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ART of RHETORIC

MADE EASY:

OR, THE

ELEMENTS of ORATORY

Briefly stated, and fitted for the Practice of

The **STUDIOUS YOUTH** of
Great-Britain and Ireland:

In **TWO BOOKS.**

The **FIRST** comprehending the **PRINCIPLES** of that excellent **ART**, conformable to, and supported by the **AUTHORITY** of the most accurate **ORATORS** and **RHETORICIANS**, both **ANCIENT** and **MODERN**, viz.

ISOCRATES,
ARISTOTLE,
CICERO,
DIONYSIUS *Halicarnass.*
QUINTILIAN,
VOSSIUS,
PETRUS RAMUS,
CYP. SOARIUS,
AUD. TALÆUS,
DUGARD,

FARNABY,
BUTLER,
SMITH,
WALKER,
BURTON,
BLACKWALL,
LOWE,
ROLLIN,
A.B. of CAMBRAY,
MESS. de PORT-ROYAL,

The **WHOLE** being distinguished into what is necessary to be *repeated*, and what may be made only *Matter of Observation*.

The **SECOND** containing the **SUBSTANCE** of **LONGINUS's** celebrated **TREATISE** on the **SUBLIME**.

In **BOTH** which all *Technical Terms* are fully explained, with their *Derivations*, and proper *Examples* applied to demonstrate and illustrate all the **TROPES**, **FIGURES**, and **FINE TURNS**, that are to be met with, or imitated, either in the **SCRIPTURES**, **CLASSICS**, or other polite **WRITINGS** as well *Oratorical* as *Poetical*.

By **JOHN HOLMES**, *Master of the Publick GRAMMAR-SCHOOL, in Holt, Norfolk.*

L O N D O N :

Printed by A. PARKER; and sold by A. BETHAM in *Pater-noster-Row*, and the Book-sellers

copy of 1739

INSCRIPTION.

To the WORSHIPFUL

SAMUEL SWINFIN, *Esq;* } Prime-
} Warden,

With the other Worthy WARDENS of the Wor-
shipful Company of FISHMONGERS,
LONDON, *viz.*

HUMPHREY SOUTH, *Esq;*
Mr. JAMES BAGWELL,
Mr. BENJAMIN JOSEPH,
Mr. JOHN NEWMAN,
Mr. JONATHAN BROMLEY,

And to the rest of the GENTLEMEN of the
Court of ASSISTANTS of the said Company;
Governours of Sir JOHN GRESHAM'S
Free Grammar-School at *Holt*, in *Norfolk*;

This Treatise of RHETORIC, OR, THE ELEMENTS of ORATORY,

For the Compleating of YOUTH in their *Gram-
matical Knowledge*, and their farther Instruction in the
Excellent Art of SPEAKING WELL and WRI-
TING ELEGANTLY, in their *own* or either of
the *Learned* LANGUAGES,

Is humbly Inscribed by

YOUR WORSHIPS

*Faithful, Obliged, and
Most Obedient Servant,*



THE
P R E F A C E.

To the LEARNED INSTRUCTORS,
and STUDIOUS YOUTH of Great-
Britain and Ireland.



*S*ome Account of every
Work, that's made pub-
lick, is always expected to
be given, you have here,
Gentlemen, humbly offer'd to you,
THE ART OF RHETORIC, or,
The Elements of Oratory, not only
collected and composed from the whole
Body of Orators and Rhetoricians an-
cient and modern, but accompanied
likewise with Examples from the Claf-
sics and Scriptures, and briefly com-
priz'd in a Short, Plain, Comprehen-
sive and Regular Method.
Here, Young Gentlemen, you'll
meet with the Precepts, Animadversions,
and Hints of ISOCRATES,
QUINTILIAN

The P R E F A C E.

LIAN, LONGINUS, and others of the Ancients; together with VOSSIUS, RAMUS, FARNABY, and all the principal Modern Rhetoricians: Whose Rules are all along supported, demonstrated, and illustrated by Instances taken from the flowery Fields of the Poets, Orators, and Historians; For, as Lucretius says,

Floriferis ut Apes in Saltibus omnia libant,
Omnia nos itidem depascimus aurea Dicta.

Whence may appear what Grace and Beauty are to be met with in FIGURES, what Delight and extensive Significancy are contain'd in TROPES, what nervous Force and harmonious Pith we experience in REPETITIONS or Turns, and what Power and inexpressible Influence of Persuasion in proper PRONUNCIATION and consonant Action. In short, you have here a brief and lively Representation of Universal Eloquence; from which you may easily and readily, with a little Pains, understand all the Oratorical Beauties of

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Excellence

The P R E F A C E.

Excellent Writers, and, when understood, make 'em your own by frequent Composition and an attentive sedulous Imitation.

O B J. But are there not Rhetorical Treatises enough already extant for this Purpose? What Occasion have we then for yours?

A N S W. 'Tis own'd there are enough, and some of 'em exceedingly good in their Way, but not One, that I've had the Happiness to meet with, in every Respect adapted to the Capacity, or fitted for the Use, of Youth in Grammar-Schools; especially in this Day, when School-Boys are expected to be led, sooth'd, and entic'd to their Studies by the Easiness and Pleasure of the Practice, rather than by Force or harsh Discipline drove, as in Days of Yore. For while some of 'em eye too Copious in Things not so immediately the Concern of Boys at School, will not be too Brief in Things really necessary to Youth in an Informa. of, and

The P R E F A C E.

all so happy or methodical as to distinguish between One and T'other. These Deficiencies, Gentlemen, I've endeavour'd to remedy in the following Manner.

FIRST, That we might always keep in View the glorious and extensive Plan of the Ancients, strict Care has been taken to follow their Method entirely, and (by leaving out the copious Parts of their Works, which were principally design'd as Models for Men and Proficients, tho' jumbled together by modern Rhetoricians among their Precepts for the Use of Boys) to extract from them all the Terms we make use of in our Divisions and Subdivisions of the Art. These are all along supported by Annotations in their own Words; by which means the sedulous Youth may not only imbibe their Scheme of Oratory, but be made somewhat acquainted with their Style before it could otherwise have been his Time, and be thereby perhaps encourag'd and allur'd

The P R E F A C E.

allur'd hereafter to a thorough Perusal of their inimitable Writings.

SECONDLY, That Nothing might be wanting that's necessary for the young Scholar to be here inform'd of, or what perchance he cannot obtain elsewhere without abundance more Trouble, I have not only inserted those Tropes, Figures, and Repetitions; which the learned and judicious Mr. BLACKWALL with his Followers call the Chief and Principal, but likewise all others, great and little, the less useful as well as the more useful; however with this Caution, that they're distributed according to their several Degrees of Merit and Distinction. So that, Young Gentlemen, you'll meet with here about 250 Figures, &c. that is all, and indeed many more than all that are treated of in any other One Book, as may readily be perceived by the Index. I have likewise given more Examples to 'em, from the Classics and Scriptures, than be had in all

The PREFACE.

done, to the end that in going thro' the Book, in order to infix em in the Memory, the Learner might mark out the Examples in his School-Autors, as well as in his Septuagint, his Latin or Bible; the Examples from Scripture being mark'd only Chapter and Verse for this very Purpose, as also to keep the Volume from swelling, and thereby to save Expence.

THIRDLY, As to Method, That a proper Distinction may be made between Things of ordinary Use and such as are rare and extraordinary, I propose Nothing to be got by Heart but in the largest Character; the Lines set at a greater Distance, and mark'd with A, B, C, &c. All which should be brought into Practice and explained the Examples annex'd, as the Learner's Reiterations, for the more easy attaining and the longer retaining them Memory, are briefly defined and com-

The PREFACE.

comprized each in one Verse, in this large Character. The rest may be most readily found on Occasion by the INDEX, where they're describ'd and explain'd; which, with all other Things of less Moment, must be left to the industrious, whose Duty it will be to pursue and understand them: without which Diligence in the Master, we all too, too well experience what prodigious Readers and mindful Students most School-Boys are.

The Contents or Heads of the Parts in the First Book are wrote by Way of Question, to the end they may be so made use of at any Time when the Teacher thinks proper.

THUS much concerning BOOK I. which when I had finish'd, there still seem'd to be something wanting towards perfecting a Compleat Compendium of Rhetoric, and that was, To point out to the young Student The Height and Excellency of good Writing.

The P R E F A C E.

could be more properly introduced than the Substance of the Celebrated LON-
GINUS on the Sublime. This there-
fore I have proposed for BOOK II.
and to be, as it were, a Crown to the
Whole.

The Difference of Quantity and Ac-
cent among the Greeks has occasioned
the Names of some of the Figures, &c.
to be pronounced differently by diffe-
rent Authors; to prevent Ambiguity
in which for the Future, I have ac-
cented them all as they are now gene-
rally pronounced, in the INDEX at
the End, which be pleased to consult
upon this and every other Occasion.

VALETE.

T H E



T H E
A R T of R H E T O R I C
M A D E E A S Y, &c.

B O O K I.

I N T R O D U C T I O N.
O f R H E T O R I C and it's P A R T S.

What is Rhetoric? What is it's Principal
End? What is it's Chief Office? What is
the Subject it treats on? How many Parts
bath Rhetoric? Read the Reason. Read from
whence Rhetoric derives it's Name.

A. **R**HETORIC is the Art of
Speaking or Writing well and
ornamentally on any Subject.

It's Principal End is to In-
struct, Persuade, and Please.

It's Chief Office is, to seek what may be
most conducive to Persuasion.

B. The Subject it treats on is any Thing
whatever; whether it be Moral, Philoso-
phical, or Divine.

B

The



PART I.

Of INVENTION, or, The Finding out proper Arguments to instruct, persuade, or move.

What is Invention? On what are all Arguments grounded, and from whence are they to be sought? §. 1. What kinds of Arguments are from Reason? What Rational Arguments are call'd Artificial? How many Sorts of Topics are there? When, and of what kinds is a Topic Demonstrative? When is a Topic Deliberative? When is a Topic Juridicial? What is meant by Stating a Case? How many and what Ways may a Case be stated? What Rational Arguments are call'd Inartificial? §. 2. What is meant by Moral Arguments, or Arguments from Morals? §. 3. What is meant by Arguments from Affections? What is meant by the Affections or Passions? Which are the four chief Passions? What are the other Passions?

C. **I**NVENTION is the Finding out such proper Arguments as are suitable, according to the Nature of the Subject, to instruct, persuade, or move our Auditors to believe us.

All

RHETORIC MADE EASY, &c.

derives it's Name from *ῥῆω*, dico, thus: *ῥῥήματα*, præter. pass. *ῥῥήματι, σαι, ται*, deriv'd *ῥῥήμα, ῥῥήσι, ῥῥήσας*, and *ῥῥητορικῶν*, Rhetorica sive Oratoria Ars, The Art of Speaking ornamentally.

ANNOTATIONS.

quibus didicit. In the Words of the latter we shall find some obscure Hints of an Artificial or Local Memory, just where we find *ut sunt Oratoris, ut eat, delectet. Sit ut talis, qualis appellari possit, modo perfectus, utia; qualis ad-emo fuerit: Sed nobis ad summa Proem. lib. 1.*

lib. 3. However, most of the ancient Orators, to help the Memory, recommend and give some obscure Hints of an Artificial or Local Memory, from what they call *Locis* & *Imaginibus*; upon which Dr. GREY's *Memoria Technica*, and Mr. LOWE's *Mnemotechnics*, are singular Improvements; which see. And observe in general these RULES, 1. *Si longior Oratio mandanda fuerit Memoria, proderit, tota prius semel lecta & intellecta, per Partes discere.* 2. *Favabit, iisdem, quibus scripseris, Chartis cæsere.* 3. *Tempus matutinum longe commodius est; tamen perquam utile erit pridie vespere, priusque dormitum concedas, semel & iterum percurrere ea, quæ postidie sunt ediscenda.* 4. *Si quidpiam difficilius addiscitur, illi loco non erit inutile aliquod Signum vel Notam opponere, cujus Recordatio excitet Memoriam.* 5. *Præstat non tumultuarie, sed declamando statim & cum Gestu, discere.* 6. *Maxima tamen fabricanda & servanda sibi Memoria Ars est frequens Exercitatio.*

MEMORY is, properly speaking, the Art of an Orator is, to remember, & pronounce. C. C. TULLY calls it Place, he has another: Hence, C. C. S. *Dicis Orator, quid dicere loco, & quo Membro. Inventionem, Collocationem, Actionem & Actionis: Memoriam Membrorum permittis. Compositarum Artium mittitur. Rhet.*

PART

The four chief Passions are; JOY, in respect to some present Good; HOPE, in respect to some future Good; GRIEF, in respect to some present Evil; and FEAR, in respect to some future Evil.

To these may be added; Anger, Lently, Modesty, Impudence, Love, Hatred, Malice, Envy, Compassion, and Emulation, &c.

Vid. Ger. Jo. Vossii Elem. Rhet. de Invent. Vide etiam ejusdem Vossii Partit. Orat. lib. 1. c. 2. §. 5. c. 3, 4, 5, 6, &c. lib. 2. cap. 1, 2, &c. 15, &c.

ANNOTATIONS.

glorious Quality of an Orator. For as the A. B. of CAMBRAY observes from TULLY, "The whole Art of Eloquence consists in enforcing the clearest Proofs of any Truth, with such powerful Motives as may affect the Hearers, and employ their Passions to just and worthy Ends; to raise their Indignation, at Ingratitude; their Horror, against Cruelty; their Compassion, for the Miserable; their Love, of Vir-

tue; and to direct every other Passion to its proper Objects. This is what PLATO calls affecting the Minds of an Audience, and moving their Bowels." Dialog. Elog. p. 70.— Neque fieri potest, ut doleat is qui audit, ut oderit, ut invidet, ut pertimescat aliquid, nisi omnes ii Motus quos Orator adhibere volet Judici, in ipso Oratore impressi, atque inusti videbuntur. Cic. Orat. 2. 45.



PART II.

OF DISPOSITION, or, The Right Placing of our Arguments, when Invented.

What is Disposition? How many Parts are there in an Oration, and in what Order should they stand? §. 1. What is the Business of an Exordium? What is the Narration? What doth the Proposition? What is the Confirmation? What doth the Refutation? What doth the Peroration? Give an Example of an Oration or Declamation from the Classics. §. 2. How many and what are the Parts of a Theme? Give an Example of a Theme. Where may be had more Examples of Orations, Declamations, Themes, &c?

E. DISPOSITION is the Ranging of our Arguments or the Parts of an Oration in the most orderly and proper Manner.

F. THE PARTS of an ORATION or DECLAMATION are usually reckoned Six, and generally allow'd to stand in this Order, Exordium, Narration, Proposition, Confirmation, Refutation, and Peroration, according to the old Verse.

Exorsus, Narro, Seco, Firmo, Refuto, Peroro.

S E C T. I.

Of the PARTS OF AN ORATION, with an Example.

THE EXORDIUM, or Beginning of an Oration is that in which we are to give our Audience some Intimation of our Subject, and from the Nature of it to prepare their Minds to Benevolence and Attention. In which Part the Speaker ought to be clear, modest, and not too prolix.

The NARRATION is the Reciting or Telling the whole Case in brief as it stands, from beginning to end. Which ought to be plain that it may be understood, likely that it may be credited, pleasing that it may be listen'd to, and short that it mayn't tire.

The PROPOSITION proposes the Purport or Sum of the whole Discourse, or Thing in Dispute. If it divides the Oration into Parts, which ought never to exceed three or four at most, 'tis call'd Partition.

The CONFIRMATION is to strengthen and confirm our Subject by all the Proofs and Arguments we can obtain from Invention. In doing which Rhetoricians advise to place our Strongest in the Front, our Weakest in the Middle, and to keep some few of our Best as Reserves. Vid. Cic. de Orat. 2. 77.

ANNOTATIONS.

OBS. I. **I**N the PARTS OF AN ORATION, ARISTOTLE describes the EXORDIUM just as it is above; Εἰς τὸ Προίμιον, &c. See his Rhet. ad Alex. C. 30. NARRATIONS, says he, we must

make plain, brief and probable, σαφῆς ἢ βραχύτης ἢ ἐκ ἀπίστου. C. 31. These in our PROPOSITION we may divide into three Parts, τὰ ἐπισημνύμενα βέλαιώσουσιν. C. 32. In our CONFIRMATION we must strengthen what

The REFUTATION, or Confutation, answers all our Adversaries Arguments, and takes off all Objections, by shewing them to be absurd, false, or inconsistent.

The PERORATION, or Conclusion, recapitulates or sums up the strongest and chief Arguments, and by moving the Passions endeavours to persuade the Hearers to yield to the Force of 'em.

Take for Example

CATILINE's inimitable ORATION to his Associates, Conspirators against the Roman Commonwealth. Anno ante Christum 63. . . . See SALLUST. Bell. Catalin.

EXORDIUM. If I, O my Companions, had not had sufficient Experience before now of your Courage and Faithfulness, I should not imagine that much wou'd come of the great Hopes which I have entertain'd, and the Opportunity that is now in our Hands to make ourselves Masters of the Roman State. Nor shou'd I through Easiness, or Want of Judgment, take for a Certainty, what would otherwise be, perhaps, doubtful. But because I have more than once found you both valiant and firm

ANNOTATIONS.

what went before by credible, just, and proper Proofs, ἢ ἀπιστίων ἢ ἀδικαίων ἢ ἀσυνφορέων τὰς περὶ ἐπισημνύμενα βέλαιώσουσιν. C. 33. In the REFUTATION to take off all Objections, ἢ τὰ μὲν ἐπισημνύμενα μικροτόλῳ, τὰ δὲ σὺν ἀπὸ τοῦ ὕψους. You must extenuate your Adversaries Arguments, and amplify your own. C. 34. In the PERORATION, ἀπὸ

ἢ ἀπὸ λελεσμένων ἀναμνήσομεν τοῦ ἀνεσπόμενου, τὰ περὶ ἄλλων τὰ ἐν κεφαλῇ αὐθις ἐπισημνύμενα. Περὶ ἄλλων δὲ σοί, ἐὰν ἐπισημνύμενα βέλαιώσουσιν. C. 33. We must put our Auditors in mind of what has been said, by summing up, or recapitulating our Arguments: Who by this means, if your Subject is honest and honourable, will be rendered attentive and benevolent. C. 39.

D O B S.

firm to me even in Junctures of *Danger*, I have
 ventur'd with great Assurance to undertake an *Un-
 happy* the greatest and noblest in the World.
 Moreover, I know that we all agree in *pushing
 and thrusting the same Things*. And what's the
 Band of a lasting *Friendly* but such a Conformity
 of Dispositions? NARRATION. You have
 every Man of you had my *Design* communicated
 separately to you already: And I cannot but tell
 you, that my *Spirit* is quicken'd to it every Day
 more and more upon thinking what a Life we must
 lead if we do not fight ourselves into *Liberty*. For
 a few great Ones having engross'd the *Government*
 into their own Hands, *Kings, Tetrarchs, Provinces*
 and *Countries* must pay Tribute to no-body but
 them. And as for other brave Fellows, *Nobles* and
Commoners, or whoever we be, we are all but in-
 significant *Mob*; without the least Authority or In-
 terest; and under the Lash of those Men, to whom
 if the *Government* were but put on a *right Foot*, we
 should rather be a *Terror*. All the *Wealth, In-
 terest* and *Preferments* are with these Fellows, or at
 their Disposal; and they have left us nothing but
 the goodly Portion of *Repulses, Dangers, Punish-
 ments* and *Want*. But how long will you, the *bra-
 vest of Men*, tamely suffer this intolerable Usage!
 PROPOSITION. Is it not better to die
 bravely,

ANNOTATIONS.

OBS. II. DIFFERENCE
 OF ORA-
 TIONS. *Inventio in Sex
 Partes Orationis consumitur, in
 Exordium, Narrationem, Di-
 visionem, Confirmationem, Con-
 futationem, Conclusionem. Cic.
 ad Her. l. 3.* Tho' this is the
 usual Division, yet, respecting
 the Parts of an Oration, Decla-

mation, Theme, &c. Orators
 differ very much among them-
 selves. But *QUINTILIAN*
 ties us up to Nothing but *Quid
 deceat & Quid expediat*. His
 Argument is beautiful, and
 therefore I'll transcribe the
 Heads of it—*Nemo autem
 à me exigat id. Præceptorum
 Genus, quod est à plerisque Scrip-
 toribus*

bravely, than continue the *Scorn* of other Mens In-
 tolerance, and lose our Lives at last with *Disgrace*?
Gods! But we have *Victory* in our Hands that will
 save 'em. CONFIRMATION. We have
Youth, we have *Strength*, we have *Courage* on our
 Side. But every Thing with them is as *old* and
 decrepit as their *Riches*, their *Luxury*, and their
Years can make it. We have nothing to do but
 to strike the *Stroke*; the *Undertaking* will afterwards
 finish itself. REFUTATION. Who that has
 any *Soul* in him can endure that they should have
 spare Money enough to build them *Palaces* in the
Sea itself, and to level Hills and Mountains for
 their *Pleasure*, at the same time that we have
 hardly so much as *Bread* to subsist on? That they
 should have *Choice of Seats* for their Delight, and
 we scarce have a *single House* remaining to shelter
 ourselves in? Your *Pictures*, your *Statues*, and your
Rarities in Sculpture are all in the Hands of these
 Purchasers. They pluck ye down even Piles that
 are new, and set up others more stately in their
 Room. In fine, they are ever *raking up Money*
 by all Ways, and ever *consuming* it. And yet their
Treasure is so vast, that with all their *Extrava-
 gance* they can never exhaust it. But as for us,
 we have *Poverty at home*, and hungry *Creditors*
abroad to devour us; *desperate Circumstances*, and
 more

ANNOTATIONS.

*toribus Artium traditum, ut
 quasi quasdam Leges immutabili
 Necessitate constrictas studiosis
 dicendi seram: utique Proce-
 mium, & id quale: proxima
 hinc Narratio, que Lex deinde
 narrandi: Propositio post hanc,
 &c. Effet enim Rhetorica Res
 prorsus facilis ac parva, si uno
 & brevi Præscripto continere-
 tur: Sed mutantur pleraque
 Causis, Temporibus, Occasione,
 Necessitate, &c. Quid si enim
 præcipias Imperatori; quoties
 Aciem instruet, dirigat Fron-
 tem, Corona utrimque promo-
 veat, Equites pro Cornibus lo-
 cot? Erit hæc quidem relictissima
 fortasse Ratio, quoties licebit:
 Sed mutabitur Natura Loci; si
 Mons*

more desperate Expectations. In short, what is left us but our miserable Breath? PERORATION. Arise then, *brother Soldiers*, and lish up your Re- lentment! View the *Liberty*, the transporting *Liberty*, which you have so often sigh'd after! View the *Riches* and the *Honours* that are before you! They will all attend as Rewards of your *Success*. Poverty, Danger, Opportunity, Circumstances added to the *Spoils of Victory*, should inflame you more than all the *Harangues* in the World. For my own Part, you shall either have me as your *General*, or as a *private Soldier*, just as you please. My *Heart* and my *Hand* shall be inseparably with you. And I doubt not but that I shall act as *Consul* with you in this Enterprize; if I am not perhaps out in my Thoughts, and you rather chuse to continue *Slaves*, than hew out a Way to *Empire* with your *Swords*.

Mr. J. ROWE.

ANNOTATIONS.

Mons occurret, s; Flumen ob-
stabit, s; Collibus, Sylvis,
Asperitate alia prohibebitur,
&c. Equidem id maxime præ-
cipiam, ac repetens iterumque
iterumque monebo. Res duas in
omni Actus spectat Orator, quid
deceat, quid expediat. Expe-
dit autem sæpe mutare ex illo
constituto traditoque Ordine ali-

qua; & interim decet, ut in
Statuis atque Picturis videmus,
variari Habitum, Vultum, Sta-
tum, &c. Inst. lib. 2. c. 13.
At Oratio perfecta in Pueris,
nec exigi, nec sperari potest. Sa-
tis est s; Puer omni Cura, &
summo, quantum Atlas illa ca-
pit, Labore streperit.



SECT. II.

Of the PARTS OF A THEME, with
an Example.

THE PARTS of a THEME are
seven, Proposition, Reason, Confirma-
tion, Simile, Example, Testimony, and Con-
clusion. Which may be remember'd by this
Verse.

Pono, Probo, Firmo, Simil, Exemp, Testeq; Claudio.

An Example of a THEME. The Thesis or
Text from Juvenal. Sat. 14. ver. 73.

Plurimum enim intererit, quibus Artibus, & quibus hunc tu
Moribus instituas.

Children, like tender *Oziers*, take the Bow,
And as they first are fashion'd, always grow:
Hence what we learn in *Youth*, to that alone
In *Age* we are by second Nature prone. Dryden jun.

PROPOSITION. Nemo potest illos dedif-
cere Mores, aut eam excutere vivendi Ratio-
nem, ad quam ab ipsis olim *Incunabulis* assuevit.
REASON. Quoniam Impetus ille primus, te-
neræ

ANNOTATIONS.

OBS. III. THE BEAU-
TIES and BLEMISHES of Orations
ought to be pointed out to
Learners: Let therefore all In-
structors of Youth listen to
QUINTILIAN's Prescrip-
tione ita incidat, Vitia,
maxime proprium est, &c. Quod-
que in Inventione, quodque in
Elocutione adnotandum erit:
quæ in Proemio conciliandi Ra-
tio: quæ Narrandi Lux, Bre-
vitas, Fides: quod aliquando

neræ *Pueriliæ* inditus, tam magnum habet in universâ *Hominum Vita* Momentum, ut dediscat id *ferè*, quod quis didicit *diu*. CONFIRMATION. Quæ enim longâ *Annorum Serie*, frequentissimæque *Actuum Iteratione* acquiruntur, in alteram quasi *Naturam* transeunt. SIMILE. Quæmadmodum *Avium Pulli*, & *Ferarum Catuli*, *liberè* mansueti, *semper* manent cicures etiam quando in grandiores evaserint: Non dissimiliter quos didicerit *Mores Puerilis Ætas*, eisdem etiam tum quando adoleverit, penitissimè sibi infixos usque retinebit. EXAMPLE. *Ovidio*, scribendis *Versibus à teperis Annis* dedito, tam familiaris ac penè naturalis facta est *Poetica Facultas*, ut illi per universam deinceps *Vitam*— *Sponte sua Numeros Carmen* veniebat ad aptos;— Nec dissimiliter contigit in reliquis *Artibus* vivendique *Institutis*. TESTIMONY. Ad quid enim aliud respexit *Cicero*, cum dixerit, *Nullum nos posse majus meliusve Reipublicæ afferre Munus, quàm docendo & erudiendo Juventutem*, nisi quòd, *Recta Juventutis Institutio* ad summum *Reipublicæ Emolumentum* conducat maximè. CONCLUSION. Proinde Siquis in votis habeat, *Liberos* suos ad *Virtutem* formare, ac bonos *Mores*; id imprimis *Operam* det; ut *Virtutis atque Pietatis Odore*, ab ipsis statim *Fasciis*, intimius imbuantur; quem ad extremam usque *senectutem* redolebunt.—

Adeo in teneris assuescere multum est, Virg.

See

ANNOTATIONS.

liditas, &c. Quanta deinceps *Peiora* irrumpat, *Animumque* in *Dividendo Prudentia*, quàm *Judicium similem* iis, quæ dicit, *subtilis & crebra Argumenta- efficiat.* Tum in *Ratione Elo-* *quendi, quod Verbum proprium,* *quæ quibus Viribus inspiret, quæ ornatum, sublime: ubi Ampli-* *Jucunditate permulceat: quanta ficatio laudanda; quæ Virtus ei* *in Maledictis Asperitas, in Jo- contraria.* Quid *spaciose trans-* *eis Urbanitas.* Ut denique *latum, quæ Rigura Verborum;* *dominetur in Affectibus, atque in quæ*

See *Clark's Formulæ Oratoriæ, 1670.* See also those *Examples of Orations, Declamations, Themes, &c.* from *SCRIPTURE* and the *CLASSICS*, which I have refer'd to the *Head of Pronunciation*, for the diligent *Student* to exercise himself in that *Part of Rhetoric.*

ANNOTATIONS.

quæ lenis & quadrata, sed vir- *quæ non laudantur modò à ple-* *tilis tamen Compositio.*— *Nec* *risque, sed (quod pejus est) prop-* *id quidem inutile, etiam cor-* *ter hoc ipsum, quod sunt præva,* *ruptas aliquando & vitiosas O-* *laudantur.*— *Hoc Diligentia:* *rationes, quæ tamen plerique* *Genus quædam dicere plus colla-* *Judiciorum Prævitæ mirantur,* *typum discantibus, quàm omnes* *legi palàm Pueris, ostendique in* *omnium Artes. Nam in omni-* *his, quàm multa impropria, ob-* *bus ferè minus valent Præcepta* *scura, tumida, humilia, sordi-* *quàm Experimenta.* *Inst. lib. 2,* *da, lasciva, effeminata sint: cap. 5.*





PART III.

Of ELOCUTION, or, The Adorning our Expressions with Tropes, Figures, and Beautiful Turns.

In what doth Elocution consist, and what are it's Parts? What doth Composition regard? What does Elegance consist in? What mean you by Dignity of Language? What's the Difference between Tropes and Figures? §. 1. What is a Trope? How many and what are the Chief Tropes in Language? What is a Metaphor? an Allegory? a Metonymy? Synecdoche? an Irony? Hyperbole? a Catachresis? Where are these Tropes well explain'd? Read the Explication, Meaning and Derivation of the Terms, with Examples. What Other Tropes are there? How many and what are the Faults of Tropes? §. 2. What is a Figure? How many, and what are the Principal Figures in Speech? What is an Ecphorisis? an Aporia? &c. Read the Explication, Meaning and Derivation of these Figures, with Examples. What Other Figures are there? How many and what are the Faults of Figures? §. 3. What are Repetitions or Fine Turns? How many, and what are the Principal Repetitions? What is Anaphora? Epistrophe?

Strophe? &c. Read the Meaning and Derivation of those Repetitions, with Examples. What other Repetitions are there? What is to be observ'd in the Use of Repetitions?

ELOCUTION consists in the finding out proper, polite, and ornamental Expressions to signify our Thoughts. Hence it's Parts are Composition, Elegance, and Dignity.

COMPO-

ANNOTATIONS.

OBS. I. ELOCUTION AND IT'S PARTS. Omnis Oratio tres habet Virtutes, ut emendata, ut dilucida, ut ornata sit. Quint. Inst. 1. c. 5. Hinc tria in se habere debet, Compositionem, Elegantiā, Dignitatem. Cic. ad Her. 4. 12.

1. COMPOSITION. Concerning which DIONYSIUS Halicarnassensis writes thus, Ἐστὶ τῆς Συμβίσεως ἔργα, οἰκείως δέναι τὰ τὸ ἐνὸς μᾶλλον παρ' ἀλλήλα, καὶ τοῖς κώλοις ἐποδέναι τὴν ἀρμονίαν, καὶ ταῖς ἀειδαῖς διαλαλεῖν ἀπὸν ὅλον τὸν λόγον, The Business of Composition is to rank our Words in the exactest Order respecting each other, to render to each Member it's proper harmonious Sound, and to distinguish the whole Oration into it's most agreeable Periods. Lib. de Comp. c. 2 He tells us also in chap. 5. Ὅτι πολλὰ ἀεγγοῖα τοῖς ἀρχαίοις ἦν, καὶ

ποικταῖς καὶ συνηραδοῖς, φιλοσόφοι τε καὶ ῥήτορες, τῆς ἰδέας ταύτης καὶ ἔτε τὰ ἐνὸς μᾶλλον τοῖς κώλοις, ἔτε τὰς ἀειδας ἀλλήλαις εἰκῆ συνάπτειν ὁμοῖο δέν. That the Ancients, as well Historians as Poets, as well Philosophers as Orators, had the greatest Regard to this Part of Eloquence; being well assur'd that Words ought not to be crowded upon Words, Sentences upon Sentences, Periods upon Periods, without such Care and Premeditation. And in Chap. 10. Ἡδουὴ γὰρ καὶ τὸ καλὸν ἐμφαντεῖ ἢ εὐκὸν, ὁμοῖον τι πάροσα τῇ δρᾶσει, For the Ears in a perfect Oration, like the Eyes in a finish'd Picture, expect to find both Beauty and Pleasure.—QUINTILIAN says, In Compositione laudamus Verba bene Rebus accommodata. Barbarissimi & Solacissimi Fecimus abfit.—CICERO says, Collocatio confer-

I. COMPOSITION regards Grammatical Plainness and Propriety, by imitating the Phrase, Idiom, and Order of Words, made use of by the best Authors in the Style we'd write, whether in the humble, middle or sublime, or whether the Subject be Philosophical, Historical, Oratorical or Poetical.

ELE-

ANNOTATIONS.

conseruabitur, si crebras Voculium Concurfiones, & breuium aut longorum Verborum continuationem fugiamus.—Nec enim neceffe est ut Oratio demetiendis Pedibus, ac perpendendis Sylla-

bis consenscat. Satis in hoc Oratorem formabit Aurium Iudicium, & multa Scribendi Exercitatio; ut extempore etiam numerosè dicat: Unde HORATIUS, Art. Poet.

Cui lecta potenter erit Res,
Nec Facundia deserit hunc, nec lucidus Ordo.
Verbaque provisam rem non invita sequentur.

2. ELEGANCE. Elegancia acquiritur Doctrinâ puerili, & Consuetudine Sermonis quotidiani, & Lectione Oratorum & Poetarum confirmatur. Cæf. aut Cicero ad Brut. de Orat.—Hence DIONYSIUS Halicarn. gives this Advice, *Ετι δὲ τοῖς ἑστὶ παλαιῶν ἐπισηχάνειν συλλεξήμασιν, ἢ ἐπιθεῖν μὴ μόνον τῆς ὑποθέσεως τὴν ὅλην, ἀλλὰ καὶ τὸν ἑστὶ ἰδιωματῶν ἕηλον χρῆσθῶμεν.* Ἡ δὲ ψυχὴ πρὸ ἀναγνώσεως, ὑπὸ τῆς συνεχῆς ἀγαθησεως, τὴν ὁμοιοτήτα πρὸ χαρμητῆς ἐφέλλει. We ought to be very conversant in the Writings of the Ancients, not only for Subject Matter, but for the sake of imitating them in each particular Way. For the Mind of a sedulous Peruser, by per-

petual Observation, will insensibly contract to himself a Similitude of Style. De prisc. Script. c. 1.

3. DIGNITY. Majore autem Curâ Rhetor doceat Tropos omnes & Figuras, quibus præcipuè non Pœma modo, sed etiam Oratio Ornatur. Quint. ISOCRATES, speaking of Dignity, observes that, τῶν καιρῶν μὴ διαμαρτεῖν, ἀλλὰ καὶ τοῖς ἐπισημασιν ἀρεπῶν τῶν ὅλων τὸν λόγον καλεσσομένους, καὶ τοῖς ὀνόμασιν ἐπισημῶν καὶ μουσικῶν εἰπέν ταῦτα ἢ πολλῆς ἐπιμελείας δεῖται, καὶ ψυχῆς ἀνδρικῆς καὶ δόξαστικῆς ἔργον ἐστὶ, To time every Thing properly, and with becoming Decency diversify the Subject Matter of an Oration, and withal to place the Words in an harmonious musical

K. ELEGANCE consists in the Purity, Perspicuity, and Politeness of Language; and is chiefly gain'd by studying the correctest Writers, conversing with Gentlemen and Scholars, and by accurate and frequent Composition.

DIG-

ANNOTATIONS.

musical Order, require the utmost Diligence, the sublimest Thought, and most piercing Penetration. Orat. 51. contra Sophist.—Of the same Opinion too is LONGINUS, as M. ROLLIN observes, who supposes the Mind of an Orator or Poet, when he writes or speaks, to have nothing low or groveling in it: but on the contrary to be full of great Ideas, generous Sentiments, and an inexpressibly noble Pride, which appears in all his Actions.

OBS. II. THE ORIGIN AND USE OF TROPES. ARISTOTLE and his Followers account for 'em thus, *Ut Vestis Frigoris depellendi Causâ reperta fuit primò, post adhiberi coepit est ad Ornatum Corporis & Dignitatem: Sic Tropi & Figuræ instituti erant Inopiæ Causâ, frequentati Delectationis.* Arist. l. 3. c. 2. Hence we now make use of Tropes, *Aut quia Necessè est, aut quia significantius, aut quia decentius. Nam, Gemmare vites, Luxuriam esse in herbis, Lætas segetes, etiam Rustici necessitate dicent: Oratores, Durum hominem aut asperum; non enim proprium erat quod daret*

his Affectionibus Nomen. Jam, Incensum irâ, Inflammatum Cupiditate, & Lapsum errore, significandi gratiâ; Nihil enim horum suis Verbis, quàm his accersitis magis proprium erat. Illa ad Ornatum, Lumen Orationis, & Generis Claritatem, & Concionum Procellas, & Eloquentiæ Flumina. See Quint. l. 8. c. 6. Cic. Orat. 3. &c. *Causa verò cur delectemur Tropis seu translatis Verbis, cum adsint propria, est, quòd Tropus sit Similitudo ad unum Verbum contracta: Similitudine autem mirifice capiuntur Animi. Tropus autem & Similitudo differunt; quòd hæc comparat aliquid Rei, quam volumus exprimere; ille pro Re ipsa ponitur.* Thus says ARISTOTLE, speaking of Achilles, *Ὡς ἢ λέων ἐπρόβουον—εἰκὼν ἐστὶν. ὅταν δὲ λέων ἐπρόβουον—μεταφορῶν.* He rush'd like a Lion—is a Similitude: but when we say—*The Lion rush'd*—'tis a Trope. See Arist. lib. 2. c. 4. Quint. 8. 6. Cic. 3. de Orat.—*Unde Observandum est, posse omnem ferè Tropum resolveri & explicari inferendo Vocem Quasi; ut, Princeps est Caput Reipublicæ, i. e. quasi Caput. Ferreum Pectus, i. e. quasi ferrcum.* Walker, Trop. l. 1. c. 14.

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

TROPES affect only single Words; but FIGURES whole Sentences.

SECT.

ANNOTATIONS.

OBS. III. TROPORUM PRÆSTANTIA præcipuorum; Longè princeps erit Metaphora; Ironia deinde succedet, tertiâ erit Metonymia, postrema Synecdoche. Usus autem etiam frequentissimus est Metaphoræ, deinde Metonymiæ, tum Synecdoches, rarissimus Ironiæ. A. U. D. T. A. L. Æ. U. S. Inter omnes illæ commendatissimæ habentur Metaphoræ, quæ rebus sensu expertibus Actum quandam ac quasi Animum tribuant. Ut cum dicitur Fluvius Araxis impositum sibi ab Alexandro Pontem indignatus evertisse. WALKER, Rhet. lib. 1. c. 14.

OBS. IV. THE CLASSES from whence Metaphors may be taken are reckon'd 12. viz. 1. From Divine Things; as, Homo Homini Deus. 2. Things Celestial; as, Vos estis Lumina Mundi. 3. Things Infernal; as, Furiis agitatus. 4. The Elements; as, Eloquentiæ, Flumen Meteoris; as, Frontis Nubecula. 5. Stones; as, Marmorream Cor. 6. Metals; as, Argentea Proles. 7. Plants; as, Christus Vitis vera. 8. Beasts;

as, Latrans Oratoris. 10. Human Parts; as, Est Os Concionis. 11. Manual Operations; as, Limare Scriptum. 12. Employment; as, Christus Pastor bonus, &c. Walker.

OBS. V. FAULTS OF TROPES.

Tropus est Verbi vel Sermonis à propriâ Significatione in aliam cum Virtute Mutatio. Quint. Inst. 8. 6. The Faults of Tropes are therefore 9. viz. 1. Perplexitas; ut, Charibdim bonorum, dixerim Voraginem potius; facilius enim ad ea quæ visa, quam ad illa quæ audita sunt mentis oculi feruntur. 2. Durior Tropus; ut, Si quis olim M. Catone mortuo, dicat Senatam Papillum relictum. 3. Nimis frequens; nam, ut modicus atque opportunus Usus illustrat Orationem, ita frequens & obscurat, & tædio complet. 4. Major quam res postulat; ut, Tempestas Commestationis. 5. Similitudo longe ducta; ut, Syrtim Patrimonii, libentius Scopulum dixerim. 6. Diffimilitudo; qualis est in illo Ennii, Cœli ingentes Fornices. 7. Compulsio; ut, Commestatio Tempestatis. 8. Nimis humilis; ut, Saxea Verruca.

SECT. I.

Of the CHIEF TROPES in Language.

M. A TROPE, from τρέπω, *verto*, is the Elegant Turning or applying of a Word from it's native and proper to a relative improv'd Sense.

The

ANNOTATIONS.

Et 9. Obscœritas. Neque omnia quæ Poëtis permissa conveniunt Orationi putentur, nec enim Pastorem Populi cum Homero, nec Volucres pennis remigrare, cum Virgilio dixerim. See Cic. de Orat. 3. 163. & Quint. 1. 8. c. 6.

OBS. VI. USE OF EPI- THETS.

Epithetis frequentius & libentius utuntur Poëtæ, quam Oratores: namque illis satis est convenire Verbo, cui apponitur; & ita, Dentes albi, & humida Vina, apud eos non reprehendantur, quæ apud Oratores redundant. Quod si Epitheta aliquid efficiat, ut in his, O abominandum Scelus, O deformem Libidinem, non redundat. Oratoribus exornantur autem Sententiæ Epithetis translati; ut, Cupiditas effrænata, insanæ Substructiones; & aliis adjunctis Tropis, Turpis egestas, tristis Senectus. Unde sine Appositis, vel Epithetis, nuda & incompta est Oratio; sed ne ornatur nullis, quia sit longa & impedita. See Arist. lib. 3. Rhet. c. 1. & Quint. lib. 8. c. 6.

OBS. VII. THE DIFFERENCE

between TROPES, FIGURES and REPETITIONS. Figura, sicut Nomi-niæ ipsa patet, est Confirmatio quædam Orationis remota à communi, & primum se offe- renti, Ratione. Differt autem à Tropis Figura, quia propriis Verbis Figura fieri potest, quod in Tropos non cadit. See Quint. 1. 6. c. 9. Repetitio, seu Verborum Figura, est in Verbo geminato in suâ Significatione manente. Cyp. Soarius. Vel, ut Cicero describit, est ejusdem Verbi crebra à primo Repetitio.

OBS. VIII. THE USE AND A- BUSE OF FIGURES.

Si quis parcè, & cum Res postit, Verborum Sententiarumque Figuris utatur, jucundior faciet Orationem. Qui verò immodicè, & sine Judicio eas adhibuerit, ipsam illam Gratiam Varietatis amittet. Danda igitur Opera est, ut nec multa sint supra modum, nec ejusdem Generis, aut junctæ, aut frequentes: Quia Satietas, ut Pau- citate earum, ita Multitudine quoque