable place in every plan of liberal education.

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Indeed, when the arts of ſpeech and writing are mentioned, I am ſenſible that prejudices againſt them are apt to riſe in the minds of many. A ſort of art is immediately thought of, that is oſtentatious and deceitful; the minute and trifling ſtudy of words alone; the pomp of expreſſion; the ſtudied fallacies of rhetoric; ornament ſubſtituted in the room of uſe. We need not wonder, that, under ſuch imputations, all ſtudy of diſcourſe as an art, ſhould have ſuffered in the opinion of men of underſtanding: and I am far from denying, that rhetoric and criticiſm have ſometimes been ſo managed as to tend to the corruption, rather than to the improvement, of good taſte and true eloquence. But ſure it is equally

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possible to apply the principles of reason and good sense to this art, as to any other that is cultivated among men. If the following Lectures have any merit, it will consist in an endeavour to substitute the application of these principles in the place of artificial and scholastic rhetoric; in an endeavour to explode false ornament, to direct attention more towards substance than show, to recommend good sense as the foundation of all good composition, and simplicity as essential to all true ornament.

When entering on the subject, I may be allowed, on this occasion, to suggest a few thoughts concerning the importance and advantages of such studies, and the rank they are intitled to possess in academical education *. I am under no temptation, for this purpose, of extolling their importance at the expence of any other department of science. On the contrary, the study of Rhetoric and Belles Lettres supposes and requires a proper acquaintance with the rest of the liberal arts.

* The Author was the first who read Lectures on this subject in the University of Edinburgh. He began with reading them in a private character in the year 1759. In the following year he was chosen Professor of Rhetoric by the Magistrates and Town-council of Edinburgh: and, in 1762, his Majesty was pleased to erect and endow a Profession of Rhetoric and Belles Lettres in that University; and the Author was appointed the first Regius Professor.

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It embraces them all within its circle, and recommends them to the highest regard. The first care of all such as wish either to write with reputation, or to speak in public so as to command attention, must be, to extend their knowledge; to lay in a rich store of ideas relating to those subjects of which the occasions of life may call them to discourse or to write. Hence, among the ancients, it was a fundamental principle, and frequently inculcated, "Quod omnibus disciplinis et artibus debet "esse instructus orator;" that the orator ought to be an accomplished scholar, and conversant in every part of learning. It is indeed impossible to contrive an art, and very pernicious it were if it could be contrived, which should give the stamp of merit to any composition rich or splendid in expression, but barren or erroneous in thought. They are the wretched attempts towards an art of this kind which have so often disgraced oratory, and debased it below its true standard. The graces of composition have been employed to disguise or to supply the want of matter; and the temporary applause of the ignorant has been courted, instead of the lasting approbation of the discerning. But such imposture can never maintain its ground long. Knowledge and science must furnish the materials that form the body and substance of any valuable composition. Rhetoric serves to add

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the poliſh; and we know that none but firm and ſolid bodies can be poliſhed well.

Of thoſe who peruſe the following Lectures, ſome, in conſequence either of their profeſſion, or of their prevailing inclination, may have the view of being employed in compoſition, or in public ſpeaking. Others, without any proſpect of this kind, may wiſh only to improve their taſte with reſpect to writing and diſcourſe, and to acquire principles which will enable them to judge for themſelves in that part of literature called the Belles Lettres.

With reſpect to the former, ſuch as may have occaſion to communicate their ſentiments to the Public, it is abundantly clear that ſome preparation of ſtudy is requiſite for the end which they have in view. To ſpeak or to write perſpicuouſly and agreeably, with purity, with grace and ſtrength, are attainments of the utmoſt conſequence to all who purpoſe, either by ſpeech or writing, to addreſs the Public. For without being maſter of thoſe attainments, no man can do juſtice to his own conceptions; but how rich ſoever he may be in knowledge and in good ſenſe, will be able to avail himſelf leſs of thoſe treaſures, than ſuch as poſſeſs not half his ſtore, but who can diſplay what they poſſeſs with more propriety. Neither are theſe attainments of that kind

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kind for which we are indebted to nature merely. Nature has, indeed, conferred upon ſome a very favourable diſtinction in this reſpect, beyond others. But in theſe, as in moſt other talents ſhe beſtows, ſhe has left much to be wrought out by every man's own induſtry. So conſpicuous have been the effects of ſtudy and improvement in every part of eloquence; ſuch remarkable examples have appeared of perſons ſurmounting, by their diligence, the diſadvantages of the moſt untoward nature, that among the learned it has long been a conteſted, and remains ſtill an undecided point, whether nature or art confer moſt towards excelling in writing and diſcourſe.

With reſpect to the manner in which art can moſt effectually furniſh aſſiſtance for ſuch a purpoſe, there may be diverſity of opinions. I by no means pretend to ſay that mere rhetorical rules, how juſt ſoever, are ſufficient to form an orator. Suppoſing natural genius to be favourable, more by a great deal will depend upon private application and ſtudy, than upon any ſyſtem of inſtruction that is capable of being publicly communicated. But at the ſame time, though rules and inſtructions cannot do all that is requiſite, they may, however, do much that is of real uſe. They cannot, it is true, inſpire genius; but they can

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direct and assist it. They cannot remedy barrenness; but they may correct redundancy. They point out proper models for imitation. They bring into view the chief beauties that ought to be studied, and the principal faults that ought to be avoided; and thereby tend to enlighten taste, and to lead genius from unnatural deviations, into its proper channel. What would not avail for the production of great excellencies, may at least serve to prevent the commission of considerable errors.

All that regards the study of eloquence and composition, merits the higher attention upon this account, that it is intimately connected with the improvement of our intellectual powers. For I must be allowed to say, that when we are employed, after a proper manner, in the study of composition, we are cultivating reason itself. True rhetoric and sound logic are very nearly allied. The study of arranging and expressing our thoughts with propriety, teaches to think, as well as to speak, accurately. By putting our sentiments into words, we always conceive them more distinctly. Every one who has the slightest acquaintance with composition knows, that when he expresses himself ill on any subject, when his arrangement is loose, and his sentences become feeble, the defects of his style can, almost on every occasion, be traced back

back to his indistinct conception of the subject: so close is the connection between thoughts and the words in which they are clothed.

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The study of composition, important in itself at all times, has acquired additional importance from the taste and manners of the present age. It is an age wherein improvements, in every part of science, have been prosecuted with ardour. To all the liberal arts much attention has been paid; and to none more than to the beauty of language, and the grace and elegance of every kind of writing. The public ear is become refined. It will not easily bear what is slovenly and incorrect. Every author must aspire to some merit in expression, as well as in sentiment, if he would not incur the danger of being neglected and despised.

I will not deny that the love of minute elegance, and attention to inferior ornaments of composition, may at present have engrossed too great a degree of the public regard. It is indeed my opinion, that we lean to this extreme; often more careful of polishing style, than of storing it with thought. Yet hence arises a new reason for the study of just and proper composition. If it be requisite not to be deficient in elegance or ornament in times when

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when they are in ſuch high eſtimation, it is ſtill more requiſite to attain the power of diſtinguiſhing falſe ornament from true, in order to prevent our being carried away by that torrent of falſe and frivolous taſte, which never fails, when it is prevalent, to ſweep along with it the raw and the ignorant. They who have never ſtudied eloquence in its principles, nor have been trained to attend to the genuine and manly beauties of good writing, are always ready to be caught by the mere glare of language; and when they come to ſpeak in public, or to compoſe, have no other ſtandard on which to form themſelves, except what chances to be faſhionable and popular, how corrupted ſoever, or erroneous, that may be.

But as there are many who have no ſuch objects as either compoſition or public ſpeaking in view, let us next conſider what advantages may be derived by them, from ſuch ſtudies as form the ſubject of theſe Lectures. To them, rhetoric is not ſo much a practical art as a ſpeculative ſcience; and the ſame inſtructions which aſſiſt others in compoſing, will aſſiſt them in diſcerning, and reliſhing, the beauties of compoſition. Whatever enables genius to execute well, will enable taſte to criticiſe juſtly.

When

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When we name criticiſing, prejudices may perhaps ariſe, of the ſame kind with thoſe which I mentioned before with reſpect to rhetoric. As rhetoric has been ſometimes thought to ſignify nothing more than the ſcholaſtic ſtudy of words, and phraſes, and tropes, ſo criticiſm has been conſidered as merely the art of finding faults; as the frigid application of certain technical terms, by means of which perſons are taught to cavil and cenſure in a learned manner. But this is the criticiſm of pedants only. True criticiſm is a liberal and humane art. It is the offſpring of good ſenſe and refined taſte. It aims at acquiring a juſt diſcernment of the real merit of authors. It promotes a lively reliſh of their beauties, while it preſerves us from that blind and implicit veneration which would confound their beauties and faults in our eſteem. It teaches us, in a word, to admire and to blame with judgment, and not to follow the crowd blindly.

In an age when works of genius and literature are ſo frequently the ſubjects of diſcourſe, when every one erects himſelf into a judge, and when we can hardly mingle in polite ſociety without bearing ſome ſhare in ſuch diſcuſſions; ſtudies of this kind, it is not to be doubted, will appear to derive part of their importance from the uſe to which they may

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may be applied in furniſhing materials for thoſe faſhionable topics of diſcourſe, and thereby enabling us to ſupport a proper rank in ſocial life.

But I ſhould be ſorry if we could not reſt the merit of ſuch ſtudies on ſomewhat of ſolid and intrinſical uſe, independent, of appearance and ſhow. The exerciſe of taſte and of ſound criticiſm, is in truth one of the moſt improving employments of the underſtanding. To apply the principles of good ſenſe to compoſition and diſcourſe; to examine what is beautiful, and why it is ſo; to employ ourſelves in diſtinguiſhing accurately between the ſpecious and the ſolid, between affected and natural ornament, muſt certainly improve us not a little in the moſt valuable part of all philoſophy, the philoſophy of human nature. For ſuch diſquiſitions are very intimately connected with the knowledge of ourſelves. They neceſſarily lead us to reflect on the operations of the imagination, and the movements of the heart; and increaſe our acquaintance with ſome of the moſt refined feelings which belong to our frame.

Logical and Ethical diſquiſitions move in a higher ſphere; and are converſant with objects of a more ſevere kind; the progreſs of the underſtanding in its ſearch after knowledge,

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ledge, and the direction of the will in the proper purſuit of good. They point out to man the improvement of his nature as an intelligent being; and his duties as the ſubject of moral obligation. Belles Lettres and criticiſm chiefly conſider him as a Being endowed with thoſe powers of taſte and imagination, which were intended to embelliſh his mind, and to ſupply him with rational and uſeful entertainment. They open a field of inveſtigation peculiar to themſelves. All that relates to beauty, harmony, grandeur, and elegance; all that can ſooth the mind, gratify the fancy, or move the affections, belongs to their province. They preſent human nature under a different aſpect from that which it aſſumes when viewed by other ſciences. They bring to light various ſprings of action, which, without their aid, might have paſſed unobſerved; and which, though of a delicate nature, frequently exert a powerful influence on ſeveral departments of human life.

Such ſtudies have alſo this peculiar advantage, that they exerciſe our reaſon without fatiguing it. They lead to enquiries acute, but not painful; profound, but not dry nor abſtruſe. They ſtrew flowers in the path of ſcience; and while they keep the mind bent, in ſome degree, and active, they relieve it at the ſame time from that more toilſome labour to

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which it muſt ſubmit in the acquiſition of neceſſary erudition, or the inveſtigation of abſtract truth.

THE cultivation of taſte is farther recommended by the happy effects which it naturally tends to produce on human life. The moſt buſy man, in the moſt active ſphere, cannot be always occupied by buſineſs. Men of ſerious profeſſions cannot always be on the ſtretch of ſerious thought. Neither can the moſt gay and flouriſhing ſituations of fortune afford any man the power of filling all his hours with pleaſure. Life muſt always languiſh in the hands of the idle. It will frequently languiſh even in the hands of the buſy, if they have not ſome employment ſubſidiary to that which forms their main purſuit. How then ſhall theſe vacant ſpaces, thoſe unemployed intervals, which, more or leſs, occur in the life of every one, be filled up? How can we contrive to diſpoſe of them in any way that ſhall be more agreeable in itſelf, or more conſonant to the dignity of the human mind, than in the entertainments of taſte, and the ſtudy of polite literature? He who is ſo happy as to have acquired a reliſh for theſe, has always at hand an innocent and irreproachable amuſement for his leiſure hours, to ſave him from the danger of many a pernicious paſſion. He is not in hazard of being a burden

a burden to himſelf. He is not obliged to fly to low company, or to court the riot of looſe pleaſures, in order to cure the tediouſneſs of exiſtence. LECT. I.

PROVIDENCE ſeems plainly to have pointed out this uſeful purpoſe to which the pleaſures of taſte may be applied, by interpoſing them in a middle ſtation between the pleaſures of ſenſe, and thoſe of pure intellect. We were not deſigned to grovel always among objects ſo low as the former; nor are we capable of dwelling conſtantly in ſo high a region as the latter. The pleaſures of taſte refreſh the mind after the toils of the intellect, and the labours of abſtract ſtudy; and they gradually raiſe it above the attachments of ſenſe, and prepare it for the enjoyments of virtue.

So conſonant is this to experience, that, in the education of youth, no object has in every age appeared more important to wiſe men, than to tincture them early with a reliſh for the entertainments of taſte. The tranſition is commonly made with eaſe from theſe to the diſcharge of the higher and more important duties of life. Good hopes may be entertained of thoſe whoſe minds have this liberal and elegant turn. It is favourable to many virtues. Whereas, to be entirely devoid of reliſh for eloquence, poetry, or any of the fine

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fine arts, is juſtly conſtrued to be an unpromiſing ſymptom of youth; and raiſes ſuſpicions of their being prone to low gratifications, or deſtined to drudge in the more vulgar and illiberal purſuits of life.

THERE are indeed few good diſpoſitions of any kind with which the improvement of taſte is not more or leſs connected. A cultivated taſte increaſes ſenſibility to all the tender and humane paſſions, by giving them frequent exerciſe; while it tends to weaken the more violent and fierce emotions.

——Ingenuas didiciſſe fideliter artes
Emollit mores, nec ſinit eſſe feros *.

The elevated ſentiments and high examples which poetry, eloquence and hiſtory are often bringing under our view, naturally tend to nouriſh in our minds public ſpirit, the love of glory, contempt of external fortune, and the admiration of what is truly illuſtrious and great.

I WILL not go ſo far as to ſay that the improvement of taſte and of virtue is the ſame; or that they may always be expected to coexiſt in an equal degree. More powerful correctives than taſte can apply, are neceſſary for

* Theſe poliſh'd arts have humaniz'd mankind,
Soften'd the rude, and calm'd the boiſt'rous mind.

reforming

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reforming the corrupt propenſities which too frequently prevail among mankind. Elegant ſpeculations are ſometimes found to float on the ſurface of the mind, while bad paſſions poſſeſs the interior regions of the heart. At the ſame time this cannot but be admitted, that the exerciſe of taſte is, in its native tendency, moral and purifying. From reading the moſt admired productions of genius, whether in poetry or proſe, almoſt every one riſes with ſome good impreſſions left on his mind; and though theſe may not always be durable, they are at leaſt to be ranked among the means of diſpoſing the heart to virtue. One thing is certain, and I ſhall hereafter have occaſion to illuſtrate it more fully, that, without poſſeſſing the virtuous affections in a ſtrong degree, no man can attain eminence in the ſublime parts of eloquence. He muſt feel what a good man feels, if he expects greatly to move, or to intereſt mankind. They are the ardent ſentiments of honour, virtue, magnanimity, and public ſpirit, that only can kindle that fire of genius, and call up into the mind thoſe high ideas, which attract the admiration of ages; and if this ſpirit be neceſſary to produce the moſt diſtinguiſhed efforts of eloquence, it muſt be neceſſary alſo to our reliſhing them with proper taſte and feeling.

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On theſe general topics I ſhall dwell no longer; but proceed directly to the conſideration of the ſubjects which are to employ the following Lectures. They divide themſelves into five parts. Firſt, ſome introductory diſſertations on the Nature of Taſte, and upon the ſources of its pleaſures. Secondly, the conſideration of Language: Thirdly, of Style: Fourthly, of Eloquence properly ſo called, or Public Speaking in its different kinds. Laſtly, a critical examination of the moſt diſtinguiſhed Species of Compoſition, both in proſe and verſe.

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TASTE.

LECT. II.

THE nature of the preſent undertaking leads me to begin with ſome enquiries concerning Taſte, as it is this faculty which is always appealed to in diſquiſitions concerning the merit of diſcourſe and writing.

THERE are few ſubjects on which men talk more looſely and indiſtinctly than on Taſte; few which it is more difficult to explain with preciſion; and none which in this Courſe of Lectures will appear more dry or abſtract. What I have to ſay on the ſubject ſhall be in the following order. I ſhall firſt explain the Nature of Taſte as a power or faculty in the human mind. I ſhall next conſider how far it is an improveable faculty. I ſhall ſhew the ſources of its improvement, and the characters of Taſte in its moſt perfect ſtate. I ſhall then examine the various fluctuations to

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LECT. XVIII.

HAVING treated, at considerable length, of the Figures of Speech, of their origin, of their nature, and of the management of such of them as are important enough to require a particular discussion, before finally dismissing this subject, I think it incumbent on me, to make some observations concerning the proper use of Figurative Language in general. These, indeed, I have, in part, already anticipated. But, as great errors are often committed in this part of Style, especially by young writers, it may be of use that I bring together, under one view, the most material directions on this head.

LECT. XXX. before the Reſtoration; and, perhaps, ſince that period, have been too much neglected. They afford an opportunity of bringing home to the conſciences of the audience, many things, which, in the courſe of the Sermon, were, perhaps, delivered in the abſtract.

I SHALL not dwell on the Concluſion of the Sermon, which is chiefly employed in obſervations on the poſture of public affairs at that time. Conſidered, upon the whole, this Diſcourſe of Biſhop Atterbury's is both uſeful and beautiful, though I have ventured to point out ſome defects in it. Seldom, or never, can we expect to meet with a compoſition of any kind, which is abſolutely perfect in all its parts: and when we take into account the difficulties which I before ſhowed to attend the Eloquence of the Pulpit, we have, perhaps, leſs reaſon to look for perfection in a Sermon, than in any other compoſition.

LECTURE XXXI.

CONDUCT OF A DISCOURSE IN ALL ITS PARTS—INTRODUCTION—DIVISION—NARRATION AND EXPLICATION.

LECT. XXXI. I HAVE, in the four preceding Lectures, conſidered what is peculiar to each of the three great fields of Public Speaking, Popular Aſſemblies, the Bar, and the Pulpit. I am now to treat of what is common to them all; of the conduct of a Diſcourſe or Oration, in general. The previous view which I have given of the diſtinguiſhing ſpirit and character of different kinds of Public Speaking, was neceſſary for the proper application of the rules which I am about to deliver; and as I proceed, I ſhall farther point out, how far any of theſe rules may have a particular reſpect to the Bar, to the Pulpit, or to Popular Courts.

ON whatever ſubject any one intends to diſcourſe, he will moſt commonly begin with ſome Introduction, in order to prepare the minds of

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his hearers; he will then ſtate his ſubject, and explain the facts connected with it; he will employ arguments for eſtabliſhing his own opinion, and overthrowing that of his antagoniſt; he may perhaps, if there be room for it, endeavour to touch the paſſions of his Audience; and after having ſaid all he thinks proper, he will bring his Diſcourſe to a cloſe, by ſome Peroration or Concluſion. This being the natural train of Speaking, the parts that compoſe a regular formal Oration, are theſe ſix; firſt, the Exordium or Introduction, ſecondly, the State, and the Diviſion of the Subject; thirdly, Narration, or Explication; fourthly, the Reaſoning or Arguments; fifthly, the Pathetic Part; and laſtly, the Concluſion. I do not mean, that each of theſe muſt enter into every Public Diſcourſe, or that they muſt enter always in this order. There is no reaſon for being ſo formal on every occaſion; nay, it would often be a fault, and would render a Diſcourſe pedantic and ſtiff. There may be many excellent Diſcourſes in public, where ſeveral of theſe parts are altogether wanting; where the Speaker, for inſtance, uſes no Introduction, but enters directly on his ſubject; where he has no occaſion either to divide or explain; but ſimply reaſons on one ſide of the queſtion, and then finiſhes. But as the parts, which I have mentioned, are the natural conſtituent parts of a regular Oration; and as in every

every Diſcourſe whatever, ſome of them muſt be found, it is neceſſary to our preſent purpoſe, that I ſhould treat of each of them diſtinctly.

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I BEGIN, of courſe, with the Exordium or Introduction. This is manifeſtly common to all the three kinds of Public Speaking. It is not a rhetorical invention. It is founded upon nature, and ſuggeſted by common ſenſe. When one is going to counſel another; when he takes upon him to inſtruct, or to reprove, prudence will generally direct him not to do it abruptly, but to uſe ſome preparation; to begin with ſomewhat that may incline the perſons, to whom he addreſſes himſelf, to judge favourably of what he is about to ſay; and may diſpoſe them to ſuch a train of thought, as will forward and aſſiſt the purpoſe which he has in view. This is, or ought to be, the main ſcope of an Introduction. Accordingly Cicero and Quinctilian mention three ends, to one or other of which it ſhould be ſubſervient, "Reddere auditores benevolos, attentos, dociles."

FIRST, To conciliate the good-will of the hearers; to render them benevolent, or well-affected to the Speaker and to the ſubject. Topics for this purpoſe may, in Cauſes at the Bar, be ſometimes taken from the particular ſituation of the Speaker himſelf, or of his client, or from the character or behaviour of his antagoniſts contraſted with his own; on

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other occaſions, from the nature of the ſubject as cloſely connected with the intereſt of the hearers: and, in general, from the modeſty and good intention, with which the Speaker enters upon his ſubject. The ſecond end of an Introduction, is, to raiſe the attention of the hearers; which may be effected, by giving them ſome hints of the importance, dignity, or novelty of the ſubject; or ſome favourable view of the clearneſs and preciſion with which we are to treat it; and of the brevity with which we are to diſcourſe. The third end, is to render the hearers docile, or open to perſuaſion; for which end, we muſt begin with ſtudying to remove any particular prepoſſeſſions they may have contracted againſt the cauſe, or ſide of the argument which we eſpouſe.

Some one of theſe ends ſhould be propoſed by every Introduction. When there is no occaſion for aiming at any of them; when we are already ſecure of the good-will, the attention, and the docility of the Audience, as may often be the caſe, formal Introductions may, without any prejudice, be omitted. And, indeed, when they ſerve for no purpoſe but mere oſtentation, they had for the moſt part better be omitted; unleſs as far as reſpect to the Audience makes it decent, that a Speaker ſhould not break in upon them too abruptly, but by a ſhort exordium prepare them for what he is going to ſay. Demoſthenes's

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thenes's Introductions are always ſhort and ſimple; Cicero's are fuller and more artful.

The antient Critics diſtinguiſh two kinds of Introductions, which they call "Principium," and "Inſinuatio." "Principium" is, where the Orator plainly and directly profeſſes his aim in ſpeaking. "Inſinuatio" is, where a larger compaſs muſt be taken; and where, preſuming the diſpoſition of the Audience to be much againſt the Orator, he muſt gradually reconcile them to hearing him, before he plainly diſcovers the point which he has in view.

Of this latter ſort of Introduction, we have an admirable inſtance in Cicero's ſecond Oration againſt Rullus. This Rullus was Tribune of the People, and had propoſed an Agrarian Law; the purpoſe of which was to create a Decemvirate, or ten Commiſſioners, with abſolute power for five years over all the lands conquered by the Republic, in order to divide them among the citizens. Such laws had often been propoſed by factious magiſtrates, and were always greedily received by the people. Cicero is ſpeaking to the people; he had lately been made Conſul by their intereſt; and his firſt attempt is to make them reject this law. The ſubject was extremely delicate, and required much art. He begins

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with acknowledging all the favours which he had received from the people, in preference to the nobility. He profeſſes himſelf the creature of their power, and of all men the moſt engaged to promote their intereſt. He declares, that he held himſelf to be the Conſul of the People; and that he would always glory in preſerving the character of a popular magiſtrate. But to be popular, he obſerves, is an ambiguous word. He underſtood it to import, a ſteady attachment to the real intereſt of the people, to their liberty, their eaſe, and their peace; but by ſome, he ſaw, it was abuſed, and made a cover to their own ſelfiſh and ambitious deſigns. In this manner, he begins to draw gradually nearer to his purpoſe of attacking the propoſal of Rullus, but ſtill with great management and reſerve. He proteſts, that he is far from being an enemy to Agrarian Laws; he gives the higheſt praiſes to the Gracchi, thoſe zealous patrons of the people; and aſſures them, that when he firſt heard of Rullus's law, he had reſolved to ſupport it, if he found it for their intereſt; but that, upon examining it, he found it calculated to eſtabliſh a dominion that was inconſiſtent with liberty, and to aggrandize a few men at the expence of the public: and then terminates his exordium, with telling them, that he is going to give his reaſons for being of this opinion; but that if his reaſons ſhall not ſatisfy

ſatisfy them, he will give up his own opinion, and embrace theirs. In all this, there was great art. His Eloquence produced the intended effect; and the people, with one voice, rejected this Agrarian Law.

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HAVING given theſe general views of the nature and end of an Introduction, I proceed to lay down ſome rules for the proper compoſition of it. Theſe are the more neceſſary, as this is a part of the Diſcourſe which requires no ſmall care. It is always of importance to begin well; to make a favourable impreſſion at firſt ſetting out; when the minds of the hearers, vacant as yet and free, are moſt diſpoſed to receive any impreſſion eaſily. I muſt add too, that a good Introduction is often found to be extremely difficult. Few parts of the Diſcourſe give the Compoſer more trouble, or are attended with more nicety in the execution.

THE firſt rule is, that the Introduction ſhould be eaſy and natural. The ſubject muſt always ſuggeſt it. It muſt appear, as Cicero beautifully expreſſes it, "Efflоruiſſe penitus "ex re de qua tum agitur*." It is too common a fault in Introductions, that they are taken from ſome common-place topic, which has no peculiar relation to the ſubject in hand;

* "To have ſprung up, of its own accord, from the "matter which is under conſideration."

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by which means they ſtand apart, like pieces detached from the reſt of the Diſcourſe. Of this kind are Salluſt's Introductions, prefixed to his Catilinarian and Jugurthine wars. They might as well have been Introductions to any other Hiſtory, or to any other Treatiſe whatever: and, therefore, though elegant in themſelves, they muſt be conſidered as blemiſhes in the work, from want of due connection with it. Cicero, though abundantly correct in this particular in his Orations, yet is not ſo in his other works. It appears from a letter of his to Atticus (L. xvi. 6.) that it was his cuſtom to prepare, at his leiſure, a collection of different Introductions or Prefaces, ready to be prefixed to any work that he might afterwards publiſh. In conſequence of this ſtrange method of compoſing, it happened to him, to employ the ſame Introduction twice, without remembering it; prefixing it to two different works. Upon Atticus informing him of this, he acknowledges the miſtake, and ſends him a new Introduction.

In order to render Introductions natural and eaſy, it is, in my opinion, a good rule, that they ſhould not be planned, till after one has meditated in his own mind the ſubſtance of his Diſcourſe. Then, and not till then, he ſhould begin to think of ſome proper and natural Introduction. By taking a contrary courſe, and labouring

labouring in the firſt place on an Introduction, every one who is accuſtomed to compoſition will often find, that either he is led to lay hold of ſome common-place topic, or that, inſtead of the Introduction being accommodated to the Diſcourſe, he is obliged to accommodate the whole Diſcourſe to the Introduction which he had previouſly written. Cicero makes this remark; though, as we have ſeen, his practice was not always conformable to his own rule. "Omnibus rebus conſideratis, tum denique "id quod primum eſt dicendum, poſtremum "ſoleo cogitare, quo utar exordio. Nam ſi "quando id primum invenire volui, nullum "mihi occurrit, niſi aut exile, aut nugatorium, "aut vulgare*." After the mind has been once warmed and put in train, by cloſe meditation on the ſubject, materials for the Preface will then ſuggeſt themſelves much more readily.

In the ſecond place, In an Introduction, correctneſs ſhould be carefully ſtudied in the expreſſion. This is requiſite, on account of

* "When I have planned and digeſted all the materials "of my Diſcourſe, it is my cuſtom to think, in the laſt "place, of the Introduction with which I am to begin. "For, if at any time I have endeavoured to invent an "Introduction firſt, nothing has ever occurred to me "for that purpoſe, but what was trifling, nugatory, and "vulgar."

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the ſituation of the hearers. They are then more diſpoſed to criticiſe than at any other period; they are, as yet, unoccupied with the ſubject or the arguments; their attention is wholly directed to the Speaker's ſtyle and manner. Something muſt be done, therefore, to prepoſſeſs them in his favour; though, for the ſame reaſons, too much art muſt be avoided; for it will be more eaſily detected at that time, than afterwards; and will derogate from perſuaſion in all that follows. A correct plainneſs, an elegant ſimplicity, is the proper character of an Introduction; "ut videamur," ſays Quinctilian, "accuratè non callidè di-"cere."

In the third place, Modeſty is another character which it muſt carry. All appearances of modeſty are favourable, and prepoſſeſſing. If the Orator ſet out with an air of arrogance and oſtentation, the ſelf-love and pride of the hearers will be preſently awakened, and will follow him with a very ſuſpicious eye throughout all his progreſs. His modeſty ſhould diſcover itſelf not only in his expreſſions at the beginning, but in his whole manner; in his looks, in his geſtures, in the tone of his voice. Every auditory take in good part thoſe marks of reſpect and awe, which are paid to them by one who addreſſes them. Indeed the modeſty of an Introduction ſhould never betray any thing

thing mean or abject. It is always of great uſe to an Orator, that together with modeſty and deference to his hearers, he ſhould ſhow a certain ſenſe of dignity, ariſing from a perſuaſion of the juſtice or importance of the ſubject on which he is to ſpeak.

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The modeſty of an Introduction requires, that it promiſe not too much. "Non fumum "ex fulgore, ſed ex fumo dare lucem*." This certainly is the general rule, that an Orator ſhould not put forth all his ſtrength at the beginning; but ſhould riſe and grow upon us, as his Diſcourſe advances. There are caſes, however, in which it is allowable for him to ſet out from the firſt in a high and bold tone; as, for inſtance, when he riſes to defend ſome cauſe which has been much run down, and decried by the Public. Too modeſt a beginning, might be then like a confeſſion of guilt. By the boldneſs and ſtrength of his Exordium, he muſt endeavour to ſtem the tide that is againſt him, and to remove prejudices, by encountering them without fear. In ſubjects too of a declamatory nature, and in Sermons, where the ſubject is ſtriking, a magnificent

* He does not laviſh at a blaze his fire,
Sudden to glare, and then in ſmoke expire;
But riſes from a cloud of ſmoke to light,
And pours his ſpecious miracles to ſight.
Hor. Ars Poet. Francis.

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Introduction has ſometimes a good effect, if it be properly ſupported in the ſequel. Thus Biſhop Atterbury, in beginning an eloquent Sermon, preached on the 30th of January, the Anniverſary of what is called King Charles's Martyrdom, ſets out in this pompous manner: "This is a day of trouble, of rebuke, and of "blaſphemy; diſtinguiſhed in the calendar of "our Church, and the annals of our nation, "by the ſufferings of an excellent prince, who "fell a ſacrifice to the rage of his rebellious "ſubjects; and, by his fall, derived infamy, "miſery, and guilt on them, and their ſinful "poſterity." Boſſuet, Flechier, and the other celebrated French Preachers very often begin their Diſcourſes with laboured and ſublime Introductions. Theſe raiſe attention, and throw a luſtre on the ſubject: but let every Speaker be much on his guard againſt ſtriking a higher note at the beginning, than he is able to keep up in his progreſs.

In the fourth place, An Introduction ſhould uſually be carried on in the calm manner. This is ſeldom the place for vehemence and paſſion. Emotions muſt riſe, as the Diſcourſe advances. The minds of the hearers muſt be gradually prepared, before the Speaker can venture on ſtrong and paſſionate ſentiments. The exceptions to this rule are, when the ſubject

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ject is ſuch, that the very mention of it naturally awakens ſome paſſionate emotion; or when the unexpected preſence of ſome perſon or object, in a Popular Aſſembly, inflames the Speaker, and makes him break forth with unuſual warmth. Either of theſe will juſtify what is called the Exordium *ab abrupto*. Thus the appearance of Catiline in the Senate, renders the vehement beginning of Cicero's firſt Oration againſt him very natural and proper: "Quouſque tandem, Catilina, abutere pati-"entia noſtra?" And thus Biſhop Atterbury, in preaching from this text, "Bleſſed is he, "whoſoever ſhall not be offended in me," ventures on breaking forth with this bold Exordium: "And can any man then be offended "in thee, bleſſed Jeſus?" which addreſs to our Saviour, he continues for a page or two, till he enters on the diviſion of his ſubject. But ſuch Introductions as theſe ſhould be hazarded by very few, as they promiſe ſo much vehemence and unction through the reſt of the Diſcourſe, that it is very difficult to fulfil the expectations of the hearers.

At the ſame time, though the Introduction is not the place in which warm emotions are uſually to be attempted, yet I muſt take notice, that it ought to prepare the way for ſuch as are deſigned to be raiſed in ſubſequent parts of the Diſcourſe. The Orator ſhould, in

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in the beginning, turn the minds of his hearers towards thoſe ſentiments and feelings which he ſeeks to awaken in the courſe of his Speech. According, for inſtance, as it is compaſſion, or indignation, or contempt, on which his Diſcourſe is to reſt, he ought to ſow the ſeeds of theſe in his Introduction; he ought to begin with breathing that ſpirit which he means to inſpire. Much of the Orator's art and ability is ſhown, in thus ſtriking properly at the commencement, the key-note, if we may ſo expreſs it, of the reſt of his Oration.

In the fifth place, It is a rule in Introductions, not to anticipate any material part of the ſubject. When topics, or arguments, which are afterwards to be enlarged upon, are hinted at, and, in part, brought forth in the Introduction, they loſe the grace of novelty upon their ſecond appearance. The impreſſion intended to be made by any capital thought, is always made with the greateſt advantage, when it is made entire, and in its proper place.

In the laſt place, The Introduction ought to be proportioned, both in length and in kind, to the Diſcourſe that is to follow: in length, as nothing can be more abſurd than to erect a very great portico before a ſmall building; and in kind, as it is no leſs abſurd

to overcharge, with ſuperb ornaments, the portico of a plain dwelling-houſe, or to make the entrance to a monument as gay as that to an arbour. Common ſenſe directs, that every part of a Diſcourſe ſhould be ſuited to the ſtrain and ſpirit of the whole.

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These are the principal rules that relate to Introductions. They are adapted, in a great meaſure, equally, to Diſcourſes of all kinds. In Pleadings at the Bar, or Speeches in Public Aſſemblies, particular care muſt be taken not to employ any Introduction of that kind, which the adverſe party may lay hold of, and turn to his advantage. To this inconvenience, all thoſe Introductions are expoſed, which are taken from general and common-place topics; and it never fails to give an adverſary a conſiderable triumph, if, by giving a ſmall turn to ſomething we had ſaid in our Exordium, he can appear to convert, to his own favour, the principles with which we had ſet out, in beginning our attack upon him. In the caſe of Replies, Quinctilian makes an obſervation which is very worthy of notice; that Introductions, drawn from ſomething that has been ſaid in the courſe of the Debate, have always a peculiar grace; and the reaſon he gives for it is juſt and ſenſible: "Multum gratiæ exordio "eſt, quod ab actione diverſæ partis materiam "trahit; hoc ipſo, quod non compoſitum

"domi,

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"domi, ſed ibi atque e re natum; et facilitate famam ingenii auget; et facie ſimplicis, ſumptique e proximo ſermonis, fidem quoque acquirit; adeo, ut etſi reliqua ſcripta atque elaborata ſint, tamen videatur tota extemporalis oratio, cujus initium nihil preparatum habuiſſe, manifeſtum eſt *."

In Sermons, ſuch a practice as this cannot take place; and, indeed, in compoſing Sermons, few things are more difficult than to remove an appearance of ſtiffneſs from an Introduction, when a formal one is uſed. The French Preachers, as I before obſerved, are often very ſplendid and lively in their Introductions; but, among us, attempts of this kind are not always ſo ſucceſsful. When long Introductions are formed upon ſome common-place topic, as the deſire of happineſs being natural to man, or the like, they never

* "An Introduction, which is founded upon the pleading of the oppoſite party, is extremely graceful; for this reaſon, that it appears not to have been meditated at home, but to have taken riſe from the buſineſs, and to have been compoſed on the ſpot. Hence, it gives to the Speaker the reputation of a quick invention, and adds weight likewiſe to his Diſcourſe, as artleſs and unlaboured; inſomuch, that though all the reſt of his Oration ſhould be ſtudied and written, yet the whole Diſcourſe has the appearance of being extemporary, as it is evident that the Introduction to it was unpremeditated."

fail

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fail of being tedious. Variety ſhould be ſtudied in this part of compoſition as much as poſſible; often it may be proper to begin without any Introduction at all, unleſs, perhaps, one or two ſentences. Explanatory Introductions from the context, are the moſt ſimple of any, and frequently the beſt that can be uſed: but as they are in hazard of becoming dry, they ſhould never be long. A Hiſtorical Introduction has, generally, a happy effect to rouſe attention; when one can lay hold upon ſome noted fact that is connected with the Text or the Diſcourſe, and, by a proper illuſtration of it, open the way to the ſubject that is to be treated of.

After the Introduction, what commonly comes next in order, is the Propoſition, or Enunciation of the Subject; concerning which there is nothing to be ſaid, but that it ſhould be as clear and diſtinct as poſſible, and expreſſed in few and plain words, without the leaſt affectation. To this generally ſucceeds the Diviſion, or the laying down the method of the Diſcourſe; on which it is neceſſary to make ſome obſervations. I do not mean, that in every Diſcourſe, a formal Diviſion or Diſtribution of it into parts, is requiſite. There are many occaſions of Public Speaking when this is neither requiſite nor would be proper; when the Diſcourſe, perhaps, is to be ſhort,

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or only one point is to be treated of; or when the Speaker does not chuſe to warn his hearers of the method he is to follow, or of the concluſion to which he ſeeks to bring them. Order of one kind or other is, indeed, eſſential to every good Diſcourſe; that is, every thing ſhould be ſo arranged as that what goes before, may give light and force to what follows. But this may be accompliſhed by means of a concealed method. What we call Diviſion is, when the method is propounded in form to the hearers.

The Diſcourſe in which this ſort of Diviſion moſt commonly takes place, is a Sermon; and a queſtion has been moved, whether this method of laying down heads, as it is called, be the beſt method of preaching. A very able judge, the Archbiſhop of Cambray, in his Dialogues on Eloquence, declares ſtrongly againſt it. He obſerves, that it is a modern invention; that it was never practiſed by the Fathers of the Church; and, what is certainly true, that it took its riſe from the ſchoolmen, when metaphyſics began to be introduced into preaching. He is of opinion, that it renders a Sermon ſtiff; that it breaks the unity of the Diſcourſe; and that, by the natural connection of one part with another, the attention of the hearers would be carried along the whole with more advantage.

But,

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But, notwithſtanding his authority and his arguments, I cannot help being of opinion, that the preſent method of dividing a Sermon into heads, ought not to be laid aſide. Eſtabliſhed practice has now given it ſo much weight, that, were there nothing more in its favour, it would be dangerous for any Preacher to deviate ſo far from the common track. But the practice itſelf has alſo, in my judgment, much reaſon on its ſide. If formal partitions give a Sermon leſs of the oratorial appearance, they render it, however, more clear, more eaſily apprehended, and, of courſe, more inſtructive to the bulk of hearers, which is always the main object to be kept in view. The heads of a Sermon are great aſſiſtances to the memory and recollection of a hearer. They ſerve alſo to fix his attention. They enable him more eaſily to keep pace with the progreſs of the Diſcourſe; they give him pauſes and reſting places, where he can reflect on what has been ſaid, and look forward to what is to follow. They are attended with this advantage too, that they give the audience the opportunity of knowing, before-hand, when they are to be releaſed from the fatigue of attention, and thereby make them follow the Speaker more patiently: "Reficit audientem," ſays Quinctilian, taking notice of this very advantage of Diviſions in other Diſcourſes, "Reficit audientem certo ſingularum partium

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" fine; non aliter quàm facientibus iter, mul-
" tum detrahunt fatigationis notata ſpatia in
" ſcriptis lapidibus: nam et exhauſti laboris
" nôſſe menſuram voluptati eſt; et hortatur
" ad reliqua fortius exequenda, ſcire quan-
" tum ſuperſit *." With regard to breaking the Unity of a Diſcourſe, I cannot be of opinion that there ariſes, from that quarter, any argument againſt the method I am defending. If the Unity be broken, it is to the nature of the heads, or topics of which the Speaker treats, that this is to be imputed; not to his laying them down in form. On the contrary, if his heads be well-choſen, his marking them out, and diſtinguiſhing them, in place of impairing the Unity of the whole, renders it more conſpicuous and complete; by ſhowing how all the parts of a Diſcourſe hang upon one another, and tend to one point

In a Sermon, or in a Pleading, or any Diſcourſe, where Diviſion is proper to be uſed, the moſt material rules are,

* " The concluſion of each head is a relief to the
" hearers; juſt as, upon a journey, the mile-ſtones, which
" are ſet up on the road, ſerve to diminiſh the traveller's
" fatigue. For we are always pleaſed with ſeeing our la-
" bour begin to leſſen; and, by calculating how much
" remains, are ſtirred up to finiſh our taſk more cheer-
" fully."

FIRST,

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FIRST, That the ſeveral parts into which the ſubject is divided, be really diſtinct from one another; that is, that no one include another. It were a very abſurd Diviſion, for inſtance, if one ſhould propoſe to treat firſt, of the advantages of Virtue, and next, of thoſe of Juſtice or Temperance; becauſe, the firſt head evidently comprehends the ſecond, as a Genus does the Species; which method of proceeding involves the ſubject in indiſtinctneſs and diſorder.

SECONDLY, In Diviſion, we muſt take care to follow the order of nature; beginning with the ſimpleſt points, ſuch as are eaſieſt apprehended, and neceſſary to be firſt diſcuſſed; and proceeding thence to thoſe which are built upon the former, and which ſuppoſe them to be known. We muſt divide the ſubject into thoſe parts, into which moſt eaſily and naturally it is reſolved; that it may ſeem to ſplit itſelf, and not to be violently torn aſunder: " Dividere," as is commonly ſaid, " non " frangere."

THIRDLY. The ſeveral members of a Diviſion ought to exhauſt the ſubject; otherwiſe we do not make a complete Diviſion; we exhibit the ſubject by pieces and corners only, without giving any ſuch plan as diſplays the whole.

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Fourthly, The terms in which our partitions are expreſſed, ſhould be as conciſe as poſſible. Avoid all circumlocution here. Admit not a ſingle word but what is neceſſary. Preciſion is to be ſtudied, above all things, in laying down a method. It is this which chiefly makes a Diviſion appear neat and elegant; when the ſeveral heads are propounded in the cleareſt, moſt expreſſive, and, at the ſame time, the feweſt words poſſible. This never fails to ſtrike the hearers agreeably; and is, at the ſame time, of great conſequence towards making the Diviſions be more eaſily remembered.

Fifthly, Avoid an unneceſſary multiplication of heads. To ſplit a ſubject into a great many minute parts, by Diviſions and Subdiviſions without end, has always a bad effect in ſpeaking. It may be proper in a logical treatiſe; but it makes an Oration appear hard and dry, and unneceſſarily fatigues the memory. In a Sermon, there may be from three to five, or ſix heads, including Subdiviſions; ſeldom ſhould there be more.

In a Sermon, or in a Pleading at the Bar, few things are of greater conſequence, than a proper or happy Diviſion. It ſhould be ſtudied with much accuracy and care; for if one take a wrong method at firſt ſetting out, it

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it will lead them aſtray in all that follows. It will render the whole Diſcourſe either perplexed or languid; and though the hearers may not be able to tell where the fault or diſorder lies, they will be ſenſible there is a diſorder ſomewhere, and find themſelves little affected by what is ſpoken. The French writers of Sermons ſtudy neatneſs and elegance in the Diviſion of their ſubjects, much more than the Engliſh do; whoſe diſtributions, though ſenſible and juſt, yet are often inartificial and verboſe. Among the French, however, too much quaintneſs appears in their Diviſions, with an affectation of always ſetting out either with two, or with three, general heads of Diſcourſe. A Diviſion of Maſſillon's on this text, "It is finiſhed," has been much extolled by the French Critics: "This im-"ports," ſays the Preacher, "conſummation, "firſt, of juſtice on the part of God; ſecond-"ly, of wickedneſs on the part of men; "thirdly, of love on the part of Chriſt." This alſo of Bourdaloue's has been much praiſed from theſe words, "My peace I give "unto you:" "Peace," ſays he, "firſt, to "the underſtanding, by ſubmiſſion to faith; "ſecondly, to the heart, by ſubmiſſion to the "law."

The next conſtituent part of a Diſcourſe, which I mentioned, was Narration or Explication.

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cation. I put theſe two together, both becauſe they fall nearly under the ſame rules, and becauſe they commonly anſwer the ſame purpoſe; ſerving to illuſtrate the cauſe, or the ſubject of which the Orator treats, before he proceeds to argue either on one ſide or other; or to make any attempt for intereſting the paſſions of the hearers.

In Pleadings at the Bar, Narration is often a very important part of the Diſcourſe, and requires to be particularly attended to. Beſides its being in any caſe no eaſy matter to relate with grace and propriety, there is, in Narrations at the Bar, a peculiar difficulty. The Pleader muſt ſay nothing but what is true; and, at the ſame time, he muſt avoid ſaying any thing that will hurt his cauſe. The facts which he relates, are to be the ground work of all his future reaſoning. To recount them ſo as to keep ſtrictly within the bounds of truth, and yet to preſent them under the colours moſt favourable to his cauſe; to place, in the moſt ſtriking light, every circumſtance which is to his advantage, and to ſoften and weaken ſuch as make againſt him, demand no ſmall exertion of ſkill and dexterity. He muſt always remember, that if he diſcovers too much art, he defeats his own purpoſe, and creates a diſtruſt of his ſincerity. Quinctilian very properly directs, "Effugienda in hac "præcipue

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"præcipuè parte, omnis calliditatis ſuſpicio; "neque enim ſe uſquam magis cuſtodit judex, quàm tùm narrat orator; nihil tum "videatur fictum; nihil ſollicitum; omnia "potius a cauſa, quam ab oratore, profecta "videantur *."

To be clear and diſtinct, to be probable, and to be conciſe, are the qualities which Critics chiefly require in Narration; each of which carries, ſufficiently, the evidence of its importance. Diſtinctneſs belongs to the whole train of the Diſcourſe, but is eſpecially requiſite in Narration, which ought to throw light on all that follows. A fact, or a ſingle circumſtance left in obſcurity, and miſapprehended by the Judge, may deſtroy the effect of all the argument and reaſoning which the Speaker employs. If his Narration be improbable, the Judge will not regard it; and if it be tedious and diffuſe, he will be tired of it, and forget it. In order to produce diſtinctneſs, beſides the ſtudy of the general rules of perſpicuity which were formerly given, Narration requires particular attention to aſcer-

* "In this part of Diſcourſe, the Speaker muſt be very "careful to ſhun every appearance of art and cunning "For there is no time at which the Judge is more upon "his guard, than when the Pleader is relating facts. Let "nothing then ſeem feigned; nothing anxiouſly con"cealed. Let all that is ſaid, appear to ariſe from the "cauſe itſelf, and not to be the work of the Orator."

tain

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tain clearly the names, the dates, the places, and every other material circumſtance of the facts recounted. In order to be probable in Narration, it is material to enter into the characters of the perſons of whom we ſpeak, and to ſhow, that their actions proceeded from ſuch motives as are natural, and likely to gain belief. In order to be as conciſe as the ſubject will admit, it is neceſſary to throw out all ſuperfluous circumſtances; the rejection of which, will likewiſe tend to make our Narration more forcible, and more clear.

CICERO is very remarkable for his talent of Narration; and from the examples in his Orations much may be learned. The Narration, for inſtance, in the celebrated Oration *pro Milone*, has been often and juſtly admired. His ſcope is to ſhow, that though in fact Clodius was killed by Milo, or his ſervants, yet that it was only in ſelf-defence; and that the deſign had been laid, not by Milo againſt Clodius, but by Clodius againſt Milo's life. All the circumſtances for rendering this probable are painted with wonderful art. In relating the manner of Milo's ſetting out from Rome, he gives the moſt natural deſcription of a family excurſion to the country, under which it was impoſſible that any bloody deſign could be concealed. "He remained," ſays he, "in the Senate-houſe that day, till all "the buſineſs was over. He came home, "changed

"changed his clothes deliberately, and wait- LECT. XXXI.
"ed for ſome time, till his wife had got all
"her things ready for going with him in his
"carriage to the country. He did not ſet out,
"till ſuch time as Clodius might eaſily have
"been in Rome, if he had not been lying in
"wait for Milo by the way. By and by,
"Clodius met him on the road, on horſeback,
"like a man prepared for action, no carriage,
"not his wife, as was uſual, nor any family
"equipage along with him: whilſt Milo, who
"is ſuppoſed to be meditating ſlaughter and
"aſſaſſination, is travelling in a carriage with
"his wife, wrapped up in his cloak, embar-
"raſſed with baggage, and attended by a
"great train of women ſervants, and boys."
He goes on, deſcribing the rencounter that followed, Clodius's ſervants attacking thoſe of Milo, and killing the driver of his carriage; Milo jumping out, throwing off his cloak, and making the beſt defence he could, while Clodius's ſervants endeavoured to ſurround him; and then concludes his Narration with a very delicate and happy ſtroke. He does not ſay in plain words, that Milo's ſervants killed Clodius, but that, "in the midſt of the tumult, Milo's ſer-
"vants, without the orders, without the
"knowledge, without the preſence of their
"maſter, did what every maſter would have

"wiſhed

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"wiſhed his ſervants, in a like conjuncture, "to have done" *.

In Sermons, where there is ſeldom any occaſion for Narration, Explication of the ſubject to be diſcourſed on, comes in the place of Narration at the Bar, and is to be taken up

* "Milo, cùm in Senatu fuiſſet eo die, quoad Senatus "dimiſſus eſt, domum venit. Calceos et veſtimenta mu- "tavit; pauliſper, dum ſe uxor (ut fit) comparat, com- "moratus eſt; deinde profectus eſt, id temporis cùm jam "Clodius, ſi quidem eo die Romam venturus erat, re- "dire potuiſſet. Obviam fit ei Clodius expeditus, in "equo, nulla rheda, nullis impedimentis, nullis Græcis "comitibus, ut ſolebat; ſine uxore, quod nunquam fere. "Cum hic inſidiator, qui iter illud ad cædem faciendam "apparâſſet, cum uxore veheretur in rheda, penulatus, "vulgi magno impedimento, ac muliebri et delicato mu- "cillarum puerorumque comitatu. Fit obviam Clodio "ante fundum ejus, hora fere undecima, aut non multo "ſecus. Statim complures cum telis in hunc fa- "ciunt de loco ſuperiore impetum: adverſi rhedarium "occidunt; cùm autem hic è rheda, præjecta penula de- "fluiſſet, ſeque acri animo defenderet, illi qui erant "cum Clodio, gladiis eductis, partim recurrere ad rhedam, "ut a tergo Milonem adorirentur; partim, quod nunc "jam interfectum putarent, cædere incipiunt ejus ſervos "qui poſt erant; ex quibus qui animo fideli in dominum "et præſenti fuerunt, partim occiſi ſunt; partim cum ad "rhedam pugnare viderunt, et domino ſuccurrere prohi- "berentur, Milonemque occiſum etiam ex ipſo Clodio "audirent, et ita eſſe putarent, fecerunt id ſervi Milonis "(dicam enim non derivandi criminis cauſâ, ſed ut fac- "tum eſt) neque imperante, neque ſciente, neque, præ- "ſente domino, quod ſuos quiſque ſervos in tali re facere "voluiſſet."

much

much on the ſame tone; that is, it muſt be concife, clear, and diſtinct; and in a Style correct and elegant, rather than highly adorned. To explain the doctrine of the text with propriety; to give a full and perſpicuous account of the nature of that virtue or duty which forms the ſubject of the Diſcourſe, is properly the didactic part of Preaching; on the right execution of which much depends for all that comes afterward in the way of perſuaſion. The great art in ſucceeding in it, is, to meditate profoundly on the ſubject, ſo as to be able to place it in a clear and ſtrong point of view. Conſider what light other paſſages of Scripture throw upon it; conſider whether it be a ſubject nearly related to ſome other from which it is proper to diſtinguiſh it; conſider whether it can be illuſtrated to advantage by comparing it with, or oppoſing it to, ſome other thing; by enquiring into cauſes, or tracing effects; by pointing out examples, or appealing to the feelings of the hearers; that thus, a definite, preciſe, circumſtantial view may be afforded of the doctrine to be inculcated. Let the Preacher be perſuaded, that by ſuch diſtinct and apt illuſtrations of the known truths of religion, it may both diſplay great merit in the way of Compoſition, and, what he ought to conſider as far more valuable, render his Diſcourſes weighty, inſtructive, and uſeful.

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LECTURE XXXII.

CONDUCT OF A DISCOURSE—THE ARGUMENTATIVE PART—THE PATHETIC PART—THE PERORATION.

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IN treating of the conſtituent parts of a regular Diſcourſe or Oration, I have already conſidered the Introduction, the Diviſion, and the Narration or Explication. I proceed next to treat of the argumentative or reaſoning Part of a Diſcourſe. In whatever place, or on whatever ſubject one ſpeaks, this, beyond doubt, is of the greateſt conſequence. For the great end for which men ſpeak on any ſerious occaſion, is to convince their hearers of ſomething being either true, or right, or good; and, by means of this conviction, to influence their practice. Reaſon and Argument make the foundation, as I have often inculcated, of all manly and perſuaſive Eloquence.

Now, with reſpect to Arguments, three things are requiſite. Firſt, the invention of them; ſecondly, the proper diſpoſition and arrangement

arrangement of them; and thirdly, the expreſſing of them in ſuch a ſtyle and manner, as to give them their full force. LECT. XXXII.

THE firſt of theſe, Invention, is, without doubt, the moſt material, and the groundwork of the reſt. But, with reſpect to this, I am afraid it is beyond the power of art to give any real aſſiſtance. Art cannot go ſo far, as to ſupply a Speaker with arguments on every cauſe, and every ſubject; though it may be of conſiderable uſe in aſſiſting him to arrange, and expreſs thoſe, which his knowledge of the ſubject has diſcovered. For it is one thing to diſcover the reaſons that are moſt proper to convince men, and another, to manage theſe reaſons with moſt advantage. The latter is all that Rhetoric can pretend to.

THE antient Rhetoricians did indeed attempt to go much farther than this. They attempted to form Rhetoric into a more complete ſyſtem; and profeſſed not only to aſſiſt Public Speakers in ſetting off their arguments to moſt advantage; but to ſupply the defect of their invention, and to teach them where to find arguments on every ſubject and cauſe. Hence their Doctrine of Topics, or, "Loci "Communes," and "Sedes Argumentorum," which makes ſo great a figure in the writings of Ariſtotle, Cicero, and Quinctilian. Theſe

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Topics or Loci, were no other than general ideas applicable to a great many different ſubjects, which the Orator was directed to conſult, in order to find out materials for his Speech. They had their intrinſic and extrinſic Loci; ſome Loci, that were common to all the different kinds of Public Speaking, and ſome that were peculiar to each. The common or general Loci, were ſuch as Genus and Species, Cauſe and Effect, Antecedents and Conſequents, Likeneſs and Contrariety, Definition, Circumſtances of Time and Place; and a great many more of the ſame kind. For each of the different kinds of Public Speaking, they had their "Loci Perſonarum," and "Loci Rerum:" As in Demonſtrative Orations, for inſtance, the heads from which any one could be decried or praiſed; his birth, his country, his education, his kindred, the qualities of his body, the qualities of his mind, the fortune he enjoyed, the ſtations he had filled, &c.; and in Deliberative Orations, the Topics that might be uſed in recommending any public meaſure, or diſſuading from it; ſuch as, honeſty, juſtice, facility, profit, pleaſure, glory, aſſiſtance from friends, mortification to enemies, and the like.

THE Grecian Sophiſts were the firſt inventors of this artificial ſyſtem of Oratory; and they ſhowed a prodigious ſubtilty, and fertility in

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in the contrivance of theſe Loci. Succeeding Rhetoricians, dazzled by the plan, wrought them up into ſo regular a ſyſtem, that one would think they meant to teach how a perſon might mechanically become an Orator, without any genius at all. They gave him receipts for making Speeches, on all manner of ſubjects. At the ſame time, it is evident, that though this ſtudy of common places might produce very ſhowy academical declamations, it could never produce uſeful diſcourſes on real buſineſs. The Loci indeed ſupplied a moſt exuberant fecundity of matter. One who had no other aim, but to talk copiouſly and plauſibly, by conſulting them on every ſubject, and laying hold of all that they ſuggeſted, might diſcourſe without end; and that too, though he had none but the moſt ſuperficial knowledge of his ſubject. But ſuch Diſcourſe, could be no other than trivial. What is truly ſolid and perſuaſive, muſt be drawn "ex viſ-"ceribus cauſæ," from a thorough knowledge of the ſubject, and profound meditation on it. They who would direct ſtudents of Oratory to any other ſources of Argumentation, only delude them; and by attempting to render Rhetoric too perfect an art, they render it, in truth, a trifling and childiſh ſtudy.

ON this doctrine, therefore, of the Rhetorical Loci, or Topics, I think it ſuperfluous to inſiſt.

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If any think that the knowledge of them may contribute to improve their invention, and extend their views, they may conſult Ariſtotle and Quinctilian, or what Cicero has written on this head, in his Treatiſe *De Inventione*, his *Topica*, and Second Book *De Oratore*. But when they are to prepare a Diſcourſe, by which they purpoſe to convince a Judge, or to produce any conſiderable effect upon an Aſſembly, I would adviſe them to lay aſide their common places, and to think cloſely of their ſubject. Demoſthenes, I dare ſay, conſulted none of the Loci, when he was inciting the Athenians to take arms againſt Philip; and where Cicero has had recourſe to them, his Orations are ſo much the worſe on that account.

I PROCEED to what is of more real uſe, to point out the aſſiſtance that can be given, not with reſpect to the invention, but with reſpect to the diſpoſition and conduct of Arguments.

Two different methods may be uſed by Orators in the conduct of their reaſoning; the terms of art for which are, the Analytic, and the Synthetic method. The Analytic is, when the Orator conceals his intention concerning the point he is to prove, till he has gradually brought his hearers to the deſigned concluſion. They are led on, ſtep by ſtep, from one known truth

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truth to another, till the concluſion be ſtolen upon them, as the natural conſequence of a chain of propoſitions. As, for inſtance, when one intending to prove the being of a God, ſets out with obſerving that every thing which we ſee in the world has had a beginning; that whatever has had a beginning, muſt have had a prior cauſe; that in human productions, art ſhown in the effect, neceſſarily infers deſign in the cauſe; and proceeds leading you on from one cauſe to another, till you arrive at one ſupreme firſt cauſe, from whom is derived all the order and deſign viſible in his works. This is much the ſame with the Socratic method, by which that Philoſopher ſilenced the Sophiſts of his age. It is a very artful method of reaſoning; may be carried on with much beauty, and is proper to be uſed when the hearers are much prejudiced againſt any truth, and by imperceptible ſteps muſt be led to conviction.

BUT there are few ſubjects that will admit this method, and not many occaſions on which it is proper to be employed. The mode of reaſoning moſt generally uſed, and moſt ſuited to the train of Popular Speaking, is what is called the Synthetic; when the point to be proved is fairly laid down, and one Argument after another is made to bear upon it, till the hearers be fully convinced.

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Now, in all arguing, one of the firſt things to be attended to is, among the various Arguments which may occur upon a cauſe, to make a proper ſelection of ſuch as appear to one's ſelf the moſt ſolid; and to employ theſe as the chief means of perſuaſion. Every Speaker ſhould place himſelf in the ſituation of a hearer, and think how he would be affected by thoſe reaſons, which he purpoſes to employ for perſuading others. For he muſt not expect to impoſe on mankind by mere arts of Speech. They are not ſo eaſily impoſed on, as Public Speakers are ſometimes apt to think. Shrewdneſs and ſagacity are found among all ranks; and the Speaker may be praiſed for his fine Diſcourſe, while yet the hearers are not perſuaded of the truth of any one thing he has uttered.

Supposing the Arguments properly choſen, it is evident that their effect will, in ſome meaſure, depend on the right arrangement of them; ſo as they ſhall not juſtle and embarraſs one another, but give mutual aid; and bear with the faireſt and fulleſt direction on the point in view. Concerning this, the following rules may be taken:

In the firſt place, avoid blending Arguments confuſedly together, that are of a ſeparate nature. All Arguments whatever are directed to prove

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prove one or other of theſe three things; that ſomething is true, that it is morally right or fit; or that it is profitable and good. Theſe make the three great ſubjects of diſcuſſion among mankind; Truth, Duty, and Intereſt. But the Arguments directed towards any one of them are generically diſtinct; and he who blends them all under one Topic, which he calls his Argument, as, in Sermons eſpecially, is too often done, will render his reaſoning indiſtinct and inelegant. Suppoſe, for inſtance, that I am recommending to an Audience Benevolence, or the Love of our Neighbour; and that I take my firſt Argument, from the inward ſatisfaction which a benevolent temper affords; my ſecond, from the obligation which the example of Chriſt lays upon us to this duty; and my third, from its tendency to procure us the good-will of all around us; my Arguments are good, but I have arranged them wrong: for my firſt and third Arguments are taken from conſiderations of intereſt, internal peace, and external advantages; and between theſe, I have introduced one, which reſts wholly upon duty. I ſhould have kept thoſe claſſes of Arguments, which are addreſſed to different principles in human nature, ſeparate and diſtinct.

In the ſecond place, With regard to the different degrees of ſtrength in Arguments,

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the general rule is, to advance in the way of climax, "ut augeatur ſemper, et increſcat "oratio." This eſpecially is to be the courſe, when the Speaker has a clear cauſe, and is confident that he can prove it fully. He may then adventure to begin with feebler arguments, riſing gradually, and not putting forth his whole ſtrength till the laſt, when he can truſt to his making a ſucceſsful impreſſion on the minds of hearers, prepared by what has gone before. But this rule is not to be always followed. For, if he diſtruſts his cauſe, and has but one material Argument on which to lay the ſtreſs, putting leſs confidence in the reſt, in this caſe, it is often proper for him to place this material Argument in the front; to preoccupy the hearers early, and make the ſtrongeſt effort at firſt; that, having removed prejudices, and diſpoſed them to be favourable, the reſt of his reaſoning may be liſtened to with more candour. When it happens, that amidſt a variety of Arguments, there are one or two which we are ſenſible are more inconcluſive than the reſt, and yet proper to be uſed, Cicero adviſes to place theſe in the middle, as a ſtation leſs conſpicuous than either the beginning, or the end, of the train of reaſoning.

In the third place, When our Arguments are ſtrong and ſatisfactory, the more they are diſtinguiſhed and treated apart from each other,

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other, the better. Each can then bear to be brought out by itſelf, placed in its full light, amplified and reſted upon. But when our Arguments are doubtful, and only of the preſumptive kind, it is ſafer to throw them together in a crowd, and to run them into one another: "ut quæ ſunt natura imbecilla," as Quinctilian ſpeaks, "mutuo auxilio ſuſtine-"antur;" that though infirm of themſelves, they may ſerve mutually to prop each other. He gives a good example, in the caſe of one who was accuſed of murdering a relation, to whom he was heir. Direct proof was wanting; but, "you expected a ſucceſ-"ſion, and a great ſucceſſion; you were in "diſtreſt circumſtances; you were puſhed to "the utmoſt by your creditors; you had of-"fended your relation, who had made you "his heir; you knew that he was juſt then "intending to alter his will; no time was to "be loſt. Each of theſe particulars, by itſelf," ſays the Author, "is inconcluſive; but when "they were aſſembled in one groupe, they "have effect."

Or the diſtinct amplification of one perſuaſive Argument, we have a moſt beautiful example, in Cicero's Oration for Milo. The Argument is taken from a circumſtance of time. Milo was candidate for the Conſulſhip; and Clodius was killed a few days be-

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fore the election. He aſks, if any one could believe that Milo would be mad enough, at ſuch a critical time, by a moſt odious aſſaſſination, to alienate from himſelf the favour of people, whoſe ſuffrages he was ſo anxiouſly courting? This Argument, the moment it is ſuggeſted, appears to have conſiderable weight. But it was not enough, ſimply to ſuggeſt it; it could bear to be dwelt upon, and brought out into full light. The Orator, therefore, draws a juſt and ſtriking picture of that ſolicitous attention with which candidates, at ſuch a ſeaſon, always found it neceſſary to cultivate the good opinion of the people. "Quo tempore," ſays he, "(Scio enim quam timida "ſit ambitio, quantaque et quam ſollicita, "cupiditas conſulatûs) omnia, non modo "quæ reprehendi palam, ſed etiam quæ obſcure cogitari poſſunt, timemus. Rumorem, fabulam fictam et falſam, perhorreſcimus; ora omnium atque oculos intuemur. "Nihil enim eſt tam tenerum, tam aut fragile aut flexibile, quam voluntas ergo nos "ſenſuſque civium, qui non modo improbitati iraſcuntur candidatorum, ſed etiam in "recte factis ſæpe faſtidiunt." From all which he moſt juſtly concludes, "Hunc diem "igitur Campi, ſperatum atque exoptatum, "ſibi proponens Milo, cruentis manibus, ſcelus atque facinus præ ſe ferens, ad illa centuriarum auſpicia veniebat? Quam hoc in "illo minimum credibile*!" But though ſuch amplification as this be extremely beautiful, I muſt add a caution,

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In the fourth place, againſt extending Arguments too far, and multiplying them too much. This ſerves rather to render a cauſe ſuſpected, than to give it weight. An unneceſſary multiplicity of Arguments, both burdens the memory, and detracts from the weight of that conviction, which a few well choſen Arguments carry. It is to be obſerved too, that in the Amplification of Arguments, a diffuſe and ſpreading method, beyond the bounds of reaſonable illuſtration, is always en-

* "Well do I know to what length the timidity goes of "ſuch as are candidates for public offices, and how many "anxious cares and attentions, a canvaſs for the Conſulſhip "neceſſarily carries along with it. On ſuch an occaſion, "we are afraid not only of what we may openly be reproached with, but of what others may think of us in "ſecret. The ſlighteſt rumour, the moſt improbable tale "that can be deviſed to our prejudice, alarms and diſconcerts us. We ſtudy the countenance, and the looks, of "all around us. For nothing is ſo delicate, ſo frail, and "uncertain, as the public favour. Our fellow-citizens not "only are juſtly offended with the vices of candidates, but "even, on occaſion of meritorious actions, are apt to conceive capricious diſguſts. Is there then the leaſt credibility that Milo, after having ſo long fixed his attention "on the important and wiſhed-for day of election, would "dare to have any thoughts of preſenting himſelf before "the auguſt Aſſembly of the People, as a murderer and "aſſaſſin, with his hands embrued in blood?"

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feebleing. It takes off greatly from that "vis "et acumen," which ſhould be the diſtinguiſhing character of the Argumentative Part of a Diſcourſe. When a Speaker dwells long on a favourite Argument, and ſeeks to turn it into every poſſible light, it almoſt always happens, that, fatigued with the effort, he loſes the ſpirit with which he ſet out; and concludes with feebleneſs, what he began with force. There is a proper temperance in reaſoning, as there is in other parts of a Diſcourſe.

AFTER due attention given to the proper arrangement of Arguments, what is next requiſite for their ſucceſs, is to expreſs them in ſuch a Style, and to deliver them in ſuch a manner, as ſhall give them full force. On theſe heads I muſt refer the Reader to the directions I have given in treating of Style, in former Lectures; and to the directions I am afterwards to give concerning Pronunciation and Delivery.

I PROCEED, therefore, next, to another eſſential part of Diſcourſe which I mentioned as the fifth in order, that is, the Pathetic; in which, if any where, Eloquence reigns, and exerts its power. I ſhall not, in beginning this head, take up time in combating the ſcruples of thoſe who have moved a queſtion, whether it be conſiſtent with fairneſs and candor in a Public Speaker, to addreſs the paſſions of his Audience?

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dience? This is a queſtion about words alone, and which common ſenſe eaſily determines. In enquiries after mere truth, in matters of ſimple information and inſtruction, there is no queſtion that the paſſions have no concern, and that all attempts to move them are abſurd. Wherever conviction is the object, it is the underſtanding alone that is to be applied to. It is by argument and reaſoning, that one man attempts to ſatisfy another of what is true, or right, or juſt; but if perſuaſion be the object, the caſe is changed. In all that relates to practice, there is no man who ſeriouſly means to perſuade another, but addreſſes himſelf to his paſſions more or leſs; for this plain reaſon, that paſſions are the great ſprings of human action. The moſt virtuous man, in treating of the moſt virtuous ſubject, ſeeks to touch the heart of him to whom he ſpeaks; and makes no ſcruple to raiſe his indignation at injuſtice, or his pity to the diſtreſſed, though pity and indignation be paſſions.

IN treating of this part of Eloquence, the antients made the ſame ſort of attempt as they employed with reſpect to the argumentative part, in order to bring Rhetoric into a more perfect ſyſtem. They enquired metaphyſically into the nature of every paſſion; they gave a definition, and a deſcription of it; they treated of its cauſes, its effects, and its concomitants; and

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and thence deduced rules for working upon it. Ariſtotle in particular has, in his Treatiſe upon Rhetoric, diſcuſſed the nature of the paſſions with much profoundneſs and ſubtilty; and what he has written on that head, may be read with no ſmall profit, as a valuable piece of Moral Philoſophy; but whether it will have any effect in rendering an Orator more pathetic, is to me doubtful. It is not, I am afraid, any philoſophical knowledge of the paſſions, that can confer this talent. We muſt be indebted for it to Nature, to a certain ſtrong and happy ſenſibility of mind; and one may be a moſt thorough adept in all the ſpeculative knowledge that can be acquired concerning the paſſions, and remain at the ſame time a cold and dry Speaker. The uſe of rules and inſtructions on this or any other part of Oratory, is not to ſupply the want of genius, but to direct it where it is found, into its proper channel; to aſſiſt it in exerting itſelf with moſt advantage, and to prevent the errors and extravagancies into which it is ſometimes apt to run. On the head of the Pathetic, the following directions appear to me to be uſeful.

The firſt is to conſider carefully, whether the ſubject admit the Pathetic, and render it proper; and if it does, what part of the Diſcourſe is the moſt proper for attempting it. To determine theſe points belongs to good ſenſe; for

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for it is evident, that there are many ſubjects which admit not the Pathetic at all, and that even in thoſe that are ſuſceptible of it, an attempt to excite the paſſions in the wrong place, may expoſe an Orator to ridicule. All that can be ſaid in general is, that if we expect any emotion which we raiſe to have a laſting effect, we muſt be careful to bring over to our ſide, in the firſt place, the underſtanding and judgment. The hearers muſt be convinced that there are good and ſufficient grounds, for their entering with warmth into the cauſe. They muſt be able to juſtify to themſelves the paſſion which they feel; and remain ſatisfied that they are not carried away by mere deluſion. Unleſs their minds be brought into this ſtate, although they may have been heated by the Orator's diſcourſe, yet, as ſoon as he ceaſes to ſpeak, they will reſume their ordinary tone of thought; and the emotion which he has raiſed will die entirely away. Hence moſt writers aſſign the Pathetic to the Peroration or Concluſion, as its natural place; and, no doubt, all other things being equal, this is the impreſſion that one would chuſe to make laſt, leaving the minds of the hearers warmed with the ſubject, after argument and reaſoning had produced their full effect: but wherever it is introduced, I muſt adviſe,

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In the ſecond place, never to ſet apart a head of a diſcourſe in form, for raiſing any paſſion; never give warning that you are about to be pathetic; and call upon your hearers, as is ſometimes done, to follow you in the attempt. This almoſt never fails to prove a refrigerant to paſſion. It puts the hearers immediately on their guard, and diſpoſes them for criticiſing, much more than for being moved. The indirect method of making an impreſſion is likely to be more ſucceſsful; when you ſeize the critical moment that is favourable to emotion, in whatever part of the diſcourſe it occurs; and then, after due preparation, throw in ſuch circumſtances, and preſent ſuch glowing images, as may kindle their paſſions before they are aware. This can often be done more happily, in a few ſentences inſpired by natural warmth, than in a long and ſtudied Addreſs.

In the third place, It is neceſſary to obſerve, that there is a great difference between ſhowing the hearers that they ought to be moved, and actually moving them. This diſtinction is not ſufficiently attended to, eſpecially by Preachers, who, if they have a head in their Sermon to ſhow how much we are bound to be grateful to God, or to be compaſſionate to the diſtreſt, are apt to imagine this to be a pathetic part.

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part. Now, all the Arguments you produce to ſhow me, why it is my duty, why it is reaſonable and fit, that I ſhould be moved in a certain way, go no further than to diſpoſe or prepare me for entering into ſuch an emotion; but they do not actually excite it. To every emotion or paſſion, Nature has adapted a ſet of correſponding objects; and, without ſetting theſe before the mind, it is not in the power of any Orator to raiſe that emotion. I am warmed with gratitude, I am touched with compaſſion, not when a Speaker ſhows me that theſe are noble diſpoſitions, and that it is my duty to feel them; or when he exclaims againſt me for my indifference and coldneſs. All this time, he is ſpeaking only to my reaſon or conſcience. He muſt deſcribe the kindneſs and tenderneſs of my friend; he muſt ſet before me the diſtreſs ſuffered by the perſon for whom he would intereſt me; then, and not till then, my heart begins to be touched, my gratitude or my compaſſion begins to flow. The foundation, therefore, of all ſucceſsful execution in the way of Pathetic Oratory is, to paint the object of that paſſion which we wiſh to raiſe, in the moſt natural and ſtriking manner; to deſcribe it with ſuch circumſtances as are likely to awaken it in the minds of others. Every paſſion is moſt ſtrongly excited by ſenſation; as anger, by the feeling of an injury, or the preſence of the injurer. Next to the influence of

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of Senſe, is that of Memory; and next to Memory is, the influence of the Imagination. Of this power, therefore, the Orator muſt avail himſelf, ſo as to ſtrike the imagination of the hearers with circumſtances which, in luſtre and ſteadineſs, reſemble thoſe of Senſation and Remembrance. In order to accompliſh this,

In the fourth place, the only effectual method is, to be moved yourſelves. There are a thouſand intereſting circumſtances ſuggeſted by real paſſion, which no art can imitate, and no refinement can ſupply. There is obviouſly a contagion among the paſſions.

> Ut ridentibus arrident, ſic flentibus adflent,
> Humani vultus.

The internal emotion of the Speaker adds a pathos to his words, his looks, his geſtures, and his whole manner, which exerts a power almoſt irreſiſtible over thoſe who hear him*. But on this point, though the moſt material of all, I ſhall not now inſiſt, as I have often had occaſion before to ſhow, that all attempts towards becoming Pathetic, when we are not moved ourſelves, expoſe us to certain ridicule.

* "Quid enim aliud eſt cauſæ ut lugentes, in recenti "dolore, diſertiſſime quædam exclamare videantur; et ira "nonunquam in indoctis quoque eloquentiam faciat; "quàm quod illis ineſt vis mentis, et veritas ipſa Morum? "quare in iis quæ veriſimilia eſſe volumus, ſimus ipſi "ſimiles eorum qui vere patiuntur, affectibus; et a tali "animo proficiſcatur oratio qualem facere judicem volet. "Afficiamur antequam afficere conemur."

Quinct. Lib. 6.

occaſion

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Quinctilian, who diſcourſes upon this ſubject with much good ſenſe, takes pains to inform us of the method which he uſed, when he was a Public Speaker, for entering into thoſe paſſions which he wanted to excite in others; ſetting before his own imagination what he calls, "Phantaſiæ," or "Viſiones," ſtrong pictures of the diſtreſs or indignities which they had ſuffered, whoſe cauſe he was to plead, and for whom he was to intereſt his hearers; dwelling upon theſe, and putting himſelf in their ſituation, till he was affected by a paſſion ſimilar to that which the perſons themſelves had felt*. To this method he attributes all the ſucceſs he ever had in Public Speaking; and there can be no doubt, that

* "Ut hominem occiſum querar; non omnia quæ in re "preſenti accidiſſe credibile eſt, in oculis habebo? Non "percuſſor ille ſubitus erumpet? non expaveſcet circum- "ventus? exclamabit, vel rogabit, vel fugiet? non ferien- "tem, non concidentem videbo? non animo ſanguis, et "pallor, et gemitus, extremus denique expirantis hiatus, "inſidet?—Ubi vero miſeratione opus erit, nobis ea de "quibus querimur accidiſſe credamus, atque id animo "noſtro perſuadeamus. Nos illi ſimus, quos gravia, in- "digna, triſtia, paſſos queramur. Nec agamus rem quaſi "alienam; ſed aſſumamus parumper illum dolorem. Ita "dicemus, quæ in ſimili noſtro caſu dicturi eſſemus."

Lib. 6.

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whatever tends to increaſe an Orator's ſenſibility, will add greatly to his Pathetic Powers.

In the fifth place, It is neceſſary to attend to the proper language of the paſſions. We ſhould obſerve in what manner any one expreſſes himſelf who is under the power of a real and a ſtrong paſſion; and we ſhall always find his language unaffected and ſimple. It may be animated, indeed, with bold and ſtrong figures, but it will have no ornament or finery. He is not at leiſure to follow out the play of Imagination. His mind being wholly ſeized by one object which has heated it, he has no other aim, but to repreſent that, in all its circumſtances, as ſtrongly as he feels it. This muſt be the Style of the Orator, when he would be Pathetic; and this will be his Style, if he ſpeaks from real feeling; bold, ardent, ſimple. No ſort of deſcription will then ſucceed, but what is written "fervente calamo." If he ſtay till he can work up his Style, and poliſh and adorn it, he will infallibly cool his own ardor; and then he will touch the heart no more. His compoſition will become frigid; it will be the language of one who deſcribes, but who does not feel. We muſt take notice, that there is a great difference between painting to the imagination, and painting to the heart. The one may be done coolly, and at leiſure: the other muſt always

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be rapid and ardent. In the former, art and labour may be ſuffered to appear; in the latter, no effect can follow, unleſs it ſeem to be the work of nature only.

In the ſixth place, Avoid interweaving any thing of a foreign nature with the pathetic part of a Diſcourſe. Beware of all digreſſions, which may interrupt or turn aſide the natural courſe of the paſſion, when once it begins to riſe and ſwell. Sacrifice all beauties, however bright and ſhowy, which would divert the mind from the principal object, and which would amuſe the imagination, rather than touch the heart. Hence compariſons are always dangerous, and generally quite improper, in the midſt of paſſion. Beware even of reaſoning unſeaſonably; or, at leaſt, of carrying on a long and ſubtile train of reaſoning, on occaſions when the principal aim is to excite warm emotions.

In the laſt place, Never attempt prolonging the Pathetic too much. Warm emotions are too violent to be laſting*. Study the pro-

* "Nunquam debet eſſe longa miſeratio; nam cùm "veros dolores mitiget tempus, citius evaneſcat, neceſſe eſt "illa, quam dicendo effinximus, imago: in qua, ſi mora-"mur, lacrymis fatigatur auditor, et requieſcit, et ab illo "quem ceperat impetu, in rationem redit. Non patiamur "igitur frigeſcere hoc opus; et affectum, cum ad ſummum "perduxerimus, relinquamus; nec ſperemus fore, ut "aliena mala quiſquam diu ploret." QUINCT. L. 6.

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per time of making a retreat; of making a tranſition from the paſſionate to the calm tone; in ſuch a manner, however, as to deſcend without falling, by keeping up the ſame ſtrain of Sentiment that was carried on before, though now expreſſing it with more moderation. Above all things, beware of ſtraining paſſion too far; of attempting to raiſe it to unnatural heights. Preſerve always a due regard to what the hearers will bear; and remember, that he who ſtops not at the proper point; who attempts to carry them farther, in paſſion, than they will follow him, deſtroys his whole deſign. By endeavouring to warm them too much, he takes the moſt effectual method of freezing them completely.

HAVING given theſe rules concerning the Pathetic, I ſhall give one example from Cicero, which will ſerve to illuſtrate ſeveral of them, particularly the laſt. It ſhall be taken from his laſt Oration againſt Verres, wherein he deſcribes the cruelty exerciſed by Verres, when Governor of Sicily, againſt one Gavius, a Roman citizen. This Gavius had made his eſcape from priſon, into which he had been thrown by the Governor; and when juſt embarking at Meſſina, thinking himſelf now ſafe, had uttered ſome threats, that when he had once arrived at Rome, Verres ſhould hear of him, and be brought to account for having put

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put a Roman citizen in chains. The Chief Magiſtrate of Meſſina, a creature of Verres's, inſtantly apprehends him, and gives information of his threatenings. The behaviour of Verres, on this occaſion, is deſcribed in the moſt pictureſque manner, and with all the colours which were proper, in order to excite againſt him the public indignation. He thanks the magiſtrate of Meſſina for his diligence. Filled with rage, he comes into the Forum; orders Gavius to be brought forth, the executioners to attend, and againſt the laws, and contrary to the well-known privileges of a Roman citizen, commands him to be ſtripped naked, bound, and ſcourged publicly in a cruel manner. Cicero then proceeds thus; "Cædebatur virgis, in medio "foro Meſſanæ, civis Romanus, Judices!" every word riſes above another in deſcribing this flagrant enormity; and, "Judices," is brought out at the end with the greateſt propriety: "Cædebatur virgis, in medio foro "Meſſanæ, civis Romanus, Judices! cum "interea, nullus gemitus, nulla vox alia iſtius "miſeri, inter dolorem crepitumque plagarum "audiebatur, niſi hæc, Civis Romanus ſum. "Hâc ſe commemoratione civitatis, omnia "verbera depulſurum a corpore arbitrabatur. "Is non modo hoc non perfecit, ut virgarum "vim deprecaretur, ſed cum imploraret "ſæpius uſurparetque nomen civis, crux,

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" crux inquam, infelici iſto & ærumnoſo,
" qui nunquam iſtam poteſtatem viderat,
" comparabatur. O nomen dulce libertatis!
" O jus eximium noſtræ civitatis! O Lex
" Porcia, legeſque Semproniæ! — Huccine
" omnia tandem reciderunt, ut civis Romanus,
" in provincia populi Romani, in oppido fœ-
" deratorum, ab eo qui beneficio populi Ro-
" mani faſces et ſecures haberet, deligatus, in
" foro, virgis cæderetur *!"

NOTHING can be finer, nor better conducted than this paſſage. The circumſtances are well

* " In the midſt of the market-place of Meſſana, a Ro-
" man Citizen, O Judges! was cruelly ſcourged with rods;
" when, in the mean time, amidſt the noiſe of the blows
" which he ſuffered, no voice, no complaint of this unhappy
" man was heard, except this exclamation, Remember
" that I am a Roman citizen! By pleading this privilege
" of his birthright, he hoped to have ſtopped the ſtrokes of
" the executioner. But his hopes were vain; for, ſo far
" was he from being able to obtain thereby any mitigation
" of his torture, that when he continued to repeat this ex-
" clamation, and to plead the rights of a citizen, a croſs, a
" croſs, I ſay, was preparing to be ſet up for the execution
" of this unfortunate perſon, who never before had beheld
" that inſtrument of cruel death. O ſacred and honoured
" name of Liberty! O boaſted and revered privilege of a
" Roman Citizen! O ye Porcian and Sempronian Laws!
" to this iſſue have ye all come, that a Citizen of Rome,
" in a province of the Roman Empire, within an al-
" lied city, ſhould publicly, in a market-place, be loaded
" with chains, and beaten with rods, at the command of
" one who, from the favour of the Roman people alone,
" derived all his authority and enſigns of power!"

choſen

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choſen for exciting both the compaſſion of his hearers for Gavius, and their indignation againſt Verres. The ſtyle is ſimple; and the paſſionate Exclamation, the Addreſs to Liberty and the Laws, is well-timed, and in the proper ſtyle of Paſſion. The Orator goes on to exaggerate Verres's cruelty ſtill farther, by another very ſtriking circumſtance. He ordered a gibbet to be erected for Gavius, not in the common place of execution, but juſt by the ſea-ſhore, over againſt the coaſt of Italy. " Let him," ſaid he, " who boaſts ſo much of " his being a Roman citizen, take a view from " his gibbet of his own country.—This baſe " inſult over a dying man is the leaſt part of " his guilt. It was not Gavius alone that " Verres meant to inſult; but it was you, O " Romans! it was every citizen who now " hears me; in the perſon of Gavius, he " ſcoffed at your rights, and ſhowed in what " contempt he held the Roman name, and " Roman liberties."

HITHERTO all is beautiful, animated, pathetic; and the model would have been perfect, if Cicero had ſtopped at this point. But his redundant and florid genius carried him further. He muſt needs intereſt, not his hearers only, but the beaſts, the mountains, and the ſtones, againſt Verres: " Si hæc non

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" ad cives Romanos, non ad amicos noſtræ
" civitatis, non ad eos qui populi Romani
" nomen audiſſent; denique ſi non ad homi-
" nes, verum ad beſtias; atque ut longius
" progrediar, ſi in aliqua deſertiſſima ſoli-
" tudine, ad ſaxa et ad ſcopulos, hæc con-
" queri et deplorare vellem, tamen omnia
" muta atque inanima, tantâ et tam indignâ
" rerum atrocitate commoverentur *." This, with all the deference due to ſo eloquent an Orator, we muſt pronounce to be Declamatory, not Pathetic. This is ſtraining the language of Paſſion too far. Every hearer ſees this immediately to be a ſtudied figure of Rhetoric; it may amuſe him, but inſtead of inflaming him more, it, in truth, cools his paſſion. So dangerous it is to give ſcope to a flowery imagination, when one intends to make a ſtrong and paſſionate impreſſion.

No other part of Diſcourſe remains now to be treated of, except the Peroration, or Conclusion.

* " Were I employed in lamenting thoſe inſtances of an " atrocious oppreſſion and cruelty, not among an aſſembly " of Roman citizens, not among the allies of our ſtate not " among thoſe who had ever heard the name of the Roman " people, not even among human creatures, but in the " midſt of the brute creation; and to go farther, were I " pouring forth my lamentations to the ſtones, and to the " rocks, in ſome remote and deſert wilderneſs, even thoſe " mute and inanimate beings would, at the recital of ſuch " ſhocking indignities, be thrown into commotion."

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cluſion. Concerning this, it is needleſs to ſay much, becauſe it muſt vary ſo conſiderably, according to the ſtrain of the preceding Diſcourſe. Sometimes, the whole pathetic part comes in moſt properly at the Peroration. Sometimes, when the Diſcourſe has been entirely argumentative, it is fit to conclude with ſumming up the arguments, placing them in one view, and leaving the impreſſion of them full and ſtrong on the mind of the audience. For the great rule of a Concluſion, and what nature obviouſly ſuggeſts, is, to place that laſt on which we chooſe that the ſtrength of our cauſe ſhould reſt.

In Sermons, inferences from what has been ſaid, make a common Concluſion. With regard to theſe, care ſhould be taken, not only that they riſe naturally, but (what is leſs commonly attended to) that they ſhould ſo much agree with the ſtrain of ſentiment throughout the Diſcourſe, as not to break the Unity of the Sermon. For inferences, how juſtly ſoever they may be deduced from the doctrine of the text, yet have a bad effect, if, at the Concluſion of a Diſcourſe, they introduce ſome ſubject altogether new, and turn off our attention from the main object to which the Preacher had directed our thoughts. They appear, in this caſe, like excreſcences jutting out from the body, which form an unnatural addition

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addition to it; and tend to enfeeble the impreſſion which the Compoſition, as a whole, is calculated to make.

THE moſt eloquent of the French, perhaps, indeed, of all modern Orators, Boſſuet, Biſhop of Meaux, terminates in a very moving manner, his funeral Oration on the great Prince of Condé, with this return upon himſelf, and his old age: "Accept, O Prince! theſe laſt "efforts of a voice which you once well "knew. With you all my funeral Diſcourſes "are now to end. Inſtead of deploring the "death of others, henceforth, it ſhall be my "ſtudy to learn from you, how my own may "be bleſſed. Happy, if warned by thoſe "grey hairs, of the account which I muſt ſoon "give of my miniſtry, I reſerve, ſolely, for "that flock whom I ought to feed with the "word of life, the feeble remains of a voice "which now trembles, and of an ardor which "is now on the point of being extinct *."

IN

* "Agréez ces derniers efforts d'une voix que vous fut "connue. Vous mettrez fin à tous ces diſcours. Au lieu de "déplorer la mort des autres, Grand Prince! dorenavant "je veux apprendre de vous, à rendre la mienne ſainte. "Heureux, ſi averti par ces cheveux blancs du compte que "je dois rendre de mon adminiſtration, je reſerve au trou-"peau que je dois nourrir de la parole de vie, les reſtes "d'une voix qui tombe, & d'une ardeur qui s'éteint."— Theſe are the laſt ſentences of that Oration: but the whole of

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IN all Diſcourſes, it is a matter of importance to hit the preciſe time of concluding, ſo as to bring our Diſcourſe juſt to a point; neither ending abruptly and unexpectedly; nor diſappointing the expectation of the hearers, when they look for the cloſe; and continuing to hover round and round the Concluſion, till they become heartily tired of us. We ſhould endeavour to go off with a good grace; not to end with a languiſhing and drawling ſentence; but to cloſe with dignity and ſpirit, that we may leave the minds of the hearers warm; and diſmiſs them with a favourable impreſſion of the ſubject and of the Speaker.

of the Peroration from that paſſage, "Venez, peuples, "venez maintenant," &c. though it is too long for inſertion, is a great maſter-piece of Pathetic Eloquence.

LECTURES

ON

RHETORIC

AND

BELLES LETTRES.

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I HAVE now finiſhed that part of the Courſe which reſpected Oratory or Public Speaking, and which, as far as the ſubject allowed, I have endeavoured to form into ſome ſort of ſyſtem. It remains, that I enter on the conſideration of the moſt diſtinguiſhed kinds of Compoſition both in Proſe and Verſe, and point out the principles of Criticiſm relating to them. This part of the work might eaſily be drawn out to a great length; but I am ſenſible, that critical diſcuſſions, when they are purſued too far, become both trifling and tedious. I ſhall ſtudy, therefore, to avoid unneceſſary prolixity; and hope, at the ſame time, to omit nothing that is very material under the ſeveral heads.

I SHALL follow the ſame method here which I have all along purſued, and without which, theſe