

THE

RHETORLOGUE

(STUDY OF THE RHETOR OR ORATOR)

A Philosophical Inquiry into Spoken Language.

SECOND EDITION
Revised and Enlarged



"If the words, tone, greatness of voice,
Gesture of body and countenance,
Seem to proceed all from one passion,
Then 'tis well pronounced."—*Aristotle*.

BY

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Printed in England

London: SIMPKIN, MARSHALL, HAMILTON,
KENT & CO., LTD. ————— E.C.4.

"Without pronunciation and action the best orator in the world can never succeed, and an indifferent one, who is master of these, shall gain much greater applause."

"De Oratore"—Cicero.

THE RHETORLOGUE

Consists of

(All the Author's Previous Works)

LIVES OF FAMOUS ORATORS

FAMOUS WOMEN ORATORS

FORMS OF LOGICAL EXPRESSION

FORMS OF ORATORICAL EXPRESSION

ANCIENT AND MODERN ORATORS

RECENT AND CONTEMPORARY ORATORS

ORATORICAL STYLE—ITS ART and SCIENCE

POETRY AND HOW DELIVERED

IDEAS—EMOTIONS—PASSIONS

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PREFACE

The Rhetorogue is devoted exclusively to the cultivation of the spoken word. Its primary object is to save the reader time in individual research by presenting an exhaustive work, both in theory and practice, of expression and eloquence.

As reasoning constitutes the chief element of a speech, it is suggested that the Digest of Argumentation (pp. XXXI.-XLII.) be read first; and as poetry contributes to a conception of rhythm which is so necessary in speaking, and Oratorical Styles to the formation of a good style so vital in delivery, that these subjects be read next (pp. 523-628), together with Useful Hints to All Speakers (pp. 505-6).

Afterwards, IDEAS—the Emotions and Passions, with management of the feelings of the hearers, pp. 637-789, may be taken up; then Forms of Oratorical Expressions, pp. 1-441, practising on them, chiefly in a pure, clear, resonant tone: *pure*, when properly produced, unmixed with breath, and directed towards the front of the mouth; *clear*, when voice is emitted on the open vowels; and *resonant*, when directed against the hard palate as its sounding board, enlarging thereby its waves and making it ring.

Beneath the photos of celebrated orators appearing in this work will be found the most striking Figures used by each.

The treatment of each of the principal Forms or Figures is as follows: *Definition, Example, Use, Caution, and Delivery.*

Should there be any error in quotation, omissions or failure to acknowledge due credit, the author apologises and will be pleased to rectify same in another edition; and should any criticism arise on this work, he hopes that it will be in the character of a stimulus to further research.

As all the arts and sciences have technical names, so has Eloquence, the noblest of the arts and sciences. At first glance these names may seem difficult, but a few perusals will make them familiar. *An easy pronunciation of them is given* in the Index of "Forms of Oratorical Expression," which also has their corresponding common names for use of those not desiring to use the technical. Full explanation of terms will be found in "Forms of Oratorical Expression."

"All eloquence relates to the transactions of human life. Every man refers what he hears to himself, and the mind easily admits what it recognises as true to nature."

—*Quintillian.* As eloquence is accomplished speaking or art of expressing thought with fluency, rhythm, force, and propriety, so as to appeal to the reason or move the feelings, the author trusts that he has covered these points and that his work will be serviceable to all devotees to this, the noblest of arts.

London, 1924.

PART I

FORMS OF

LOGICAL EXPRESSION

A SPEECH—Its successive Order or Stages.

ARGUMENTATIVE FORMS & TERMS.

HECKLING, REPARTEE AND RETORT.

DIGEST OF ARGUMENTATION.

PROPOSITION

PROOFS—REFUTATIVE

PROOFS—CONFIRMATIVE

FIGURES USED IN ARGUMENT

ORATORICAL STYLES IN ARGUMENT.

INTRODUCTION

At the outset let us define a Figure of Thought and a Figure of Language. The Greeks called a Figure of Thought *σχηματα Διανοίας* (Scheme Dianōias), that is to say figure of force, vehemence, vivacity; in a word—dynamic, the moving power from behind. In the "Herzogoras oder Elemente der Rhetoric" it appears thus: *Figur die Sinn*; translated literally means Figures of Sense, of feeling, of arousal, etc. They are of exceeding great value to speakers. Julius Rufinianus, the Latin rhetorician, gives the following: "Hæc figura fit proprie cum proponitur non id quod fieri oportet sed quod fit. Vergilius: Furor arma ministrat." (Trans.—"This figure is properly formed when one states what is actually being done, not what is to be or ought to be done, as in this example from Virgil: (and sticks and stones fly through the air and) 'Fury still arms doth find.'")

Figure of Thought Defined.

A Figure of Thought "consists in the suggestion of an idea which is itself artificial, having for its object, not ornament, but *Ethos* or *Pathos*—moral persuasion or the excitement of emotion. If the speaker preface a statement by asking the question which he is himself about to answer: if he feign perplexity for the sake of giving greater effect to his own solution: if, instead of relating what other persons have said, he introduce those persons as speaking with their own mouths: if he imagine his adversaries as raising an objection which he goes on to refute—these and the like devices are Figures of Thought. . . . Unlike Figures of Language, these Figures of Thought are independent of any form of words; the form of words may be changed without affecting them. Their general tendency is to give animation. . . . Aristotle opens his treatise with the observation that whereas there are three instruments of persuasion—the ethical, the pathetical and the logical— . . . the logical proof is the very body of rhetorical persuasion, everything else appeals to the feeling, attractive portrayal of character and so forth is from the scientific point of view only appendage. This is essentially the modern, especially the modern Teutonic theory of oratory, and the modern practice is in harmony with it." (See Fig. Enthymema.)

Figure of Language Defined.

"The Figure of Language is a combination of words (each of which may be used in its normal sense) for the artificial expression of an idea, as Antitheses. The object of such a figure is rhetorical ornament, and if the form of expression is changed the Figure of Language is destroyed. The

Figure of Thought depends on no special combination of words, but on an assumed attitude of the speaker's mind—as Irony” (cf. R. C. Jebb's "Attic Orators" and R. Volkmann's "Die Rhet. der Griech. u. Rom."). The Figures of Language are called by the Greeks *σχήματα λέξεως* (Scheme of Words). Cicero calls them "Ornamenta sententiarum" (Ornaments of Thoughts).

Definition of a Figure.

By the term "Figure" is meant form, and as given by Bain it is any deviation from the plainest form of statement—e.g., ordinarily we say "That is very strange," as a figure we say "How strange!" And as given by "The Garden of Eloquence" a figure is a form of words or of one or more sentences made new by art, differing from the ordinary manner and custom of writing and speaking. It gives the following example as to an eloquent person under the Fig. Homœoteleuton:

"He is esteemed eloquent who can invert wittily,
remember perfectly, dispute orderly, figure diversely,
pronounce aptly, confirm strongly and conclude directly."

The foregoing Homœoteleuton is a figure of language in which the words have similar termination: 'wittily, perfectly, orderly,' etc.

Cicero's Rhetoric.

"The constituent elements of a speech should consist of the invention of arguments (Inventio), of their arrangement (Dispositio); of the form of expression (Eloquutio); of clearness of perception and tasteful presentation (Memoria); of the delivery, including modulation of the voice and gesture (Pronuntiatio). Not until such matters have all been settled should the orator proceed to arrange his exordium or introduction; his statement of his case; his explanation of the manner of handling it; his array of arguments in support of his position; his refutation of the arguments of his antagonists; his conclusion or peroration.

"The precepts with regard to the speaker are then arranged under five heads—Inventio, Collocatio, Eloquutio, Actio, and Memoria; while the precepts with regard to the speech itself are also arranged under five heads—Exordium, Narratio, Confirmatio, Reprehensio, Peroratio. The whole of the art of rhetoric is therein arranged under three heads: the first treating of the subject in reference to the speaker (Vis Oratoris); the second, of the speech (Oratio); the third, of the case (Questio)." —Cicero. See further an excellent account in "Cicero, A Sketch of His Life and Works," by Rev. Hannis Taylor (pub. in 1916).

On the following pages a complete diagram of how a speech is made up, and some argumentative forms and notes are given.

A SPEECH—Its successive Order or Stages.

(The Forms, etc., may be abridged to suit the orator's purpose.)

I.—PROCCIMION (See Exordium) must be good; Ethos or Pathos, p. 258, 264, 421, 424.

II.—DIEGESIS (see Exordium, Narratio, Præcthesi)—lucid, brief credible; 256, 264.

III.—THESIS (see Prothesis, Propositio)—subject and predicate clear and defined.

IV.—PISTEIS (Argument)—1. Bēbōsis (confirmation); 2. Lūsis (refutation).

INDUCTIVE — ANALOGICAL — DEDUCTIVE.

(1) Bēbōsis, 373

- (a) Speaker's own opinion, the *ipsi dixi*, p. 110, or custom—p. 374
 - Examples: Paradigm, 376, proportional, comparative, 204, 207. Gnome, 282. It may be in poetry or poetic prose
- (b) Inductive Probable
 - Method of agreement, Meth. of Difference, Joint Meth of Agr. & Dif., Meth. Concomitant Variation, Meth of Residues, Expeditio 279, and page viii.
 - Enthymemas—Confirmative, see list, 208-210. Word that introduce enthymemas, page 205. Gnome.
 - Analogical-Probable, pages 209, 210, 373.
 - Ethos, Pathos, Kerdos, 375-377.
 - Kerdos, i.e., pocket-book interest, pages 336, 337.
 - Semeion, 377, old, young, rich, all classes, 333-335.
 - Icos, i.e., oratorical imagery, 214; come-home-to-them 214, 306; emotions, 329-332; Gnome, Epenthymeme, 37-
- (c) Analogical, p. viii.
- (d) Deductive, viii, Gen. to Spec.—Definition, 208, 337, Systrophe, 43; Rhetorical Proof anywhere, parenthetically; Asteismus, other topics to relieve dry strain of reasoning, p. 255, 378. Enthymeme, p. 208. Gnom Metabasis, 313.
- (e) Proof of Facts
 - Exetasis 376
 - Epicheirema, p. ix., 110; Deictic, 146, 377, may be used here and other parts of the argument.
 - Icos, Paradigm, Tecmerion, 376-7, cir. evid., nec. concon Enthymema, Gnome, or Cathalou, page 376.
 - Semeion (prob. assn.) 373, 377, cir. evid., Elegchos 37-
 - Epithetoi, 375-6
 - Doxatou Legotos 375, Martyria 375. Ex-silentio, 37. Basanos. Oaths, adjurations, Apostrophes, appeals to Heaven, unsupported assertions, etc., 376, Metabasis
- (f) Facts known proofs unrec.
 - The Just 374
 - Proceed forthwith to the Just, your case to front That pronounced just by law, authority or custom.
 - What resembles it, what contrary, summarily applie Univ. notion of right and wrong (use great eloquence
 - Examples of same character, then Gnome, Enthymema. Metabasis of heads, if long; if short, sum up in Definition, 208, 337; in same sentence start Expedien
 - The Expedient 374
 - Go through proofs to support your recommendatio then summarily show, with Gnomes and Enthymems, 37 or Figures, the inexperience, injustice, disgracefulness difficulty, etc., not to do as you propose.
 - Contrast this summarily with the justice, expedient honour and pleasure that would follow your couns After sufficient Gnomes or gen. maxims, give Definitio 208, 337, of your recommendation in conclusion.

A SPEECH—Its successive Order or Stages.

(The Refutation and Epilogue.)

—PISTEIS (Argument).—Continued.

INDUCTIVE — ANALOGICAL — DEDUCTIVE.

(2) Lysis

- (g) Inductive { Examples, to contradict proposition, 202, 204, 373, 380. Probable: in most cases it falls out otherwise, 202. Enthymema—See Refutative list, page 202, 203. Apparent Enthymemas, page 203.
- (h) Analogical { Proposition essentially similar to another prop. manifestly absurd (see Free-trade and Baptist) p. 203. False analogy, no connection, two things are not alike; (1) differ in a number of essential particulars, (2) essential particulars are unknown.
- (i) Deductive { Deduce or draw out another proposition that contradicts it or is absurd as logically deducible from it (see votes for women and catholic husbands, p. 203).
- (j) Procatalepsis, 374 { Opponent's arguments anticipated to minimise them, same time magnify yours, Figs. Prolepsis, Hypobole, Hypophora: most perfect form with Lysis p. 291, anticipating opponent 295, with "and" 383; Hyperbole, Mœosis, Auxesis, Asteismus, Ironia 378; Syllogism to show untruth and fallacy; Elegchos, 377; Tecmerion, 376; Hypophora again: very vivacious form, 292, begun with "if," 300, most vivacious form "it is cruel," 300, 301; Enthymemata, 201, 205, "Heaven forbid" 206, "I marvel," "I wonder," "Monstrous," "Clever" etc., 211, 302.

Opponent's false reasoning and fallacies, 116, 120, 121. His shifts and dodges, 122, 123; proved too much, ix; Dialogismus, 374, Apologismus, 374, either Asyndetic Interrogatio (see Demos. 309, 310, 379) or mixed Polysyndeton and Asyndeton, 383, 128, Proæresis, 375.

—EPILOGUE—

- (k) Diabole 154 { Antiparabole: contrast your and opponent's arguments 374, "He said so-and-so and I so-and-so," 232; Opponent ill-disposed to audience, Demos., 233, "He omitted this," Cic. 246, Gods invoked 246, Alban Hills 108.
- (l) Amplificatio 35 { Amplify and diminish, 232, Auxesis and Mœosis; Hyperbole, "What Charybdis. . . ? ocean itself. . ." Cic. 249. Greatest eloquence here, 35, 36, 42, 43; Arsis and Thesis. Rhythmus: sublime, 401, "If ever we stood in need," 403, roll and richness, 407, 403, Period, 366-7, Parallelism, "He exceeded all . ." 341, Parison, "Oh! eloquent and just . ." 351, The "head, heart and hand . ." 352; Polysyndeton for the grand, numerous, magnificent.
- (m) Epistatis { Excite hearers: 232, 236, 237, revenge, indignation, 358.
- (n) Paraineticon, 327 { Men are alive to—329-335; *object* lauded, (great eloquence used) "Keep the Faith," 337, *means* proven, 336, *action*, "Do something," 237, Exhortation, 240.
- (o) Peroratio 371 { Uniform tone, 247, syllables long, less sonorous, 249, Anacephaleosis, 46, or Aparithmesis, 88; also see 369.

NOTE.—Ethos may be used anywhere in a speech; Pathos chiefly at the beginning and end. Any number of figures may be used.

ARGUMENTATIVE FORMS & TERMS.

THE MAJOR PREMISE is a statement of some law or principle. The **MINOR** is the application of that law or principle to the case in question. **DISTRIBUTION of TERMS** means taking the matter universally and referring to all its parts. **INDUCTION** infers a fresh proposition which is more general than the first one, e.g., This and that orange is round ∴ (therefore) all oranges are round. **DEDUCTION** is an inference from universals. Newton, seeing an apple fall, argued deductively that this power of gravitation must affect all bodies ∴ the moon must fall towards the earth. To reason effectively, one must comprehend well the predicate; e.g., What is decreed is decreed : the second "is decreed" has a different meaning. **DIALOGISMUS**, in logic, is a disjunctive conclusion inferred from a single (expressed) premise, e.g., Gravitation may act without contact; either some force may act without contact or gravitation is not a force,—cf. Webster's Dic.

RELATIVE SYLLOGISM: the major must be relative, e.g., As is the government so are the employees; but the government is weak, so are the employees. **SYLLOGISTIC FORM** is better for deduction, gen. & spec., for greater clearness, certainty, e.g., All men will die; Jones is a man ∴ Jones will die.

ANALOGY: Argument from analogy is by resemblance, contrast or comparison. Whatever is true of a thing is true of that which essentially resembles it, e.g., This letter essentially resembles a letter which we know Brown wrote, ∴ Brown wrote this letter. The conditions of good analogy are (1) the two things compared must be well known; (2) the points of similarity must be more than those of dissimilarity. Reasoning by analogy: "When a country that sends out colonies is termed the Mother-country, the expression is analogical, signifying that the colonies stand in the same relation to her in which children stand to their parents. And if any inference be drawn from this resemblance of relations, as for instance, that obedience or affection is due from colonies to the Mother-country, this is called reasoning by analogy." John Stuart Mill.

METHOD OF AGREEMENT: To find cause, use method of agreement, e.g., Several persons became ill, the only point in common was that they all ate fish, ∴ fish caused the illness. To show cause false, show the operation of other causes, e.g., The prosperity of England has greatly augmented during the last fifty years, due to free trade. The objector assigns other causes as coal, iron, insular position, etc. From cause to effect: A drought, ∴ a scarcity of food. He is industrious, ∴ he will be well-off.

METHOD OF DIFFERENCE: To find the effect, use method of difference, e.g., Eating pork caused indigestion, omitting to eat it indigestion ceased, ∴ indigestion was the effect of eating pork, as this made all the difference. The effect of this law is general misery, remove the law and see if effect remains. Public measures are denounced according to their effects. Seek out the original cause.

JOINT METHOD OF AGREEMENT AND DIFFERENCE: To increase probability, use this method, e.g., Those who ate fish were ill, those in the same company who did not eat fish were not ill. This difference and agreement increase the probability of the fish being the cause. Also called positive and negative.

METHOD OF CONCOMITANT VARIATIONS: To find connection, e.g., Disorders and assaults increased in a certain period, drinking also increased in that period; they both decreased at the same time, ∴ a connection existed between them.

METHOD OF RESIDUES: To find effect of the remainder, e.g., We know the liberal and labour members voted for the measure, ∴ it was the conservatives, the remaining members of the committee, that voted against it.

CHAIN OF ARGUMENT: To find out a mystery, use chain of argument; much used by detectives who start with a theory. The strength of the chain depends on the weakest link. Attack the weakest link.

AD REM: is the real point or issue in discussion. Ignoratio Elenchi is to keep away from the Ad Rem, i.e., to argue to another conclusion, e.g., "Instead of proving that the taller boy had a right to force the smaller boy to exchange coats with him, you prove the exchange would have been advantageous to both."—Whately. Fallacies in general are to dodge or cloud the Ad Rem.

ENUMERATION: must cite all known cases, otherwise it will be an extreme case, e.g., "If everybody did so, nothing would be done." One workman out of a thousand, who is educated, raises himself above his class, ∴ education is bad for the workman, which is erroneous. What happiness is, enumerate all the things which contribute to make up happiness.

PROVE TOO MUCH: other points untenable would be established if the proposition is carried out, e.g., If a loan is made to Japan, she might employ it in a war against a certain country, ∴ a loan should not be made to Japan. By parity of reasoning: any dealing with Japan would increase her finance, ∴ all trade whatsoever with Japan must cease. This would be untenable.

TU QUOQUE: You charge us with robbery, it's you who robbed; because your political party robbed, you think our party robs. (See Demos. v. Æschines, p. 282.)

DILEMMA: To refute, attack the minor, which is the weakest point, show that the alternative does not exhaust all possible cases, e.g., If he likes reading no stimulus is required, and if he dislikes reading, stimulus will be of no service; either he likes reading or he dislikes it, ∴ stimulus is needless and of no use. Like and Dislike are not the only two alternatives, for there may be some who neither like nor dislike reading and to them a stimulus would be highly beneficial. Rebut dilemma by starting another dilemma which leads to a contrary conclusion, transpose and deny consequents; reduce complex destructive to constructive, convert major premise by juxtaposition,—cf. Hawkins.

EPICHEIREMA is giving proof to the major or proof to the minor, or proof to both before drawing the conclusion. It is much used in writing and public speaking. As the speech proceeds each premise is put out of question or doubt. Great eloquence, Cicero says, is required for the major. In the "Pro Milone," p. 100-102, Cicero proves his major: "It is lawful for one man to kill another," then his minor: "Clodius laid in wait for Milo . . ." then draws his conclusion: "It was lawful for Milo to kill Clodius."

PROOF, POINTS NECESSARY: (1) The reason or principle should be known or admitted as true, e.g., "Why does a live fish in water increase weight while a dead fish does not?" Is that a fact? (2) The reason or principle should imply truth of Thesis.

GENERAL OBJECTIONS TO ARGUMENT: (1) Argument is beside the question, i.e., Ignoratio Elenchi; (2) begs the question; (3) some important fact overlooked.

CONCLUSION should contain major as predicate and minor as subject. The middle term must be distributed at least, and not ambiguous.

CAUSE TO EFFECT: Refute by denying (1) "the actual or possible existence of some fact or circumstance; (2) that such fact or circumstance is the adequate cause of the effect in question; (3) that no other agency is operating or will operate to prevent the effect. The most prolific source of fallacy is overlooking counteracting causes. From cause to effect there are two principle objections. 1st. Fact alleged has not been proved to be an adequate cause of the effect, as, a wound will be cured by applying salve to the weapon which inflicted it. 2nd. Has not been shown that there are counteracting causes that will prevent the effect in question." E. Bell.

ARRANGEMENT OR ARGUMENTS: should be from ABCDE, i.e., strongest to weakest, and recapitulate from EDCB, concluding with A. (See Whately.) **ABOVE ALL, LET SPEECH BE CHIEFLY ANIMATED CONVERSATION ON A BIG SCALE, and RHYTHM BE OBSERVED.**

The Deliberative (National Assemblies or to the People).

1. Proœmion (see Exordium): To gain favour of audience by Icos, arouse attention by hinting importance, dignity, novelty, and remove their prejudices or prepossessions so as to make them amenable to persuasion; refer to self (Ethos, Egoism), course of adversary and his character; warn them—beware of his eloquence! The Deliberative Proœmion, says Quintillian, should be short.

2. Diegesis: Facts and Truths, order of circumstances, statement of any external circumstances referring to the subject. Aristotle says the Deliberative Diegesis should be concise, being only to recall what has past that hearers may judge better of the future, the orator praising or reprehending them; but these are really examples, and as such are proofs. The Diegesis, also, is to refresh the memory of the hearers.

3. Prothesis (see Propositio): The Issue; the thing to be done or not to be done; the real point upon which the people are to act.

4. Pisteis: Aristotle says that for popular assemblies the topics for the Pisteis or argument are seven: Religion, Laws, the Constitution of the State, Alliances (treaties, commercial and otherwise, with foreign states), War, Peace and Revenue. Cicero says: Clemency, justice, benignity, fidelity, fortitude, what is honourable or dishonourable, necessary or unnecessary, fame among posterity, and what is of the greatest utility. Examples must be got out of these, after examples Gnomes, then Enthymemas; Passion and Reason united. other topics thrown in to relieve the dry strain of reasoning; Contradictory Examples or Analogies, Reductio ad absurdum, and Deductio, to refute opponent. *Ethos*, being the language, tones, suitable expressions, asservations, etc., may be used in any part of the speech. Cicero says: "Language should be grave and simple, magnificent, if the subject is magnificent"; Style, walking measure. (See page 403.)

5. Epilogue: (1) Diabole, (2) Amplificatio, (3) Epistatis, Prosopopœia, Apostrophe, etc. Quintillian says that in this more than in any other kind of speech are the passions to be excited; people slighted, injured, etc. (4) Paraineticon, dissuading or persuading; (5) Peroratio.

The Deliberative or Speech to the People.

As the orator has most calls to address popular meetings, a few brief remarks are here given respecting the Deliberative or Speech to the People, leaving the rest, also the Epideictic and Forensic, to be gathered elsewhere in this volume. *Prof. Albert J. Winans* in his "Public Speaking" says that the mob does not think, is conservative, so appeal to what exists, to institutions, party, college, family; and as no new idea can enter, appeal to the old, the established. It likes

flattery, likewise is cowardly, and may be put to flight by crying fire! or police; but can be heroic under the right leader. It admires courage, so must be faced boldly. Any sign of weakness, any attempt to beg it to be good will be derided. If they suggest revenge, say a greater revenge. By any means get delay, for in most cases mob feeling does not last long. Lead up to the point by indirect proof, then strike on main point. Do not antagonise at the outset. Convince or persuade by identifying the opinions or course of action which you wish to be adopted with one or more of their fixed opinions or customary course of action. The mob thinks in images, the speaker must control it by vivid imagery. Liberty, equality, fraternity, honour, patriotism, the rights of man it likes, also big phrases and big vague sentiments put in the most unmodified form. Explain nothing, but affirm and repeat; make use of the names of its heroes. Do not say "You are wrong," for you will get a rebuff. Gen. Garfield, cowering the mob at City Hall Park, stepped forward and said: "Clouds and darkness are round about Him. Righteousness and judgment are the habitations of His throne. Fellow Citizens! God reigns, and the Government at Washington still lives!" This familiar sacred truth caught the mob, and held them long enough to receive the assurance that the Government did not fall even with the beloved President. The above was delivered just after the assassination of President Lincoln, and when Seward was lying at death's door. *Prof. Bain* says: "Oratorical flattery is administered through such phrases as 'the natural equality of men,' 'the natural goodness and dignity of human nature,' 'the good sense of the common people,' 'the admirable instincts of women.' . . . The impassioned form of egoistic impulses is called ambition, to which human nature, especially youth, is easily inflamed by examples of men elevated to fame or power. Napoleon stimulated his troops by laying open the highest rank to the hopes of the common soldier."

Cicero gives the following: "Clemency, justice, benignity, fidelity, fortitude in common dangers, are subjects agreeable to the audience in panegyric; for all such virtues are thought beneficial, not so much to persons who possess them as to mankind in general; also wisdom, that greatness of soul which regards human affairs mean and inconsiderable; eminent power of thought and eloquence itself, as they excite admiration. The popular assembly appears to the orator to be his most enlarged scene of action; he naturally is excited in it to a more magnificent species of eloquence, and he cannot be eloquent without a numerous audience."

Quintillian says: To clap the hands together, stamp the foot, strike the breast and thigh, make a wonderful impression on an audience of the lower classes.

Figs. of Thought and Language make one Natural.

In bearing in mind nature's forms, the speaker invariably addresses an audience naturally, as the ordinary man would talk, that is as to nature's tones, but becoming a cultured man. Cicero, in describing eloquence, says that he is eloquent who speaks in such a way that his hearer would say to himself "that is the very way I would deliver it"; but if he tries he cannot do it.

One must know forms to speak well.

If a person wishes to express himself effectively in public he should acquaint himself with those forms that are suitable for public expression. People often say they do not need to study any forms or their delivery, as they can get up and say what they want to without them; but this is an erroneous idea, as the results are painful to their hearers; and those who appear to be so-called natural speakers have generally attained this facility by frequent association with trained orators or by constant attendance on public meetings. In any case they have learnt it, for "Poets are born, orators are made." Public speaking is not a natural condition, therefore one is liable to make errors and failures unless he has some form or guide to assist him, whereas conversation, being natural, no such forms for delivery are needed. A speaker, not having studied the forms of oratorical expression, is likely to commence in the upper register, which is the one generally used in conversation, and in doing so he strikes a high key or abounds in rising inflections, thinking thereby to make himself heard; but this not only pains his hearers but tires his voice; he then drops into a lower tone, which he finds unnatural, because he is not accustomed to it, and, as one writer says, finishes with a growl. Cicero says that the voice gains in strength and pleasing quality by constant variation of tone and pitch. John Hullah, Director of the Orchestra of the Royal Academy of Music, London, says that speaking in the lower or second register appears at first unnatural, but one should persevere in it until it becomes natural. He further says that in conversation the first or upper register is used, while in speaking the second or lower register is chiefly used. R. W. Cone, in his "Speaking Voice," remarks: "Speaking, if well modulated and effective, must be maintained in the middle or lower portion of the voice with appropriate inflections." Unless a person practises speaking, or bears in mind the forms of delivery, he is likely to use the rising inflection too much and to forget that one of the fundamental forms of public speaking is the predominant falling inflection. I do not mean the falling inflections of a cadence in which the tones gradually fall into a repose at the end of a period, but those deep mellow tones of the falling inflection within sentences and periods that make public speaking so attractive and pleasing and express such finality and character.

Difference between Conversation and Public Speaking.

In conversation, the weaker muscles, such as those of the throat and larynx, are employed, whereas in public speaking the more powerful muscles, such as those of the diaphragm and intercostals, are used, the diaphragm being continually pressed down so that the lungs may always be full of air in order that a clear, pure tone with carrying quality may be produced. In conversation one can look at another and note the effect and concentrate his attention on that one point, while in public speaking one not only has to direct his eyes upon the audience, those on the right, (see page 226 how Whitefield singled out one person) those in the centre, on the left, in the rear and near the platform, but must keep his mental eye on the central idea of a sentence as well as look a little ahead to his next idea. In the first case the direction of the eye upon the audience at different distances has the effect of automatically increasing and diminishing the voice as well as preserving its quality and strength, and in the case of concentrating the mental eye upon the idea and looking a little ahead, it has the effect of banishing nervousness and making one fluent. If one has a *clear* idea and becomes absorbed in it, it is practically impossible to become nervous, as nervousness is due to giving too much attention to words, which is unnecessary from the fact that the idea brings up all the words that relate to it. Again, in conversation one has an opportunity to stop and explain anything not understood or misunderstood, whereas in public speaking the orator has but one opportunity to impress his audience and make himself understood, in which case he uses Synonyms of words, Synonyms of sentences, Repetition, Amplification, Climax, Anaphora, Polysyndeton, and other Figures or Forms of Oratorical Expression. The passions and emotions require a certain amount of diffuseness to sustain them, otherwise the expression will become, as Aristotle styles it, as stiff as a beam.

Although the author has given the Delivery of the principal Figures, especially those of Demosthenes, still the speaker should consult a good voice trainer or elocutionist.

As a good grammarian, having learned the rules of grammar so well that he speaks perfectly without knowing that he does it, so a speaker should know the Forms of Oratorical Expression so well that he does not know them.

In order that the speaker might better study his own fitness in comparison with other men, we have given photos of some of the world's famous orators with a description of the manner of delivery of each, his person as to facial expression, his voice and how he trained it, his eye, physique, etc., in fact everything to enable one to form a clear picture of the orator as if standing before him actually addressing an audience. (See page 263 *re* Dr. Hall.)

ANTHOLOGY AND MEMORABILIA

ANTHOLOGY and MEMORABILIA: "Men delight in listening to what they easily understand, and are prejudiced against what is obscurely said, dying as it is spoken, as if the speaker knew not what he said, or was afraid of having it understood."—*Aristotle*. "Since universal knowledge is unattainable, do not acquire too much, as it will distract your thoughts. . . . Devote yourself chiefly to the improvement of your natural talent for oratory. Writing is a good modeller, it eats down superfluities. Write the Exordium last, so that good, solid forecasting matter may be presented. . . . It should be well finished with thoughts, and happy in expression. Variety and progression throughout all the notes will strengthen and preserve the powers of the voice and add agreeableness to delivery."—*Cicero*. "By writing, resources are stored up, as it were, in the sacred repository, whence they may be brought forth in emergencies. Dictation is no good, the hand of the writer is necessary, as in dictation you cannot have those gestures which stimulate the imagination, 'nor thump his desk' as *Persius* satirises, 'nor taste his bitten nails.' By a lone lamp, in the silence of seclusion, with mind fresh and vigorous, is the best kind of retirement. Meditation is aided by darkness. In speaking, our mind must stretch in advance, and we must drive our subject before us. One must study hard to succeed, and this is why one orator outshines another.

'Where virtue dwells, the gods have placed before,
The dropping sweat that springs from every pore.'

Repeat in a low tone, as a kind of murmur, for the memory becomes excited by the voice; thus the speech is committed to memory. Stand with the inside of the foot constantly presented to the tribunal or people, as we look toward them. Keep the shoulders down. Hold the head horizontally."—*Marcus Fabius Quintilianus*. "Sententiola, or little sentence, requires the falling inflection, but in a higher tone than the preceding words, as if you had finished a part of what you had to say; and a period, or falling inflection, in a lower tone, as if you had nothing more to say. Nothing will so powerfully work on the voice as supposing ourselves conversing at different intervals with different parts of the audience."—*John Walker*. "If you wish to improve your voice, make up your mind to practise fifteen minutes twice a day at least. Do not practise when tired out, nor when the mind is not alert, nor where, if possible, to be overheard for to practise vocal exercises with an effort to keep them subdued may injure the voice. Crowd the audience together that they touch each other (says *Beecher*). Twelve people touching each other is a crowded audience."—*James*

Albert Winans. "Fixing the eye on the farthest point, you will endeavour mechanically to pitch the voice there. Disputes arise from terms not being clear and precise; use term in one sense and steadily adhere to it."—*Thomas Sheridan.* "The danger is, urging too forcibly what the hearer is not yet prepared fully to receive."—*Alex. Bain.* "It is unnatural to say comedy like tragedy, or for an educated, sober-minded man to talk like an illiterate enthusiast." (see "natural manner")—*Whately.* "It is important to define—e.g., 'ought we always to tell the truth to everybody?' Define *everybody*, that is, everybody that has a right to know. You would not tell one pursuing another to kill him, where he is. Disarm your opponent, not by starting out with abusive or provocative language, rather assume that your antagonists are actuated by good motives as your own, and that they would agree with you if they had only given due weight to the argument you are about to advance."—*"Success Publishing Co."* "The highest art is to condense a whole scene into one inflection. We are moved only by one sentiment at a time, hence it is useless to multiply gesture. But one gesture is needed for the expression of an entire thought. Do not omit the stroke of gesture, which is the culminating point, the flourish made like the last stroke of the German 'D.'"—*Delsarte* (by L'Abbe Delaunaise and Angelique Arnaud). "All sounds must diminish in proportion to their distance from the centre of expression."—*Angelique Arnaud* on "Delsarte." "An orator seldom uses more than four kinds of gestures; the supine, the prone, the index, and the clenched."—*Robert I. Fulton and Thomas C. Trueblood.* "A reserve of breath gives the audience a reciprocal feeling of confidence. Hold the chest steady and the lungs will thereby fill themselves to their utmost capacity. This gives a secondary resonance to the voice and fortifies the carrying power of the tone."—*H. Curtis, M.D.* "The voice should always be in liquid lines, even in anger; want of food in the stomach makes the voice thin and hollow. Apples, oranges, nuts, astringents, harden the voice."—*Morell Mackenzie, M.D.* "Do not stoop, as it impedes breathing. Do not throw voice down on the ground in front of you, thus making yourself inaudible at a short distance. Hold cold water in the mouth until it becomes tepid, repeat this ten or fifteen minutes, and wash the back of the throat with cold water. Speak two hours after meals, for an hour after the stomach is fullest and the lung capacity is smallest. Hot fluids cause relaxation of the throat; flabby muscles retard circulation, and too much exercise fatigues; both react on the voice. Cleanse the teeth and wash the mouth after food and before using the voice. Pastry, suet puddings, melted butter, sauces and excess of fat meat, and jam (not marmalade), malted liquors, should be excluded; they im-

pair vocalisation. Fat of pork, salted provisions, nuts of all kinds should be avoided. All hot pepper, hot pickles and curries are injurious, as they lead to artificial stimulation of the mucous membrane of the throat with the effect of relaxation and reaction."—*Lennox Brown, M.D.* "Clean teeth help to produce clear tones."—*Rupert Garry.* "If interrupted, always be courteous and good-tempered, for if you become cross and angry, it is all over with you. Do not make speaking difficult by leaning forward over the Bible. Stand upright, get a firm position, and then speak like a man. Shams and shows will have no mercy from a street gathering. Say what you mean, put it plainly, boldly, earnestly, courteously, and they will hear you."—*C. H. Spurgeon.* "Lungs partially full produce blood spitting after long and loud speaking. Vocal exercise, with lungs full of fresh air, promotes decarbonisation, which is salutary."—*J. E. Carpenter.* "Good articulation involves several qualities: the contact of the right organs for each sound, the firm attack and the sharp release of the initial and final consonants, and an easy transition from one articulation to the other."—*Louie Bagley.*

It only remains for the author to add a few remarks: The importance of taking care of the digestion is frequently overlooked by orators. The least indigestion impairs the brilliancy of tone, so that one should be cautious in choosing such food as suits his own digestion. He should constantly breathe through the nose, as mouth-breathing dries the vocal organs, dulls the tone, and makes the brain inactive. The voice should be brought well forward in mouth. Cold water is good locally, as it braces the soft palate and thus gives a good tone, but should not be taken into the stomach.

True eloquence leads to the grandest of triumphs, and brings eminence, fame, power and great wealth. The writer hopes that the following Forms of Oratorical Expression, apart from whatever they may contribute towards the encouragement of oratory, may help to keep foremost the idea of merit, in that there is something higher in man than the metalised ambition of pounds and pence, dollars and cents; that they may inspire the youth to high ideals, the love of country, the love of humanity; that they may arouse the public-spirited to defend on the hustings, the rostrum and the platform all that is good, noble and useful in political institutions; and also help the orator ever to stand a brave sentinel of the people's liberties, the mouthpiece of their traditions, their wrongs, their hopes and aspirations, and to guard the sacred portals of free thought that they may never be shut on the progress of mankind—in a word, that they may serve to make our good men great and our great men good.

THE AUTHOR.

Forms of Logical Expression.

Logic is highly beneficial in that it makes us mentally independent, frees us from feelings, fickleness, temperament, and credulousness, and makes us test our senses to see if the eye, ear, nose, touch, taste have erred or reported truthfully (see "Analogy," p. 209), if our consciousness or inward perception has properly responded, if we have neglected in our reasoning intuitive or self-evident truths, and if the witness has truly, or falsely testified. The first requisite of logic is truth upon which a correct judgment can be formed. The logician requires every sentence—optative, imperative, exclamatory, or interrogative—reduced to the Indicative Form before he can treat it. Logic excludes all sentiment and feeling which so often cloud and mystify a question; for instance, a "mother's love hides a child's fault," which she sometimes even styles an excellence; envy makes our neighbour better than he is, melancholy sees other's condition better than our own; anger, hatred and revenge cause us to believe evil of others and make them worse than they really are. Logic asks, is it so?

PERFECT KNOWLEDGE is "clear, distinct, adequate, and intuitive."—Leibnitz. "Never accept anything as true, which we do not clearly know to be so. (2) Divide each difficulty we examine into as many parts as possible, (3) Conduct our thoughts in an orderly manner, commencing with the most simple and easily known objects, in order to ascend by degrees to the knowledge of the most complex. (4) Make in every case enumerations so complete, and reviews so wide, that we may be sure of omitting nothing."—Descartes.

The ENTHYMEMATIC FORM is the chief of all the forms of logical expression in so far as the orator is concerned, see p.p. 201 to 219, because this is the natural form, the syllogistic being the artificial, *e.g.* All industrious men will become rich. John Jones is an industrious man. Therefore, John Jones will become rich. This is an argument in the formality of a syllogism with its three propositions clearly stated. The orator would take the Enthymematic form which omits one or more of these propositions, and joins the conclusion in one sentence, thus: John Jones will become rich because he is an industrious man. When the orator leaves out the conclusion, this Enthymematic form is then called Syllogismus, see p. 433. Here the speaker in leaving the conclusion to be drawn by the audience, either scores in fixing a great truth, or carrying a convulsing witticism, *e.g.* "Those great sides," convulsed the people at once, who knew what quantities, Cicero referred to, that Anthony could drink. "The wonderful speech of Anthony over the body of Cæsar in Shakespeare's greatest historical play, contains a series of syllogistic arguments of which the conclusions are only suggested. This occurs in the case of epigrams or other witty sayings, of which the very witticism consists in making an unexpected truth apparent." Jevons.

SIMPLE SYLLOGISTIC FORM has three terms as the above "John Jones," "become rich," and "industrious men," and the simple Enthymematic is as above.

* To be read following p. xvi. of "Forms of Oratorical Expression."

xviii COMPLEX, CONJUNCTIVE, COMPOUND FORM.

COMPLEX SYLLOGISTIC FORM is when there are more than three terms, as, The Persians worship a senseless thing for they worship the sun, which are four terms, "Persians," "worship," "senseless thing," and "sun." This is a complex Enthymematic form, for the major premise is left out, the full complex syllogism being thus: "The sun is a thing insensible, the Persians worship the sun; therefore the Persians worship a thing insensible."

It is necessary that an admiral should understand something about the art of navigation, but General Thompson understands nothing about the art of navigation; therefore, it is not necessary that General Thompson should be an admiral. An orator would cast this complex syllogism into a Complex Enthymematic Form, thus: It is not necessary that General Thompson should be an admiral because he does not understand the art of navigation. Though the complex form is irregular in that it has more than three terms, and cannot be proved by the rules of syllogism, yet it is a valid argument because the premises do really contain the conclusion that is drawn from them, which is the infallible test of a true syllogism.

CONJUNCTIVE SYLLOGISTIC FORM is two or more propositions united by a conjunction, e.g., "Grant that iron is impure, and it is brittle." They are conditional or hypothetical, disjunctive, relative and connexive. Conditional: "If iron is impure, it is brittle." This is a conditional enthymematic form as the speaker omits the minor premise—"but iron is impure," the full conditional syllogism would have been: "If the iron is impure it is brittle, but it is impure; therefore it is brittle." This is called constructive hypothetical. Another example of a constr. hypo.: "If Milo had plotted against the life of Clodius, he would not go out muffled up in his cloak, driving in a carriage, having his wife beside him. But he went out thus encumbered; therefore, he did not wish to kill Clodius." Cicero pro Milone. Example of destructive hypothetical: "If it rains (antecedent), the ground is wet (consequent). But the ground is not wet; therefore it does not rain." The rule in hypothetical syllogisms is: *affirm the antecedent and deny the consequent*. To break this rule is to commit a fallacy. To deny antecedent is an Illicit Process of the Major; to affirm consequent is an Undistributed Middle. The Disjunctive Form has, instead of a single predicate, several alternatives united by the disjunctive conjunctive conjunction "or," any one of which alternatives may be affirmed of the subject: Those who killed Cæsar were either assassins or defenders of liberty; they were not assassins; therefore, they were defenders of liberty. "The time of year must be either winter, autumn, summer or spring; if it be not spring, summer or autumn it must be winter." If any alternative be denied the rest will be affirmed. The disjunctive does not follow the rule of an ordinary syllogism which requires a negative conclusion if a premise is negative, but the disjunctive having a negative premise gives an affirmative conclusion. The Relative requires the major premise to be relative, see example p. viii. The Connexive requires that the ideas be so connected in the subject or predicate of the major, that the denial or affirmation of any one in the minor, common sense will show the other to follow, e.g. A state cannot simultaneously be tyrannical and a licenser of the press; but the British Government allows freedom of the press: therefore the British Government is not tyrannical. The Conjunctive Syllogistic Form may become Conjunctive Enthymematic by leaving out the conclusion.

COMPOUND SYLLOGISTIC FORM is two or more single syllogisms, or can be resolved into them, and consists of the Epicheirema, Dilemma, Prosyllogism, and Sorites. For the Epicheirema see page ix. The Dilemmatic Form is according to Jevon's made up of "two alternatives usually called the horns of the dilemma, and yet proves something in either case"; according to Hawkins it is "a conjunctive or hypothetical major premise with more than one antecedent, and a disjunctive minor"; and according to Gilbert "is an argument which divides the whole into all its parts or members by a disjunctive proposition and then infers something concerning each part which is finally inferred concerning the whole, e.g. In this life we must either obey our vicious inclinations or resist them: to obey them will bring sin and sorrow; to resist them is laborious and painful: therefore we cannot be

perfectly free from sorrow or pain in this life." See Dilemma, pp. ix., 168 and 210. The Simple Dilemma has no "or" or "nor" in the conclusion, e.g. "If you are to recover medicine is useless, if you are not to recover it is equally useless; you must either be destined to recover or not recover: medicine is useless." This is called simple constructive dilemma. The Complex Dilemmatic Form is with the "or" or "nor" in the conclusion, e.g. "If a statesman who sees his former opinions to be wrong does not alter his course he is guilty of deceit; and if he does alter his course he is open to the charge of inconsistency; but either he does not alter his course or he does: therefore he is guilty of deceit, or he is open to the charge of inconsistency." The foregoing example is complex constructive. To rebut a complex constructive Hawkins says transpose and deny consequents, and gives these instances: "If death is an annihilation it is a gain; if it is a migration to a new world, it is a great good; either it is an annihilation or a migration, it is either a gain or a great good." Rebutted thus: "If death is an annihilation, it is not a great good; if it is a migration, it is not a gain; it is either an annihilation or a migration, it is either not a great good or not a gain." To rebut the Complex Destructive, reduce it to constructive by converting the major premise by contraposition, e.g. "If I do not buy a motor car, I cannot be rich; if I do not steal one, I cannot be dishonest; either I do not buy one or I do not steal one. I am not rich or I am not dishonest." Rebutted thus: "If I do not buy one, I am dishonest; if I do not steal one, I am rich: either I do not steal one, or I do not buy one. I am not rich, or I am not dishonest." The Dilemmatic Form becomes fallacious when the alternatives are not well opposed, or not fully enumerated, in which case the major is false; and when what is affirmed of each alternative is not so, in which case the minor is not true; and lastly when it can be rebutted with equal force by a contrary dilemma, see page 210. The Dilemmatic Enthymematic Form would be to join the conclusion and the reason, e.g. I do not buy or steal a motor car because I am neither rich nor dishonest. PROSYLLOGISTIC FORM consists of a syllogism "which proves or furnishes a reason for one of the premises of another syllogism, and a syllogism which contains as a premise the conclusion of another syllogism is called an Episylogism."—Jevons. According to Gilbert a Prosylogism is "When two or more syllogisms are so connected that the conclusion of the former is the major or minor of the following, thus happiness is the result of certain habits; man has the power of acquiring those habits; therefore man has the power of making himself happy; every wise man uses this power; therefore every wise man is a happy man." Prosylogistic Enthymematic Form combines the conclusion with the reason, thus: Every wise man is a happy man, because he uses the power of acquiring certain habits of happiness. SORITES FORM, see p. 432, is when the last proposition joins its predicate to the first subject. E. C. Greenville Murray on Mdlle. Mimi's dog Bichon. "Bichon governs Mdlle. Mimi, Mimi governs the Parisian public, the Parisian public governs Europe, Europe governs the universe, ergo Bichon governs the universe." A sorites perfect in construction, but fallacious in reasoning, because the middle term "govern" is ambiguous.

An argument stated in five different forms is equal to five different arguments, so held Charles James Fox. Bell says: "Every general proposition includes or purports to include observed as well as unobserved instances, the former being evidence of the latter, so when the proposition is stated it is so to speak half proved. The following are the figures and modes out of which the orator may draw his Enthymemes, eleven of the modes are really valid, namely, AAA, AAI, AEE, AEO, AII, AOO; EAE, EAO, EIO; IAI, OAO:—

1st figure with four modes: Barbara, Celarent, Darii, Ferio.

2nd figure with four modes: Cesare, Camestres, Festino, Baroko.

3rd figure with six modes: Darapti, Disamis, Datisi, Felapton, Bokardo, Ferison.

4th figure with five modes: Bramantip, Camenes, Dimaris, Fesapo, Fresison.

A-all, I-some, from the word "Affirm"; E-no or none, O-some, from "Nego" deny.

1st Figure.

Barbara: (a) All animals die, (a) all men are animals; therefore (a) all men die.

Celarent: (e) "No patriots are actuated by party spirit, (a) all true statesmen are patriots. ∴ (e) no true statesmen are actuated by party spirit."

Darii: (a) "All unavoidable things are justifiable, (i) some wars are unavoidable things. ∴ (i) some wars are justifiable."

Ferio: (e) No vote buyer is a good citizen, (i) some politicians are vote buyers, therefore (o) some politicians are not good citizens.

These four modes of the first figure are used for the discovery or proof of the properties of a thing, and the middle term is the subject in the major and predicate in the minor. The middle term is the one which appears twice. All major premises are universal, all minor are affirmative.

2nd Figure.

The 2nd figure is suited to the discovery or proof of the distinctions between things, and the middle term is predicate in both premises. All major premises are universal, one premise is always negative, and all the conclusions are negative.

Cesare: (e) No human beings subject to pain are always contented, (a) all persons are subject to pain, therefore (e) no persons are always contented.

Camestres: (a) All perfect things are super-human, (e) no states are super-human, therefore (e) no states are perfect.

"Cesare and Camestres are often used to disprove a statement."—Jevons.

Festino: (e) No thieves are trustworthy, (i) some persons are trustworthy, therefore (o) some persons are not thieves.

Baroko: (a) All tricksters are dishonourable men, (o) some lawyers are not dishonourable men, therefore (o) some lawyers are not tricksters.

3rd Figure.

The 3rd figure is suited to the discovery or proof of instances, objections and exceptions, and the middle term is the subject in both premises. All minor premises are affirmatives and all conclusions are particular.

Darapti: (a) All elements are metals, (a) all elements are gravitating substances; (i) some gravitating substances are metals.

Disamis: (i) "Some medicines are poisonous, (a) all medicines are drugs ∴ (i) some drugs are poisonous."

Datisi: (a) All medicines are drugs, (i) some medicines are poisonous; therefore (i) some drugs are poisonous.

Felapton: (e) "No oblongs are squares, (a) all oblongs are plane figures ∴ (o) some plane figures are not oblongs."

Bokardo: (o) Some A is not B, (a) all A is C; therefore some C is not B.

Ferison: (e) "No unpatriotic persons are statesmen, (i) some unpatriotic persons are politicians. ∴ (o) some politicians are not statesmen."

4th Figure.

The 4th figure is suited to the discovery or exclusion of different species of genus, and the middle term is predicate in the major and subject in the minor.

Bramantip (a) "All metals are material substances, (a) all material substances are gravitating bodies; therefore (i) some gravitating substances are metals."

Camenes: (a) "All squares are rectangles, (e) no rectangles are triangles ∴ (e) no triangles are squares."

Dimaris: (i) "Some parallelograms are squares, (a) all squares are regular figures; therefore (i) some regular figures are parallelograms."

Fesapo: (e) "No honest persons are rogues; (a) all rogues are men. ∴ (o) some men are not honest."

Fresison: (e) "No statesmen are unpatriotic, (i) some unpatriotic persons are politicians. ∴ (o) some politicians are not statesmen."

In speaking and writing the major coming before the minor premise is not always observed.

The second, third and fourth figures can be proved by reducing them to the first figure by following the indications of the letters in each one, thus: B, C, D, F, are the initials of the first figure, thus Cesare, Camestres and Camenes are reducible to Celarent; Darapti, etc., to Darii; Fresison to Ferio; and so on. Bramantip, Baroko and Bokardo are reducible to Barbara. The letter "s" shows that the proposition indicated by the vowel preceding is to be converted *simply*, "p" that the proposition is to be converted *per accidens*, that is by limitation; "m" that the premises are to be transposed, that is the major made the minor of the new syllogism, and the old minor the new major; "k" that the proposition is to be proved by indirect reduction, or reduction to impossible. Take Bramantip, "a" before "m" shows that the major has to be transposed, and that "i" before "p" must be limited by the word "some" in the conclusion, e.g. "All metals are material substances, all material substances are gravitating bodies," should be transposed thus: "All material substances are gravitating bodies, all metals are material substances," and the conclusion, "therefore some gravitating bodies are metals" should be converted thus: "therefore some metals are gravitating bodies." In this manner Bramantip is reduced to Barbara. Camestres reduced to Celarent, e.g. "All stars are self-luminous, all planets are not self-luminous, therefore no planets are stars"; "a" is transposed as shown by letter "m," "e" converted simply, and "e" in the conclusion converted simply, thus: "No self-luminous bodies are planets, all stars are self-luminous, therefore no stars are planets." WHAT'S THE USE OF ALL THESE FIGURES OR FORMS? asks reader. First they train the mind to correct forms of reasoning; second, a person can throw the same argument into other correct forms which, of course, strengthens his position, for instance, "Fresison" may be thrown into "Ferison" (see examples above); then into "Festino" as: "No statesmen are unpatriotic, some politicians are unpatriotic, therefore some politicians are not statesmen"; and then finally into "Ferio" as: "No unpatriotic persons are statesmen, some politicians are unpatriotic, therefore some politicians are not statesmen"; third, having thrown his argument into correct forms of reasoning, he can then discard the syllogistic form by casting it into the Enthymematic Form by leaving out one of the premises, or the conclusion, and in this, hurl forth his arguments without the slightest fear of contradiction, in that bold and confident tone which correct reasoning always inspires, and thereby make that deep impression which is the ambition of all orators.

DEDUCTIVE FORM or syllogism (see p. viii), infers from a general principle to an individual case, rather a new proposition is drawn which is less general than the original one; compares two general truths and gets a less; takes a general law, rule, truth, or principle already acquired, and applies it to particular cases to acquaint ourselves with the subject, e.g. "All men are mortal, all historians are men, therefore all historians are mortal. Application of proverbs to special case is deductive. The INDUCTIVE form infers from particulars to generals, and draws a new proposition which is more general than the original, and concludes what is true of the individuals of a class is true of the whole class, e.g. "Mercury, Venus, Earth, etc., all move around the sun from West to East; Mercury, Venus, the Earth, etc., are all the known planets; therefore all the known planets move around the sun from West to East." TRADUCTIVE form draws a fresh proposition which is neither more nor less general than the original ones, e.g. Paris is the largest city in France, Paris is not so large as London; therefore the largest city in France is not so large as London. PARITY of reasoning form is where like reasoning will establish like conclusion in all cases (see p. 208); in other words, when one case has been demonstrated, other similar cases can be demonstrated by a like course of reasoning. CONTRAPOSITION form is turning the proposition completely around to the opposite, e.g., all human beings are imperfect, equals: all perfect beings are not human beings.

RULES OF SYLLOGISMS: (1) Every syllogism has three and only three terms, major, minor and middle. (2) Every syllogism contains three and only three propositions, major and minor premises, and conclusions. (3) The middle term must be distributed once at least, and must not be ambiguous. (4) No term must be distributed in the conclusion which was not distributed in the

premises. (5) From negative premises nothing can be inferred. (6) If one premise is negative, the conclusion must be negative. (7) From two particular premises no conclusion can be drawn. (8) If one premise be particular, the conclusion must be particular. Exception to rule (7) if two particulars added together exceed the whole of the middle term a valid conclusion is often given, e.g. "Most Germans drink beer, most Germans are sober; therefore some Germans are sober."

ANALYSING ARGUMENTS according to Bailey's rules: (1) Find the exact conclusion sought to be established, and state it briefly. (2) If the conclusion is obscure or ambiguous, endeavour to find out what the author meant. (3) Find the reason or reasons assigned, and state them stripped of redundant expressions and irrelevant matter. (4) Examine the nature of the argument: (a) If it is direct, contingent reasoning, consider well whether the facts alleged are sufficient to warrant the general law, or, as the case may be, the particular inference: if not sufficient, it is needless to proceed further. (b) If the reasoning is ostensibly demonstrative and in the form of enthymemes, it may be well to make it syllogistic by supplying what is called the missing or suppressed premise. . . . When the argument has been brought into a definite form examine the validity of the syllogism, and if it is fallacious, in consequence of confusion or ambiguity in language or other cause, mark the fallacy, and your task is finished. (5) In both cases (a and b), since the premises are insufficient to prove the conclusion deduced from them. . . . what conclusion do they enable us to deduce. . . . they may bear something short of it (the asserted conclusion). (6) Suppose, however, the inference to be valid, the next step whether the argument belongs to contingent, or to demonstrative reasoning, is to examine the truth of the premises, or, in other words, of the facts asserted in them. The conclusion is warranted by the premises, but are the premises themselves to be relied on. . . . (8) If you satisfy yourself that the premises are erroneous, and can point out the circumstances which make them so, it will be useful to trace the source of the error in the mind of the writer. Nothing seems to give greater command of a subject than to be able, not only to see the mistakes which have been made regarding it, but to ascend to their origin. (10) In order to guard against the obscurity, vagueness, confusion, and ambiguity incident to language, endeavour to conceive when practicable, the actual things represented by words; and when the terms are complex decompose their meaning into its constituent parts. (11). . . . If the writer has furnished no definition. . . . form one for yourself, and use it in the same manner. (12) When abstract general terms are used in any proposition, translate the proposition into concrete language, and try how the argument in which the proposition is employed will be affected by the change. (Demonstrative is the self-evident, clear, intuitive, e.g., whole and parts, this portrait resembles two persons, therefore those two persons must resemble each other. Contingent reasoning is all else, e.g., a child has passed over the sands of the beach, for I see its foot prints).

LOGICAL DEFINITION FORM gives the subject with the genus and species joined: first, comparing subject with other things of the genus to see wherein it agrees with them; and second, to note the difference, e.g., justice which belongs to the genus ethics, "justice is merited rewards and punishments"; next point out wherein justice differs from sobriety, patience, fidelity, and the other branches of ethics, and in the points in which it differs is the species. "Winter as to other seasons (season is genus) has the shortest days (difference, species). So winter is that season of the year wherein the days are shortest." Rules governing logical definition are: (1) A definition should state the essential attributes of the species defined, i.e., the proximate genus and difference. (2) A definition must not contain the name defined, as for instance when a synonym is used. (3) The definition must be exactly equivalent to the species defined, i.e., must not be wider or narrower than the species. (4) A definition must not be expressed in obscure, figurative, or ambiguous language. (5) A definition must not be negative where it can be affirmative. This rule is not always binding.

GENUS AND SPECIES FORM. This form of reasoning indicates that certain species is properly classed under certain genus, then what we may

affirm or deny of the genus we are warranted in affirming or denying of the species, e.g., all food sustains life (genus), bread is a kind of food (species), therefore bread sustains life. Fallacious reasoning comes from putting things under genus which do not belong to it. Application of maxims, proverbs is from genus to species. **WHOLE AND ITS PARTS**, are closely allied, e.g., A piece of blade found in the window fitted the broken part of a knife found in the thief's pocket, therefore the thief committed the burglary. I pulled the company through whenever it has succeeded, but whenever it has failed it was the employees that did it. This is a misuse of whole and parts.

SUBJECT AND ATTRIBUTE FORM. "The true gentleman. . . . carefully avoids whatever may cause a jar or a jolt in the minds of those with whom he is cast."—Newman. This is a good engine because it is solidly built. "Gentlemen," and "Engine" are subjects, all the rest are attributes. Presence of subject, we infer presence of attribute, e.g., this industrious, active man will thrive, because activity and industriousness are the attributes of those who thrive. The presence of similar attributes in two or more subjects induces the probability of their corresponding in other attributes, same as analogy. Absence of attributes, we infer absence of subject. Error in reasoning accrues from not taking into consideration some one or more essential attributes, e.g. This is a good merchant, but we omitted to consider that he was given to speculating, and non-speculation is the essential attribute of a good merchant.

CAUSE AND EFFECT FORM. The preceding related to the subject and its attributes, this form is the relation of the subject to other things. This form of reasoning is physical, moral, conditional, and final. (1) *Physical*, e.g., cause to effect, the sun has set, therefore it is night. (2) *Moral*, i.e., politics, e.g., business is good, because money begins to circulate. Effect to cause: he is embarrassed with debts caused by his imprudence and speculation. No effect existing, no cause: he delivers himself badly, therefore he could not have studied speech-making. (3) *Conditional*, i.e., jurisprudence and ordinary life is the circumstance necessary to produce an effect, but is not the active cause, e.g. He shook his fist at me because he is angry. From the sign we infer a state or circumstance. He fell off the wagon. It was a necessary condition to be on the wagon, but gravitation is the active cause of his falling. The rule in courts as to circumstantial evidence is that, if the circumstance can be explained on any other reasonable grounds or theory, it establishes nothing. The circumstance must exclude all reasonable doubt. In ordinary life: Curtail this man's credit in this bank because his style of living is reckless and extravagant. Effect: Avoid a rogue or you might end in becoming a rogue yourself. (4) *Final*, i.e., the end. What was the spirit of the law or measure, what was the motive of the murder? Assign a theory as political economists do respecting society, and build upon it, e.g., if man had been created a savage, he probably would have remained a savage. Teleology: Man has the capacity for happiness because he was intended to be happy. If we wish to persuade and induce people to perform certain actions, we must endeavour to produce in them those feelings which are the causes of certain actions. Logic teaches us to use arguments that have effect upon the judgment and the understanding, but people are sometimes moved more by their feelings than by their judgment; so to persuade them, we must adapt our arguments to their feelings (see p.p. 255, 325, oratorical imagery p. 359). When the argument is addressed to the understanding it is called *ad judicium*; to our faith, some convincing testimony being borrowed, is called *ad fidem*; when addressed to our professed principles, *ad hominem*; to some great men or authority we revere, *ad vericundiam*; an appeal to the people: "it's unenglish," it's unamerican," is *ad populum*. **IMPORTANT RULE** in Cause and Effect is, "When two or more instances of effect have only one antecedent in common and differ in all other antecedents, that one is probably the cause, e.g. If taking a particular medicine is followed by a particular effect, although other antecedents, time, season, food, state of health are different, we conclude that the medicine is the cause."

DISPROOF OR REFUTATION FORMS. As to *Cause and Effect*, assert that the public measure did not produce the alleged effect, by contending that (1) one or both of the two events did not occur; (2) that they did not occur in the order of time; (3) that there was no adaptation in the one to produce the other; (4) that the alleged cause was really an actual obstacle to the effect, as to contend that commerce did not flourish as the effect of free trade, but that it flourished "in spite of" free trade; or (5) we may grant that the event did happen, but we deny that the event was the result of that cause; or (6) we may proceed further and admit the event to be the effect of the cause, but assert that the effect was disastrous; or (7) we may proceed yet further and grant that the effect was good, but assert that the identical cause produced other effects of a different nature, so that the bad effects more than out-weighed the good ones. **DISPROOF** as to the **PROPOSITIONS**, there are three points: (I.) **DISPROVE THE PRINCIPLE** or major premise: (a) *Inductively*, by giving exceptions or examples which contradict it; (b) *deductively*, by drawing from the principle another proposition that leads to an untrue or absurd consequence, see p. 203; (c) *analogically*, by showing that the principle or proposition is essentially like another proposition or principle that is obviously absurd and untrue, e.g., a man's mind is not transmitted to him but formed by imitation and instruction, "not so," exclaims the objector, "some ill-tempered horses constantly breed ill-tempered colts, and the foal never has seen the sire, therefore there can be no imitation," see p. 202. (II.) **DISPROOF OF REASON**: Thesis: the study of biology should not be encouraged (reason), because it does not bear on human life; (principle) studies that do not bear on human life should not be encouraged, disproved (a) inductively by citing examples and instances where the study of biology does bear on human life; (b) analogically, that the two things compared are not similar in the alleged particulars, that they differ in a greater number of essential particulars, that it is not known whether the two things agree or disagree in essential particulars. **DISPROOF OF CAUSE AND EFFECT**, see page ix. (III.) **DISPROOF OF ASSERTED RELATION** between reason and principle: (a) by showing that *the reason is not implied in the principle*, that it does not rest on something other than itself for proof, that it begs the question (word "begs" means to take for granted); (b) that it is *irrelevant* and tends to prove something else, that is, it is Ignoratio Elenchi; (c) that it is fallacious in that it *proves a part* of the thesis which takes in several distinct facts as a complex proposition, e.g., the accused when a witness at a trial made a false declaration under oath, and the evidence adduced proves only that he made the false declaration without showing that he did it under oath, or made it at a trial.

ANALOGICAL FORM is the type of all reasoning, says Jevons. "William the II. dismissing Bismark, is represented as 'dropping the pilot.'" The attributes must be essential and not accidental, e.g. Ovid, the poet, had a large nose, there goes a man with a large nose, therefore that man is a poet. A large nose is an accidental attribute. Must have a majority of resemblances, if not will be false, e.g. As a paternal government which has the attribute of irresponsibility works well in family government, so ought a tyrannical government for the same reason. But this is false, because paternal government has other attributes as love for children, superiority of parental wisdom, and greater experience. Analogy by contrast, e.g. Democracy succeeds in a new, sparsely settled country like America, will it succeed under the different conditions of Europe with her crowded population? Enormous film companies with great capital succeed in California, therefore plant an enormous factory in England; failed, because plenty of sun in California, but scarcely any in England.

PROBABILITY FORM. In sound logic, the words "more" and "most" have no place, but quite sound probable conclusions are drawn from them—e.g., "In most cases he who profits by a crime is the criminal; this man profited by a crime, therefore this man is the criminal."

"ALL" or "SOME" SHOULD BE THE FIRST THING ASKED in an argument—e.g., Crows are black birds. Ask first if crows are "all"

the black birds, or "some" of the black birds. General Rule: All Affirmative propositions, whether universal or particular, must have "some" expressed or understood before its attribute—e.g., all men are mortal, i.e. all men are some of the mortal things. Attributes of negative propositions are always universal: no mules are men. Assemble all the men in the world and none of them will be found to be mules. The word "all" is understood. The MIDDLE TERM must always be taken "universally" once at least either in the major or minor premise; the reason is you must affirm or deny something of a whole class, which is the *Dicta de omni et nullo* of Aristotle, that is "statements concerning all and none"—e.g., All Scotchmen are Europeans, all Frenchmen are Europeans, therefore all Frenchmen are Scotchmen. False because "all" cannot be inserted before the middle term "Europeans." DOUBLE AFFIRMATIVES take "all"—e.g., "Iron is the cheapest metal" means all iron is all the cheapest metal. "Virtue alone is happiness below."

FALLACIES.

Fallacy comes from the Latin *fallere* to deceive, closely allied to fail. It is that which misleads or deceives the mind or eye; is something which looks alright on the face of it, but when looked into fails or turns out all wrong. Logically it is an argument or proposition apparently right, but really wrong. The orator should know how readily to discover, quickly to deal with, and aptly to dispose of the following fallacies, see pp. 120-123, 203: (I.) PURELY LOGICAL, which consist in the mere statement: (a) fallacy of *quarternio terminorum* or of *four terms*—e.g., "No civilians are generals, all generals are soldiers ∴ no civilians are soldiers." "All criminal actions ought to be punished by law, prosecutions for theft are criminal actions, therefore prosecutions for theft ought to be punished by law." The word "actions" being ambiguous makes four propositions of the foregoing. This a breach of rule 1. (b) Fallacy of *undistributed middle*—breach of rule 3; (c) fallacy of *illicit process*, of major or minor—breach of rule 4; (d) fallacy of *negative premises*—breach of rule 5.

(II.) SEMI-LOGICAL fallacies: (a) *Equivocation*: you have no right to interfere with my business, you undersold me, therefore you had no right to do it. Here "interfere" has an equivocal sense; (b) *amphibology*: twice three and six may be 12 or may be 18, i.e., "twice" looks both ways; (c) *paronyms*: In unity there is power, he is a unit; (d) *composition*, i.e. whole and part, see p. 120: All the ducks in my pond weigh two pounds (does each duck weigh two pounds, or do all the ducks together weigh two pounds); (e) *division*, i.e. whole and parts: "The inhabitants of the town consist of men, women and children of all ages, those who met in Guildhall were the inhabitants of the town; therefore they consisted of men, women and children of all ages" (the fallacy is that the middle term is taken universally in the major and particularly in the minor); (f) *accent*: ". . . saddle ME the ass," the accent being placed on "me," they saddled him; (g) fallacy of speech, i.e. any confusion of the parts of speech: "Whatever a man walks he tramples on; a man walks the whole day, therefore he tramples on the whole day," which is an adverbial phrase used as a noun object.

(III.) MATERIAL FALLACIES; as given by Aristotle, there are seven: (1) *FALLACY OF ACCIDENT*, i.e. a *dicto secundum quid ad dictum simpliciter*, that is from a statement under a condition to a statement simply or without that condition, see p. 120: Apparent Enthymemes, accident referring to special time, place, person, or occasion, Undistributed Middle and Illicit Process here coming into use. This is from a general rule to a special case—e.g., p. 203, "During a country walk there is much to be seen, but a country walk may be taken on a pitch dark night ∴ on a pitch dark night there is much to be seen." (2) *CONVERSE FALLACY OF ACCIDENT*, is from a special case to a general rule—e.g., The poet Ovid had a large nose, therefore all men with large noses are poets. This is an impostor-beggar, therefore all charity should be withheld or condemned. Under here may come FALLACY FROM ONE SPECIAL CASE TO

ANOTHER SPECIAL CASE—*e.g.*, he struck him while carrying a ladder, he struck while fighting, the last being a violation, the former an accident. (3) *IRRELEVANT CONCLUSION* or *Ignoratio Elenchi*, see p. ix., that is instead of arguing the point at issue argue another one: the plaintiff's case is good, the defendant proceeds to abuse the plaintiff's attorney or the plaintiff. Your advice is good but practise what you preach, without discussing the goodness or badness of the advice. (4) *PETITIO PRINCIPII*, *i.e.* *Begging the question*, see p. 120, that is taking it for granted—*e.g.*, this most unprincipled business must be stopped; "most unprincipled" has not been proven. (5) *NON SEQUITUR*, *it does not follow*—*e.g.*, "What! Can I prove he forged his father's name? Of course I can; why, there stands the very house he used to live in." (6) *NON CAUSA PRO CAUSA*, *cause not the cause*—*e.g.*, the comet caused the epidemic, no the bad drainage did it; also *post hoc ergo propter hoc*, *i.e.* it came after this, therefore this was the cause of it—*e.g.*, immediately after my boasting, I slipped up on the pavement, therefore I'll never boast again while I live. He might have slipped on a banana peeling. I gave that poor beggar a penny, soon afterwards I fell down; I won't help another beggar while I live. (7) *PLURES INTERROGATIONES*, *i.e.* many questions so combined that no true answer can be given, *i.e.*, neither with "yes" nor "no"—*e.g.*, Did you get drunk this morning? which contains two questions, "Did you get drunk?" and "Did you get drunk this morning?" So decomposed, the question can be answered by "yes" or "no." The combined question "Did you get drunk this morning?" whichever way answered would incriminate. Decompose, says Aristotle, several questions into their several parts, see p. 121.

FALLACIES IN GENERAL.

The orator should be prepared immediately to expose as irrelevant all Ad Metum, Ad Odium, Ad Vericundiam Arguments, see pp. 122 and 123, such as the ghost-seer's argument, the "hydrophobia of innovation," as if what is good in use to-day was not an innovation yesterday, the idolator's arguments, "our wise ancestor or Chinese argument," that is all that's good of him is under ground, as if the present is incapable of handling the great machinery, immense armies, and world's affairs entrusted to each generation; all Fallacies of Authority, as AD IGNORANTIAM, *i.e.* "If I who am in authority don't know, how can you know?" or "You can't show the contrary," as if I do not know, no body else knows, therefore it is not so; AD SUPERSTITIONEM, *i.e.* "I vow it, I swear it by the Eternal," as if vows and oaths calling a supernatural power to witness were a guarantee that it is so; as if by holding up the hand, or putting the hand over the heart, and solemnly and piously affirming a certain thing, that such solemn and pious manner proves it to be so; also fallacy of irrevocable laws which shield certain interests, invoking them as fixed for generations and generations to come, as if one generation can irrevocably tie up the hands of another generation, as if any reformer would want a good law repealed; AD AMICITIAM or laudatory personalities, *i.e.*, the great and good men in power have said nothing about it, therefore the measure is not good, as if a measure that is good could not stand on its own merits without having to call in the virtues of the ministers to support, as if a pro and con discussion of the goodness of the measure would not be the best criterion upon which to discuss it. All Fallacies of Danger, as AD ODIUM, that is Vituperative Personalities, as the supporter of the measure is a person of bad design, bad character, bad motive, is inconsistent (what he said yesterday, he says the contrary to-day), his connections are suspicious (*hoscitur ex sociis*), from an identity of denomination (*noscitur ex cognominibus*), *e.g.* I don't like the measure because it is supported by the catholics because the catholics used to burn and torture people, as if a good measure becomes bad if any of the persons above supported or voted for it, as if the inexpediency or badness of the measure could not be shown at once by reason whether it is good or bad; AD METUM, or official malefactor's screen, "attack us you attack the government," "if you fail in your accusation you will be disgraced," "what's at the bottom?" "Look out, here it comes." The goblins! the ghosts! as if the people were idiots and could not gaze on the question, and

must be frightened away, as if old things were not once innovations, as if goblins and ghosts were the issues under discussion to be proved. All fallacies of Delay, as AD QUIETUM, i.e. everybody is quiet, no one complains, p. 122, as if silence and no complaint were the questions to be proved, or CONSOLATION argument, or AD SOCORDIAM, that is procrastination argument, "this is not the time," or snail pace argument, or artful diversion: "Why not this measure instead of yours? This is a good one," as if these were the points under proof, and as if it were not lawful to do good at any time. All Fallacies of Confusion, as AD JUDICIUM, i.e. such as bewilder the mind, vague generalities in which nothing is asserted therefore nothing has to be proved, as "law" and "order," "licence and liberty" (the cloak of tyranny), zeal and persecution (cloak of fanatics), our matchless system, the glorious revolution of the people (what people—you?), the balance of power; all AD CAPTANDUM, i.e. to catch the crowd, to catch popular favour and applause (AD POPULUM)—a powerful weapon of rhetoric whose receipt Aristotle gave: all SWEEPING CLASSIFICATIONS, as "the crime of kings," instead of proving Louis XVI.'s guilt; "crime of catholics," instead of proving the guilt of this special catholic; All SHAM DISTINCTIONS, as gallantry for adultery, personal liberty for licentiousness, instead of giving the real name, e.g., instead of saying corruption say influence: All AD SUPERBIAM arguments, as popular corruption without intimating the particular nature of it: Why reform the people, they are corrupt, "Let the swine squeal, does their lungs good," "Got the government they need," "Reform your own household, and you'll find plenty to do," as if reforming your own household were the issue of debate, all said superbly, and to confuse, and confusion is the aim; all AD HOMINEM, i.e. to confuse the opponent or discredit him; all ANTI-RATIONAL fallacies, such as to call a measure "*speculative, theoretical, utopian, too good to be practicable, good in theory, bad in practice,*" which are the pronouncements of all stupid men, lazy men, idle men, ignorant men, interest-holders, who cannot reason out the question or do not want to be bothered with it; ALL AD INVIDIAM, that is confusion of terms, "men not measures" or "measures not men," whichever suits; ALL ENDS JUSTIFY MEANS, see p. 123, instead of good means for a good end; ALL USAGE OR CUSTOM invoked to support a measure instead of reason, *which is utility and greatest happiness to greatest number*; ALL THE INS do is wrong, all THE OUTS right, as if the government should not be of all the citizens, i.e. of the people, by the people, and for the people (see Universal Parliamentary Representation, p. 8). In a word, ALL THAT DOES NOT BEAR ON THE QUESTION is a fallacy. Upon this point I quote the advice of that eminent advocate, Mr. Erskine: "Avoid . . . everything however interesting or important in itself which does not directly bear on the question at issue."

HECKLING, REPARTEE, AND RETORT.

To Heckle, according to Murray's Dictionary, is "To catechise severely with a view to discover the weak points of the person interrogated. Long applied in Scotland to the public questioning of Parliamentary candidates."

"The Nation" of New York, Nov. 19th, 1916, on "Real Heckling," says: "Heckling is obviously intended not to confuse a speaker, but to draw him out. In America it is the heckler and not the speaker who is on the defensive. It is to England that we look for heckling as an established procedure, and it is England that furnishes the classical example of it. Is this because we have the feeling that the heckler puts himself in the attitude of being above the rest of us and upon equality with the speaker? Is it that we regard him as interrupting the performance we have come to see?" Heckling, however, has extended rapidly, in later years, in America. FOUR RULES FOR HECKLING whether the speaker does the heckling or whether someone in the audience does it. These were prescribed by Aristotle (see rules, p. 307), and examples are given by him, some of which are as follows: (1) e.g. of a question *DRAWING OUT AN ABSURDITY*, which is happiest when an admission has been made in such a way that a single further question being put, an absurdity occurs. Pericles addressed

Lampon thus: "That it was not possible for him (Lampon) an uninitiated person to hear it," and later on he asked "Whether he knew himself?" When he said he did, Pericles subjoined, "And how do you know who are uninitiated?" Hobbe, analysing this passage, puts it thus: "When of two propositions that conclude an absurdity, he has uttered one, we would by interrogation, draw him to confess the other." (2) An example of *ESTABLISHING YOUR CONCLUSION BY A QUESTION*. This is, says Aristotle, the crisis when, of two points, one is clear and it is manifest to the party putting the question that his adversary will conclude the other; for one ought, after having ascertained by inquiry the one proposition, not to interrogate further respecting the point which is clear, but state the conclusion. Just as Socrates, when Miletus denied that he believed in the gods, asked "Whether he asserted the being of any demon?" When he allowed that he had, Socrates asked "Whether these demons were not either sons of gods or something of a divine nature?" And when he allowed this, "Is there then," he said, "one who thinks that the sons of the gods exist and not the gods themselves?" Hobbe's analysis gives this passage thus: "When of two propositions that conclude an absurdity, one is manifest of itself, and the other is brought out by question; then the interrogation will be seasonable, and the absurd conclusion is presently to be inferred without adding that proposition which is manifest." For rule 3, *i.e. MAKING THE OPPONENT CONTRADICT HIMSELF*, and rule 4, *i.e. REDUCING THE OPPONENT TO SOPHISTIC AL ANSWERS*, see page 307. *HOW TO ANSWER*, Aristotle gives three rules, see page 308, *Plures Inter.* 121. Rule (1) This Hobbe analyses briefly thus: "To *EQUIVOCAL QUESTIONS*, a man ought to answer fully and not be too brief," and gives this example in illustration "as our Saviour to the captious question of the Pharisees, 'What thinkest thou? Is it lawful to give tribute to Caesar or not?' Matt. xxii. 17-22." Rule (2) Hobbe comments on Aristotle thus: "To interrogations which we foresee tend to draw from us an answer contrary to our purpose, we must, together with our answer, *IMMEDIATELY GIVE AN ANSWER TO THE OBJECTION WHICH IS IMPLIED IN THE QUESTION*. That is an explanation by anticipation. Rule (3) *BY EXPLANATION*. As to the party drawing his conclusion, if his question produce that conclusion, you are to *assign the cause*: e.g. as Sophocles when questioned by Pisander, "Whether it had been his opinion as it had of the other commissioners to establish the four hundred," acknowledged that it had. "But how," rejoined the other, "seemed it not to you to be wrong?" He said it did. "Did you not then do what was wrong?" "Yes, forsooth," he replied, "for I had no better alternative." To the Lacedaemonians: "Whether the rest appeared to him to have perished justly," said they did. "Then," retorted the other, "did you not exact the same thing as they?" And when he acknowledged that he had, "Would you not also," asked the other, "justly perish?" "No, indeed," said he, "for they did this on a bribe; I did not, but merely from judgment." The foregoing is taken from the translation of "Aristotle's Treatise on Rhetoric," by Theodore Beckley, B.A., Christ's Church College, Oxford.

DIFFERENT WAYS OF HANDLING HECKLERS: Some speakers have a *TIME OR SECTION* for heckling, or for asking questions, which is usually at the end of the speech; then questions are asked for, strictly on what the speaker has said; some speakers answer "WAIT, BY AND BY I'll answer your question," and that "by and by" he takes care shall never turn up; it, however, stays off the question and gives the speaker a chance to prepare his answer; some speakers turn from the heckler and *ADDRESS ANOTHER PART* of the audience, thus leaving the heckler to drown himself in his own noise or perhaps the hissing of the audience or yells to be quiet; some with a *LOUD VOICE* so drown or bear down the heckler, that he ceases to heckle because the speaker is far the superior in the vocal contest (see p. 133, Chatham in a voice of thunder overwhelming an opponent); some speakers reply *THREATENING THE HECKLER*, saying: "I'm up to the game; don't try to question me; I'll give you more than you want; I'll make a fool of you before this audience";

some hurl back the *IDENTICAL QUESTION TO HECKLER* (see "Tu Quoque," p. ix., "Antistrophe," p. 75), thus upsetting the heckler, who is not expecting to answer his own question, hence have the "biter bitten"; Spurgeon says that a little *MOTHER WIT* will oftentimes triumph; and some speakers turn hecklers themselves, if no one in the audience heckles them, because *HECKLING DRAWS A BIG CROWD*, and a big crowd, as Cicero says, is the orator's enlarged scene of action, and that it is here he becomes his best, as the big audience fires him to big oratorical triumphs and achievements. The famous ethical orator, Mr. C. E. Ratcliffe, in a letter to the author, gives the following *USEFUL POINTS ON HECKLING*: "Generally speaking, I avoid retort or repartee which might be resented. I rarely meet a question I can't answer *IF IT APPERTAINS TO THE SUBJECT*, as I only speak upon themes I thoroughly understand. When questions are beyond human knowledge, or outside my radius, I say 'I don't know,' that generally suffices. If, as has happened, I am told I ought not to occupy the platform (when I admit 'I don't know') I reply that I shall be very willing to make way and give up the platform to the heckler if he *DOES* know. Invariably there is 'nothing doing.' The heckler as a rule is welcomed and encouraged. *I turn heckler and put questions and get an audience.* When hecklers become nuisances I wildly remonstrate and sometimes break off into a *STORY GETTING AT THE HECKLER*. Of course, I 'wrap up' the inuendo and sweeten the pill, often telling the nuisance that I'm not referring to him, etc. It is a great mistake to score by cleverness and lose a potential convert, hence my methods, but sometimes I 'fall from grace' and hit back spitefully somewhat."

After an address on "Ethical Principles," Mr. Ratcliffe gives the following: "Q. Do you agree with the principles of Wat Tyler? A. (memory being rather rusty) Partly! Q. Do you think he was right in doing what he did? A. What particular action do you refer to? Q. Why, leading a rebellion. A. I agree with the spirit which prompts any man to rebel against injustice, but I think that constitutional methods are safer and better. Q. Do you think the end justifies the means? A. Not if it *means* swinging on a rope end."

After an address on "Secularism": "Q. (half-intoxicated one trying to score) How do you know you are right? A. By the same means that I know others are wrong. Q. Smart! Don't you think you are a bit conceited? I should think you like to hear your own voice. A. I do. I always did enjoy listening to a good speaker."

IN SHORT, let the orator *POST HIMSELF ON BOTH SIDES*, be well up on the pros and cons, do his best and let heaven do the rest. (See C. J. Fox, p. 194, also shifts and dodges, p. 122).

REPORTEE AND RETORT.

Repartee comes from the Latin *re*, meaning *again, back*; and *partir*, meaning to *part*, also *dart off, burst out laughing*; *pars*, a part, and *ie*, little; a little part sent back, to burst out laughing. This word has more reference to wit, humour, as when one returns wit for wit; retort takes in the bitter kind, the sarcastic. Both of these words "pay one back in his own coin." A true repartee has the element of self-defence in it, and is the returning in kind which shuts off all conversation and makes any further discussion unnecessary—*e.g.*, "Redskin cast his tomahawk at Natty Bumppo, who swiftly stepped aside and caught the glittering weapon as it flew through the air, and with unerring aim hurled it back to sink into the brain of his supple enemy." That was a true repartee of the backwoods, says Brander Matthews in his "The Art of Repartee" in "The Century" of 1884, from whom I take a few examples: "What ship are you going on?" "I am sailing on the Keltic." "Don't say that or you will have a hard C all the way over" (though not a true repartee yet felicitous, as it lacks the element of self-defence); the repartee is almost always an ingenious variation of the everlasting retort "You are another!" It is contained in its simplest form in the ancient and honourable dialogue which begins "You're no gentleman!" and which ends "You're no judge!" A puny male

interrupting a lady's eloquent address at a suffrage meeting with the irrelevant query, "Wouldn't you jolly well like to be a man?" and the champion of the fair sex instantly proved her superiority by the counter-question, "Wouldn't you?" Sheridan is a great model of repartee, as his repartees were good-natured and left no heart wounds. A dispute between Sheridan as manager of a theatre and the author of a play: "I'll make a big bet," exclaimed the author, "I bet you what you have made by my play!" "No," reparteed Sheridan, "I'll make only a little bet. I'll bet you what your play is really worth."

THE USES OF REPORTEES. They are useful to *CHECK PRESUMPTION* and *IMPERTINENCE*, also to *GIVE VIVACITY* to a discourse. Some of the world's best literary treasures are repartees. Examples to *check presumption*: "What do you mix your colours with?" asked the coxcomb of Opie, the painter. "With brains, Sir!" It also shut up his mouth, for it is obvious there was nothing more to be said. Emerson says: "To answer a question so as to admit of no reply, is the test of a man—to touch bottom every time." "It requires alertness of intellect, and a capacity for applying oneself to the circumstances, and for seizing the weak point of the adversary," says S. C. Richards on "Repartees" in "The Month," London, January, 1899, from which I reproduce some of the following: A lady going to Falkirk to spend the day was asked, "You are not going to Falkirk, you are going to hell," to which she replied composedly, "Well, anyhow, I have got a return ticket." Louis XIV. at a levée cried out loud enough to be overheard, "That gentleman is the most troublesome officer in the whole army." "Your Majesty's enemies have said the same thing more than once," was the reply. "There are many repartees famous not so much for their wit as for *THEIR HEROIC NATURE*," e.g. "The Persian host will be so numerous as to darken the sun," to which the Spartan soldier at Plataea replied, "We shall then fight in the shade."

In the New Testament we often find the expression "and Jesus answered and said," where the answer is not to anything previously said but **TO THE LOOK OR GESTURE OF THE BYSTANDERS**, or to some event that has just happened or some deed performed. They are not repartees in form, they are such in substance. Themistocles at a banquet said, when it came his turn to play the flute for amusing the company: "I do not know how to play a flute, but I do know how to make a small city into a great one," alluding to his having built the walls of Athens. A Scotchman who had just built a railway, in imitation of Themistocles, said: "I cannot make a speech, but I know how to build a railway."

TO TURN AN UNTOWARD CIRCUMSTANCE TO ADVANTAGE. Lord Ashley mixed up in words in his speech, and recovering from his confusion said: "For if I who had no personal concern in the question was so overpowered with my own apprehensions that I could not find words to express myself, what must be the case of one whose life depended on his own abilities to defend it?" This happy turn helped the Bill for trials in cases of high treason.

FROM GOOD OR BAD OMENS. Timoleon, the Corinthian, landing in Syracuse with an army, met a train of asses laden with parsley. As parsley was used at funerals, the soldiers were alarmed, but the general turned it to his own advantage, saying: "To the Corinthian parsley was an omen of victory, inasmuch as the victor's crown at the Nemean games was made of parsley."

RETORT.

Retort has the sense of violence in it. It is ill-natured. It is from the Latin *re*, again, and *torquere*, to twist: to twist back. Murray's Dictionary: "A sharp incisive reply, esp. one by which the first speaker's statement or argument is in some way turned against himself, or met by some counter-charge." See *Antistrophe*, p. 75. "To return as an argument, accusation, censure or incivility."—Web. A reply in kind, censure for censure, insult for insult. "Seldom said of a friendly word or deed."—Standard Dic. See *retorting*, page 208, for example. There is the element of quickness in retort, as that of one making a sharp, quick twist, and must go back to the originator.

CHAPTER III.

DIGEST OF ARGUMENTATION.

Strictly speaking, this Digest is of the art of arguing, but may be considered a Digest of THE RHETORLOGUE. It will be devoted chiefly to political argumentation.

The first thing in arguing is the QUESTION. Does it concern the hearers? It may be (a) *Conjectural* (see page 335), that is, whether a thing is or is not, can or cannot be; (b) *Qualitative*—what kind? Is it reprisal? Define it. (c) *Quantitative*—how great, how little; (d) *Legal*, i.e., lawful, e.g., Is taxation without representation just? The second thing is the HEARERS. Are they free to decide and act? If not, a speech to them is useless. Are they honourably inclined? A bandit argues forcibly when he shows bandits the safety of a robbery and ease of escape. The third is the SPEAKER, pp. 335, 612. Is he a good reasoner, a political asset?

PROPOSITION.

After a suitable Exordium and Diegesis (pp. 165, 279, 319, 387, 390, 397, 437) state the Proposition, which Quintillian says "is the beginning of the proofs."

EXPOSITION OF THE PROPOSITION is made by (a) *Stating the Principle*. Everyone desires something fixed to start from, so a general principle is laid down, e.g., "The rotundity of the earth is indisputable." As generalities are not clear, it is necessary to give particular instances to make them intelligible, e.g., round objects and some not round, etc., are given to expound "rotundity." Analysis, showing the constituents, may be necessary. (b) *Restating the Principle* in different forms, as in synonymous words and sentences, p. 437. (c) *Obverse restatement*, by giving the opposite of the predicate, e.g., "This man is a citizen" obversely stated is "This man is a foreigner." Obverse restatement often discloses error, especially when the predicate is vague. "Might is right." If *wrong* is meant, no one would hold that might is never or rarely used in support of wrong. (d) *Examples* or particular instances are best for expounding, e.g., "Of the perseverance of motion give examples, as a top spinning in a vacuum, or a pendulum. If the proposition is, "Man is mortal," give a particular instance, e.g., Is Cicero living now? (e) *Illustration*, as, the eye is the sentinel of the body. (f) *Positive Proofs*, such as drawing inferences, deductions, corollaries from principles and making application of them, help to render the proposition clear. See pp. 567/8 respecting general statement, particular statement and application, also the story of Ariosto in the exposition of "Liberty." The Proposition must be amplified, e.g., if it is hatred, show if it arose from envy or ambition, if old or

recent. Do not define too subtly, as an error in a word might lose the whole cause. Do as Cicero did, set them forth, but not in terms of exactness. (c f., Quintillian.) If audience is unfavourable do not state proposition at once, use the inductive or indirect method (pp. 203, 379/80). If the proposition, "Ballot box stealing must be stopped," is offensive to hearers, state it thus: "Is ballot box stealing effective?"

PROOFS—CONFIRMATIVE.

Generally speaking, two things must exist before an argument can proceed (p. IX., Proof, points necessary). I. The facts or principles must be conceded as true or admitted, and be sufficiently believed by the hearers. There must be recourse to something certain, something that does not require proof itself, or is self-evident, or taken for granted. Certainities are such as are perceived by the senses, admitted by general consent of mankind, established by law, and what are proved, or not disputed by the opponent (p. 373). II. There must exist, or be admitted to exist, a certain similarity between the facts or principles and the point to be established. Proofs and Disproofs may be summed up into this expression: similarity and dissimilarity.

The weaker arguments go in the middle, the stronger stand out at beginning and end, each singly, so as not to be obscured by surrounding matter. The weaker may be adduced in block under the Cumulative Form (p. 145), as thus they mutually assist each other, e.g., "You expected to succeed to the inheritance, a large inheritance it was; you were poor and greatly harrassed by your creditors; you offended him to whom you were heir, and knew he intended to alter his will." They weigh a thunderbolt brought together. (c f. Quintillian.)

Argumentation is resolvable into one word—*Persuasion*, which is not begging, as "please do this or that," nor a command "do this or that"; but it is an inducing to belief and action by presenting cogent reasons (p. 338); is threefold:—

1st, ETHOS, that is, suitable Forms of Expression, e.g., "I am an honest man, I cannot misrepresent facts" (pp. 269-278, X), and particularly the following forms:—(a) *Description*, picturing scenes that arouse the passions (p. 359), e.g., Burke's description of the Carnatic (p. 151), Æschines' description of the misfortunes of the Thebes (p. 304, also p. 276), Demosthenes' ruin of the Phocians; (b) *Narration*, as of events favourable to the speaker's side; (c) *Exposition*, as Dewey on the Slave Trade (p. 358/9); and with examples and Systrophe (p. 439), as Demosthenes' definition of law (p. 536), and of a straightforward adviser and truckler. In fine, such as portray felicity arising from good conduct grouped on one side, and misery resulting from bad on the other; the one to charm, the other to create revulsion (see

passing from mild trope to acrimonious, p. 591), with the pleasing on the one side and the acrimonious on the other.

2nd, *PATHOS* or oratory of the feelings (see pp. 236/7), appeal to the motives, the will (pp. 237/8). There can be no persuasion without appealing to passion (see "Philosophy of Rhetoric," pp. 336 and 611). The rule is to proceed from the weaker to the stronger, from the indirect to the direct (p. 361). Webster's rule was to keep the grounds and provocatures of emotion in advance. Demosthenes nursed his thunderbolts into being by suitable preparatory passages (p. 19). See oratorical imagery (pp. 214/5), in which the orator touched the chords of feeling of all, called by the Greeks *Icos* (pp. 306, 376, 329-334; see also pocket-book interest called *Kerdos* and disputable good, p. 328). All these the speaker must make his major premise or principle, and his theme the minor or application. They mostly take the Forms *Pathoëia* (pp. 357-362), Emphasis (lofty appeals) (p. 187), etc., Epilogue (pp. 240 and 245). Proofs by appeal to passion are subject to fallacy, chiefly the *ad populum* (p. 121), which appeals to popular prejudice and summons to its aid the *vox populi vox Dei*, but it must be first proven that the people freely and fairly voted for such *vox populi* at an honest election. The next is *ad verecundiam*, which appeals to the feeling of reverence for certain persons or objects, e.g., "It is foolish to say Aristotle erred"; *ad hominem* to the interests and passions of the man (pp. XXVII. and 123).

3rd, *PROOF PROPER*, called by the Greeks *Pisteis*. We come now to the burden of this Digest. For Deliberative Proof see pp. 371/2, persuading (p. 335). All reasonings of the orator, says Aristotle, are "derived from four sources, Probability, Examples, Positive Proof, and Signs.

Probability is reasoning from what is usual or what appears to be so. Very strong probability is what generally happens, e.g., "Parents are loved by their children"; somewhat inclined to uncertainty, e.g., One in good health to-day is almost certain to be in good health to-morrow; not incompatible with belief, e.g., A robbery in the family was committed by someone in the family; presumptive or from mere appearances, e.g., He was at the democrats' banquet, so presume he is a democrat. Every certain instance respecting a particular case implies that there is a law of nature absolutely uniform applying to that case, e.g., It is certain every grown-up man now living will be dead 150 years hence. This rests on a natural law verified by experience, but it is not certain that one born in 1923 will be dead in 2023. The test of probability is *exceptio probat regulam*—exception proves the rule, i.e., tests it. If more cases are against the rule than for it, the rule is useless (p. XXIV.). -

Examples (p. 336) are inferences drawn from similar cir-

cumstances. If of two things similar one be possible, the other which is similar will also be possible (see Socratic examples, p. 216, fables, p. 204). Examples are best for an orator.

Positive Proof is what is inferred from what is necessary or a fact: (a) because one thing is, another is not, e.g., "It is day, therefore it is not night"; (b) because one thing is, another is also—"The sun is above the earth, therefore it is day"; (c) because one thing is not, another is—"It is not night, therefore it is day; (b) because one thing is not, another is not—"He is not a rational being, therefore he is not a man." (cf. Quintillian.)

Signs, fallible and infallible, conclusive and inconclusive, called by the Greeks *semeion* (pp. 377, 203, 329/30), are inferences from what does or does not hold good universally or particularly, e.g., "The flag flying is a sign that the House is in session." Fallible, though not sufficient of itself, is weighty with something else, e.g., "The suspect's clothes were stained with blood, he was an adversary of the person killed and had previously threatened his life." Infallible sign (see *tecmerion*, p. 377), is where a conclusion will necessarily follow, e.g., "There is a harvest, therefore seed must have been sown." It expresses itself thus: "It must be or it must have been, it cannot be or cannot have been."

ENTHYMEMS are confirmative and refutative; confirmative is the deducing a conclusion from acknowledged premises, and the refutative is the deducing an inference which is not admitted (pp. 201-208). This is a form of proof (pp. 376/7). Apparent Enthymem is a semblance of proof (pp. 120, 203), and consists in asserting the last proposition with the air of a conclusion, e.g., "So-and-so is assuredly the case, necessarily, therefore, so-and-so is." (cf. Aristotle.) An Enthymem is a proposition with a reason, and the best kind is that with a reason subjoined to a proposition, dissimilar or antithetical, e.g., "For if any of the violators of laws had been condemned, you would not have written this; and if you are condemned, no other will write anything similar."—Demosthenes. (cf. Quintillian.) The foregoing Enthymem is called Enthymemata (pp. 201, 213). A sentence with a reason added becomes a conclusion, both together make an Enthymem. The following is an Enthymematic sentence—"Diamonds are valuable jewels." The full syllogism would be—"All jewels are valuable, diamonds are jewels, therefore diamonds are valuable jewels." A single proposition without giving a reason is good sometimes, e.g., "Laws are silent amidst arms." Some call assumption or minor proposition the reason. Some commence with the reason, then draw a conclusion, e.g., "If the twelve tablets allowed a thief to be killed, then he who killed him should be punished." Do not crowd a speech with *Epicheirema* and

Enthymems, as it will more resemble a dialogue and disputation of logicians than oratorical pleading. The people must be pleased, their feelings excited, to impress what is just and true (pp. 207/8, 216).

Confirmative Proofs—Inductive, Analogical, Deductive.

INDUCTIVE, which is drawing the proposition from a comparison of preceding particulars, *e.g.*, "The Athenians were prosperous while they abode by the laws of Solon, the Lacedæmonians, by the laws of Lycurgus, the Thebes; while the magistrates were men of learning; therefore nations everywhere are prosperous while they abide by the laws of good and wise men." The Inductive, except in few cases, is not proper rhetoric.—Aristotle. *Then, therefore, etc.*, usually mark the Inductive (p. 201). The Inductive is also called contingent, when from particulars observed or admitted we prove by the medium of nature's uniformity other particular unknown or not admitted. (cf. Bain.) The law of the uniformity of nature is that the same cause will always produce the same effect, that what has happened once will, under similar circumstances, happen again, and as often as the same circumstances recur. "Where antecedents, concomitants and consequents, cause and effect, sign and thing signified, subject and adjuncts are necessarily connected, we may infer causes from effects, effects from causes, antecedents from consequents, as well as consequents from antecedents, etc., and thereby be pretty certain of many things past, present and to come."—*Watts*. Where the connection is uncertain, we can only come to a probable conclusion. In *Moral Causes*, the reasoning is more difficult because the effect is often produced by various causes, *e.g.*, "The fall of a state may be the effect of the united operation of a tyrannical Government, a seditious people, encroachments of a foreign enemy, pestilence or famine. A man's failure may be attributed to several causes." (cf. Gilbart.) Do not confound the active cause with the conditional (p. XXIII).

Method of Agreement founds the conclusion on the uniform companionship of two facts through a great variety of circumstances which conduce to their being considered cause and effect, *e.g.*, People are debilitated in extreme heat of Africa, Asia, etc., and are of different races and occupations; therefore extreme heat everywhere causes debilitation (pp. VI., VIII).

Method of Agreement and Difference or of presence or absence (p. VIII.), increases weight in establishing cause, *e.g.*, "Combine a case of agreement on presence with agreement on absence. The effects of political liberty are more fully certified by comparing countries where it exists with countries where it does not exist."—*Bain*.

Method of Difference (p. VIII.) shows the absence of other

causes except one, and ascribes the effect to that one cause alone which remains-operative. According to Bain, this method is a more decided proof of causation, hence more resorted to in argument and abused, being put forward in cases not reduced to one single circumstance alleged. If the effect may have been produced by several causes and we prove the absence of all causes except one, this fixes the effect on that one cause, *e.g.*—A fever broke out in an English town, in a street where people are well housed and in comfortable circumstances. Overcrowding and poverty, the two sure causes of this disease, could not have operated. The main cause of the attack was polluted water for domestic purposes. A series of analysis proved this to be the case. (cf. Gilbert.)

Method of Concomitant Variations (p. VIII.) is another variety of the Method of Difference. It is also proportional (p. 204), *e.g.*—Cromwell and his Puritan officers in conference reasoned in this method: "That so long as they maintained an uncompromising opposition to the king, their military operations prospered, but in proportion as they entered into diplomacy, with a view to reconciliation, Providence was against them in the field."

Method of Residues (p. VIII.) is the subtraction of all effects known to proceed from certain causes or persons, the remaining effect can be ascribed to the cause of persons unknown.—See *Expositio*, p. 279.

Intermixture of Effects, or conjunction or concurrence of causes, as the course of a cannon ball is determined by the joint action of explosive force of the powder propelling it, resistance of the air, and gravity which makes it fall to the ground. (cf. Hawkins.)

Examples, pp. 204, 207, *Fables, Custom, i.e.*, usually seen, *Speaker's Own Opinion* and others mentioned in diagram under Inductive (p. VI.), are used for inductions. See fables, "The bat," p. 117, Agrippa, p. 204. Speaker's own assertion is good, *e.g.*, "It is not likely a wounded man would accuse other than the guilty person," "You told me this," and such affirmations should not be wanting. (cf. Quintillian.)

ANALOGICAL is the second general form of confirmative proof. When two things essentially resemble each other in one or more respects, a proposition true of one, is true of the other (p. 373). Analogy is based on relation (p. 209), *e.g.*, The mother punishes her child, so can the mother country her colonies, for such is the relation between mother and child (pp. VIII., XXIV). When we argue from one man to another on any common property as their birth, growth, etc., we reason inductively, they being the same in kind; when we reason from man to animals, far removed

from them in structure, or to plants, we reason analogically; there is the sameness, but accompanied with a vast amount of difference. Analogy contains the foundation circumstance of all reasoning, but the accompanying disparity limits their application. (cf. Bain.) Parity of Reasoning is another form of the analogical, *e.g.*, "Seeing that we naturalise strangers for their virtues, why should we not banish them for their vices?" (pp. XXI., 208, by ratio p. 317, p. 376).

DEDUCTIVE is the third general form (pp. VI., VIII., XXI.), and is when a general statement is advanced as evidence of a particular statement included in it (p. 567), *e.g.*, "We shall die, for all men are mortal." See Aitiology, p. 2. *For, because, since, if, etc.*, usually mark the Deductive (p. 201). The form of Deductive is the prevailing type of argumentative reasoning. The mode of expressing it is a kind of inverted exposition, instead of a general doctrine taking the lead of particular examples, etc., the particular case is given first and the principle is adduced as proof of it. (cf. Bain.) Gilbert gives it as forming a theory and making facts bend to it, *e.g.*, "Theory of population."

Gnomes, Proverbs (pp. XXI., 282, 336), serve as weighty proofs because they have not been invented for particular cases and are said by impartial minds, are got up for common good concerning all that is to be desired or avoided, *e.g.*, "Where there are friends there is wealth."

Persons, Things, Places, Time, Causes, Means, Definition (pp. XXII., 110), serve for deduction. (a) *Persons*, *e.g.*, That person is of bad character (particular), because his ancestors were bad (general principle); his designs are evil. She is libidinous because she is beautiful. He said so and so because he aspires to be powerful, desires to be rich (pp. 329-334). He is no good, his name is a jest. (b) *Things*: *e.g.*, His actions are good for his motives are good. (c) *Places*: as near, distant, becoming, *e.g.*, People go naked in that place because it is hot. (d) *Time*: *e.g.*, He committed the deed, because he fled immediately afterwards. (e) *Causes*: pp. VI., IX., XXIII., as what is done is inferred from what does, *e.g.*, A body casts a shadow in the light; something is done because something else will follow or because something was done before, *e.g.*, "He was extravagant because he wasted his patrimony." As a consequence: "What is proper to learn is proper to teach"; relatively consequent: p. 210, *i.e.*, to prove same by opposite statements, *e.g.*, Who says the world was produced says it will come to an end; cause and effect of necessary consequents: "A good man acts uprightly, accordingly one who acts uprightly is good." The cause of an event is the circumstance that must have preceded, it in order that the event should happen. (f) *Means*: This is a clear cut because done with a sharp

knife. (*g*) *Definition*: p. 110, genus and species, difference, property. Man is an animal is not sufficient definition, it should be "Man is an animal that laughs, reasons and speaks"; *peculiarity* or property, *e.g.*, "He acts justly because it is the property of a just man to act so; from a *beginning*, end inferred, I do not expect a house when a dog kennel is started; from *similarity*, parity of reasoning (pp. XXI., 208), *e.g.*, "If a guardian ought to give a security, so ought an agent; from *division*, whole and parts (pp. XXII.-III.), Your knife opened this window because this is a piece of its blade. The Deductive concerns Aristotle's *dicta de omni et nullo* (p. XXV.).

PROOFS—REFUTATIVE.

Refutative proofs are Inductive, Analogical and Deductive. A refutation is the deducing an inference which is not admitted. It is also called disproof, see *Lysis* (pp. VII., XXIV.). It is more difficult to defend than to accuse. The accuser sets forth what he has meditated, and it is sufficient if it has the appearance of truth. The defendant has to oppose the unexpected, excuse, extenuate, avert, affect contempt, ridicule, and a thousand thrusts and artifices. Eloquence must support refutation and proofs, simple statement is not good enough, must insist strongly (pp. 111, 216), and urge with extraordinary vigour, particularly from all causes in which we blame and praise any action, showing it just or unjust, making it appear greater or less, worse or better, than it is.

There are *two forms of negation*, *e.g.*, "The matter in hand did not happen," or "What did happen is not the matter in question." If it cannot be justified or set aside on point of law or definition, then simply deny it. *Attack singly*. Argument from motive should be denied in block. Compare our arguments with the opponent's if there is a probability of making ours appear stronger. *Modes of refuting* are by conjecture: (1) whether they are true, (2) definition, whether they properly concern the cause or not, (3) quality, whether they are honourable, dishonourable, unjust, vindictive, etc.

As to Precedents: Show that they are inapplicable, for it is impossible for two cases to be alike in all respects. If all fail, show that the fact adduced as a precedent or example was not justifiable. *Charges of opponent with proofs* should not be repeated nor any point in them amplified, unless to ridicule or weaken them.

Bad Cause: must be supported by the artifice of introducing something foreign as "Verres was accused of extortion," but was defended for having bravely and actively defended Sicily against pirates; by introducing anything incredible; by disputing the indisputable, by taking a contro-

verted fact for an acknowledged one, for it is incident to an incautious speaker to aggravate a charge when it is still to be proved; dispute about an act when it is about an agent; speak of party instead of the cause; say the question which is held missed is just begun; attribute to things the faults of persons; contradict what is evident, take it in another sense to what the opponent intended, lose sight of the main point, reply to something that is not asserted. (cf. Quintilian.) Do not be too anxious to refute all the opponent says (p. 611). We should imagine whatever may be favourable to the opponent's side as well as our own (pp. 448). Gladstone (4), 510 Bradlaugh (under Besant).

INDUCTIVE Refutation is citing an instance to the contrary (p. VII.).

ANALOGICAL Refutation is exposing the defectiveness of the similarity. (cf. Bain.) See false analogy (pp. 121, XXIV.). Probability is refuted by showing that in most cases it turns out otherwise in experience. In Deliberative Disproof, show where opponent told a falsehood elsewhere (p. 372). For ridiculing bad arguments, irony is best for the orator (p. 378). See further diagram (p. VII.).

DEDUCTIVE Refutation is brought about by drawing a parallel case in contradiction from a familiar subject, as in common parlance, "What is sauce for the goose is sauce for the gander," "It is a poor rule that does not work both ways." See Phillips (p. 203).

To reduce to absurdity, it is sufficient to show the unsoundness of the statement, e.g., "Man is not free to decide between conflicting motives." This is false, because we know from consciousness that he is free (p. 121). *Objection by Contrary Fact*: "The good man benefits his friends," objector—"But the bad man does not hurt his"; by *Similitude* or parity of reasoning, e.g., "All men that are injured hate those who injured them," objector, "All who receive benefits should be grateful to their benefactors."—*Aristotle*.

The *Major* is refuted by producing exceptions to the general affirmation, or other admitted principle contradicting it. A single example is sufficient to show it not necessary. The refutation is effective in proportion as these incompatible facts and principles are well known and understood, e.g., "All stimulants are bad, but brandy is good in case of sickness." "The evidence was insufficient against them. Be it so. But so was the evidence against Sidney, against Cornish, against Alice Lisli, yet it sufficed to destroy them." (cf. Bain.) The *Minor* is refuted by showing its irrelevancy (p. 120), that granting the principle we refuse the application, that it is not implied in the principle, is *ignoratio elenchi*, e.g., He stole my watch . . . , he is guilty any way because he drinks. See p. XXIV. Citing contradictory in-

stances always disproves (p. 381). Deny the premises if form of reasoning cannot be objected to. Attack the matter, but not on plea of inconclusiveness.

Cause and Effect, see Refutation, p. IX.: (1) Show effect appears in absence of cause; (2) that effect fails to appear when alleged cause is present and no counteracting cause operating; (3) that search has not been exhaustive; (4) that there has been an intermixture of causes and effects; (5) that there are counteracting causes; (6) that there is a plurality of causes and effects. See fallacies (p. VII., XXV., XXVI., 116, 120, 121, 202, 208-210, 302).

Having concluded the main object of this Digest, it remains for the orator to give his *Epilogue*, a summary description of which see p. VII. Below will be found a few notes on styles.

FIGURES USED IN ARGUMENT.

In addition to those mentioned on pages VI. and VII., the following are worthy of note:

Apoplanesis (p. 90) is for evading the issue; Diallage (p. 503) for establishing one point with several arguments; Deictic (p. 146) for making arguments clear; *Emphasis* (p. 181) for impressing the understanding; *Enthymem* (p. 201); Enumeratio (p. 219) for recapitulating the heads of arguments; Epiphonema (p. 266) for clinching an argument; Ethopœia (pp. 269 and 272), for character and motives; Ethos, a favourite of Charles James Fox in ethical persuasion; Exetasis (p. 376); Hyperbole for comic effect (p. 289); Hypobole (p. 289) for stating opponent's arguments; *Hypophora* (p. 290), in which Demosthenes was unsurpassed; Hypothesis (p. 203); Metonymy (pp. 318/19) for cause and effect; Orcos (p. 324) for confirming (see Socratic parable, p. 426); Parenthesis (p. 348); Paromology (p. 354) for conceding a point to strike a heavy blow; Pause (p. 364) before *hence*, etc.; *Pistets* (p. 371); *Procatlepsis* (pp. 374, 386); Præcthesis (p. 387) for supporting credibility in assigning causes and motives for facts, etc. (see also Cicero, p. 320); Prolepsis (p. 390); Prosopodosis (p. 392); reasoning to each proposition or order of same; Prosopopœia (p. 392) to confirm and confute after argument is exhausted; Protasis (p. 397) or premises; Protrope (p. 397) for exhorting with reasons; Pysma (398) for confirming and confuting; Sermocinatio (p. 412) to confute; Simile and Similitude (pp. 426-430) to persuade and fix on the mind; Soliloquy (pp. 430-1) to refute and complain; Sorites (p. 432); *Syllogismus* (p. 433) called rhetorical, in which the conclusion is omitted, called by the Romans Significatio, and Ratiocinatio because only the reasons are stated, also Emphasis because of the bringing out of an argument omitted; Symphoresis (p. 434); Synchorexis (p. 435) for ironically conceding an argument;

Syngnome (p. 437) a kind of accusation, e.g., "God forgive him. . ."; Synœceosis (p. 437) for opposing common opinion with reason; Synonymia (pp. 437/8) for expounding the proposition; Systrophe (p. 439) for defining, which is different from the logical definition on page XXII.

ORATORICAL STYLES IN ARGUMENT.

Full details of each style are given on pages 523 to 618. Generally speaking, all matter that is for the intellect or judgment, *i.e.*, intellectual and unimpassioned, is delivered through the interval of the third note. If charged with passion or emotion, it is then delivered in the peculiar note of that emotion (p. 322), and every nerve, according to Quintillian, is strained (see feet, p. 111), also oratorical imagery is used (pp. 214-15, 325). The appeal to the will is usually made from cause to effect, from analogy, from the indirect to the direct, thereby preparing the mind for conviction (pp. 359, 361). The Major premise should be the loves, hates, interests, etc., of the hearers (p. 336), and the Minor, the orator's theme.

Where there is a plurality of arguments, excepting in case of weak ones that generally take the Cumulative Form, do not enumerate them by saying 1st, 2nd, 3rd, etc., as such cools the ardour, but do as the Greeks did, say *again, once more*, etc. (p. 364), and conclude them with a brief summary, sharp epithet, or Epiphonema (p. 266), as Demosthenes did to engrave them on the mind (p. 309), *e.g.*, "Consider, I beseech you, . . ."

I. PLAIN STYLE (p. 523) is used for setting forth arguments, the proposition, proof of facts, giving information, divisions, classifications, simple proofs, *i.e.*, not attended with emotion or passion, stating enthymems, narrating things in their order, as giving objections first, then their repudiations, arguments, then their solutions, and illustrations from which one soars to the lofty heights of eloquence.

II. SUBLIME STYLE with its Subordinates: (a) *Harsh Style* (p. 542), for invectives directed against opponent or people (p. 543); (b) *Vehement Style* (p. 546), reprehension against those in higher rank, especially those whom the hearers dislike; (c) *Splendid Style* (p. 550), for giving lofty and noble reasons; (d) *Vigorous Style* (p. 556), for refutation combined with the Harsh and the Vehement, for positiveness of refusal, demonstrative force and argument; (e) *Amplification Style* (p. 560), for extending arguments by adding definite to indefinite, differences, consequences, etc., assuming a fictitious case (p. 561), by showing the quality and quantity of an act, in which the orator, as Quintillian says, must reign supreme and score his triumph. Demosthenes was unsurpassed in this.

III. BEAUTIFUL STYLE (p. 569), is for symmetrical constructions, especially of antithetical reasoning or Enthymemata (p. 570), *e.g.*, "To receive the gifts . . ."

IV. CELERITY STYLE (p. 574), is for refuting arguments we discard, for brief objections and brief repudiations, short, parenthetical refutations.

V. CHARACTER STYLE (p. 579), with its Subordinates: (a) *Simple Style* (p. 580), for giving detailed circumstances (p. 581), *e.g.*, John Bright's "Euxine Sea" (p. 458), for making simple affirmations or oaths to confirm or refute, attributing arguments to animals and giving reasons of unsophisticated persons; (b) *Charming Style* (p. 583), for fables, ascribing human reason to animals, plants, etc., *e.g.*, dog laughs at the argument (p. 584), poetical quotations, especially Gnomes or maxims in verse showing character (p. 586), Æschines; (c) *Acumen and Acrimony Style* (p. 589), for ridiculing arguments, for repartees, retorts, mock heroic, parody, etc.; (d) *Equitable Style* (p. 593), for slurring over one's rights, and mitigating heat against opponent (see Paralepsis, p. 595); (e) *Gravity Style* (p. 597), for ironical taunting, *e.g.*, "You crowned this unworthy man . . ." (p. 597).

VI. SINCERITY STYLE (p. 599), for asyndetic removal of objection, indignation (p. 600), confidence in speaking, as this does not appear to lack something and is the sign of a good cause, decisive judgment (p. 606).

VII. CLEVER STYLE (p. 608), is skilfully presenting all the proofs, speaking gravely, austerely, etc. (see list, p. 610), well applying political oratory (pp. 611-12), balancing periods, etc. (p. 614), disputing volubly (p. 613), and in proving strongly, not hemming and hawing, for which reason Quintillian says: "The ignorant often seem to speak with more force than the learned because they attack more boldly, and being not afraid of failure they pour forth everything, hence appear copious, while the learned, using selection and moderation, are cautious, but they cannot choose judiciously or prove with effect."

Having discussed Forms of Logical Expression which constitute the real speech, we shall now take up the trappings or ornaments of speech under Forms of Oratorical Expression.

PART II

FORMS OF

ORATORICAL EXPRESSION

AND THEIR DELIVERY

OR

LOGIC & ELOQUENCE ILLUSTRATED

ANCIENT ORATORS

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PROLEGOMENA

No better introductory discussion or prolegomena of FORMS OF ORATORICAL EXPRESSION found in pages 1 to 441, can be made than the succinct exposition of the Figures of Thought, and of Words by Cicero, thus:—

“*Dwelling* on a single circumstance often has considerable effect; *illustration* and *exhibition* of matters should be as if transacted before the audience, passing before their eyes. Opposed to this is *Rapid Transition* over a thing, which is also to be practised. There is also *Signification*, that more is to be understood than you have expressed; next *Distinct and Concise Brevity*; *Extenuation*, and what borders on this, *Ridicule*; *Digression* with a happy and elegant return; *Proposition* of what you have to say, a *transition* from what you have said, and *retrogression*; *Repetition*; *Apt Conclusion* of reasoning; *Exaggeration* or *Surpassing* of the truth for the sake of amplification or diminution; *Interrogation* and akin to this, as it were, *Consultation* or seeming inquiry followed by the delivery of your own opinion; *Dissimulation*, the humour of saying one thing and signifying another which steals into the minds of men in a peculiar manner and which is extremely pleasing when well managed, not in a vehement strain of language but in a conversational style; also *Doubt*; and *Distribution*; and *Correction* of yourself; *Premonition* with regard to what you are going to prove; *Transference* of blame to another person; *Communication* or consultation, as it were, with the audience before whom you are speaking; *Imitation* of the manners and character either with names of persons, or without, and adapted to conciliate the feelings even in the utmost degree and often to arouse them; the *introduction of fictitious characters*, the most heightened figure of exaggeration; *Description*, *Falling into Wilful Mistakes*; *Excitement of audience to Cheerfulness*; *Anticipation*; *Comparison* and *Example*, two figures which have very great effect; *Division*; *Interruption*; *Correction*; *Contention*; *Suppression*; *Commendation*; a certain *Freedom and even Uncontrolledness of Language* for the purpose of exaggeration; *Anger*; *Reproach*; *Promise*; *Deprecation*; *Beseeking*; *Slight Deviation* from your intended course but not like digression which I mentioned before; *Expurgation*; *Conciliation*; *Attack*; *Wishing*; *Execration*. Such are the figures with which THOUGHTS give lustre to a speech.

As to WORDS themselves, as of arms, there is a sort of threaten- ing and attack for use, and also a management for grace

Reiteration of words has sometimes a peculiar force and sometimes elegance, as well as the *Variation* or *Deflection* of a word from its common significance; and the *Frequent Repetition* of the same word in the beginning and *Recurrence* at the end of a period; *Forcible Emphasis* on the same word; *Conjunction* (symploce); *Adjunction* (several words connected with the same verb); a sort of *Distinction* as to some word often used; the *Recall* of a word; the use of words also which *End Similarly* or have similar cadences, or which balance one with another, or correspond to one another. There is a certain *Gradation*; a *Conversion* (antithetic position of words); an elegant *Exaggeration* of the sense of words; there is *Antithesis*; *Asyndeton*; *Declination* (antimetabole); *Reprehension*; *Exclamation*; *Diminution* (use of same word in different cases); the *Referring* to what is *derived from many particulars to each particular singly*; *Reasoning* subservient to your *Proposition*, and Reasoning suited to the order of *Distribution*; *Concession*; *Introduction* of something *unexpected*; *Enumeration*; *Correction*; *Interruption*; *Answering* your own *Question*; *Imagery*; *Disjunction*; *Division*; *Continuation*; *Order*; *Relation*; *Digression*; and *Circumscription*. These are the figures, and others, which adorn language by peculiarities in thought and structure of style.”

Forms of Oratorical Expression (Figures of Thought and Words) and their Delivery

A

ACCUMULATION.

ACCUMULATION: Derived from the Latin *cumulus*, a heap; *ac*—to; *accumulare*—to heap up, to amass.

This is a most beautiful figure and is very effective when delivered properly. By this figure phrases or sentences more or less of the same tenor are heaped up.

Example: "What did your sword, Tubero, do that was drawn in the field of Pharsalia? At whose body was the point of it aimed? To what were your thoughts, your eyes, your hand directed? What ardour inspired your breast? What did you wish or demand?—Cicero pro Ligario.

Use: The use of the figure Accumulation is for the purpose of riveting a thought on the mind of the hearer by amplification, and to please the ear by symmetry of construction in phrases and sentences.

Caution: Do not heap up too many phrases or sentences as it becomes distasteful; also see that the clauses be of different lengths, excepting where *isocola* are used for variety; and that the clauses end with different feet, so as to avoid monotony. (See clause ending in selection "Character of King William" under Fig. Parison.)

Delivery: As the phrases or sentences which go to make up the Accumulation are more or less on a par with each other as to meaning and importance, the voice, in delivering them, does not increase in force step by step as it does in

the figure Cumulative or Anabasis, but it ascends and descends with a separate inflection on each and a subsequent pause, as if each stood independently, just as a person traversing a series of rolling hills ascends and descends each one separately. In the Accumulation of direct interrogative sentences the voice commences and ends with a rising inflection, but in the case of assertive interrogative, as in the above example from Cicero, it rises towards the centre and falls at the end. It should be borne in mind that a falling stress should be laid on such interrogative words as: *what, whose, who, when, where, why, how*, etc., and their compounds, when they stand at or near the beginning of interrogative clauses or sentences, and they should be pronounced, as it were, shot out by the voice.

AITIOLOGY : From the Greek *αἰτία* cause; and *λέγω* to speak, is a figure or form of speech whereby the speaker adds a reason or cause to a proposition or sentence uttered as an authentic seal thereon. This figure is of great strength in speech, for it seems to lead to a confirmation or refutation. George Puttenham, in "The Arte of English Poesie," published in 1589, calls Aitiology the "tell cause," and says that in many cases we are driven for better persuasion to tell the cause that moves us to say thus or thus; or else when we would fortify our allegations by rendering reasons to every one. This manner of speech is always commenced with these words: *for, because*, and such other confirmatives. Aristotle was most excellent in the use of this figure, for he never proposes any allegation or makes any surmise but he yields a reason or cause to fortify and prove it, which gives it great credit.

Examples: "In vain it is to water the plant, the root being perished." "Happy in wanting little because not desirous of much." The errors of his nature were excused by reason of the greenness of his youth. The following examples from the Bible are given by E. W. Bullinger, D.D.—Rom. I., 13, also verses 15, 16; Rom. III., 20; IV., 14, 15, and all other passages where the word "for" points out the reason or "therefore" shows the cause. Examples from Demosthenes:—"If anyone should kill another in a contest, the judge would decide that he did no wrong; on what ground? He would not look to what happened, but to the intention of the act. 'But what is that?' To conquer a man alive, not to kill him." Demos. vs. Aristocrates, p. 637. "Is Philip dead? No, indeed; but he is ill. What matters it to you? For, even if he were to come to grief, you would quickly make for yourselves another Philip." Demos. vs. Philip, Phil. I., 43.

Use: This figure is used to confirm, to fortify a proposition by adding a reason or cause. It is also used to reduce

to certain belief what may appear dubious, by adducing a brief and pithy reason. (Cf. Rutilius Lupus, Lib. II.) It is employed as a very graceful figure when we, as it were, respond to someone asking us a question and give a reason: "I wish to know if you have killed a man?—'a robber.'" Thus the defence anticipates the confession. (Translated from "Liber de Figuris Sententiarum et Elocutionis" by Julius Rufinianus.) "Have you seized on any estate?—'My own.'" Quintillian. Aitiology is often introduced by a question, giving a reason for a statement we have made as in the two quotations from Demosthenes in examples above; and as in the following:—"I bolted the door against him. Why not? Because he is a thief."

Caution: Be careful that the reason added be a good and sufficient one.

Delivery: There should be a pause before and after the conjunction "for," "because," etc. The pause before the conjunction is to allow an occlusion, so that the vocal chords may adjust themselves for the inflection and pitch which are to indicate a change in the continuity of the thought. The pause after the conjunction is to enable the orator to concentrate his mind upon the idea following, and to allow the lungs and vocal organs time to arrange themselves for the utterance of the whole subsequent phrase as if it were one oratorical word. The pause also prepares the hearer to receive and to appreciate the force and weight of the cause or reason. S. S. Curry, in his "Vocal Expression," says that *pitch* manifests the variation in thinking; *pause*, the spiritual weight of the idea. If the conjunction is not expressed, there should be a pause to supply the ellipsis. (See Fig. Enthymema for further details.)

Aitiology being one of Demosthenes' favourite figures, it will not be irrelevant to consider the life of this great man from an oratorical standpoint, before proceeding to other figures.

DEMOSTHENES

HIS ORATORY, DELIVERY, AND SOME NOTES TAKEN FROM
EMINENT CONTEMPORARY AND SUBSEQUENT CRITICS.

Of all the orators, ancient and modern, Demosthenes is the greatest, and still holds uncontested the throne of eloquence. Cicero says: "We are told that when Demosthenes was to plead, all ingenious men flocked to Athens from the most remote parts of Greece as to the most celebrated spectacle of the world."

His Manner of Delivery.

Respecting Demosthenes' manner of delivery, David Hume, in his "Essay on Eloquence," says: "It is rapid harmony, exactly adjusted to sense; it is vehement reasoning without any appearance of art; it is disdain, anger, boldness, freedom, involved in a continued stream of argument; and of all human productions the orations of Demosthenes present to us the models which approach the nearest to perfection."

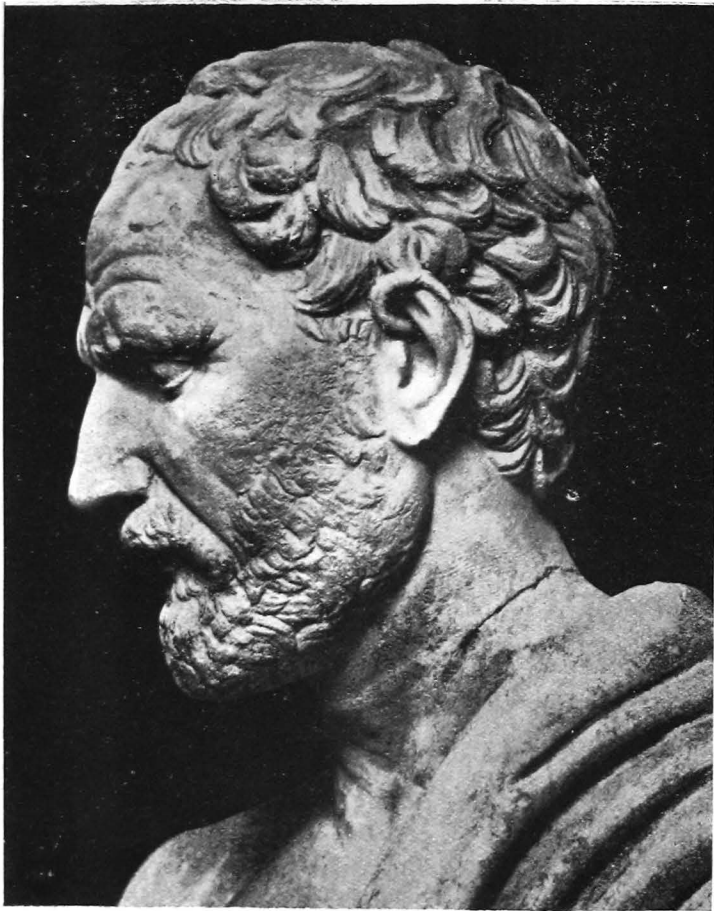
Forms His Own Style.

Dionysius gives the following: "Demosthenes, then finding the art of public speaking in this state so variously developed, and coming, as he did, after men of such excellence, did not condescend to become an imitator of any one style or person, conceiving them all to be half-artists and unfinished speakers, but selecting from all the finest and most useful qualities of each, he combined them, and out of numerous models wrought a style of composition sublime yet simple; redundant yet concise; refined yet familiar; declamatory yet natural; dignified yet lively; nervous yet flowing; pleasant yet pungent; sententious yet impassioned; imbued, in short, with all the versatility of Proteus, celebrated by the poets of old for his ability to assume without effort every variety of form."

The following, from H. M. Wilkins, M.A., Fellow, Merton College, Oxford, is relevant: "The pathos and elevation of preceding passages, the graphic description of the jealousy and distrust that rankled between Thebes and Athens previous to the battle of Cheronea, the lofty appeals to national honour, and the deeds of their ancestors, fully prepare the reader for the sublime invocation of the manes of the heroes of Marathon and Salamis.

His Flights, His Metaphors and Similes.

"The neighbouring air sustained the eagle wing and nursed it for higher flight. Neither prose nor poetry boast a more graceful ornament than an apt metaphor. Logically speaking, it cannot prove, but it often suggests the proof; it is no argument, only an allusion to an argument; in no other way, however, could so much argument be so completely suggested



DEMOSTHENES.

From "Greek and Roman Portraits," by A. Heckler; by kind permission of publisher, William Heinemann, London.

Principal Forms of Oratorical Expression used by Demosthenes. His master-figures are those in italics:

Accumulatio, *Aitiology*, Allegory, Alliteration, *Amplificatio*, Anabasis, Anacolouthon, Anadiplosis, *Anaphora*, Anastrophe, *Antithesis*, Aposiopesis, *Apostrophe*, Arsis and Thesis, *Asyndeton*, Circle, Descriptio, *Diatyposis*, *Ecphonestis*, Emphasis, *Enthymema*, *Eperotesis*, Epidiorthosis, *Epilogue*, Epitimesis, *Ethopoeia*, Ethos, Exuthenismus, *Hiatus*, *Hypophora*, Hypothesis, Optatio, *Orco*, Parallelism, *Paralepsis*, Parechesis, *Parenthesis*, Parison, Paronomasia, *Pis̄eis*, *Polysyndeton*, Prodiorthosis, *Prosopopoeia*, *Rhythmus*, Sermocinatio, Simile, Syllepsis, Syntheton.

in a few words. ('Mills' Logic,' Vol. IV., p. 427.) Demosthenes, whatever his defects in wit or humour, might in this branch of ornament have passed the critical tribunal of the Stagyrite. Aristotle commends similes in prose if sparingly employed. They are drawn from the rich fund of common experience and daily life. Such is the comparison between the apparent prosperity but inherent weakness of Macedon and the human system into which some old disease has crept, which, quiet in a healthy state of the body, breaks out the moment any accident happens and seizes on the weak point: 'Success,' says the orator, 'throws a shadow over the vices of Philip and the weakness of Macedon now; prosperity is clever in hiding blemishes like these, but on any miscarriage they will be fully exposed. For, as in the human body, a man in health has no troublesome sense of partial ailments, yet, whenever illness occurs, they are in activity, whether it be a rupture, a sprain, or some other unsoundness of the system. So with States and despots; so long as they are engaged in a foreign war their weak points are invisible to most men, but the close grapple of a frontier war reveals them all.' Of a similar nature is the comparison between borrowers at high interest who, after a brief accommodation, lose their estate, and the Athenians who were buying a little present self-indulgence at the terrible expense of a conflict with the foe at their own doors. The reader will remark upon the homely sphere from which these two similitudes are drawn. It betrays the speaker's insight into character, insures popular appreciation from the familiarity of its source, and enlists itself effectively in support of the argument. It suggests the orator's desire to persuade his audience that it was dangerous to tamper with political as well as personal interests, since ruin or prosperity in either case obeyed the same laws.

Gnomes of Demosthenes.

"In the same mould are cast the general maxims interwoven with the thread of argument. (See Fig. Gnome.) In the maxims of Demosthenes there is no ostentation of profound reflection or philosophical remark; they are valuable, chiefly, as shrewd and pregnant summaries of current, social, or political experience; and their principal merit lies in the fact that they are not far-fetched; that they are never platitudes; that they appeal successfully to the common sense and feeling of mankind; that they are the natural fruit of discussion; the effluence, in short, of that fine judgment—the quintessence of the various discipline of life—which rhetoric cannot form. Such, for instance, is the fine passage in the Second Olynthiac, in which the orator describes the slippery foundation of ill-gotten power.

Exordiums and Perorations of Demosthenes.

"The modesty and truthfulness to nature which mark Demosthenes show themselves, also, in the structure of his speeches, especially in his use of those two oratorical weapons the Exordium and the Peroration. (See full details under these figures.) The great speech for the Crown concludes with a prayer of singular animation, beautiful both in rhythm and ideas; the address on the Embassy terminates in a strain of powerful declamation; the oratory in defence of the Rhodians has a highly-wrought conclusion."

Whence Arose his Eloquence?

Demosthenes' ambition to speak in public is said to have originated on this occasion:—Callistratus, the orator, after gaining the day in the celebrated Oropus trial, was escorted by the crowd and congratulated on every side. Demosthenes, struck with the power of such commanding eloquence that carried everything before it, forsook the studies and exercises in which boys are engaged, and applied himself with great assiduity to declaiming, in the hope of being one day numbered among the orators. (Cf. "Greek Lives from Plutarch," by C. E. Byles.)

Why Demosthenes Prepared his Speeches.

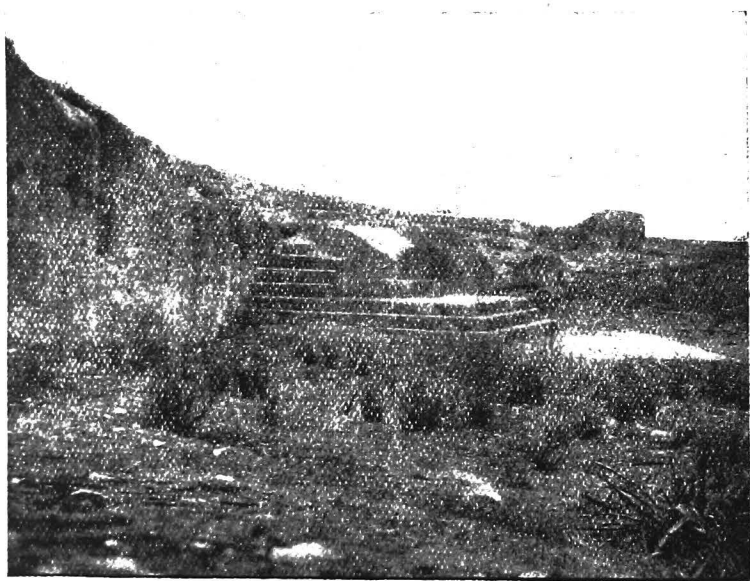
Many of the demagogues used to chaff him about preparing his speeches beforehand, and one, Pythias, remarked jestingly that his phrases smelt of the lamp. "My lamp and yours, Pythias," retorted Demosthenes with asperity, "assist at very different proceedings." "He maintained, however, that for a man to prepare his speeches was the mark of a good democrat showing respect for the people; while to be indifferent as to their reception of a speech was a sign of oligarchial tendencies and a reliance on force rather than persuasion." He followed Pericles as his model only in respect to his action and delivery, and his decision not to make it a habit of speaking extemporaneously or on any chance occasion; having concluded that his greatness was due to this fact. Nevertheless, he did not entirely neglect his reputation as an impromptu speaker, for Eratosthenes tells us that in extemporaneous harangues he often spoke as from supernatural impulse.

Account by Demetrius.

Demetrius the Phalerean, a rhetorician and contemporary of Demosthenes, relates the personal defects of the latter and his determined and constant efforts to overcome them. He says that Demosthenes told him in his old age how he corrected his hesitation and stammering in his early days by practising to speak with pebbles in his mouth, strengthened his voice by running or walking up hill, at the same time reciting some passages of an oration or a poem, and practised before a

looking glass in order to correct his gestures while declaiming. Demetrius also states that, although the action of Demosthenes electrified the populace, men of refined taste thought it mean, inelegant and unmanly. In an address to the people he tells how Demosthenes, like a man inspired, pronounced the following oath in verse:—"By earth, by all her fountains, streams, and floods!"

Demosthenes' first attempt to address the people from the Bema (orator's platform) was not successful, as he was ridiculed and laughed at by the crowd. At another time when his speech was not well received and he was returning home much dejected, Satyrus, the actor, a friend of his, met him and accompanied him. Demosthenes complained to him that "though he was the most laborious of all orators, and had



From Byles' "Greek Lives from Plutarch," by kind permission of Edward Arnold, Publisher.

almost sacrificed his health to that application, yet he could gain no favour with the people; but drunken seamen (it is supposed that Demades the orator, who was a common mariner, is meant) and other unlettered persons were heard, and kept the Bema, while he was entirely disregarded." "You are right," said Satyrus, "but I will provide a remedy if you will recite to me some speech of Euripides or Sophocles." After Demosthenes had finished, Satyrus delivered the same speech in tones of voice, accentuation and gesture, which were so suitable and natural, that it seemed quite another speech.

Delivery above All.

From this Demosthenes concluded that delivery was the most essential point to be considered and that it was useless to make a speech without proper articulation of words, the observance of suitable tones, and the making of appropriate gestures. He accordingly set himself to put into practice these principles, built a subterranean chamber for this purpose and eventually, after much toil, became the greatest of orators.

It was the Bema, together with rival democracies, that gave Athens the mastership of the world's oratory. Imagine on Pnyx Hill, a surging, seething, heckling democracy, hissing or applauding the speaker on the "orator's platform"; imagine, too, after this orator, or orators if several had to speak, has spoken, the herald, if the mass did not immediately approve what has been said, calling out in a loud voice: "Let any one above fifty years old, who wishes, speak; and then the rest of the Athenians in order"; imagine this one, now that one, ascending the Bema and addressing the multitude, pointing to the orator whose opinion he favoured most; imagine the multitude being called on to vote, now holding up their hands, 6,000 votes the minimum necessary to pass any measure; imagine now one of these orators receiving a majority of the votes adopting his measure, and his face beaming with satisfaction as he hears the verdict to which all the aims, and all the efforts, and all the labours of his oratory were directed; imagine further Demosthenes from the bema, fiercely attacking Philip, and with his overpowering eloquence, dominating the refractory multitude, causing them unanimously to hold up approving hands and to shout, "Let us march against Philip": you will then have a key to the superiority to all ages of Athenian eloquence. The Roman had his rostrum, but he never had a bema. In the palmiest days of the Roman republic Cicero had only the Roman senate to vote his measures, consequently his style of eloquence was different from that of Demosthenes, in that it was smooth, soft, gentle, insinuating, fluent, senatorial, lofty, "slow and steady as the tread of Nemesis." The nearest approach in modern times to Pnyx Hill was Tara Hill when Daniel O'Connell, in his hill-side stormings, haranguing the greatest multitude ever assembled to listen to an orator, very closely bordered on the Athenian's inimitable fire. But Tara Hill had not the power of Pnyx Hill. It is the absence of the condition of a stimulating bema that makes it impossible for the modern orator to excel Demosthenes, or even to approach the Athenian's sublime eloquence; but it is thought that the democratic tendency of modern times towards universal Parliamentary representation, especially in America, may create a somewhat similar condition that will bring forth another Demosthenes.

A very interesting comment of modern times on the oratory of Demosthenes is to be found in the "Edinburgh Review," vols. 33 (1820) and 36 (1821-22), parts of which are here cited.

"It will thus be found that there is not any long and close train of reasoning in the orations, still less any profound observations, or remote and ingenious allusions; but a constant succession of remarks, bearing immediately upon the matter in hand, perfectly plain, and as readily admitted as easily understood. These are intermingled with the most striking appeals, sometimes to feelings which all were conscious of, and deeply agitated by, though ashamed to own; sometimes to sentiments which every man was panting to utter, delighted to hear thundered forth—bursts of oratory, therefore, which either overwhelmed or relieved the audience. Such hits, if we may use a homely phrase (for more dignified language has no word to express the thing) are the principal glory of this great combatant; it is by these that he carried all before him, and to them that he sacrifices all the paltry graces which are the delight of the Asian and the Italian schools. Suppose the audience in the state we are figuring; it is evidence that one sentence, or parenthesis, or turn of expression, or single phrase—the using of a word or pronouncing a name, at the right place and in the just sense, may be all that is wanting to rouse the people's feelings, or to give them vent.

No Long, Close Reasoning.

"Now in this way, and not by chains of reasoning like mathematical demonstrations or legal argument, it is that Demosthenes carries us away; and it is not otherwise that an assembly at the present day is to be inspired and controlled. Whoever among the moderns has had great success in eloquence, may be found not perhaps to have followed the Grecian master, but certainly in some sort to have followed in his track. Had he studied correctness equally, the effect would have been heightened, and a far more excellent thing would have been offered to our deliberate admiration, after its appeal to the feelings had been successfully made. Who, for instance, can doubt that the *λεγέτω . . . καινον* is a burst of the very kind most adapted to electrify the House of Commons? Indeed, we may go further; for change Macedon into Corsica, and substitute Europe for Greece, the passage itself might have been pronounced at any time during the late war, with infallible success, or perhaps, in the present day, we might apply it to the Calmuck members of the Holy Alliance. After showing the dangerous tendency of Philip's projects, and the evils of letting him bring war near their country, he breaks out into a vehement inculcation of the Athenians for their numberless negligences and follies in the conduct of their affairs.

Powerful Repetition.

"This passage has all the characteristic fire and rapidity and point of the oration; it affords, too, an example of a very fine *repetition*,* in which the same words are used a second time with the most powerful effect, and the whole is brought to bear full upon the question of Diopceithes, which is first introduced by a skilful parenthesis. The orator's favourite figure of Antithesis is not spared; and the original is as sonorous to the ear as it is striking, by the sense which it is so over-enforced. 'You neither chuse to contribute your money—nor dare to serve in person—nor bear to sacrifice your shares in the distributions—nor do you furnish Diopceithes the appointed supplies—nor give him credit for supplying himself, but vilify him for what he has done and pry into what he is going to do: but you go on lauding by your words those whose councils are worthy of their country while, by your actions, you are straining every nerve for their antagonists. Then you are perpetually asking of each other who appears—what is to be done? But I would fain ask *you*—what is to be said? For if you will neither contribute, nor serve, nor sacrifice your shares, nor furnish Diopceithes his supplies, nor suffer him to supply himself, nor attend to your own affairs, I know not what is to be said; for if you will give such license to those who are sifting and calumniating his conduct that you must lend an ear both to their predictions of what he may hereafter do, and to the positive charges on which they ground these predictions, what can any one say?' This wonderfully condensed and most spirited exposure (in the last clause) of the unbearable injustice practised towards the general must remind every reader of many passages of Mr. Fox's speeches; one in particular we recollect upon the conduct and consequences of the war, in the debate on Parliamentary reform in 1797.

In passages of the same effect the third Philippic especially abounds; in fire and variety, indeed, it is surpassed by none of the lesser orations, and by some preferred to all the rest. The argument against trusting Philip's friends, and giving up those orators who had steadily opposed him, drawn from the example of other states who had fallen into his snare, as Oritum, Eretria, and Olynthus, merits attention.

Fine Outburst of Irony.

"Nothing can be finer than the burst of *irony* at the close

* Here is the same leading topic once more introduced: but introduced after new topics and fresh illustrations. The repetitions, the enforcements again and again of the same points, are a distinguishing feature of Demosthenes, and formed, also, one of the characteristics of Mr. Fox's great eloquence. The ancient, however, was incomparably more felicitous in this than the modern: for in the latter it often arose from carelessness, from ill-arranged discourse, from want of giving due attention, and from having once or twice attempted the topic and forgotten it, or perhaps from having failed to produce the desired effect. Now in Demosthenes this is never the case; the early allusions to the subject of the repetition are always perfect in themselves, and would sufficiently have enforced the topic, had they stood alone. But new matter afterward handled gave the topic new force and fresh illustration, by presenting the point in a new light."—LORD BRUGHAN.

of that part beginning *καλην γ'ιο πολλοι*. 'A noble (fine or pretty, the literal translation expresses the sense completely but is too colloquial) return have the Oritans met with for betaking themselves to Philip's creatures and abandoning the Euptræus. A noble treatment have the Eretrians received for dismissing your ambassadors and surrendering to Clitarchus—they are now enslaved and tortured and scourged! Nobly have the Olynthians fared for giving the command of the horse to Lasthenes while they banished Apollonides!' Now every name here pronounced awakened in the audience the recollections of events deeply interesting to them; and the few words applied to each were sufficient to bring up the most lively idea of those circumstances on which the orator desired to dwell.

Splendid Description.

"It may suffice the classical reader of the powerful *description* of Philip where he contrasts his conduct with that of the Athenians and presents him wounded and maimed, but cheerfully abandoning to fate any of his limbs provided what was left might live in honour and renown; the exposure of Æschines' inconsistency in ascribing to fortune the favourable result of a mere statesmen's councils, while he imputes to those councils the disasters that arise in the operations of war; . . . the bitter description of the Athenian populace which he puts into the mouths of his adversaries, but seems to have wrought as highly as if he meant to adopt it; the appeal to his own services which had, for the first time, obtained for Athens the extraordinary honour of a crown from the other states of Greece, the question now whether the ordinary honours of the civic crown had been rightly decreed to him; with almost every other sentence of that long and most wonderful passage which immediately follows his Theban Decree, and more especially that part beginning *ει γάρ ταύτα*."—"Edinburgh Review," vols. 33 (1820) and 30 (1821-22).

"As others of them were themselves eminent in speaking, and could readily see through all the common artifices of oratory, these he effects to despise; appears only solicitous to be understood. Yet, as it were without design, he raises the utmost admiration and delight, such delight as arises from the clearness of evidence and the fulness of conviction. And as all, even the lowest part of hearers, were acquainted with the beauties of poetry and the force of harmony, he could not admit of anything rude or negligent; but with the strictest attention laboured those compositions which appear so natural and unadorned. They have their ornaments, but these are austere and manly, and such as are consistent with freedom and sincerity. A full and regular series of diffusive reasoning would have been intolerable in

an Athenian assembly. He often contents himself with an imperfect hint, a sentence, a word, even his silence is sometimes pregnant with meaning; and this quickness and vehemence flattered a people who valued themselves on their acuteness and penetration. It is, indeed, insinuated by his enemy (*Æschines vs. Ctesiphon*) that he was more solicitous about rounding a period than preserving his country. A modern reader is struck with some particular argument or topic; he is disappointed to find that it is not extended and enlarged. But, it is possible, nay, very likely, that the disposition of those who heard it required but a single hint; a minute detail would have tired and offended. But here we seem to confine our regards to our own sentiments, our own passions and our own situations. We argue from our own feelings to those of other persons, in circumstances totally different."—Thomas Leland, D.D., Fellow of Trinity College, Dublin (1770).

The Person of Demosthenes.

"Nature, in truth, seems to have stinted him in all the requisites of a great orator; his voice was poor, his utterances lisping and bad, his lungs weak, and his action almost ludicrous by an ungainly figure and extreme nervousness. But within the thin, weak body dwelt a heroic spirit and an indomitable will."—Percy Scott Whelan, M.A., T.C.D., Warden and Orator of St. Columba's College.

"He had some natural defects very incompatible with the profession he embraced—a thick, restive tongue, hardly pronouncing the letters that required emphasis or plianthness of the organ; a trembling voice given to interrupt the most noble expressions; in fine, an outside void of that eloquence which takes the eye, and prepares the way for persuasion. However, perseverance and application surmounted all.

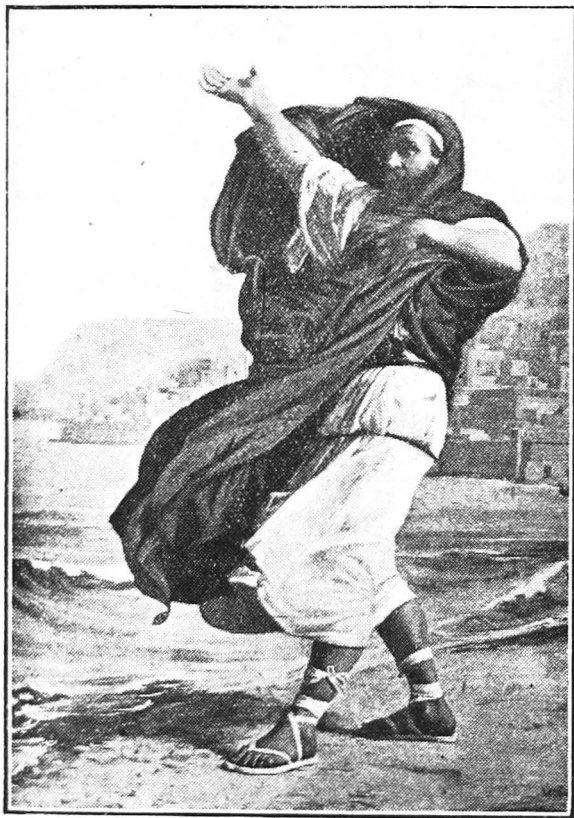
His Instructors in Eloquence.

"Isocrates, Plato, and Isæus initiated his eloquence, but action being according to his judgment, the chief or rather the only art of an orator, he had three masters (Neoptolemus, according to Phocius; Andronicus, according to Plutarch; Satyrus, according to Quintillian) to instruct him in the comeliness of gesture, justness of motion, and graces of pronunciation. To these foreign censors he added a domestic one, if the expression may be allowed, that never failed him; I mean his glass which he made use of to let him know what others would not tell him, or at least were weary of repeating to him. Sometimes to fortify his voice and accustom it to the noise of a tumultuary audience, he would declaim upon the sea shore and harangue the waves—a lively image of a popular assembly."*

* From the "Preface for Monsieur Turreil in Several Orations of Demosthenes," by M. Topham, Lord Landsdowne. Col. Stanhope and Others." Published in 1702-1744.

*"A Comparison between the Eloquence of Demosthenes
and Cicero."*

"Cicero had the advantage of being incomparably better educated than Demosthenes. At the age of sixteen years old he (Cicero) wrote the poem of Glaucus Pontius in imitation



LECOMTE DU NOUY. PINX.

of Eschylus. Demosthenes, whose desires after knowledge were more confined, applied himself wholly to the reading of Thucydides, whom he made almost his whole study, that he might get the style and writing of that historian. Cicero spent more time in the universal study of all sciences, both in reading Plato, Aristotle, and all that wrote after them that had any relation to eloquence. Both devoted themselves

to the common good and with zeal to the interest of their country.

Demosthenes choleric, Cicero very complaisant.

“For if to persuade 'tis necessary to please . . . Cicero may be said to surpass Demosthenes. It is observed that Tully was very neat in his clothes, and in all his dress, even to affectation, that he loved perfumes and a splendid table, and he was very pleasant in conversation; he was very complaisant with his friends; his raillery was smart and neat. Demosthenes had not the taking way in his conversation; his behaviour being more reserved made his discourses fitter to be listened to, and to be received as oracles. Demosthenes was of a choleric, melancholy temper; the heaviness which proceeded from his melancholy made him obstinately perverse in anything he had undertaken, and his choler inspired him with vigour and all his abilities necessary to bring it to perfection. Though his temper made him something peevish and cross, yet it did endue him with that serious humour which so much conduced to the great reputation he at length obtained. For it was partly from his temper that his great severity of manners, which gained him the name of so virtuous a person in his country, proceeded. And, indeed, he added to his natural vehemence such lively exterior actions that it was impossible to hear him without feeling at the bottom of one's soul sensible effects of his action.

Demosthenes' Marvellous, Piercing, Sparkling Eye.

“Valerius Maximus tells us he had a marvellous, piercing, sparkling eye, and that he made good use of that natural advantage to express diversely in his face such emotions as his subject required, but, above all, to make him seem terrible and dreadful when it was requisite he should be so.

Demosthenes' Voice, Action and Figures.

“He let his voice fall so properly where it ought, gave his words such a tone, and a graceful air to all his action, that it made every one that heard him admire him; so that action was almost the chief quality wherein his eloquence consisted; and he himself used to say it was the first, second and third part of it, meaning that it was all in all to pronounce well what one had to say; and that all things are to be esteemed according to the manner they are delivered. Besides his action, which gave life to all he said, he improved all he had to say with proper expressions, lively descriptions, touching passages, and representations, that affected and made strong impressions on the mind. In fine, all his discourse was full of expressive figures, of those frequent apostrophes, and reiterated interrogations which add so much vigour and do so animate a discourse, as Longinus observes. So that one may truly affirm that never any orator raised his anger, hatred, indignation, and all his passions to that

height as did Demosthenes. What shall I say of that sharp style wherewith he stirred up the winds of all the commonwealth against Philip, without any regard of his quality? Of those passages where he is transported against Æschines in the oration for Ctesiphon? And of all those frequent invocations of the gods? those apostrophes to the sun and stars? of those oaths, by heaven and earth, by the fountains and rivers, according to the maxims of his religion? of those strange, forced figures, and other violent passions all his discourse abounds with? To all of which he added a pronunciation and tone of his voice more thundering than that of Pericles, whom he had taken for his pattern. And his vehement action joined to that of his expression are things which chiefly make up the character of that powerful eloquence unto which nobody besides him ever arrived, as Longinus assures us. He had a particular talent in representing things exactly with all their circumstances, which is of no small moment to work belief in the people to whom all things seem much more probable from circumstances.

Demosthenes' Description, Turns, Zeal and Reasoning.

“He had also so exquisite an art of describing all things naturally, that the merest fables as he related them would persuade much more, by reason of that plain, natural way he delivered them in, than the most solid truth alleged by another. We are told by Dionysius of Halicarnassus that his eloquence was very subtle and artificial. He could turn and wind about, and follow the most untrodden paths, to come more surely to his proposed end. And this is the case in the oration about the fleet that was to be sent out against the king of Persia, by representing to the people the difficulties they would find, if they went about such an enterprise without engaging all Greece in the same design: he made the thing appear so difficult as he represents it, that though he seems to persuade them to it, yet he dissuades them from it in reality as he at first designed. But his vehemence was the chief quality in his eloquence, so Photius assumes, in that those orations he made to the people had much more of it in them than those he made to the senate. There is, nevertheless, in all this austere kind of eloquence, very much solid and judicious reason which had in it nothing that was either superficial or weak; and his reproaches, however severe, were always taken in good part because he backed them with such weighty reasons and arguments as were irresistible. His language was ordinary, having nothing far-fetched or sought for in it; but he had the art of putting into language, as plain as it was, and into all his words, all the life and vigour that he pleased by the vehemence of his action.

Cicero Affecting on Pathetic Subjects.

“*The Character of Cicero's Eloquence.*—But after all, the

chief perfection of his eloquence was his admirable talent of affecting the heart upon pathetic subjects by that wondrous art of moving the passions, the ground of which he had from nature, and which he so well improved by his constant studying of Aristotle's Rhetoric. He arrived at this perfection chiefly by his natural temper; for he had a very tender soul and a soft, passionate air in all he did; and besides, his graceful delivery and his excellent pronunciation gave him a very easy admittance into the hearts of his audience, who, finding themselves surprised by so many charms, were not able to make any resistance.

Cicero More Learned; His Art of Syllogising.

"It is also probable that the art of syllogising which Cicero had so carefully learnt in Aristotle's logic was not in use in Demosthenes' time, whose argumentation, being only plain enthymemes, was more natural and agreeable to his vehement pressing way; as that art of deducing particular consequences from universal principles, which Aristotle reduced into a method, and which Thomas Freigius has so well picked out of Cicero, is much more insinuating and suitable to his manner of writing.

The Chief Differences between Them.

"These are the chief differences we can find between them. *Demosthenes* is more passionate than Cicero and more grave; he sets upon his business resolutely and pursues things roughly without having any respect of person (for instance, calls Philip 'the fellow of Macedonia') . . . and his choler and peevish humour were visible in all he said, so he gave himself up so much to the impetuous current of his temper, that it was but very seldom that he was cool and without passion when he spoke. *Cicero* is much more master of himself and all his passions, he more gently manages his auditors' minds and regards whom he speaks to, he has nothing that is harsh or surly, is pleasant even in his anger and indignation, and has the art of pleasing still whatever he speaks of. Demosthenes finds out in all the reasons he thinks, all that is in them either solid or substantial, and has the art of representing it in its full strength; but Cicero, besides the solidity which never escapes him, does likewise lay hold on all it has in it of pleasing taking, and never fails of his aim in the pursuit of it. The torrent of Demosthenes' discourse is so violent and rapid, his argumentation so close, his whole manner of writing has in it a height so like that of craggy rocks and precipices, as Longinus expresses it, that it is difficult to follow and keep pace with him; whereas Cicero carries his auditors along with him or makes them go before him; he turns and winds the minds of his hearers, and touches their hearts so that they guess beforehand what he has next to say . . . one may affirm, methinks, that

Demosthenes, by the impetuosity of his temper, the force of his arguments, and the vehemence of his pronunciation, was more pressing and forcible than Cicero, as Cicero by his soft and gentle way, his smooth, insinuating, passionate touches, and all his natural graces, did more affect and move. The Grecian breaks out like thunder, the Roman warms and inflames like a great fire. But when it was necessary to go to the very heart and insinuate oneself into the mind, by all those charms and delicate strokes of which eloquence is capable, then it is that Cicero's art is triumphant, and that his diffused, enlarged discourse succeeds far better than Demosthenes' more close, concise way; and the one has not more power in the surprising strength of his reasoning than the other gains by the warming and affecting emotions he raises. Plutarch says that Demosthenes is everywhere concise and close, and his arguments very pressing without any ornament or beauty, whilst Cicero scatters many graces throughout his discourse, and is everywhere pleasing. Though Cicero was generally insinuating and affecting, yet he could likewise, when it was requisite, add to his natural sweetness as much passion and indignation as his subject required or the most transported spirit was capable of. Demosthenes is likewise not so absolutely given to be violent and passionate, but that he can sometimes make use of the other softer way, as it appears in some passages of his Olynthiaks, and that of Ctesiphon and the oration against Midias, though the greater part of this last be very vehement. And it is doubtless as much for this reason, as out of his inclination, that Demosthenes dealt more in accusation than Cicero, for he hardly undertook the defence of anyone, and Cicero accused but few persons for his nature was more inclined to sweetness and pity, and it was against his will if he accused any man. It is this taking air which accompanies all he says and constitutes that sweet, obliging kind of eloquence wherewith all souls are charmed.

Persuasion of the Heart, and of the Understanding.

“The *persuasion of the understanding* is effected by a kind of dazzling light which is darted forth, and a violent impulse of reasons which the mind cannot resist; it works in a certain elevated manner, and with such force as surprises and confounds the faculties, as Aristotle observes (book 1, cap. 2, Rhet.); the *persuasion of the heart* is produced by those graces and charms which captivate the will and draw her after them so delightfully, that she is pleased in forsaking her resolutions, and in giving away her liberty. For the understanding does not assent unto anything but the evidence of reason, and to that which enlightens her, so neither can the will yield itself to anything but the allective of good, etc., what is taking and pleasing. Though there be some

minds on which nothing will work but the force of reason, and who must be convinced before they can be persuaded, yet I esteem it not convenient to be always urging of arguments.

Demosthenes Dazzled the Mind, Cicero Captivated the Heart.

“One dazzles the mind by the splendour of his lightning and surprises the soul by the mediation of the amazed understanding, but the other by pleasing and taking, would slip into the very heart and had a way of insinuating himself into, and making use of the interests and inclinations, passions and opinions of those he speaks to.

More Glorious and Lasting, Eloquence of Understanding.

“Nevertheless that eloquence which works upon the understanding is more glorious than that which wins the heart. A heart that is affected is no subject for the triumph of an orator, as a convicted mind; and that which strikes the mind makes a more lasting impression because that reason which gave the stroke still continues the same, but that which touches the heart vanishes with the heat of that passion which produced it, because all things that proceed from passion are very transient. Finally, inasmuch as the resistance of the understanding is more difficult to be overcome than that of the will, so is passion less powerful to persuade than reason. This tempestuous eloquence, which Aristotle says troubles our minds, by overturning our opinions and subduing our reason, never does anything but openly and so as to be taken notice of, her strokes stun and dazzle like lightning and smite like thunder; she is like those whirlwinds which overturn the tallest trees with the same facility as the trembling reed. Such was Demosthenes' eloquence, who had the art of governing and mastering the minds of the most fierce, light and untractable people that ever was. This masterless rabble which was so jealous of the merit of any one that made himself remarkable in their commonwealth, did submit their reason to that of Demosthenes, who forced them to bend under the weight of so irresistible a power. The truth is Cicero's eloquence charms the mind, but Demosthenes' astonishes it; the former makes itself loved, the latter feared and obeyed. If I were to speak to persons above me, I should choose to speak like Cicero; but if to people below me, I would frighten them like Demosthenes. Demosthenes was so positively affirmative that he would always be thought to be in the right, but Cicero was content to make it appear he was so. Demosthenes was but seldom known to aim at wit, but it was so natural to Cicero to be facetious that he was pleasant in adversity.

The Appearance of Cicero and Demosthenes.

“The Roman was of a very personable presence, had a comely face and a good, clear, loud voice. The Greek was

not unhandsome, but the earnestness of his action recompensed for the other exterior qualities which he wanted. The truth is, he spoke with more heat and vigour; Cicero, more gracefully and pleasingly. Demosthenes' air is more majestic than that of Cicero. But it is probable that Cicero understood the intrigues of man's heart better than Demosthenes, having learnt it so well from Aristotle . . . whose Rhetoric . . . Demosthenes never saw, for it is evident that Aristotle wrote not that book till he was pretty well in years, and after having studied above twenty years under Plato. And in this Cicero had the advantage over Demosthenes, for he drew all that perfect knowledge he had in those matters from that copious spring.

Best passages are led up to; Must not be separated from rest.

"Those admired passages cannot be taken out from the rest of the discourse without being spoiled or stripped of their beauty, which many times consist only in that exact preparation and suitableness they have with the other parts. This may easily be seen in that admirable passage of Demosthenes which is so cried up by all the great masters of eloquence where he says: 'No, it is not so, I swear it by all the ashes and manes of those brave men that were killed in the battle of Salamis and Marathon,' etc., where the orator sets forth all that is great and glorious in eloquence. But it is not the same thing when it is taken out of its place and looked upon by itself without being concerned or having one's mind prepared by what goes before; for so, the dependence of it and proportion to the rest which makes up all, its beauty appears not."—"A Comparison between the Eloquence of Demosthenes and Cicero" (translated out of the French), R. Rapin. Oxford. Published 1672.

Demosthenes in a Milder Character of Oratory.

"His Leptinea is of a milder character, employed wholly in convincing rather than exciting the audience; and possesses not the force and grandeur of language and sentiments which we admire in the Philippics and some of the rest. Here everything is calm, gentle, distinct, with a kind of uniform flow. This is the highest attainment of an able orator, to know how his style is to be diversified."—"Oration of Demosthenes against the Law of Leptines," by Rev. B. W. Beatson, M.A., Fellow of Pembroke College, Cambridge.

The Great Oration on the Crown.

The following are the three points at issue: "First, because it was unlawful to make false allegations in any of the state documents.

"Secondly, because it was unlawful to confer a crown upon any person who had an account to render of his official conduct; and Demosthenes was both a conservator of the walls and the treasurer of the theoric fund."

"Thirdly, because it was unlawful to proclaim the honour of a crown in the theatre of the Dionysian festival, at the performance of the new tragedies; the law being that if the council gave a crown, it should be published in the council-hall; if the people, in the Pnyx at the popular assembly."

"The interest excited was intense, not only at Athens, but throughout all Greece; and an immense concourse of foreigners flocked from all parts to hear the two most celebrated orators in the world. A jury (of not less than five hundred) was impanelled by the archon; and before a dense and breathless audience the pleadings began."

"This has justly been considered the greatest speech of the greatest orator in the world. It derives an additional interest from the circumstance that it was the last great speech delivered in Athens."

"His rival, Æschines, opposed this measure as unconstitutional, and the trial of this celebrated cause before the assembly of the people was postponed until 330 (B.C.). The oration of Demosthenes, 'On the Crown,' which was really a defence of his entire public career, is undoubtedly his masterpiece, and the most perfect specimen of eloquence that was ever produced. Demosthenes triumphed, and Æschines was banished. More than four-fifths of the numerous judges in his trial voted against Æschines."—Spofford's "Library of Historical Characters and Famous Events."

"The real issue, as we have seen, in the prosecution was not an issue of points disputed in national law or national history; the issue was whether Philip's opponents at Athens could or could not be crushed; Demosthenes once overthrown, the rest of his party would prove easy victims. But Æschines had overrated his own ability and influence. The fiery rhetoric of the reply shrivelled the accusation to atoms. The blow he had aimed at Demosthenes was suicidal to himself. True the speech of Æschines has many points that are brilliant. But it is inferior in vigour, inferior in dexterity, inferior in its indignation, and inferior in its pathos. The one speech has a genuine ring of patriotism and courage about it; the other rings like debased metal, coated over thickly enough with an affectation of high principle, but still transparent to the naked eye as coin that will not pass. We have the two orations to compare in their last, most finished shape, not as they were actually spoken, but as they were corrected and polished, with a view to publication by their authors in permanent manuscript form. To conclude, if we cannot wholly approve the moral tone of the Speech on the Crown, we can praise without reserve or stint the magnificent style of its language. The orator's exquisite choice of words and their still more perfect arrangement, the splendid roll of its long periods, the delicate balance of

the antitheta, the superb grammatical finish pervading the whole—these are unmistakable indeed; there can be but one opinion about it. *Analysis of the argument*: It was, in fact, what all the judicial orations of Demosthenes were, emphatically an *argument* constructed on a well-considered and wisely ordered plan, having a beginning, a middle, and an end. The *skeleton or framework* of the argument is concisely as follows: The first eight sections constitute the exordium, or introduction, in which modestly but earnestly he claims his right to make his own defence in his own way, and with marvellous skill sweeps away all the cunning contrivances of his prosecutor, and clears the ground for a fair fight. The next forty-four sections (9-52) are occupied with some preliminary and extraneous matters in reply to assaults partly on his private character and partly on public measures on which Æschines had dwelt at great length, but for which, being prior to the administration of Demosthenes, he was in no way responsible, or which, in legal terms, were wholly impertinent to the indictment. In the next seventy-three sections (53-125) he takes up the charges in the very order of the indictment: *first*, defending his public policy during the period in which he took a leading part in the affairs of the state, 'and the difficulties under which the Athenians laboured in their contest with Philip. Coming to the events which brought on a renewal of the war, he shows how Philip's ambitious projects and encroachments in every part of Greece made it necessary to oppose him, especially for the Athenians who were menaced at home as well as abroad by his aggressions in Thrace, Eubœa, and Megara. He pursues these topics until he has carried with him the feelings of his hearers, which must have been strongly on his side when he dilated on the glorious issue of the campaigns in Eubœa and the Propontis, and read to them the decrees of the Byzantines, Perinthians, and Chersonesites in honour of Athens, all of which were due to the vigorous measures of his own administration. Having thus secured the goodwill and sympathy of his judges, he proceeds to discuss the legal charges against Ctesiphon'; *secondly*, justifying the proposal of Ctesiphon that he should be crowned for his patriotic services while he was still in office and his accounts had not yet been audited; and *thirdly*, showing that it was lawful that the crown should be proclaimed, as Ctesiphon proposed, in the theatre at the Dionysian festivals. (. . . he throws the merely technical and legal points wherein his own weakness and the strength of his opponent lay into the middle of his oration, as Nestor advised Agamemnon to drive into the middle his poorest troops, while the beginning and end and main portion are so ablaze with the glory of his public policy, which his judges and hearers had adopted and still cherished as their own, that if they gave any consideration to these

nice points of law, they could not but regard them practically of no account.) 'Dwelling on them but a short time, he plunges into a personal attack upon Æschines, holding up to ridicule the meanness of his birth and parentage, and retorting on him the same coarse and opprobrious language which had been used toward himself.' This terrible invective occupies the next thirty-four sections (126-159). Having thus disposed, in passing as it were, of some of the strongest points in the argument of Æschines, he returns to a narration, rapid and graphic, of the course of events in the last great struggle of Grecian liberty against the supremacy of Macedon 'A graphic description is given of the consternation at Athens on hearing that Philip had seized Elatea. The meeting of the people, the advice of Demosthenes to them, his embassy to the Thebes, the success of his negotiations, and the conclusion of an alliance between Thebes and Athens are briefly recounted, Demosthenes forcibly pointing out the advantage of his measures, contending that they were not to be judged by the mere event of the battle, and that it was far more glorious for his country to be defeated in a struggle for the independence of Greece than it would have been to keep aloof from the contest. He made that noble adjuration which has in all ages been admired, appealing to his countrymen by the deeds of their ancestors, of whom they would have acted most unworthily, had they without a struggle abandoned the post of honour bequeathed to them' . . . and he puts forth that world-renowned, matchless justification, or rather glorification of his policy which, though it led to the disaster at Chaeronea, was the only policy which Athens could have adopted consistently with her ancestral glory, and of which the Athenians themselves, after their defeat, expressed their unshaken and hearty approval by choosing Demosthenes to pronounce the funeral oration over those who had fallen in the battle (160-290). In the remaining sections (291-324), which are of a more general nature, the orator portrays the ideal statesman and statesmanship which Athens required for those times, and shows how he himself had answered to that ideal, in contrast with the baseness and treachery of Æschines and his fellow hirelings and traitors in all the Grecian States, concluding with that magnificent prayer and imprecation which the best translators have confessed their inability to render adequately into any other language. 'He (Æschines) never came forward to assist her counsels when she needed them, but only to censure others who had given their advice because it had not turned out as well as was expected. It was a signal proof of his malignant disposition, that he had expatiated on the late disastrous events as if they were a subject of triumph to him, without shedding a single tear, without any faltering in his voice, without betray-

ing the least emotion or symptom of grief. Attachment to his (Demosthenes') country and earnest anxiety for her welfare had been his abiding motives of action; throughout his whole life, in the day of power, in the hour of trial and adversity, those feelings had never deserted him; that was the test of a good and honest citizen; by that he ought to be judged. Demosthenes stood before his country representing all which remained of Athenian dignity and glory. During the progress of his address such thoughts rushed upon their minds with greater and greater force, till they were elevated above themselves, and all the spirit of their ancestors was, for the moment, regenerate within them. They felt it was impossible to find him guilty without passing sentence upon themselves, without condemning the policy which Athens had for a long series of years consistently pursued.' (Remarks in single quotation from C. R. Kennedy.)—"The De Corona of Demosthenes," by Arthur Holmes, M.A., Senior Fellow of Clare College, Cambridge.

"Demosthenes to a great extent regards the concourse of vowels as a fault, and avoids it accordingly. Again, it is only very recently that attention has for the first time been drawn (by Blass III., 99-104) to a subtle law of rhythm whereby Demosthenes, as far as possible, avoids the consecutive use of three or more short syllables, except where the syllables are included in the same word or in combinations virtually equivalent to a single word—for example, a noun preceded by an article or preposition . . . it is to this rule, the general result of which is to give a preponderance to long syllables in consecutive words, that we ascribe the steady and stately march that characterises the prose of Demosthenes as compared, for instance, with that of Plato."—John Edwin Sandys, M.A., Public Orator in the University of Cambridge, 1885.

Regarding the magnificent *Arsis* (see Fig. *Arsis* and *Thesis*) of Demosthenes, "Not with stones nor with bricks did I fortify Athens: nor is this the ministry on which I most pride myself . . .," Lord Brougham says: "The fame of this noble passage is great and universal. It is of a beauty and force made for all times and all places; its effect with us may be imagined by supposing Mr. Pitt to have been attacked for his Martello towers, the use of which was far more doubtful than Demosthenes' *walls, trenches*,* and to have indignantly and proudly appealed to the other services he had rendered and the other outworks he had erected for our internal protection against foreign and domestic enemies. One seems to hear him nobly pour forth his magnificent periods, alike majestic in structure and in tone, upon the 'lines of circumvallation far mightier than any fortress, lines which the energy of a united people and the wisdom of a British parliament had drawn around

*"Walls," "trenches," are Greek in the Brougham text.

our glorious constitution, placing it in proud security above all the assaults either of an insulting enemy from without, or a more desperate foe at home,' and 'desiring that his title to the gratitude of his country should be rested on foundations like these, far more imperishable than any works which the hands of man could raise.' Or would he haply have spoken figuratively of the loftier towers which he had raised in the people's hearts, and the exhaustless magazines of their loyalty and valour?"

In a more recent comment touching upon the disputed question as to whether or not the orations of Demosthenes were mere abstracts, S. S. Curry, Ph.D., in his "The Province of Expression" combats it thus: "Many men have contended that what has come down to us as the orations of Demosthenes are merely abstracts, because they are too concise for public oratory. But this is the modern, perverted, abnormal idea of oratory. Looked at from an ideal point of view, the literary style of perfect oratory must be more concise than the style of what is simply to be read. There are many things which the tone of the voice can say better than words. A motion of the hand, an action of the eye or of the face, can supply an ellipsis which the essayist or novelist must give in words. One of the most familiar illustrations of this is the difference between the drama and the novel. All will agree that the amount of thought is as great in Hamlet as in a great novel—as, for example, in David Copperfield—though Hamlet covers only a few pages and David Copperfield takes several volumes. This difference is due to the fact that the drama is to be presented through the living languages of man and be both seen and heard, while the novel is only intended to be read in an easy chair. The principle is shown by Dickens himself. In a facsimile of a page from the readings as arranged by him from his novels for his recitations, I counted the words which were erased. In the original novel there were one hundred and ninety-three words, and of these one hundred and nineteen were marked out. Yet no important idea was omitted that Dickens could not readily supply by a look or a tone or some combination with the words. . . . So that all ideal oratory must be concise, or at least its style must differ from the essay as the drama does from the novel, or the poem from history."

In Blair's "Essays on Rhetoric," under "Eloquence," a most valuable appreciation of Demosthenes' oratory is made. After treating of eloquence as of three kinds or degrees, he places Demosthenes' at the head, his treatment being given thus: "The first, and most inferior, is that which endeavours only to please the hearers. Such, in general, is the eloquence of panegyrics, inaugural or funeral orations, addresses to great men. . . . A second and a superior

degree of eloquence is when the speaker proposes, not merely to please, but likewise to inform, to instruct, to convince; when his art is employed in removing prejudices against himself and his cause; in selecting the most proper arguments, stating them with the greatest force, disposing of them in the best order, expressing and delivering them with propriety and beauty; and thereby preparing us to pass that judgment, or favour that side of the cause to which he desires to bring us. Within this degree, chiefly, is employed the eloquence of the bar. Yet there remains a third, and still higher degree of eloquence, by which we are not only convinced, but are interested, agitated, and carried along with the speaker; our passions rise with his; we share all his emotions; we love, we hate, we resent, as he inspires us; and are prepared to resolve, or to act, with vigour and warmth. Debate in popular assemblies opens the most extensive field for the exercise of this species of eloquence, and the pulpit likewise admits it. It is necessary to remark that this high species of eloquence is always the offspring of passion. By passion, we mean that state of mind in which it is agitated and fired by some object it has in view. Hence the universally acknowledged power of enthusiasm in public speakers affecting their audience. Hence all studied declamation and laboured ornaments of style which show the mind to be cool and unmoved are so incompatible with persuasive eloquence. Hence every affectation in gesture and pronunciation diminish so much the merits of a speaker. Hence, in fine, the necessity of being, and of being believed to be, disinterested and in earnest, in order to persuade . . . take a view of the great Demosthenes, by whom eloquence was brought to the highest and most unrivalled splendour. Not formed by nature either to please or persuade, he struggled with, and surmounted, the most formidable impediments. He practised at home with a naked sword hanging over his shoulder that he might check an ungraceful motion to which he was subject.

Incentive to Students.

“Hence the example of this great man affords the highest encouragement to every student of eloquence, since it shows how far art and application could avail for acquiring an excellence which nature appeared to have denied. . . . His orations are strongly animated and full of impetuosity and ardour of public spirit.

Short Exordium, and Straight to Speech.

“He seems not to attend to words, but to things. He has no parade and ostentation; no studied introductions; but is like a man full of his subject, who, after preparing his audience by a sentence or two, for the reception of plain truths, enters directly on business. His action and pronuncia-

tion are said to have been uncommonly vehement and ardent; which from the manner of his writings, we should readily believe."

Appreciations of Demosthenes by Distinguished Men.

"Our orator (Demosthenes) owing to the fact that in his vehemence, aye, and in his speed, power and intensity—he can, as it were, consume by fire and carry away all before him—may be compared to a thunderbolt or flash of lightning.

Longinus on the Sublime.

"Cicero, on the other hand, it seems to me, after the manner of a widespread conflagration, rolls on with all-devouring flames, having within him an ample and abiding store of fire, distributed now at this point, now at that, and fed by an unceasing succession . . . but the great opportunity of Demosthenes' high-pitched elevation comes where intense utterance and vehement passion are in question, and in passages in which the audience is to be utterly enthralled. The profusion of Cicero is in place where the hearer must be flooded with words, for it is appropriate to the treatment of commonplaces, and to perorations for the most part and digressions, and to all description and declamatory passages, and to writings on history and natural science, and to many other departments of literature."

Quintillian on Demosthenes and Cicero.

"Of their great excellencies, I consider that most are similar; their methods, their order of partition, their manner of preparing the minds of their audience, their mode of proof, and, in a word, everything that depends on invention. In their style of speaking, there is some difference; Demosthenes is more compact, Cicero more verbose; Demosthenes argues more closely, Cicero has a wider sweep; Demosthenes always attacks with sharp pointed weapons, Cicero often with a weapon sharp and weighty; from Demosthenes nothing can be taken away, to Cicero nothing can be added; in one there is more study, in the other more nature. In art, certainly, and pathos, two stimulants of the mind which have great influence in oratory, we have the advantage. We must yield the superiority, however, on one point, that Demosthenes lived before Cicero, and made him in a great measure the able orator he was; for Cicero appears to me, after he devoted himself wholly to imitate the Greeks, to have embodied in his style the energy of Demosthenes, the copiousness of Plato, and the sweetness of Isocrates. Read first Demosthenes and Cicero, and afterwards every writer according as he most resembles Demosthenes and Cicero. Demosthenes has been almost the sole model for oratory."

Cicero on Demosthenes . . .

"Therefore this great man whom we call so superior to all the rest in that oration of his in defence of Ctesiphon,

which is by far the finest of all his speeches, begins modestly at first, then when he argues about the laws he becomes more animated; afterwards, proceeding gradually as he saw the judges become excited, he gave himself more license and spoke with more boldness. And yet even in this very man so carefully weighing the value of every word, Æschines finds something to reprove and to attack him for; and, laughing at him, he calls them terrible, odious and intolerable expressions. Moreover, he asks him (Demosthenes had called him a beast) whether these are words or prodigies; so that even Demosthenes himself does not seem to Æschines to be speaking in the pure Attic style. . . . And though there are many kinds of orators of this sort, still the people among us who affect this style have no suspicion of the existence of more than one. For they think that a man who speaks in a brusque and fierce manner, provided only that he uses elegant and well-turned expressions, is the only Attic speaker."

Attic Oratory and its Service to Modern Eloquence.

Having now treated extensively on Demosthenes, the greatest of the Attic orators, let us observe to what service and application the Attic is to modern eloquence.

Prof. Jebb on Attic Orators.

For this purpose let us note a few remarks of R. C. Jebb, Litt.D., Professor of Greek and Fellow of Trinity College, Cambridge, and M.P. for the University (date of publication 1893). In the time of Demosthenes there were ten Attic orators at Athens, who were Antiphon, Andocides, Lysias, Isocrates, Isæus, Demosthenes, Lycurgus, Æschines, Hyperides, and Deinarchus. Prof. Jebb, in his "The Attic Orators," says: "The superiority of the Greek oratory to the Roman, in deliberative and forensic branches alike, has been recognised by the best critics as well as by the most competent practical judges. Brougham says: 'In all his (Cicero's) orations that were spoken (for, singular as it may seem, the remark applies less to those which were only written as well as the Verrine, except the first, all the Philippics, except the first and ninth, and the Pro Milone) hardly two pages can be found which a modern assembly would bear. . . . Now, it is altogether otherwise with the Greek masters; changing a few phrases, which the difference of religions and of manners might render objectionable—moderating, in some degree, the virulence of invective, especially against private character, to suit the chivalrous courtesy of modern hostility, there is hardly one of the political or forensic orations of the Greeks that might not be delivered in similar circumstances before our senate or tribunals.' Brougham . . . observes that in ancient oratory there are scarcely any long chains of elaborate reasoning; what

was wanted to move, to rouse, and to please the hearers, was rather a copious stream of plain, intelligible observations upon their interests, appeals to their feelings, reminiscences from history, especially recent history, of their city, expositions of evils to be apprehended from inaction or from impolicy, vindication of orator's own conduct, demonstrations of the folly which disobeys, of the malice which assails him. He impresses upon the student of rhetoric that a speaker must even remember that he is addressing the vulgar; he must not expect them to be capable of a far-reaching ratiocination, he must not string syllogism to syllogism, he must administer his logic temperately and discreetly. ('Dissertation of the Eloquence of the Ancient.') Cicero's speech for Archias, which is exquisitely composed, but of which not more than one-sixth is to the purpose, or his speech for Publius Sextus, in which the relevant part bears a yet smaller proportion to the whole, could not have been delivered in a British court of justice.

The First Characteristic of Modern Oratory.

"Still this logical vigilance (the modern exaction of consecutive and intelligent reasons) with a comparative indifference to form, is, on the whole, the first characteristic of modern oratory, and has, of course, become more pronounced since the system of reporting for the press has been perfected; as it is now, in many cases, far more important for the speaker to convince the readers than to fascinate the hearers.

The Next Characteristic—Speech be Extemporary. . . .

"The characteristic which comes next in degree of significance for our present object is the habitual presumption that the speech is extemporary . . . the fact of *verbal* preparation must be kept out of sight . . . and a contempt is generated for those who design to labour beforehand on words that should come straight from the heart.

Modern Oratory—The Greatest Triumphs Won by Sudden Bursts.

"The most memorable triumphs of modern oratory are connected with the tradition of thrills, of electric shocks, given to the hearers at the moment by bursts which were extemporary, not necessarily as regards form. It was for such bursts that the eloquence of the elder Pitt was famous; that of Mirabeau, and that of Patrick Henry owed its highest renown to the same cause. Sheil's retort in the debate on the Irish Municipal Bill in 1837. to Lord Lyndhurst's description of the Irish (in a phrase borrowed from O'Connell) as "Aliens in blood, language and religion," was of this kind. Erskine, in his defence of Lord George Gordon, produced an astonishing effect by a protestation—which would have

been violent if it had not been solemn—of personal belief in his client's innocence."

It will be noted from the numerous authorities quoted, that the great Athenian, though he wrote his speeches, he cast them in forms so natural, that is to say the form in which a given thought or feeling customarily or naturally takes, and delivered them in tones and with gestures so accordant with the respective thought or feeling as expressed in actual life, that they appeared as *impromptu* or *extemporaneous*. This is the goal of all oratory.

It will also be noted that Demosthenes did not get up on every occasion to speak, but held himself in reserve; that though he eschewed ornament, yet he rarely expressed a thought that was not cast in some form or figure; that his *Similes* and *Gnomes* were taken from daily life, that his repetitions were not due to carelessness, but introduced with new matter and new illustration, his *Antitheses* perfect, his *Arses* magnificent, his bursts of *Irony* withering, his *Description* natural and masterful, his *Enthymemes* irresistible, his *Apostrophes* spirited, his *Eperoteses* or reiterated interrogations rapid and quick-firing, his *Orcos*—"by earth, by all her fountains, streams and floods" "by the manes . . ."—sublime and transporting, his *Hypophoras* animated and annihilating, his *Éphoneses* electric and stunning, his *Rhythm* beautiful and majestic, his *Exordiums* brief, and his *Perorations* highly wrought; that delivery—i.e., proper gesture, proper tones of voice, proper accentuation, proper articulation—stood first and above everything else in successful public speaking; that he formed the style which was best suited to himself; that he practised before a looking-glass in order to correct any awkward or ungraceful gesture, and betook himself to a subterranean chamber where he could practise his elocution and speeches without having his attention distracted by being overhead; that his speeches were delivered in the abstract form handed down to us, because the soul of powerful oratory is conciseness; that he practised on the seashore to accustom himself to the noise of a heckling, tumultuous assembly; that his eye was terrible and penetrating, like rays of lightning, it flashed and darted to different parts of the audience as he rolled forth thunder after thunder; that his impetuosity, vehemence, and impassioned oratory made him appear as one inspired; that his invectives, however terrible, and his *Épitimenses* or reproaches, however scathing, were nevertheless received in good part as he sustained them with powerful reasons and arguments; that his eloquence consisted in the conquest of the understanding, which eloquence is always dazzling and secures more lasting and glorious triumphs; that his affirmations were so positively made that they always bore the stamp of truth, making him always thought to be

in the right; that he has been almost the exclusive model of higher eloquence; and that whoever expects to attain success in the highest degree of eloquence must follow to a great extent in the steps of Demosthenes.

We shall now pass on to the consideration of Figures.

ALLEGORY: Greek, ἀλληγορία a description of one thing under the image of another; ἄλλος another; and ἀγορεύειν to speak. An allegory is a trope whereby a sentence must be understood otherwise than the literal interpretation shows. One thing appears in words and another in sense. It is an extended simile with the comparative word left out—in other words, a metaphor in detail.

Quintillian says: "An allegory presents one thing in words and another in sense, or sometimes a sense quite contrary to the words—*e.g.*, "O ship, shall new waves bear thee back to sea? O, what art thou doing? Make resolutely for the harbour." Horace puts *ship* for the commonwealth, waves for civil wars, harbour for peace and concord.

Puttenham calls allegory the ringleader and captain of all the figures of false semblance or dissimulation, either in the poetical or oratorical sense, as we speak otherwise than we think in earnest or sport, under covert and dark terms, in learned or apparent speeches, in short sentences and by long ambages. Calling storms wars, and councillors mariners are metaphors because of an inversion of a single word, but allegories are a series of metaphors.

Lovely lady, I long full sore to hear

If you remain the same as I left you the last year.

The answer is an allegory:—

My loving lord, I will well that ye wist,

The thread is spun that never shall untwist.

Meaning that her love was so steadfast and constant toward him that no time or occasion could alter.

"Allegory was a favourite method of delivering instruction in ancient times; for what we call fables or parables are no other than allegories. By words and actions attributed to beasts or inanimate objects, the dispositions of men were feigned; and what we call the moral is the unfeigned sense or meaning of the allegory." (English Grammar by Lindley Murray, published in 1853.)

"Allegory metaphors continue still,

Which with new graces every sentence fill."

—Langley's "Man. Figs. of Rhetoric."

A metaphor may be compared to a star, but an allegory likened to a constellation or company of many stars—*e.g.*, "Shall we suffer the monstrous crocodile to come out of Nilus and to break into our fold, to overcome our shepherd, to rent off our skins with his griping paws, to crush our carcasses with

his venomous teeth, to fill his infallible paunch with our flesh, and to wallow at his pleasure in our wool? "

By this allegory our enemies are described who, either by open force or secret conspiracy, are bent on capturing and destroying the people with their liberties, and to possess their dwelling places and enjoy their wealth.

Examples: "Rub not the scar, lest you open again the wound that is healed and so cause it to bleed afresh."

"There is a *tide* in the affairs of men,
Which, taken at the *flood*, leads on to fortune;
Omitted all the voyage of their lives
Is *bound* in *shallows* and in miseries."—Shakespeare.

"Did I but purpose to *embark* with thee
On the smooth *surface* of a summer's sea,
While gentle *zephyrs* play with prosperous *gales*,
And fortune's favour *fills* the *swelling sails*,
But would forsake the *ship* and *make the shore*
When the *winds whistle* and the *tempests roar?*"

Allegory of common conversation: *e.g.*, to set foot to foot; aim at the throat.

"And other seeds fell into good ground and brought forth fruit a hundredfold."

The olive leaf represents the gospel, for in Luke x. 34 it is evident oil signifies mercy and peace.

Use: An allegory is used to engrave likely images and to present them to the contemplation of the mind, wherein wit and judgment take pleasure and the resemblance receives a lasting impression. It is employed chiefly in the forcible and in the elevated styles; also may be used as designated above by Puttenham. It may be used even to the extent of an entire book, as "Pilgrim's Progress," where, under the guise of a journey from the City of Destruction to the Celestial City, are portrayed the spiritual conflicts and ultimate victory of the faithful Christian. Philosophically, the use is, as Herbert Spencer styles it in his "Philosophy of Style," to economise mental energy both in perception and conception, that is, the orator uses less words when he conceives an allegory for presenting his thought, and the hearer having fewer words to hear, uses less energy in perceiving. It is therefore a compound metaphor which enables us to retain the brevity of metaphorical form even when the analogy is intricate. This is done by indicating the application of the figure at the outset, then leaving the reader or hearer to continue the parallel. In prose the allegory is mixed chiefly with plain phraseology, and rarely pure as Cicero says. The plain or natural ones intimate the sense, the metaphorical ones, the beauty: *e.g.*, "I wonder men are so eager to destroy one another as even to make a leak in the ship in which he himself is sailing" (Cicero). It is the most ornamental where comparison, allegory and metaphor are united, and it

enables us to speak of melancholy things in words of a more cheering nature, or to signify our meaning for some good purpose, in language at variance with it. With regard to *force*, Demetrius, the rhetorician, says that the sayings of Demades . . . possess a certain force which they owe to innuendo, to the employment of an allegorical element, and lastly to hyperbole—*e.g.*, "Alexander is not dead, men of Athens, or the whole world would have scented the corpse." The use of "scented" in place of "perceived" is allegorical and hyperbolic alike; and the idea of the world perceiving it suggests the might of Alexander. Further, the word conveys a thrilling effect which is the joint result of the three causes. And every such sensation is forcible since it inspires fear. Of the same character are the words, "It was not I that wrote this resolution, the war wrote it with Alexander's spear." Respecting the *elevated*, Demetrius says that there is a certain kind of impressiveness in the use of allegorical language. This is particularly true of such menaces as that of Dionysius: "Their cicadas shall chirp from the ground" (ravage the Locrian land). Any darkly-hinted expression is more terror-striking, and its import is variously conjectured by different hearers. On the other hand, things that are clear and plain are apt to be despised, just as men when stripped of their garments. Hence mysteries are revealed in an allegorical form in order to inspire such shuddering and awe as are associated with darkness and night. The Lacedæmonians conveyed many of their threats by means of allegory, as in the message "Dionysius at Corinth" addressed to Philip (meaning Dionysius is deposed and now living an humble life at Corinth).

Caution: The real meaning should not be discovered, but left to the imagination, judgment or conjecture; if it is disclosed it will then cease to be an allegory (Puttenham). "Where a riddle is not intended, it is always a fault in allegory to be dark. The meaning should be easily seen through the figure employed to shadow it. However the proper mixture of light and shade . . . so as not to lay the meaning too bare and open, nor to cover and wrap it up too much; has ever been considered as points of nicety." (Murray's Grammar.)

Be careful not to mix the metaphors, that is, if the allegory starts off with metaphors relating to a stream, do not finish it with metaphors relating to a tree. Excess must be avoided "lest language becomes a riddle in our hands." Hermogenes says: "The dignified expression indulges in definite statements, it is true, but it is fond of the allegorical and symbolical."

Delivery: As this figure is used chiefly in the forcible and elevated styles, its delivery may be first in the forcible style, and consequently may abound in short, sharp phrases or

sentences, short Saxon words prevailing, the tones being those of admonition, warning, menace, revenge, or of the sentiment at the time operating. The tendency of the tone is largely guttural. (See respective tones and gestures under Fig. Pathopœia.) Secondly, in the elevated, where the subject is grander, the rhythm slower, the phrases and sentences larger, the words longer and more polysyllabic, and the predominating tones are orotund, with vowels full, pure and sonorous: *e.g.*, "O ship shall new waves . . . ?" For delivery of questions see figs. Interrogatio, Eperotesis, Sermocinatio.

ALLITERATION: Latin, as if from *ad literam*, *i.e.*, according to the letter. It is a repetition of letters. "Alliteration is pleasing to the ear and helpful to the memory. Proverbs and epigrams derive their force from their alliterative structure. It consists simply in a succession of accented syllables that begin with the same sound, although by different letters: Young Phelim felled the cunning kangaroo." (Rossiter Johnson.) See figures Homœoteleuton and Parœmion.

The Greeks call this figure "Homœopropheron," which is a repetition of successive words beginning with the same letter or syllable.

Alliteration intentionally or purposely made.—Painting by means of letters lies in the nature of all primitive speech. Alliteration is an essentially popular element of speech, therefore it does not unfrequently appear in the messenger speeches of the Greek tragedies. It served in ancient times for what is now replaced by rhyme, which retains the emotions aroused by certain letters.

Demosthenes, who had so often heard the same facts—for instance, the terrible destruction of Olynthus—in the most moving manner from the orator's bema, and had himself often pronounced the same there, will have perfected the artistic form even in the separate syllables, even though the idea is never placed after the contents. In his case, as in that of Sophocles, sarcasm and bitterness are especially developed in letter painting. (Rehdantz-Blass. *Demosthenes' neun Philippische Reden: Rhetorischer.*)

Examples: Blass, after calling attention to the repeated and strong alliteration in Demosthenes as likely to escape our notice, gives an example from him wherein alliteration serves solely for the sharpening of the contrast, therefore the thought directly, just as other Paronomasia. Example of an ironical colouring, as against Æschines in the embassy speech, 248: "Bidding a long farewell to the sage Sophocles," the alliteration in Greek being "sopho Sophocles." Another example from the "Oration on the Crown" 317: "Your

conduct was that of *those that then* calumniated these men." A further example from Leptines 26. From the great American orator, Henry Clay: "I was born to no proud patrimonial estate; from my father I inherited only infancy, ignorance, and indigence."

Use: Alliteration is used principally in pleasantries, irony, mockery or sarcasm. Wherever an ironical and mockery colouring occurs, these figures of sound are in their place, especially the kind of Paronomasia where no sharp contrast of meaning is present. It is also used to please the ear. Bain says there is something naturally pleasing in such conjunctions, which is evident from their frequency in the current sayings and proverbs; for instance, "life and limb," "watch and ward," "man and mouse," "far fowls have fair feathers."

Caution: In pathos and gravity everything of alliteration should be avoided, excepting such assonance as does not attract attention. Cacophony and too many alliterations should be avoided.

Delivery: For the most parts the voice in the pleasantries has a sly playful arch; in the ironical portions, it barely raises itself above the level tone (see Saintsbury on rhythm of irony), in mockery and sarcasm it takes the circumflex, a double kind of accent which well denotes the double-meaning or quibbling attitude of the mind (see S. S. Curry's *Found. of Expr.*); in bitterness, it takes the sharp acute or grave accent. See respective passions under Fig. Pathopœia.

ALLUSION: To hint at. Latin *alludere*, to laugh at; *al*—*ad* to; *ludere*—to play. It is a species of comparison in which the represented object is still made the leading theme though the comparative words are omitted, as "The self-seeking will betray his friend with a Judas kiss." Rossiter Johnson says: "This is the finest of all the rhetorical figures, partly for the reason that it most directly compliments the readers' intelligence and education. It assumes that he is familiar with the story, passage, character or fact alluded to, and that he will see the resemblance without having it pointed out to him or explained. It often enables the writer to suggest a great deal with a word or two or a short sentence. Thus: "Every man has his own Boswell" would evaporate if Dr. Holmes, instead of putting it tersely as an allusion, were obliged to say: "The reader may remember that one James Boswell in the eighteenth century made himself the intimate friend and follower of Dr. Johnson, noted his daily actions and words, and finally published them; thus producing from his very toadyism one of the finest biographies in existence. Putting these ideas together, the

reader may think of the present writer as recording his own sayings from day to day . . ." The following *caution* is given by Johnson: "The allusion (1) must have point by reason of an evident similarity in the circumstances, characters or relations that are compared; (2) it must allude to something the reader may be supposed to be familiar with or at least to have heard of—*e.g.*, The Gospel of Christ is the Rosetta Stone of the universe, is good rhetoric to a graduating class who know that it was a slab of black basalt discovered near Rosetta in 1799 with its inscription in three languages, giving thus a key to the hieroglyphics of Egypt. But if one of those young divines were to use it before his rural congregation it would be a bad allusion." Other examples which are comprehensible to all: "Blowing hot and blowing cold." "Run with the hare and hold with the hounds."

AMPLIFICATIO: Latin *amplus*, large, spacious; *amplificare*—to make larger, wider, fuller. Amplification is in the terms as to say he was *beaten*, was *murdered*; or extenuates, as—that one who *beat* another *touched* him. "We have brought before your tribunal not a thief but an open robber; not a simple fornicator but a violator of all chastity . . ." (Cicero.) Amplification is fourfold: (1) by augmentation, (2) by comparison, (3) by reasoning, (4) by accumulation.

As Defined by Quintillian.

By augmentation: *e.g.*, "It is an offence to bind a Roman citizen, a crime to scourge him, almost a treason to put him to death; and what shall I say that it is to crucify him?" (Cicero.) Words are wanting to express what is beyond the highest crime, which is treason. Another way of augmentation is not by steps, there being no *more* and *most*, but by hastening at once to the summit, not by climbing but at the utmost speed, without any breaks, but in one continuous series and course, something greater always following: *e.g.*, Cicero reproaches Anthony with his vomiting "in an assembly of the people of Rome, when holding a public office, when Master of the Horse." Another speaker might have distinguished these steps and dwelt upon each of them. (2) By comparison: *e.g.*, "Did that illustrious man and chief Póntiff, Publius Scipio, kill, in his private character, Gracchus when he was making only moderate changes in the commonwealth, and shall we consuls bear with Cataline who is seeking to devastate the whole earth with fire and sword?" (Cicero.) Here Cataline is compared to Gracchus; the commonwealth to the whole earth; moderate changes to slaughter, fire and devastation; private character with consuls. (3) By reasoning: which is introduced in one place and produces its effect in another: *e.g.*, We again use Cicero's reproach to Anthony

on his excesses: "You with such a throat, with such sides, with such strength in your whole body fit for a gladiator," etc. Throat shows capacity to drink, sides what he could hold, etc. Scipio is magnified by dwelling on the military excellencies of Hannibal. Greeks and Trojans fought for years over Helen. We reason how beautiful she must have been. One thing inferred from another: "You might have seen the couches of slaves in their bedrooms decked with Pompey's purple quilt." What great luxury is inferred, must have been that of Mark Anthony. A cyclop used a pine tree for a walking stick and slept stretched in a cave; we infer how huge he was. By extenuating: "These are but trifling charges against such a criminal" (Cicero). (4) By accumulation—of a number of thoughts or words having the same signification, for they do not ascend step by step, yet they are heaped up, as it were, by coacervation: *e.g.*, "What did your sword do, Tubero, that was drawn in the field of Pharsalia? At whose body was the point of it aimed? What was the object of your appearance in arms? To what were your thoughts, your eyes, your hands directed? What ardour inspired your breast? What did you wish or desire?" (Cicero.) This is similar to the Greek's Synathroismus (see fig. in list), but in the Greek there is an amassing of many things, whereas in this figure there is an aggregation of particulars relating to one thing.

Definition from Rehdantz-Blass' "Rhetorischer und Stilistischer Index."

Rehdantz-Blass defines Amplificatio as an idea or thought which is so deeply or heavily felt that it takes up a larger space than is usual in the soul of the speaker, and will endeavour to find corresponding breadth of expression. The simplest form of this breadth (amplification) is repetition: *e.g.*, "never, never, never," "be friends, be friends, be friends" (Schiller); "Oh, horrible, horrible, horrible" (Shakespeare). This will, when a justified overpowering pathos (passion) breaks forth, have a sympathetic or corresponding effect upon the hearers. The repetition becomes more artistic when in different passages; this idea again and again breaks forth, in the Traductio and Anaphora, or where the feeling is softened by Epizeuxis. When the logical identity thus predominates, the figure is called Pleonasmus; but an actual Pleonasmus does not occur in a good author; it appears as such, regarded from the point of view of unusual language and the calmer mood of the reader. (1) To this belongs the combination of an idea with its negative antagonistic principle. Should the latter (negative) precede, it becomes the Figure *Arsis and Thesis* (see this figure); should it follow, it would be the Figure *Arsis*.

(2) The connection of two synonyms also appears pleon-

astic, but only with correctness in such places as the speaker himself neither thinks nor feels anything, and the added word thus remains void or empty. . . . Such combinations fail from a want of right feeling, in which the matter itself experiences an increase of sensibility or emotion and idea, and thereby excludes a similar increase in the strength of the expression, only we must not take our way of feeling and understand as a strange (irrelevant, not to the point) thing and our speech as a standard; it is false, owing to a want of logic when incompatible ideas and emotions are joined together.

Examples from Demosthenes by Rehdantz-Blass. "Very much," says this author, "is to be admired in Demosthenes, the addition of an exotic or tropical expression, sometimes only created at the moment by him, or first used in this manner, which explained what is present (compare ix. 18) in an ordinary and intelligible manner, but shed a fulness of sensuous life on the contemplation of what has passed away." Demos. vs. Philip III. 18: "What, if anything should happen, is the risk you run? The alienation of the Hellespont, the subjection of Megara and Eubœa to your enemy, the siding of the Peloponnessus with him. Defend yourselves instantly, and I say you will be wise; delay it, and you may wish in vain to do so hereafter. So much do I dissent from your other counsellors, men of Athens, that I deem any discussion about Chersonesus of Byzantium out of place. Succour them—I advise that—watch that no harm befalls them, send all necessary supplies to your troops in that quarter; but let your deliberations be for the safety of all Greece, as being in the utmost peril."

Example of *the more energetic idea following*. Rehdantz states that apart from the difficulty of fixing with certainty the greater and lesser standard of sentient life, which in the time of Demosthenes still inspired the single expressions, there appears reasons at once rhythmical and euphonic for the placing of these ideas, that the longer and more difficult should be put in the second place, and, having become logically the standard, the more energetic part or idea of kind should be placed after the ordinary idea or conception of species as well as after the effect of the cause. Both sorts, the rhythmical and logical reasons (grounds), meet surprisingly often, e.g., Demosthenes on the Liberty of the Rhodians, 1: "I think, men of Athens, that on a consultation of such moment you ought to grant liberty of speech to every one of your advisers. For my own part, I have never thought it difficult to make you understand right counsel; for, to speak plainly, you seem all to possess the knowledge of yourselves—but to persuade you to follow it, I have found difficult; *for when any measure* has been voted and resolved, you are then

as far from the performance as you were from the resolution before." In quite exceptional cases, affirms Rehdantz, such amplifications are opposed to one another in German examples, as "Conquered and beaten, the brave army."

Examples of Demosthenes from Rehdantz-Blass' Rhet. Stil. Ind.

Examples of *synonymous substantives, adjectives and adverbs* (I limit myself to such combinations as are analogous to the above, or which appear to us to be more or less tautological, and to a few which appear foreign to us): Demosthenes on Chersonesus, 13: "Then be sure, Athenians, now that all the rest is *talk* and *pretence*, the real aim and contrivance is that while you remain at home and the country has no force abroad, Philip may accomplish what he pleases without interruption."

Another example from Cor. 308: "Withdrawing himself from public life when he pleases (and that is often) he watches for the moment when you are tired of a constant speaker, or when some reverse of fortune has befallen you, or anything untoward has happened (and many are the casualties of human life). At such a crisis he springs up an orator, rising from his retreat like a wind, in full voice, with *words* and *phrases* collected, he rolls them out audibly and breathlessly, to no advantage or good purpose whatsoever, but to the detriment of some or other of his fellow-citizens and to the general disgrace."

Another, Demosthenes on the Embassy, 63: "And again it says that the Phocians shall deliver up these cities to Philip; not to the Thebans nor the Thessalians, nor any other people. Why? Because this man reported to you that Philip had come to save the Phocians. To him they trusted for all; to him they looked for all; with him they concluded peace. Now for the rest. Look what they trusted to and what they got. Was it anything *like* or *similar* to this man's assurance?" The foregoing is with the interrogative, and the following is with "or": Demosthenes on Embassy, 270: "Thus there is always need for judgment, and a wise judgment is not a whit more *troublesome* or *irksome* than a foolish one"

Examples by *a combination of synonyms*. Rehdantz states that the more important is the amplification, by the combination of synonyms of the following kind, but it is more concealed as the tone is directed elsewhere. Demosthenes on Embassy, 316: "Let me now recapitulate to you in what manner Philip outmanœuvred you by getting these abominable men to assist him . . . ; but after we ambassadors had been with him, he engaged the defendant's services directly to *second* and *support* the beastly Philocrates and to overpower us whose intentions were honest; and he composed a letter to you, through which he mainly expected to

obtain peace?" Another example from Philip, line 52: "They heeded not his epistles, for they understood his intentions in writing them . . . *those intentions they seconded and strove to forward.*"

Example of *Anaphora* where it is at the *same time supported by synonyms*. Demosthenes vs. Philip II, 24: "By Jupiter, I said, there are manifold contrivances for the guarding and defending of cities, as ramparts, walls, trenches and the like; these are all made with hands and require expense; but there is one common safeguard in the nature of prudent men, which is a good security for all, but especially for democracies against despots. What do I mean? Mistrust. *Keep this, hold this, preserve this only*, and you can never be injured. What do you desire? Freedom. Then see ye not that Philip's very titles are at variance therewith? Every king and despot is a foe to freedom, an antagonist to laws. Will ye beware, I said, lest seeking deliverance from war, you find a master?"

Example *with Alliteration*. "Alliteration so frequent in German," says Rehdantz, "points to the touch of kindred between two partial ideas. It is subordinate in three synonymous ideas—*e.g.*, Demos. vs. Phil. I, 36: "Nothing is left uncertain or undefined, whereas in the business of war and its preparations all is *irregular, insecure, indefinite.*" Another example from Phil. III., 40: "For as to the ships and men and revenue and abundance of other materials, all that may be reckoned as constituting national strength—assuredly the Greeks of our day are more fully and perfectly supplied with such advantages than Greeks of olden times. But they are all rendered *useless, unavailable, unprofitable.*"

Example with *every idea amplified*. See Demos. vs. Phil. III., 22: "That Philip from a mean and humble origin has grown mighty, that the Greeks are jealous and quarrelling among themselves, that it was far more wonderful for him to rise from that insignificance than it would be after so many acquisitions to conquer what is left; these and similar matters which I might dwell upon I pass over.

"But I observe that all people, beginning with you, have conceded to him a right, which in former times has been the subject of contest in every Grecian war. And what is this? The right of doing what he pleases, openly fleecing and pillaging the Greeks, one after another, attacking and enslaving their cities. You were at the head of the Greeks for seventy-three years, the Lacedæmonians for twenty-nine, and the Thebes had some power in these times after the battle of Leuctra. Yet neither you, my countrymen, nor the Thebans, nor Lacedæmonians were ever licensed by the Greeks to act as you pleased; far otherwise."

Example in which a *thought is amplified by the development of each idea to a sentence*. Phil. II., 6: "First, men

of Athens, if any one regards without uneasiness the might and dominion of Philip, and imagines that it threatens no danger to the state, or that all his preparations are not against you, I marvel; and would entreat you every one to hear briefly from me the reasons why I am led to form a contrary expectation, and wherefore I deem Philip an enemy; that if I appear to have a clearer foresight, you may hearken to me; if they, who have such confidence and trust in Philip, you may give your adherence to them. Thus then, Athenians, I reason what did Philip first make himself master of after the peace? Thermopylæ and the Phocian state. Well, and how used he this power? He chose to act for the benefit of Thebes and not Athens. Why so? Because I conceive, measuring his calculations by his ambition, by his desire of universal empire; without regard to peace, quiet, or justice, he saw plainly that to a people of our character and principles nothing could he offer or give that would induce you for self-interest to sacrifice any of the Greeks."

Summary of Rehdantz-Blass' Amplification.

S. S. Kingsbury sums up Rehdantz amplification thus: including (1) Arsis, (2) the linking of synonyms, (3) *Fig. whole* and *parts*, (4) the expansion of a substantive by a sentence. (See further examples of Amplificatio under Figs. Pleonasm, Periphrasis, Hyperbole, Hypothesis, and others in classified list.)

Use of Amplification: Hermogenes says that Amplification should be used in the Lamprotes, that is Brilliancy of Portrayal, and in the Peribole, that is the Amplitude of the Portrayal. Demosthenes has made great use of Amplitude. The opposite of this is the Purity mentioned before. Amplification shows itself in the thought when, in addition to that of which it is a question, something from outside is added, as the genus to species, the undefined to the defined, the whole to the part. Such additions may also add to clearness, however opposed the latter may otherwise be to the amplification; further when the things are not announced, but with due regard for the Peristatica (surroundings), and by bringing in all kinds of amplifying additions, as if the matter in question would not have taken place, as well as which has not taken place. Of the figures, all those are suitable for amplification, such as the Synonymia, the piling up of synonyms; as the Epimone, the long dwelling on, also the repetition of one and the same figure; those in which to a single thought others are brought together, therefore enumerations, divisions, construction of parts and everything similar, the taking up again of a thread which has been broken by an interpolation, hypothetical divisions, dependent participial construction, the *Fig. Arsis and Thesis*, which in other words is to say a "but" after a preceding

negation, parenthesis. (See further under Anthology and Memorabilia, Hermogenes' "Concerning the Idea.")

Use: by Longinus "On the Sublime."

Longinus on the Sublime gives the following most interesting paragraph, throwing much light on the use of Amplificatio: "This figure is employed, when the narrative or the course of forensic argument admits, from section to section, of many starting points and many pauses, and elevated expressions follow one after the other, in an unbroken succession and in an ascending order. And this may be effected either by way of the rhetorical treatment of commonplaces, rather topics, or by way of intensification (whether events or arguments are to be strongly presented), or by the orderly arrangement of facts or of passions; indeed, there are innumerable kinds of amplifications. Only the orator must in every case remember that none of these methods by itself, apart from sublimity, forms a complete whole, unless, indeed, where pity is to be excited or an opponent to be disparaged. In all other cases of amplification, if you take away the sublime, you will remove, as it were, the soul from the body. For the vigour of the amplification at once loses its intensity and its substance when not resting on a firm basis of the sublime. Sublimity is often comprised in a single thought, while Amplification is universally associated with a certain magnitude and abundance. Amplification is, to sum up the matter in a general way, an exaggeration of all the constituent parts and topics of a subject, lending strength to the argument by dwelling upon it, and differing herein from proof, while the latter demonstrates the matter under investigation. And it is in these respects that Cicero differs from Demosthenes in elevated passages; for the latter is characterised by sublimity which is for the most part rugged, Cicero by profusion. (See "Longinus" under "Appreciations of Demosthenes by distinguished men.")

"The profusion of Cicero is in place when the hearer must be flooded with words, for it is appropriate to the treatment of commonplace, rather familiar topics, and to perorations for the most part, and digressions, and to all descriptive and *declamatory passages*, and to *writings on history and natural science*, and to many other departments of literature. But Demosthenes' high-pitched elevation comes where intense utterance and vehement passages—aye, and in his speed, power and intensity—are in question, and in passages in which the audience is to be utterly enthralled. Although Plato thus flows on with noiseless stream, he is none the less elevated. 'Those,' says he, 'who are destitute of wisdom and goodness, and are ever present at carousals and the like, are carried on the downward path, it seems, and wander throughout their life. They never look upwards to the

truth, nor do they lift their heads nor enjoy any pure and lasting pleasure, but like cattle they have their eyes ever cast downwards and bent upon the ground and upon their feeding-places, and they graze and grow fat and breed, and through their insatiate desire of these delights, they kick and butt with horns and hoofs of iron and kill one another in their greed.' (Pl. Republic, 568a.) Accordingly it is well that we ourselves also, *when elaborating anything* which requires lofty expression and elevated conception, should shape some idea in our minds as to how, perchance, Homer would have said this very thing, or how it would have been raised to the sublime by Plato or Demosthenes or by the historian Thucydides. For these personages presenting themselves to us and inflaming our ardour and, as it were, illumining our path, will carry our minds in a mysterious way to the high standards of sublimity which are imagined within us. And still more effective will it be to suggest to our thoughts 'what sort of hearing would Homer, had he been present, or Demosthenes, have given to this or that when said by me, or how would they have been affected by the other?' A greater incentive still will be supplied if you add the question, 'In what spirit will each succeeding age listen to me who have written this?'"

Use: by Demetrius, Aristotle and Quintillian.

Amplification is *used for imposing effect*. On this point Demetrius on Style has the following interesting matter: "Amplified beginnings have an imposing effect. 'But, lo, when they came to the ford of the fair-flowing river' (Homer). If the poet had said, 'But when they arrived at the ford of the river,' he would have seemed to be using trivial language and to be describing a single occurrence. The particle (*oh, now, already, what is more, do but, only, just so, exactly so, etc.*) is often used with a touch of feeling. 'O Zeus' seed, son of Laertes, Odysseus of many an art, is it so that home to thine own dear land thou art fain to depart?' (Homer). Remove the particle, and you will at the same time remove the feeling conveyed by the line. In general, as Praxiphanes says, such particles are used to be employed in place of meanings and laments, as 'Ah, me!' 'Alas!' and 'Oh! what is it?'"

Aristotle says: "Amplification is more proper for demonstrative, *i.e.* panegyric or declamatory eloquence. Here the fact is admitted, and it remains only to compare it to embellish it or depreciate it." It is on the honourable or dishonourable. Quintillian says: "All the resources of oratory are for Amplification, language of the greatest thought and magnificence. Here the highest effort of the orator is brought forward to show the quality of an act. It is here he is to reign predominant and triumph; on the quantity, that is,

how great an offence has been committed. As demonstrative oratory is for display, and the object is for the pleasure of the audience, all art and pomp of language are to be used—the speaker strikes to gain applause. The orator's chief power lies in exaggeration and extenuation, extenuation purposely done, as where he extenuates the most atrocious to make charges following more enormous; *e.g.*, 'The captain of a vessel from a most honourable city, purchased exemption from the terror of scourging by a sum of money; another that he might not be beheaded sacrificed a sum of money: this was but an ordinary occurrence. These are but trifling charges against such a criminal.' (Cic. vs. Verres.) Cicero reasoning thus: If these are ordinary charges, how enormous must the offence charged be. Again, in Amplification where we speak of things inferior to others they are made to seem of greater importance. This may be done by one step or several, to the highest point and sometimes beyond; *e.g.*, "It is an offence to bind a Roman citizen, a crime to scourge him, almost treason to put him to death, and what shall I say that it is to crucify him!" (Cicero.) Offence is the smallest, treason the greatest, and beyond that, crucify. Less evidently amplified, and thus more effectively, as in one continuous series; *e.g.*, ". . . when holding a public office, when master of the horse." Some speakers might have distinguished these steps and dwelt on each, but Cicero hastens to the summit at once, not by climbing, but at the utmost speed.

Use: indicated by Cicero.

Amplification, Cicero says, is the greatest glory of eloquence, that is, to exaggerate a subject by embellishment which has the effect of amplifying and extolling anything in speech to an extraordinary degree, also in extenuating it and making it appear contemptible. Panegyric and satire afford room for the greatest effect in amplification. The orator must have ability to perform both of these in an effective manner. Respecting virtue, duty, justice and equity, dignity, utility, honour, ignominy, rewards and punishments, the orator should have the spirit and talent to speak on either side."

Caution: Demetrius cautions against using expletive particles aimlessly, and says that "those who use them thus resemble actors who employ this exclamation and that casually, as though one were to say: 'Calydonian soil is this, whose fertile plains (alas!) look o'er the narrow seas to Pelop's land (ah, me!).' (Eurip.) For as in this passage the 'ah, me!' and the 'alas!' are merely dragged in, so in the connective, when it is inserted carelessly and indiscriminately." Demetrius further says: "Amplification must be kept in bound, *e.g.*, 'For the Archelous, flowing from Mount Pindus, near the inland city Stratus, discharges into

the sea.' We ought to break off and give the hearers a rest, thus: For the Archelous flows from Mount Pindus, and discharges itself into the sea. This is far clearer than the other. It is with sentences, as with roads. Some roads have many resting-places and many sign-posts. But a dreary road with no sign-post seems hard to track, however short it may be."

The orator must remember that if you take away the sublime from Amplification, except in cases of pity to be excited or an opponent to be disparaged, you remove, as it were, the soul from the body.

Delivery of Amplification: The most effective place for Amplification is in the Epilogue. The fact having been admitted, as Aristotle says, it only remains to compare it, embellish it, or depreciate it. The honourable and dishonourable, as Quintillian styles it. Here the highest effort of the orator is brought forward to show the quality of an act. All the resources of oratory are for Amplification, language of the greatest thought and magnificence are welcomed because here the audience has been worked up to this point and is ready to receive and to appreciate the glories of eloquence. It is here the orator, says Quintillian, is to reign supreme and triumph; and as the demonstrative oratory is for display and the object is to please the audience, all art and pomp of language are to be used—the speaker strikes out to gain applause. It is here one can appreciate Cicero's remarks that Amplification is the greatest glory of eloquence, for it is here that virtue, duty, justice, equity, dignity, utility, honour, ignominy, rewards and punishments are amplified.

Delivery: as indicated by Hermogenes.

As Hermogenes says: Amplification should be employed in the Lamprotes, the Brilliancy of Portrayal, wherein the thoughts are brilliant, to which the speaker can give utterance with a certain confidence, because he knows he can reckon on the applause of the auditors. In this portrayal Hermogenes says the harshness and vehemence are rendered somewhat milder (than the trachutes, which is the rough and abrupt). The conclusion must be dignified; trochaic rhythm can, however, appear in it. After Brilliancy comes Amplification in the Peribole, the Amplitude of portrayal, which is the "Grand and Dignified" in detail. The delivery in the grand and dignified is slow and impressive, and measured, the elevated passages following one after another. Where the passages ascend, as Longinus states, they are pronounced as a Climax, rather Incrementum (see these figs.), and where they are common or familiar topics of more or less the same importance, the Fig. Accumulation is the best, each clause having an independent inflection and pause. Where the amplification consists in the piling of synonyms,

if the idea amplified is impressive and to be engraved on the minds of the hearers as "keep this, hold this, preserve this" (see fuller information under *Asyndeton*, example "a wife—a mistress—unemployed"), it should be deliberate, slow, and with the rising inflection on "hold" and a pause after each comma. If the synonyms occur in anger, then delivery is quick; if with alliteration, as "irregular, insecure, indefinite," delivery somewhat fluently and smoothly; as in the expression "useless, unavailable, unprofitable" the delivery is in a low, quick, ironical or sarcastic or angered tone. Where there is a *similitude* or comparison, or participial clauses, they all take the rising inflection till the turn of the voice where the assertion starts (see example and delivery under Fig. *Simile*). Where there is a *parenthesis*, the voice is lower and quicker; a *Hypophora*, it is sudden and quick; where the interjection—*Oh!* for instance—expresses a feeling, it takes the emphasis, but if it is a part of an apostrophic phrase, then the interjection *Oh!* is pronounced like an unaccented syllable of a word, the object or person apostrophised taking the emphasis. As to the delivery of the *Antithesis*, *Parison*, *Parallellism* and other figures used in Amplification, see respective figure for same; and as to the delivery of the figure *Arsis and Thesis* in the following example from Demosthenes, all the negatives take the *Arsis*, or rising inflection, up to the word "*but*," and from this word on they take the falling inflection (there are two *Arses* and *Theses* up to the synonyms). Demos. vs. Aristogiton 1, 52: "His mind is not occupied in promoting any political good; he attends not to any trade or husbandry or other business; he is connected with no one by ties of humanity or social union: but he walks through the market-place like a viper or a scorpion with his sting uplifted, hastening here and there, and looking out for some one whom he may bring into a scrape, or fasten some calumny or mischief upon, and put in alarm in order to extort money. He does not frequent any one of the barbers' shops in the city, or the perfumers' or any other such establishments; *but he is unappeasable, undomiciled, unsociable*, having no feeling of kindness or friendship, nor any other which a right-minded man has. He goes about with those companions with whom painters represent the impious in Hades, namely, with imprecation and malediction and envy and dissention and discord." Rehdantz quotes Shakespeare as following the synonym after the style in Demosthenes: "Unhousel'd, unanointed, unanel'd" (*Hamlet*).

In the following example from Demosthenes' *Olynthiac II*, 9-10, which Rehdantz gives as one illustrating his statement that all the principal ideas in periods, which to a certain degree, form the knotty point of the whole speech, are

doubled: "But if any among you through agreeing in these statements think that Philip will maintain his power by having occupied forts and havens and the like, this is a mistake. True, when a confederacy subsists by good will, and all parties to the war have a common interest, men are willing to co-operate and bear hardships and persevere. But when one has grown strong, like Philip, by rapacity and artifice, on the first pretext, the slightest reverse, all is overturned and broken up (1). *Impossible* is it—*impossible*, Athenians—to acquire a solid power by injustice and perjury and falsehood. Such things last for once, or for a short period; maybe they blossom fairly with hope (2); *but* in time they are discovered and drop away (3). As a house, a ship, or the like ought to have the lower parts firmest, so in human conduct, I ween, the principle and foundation should be just and true. But this is not so in Philip's conduct." *

AMPHIDIORTHOSIS: According to Bullinger this figure is a double correction. It has reference, not merely to what has been said, but to the feeling of the hearer, so that the correction is on both sides. In argumentation it is called Prodiorthosis, which is mostly preparing that there should be no shock; but Amphidiorthosis prepares for a shock that comes. 1 Kings xiv. 14: ". . . that day; but what? even now"—as if the prophet meant (being led by the spirit) to say, first "that day," and then to add shock upon shock by going on, "But what am I saying? 'that day?' even now." 1 Cor. xi. 22: "What am I to say to you? commend you herein? no indeed."

ANACEPHALEOSIS: From the Greek *ἀνά*, up, back; *κεφαλή*, a head, chapter, division; a summing up of chief points or marshalling of the heads of a discourse, is a figure or form of expression used in the Epilogue of an oration. The Epilogue contains three parts: the Anacephaleosis or recapitulation, rather enumeration; Deimos or indignation; Miseratio or excitement of pity, etc.

Use: It is used for the purpose of refreshing the memory of the judge or of an audience by briefly going over the chief points of argument—proof and refutation—according to their order, and to bring the whole matter before their eyes at a glance. It is also used to a certain extent in

* (1) C. R. Kennedy says that Demosthenes is very high-flown in his language here, passing from one metaphor to another.

(2) "Such is the state of man: to-day he puts forth the tender leaves of hope . . ."—Shakespeare.

(3) Like the leaves of a flower, pursuing the last metaphor, so says Moore in "The Last Rose of Summer."

The passage is finished with a beautiful Simile, the first part of which takes the rising inflection, from "as" up to "so," and the rest is delivered with the falling, and a cadence.

every transition (see Fig. Metabasis). When there are many divisions, and when the defence rests on several points of proof, it may be used with advantage. Demosthenes, in his speech on the Embassy, uses an Anacephaleosis in the middle.

Caution: Everything repeated in the Anacephaleosis must be said in a very few words, and must only be considered with reference to the principal points. What is enumerated must, however, be said with emphasis in which suitable sentences should be brought into a suggestive form and adorned with Figures, for a bare naked repetition or enumeration is unpleasant. There are many things which, on account of their brevity and simplicity, do not need a recapitulation.

Delivery: Delivery should be smooth and flowing, vowels not too pronounced and sonorous. The enumeration can be divided into Synthetons with a balanced inflection, or Trithetons (threes) with harmonic inflections; or it may take the Asyndeton, which is the most usual, or the Polysyndeton. (See foregoing Figs., also Epilogue.)

ANACCENOSIS: From the Greek *ἀνά*, which; *κοινῶν*, to make common, make a sharer in, communicate; is a form of expression by which the speaker appeals to his hearers or opponents for their advice or opinion on a point in debate, also when he deliberates with the judge or acquaints him or his hearers with some part of his counsel and advice. Rossiter Johnson says it is the speaker's appeal directly to his hearers for an opinion or acknowledgment of the justice of his claim or proposition, or of a supposititious case assumed to be analagous to the one under consideration.

"Anaccenosis, sympathy to awake,

Bids us another's case our own to make."—Langley.

Examples:

"Tell me, fair lady, if the case were your own,
So foul a fault would you have it be known?"

—Puttenham.

"Question your royal thoughts, *make the case your own*;

Be now the father and propose a son;

Hear your own dignity so much profan'd;

See your most dreadful laws so loosely slighted;

Behold yourself so by a son disdained

And in your pow'r so silencing your son.

After this cold consid'rance, sentence me;

And, as you are king, speak in your state.

What have I done that misbecame my place,

My person or my liege's sovereignty."—Shakespeare.

"I speak as to wise men; judge ye what I say" (1 Cor. x. 15; also Isa. v. 34).

ANABASIS: From the Greek *ἀνά*, up; *βαίνω* to go. In Latin this figure is called *Incrementum* and is used to express an increase or an ascent from a weaker to a stronger expression. When the ascent is made from word to word it is called *Climax*, e.g., Ps. i. 1, "Blessed is the man that walketh not in the counsel of the ungodly, nor standeth in the way of sinners, nor sitteth in the seat of the scornful." This is a triple Anabasis taking the form of Parallelism. Ezek. xi. 6. "The Anabasis," says Bullinger, "is to impress upon us that whatever opposition we may encounter we are to speak and give forth the word of God." (See Fig. *Incrementum*.)

ANAMNESIS: From the Greek *ἀνά*, back; *μνήσις* memory, is a figure whereby a speaker calls to mind matters past, whether of sorrow, joy, etc., and makes a recital of them for his own advantage or for the benefit of those who hear him. It is an expression of feeling by way of recalling to mind a matter that might have been stated simply as a fact. It may also be taken as a kind of correction, as if something which had been overlooked was suddenly called to mind, as in the following example: "Hitherto in this discourse I did not sufficiently bear in mind one momentous consideration peculiar to our subject—it flashes on me now. When I addressed you about Abraham or Moses—he of whom I speak is absent; when I speak of God, He of whom I speak is present, to see with what heart I speak of Him."

It must not seem to be a pretended forgetting, as it would appear to the hearers a sham for the sake of effect.

Ps. cxxxvii. 1: "By the rivers of Babylon, there we sat down; yea, we wept when we remembered Zion. . . ." Luke xv. 17: "The prodigal son, when he came to himself, said: how many hired servants of my father's house have bread enough and to spare, and I perish with hunger? I will arise and go to my father," etc. An example from Virgil: "Oh, happy and over happy had I been, if never Trojan ship, alas, my country those had seen" (words of Dido just before she died).

ANACOLOUTHON: From the Greek *ἀ*, not; *κολουθόν*, following, is a figure by which the orator for the sake of energy drops the grammatical form with which he commenced, and adopts another not syntactically reconcilable with it. Kennedy's Latin grammar defines Anacolouthon as the passing from one construction to another before the former is completed. Bullinger styles it as a breaking off of the sequence of thought, and gives as *Examples*: (1) An accusation standing alone at the beginning of a sentence. Luke xxi. 6: "These things which ye behold"—and then He turns

off and says: "There will come days," so we must add "as to" these things, etc. (2) Sometimes the leading proposition is interrupted by a parenthesis; and when the subject is resumed, the grammatical connection is changed (John vi. 22-24). (3) Sometimes the construction suddenly changes without a parenthesis, by a change of persons; or from participle to finite verb, or from singular to plural, vice versa. 2 Cor. v. 6, 8: "*Being* confident—we are confident and content rather *to be* from home." (4) Sometimes the construction is broken off altogether and not completed at all. Mark xi. 32: "But if ye shall say, of men; they feared the people." Here the reasonings of the rulers are broken off and the sense must be supplied. (5) Sometimes the change consists of a sudden transition from the indirect to the direct form of speech. Mark vi. 9: "But *being shod* with sandals; and *put not on* two coats." (6) Sometimes from the direct form it passes into the indirect. John xiii. 29: "*By* those things that we have heard of against the feast, or, that *he should give* something to the poor."

Examples from Demosthenes by Rehdantz-Blass.

Rehdantz-Blass states that added participial definitions often cause Anacolouthon; for instance, Demosthenes on the Embassy, 266: ". . . when things proceeded thus far and corruption got the ascendancy, although they possessed a thousand horse and were more than ten thousand mercenaries and fifty galleys and four thousand citizens besides, *all of it could not* save them; before a year of the war had expired the betrayers had lost all the cities in Chalcidice; Philip could no longer be at the call of the betrayers, and was puzzled what he should first take possession of." In the foregoing example Rehdantz says that such emphasis is laid on the same (participial clauses) that they become the subject instead of the *all of it could not* which replaces them. Compare Demos. vs. Phormio, 3, in which the subject quite changes place: "But, as many people reproached us, and especially the merchants who were in Bosphorus with Phormio, who knew that he had not lost his money in the wreck, we thought it would be cowardly not to seek redress for the wrong which the defendant had done us." Rehdantz gives an example in which the second part of the period (Apodosis, or conclusion) is missing in the form proper, or its absorption is indicated: Demosthenes on the Chersonese, 25: "You like always to ask the speaker—what must we do? I will ask you this—what must I say? For if you will neither contribute nor take the field, nor abstain from the public funds, nor give supplies to Diopieithes, nor let alone what he finds for himself, nor be content to mind your own business, I have nothing to say." In the foregoing example it appears as independent in a somewhat different form, or its absorption is indicated; and in the following example there

is absolutely no trace of the Apodosis: Demosthenes on the Crown, 126: "Since, therefore, the righteous and true verdict is made clear to all* ; but I must, it seems—though not naturally fond of railing, yet on account of the calumnies uttered by my opponent—in reply to so many falsehoods, just mention some leading particulars concerning him, and show who he is and from whom descended, that so readily begins using hard words—and what language he carps at, after uttering such as any decent man would have shuddered to pronounce—why, if my accuser had been Acacus or Rhadamanthus or Minos, instead of a prater, a hack of the market, a pestilent scribbler, I don't think he would have spoken such things or found such offensive terms, shouting as in a tragedy, 'O Earth! O Sun! O Virtue!' and the like: and again appealing to Intelligence and Learning, by which the honourable is distinguished from the base—all this you undoubtedly heard from his lips—Accursed one!" The Anacolouthon, as in the original, is preserved in the translation preceding, by Kennedy.

Example of another sort of Anacolouthon, which Rehdantz says is a sudden, voluntary breaking off, as in Demos. vs. Phil. III, 70: "And we, likewise, O Athenians, whilst we are safe with a magnificent city, plentiful resources, lofty reputation (1)—what must we do? Many of you, I daresay, have been longing to ask—well, I will tell you . . ." Smead remarks (1) here on the adroitness of the orator, who, instead of applying the simile of the ship to the administration of the state, which he felt his quick-minded hearers had already done, suddenly interrupts himself with a question which naturally would occur to the audience.

Example from Demos. on the Embassy, 44: "I, when I heard the defendant making such magnificent promises, being quite certain of their falsehood—and I will tell you why: first, because when Philip was about to swear the oath of peace, the Phocians . . . ; secondly, because Philip's ambassadors used no such language, nor Philip's letter, but only the defendant."

Another from Demos. on the Embassy, 264: "When they had only four hundred horse and were not more than five thousand altogether in number, the Chalcidians, not yet being all united, although the Lacedæmonians attacked them with a considerable army and fleet (for, of course, you know that the Lacedæmonians had command, so to speak, both of sea and land at the period), *notwithstanding the attack* of so mighty a force, they lost neither their city nor a single fortress, but even won many battles, and at last put an end to the war upon their own terms."

* Leland following Wolf, infers from this passage that there must have been some acclamation in the court, which Demosthenes affects to consider as the general voice of the jurv. Brousham holds that this is not a necessary inference from the text, where the connection with what goes before is plain and easy.

A fine example from Demos. vs. Timocrates, 166: "Afterwards, when we sailed, not to attack any fort or district in Thrace—for this cannot be said, 'True, we did some damage, but it was in self-defence'—nothing of the kind; we went to no part of Thrace, but against Alopeconnesus, which is in the Chersonese and belonged to you; it is a promontory jutting out towards Imbrus at a great distance from Thrace, and was full of pirates and corsairs."

Examples from Demosthenes by Blass.

Blass' "Demosthenes" gives this example from Corona, 277: "And in addition to other things, just as if he had delivered his sentiments with simplicity and good feeling, he advises you to guard against me, and to take care that I may deceive you or lead you astray, styling me a powerful speaker, an imposter, a sophist, and such like; as if, when any person may impute his own qualities to another (it would follow) that the fact must be so, and as if the hearers would not inquire who the person is that says so. I am sure that you all know him, and that you consider these qualities to be much more attached to him than to me. And this I know, that with regard to my oratorical talents—for be it so. Though I am sensible that the hearers are, for the most part, the disposers of oratorical talent; for the reputation of an orator depends on the manner in which you may receive and be favourably affected toward each; but if I possess any such experience, you will all find that it was exerted in public affairs for your interests, and on no occasion against you or for my private interest. His eloquence was otherwise employed, not only in speaking in behalf of the enemy, but likewise, if any one offended or opposed him, against this person."

An example of a participial construction taken from Blass, Cor. 249: "Afterwards, when those who were bent to do me a mischief, conspired and brought indictments, audits, impeachments and the rest of it against me, not at first in their own persons, but in such names as they imagined would most effectually screen themselves (for you surely know and remember that every day of that first period I was arraigned, neither the desperation of Sosicles, nor the malignity of Philocrates, nor the madness of Diondas and Melantus, nor anything else was left untried by them against me); *on all those occasions*, chiefly through the gods, secondly through you and the other Athenians, I was preserved."

Use of Anacolouthon: Hermogenes places this figure under Alethia, that is, the stamp of truth and fervour, therefore it gives the portrayal the expression of earnestness. And to give the stamp of truth to what the orator says, Hermogenes enumerates the following: the removal of objections, rather Hypophora, introduced asyndetically, the *designed Anacolouthon* as a consequence of strong emotion, the bringing in

of something, as if one had almost forgotten it, or as if it occurred to one just at the right time. In a word, it is used in the expression of strong emotion.

Caution: The Anacolouthon should come in as it were, says Hermogenes, of itself. There must be no announcement of it. For instance, Hermogenes points out that Æschines had, in common with Demosthenes, the Paralepsis, and the vigour with which the orator, while in the midst of uttering his thoughts, suddenly stops and draws back; and that he is not capable of portraying in a vivacious and convincing manner the momentary movements of the soul. Only strong passion can warrant it nowadays, as it seems to imply such a degree of emotion in the speaker as to destroy the recollection of grammatical form; in other words, the emotion is so great as to make the speaker forget how he began his sentence—*i.e.*, "If thou beest he—But, O, how fallen!" (Milton). "But—ah!—Him! the first great martyr in this great cause!—How shall I struggle with the emotions that stifle the utterance of thy name?" (Daniel Webster). This is an effective figure of speech when used in the above sense, but becomes a solecism when it lacks grammatical sequence or coherence in a sentence or sequence of tenses, emotional feeling being absent—*e.g.*, "Going down the street the sky grew dark." The sky was not going down the street. "His (Whitefield's) person was unusually graceful and imposing, and, like Chatham, the piercing glance of a singularly brilliant eye contributed in no small measure to the force of his appeals." Rossiter Johnson says Lecky means that Whitefield's eye was like Chatham's eye in its piercing glance, but that is not what he says.

Delivery of Anacolouthon should be in a different tone from what has preceded. If the clauses going before it are rising in nature, the Anacolouthon should be lower, forcible, quick; if it is a parenthesis being pronounced in a lower and quicker tone, the breaking off should be sudden as it is in all cases, and what follows in a higher, strong and quicker tone. The new construction to which the speaker goes before he has completed the construction of the one he has broken off from and left incomplete should be caught up or taken up quickly as if it were a surprise, as if it were a precious idea that one had forgotten, suddenly thinking of it, he expresses it, leaving everything else for the moment for fear the idea might escape him. The Anacolouthonic expression, be it a word, a phrase, or clause, should always be delivered forcibly.

ANADIPLOSIS: Greek *ἀνα*, again; *διπλόω*, double, reduplication; is a figure whereby the last word or sound of the first clause is repeated in the beginning of the next, or a repetition of the last word or any prominent word in

a sentence or clause at the beginning of the next with an adjunct idea—*e.g.*, "He retained his virtues amidst all his misfortunes—misfortunes which no prudence could foresee or prevent." It is also a figure in which the ending of a sentence, line or clause is repeated and emphasised at the beginning of the next—*e.g.*, "Upon her trembling knees she held a book—a comfortable book for them that mourn."

"When the repetition of the same word or words is in the middle of successive sentences it is called Mesodiplosis; "*Meso*," middle; middle repetition. 2 Cor. iv. 8, 9: 'We are troubled on every side, *yet not* distressed; we are perplexed, *but not* in despair; prosecuted *but not* forsaken; cast down *but not* destroyed.'"—Bullinger.

Julius Rufinianus defines Anadiplosis thus: ". . . est ejusdem verbi continuatim repetitio, ut: 'O Corydon, Corydon quæ te dementia cepit'" (Ecl. ii. 69). (Anadiplosis is a successive repetition of the same word—*e.g.*, O Corydon, Corydon what frenzy has possessed you!)

The Liber de Schematibus et Tropis Badæ Venerabilis (The Book of Tropes and Figures of the Ven. Bede) gives it as follows: "Anadiplosis is a repetition of a word in the last part of the preceding line so that it becomes the first in the following," *e.g.*, "Our feet shall stand within thy gates, O Jerusalem. Jerusalem that was builded as a city."—Ps. cxxii. 2, 3.

"Anadiplosis ends the former line

With what the next does for its first design."—Langley.

Examples: Bullinger remarks that Anadiplosis is the first figure employed in the Bible, and gives the following: "Gen. i. 1, 2: 'In the beginning God created the heaven and the earth. And the earth became without form and void.' The repetition of earth directs attention to the fact of a subsequent period of unknown duration, and the ruin it had fallen into."

"Amidst the flashing and feathery foam

The stormy petrel finds *a home*—

A home, if such a place may be

For her who lives on the wide, wide sea."—B. Cornwall.

"It was free—

From end to end, from cliff to lake 'twas *free!*

Free as our torrents."—Knowles.

With death, death must be compensated.

On mischief, mischief must be heaped.

Isidorus gives an example from Cicero (Cat. 1, § 2) showing the successive repetition of a word: hic tamen vivit, vivit? etiam in Senatam venit. (Still he lives, lives? he even comes into the Senate.) The speech of Demosthenes versus Meid, 174, contains a successive repetition of the word *horse*: "And when he was hipparch, what will you think of the rest,

when I tell you this; why, not even had he the spirit to buy a *horse*, a *horse*, this illustrious and wealthy man."

Use: The figure has its place in passionate and vigorous declamation, also in simple and calm speeches, but not in sustained and dignified discourse. The repetition usually occurs within the colon, that is member, although exceptions occur, as in the sentence of Demosthenes against Æschines, Embassy, 97: "For Æschines is not only accused on account of the peace, but peace on account of Æschines was rendered odious." The *οὐκ ἔστιν* (it cannot be) is often repeated successively in the preferred formula, seldom in a single word; e.g., Demosthenes' famous adjuration, Cor. 208: "But it cannot be, it cannot be, Athenians, that you have acted wrong in encountering danger for the liberty and safety of Greece." The passionate form of speech supports and demands so much that, should one desire to repeat in greater measure, then, as Aristotle says, he must at least change the expression (Arist. Rhet. III. 12). Demetrius on Style says that Anadiplosis is used in the forcible style, and enumerates it among such figures as contribute to force, as short comparisons, striking compounds, mordant wit, etc. It not only adds pleasantness of sound, but a certain increase in the second member. It is also called the rhetorical echo, for it carries the resemblance of a re-doubled or iterated sound.

Caution: The word repeated should not be in a weaker clause, nor without new matter. Aquila Romanus cautions thus: "rarum apud oratores figuræ genus, frequentius apud poetas; si quando tamen et in civilem orationem incidit non mediocrem dignitatem habet." (This class or kind of figure is rare among orators, more frequent in the poets, but when it occurs in an oration it has no mean dignity.) Volkmann's Hermagoras gives Anadiplosis as one of the figures of words, the use of which contributes to the *Deinotes*.

Delivery: As Demetrius places Anadiplosis in the forcible style and among such figures as short comparisons, etc., and as force implies brevity, the delivery should be sharp and quick, with an increased volume or force of voice put on the repeated word, in the character of an Emphatic Repetition (see under Fig. Emphatic Rep.).

"Anadiplosis is not employed by an orator of reserve . . . , but is suited to liveliness and energy of style. The repetition of the negative after less emphatic words tends to enhance their force."—W. W. Baden, B.A.

Impassioned Delivery: In the expression of force and strong feelings, the orator, says Quintillian, may step forward, if the movement be brief, moderate in quickness and not too frequent. The noted American orator, Daniel Webster, used this movement in his eulogy on Adams and Jefferson. Coming to the climax of his description of John Adams' oratory, he raised his body, brought his hands in front of him with a

ANADIPLOSIS

swing, and stepping to the front of the stage, said, with a broad swell and an imperious surge upward of the gruff tone of his voice, "He spoke *onward, right onward.*" He threw into that single word "onward" such a shock of force that several auditors, who sat directly in front of the stage, found themselves involuntarily half-rising from their seats with the start the words gave them. The effect was the greater because exceptional. The orator had been speaking calmly, and rose from the level of a passionless delivery. (From Parker's "Golden Age of American Oratory," as cited in Mathew's "Oratory and Orators.") Thus was the foregoing Websterian Anadiplosis delivered with such powerful effect. The second "onward" is an echo of the first, and is increased in force by the addition of the word "right," the "right onward" taking also the Emphatic Repetition (see this Fig.). The Anadiplosis was one of Whitefield's favourite figures for expressing emotion. Take the following, containing Anadiplosis, Membrum, Apostrophe, Antithesis, Interrogatio and Parison: "O admire, *admire* the rich and free grace which hath brought you to this relation; is not this an instance of the greatness of love, that you should be the spouse of the Lord Jesus Christ? You that had no beauty, you that had no comeliness, that were full of sin; that he should embrace such as you and I are; that we should be taken into the embrace of this Lord Jesus. O infinite condescending kindness! O amazing love! Reverence, *reverence*, I beseech you, this Lord Jesus Christ." ". . . and Christ will be yours, then happy you that ever you were born! But if you die before this espousal unto the Lord Jesus Christ, then woe, *woe* unto you . . ." "Strive, *strive* to enter in at the straight gate, that ye may be borne to Abraham's bosom, where sin and sorrow shall cease."

ÆSCHINES

HIS ORATORY, DELIVERY, AND SOME NOTES FROM EMINENT
CONTEMPORARY AND SUBSEQUENT CRITICS.

Æschines, who was chosen one of the ten public orators of Athens, was, in point of vocal development, perhaps the foremost of orators. Like all great actors, he had a splendid voice with full compass, highly trained and well modulated. It was on this point of vocal training that Richard Brinsley Sheridan surpassed Pitt, Fox, Burke, and all his other contemporaries. Æschines was a political opponent and great rival of Demosthenes.

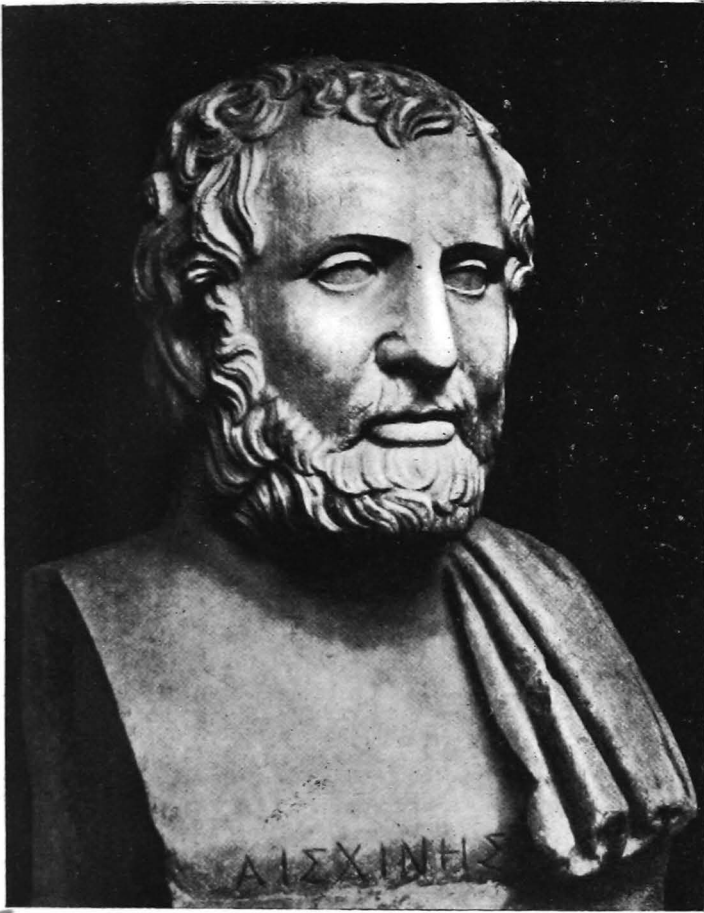
His Splendid Voice.

"It appears from the testimony of ancient writers, as well as from the sneers of Demosthenes, that Æschines had a remarkably fine voice, and was not a little proud of it. A good voice must indeed have been a great advantage to an Athenian speaker, who had to address thousands of people in the open air. But Æschines not only possessed a voice that was loud and clear, but had a wonderful ease and fluency of speech, in these natural gifts surpassing Demosthenes himself."—"The Oration of Demosthenes on the Crown, with notes," by Charles Rann Kennedy.

"Æschines was a man that came into life under all the disadvantages that are the common dead weight upon the hopes of rising in the world, namely a mean parentage, a stunted education, and a narrow fortune. A loud strong voice first recommended him to the stage. With this circumstance Demosthenes perpetually upbraids him—the noisy player, the stalking buskin, and tragic pomp. At last, partly from the seeds of education and partly from being a constant auditor of the eloquence of the court, he sets up for an orator. He succeeded so well that he was chosen one of the ten public orators of Athens.

Æschines compared with Demosthenes.

"It may suffice to observe that they all generally agree in this, that the manner of Æschines is softer, more insinuating and more delicate than that of Demosthenes; but that the latter is more grave, forcible and convincing. The one has more address, and the other more of strength and energy. The one endeavours to steal, the other to force the assent of his auditors. In this they both agree, the harmony and eloquence of their phrase, and the strength and beauty of their epithets; but with this difference, that the figures of the one are fine, of the other bolder. Both of them thunder and lighten, but Æschines does it oftener, and Demosthenes longer; it being the temper of the one to flash, and of the other perpetually to burn."—"The Orations of Æschines and Demosthenes concerning the Crown," by Thomas Dawson, LL.B., Dublin, 1732.



ÆSCHINES.

From "Greek and Roman Portraits," by A. Heckler; by kind permission of publisher, William Heinemann, London.

Principal Forms of Oratorical Expression used by Æschines. His master-figures are those in italics:

Anaphora, *Apostrophe*, *Descriptio*, *Dialogismus*, *Diasyrmus*, *Diatyposis*, *Echphonesis*, *Epanalepsis*, *Epanaphora*, *Epidiorthosis*, *Epiphonema*, *Erotesis*, *Ethopoeia*, *Ethos*, *Figura Ætymologica*, *Hyperbole*, *Hypophora*, *Hypotiposis*, *Metaphora*, *Orco*, *Paralepsis*, *Polysyndeton*, *Protrope*, *Rhythmus*, *Sermocinatio*.

The Exordium of Æschines.

“ The Exordium of Æschines has very great beauties; and we may say conforms to all the rules of the art. According to the rules of eloquence, an exordium ought to have three qualities: (1) it should make the audience favourable, (2) attentive, (3) tractable. Each of these is found in the exordium of Æschines. The orator gains the goodwill of the judges when he declares that he confides entirely in the laws and in them, and that the interest of the state alone obliges him to speak; he excites their attention by the long list of disorders that certain persons had introduced into the Republic; and finally he renders them disposed to enter into what he is about to say, by showing the importance of reforming these abuses, and by declaring his object to be no less than to preserve that popular government and the liberty of the people now in danger. Some rhetoricians blame this introduction as too pathetic, and call it a peroration, rather than an exordium. But if they reproach Æschines for this supposed fault, with greater reason should they blame Demosthenes, who addresses all the gods and goddesses at once, as if he wished his prayer to interest all Olympus in the quarrel.

The Hypophora of Æschines.

“ We cannot but admire the skill with which Æschines anticipates the arguments of his antagonist. ‘ He will ask me . . . ’ (see full passage, etc., under the Fig. Hypophora). We should almost be tempted to imagine that he had already read the speech, or that some one who had heard Demosthenes read, had given him an exact account of it; otherwise we must attribute to Æschines an almost supernatural sagacity.

The Grand Peroration of Æschines.

“ It is beautiful, magnificent, and grand, and at the same time very touching and pathetic. Æschines brings before us Solon, Aristides, Themistocles, all the heroes who on the plains of Marathon and Platæa sacrificed their lives for the Republic. He calls them forth from their tombs to witness the sentence presently to be pronounced. He calls upon the earth, the sun, upon virtue that universal reason, that celestial light which illumines every mind and makes it distinguish good and evil. In a word, he omits nothing to engage all nature in his contest, to raise heaven and earth, gods and men against Demosthenes.

The Sublime Peroration of Demosthenes.

“ Demosthenes terminates his speech as he began it, by invoking the gods with a confidence which nothing but a good conscience can give. There can be nothing more touching or more pathetic than this whole peroration. We say that it is in every point according to the rules which rhetoricians give us, or rather that rhetoricians have drawn

their rules from this masterpiece of eloquence."—"The Orations of Æschines and Demosthenes on the Crown," by Alexander Negris, Boston, 1829.

"Fox (*Kranzrede des Demosthenes*, p. 214), indeed, maintains that we are fully justified in believing that in the two orations on the crown, in their present form, we have not merely in the main, but in detail, the very orations prepared and committed to memory before the trial and delivered at the trial with the addition of a slight amount of extemporaneous matter. As an orator, Æschines is a brilliant amateur. He is a spiritual brother of Andocides, and seems to have recognised the kinship. As an amateur, he touches topics on the surface, without feeling the necessity of searching them to the bottom. A chain of argument with proofs at every stop is something which he hardly understands. Like Andocides, he tells a story well, and will never, if he can help it, abandon narrative for argument. If carping criticism could have won the case, he would have been victorious.

His Epiphonema and Features of his Style.

"His skill in putting the worst construction on Demosthenes' acts, and making his discourse interesting while enforcing each point with some brilliant epiphonema (see this Fig.), has led Leopold Schmidt to call him 'eine diabolisch natur.' In the legal part of the discourse, where he had the advantage of Demosthenes, he is not at home. Here he presents a fault alien to his nature; he lacks lucidity. The whole treatment is so laboured that Demosthenes, with a keen eye to his own advantage, gives it the most withering answer possible: 'Neither by the gods, do I suppose you understood his arguments, nor was I myself able to understand most of them.' Among the features fairly characteristic of the style of Æschines may be mentioned: (1) Diatyposis, a vivid presentation of a picture; (2) Apostrophe; (3) Inclination to digression (see lines or sections of the oration 77 and 130, 132-136; it is also difficult to find any thread of connection in the epilogue), which justifies the verdict of Quintilian; (4) exaggeration (cf. 212, 25, 9); (5) a fondness for the figure Etymological (cf. 2, 4), his most striking superficial characteristic. In a less striking degree than Demosthenes he exhibits: First, the art of dramatic representation—*i.e.*, the carrying on of a discussion with questions and answers (cf. 20-22, 178, 186); secondly, the use of a pair of words to express a single notion (cf. 132, 2), mainly for the purpose of dwelling longer on the thought. He is not altogether indifferent to Hiatus, and some transpositions in the natural order of words are made, with a view to avoiding it. The use of the *Figura Etymologica* of every variety is a favourite mannerism of Æschines. His fine form, and that voice which so excited Demosthenes' envy, were a capital

out of which he was clever enough to profit."—"Æschines against Ctesiphon on the Crown," by Rufus B. Richardson, Professor of Greek, Dartmouth College.

"The Exordium is an artful insinuation that Demosthenes, by his cabals and intrigues with a party of men, would set aside the laws; and therefore bespeaks the assistance and favour of the people against such seditious and arbitrary proceedings. To alarm them the more, he (Æschines) represents him as having already rendered himself formidable by such practice."—"The Oration against Ctesiphon and Demosthenes de Corona." by Andrew Portal, published in 1755.

"Scarcely more than Andocides did Æschines possess the *art* of speaking; but in a far greater measure than Andocides, the *practice*, which even without art can do much to serve the need of the hour, this practice including both the habit of composition and skill in declamation. Lastly, he had in an extraordinary degree the third and supreme requisite—*faculty*. His natural gift was most brilliant.

Conception of Himself as an Orator.

"If we look to that conception of himself as an orator which Æschines puts forward when he desires to appear at the greatest advantage over Demosthenes, we shall find that it has two chief traits: (1) First, Æschines gives it to be understood that he is the man of spontaneous eloquence, while Demosthenes is the laborious rhetor. (2) Secondly, Æschines piques himself on his culture, meaning partly by this his familiarity with standard poets, such as the old tragedians; partly a general sense of propriety or refinement which, for instance, leads him to imitate the decorum of the old masters like Solon or Pericles—by speaking with his hands within his robe, instead of using vehement action—and which helps guard him, again, from such faults of taste in expression as he imputes to his rival.

His Training, His Style and Voice.

"Æschines had no systematic training. One account, indeed, made him a pupil of Isocrates and Plato; others that he had imitated Leodamus, or studied Alcidas (Demetrius the Phalereus).

"His style has not finish, purity, or beauty of rhythm; it is blatant, inartistic, headlong, easily betrayed into coarse abuse ill-becoming an orator; but it has a stamp of power and of facility such as would come of nature and of private study, not under a master. When the Rhodians asked him to teach them rhetoric, he said that he did not know it himself. If, however, Æschines was no rhetorical artist, he brought to public speaking the two-fold training of an actor and a scribe. He had a magnificent voice, under perfect musical control: 'He compares me to the sirens,' says

Æschines at his trial. As tritagonist, he had often to play showy parts, such as Creon, Cresphonte, Thyestes. As a scribe, he thus learned thoroughly the forms of public business, and gained that knowledge of laws and recorded decrees which, next to his natural eloquence, was his chief weapon. Without the intensity of Demosthenes, Æschines has a certain fluent vehemence; his diction, when neither low nor turgid, has that splendour which both Dionysius and Cicero recognised; and if his descriptions are sometimes tedious or pointless, he is certainly strong in exposition and narrative.

The Person of Æschines.

“Æschines was about fifty-nine when the De Corona trial took place. Fifteen years earlier, when he spoke against Timarchus, he says that he was already grey, and looked more than his age. He was not tall, but exceedingly handsome, and of a robust frame, in contrast with his rather younger rival (Demosthenes, now fifty-four) who, as a youth, had neglected the ordinary physical education. With his splendid voice, his trained elocution, and his practice in the statuesque manner which best suited him, Æschines must have had an advantage over his opponent in many accessories of effect. Near him in the court stood a group of men who came to speak for him or to support him by their presence; ‘oligarchs,’ as the other side called them—leading members of the Macedonian party. Round Demosthenes were gathered friends and advocates of the opposite politics—chiefly generals or men distinguished in other offices of the state. The dicasts who formed the court were probably at least a thousand in number. There was besides a throng of Athenians and other Greek spectators.

Failure of the Peroration.

“Æschines as accuser of Ctesiphon opens the case. The peroration is notable in the history of oratory: ‘Remember, then, that the city whose fate rests with you is no alien city, but your own . . .’ (see full peroration under Figs. Peroration and Epilogue) ‘. . . that they will utter a voice of lamentation if he who covenants with barbarians to work against Greece should be crowned?’ This was the true climax. But Æschines felt the pressure of the Attic rule. He must not end thus. The storm must be laid in a final harmony. And so he passed on to the most tremendous failure that ever followed so close upon a triumph: ‘O Earth and Sunlight! O ye influences of Goodness, of Intelligence, of that Culture by which we learn to distinguish things beautiful or shameful—I have done my duty, I have finished. If the part of the accuser has been performed well and adequately to the offence, then I have spoken as I wished—if defectively, yet I have spoken as I could. Judge for yourselves from what has been spoken or from what has

been left unsaid, and give your sentence in accordance with justice and with the interest of Athens.'

Fatal Weakness of the Speech.

"Apart from all faults of form, the hearers must have felt that the speech had one signal fault of matter. Æschines had not dared to show his colours. He had not dared to say, 'I maintain that it was expedient to be friendly with Macedon, and therefore I deny that Demosthenes was a patriot.' He had tried to save appearances. He had dealt in abuse and in charges of corruption. But he left the essence of Demosthenes' policy absolutely untouched.

Demosthenes' Reply and the Perorations Compared.

"The *tone* of the *speech*: The nobility of this great speech declares itself not least in this, that the inevitable recital of personal services never once sinks into self-glorification. It is held above that by the speaker's proud consciousness that he has wrought, not for himself, but for Athens and Greece; not for ambition, but for sacred things, for duty and for honour, and that he can show this by proofs the most triumphant. In relation to the Attic theory of eloquence, it is most instructive to compare the perorations of Æschines and Demosthenes. Æschines, not being a true artist, stands in awe of the art. He does not venture to be original and to stop at his real climax. He must needs conform with the artistic usage of a final harmony; and he mars all. Demosthenes, the master, can make the art obey him. With true instinct he feels this to be the rare case which the rule does not fit. The emotions of the hearers have been stirred beyond the point of obedience to the pulses of an ordered music. His intense appeal to the memories of his countrymen ends in a storm of imprecation and prayer. Two thousand years have challenged a tradition which lives and will always live wherever there is left a sense for the grandest music which an exquisite language could yield to a sublime enthusiasm—that when Demosthenes had ceased, those who had come from all parts of Greece to hear that day the epitaph of freedom which they had lost, and a defence of the honour which they still leave to their children, had listened to the masterpiece of the old world's oratory, perhaps to the supreme achievement of human eloquence."—"The Attic Orators," by R. C. Jebb, Litt.D., Professor of Greek and Fellow of Trinity College, Cambridge, and M.P. for the University.

"As to the speech itself, its construction is loose and irregular, and does not contain any narrative passages as lively as in the same orator's speech on the 'Falsa Legatio.'

Speech had no Prothesis or Regular Divisions.

"The lengthy and somewhat conventional præmium was criticised adversely by the ancients; there was no regular statement of the subject of the indictment (Prothesis, see this

Fig.). Such as there is, gives only an imperfect enumeration of the points. But also the regular divisions of the speech are not well observed. The main body of it, the *Narratio et Demonstratio*, extends from sections 13 to 176; and all the rest is, as Blass says, *Epilogue*, in the widest sense of the term; yet from 170 to 230 there are matters which more properly belong to the previous division, and technically the *Epilogue* does not begin until 230. Finally the peroration is unduly long, and weakened and spoilt by the final section. 'I have spoken my utmost in behalf of all that is highest and best. It rests with you, O judges, now to vote for the right.'—T. Gwatkin, M.A., Late Fellow of St. John's College, Cambridge.

The Style of Æschines.

"Æschines was an orator whose style was full, diffusive and sonorous. He was a stranger to the glowing expressions and daring figures of Demosthenes, which he treats with contempt and ridicule. But though more simple, he is less affecting, and by being less contracted, has not so much strength and energy. But if we would view his abilities to the greatest advantage, we must not compare them with those of his rival. Then will his figures appear to want neither beauty nor grandeur. His easy and natural manner will then be thought highly pleasing; and a just attention will discover a good degree of force and energy in his style, which at first appears flowing and harmonious."—Thomas Leland, D.D., Fellow of Trinity College, Dublin.

"Æschines, in the speech against Ctesiphon, would have furnished a remarkable exception to this rule, had he finished with that truly magnificent passage in which he calls up the illustrious dead of Athens, and plants them round himself, and bids his hearers listen to the groans that the crowning of the man who had conspired with barbarians draws forth from the tombs of those who fell at Marathon and Plataea.

Fine Peroration Badly Finished.

"So fine a peroration is not in any language to be found; it probably suggested to his great rival the celebrated oath which has long stood, by universal consent, first among the remarkable passages of perfect eloquence. But Æschines was obliged to compose himself after this burst; and he added the two sentences, one of which has even been both extravagant and absurd, and was, indeed, attacked as such by Demosthenes—the invocation to a series of natural objects and abstract qualities; and the other becomes still more feeble than it naturally could have been by immediately following that lofty but clumsy flight. The result is a total failure—one of the most remarkable in the history of rhetoric—an attempt which is violent and overstrained, rather than vehement, yet heavy withal and cold—bearing the character

of the worst declamation—and succeeded by a mean commonplace without any felicity whatever, either of conception or execution. This failure—this sudden reverse of fortune—this total defeat in the very moment of the most prodigious success—a transition from one of the grandest triumphs of the art of oratory to nearly the most signal discomfiture upon record, must be ascribed entirely to a compliance with that harsh rule as regulating the Greek peroration, and which the judgment of succeeding ages, both ancient and modern, has repealed.”—“The Edinburgh Review,” Vols. 33 (1820) and 36 (1821-1822).

Æschines' Clear Voice, Stately Delivery and Flowing Sentences.

“As regards his style, it is worthy of note that while Æschines repeatedly refers to the artificial diction and studied antitheses, and above all, the rhetorical skill of Demosthenes, the latter constantly ascribes the oratorical success of his opponent to his natural powers, and to his strong, clear and carefully cultivated voice. In contrast to the passionate gesticulations which Æschines criticised in his rival, his own delivery appears to have been more solemn and stately. In the absolutely indispensable qualities of correctness, clearness, and terseness of expression, he is distinctly inferior to Demosthenes; but as a set-off to these defects, he has many merits of less essential order; a certain pomp and splendour of vocabulary (section 110), sometimes even a poetic beauty of diction, and a command of strong and emphatic language. His sentences though generally free and flowing, are often overcharged and redundant, having neither the compact force of Demosthenes, nor the elaborate clearness of Isocrates. Strong in the rhetorical *figures of diction and thought*, it is nevertheless *in the latter alone* that he is to any degree a worthy rival of Demosthenes (Blass, 111B, 197-218).”—John Edwin Sandys, M.A.

The Three Celebrated Apostrophes.

“Among the most celebrated oratorical Apostrophes may be mentioned that of Demosthenes to the manes of the heroes who fell at Marathon, that of Æschines to the Thebes, and that of Cicero in his oration against Verres in which he describes the crucifixion of a Roman citizen.”—“Oratory and Orators,” by William Mathews, LL.D.

“The attack of Æschines is a powerful one, only inferior to the defence made by Demosthenes, and we must examine it briefly before passing on to the greater oration. In so weighty a cause much depends upon a happy introduction—and Æschines makes more than one good point in the opening of his address—he clearly identifies the prosecution with the constitutional rights of the people. After calling attention to certain grave results of unpunished illegality, he says: ‘One element of the Constitution still remains (if I happen to be

right in my opinion)—prosecutions for the violation of the laws. But if you will abolish these also, or sanction those abolishing them, I forewarn you that you will imperceptibly yield your constitutional rights to certain individuals. . . . Let none of you, therefore, be ignorant of this fact, but let each clearly understand it, that when he comes into the court to decide a prosecution for violation of the laws, on that very same day he is about to pass a decision respecting his own freedom of speech.”—“The Making of an Orator,” by John O’Connor Power.

We shall now make a brief survey of Æschines. That which stands out prominently is his well trained voice, and this served him well in addressing the multitudes that assembled around the Bema. He was short in stature, but had a robust frame, which he kept fit by physical exercise. His elocution was perfected by strict training, and his vocal powers maintained in a healthy state by the proper production of the voice. The proper production of the voice has its influence on health, because the voice to be properly produced is the result of deep breathing, and deep breathing not only calls into play the muscles of the stomach as well as the intercostals, but inflates the lungs to their fullest capacity, which inflation causes decarbonisation and a greater purification of the blood. Whitefield, when a little indisposed, used to say that a good pulpit sweat would put him right. Although Æschines asserted that he was a man of spontaneous eloquence and that Demosthenes was the laborious rhetor, yet it must be remembered that the aim of the orator is, as Aristotle says, “to do his best but not seem to do it,” to pose as a spontaneous speaker whose words come straight from his heart, and to claim that he is no orator as is his opponent. (See Whately’s “Elements of Rhetoric,” and Anthony’s speech: “I am no orator as Brutus is.”) It must also be remembered that Æschines laboured considerably despite the contention that he was a natural orator. He wrote his entire speech against Ctesiphon, excepting some extemporaneous matter, and committed it to memory. He was master of the Figures of Thought, and in this did not yield the palm to Demosthenes. No man ever used so variously and so effectively the *Figura Etymologica*, which is so charming to audiences even to this day. He was master of *Dialogismus*, *Diatyposis*, *Descriptio*, and in the adroit management of these he did not concede an iota to Demosthenes. He wielded the *Ethopœia*, the *Epiphonema* and *Ecphonesis*, the *Diasyrmus*, *Ironœia* and *Excuthenismus* with almost as deadly effect as Demosthenes; and employed the *Hypophora*, not as expertly as Demosthenes, still the form in which he did use it was almost with superhuman intelligence. He displayed no mean ability in the handling of the *Anaphora*, *Metaphora*, *Polysyndeton*, and *Apostrophe*.

All these facts, together with his good rhythm, solemn, flowing and stately sentences, statuesque delivery so lofty and sonorous, and the splendour of his diction, betray an orator of considerable study.

It is unfortunate that in his speech against Ctesiphon he observed too closely the Attic rule, by concluding the same with a tame Peroration instead of terminating it with that magnificent passage wherein he bids his hearers listen to the groans that the crowning of a man who conspired with barbarians would draw from the tombs of their ancestors, etc.

In short, we learn this valuable lesson from Æschines: that a voice well trained, capable of inflection and modulation so to respond at will to the most delicate shades of feeling, that whatever forms of speech or rules he may have learned, everything appears to come from the heart spontaneously, is a capital asset to any speaker. This is the goal of oratory, reached through the channels of trained elocution.

ANAPHORA: Greek *ανά*; again, back; *φέρω*, to bring, bear, carry; is a figure by which several clauses of a sentence are begun with the same word or sound; in other words, a repetition of a word or words at the beginning of successive clauses or sentences—*e.g.*, Cicero: "*A witness is Italy, which Lucius Sylla, being victor, confessed was by that man's counsel delivered; a witness is Africa, which being oppressed with great armies of enemies, was flooded with the blood of slain men; a witness is France, through which a way was made with great slaughter of Frenchmen for our armies in Spain; a witness is Spain, which hath very often seen that by this man many enemies have been overcome and vanquished.*"

Anaphora, together with some of the figures of repetition, appears in the following symbol given by W. H. Kirk in his "Demosthenic Style":

Epanadiplosis	...	...	...	...	a, a.
Anaphora	...	...	...	...	a—, a—.
Anastrophe	...	...	...	...	—b, —b.
Symploce	...	...	...	...	a—b, a—b.
Cycle	...	...	...	...	a—, —a.
Anastrophe	...	...	...	...	—b, b—.

Rehdantz-Blass,' "Rhetorischer und Stilistischer Index," says that it is the carrying over of the expression anaphorically to the smoothly recurring construction of the sentence, usually called parallelism of sentences, because it is the necessary further development from the word anapher. . . . The relation of the single corresponding ideas to one another is plainly expressed in a sentimentally distinctive manner, and the requisite combinations for comparing them are already accomplished. If a feeling of agreeable repose is easily called forth by harmonious arrangement of homogeneous parts, so an un-

troubled spiritual life springs up where the anaphoric form contains antithetical contents, thus: two things are the most difficult to keep up; mistrust in oneself when everything appears to be going on well, and trust in God when everything appears to be going badly.

"Anaphora elegantly begins

With the same word or phrase, successive lines."

—Langley.

"When we make a word, as they say, lead the dance to many verses."—Puttenham.

Examples: From Corona 48: "When Lasthenes was styled Philip's friend | until he betrayed Olynthus; | when Timolaus, | until he destroyed Thebes; | when Eudicus and Simus the Larissæans, | until they surrendered Thessaly to Philip." As another example take the famous Anaphora of Æschines in his speech against Ctesiphon, which Dionysius of Halicarnassus pronounces as a sentence of great celebrity: "You summon him against yourselves, you summon him against the laws, you summon him against democracy." By Rufus Choate: "When he passed his cheque to my clients, he knew, gentlemen, that he was a bankrupt; he knew that he was a drowning man catching at straws; he knew that he was not worth the shirt he stood in; that, had he died at that moment, his estate would not have yielded enough to defray his funeral charges." Bullinger says that the Scriptures abound with Anaphora, which adds great importance to many of its solemn statements, and that the repetition of the same word at the beginning of successive clauses adds weight and emphasis to statements and arguments by calling special attention to them—*e.g.*, 1 John i. 1-3: "That which was from the beginning. *Which* we have heard, *which* we have seen with our eyes, *which* we have looked upon, that *which* we have seen and heard declare we unto you." Hos. iii. 4: "For the children of Israel shall abide many days without a king and without a prince, and without a sacrifice, and without an image, and without an ephod, and without teraphim." This figure emphasises the present desolation of Israel.

"Dear lost companions of my tuneful art!

Dear as the light that visits those sad eyes,

Dear as the ruddy drops that warm my heart,

Ye died amidst your dying country's cries."—Gray.

"Thereby to see the minutes how they run,

How many make the hour full complete;

How many hours bring about the day;

How many days will finish up the year;

How many years a mortal man may live.

When this is known, then to divide the times:—

So many hours must I tend my flock;

So many hours must I take my rest;

So many hours must I contemplate;
So many hours must I sport myself;
So many days my ewes have been with young;
So many weeks ere the poor fools will wean;
So many years ere I shall shear the fleece:
 So minutes, hours, days, weeks, months, and years,
 Pass over to the end they were created,
 Would bring white hairs unto a quiet grave."

—Shakespeare.

Use: The Anaphora is used "when the force is concentrated in one word which, by reason of its importance, occupies the first place" (Baden). "The logical element of this figure is subordinated to the plastic (see under Parataxis). What is its effect and where is its proper place? As through the anaphoric construction, the position of the single idea is rendered parallel in the sentences, the mind of the hearer is freed from the trouble of giving his attention to the construction of the second sentence which already has been indicated in the first. The sensations which are thus aroused and renewed again in the same order remain deeply imbedded in the mind because they come without exertion: 'And so flee my days restlessly as the waters of the fountain; and so fades my youth as the flowers of the garland wither away.'"

—Rehdanz-Blass. It is used to economise the mental energy of the hearer, thereby becoming a source of pleasure. (See Spencer's *Philosophy of Style*.) As to this figure being used by all the great orators, Aquila Romanus says: "Hæc figura vel frequentissime et Demosthenes, et M. Tullius et omnes vehementer oratores utuntur: quando præcipue et ipsi commoti videri volunt, et iudicem commovere." (Demosthenes, Cicero, and all vehement orators use this figure, especially when they desire to show themselves moved, and to move the judge.) "It is used to add charm and grace to speech (Hermogenes 11, 335), and sometimes vigour and emphasis combined with pathos (Tiberius 111, 73; Hermogenes 1, c.)."—W. W. Baden, B.A. Demetrius on Style says that sometimes Sappho makes graceful use of the figure Anaphora, *e.g.*,

"O, Evening Star, thou bringest all that's best:
 The sheep, the goat, thou bringest home to rest:
 The child thou bringest to the mother's breast."

Here the charm lies in the repetition of the phrase "thou bringest," which has the same reference throughout. Volkmann's "Hermagoras" says that the Anaphora, especially the Asyndeton, contributes to the "*Deinotes*" (force, vigour). Hermogenes, under the heading of Gorgotes (vivacity of portrayal) says that the figures by which speech gains in telling passages are especially the commatic Asyndeton, commatic Enumeration of names, commatic Epanaphora (same as Anaphora); and under "*Kallos*" (beauty of portrayal), the Epanaphora at the head of the Kola (colons or members),

the Antistrophe at the end, the Apanastrophe and such like, the Climax, but to be *used* in moderation. "The Anaphora is much more frequent either in Asyndeton, which is decidedly the strongest form, or with the connective, usually μέν — δέ μέν as a particle is equivalent to "truly," "indeed," etc., and used with *de* becomes adversative, as "although (*men*) . . . yet *de*; as well . . . , as . . ." Sometimes Demosthenes uses several, one at the beginning of each cola, without any corresponding δέ, till the last clause. Anaphora with the particle is frequent both in Demosthenes and Isæus. Baden says that the absence of this figure from Isocrates indicates that it belongs rather to the sphere of everyday language. Demetrius on Style says that Anaphora is *used* both in the *elegant* as well as the *forcible style*, and Epanaphora in the elevated style. Blass says that Isocrates scarcely used the Anaphora at all, but that Demosthenes used it in profusion—*e.g.*, Cor. 72: "*Officious* have I been in speaking of such transactions; *officious* has the state been in being advised by me"; stronger through Asyndeton, as well as through the Parechesis, which increases the repetition and further increases the emphasis which the Anaphora already gives.

Caution: Be careful not to use too many Anaphora. Moderation is the best guide, say two or three, or four Anaphora (see Cicero: "*A witness is Italy . . .*"); Blass remarks, in such parallelisms (see "*When Lasthenes . . .*") in which that which is not identical closely corresponds to the same, for the most part have not only great oratorical power but also beauty; the orator has taken care that this does not become showy ornament, by abridgment of repetition. Put the main word at the front or near the front.

Delivery: First let us take an example from Demosthenes as given by Longinus "*On the Sublime*," that is on lofty speech. He prefaces the delivery with these remarks: "A powerful effect usually attends the union of figures for a common object, when two or three mingle together as it were in partnership, and contribute a fund of strength, persuasiveness, and beauty. Thus in the speech against Meidas, examples will be found of Asyndeton interwoven with instances of Anaphora and Diatyposis—*e.g.*, 'For the smiter can do many things, some of which the sufferer cannot even describe to another, *by* attitude, *by* look, *by* voice.' (Then, in order that the narrative may not as it advances continue in the same groove, for continuance betokens tranquility, while passion—the transport and commotion of the soul—sets order at defiance, straightway he hurries off to another Asyndeta and Repetitions.) 'By attitude, by look, by voice, *when* he acts with insolence, *when* he acts like an enemy, *when* he smites with his fists, *when* he smites you like a slave.' By these words the orator produces the same effect as the

assailant—he strikes the mind of the judges by the swift succession of blow on blow. Starting from this point again as suddenly as a gust of wind, he makes another attack. 'When smitten with blows of fists, *when* smitten upon the cheek. *These* things stir the blood, *these* drive men beyond themselves when unused to insult. No one can, in describing them, convey a notion of the indignity they imply.' So he maintains throughout, though with continual variation, the essential character of the Repetitions (Anaphora) and Asyndeta. In this way, with him order is disorder, and on the other hand, disorder contains a certain element of order. Come now, add if you please in these cases, connecting particles, after the fashion of the followers of Isocrates: Furthermore, the fact, too, must not be overlooked that the smiter may do many things, first by attitude, then by looks, then again by the mere voice; you will feel, if you transcribe the passage in this orderly fashion, that the rugged impetuosity of passion, once you make it smooth and equable by adding copulatives, falls pointless and immediately loses all its fire. Just as the binding of limbs of runners deprives them of their power of rapid motion, so also passion, when shackled by connecting links and other appendages, chafes at the restriction, for it loses the freedom of its advance and its rapid emission as though from an engine of war." (See "Longinus on the Sublime," by W. Rhys Roberts, Litt.D.)

When the subject-matter is of the graceful and beautiful, and therefore of the *elegant* style, *e.g.*, Sappho's "Thou bringest . . .," the ἡθoς (gentler feelings) prevails, the vowels are pure but gentle and soft, and the parallel members are pronounced with an independent inflection as if each stood alone in the sentence, and with a subsequent pause (see Accumulation). If the subject-matter is that of *force* (πάθος), *e.g.*, Demosthenes' "by attitude, by look, by voice . . .," being commatic and asyndetic, it should be Incrementus (see this Fig.) with rising inflection as in counting numbers, each with corresponding modulation, and the whole delivered in the aggregate with greatest speed up to the top. If in the *elevated*, it should be slow, and the anaphoric word given with full, smooth, or subdued median stress, according to the nature of the matter—*e.g.*, "But, ah! *Him!* the first great martyr. . . *Him!* the premature victim. . . *Him!* the head of our civil councils. . . *Him!* cut off by Providence . . ." (see Webster's Bunker Hill address). In all these styles keep the diaphragm well pressed down so that the lungs may be kept full of air, that the tones may carry well, and that the gentlest or strongest touches may be properly made on the vocal chords.

See further details under Fig. Epanaphora and Figures used by Demosthenes.

ANASTROPHE: Greek *ἀνά*, again, back, backward; *στρέφω*, to bring, bear, carry; is a figure whereby the natural order of words is inverted. What should come first is put last and that last first—*e.g.*, “Homeward directly he went.” “Echoed the hills, for the hills echoed.”

The Ven. Bede defines Anastrophe thus: “Anastrophe est verborum tantum ordo præposterus.” (An inversion of the order of the words, so that what is last comes first.) “I would seek unto God, unto God would I commit my cause.”

Examples: Blass' Demosthenes says that in Anastrophe the final word of a clause again becomes the opening word of the following—*e.g.*, Cor. 13: “For he cannot prosecute Ctesiphon on my account, on my account, nevertheless, he would have proceeded with the prosecution, if, indeed, he thought he could have convicted me.” The Latin version of this figure of Demosthenes is thus: Ctesiphonten enim persequi iudicio no protest propter *me*, *me* scilicet ipsum si a se posse convinci confideret no accusasset. (For it is not possible to prosecute Ctesiphon on account of *me*, | *me* would he not have accused, had he thought conviction possible.) Elsewhere Blass says it is simpler as in Cor. 35: “But an identity of interest; interest equally to Philip, to the Phocians and to all, to be relieved from the stupidity and insolence of the Thebans,” where the figure serves after a lengthened pause to a smooth connection and continuation of what follows. Of the same nature is F.L. 97: “For Æschines is not only accused on account of the peace, but peace on account of Æschines was rendered odious,” an antithesis of importance. Then the climax belongs to this set, which, however, only appears once in Demosthenes, Cor. 179: οὐδὲν οὐκ εἶπον μὲν ταῦτα, οὐκ ἔγραψα δὲ, οὐδ' ἔγραψα μὲν, οὐκ ἐπρέσβευσα δὲ, οὐδ' ἐπρέσβευσα μὲν, οὐκ ἔπεισα δὲ Θεβαίων. (I did not speak thus, yet not move the resolution; not move the resolution, yet not serve the embassy; not serve the embassy, yet not convince the Thebans.) The Climax, as Hermogenes remarks, is a piled up Anastrophe of the first rank.

“Anastrophe often by pleasing change
Gracefully puts last the word that first should range.”
—Langley.

“Whose turf, whose shade, whose flowers *among*,
Wandering the hoary Thames along
His silver winding way.”—Gray.

“On a sudden *open fly*
With impetuous recoil and jarring sound,
The infernal doors, and on all their hinges
Grate harsh thunder.”—Milton.

Use: “Such repetition lends beauty to the speech, and may serve as a smooth transition to what follows, the word repeated

being emphasised by chiasitic arrangement."—W. W. Baden, B.A.

Caution: Be careful not to use too many anastrophic climaxes, because it is a most excellent figure if not introduced often in an address; nor make the anastrophic clauses too long, nor too numerous. Demosthenes only used it once in the oration on the crown, and then only two anastrophic repetitions—*i.e.*, "not move the resolution," "not serve the embassy." Hermogenes counsels great moderation in its use.

Delivery: The repeated word is emphasised, being what Quintillian styles an Emphatic Repetition (see this Fig.). In the Greek text it will be seen that *me*, before the vertical line in the example, "For it is not possible . . .," is a grave accent, and the repeated *me*, just after that line, has the acute accent. The first *me* has the downward inflection, and the second the rising; in other words, the voice rises with increased strength above the middle pitch. When the repeated word serves as a transition to what follows, the voice, after a lengthened pause, is given a slight elevation on that word, somewhat after the modulation for the commencement of a fresh sentence. (See special list of Figures used by Demosthenes.)

ANATHEMA: J. W. Macbeth says this figure is a form of condemnation hurled at crime, and can be grandly employed. Throwing aside his papers, walking from side to side of the pulpit, lifting his heart and voice to Jehovah, the speaker can cry to God so as to shake the entire audience.

ANTANACLASIS: Greek *anti*, against; *ana*, again; *κλάσω*, break; is a figure (1) when the same word is repeated in divers, if not in a contrary signification; in other words, where a word has two significations and one of them is contrary or at least unlike the other, *e.g.*, "Care for those things in your youth which may in old age discharge you of *care*." Here the same word is repeated in a different sense, as also in this example: "Learn some *craft* when young that when old you may live without *craft*." Craft in the first means science, occupation; in the second means deceit or duplicity. Matt. xxvi. 29: "I will not *drink* henceforth of this fruit of the vine, until that day when I *drink* it new in my Father's Kingdom." The first "drink" is literal, the second, metaphorical. John i. 10: "The *world* was made by Him and the *world* knew Him not," etc. The first "world" means universe, the second, the unbelieving men in the world. (2) The same word may be repeated in a contrary sense, *e.g.*, "Worthy of supplication, should be *worthy* of punishment." (Quintilian.) (3) The same word may be repeated at the beginning of a sentence after a long parenthesis, *e.g.*, "Shall that heart

(which not only feels them, but which has all the notions of life placed in them), *shall that heart, I say . . . ?*"

"Antanacsis in one sound contains

More meanings which the various sense explains"

Examples: —Langley.

"While we *live*, let us *live*." "Kiss the lips that felt no *kiss*."

—Montgomery.

"Methought I heard a voice cry, *Sleep* no more!

Macbeth doth murder *sleep*, the innocent sleep

Sleep that knits up the ravell'd sleeve of care."

—Shakespeare.

"Proud wish and vain! I cannot give

The word, that makes the *dead* to live—

Thou art not *dead*—thou could'st not die."

—Montgomery.

Caution: It is essential to this figure that the two words be the same in spelling. When the Declaration of American Independence was being signed Hancock said, "We must be unanimous, there must be no pulling different ways." "Yes," said Franklin, "we must all hang together, or most assuredly we shall hang separately."

ANTANAGOGE: is a figure which consists in answering the charge of an adversary by a countercharge, or by charging him with some other crime; the meeting of an unanswerable accusation by a counter-accusation, or if not able to answer adversary's accusation we return the charge by loading him with the same crime.

ANTHYPOPHORA: Greek *ἀντί*, against, *ὑπό*, under; *φέρω*, bring, carry; is a figure which signifies a contrary illation or inference, and is when an objection is refuted or disproved by the opposition of a contrary inference. A kind of Prolepsis, in which an opponent's possible objection is anticipated and answered, thus preventing his use of such an advantage.

Examples: This figure is used when we grant an objection, bringing in another thing which makes the same objection tolerable, *e.g.*, "I grant there are great labour and many perils, yet by painful travel and valiant adventure therein, they ensure immortal glory." "I cannot deny but that the way to learning and wisdom is long and painful, the ascent steep and slippery, the season dark and misty; false turnings many, besides steps and many other kinds of discouragements; yet by labour and constance once attained, it bringeth with a plentiful harvest, a means both of profit and pleasure." Matt. xxi. 23, 24, 25: "The chief priests and elders of the people came unto Christ as he was teaching and said, By what authority doest thou these things? and Jesus answered and said unto them, I will ask you one thing, which if ye tell me,

I in likewise will tell you by what authority I do these things. The *Baptism of John*, whence was it? from heaven or of men," etc. "And they reasoned with themselves, saying, If we shall say from heaven, he will say unto us, why did ye not then believe him? but if we shall say of men, we fear the people," etc.

According to Bullinger this figure is so called because, not only is the objection anticipated; but it is stated, and the answer also is given. This figure is so called because by stealth, we take our opponent's objection and substitute it for our own. Isa. xlix. 14: Zion's objection is not merely anticipated in this verse, but is answered in the next. "But Zion . . ." "Can a woman forget her suckling child . . .? Yes, they may forget, yet will I not forget thee." 1 Cor. xv. 35, 36: "But some man will say, How are the dead raised up, and with what body do they come? Thou foolish man! that which thou sowest is not quickened except it die."

Use: Anthyphora is used very effectively in argument, to moderate extremities and to arbitrate between comparative contentions, and to amplify.

Caution: The latter part should be made stronger than the first.

ANTICATEGORIA or TU QUOQUE: Greek *anti*, against; *agoreuo*, to speak; is a figure when we retort upon another the very insinuation or accusation he has made against us. It differs from Antistrophe in that it has to do, not with any general kind of words, but with a particular accusation.

Examples: Ezek. xviii. 25, "Yet ye say the way of the Lord is not equal. Hear now, O house of Israel, is not my way equal? Are not your ways unequal?" Also verse 29 and xxxiii. 17. This would be Anteisagoge were it not a simple question instead of an accusation.—E. W. Bullinger.

ANTICIPATION: Lat. *ante*, beforehand; and *capere*, to take; *anticipare*, to take beforehand, prevent; is a figure by which objections are anticipated or prevented; where we foresee an objection and confute it or present one to knock it down. It is the same as Prolepsis. It also takes the form of announcements wherein interest is stirred in one to look forward to know the result, e.g., "More revelations to-morrow." "My text is at the end," said the preacher, so each should fix upon an appropriate verse of the scripture. "We look forward with pleasure to know the outcome."—Prof. James Albert Winans' "Public Speaking."

"Anticipation is of great effect, especially in the exordium."
—Quintillian.

ANTIMETABOLE: Greek *ἀντί*, against; *μέτα*, backwards; *βαλλω*, to turn; is a figure in which the same word or ideas are repeated in an inverse order, *e.g.*, "Be wisely true in order to be truly wise." "A wit with dunces and a dunce with wits."

"The Garden of Eloquence" says: "It is a sentence inverted or turned back, or it is a form of speech which inverts a sentence by the contrary, and is used frequently to confute by such inversion. Also a figure when words in the same sentence are repeated in a divers case or person. A change of words by contraries or turning of a word, in a sense, upside down."

Examples: "It behooveth thee to eat that thou mayest live, and not to live that thou mayest eat." "If for love of honour, or honour of love." "That as you are the child of a mother so you may be the mother of a child." 2 Cor. xii. 14: "The children ought not to lay up for their parents, but the parents for the children." "In peace children bury their parents, in war parents bury their children."

"Antimetabole at effect will strain

And words and terms revers'd employ again"

—Langley.

"A poem is a *speaking* picture; a picture is a mute poem."
"Zion shall lamentation make with *words* that *weep* and *tears* that *speak*."

"The morn that usher'd thee to life, my child,
Saw thee in *tears*, whilst all around thee *smiled*;
So live, that sinking to thy last long sleep,
Sweet may'st thou *smile*, when all around thee *weep*."

—Sir William Jones.

"If Anthony is consul, Brutus is an enemy; if Brutus is a preserver of his country, Anthony is an enemy." (Quintillian.)
Job xv. 76: "You have not chosen me, but I have chosen you."
Rom. vii. 19: "The good that I would, I do not; but the evil that I would not, that I do." Matt. ii. 27: "The sabbath was made for man, not man for the sabbath."

Use: It serves properly to praise, dispraise, distinguish, but most commonly to confute by inversion of the sentence. It opposes one thing to another and contrasts two or more things.

Caution: Be sure that the inverted parts are not false, nor perversely put contrary to the truth.

ANTIMETATHESIS: Greek, meaning a transposition; is a figure by which a repetition is made in an inverse order of the members of an antithesis. It chiefly results from a reverted arrangement in the last clause of a sentence of the two principal words of the clause preceding, much the same as Antimetabole, *e.g.*, "A poem is a speaking picture, a picture is a mute poem." (Crabbe.)

“It is a transposition of one thing over against another, especially of one person over against another; as when the writer or speaker addresses the reader or speaker in the second person as if he were actually present. Rom. xi. 18: ‘Boast not against the branches. But if thou boastest (know thou that) thou bearest not the root but the root (bearest) thee.’”—Bullinger. “Longinus on the Sublime” says that the interchange of persons produces a vivid impression and often makes the hearer feel that he is moving in the midst of perils, makes him more excited, more attentive, and full of active participation if you keep him on the alert. (See Diatyposis.)

ANTIPARABOLE: Greek *anti*, against; *para*, alongside; *bole*, to put, hold, to hold alongside, to compare; is a form of speech whereby the opponent's views and arguments are compared. The opponent's arguments and views take the weak emphasis or rising inflection generally, and yours the strong emphasis, that is the assertive and falling inflection. The delivery corresponds to the two members of an Antithesis.

ANTIPHRAISIS: Greek *ἀντι*, opposite, against; *φράζω* to tell; is a form of speech whereby a word expressed signifies the contrary. A word or speech to be understood to the contrary, a kind of irony, and is where in one sense the same word has a contrary meaning, or a meaning contrary to its original sense. “The difference between Irony and Antiphrasis is that Irony indicates by the pronunciation alone what is to be understood, whereas Antiphrasis not only signifies a contrary thing by the tone of the voice, but also by the words themselves of which the original is the contrary.” (De Tropis Beda.)

Examples: This opposite sense or signification may either be in humour, satire, or irony, *e.g.*, “It was a bold Antiphrasis that gave the name Greenland to the icebergs of Iceland.” “Court of justice; call it court of vengeance.”

Use: The use of this figure is to reprehend vice, mock folly, by bringing the sharp edge of comparison between virtue, what he ought to be and what he is; between what he has done and what he ought not to have done.

ANTISTROPHE: Greek *ἀντί*, against, one against the other, mutually; *στρεφω*, turn, turn back or about, to retort; is a figure (a) which repeats the words in an inverse order. “The master of the servant and the servant of the master.” It is chiefly a change made between two terms that depend one upon the other, as in the foregoing example. It may also be the reciprocal conversion of the same words in consecutive clauses or sentences. (b) A retort or turning of an adversary's plea against him. “Had I killed him, as you report, I had

not stayed to bury him." (c) Also when succeeding clauses or sentences end with the same word.

Examples: Demosthenes, Cor. 198, "Is anything affected which appears to you to be expedient? Silent is Æschines. Has any unfavourable circumstances occurred? Forthwith comes Æschines." See an example from Cicero under Fig. Symploce, commencing thus: "Who are they that have broken their treaties? the Carthagenians. Who are they that have waged . . . ? the Carthagenians."

From Whitefield's sermon on "The Lord our Righteousness": "You need not fear the greatness of the number of your sins. For, are you sinners? so am I. Are you the chief of sinners? so am I. Are you a backsliding sinner? so am I."

Bullinger gives a Biblical example of the turning of the words of a speaker against himself in the following: "The woman of Canaan used this figure in her reply to Christ. He had said, 'It is not meet to take the children's bread and to cast it to dogs,' and she said, 'Truth, Lord; yet the dogs eat of the crumbs which fall from the master's table,' and thus turned His words against Himself." (Matt. xv. 26-27.)

"I call it counterturn because it turns counter in the middle of every verse; for to make them finish, it would hinder the rhyme,

She shuns my love and after by a train
She seeks my love, so lightly won and lost:
I longed not for her love, for well I thought,
Firm is the love, if it be as it ought."—Puttenham.

Use: "The opposite of Anaphora, the Antistrophe, in which the like word stands at the end, is equally usable in parallelisms. The position of the repeated word at the end in long combinations does not result in such freedom of style as is the case when it is placed at the beginning to which the parallelisms of the thought and the emphasising of the idea lead naturally, and in this way the Antistrophe is also seldom to be found in Demosthenes, but it is combined with a more or less ironical colouring."—Blass' Demosthenes. It is used with almost the same force as the Anaphora.

"In artistic composition this figure is productive of beauty. Hermog. 11, 335. If the clauses are short, the repeated word gives energy and vivacity to the discourse. Hermog. 11, 36."—W. W. Baden, B.A.

Caution: Hermogenes in his *Περὶ Ἰδιῶν* (Teaching of the Idea) advises the use of this figure in moderation, that the kola (clauses) be of moderate length, and that the Hiatus be carefully avoided. When several kola are connected with one period, the last must be longer than the preceding one. Moderation in the Hermogenean caution, is not to pass four Antistrophes as in Cicero's "The Carthagenians," which are limited to four in number. This makes a forcible and energetic period.

Delivery: If the thoughts are of the invective, ironical, mockery, or sarcastic class, the delivery should be in the *Pathos* (swift, forcible, violent) abounding in the forcible style, with the acute and grave accents in the invectives, and the circumflex in the ironical, sarcastic, etc; and the voice should rise in force on each successive Antistrophe, reaching its fullest on the third if the period contains four Antistrophes or clauses (or on the second Antistrophe, thereby balancing the four), as in "The Carthagenians," and on the fourth Antistrophe a full falling inflection. If two, as in Demosthenes, the fullest rise is on the first "Æschines," the second, falling inflection. If the sentiment is of the beautiful, graceful, etc., the *Ethos* (gentle, assuaging, calming) should prevail, the style being the Elegant; tones soft and pure, each antistrophic clause like Accumulation with an independent inflection and a pause, as if standing alone in the sentence. (See Figs. used by Demosthenes.)

ANTITHESIS : Greek *ἀντί*, against, opposite, one against the other; *τίθημι*, to place, to set; is a figure which consists in bringing contrary ideas or terms, words or sentences, in close opposition, e.g., "When our vices *leave us*, we flatter ourselves that we *leave them*." An opposition of ideas or phrases, e.g., "Fire is a good *servant*, but a bad *master*." It may be a simple balancing, and as J. C. Robertson, M.A., says, where two thoughts are not antithetical, and are expressed in a form which would lead one to expect antithetical thoughts, it is then called a false antithesis. Here the similarity in the structure of the clauses is such as would be appropriate, and naturally suggests opposition of thought, which, however, is lacking. Bain says: "Antithesis derives its force from the fact that the mind is affected by change, as in passing from rest to motion, from cold to heat . . . ; and the greater and more sudden the change, the stronger is the effect." Quintillian says: "There is commonly a repetition of the first word of the phrase, e.g., "You awoke *by the* crowing of the cock, he, *by the* sound of the trumpet." The middle corresponds with the first or beginning, e.g., "Thee Anguistas grove deployed, *thee* Fucinus with crystal stream." The beginning and the end, e.g., "Many severe afflictions for parents, and for relatives *many*." The middle with the end, e.g., "This ship laden with *spoil* being itself a portion of the *spoil*."

Anaximines defines Antithesis as consisting (1) in words; (2) in thoughts; (3) in both words and thoughts. The latter part of Anaximines' definition has been adhered to as giving a good norm for comparison. Volkmann approves of it, saying that as a real rhetorical figure, only those antitheses should be considered, which combine opposition in words with opposition in thoughts.—W. W. Baden.

Aristotle gives us as the best sentence, one that contains an Antithesis, a Metaphor and a Personification. Julius Rufinianus, in "Liber III. de Figuris Sententiarum et Elocutionis," says that Antithesis, rather Syncrisis, is a Figure of Words, and that it is "comparatio rerum atque personarum inter se contrarium, ut: tu delinquis, ego arguor." (A comparison of persons and things opposed to each other—You committed the offence, I made the accusation.)

"The Garden of Eloquence" says: "This is the most excellent ornament of eloquence, it gives light by opposition."

"Antithesis opposing things to things,

Oft from the contrast strength and beauty brings."

Examples:

—Langley.

"A *hero* perish or a *sparrow* fall,

Atoms or *systems* into ruin hurl'd

And now a *bubble* burst and now a *world*."—Pope.

"*Sweet* harmonist! and *beautiful* as *sweet*!

And *young* as *beautiful*! and *soft* as *young*!

And *gay* as *soft*! and *innocent* as *gay*!

And *happy*, if ought happy here, as *good*!"

"*Death* entombs the body, *Life* the soul."—Young.

Demetrius on Style gives the following examples (1) of Antithesis *in thought*: "Sailing across the mainland and marching across the sea"; (2) *verbally contrasted*: "To the man He gave a laborious and perilous life, while He caused the woman's beauty to be admired and coveted." Here article is opposed to article, connective to connective, like to like, from beginning to end: "caused" to "gave," "admired" to "laborious," "covetous" to "perilous." The correspondence of one thing with another, of like with like runs throughout. An example of antithetic form, by *no real opposition*: "One time in their midst was I, another time beside them I." Example of a *symmetry* of members: "This implies that neither those who are asked disown, nor those who care censure the occupation." (Thucydides.) Example of *Homoeoteleuton*, *i.e.*, members which have a similar termination: "You are the men who, when he was alive, spoke to his discredit, and now that he is dead, write to his discredit"; or they may end with the same syllable.

Use: On the use of Antithesis, Herbert Spencer on "Philosophy of Style" remarks that the opposition of two thoughts which are the reverse of each other in some prominent train, insures an impressive effect, and does this by giving a momentary relaxation to the faculties addressed. If, after a series of ordinary images exciting in a moderate degree to emotion of reverence, or approbation, or beauty, the mind has presented to it an insignificant or unworthy, or ugly image; the structure which yields the emotion of reverence, or approbation, or beauty, having for the time nothing to do; tends

to resume its full power; and will immediately afterwards appreciate anything vast, admirable or beautiful better than it would do otherwise. Conversely, where the idea of absurdity, due to extreme insignificance, is to be produced, it may be intensified by placing it after something impressive; especially if the form of the phrase implies that something still more impressive is coming. Everyone knows that a patch of black on a white ground looks blacker, and a patch of white on a black ground looks whiter than elsewhere. The effect is due to visual antithesis. But this extension of the general *principle of economy . . .* to effective composition, that the sensitiveness of the faculties *must be husbanded*, includes more than has been hinted . . . that certain juxtaposition of connected ideas are best . . . irrespective of logical cohesion. Rossiter Johnson says "the man that has no vices usually has precious few virtues," as if the absence of vices were not in itself a great virtue. Here is the danger if it becomes a habit, as after a time we tell absolute untruths because we can put them antithetically and epigrammatically. "He has travelled farther and seen less than any man he ever knew," an untruth, but it caught on and people remembered it.

Referring to the use of Antithesis, Blass says that in addition to the various forms of Alliteration comes the whole mass of the *Parecheses and Paronomasias connected with rhythms*, which are of the most varied kind, now weak and hardly noticeable, though always effective in a certain measure, now stronger and more striking, especially in passages of a mocking character, and sometimes at a moderate distance, and then of course, not weak, sometimes in close proximity where they may be weak. Cor. 145: "Although your generals carried on an unsuccessful | and a badly managed war against him | yet he suffered numberless annoyances from the war itself | and from the pirates."

The "Edinburgh Review," Vols. 33-36, gives some splendid examples of the Antithesis as used by Demosthenes. Nothing can be finer, it says, than the *burst of irony*: "A noble return have the Oritans met with for betaking themselves to Philip's creatures and abandoning the Euptraeus!" It may suffice the classical reader of the *powerful description* of Philip, where he contrasts his conduct with that of the Athenians . . .; the exposure of Æschines' inconsistency . . .; the bitter description of the Athenian populace, which he puts into the mouths of his adversaries. *Inculpation, reprehension, invective*. See under "Demosthenes" the powerful and skilful use of the Antithesis respecting Diopieithes, where the orator "breaks out into a vehement inculpation of the Athenians for their numberless follies in the conduct of their affairs. This passage has all the characteristic fire and rapidity and point of the oration; it affords, too, an example of a very fine

repetition . . . the orator's favourite figure Antithesis is not spared, and the original is as sonorous to the ear as it is striking." The Antithesis is used in *Narration*, when it is called *Antidiegesis*, in *Oxymoron*, and in a number of other figures.

Antithesis is used in the symmetry of members, largely to give charm and beauty. Demetrius gives this example: "I went from Athens to Stageira because of the great king, and from Stageira to Athens because of the great storm." If you, he says, take away "great" in either case, you will at the same time destroy the charm. The reason is that such members, like many antithetical of Gorgias and Isocrates, tend to heighten expression. So there are cases in which symmetry of members is useful. (See W. Rhys Roberts.) "Things opposed by being placed side by side, become very clear, and there is awakened in the hearer the agreeable feeling of easy perception."—Aristotle, 1. 137. All Antiphon's efforts were engaged in inventing and contrasting ideas in order to bring out the arguments. "Both orators (Isaeus and Demosthenes) depend upon the exact significance of words to express their ideas. Both delight in bringing their contrasts forcibly before the minds of the judges, but in so doing often round off the clauses so as to produce good periods, assisted by the outward graces of *Parison* and *Homoeoteleuton*. Antithesis and *Parison*: Isaeus 1, 20, 26, 38, 43; 11, 15, 26, 30; 3, 60; Demosthenes 27—1, 22, 24, 36, 51, 54; 28—12, 18, 24; 29—5, 8, 43, 45, 58; 30—7, 11, 19, 25, 28, 33, 37; Antithesis, *Parison* and *Homoeoteleuton*:—Isaeus: 1—29, 40; 7—29, 43, 44; Demosthenes: 27, 47, 55, 64, 65; 28, 7, 9, 24; 29, 2, 5, 9. About one-half of the Antitheses in Isaeus and Demosthenes show a periodic structure more or less exact. Both orators are fond of contrasting the *conduct*, *feelings*, etc., of the opposite parties. Chiasmic Antitheses are very forcibly used by Isaeus. Although Demosthenes does not use such Antitheses so frequently as Isaeus, he has some examples: 27, 20, 26; 28, 10, 12; 31, 11. The particles *men* (just as) *de* (so) attack different members of the Antithesis with a chiasmic effect." W. W. Baden, A.B. Chiasm in Antithesis is where both sides of the Antithesis are emphasised. For its effect see Hermogenes 11, 242. On a *rounded periodic construction of the Antithesis*, Demetrius says that the very nature of the subject-matter constrains us often to construct sentences which are rounded, indeed, but forcible too, as in the following passage of Demosthenes: "Just as you would not have made this proposal if any of the former parties had been convicted, so if you are convicted now no one will do so in the future." This particular arrangement obviously grew out of the subject, and the order of the words evoked it. *Paronomasia* and *Parechesis* used in Antithesis, J. C. Robertson, M.A., states that

the figure (Paronomasia) is more artistic the sharper the contrast in meaning between the words which sound alike. The height of design is reached in cases like: *βίος*, life; *βίος*, bow; here the words are different in meaning, and in the latter case the Parechesis contributes to a sharp Antithesis. Where the design is plain, the tone is apt to be ironical and scornful (Blass *Demos.*, pp. 140-3). The Antithesis and Parallelism employed by certain English writers, e.g., Macaulay, have been recognized as among the chief sources of their rhetorical strength. "In all earnest thinking there is a tendency to place one idea over against another. Contrast is 'the soul of oratory.' The force of Antithesis may be realized by taking some simple sentence and giving each word successively as the centre of attention. 'He never said that'" ("Foundation of Expression," by S. S. Curry).

Demetrius further says that the *Homooteleuton* is ill-suited for vigorous declamation, since artifice and study which they involve, impair the energy of discourse, e.g., "Men-slayers in nature, they were men-harlots in life; they were called comrades but were concubines."—Theopompus. The similarity in the members, and the Antithesis between them, impair the vigour of the expression through the trick of art. For indignation needs no art; in such invectives the words should be simple and, in a manner, impromptu. Such devices as I have shown do not contribute to the vigour of style. *They are not appropriate to the outbursts of passion*, or to the delineations of character. Simplicity and naturalness are the mark alike of passion and of character-drawing. In the treatise of Aristotle on "Justice," for instance, a speaker laments the fate of Athens. If he asks "what city they had taken from their enemies as great as their own city which they had destroyed," he will have spoken with feeling and from the heart. But if he makes the members of the sentence symmetrical: "what so great city from their enemies had they *taken* as their own city which they had *forsaken*," you may depend upon it that he will not excite pity or compassion, but rather the so-called "mirth amid tears." For ill-judged ingenuity of this kind in emotional passages is no better than the proverbial "jest at a funeral." In the *Forcible Type*, Antithesis and rhyming termination will be avoided. Robertson says that a *short Antithesis* is effective *in pathos*; but that the Greek rhetoricians do not justify assuming Antithesis within a single colon, or at any rate, a single comma; for instance, such brief compass as *married, unmarried*.* Robertson further states on the effect of the Antithesis, that besides injuring the general effect in passages which involve feeling, the straining after Antithesis may lead to a sacrifice of conciseness, as in the case of Gorgias; or, of clearness and

* Such expressions make the Fig. Oxymoron.

purity, as in the case of Thucydides. If Chiasm is employed, it prevents the symmetrical position of the two particles at the end of their cola. Hdt. III, 32.

Hermogenes is especially noteworthy in his praise of Demosthenes for avoiding monotony in the use of the Homoeoteleuton, by shifting the final syllables which would give an assonance, or by inserting extra clauses. (Hermog., pp. 325-5.) Blass' "Demosthenes" remarks that these figures of sound (Parechesis, Homoeoteleuton, and Paronomasia) are in their place, especially the kind of Paronomasia where no sharp contrast of meaning is present; but in pathos and gravity, and everything of that kind, they must be avoided, except such assonances as do not attract attention. (See F.L. 146.) Blass also says that Hermogenes shows very well in what manner the orator knows how to avoid, in different ways, the too exact correspondence of the form, that is to say, whether the one part will be broken up by interpolations, or transposition of words, or by the whole clause corresponding to the whole clause, and not the parts corresponding to the parts, e.g., Cor. 119: "Then while you acknowledge that the fact of receiving favours is consistent with the law you accuse as being illegal a return for them." We shall close the use of the Antithesis with some extracts from Blass' "Demosthenes." This is a figure which Æschines lays stress on in Demosthenes, and which as a fact is exceedingly valuable and indispensable to the orator. For, as Aristotle says, contraries appear very clear when placed in juxtaposition, and the Antithesis is like a syllogism, as in this also, opposites are often placed together, so that by this means the pleasing idea of understanding is easily awakened in the hearer. In the speech referring to the trierarch wreath, though the Antitheses are numerous, the Homoeoteleuta are rare, and a painfully accurate matching not sought. Single Parison and *Homoeoteleuton* are found in all the speeches because the latter comes in unasked, e.g., Cor. 104: "themselves little or nothing spending, but the impoverished of the citizens grinding." Demosthenes employed sharpness and accuracy in the formation of his Antithesis, which in the individual examples are exceptionally great, e.g., Lept. 26: "For the expenditure upon the choragiae | the gratification is afforded to those of us who are spectators for a small portion of a day, | but by the abundant supplies of the means of war, | is secured the safety of the whole commonwealth for all time." *Irony and Paronomasia used* in Antitheses against Æschines to sharpen the contrast, e.g., "thinking his unfavourable time a favourable time for you." An expression used by O'Connell in this form ("England's need, Ireland's opportunity"). Another witty play on words against Æschines: ". . . fit for freemen, fit for destruction of

freemen." Another, with *sarcastic contrast*, Cor. 11: "Ill-natured as you are, you entertain the *good-natured* notion, that is, simply to fancy that I should forego the arguments of my actions and public conduct, and turn to your vituperation." All *this is used* for the ends of *mockery and jeering*, as also the long row of small Antitheses in the same speech on the Crown, 265:

Ἐδίδασκες γράμματα, ἐγὼ δ' ἐφοίτων. ἐτέλεις, ἐγὼ δ' ἐτελούμην. ἐχόρευες, ἐγὼ δ' ἐχορήγουν. ἐγραμμίτευες, ἐγὼ δ' ἠκκλησίαζον. ἐτριταγωνίστεις, ἐγὼ δ' ἐθεώρουν. ἐξέπιπτες, ἐγὼ δ' ἐσύριπτον. ὑπὲρ τῶν ἐχθρῶν πεπολίτευσαι πάντα, ἐγὼ δ' ὑπὲρ τῆς πατρίδος.

(You were a teacher, I a scholar; you an initiator, I an initiated; you a clerk, I a public speaker; you a third-rate actor, I a spectator; you failed your part, I hissed; you were devoted to the interest of the enemy, I to that of my country.) W. S. Tyler, Professor of Greek in Amherst College, says: "This passage has been universally admired by a host of critics from Hermogenes downwards; but I cannot myself admire it at all, except for the neatness with which the 'Antitheta' are balanced. It may be heterodox for me to say so, but this Antithesis seems to me studied and unnatural, and not consistent with the honest indignation which Demosthenes affects. But no doubt it would be very effective as oratory." Returning to Blass, he says that if these were other than mockery, then one would have to acknowledge that Demetrius was right, when he finds fault with the passage as being artificial. Milton's "Apology for Smectymnuus" imitates this passage: "They thought themselves gallant men, I thought them fools."

Caution: Demetrius says that Antithesis and Exact Parallelisms of words in periods should be avoided, since in place of force they render the style laboured and often frigid. Theopompus, for example, when inveighing against the intimation of Philip, enfeebled his invective by the following Antithesis: "men-slayers in nature, they were men-harlots in life." The hearer having his attention fixed on this elaboration, or rather affectation, forgets to be angry. Excessive Antithesis is out of place even in Demosthenes' "You were initiating, I was initiated; you taught, I attended classes; you took minor parts in the theatre, I was a spectator; you broke down, I hissed." The elaborate parallelism of clauses produces the effect of false artifice; of trifling, rather than the honest indignation. Series of uninterrupted periods, although appropriate to other styles, is *favourable to force*. These massed periods should, however, be short (of two members, say), since many-membered periods will produce the feeling of beauty rather than of force.

Quintillian says: "Antitheses add grace to style, but too many soon offend. Who would bear a speaker raging, lamenting, supplicating in studied Antithesis, balanced clauses and similar cadences?"

Robertson says: "Where pathos is demanded, and the occasion is of a serious practical nature, the Antithesis must not be too artificial; a short Antithesis, then, is more effective than a long one. But where display is the object, Antitheses may be longer; they may be accumulated and each cut up into subordinate Antitheses, and the effect is then rather heightened than diminished by calling in the aid of other Gorgianic figures, especially the Parison."

Dionysius of Halicarnassus in "De Compositione" remarks—referring to austere composition: "It makes the clauses not parallel in structure or sound, nor is a slave to rigid sequence, but noble, brilliant, free. It wishes to suggest nature rather than art, and to stir emotion. It uses no supplementary words in order to round off periods . . . is marked by flexibility in its use of the cases, variety in the employment of figures, few connectives; it lacks articles, it often disregards natural sequence; it is anything rather than florid, it is aristocratic, plain-spoken, unvarnished."

Delivery: If the two antithetical words are not expressed, then the one that is expressed should take the strong emphasis, that is the falling inflection, if the opposite idea is denied or excluded, e.g., "I am tortured even to think of the proud victor." The strong emphasis on "think" denies the use of "speak" of him. This is what is called *single emphasis*; and *double emphasis* where the two antithetical terms are expressed, e.g., "Must we, in your person, crown the author of our calamities, or must we destroy him." (Æschines.) "Crown" takes the rising inflection, as it is the first of the Antithesis, and the second term "destroy," which is its opposite, takes the falling. This is the double emphasis, in other words, delivered as Saintsbury styles, "antiphonic and antithetic," that is, the tones take an opposite course or sound, and the words are antithetic. If *three* terms of the Antithesis are expressed, which is *treble emphasis*, the delivery should be thus: "In peace children bury their parents, in war parents bury their children." This is also called "Balanced structure with Antithesis." In case the contrast consists of a delivery in what is called *General Emphasis*, then redundancy of sound as well as words are necessary to express the Antithesis, and the falling inflection or strong emphasis must be given on the auxiliary verbs, etc., to exclude or deny the antithetical idea of "appearance, falsity," e.g., "If-Ròme-mùst-fáll, then we are innocent." "Perdition catch me, I do love her." The falling inflection on "do" denies the idea of "appear" to love

"Richard Brinsley Sheridan delighted especially in Antithesis, Apostrophe and rhetorical exaggeration."—Mathews. Russell says that the distinctive slide (a downward of the third interval, unimpassioned emphasis) is used in the delivery of contrasts or exactly balanced words or phrases, as "I would neither be rich nor poor."

In the delivery of *the Parison*, where the Antitheses and all conspire to beauty, the balancing members may with elegance be broken into groups, and there is a perpetual paring and balancing (see examples under Parison), also a continuation of the inflection of the voice is necessary, including ascent and descent through the various successive notes. This is very suitable in the delivery of *marked contrasts* and highly-wrought rhetorical climaxes, *e.g.*, "By thine ágony and bloody swéat; by thy cróss and pássion; by thy precious déath and búrial; by thy glorious resurréction and ascénsion. . . ." The voice is smooth and flowing, no clashing sounds, the antithetical words pronounced with opposing tones, but the inflections not too deep or high. The successive antithetic cola, or the two clauses that make it up, may be pitched on a slightly higher tone to add to the beauty of the composition. (See delivery of Parison). In the delivery of the *Forcible Antithesis*, that is of the brief, sharp, opposing ideas, the emphasis becomes sharper and stronger. As force requires brevity, it likewise requires emphasis to bring out the meaning. In the famous Antithesis of Demosthenes, which Tyler said no doubt would be very effective in oratory, so it is, the cola, as will be noted from the Greek text, are concise and sharp. There are six antithetic cola, each one having a double emphasis with a tinge of contempt on each of the different occupations of Æschines. The six cola may be divided into two groups: group 1, to be of four cola, the first colon low, the second higher tone, the third still higher, the fourth low tone with circumflex in "actor"; group 2, fifth colon lower tone, sixth colon higher tone with a fierce invective, terminating with a strong, rising inflection, which marks the turn of the voice for the cadence, the rest in a strong, falling inflection, *e.g.*, "You were a téacher, I a schòlar; you an initiator, I initiated. . . ." (See under *use* of this Figure for full marked passage, also Fig. Pathopoeia.) If this passage is delivered with the proper tones, the effect is powerful.

ANTITHETA: The same derivation as Antithesis; is a figure whereby the orator joins the parts in opposition by a third contrary, *e.g.*, "The one has obtained glory, the other riches; both by my benefit." The Antitheta, says Aristotle, are therefore acceptable, because not only the parts appear the better for the opposition, but also carry with them a certain appearance of enthymeme which leads to impossibility. This pleases, as well as has the form of Reducio ad absurdum.

ANTITHETON: Derivation same as Antithesis; is a figure by which a contrast or contraposition is made, not only between one particular, but between several preceding and succeeding particulars, *e.g.*, "A law not learned, or acquired, or read; but imbibed and derived and received." Bain says: "In knowledge there is a shock of transition. Light is known by passing out of the darkness. Conflicting statements are sometimes made to excite wonder. The contrast of great results flowing from small agencies excite wonder in the highest degree—the sentiment of power or the sublime. Contradictory things are brought pointedly together to increase the oratorical effect, *e.g.*, "Who is the man that has dared to call into civilized alliance, the *wild* and inhuman savage of the woods?" In this figure "the contrast is implied in the meaning of any term or description," as to be a blessing and not a curse.

According to Aristotle, the refutative element is from consideration of contradiction, as from times, actions, words, either of the adversary or the speaker, or of both; *e.g.*, of the adversary: "He says he loves the people, yet he was in the conspiracy of the thirty tyrants"; of the speaker: "He tells you that I am litigious, but is unable to prove that I brought any action into court." "The refutative is more palpable to the audience than confirmative enthymeme, because it sets contraries briefly together. Putting things in contrast makes them see them better, also leads to impossibility, and produces the greatest effect when, on the commencement of their enumeration, men anticipate the conclusion, yet without being superficial to the hearers, they feel a pleasure in themselves in having anticipated it."

Use: Antitheton is used very suitably for amplification, and is a very pleasant figure. Puttenham calls it the quarreller, for "so be all such persons as delight in taking the contrary part of whatsoever shall be spoken." Isocrates made full use of this figure.

According to "De Rhetorica Isidori," contrary thoughts placed in juxtaposition produce great beauty and in ornament of speech are very becoming. The following passage is given from Cicero as most charming and effective: ". . . if, I say, omitting all these things, we choose to compare the causes themselves, which are opposed to one another, we may understand from that alone how thoroughly prostrate they are. For on the one side are fighting modesty, on the other wantonness; on the one side chastity, on the other uncleanness; on the one side honesty, on the other fraud; on the one side piety, on the other wickedness; on the one side stability, on the other frenzy; on the one side honour, on the other baseness; on the one side continence, on the other lust; in short, equity, temperance, fortitude, prudence, all virtues contend against iniquity, luxury, indolence, rashness, against all vices; lastly,

abundance contends against destitution, good plans against baffled designs, wisdom against madness, well-founded hope against universal despair. In a contest and war of this sort, even if the zeal of men were to fail, will not the immortal gods compel such numerous and excessive vices to be defeated by these most eminent virtues?"

Delivery: Is the same as in Antithesis, the first part or member takes, as a rule, the rising inflection, and the second part the falling inflection.

ANTONOMASIA: Greek, *ἀντί*; for, instead; *ὄνομα* name; to call after another name; is a figure whereby the orator or speaker puts one proper name for another, or uses an epithet or name of some office, dignity, profession, science, or trade, instead of the proper name of the person, *e.g.*, (1) the orator speaking of the king, says His Majesty, to a nobleman, Your Lordship, Your Honour, etc.; (2) instead of name, use title, as Hon. Judge, Sir; (3) the author by the name of his profession or science, as when they say "the Roman orator" for Cicero; (4) a man by the name of his country, as "the Persian," "the Britain," "the American"; (5) when we give to one man the name of another for the affinity's sake of their manners or conditions, etc. Or on the surname; "not the King of Spain, but say the Western King, because his dominions extend further west than any other Christian king."—Puttenham. In praise; as when we call a grave man "a Cato," a just man "an Aristides," an eloquent man "a Cicero," an eminent philosopher "an Aristotle." In dispraise, call a tyrant "a Nero," a voluptuous liver "an Epicure." Bain says: "Antonomasia puts an individual for the species, *e.g.*, 'Every man is not a Solomon. He is a Cræsus (in wealth). Speciality or concreteness reaches the utmost point in the individual, *e.g.*, 'Some village Hampden here may sleep.'"

"Antonomasia proper names imparts
From kindred, country, epithets and arts."

—Langley.

"The mighty Stagyrite (Aristotle) first left the shore
Spread all his sails and durst the deep explore."

—Pope.

"The Swedish sage (Linnæus) admires in yonder bowers
His winged insects and his rosy flowers."

Use: This Figure helps much in praising or dispraising the equal comparison, and serves for variety.

Caution: Do not give a less name than the dignity requires, as Your Worship for King; nor ridiculous, as to call grandfather greybeard; nor amorous or indecent terms, as sweet-heart.

APARITHMESIS: derived from the Greek, meaning to count, reckon up, number; is a figure which "consists in enumerating particulars in such a way as to produce a cumulative effect and sometimes a climax. This is a favourite and effective figure in philippics. Burke's peroration of the Warren Hastings' trial is a notable example."—Rossiter Johnson. Aparithmeses is a description by the enumeration of parts or particulars.

APHAERESIS: Greek *apo*, from; *aireo*, to take; is a figure by which a letter or syllable is taken away or cut off in the beginning of a word. "Aphæresis or front-cut: 'Down in 'Frisco.'"—Bret Harte. "Why, he'd sharpen a knife upon his father's tombstone to kill his mother."—J. W. Macbeth.

APOCOPE: Greek *apo*, away, off; *kopto*, cutting; is a figure whereby the last letter or syllable is taken away or cut off. "Apocope, end-cut: 'Go in the pi—, go in the pi—, go in the pious throng.'"—J. W. Macbeth.

APODIXIS: Greek, *ἀπό*, forth; *δείκνυμι*, to show forth, to prove that a thing is; is a form of speech by which the orator grounds his sayings upon general experience. It differs from *Martyria*—which is where the speaker confirms what he says by the testimony of his own knowledge. In Apodixis he infers his reason or confirmation from known principles, which experience proves and no man can deny. Of all the forms of speech this is the most apt and mighty to confirm or confute, because it is grounded upon the strong foundation of experience, confirmed by all times, allowed in all places, and subscribed to by all men, *e.g.*, "Trust not the horse's heels nor the dog's tooth." "Fire and water have no mercy." Many proverbs arise as the above. "Can the rush grow without mire?" "Can the flag grow without water?"—Job viii. 11. "Can a man take fire in his bosom and his clothes not be burnt? Can one go upon hot coals and his feet not be burnt?"—Prov. vi. 27. Henry Clay, the American statesman, used this figure thus: "Is the fact not indisputable that all essential objects of consumption affected by the tariff are cheaper and better since the Act of 1824 than they were several years prior to that law? I appeal for the truth to common observation and to all practical men. I appeal to the farmer of the country, whether he does not purchase on better terms his iron, salt, brown sugar, cotton goods and woollens for his labouring people. And I ask the cotton planter if he has not been better and more cheaply supplied with his cotton bagging?"

Caution: It is a fault when the facts are not commonly known or generally received.

APODOSIS: ἀπό, back; εἶδωμι, to give, to give back what is due; is a consequent clause, or result, an after saying. Rossiter Johnson says: "Apodosis in a sentence is that made up of dependent clauses, those that set forth the conditions form the Protasis, and those that state the resulting conclusion form the Apodosis, e.g., "When all the world's a dream, we'll go to sea no more." The first clause is a Protasis (fore-saying) and the second Apodosis (after-saying). Sometimes a speaker produces a strong effect by purposely omitting an Apodosis, or by uttering an unexpected one, e.g., "Cæsar had his Brutus, Charles the First his Cromwell, and George the Third"—(Treason! Treason!)"—"may profit by their example."—Patrick Henry.

APOPHASIS: Greek, ἀπό, away, from; φημί, to speak; is a figure whereby the orator pretends a suppression; which is done in such a manner as to indicate it; he formally declines to take note of a point, but does take note of it. It is a kind of irony whereby we deny what we say or do, that which we especially say or do, e.g.:

"What need I mention those inclement skies,
Where, frequent o'er the sickening city, plague,
The fiercest child of Nemesis divine, descends."

—Thompson.

Apophasis, according to Quackenbos, is the pretended suppression of what one is all the time mentioning, as "I say *nothing* of his reckless extravagance, *nothing* of the notorious profligacy of his character, *nothing* of the disgusting intemperance which has caused him to reel in the streets, but I aver he has exhibited neither probity nor ability in the important office which he holds."

"Apophasis, affecting to conceal;
What it would seem to hide, will yet reveal."

—Langley.

"'Ill would it suit your gentle ear,
Ye lovely listeners to hear
How to the axe the helms did sound,
And blood poured down from many a wound;
For desperate was the strife and long,
And either warrior fierce and strong,
But were *each dame a listening knight*,
I well *could tell how warriors fight*;
For I have seen war's lightning flashing,
Seen the Claymore with bayonets clashing,
Seen through red blood the war-horse dashing,
And scorned amid the reeling strife,
To yield a step for death or life."

—Scott.

Use: "Apophysis or insinuation is used when, professing to suppress certain matters or ideas, the speaker proceeds to add the insinuation negatively; for instance, "I will not mention the matter, but . . ." or, "I will not mention another argument, which, however, if I should, you could not refute." When the matter is actually added the figure is then called Cataphasis or affirmation—addition by insinuation of reasoning. In this case the insinuation is not added negatively but positively; *e.g.*, "I pass by his deceit . . . etc., and this adds the insinuation to his deception."—E. W. Bullinger.

APOPLANESIS: Greek ἀπό, away, from; πλανᾶω, to lead; to lead away from, stray; is a kind of aversion or turning away, and is when the speaker leads away the minds of his hearers from the matter propounded or question in hand, which makes much against him. In some Latin-American countries it is called "Armar un bochincho," that is to stir up a big fuss, noise or disturbance, to draw the minds from the point at issue.

Use.—It is used to make an evasion from the difficulties, or hard objection, or when the cause of the orator is weak and not able to abide the bitterest trial. The other is to assuage sorrow by leading the mind of the mourner from the matter of grief to new objects, *i.e.*, to cause forgetfulness of sorrow.

APORIA: Greek ἀ, privative; πόρος, way; to lack a way; is a figure of speech whereby the orator shows that he doubts either where to begin for the multitude of matters, what to say or do in some strange or doubtful thing, and, as it were, argues the case with himself—*e.g.*, "Whether he took from his fellows more impudently, gave them a harlot more lasciviously, removed them from the Roman people more wickedly or altered them more presumptuously, I cannot well declare."—Cicero. "What shall I do? Whither shall I fly? Whom shall I blame? What shall I pretend? I know not what to term it: folly or forgetfulness, ignorance or wilfulness."

"Aporia oft in doubt and fear will rest,
And reason with itself what may be best."—Langley.

Examples:

"What should he do? or seek his old abodes?
Or herd among deer and skulk in woods?
Here shame dissuades him, there his fear prevails,
And each, by turns his aching heart assails."

—Addison from Ovid.

"Me miserable! Which way shall I fly,
Infinite wrath and infinite despair?
Which way I fly is Hell; myself am Hell."—Milton.

Use: The use of this figure is to show perplexity of mind.

Caution: Do not put too many doubts, nor doubt where there is little need, or none at all; lest the speaker show himself to be simple, ignorant, stupid.

APOSIOPEISIS: Greek ἀπό, from; σιωπάω, to hush, to be silent; to cease from saying a thing, as when a sentence is broken off; is a figure of thought, whereby an orator breaks off suddenly as if unwilling to state, or unable to say what was in his mind—*e.g.*, "I declare to you that his conduct—but I cannot speak of that here." It is also a form of speech when, through vehemence, the course of a sentence is stayed and thereby some part of the sentence not being uttered, may be understood; also when the speaker, through some affection, as sorrow, bashfulness, fear or anger, breaks off his speech or sentence before it all be ended or when speaking of a thing we yet seem to conceal it, though indeed by this means we aggravate it. Quintillian says that Aposiopesis attests some passion or anger, a kind of self interruption of what we were saying before we came to the natural conclusion of it, as if to say, "Why should I say more." It is where the feelings of the speaker induce him to interrupt the expression and leave the sentence incomplete. This figure, by its direct address to the imagination of the hearer, says Webster, is often one of great power.

"Aposiopesis leaves imperfect sense;

And sometimes such a pause speaks eloquence."

—Langley.

Examples: Blass' "Demosthenes" says that we find the Aposiopesis, in which the speaker, to the astonishment of his hearers, does not say what he has apparently wished to say. In the example of the "Speech on the Crown" there is a convincing reason given for this silence, and the speech gains essentially in *direct vitality* through this figure. Cor. 3: "For it is not the same thing for me to lose your affection, and for him to gain his suit. As to me indeed—but when commencing my defence, I do not wish to say anything ominous; but he accuses me without any risk." Examples from Puttenham: Interruption or silence—

From fear:

"He said you were—I dare not tell you plain
For words once out never return again."

From shame, or indecent to tell:

"And did ve not come by my chamber door
And tell him that—go to, I say no more."

From anger, menace, or moderation of wrath:

"If I take you with such another cast
I swear by Jove—but let this be the last."

From sudden occasion:

"He told me at large—lo, yonder is the man.
Let him tell the tale that best can."

"Audacious winds! from whence
This bold attempt, this rebel insolence?
Is it for you to ravage seas and land,
Unauthoris'd by my supreme command?
To raise such tumults on the troubled main?
Whom I—but first 'tis fit the billows to restrain,
And then you shall be taught obedience to my reign."
—Dryden's *Virgil*.

"Heaven and Earth!
Must I remember? why, she would hang on him,
As if increase of appetite had grown
By what it fed on: and yet within a month—
Let me not think on't—Frailty, thy name is woman!"
—Shakespeare.

Bullinger gives the following examples from the Bible: (1) *Promise*.—Where some great thing is promised, too great to be conveyed in words. Ex. xxxii. 31-32: "And Moses returned unto the Lord . . . Yet now, if thou wilt forgive their sin—; and if not . . ." Here it seems that Moses was about to promise something on behalf of the people; but neither knew what promise he could make for them, nor how far he could answer for its fulfilment by them. His sudden silence is solemnly eloquent. 2 Sam. v. 8; 1 Chron. iv. 10. (2) *Anger and Threatening*.—Gen. xx. 3: "Behold thou art but a dead man—for the woman which thou hast taken; for she is a man's wife." Here we must supply, if thou dost not restore her, her husband will slay thee. Gen. iii. 22: ". . . lest he put forth his hand and take also of the tree of life and eat and live for ever—Therefore the Lord God sent him forth from the Garden of Eden . . ." Here the exact consequences of eating of the tree of life in his fallen condition are left unrevealed, as though they were too awful to be contemplated. (3) *Grief and complaint*.—Ps. vi. 3: "My soul is also sore vexed: but thou, O Lord, how long—?" The words are drowned in grief. "How long shall I be sore vexed? How long (before thou wilt arise)?" Luke xv. 21; Luke xix. 42. (4) *Inquiry and deprecation*.—John vi. 62: "If ye shall see the Son of Man ascend up where he was before—?" (will ye then believe? to be supplied). Acts xxiii. 9.

Use: Aposiopesis is used in the *elevated style*. Demetrius says that in certain cases Aposiopesis produces elevation, since some things seem to be more significant when not expressed but only hinted at. It is used in the *forcible style* according to the same writer, who remarks that Aposiopesis will also make expression more forcible.

Blass' "Demosthenes" gives the following, showing Demosthenes using the Aposiopesis as being unable to find a suitable word. (1) Against Æschines, Cor. 22: "O you—by what name shall I rightly call you?" (2) Philip III, 54: "But, you have arrived at such a pitch of folly or madness or—I know not what to call it; I am tempted often to think that some evil genius is driving you to ruin." In (1) the speaker acts as if he were seeking a sufficiently strong expression, and can find none, so that the figure Diaporesis to a certain extent appears, though more distinctly in third Philippic. (2) S. S. Curry in his "Vocal Expression," under the heading of *Pause*, states that Daniel Webster, in Faneuil Hall, once gave a certain word for an idea, but it did not satisfy him; he hesitated, and gave another, hesitated again, and gave still another, and when after four or five trials he found the adequate word, the audience broke forth into applause. He united the action of the minds of his auditors to his own; both laboured together for a grander and more adequate conception of the idea, as well as for its highest expression.

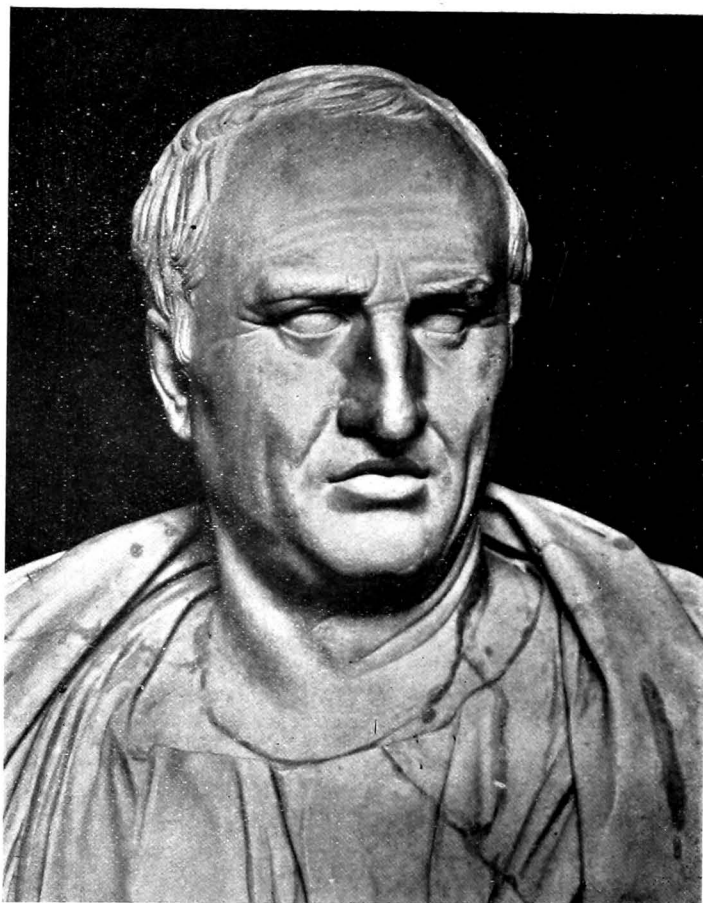
It serves to stay the vehemence of our immoderate affections proceeding to some excess or outrage; or to dignify by the *half* what the *whole* means, that is, to raise a sufficient suspicion without danger of the adversary. "It is used to call our attention to what is being said or written, for the purpose of impressing us with its importance, so that the mind may be affected by what is too wonderful or solemn or awful for words; or when a thing may be, as we sometimes say, better imagined than described."—Bullinger.

Caution: Avoid length of wordiness. Demetrius cautions triviality as a result of over-worded Aposiopesis. If the sentence be broken off too soon, it leaves the sense most uncertain: contrarywise, if it be continued too long it makes that manifest that should be secret and shadowed with silence. If said in malice, it commonly leaves the venom of some false suspicion behind it, all of which faults are in wisdom and charity to be avoided.

Delivery: Volkmann in his "Hermagoras" or "Elements of Rhetoric," says that Aposiopesis contributes to the *Deinotes* (force of delivery); and Hermogenes places it under the heading of *Aletheia* (the stamp of truth and fervour); that is to say the inward participation of the speaker in what he says. The expression of the *Aletheia* must be harsh, violent; it may contain words formed by oneself. All the figures of the *Sphrodotes* (vehemence of expression) may be employed here; further Aposiopesis, *Epicrisis*, *Epidiorthosis*, and Demetrius gives, in certain cases, the *elevated*. It follows that the delivery may be in either the *forcible* or the *elevated*, with this difference, that

in the former the expression is concise and the delivery quick, and in the latter the expression is grand and the delivery comparatively slower. Take the example of Demosthenes—Phil. 111, 54—the voice rises in vehemence, force and rapidity, making a climax, but breaks off just before the last step in the climax is taken—*e.g.*, “madness or—”; after “or” the voice breaks off, and quickly takes a lower tone, just the opposite to that before the breaking off, and then, as “Schemata Dianceas” indicates, hastens off to something else. Take the Aposiopesis in the case of Daniel Webster, whom Curry styled as floundering about in search for an adequate word, which floundering would appear to the writer to have been made in a lower and quicker tone than that preceding the interruption; and at the right moment, hastening to the adequate word, pouncing upon it with that force of voice for which he was noted, he elicited that tremendous applause aforementioned. The Aposiopesis was thus delivered in the same form or style in which a man naturally would say it, in the same mood of mind, to another person. Alexander Bain in his “Elements of Rhetoric” says that floundering and perplexity were much used by Demosthenes before announcing something of great emphasis and import, thus giving to a meditated expression the effect of an impromptu.

The author remembers hearing the Rev. Sam Jones use this figure very effectively in his attack upon the liquor traffic in an address to a large American audience. After fiercely attacking the trade and charging it with the woes and sorrows and poverty it had caused humanity, he exclaimed, “Who permits this terrible traffic?” and suddenly breaking off into silence pointed his finger to the audience on his right. The imagination immediately supplied the phrase with which the preacher would have, himself, replied, *viz.*: “You whom I am now addressing.” He then forthwith made an onslaught upon the saloons, bar-rooms and public houses, and cried out, “Who is responsible for this?” and again broke off into silence and pointed his finger to those in the centre of the audience. The imagination not only supplied the preacher’s answer but seemed to delight those on the right that the centre was accused of as great or greater charges. Immediately he poured forth a merciless denunciation against dives, dens and gambling hells, debauchery and crime, as a result of liquor, and again exclaimed, “Who allows this debauchery and crime, these dives and gambling hells?” and breaking off into a sudden silence pointed his finger at those on his left. As before-said, the imagination was left to supply the answer, besides delighting all the rest that those on the left got, if anything, the greatest share of the rebuke.



CICERO.

From "Greek and Roman Portraits," by A. Heckler; by kind permission of Publisher, William Heinemann, London.

Principal Forms of Oratorical Expression used by Cicero. His master-figures are those in italics:

Accumulatio, *Anaphora*, Antithesis, Aporia, *Apostrophe*, Argumentum, *Asteismus*, *Asyndeton*, *Combar*, Correctio, Diatypsis, Digressio, Ecphonesis, Emphatic Repetition, Enumeratio, Epilogue, *Epiphonema*, Epizeuxis, Frequentatio, Horismos, *Hyperbole*, *Interrogatio*, *Ironia*, *Mempsis*, Metabasis, Optatio, *Period*, Ploce, Polysyndeton, Prosopodosis, *Prosopopoeia*, Protrope, Pysma, *Rhythmus*, Sermocinatio, Simile, Syllogismus, Symploce, *Synonymia*, Synchorexis, Zeugma.

MARCUS TULLIUS CICERO

CICERO: HIS ORATORY, DELIVERY, AND SOME NOTES FROM EMINENT CONTEMPORARY AND SUBSEQUENT CRITICS.

Marcus Tullius Cicero, the most celebrated orator of Rome, has ever been the undisputed model in delivery for Senatorial and Parliamentary eloquence. His vast learning, refinement and culture, his slow, deliberate and magnificent style of speech, his well-trained voice and graceful gesture, have ever been the envy of subsequent ages; and his phraseology so beautiful, harmonious and tender, the standard for the pulpit and the lyceum.

"In his early youth, Cicero's father put him under the care of the poet Archias, who came to Rome with a high reputation for learning and poetry. Under this master he applied himself chiefly to poetry, to which he was actually addicted. Molo, the Rhodian, one of the principal orators of that age, and the most celebrated teacher of eloquence, happened to come to Rome, and Cicero presently took the benefit of his lectures and resumed his oratorical studies with his former ardour.

First Inspiration, His Labours, Studies.

"But the greatest spur to his industry was the fame and splendour of Hortensius, who made the first figure at the bar, and whose praises fired him with such an admiration of acquiring the same glory that he scarcely allowed himself any rest from his studies, either day or night. Yet with all his attention to logic, he never suffered a day to pass without some exercise in oratory—chiefly that of declaiming.

Taught by Molo and Minippus.

"Molo, the Rhodian, came again to Rome to solicit the payment of what was due to his country . . . which gave Cicero an opportunity of putting himself a second time under his direction and perfecting his oratorical talents by the further instruction of so renowned a master . . . to qualify himself, therefore, particularly for this (the reputation of an orator), he attended the pleadings of all the speakers of his time; heard the daily lectures of the most eminent orators of Greece, and was perpetually composing somewhat at home, and declaiming under their correction; and that he might neglect nothing which could help in any degree to improve and polish his style, he spent the intervals of his leisure in the company of ladies; especially those who were remarkable for a politeness of language, and whose fathers had been distinguished by a fame and reputation of eloquence.

"From Athens he passed into Asia. Minippus of Stratonica, the most eloquent of all the Asiatics, attended him . . . his (Molo's) greatest trouble with him was to restrain the exuberance of a juvenile imagination, always ready to overflow its banks, within its due and proper channel.

His Jocular Nature.

"But he was really a lover of cheerful entertainments, being of a nature remarkably facetious, and singularly turned to raillery; a talent which was of great service to him at the bar, to correct the petulance of an adversary, relieve the satiety of a tedious cause, divert the minds of the judges, and mitigate the rigour of a sentence, by making both the bench and the audience merry at the expense of the accuser. Yet of all his sarcastic jokes which are transmitted to us by antiquity, we shall not observe any but what were pointed against characters either ridiculous or profligate, such as he despised for their follies, or hated for their vices.

True Glory by Cicero.

"According to his own definition of it, is a wide and illustrious fame of many and great benefits conferred upon our friends, our country, or the whole race of mankind; it is not, as he says, the empty blast of popular favour, or the applause of a giddy multitude; but the consenting praise of all honest men, and the incorrupt testimony of those who can judge of excellent merit which resounds always to virtue as the echo to the voice; and since it, in the general comparison of good actions, ought not to be rejected by good men.

"That those who aspire to this glory were not to expect ease or pleasure, or tranquility of life for their pains; but must give up their own peace to secure the peace of others; must expose themselves to the storms and dangers for the public good; sustain many battles with the audacious and the wicked, and some even with the powerful; in short, must behave themselves so as to give their citizens cause to rejoice that they had ever been born.

Eloquence for the Multitude.

"This was the genuine eloquence that prevailed in Rome as long as Cicero lived: his were the only speeches that were admired by the City; while those Attic orators, as they called themselves, were generally despised, and frequently deserted by the audience in the midst of their harangues. But after Cicero's death and the ruin of the Republic, Roman oratory sunk . . . and became properly only for the occasion on which it was employed—the making of panegyric and servile compliments to their tyrants. But the superiority of Cicero's eloquence, as it was acknowledged by the politest age of free Rome, so it has received the most

authentic confirmation that the nature of things can admit from the concurrent sense of nations; which neglecting the productions of his rivals and contemporaries, have preserved to us his inestimable remains as a specimen of the most perfect manner of speaking to which the language of mortals can be exalted."—"The Life of M. Tullius Cicero," by Conyers Middleton, D.D., Principal Librarian of the University of Cambridge.*

His Feature the Period and Musical Construction.

"Cicero's fulness largely depends on his use of the Period. This is the feature of his style which is most easily caricatured, and its use by unskilful imitators has led to much prejudice. The justification of the Period is that it is an attempt to express in language the complexity of thought. (See Fig. Period.) Further, a carefully constructed sentence must be not only logical, but also musical. This brings us to the inmost secret of Cicero's prose, that its music is more perfect than that of any other writer at any period.

Cicero's Influence upon the Pulpit.

"St. Jerome tells us that . . . he sinned by reading Cicero even on fast days. The Siren's song never ceased to haunt him, and he was taunted with perjury by a rival, who said, 'Whence comes your fluency, your brilliancy of thought, your power of expression? If I am not mistaken you still read Cicero in secret.' Jerome replies that his promise was only for the future. He cannot blot out of his mind what he has learnt: to do this he must drink water of Lethe of which the poets tell. St. Jerome was once seized with a fever and given up for dead. While lying unconscious he was, in a vision, brought before the Judgment Seat and asked, 'What art thou?' He replied, 'A Christian.' The voice came back, 'No, thou art not a Christian, but a Ciceronian, since where thy treasure is, there is thy heart also.' Then he fell on his face and swore that never again would he keep or read books containing wordly wisdom. After this promise he rallied and was cured of his malady (Epist. xxii. 30). It is impossible to read the speeches of Chatham, Pitt, Sheridan, Fox, and Burke, without recognizing their debt to Cicero and Demosthenes."—"Ciceronianism," by A. C. Clark, Oxford (pub. 1912).

The Rhetorical Form of the Catilinarians.

"According to the rhetorical system most in vogue in Cicero's time, a speech is made up of five divisions: (1) Exordium, the introduction; (2) Narratio, the statement of the case; (3) Tractatio, the proofs; (4) Refutatio, refutation of the opponent's argument; (5) Peroratio, the peroration. Narratio may be absent, the fact being well known. Refutatio may

* Middleton's "Life of Cicero" was a favourite study of William Pitt, the younger.

also be absent, the opponent not having made any statement. In all the speeches 'in Catilinam,' this division (Dispositio) into Exordium, Tractatio, and Peroratio is clearly seen, though, of course, owing to the peculiar circumstances of their delivery, they do not show the studied rhetorical technique of Cicero's most elaborate speeches, such as the 'Pro Manila' or 'Pro Murena.' The first speech was spoken, in the main, extempore. Cicero could not expect that Catiline would have the effrontery to appear in the Senate . . . the first (Catilinarian) is the fierce invective which drove Catiline from the Senate after a vain attempt at defence. The following is an analysis of the rhetorical disposition of the first speech: §§ 1, 2 inclusive, Exordium. The object of an exordium is, according to the rhetoricians, ut auditores (a) benevolos, (b) attentos, (c) dociles habeamus. §§ 3-31, Tractatio; proofs. 3-27, proof of Catiline's guilt: (a) argued from his former plans, his present dangerous attitude, his mode of life. 3-18, § 9, 11, 1-10, digression: the attitude of the Senate. (b) Argued from other suspicious circumstances, the libera custodia, the Senate's decision, the fact that Catiline intends to join his army, not go into voluntary exile, §§ 27-31; proof of Cicero's right-mindedness in acting as he has done, §§ 27, 28; Cicero acted humanely, and allowed Catiline to leave the state, §§ 29-31; this he did, not from fear, but in order to bring the matter to a head, § 32. Fin. Peroratio—all will end well if Rome does its duty and the gods grant the aid which Cicero now implores. According to rhetoricians, the object of the Peroratio (conclusion) was: *Recapitulatio*, summing up the facts; *Amplificatio*, amplification of them; *Communicatio*, appeal to the emotions: this latter being the main feature of the epilogue, and most prominent certainly in Cicero's."—"Cicero in Catilinam," by H. W. Auden, M.A., late Scholar of Christ's College, Cambridge.

His Delivery Slow and Measured.

"Contrary to what we might have expected, his delivery was slow and measured—at all events in his later years—and Seneca compares it to the action of a slow-stepping horse. 'Cicero quoque noster, a quo Romana eloquentia exstitit, gradarius fuit.'—Epist. 40. But however opinion may differ as to his oratory, some thinking him too florid and diffuse, and, to use a homely term, long-winded, there can be but one opinion of his merits as a writer. He created a style which has been the model and the despair of succeeding writers. Niebuhr says: 'The predominant and most brilliant faculty of his mind was his wit. In what the French call esprit-light—unexpected and inexhaustible wit—he is not excelled by any among the ancients.' He would have been a match for Talleyrand at a repartee. It was

only in the later years of his life that he indulged in a siesta after meals. He also took sufficient quantity of exercise daily, and by these means, notwithstanding a naturally weak constitution, he enjoyed upon the whole excellent health. There is no authentic bust of Cicero. The emperor Alexander Severus possessed one, but it is not known to be in existence now."—"Life of Marcus Tullius Cicero," by William Forsyth, M.A., Q.C., late Fellow of Trinity College, Cambridge.

Personal Appearance.

"As a young man we know that he was thin, so thin that his friends thought him in danger of decline. Simple in his habits of life, he enjoyed good health, but always remained somewhat thin and haggard; the fuller presence we see in some of his busts came only when he was considerably advanced in years. The bust in Madrid is believed by many to be a contemporary portrait. It has been described by Baring Gould: 'The head is very much that of an English parson, intellectually able, who is on the lookout for a deanery, and is careful to avoid pronounced opinions, can tell a good story, preach a good sermon, likes to associate with titled persons, loves his glass of port, but will preside at a temperance meeting.'

The Period: Its Use by Cicero.

"The Romans had a fondness for expressing many facts in one well-balanced sentence. In such a compound or Period there were one or more subordinate clauses, the principal clause usually being last. Thus the meaning of the whole sentence is kept suspended till the close (see Fig. Periodicity). (See also classification of the simple and more complicated oratorical period, Apodotic or responsive, the features of which are symmetry and exact balance of clauses with an elaborate correspondence of Protasis and Apodosis, under Fig. Period.) The Period is employed by Cicero in dignified, sonorous passages, in calm, unimpassioned narrative; as for instance, in the introduction of his speeches and the statement of the case. He avoids monotony by employing a more detached paratactic style in lively arguments, passionate description, vivid narrative.* His speeches show an attractive variety, well-balanced periods, enlivened by short, curt, incisive statements of facts. The Proœmia and perorations of his speeches afford the best examples of well-balanced writing; they should be carefully studied, read aloud, and if possible learnt by heart.

—"Cicero in Catilinam," by H. W. Auden, M.A., late Scholar of Christ's College, Cambridge.

* Parataxis is a mere arrangement of propositions one after the other without any connectives or interdependence as opposed to syntax.—*Webster's Dictionary.*

Pro Milone, a Perfect Technique.

"As a piece of composition this oration is interesting from the perfection of its technique. All the rules laid down in the text-books upon rhetoric are strictly observed. I append the following analysis of this speech: I. *Exordium*. The objects aimed at in this are three in number, ut attentos, ut dociles, ut benevolos auditores, habere possimus. In order to make the hearers *attentos*, it is necessary to dwell upon the gravity of the subject; to make them *dociles*, one must state the *summa causæ*; to make them *benevolos*, one should appeal to personal considerations. The exordium in this speech is one of those where the speaker calls attention to the unusual circumstances attending the trial. After first (a) securing the attention of the jurors, Cicero makes every effort to gain (b) their goodwill: (1) a sua persona, his own fears; (2) ab auditorem, Pompey, the army and the multitude; (3) ab adversariorum, the character of the Clodiani; (4) a rebus ipsis, the patriotic policy of Milo with whom Cicero associates himself. (c) He then rapidly sketches the *summa causæ* in order to secure the docilitas of his hearers: namely, insidias Miloni a Clodio factas. Before, however, entering into a discussion of the facts, it is necessary to remove three suppositions fatal to his client.

Præjudicia.

"II. *Præjudicia*: (a) the self-confessed shedder of blood is condemned already. This is so, since homicide is sometimes justifiable: (1) from legend, the story of Horatius; (2) from history, the execution of the conspirators; (3) from fiction, the murder of his mother by Orestes; (4) from recent events, the soldier who killed his officer; (5) from homicide in self-defence. (b) The Senate has decided that the murder was *contra rem publicam*. The violence in a free state is *contra rem publicam*, even violence in the course of order. The Senate agreed with Cicero in wishing for an inquiry into the facts, but did not contemplate these novel proceedings. (c) Pompey has condemned Milo already. Pompey has done nothing except order an inquiry. He did this not because the death of Clodius differed from that of other men, but in order to show his impartiality. He has shown the verdict he desires by putting on the box the strongest men in Rome and Domitius himself on the bench. After this clearing of the ground, he proceeds to state the facts.

Narratio.

"III. *Narratio* 24-29. In this three things are necessary: ut brevis, ut dilucida, ut veri similis sit. Further it should be told in such a way as to suggest the points afterwards taken up in the tractatio. The narratio here is: (a) *brevis*, since Cicero plunges into the subject and uses all possible compression; (b) *dilucida*, since he observes the proper

sequence of events; (c) *veri similis*, as a model of artful simplicity. The language employed is that of good conversation, never attempting to soar, but neither vulgar, nor bald.

Constitutio Causæ and Propositio.

"The Narratio leads to the *constitutio causæ*, 30, 31. *Was Milo right or wrong in killing Clodius?* This depends upon the antecedent question *uter utri insidias fecerit*. The accuser says it was Milo, and the defender, Clodius. The conflict of these two statements gives the point at *rem qual in iudicium venit*. It is usual to state the point at issue earlier in a speech, but Cicero postponed it to the narratio, since the defence depends upon the colour to the facts.

Tractatio.

"IV. *Tractatio*: The parts of this are *probable, collatio, signa, argumenta consecutio, approbatio*. The *probable* falls into two parts—*ex causa*, and *ex vita* 32-34 *ex c.*; 36-41 *ex v.* (1) The *propositio*, that he hoped to profit by Milo's death; (2) the *ratio*, that bad men are tempted even by a trifling gain; (3) the *confirmatio*, that if Milo were killed Clodius would control the consuls; (4) a striking *exornatio* in the shape of a dramatic appeal to Sextius Clodius to produce his portfolio of laws. (b) *Ex Vita*. Clodius had used violence against Cicero, Pompey and others: the dagger he inherited from Catiline had never rested. Milo only used violence after he could not find a legal remedy, and then only in the cause of order. The *Collatio* succeeds 41-43. Again such an act agrees with the past life of Clodius, not with that of Milo. The *Collatio* is the process of showing how the allegations fit or do not fit the person accused. *Signa and Argumenta* are proofs taken from the place and time and of the deed. *Argumentum* is evidence drawn from the behaviour of a person before, during or after the act. An *argumentum* against Clodius is that three days before he said to Favonius that Milo had only three days to live. This leads one to consider (a) *tempus*: (1) the day, (2) the hour; (b) *locus*—53, 54 up to 63. *Consecutio*, the behaviour of Milo since the event shows his consciousness of innocence, his trust in the people, in the Senate, and in Pompey.

Argument Wound Up by Spirited Apostrophe.

"The argument is wound up by a spirited appeal to Pompey—67-71. *Apostrophe* or *aversus a iudice* (*sermo*), to save an old friend whom he may some day need. Pompey's face is supposed to change; a cry of triumph breaks forth from the advocate, and the first point of the defence is ended. Cicero now passes from the *Constitutio iudicialis absoluta*, and occupies his second line of defence.

Pars Adsumptiva.

"V. *Pars adsumptiva*, or *extra causam*: 72-91. This is

resorted to when it is necessary to strengthen the defence by a fresh argument. In the *pars absoluta* Cicero argued *jure fecit*; in the *pars adsumptiva* the position is 'even if Milo did murder Clodius, still we must consider the circumstances which qualify the act.' Various methods of conducting such defence are prescribed by the text-books. The one chosen by Cicero is termed *comparatio* or *compensatio*. In this the act is acknowledged, but it is urged that the benefit of the state outweighs the offence. He saw, however, that the position could not be maintained, and therefore soon shifts his ground—82-93—and declares that it was Providence which was at work, so that Milo cannot claim the glory. It was Heaven that tempted Clodius to his fall, and it was before the shrine of the goddess whom he outraged that he received the fatal blow. But for the interposition of Providence, ruin final and complete must have ensued. The object of the *pars adsumptiva* has been to kindle the jurors to passion, the method being that of *Amplificatio*. The next and final task is to excite pity.

Epilogue.

"VI. Epilogue: 92-end. The orator proceeds by *Com-miseratio*. The usual course is to awaken the pity of the jurors by the tears of the accused, and by the description of the ruin which condemnation will entail. In the present case the demeanor of Milo makes it impossible to appeal for mercy towards him, and so Cicero pleads for pity upon himself. The framework of the peroration consists of a series of *Prosopopœia* (see under Fig. *Prosopopœia*), or imaginary dialogue of Milo with defender, those being especially appropriate in this place. The tears of the orator are now supposed to have spread to the jurors. The 'psychological moment' has come; in short, broken sentences he makes a last appeal to their courage, and ceases before the tears have time to dry."—"M. Tulli Ciceronis, Pro T. Annio Milone ad Judices Oratio," by Albert C. Clark, Fellow and Tutor of Queen's College, Oxford.

"Some few of Cicero's perorations appear to be formed upon the Grecian model. But the pathos of the anti-penultimate period in the Pro Milone is somewhat in contrast with the last two sentences (*Oratio Pro Ligario* and *Pro Archia*). But many of his finest orations break off in bursts of highest eloquence, as the first *Catilinarian*, the exquisite oration for Flaccus and Cluentius, and that Pro Domo Sua which he himself prized so highly and which he tells us he laboured so carefully."—"Edinburgh Review," Vols. 33 (1820) and 36 (1821-1822).

Defective in Action.

"It is said that he was as defective as Demosthenes in action, and that accordingly he carefully devoted himself

first to Roscius, the comedian, and then to Æsopus, the tragedian. Cicero derived no small power of persuasion from his action. He used scoffingly to say of the orators who bawled loud, that because of their weakness they had recourse to shouting.

His Sarcasm and Sharp Sayings.

"His readiness at sarcasm and other sharp sayings was considered well adapted to courts of justice, and clever, but by over use of it he gave offence to many and got the character of a malevolent person. Upon Cicero saying something to him in an oblique way, and Hortensius replying that he had no skill in solving enigmas, Cicero answered, 'And yet you have a sphinx at home.' 'Did you not lately praise me in the same place?' asked Crassus, to which Cicero replied, 'Yes, for practice' sake, exercising my eloquence on a mean subject . . .' Yet there are some who pretend to be imitators of Demosthenes, dwell on an expression of Cicero, which is used in a letter to one of his friends, that Demosthenes sometimes nodded in his speeches. Seeing that there were still many members of the conspiracy standing in the Forum, who did not know what had been done and were waiting for the night, supposing that the men were still alive and might be rescued, Cicero said to them in a loud voice, 'They have lived.' In these terms Romans used to speak of death."—*Plutarch's Lives of Cæsar and Cicero*, translated by A. Stewart, M.A., and George Long, M.A. (pub. 1913).

Cicero Speaking in the Senate against Catiline.

"How long, O Catiline, wilt thou abuse our patience? . . . Has not the nightly guard of the Palatium, has not the watch kept in the city, has not the fear of the people, has not the unanimity of all men of honour, has not the fortified place of the Senate, have not the countenances and looks of those present produced any effect upon you?" Towards the end of his speech, directing himself to the senators, Cicero pronounced the following eloquent passages: "To you your parent country, beset with the brands and the weapons of impious conspiracy, as a suppliant stretches out her hands; to you she recommends herself; to you, the lives of all her sons; to you, the tower and the Capitol; to you, her domestic images; to you, the everlasting fire of Vesta; to you, all the temples and altars of the gods; to you, the battlements and roofs of this city. This day you are to pass judgment upon your own lives, upon the souls of your wives and children, upon the general interests of all, upon your property and your homes."

The following are some extracts of Cicero's orations against Catiline, and some comments taken from "The Making of an Orator," by John O'Connor Power. The

author has indicated in these extracts the principal figures used by Cicero.

If redundancy of words is a defect, amplification of the subject-matter, as this eloquent passage shows, is a source of power and beauty:

* "Happy country, could it be drained of the impurities of this city! To me the absence of Catiline alone seems to have given it fresh bloom and beauty. (1) *Where* is the villainy, *where* is the guilt, that can enter into the heart and thoughts of man that did not enter into his? (2) In all Italy *what* prisoner, *what* gladiator, *what* robber, *what* cut-throat, *what* parricide, *what* forger, *what* rascal, *what* ruffian, *what* debaucher, is there found among the corrupted, among the abandoned of our country, that did not own an intimate familiarity with Catiline? . . ."

"The Fourth Oration (vs. Catiline) is a study of Parliamentary tactics, for Cicero was now at the height of his popularity. He deemed it prudent to throw upon the Senate the responsibility of determining the penalty to be awarded to the conspirators, while undertaking, as Consul, to carry out unflinchingly its orders. This he manages with a fine balancing of arguments, which conceals, under an appearance of the utmost impartiality, the subtlety of a master of words . . . the end of this oration:

"You have a leader mindful of you, unmindful of himself—a happiness not always to be met with. You have every order, every man, the whole body of the Roman people, unanimous and united in their sentiments—a circumstance which, in a civil case before this day, we never knew to happen. †*Think, think, O Romans!* with what toils that Empire was reared; on what virtue that liberty was founded; by what munificence of the gods those interests were improved and heightened, which in one night had almost been abolished. This day you are to provide that such treason shall never again be executed—nay not so much as designed by citizens; and all this I have spoken, ‡*not* to quicken you (for your zeal has almost got the start of mine), *but* that my voice, which ought to lead in matters of government, may appear to have discharged the duty of a Consul. Now before I proceed, Conscript Fathers, to take the sense of the House, I must drop a word as to myself. I perceive that I am now to encounter a multitude of enemies, equal in number to the conspirators, which you see is very great; but these I judge to be §*scandalous and impotent, deserted and despicable*. But if ever, through guilt and frenzy of anyone, that faction shall get the better of your and the public dignity, never, Conscript Fathers, shall I repent of

* Fig. Epiphonesis. (1) Anaphora. (2) Amplificatio. Anaphora. † Epizeuxis. Anaphora. Apostrophe. ‡ Ars and Thesis. Parenthesis. § Syntheton.

what I have done, and of what I have devised. **For* death, with which they may perhaps menace me, awaits us all; but that pride of life with which I am dignified by your decrees has, hitherto, been equalled by none. To others you have decreed thanksgivings for the successful management, but to me alone for the auspicious preservation of the Republic. †*All honour to Scipio!* the Scipio whose counsels and courage forced Hannibal to return to Africa, and to depart from Italy. May every distinguished glory await the name of Africanus who destroyed Numantia and Carthage, those two cities the inveterate enemies of Roman sway. For ever renowned be Lucius Paulus, whose chariot was graced by the captivity of Perses, a once powerful and glorious monarch! May Marius enjoy immortal honour, who twice delivered Italy from invasion and the dread of slavery! But above all these let Pompey be distinguished, whose actions and virtues are bounded by no other climes or limits than those that regulate the course of the sun! Yet amidst all their extent of glory, some corner must be reserved for my renown, unless you suppose that there is more merit in opening provinces to which we may retreat than in taking care that our absent countrymen may have a place to which they may return in triumph. But in one circumstance the consequences of a foreign victory are preferable to those of a domestic, inasmuch as foreign enemies reduced by arms are submissive. If received upon terms they have a grateful sense of favour; but citizens who from base degeneracy commence to be the enemies of their country, if you disappoint them of accomplishing the public ruin, no force can restrain, no kindness can reconcile. I see, therefore, that I am to wage eternal war with desperate citizens—a war which I hope I shall easily repel from me and mine, through your and every man's worthy assistance, and by the remembrance of so many dangers which must cleave, not only to this delivered people, but to the tongues and minds of every nation on earth. Nor, indeed, can any power be so formidable as to penetrate and shake the union of your order with that of the Roman knights, and this perfect harmony of all well-affected citizens. ‡*Therefore*, Conscript Fathers, *instead* of a command; *instead* of an army; *instead* of a province; *instead* of a triumph and other distinctions of glory, which I slighted for the preservation of you and this city; *instead* of my clientships and provincial appointments, which, with my fortune in the city, I labour as much to support as to acquire—for all these services, for all the instances of my zeal in your behalf, and for the pain of which ye are witnesses, in behalf of the preservation of the Republic, all I require of you is the commemoration of this juncture and of the whole of my

* Attology. † Epiphesis and Anaptosis. ‡ Attology, Anaptora.

consulate; while that shall remain in your minds, I shall think myself surrounded with an impregnable wall. But should my expectations be disappointed by ruffian violence, to you I recommend my little son. Sufficient shall be his guard, not only to preserve but to show him honour, if you shall remember him to be the son of the man who, at his own peril, preserved you all.

“Now, then, Conscript Fathers, as you propose determine, with quickness and resolution, in an affair that concerns your very being, and that of the people of Rome—**your wives and children, your religion and property, your fanes and temples, the roofs and mansions* of all the city, your Empire, your liberty, the safety of Italy, and the whole system of your constitution. You have a consul who without hesitation will obey your orders, and while he breathes will in his own person charge himself with the execution and defence of whatever you shall decree.”

In recapitulation it will be seen that Marcus Tullius Cicero, in order to arrive at the supreme height of eloquence which he did, was very assiduous in the pursuit of his oratorical studies, that he incessantly laboured, declaimed frequently at home, and that he took lessons from the most accomplished masters, notably among whom were Roscius the comedian, Æsop the tragedian, Minippus, famed for eloquence, and Molo, the most celebrated in oratory of that day. His use of the figure Asteismus, with its witticisms, jocular turns, etc., which always make a speech so catching and piquant; and his use of the Period, which was so sonorous and well balanced, so musically and rhythmically constructed, and which some moderns, either because they do not know how to breathe properly, or how to deliver it, criticise and condemn, was never excelled by any orator. To such critics these Ciceronian periods must be chopped up into short sentences to be agreeable. The ending of successive clauses with different feet, to avoid monotony and gratify the ear, was never more effectively done by any public speaker. He was a perfect master of the Figures of Thought and Words (see Cicero's classification under “The Classification of Figures”). The *Miloniana*, which was the product of Cicero's most finished period, has always been regarded at the bar as a masterpiece of legal defence, both in argument and rhetorical construction. He was the founder of that elegant style of writing which has been the envy and ambition of all writers. He was a master of rhythm, which is the third great requisite Aristotle prescribes for a speech, and was the connecting link between Grecian and Roman eloquence. The greatest Senatorial and Parliamentary orators have always adopted his deliberate, measured, steady and fluent elocution. It was

* Enumeration, Syntheton and Peroration.

adopted by William Pitt the younger in his speech, particularly the peroration, on the "Rejection of the Overtures of Napoleon," and in his lofty, majestic panegyrics of the British Constitution. It was adopted by Henry Clay, and brought to perfection by him in the American Senate in his sublime and magnificent appeals for the preservation of the American Union. His tenderness, gentleness, and sweetness of disposition which belied the Roman nature, his pathos and sentiment, his high concept of justice, of right and wrong, his grand ideal of glory, which was to subserve the many, and his death in the cause of the Republic have endeared him to all patriots and true citizens.

APOSTROPHE: Greek *ἀπο*, away from; *στρέφω*, to turn; is a form of speech by which the orator turns suddenly from the previous form of his speech to another; that is, when he has been speaking of some person or thing he leaves speaking *of it* and speaks *to it*, which is nothing else than a turning from a third to a second person. The diversion of speech is made (1) to God, (2) to angels, (3) to men in their several ranks, (4) to adversary or opponent, (5) to heavenly bodies and meteors, (6) to earth and things in it, (7) to sea and things in it, (8) to beasts, birds and fishes, etc., (9) to inanimate things.

"Apostrophe a bold digression makes,

Moved by some sudden thought the theme awakes."

—Langley.

Tiberius III defines it as when the speaker turns from the judges to the opponent.

Examples: Blass gives the following from Æschines against Demosthenes: "Do you not remember his vile and incredible expressions, which how did you, *O hearts of iron*, endure to hear?"

Example, turning to the jury: "My father's will, *men of the jury*, contained a specification of everything he left and a direction to the guardians to let the estates. . . ."—Demosthenes vs. Aphobus III, 42.

Turning to opponent: "Among all these witnesses who appeared against you, *tell me, Aphobus*, which have you sued for false testimony? You cannot mention one."

"Shut now the volume of history; and tell me, on any principle of human probability, what shall be the fate of this handful of adventurers. Tell me, *man of military science*, in how many months were they swept off by the thirty savage tribes enumerated within the early limits of New England? Tell me, *politician*, how long did this shadow of a colony, on which your conventions and treaties had not smiled, languish on the distant coast? *Student of history*, compare for me the baffled projects, the deserted settlements, the

abandoned adventures of other times, and find the parallel of this."—Edward Everett on "The Pilgrim Fathers."

"O Caledonia! Stern and wild,

Meet nurse for a poetic child!

Land of brown heath and shaggy wood . . ."

—Scott.

Use: The use of an Apostrophe is to make a pleasant variation; it is very apt for vehement objections and grievous complaints, and sometimes to praise. Herbert Spencer justifies the Apostrophe on the principle of economy, that in the direct address, intermediate forms or words are economised, which gives pleasure to the hearer as he himself fills up the words omitted. It is used in the Philippic of Demosthenes, where the orator warns the Athenians, repeating the words he did to the Messenians and Argives—Phil. 11, 19. In Or. 55 (versus Callicles) 5-7 and 29, the *Apostrophe* is *infused with expostulation.*" W. W. Kirk. Ex. Callicles 5: "Surely, Callicles, when you saw the watercourse stopped . . ." Demos. vs. Cal. 29. *Rhetorical questions:* The Apostrophe is used in these also (cf. S. S. Kingsbury). According to Hermogenes, the Apostrophe is used with advantage in the Sphodrotes (vehemence of expression), also in the question addressed to the opponent, at the same time pointing at him with the finger; and also in the Gorgotes (vivacity of portrayal), by which a lively personal element is introduced.

Bain says it is frequently employed for comic effects, as in Burns' "Tam o' Shanter": "Oh Tam, Oh Tam, ye'll get your fairin!" He also says it is a liberty taken with exalted objects and persons, to address them with familiarity, as the result is degrading, thence ludicrous. This latter point is illustrated in a letter, signed "Iconoclast," in "The Essex Standard" of April 18, 1855, wherein the Rev. C. H. Spurgeon was attacked as talking "to Milton or Locke as slaves," and saying "come down here." Quintillian says: "Apostrophe is also used in an imploring air in order to throw odium on the opposite party or thing—e.g., "O Persian laws!" and digressing to invoke: "I appeal to, I call to witness, you, O ye hills and groves of Alba! You the demolished Alban altars! ever accounted holy by the Romans and coeval with our religion, but which Clodius, in his mad fury, having first cut down and levelled the most sacred groves, had sunk under heaps of common buildings: I appeal to you, I call you to witness whether your altars, your divinities, your powers, which he had polluted with all kinds of wickedness, did not avenge themselves when this wretch was extirpated? and thou, O Jupiter! from the height of thy sacred mound, whose lakes, groves and boundaries he had so often contaminated with his detestable impurities: and you, the other deities, whom he had insulted, at length opened your eyes to punish this enormous offender. By you,

by you, and in your sight was the slow but righteous and merited vengeance executed upon him!"—Cicero. This apostrophe to the Alban Hills is one of the most eloquent, if not the most eloquent in any language.

Caution: The aversion should not be too abrupt and violent, and the matter not less important or less vehement which is spoken to the second person, for it is a fault to speak more behind the back than before the face. Hermogenes cautions against the use of Apostrophe in the Semnotes (dignity), as the dignified method indulges in definite statements, and its expression requires a certain breadth and fulness.

Delivery: The delivery is generally quick, vivacious, which is the character of the Gorgotes (vivacity), and vehement, which is the stamp of the Sphodotes (vehemence of expression). The Apostrophe, being pronounced, is preceded by appropriate preparation, in which the feelings are gradually worked up, as it were, a foundation laid for the coming powerful outburst of impassioned eloquence.

Mathews gives a fine Apostrophe of Henry Clay to John C. Calhoun, thus: "The honourable senator from South Carolina," said Clay, "says I was flat on my back, and that he wrote home to his friends in South Carolina half-a-dozen letters stating that I was flat on my back and couldn't move. Admirable evidence this in a court of law! First make an assertion, then quote your own letters to prove it! But the honourable senator says that he was my master on that occasion!" As he said this, the speaker advanced (Quintillian says in attacking we advance) down the aisle directly in front of Calhoun, and pointing to him with his quivering finger, said in tones and with looks in which were concentrated the utmost scorn and defiance: "*He* my master! He my master!" he continued in louder tones, with his finger still pointed, and retreating backward, while his air and manner indicated the intensest abhorrence. "HE my master!" he a third time cried, raising his voice to a still higher key, while he retreated backward to the very lobby; then suddenly changing his voice from a trumpet peal to almost a whisper, which yet was distinctly audible in every nook and corner of the senate chamber, he added: "Sir, I would not own him for a slave!" For an instant there was a breathless silence; then followed a tempest of applause, which for a while checked all further debate, and came near causing an expulsion of the spectators from the galleries.

The impassioned Apostrophe of the Rev. George Whitefield to the Angel Gabriel, near the close of his sermon, is described by David Hume thus: "After a solemn pause Whitefield said: 'The attendant angel is about to leave the threshold and ascend to heaven. Shall he ascend and not bear the news of one sinner among all this multitude reclaimed from

the error of his ways?' (To give greater effect to this exclamation he stamped with his foot, lifted his hands and eyes to heaven, and with gushing tears cried aloud: '*Stop Gabriel! Stop Gabriel! Stop* e're you enter the sacred portals of heaven and yet carry with you the news of one sinner converted to God!' He then in a most simple and energetic language described what he called a Saviour's dying love to sinful men, so that almost all the assembly melted to tears.' This address was accompanied with such animated yet natural action that it surpassed anything I ever saw or heard from any other preacher." In the foregoing two Apostrophes, the greatest intensity of emotion is discernible.

ARGUMENTUM: Lat. *Arguere*, to make clear, prove; *ἀργός*, white shining, to make clear by a fixed standard. An argument, according to Quintillian, is a process of reasoning affording a proof, by which one thing is gathered from another, and which establishes what is doubtful by reference to what is certain. It is from persons, things, places, and time (of which we distinguish three parts, the preceding, the coincident, and the subsequent); from manner, that is how a thing has been done; from means, that is what instrument; from definition, that is genus, species, differences, peculiarities, removal, division, beginning, increase, completion, similarity, dissimilarity, contraries, consequences, causes, effects, issues, connection, comparison. Of the Epicheirema, Cicero makes at most five parts: a *reason* to the *major* (two), a *proof* to the *minor* (minor and proof equal two), and a *conclusion*—e.g.: "Those things are better managed which are regulated by some plan than those which are constructed without any fixed design." The first part, says Cicero, to be established by various reasons and the most copious eloquence possible; the second, *assumption or minor*: "But if those things are better managed which are regulated by a plan than those which are conducted without a plan, and if of all things, nothing is managed better than the world"; third, *conclusion*: "It follows therefore that the world is regulated by plan." Cicero calls this *five*, but Quintillian *three*. Lord Chatham did not argue, says Mathews, with his opponents, but asserted; he wrested their weapons out of their hands by main force. The *ipsi dixi*, the "I affirm," "I am ready to maintain," "I pledge myself to prove," constituted all his logic. In this respect Quintillian says the assertion of the orator is worth much, and that assertion should not be overlooked. It is sometimes more effective than proof. "It must be so, from the way he spoke." Winans says that before the mob one must assert, must not prove, must declare, must affirm.

Caution: Do not prove too much; either you convert a

public meeting into a disputation meeting, or prove your nearers of little comprehension, or yourself a babbler.

Delivery: See full details as to delivery under Enthymema. Arguments that are of a spirited and rapid description will require feet suited to their qualities, but among them they must not admit tribachs which give quickness, but not force; they should be composed of long and short syllables, they should not admit more long than short. The delivery, Quintillian says, of argumentation should be lively, animated, and spirited even in our actions; it generally requires gestures, impressive and animated. We must insist strongly in certain passages, and our words must appear, as it were, in close array. The voice rouses itself and strains to speak with every nerve. It may take, as Russell says, the upward concrete of the fifth. Austin says that arguments, when sharp, subtle and vehement, require gestures suited to their expressions. In such as unite strength and rapidity, the delivery requires more frequent gesture.

In advancing proof, the action may be various and diversified, and sometimes we may offer our demonstrations in a strain of raillery and mimicry. "Arguing requires a cool, sedate, attentive aspect, and a clear, slow and emphatical accent with *much demonstration by the hand*; it assumes somewhat of authority, as if fully convinced of the truth of what it pleads for, and sometimes rises to great vehemence and energy of assertion. The voice is clear, bold, distinct, and firm, as in confidence. In affirming, the voice is low and solemn; but if mingled with rage or resentment the voice is more open and loud, the words quicker, and the countenance has all the confidence of a strong and peremptory assertion."—Walker. In the calmer arguments, the hand movement is directed chiefly from the elbow, but in the spirited and animated, the arm, which is the whole oratorical weapon, is disclosed, and the movement is then chiefly from the shoulder.

ARSIS AND THESIS: Arsis, Greek *αἴρω*, to lift, to raise; Thesis, Greek *θέσις*, proposition, statement, thing laid down; is a form of speech by which negations are placed first, followed by the word "*but*," and a denial of the opposite negation. Hermogenes' "Per Idion," by Volkmann, states that it is to say *but* after a preceding negation. Arsis and Thesis are nothing but degrees of intensity of the voice. The positive preceding the negative, according to Rehdantz-Blass, consists in the strengthening or widening of an idea by placing the positive expression before its proper negative opposite, a figure which is especially favoured by Herodotus and greatly admired by the highest rank of orators.

Examples: "Not with stones *nor* bricks did I fortify

Athens; *nor* is this the ministry on which I most pride myself."—Demosthenes on "The Crown," 299.

From Charles James Fox: "But, Sir, the high sheriff was threatened—and how? Was it by threats of assaulting him? *No*. Was it by holding up the fear of danger to him by mobs or riots? *No*. Was it by a menace of taking away his books, breaking the peace of the hustings, and interrupting him in the discharge of his duty? *No, no; but* it was by warning him of the consequences of unjust partialities, false or corrupt decisions."

The following is a magnificent Arsis and Thesis in the peroration of Daniel Webster's famous reply to Robert Young Hayne: "When my eyes shall be turned to behold for the last time the sun in heaven, may I not see him shining on the broken and dishonoured fragments of a once glorious Union; on states dissevered, discordant, belligerent; on a land rent with civil feuds, or drenched, it may be, in fraternal blood! Let their last feeble and lingering glance rather behold the gorgeous ensign of the Republic, now known and honoured throughout the earth, still full high advanced, its arms and trophies streaming in their original lustre, *not a stripe* erased or polluted, *nor a single star* obscured, bearing for its motto *no such* miserable interrogatory as 'What is all this worth?' *nor those* other words of delusion and folly, 'Liberty first and Union afterwards'; *but everywhere*, spread all over in characters of living light, blazing on all its ample folds, as they float over the sea and over the land, and in every wind under the whole heavens, that other sentiment, dear to every true American heart—Liberty *and* Union, now and forever, one and inseparable!"

Delivery: In Arsis the voice rises to the culminating point, at which point it takes a level progress; in Thesis it gradually descends from that level progress, terminating in a cadence on the last sentence.

Rehdantz-Blass says that, although an idea has been logically exhausted by the positive expression, it is not only retained by the added opposed negative, but an independent tone is placed on it.

"A sentence has three rhythmical divisions: (1) a gradual rise to a pause or culminating point called *Arsis*; (2) then, a period of reposeful or *level progress*; (3) then, a *cadence* or graduated solution. Such graceful management of sentences in prose of the more pedestrian type may impart much of the sense of rhythm, even when the balanced rhythm of clause and phrase is less marked—*e.g.*, "When all is done, human life is at the greatest and best, but like a froward child (*arsis*) that may be played with and humoured a little to keep it quiet till it falls asleep (*level progress*), and then the care is over (*cadence*)."—Saintsbury.

The following diagram illustrates the Arsis and Thesis on a full octave:—

(2) LEVEL PROGRESS OF THE VOICE:

The above words forming the Arsis, Level Progress of the Voice, which are in italics, and Thesis in the preceding musical scale read thus: Not with bricks and stones, not with mortars and trenches, not with drums and bugles and bayonets, not with Zeppelins and Gothas, not with "Berthas," not with submarines and 'U'-boats, not with Gatlings nor dreadnoughts, *is achieved the greatness of a nation*; but where virtue and honour and justice and citizenship, where freedom and education, peaceful cottages, human hearts are sacred and supreme.

Recite each clause commencing from the lowest note, going up one note on each fresh clause until the top is reached, when the voice takes the level progress, then descend in the same way, finishing with a cadence as shown; pronouncing distinctly each syllable, each final consonant and every word.

ARTICULUS: Lat. *articulus*, a joint; literally, a little joint; is a figure which sets one word from another by cutting the sentence, thus: "We fight for our religion, for our wives, our children, our gods, our liberty, our lives and our country, either to die with honour or live with renown."

Use: The use of this figure is for pleasant brevity, and fit to express any vehement affection. It is likened to thick and violent strokes in fight, or to a thick and thundering peal of ordnance.

Caution: It is not convenient to use words having many syllables, for long words are repugnant to the swiftness which it requires.

ASPHALIA: Greek ἀ, privative, not; σφάλω to make totter, reel, to fail, to disappoint, make to fall; is a form of speech by which the speaker persuades a security and safety to his hearers by offering a surety for the confirmation of his warrant.

The following is an Asphalia of Lord Chatham: "I say we must necessarily undo these violent oppressive acts; they must be repealed; you will repeal them; *I pledge myself for it*; I will consent to be taken for an idiot if they are not finally repealed."

ASTEISMUS: Greek ἀστεῖος, of the town, witty, neat, courteous. A kind of irony, consisting of a pleasant and harmless jest; polite irony or ridicule; a witty setting in a civil manner. Cicero says: "It becomes an orator to excite laughter, because mirth itself attracts favour to him who replies, and sometimes in him who attacks, or because it overthrows the adversary or hampers him, or makes light of him, or discourages and refutes him, or because it proves the orator himself to be a man of taste or learning or polish, but chiefly because it relaxes gravity and severity, and often by a joke or laugh breaks the force of offensive remarks which cannot be overthrown by argument." Asteismus consists in wit, humour, bulls and blunders, wilful mistakes, puns and conundrums, riddles, paronomasia, bon-mots, paradoxes and unexpected turns, simulation and dissimulation, hyperbole, etc. They are generally based on false reasoning, as Quintilian says, not only what is said wittily, but done foolishly, angrily, etc. Asteismus also abounds in parody, travesty, mock-heroic, burlesque, humorous poetry, etc.

Dr. Isaac Barrows says: "Wit sometimes lieth in a pat allusion to a known story, or a seasonable application of a trivial saying, or in forging an apposite tale; sometimes it playeth in words and phrases, taking advantage from the ambiguity of their sense, or the affinity of their sound; sometimes it is wrapped in a dress of humorous expression; sometimes it lurketh under an old similitude; sometimes it is lodged in a sly question, in a smart answer, in a quirkish reason, in a shrewd intimation, in cunningly diverting or cleverly retorting an objection; sometimes in a bold scheme of speech, tart irony, a lusty hyperbole, a plausible reconciling of contradictions, or in acute nonsense, counterfeiting speech, mimicing gesture, look and speech; sometimes affected simplicity, sometimes presumptuous bluntness gives it; hitting on what is strange, wresting obvious matter to a purpose, surprising in conceits."

Account by Aristotle.

Aristotle says: "An oration is graced by deceiving the hearer agreeably—e.g., 'He proceeded wearing under his

feet—*chilblains*.' The hearer expected sandals to be the last word, but was deceived. The hearer has learnt something from meaning being opposite to what he expected, and says 'How true is this—I however was wrong.' Wit is more striking and approved when the words are fewer and contain an *antithesis*, as information by means of the antithesis is fuller, and by means of *brevity* more rapid."

Cicero on Wit, Humour and Mimicry.

Cicero: "Compared with Crassus, the other speakers ought to be fed on hay" (a Ciceronian bon-mot put in Catulus' mouth on dry speakers). There are two kinds of jokes, one by *things* and the other by *words*—e.g., Crassus said in a joke, "Memmius had eaten a piece of Largius' arm because he had a quarrel with him." Throughout Terracina, he added, these letters were on every wall: "M.M. L.L. L.," which an old man of the town on being asked the meaning replied: "Modacious Memmius Lacerates Largius' Limb."

Mimicing or imitation is another sort of jesting from things, as in a narrative of some kind in which the manners of mankind are described; the characters introduced may be better understood by throwing in a bit of mimicry, they may be convicted of some impropriety remarkable enough for ridicule. *Do not overdo the imitation*, as the audience must conceive more than they can see represented.

By Words: They must not be scurrilous buffoonery; they are scurrilous when they attack those you do not mean to hit. The *orator should not be a jester*, as a jester amuses to no purpose; but a speaker must always have a purpose.

Jokes in verse, either as it is, or with some little alteration, or it may be some part of a verse, though most of the foregoing jokes lie in a single word. It is also an excellent joke when you take any part of another person's words in a different sense from that which is intended; saying things absurd, which, on the very account of their absurdity, makes them amusing. It is a happy stroke, too, when he who has uttered a sarcasm is jested upon in the same strain in which he has attacked another. Explanation of things also are amusing which are given from conjecture in a sense far different from that which they are intended to convey. Concede humorously to your adversary when he wishes to detract from you, as Caius said when a man told him he was unworthy of his ancestors: "By Hercules, you are worthy of yours." Things which are impossible are often *wished* for with much wit, as Lepidus, when lying on the grass when others were exercising on the Campus Martius, exclaimed: "I wish this were labour" (that is, he wished that labour were as easy).

A Resumen: Jokes which lie in the subject are, though infinite in varieties, reducible to a few general headings; for it is by deceiving expectation, by satirising the tempers of

others, by playing humorously upon our own, by comparing a thing with something worse, by dissembling, by uttering apparent absurdities, and by reproving folly, that laughter is excited; and the graver and more serious a person is, as in the case of Crassus, so much the more humorous do the sayings which fall from him generally appear.

Quintillian on Jocular Stories and Absurd Reasoning.

"A jocular story best becomes an orator, and what the orator adds himself should be most humorous. All modes of arguments furnish facility for jests—*e.g.*, Definition as 'He is not a dancer but an interrupter of dancing'; Distinction as 'You cannot have my cloak, for if it does not rain you will not want it, and if it does rain I shall want it myself'; all the Figures as Hyperbole, Irony which is said gravely, etc., in Figures of Thought, as we make some remarks as if in compassion, and others as if in anger, etc."

Sidney Smith on Sarcasm, Humour and Bulls.

"So great an essential in *wit* is surprise that no wit will bear repetition. It must be a surprise in the relation of ideas. To discover a gold watch hanging on a bridge is not witty, because it is a mere relation of facts and not a relation of ideas. 'Did I not give you 10s., then 15s., now 20s. a week to be sorrowful (at funerals); the more I give you the gladder you are'—here is a relation of ideas, the discovery of which is an emotion of surprise and hence wit, for he should have been more sorrowful, but it was the contrary. • *Sarcasm* must not be a direct assertion (invective) but something established by inference and analogy. *Humour* is incongruity, an unusual combination of objects and of no particular utility, as to tumble in the mud, the gay attire with mud on it, his hat flying one way and he shouting his wrath at passers-by—harmless wrath, all go to increase laughter. A little child or an old woman falling down would not excite laughter, as they are weak and near falling. Surprise is as essential to humour as to wit. *Bulls*: Wit discovers real relations that are not apparent, bulls admit apparent relations that are not real. It is an apparent relation of ideas leading to complete inconsistency—*e.g.*, 'Cæsar, Cicero, Demosthenes, Shakespeare, etc., and every man who has made a distinguished figure in the House of Commons.' "

Alexander Bain says: ". . . among the causes of laughter . . . are the special relation of power and superiority, or an unexpected diversion of the mind. To throw down anything from a height is a signal manifestation of power, and as such gratifies the agent and his symoathisers. . . . 'Behold a land of sixty religions and one sauce.' The putting of religion and sauce together partly degrades religion. It is *humour* when the degradation attaches to something that a man does not pride himself upon. We may without offence

ridicule the bad handwriting of anyone not pretending to write well."

Examples:—

Of a double meaning: "What will you take, Diogenes, for a knock upon your pate?" "I'll take a helmet."

A smart answer: "If I am ejected from my house I know not where to hide my head." Answer: "Hide it in your cap."

Lusty hyperbole: "Let him shed tears big as plum puddings."

Bulls and Blunders: A bull: "Let us burn the notes of his bank and make him poorer" (to the contrary, it would make him richer, as he would not have to redeem them). Blunder: "The Rev. John McNeil left Liverpool on Saturday for Toronto, where his future work in the leading Presbyterian Church in that city is to lie."

Proverbs: "Let someone pick him up that knows him." "He's awfu' big ahint the door."

Fables: "I wonder if Mr. Valentine ever read Æsop's fable of the bat. There was a great battle between the birds and the beasts, and the bat kept running about the beasts pretending to be on their side against the birds, and then it fluttered about like a swallow and pretended to be helping the birds. But when the battle was over, both the birds and the beasts agreed in being ashamed of it, and ever since the bat has hid in holes and hollow trees, ashamed to show itself in daylight. That is where Mr. Valentine will be after the election."—Sir W. Lawson.

Bon-mots: "Point of order, Mr. Speaker," exclaimed Sheridan just as a long winded speaker in the House stopped to take a glass of water. "What's your point?" All wondered what the point was. "I think, Sir, it is out of order for a windmill to go by water."

Of epitaph:

"Here lies I, because I'se be dead,
A waggon wheel ran over my head."

"*Of things absurd, amusing on the very account of their absurdity.*"—Cicero. Very apt for the orator, says Cicero. "Every lane was thronged with this comical procession, compelling one to remember the old riddle about St. Ives:

"As I was going to St. Ives
I met fifty old wives;
Every wife had fifty sacks,
Every sack had fifty cats,
Every cat had fifty kittens,
Kittens, cats, sacks and wives,
How many were going to St. Ives?"

"If all the seas were one sea,
What a big sea that would be;
If all the trees were one tree,

What a big tree that would be;
 And if all the axes were one axe,
 What a big axe that would be;
 And if all the men were one man,
 What a big man he would be:
 And if the great man took the great axe
 And cut down the great tree,
 And let it fall into the great sea,
 What splish splash that would be."

—C. H. Spurgeon.

"Supposing you had six baboons,
 And made them dance a dozen jigs,
 How many pairs of pantaloons,
 Would equal fifty suckling pigs?
 If every dog had fifty barks,
 And every bark had eleven bites,
 How many children's Noah's arks
 Would equal two electric lights.
 If seven senses are confused
 By whales 600 acres long,
 Why shouldn't people be amused
 At this my idiotic song?"

—Walter Parke

Things impossible often wished for:

"Said a youth to the cloud as he turn'd up his eyes,
 How I wish soup and pudding were rain'd from the skies.
 Oh! how charming 'twould be, ready cook'd if 'twould fall,
 So that one might dine with no trouble at all."

"How I wish little branches grew out of the backs of little-
 pi's, and on every branch hung big sausages."

Parody. With apologies to Gray's Elegy:

"Save that in yonder cobweb-mantled room,
 Where lies a student in profound repose,
 Oppress'd with ale, wide-echoes thro' the gloom,
 The droning music of his vocal nose."

With apologies to Mrs. Hemans:

"The same fond mother whipped them all,
 As mothers should know how?
 She wiped each blessed cherub's nose—
 Where are those young 'uns now?"

Of felicitous stroke of brevity, witty for this reason only:
 "What is mind?" "No matter." "But what is matter?"
 'Never mind.'

Jokes in verse: Cicero recommends, they soften and soothe
 the pride of the wounded sufferer and his sympathisers.
 Respecting the whale swallowing Jonah, the secularist wound
 up his poem thus:

"Do you believe that story to be true?
 There are a lot of fat-heads who do."

The wit lying in a momentary flash, its only ingredient:

"Kiss her and kiss her till you raise a blister,

And then go and kiss her sister."

Humorous play on one's self: Regarding laying the sidewalk around St. Paul's, Sidney Smith said: "If we put our heads together we can do it." Anyone else telling the people to put their heads together on the ground, it would have been repugnant.

Puns and Paronomasia: "A pig success" (at a pig show). Proposal to erect a hotel at Bull Run to commemorate the battle there, Lincoln said: "There was a hot(h)ell there before." "When I went to school, said Bones, I studied George Gravey (geography), Jimmy-nasty-sticks (gymnastics), and Robinson Corkscrew (Robinson Crusoe)." "Gladiator (Glad-I-ate-her)."

Riddles and Conundrums: What's the best tune of all?—Fortune. What's the most dangerous robbery?—A safe robbery. What nation has the most marriages?—Fascination. "In what ink should a marriage certificate be written?—In-violate" (C. H. Spurgeon). Why are ladies bad grammarians?—Because but few can decline matrimony.

A *jocular story*, says Quintillian, best becomes an orator, and, as Sidney Smith says, there are a thousand little diversities that can be added when repeated as gesture, look, manners, etc. "Poor old Tim is dead, and won't there be a rousing fire when he is cremated. Always full, Tim was." "Have you been to see the doctor, to have him look at your throat? What did he say? Give you any encouragement? "He couldn't find what I wanted him to find. I asked him to look down my throat for the sawmill and farm that had gone down there." "And did he see anything of them?" "No, but he advised me if I ever got another mill to run it by water." If there be no suitable story, make up one as Cicero says Crassus did regarding Memmius' arm, or as Dr Barrow, forge an apposite tale.

Similitude: "His legs were like parsley-stalks, so crooked were they."

Contrary to expectation create the most laughter; also deceiving expectation on last word, as Aristotle observes. "Mr. Policeman, my watch has gone . . . , please help me find it." "What? Your watch gone? Why, watches were made to go."

Conceal suspicion of ridicule: The Sicilian who, when a friend lamented to him that his wife hung herself on a fig tree, said, "I pray you, send me some shoots of that tree that I may plant them."

"Did my speech arouse pity?" asked a bad speaker of Crassus. "Yes, there was no one so hard-hearted that your speech did not appear pitiable to him."

Charles James Fox was happy in his climaxes, and full

of wit and humour in holding up to ridicule the absurdities and weak points of his opponents. Richard Brinsley Sheridan, John Bright and Spurgeon were also full of wit and humour.

Use: Asteismus may be used in all the Figures, both verbal and those of thought—*e.g.*, "Whatever a man walks, he tramples on; he walks the whole day, therefore he tramples on the whole day." The foregoing, of the figure Antiptosis. Fig. of Emphasis: "Saddle me the ass, and they saddled him." "Thou shalt not bear false witness against thy neighbour"—but you can against anybody else's neighbour. In the verbal figures: Paregmenon (Paronym): "All designing men are untrustworthy; this man is a designer." *Quibbles*, or verbal fallacies: "John Owen, rope maker, makes and sells rope." You don't make ropes, your workmen do; you don't intend to give them away. Fig. of Syllogismus: String the heads of syllogisms together and assert the last one in brief words as a conclusion, and with the air of one—*e.g.*, "Greece was the foremost in learning, Greece produced the greatest orators, Greece had a well trained army, etc., etc. Greece saved the world." It is ludicrous to say that Greece saved the world, follows from the previous assertions. Quintillian says: "Combat figures by asking opponent to use plain language." Why don't you use plain English—words people can understand?

False Reasoning Source of Laughter.

In all the modes of argument, says Quintillian, Asteismus may be used, and that laughter generally arises from false reasoning. The figure Asteismus is one of the orator's greatest and most powerful weapons. It is most especially serviceable in refuting attacks. Everything that is not relevant to proving the point in debate can be made the subject of wit or humour—*e.g.*, (1) *Begging the question*: "Mama, why does the grass grow?" Puzzled parent, not desiring to be bothered: "It grows, because it grows, that's the reason." Question-begging epithets: "It's un-American," "It's against the Constitution," "It's an undeniable truth," "Where is the proof," "Work of a simpleton," etc. (2) *True divided, false when united*: "He knows the letters of which the verse is composed, therefore he knows the verse for it is the same thing."—Aristotle. One is confirmative and the other is refutative. 7 and 6 are even and odd; 7 and 6 are 13; therefore 13 is even and odd. (3) *Apparent Enthymeme, i.e.*, asserting what is conditionally so, but not stating it absolutely or non-absolutely. "What is unknown is known for it is known as unknown." Aristotle says this is sophistical because of the omission of circumstance of extent, relation and place. Also *when* and *how* are omitted. This apparent Enthymeme has only a place in rhetoric. The omission of extent, relation, place, *how* and *when* make the imposition in rhetoric, and can be made the butt of Asteismus

—*e.g.*, "The poor are happy because they sing and dance in the temples, for all who do that are happy." The silly asserter has lost sight of the fact of the omission of the circumstance that the poor have to do it for a living. (4) *Plures interrogationes* (two questions or more in one). "Did you beat your wife this morning?" This should be resolved into two questions, for there are two propositions contained in the one. (5) *Cause which is not the cause*. "The cock crew, immediately after the sun rose, therefore the crowing of the cock is the cause of the sun rising." (6) *Apparent comparisons to be avoided*. "A new ship is better than an old one, therefore a new friend is better than an old one." "If another woman's gold is better than yours, would you like hers?—Yes." "If another woman's husband is better than yours, would you like her husband better?" Proper answer: "I would prefer that my husband was as good as yours." (7) *Ad populum argument*. When case is weak, the opponent resorts to exciting the passions of the people to prevent a fair judgment on the matter or point under debate. This is a great weapon, says Bain, in the hands of the rhetorician. Offset this fallacy by retorting with an opposite, as opposite passions destroy the effect of each other—*e.g.*, a lawyer holds up a crying child (which perhaps has been pinched) to the jury and carries it around to each one to incite pity, in that it was crying for its father. The opponent destroys the effect thus: "Give the child a cake, that it may leave off crying. What can I do? I can't carry my client (a big fat man) around." If opponent is serious, create laughter; if he is humorous, destroy it by the serious, etc. (8) *False analogy*. The secularist said there is a multitude of religions and they all can't be leading to heaven, with one opposed to the other. The opponent replied: "There are numbers of railroads leading to Liverpool from London, operated by different companies, one perhaps fighting the other; still we all get to Liverpool." The secularist retorted: "Your analogy is false; one is material and the other immaterial; the one is proven by people who have gone to Liverpool and come back to London; in the other, those that have gone to the unknown have never come back to tell us." Aristotle says retorts and refutations are most amusing and interesting where the people can see a little something of what is coming, but not too much. (9) *By contrary*. A young fellow dismissed by the Emperor: "Go home and tell your father that the Emperor displeased you." (10) *Reductio ad absurdum* (popularly known as driving an argument home). Daniel Webster v. Hayne: "The States have a constitutional right to interfere and annul the laws of Congress is the proposition of the honourable gentleman. I do not admit it . . . it is the servant of four and twenty masters of different wills and different purposes and yet bound to obey all. This absurdity,

for it seems no less, arises from the misconception as to the origin of this government and its true character." (11) *By definition*. "He is not a dancer but an interrupter of dancing." (12) *Jocular refutation*, as denial. "I didn't say I sold old shoes, but that you bought old shoes." Extenuation of defence, as "You ate up your patrimony," "I thought it was mine," and other false arguments. "Who rules over freemen should himself be free."—Dr. Johnson. "I do not agree, who drives fat oxen should himself be fat."

Shifts, Dodges, Tricky Defences Grounds for Wit.

Those are subjects of Asteismus (wit, humour, ridicule, etc.), all catching at straws, shifting of grounds, dodging the question, clap-trap, and all tactics to keep away from the *Ad Rem*—*i.e.*, the real point at issue; all *tricky defences* to prevent questions being asked; etc., as "What do you mean?" "You are dealing in verbal quibbles or verbal refinement, instead of taking a broad and sensible view"; or "Your question is aimless and irresponsible such as any fool can raise about a piece of wisdom"; "We are not dealing with an exact science; all important kinds of business in life are of necessity carried on by means of rules and notions more or less vague"; "People who press for definiteness are of small experience and capacity"; "What an absurd question; any sensible person knows what it means; you ought to look up the rudiments of the subject"; and lastly, "You are mistaken," and dogmatically refuse to hear him. This brings a deadlock.—A. Sedgwick.

Fallacies Good Source of Wit, Humour, Ridicule, by Bentham.

All those fallacies described by Jeremy Bentham are fruitful sources of Asteismus (which can be mixed with some of the other figures, as *Diasyrmus*, *Exuthenismus*, etc.), a few of which are the following: (a) *Self-authority*, as "I am not prepared to say"; then what presumption must be in the conclusion formed by anyone else. Fallacy, exposure. If not prepared, ask for more time to study question. (b) *Men and not Measures*, whichever suits. "He is a bad man, therefore the measure is bad." Fallacy and exposure is an *ad-hominem* argument—what has the man's character got to do with the measure? "Bad men steered into the harbour, therefore we steered clear of harbour and went on the rocks." (c) *Ad Metum argument* or *Hobgoblin*: "Here it comes!" "The innovation!" Fallacy and exposure: financially or socially interested, therefore do not attack it. (d) *Scarer's Device*, back of the reasons given, is the desire to intimidate so that charges may not be made. (e) *Ad Quietum argument*: Nobody complains, therefore nobody suffers. Fallacy and exposure, there is no chance to make a complaint, or fear of attacking great interest, or being resented. (f) *Consolation argument*: "Look at the people over there. How much better

off you are than they. You have your well-being, etc." Fallacy, the people "over there" are not the point of discussion, and have nothing to do with us; try to pay your taxes with the well-being of others as an argument. (g) *Procrastination argument*: "Wait a little, this is not the time." Fallacy and exposure, is not good welcome at all times? "Is it not lawful to do good on the Sabbath day?" They are against the proposition. (h) *Snail Pace argument*: "One thing at a time," "Not too fast," "Slow but sure." Fallacy and exposure, it is an excuse to leave things undone. Try this in home affairs. (i) *Ad Verecundiam*: "Why this?" Why not this or that? The fallacy is to turn the obnoxious measure aside for one more beneficial. (j) *Ad Judicium*: "No one thinks so." No one thinks the earth revolves, therefore Galileo is wrong. (k) *Ad Ignorantiam*: "No one knows to the contrary, therefore this is correct." (l) *Imposter's Terms*, that is, use the best term to disguise—e.g., "The licentiousness of the press, or the liberty of the press," whichever term best suits the purpose. (m) *End justifies the means*. Fallacy and exposure, note same if good and proper means are omitted in the following: A loaf of bread is good for hunger. The acquisition of a penny loaf is the end I am at; the goodness of this is indisputable. If by the goodness of the end I am justified in employing any means to obtain the loaf, the absurdity is patent. I give a pound for the loaf, justified on the ground of prudence, or I may cut the baker's throat and get it for nothing, justified on the ground of benevolence and beneficence. In brief, the person using the above fallacies, his bluntness, confident tone, arrogance, etc., can all be jested upon; how his eye so expert (made so by golden light) can take in a single glance a whole question that has taken years for others to study out; and see at once the obnoxiousness of it; how his vast experience and wonderful talents enable him immediately to fathom the bottom of any issue (that is not convenient to his interest) and pronounce it forthwith as theoretical, visionary, romantic; how he instantly classifies every proposal, and browbeats the slightest gainsaying or opposition.

Caution: The less offensive jokes, says Quintillian, are the best, and Cicero advises never to tell a story that has no application, nor jest except to a purpose. "To joke scurrilously and passionately is unbecoming a respectable man." As the great Roman orator says: "Jesting and mimicry should be attempted cautiously, and mimicry only for a moment, else it does not become an educated man; they should not be indulged in without cause or reason, nor be far-fetched. Do not overdo imitation, as the audience must conceive more than they can see represented by the orator. He should give proof of his modesty by avoiding everything offensive or unbecoming in word or action."

Although Asteismus is of greater advantage to the one refuting the charges or assertions of the opposite party, he should be careful not to make too earnest a refutation, or elaborate an argument, when one refutation might perhaps have convinced, otherwise the opponent may ridicule it as doubtful because it requires so much argument, or as Whately says: "They see the respondent plying artillery and musketry, bringing up horse and foot to the charge. It must be of great strength what he is attacking."

Delivery: "One of the *most effective ways of delivering a jest* is by a Parenthesis." Walker, the great English elocutionist, says: "What can add greater force to a pathetic sentiment than a thought, as it were, in the middle of a sentence arising out of the fulness of the heart; greater poignancy to a *sally of wit* with least premeditation, springing from the luxuriance of the subject; greater importance to a transient thought, than saying it in the negligence of an intervening member? For we esteem it more in proportion as the author seems to esteem it less." (For the tone of the voice, etc., see Fig. Parenthesis.) In the delivery of cheerful subjects, says Quintillian, the voice should flow in a clear full tone, and is itself, as it were, cheerful. Bain says that the trochaic measure is frolicsome and gay.

ASYNDETON: Greek *ἀ*, privative; *σύν*, together; *δέω*, to bind, to connect, not connected together; is a figure by which energy of style is secured by the omission of the connectives, also to express great rapidity of action. "There is no time or leisure of combining with conjunctions. Demosthenes summarises arguments in a long series of asyndetic clauses; the clauses are short and have a keener thrust."

"Asyndeton the copulative denies;

And sometimes haste, and rage sometimes implies."

—Langley.

Asyndeton as defined by Aquila Romanus is when we pronounce words and sentences as if they were separate and independent, leaving out the conjunctions and prepositions by which they are connected.

Julius Rufinianus classifies Asyndeton among the *schemata lexeos* (Figs. of Words), and gives as Asyndeton by separate words the following: "Hæc eaden Ænea, terram, mare, sidera juro" (Even so, Æneus, do I swear by stars, sea, land); as by a number of members which the Greeks call *cola*, thus: "Nuba cava speculantur Amicti, quæ fortuna viris, classem quo litore linquant, quid veniant."—Æn. (They, surrounded by mist, endeavour to discern what fortune betide their fellows, on what shore they linger, whence they had come).

Examples: Calm examination or review: Blass' "Demosthenes" says that a rather simple character bears the Asyn-

deton of the sentences in the Exetasis (a searching out, a review, inquiry), the calm examination of a matter, in which the single moments are to be sharply differentiated, and for that very reason the connection is missing; for instance, in Phil. 11, 17: Demosthenes: "Consider. He desires empire; he conceives you to be his only opponents. He has been for some time wronging you, as his own conscience best informs him, since by retaining what belongs to you, he secures the rest of his dominion. Had he given up Amphipolis and Potidæa, he deemed himself unsafe at home. He knows, therefore, both that he is plotting against . . . , he thinks you must hate him; he is alarmed, expecting some disaster, if you get the chance, unless he hastens to prevent you. Therefore he is awake."

Example in *Narrative*: Blass continues: "Expressing especially brevity and haste, as in the story of the Timocrates, in which the conjunctions are absent from beginning to end: Demosthenes vs. Timocrates, 11, 14: 'Aristophon moved a decree in the assembly that inquisitors be appointed, and that whoever heard of any one having in his possession any sacred or public property of the state should give information to them. After this Euctemon gave information that Archebines and Tysithides, who had been trierarchs, had in their possession the proceeds of a cargo from Nancrates He communicated with the council, an order was drawn up; an assembly was thereupon held. . . . Euctemon got up and explained in the course of his speech how the ship was taken . . . how the people to whom the cargo belonged presented their petition, and how you rejected it on the ground that the cargo was not friendly. He then reminded you . . . that in such a case the property must be confiscated. You all thought that what he said was just. Androtion, Glaucetes and Malanopus jumped up, and (pray watch if I am speaking the truth) they poured out a torrent of complaint and abuse, exonerated the trierarchs, and You heard what they said, and as soon as they had done bawling, Euctemon advised—nothing could be fairer—that you should have recourse to the persons who had it They indict the decree; it came into court; to cut the matter short, it was considered to have been legally moved, and the indictment was in its favour'"

Example in *Description*: Asyndeton "has an artistic effect when Demosthenes describes the rapid advance of Philip's might in unconnected, mostly short clauses. Olynthiac 1, 12: 'Wherefore, Athenians, we must be exceedingly careful of further measures, that by amendment therein we may efface the shame of the past. Should we abandon these men too, and Philip reduce Olynthus, let any one tell me, what is to prevent him marching where he pleases? Having just taken Amphipolis, then Pydua, Potidæa next, Methone

afterwards, he invaded Thessaly. Having ordered matters at Pheræ, Pagasæ, Magnesia, everywhere exactly as he pleased, he departed for Thrace, where, after displacing some kings and establishing others, he fell sick; again recovering, he lapsed not into indolence, but instantly attacked the Olynthians. I omit the expedition to Illyria and Pæonia, that against Arymbas and some others. . . . If it be his principle ever to do more than he has done, and yours to apply yourselves vigorously to nothing, see what the end promises to be. Heavens! which of you is so simple as not to know that war yonder will soon be here, if we are careless. And should this happen, I fear, O Athenians, that as men who thoughtlessly borrow on large interest, after a brief accommodation, lose their estate, so will it be with us: found to have paid dear for our idleness and self-indulgence, we shall be reduced to many hard and unpleasant shifts and struggles for the salvation of our country."

Example in *Parallelisms*: The omission of the conjunction is disproportionately more vigorous than the placing of the same, especially when the subordinating conjunction is also omitted. Cor. 198: "Is anything effected which appears to you to be expedient? Silent is Æschines. Has any unfavourable circumstance occurred? Silent is Æschines."

Example in *Participial Clauses* with Asyndeton in Demosthenes vs. Aphobus III, 55-7, in the Epilogue wherein there are nine participial clauses without connectives: "Having shown that he refused to examine as to the truth of the disposition . . . ; that his brother Æsius deposed . . . ; that Aphobus himself when he was called by me as a witness against Denon . . . ; that my mother was willing to make an oath . . . ; that I tendered for examination all the rest of my servants . . . ; that he has not sued for false testimony a single one of the witnesses . . . ; that he did not produce the will nor let the estate . . . ; lastly, that when, by swearing a solemn oath after myself . . . I declare to heaven, I could not devise a surer method of proving my case than the one I have adopted."

Example in *Irony*: The following is the preparatory part leading up to the great outburst of asyndetic irony: "Many rights did the people surrender at last, not from any such motive of indulgence or ignorance, but submitting in the belief that all was lost, which, by Jupiter and Apollo, I fear will be your case, when on calculation you see that nothing can be done. I pray, men of Athens, it may never come to this! Better die a thousand deaths than render homage to Philip or sacrifice any of your faithful councillors." Then comes that famous asyndetic ironical outburst: "A noble recompense have the people of Oreus got . . ." (see full number of clauses under "Delivery of Demosthenes"). W. H. Kirk, among other participial clauses in asyndetic sequence,

cites an example where the construction, occurring at the end of a long Polysyndeton, gives a strong effect of increasing warmth and vehemence which is heightened by the hammering beat of the Homœoteleuton: Demos. vs. Aphobus. 11, 48: "Having shown him also to have disposed of the will *surreptitiously*, to have sold the slaves *dishonestly*, to have managed the whole estate so *ruinously* as not even the bitterest enemies would have done, I cannot conceive it possible to convict him more clearly."

"Through life, whate'er my lot may be—
I lived—dared—suffered—but for thee."

—Miss Jesbury.

1 Cor. xiii. 4, 5, 6, 7: "Charity suffereth long, envyeth not, vaunteth not itself unseemingly, seeketh not her own, is not easily provoked, thinketh no evil," etc.

Use: The use of this figure is to avoid tedious repetition, partly for sound, partly for expedition, and it serves to utter things of like nature. Quintillian says the Asyndeton is the absence of connectives, is aptly used when we have to express anything with vehemence by making the particulars appear more numerous—*e.g.*, "Those I ordered to be summoned, to be kept in custody, to be brought before the senate; it was in the senate that they were arraigned."—Cicero. ". . . and thus we saw a revolution brought about by affidavits; an army employed in executing arrest; a town besieged on a note of hand; a prince dethroned for the balance of an account."—Sheridan on Warren Hastings.

Asyndeton is to be used "when we make haste, or are to be in earnest."—Puttenham. It is used in the *forcible style*, for Demetrius states that "above all figures, Asyndeton is the handmaid of force—*e.g.*, 'He passes through the place of assembly, puffing out his cheeks, raising his eyebrows, walking in step with Pythocles.'—Demos. F. L. 442. If the words be coupled by conjunction, the effect will be tamer." Asyndeton is for summing up, a certain vigour is given by the figure, and a pause when the conjunction is omitted, so that full signification of each word and its relation to the whole is more readily and deeply grasped (cf. J. E. Hardy's *Lept. Or. of Demos.*). Blass says that this figure may be employed in all other forms of speech except in the Prooimium, and that it has its place in passionate and vivid speech, also in simple and careless speech, but not in sustained and dignified discourse or speech. Hermogenes, under the head of Gorgotes (lively portrayal, vivacity) asserts that the figures by which the speech gains in telling passages are especially the commatic asyndeton, commatic enumeration of names. According to Rehdantz-Blass, the Asyndeton is mostly the *môle of expression of those who are excited*, in whom the enormous amount of pressing matter leaves neither time nor repose for connection. In Demosthenes it happily

expresses the restless many-sided activity of the opponent, the unsettled state of the Athenians; also Asyndeton is used in the analysis of the preceding general idea or thought into its parts, and in summarised narrative there, and where, in the preceding, through such words as "the following," a hint of what is yet to be said or given, we put a colon, which explains it (*asyndetic explanation*). It is further used in longer, more *ordinary argumentation*, Exetasis (a searching out), with short, principal sentences, and in the more emotional forms of shortened hypothetical sentences. Kirk says it may lend the air of haste to the utterance of a series of substantives—*e.g.*, Demos. vs. Bœotus 1, 9: "How if any of her functionaries impose a public charge—for example, the Archon, the King's Archon, the Umpire of prizes—what sign will distinguish the person intended?" Herbert Spencer, in "Philosophy of Style," writes that extreme brevity is a trait of passionate language. The sentences are generally incomplete, and frequently important words are left out. Excited persons are given to figs. of speech.

"Away with him, are the cries of the angry citizens at a disturbed meeting, crash went the ropes, down came the mast." The vituperation of the vulgar: "Brute, cut-throat, villain!" Great admiration does not vent itself in a precise proposition, as "it is beautiful," but in the simple exclamation "Beautiful!"

Caution: The great fault that may be committed in this figure is when it utters contraries, as if one should say: pleasure, pain, peace, war, life, death. Blass' "Demosthenes" says that the Asyndeton is not to be used in sustained or dignified speech. Rehdantz-Blass remarks that the fine artistic perception of Demosthenes found moderation and limit in the Asyndeton, having alternated it with the Polysyndeton, and that there is danger of unrestraint in this figure by adding a corresponding general idea or thought to the enumerated particulars, which, besides, appears to cover quite a number of unspoken particulars. Demetrius states that in the Plain Style, strange compounds, as well as coined words and Asyndeton, are to be avoided. Prolonged form of expression represents coolness, which is not the characteristic of Asyndeton. "He who, when reading a lawyer's letter, should say 'Vile rascal!' would be thought angry; while 'He is a vile rascal,' would imply comparative coolness."—Spencer.

Delivery: According to Aristotle, quotes Rehdantz-Blass, Asyndeton belongs to argumentative speech and requires dramatic delivery, alternating with *Ethos* (mild) and *Tonos* (force, intensity).

The emotion placed on the first word absorbs the connecting particle. "The emotions that have from time to time been produced by the strong thoughts wrapped up in

these forms (asyndetic, etc.) are partially aroused by the forms themselves. These create a preparatory sympathy, and when the striking ideas looked for are reached, they are the more vividly pictured."—H. Spencer. (Compare Delsarte on pantomimic expression as disposing the mind to reproduce the corresponding emotions.) J. E. Harry, on the Leptinean oration of Demosthenes, describes the orator's asyndetic recapitulation as delivered so rapid, the tone so confident, that the sweeping statements do not have the semblance of falsehood. Longinus on "The Sublime": "The words issue forth without connecting links and are poured out as it were, almost outstripping the speaker himself. 'We pass, as thou badst, Odysseus, midst twilight of oak-trees round. There, amidst the forest-glens, a beautiful palace found.'—Odys. For the lines detached from one another, but none the less hurried along, produce the impression of an agitation which interposes obstacles and at the same time adds impetuosity." This figure acquires *greater weight when it is made cumulative* by the asyndetic sequence of several clauses or words. It may then convey the effect of rapidity, and may be strengthened by Anaphora, especially in the very elaborate example in 28, 20 (Demos. vs. Aphobus 11, 20), which shows a heightening of the force by an accumulation of words cognate in meaning, a figure which is also described as a form of Epanadiplosis (Blass 111, 147): "Succour us then, succour us for the sake of justice, for your own, for ours, and our deceased father's sake. Save us, have mercy on us, since these our relations have shown no mercy. To you we come for protection. I pray and beseech you by your wives and children, by all the blessings you possess; as you hope to enjoy them, do not abandon me, do not cause my mother to be deprived of all her remaining hopes in life, or to suffer distress unbecoming her condition. Now, poor woman, she expects that I shall return home to her restored by your verdict to my rights, and that my sister will not remain portionless; but should you decide against me (which heaven forbid), what think you will be her feelings when she beholds me, not only stripped of my inheritance, but also deprived of my franchise, and my sister wholly destitute without a chance of ever obtaining a suitable establishment."

Being used in the forcible style, and the forcible implies brevity, the delivery is for the most part quick. But when there is very *strong feeling*, also emphasis, each word stands out, the delivery is slower, and each important word followed by a pause so as to rivet the same on the mind of the hearer, the pause absorbing, as Rhedantz-Blass states, the connective—*e.g.*, "A wife—a mistress—unemployed—do this—and you tread on Greek and Roman glory." Deliver the first three cumulative, and the fourth with falling inflection as marked.

ATTITUDE: Lat. *aptitudo*, aptitude (attitude is a doublet of aptitude), position, posture; is a Figure of Thought. According to J. V. Macbeth, all expressions such as cannot be done justice to except by throwing the body into some attitude, fall under this head; as when speaking of some famous individual whom you knew in early life, you say proudly, "I knew him when he was so high," whereupon it behooves to elevate the outspread palm knowingly to the proper attitude.

Examples: Lord Chatham frequently disconcerted his opponent by a look or glance. The following are a few of his attitudes: With an attitude of defiance he exclaimed, "Is there an Austrian among you?" and that look when he said, "As to the late ministry . . .," and with a look of inexpressible derision he uttered these words: "Whenever that member has nothing to say, I recommend him to say nothing." (See full expressions under "Lord Chatham, his oratory, delivery, etc.") An example of the attitude of the younger Pitt in the House of Commons while Erskine was making his maiden speech, as described in Croly's "Life of George IV.": "Pitt, evidently intending to reply, sat with pen and paper in his hand, preparing to catch the arguments of his formidable adversary. He wrote a word or two. Erskine proceeded, but with every additional sentence Pitt's attention to the paper relaxed, his look became more careless, and he obviously began to think the orator less and less worthy of his attention. At length, while every eye in the House was fixed upon him, with a contemptuous smile he dashed the pen through the paper and flung them on the floor. Erskine never recovered from the expression of disdain; his voice faltered through the remainder of his speech, and he sank into his seat dispirited and shorn of his fame." Gladstone, when interrupted by an opponent, is said to have directed a terrible askance look at him.

PART III

FORMS OF

ORATORICAL EXPRESSION

AND THEIR DELIVERY

OR

LOGIC & ELOQUENCE ILLUSTRATED

MODERN ORATORS

British and American.

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THE EARL OF CHATHAM.

Principal Forms of Oratorical Expression used by Lord Chatham. His master-figures are those in italics :

Anadiplosis, Anamnesis, *Anaphora*, *Apostrophe*, *Arsis and Thesis*, Asphalia, Attitude, *Ecphonesis*, *Eperotesis*, Epimone, Epitheton, *Digressio*, Optatio, Paraineticon, Parison, Pause, *Rhythmus*.

THE EARL OF CHATHAM

HIS ORATORY, DELIVERY, AND SOME NOTES
TAKEN FROM EMINENT CONTEMPORARY AND
SUBSEQUENT CRITICS.

Lord Chatham was the most renowned, the most eloquent, and the greatest of British orators.

“*Tall and slender*, his figure genteel and commanding, he had cultivated all the arts of grace, gesture and dramatic action. Graceful in motion, says his reluctant nephew, ‘his eye and countenance would have conveyed his feelings to the deaf.’ All authorities dwell on the *magic of his eye*. His eyes, said his grand-daughter, presumably on family tradition, were grey, but by candle light seemed black from the intensity of their expression. ‘He spoke more to your passions than to your reason.’ Grattan says: ‘He was a man of great genius, great flight of mind. He was very great and very odd. He spoke in a style of conversation, not however what I expected. His gesture was always graceful. He was an incomparable actor. His tones were remarkably pleasing. I recollect his pronouncing one word, “effete,” in a soft charming accent.’ Lord Camelford said: ‘His voice was clear and melodious, and capable of every variety of inflection and modulation . . . his diction flowed like a torrent, impure often, but always varied and abundant. He deviated into a thousand digressions, often reverted back to the same ground . . .’

Brief Description of Him Speaking in the House.

“We can imagine him rising in the House . . . his opening is solemn and impressive. Then he warms to his subject. He states his argument. He recalls matters of history and his own personal recollections. Then with an insinuating wave of his arm, his voice changes and he is found to be drowning some hapless wight with ridicule. Then he seems to ramble a little; he is marking time and collecting himself for what is coming. Suddenly the rich tones swell into fullness of a great organ and the audience find themselves borne into the heights of a sublime burst of eloquence. Then he sinks again into a whisper full of menace which carries some cruel sarcasm to some quivering heart. Then he is found playing about with his subject, pelting snow-balls as he proceeds. If the speech is proceeding with his satisfaction, it will last an hour or perhaps two. Its length perhaps will not improve it, but no one can stir. There may be ineffective, tedious, obscure passages, but no one knows what may be coming—these vapours often precede a glowing sunburst. So all through the speech men sit as though paralysed, though many are heated with wine. He will not finish without some lofty declamation which may be the culminating splendour

of the effort. His action, his inflection, his vehemence are no doubt at least as good as Garrick's.

Tones Musical, Action Harmonious, even when Excited.

"Pitt no doubt had trained himself to be graceful in animation, had studied and enhanced the beauties of his voice, so that when excited his tones were always musical and his action harmonious. He might not, indeed, have studied his gestures at the moment, but that was because he had been studying gestures half his life. He appropriated the dramatic way of doing things till it had become a second nature to him; thus what would have been acting in others was natural to him. Mrs. Siddons would give her orders at dinner in the awful tones of Lady Macbeth. This was not acting, but nature, trained unconscious nature.

Attains Fame only Late in Life.

"He is forty-eight when he attains anything like power. He contended against poverty, disease and contempt. From this point of view his career is pathetic. But through these long impatient years he was being trained, hardened, one may almost say baked in the furnace. In silence and bitterness the force was being accumulated that was to electrify the Empire."—"Chatham, His Early Life and Connections," by Lord Rosebery.

"His oratory was unlaboured and spontaneous. *He rushed at once upon his subject*, and usually illustrated it rather by glowing language and original conception than by cool reasoning. Anon, however, he could descend to the easy and playful. His voice seemed scarcely more adapted to energy and to terror than it did to the melodious, the insinuating and sportive. Lord Chesterfield said he possessed 'a most happy turn for poetry.'"—"History of the Life of William Pitt, Earl of Chatham," by William Godwin (published in 1783).

"When he first appeared in Parliament, his voice, even when it sank to a whisper, was heard to the remotest benches, and when he strained it to its fullest extent, the sound rose like the swell of the organ of a cathedral, shook the House with its peal, and was heard through lobbies and down the staircases, to the Court of Requests and the precincts of Westminster Hall. His play of countenance was wonderful; he frequently disconcerted a hostile orator by a single glance of indignation or scorn. *Every tone from the impassioned cry to the thrilling aside was perfectly at his command.* He did not succeed either in exposition or in refutation, but his speeches abounded with lively illustrations, striking apothegms, well-told anecdotes, happy allusions, passionate appeals."—"Essay on Pitt," by T. B. Macaulay (published in 1901).

"Shakespeare, especially 'Henry IV.' and 'Henry V.' he loved, and was fond in later life of reading aloud. . . .

Plutarch's Lives was a favourite with him, especially the account of Pericles, whose speech in part he translated from Thucydides.

His Startling Anamnesis—"It strikes me now."

"The Rhone and the Saône speech (which was full of interrogations and interjections) exhorts as follows: '. . . But there are parts of the address that do not seem to come from the same quarter with the rest. I cannot unravel the mystery—but yes! (he cries, clapping his hands suddenly to his forehead) I too am inspired! It strikes me now! I remember at Lyons to have been carried to see the conflux of the Rhone and the Saône: this a gentle, feeble, languid stream, and though languid, of no depth; the other a boisterous and overbearing torrent—but they meet at last; and long may they continue to be united to the comfort of each other, and to the glory, the honour and happiness of their nation.'"—"Life of William Pitt, Earl of Chatham," by Basil Williams (published in 1913).

"One of the fairest specimens which we possess of his lordship's oratory is his speech (1766) for the repeal of the Stamp Act. In this speech they should have seen the look of ineffable contempt with which he surveyed the late Mr. Grenville, who sat within one of him and should have heard him say with that look: 'As to the late Ministry, every capital measure they have taken has been entirely wrong.' They should also have beheld him when addressing himself to Mr. Grenville's successors, he said: 'As to the present gentlemen, those at least whom I have in my eye' (looking at the bench on which Mr. Conway sat) 'I have no objection . . . pardon me, gentlemen' (bowing to them), 'confidence is a plant of slow growth.'

His Skilful Use of the Figure Attitude.

"Those who remember the air of condescending protection with which the bow was made and the look given when he spoke these words will remember how much they themselves were delighted and awed. . . . It seems quite evident that it was the manner, not the words, that did the wonder. This, however, used to escape the observation of his hearers; they were quite blind to Lord Chatham's manner and ascribed the whole to what he said. 'Commons, Lords and Kings. Bring them to me' (in a voice of thunder). 'I meant nothing! Indeed, I meant nothing! . . .,' said the other. Chatham said: 'I do not wish to push the matter any farther' (in a voice little above a whisper, then in a higher tone); 'the moment a man acknowledges his error, he ceases to be guilty. I have great regard for the honourable member, and as an instance of that regard I give him this advice' (a pause of some moments ensued, then, assuming a look of unspeakable derision, he said in a kind of colloquial tone)—'whenever that member means nothing, I

recommend him to say nothing.' When the Prussian subsidy, an unpopular measure, was in agitation in the House of Commons, Lord Chatham justified it with infinite address; insensibly he subdued all his audience, and a murmur of approbation was heard from every part of the House. Availing himself of the moment, his lordship placed himself in an attitude of stern defiance, but perfect dignity, and exclaimed in his loudest tones: 'Is there an Austrian among you? Let him stand forth and reveal himself.'—"Reminiscences of Charles Murray," published by John Murray in 1822

"The keen lightning of his eye spoke the high respect of his soul before his lips had pronounced a syllable. There was a fascination in his looks when he eyed one askance. He had the *verba ardentia* (the bold glowing words)."—"*Miscellaneous Works of Hugh Boyd*" (published in 1800).

His Speeches Elevated, Rapid, Conversational.

"It would not be difficult to find points of resemblance between the great Athenian and the great Englishman. Each was a mighty master of invective, each an impassioned patriot. Mr. Lecky says: 'His speeches usually took the tone of a singularly elevated, rapid and easy conversation.'

His Ecphrases and Stunning Outbursts of Eloquence.

"His invective and sarcasm were terrific. Perhaps no English orator was ever so much feared. 'I rejoice that America has resisted!'—what lightning flash is there. 'In a good cause on a sound bottom, the force of this country would crush America to atoms.' 'If I were an American, as I am an Englishman, while a foreign troop was landed in my country, I never would lay down my arms, never! never! never!' The Duke of Grafton in his memoirs says: 'But in his reply to Lord Suffolk's inhuman position he started up with a degree of indignation that added to the force of the sudden and unexampled burst of eloquence which must have affected any audience, and which appeared to me to surpass all that we have ever heard of in the celebrated oratory of Greece or Rome.' Then followed the amazing outburst which critics will estimate according to their temperament. The appeal to the tapestry, some critics may venture to doubt the sobriety and good taste of this celebrated outburst."—"Lord Chatham as an Orator," by Henry Montague Butler, D.D. A Lecture at the Sheldonian Theatre, 1912.

"*He crushed together proof and statement in the same sentence, and reached his conclusions at a single bound. Chatham turned and returned the pages of Demosthenes into English. He did not argue with his opponents, but asserted; he wrested their weapons out of their hands by main force. The ipsi dixi, the "I affirm," "I am ready to maintain," "I pledge myself to prove," constituted all his logic.*

Chatham's L'Audace, Asphalia and Epimone.

"Like Danton, he relied on l'audace, as in the famous passage where he declared, 'I rejoice that America has resisted,' and when, with even more defiance, he said, 'I hope some dreadful calamity will befall the country, that may open the eyes of the King.' He bore down all by his intensity, by reiterating blow upon blow, as upon an anvil. 'I say we must necessarily undo these violent, oppressive acts. They *must* be repealed. You *will* repeal them. I pledge myself for it that you will in the end repeal them. I stake my reputation on it. I will consent to be taken for an *idiot*, if they are not finally repealed.' If ever a man was born with great oratorical powers, and could afford to dispense with all helps to success, it was Lord Chatham. Yet even he, the king of British orators, did not trust to the gifts of which nature had been so prodigal, but, as we have already seen, laboured indefatigably to improve them by study and discipline."—"Oratory and Orators," by William Mathews, LL.D. (1879).

"His speech, his action, full of grace . . .

And all his country beaming in his face."—Cowper.

Studied Elocution and is the Best of Models.

"Garrick was not a greater actor than the elder Pitt was, and no man probably since the days of Cicero submitted to such drudgery. His gestures were energetic and vehement, his eloquence was of a strongly excited feeling peculiarly fitted for the broad and rapid combination of oratory. His power lay in his sudden burst of passion. They were his greatest charm. 'Sugar' (smile in House). 'Sugar! Sugar!: Sugar!!! Who will laugh now at sugar?' He studied considerably elocution, and is the best of models."—Breton's "Complete Orator."

It is unnecessary to make extensive comment on this great English orator, for his oratorical abilities are too well known. Suffice it to say that his tones were clear and beautifully varied, his lowest whisper being distinctly audible, and in the height of his impassioned outbursts they were always pleasant and musical. His sentences were well turned and his gestures graceful. He was well on to fifty before he attained anything like fame, and no man ever went through such drudgery since the time of Cicero to equip himself for the highest eloquence, nor has any Englishman yet surpassed him in his glorious oratorical triumphs. He has always been the best of English models. Henry Clay, the greatest of American orators, in variety of delivery and in arousing the sentiments and passions of his countrymen, adopted Lord Chatham's style.

The principal Figures used by Lord Chatham are marked in the following:—

Lord Chatham's Address on the Speech from the Throne, November 20th, 1777. (Taken from Hugh Boyd's *Miscellaneous Works* by L. D. Campbell.)

"It is a shameful truth that * *not alone* the power and strength of this country are wasting away and expiring, *but* her well-earned glories, her true honour, and substantial dignity are sacrificed. France,¹ my Lords, has insulted you; she has encouraged and sustained America: and whether America be wrong or right, the dignity of this country ought to spurn at the officious insult of French interference. The ministers and ambassadors of those who are called rebels and enemies are in Paris,² in Paris they transact the reciprocal interests of America. ³ Can there be a more mortifying insult? Can even our ministers sustain a more humiliating disgrace? Do they dare resent it? Do they presume even to hint a vindication of their honour and the dignity of the State by requiring the dismissal of the plenipotentiaries of America? Such is the degradation to which they have reduced the glories of England! ⁴ *The people* whom they affected to call contemptible rebels, but whose growing power has at last obtained the name of enemies; *the people* with whom they have engaged this country in war, and against whom they now command implicit support in every measure of desperate hostility; this people disposed as rebels or acknowledged as enemies are ⁵ *abetted* against you, *supplied* with military stores, their interests *consulted* and their ambassadors *entertained* by your inveterate enemy! And our ministers dare not interpose with dignity or effect. Is this the honour of a great kingdom? Is this the indignant spirit of England, who 'but yesterday' gave law to the House of Bourbon?

"My Lords, this ruinous and ignominious situation, where we cannot act with success nor suffer with honour, calls upon us to remonstrate in the strongest and loudest language of truth, to rescue the ear of Majesty from the delusions which surround it. The desperate state of our arms abroad is in part known. ⁶ *I know* the valour of your troops; *I know* the skill of your officers; that in a good cause on a sound bottom, the force of this country can crush America to atoms. *I know* they can achieve anything, except impossibilities; and *I know* that the conquest of English America is an impossibility.

"You cannot, I venture to say, conquer America. Your armies last war effected everything that could be effected; and what was it? It cost a numerous army under the command of a most able general,† now a lord in this House, a long and laborious campaign to expel 5,000 Frenchmen from French America. My Lords, you cannot conquer America.

* Arsis and Thesis (1) Anastrophe (2) Anadiplosis (3) Eperotesis, with Asyndeton
(4) Anaphora (5) Accumulatio (6) Anaphora. † Parenthesis.

As to the conquest, therefore, my Lords, I repeat it is impossible: you may ¹ *swell* every expense and every effort still more extravagantly; *pile and accumulate* every assistance you can buy or borrow; *traffic and barter* with every little pitiful German prince that sells his subjects to the shambles of a foreign prince; your efforts are forever in vain and impotent; doubly so from this mercenary aid on which you rely,² for it irritates to an incurable resentment the minds of your enemies to overrun them with mercenary sons of rapine and plunder, devoting them and their possessions to the rapacity of hireling cruelty! If I were an American as I am an Englishman, while a foreign troop was landed in my country I never would lay down my arms,³ *never, never, never!* But, my Lords, who is the man that in addition to these disgraces and mischiefs of our army has dared to ⁴ *authorise* and associate to our arms the tomahawk and scalping knife of the savage; to *call* into civilised alliance the wild and inhuman savage of the woods; to *delegate* to the merciless Indian the defence of disputed rights; and to *wage* the horrors of his barbarous war against our brethren? My Lords, the enormities cry aloud for redress and punishment; unless thoroughly done away with, it will be a stain on our national character; it is a violation of the constitution. I believe it is against law. It is ⁵ not the least of our national misfortunes that the strength and character of our army are thus impaired: ⁶ infected with the mercenary spirit of *robbery and rapine*, familiarised to the horrid scenes of savage cruelty, it can *no longer* boast of the noble and generous principles which dignify a soldier; *no longer* sympathise with the dignity of the royal banner, *nor feel* the pride, pomp and circumstance of glorious war, 'that makes ambition virtue!' What makes ambition virtue? The sense of honour. ⁷ *But is* the sense of honour consistent with the spirit of plunder, or the practice of murder? Besides the murderers and plunderers, let me ask our ministers, ⁸ *what* other allies have they acquired? *What* other powers have they associated to their cause? *Have* they entered into an alliance with the king of the gypsies? Nothing, my Lords, is too low or too ludicrous to be consistent with their counsels. ⁹ *Not five thousand troops in England! Hardly three thousand in Ireland!* What can you oppose to the combined force of our enemies? Scarcely twenty ships of the line fully and sufficiently manned that any admiral's reputation would permit him to take command of. The river of Lisbon in possession of our enemies! The seas swept by American privateers—our channel torn to pieces by them! In this complicated crisis of danger, of weakness at ¹⁰ *home* and

(1) Accumulation (2) Antithesis (3) Epiphora with treble negation (4) Accumulation (5) Arsis (6) Alliteration (7) Thesis and Arsis with a positive assertion preceding, followed by a negation (8) Hypophora (9) Interrogatio with two assertive interrogatives and two direct questions (10) Epiphora or impassioned outburst of eloquence (11) Antithesis followed by Epiphora with interrogative pronouns.

calamity *abroad*, terrified and insulted by the neighbouring powers, unable to act in America, or acting only to be destroyed; where is the man with the forehead to promise or hope for success in such a situation, or from perseverance in measures that have driven us to it? Who has the forehead to do so? Where is that man? I should be glad to see his face. ¹² In a just and necessary war to maintain the rights or honour of my country, I would strip the shirt from my back to support it; *but* in such a war as this, unjust in its principles, impracticable in its means, and ruinous in its consequences, I would not contribute a single effort nor a single shilling. I have laid before you*¹ the *ruin* of your power, the *disgrace* of your reputation, the *pollution* of your discipline, the *contamination* of your morals, the *complication* of calamities, foreign and domestic, that overwhelm your sinking country. Your dearest interests, your own liberties, the constitution itself totters to the foundation. All this disgraceful danger, this multitude of misery, is the monstrous, unnatural war. We have been deceived and deluded too long; but let us now stop short: this is the crisis of time and situation to give us a possibility of escape from the fatal effects of delusion. But if ² *in an obstinate and insatuated perseverance*, we meanly echo back the peremptory words this day presented to us, nothing can save this devoted country from complete and final ruin. We madly rush into multiplied miseries and ³ 'confusion worse confounded.' I shall therefore, my Lords, propose to you an amendment to address to his Majesty, to be inserted immediately after the first paragraphs of congratulation on the birth of a princess: to recommend an immediate cessation of hostilities and the commencement of a treaty to restore ⁴ *peace and happiness* to America, *strength and happiness* to England, *security and permanent prosperity* to both countries. This, my Lords, is yet our power; and let not the wisdom and justice of your Lordships neglect the happy and perhaps the only opportunity. By the establishment of irrevocable laws, founded on mutual rights and ascertained by treaty, these glorious enjoyments may be firmly perpetuated. ⁵ My Lords, to encourage and confirm that innate inclination to this country, founded on every principle of affection as well as consideration of interest, to restore that favourable disposition into a permanent and powerful re-union with this country, to revive the mutual strength of the Empire, again to awe the House of Bourbon, instead of meanly truckling, as our present calamities compel us, to every insult of French caprice and Spanish punctilio, to re-establish our commerce, to re-assert our rights and our honour, to confirm our interests and renew our glories forever—a confirmation most devoutly to

(12) Arsis and Thesis.

* (1) Anabasis (2) Parenthesis (3) Gnome (4) Syntheton (5) Peroration with Parison.

be endeavoured, and which I trust may yet arise from reconciliation with America—I have the honour of submitting the following amendment, which I move to be inserted after the two first paragraphs.”

CATACHRESIS : Greek *κατά*, against; *χρήσις*, use, to misapply, to misuse, to twist from its proper use; is a form of speech whereby the speaker or writer, wanting a proper word, borrows the next or the likeliest to the thing that he would signify. By the license of this figure we give names to many things which lack names, as when we say the water runs, which is improper, for it is proper to those creatures which have feet, and to many things which lack proper names. It is also used to designate an object, idea, or act to which it can be applied only by an exceptional or undue extension of its proper sphere of meaning—*e.g.*, “To take arms against a sea of trouble.”—Shakespeare. To “stone (pelt) a person with bricks.” A palatable tone: to display our horsemanship riding a mule.

“A Catachresis terms abused receives,
And epithets and attributes improper gives.”

“The peacock spreads —Langley.

His every colour'd glory to the sun,
And swims in radiant majesty along.”—Thomson.

Deut. xxxii. 14: “The blood (juice) of the grapes did'st thou drink.”

Use: This figure serves chiefly in time of need to yield a necessary supply for the want of a proper word. By it we give horns to snails, feet to a stool, etc.

Caution: It must not be too far-fetched, nor used too often—*e.g.*, “He threatens me a good turn,” “The elbow of his nose.”

CATACOSMESIS: Greek *κατά*, against, down from; *κοσμέω*, arrange in order down from the top or head; is a figure by which the worthiest word is set first, which order is the natural one—*e.g.*, God and man, men and women, sun and moon, life and death. The artificial way is when the worthiest and weightiest word is set last.

Use: The use of this figure is for the purpose of amplifying.

CHARIENTISMUS: Is a form of speech or trope, which mitigates hard matters with pleasant words—*e.g.*, “He stopped a bullet” (he was killed). “Alexander the Great asked an arrested man why he railed against him so. He said: ‘Had not the wine failed me he had fared worse,’ signifying that those words proceeded rather from the wine than malice, by which free and pleasant confession, he assuaged Alexander’s great displeasure and obtained remission.”

CHIASMUS: Placing crosswise; from the Greek letter X; is a figure by which the speaker inverts the order of words or phrases when repeated or subsequently referred to in a sentence—*e.g.*, “If e'er to bless thy sons, my voice and hands deny, these hands let useful skill forsake, this voice in silence die.”—Dwight. It is also a contrast by parallelism in reverse order, as “We live to die—we die to live.”

“Chiasm emphasises both sides of an antithesis.”

CHRONOGRAPHIA · Greek χρόνος, time; γράφω, sketch, draw, paint; is a figure by which the orator describes any time or season for delectation's sake, as the morning, the evening, midnight, the dawn and break of the day, the rise of the sun, the setting of the sun, summer, winter, etc. *The Morning*: When break of day had drawn the curtains of heaven; when the morning had won the field of darkness; when the morn's fair cheek had not yet lost her tears. *The Evening*: When the stars begin to give forth their light which they borrow from the sun; when the night's black mantle o'erspreads the sky; when candles begin to inherit the sun's office; when night clad in black mourns for the loss of the day; when the labourer forsakes the fields, birds betake themselves to their night-boughs, and when the silence of all creatures is increased by the desire of rest. *Autumn*: When trees are widowed of their leaves, etc. By like observation of circumstances are all descriptions of time.”

Use: This figure serves to give plenty of matter, and pleases the mind of the hearer.

Caution: He who uses this figure ought to be skilful in the knowledge of all, or at least of the most effectual circumstances belonging to the time described, for otherwise the description will be imperfect and unpleasant.

CIRCLE: Greek κύκλος; is a figure by which the second clause ends with the initial of the first, according to the following formula as given by W. W. Kirk: A—, —a. Circle arises, according to Hermogenes 252, “Whenever any one ends with the same noun or verb with which he began without a change of case, person, tense or number.” Blass' “Demosthenes” gives it thus: “When the sentence returns at the end to its first word, the figure is called Cycle (circle), of which the ancient rhetoricians give an example out of the Leptinean oration, in which a story of Themistocles begins and ends with *legatai*.” (It is reported, the story goes.)

Examples: Demosthenes versus Leptines, 73: “Many of his achievements are worthy of praise, O Athenians, and on all accounts you are bound not to annul their rewards; but the noblest of them is the restoration of our walls. You may judge by comparing how Themistocles, the most renowned man of his day, accomplished the feat. *The story is that*

he desired his countrymen to begin building, and instructed them to detain any one that should come from Lacedæmon; he went off himself as ambassador to the Lacedæmonians, and at a conference with them, it being reported that the Athenians were building their wall, he denied it, and bade them to send ambassadors to inquire, and when they did not return, he advised them to send others. And how he tricked the Lacedæmonians, you doubtless have heard from *the story.*"

From the Embassy Speech of Demos., 289: "It *alarms me not*, whether Philip is alive, but whether the abhorring and punishing of criminals are dead in the commonwealth. If all is sound with you, Philip *alarms me not.*"

Bullinger classifies Circle under the heading "Cycloids," a circular repetition, and says: "It is so called because the sentence or phrase is repeated at intervals as though in regular circles. If as a refrain or burden as in poetry, it is called Amœbæon. 2 Sam. i. 19, 25, 27, where we have the burden of the lamentation three times, 'How are the mighty fallen?' Jer. iii. 12, 22. Ezek. xxxii. 20, 21, 22, 23, 24, 25, 26, 28, 29, 30, 31, 32—twelve times we have the expression repeated, 'slain with the sword,' at intervals, irregularly, but twelve times to denote the judgment as being executed by Divine government. Amœbæon, or Refrain, is used in the repetition of the same phrase or sentence where it occurs in poetry, at the end of successive periods. Cycloids may occur at the beginning or middle or any part of the circle, but Amœbæon only at the end. Rev. ii. 7, 11, 17, 29; iii. 6, 13, 22. Seven times at the end of each of these epistles is the solemn burden repeated: 'He that hath an ear, let him hear what the spirit saith unto the churches.'"

Caution: Be careful not to exceed two periods or full stops, nor make the clauses within them too long and numerous, otherwise the force of the Circle will be lost sight of, the extremes unobserved, and their beauty unappreciated.

Delivery: The Circle should be treated as an Emphatic Repetition; on the word or words at the beginning, the voice rises in force to call attention, and on the same word or words at the end it falls with somewhat additional force than the usual cadential repose.

CIRCUMLOCUTION: Latin *circum*, around; *loqui*, to speak; to speak in a round-about way; is a round-about speech. It is a figure of words by which the orator expresses in a round-about way what he cannot plainly say, or what decency forbids him to say—*e.g.*, "For the necessities of nature." Sallust. "It will take a lot of talking to make me believe that," which is equivalent to saying: "I don't believe that "

CLIMAX: Greek, κλίμαξ—ladder, staircase; is a figure by which the orator so distinguishes by degrees, that the word which ends the clause going before begins the next following, as "The empire of Greece was the Athenians, the Athenians were conquered by the Spartans, the Spartans were vanquished by the Thebans, the Thebans were overcome by the Macedonians who joined Asia, being subdued by war to the Empire of Greece." "His arm no oftener gave blows than the blows gave wounds, than the wounds gave death"

"Climax by steps advancing onward goes,
Higher and still more high to an impassion'd close."

—Langley.

Climax, as defined by Hermogenes, is a heaped up Anastrophe of the first kind, see Fig. Anastrophe. Julius Rufinianus gives it as a Figure of Words; and "De Rhetorica," Isidori, says: "a climax is a gradation in which we begin with a word inferior in sense, and terminate with one superior, rising, as it were, by steps or degrees. This figure may be made not only by single words, but by connection or weaving of words."

Examples: "A young man of great beauty, beautified with great honour, honoured with great valour." "Add to your faith virtue, and to virtue knowledge, and to knowledge temperance, and to temperance patience, and to patience godliness, and to godliness brotherly kindness, and to brotherly kindness love."

Use: It is used to enable the hearer to appreciate the less weighty as well as the weighty thoughts. Herbert Spencer: "Immediately after looking at the sun we cannot perceive the light of the fire, while by looking at the fire and the sun afterwards we can perceive both; so after receiving a brilliant or weighty or terrible thought, we cannot properly appreciate a less brilliant, less weighty or less terrible one, though by reversing the order we can appreciate each." Volkmann's "Hermagoras oder Elements of Rhetoric": "Among the figures of words which especially contribute to the Deinetes (force) is Climax." Hermogenes also puts Climax under his heading "Kallos" (beauty), which beauty shows itself in the symmetry of the construction of its parts and divisions, in connection with an agreeable colouring. He enumerates this figure as one which adds to beauty as well as Deinetes. Demetrius on "Style" designates Climax as a figure for the Forcible style, denominating it also as the handmaid of force.

Caution: Hermogenes warns against too free a use of the Climax, and enjoins that moderation be used in its employment. Be careful not to make a Climax a mere recital of events; for instance, Demetrius cites the famous Climax

of Demosthenes: "I did not speak thus, yet not move the resolution; not move the resolution, yet not serve the embassy; not serve the embassy, yet not convince the Thebans," and observes that if it were written thus: "Having expressed my views and moved a resolution, I acted as an envoy and convinced the Thebans," it would be a mere recital of events with nothing forcible about it; whereas in the above Climax the sentences seem to climb ever higher and higher.

Delivery: The repeated word or words must be treated as an Emphatic Repetition, the first repeated word or words on a somewhat moderate scale with a double emphasis, that is the voice rises on the first part and falls on the new matter introduced, and so on rising higher and stronger with each successive repetition, giving always the double emphasis until you get to the last repetition, which should be the highest and strongest as well as the most important word; for it is here the climax is marked, and the turn of the voice makes the cadence. As the climax is used in the forcible style, its delivery is somewhat quick, having regard to beauty in the symmetry of the parts; hence making the voice not only cumulative, but flowing and rhythmical.

COACERVATION: Lat. *coacervare*, to heap up; is a figure by which the orator heaps up words, phrases or sentences without increase of force.

COMMORATIO: Lat. *com* (*cum*), together; *morare*, to tarry; is a form of speech by which the orator, knowing whereon the whole weight of his case depends, makes often recourse thereto and repeats it many times by variation. There are two kinds: (1) expresses one thing with many words, which is like synonym—*e.g.*, "And shall so great a virtue be expelled, thrust out, banished and cast away from the city"; (2) declares one thing with divers members, divers clauses, divers effects, and divers reasons.

COMPAR: Lat. *com* (*cum*), with; *par*, equal, on a par with; called also Isocolon and Parison. It is a form of speech whereby the parts of a sentence consist almost of the like number of syllables; or when the words match each other in rank or parts, and accord in a fit proportion; which is when the former part of a sentence is answered by the latter, and that by proper words respecting the former—*e.g.*, "He left the city garnished, that the same might be a monument of victory, of clemency, of continency; that men might see that he had conquered—what he had spare, what he had left."—Cicero. If you compare the parts of the latter clauses with the former you will find that they are fitly matched. "An innocent, although he be accused, he may be acquitted;

but the guilty, except he be accused, he cannot be condemned." Here contraries are connected.

Use: The use of this figure is chiefly for causing delectation by virtue of proportion and number.

Caution: Inequality of form and number should be avoided, and do not use this figure in grave and serious causes.

COMPARATIO: Lat. *comparare*, to adjust, to set together; is a figure or form of speech whereby the speaker makes a comparison, from greater to less, equals to equals, less to greater, and from contraries—*e.g.*, (1) of like things, as: "Camillus by his virtue drove away the barbarians, and set up again the Roman Empire, being sore oppressed and almost brought to utter destruction; *even so* Lamentius Valla restored the Latin tongue to the former purity which through ignorance of the barbarians was corrupted, suppressed and almost quite extinct." (2) Unlike things: "Brutus put his sons to death for conspiring treason; Manlius punished his sons for their virtue." (3) Contraries: "Marcellus restored to the Syracusians, his enemies, their ornaments; Verres took away the same from his friends and companions." (4) From the less to the greater: "If God doth clothe the grass of the field, shall He not do much more for you?" (5) From greater to less: "If the shepherd be not able to resist the wolf, much less are the sheep able."

Use: This form of speech is used in praising or dispraising, accusing, reprehending, confuting, confirming, moving affection, persuading. It is a mighty force and power to move by example and to persuade by reason, as likes and likes, unlikes, and unequals and equals are brought together as in a balance. It is used very effectively in Amplification.

Caution: In a like or equal comparison, take care that the parts be not unlike or unequal, and not to offend. As Quintillian says, "Comparisons are of greatest effect between those nearly equal—*e.g.*, 'The body can make no use of the limbs, nerves, blood, without the mind, so a state is powerless without laws.'"

Comparison is one of the most powerful means, says Whately, of exciting or heightening any emotion—*viz.*, by presenting a parallel between the case in hand and some other that is calculated to call forth such emotions; taking care, of course, to represent the present case as stronger than the one it is compared with, and such as ought to affect us more powerfully. Men feel, naturally, more indignant at a slight affront offered to themselves or those closely connected with them, than at the most grievous wrong done to a stranger: if therefore you would excite their utmost indignation in such a case, it might be by comparing it with a parallel case that concerns themselves—*i.e.*, by leading them

to consider how they would feel were such and such an injury done to themselves, and on the other hand if you would lead them to a just sense of their own faults, it must be by leading them to contemplate like faults in others.

COMPOUND WORDS: is a form of speech by which the speaker uses a plurality of epithets. Aristotle says that these are appropriate to one who speaks under the excitement of some passion, for one has a fellow-feeling with another in calling his wrongs "Heaven-measuring," "prodigious." When one is master of his audience, and has wrought them up to an enthusiasm either by panegyric or invective, by excitement of anger or friendly feeling; as Isocrates, near the conclusion of the Panegyric: "Men who had the spirit," "The record and remembrance." For a speaker in a transport of enthusiasm gives utterance to such expressions, and the audience similarly affected readily welcomes them. This is when we employ poetical expression, and poetry is the language of enthusiasm or irony. Abstain from compound or outlandish words unless speaking passionately, and you have already inebriated the hearer; or when ironically.

It is also called "Combination," and Macbeth gives the following example by Lamb: "How-do-ye-do-George-my-boy" and "Go-to-meetin' coat," taken from "New England." "In nick-names, O'Connell was especially happy, as in his 'Scorpion Stanley' and 'Spinning-jenny Peel'; the smile of the latter was 'like the silver plate on a coffin.'"

"Compound words lend vigour, as is seen in those which usage often forms so forcibly, as 'earthward-hurled,' 'slant-shelving,' and the like." They "derive a certain quality and grandeur from the fact that they are composite, also a certain pith as well. One word will stand for an entire phrase."—Demetrius.

CUMULATIVE: Lat. *cumulare*, to heap up; is a form of speech by which the speaker arranges his words and clauses so as to produce an aggregate effect, starting with the lowest in importance and rising step by step to the highest, at the same time increasing the force of the voice with each respective word, phrase, or clause. See Accumulation.

CURIOSITY: Lat. *cura*, attention, and *ous*, full of; is the form of language adopted by the speaker to arouse attention, to make the audience curious—*e.g.*, "What's coming: Jelly Fish and Equal Rights." As "Public Speaking," by Winans, says: "The trick of holding up a mysterious document and not refer to it, hints of notable disclosures; but the speaker must interest the audience in something else, else the cry of wolf! wolf!" Also suspense to know the hero's fate in a novel. The uncertainty should arise from something one cares about.

DEICTIC : Greek *δείκνυμι*, to point out, to show; is a form of speech used to make clear by pointing out certain statements, arguments or transitions. W. H. Kirk on "Demosthenic Style" gives the following: "As lucid argument and firm construction are among the recognised excellencies of Demosthenes, it will be worth while to enquire into the mechanical means by which he achieved this clearness and solidity. Two particles seem of special importance as constructive elements: the Greek *toinun* (so then, therefore) and *oun* (consequently, accordingly, therefore, to mark the result of what has been said; also, when a speech has been interrupted, 'to resume'). Both are employed to mark the introduction of an important statement, a new instance, or a fresh link in a chain of reasoning; they serve in a formal way to call attention to what is about to be said. The hearer's attention is engaged and fixed upon a desired point by a free use in emphatic positions of the demonstrative: *autos* (the same, idem), *toioutos* (such as the foregoing, of such a state, kind, quality), *tosoutos* (so much, so far, so large), *ekeinon* (that person, that thing or in that way, that manner). A more open demand is made upon them by the employment of verbs and verbal phrases. Thus we find pointing forward *deixo* (I shall point out, I shall explain), *gnosesthe* (you are acquainted with . . .); the imperatives *skepsasthe* (note, consider . . .); *akousate* ('give ear to . . .'); the phrases 'you will bear witness to,' 'it is evident,' 'it is open to view,' 'it is well known.' The introduction of testimony is often prefaced by 'so thus,' 'I frankly say'; and in the same connection a summary of facts is often given."

"In oration 27, sections 1 to 59 are taken up with the statement of the case, and here we find *men oun* (ay indeed, rather, nay rather) nine times, *tauton* (the same, that) twenty times; and some two dozen demonstratives and as many monitory verbs. So the movement of the speech is deliberate and regular. At the beginning of section 60 he reminds the judges of what they have heard, and then putting aside finally all such restraints on the flood of speech, moves on to the close in a rapid torrent of crowding sentences which breathe mingled denunciation and entreaty. And since in this passage we find none of the Deictic utterances noted above, it becomes plain where their province lies; they belong to demonstration, and are expelled by the intrusion of passion. The love of clearness is especially observable in the careful deliberateness with which the orator passes from one to another of the main divisions of the speech . . . from narrative to argument, or any shift of topic, is with Demosthenes habitually marked and emphasised." (See further details under Enthymema, Metabasis and Pause.)

DESCRIPTIO: Lat. *de*, fully, down, out; *scribere*, to write; *scriptus*, p.p. to copy; ion—*io* nom. case Lat.—ing, act of, state of being, that which: is the act of writing down, copying or drawing out. It is a form of speech whereby the orator, by a diligent gathering together of circumstances and by a fit and natural application of them, expresses and sets forth a thing so plainly and lively that it seems rather painted on canvas than declared by words, that the hearer rather thinks he sees them than hears them—*e.g.*, "Men in their countenances and habits, some grave, some smiling, some angry, some weeping, some young, some old, some asleep, some dead; also in their degrees: princes, subjects, rich and poor; men of art and occupation, ladies, maidens, old women, kinds of persons, face, gesture, apparel, etc." Its movement is of two kinds: (1) rapid, which consists in giving the outlines; (2) slow, which goes into details.

Description of a "Thing."

Quackenbos gives the following brief rules for description of *things*: (1) Circumstances under which seen, as at sunrise, noon or moonlight. (2) Natural features of the scene, as level or undulating, fertile or barren, vegetation; trees, mountains within view. (3) Improvements in art; whether well cultivated; building or other productions of human industry. (4) Living creatures that animate the scene, human beings. (5) Neighbouring inhabitants, peculiarities, etc. (6) Sounds; murmur of a stream; noise of a waterfall; rustling leaves; lowing of cattle; barking of dogs; singing of birds; cries of children; noise of machinery. (7) Distant prospect. (8) Comparison with other scenes. (9) Historical associations. (10) Feelings awakened in the mind.

Description of a "Person."

For the description of *persons*: (a) Form: athletic, tall, short, fleshy, or thin. (b) Face: features, hair, beard, expression, etc. (c) Manners: dignified, graceful, awkward, haughty, or affable. (d) Dress. (e) Any peculiarity of appearance. (f) Character, disposition, mental abilities, etc. Of biography: (1) Birth. (2) Early education. (3) His enemies. (4) His losses and reverses. (5) His character, learning, piety, habits.

Central Point and Particular Moment.

Bain says the Description should be made, first, from a centre or main trunk. Many towns afford this naturally, as in a river, a valley, ridge. Sometimes the point of departure may be a very prominent central object, as an elevated castle, or citadel, or a great public building. A description is more easily and fully realised when made individual, that is presented under all the conditions of a particular moment of time, as the sea is rippled or piled up in storm-breakers; the

animal in some posture or performing some act, characteristic of the moment. As our mental conception of the visible world is a compound of Form and Colour, these must be sufficiently given in any description, as a brown visage, a deep blue sea. Next to colour is posture or attitude, or the momentary aspect of the thing described, as from "The Odessey":

"He ceased: the whole assembly *silent sat*
 Charmed in ecstasy with his discourse
 Throughout the twilight hall."

Some accompanying action also gives individuality:

"Her feet beneath her petticoat
 Like little mice, *stole in and out.*"

An interior is more vividly pictured when a moment is chosen, and the characteristic attitude and movements pointed out.

"For them no more the *blazing hearth shall burn,*
The busy housewife ply her evening care,
No children run to lisp their sire's return,
Or climb the knee, the envied kiss to share."

Associated circumstances are an aid to description, as the solitary peaks, comfortless den, comical face . . . the acts, feelings and thoughts of an observer, real or supposed, have an individualising effect in description.

Subjective Description.

The Description of the feelings and the thoughts of the mind may be effected by means of a proper vocabulary of the mind, as pleasure, love, rage, fear, etc. . . . and of the feelings: (1) By their outward expression; as a smiling countenance, a dark frown of anger. (2) By their known occasions, causes or provocations; as on hearing of some great provocation we recall the emotion of anger. (3) By the resulting actions or conduct. (4) By external scenes, objects, and circumstances that are in harmony with them, as "Fresh as the month of May"; "In the seventh heaven"; "Life softened and mellowed as with sunset glow."

Indirect Description, by Whately.

Regarding Indirect Description, Whately says: "It is not always advisable to enter into direct detail of circumstances, which would often have the effect of wearying the hearer beforehand with the expectation of a long description of something in which he probably does not, as yet, feel much interest; and would also be likely to forewarn him of the design against his feeling. Rokeby, describing the prowess the buccaneer had displayed, does not particularise any of his exploits, but alludes to the terrible impression they had left. (See 'Panama's Maids.') The first of the dramatists, who might have been perhaps the first of orators, has offered some excellent exemplifications of this rule, especially in the speech of Anthony over Cæsar's dead body."

Things suitable for Description in the Sublime.

The *sublime* are those (1) associated with ideas of danger, as the howl of a storm, report of musketry, the howl of a wolf, because it is dangerous, being different from a dog's howl, which is domestic and harmless; (2) associated with great power actively exerted, as noise of a torrent, fall of a cataract, cracking of conflagrations, the dashing of waves; (3) associated with ideas of majesty, solemnity, deep melancholy or profound grief, as the sound of the trumpet and other war-like instruments, the notes of the organ, the tolling of the bell, etc.; (4) those that awaken emotions of grandeur known to proceed from strong and ferocious animals, as of a lion, growling of bears, howling of wolves, the scream of the eagle; (5) sounds of human voice that indicate serious emotions, sorrow, terror and the like, especially the loud, grave, lengthened and swelling. Battles are amongst the sublimest of spectacles, darkness, obscurity, difficulty, great heroic acts of men, also feeling. *Moral Sublimity*: The most fruitful sources of this are the following: (a) firmness in the cause of truth and justice; as "Socrates did not avail himself of the means of escape as it might imply his guilt"; death of Christian martyrs, tortures amid the flames, rack, etc., rather than go back on their faith. (b) Gracious self-sacrifice on behalf of another; as "Mother, thou hast saved Rome but lost thy son." (c) Self-possession and fearlessness in circumstances of danger, as about to turn back in a storm; "What do you fear, you carry Cæsar"; "Scævola thrusting his arm into the flame till consumed," to show contempt for torture; thus unmoved, the enemy sued for peace. (d) Exalted patriotism; as Wolfe's death scene. "They fly, they fly!" "Who?" "The enemy." "Then I die happy."—Quackenbos.

Things in the Beautiful apt for Description.

(1) The regular in form; *i.e.*, in curves, waving lines, as a lady's ringlet, corkscrew, and other graceful lines. (2) Smoothness; as flowers, coats of birds and animals, polished surfaces. (3) Motions; as undulating—*e.g.*, "The curling smoke, gentle as a bird gliding through the air." (4) Smallness and delicacy, as they capture our love and sympathy, in which case we use diminutives, as a lovely little flower, the fragile violet, the modest forget-me-not, much of which quality (smallness and delicacy) belongs to a woman's beauty. (5) Combination of means to an end; as the beauty of the hand wherein its parts are adjusted to form a member unequal in strength, flexibility and usefulness, arches, doors, festoons, etc., that are of a useful end and unity of design in forming one symmetrical whole. (6) In sound; the ones that are simple, those marked by sweetness, softness and delicacy, and are associated with beautiful animals, as

warbling birds, the minuteness of their form, as well as their delicacy, and those of domestic attachment. (7) The human countenance whereon are indicated amiable qualities, intelligence, frankness, benevolence, etc. (8) And all that is descriptive of tranquility, composure, serenity, complacency, peaceful activities, etc.—Quackenbos.

Descriptive Prose and Picturing Power.

Genung says that in descriptive prose (Imaginative style whose field is naturally descriptive), the tendency to rhythm is more marked in measure, but not enough to impair the integrity of the prose tissue. It freely draws on poetic resources, especially epithet and word painting; also alliteration, balancing language, etc.—*e.g.*, Ruskin's master description, "Stones of Venice." (1) Epithet: *terraced gardens, rainy green, into the blue sea.* (2) Word painting: *sleeping in the sun, the great peacefulness of light, tormented by furious pulses, the flaky veil of the mist of the brook.* (3) Alliteration: *bossy beaten work, mixed among masses of laurel and orange and plummy palm, bites their peaks into barrenness.* No less masterly than these sounds are the delicately varied combinations of sounds both vowel and consonants. (4) Rhythm encroaching on metre:

"Here and there an angry spot of thunder,
With bossy beaten work of mountain chains
Spreading low along the pasture lands,
By furious pulses of contending tide . . ."

The picturing power is strongly in evidence. The *adjective* and *adverb* in prose are for fulness of meaning and for the roundness of phrase. They convey warmth and colouring to the imagination. They give richness and depth to the austere outline of verb and noun. *Word Painting* consists (1) of epithets, as "languid air," "weary dream," "shadowy pine"; (2) of the picturing verb, as "The mountain wave will roll us home," "The slumbering stream along the cliffs, to fall and pause"; (3) of the flow and sound of words, as "The slow dropping veil of thinnest lawn"; (4) of elaborately wrought pictures. Word painting employs epithets as its chief source, added to it, on occasion, the picturing power of the verb and noun, harmony of phrase, and descriptive beauty of imagery skilfully elaborated. Cicero says that description is most effective which sets the things before the eyes as if actually happening.

Aids to, and Description by Negative.

Aristotle remarks, respecting, for instance, pity, that the greatest effect is produced by those characters which are got up with the aid of the voice, gesture and dress; for thus it sets the evil before our eyes as being on the eve of taking place, or having happened, and makes it appear close at hand, as displaying the garments of those who have suffered.

One notable example of this is Anthony's displaying of Cæsar's robe. According to Aristotle, description *by negatives* is a most effective beauty—*e.g.*, *lyreless*. Just as one builds up by the affirmative, "There is a little hill around which the wind . . .," so we may build up by the negative.

In Cope's "Analysis," Aristotle says that this mode of treatment, namely, that the things are not there (or that the object of praise or censure has them not) may be applied to things good and bad. Example: "And there, nor rain, nor snow, nor breath of frost, nor blast of fire, nor rush of rattling hail, nor fall of rime nor scorching heat of sun, nor lasting cold nor drought, nor winter shower." The foregoing is a translation from an old Anglo-Saxon piece.

Examples: Dyer's "Granger Hill" is considered one of the best descriptive poems in the English language:

"Now I gain the mountain's brow,
 What a landscape lies below!
 No clouds, no vapours intervene,
 But gay, the open scene,
 Does the face of nature show
 In all the hues of heaven's bow;
 And swelling to embrace the light,
 Spreads around beneath the sight.
 Old castles on the cliffs arise,
 Proudly towering in the skies!
 Rushing from the woods, the spires
 Seem from hence ascending fires!
 Half his beams Apollo sheds
 On the yellow mountain heads;
 Gilds the fleeces of the flocks
 And glitters on the broken rocks."

Burke's Unsurpassed Description of the Carnatic.

"When at length Hyden Ali found that he had to do with men who either could sign no convention, or whom no treaty and no signature could bind, and who were the determined enemies of human intercourse itself, he decreed to make the country possessed by these incorrigible and predestinated criminals a memorable example to mankind. He resolved in the gloomy recesses of his mind, capacious of such things, to leave the whole Carnatic an everlasting monument of vengeance, and to put perpetual desolation as a barrier between him and those against whom the faith which holds the moral elements of the world together was no protection. He became at length so confident of his force, so collected in his might, that he made no secret whatever of his dreadful resolution. Having terminated his disputes with every enemy and every rival, who buried their mutual animosities in their common detestation against the creditors of the Nabob of Arcot, he drew from every quarter whatever a savage ferocity

that could add to his new rudiments in the arts of destruction, and compounding all the materials of fury, havoc and desolation into one black cloud, he hung for a while on the declivities of the mountains. Whilst the authors of all these evils were idly and stupidly gazing on this menacing meteor, which blackened their horizon, it suddenly burst and poured down the whole of its contents upon the plains of the Carnatic. Then ensued a scene of woe, the like of which no eye had ever seen, no heart conceived, and which no tongue can adequately tell. All the horrors of war before known or heard of were mercy to that new havoc. A storm of universal fire blasted every field, consumed every house, destroyed every temple. The miserable inhabitants flying from their flaming villages in part were slaughtered, others without regard to sex, to age, to the respect of rank or sacredness of function; fathers torn from children, husbands from wives, enveloped in a whirlwind of cavalry and amidst the goading spears of drivers and the trampling of pursuing horses, were swept into captivity in an unknown and hostile land. Those who were able to evade this tempest fled to the walled cities, but escaping from fire, sword and exile, they fell into the jaws of famine.

“For eighteen months without intermission this destruction raged from the gates of Madras to the gates of Tanjore, and so completely did these monsters in the art, Hyden Ali and his more ferocious son, absolve themselves of their impious vow, that when the British armies traversed, as they did, the Carnatic, for hundreds of miles in all directions, through the whole line of their march they did not see one man, not one woman, not one child, not one four-footed beast of any description whatever. One dead uniform silence reigned over the whole region.” (See Demosthenes’ description of Philip’s rapid march, under *Asyndeton*.)

Use: Description may be used in all other kinds of composition, narrative of events, campaigns, battles, etc., apart from the various uses pointed out in the foregoing examples, also to set vividly before the hearers things, circumstances, persons, etc.

Caution: Do not use too many picturing adjectives and adverbs, as it then becomes a blemish. Quackenbos says: “In the description of sublime objects be sure to use a clear, strong, concise and simple style, as the greatest thoughts must be presented in the fewest words—*e.g.*, ‘I love God and little children.’ In what more elevated terms could love for sinlessness and innocence be expressed. It is grand because strikingly condensed.” Curry says: “If the mind of the reader accentuates the subtleties or essentials, then the pictorial energy of the minds of the audience will be stimulated.” Do not commit a similar blunder as Theopompus. When

Theopompus had dressed out in marvellous fashion the descent of the Persian king upon Egypt, he spoilt the whole by some petty words. He runs off from the more elevated to the more lowly, whereas he should, on the contrary, *have risen higher and higher*. With his wonderful description of the whole outfit he mixes bags and condiments and sacks, and conveys the impression of a confectioner's shop!

"In lofty passages we ought not to descend to sordid and contemptible language unless constrained by some overpowering necessity."—W. Rhys Roberts' translation of Longinus on the Sublime.

Delivery: Description should be in the middle tone, as Bell directs; and in the diatonic melody, according to Dr. Rush, which "consists of a simple rise through the concrete of tone, varied by an occasional downward tone, the radical pitch playing in its several phrases; and the termination of the melody by a descent of cadence, which diatonic melody is used in plain narrative and description." It is also flowing in style in all that is of the beautiful. Russell says it is in the Distinctive slide of the third interval, downward—*e.g.*, "The dazzling summits of the snowcapped mountains in the distance, threw an air of enchantment over the scene."

Pathetic description is in the diatonic scale, as in the tone of "Fire!" "Alas!" "Well a day!" "Ah, me!" "Farewell!" The delivery of moral observations and description adopt a diffuse and flowing style.

The following descriptive prose is delivered in the poetic monotone (a distinctive second which gives its peculiar melody to prose and verse when not marked by emphasis or impassioned force, as contrasted with the partial cadence of complete sense in clauses, pure tone, moderate force): "In the calm Spring evenings, what delightful hours the cottager spends in his little garden, . . . for as the shades of the night fall darkly on the scene, he *leans upon his spade*, and lingers to breathe the *odorous air*, to hear the faint murmur of his *wearied bees* now settling for the *night*, and the glad notes of *birds* dying melodiously away in the *inner woods*." The words in italics should be delivered with the poetic monotone.—Dr. Rush's "Orthophany."

Animated, but opposite to the poetic description, median expulsive, the accents more pronounced. Early rising: "One whines and purrs about him, another frisks and capers, does everything but speak, the stern mastiff, the plodding ox, the noble horse, harmless sheep, prating poultry, each in his own way expresses joy when he (man) first appears."

Examples of the *Sublime* (The Ocean):

"Thou glorious mirror! . . . In all time,
Calm or convulsed—in *breeze*, or *gale*, or *storm*,
Ice the *pole*, or in *torrid clime*

Dark heaving, boundless, endless, sublime,
The image of eternity."—Byron.

In the above the orotund voice is used, force impassioned, and pitch low. The italics with vowels full and prolonged, stress median, and pauses long. A vessel on the ocean, awe and horror (pathetic description): ". . . in the awful storm, ingulfing seas, the shivering vessel . . ."—Everett.

Mount-Blanc, description by Coleridge: ". . . O sovran Blanc! The Arve and Arvéiron at thy base rave carelessly: but thou, most awful form! risest from forth the silent sea of pines, how silently! Around thee and above, deep is the air and dark—substantial black—an ebon mass: methinks thou piercest it, as with a wedge! But I look again; it is thine own calm home, thy crystal shrine, thy habitation from eternity! O dread and silent mount! . . ."

"From peak to peak, the rattling crags among, leaps the live thunder, not from one lone cloud, but every mountain hath found a tongue."—Byron.

(See Figs. Diatyposis, Hypotyposis, Topographia, Topothesia, Pragmatographia, Chronographia.)

DIABOLE: Greek *διαβολή*, accusation, slander, calumny; is a form of speech whereby a man is set against his neighbour, influencing a hostile feeling against the opponent, raising prejudice against him, or his course or policy, against his past conduct, character, or circumstance, that he is unfriendly to hearers, against their interest, favours their enemies, so as to make audience angry with him, that he is undeserving, to make them envious. It is used in the Proœmium, in that part called the Diegesis and Epilogue (see Exordium).

DIACOPE: Is from the Greek and means to cut, to cut into, to break through. It is a figure by which the orator repeats a word, allowing a word or a few words to come in between—*e.g.*, "My heart is fixed, O God, my heart is fixed."—Psalm lvii. "I have sinned, O Thou my Maker, I have sinned: what shall I do?"

Use: It serves to express affection; is most fit for sharp invective or exprobatation, as "Thou knowest not, foolish man, thou knowest not the price of virtue"; it is also an apt ornament for meditation: "Thou art my portion, O my God, thou art my portion."

Caution: Do not repeat a wanton or idle word. Too short a word makes an ill sound.

DLÆRESIS: Greek *διά*, through, right through, asunder, apart; *ἀίρεσις*, a taking. As a *figure of words*, it is when one syllable is divided into two parts, and as a *form of speech*

it is when a general kind is divided into a special kind, yet not in a dialectical form, but in rhetorical manner for amplification's sake—*e.g.*, Job. xii. 7-8: "Ask the cattle and they shall inform thee; and the fowls of the air and they shall tell thee; the increase of the earth and it shall show thee; or the fishes of the sea and they shall declare unto thee." Here Job amplifies the gross ignorance of his friends.

Use: This figure is an apt and ready form of speech to open the bosom of nature; to spread out at large both virtues and vices in their kinds, whereby the oration is enriched with copiousness and garnished with variety, which occupy the mind of the hearer with a pleasant beholding of new matter.

Caution: Do not number too few kinds, nor too many to be superfluous. The division is much deformed if things of another kind are mingled with it, for by the mingling of many kinds together it falls into an odious confusion.

DIALOGISMUS: Greek *δύω*, across, one with another, two; *λόγος*, word, conversation; is a figure whereby, or when one is discussing a thing with himself as if he were talking with another, asks the question and makes the answer; or where the speaker feigns a person to speak to whether it be much or little, somewhat like *Prosopopœia* with this difference: when the person feigned speaks all himself, it is *Prosopopœia*; but when the speaker answers now and then to a question or objection which the feigned person makes to him, it is *Dialogismus*. It is a form into which with much effect an argument or burst of feeling may be thrown—*cf.* J. W. Macbeth. When the Dialogue uses animated questions and answers in developing an argument, it is called *Dianoœa*, from the Greek *Dianoia*, a revolving in the mind—*cf.* E. W. Bullinger. It is also called *Socratic Disputation*—one which seems to have excited the emulation of *Æschines* and *Plato* in no common degree. It puts a proposition into an interrogative form, as *Demetrius* gives it, somewhat as follows: "My dear lad, how much property has your father left you? Is it considerable and not easily assessed?" "It is considerable." *Socrates*: "Well, now, has he also left you the knowledge which will use it rightly?" In this way *Socrates* drives the lad into a corner; he reminds him that he is ignorant; he urges him to get instruction, and all this naturally and in perfect taste.

Examples: (1) A statement introduced and a reply thereto, from *Demosthenes*. "He who reproaches me with intimacy with *Alexander*! I reproach thee with the intimacy of *Alexander*! How couldst thou obtain it? How couldst thou aspire to it? I could never call thee *Philip's* friend nor *Alexander's* intimate, I am not so insane; unless we are to

call the menial servants, who toil for their wages, the friends and intimates, of those who deign to hire them."

(2) Examples *between other persons than the speaker*, the speaker not taking part: Fox's great speech on the rejection of the overtures of Napoleon: ". . . But if a man were present now at a field of slaughter and were to inquire for what they were fighting—Fighting! would be the answer; they are not fighting, they are pausing. Why is that man expiring? Why is that other writhing with agony? What means that implacable fury? The answer must be: You are quite wrong, Sir, you deceive yourself; they are not fighting; do not disturb them; they are merely pausing! This man is not expiring with agony, that man is not dead, he is only pausing! Lord help you, Sir, they are not angry with one another; they have no cause for quarrel; but their country thinks that there should be a pause. All that you see, Sir, is nothing like fighting; there is no harm, nor cruelty, nor bloodshed in it whatever; it is nothing more than a political pause! It is merely an experiment to see whether Bonaparte will not behave himself better than heretofore; and in the meantime we have agreed to a pause in pure friendship! . . ."

Sheridan's famous Begum speech against Warren Hastings: "If we could suppose a person to have come suddenly into the country, unacquainted with any circumstances that had passed since the days of Siyah Ul Dowlah, he would naturally ask, 'What cruel hand has wrought this wide desolation, what barbarous foe has invaded the country, desolated its fields, depopulated its villages?' He would ask, 'What disputed succession, civil rage, or frenzy of the inhabitants had induced them to act in hostility to the works of God and the beautiful works of man?' He would ask, 'What religious zeal or frenzy had added to the mad despair and horrors of war?' The ruin is unlike anything recorded in any age; it looks like neither the barbarities of men nor the judgments of vindictive heaven. There is a waste of desolation as if caused by fell destroyers, never meaning to return and making short period of their rapacity. It looks as if some fabled monster had made its passage through the country, whose pestiferous breath had blasted more than its voracious appetite could devour."

John Campbell in "The Life of Spurgeon," says Spurgeon was a master of dialogue. The following is an example: "I think if you walked up to the top of that hill of Calvary and asked one of those men who cried out 'Crucify him, crucify him,' 'What do you say that for? Is he a bad man?' 'No,' he would have said, 'he went about doing good.' 'Then why do you say crucify him?' 'Because Rabbi Simeon gave me a shekel to help the clamour.' So

the multitude were much won by the money and influence of the priests."

The foregoing are dialogues between *persons*, in which the speaker takes no part, but it may also be between life and death, conscience and passion, etc.

(3) Example dialogue *between the speaker and justice*, etc., or the preacher and eternity: "O dread eternity, I ask thee to tell how can man live in safety on earth? And eternity, looking down on me from heaven speaks and says, 'Despise the bribes of sin! give not up thy soul to things perishable! give God the chief place in thy heart!'" Example *between the speaker and another person*: From Demosthenes: "For I"—thus he addresses Æschines—"and all those with me, call you a hireling, first of Philip and now of Alexander! If you doubt, ask these present; but I will rather do it for you. Does it seem to you, Athenians, that Æschines is a hireling or guest of Alexander? Do you hear what they say?"—cf. J. W. Macbeth. Further examples see Isa. lxiii. 1-6 and Isa. xiv. 16-24.

Dialogue from Gurney's "Shorthand Sermons of Whitefield": ". . . Even though the body is removed in sleep, the soul is gone where it shall be sorrowful no more. O, says one, 'I will fly to the mountains.' O silly fool, silly fool, fly to the mountains—they are themselves to be burnt up and moved. O, says you, 'I will flee to the sea.' O you fool, that will be boiling like a pot. Will you fly to the moon?—that will be turned into blood. Will you stand by the stars?—they will fall away. I know but one place you can go to—that is to the devil; God keep you from that."

Use: Dialogismus is used to introduce a conversational element into discourse, and, as Curry says, has the educational value of developing self-control, and that it teaches command of thought, of imagination and passion, and makes us realise the nature of expression, its subjective processes and its direct relationship to other minds. This figure has also the important use of aiding one to keep himself in a conversational style.

Caution: Care must be taken that the speech be suitable to the person feigned or introduced.

Delivery: Its delivery is conversational, tones natural; and when questions and answers are animated, the conversational delivery likewise becomes animated. This form of language, says Macbeth, is admirably fitted to give energy and impassioned life to oratory or argument. Demetrius says that their very similitude, their vividness, their nobly didactic character, met with great success in the days of their first invention, or rather they took society by storm. (See further details under Figs. Sermocinatio, Anthypophora and Hypophora.)

RICHARD BRINSLEY SHERIDAN

RICHARD BRINSLEY SHERIDAN: HIS ORATORY, DELIVERY, AND SOME NOTES FROM EMINENT CONTEMPORARY AND SUBSEQUENT CRITICS.

Richard Brinsley Sheridan was a contemporary of Pitt and Fox, but, unlike these eloquent men, besides being a splendid orator, he was a great playwright and Shakespearean actor. He possessed the best trained voice of all his contemporaries.

"*In person* he was above the middle size, of a robust constitution, well limbed, inclined a little to stoop, and deep in the chest. Sir Joshua Reynolds said the pupil was the largest of any human eye he ever painted. He was the last of that hemisphere of talent by which this country was adorned in the period between 1770 and 1810, a period unexampled in British history for senatorial eloquence. . . . He joined to the higher attributes above spoken, the natural advantages of a *clear and melodious voice, a distinct, emphatic and unaffected utterance*, and a manly and becoming action. Of his divine oration on the Begums in Parliament only fragments have come down to us."—"Memoirs of the Life and Death of R. B. Sheridan," by W. Howe (pub. 1816).

"Mr. Sheridan's style is neat, simple and unaffected. His wit new, vivid and original, happily associates with his argument, which at once is clear, vigorous and impressive. In his studied speeches every species of eloquence is powerfully and luminously exhibited. His ridicule is pleasing, pointed (when he chooses), severe and sarcastic, and is often blended with such inimitable strokes of comic humour as justly make him the delight and favourite of the House. His speech on the motion for impeaching W. Hastings was the most impassioned, brilliant and eloquent that was ever delivered in Parliament."—"Characteristic Sketches of Some of the Most Distinguished Speakers in the House of Commons since 1780," by C. and R. Baldwin (pub. 1808).

Begum Speech without a Parallel.

". . . In this state Sheridan brought forward Feb. 7th, 1787, in the House of Commons the charge relative to the Begum Princesses of Oude, and delivered that celebrated speech whose effect upon its hearers has no parallel in the annals of ancient or modern eloquence. The effect of this speech, added to the line taken by the Minister, turned the balance against Hastings and decided the impeachment. The verbatim report of any speech must always appear diffuse and ungraceful in the perusal. The very repetitions, the redundancy, the accumulation of epithets, which give force and

momentum in the career of delivery, weaken and encumber the march of the style when read. 'Sheridan wrote the best comedy (School for Scandal), the best opera (The Duenna, Beggar's Opera), the best farce (The Critic), and delivered the best oration (the famous Begum speech) ever conceived or heard in this country,' so said Lord Holland.

Sheridan's Industry as an Orator and Writer.

"A striking character of Sheridan as an orator and a writer was the degree of labour and preparation which his production in both lines cost him. The showier passages were generally written two or three times over (often without any material change in their form) upon small pieces of paper or on cards. To such minutiae, even to the precise place to come in 'Good God, Mr. Speaker.' While the world gave him credit for being asleep, he remained many hours during the day in bed laying the framework of his wit and eloquence for the evening. Still he had quickness of readily replying."—"Memoirs of the Life of the Rt. Hon. Richard Brinsley Sheridan," by Thomas Moore (1825).

His Fluency, Voice, Gesture and Vivid Conception.

"In flow of diction, Mr. Sheridan yielded not to Pitt. Every quality of the orator was united in him; the mind, the eye, quick, sparkling, penetrating, matchless almost for brilliancy and expression—attitude, the gesture, the voice. Sheridan and Burke were taught by the philosophy that a degree of belief attends vivid conception; and to arrest the attention of men is a great step towards their conviction. Both soared with epic freedom into the boundless regions of fancy, and made the most energetic appeals to the passions."—"Sheridan, by a Constitutional Friend" (pub. in 1816).

"Sheridan possessed in the highest degree the gift of the orator—namely, that of exciting the emotions and rousing the passions of his auditors."—"Great Orators: Richard Brinsley Sheridan," by Henry James Nicoll (1880).

Description of the Famous Begum Speech.

"Sir Gilbert said there was not a dry eye in the assembly during Sheridan's great Begum Speech, that he himself never cried so on a public occasion. The close was very pathetic; he fell back into the arms of Burke as if exhausted (some ascribe it to stage effect). His speech moved Mrs. Siddons to tears and caused Mrs. Sheridan to faint away as she felt her own husband hailed as an incomparable orator. Sheridan excelled as an orator by geniality of his tone, the excellence of his voice and manner, happiness with which he made points, and his shrewdness in knowing how to make an end. Sheridan had an eagle eye for the ridiculous side of an opponent.

He Excelled all Orators in Dialogue.

“As an orator Sheridan excelled all his contemporaries in casting his thoughts into the form of a dialogue. ‘We ask Middleton whether any battle was fought anywhere? None, he owns, that ever he heard of. ‘Did any one man, horse or foot, march to suppress this rebellion?’ ‘None.’ ‘Did you ever hear any orders for any troops to march to suppress it?’ ‘None.’ The rebellion seems clearly to have died a natural death, though raised certainly for a most unnatural object.’ He possessed a fine and flexible voice; used appropriate gestures, manner insinuating. In short, he was a consummate actor.

“The most memorable mention of Sheridan in the House of Commons during the life time of the present generation was by John Bright, who quoted what he styled ‘the beautiful language of Sheridan’; he said that his ideal for the country was the advent of the time depicted by him, when ‘Content sits basking on the cheek of toil,’ and the House warmly responded to the invocation of the greatest of its past members by him whom it as fervently admired and as highly esteemed.”—“Biography of Sheridan,” by W. Fraser Rae (1896).

“Long shall we seek his likeness, long in vain,
And turn to all of him which may remain,
Sighing that nature formed but one such man
And broke the die in moulding Sheridan.”—Byron.

“His manner was theatrical, but full of life and energy. He delighted especially in antithesis, apostrophes, and rhetorical exaggeration. His practice in great emergencies was to rise at four in the morning, light up a prodigious quantity of candles around him, and eat toasted muffins while he worked.”—“Oratory and Orators,” by William Mathews, LL.D.

The foregoing comments on the oratory of Sheridan amply portray his powers of eloquence. We shall limit ourselves to indicating some of the most striking Forms of Oratorical Expression in the celebrated Begum speech, and to these remarks—that he was like the Greek master Æschines, in that he had a splendidly cultivated voice, tones diversified and gestures graceful, and that he excelled in Dialogismus, Descriptio and Asteismus. He was master of all the forms of oratorical expression, and he had the art of well rounding a sentence or period. He held that vivid conception induces belief.

*Extracts from the famous Begum Speech of the Rt. Hon.
R. B. Sheridan.*

“But had Mr. Hastings the merit of exhibiting either of these descriptions of greatness even of the latter? He saw

¹ *nothing* great, nothing magnanimous, nothing open, nothing direct in his measures or in his mind. On the contrary, he had too often pursued the worst objects by the worst means. His course was an eternal deviation from rectitude. He tyrannised or deceived; and was by turns a Dyonisius and a Scapiu. In his mind all was shuffling, ambiguous, dark, insidious and little; nothing simple, nothing unmixed: all affected plainness and actual dissimulation, a heterogeneous mass of contradictory qualities, with nothing great but his crimes; and even those, contrasted by the littleness of his motives, at once denoted both his baseness and his meanness, and marked him for a traitor and a trickster. Nay, in his style and writing there was the same mixture of vicious contrarieties; the most grovelling ideas were conveyed in the most inflated language, giving mock consequence to low cavils, and uttering quibbles in heroics; so that his compositions disgusted the mind's taste as much as his actions excited the soul's abhorrence. Indeed, this mixture of character seemed by some unaccountable but inherent quality to be appropriated, though in inferior degrees, to everything that concerned his employees. . . . Alike in the political and military line could be observed ² auctioneering ambassadors and trading generals; and thus we saw a revolution brought about by affidavits; an army employed in executing an arrest; a town besieged on a note of hand; a prince dethroned for the balance of an account. Thus it was they exhibited a government which united the mock majesty of a bloody sceptre and the traffic of a merchant's counting house, wielding a *truncheon* with *one hand*, and *picking a pocket* with *the other*." ("The description of the desolation of the provinces of Oude by the misgovernment of Col. Hanny and of the insurrection at Goruckpore is perhaps the most masterly portion of the whole speech." * See under Examples.).

Sheridan's Highly Wrought Rhetorical Kuklos or Circle.

³⁴ *State Necessity*; No, my Lords; that imperial tyrant State Necessity is yet a generous despot, bold is his demeanour, rapid his decisions and terrible his grasp. But what he does, my Lords, he dares avow, and avowing, scorns any other justification than the great motives that placed the iron sceptre in his hand. But a quibbling, pilfering, prevaricating State Necessity that tries to skulk behind the skirts of justice; a State Necessity that tries to steal a pitiful justification from widespread accusations and fabricated rumours. No, my Lords, that is no State Necessity: tear off the mask and you see coarse, vulgar avarice—you see speculation lurking under the gaudy disguise, and adding the guilt of libelling the public honour to its own private fraud. My Lords, I say this because I am sure the managers would

(1) Descriptio by Negatives (2) Accumulatio with Antithesis (3) *Kuklos* or Circle.

make every allowance that State Necessity could claim upon any great emergency. If any great man in bearing the arms of this country; if any admiral, being the vengeance and the glory of Britain to distant coasts, should be compelled to some rash acts of violence, in order, perhaps, to give food to those who are shedding their blood for Britain; if any great general, defending some fortress, barren itself perhaps, but a pledge of the pride, and with the pride of the power of Britain; if such a man were to . . . (reporter threw pen away in despair) . . . while he himself was . . . at the top, like an eagle besieged in its imperial nest; would the Commons of England come to accuse or arraign such acts of State Necessity? No.

“And yet, *my Lords*, I am asked to, prove why these people arose in such concert. There must have been machinations, *‘forsooth* and the Begums’ machinations, to produce all this! Why did they rise? Because they were people in human shape; because patience under the detested tyranny of man is rebellion to the sovereignty of God; because allegiance to that Power that gives us the forms of men commands us to maintain the rights of men. And never yet was this truth dismissed from the human heart, never in any time, in any age, never in any clime where rude man has had any social feelings, never was this one inextinguishable truth destroyed from the heart of men, placed as it is in the very core and centre of his Maker, that man was not made the property of man; that human power is a trust for human benefit; and that when it is abused, revenge becomes justice, if not the bounden duty of the injured. These, my Lords, were the causes why those people rose!

“*I do say that* if you search the history of the world, you will not find an act of tyranny and fraud to surpass this; if you read all past histories, peruse the annals of Tacitus, read the luminous page of Gibbon and all the ancient or modern writers that have searched into the depravity of former ages to draw a lesson for the present, you will not find an act of treacherous, deliberate, cool cruelty that could exceed this.

His Magnificent Epilogue.

“*’* But I will ask your Lordships, do you approve of this representation? Do you feel that this is the true image of justice? Is this the character of British justice? Are these her features? Is this her countenance? Is this her gait or her mien? No. I think even now I hear you calling upon me to turn from that vile libel, this base caricature, this Indian pagod, formed by the hand of guilty and knavish tyranny, to dupe the heart of ignorance, to turn from this deformed idol to the true majesty of Justice here. Here,

indeed, I see a different form enthroned by the sovereign hand of Freedom, ⁸ awful without severity, commanding without pride, vigilant and active without restlessness or debasement, nor arrogantly scorning to stoop to the voice of afflicted innocence, and in its loveliest attitude when bending to uplift the suppliant at its feet.

"It is by the majesty, by the form of that injustice, that I do conjure and implore your Lordships to give your minds to this great business; that ⁹ I exhort you to look, not so much to words which may be denied or quibbled away, but to plain facts, to weigh and consider the testimony in your minds: we know the result must be inevitable. Let the truth appear and our cause is gained. It is this I conjure your Lordships, for your own honour, for the honour of the nation, for the honour of human nature, now entrusted to your care, it is this duty that the Commons of England, speaking through us, claim at your hands.

His Beautiful Peroration.

"¹⁰They exhort you to it by everything that calls sublimely upon the heart of man, by the majesty of that Justice which this bold man has libelled, by the wide fame of your own tribunal, by the sacred pledge by which you swear in the solemn hour of decision, knowing that that decision will then bring you the highest reward that ever blessed the heart of man, the consciousness of having done the greatest act of mercy for the world that the earth has ever yet received from any hand but Heaven."

DIAPHORA: Greek *dia*, across; *phero*, to carry; to *carry across, with a difference*. This figure is much like the figure Ploce, but differs from it only in this: that Ploce repeats a proper name, and Diaphora a common word—*e.g.*, "What *man* is there living but will pity such a case: if he be a *man*." Man repeated signifies humanity or compassion proper to man.

DIAPORESIS: Greek *dia*, thoroughly, completely; *a*, privative; *poros*, way; to be completely without a way, to be at a loss. It is when the subjects are of equal worth, the orator doubts where to begin; is a form of figurative doubt in which a speaker represents himself as hesitating what course to take, whether to proceed or remain silent, what to say, where to begin or end, or the like.

DIASYRMUS: Greek *dia*, through; *suro*, to drag; to tear to pieces, to disparage; is a trope by which the arguments of the adversary or opponent are either disproved or

(8) Antithesis and Paradiastole (9) Epilogue commenced with Paraineticon (10) Epilogue finished with Per. ratio.

rejected. This figure is for the most part made either by some base similitude, or by some ridiculous example with which the opponent's objection or argument is compared, whereby it is either made ridiculous or at least much disgraced. "It is a figure of rhetoric expressing disparagement or ridicule," Phillip says, "in which we elevate any person or thing by way of derision." (See Rich. III., Act 1, Sc. 1. W. Dodd.)

DIATYPOSIS: Greek *διά*, through, straight through, completely; *τυπώω*, stamp, impress, outline, sketch; is a figure when we have spoken of a thing in general, we descend to particulars; when a thing is described by more words, that it may seem to set it, as it were, before the eyes. It is also "a form of speech by which the orator commends certain profitable rules and precepts to his hearers and to posterity"; is used as by law makers, those in authority, parents to children, old to young, by apostles, magistrates, etc., and should not be used in false counsel.

Diatyposis, according to Aquila Romanus, is defined thus: *Descriptio vel deformatio, ubi rebus subjectis personisque et formas ipsas et habitus describimus et exprimimus* (trans.: Description rather delineation, by which we describe and express the forms themselves of a person and his habits, and things, as near and actually passing before our eyes)—*e.g.*, from Cicero: "Put before the eyes Rulus being put up to public auction by his handsome surveyors, even in the camp of Pompey." He gives a further instance as the delineation of Milo with a cloak around him, sitting down with his wife, and Clodius on his horse leaving the villa.

Examples: This figure is also employed by Demosthenes in many ways, as in the *Midiana*; *Demos. vs. Midias*, 221: "Midias hates me perhaps, and some one else hates each of you. Would you allow those who hate you to have the power of doing each to the object of his hatred what Midias has done to me? I should imagine not. Then don't leave me, O Athenians, to the defendant's mercy. (The Diatyposis.) Only see. Presently, when the court rises, everyone of you sooner or later will return home, not heeding nor caring nor troubling himself in the least whether a friend or an enemy will cross his path, whether a big or a little man, a strong or a weak, or anything of the kind. Wherefore so? Because he is sure in his mind of this, having a firm reliance upon the Constitution, that no one will lay hands upon him or assault or strike him. Thus walking in security yourselves, will you leave me not equally secure?" The above quotation is in the Epilogue of his speech.

From Æschines: Blass says that as an orator he is in these descriptive figures *Prosopopœia*, *Ethopœia*, *Diatyposis* and so forth, indubitably powerful, and not less rich than Demosthenes. With *Diatyposis*, he depicts imaginary legal process on the ground of a formal contract of love or immorality not kept by one party—*e.g.*, Æschines vs. Timarchus, 162.

A further example: "If you desire that I make you a *Diatyposis* or lively description of the nature of Desire, I will tell you: It is a strange country whereunto the prodigal child went when he forsook his father's house to undertake a banishment; a country where corn is still in grass, vines in buds, trees perpetually in blossom, and birds always in the shell; you neither see corn, fruit nor anything fully shaped: all is in expectation; a country where the inhabitants are never without fever, one is no sooner gone out but that another comes into its place; where time looks on you from afar off and never comes near you, but shows you an enchanted looking glass wherein you see a thousand false colours which amuse you. Here at best you have nothing to dinner but smoke and expectation."

Use: *Diatyposis* is used to *make past things as present*. Demetrius says: "If you introduce things which are past as present and now taking place, you will make your story no longer a narration, but an actuality. Xenophone furnishes an illustration: 'A man has fallen under Cyrus' horse, and being trampled strikes the horse with his sword in the belly; he rears up and unseats Cyrus, who falls.' In like manner the *interchange of persons* produces a vivid impression, and often makes the hearer feel that he is moving in the midst of perils—*e.g.*, 'Never in that month launch thou forth amid lashing seas.'"

Caution and Delivery are much the same as in the figure *Hypotyposis*, as *Diatyposis* is synonymous with it. See the delivery of Æschines' magnificent *Hypotyposis*: "Since you were not present in person, in imagination, at least, contemplate their misfortune. Fancy that you behold their city captured, the burning of their walls . . . and when at the close of this defence . . . imagine that you behold, standing where I now address you, the benefactors of the state arrayed against the villainy of these men. Solon . . ."

DIEGESIS: Greek *διύ*, though; *ἡγέομαι*, to go before; is a narrative of the circumstances which are required to be known about a case; a *Prothesis* is a statement of the points you are about to prove. The object of the *Diegesis*, according to Aristotle (see Cope's *Analysis*), is to prove something; so you cannot prove without stating what you mean to prove, or state without proving your statement. According to Quintillian, the *Diegesis* is a narration, a statement in detail, or narrative recital of all the preceding circumstances

which are necessary to the full understanding of the case, including sometimes the case itself. In the *Deliberative speech* the Diegesis, if introduced at all, is a review of past transactions to call the facts to the memory of the assembly, and to enable them to judge better the *future* course of policy which the orator is enforcing; it is to refresh the memory of the hearers, to excite prejudice, or to praise; but in this the deliberative orator is not doing his own work (this being the work of Demonstrative oratory). The deliberative oratory is for the public, and national assemblies.

The Diegesis should be brief, clear, and plausible; clear that the hearers may thoroughly understand what is stated; concise, that they may remember what has been said; plausible, that the statements may not be condemned or rejected by the audience at first sight before they have been substantiated and confirmed by evidence and arguments.

The Forensic Diegesis concerns the existence or non-existence of facts, and here rigorous demonstration is more possible, for the past has precision, and enthymemes are more suitable. In the Deliberative, someone has to be brought in to be praised or blamed; or policy, etc.

Delivery: The statement of facts, which is the Diegesis, requires a slower, and if I may use the expression, says Quintillian, more modest feet, and in general a mixture of all kinds. The style of this is commonly grave, but sometimes assumes elevation. Its object is to inform the judge and fix the particulars, and this is not done by hasty speakers. To me the whole narrative part of a speech (the Diegesis) admits of longer members but should be confined within shorter periods. When anything is introduced, not to inform the judge, but to embellish, the periods should be gentle and flowing.

In the *Epideictic or Demonstrative eloquence*, the hearers are those who go to be amused or interested by the show speeches, funeral orations, burlesque, or wherever there is a display of skill in composition without practical interest. The Diegesis should be a division of "goods" into those who reside in virtue and those who reside outside of it. These are wisdom, justice, courage, reputable pursuits and habits, which are the objects of a panegyric; those of birth, wealth, strength, beauty must be smuggled in indirectly, for strong, handsome, well born and wealthy ought to be congratulated, not praised. . . . If not of high birth, say: "True nobility depends on virtue, not birth"; "Many sons have turned out unworthy of their fathers," etc.; "The man, and not his ancestors." (See further details, Figs. Narratio and Præthesis.)

DIFFUSENESS: Lat. *dit, dis*, apart; *fundere*, to pour, to shed abroad, to pour around, to spread, to scatter; *ness*

(Anglo-Saxon, *nes*), a state or quality of being. It is a figure of thought availed of by the speaker for the purpose of sustaining any passion by diffusing it through a number of Synonyms, Pleonasm, Circumlocutions or Periphrases, Repetition, etc. Just as a pretty piece of dance music is repeated again and again to sustain the enjoyment of the tune.

Quintillian says: "A more diffuse style is for eulogising, also is of great effect in Epilogue."

On the matter of diffuseness, Aristotle treats on the difference between written and spoken style thus: *Written* is precise and appears jejune when delivered at disputations. They are for the closet and quiet perusal, therefore exclude all superfluous matter. They are the impress of character, the spoken, that of feeling. *Spoken* or declamatory when read appear ridiculous; and when abridged of their declamation produce no effect, being shorn of their connectives and repetitions, which written style explodes. When repeating, vary the expression, which opens the way for declamation—e.g., "This is he who *robbed* you; this is he who *defrauded* you; this is he who, at least, endeavoured to betray you." "I came, I met, I besought him." One must give these passages with declamation or become like the proverb, "Stiff as one carrying a beam," and must not enumerate it with the same manner and tone as though simply saying one thing.

DIGRESSIO: Lat. *di, dis*, apart; and *gradi*, to step; *Digressus*, p.p. of *digredi*, to go apart; is a form of speech used by the orator wherein he digresses for the purpose of praising or dispraising, delighting or exciting passion.

Examples: Quintillian gives an example of Cicero making a digression in connection with a statement of facts as follows: "Oh, incredible wickedness of a woman," and states that Digressions should be short as if hurried into by strength of feeling.

Use: Digression is a virtue whereby the oration is amplified, garnished and well commended; otherwise it is a vice and deforms an oration by, as it were, patching it with broken pieces. It is used to inveigh against ingratitude, when speaking of services rendered to an opposite party, to prepare for a proposition or argument, to excite passion, etc.

Lord Chatham (William Pitt the elder) frequently made digressions. Lord Camelford, a contemporary of Lord Chatham, and an intimate but merciless critic, says: "His eloquence was supported by every advantage that could unite in a perfect actor. . . . He deviated into a thousand digressions, often reverted back to the same ground. . . ."

Cicero says: "A digression may be made by way of amplification or embellishment after stating the case, after

propounding the question, after confirming what makes for us by arguments and reasonings, and after refuting what makes for the opponent, or in all." Rufus Choate, the greatest of American forensic orators, followed Cicero respecting Digression for embellishment and amplification, and, according to William Mathews, he "scattered the flowers of fancy along the pathway of his rapid and vivid speech, with his teeming fancy fortified every proposition and illustrated every theme. . . ."

Digression should be short in the middle of a speech and return to the subject be soon, and, as Cicero says, both should be happy and elegant. To make a digression from what we have proposed, and are discussing, is advantageous to arouse the passions. For the purpose of making a digression in deliberative oratory, bring in some person to praise or dispraise, as Isocrates did, accusing Charles in the speech about alliance.

Caution: (1) Let there be a cause why we should digress, and contribute to the cause in some way and not to a strange purpose. (2) Do not stay out too long and be careful to make a fit return, that is, to your subject. (3) Take care not to darken the main cause or principal matter. We darken it if we digress abruptly, tarry too long from the subject or point, tell strange things distant or disagreeing from the purpose, or return to the cause over-thwartly.

Delivery: Quintillian says that in an oratorical digression the voice is flowing and of a tranquil clearness.

DILEMMA: Greek *dia*, two, double; *lemma*, assumption, two-horned; is a horned or double argument, whichever way convinces, and consists of two propositions which conclude both ways, wherein, whichever of the two you grant, your opponent will take hold of or reprove you—*e.g.*, "If he be a good man, why speak you ill of him? If he be naught, why do you keep his company?"

DIPLASIASMUS: Greek *dia*, double, twice, two; *plasso*, to mould, fashion; is a figure of words by which the orator makes a repetition of a word or name for the sake of emphasis. An immediate repetition with added emphasis: "O swallow, swallow, flying, flying south."—Tennyson. Also a repetition after one or two words intervening: "Again and again"; "On, Stanley, on."—Scott.

ECPHONESIS: Greek *ἐκ*, out; *φωνέο* to call, to cry; to call out, to cry out, to call upon; is a form of speech whereby the orator through some vehement affection, as of love, hatred, gladness, sorrow, anger, marvelling, admiration, fear, or such like, bursts forth into an exclamation or outcry signifying the vehement passion of his mind. It is ex-

pressed or understood by an adverb of crying out, as *Oh*, *alas*, *behold*, etc., which are the signs—*e.g.*, “Pyrocles seeing the mild Philoclen innocently beheaded, burst forth into this exclamation: ‘O tyrant heaven and traitor earth, how is this done? How is this suffered? Hath this world no government?’” “Ah, poor confidence! Oh, glorious triumphs over unarmed captives!” “Oh, admirable clemency and mercy!” “Bravo!” “Dreadful!”

Examples: Patrick Henry: “. . . The war is inevitable; and let it come! I repeat it, Sir, *let it come!* It is vain, Sir, to extenuate the matter. Gentlemen may cry ‘*Peace, peace!*’ but there is *no peace!* The war is actually *begun!* The next gale that sweeps from the north will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? *Forbid it, Almighty God!* I know not what course others may take; but for me, give me liberty or give me death!”

George Whitefield, near the closing part of his sermon on “Jacob’s Ladder”: “When we come before the great Judge of quick and dead, while I stand before him, God grant you may not part with me then, to go into the fire, to be among the devil and his angels; *God forbid it! God forbid it! God forbid it!*”

“By Ecphonesis straight the mind is raised
When by a sudden flow’d passion seized.”—Langley.

“Leans o’er the humble gate, and thinks awhile—
Oh! that for me some home like this would smile,
Some hamlet shade to yield my sickly form,
Health in the breeze and shelter in the storm.”

—Campbell.

William Pitt’s anti-Slave Trade speech: “If when we feel that this perpetual confinement in the fetters of brutal ignorance would have befallen us; if we view the gratitude and exultation the contrast between the peculiar blessings we enjoy and the wretchedness of the ancient inhabitants of Britain; if we shudder to think of the misery which still would have overwhelmed us had Great Britain continued to the present time to be a mart for slaves to the more civilised nations of the world through some cruel policy of theirs; *God forbid* that we should any longer subject Africa to the same dreadful scourge. . . . I answer, if this is as criminal as it is asserted to be, or if it has the thousandth part of the criminality which I and others, after thorough investigation, charge upon it, *God forbid* that we should hesitate in determining to relinquish so iniquitous a traffic. . . . *God forbid*, however, that we should fail to do our utmost toward inducing other

countries to abandon a bloody commerce which they have probably been in good measure led by our example to pursue; *God forbid* that we should arrogate to ourselves the glory of being singular in renouncing it."

Lord Chatham. "Is he (an American) represented by any knight of the shire in any county in this Kingdom? *Would to God that respectable representation was augmented to a greater number!* Or will you tell him that he is represented by any representative of a borough—a borough which perhaps no man ever saw. . . ."

Charles James Fox on the "Rejection of the Overtures of Napoleon by W. Pitt": "*Oh!* pity the condition of man, Gracious God, and save us from a system of malevolence, in which all our old and venerable prejudices are to be done away, and by which we are to be taught that war is the natural state of man, and peace but as a dangerous and difficult extremity! And all this because you may gain a better peace a year or two hence. We must keep Bonaparte for some time longer at war as a state of probation. *Gracious God, Sir,* is war a state of probation? Is peace a rash system? Is it dangerous for nations to live in amity with each other? Cannot this state of probation be as well undergone without adding to the catalogue of human sufferings? But we must pause! *What!* must the bowels of Great Britain be torn out, her best blood spilt, her treasure wasted, that you may make an experiment? Put yourselves, *Oh!* that you would put yourselves in the field of battle, and learn to judge of the sort of horrors that you excite!"

Example from Wm. Russell: *Ecphonesis of Admiration*, downward concrete of the fifth: "Oh, the depth of the riches, both of the wisdom and knowledge of God! How unsearchable are His judgments and His ways past finding out!"

Ecphonesis of Exultation, downward fifth on the italics: "*Sing, O ye heavens,* for the Lord hath done it. *Shout, ye lower parts of earth:* break forth into singing, *O mountains, O forest,* and every tree *therein!*"

Dr. Rusli says that exclamations may be regarded as elliptical. The design of these broken phrases is to effect a quick and forcible expression of thought or feeling, and this is done with brevity which requires additional means of intonation. They generally take the downward or falling interval.

The *Plaintive Ecphonesis* is produced by the rise of the semitone continued into the descending third, fifth or octave. The direct wave of the fifth is the proper intonation of the following:

"O Banquo, Banquo, our royal master is murdered!"

Imperative Ecphonesis takes downward interval or direct

wave, aspiration and guttural grating add to the degree of force and authority. Macbeth to Banquo's ghost takes the fifth or octave downward throughout: "Hence, horrid shadow, unreal mockery, hence!" In the Imperative question, the command overrides the real inquiry: "*Why sinks the cauldron and what noise is this?*"—Macbeth. A strong downward intonation must be given to the words in italics. *Exclamatory Question*: "I live with bread like you, feel want, taste grief, need friends; subjected thus, *how can you say to me, I am a king?*" The sentiments of reproof, displeasure, surprise and conclusive denial require no answer and take the downward concrete and direct wave. *Derisive Ecphonesis* of Gabriel to Satan is by the natural form of the fifth, that is by stress on the radical or opening portion, and the vanish dwindling away in its descent.

"Courageous thief!

The first in flight from pain."

"ra" in italics is made by the natural and unaltered radical and vanish of the falling fifth.

Thomas Sheridan, in his "Lectures on Elocution," remarks thus: "Do not omit the aspirate, as several of the emotions are strongly marked by it, as by this method, words are shot out with full breath, as *What! When! Where! Why! How! Hark!* in exclamations, and all interrogative words, adverbs, as *Whither? Whence?* and the like, should have their phrases, clauses or sentences end with a falling inflection."

Walker says: "If the exclamation point be placed after a member that would have the rising inflection in another sentence, it might have it in this; if after a member that would have the falling, likewise; or if an exclamation is mingled with a question, it requires the same inflection the question would have required unless it be echoed, which alone takes the rising inflection—*e.g.*, *Whither shall I turn? wretch that I am!* To what place shall I *betake* myself? Shall I go to the *capitol*? *Alas!* it is overflowed with my brother's blood! Or shall I return to my *house*? Yet there I behold my mother plunged in misery, weeping and despairing."—Gracchus. Every distinct passage may be truly said to be an exclamation; 'whither' an interrogative word; 'that I *am*,' rising like a member of incomplete sense; 'go to the capitol,' like a rising interrogatory commenced with a verb; 'alas' is falling. 'In what soil grows?' 'Where *grows?*' is echoed, and takes a turn into admiration, and is equal to 'Do you ask where it grows?' (rising inflection)."

Use: The Ecphonesis serves to move affections in others; *i.e.*, by the vehemency of our voice and utterance to express the greatness of our affections and passions. *Ah* is used chiefly to express pity, regret, surprise, etc., as in the twelfth century (*a wah*) it was "woe!" and in mid. English denotes

satisfaction or irony, being formed of *a* and *ha*, *aha*! Exclamation: "*Aha!* the fox."—Chaucer. *Oh!* for triumph, admiration, also pain. Can be *O!* Marsh, in his "Lectures on the English Language," says: "It is related of Whitefield that his interjections, his *Ah!* of pity for the unrepentent sinner, his *Oh!* of encouragement and persuasion for the almost converted listener, formed one of the great excellencies of his oratory, and constituted a most effective engine in his pulpit oratory. Much depends upon the right articulation and introduction of this element of speech. It is thinking aloud. It is the mother tongue of passion. *Farewell! Heaven forbid!*"

Caution: Ecphonesis is not to be used without some great cause for it. It is folly to exclaim on small occasions and for light causes; nor should it be too often used as it becomes odious.

Delivery: As this figure is used to express some sudden emotion interjectionally, as joy, sorrow, fear, wonder, indignation, anger, or impatience, in the form of an exclamation, question, or other form of words, there is always, as Foster says in his "Ten Lessons of Elocution," the general pantomimic condition preceding (such as are the usual signs in the face, etc., which the respective emotions awake), which pantomimic condition predisposes the vocal organs to sympathise with the respective emotion and express it properly; and after the exclamation or interjection, there should always be a brief silence and start again suddenly as if we had hit upon the right word, which gives the effect of extempore thinking. Sounds must decrease in proportion as they become distant from the centre of expression. The exclamatory word takes the rising inflection and the clause after it the falling inflection—*e.g.*, "Awake! Arise! or be forever fallen." The centre of expression is on "arise," the clause immediately succeeding should be of the falling inflection; *awake* and *arise*, the exclamatory words, have the rising inflection followed by a short pause.

Delsarte says: "Exclamations are abrupt, loud, impassioned sounds and improvisations; that 'ah' is the mother vowel 'a,' with the acute accent becomes *a* (as in at), which is eccentric; with the grave *a* (as in awe), which is concentric.* The eccentric vowels are suited best for quickness, quick passions and weak emphasis, etc.; the normal, which bring the full clear orotund, is for the noble, moral, spiritual, and grand. In this comes the 'Oh!' of which Marsh speaks as having been used to such effect by Whitefield; and in the concentric falls the 'Ah!' of pity which he says Whitefield used for the unrepentant sinner. The 'Ah' is said farther

* The eccentric vowels are á, é and í; the normal a, o, au; and the concentric à, è, èù, ù.

back in the mouth; the 'Oh' is more forward, and in the cup of the palate."

"O" is an exclamation addressing a person or personified object; also is an emotional or impassioned expression of fear, desire, grief, etc., sometimes followed by "that" with ellipsis of "I wish"—*e.g.*, "O (I wish) that Ishmael might live before thee!" "Oh" and "O" express various emotions according to the tone and manner, especially surprise, sorrow, anxiety, shame, disapprobation or wish. "Ah" is an exclamation, expresses pity, surprise, complaint, entreaty, contempt, threatening, delight, triumph, etc., according to the manner of utterance. Skeat, in his "Etymological Dictionary," says: "There is no particular reason for the spelling 'Oh,' which is not old. Some make a distinction in use between 'O' and 'Oh'; this is merely arbitrary." "We stretch our hands out in Exclamation, as in that of Gracchus, 'Whither shall I flee, etc. . . .'"—Quintilian.

We shall now give a brief account of William Pitt the younger, who adroitly used the Figs. Ecphonesis, Amplificatio, Rhythmus, Sarcasmus, etc., to such good effect.

THE RIGHT HON.
WILLIAM PITT, THE YOUNGER.

THE RIGHT HON. WILLIAM PITT THE YOUNGER:
HIS ORATORY, DELIVERY, AND SOME NOTES
TAKEN FROM EMINENT CONTEMPORARY AND
SUBSEQUENT CRITICS.

William Pitt was for twenty-three years Prime Minister of Great Britain, and was the greatest exponent of the oratory of Cicero in the Empire. He read and re-read Middleton's "Life of Cicero." His sentences have the genuine Ciceronian ring in them, and as a Parliamentary orator he stands without a rival. His eloquence was "state papers on fire," and the principal characteristic of it was its *fluency*.

"Sir Nathaniel Wraxall says of Pitt: 'In formation of his person, he *was tall and slender*, but without elegance or grace. In his manners, if not repulsive, he was cold, stiff and without suavity or amenity. From the instant Pitt entered the doorway of the House of Commons, he advanced up the floor with a quick and firm step, his head erect and thrown back, looking neither to the right nor left, nor favouring with a nod or glance any of the individuals seated on either side.' Pitt was asked how he acquired his admirable readiness of speech, his aptness of finding the right word without pause or hesitation. He replied, his father bade him take up any book in some foreign language with which he was acquainted, in Latin or Greek especially, and read out a passage in English, stopping where he was not sure of the word to be used in English till the right word came to his mind and then proceed. The tones of William Pitt were by nature sonorous and clear; and the further art of how to manage and modulate his voice to the best advantage was instilled into him by his father with exquisite skill. Lord Chatham was pre-eminent in that art. To train his son in sonorous elocution, Lord Chatham caused him to recite day by day in his presence passages from the best English poets. The two poets most commonly selected for this purpose were Shakespeare and Milton, and Mr. Pitt continued through life familiar with both. Immediately after his arrival (at Cambridge) we find him attending a course of lectures on Quintillian. He studied Quintillian and Thucydides. He was fond of Middleton's 'Life of Cicero.' His sentences, however long, and even when catching up a parenthesis as they proceeded, were always brought to a right and regular close, a much rarer merit in a public speaker than might be supposed by those who judge Parliamentary debates only by the morning papers. De

Oratoribus Pitt translated as follows: 'It is with eloquence as with a flame. It requires fuel to feed it, motion to excite it, and it brightens as it burns.' *Magna eloquentia sicut flama materia alitur et motibus excitatur et urendo clarescit.*" — "Life of the Right Hon. William Pitt," by Earl Stanhope (pub. 1861).

"Pitt and Fox both were verbose. *Mr. Fox by repetitions, Mr. Pitt by his amplifications.* Hume compares the 'sublimity of ancient eloquence with the temper of modern,' in which he cites Demosthenes' oath by the manes . . . and the tragic terms in which Cicero describes the crucifixion of Verres. Have there not been moments when Mr. Pitt and Mr. Fox might have hazarded in some parts of their speeches with success still bolder figures, still bolder appeals to the imagination, still bolder addresses to the passions of their hearers? A want of these appeals, of these bold figures and apostrophes, may be thought to give the speeches of the Greek and Roman orators a superiority over those of Mr. Pitt and Mr. Fox; but surely those daring flights of oratory would be well received by the House and attended with the greatest effect." — "Butler's Reminiscences of Pitt, Fox and Burke."

"*The style of his eloquence* was characteristic of the man, pre-eminently lofty and dignified. Coleridge, in describing his style, has spoken of the 'architectural pomp of his sentences.'" — "Great Orators," by Henry James Nicholl (pub. 1880).

"*As a Parliamentary orator,* Pitt's powers were various. In statement he was perspicuous, in declamation animated. If he wanted to arouse a just indignation for the wrongs of the country, he was rapid, vehement, glowing and impassioned. And whether his discourse was argumentative or declamatory, it always displayed a happy choice of expression and a fluency of diction which could not fail to delight his hearers. He seldom was satisfied with standing on the defensive in debate, but was proud to contrast his own actions with the avowed intentions of his opponents. These intentions, too, he often exposed with the most pointed sarcasm, a weapon which perhaps no speaker ever wielded with more dexterity and force than himself. He admired much in Fox, the happy effect with which he illustrated his arguments by the application of well-known anecdotes, or by passages from modern authors; but he did not imitate him in this respect; on the other hand, he used to condemn his habit of repetition. *Mr. Pitt's love of amplification* has been sometimes urged as detracting from his excellence as an orator; but it was his own remark that every person who addressed a public assembly, and was anxious to be distinctly understood, and to make an impression upon particular points, must either be copious upon those points, or repeat them,

and that as a speaker he preferred copiousness to repetition." — "A History of the Political Life of the Rt. Hon. William Pitt," by John Gifford, Esq. (pub. in 1809).

Pitt and Fox Compared.

"The force of Fox's reasoning flashed like lightning upon the minds of his hearers; the thunders of Pitt's eloquence gave irresistible effect to his powerful and convincing arguments. Bursting in frequent but often unconnected succession from his fertile mind, they (Fox's flashes) electrified when they did not convince, and always left a sense of admiration at their acuteness and splendour even when their light was eclipsed in the glare of subsequent flashes. Mr. Pitt's eloquence, on the contrary, proceeded with all the majesty of sound and all the force of fire; uniting the rapidity of the flash with the awful solemnity of the peal, it enveloped its auditors in the light of conviction and made the impression indelible by the irresistible energy with which he urged it." — "My Recollections of C. J. Fox," by B. C. Walpole (pub. in 1806).

"He had, indeed, been carefully trained from infancy in the art of managing his voice, a voice naturally clear and deep-toned. . . . At a later period, the wit of Brookes's, irritated by observing night after night how powerfully Pitt's sonorous elocution fascinated the rows of country gentlemen, reproached him with having been 'taught by his dad on a stool.' He had less amplitude of mind and less richness of imagination than Burke, less wit than Sheridan, less perfect mastery of dialectical fence, and less of that highest sort of eloquence which consists of reason and passion fused together than Fox. The speeches of Fox owe a great part of their charm to that warmth and softness of heart, that sympathy with human suffering, that admiration for everything great and beautiful, and that hatred of cruelty and injustice which interest and delight us even in the most defective reports. No person, on the other hand, could hear Pitt without perceiving him to be a man of high, intrepid and commanding spirit, proudly conscious of his own rectitude and of his own intellectual superiority. . . . Pride, indeed, pervades the whole man, was written in the harsh, rigid lines in his face, was marked by the way he sate, in which he stood, and above all in which he bowed. Such pride, of course, inflicted many wounds. *Pitt's oratory resembles Cicero's* in copiousness, polish, fluency and correctness. He could pour forth a long succession of round and stately periods without even pausing for a word, in a voice of silver clearness and with a pronunciation so articulate that not a letter was slurred over." — "The Life of William Pitt," by Thomas Babington Macaulay (1902).

"*The action of Pitt in public speaking* was not such as might perhaps be guessed from his ever self-possessed and

stately style. It was very vehement. So it was described by Lord Lyndhurst, who often heard him. He would sometimes bend forward eagerly, and so far that his figure almost touched the table. This account well agrees with the statement of Francis Horner, who in 1796, then very young, but even then a very intelligent eye-witness, used to attend the gallery of the House of Commons: 'Of the great Parliamentary rivals,' he observes, 'the one (Mr. Fox) saws the air with his hands, and the other (Mr. Pitt) with his whole body.'"—Earl of Stanhope.

"He would generally swallow a bottle of port wine before joining in any debate. Once, says Wraxall, 'he was unable to manage the debate.'"—"A Biography of William Pitt," by Edward Walford, M.A.

"Fox's style was 'dashing' and 'vivacious'; but Fox had not ever at command that copious supply of well-turned periods that Pitt had. The magic effect was produced by his unbroken flow, which never for a moment left the hearer in pain or doubt; and yet not the mean fluency of mere relaxation, requiring no effort of the speaker, but imposing on the listener a heavy task. Pitt said, '*Take care of the thoughts, and the words will take care of themselves.*' His greatest speech, universally considered so, was against the slave trade, 1792. For twenty minutes, Wilberforce said, 'he really seemed to be inspired.'"—"William Pitt, His Career and Contemporaries," by Walter S. Shirley, M.A., Barrister-at-Law (1881).

"His sentences, which fell from him as easily as if he had been talking, were stately, flowing and harmonious, kept up throughout to the same level, but though his language was sonorous, pure and clear, it lacked fire; his intonation was monotonous, and his gestures passionless. . . . The barber who attended him, on approaching the oak door of his room, overheard him declaiming to himself."—"Oratory and Orators," by William Mathews.

"Pitt is excellent in the selection and collocation of his words, his periods flowing and harmonious, pleased the ear and captivated the House. The same glittering verbosity, the same monotonous cadence, the same tumid pomp of language, the same unvaried arrangement of phrase was equally exhibited on the most trivial and important topics."—"Characteristic Sketches of the House of Commons" (1808).

From the foregoing it will be seen that William Pitt the younger was a finished Parliamentary orator. He was polished, cool and deliberate. In sustained and measured thunder he hurled forth his vehement denunciations against the enemies of his country, and in harmonious and flowing periods the "architectural pomp of his language" rolled on as he pronounced those magnificent and sonorous encomiums on the greatness of the British Constitution.

His fluency: The secret of his fluency lay in the fact that Pitt attended to the *idea*, for he maintained that the words would attend to themselves. If the idea is clear, fluency will result.

His happy choice of words:* This was attained by the rules of rhythm, by the help of translations, and by the training of his father, Lord Chatham.

His well-turned periods:† This was drilled into him by Lord Chatham, who laid great stress on the proper turning of a period as the means of convincing. He was noted for his clear enunciation, his well-turned periods and his mellow cadences. Daniel O'Connell said that he first learned from William Pitt how to throw off those lovely deep tones at the end of a sentence, with which Pitt rounded off his periods, and so much charmed the House.

Length of his period: Though Pitt generally conformed to the Ciceronian rule of four members to a period, he frequently used more. Some of his contemporaries objected to the length of his periods, but one of his biographers says it was more because they envied him, and had not the lungs to deliver them nor the ability to produce them themselves. If one is well acquainted with the rules of rhythm and with the figure *Arsis* and *Thesis*, also knows how properly to produce the voice, the periods of Pitt are easy of delivery as well as beautiful and sonorous.

Pitt, like Cicero, loved glory, loved power for power's sake. He cared nothing for wealth or title, for upon some he conferred the highest of titles and on others the greatest of wealth, but himself died poor and heavily in debt.

Extracts, with the figures noted therein, of the address of Mr. Pitt on "The Rejection of Napoleon's Overtures of Peace."

"¹ If under such circumstances we find them giving proofs of their unalterable perseverance in their principles; if there is every reason to believe that the same disposition prevails in many other extensive provinces of France; if every party appears at length equally wearied and disappointed with all the successive changes which the Revolution has produced; if the question is no longer between monarchy and even the pretence and name of liberty, but between the ancient line of hereditary princes,² on the one hand, and a military tyrant, a foreign usurper, on the other; if the armies of that usurper

* A good axiom in rhythm is to write down the idea in its energetic form regardless of the words, then take a dictionary of synonyms and substitute the words which are better and more harmonious in sound, without detracting anything from the idea, inserting the proper feet; that is, if the idea is stately insert generous feet; if of anger, tribachs; if grand and stately, feet accordingly. If the substituted words are harmonious to the ear, and the original energy of the idea retained, the words are happily chosen.

† A Period is well turned when the last member but one takes the rising inflection preparatory to descend on the last member and fall into a gradual repose in a cadence of three accented syllables at the end; or at the end of the second member where there are four. (See Figs. Rhythmus, Arsis and Thesis, Period and Periodicity.)

(1) Hypothesis and Protasis (2) Antithesis.

are likely to find sufficient occupation on the frontiers, and to be forced at length to leave the interior of the country at liberty to manifest its real feeling and disposition,³ what reason have we to anticipate the restoration of monarchy under such circumstances so impracticable?⁴

"In addition to these grounds of reliance on our own strength and exertions, we have seen the consummate skill and valour of the arms of our allies proved by that series of unexampled successes in the course of the last campaign, and we have every reason to expect a co-operation on the Continent even to a greater extent in the course of the present year.

"⁵ If we compare this view of our own situation with everything we can observe of the state and condition of our enemy; if we can trace him labouring under equal difficulty in finding men to recruit his army or money to pay it; if we know that in the course of the last year the most rigorous efforts of military conscription were scarcely sufficient to replace to the French armies at the end of the campaign the numbers which they had lost in the course of it; if we have seen that that force, then in possession of advantages which it has since lost, was unable to contend with efforts of the combined armies; if we know that even while supported by the plunder of all the countries which they had overrun, those armies were reduced, by confession of their commanders, to the extremities of distress, and destitute not only of the principal articles of military supply, but almost of the necessaries of life; if we see them now driven back within their own frontiers and confined within a country whose own resources have long since been proclaimed by their successive governments to be unequal either to paying or maintaining them; if we observe that since the last revolution no one substantial or effectual measure has been adopted to remedy the intolerable disorder of their finances, and to supply the deficiency of their credit and resources; if we see through large and populous districts of France, either open war levied against the present usurpation or evident marks of disunion and distraction, which the first occasion may call forth into flame; if, I say, Sir, this comparison be just, I feel myself authorised to conclude from it,⁶ not that we are entitled to consider ourselves certain of ultimate success, not that we are to suppose ourselves exempted from the unforeseen vicissitudes of war, but that, considering the value of the object for which we are contending, the means for supporting the contest, and the probable course of human events, we should be excusable if at this moment we were to relinquish the struggle on any grounds short of entire and complete security; that from perseverance in our efforts under such circumstances,

(3) Turn of Period (4) Erotema, Thesis and Cadence (5) Peroratio in form of Periodicity
 (6) Arsis and Thesis within a member of the Peroratio.

we have the fairest reason to expect the full attainment of our object; but that at all events, even if we are disappointed in our more sanguine hopes, we are more likely to gain than to lose by the continuation of the contest; that every month to which it is continued, even if it should not in its effects lead to the final destruction of the Jacobin system, must tend so far to weaken and exhaust it as to give us at least a greater comparative security in any termination of the war; that, on all these grounds, this is not the moment at which it is consistent with our interest or our duty to listen to any proposals of negotiation with the present ruler of France; but that we are not therefore pledged to any unalterable determination as to our future conduct; that in this we must be regulated by the course of events; and that it will be the duty of his Majesty's ministers from time to time to adapt their measures to any variation of circumstances, to consider how far the effects of the military operations of the allies or of the internal disposition of France correspond with our present expectations; and on a view of the whole, to compare the difficulties or risks which may arise in the prosecution of the contest with the prospect of ultimate success, or of the degree of advantage to be derived from its further continuance, and to be governed by the result of all these considerations in the opinion and advice which they may offer to their sovereign."

ELLIPSIS: Is a figure whereby the speaker leaves out something so as to stir the imagination of the hearer, in which respect it is akin to Aposiopæsis; or some part of the grammatical construction for brevity, etc., as in the case of Brachiology—*e.g.*, "I can not iniquity—I cannot bear iniquity."

Ellipsis, says Bain, conduces to brevity and is a sign of strong feeling. It suggests and leaves the mind to fill up, and is more effective than a full sentence. Walker says that vivacity and force depend on brevity, and brevity borders on obscurity, emphasis supplies the Ellipsis of fulness and tardiness.

EMPHASIS: Greek ἐν, on; φάσις, an appearing; an appearing on; is a Figure of Thought whereby the orator places stress upon a certain part of a sentence for the purpose of *impressing the understanding*.

Emphasis, according to Quintillian, signifies more than is said—*e.g.*, "The Greeks *descended* into a horse by a rope let down"; "descended" shows the vastness of the horse and the height of it.

There are two kinds of Emphasis—the strong and the weak. Walker says that the *strong emphasis*, which takes the falling

inflection, affirms something with emphasis and denies what is opposed to it in the antithesis; the *weak emphasis*, which takes the rising inflection, affirms only and does not deny—*i.e.*, affirms something in the Emphasis without denying what is opposed to it in the antithesis—*e.g.*, *strong emphasis*: "I'll be in men's *despite* (falling inflection) a monarch"; this excludes the idea that he will be a monarch in men's *favour*, which is the antithesis of *despite*. Example of *weak emphasis*: "I would not turn aside from my least pleasure though all *thy* (rising inflection) force were armed to bar my way." This affirms that Horatio's force was too insignificant to restrain him, but it does not deny that the force of others cannot restrain him. Strong emphasis always excludes the opposite or antithetical meaning: "I am tortured even to *think* (falling inflection) of the proud victor." It excludes "to speak of." Under these two headings there are the (1) *single emphasis*, where the two emphatical words are expressed, or one is expressed and the other is understood; (2) the *double*, where there are two antithetical members; (3) where there are three. *The Single Emphasis*: All good speakers finish negative sentences with the rising inflection as opposed to the positive, which is affirmative and falling. In the following example, the antithetical words are implied: "Observe then, Æschines, our ancestors acted thus in both these instances; not ~~that~~ they acted for their benefactors, not that they saw no danger in their expedition. Such considerations never could induce them to abandon those who fled to their protection. No, from nobler motives of glory and *renown* (falling inflection) they devoted their services to the distressed."—"Demosthenes on the Crown." The inferior motives implied are excluded by the falling inflection. But if it is a mere comparison, and the speaker wishes to declare with emphasis the priority or preferableness only, then the *strong emphasis* should be on the comparative word, and the *weak* with rising inflection on the word compared—*e.g.*, John is *greater* than James.

Walker says that in *Double Emphasis* the first member should rise and the second should have the falling inflection—*e.g.*, "They are not so gross as those of *sense* (rising inflection), nor so refined as those of the understanding."

The Treble Emphasis: In this emphasis there is a much greater sacrifice to sound than in the *Double Emphasis*—*c.g.*:

"Hé raised a mórtal to the skíes,
Shè drew an ángel dówn."

In the *General Emphasis*, where the composition is animated and approaches a close, and where the emphasis is placed on several successive words emphatically, the antithesis or opposition is *appearances*, similitude, or least

possible, diversity. The General Emphasis then has identity and reality as its objects—*e.g.*, “*The very man* who received.” Stress on *man* would give force, *very* will considerably increase the force, and on *the* will give it the utmost pitch. The—very—man. To give this contrast, the mind to express itself strongly uses redundancy of sound as well as words, as *own* and *self*—*e.g.*, “This book is mine; this is my own book.” The mind for the same end uses auxiliary verbs to express action or passion in a shorter way, perhaps, than in any other tongue. “Nay, more, for justice some devote themselves, yet there is one—step—left above their history, above their fable, a wife—bride—mistress—unemploycd. Do that and tread upon the Greek and Roman glory.” Pronouncing “*one*” and “*step*” with the falling inflection, and “*left*” rising, with considerable pause after each, snatches a grace beyond the reach of wit; then with falling inflection, pause, and increasing force on the four successive words *wife*, *bride*, *mistress*, *unemployed*, crowns the whole climax with a suitable force and harmony.

Intermediate or Elliptical Member: Emphasis derives as much force from pronouncing those words *which are not emphatical* with a peculiar inflection as it does from saying the emphatic words with a suitable inflection and greater force—*e.g.*, “Must we, in your person, crown *the author of our public calamities* or must we destroy him?”—Æschines. The italics must be pronounced with the rising inflection like crown, but in a feebler and higher tone nearly approaching a monotone. Another example: “It is not he who hath strengthened our fortification, who hath digged our intrenchments, who hath disturbed the tombs of our ancestors, *that should demand the honours of a patriot minister*: but who hath procured some intrinsic service to the state.”—Demosthenes. The intermediate member in italics agrees with the negative part of the sentence, and must be pronounced with a rising inflection, same as ancestors, but with a feebler and higher tone as the above example. This is also called “flight of voice” or Emphatic Tie.

The rationale of flight is to allow the least possible lapse of time between related words.

“*Emphasis of Pulsation* is that by which a word or emotion is enforced by some bodily impulse or action. Its expressive quality may be seen in the glance of the eye, the nod of the head, gesture of the hand, stamp of the foot, and the physical act of the vocal organs in the light and heavy syllables of rhythmical language”—*e.g.*, “My answer would be a blow.”—Grattan. “Inhuman wretch, take *that*, and *that*, and *that*—.” “Methinks I see him stamp his foot *thus*, and call thus, ‘Come on, you cowards.’”—Shakespeare. (cf. Fulton and Trueblood.)

Example: "Why do you move for this class?" "Why," asks a critic, "don't you move for all working men?" "Because while Daniel Webster gets forty thousand dollars for arguing the Mexican claims, there is no need of anybody moving for him. Because while Rufus Choate gets five thousand dollars for making one argument to a jury, there is no need of moving for him or for any man that works with his brains, and does highly skilled labour, invents and writes books. The reason why the labour movement confines itself to a single class is because that class of work *does not get paid*, does not get protection. *Mental labour* is adequately paid, and *more than adequately* protected. *It can shift its channels*, it can vary according to supply and demand."—Wendell Phillips. The above is as emphasised in "The Art of Public Speaking," by J. Berg Esenwein.

Use: The use of Emphasis is chiefly to enlighten the understanding, to which it especially appeals.

Caution: Be sure to place the Emphasis on the accented syllable of the emphatic word, to pause before the emphatic word—*e.g.*, "The paths of glory lead but to the—grave." Foster says this oratorical pause before a word or words of importance gives the idea that the speaker is for the moment deprived of speech, being overwhelmed by the greatness of thought or sentiment. The silence (before the word *grave* or other word) arouses attention and often moves the hearts of the hearers. If the Emphasis comes on a word with the acute accent, be sure to make it acute, and not draw, the acute syllable or vowel out to a sort of drawl, which is a fault among some speakers—*e.g.*, *the státe*; do not say *the sta—a—te*. Do not forget that Emphasis should not be placed on small words, as particles, prepositions, conjunctions, and things the hearer is supposed to be pre-acquainted with, also ideas which have already been introduced—all of which should be passed over obscurely and feebly, in other words pronounced like unaccented syllables of one long word—*e.g.*, "Even an *indifferent* constitution . . ." are sounded like an eleven syllable word with the accent on the *fifth* syllable; that substantives, verbs and more significant words (adverbs, adjectives, etc.) are firmly and distinctly pronounced, and that the emphatic word is forcibly pronounced.—Walker.

Delivery: Dr. Rush, also Behnke's "Mechanism of the Human Voice," state there must be, before pronouncing an Emphasis, an occlusion of the voice, that is a shutting off or stoppage of the breath, so that the vocal cords may assume the position necessary for utterance of the Emphasis (which amounts to a pause). Delsarte says that "the initial consonant should be articulated distinctly, that the strength of the word lies in it." Stebbins, of the Delsartian school, says that "it would be better to say the initial consonant

of the root. One of the secrets of expression is the time you hold the initial consonant of the root or of the accented syllable of the emphatic word before articulation." (The root of the word "construction" is *struct*, as "con" is only a prefix. The word *struct* is from the Latin root *struere*, so that the initial consonant to be held would not be "c" in *con*, but "s" in *struct*, the accented syllable; "ion" is a suffix.) This silence is the father of the word and justifies it.

Few Examples of the Delivery of Emphasis: (1) Radical Emphasis—*i.e.*, sharp radical stress on the first syllable thus: *Victory*. (2) Median stress, made on a simple rise but more frequently on a wave; for instance, the intonation of the word *sole* is through the wave of the second: "Wonder not, sov'reign mistress, if perhaps thou canst, who art *sol* wonder." (3) Vanishing Emphasis or final, as a symbol of angry impatience in one case, and threatening in the other—*e.g.*, "Oh, ye *Gods!* ye *Gods!* must I endure this Oh! that I had him . . ." "I *won't!*" "You *shan't!*" (4) Compound stress. (5) Thorough stress. (6) Intermittent stress.

Radical Stress Cuts the Air and adds Charm to Speech.

The Radical Stress: This is the Trochaic foot - ♩ and corresponds to the weak emphasis, whereas the Iambic corresponds, as it were, to the strong emphasis. This long foot is the beginning of the first pæon - ♩ ♩ ♩, which Aristotle prescribes as a good one to open a sentence, and which Saintsbury says is to summon the attention. Fulton and Trueblood, in "The Essentials of Public Speaking," say that "The Radical stress is that in which the force is applied on the first part of the sound or syllable. It is heard in the tick of a clock, tap of a drum, the clapping of the hands, the report of a gun, and in animated conversation. The radical stress gives clearness and brilliancy to vocal utterance; it gives a clear-cut edge to words, makes them penetrate space and fall with precision and force upon the ear of the audience. It is the most commonly used of the stresses, and by its definiteness and clearness in impressing the ear, it adds great charm to conversation and to a public speech. Example of radical stress, animated exhortation:—

"Look forward to the triumph that awaits you. Fight the good fight, finish your course, keep the faith, there is laid up for you a crown of righteousness. . . . What, tho' in the navigation of life you have sometimes to encounter the war of elements? What tho' the winds rage, tho' the water roar and danger threatens around? Behold at a distance the mountains appear, . . . already the feast is prepared. . . . No tempests assail those blissful regions which approach to view . . ."—Modie.

The italics take the radical stress. Russell says that in animated conversation, whether narrative, descriptive or didactic, the pungent and piercing effect of awakening and kindling the emotions is lost to the ear by substituting the median for the radical stress with proper acceleration of movement. The *radical* has two stresses, the expulsive and explosive. B, v, d, g, z, f, q, p, t, k make good explosives; l, m, n, r, h, th (as in them), s, c (as in cease) make good expulsives. "Expulsive orotund rises from the forcible action of the abdominal muscles added to full expansion of the chest and deep inspiration. It belongs to earnest and vehement declamation. The eloquence of Demosthenes, Chatham, and our own contemporary, Webster, if divested of its full expulsive utterance, would be ridiculous in its effect upon the ear and the imagination. Depth, energy and fulness of tone form one powerful assemblage of effects in all Mr. Webster's utterances on great and exciting occasions." —Rush. Example of expulsive:

"Sink or swim, live or die, survive or perish, I am for the declaration. It is my living, and by the blessing of God, it shall be my dying sentiment: Independence *now*, independence forever. . . . All that I have, all that I am, all that I hope in this life, I am now ready to stake. . . ."—John Adams.

Final Stress, like Iambic Foot, the Greatest.

The *Final or Vanishing Stress* is the most important of all the stresses. It corresponds to the Iambic foot υ — which is the chief of all the feet, the others being noble and generous as they in their composition approach the Iambic. Aristotle places it in the pæon minori $\upsilon \ \upsilon \ \upsilon$ — which he gives as the best foot to close a sentence. Cicero gives the cretic — υ —. The Spondee — — is a grave, slow, majestic foot, the Bacchi υ — — for strong and solemn sentiments, the Cretic — υ — for bold and eager ideas, the Molossus — — — for sublime and stately, and the Anapæst $\upsilon \ \upsilon$ — is rapid and vehement, and is adapted to martial, songs, etc. It was in this the Roman generals were wont to harangue their men, as nothing is better fitted to excite the passions.*

This Vanishing Stress or Emphasis ends with a heavy, violent sound which leaves off instantly and abruptly. It expresses determined purpose, earnest resolve, stern rebuke, fiercest and obstinate will, dogged sullenness of temper, stubborn passion, etc.—language of protest. Daniel Webster on "Freedom of Speech": "On such occasions I will place myself on the extreme boundary of right, and bid defiance to the arm that dares push me from it." This determined purpose and high resolve was delivered, says Russell, in a pectoral quality and declamatory force. In the following the stress is more deliberate: "Let the consequence be what they

* We'll repel the vile rout,
And deal death in each blow."

Martial air, e.g. "The double double beat
Of the thundering drum."

will, I am determined to proceed . . . to sacrifice estate, health, ease, applause, and even life at the sacred call of my country!"—Otis.

"Thou *slave*, thou *wretch*, thou coward! strong on the stronger side."

"Once more to the *breach*, dear friends, once *more*,
Or close up the walls with the English dead, . . ."

Median Stress for Pathos, Repose, Solemnity.

The Median Stress: After the principal stresses, Radical and Final (Vanishing), comes the Median. This stress corresponds, as it were, to the Amphibrach foot — — —, which foot, Saintsbury says, "has an undulating and rocking movement." Median stress is made up thus—by commencing softly and swelling out earnestly and afterwards diminishing. The middle or swelling may be gentle or intense according to the sentiment expressed. It has the effusive form only. It is heard, as "Essentials of Public Speaking" says, in the howl of the dog, the moaning wind, groan of a child. . . . It is the stress used to express solemnity, reverence, weakness, indifference, whining, awe, secrecy, etc. In the Median stress, strive for smoothness and evenness of tone, and for swelling notes, not abrupt.

"But a dove perch'd upon the mast
Did *mourn*, and *mourn* and *mourn*.
O fair dove! O fond dove! . . ."

Pathos—*i.e.*, pure tone, moderate, soft and subdued utterance: ". . . and shall I see thee start away, and helpless, hopeless, hear thee say, Farewell! we meet no more?"

Solemnity: "How still and peaceful is the grave, where life's vain tumult's past, the appointed house, by Heaven's decree, receives us all at last." The Poetic monotone in descriptive prose: Pure tone, moderate force, median stress, low pitch. "The thought is sweet to lay our bones within the bosom of our native *soil*. The verdure and the flowers I love so well will brighten around my *grave*; the same trees, where pleasant murmurs cheered my living ears, will hang their cold shadows over my *dust*; and the eyes that met mine in the light of affection will shed tears over the sods that *cover* me, keeping my memory green." (This starts like a verse in ordinary poetry; the starting of the sentence, as Quintillian says, is like the end of a verse, and the voice in the poetic monotone slightly rises to the second.) The above words in italics are Median stress.

Compound: the Ironical or Double-faced Stress.

(4) *The Compound Stress* is the force placed on the first and last parts of a sound. It may be expulsive and explosive. "It is heard in mimicry, mocking laughter, taunt, or where one is impelled by satirical motive. It is a double-faced stress and expresses also irony, sarcasm, ridicule, derision.

A few words in compound stress will tinge with irony or sarcasm the whole selection"—e.g., "I don't rise to *jawn* or *cringe* to this house. . . . You call it *court-martial*—a mere *nickname*; I stigmatize it as a revolutionary tribunal." --Daniel O'Connell.

Thorough Stress: Lofty Appeals, Prolonged Emotions.

(5) *Thorough Stress* "is the force applied throughout the sound or syllable with nearly uniform intensity. It may be expulsive or explosive. It is heard in the crowing of the cock, the lowing of cattle, the call of herdsmen, and the shout of victory." It is for prolonged calling, lofty appeals, apostrophe, and a cry of rage or alarm. Rush says it is the natural mode of utterance in powerful emotions of that which seems, as it were, to delight in full and swelling expression, and dwells upon and amplifies the sound of the voice. It is said to fill the soul, swell the bosom, fire the heart, and delight and charm the fancy. It is found in all vehement declaration in which emotion is sustained by respective sentiment, as in the excitement of virtuous indignation and high-souled contempt. It is the highest weapon of oratory, but becomes vaunt and disgusting mouthing if used indiscriminately and ineffectively.

Lofty command, orotund, expulsive, powerful and prolonged thorough stress, sustained calling: Satan's call:

"Princes! Potentates!

Warriors, the flower of heaven . . . Awake!

Arise! or be forever fallen!"

Vehement indignation, expulsive, orotund, declamatory force: Chatham's rebuke: "I *call* upon that Right Reverend Bench, these holy ministers of the Gospel and pious pastors of our church; I *conjure* them to join in the holy work, and vindicate the religion of their God; I *appeal* to the wisdom and the law of this learned Bench, to defend and support the justice of their country; I *call* upon the Bishops, to interpose the purity of their ermine, to save us from this pollution; I *call* upon the honour of your Lordships, to reverence the dignity of your ancestors, and to maintain your own; I *call* upon the spirit and humanity of my country, to vindicate the national character; I *invoke* the genius of the constitution. From the tapestry that adorns these walls, the immortal ancestor of this noble Lord frowns with indignation at the disgrace of this country. . . ."

The Thorough Stress is equal, as it were, to the noble and generous feet, the Spondee (— —), which is grave and majestic; and to the Molossus (— — —), which is sublime and stately. Three or four Spondees are used to fix an impression.

"O Tiber! Father Tiber,
To whom the Romans pray,

A Roman's life, a Roman's arms

Take thou in charge this day."—Macaulay.

Russell states that in the orator's exclamations of impassioned excitement, he will distinguish the Thorough Stress not by a vague and general loudness, but by a well marked and highly characterised utterance, which lays an obvious stress on the beginning, the middle and end of every emphatic word.

Intermittent Stress: for Deep Pathos, Great Joy, Horror.

(6) *The Intermittent Stress*, according to "Essential Elements of Public Speaking," is that stress in which the main force is applied in alternating impulses throughout the sound. It is effusive, expulsive or explosive. Riding in a wagon over a rough street, one would vocalise in unavoidable intermittent stress. It is used to express tenderness, deep pathos, ecstatic joy, deep reverence, feebleness, whimpering, rage, horror and intense fear, according to the quality and form used. The Intermittent is the broken, tearful voice of grief or other great excitement. The tremor or Intermittent in the semitone increases the force of a plaintive expression—*e.g.*,

"Pity the sorrows of a poor old man,
Whose trembling limbs have borne him to your door,
Whose days are dwindled to the shortest span,
O give relief and heaven will bless your store."

Here, says Rush, the tremor may be applied on every syllable capable of prolongation except "pity" and "shortest."

"It is not the tremulo which arises from the weakness of the diaphragm, but the tremulo under the control of the speaker, which is one of the chief ornaments of speech" (see Behnke's "Mechanism of the Human Voice").

"Thou art the ruins of the noblest man that ever lived in the tide of times." The tremor on the first syllable of *noblest*, given in the wave of the third or second, gives vocal consummation to the feeling prompting the praise.

The Downward Third in Moderate Impassioned Speeches.

Emphasis of the Downward Third (the downward second having no emphatic power), which is the raising of the voice three notes above the level to descend to it, is used on emphatic words of conditional, concessive and hypothetical phrases, as *if, granted*—*e.g.*, "If I must contend; *then* when I am your captive talk of chains; *though* heaven's king ride on thy wing; *except* created things, naught valued he. . . ." The Third, fifth or octave may be used on the emphatic syllables of such sentences. The minor third (a tone and a half) cannot be used on them, for the minor third is for plaintive expressions. The rise and fall must not be abrupt. The third may be used in moderate interrogations and unimpassioned speeches.

The Fifth for Dignified Appeals and Interrogations.

Emphasis of the Fifth: The Fifth is more dignified. The Downward Fifth is less emphatic than the octave. "But rapture and beauty, they cannot recall." *Beau* is raised through the fifth, and *ty* is brought down to the pitch of the current melody. The fifth is more dignified in its appeals and interrogations.

The Octave for Taunting, Mirthful Appeal and Intensest Feeling.

Emphasis of the Octave: The interval of the Octave when set on a long syllable is the highest degree of Emphasis—e.g., "So frowned the mighty combatants, that hell grew darker at their frown." The downward octave on "hell" brings out hell's darkness, deep and black. Nothing but the strongest feeling or passion justifies an orator carrying the voice through eight notes or the octave, and in interrogation it carries the spirit of quick taunting or mirthful appeal or inquiry. It is not used in calm, serious, dignified questions. The fifth is more dignified and is not subject, therefore, to these objections. The Octave has the power of raillery, of quaintness, and of mockery.

The Emphasis of the *Third*, *Fifth* and *Octave* in their deliberate use falls on a long quantity vowel in the syllable of the accented one of the emphatic word. The simple rise has not the solemn and dignified character which belongs to them when doubled into a wave.

The Falling Third, Fifth and Octave for Conviction, etc.

The falling Third, falling Fifth and falling Octave denote positiveness and a settled conviction on the part of the speaker, hence they are given to the phrases signifying authority, command, confidence and satisfaction. They also are used as signs of surprise, astonishment, wonder, and amazement.

Aspirated and Guttural for Earnestness, Horror, Execration.

Aspiration of the tone indicates also emotions of earnestness, curiosity, surprise and horror. The unequal wave does not carry the full measure of scorn, contempt, and sneer, as when coloured with the aspiration. When the Guttural Emphasis is added to the aspiration, combined with vibration, it produces the most impressive blast of speech. The sentiments of disgust, execration and horror give their expression to an emphatic word, thus: "Nothing I'll bear from thee but nakedness, thou detestable town." The syllable "test" takes the aspirated emphasis on vowel "e" of the accented syllable. (See Figs. Ara, Apostrophe and Pause, also Rhythmus.)

EMPHATIC REPETITION: Is given as a figure by Quintillian—*e.g.*, “I have killed, I have killed, not Spurius Mælius.”—Cicero. The first “I have killed” merely asserts the act and the second confirms the assertion. An example expressing pity: “Ah, Corydon, Corydon.” Emphatic Repetition after a parenthesis, which adds force to the same: “I have seen the property, unhappy that I am! (for though my tears are spent, grief still dwells fixed in my heart), the property, I say, of Cneius Pompey, subjected to the cruel force of the public crier.”—Cicero. Sentences are sometimes commenced, to *give them spirit and energy*, with the repetition of same word or words, “*Has not* the nightly guard of the Palatium, *has not* the watch kept in the city, *has not* the fear of the people, *has not* the unanimity of all men of honour, *has not* the fortified place of the Senate, *have not* the countenances and looks of those present, produced any effect upon you?”—Cicero. In *Antitheses or Comparisons* there is commonly a repetition of the first word of each phrase alternately so as to correspond, as “You awoke in the night that you may give answers to your clients; he that he may arrive early with his army.” A Repetition which *recurs to things or persons* mentioned before for the purpose of distinguishing them: “Iphitus came and Pelias came with me: Iphitus slow with age, and Pelias lame as wounded by Ulysses.”

ENALLAGE: Greek *en*, in; *allos*, another, exchange; *allasso*, pass; to be exchanged; inversion, turn upside down; is a figure whereby the number or gender, mood, person or tense is exchanged or one put for another.

ENANTIOSIS: Greek *ἐν*, in; *ἀντί*, opposite, contrary, against; *ὧς*, adv. so, thus. It is a figure whereby the orator states negatively what should be understood affirmatively—*e.g.*, “He is no fool.” “Were there no graves, none in our land, that thou hast brought us on the deep to die?” “Earnest in idle things” (meaning idle in matters of earnestness). “Could not look on” (meaning kept looking on, or would not look off).

We come now to *Enthymema*, the greatest and most useful of all the figures for the orator. This is the backbone of a speech, “the theory of modern oratory” (see Jebb under Introduction). It was the skilful use of this figure which Demosthenes, the greatest orator who ever lived, entrenched behind the bold Figures of Thought, “Pathos,” and so disposed at will the fierce “democratic of Athens.” It was this figure that gave the palm of eloquence to the great Athenian over the Roman orator; that gave Charles James Fox the unchallenged position of the greatest Demosthenean orator of

Britain, and of being the most brilliant and accomplished debater, as Burke says, the world ever saw; it was this figure that established Webster's fame as the foremost of American orators and made all the difference between him and Henry Clay. Clay could outstrip Webster in arousing the feelings and passions of his countrymen, but Webster outdistanced him in the greater and more enduring conquests of eloquence, those of the understanding. Enthymema secures the grandest triumphs of eloquence and causes the orator to live, not only in the hearts of his countrymen, but of generations to come.

Feelings may raise mortals to the sky,
But Enthymem will never let them die.

Before taking up the definition, delivery, etc., of the Fig. Enthymema, we shall give a brief description of Charles James Fox's oratory, his use of this figure, and his manner of delivery, etc.

THE RIGHT HON.

CHARLES JAMES FOX

THE RIGHT HON. CHARLES JAMES FOX: HIS ORATORY, DELIVERY, AND SOME NOTES FROM EMINENT CONTEMPORARY AND SUBSEQUENT CRITICS.

Charles James Fox, for forty years Member of Parliament, was Prime Minister of England, her greatest Demosthenean orator, and the most accomplished debater of his day.

“Fox from his mother’s side was related to the then reigning royal family. In *person and manners* he somewhat resembled the sage of Ithaca; *he was short and corpulent*; his chest, capacious; his shoulders, broad; his hair, dark and thick; his eyebrows, black and bushy; his complexion tinged with a yellow hue.”—“Memoirs of the Life of the Rt. Hon. C. J. Fox, the Man of the People,” by Gateshead.

“In vehemence and power of argument, Fox resembled Demosthenes; but there the resemblance ended. He possessed a strain of ridicule and wit which nature denied the Athenian, and it was the more powerful as it always appeared to be blended with argument and to result from it. He was heedless of method, having a complete command of good words; he never sought for better if those which occurred expressed his meaning clearly and forcibly; he paid little attention to their arrangement or harmony. This detracts from the merit of his speeches when read; but when delivered, it perhaps added to their effect as it tended greatly to make the hearers believe that he was above art and spoke from conviction. . . . When he had stated the argument of his adversary with greater force than he had done, and he seized it with the strength of a giant and tore and trampled on it to destruction; if he at this moment had possessed the power of the Athenian over the passions or the imaginations of his hearers, he might have disposed of the House at his pleasure, but this was denied him; and on this account his speeches fell very short of the effect which otherwise they would have produced.”—Butler’s “Reminiscences of Pitt, Fox and Burke.”

“*Mr. Fox’s elocution was striking and peculiar, rapid, copious and impressive.* The logic of rhetoric was never displayed with such energy, simplicity and precision.”—“Characteristic Sketches of the House of Commons.”

“He was the son of Lord Holland and Lady Georgiana Carolina, eldest daughter of the second Duke of Richmond. On his mother’s side he inherited the blood of the Stuarts and Henry of Navarre. From the earliest youth he was *encouraged to deliver his sentiments with freedom* on all



THE RIGHT HON. CHARLES JAMES FOX.

Principal Forms of Oratorical Expression used by Mr. Fox. His master-figures are those in italics :
Anaphora, *Arsis and Thesis*, *Asteismus*, *Asyndeton*, *Dialogismus*, *Ecphonesis*, *Enthymema*, *Eperotesis*, *Epidiorthosis*, *Epimone*, *Erotema*, *Ethos*, *Hypobole*, *Hypophora*, *Pisteis* (ethica), *Sermocinatio*

subjects. . . . This naturally produced a habit of thinking freely and *speaking with readiness* at all times and in all places, and probably contributed not a little to that facility of comprehension and quickness at reply for which Mr. Fox was afterwards so pre-eminently distinguished in the House of Commons. His orations were the spontaneous effusions of his own noble mind, delivered without any affectation of superior attention to the subject, without the least pride or supercilious dogmatism."—"Memoirs of the Rt. Hon. Charles James Fox," by R. Fell (pub. in 1808).

"Fox was rapid in his delivery, raising his voice at times almost screaming in his emotion, but still pressing his argument and keeping in view his object. Sir James Mackintosh said: 'He forgot himself and everything around him; he thought only of his subject. His genius warmed and kindled as he went on; he darted fire into his audience; torrents of impetuous and irresistible eloquence swept along their feelings and convictions. He certainly *possessed* above all moderns that *union of reason, simplicity and vehemence* which formed the prince of orators.

Fox compared with Demosthenes.

"'He was the most Demosthenean speaker since Demosthenes.' Lord Brougham says: 'For while Fox, in the simplicity and vehemence of his reasoning might bear comparison with Demosthenes, a speech from Demosthenes resembles a beautiful Greek temple; it is composed of elegant diction, of appeals to patriotism, and public spirit of his hearers. Take, for instance, the great speech on the rupture of peace of Amiens. The general doctrines against an overbearing power, and the examples of Switzerland and Holland, might have found their counterpart in a speech of Demosthenes against Philip; but when we come to the illustrations—Mulev Muloch in his scarlet robe, Almanzor in a play of Dryden, and various allusions to classical literature and to Demosthenes—we see how great is the distance between the finished performance of the Greek orator and the vast and various topics of the British statesman.' He declaimed argument, says Henry Walpole. Shorthand, secured from imperfections, could have perpetuated the lustre and effect of so rapid and vehement elocution. His great effects were in sudden, unforeseen occasions. *He always took his station in some fixed, invulnerable principle.* The grand principle on which Fox opposed the American war was its injustice. Whilst instead of seeking afterwards to enforce them (his ideas) by cold premeditated illustrations or episodes, which, however beautiful, only distract attention, he was accustomed to repass his subject not methodically, but in the most unseen and fascinating review,* enlightening every part of

* See fig. Epimone and Brougham on repetition under "Demosthenes."

it and binding even his adversaries in a kind of a spell, for the moment involuntary assent. Fox, with great powers, had likewise great defects. His action was ungraceful, and he frequently recurred to a topic on which he had already dwelt.

Fox's Advice to a Young Orator.

“Fox said the best rule for a young orator is contained in the lines of ‘Odessey’ which Homer puts in the mouth of ‘Minerva’:

But him the Goddess answer'd, azure eyed:

‘Telemachus, thou wilt in part thyself

Fit speech devise, and Heav'n will give the rest.’”

—“Charles James Fox,” by Earl Russell (pub. in 1866).

“His eloquence was plain, nervous, energetic, vehement; it simplified what was complicated. It came home to the sense and feelings of the hearer. And to crown all, this astonishing eloquence was uniformly exerted in the cause of liberty and justice, in the defence of the oppressed and persecuted, and in vindicating the rights, the freedom and the happiness of mankind.”—A discourse by Thomas Belsham on the death of the Rt. Hon. Charles James Fox, at the Unitarian Church, Essex Street, October 12th, 1806.

“*His orations were digested, I think, in a few moments of silent rapid reflection, and they then gave him no further anxiety.* He had a powerful memory. Mr. Fox rose in the summer between six and seven, and a little before eight in the winter. Breakfast between 8 and 9 in summer, and a little after nine in the winter. After which he usually read some Italian author with Mrs. Fox, and then spent the time preceding dinner in his literary studies, in which Greek poets bore the principal part. The evening he dedicated to walking and conversing till tea time, when reading aloud in history commenced and continued till near ten. A light supper, and at 10.30 the family were gone to rest.”—“Memoirs of the Latter Years of the Rt. Hon. Charles James Fox,” by John Bernard Trotter, Private Secretary to Mr. Fox.

“Charles James Fox sat under Dr. Barnard, the great elocutionist of Eton, and his pulpit manner was much admired perhaps rather in consequence than in spite of its haste and vehemence. This same description applies to his pupil; but long before he sat under Barnard he could get quite as many words into a minute as the conditions of human respiration would allow. Charles could always run up to the House when an interesting question was on. The head master, Barnard, attended carefully to the rhetorical training of boys who had boroughs waiting for them as soon as they came of age, and Fox with his repertory of favourite passages from dramatists and his passion for an argument was always to the front in the speech-room and the debating society.

His Words Flowed Rapidly, His Oratory Charmed and Persuaded.

“Charles Fox had great facility in speaking, his words flowed rapidly; he had nothing of Burke’s variety of language or correctness, nor his method. His eloquence was for use, not for show. Fox moved, charmed and persuaded because his oratory was the faithful reflection of his ardent and sagacious nature. . . . Pitt, Porson says, ‘conceives his sentences before he utters them; Fox throws himself into the middle of his and leaves it to God Almighty to get him out.’ There probably never was such a famous and attractive orator who gave so much care to the substance and so little care to trappings. A Prussian clergyman said, as to his hearing Fox in the House of Commons: ‘It is impossible for me to describe with what fire and persuasion he spoke, and how the speaker in the chair incessantly nodded approbation from his solemn wig, and innumerable voices incessantly called out “Hear him! hear him!” and when there was the least sign of his intending to leave off speaking they no less vociferously exclaimed “Go on!” and he continued to speak in this manner for nearly two hours.’”—“The Early History of Charles James Fox,” by Rt. Hon. Sir George O. Trevelyan, Bart.

“His acquaintance with dramatic literature was very extensive. He excelled most in tragedy. No doubt his practice of acting was useful to him in the modulation of his voice as an orator. It is said that *his deep tones*, when speaking in Parliament, had the most thrilling effect and could scarcely have been attained by one who had not disciplined his mind to such a purpose by the recital of sublime or impassioned passages of poetry.

His Open Countenance and Twinkle of Fun.

“Fox’s countenance was manly, open and benevolent. His eyes twinkled with fun and good humour, and his whole appearance betokened one who loved mirth and jollity. His complexion was swarthy. He spoke with such fiery vehemence that Lord Eversley, when taken to the House of Commons to hear him speak, asked his father, ‘What is that fat gentleman in such a passion about?’”—“Great Orators,” by Henry James Nicoll (pub. in 1880).

“Fox did not merely address words to his audience. Every tone, and look, and gesture, and flash of the eye, every—one knows not where to stop, the whole man spoke to you. In a word, the secret of his success was sympathy.”—Walter S. Shirley, M.A., Barrister-at-Law (a lecture in 1881).

“His hurried sentence, the involuntary exclamation, the vehement gesture, the sudden start, the agitation—every

peculiarity of his manner—indicated an eloquence that came from the very depths of his soul.

He united Natural Passion with Scholastic Reasoning.

“It is true that he had in the highest degree the oratorical temperament, and, as Bulwer has remarked, in union of natural passion with scholastic reasoning excelled all others who have dignified the British Senate. He always spoke as if he were in a passion; his gesticulation was extravagant and graceless; his whole manner ungainly; his voice husky; and his articulation, in spite of all his efforts to improve it, so indistinct as to be at times unintelligible. When about to begin a speech, he advanced slowly, with a heavy, lumbering air, to the table, and began fumbling awkwardly with his fingers. . . . But this very awkwardness of manner—his entangled, broken sentences, the choking of his voice, and the scream with which he delivered his vehement passages—only deepened the interest with which he was listened to, because they were regarded as proofs of his absolute sincerity. *Fox was indefatigable in his efforts to perfect himself, till he rose, as Burke said, to be the most brilliant and accomplished debater the world ever saw.* At times his tongue faltered and his face was bathed in tears (see the sad rupture with Burke, his life-long friend). It has been justly said that in his climaxes he was especially happy.



Sketch of a Statue in House of Commons.

. . . Hardly less surprising was his wit—the wit which holds up to ridicule the absurdities, inconsistencies, or weak points of an opponent’s argument—which he had in a rare degree. Both Pitt and Canning pronounced him the wittiest speaker of his times.”—“Oratory and Orators,” by William Mathews, LL.D. (1879).

His characteristic attitude was the uplifted fist. When Fox warmed up all his defects disappeared, and he became supremely majestic. The eloquence of Charles James Fox combined passion and reason, which were the chief qualities of the great Athenian. It was reason entrenched behind passion that made it so effective. He spoke fluently; point came upon point, reason upon reason, his countenance beaming and his eye twinkling with fun as he held up to ridicule some fallacy of his opponent; now a sudden outburst, now

a happy climax, but pressing on, his ideas prominent before his eyes, and his words, like quick evolution of soldiers, fell rapidly and automatically into line.

He spoke impressively, having deep tones and charming modulation, which he acquired from his early study and training by reciting dramas and tragedies. He was a master of the figures of Asteismus and Hypobole, and used very much the figures Epimone and Metabasis in his repetitions and in repassing over what he had already said, for he held that an argument stated in five different forms was equal to five arguments. He also largely used the figure Pathos, for he frequently spoke with great vehemence, and Ethos, for his face was often bathed in tears in the expression of his humanitarian and benevolent sentiments. His eloquence was Pisteis Ethica, that is Ethical persuasion.

Summed up, the charm, persuasion and magnetism of Mr. Fox's eloquence arose from the lofty sentiments and noble principles which fired his heart, and upon which he founded his arguments. These principles become doubly sublime when we consider that they were uttered by a man whose early days had been surrounded by the terrible influences of Spa, and that every effort, as we are informed, had been exerted to make him "a finished rake"; also when we consider the atmosphere in which Mr. Fox was born and reared, which, as Trevelyan, his biographer, says, abounded with pages and pages of the same dismal story of gout due to drink; when cards shuffled and rattled at every society gathering, and it was gallant freely to bet and handsomely to lose; when a statesman of the Georgian era "sailed on a sea of claret from one official heaven to another"; when every office was filled two deep; pensions and sinecures were numberless; and when men were old at forty-seven and were stuffing themselves with Morello cherries to bring the gout to a crisis. "Such was the atmosphere," continues Trevelyan, "in which Charles James Fox was born and lived, the only British statesman who left a reputation of the first order, acquired not in office, but in an almost life-long opposition, who cheerfully sacrificed all he had been taught to value for the sake of principles at which he had been taught to sneer. So that to one who began his course weighted and hampered by the worst traditions of the past we owe much of what is highest and purest in our recent political history."

"Characteristic Sketches of the House of Commons" says that "the most profound and just opinions on government, freedom and rights of people, the most liberal sentiments on religious toleration and ethics, fell from Fox's lips." Mr. Fox declared the following principles on government: "Every one should have a share in the government that the humblest may have its success at heart." "The people are sovereign

in every state, and by a convention speaking the sense of the people, have a right to change the form of government and cashier their governors for misconduct." "What is good government? That which secures to every individual of a nation the highest possible happiness." Respecting American independence, he declared: "The British had no right to levy taxes on the Americans without their consent, or that of their own chosen representatives sitting in Parliament, and that upon this point resistance was justifiable."

No man can be truly eloquent unless his themes are noble and sublime, and the eloquence of Mr. Fox teemed and burned with such lofty themes as these: The American Independence, the French Revolution, the Emancipation of the Catholics, the Impeachment of Warren Hastings, the Abolition of the Slave Trade, and the Reforms of Parliament.

Though badly beset with unfavourable and demoralising circumstances in his early life, still the goodness that was embedded in him always showed itself. All recognised it, all felt it. Though his entire life was grand, the last eight years of it were truly sublime; for he had quitted forever the gaming table, he had become Prime Minister of England, he had brought peace to his country. His closing days were like those of the sage of Ithica. He discoursed on the immortality of the soul and the indisputable existence of God, and in his closing hours he said. "I have injured no one, I have laboured for the happiness of millions, I have not professed myself a Christian and embroiled the human race." His last words were: "I die happy." And so he did. Surrounded by those he most loved, no groans of incarcerated victims assailing his ear, no curses of the oppressed molesting his mind, no shades of murdered citizens troubling his sweet repose, no wounds nor famished eyes staring at him in his last hour; but in peaceful slumber he passed away, his countenance serene and sublime, his face calm and bright, the transcript of a guiltless mind and of a soul that had done all it could to alleviate human oppression and suffering, and bring peace to an afflicted world. For twenty-five years afterwards, Macaulay says, those who knew Fox could not speak of him without tears in their eyes.

We shall note a few figures in Fox' reply to Pitt's address on "The Rejection of Napoleon's Overtures of Peace."

"All the topics which have so often misled us, all the reasoning which has so invariably failed, all the lofty predictions which have been falsified by events, all the hopes which have amused the sanguine, and all the assurances of the distress and weakness of the enemy which satisfied the unthinking are again enumerated and advanced as arguments for our continuing the war. What! ² at the end of seven

(1) Anaphora and Accumulatio (2) Ecphonesis.

years of the most burdensome and the most calamitous struggle in which this country ever was engaged, are we again to be amused with notions of finance and calculations of the exhausted resources of the enemy as a ground of confidence and hope? Gracious God!² were we not told five years ago that France was not only on the brink and in the jaws of ruin, but that she was actually sunk into the gulf of bankruptcy? Were we not told, as an unanswerable argument against treating, 'that she could not hold out another campaign, that nothing but peace could save her, that she wanted only time to recruit her exhausted finances, that to grant her repose was to grant her the means of again molesting this country, and that we had nothing to do but persevere for a short time, in order to save ourselves forever from the consequences of her ambition and her Jacobinism?'³ What!² after having gone on from year to year upon assurances like these, and after having seen the repeated refutations of every prediction, are we again to be gravely and seriously assured that we have the same prospect of success on the same identical grounds?³ And without any other argument or security, are we invited at this new era of the war to conduct it upon principles which, if adopted and acted upon, may make it eternal?⁵ If the right honourable gentleman shall succeed in prevailing upon Parliament and the country to adopt the principles which he has advanced this night, I see no possible termination to the contest. No man can see an end to it; and upon the assurances and predictions which have so uniformly failed, we are called upon 'not merely to refuse all negotiations, but to countenance principles and views as distant from wisdom and justice as they are in their nature wild and impracticable. . . . They have imitated the practice of their great prototype, and through their whole career of mischiefs and of crimes have done no more than servilely trace the steps of their own Louis XIV. 'If they have overrun countries and ravaged them, they have done it upon Bourbon principles; if they have even fraternised with the people of foreign countries and pretended to make their cause their own, they have only followed the Bourbon example. They have constantly had Louis, the Grand Monarque, in their eye. . . .'² What has there been in the conduct of the French to foreign powers; what in the violation of solemn treaties; what in plunder, devastation, and dismemberment of unoffending countries; what in the horrors and murders perpetrated upon the subdued victims of their rage in any district which they have overrun, worse than the conduct of those great powers in the miserable, devoted and trampled-on kingdom of Poland; and who have been or are our allies in this war for religion

(1) Epiphonema (2) Erotema (3) Arsis and Thesis.
 (4) Prothesis and Apodosis (5) Eperotesis.

and social order, and the rights of nations? Oh!³ but you regretted the partition of Poland! Yes, regretted! You regretted the violence, and that is all you did. . . .⁴ The hero of Poland, Suwarroff, perhaps was merciful and mild! He was as much superior to Bonaparte in bravery and in the discipline which he maintained as he was superior in virtue and humanity! What do we understand to have been the conduct of this magnanimous hero with whom Bonaparte is not to be compared? He entered the suburb of Praga, the most populous suburb of Warsaw; and there he let his soldiery loose on the miserable, unarmed and unresisting people. Men, women and children—nay, infants at the breast—were doomed to one indiscriminate massacre! Thousands of them were inhumanly, wantonly butchered!⁵ And for what? Because they had dared to join in a wish to meliorate their own condition as a people, and to improve their constitution which had been confessed by their own sovereign to be in want of amendment. And such is the hero upon whom the cause of religion and social order is to repose! And such is the man whom we praise for his discipline and his virtues, and whom we hold out as our boast and dependence; while the conduct of Bonaparte unfits him to be even treated with as an enemy! . . . Oh!⁶ pity the condition of man, gracious God, and save us from a system of malevolence, in which all our old and venerated prejudices are to be done away, and by which we are to be taught to consider war as the natural state of man, and peace but as a dangerous and difficult extremity! And all this because you may gain a better peace a year or two hence. We must keep Bonaparte for some time longer at war as a state of probation.³ Gracious God, Sir!⁶ is war a state of probation? Is peace a rash system? Is it dangerous for nations to live in amity with each other? Cannot this state of probation be as well undergone without adding to the catalogue of human sufferings?² But³ we must pause! What! must the bowels of Great Britain be torn out, her best blood spilt, her treasure wasted, that you may make an experiment? Put yourselves, Oh!⁶ that you would put yourselves in the field of battle, and learn to judge of the sort of horrors that you excite! But if a man were present now at a field of slaughter and were to inquire for what they were fighting—Fighting, would be the answer; they are not fighting⁷ (see full passage under Fig. Dialogismus). And is this the way, Sir, that you are to show yourselves the advocates of order? You take a system calculated to uncivilise the world, to destroy order, to trample on religion, to stifle in the heart, not merely the generosity of noble sentiment, but the affection of social nature; and in the prosecution of this system you spread terror and devastation all around you.”⁸

(3) Hypophora (4) Sarcasmus and Ironia (5) Sermocinatio and Enthymion (6) Ecphonesis (7) Dialogismus (8) Accumulatio, Arsis and Thesis.

ENTHYMEMA: Greek ἐν, in; *θυμός*, mind. Is where one proposition is carried in the mind, or one of the premises is understood. Bullinger says that Enthymema is the opposite of Syllogismus, that in Enthymema the conclusion is stated and one or both of the premises omitted; that both are alike in being an abbreviated Syllogism; also that it is related to Hypocatastasis in that it is an implication—*e.g.*, "We are dependent; we should therefore be humble." Here, he says, the major premise is omitted—"dependent persons should be humble."

The words *for, because, since, therefore, consequently, inasmuch, hence*, etc., which shows that an inference is being drawn, denote Enthymema or reasons without the formality of a syllogism.

Rehdantz-Blass, defining Enthymema, states that Aristotle limited the expression to such thoughts as pronounce a judgment, while giving, at the same time, the proof on which it is supported; and comprising the Enthymema among the imperfectly expressed syllogisms peculiar to rhetoric. He says that they, at all events, contain the *judgment and the proof*, already the most essential parts of the syllogism, which in its fullest and strictest exposition, with its two premises and conclusion, neither speaker nor audience could long support. Demetrius in his definition says that an Enthymema is a thought expressed either controversially or consequentially. *A word in proof.* In general, the Enthymema is a kind of rhetorical syllogism, while the Period is not reasoning at all, but simply a combination of words. Nor is this the only point of distinction. We use Periods in every part of discourse—for example, in the exordium—but we do not so use Enthymema. The Enthymema is an additional utterance, while the Period is an independent utterance.

Enthymemata or *Antithetic Enthymema*: Rehdantz-Blass' "Rhetorischer und Stilistischer-Index" says that these "ex contrariis conclusa" are mostly called ἐνθύμηματα (Enthymemata), that is conclusions from contraries.

All great orators use Enthymemas. Demosthenes abounded in them—*e.g.*, "Æschines, each of these was accountable for the office which he discharged, but not accountable for the actions for which he was crowned; *therefore*, neither am I; *for* certainly I have the same privilege as others in similar circumstances."—Demosthenes on the Crown. "*For* if you decide against Ctesiphon on the ground that my administration was not good, you will appear to have acted wrong, not to have suffered a defeat by the fickleness of fortune."—Demosthenes de Corona. Gilbert says that conversational reasoning is chiefly by Enthymema. "Is it going to rain?"—interrogative; "I shall take my umbrella, for I think it will rain"—Enthymeme. The minor is most commonly

expressed because it has more particular reference to the question to be proved; except where the minor is very evident it is omitted, and much stress is laid on the major, as: "Every tyrannical king deserves to be deposed by his subjects, therefore Nero deserves to be deposed by the Romans." The minor "Nero was a tyrannical king" is omitted. Aristotle says that the elements in the Enthymema one argues from must be certain and determinate, and its assumptions must not be too remote, for they will be obscure; nor too plain or common, as it would be a waste of words; but must be *inherent and peculiar*, as: "To praise Achilles because he is a man, one who made war against Troy," etc., is the same as thousands of others did, hence such is vague; but to say: "He slew Hector, the bravest of the Trojans," is peculiar.

The Refutative Enthymema the Best.

Aristotle says that Refutation is better than Confirmation, because the former proofs produce *reductio ad absurdum*, and please better than the direct, as the opposites are set by each other, and are more clearly recognised because, from the comparison of contraries, truth and falsity, the force of the syllogism better appears.

The Refutative Enthymema is from consideration of contradiction: (1) From *time, actions or words*; (2) from *explanation*; (3) from *cause and effect* and vice versa; (4) from *fact that he could have done better*—e.g., "He didn't do it for he could have thereby bettered himself"; but this may involve the fallacy that it was not clear to him at the time, but was too late how he might have bettered himself at the time; (5) from the *incompatibility* of the *thing to be done*—"If she is goddess, then do not sing a dirge; if a human being, do not make a sacrifice"; (6) from *pun on words*—"Steel in truth you are and bear the name"; (7) from *equivocation of terms*, and all those mentioned under Asteismus, as the refutative apparently reduces to absurdity, and absurdity is ridiculous or ludicrous. The Refutative Enthymema is more palpable to the audience than the Confirmative, as it sets contraries briefly together. (See Antitheton.)

Refutative: The Enthymema may be confronted (a) by *the probable*, for the most part it falls out otherwise; (b) *examples*: object to it by offering an instance in contra-vention and it has been answered to show that it is not necessary, we must contend that the present case is not the case in point, or its application is not in point, or that it has some difference at all events; (c) *analogy*: that the proposition in question is essentially similar to another proposition that is manifestly absurd and untenable—e.g.,* "To

* The example, though modern, is a very good illustration.

say that when the policy of the government is changed by an election from protection to free trade, every book-keeper and letter-carrier and messenger and porter in the public offices must be a free-trader, is as wise as to say that if a merchant is a baptist every clerk in his office ought to be a believer in total immersion."—Geo. W. Curtis.

Refuting a Deductive Enthymema consists, says Edwin Bell, in drawing out or deducing from the proposition in question another proposition that contradicts it; or in other words in reducing it to absurdity by showing that a proposition manifestly absurd or untenable is logically deducible from it. Thus said Wendell Phillips: "Let women vote. Cries one: 'Why, our wives and daughters might be democrats, while their fathers and husbands would be whigs. It would never do. It would produce endless quarrels.' This self-satisfied objector thinks he has settled the question. But if the principle be a sound one why not employ it in a still more important instance. Difference in religion breeds more quarrels than difference in politics, yet we allow women to choose their own creeds, although we thereby run the risks of wives being episcopalians whilst their husbands are methodists, daughters being Roman Catholics whilst their husbands are Calvinists. Practically this freedom in religion has made no difficulty, and probably equal freedom in politics would make as little."

Apparent Enthymemas.

Apparent Enthymemas are from (1) diction: as to repeat several sentences with the last one brought in as a conclusion, short and concise, or to string heads of syllogisms together—*e.g.*, "That he preserved some, avenged others, emancipated the Greeks"; (2) from similarity of names: "The mouse is excellent," referring to the mouse of the rite; (3) from what is true divided to what is false joined; (4) from exaggeration and amplification: "The crime is too great to suppose him to have done it"; (5) from a sign to draw an argument, as to conclude a fact from the manner of one's life: "Dionysius is a robber for he is a wicked man," is illogical, for every wicked man is not a thief, though every thief is a wicked man; (6) from accident or chance of a thing: "What you bought yesterday you eat to-day; you bought raw meat yesterday, so you will eat raw meat to-day"; (7) from asserting as a logical property that which is not, or as a consequence: "The poor are happy because they sing and dance in the temple"; (8) from asserting as a cause that which is not; (9) from the omission of some particulars or circumstance—*i.e.*, *when, manner, how, where*; (10) from that probable in some cases to what is probable simply: "He did not do it because he suspected they would suspect him," etc. (See Asteismus.)

Enthymemas from Examples are Best for Orators.

This is the great field for the orator. Aristotle says *examples* are best suited for deliberative oratory (reasoning from what has happened that a like will probably happen). This is the oratory for the masses. Reasoning from examples, says Gilbert, is the subject in relation to other things. "To destroy the false idea of genius, as idleness, adduce eminent orators, statesmen who have worked as dictionary makers and are superior to other men as they have taken more pains." "Gibbons was at his desk at six, Cicero nearly died by over work, Pascal died by study."—Sidney Smith. We induce from examples—*e.g.*, "I see that a horse has four legs; I assert (induce) every horse in the world has four legs." Enthymemas are best suited to forensic oratory, as they respect what is or is not a matter of fact and refer to things past, from which we conclude necessarily and require Enthymema; but examples refer to things to come, and we must needs adduce examples out of what has been. "It snowed three Christmases, therefore it will snow every Christmas," are not enough examples to prove it. Examples may be from analogy, from similitude or proportional; as one is to ten so ten is to a hundred, "As an enemy so is a bad citizen." The greatest effect is from comparison between those that are nearly equal, "The body can make no use of the limbs, nerves, blood, without the mind; so a state is powerless without laws." Examples from fables, which please the masses, especially the illiterate and rustic. Agrippa reconciled the people to the senators by the fable, "The body revolting against the belly."

Examples from similars: "Dionysius requested guard for his person and made himself a tyrant. Pisistratus secured absolute power in the same manner." *From dissimilar points*: "Since any one compelling me to quit my house by force I should have a ground for action, shall I have no ground for action if a man prevents me from entering it?" *From opposite points*: "There is no reason a marriage should be valid if made by mutual consent without license, for it would be to no purpose if with a license and no mutual consent." Another of similitude from Aristotle, based on some action past: "Darius came into Greece after conquering Egypt, Xerxes also conquered Egypt, one ought therefore to hinder the king of Persia from conquering Egypt." A fable: "The horse wanting to drive the stag out and have the whole pasture to himself, asked a man to help; the man said if he let him put this bit into his mouth, he would mount with his dart and drive it out; ever since the horse has been a slave. So if Pharlaris says 'put yourselves under me and take my bit, I will avenge your enemies,' you will become his slaves past recovery."

Words which Introduce an Enthymema.

The most useful form of these Enthymemata ex contrariis, to which *apo elattonos* (from the inferior) or *ek tou mallon kai katton* (from the worse or weaker) also belong (see example below, 9, 13), is that by which the words *ἄτοπον* (strange, absurd), *εὐήθης* (silly, simple), *δεινόν* (marvellous, clever), *αἰσχρὸν* (base, infamous, shameful), *σχετλίον* (cruel, merciless, abominable, shocking; hardy, unflinching), and such like, are introduced in the question *how, how should that be, for it cannot be that . . . ?* as if something had gone before; *why not, certainly* (see examples below, 6, 27; 20, 12; 21, 120, etc.); or with *is it not? not therefore? not then? then, therefore, accordingly* (see example below, 5, 25); or with *and indeed, and yet, altogether, certainly, at any rate, yet, however, still, nevertheless*, used to mark an objection; *for truly*, for confirming a proposition which of itself is tolerably certain; *but, while*, on the other hand; *in truth*, verily, to strengthen or confirm; and in interrogative sentences, *what, pray, or can it be? would have*, a conditional assertion; conditional particle, *if*; or such like antagonistic principles. *Although . . . but* are often joined by *if*, where the interrogative contrary is still to be realised and is, therefore, up to this place hypothetical (19, 337, see example below, also 51, 9); or the second statement is intentionally presented as hypothetical, which is indeed when the bitter conclusion is addressed directly to the hearer, a clever means of mitigation—*i.e.*: Demos. versus Bœotus II (40, 31): "And further, all the persons who were before the arbitrator have stated to you in evidence that Bœotus was himself present when the arbitrator decided in my favour, and that he did not appeal to the court, but acquiesced in the award. *It would be strange*, I take it, when other men, who consider themselves wronged, carry the most trifling causes on appeal to you, that this man who sued me for a marriage portion to recover a talent, and had an award in the suit against him, as he himself says, unjustly, should acquiesce in that award. Oh, but perhaps he is a quiet sort of person, not fond of litigation."

Illustration from Demosthenes by Rehdantz-Blass.

Ex. 9, 13, or Philip III. 13. "Mallon" (from worst): "People who would never have harmed him, though they might have adopted measures of defence, he chose to deceive rather than warn them of his attack; and think you he would declare war against you before he began it, and that while you were willing to be deceived? *Impossible!*" "Oukoun" (then): The Demosthenean passage in Phil. I. 25 commences thus: "It were folly *then*, utter absurdity, after dealing thus with each party singly on matters of vital moment to ourselves, to battle now with them all for a shadow of

Delphi." "*Men*" (if, when); "*de*" (but): Demos. on the Embassy, 337: "About his voice, too, it may be necessary to say something; for I hear that upon this also he very confidently relies, as if he can overpower you by his acting. I think, however, you would be committing a gross absurdly *if, when* he played the miseries of Thyestes and the men at Troy, you drove and hissed him off the boards, and nearly stoned him to death, so that, at last, he desisted from his playing of third rate parts; yet now that, not upon the stage but in public and most important affairs of state, he has wrought infinity of evil, you should pay regard to him as a fine speaker. Heaven forbid! Do not you be guilty of any folly, but consider: *if* you are making trial of a herald you should see that he has a good voice, *but if* of an ambassador and an undertaker of public duties, that he is honest, that he demeans himself with spirit as your representative, like a fellow-citizen towards you; as I (for example) had no respect for Philip, but respected the prisoners, delivered them and never *flinched*; whereas the defendant crouched before him and sang pæons, but you he disregarded." "Demosthenes' Oration on the Chersonese": "*For if* Philip were to ask, 'Which would you prefer, that these soldiers of Diopithes, whatever be their character, I dispute not about that, should thrive and have credit at Athens, and be reinforced with the assistance of the state, or that they should be dispersed and destroyed at the instance of calumniators and accusers?' I think he would say the latter. And what Philip would pray to the gods for, certain persons are bringing about; and after this you ask how the state is ruined?" Demos. on the Chers. 44: "*None of you surely is so foolish* as to suppose that Philip covets those miseries of Thrace, for what else can one call Drongilus, and Cabyle, and Mastira, and the places which he is taking and conquering now?"

Further Illustrations from Demosthenes.

"The Thessalians, again, think ye, said I, when he ejected their tyrants, and gave back Nicæa and Magnesia, they expected to have the decemvirate, which is now established *or that* he who restored the meeting at Pylac would take away their revenues? *Surely not*. And yet these things occurred as all mankind may know" Or in the instance of Demos. vs. Phil. 11, 13: "*Well, it may be said*, he knew all this, yet he so acted not from ambition or the motives which I charge; but because the demands of the Thebes were more equitable than yours . . ." Or the Parataxis may be as a relative sentence, as in 14, 36; 20, 8; or with *whenever, when, at one time, at another time, whenever, if* as a conditional particle. Take Demos. vs. Phil. 44: "For it is impossible—aye, impossible—for one man to execute all

your wishes; to promise, and assert, and accuse this or that person is possible; but so your affairs are ruined. The general commands wretched unpaid hirelings; here are persons easily found, who tell lies of his conduct; you note at random from what you . . . ; what then can be expected?" And take Demos. vs. Halonneus, 43: "And here they are right; he did so allege, and, on my indicting him for an unlawful measure, you acquitted him, and thus he has caused your title to the land to be contested. *But if you could bring yourselves to refer this dispute with the Cardians, whether the lands be yours or theirs, why should not the other people of the Chersonese be dealt with on the same principle?*" And also Demos. vs. Leptines, 8: "And further should you bear in mind, that by the present laws, *which have long been in force*, and the propriety of which even my adversaries will dispute, each man takes the public offices every other year, so that he is exempt for half of his time." These subordinate sentences may also, as Rehdantz-Blass says, take the second place. Bullinger gives the following *example from the Bible* (Matt. xxvii. 19): "Have thou nothing to do with that just man." Here the fire, feeling and urgency of Pilate's wife is all the more forcible in that she does not stop to formulate a tame, cold argument, but she omits the major premise, which was greatly emphasised by being left for Pilate to supply. The complete syllogism would have been: (1) It is very wicked to punish a just or innocent man. (2) Jesus is a just man. (3) Have therefore nothing to do with punishing him.

Argument by Enthymema and Examples.

Use and examples: Aristotle says where an Enthymema is wanting put examples, similitudes and fables, also facts; first to serve as proof by induction. It is best to put examples at the end to come in as testimony, and one witness is evidence, if a credible one. If placed at the beginning, it requires to cite many. In "Principles of Argument," by Edwin Bell, it is given as the best use in case of the audience being fairly favourable or if no opposing speaker; it is best not to put them into a critical frame of mind by laying down a proposition and setting out to convince hearers of its truth, but best to use homiletic speaking or the expository method. "State a subject, set forth facts, and leave it to those to draw the conclusion for themselves." They come in as partners to the argument and are more apt to be convinced and not suspend judgment to hear the other side. To announce a proposition first is more weighty, and examples to follow, as hearer's mind is enlisted thus in thinking of similar instances to confirm the conclusion. *First give examples that are obvious and near at hand*, or more recent; then those that are more remote, as the mind is arrested

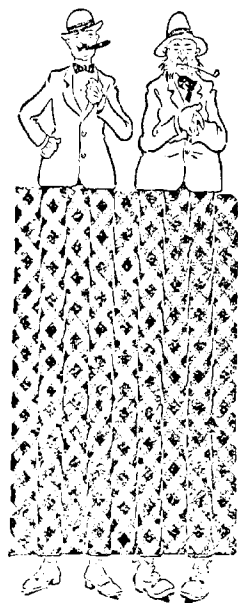
by those that are obvious, and curiosity is satisfied by reference to those that are more remote, that is, not thought of in that light before. Argue from *cause* to *effect*, from *analogy*, from *example*, because it prepares the mind for conviction by showing antecedent probability of the fact to be proved. "Dead men cannot rise again, dead states cannot restore themselves." "The conqueror decides the state of the conquered. They must come in as new states or remain as conquered provinces." The *Indirect Argument First*, then the *Direct*. Reverse this order or form and the effect is bad.

Enthymemas are used to confirm and refute. *To Confirm* (1) from *contraries*; the contrary quality must be inherent, as "Temperance is good because intemperance is bad." (2) *Relative*: "If it be not base for you to sell them, it is not base for us to buy them." "If the patient has suffered justly, so the agent has acted justly." There may be room for a fallacy—for if he did suffer justly, has the agent the right to inflict the suffering? (3) *From Comparison*: (a) a *fortiori*, from the relations of the greater to the less: "If the gods do not know, less should I"; (b) a *minori*: "If the less probability exists, the greater will also"; (c) by parity of reasoning: "If Theseus committed no wrong, neither did Paris"; "Suppose Hector did slay Patroclus, Paris slew Achilles." (4) *From Time*: "If to have a statue, will you not then grant it to me, now that I have achieved it?" Modern example: "Then you were men, nor time, nor place did adhere; and yet you would make both: they have made themselves, and that their fitness now does unmake you."—Shakespeare. (5) *From retorting*: Derived from what opponent says of himself, and is of great service. "Would you, Aristophanes, have betrayed the fleet?" "No." "Then," retorted Iphicrates, "if you who are Aristophanes would not have betrayed the fleet, how shall I who am Iphicrates?" Generally it is absurd when one chides in another what he does, or would feel inclined to do, or exhorts him to do what he himself would not do or be induced to do. (6) *From definition*: The inferences are drawn from the points ascertained or defined. "The spirit is either God or the creature of God, therefore he denies not a God that confesses there are spirits."—Socrates. (7) *From the number of meanings* of the term or distinction of an ambiguous word. (8) *From Division*: "If all men do what they do from one of three causes whereof two are impossible, and the accuser charges not the third, it follows he has not done it." (9) *From Deduction*: "Those who ill protect the safety of others are not to be trusted with our own." (10) *From Authority* or former decision; as Sappho insisted that to die was an evil, the gods having so decided; had it not been so, they themselves would have died; or death is an evil for the gods have judged it so in making themselves

immortal. (11) *From Different Motives*, as men will call a thing just and honourable in public, but expedient in private. The orator should take the one which suits best his purpose, for this element is of sovereign use in exposing anomalies of opinion. (12) *From Analogy*; deducible from analogy of results, as "Iphicrates held, when to give up his son who was under the age, but tall, that if they esteem great children as men, then assuredly they will vote small men to be children." Gilbert says that the reasoning from analogy is from the resemblance of one thing to another. Any bad observation will vitiate the conclusion (see illustration), for analogy is not based on identity but upon a relation—*e.g.*,

"The practice of passing bad money off for good on some one else because we have taken it for good, is much the same way as if one robbed on the highway should imagine it right to reimburse himself out of the pocket of the first traveller he meets."—

Paley. It is the type of all reasoning where two things resemble each other in one or more respects. Sedgwick says that argument by analogy is the most disputable of all, because the parties "feel in their bones" more than what they clearly express. The thin end of the wedge in, the objector claims that the two cases are widely apart, while the proposer of an innovation claims they are analogous, and that there is no difference between them. The objector says: "If we once begin to feed the school children, there is no telling where we will end; by and by we will have to clothe them, next house them, then they will grow up depending on the state, and loss of independence will result, and relieving the parents of their responsibility. Bell says that in the probable arguments from analogy, what is true of one is probably true of the other if the



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These legs are perfectly straight if observed from page on level with the eyes. Inaccuracies also proceed from other senses, as in hearsay evidence, etc.

preponderating number of essential particulars resemble each other. "The planet Mars has an atmosphere, clouds, mists, seas and lands, etc., like the earth, therefore it is inhabited."

--Howkins. But if the two cases are alike in all material

points, it ceases to be an argument by analogy and becomes an imperfect induction. (13) *From enumeration of parts*; as of the soul, it is either of this or that description. (Regarding Socrates): "Toward what temple hath he been guilty of impiety? Whom of the gods hath he not honoured?" (14) *From Consequent or consequences*: This consists (since in the generality of instances it happens that under somewhat the same circumstance is consequent whether good or evil) in the exhortation or dissuasion by means of these consequences, the accusation or defence, the blaming or praising—*e.g.*, "On education, envy is consequent, which is an evil, or it is good to be wise"—whichever suits your point. (15) *From Dilemma or two consequences*: "'Tis not good to be an orator, because if he speaks the truth he will displease men, if he speaks falsely he will displease God." The retort may be: "If you speak the truth, you will please God, if an untruth, you will please men, therefore by all means be an orator." (16) *From Similarity of consequents*, as where one result is the same as another: "They are equally guilty of impiety who assert that the gods were produced, as those that assert that they die, for in both cases it happens at some time or other, the gods do not exist."—Xenophanes. (17) *From Inconsistency of Men*; that men change their minds; another deduced from the circumstance; that the same person does not choose the same thing subsequently as before, but contrarywise: "If when in exile we fight to get back, now that we are back, we take flight in order that we may not fight." The other leaves the country to avoid fighting. (18) *From a Possible for the Real Reason*, assumed; as "Diomedes chose Ulysses to go with him, not as the more valiant, but that as one who would partake less of his glory." (19) *From Considering Motives and Causes* which stimulate or retard men; as "If the undertaking be easy and possible, or beneficial either to the person in question, to himself, to his friends, to his enemies or kinsmen, or entailing loss on them; or if the loss be less than the object proposed. The orator must exhort on the foregoing and dissuade on their opposites." There is also, as Gilbert says, the *Final Cause*—the object or purpose for which the thing came into being. This generally refers to ethics and theology, and in the administration of laws, being the interpretation, the intention, the spirit or object of the act. Object of a measure: "If death would prevent the spread of crime and satisfy the demands of justice, then impose it, otherwise more regard is shown for the life of the murderer than for that of the innocent." Also *Assign a Motive*, then build upon what political economists do sometimes, when they assume mankind were originally savages—*i.e.*, so created; if so, they probably would have remained savages, they would have formed no

idea of civilisation, etc., etc. The doctrine of final causes enters largely in our reasonings on the nature and character of the human mind, and circumstances surrounding us—*e.g.*, “Man has a capacity for being happy; we infer he was designed to be happy; man has a faculty for acquiring knowledge; we infer he was designed to acquire knowledge; man has feelings and capacity to live in society; we infer he was designed to live in society.” From the animal creation we infer the design and final cause of their creation—*e.g.*, “The gift of scent to the hound, swiftness to the greyhound, and the sagacity of the pointer denote the use, hence man is justified in using them for hunting.”

Enthymema is also used to incite the hearer to think out the logical conclusion for himself, which always is a source of pleasure to the hearer, as it seems to be a compliment to his abilities, as well as a gratification to himself, in that he perceives easily the logic of the statement. To facilitate this, Rehdantz-Blass, under the heading “Parataxis,” says: ‘The Greek arranges by paratactic formation (parataxis, according to Webster’s Dictionary, is the mere ranging of one proposition after another without indicating their connection or interdependence), so that, on the one hand, the expression does not appear as a reflection, corresponding to the emotion; and on the other, the logical contrast appears more striking through the equalisation of the form, and thus incites the hearer to think out this logical relation for himself. Such parataxis have, properly speaking, their places in Enthymemas full of emotion; usually in the form: ‘*men,*’ on the one hand; ‘*de,*’ on the other; after θαυμάζω (*I marvel, I wonder, etc.*), as in Demosthenes’ second Olynthiac, 24: ‘*I marvel not at that, the contrary would have been marvellous, if we, doing none of the duties of war, had beaten one doing all. But this surprises me, that formerly, Athenians, you resisted the Lacedæmonians for the rights of Greece, and rejecting many opportunities of selfish gain to secure the rights of others, expended your property in contributions and bore the brunt of the battle; yet, now you are loth to serve, slow to contribute in defence of your own possessions, and though you have often saved the other nations of Greece collectively and individually, under your own losses you sit still*’; after ‘*Deinon*’ (*monstrous, clever, etc.*), as in Demos. vs. Nausimachus, 18: ‘*You hear the law, men of the jury, declaring positively that if they bring no action within five years, their right of action shall be barred. Well, we commence action; they may say, “Yes, and you settle it too.” It would, indeed, be monstrous, when for the original injury the law does not allow actions to be brought after five years by orphans against their unreleased guardians, that you should now, in the twentieth year maintain action against us, the children of your guardians, upon matters upon which you*

gave them a release.' After '*aischron*' (shameful, etc.), as in Demos. v. Aristocrates, 143: 'Thersagoras and Execestus came to Lesbos and resided there; had any of the friends or children of Philiscus laid hands upon either of them, he must have given them up, by virtue of their decree. Would not your conduct *have been shameful and dreadful*, O Athenians, if, while you set up in brass and reward with the highest honours those who have performed such a feat at Athens, you had proscribed as outlaws men of other countries who showed the same devotion to their fatherland?' After '*atopon*' (absurd, etc.), as in Demos. vs. Leptines, 147: 'Besides, *it would be a most gross absurdity*, if on that occasion the deeds of Chabrias had more influence with you than the words of Leodamas; yet, when you have these deeds and the deeds of your other benefactors added to them, they should altogether be weaker than the words of this man.' After '*ὑπερφυῆς*' (*monstrous*), as in Demos. on the Embassy, 267: 'And the perpetrators of all this were not ashamed to look at the sun or at the earth on which they stood, or at the temples or sepulchres, or at the infamy that upon such doings was sure to follow. So mad and senseless, O Athenians, are people rendered by taking bribes! You, therefore, you the people, must be wise, and not permit such practices, but punish them by public sentence. *It would, indeed, be monstrous* if having passed so many resolutions against the betrayers of Olynthus, you should fail to punish criminals in your own country. Read me the decree concerning the Olynthians.' After '*Schetilion*' (*cruel*, etc.), as in Demos. vs. Timocrates, 31: 'Is it not shameful that a man, who knew the statutes which you have just heard to be in force, who knew also of another statute declaring that no decree, even though it be legal, shall be of greater force than a law, should frame and propose to you a law in pursuance of a clearer, which itself he knew to have been illegally moved? *Is it not cruel*, that when the state has secured us all against the suffering of wrongs or grievances at this period by the institution of a holiday, she should herself have obtained no such security against Timocrates, but have suffered on this very holiday the most grievous wrong? For how could a private individual more deeply have injured the state than by overthrowing the laws by which she is governed?' After '*Hypomeneite*' (*will you endure*), as in Demosthenes on the Embassy, 280: 'How say you, then, O Athenians? Under these circumstances, you being the descendants of those men, yourselves being some of them still living, *will you endure that Epicrates*, the benefactor of the people and the liberator from Piræus, should be degraded and punished? that again Thrasvbulus . . . should have incurred a penalty . . . ? and that the descendants of Harmodius and Aristogiton and men who have conferred

benefits . . . and that neither mercy, nor pity, neither weeping children named after your benefactors, nor anything else should have helped them? and shall the son of Atrometus, the pedagogue, and Glaucothea (the assembler of Bacchanals for performances for which another priestess has died) shall he, when you have caught him, be let off, he the issue of such parents, he that in no single instance has been useful to the state, neither himself, nor his father, nor any other of his family?'"

The following, which were a favourite scheme with Edmund Burke, afford a good source of supply for Enthymemas: *whence, why, to what end, with what means, and what result.*

Caution: Do not forget that the *Enthymematic Antithesis* is formed independently, and the conclusion is added independently, as in Demosthenes vs. Phil. 11, 15: "All this he intends and will intend, I dare say, but to attack the Lacedæmonians on behalf of Messene and Argos he does not intend; he actually sends mercenaries and money into the country, and expected to go himself with a great force. *The Lacedæmonians, who are enemies of Thebes, he overthrows; the Phocians, whom he himself before destroyed, will he now preserve?*" Compare Demos. vs. Phormio, 26-27: "And to the creditors who lent on the voyage out, you could scarcely pay their principal, though they were at sea with you and continually pressing you; yet to this man, who has not pressed, you not only returned his principal and interest, but also paid all the penalties of the agreement, when you were under no necessity. (27) And you did not for these persons to whom their agreement gave the right of demanding payment in Bosphorus; yet pretend to have regarded the claim of this man who alleges that you defrauded him in the very outset by not shipping his money's worth of goods according to your agreement from Athens! And now that you are come to the port where the loan was advanced, you do not scruple to cheat the lender; yet you pretend that you did more than justice in Bosphorus where you were not likely to be punished!" Do not *omit the fact* that the Parataxis, as Rehdantz-Blass says ("*men . . . de,*" *although . . . yet*), is delivered when the (established) first sentence is formed participially, for instance as in Demos. on the Peace, 25-26: "And to Philip now (*although*) that we have ceded Amphipolis by treaty, and allowed the Caridians to be excepted from the other people of the Chersonese; and the Carian to seize the islands Chios, Cos, and Rhodes, and the Byzantines to detain our vessels, evidently because we think the tranquility of peace more beneficial than strife, and contest about such questions: (*yet*) it were folly then and utter absurdity, after dealing thus with each part singly on matters

of vital importance to ourselves, to battle now with them all for a shadow at Delphi."

In drawing the Enthymema from examples, fables, facts, etc., "do not string Enthymemas together, for they prove an injury to one another, and hinder and confuse the hearer; blend them by the way, nor should the speaker seek after Enthymemas for everything, lest he proves the known from what is less known"; nor indulge in logical niceties as if he were addressing a disputation society instead of the people or masses; nor bring up too many proofs, nor prove too much; just sufficient else the wedge may be knocked out.

"A good orator should have in readiness the *choicest particulars* of whatever he foresees he may speak of, not making assumptions out of every subject, but from those circumstances that are inherent in each question; for this reason uneducated men have more persuasive influence over a mob than those of high acquirements, because they speak in a manner that comes home to them."—Aristotle.

Delivery: As the home of the Enthymema is in argument, therefore everything bearing on the question of argument is germane here, for the Enthymema is a rhetorical syllogism, rather a pronouncement of a judgment with a proof supporting it. The *Protasis* with the hypothetical "if," "supposing," or with participial clauses, takes the rising inflection, each one being pronounced as Accumulation, or if arranged according to the importance, with the least important first and the most important last, it should be as an Incrementum, as in counting, one, two, three, four—the last being the highest and strongest. In the *equalisation of form*, the delivery is rhythmical; it becomes argument concealed under symmetry and beauty of form, for such Parataxis, as Rehdantz-Blass says, have their place in Enthymemas full of emotion. The emotion in which the Period is cast should stand out well, thus concealing the argument within it. They are usually in the form of Enthymematic Antitheses following after such expressions as "it is monstrous," "it is cruel," "it is shocking," "it is shameful," "will you endure," etc. (see examples above). These powerful emotions give persuasion, for thus a man expresses himself in ordinary life when speaking under the influence of certain emotions and passions, therefore the speaker addressing an audience in like manner appears to mean what he says. Longinus on the Sublime, speaking of "Oratorical Imagery," declares that the best feature is always its *reality and truth*. "What, then," he says, "can oratorical imagery effect? Well, it is able in many ways to infuse vehemence and passion into the speaker's words, while more particularly, when it is combined with argumentative passages, it not only persuades the hearer, but actually makes him its slave. Here is an example. Hyperides, on

being accused, after he had proposed the liberation of the slaves subsequently to the great defeat, said: 'This proposal was framed, not by the orator, but by the battle of Chæroneia.' The speaker has here at one and the same time followed a *train of reasoning* and indulged in a *flight of imagination*. He has, therefore, passed the bounds of mere persuasion by the boldness of his conception. By a sort of natural law in all such matters, we always attend to what possesses superior force whenever it is that we are drawn away from demonstration pure and simple to any startling image within whose dazzling brilliancy the argument lies concealed. And it is not unreasonable that we should be affected in this way, for when two things are brought together, the more powerful always attracts to itself the virtue of the weaker."

And in regard to figures, Longinus gives the example of Demosthenes' powerful demonstration of the fact that the Athenians did "no wrong" under the cover of the figures Orco and Apostrophe, "when however, as though suddenly inspired by heaven, and as it were frenzied by the god of prophecy, he utters his famous oath by the champions of Greece ('Assuredly ye did no wrong; I swear it by those who at Marathon stood in the forefront of danger') in the public view, by this one figure of Adjuration, which I here term Apostrophe, he defies his ancestors. It is said indeed that the germ of the oath is found in Eupolis:

For, by the fight I won at Marathon,

No one shall vex my soul and rue it not.

Now in the passage of Eupolis there is nothing but the mere oath, addressed to the Athenians when still prosperous and in no need of comfort. Furthermore, the poet in his oath has not made divinities of men in order to create a worthy conception of their valour, but has wandered away from those who stood in the forefront of the danger to an inanimate thing—the fight. In Demosthenes, the oath is framed for vanquished men with the intention that Chæroneia should no longer appear a failure to the Athenians. He gives them at one and the same time, as I remarked, a *demonstration* that they have done 'no wrong,' an *example*, the *sure evidence* of oaths, a eulogy, an exhortation." (See Rhys Roberts' Translation.)

A delivery of the Enthymema, when couched in appropriate figures and concealed within the proper emotion or passion, has the stamp of truth, earnestness and reality.

Delivery. All the Enthymematic words, that is words which show that an inference is being drawn, such as *therefore*, *for*, *inasmuch as*, *because*, *since*, *then*, *hence*, *consequently*, etc., should have a pause before them, which indicates the change in the mental view, a pitch and a pause after them, as they denote, according to Delsarte, an ellipsis;

it is also to permit adjustment of the vocal chords to pronounce the clause following. Delsarte gives a pause of 9 degrees to follow "if" (hypothetical or conditional), "then" (conclusive), "for," etc. This is one of the highest degrees of pauses—*e.g.*, "This might be one of your kind, *for*—you would not think of sparing me." Suppress the silence after "for," he says, and there would be no effect. Bell says "for" as a conjunction has the full eighth vowel sound, and is longer than the "for" which is a preposition. "The Essentials of Public Speaking" says the "third" may be used, that is the voice going over three notes; that it gives distinction and character to the accented and emphatic syllable, and is used for conversation, wit, argumentation, description, and oratorical thought. Rush says the second is used though the illative conjunction may take a wider interval—that is, the voice rises up to, say, three notes on the accented syllable and comes back immediately to the level of discourse.

In argument and *pleading*, the speaker, says Quintillian, must use a thousand and one figures, and make his language appear to grow and spring naturally—*e.g.*, "What is the object of our weapons? (major) which certainly we were not to have (minor) if we were to make no use of them." Eloquence must support refutation and proofs. Simple statements are not good enough, but must be urged by extraordinary vigour by those who use them, particularly arising from the cause in which we blame or praise any action showing it just or unjust, or make it appear greater or less, worse or better than it really is. The index finger pointing down toward the ground and moved up and down two or three times is for insisting strongly. The Socratic method, as if conversing with your opponent, is very good in the proof by examples, but the orator propounds and answers his own questions—*e.g.*, "What is the most noble of fruit? the best I should suppose. What horse? that assuredly the swiftest. Then he is the best of men who excels most, not in nobleness of birth, but in merit." As to digressions to make illustrations, embellishment, fire the passions, see fig. Digression. Aristotle says: "Passions may be aroused only in maxims, for proof possesses neither an air of character nor deliberate choice—*e.g.*, maxim: 'Injured though I be, yet I do not repent, for the gain is on his side, but justice is on mine.' Here he speaks to excite passion. In exciting passion, leave off Enthymema, for either it will expel the passion or the Enthymema be uttered to no purpose; one or the other will be feeble, if they happen at the same time. They mutually destroy each other. If you have no proofs or Enthymemas, convey an impress of your character, for a good man is as acceptable as accuracy of speech. If you have proof, prove strongly."

The tone of voice in Delivery: Garry says that the middle tone should be used for calm reasoning, and a moderate time (see Fig. Argumentum). What is affirmed takes the falling inflection, and what is denied the rising.

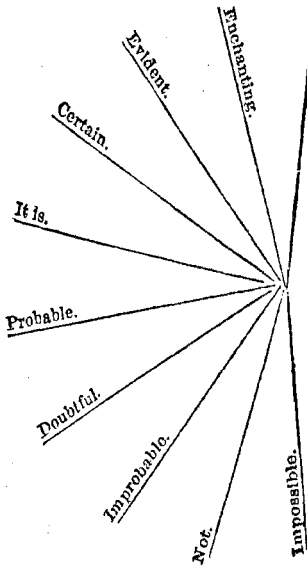
Warm reasoning: "By my white beard, you offer him, if this be so, a wrong, something unfilial, reason my son."

Gestures used in delivering Enthymemas. The hand is supreme in this. Delsarte divides the arm into three parts, the upper arm (part attached to the shoulder, which is vital), the fore-arm, which is moral, and the hand, which is mental; and in the hand the index finger is supreme. With the index finger we define, the hand moving up and down, with its side to the earth. The movement of a single finger indicates great finesse. Mathews, in speaking of its effect, makes the following reference to Daniel Webster: "In speaking of the Buffalo platform in 1848, he said: 'It is so rickety that it will hardly bear the fox-like tread of Mr. Van Buren.' As he said 'fox-like tread,' he held out the palm of his left hand, and with the other played his fingers along his extended arm down to the hand, with a soft running motion, as if to represent the kitten-like advance of the foxy advocate upon his rickety platform. A shout of laughter testified to the aptness of this sign teaching." When the hand is raised and turned towards the shoulder, it affirms by a small inclination. When the index is turned to the earth and pointing downward, it is urgent. For simple *affirmation*,



use the hand prone at about 45 deg.; as per illustration with the fingers at the extremities bent upwards it is a more forcible affirmation, as: "I disclose; I affirm; you cannot doubt me; I open my heart; behold me." The supine is appropriate in affirmation, concession, appeal. The supine affirms, the prone denies. "The prone is an emphatic declaration" (cf. Bell). To affirm strongly, "the hand makes movement of affirmation up and down"; and to deny, "the hand, palm down, makes movement of negation from side to side (see illustration under Fig. Ominatio); and to affirm in spite of every objection, in spite of all objection, say whatever you will, I affirm whether or no"—extend hand palm outward. The degree of certainty in the affirmation varies, according to Delsarte, with the angle the forearm forms with the arm. As the hand ascends: "This is proven"; "I have proof in my hands." The hand and fore-arm at right angles with the arm (upper part) simply affirms; if raised higher, it is certain; and higher still, it is evident, the hand being supine; and with the hand prone—*i.e.*, palm toward the earth, and moving down—signifies "Perhaps it is so"; lower, "I

doubt if it is so"; lower still, "It is not probable"; lower further, "It is not possible, it is impossible." The following diagram from Delsarte will aptly illustrate the movement up and down of the forearm and hand.



The highest to which the hand can go is "absolute truth." Here the equality plane is, they say, the plane of direct address. It ranges vertically through an arc of about 30 degrees, with the shoulder as the centre. It is the normal zone in which men deal with their fellow-men. Gestures of calm reasoning, ordinary public address, direct appeal, description, didactic thought, are in the plane of equality—*e.g.*, "Do we mean to submit to the measures of Parliament, Boston Port Bill, and all?" Positive assertions: the hand always rises: (1) hand level with shoulder-line at right angles to the upper arm, is simple assertion;

evidence, certainty and absolute truth are the three positives which rise from the shoulder line; the five negatives fall from the shoulder line, namely, probability, possibility, improbability, negation (it is not so) and impossibility. The gesture coincides with the stress of the voice which falls on the accented syllable of the main or emphatic word. The reasoning gestures are from the elbow, the oratorical are with the arm bent at the shoulder. The elbow is not to be pinned to the sides (this represents one in fear). These gestures, Austin says, are like the flights of domestic birds, short, are frequent, resting after short and rapid flights; and the oratorical gestures are like the great sea-fowl, whose flights are magnificent, and which glide so gracefully. *Whence, but, and,* etc., standing at the head of a sentence or beginning of an important clause, should always have a pause after them—*e.g.*, "For—death is the close of life to all men, even though one should keep himself shut up in a cage, but—it behoves good men always to aspire to what is noble, proposing to themselves favourable hopes, and to endure with fortitude whatever Providence may allot them." —Demosthenes on the Crown. "Then—when I saw our state voluntarily engaged in so many and such dangerous contentions for the interests of others . . ." "Wherefore—

I do not appear to be either the mover nor the author of the first peace . . .” “Why?—because you had discontinued all preparations for war . . .”—Demosthenes. (See further references under Figs. Argumentum and Pisteis.)

ENUMERATIO: Latin *e*, out, fully; and *numerare*, to number; *io*, ing, act of; the act of reckoning up; is a figure used by the orator to divide a subject into its accidents, the matter into antecedents, the effects into causes, and things annexed, and following after. It is also that part of the peroration which recapitulates the heads of an argument. Enumeratio is also numbering and rehearsing the effects and consequents, showing those which go with it and follow after it, as: “Anthony was the cause of the civil war, of those slain armies of the Roman people, of the death of many noble citizens, of overthrowing the authority of the Senate, and, finally, of all evils whatsoever.”—Cicero.

The use of this figure serves greatly both for garnishing the oration with variety and also to enrich it with plenty (amplitude).

Delivery: The clauses or members are pronounced with a falling inflection, excepting direct questions, but not with the voice falling into a repose as at the close of a period (see Fig. Accumulation). At the end of each clause or member there should be a slight pause.

EPAGOGE: Greek *ἐπί*, on, upon; *ἄγω*, to lead, to bring; to lead on or upon. It is a number of particulars or examples brought forward to lead to a general conclusion or induction; also wherein like things are compared. “You have a cold, you did not take your umbrella, got wet boots; your family says it’s your own fault because you do not take care of yourself; this is cause and effect: but you observe a number of friends with a cold and you induce it is an unhealthy season.” “Under the operation of the American system, the objects which it protects and fosters are brought to the consumer at a cheaper price than they commanded prior to its introduction, or than they would command if it did not exist. (Examples.) The average price of *flannels* in 1826 was 38 $\frac{3}{4}$, 1827 tariff at 46 it was 38, 1829 was 36, 1830 32 cents. *Brown sugar:* 1792 to 1802, duty 1 $\frac{1}{2}$ cents a lb., average 14 cents; 1820-1830, duty 3, average only 8 cents a pound.” Argument used by Henry Clay.—E. Bell.

EPANALEPSIS: Greek *ἐπί*, on, up; *ἀνά*, again; *λαμβάνω*, to take: to take up again. It is a figure by which the orator uses the same word or clause at the beginning and at the end of the same sentence. Symploce makes use of the same but in several sentences. It is a figure when,

for elegancy's sake, a sentence is begun and ended with the same word or sound—*e.g.*, "Severe to servants, to his children severe." "In sorrow I was born, and must die in sorrow."

"Epanalepsis words will recommend
The same at the beginning and the end."—Langley.

Examples:

"Who does the tender heart subdue,
Tell me, my Sappho, tell me *who?*"
—Ambrose Phillips.

"There honour comes a pilgrim gray
To bless the turf that wraps their clay,
And freedom shall awhile repair
To dwell a weeping hermit *there.*"—Collins.

Use: It serves to place a word of importance in the beginning of a sentence to be *considered*, and in the end to be *remembered*; also it has sweetness in the sound of the repetition. It is also a resumption after a parenthesis or digression.

Caution: Do not use too many words between the beginning and the end, as it drowns the repetition of the first word and thus loses its grace; and not repeat too soon lest it returns barren and empty, and thus also have no grace.

EPANAPHORA: Greek *epi*, on, upon; *ana*, again; *phero*, bring, bear, lead; is a form of speech which begins divers members with one and the same word.

(1) In long periods—*e.g.*, "A witness is Italy . . . , a witness is . . . ," etc.—Cicero. (See full sentence under fig. Anaphora).

(2) By most periods: "The Lord sittest above the water floods; the Lord remaineth King forever; the Lord shall give strength to his people; the Lord shall give his people the blessing of peace."

(3) By commas: "Whom they loved, whom they served, whom they ran after, whom they fought and worshipped."

(4) By interrogation: "Where is the wise, where is the scribe, where is the disputer of this world?"

(5) By double anaphora in antithesis: "The covetous man is ever poor, the contented man is always rich; the covetous man is an enemy to himself, the contented man is a friend to others; the covetous man is full of care, the contented man is full of comfort."

(6) By certain increase in the clauses: "I desire you for the love I have borne to you, for the love you have borne to me, and for the love which our good God doth bear to all, that you will remember these my last words, uttered with my last breath." Epanaphora is also the same word or group of words repeated at the beginning of two or more

clauses, sentences or verses in immediate succession or in the same passage (see examples).

“On words repeated Epanaphora plays

Or the same sense in other words conveys.”—Langley.

Examples:

“*Fallen, fallen, fallen, fallen,*
Fallen from his high estate,
 And weltering in his blood.”—Dryden.

A little school-girl said this repetition was to get in all the syllables.)

In the 29th Psalm this figure is used three times in the first two verses: “Give unto the Lord”; “The voice of the Lord” occurs seven times in verses 3-9. It is also an Epanaphora when synonyms or words of similar meaning are substituted for those words or word to be repeated—*e.g.*, synonymous words: “*You mourn*, O Romans, that three of your armies have been slaughtered by Anthony; *you lament* the loss of your most illustrious citizens—they were torn from you by Anthony; the authority of this order is deeply *wounded*—it was *wounded* by Anthony. In short, all the calamities we have ever since beheld (and what have we not beheld?), if we reason rightly, have been entirely owing to Anthony. As Helen was of Troy, so the blame, the misery, the destruction of the state is Anthony.”—Cicero.

Use: This figure is used to repeat a word of importance and of an effectual signification. It serves also pleasantly to delight the ear, both with respect to the repetition and also the variety of the new clause.

Caution: It must not be too often said; the repeated word should not be the weakest.

EPANODOS: Greek *ἐπί*, opposite, upon against; *ἀνά*, again; *ὁδός*, way; is a figure by which a repetition of persons or things is made in an inverse order—*e.g.*, “O more exceeding love or law more just, just law indeed but more exceeding love.” A repetition or recapitulation of item by item often with conditional discussion, especially in an inverse order. Quintillian says: “A kind of repetition which recurs to things or persons mentioned before and distinguishes them, as Iphictus and Pelias came,” etc. (see Emphatic Repetition).

Use: The use of this figure is to enrich the oration by partition of the whole, and also to garnish the same by variety of several differences.

EPANORTHOSIS: Greek *ἐπί*, upon, opposite or against, in addition, one or another, over and above; *ἀνα*, again, to the sense of strengthening; *ὀρθοῶ*, to set right; is a figure when in our speech something that went before is

called back and corrected. (1) When the word is corrected before it is spoken; is the same as Prodiorthosis; (2) when the word is corrected after it has been spoken (correction meaning having used a word of sufficient force, yet pretending greater strength of meaning, rejects it and supplies the place with one of more extension; see Epiorthosis). There are four ways: (1) by comparison, (2) by comparison of greater and less, (3) by doubting, (4) by signs of repenting—*e.g.*, "Joseph was amongst his brethren: did I say brethren?—nay, tiger-like monsters." "For this shameful and accursed fast, what shall I call thee, a wretch? Nay, a beast; nay, a poisonous serpent."

"Epanorthosis oft a phrase corrects,
And feeble words, for stronger terms rejects."

—Langley.

e.g., "What is it, then, can give men the heart and courage—but I recall that word, because it is not true courage, but *fool-hardiness* to out-brave the judgment of God."—Lillotson.

Epanorthosis is also a repetition of a term to call attention to it, as "Most brave! brave did I say—most heroic act."

EPEROTESIS: Greek *ἐπί*, upon, on, one on another; *ἐρώμαι*, to ask, to advise of, consult; is a question on top of a question. It is a figure whereby the rhetorical question is asked for effect rather than with an expectation of an answer; the question or questions are used without expecting an answer from another person in order to express astonishment, or to suggest to the minds of the hearers an answer favourable to the speaker's cause, especially the use of an unbroken series of rhetorical questions—*e.g.*, "Is not France, the most polished, in many respects the most distinguished state of Christendom, Catholic? Is not Flanders, the most populous part of Europe, also Catholic? Are the Catholic parts of Switzerland and of Germany less prosperous than those which are Protestant?"—Henry Clay.

EPIDIORTHOSIS: Greek *ἐπί*, after, upon, or after an event; *ὀρθόω*, to make straight, to set right, to correct or set in order afterwards. Alexander III. 15 defines Epiorthosis as a subsequent explanation of an assertion to prevent offence to judges.

Examples: Blass' "Demosthenes" gives as a genuine Demosthenic Epiorthosis an improving or strengthening of the expression just used: Olynthias II. 2: "It must then be our care, Athenians, that we are not more unkind to ourselves than circumstances have been; *as it would be a foul, a most foul reproach* to have abandoned not only cities and places that once belonged to us, but also the allies, and

advantages provided by fortune." An example stronger still, Cor. 130: "Accordingly I shall pass over these circumstances; I shall commence with the actions of his own life. For he was not a person of ordinary rank, but of those whom the people execrated. *For lately—lately, do I say?—yesterday*, and very recently, he became at once both an Athenian and an orator: and by adding two syllables he transformed his father from Tromes to Atrometus . . ."

Example from Æschines vs. Ctesiphon, 106: "I come now *to the third period, or rather to that bitterest period of all*, in which Demosthenes brought ruin upon our state, and upon all Hellas, by his impiety toward the shrine at Delphi and by making an alliance with the Thebans, an unjust alliance and utterly unequal."

Use: Epidiorthosis is used to correct what we have previously said, or explain something gone before so as not to give offence, or to place matter of less weight at the beginning of the figure so as to build up stronger matter thereon, thus calling forth a similar increase of feeling in the hearer. For instance, the "Embassy Speech" of Demosthenes, 234: "Now let me speak of the entertainment and the decree: I had nearly forgotten what was most material to say to you . . . when nothing either spoken or done wrongly by these persons, I, according to customary usage, commended and invited them to the City Hall. And what is more, I entertained Philip's ambassadors, and very splendidly too . . . the defendant will bring the matter forward and say, 'Demosthenes himself commended us, himself feasted the ambassadors,' not distinguishing the when. It was before the country had sustained an injury, before it had been discovered that these men had sold themselves; when the ambassadors had just arrived for the first time, and the people had to hear what they proposed, and it was not yet known that the defendant would support Philocrates, or that he would make such a motion. If he should bring this forward, remember the dates; they were earlier than the offences: since that time there has not been the slightest connection or communion between these men and me."

Take another instance from Demosthenes, Cor. 180: "Now, Æschines, in what character am I to consider you on that day, and in what character myself? Do you wish that I should consider myself a Battulus, as you call me in your abusive and malicious language? and you a hero of no ordinary rank, but one of those heroes from the stage, a Cresphontes, Creon, or an Ænomaus, whom you murdered formerly in Colottus by your miserable acting? At that period, then, I, the Pæanian Battulus, appeared of more value to my country than you to the Cothocian Ænomaus. You were useful on no occasion; I, on the contrary, did everything that became a useful citizen."

The Epidiorthosis is used, according to Hermogenes, in the *Aletheia* (the stamp of truth and fervour, that is to say, the inward participation of the speaker in what he says), and that here all the figures of the *Sphodrotes* (vehemence of expression), further Aposiopesis, Epicrisis, Epidiorthosis, are employed.

Caution: The Epidiorthosis might appear too abrupt if a stronger expression, as Blass says, be added from the beginning, and is likely to displease the hearer, as he cannot accompany the speaker as he would do if there is an increase gradually of the thought and feeling. Be sure to observe the climax of thought and feeling to be explained or unravelled. Also take note that it is a climax of thought, not of words or sentences which arise one out of the other by steps. (Note Olyn. III. 15, a good Epidiorthosis.) Be careful *not to announce your feeling beforehand*, for Hermogenes warns against this, also Aristotle, who says that one is not permitted to do this although he can with effect announce the fact that he is going to reason or establish the matter by proofs, etc. Blass' "Demosthenes" states that this very warning or announcement awakens opposition instead of impressing us, and, as Quintillian affirms, puts one on his guard. Blass gives some instances where Æschines violated this, namely in "Timarchus" 70: "*Shall I yield to the temptation to use language somewhat more explicit than my own self-respect allows? Tell me, fellow-citizens, when a man has defiled himself with Hegasandrus, does that man seem to you to have prostituted himself to a prostitute? In what excesses of bestiality are we not to imagine them to have indulged when they were drunken and alone . . .*" Another from Æschines on the "Embassy," 87: "*Is it not therefore, an outrage, gentlemen, if one dares utter such lies about a man who is his own—no, I hasten to correct myself, not his own, but your—fellow-citizens, when he is in peril of his life?*" Here Blass states that the passion is distinctly broken by the addition of "*if one dares to utter such lies . . .*"; and generally Epidiorthosis, full of life as it is, is out of place here (see Æschines vs. Ctesiphon, 106, under examples above), and shows more malice than inner anger.

In cautioning not to use a too strong expression from the beginning of the figure, as it might appear too abrupt, Blass cites Demosthenes' Olynthiac III. 15, thus: "*Little or nothing . . .*"; but in this way it is harmonised, and immediately the expression of life and direct feeling is brought into the speech which also calls forth a similar increase of sensibility in the auditors: "Another thing, too, you should observe, Athenians, that a decree is worth nothing without a readiness on your part to do what you

determine. If decrees could of themselves compel you to perform your duty, or execute what they prescribe, neither would you with many decrees have accomplished *little or nothing*, nor would Philip have insulted you so long. Had it depended upon decrees, he would have been chastised long ago."

Delivery: In a *simple correction*, like "I declare that they were thieves—no, robbers," it should be pronounced suddenly and quickly, with an increased force of voice. As a *subsequent explanation* or unfolding of an assertion it should be, according to Hermogenes, in the *Aletheia*, that is, have the stamp of truth about it, be fervent and vehement, quick and forcible; the voice growing stronger and stronger as it pronounces each stronger and more important clause.

Before taking up the next Figure—*Epilogue*—which calls forth the greatest resources of oratory, we shall precede same by a brief description of the eloquence of the Rev. George Whitefield, who, in concluding one of his famous epilogues with "Awake, oh, north wind! and come thou south; blow upon this garden that the spices thereof may flow out . . .," caused many people to follow him into adjacent towns.

THE REV.
GEORGE WHITEFIELD, M.A.

DESCRIPTION OF HIS ORATORY, DELIVERY,
 AND SOME NOTES TAKEN FROM EMINENT
 CONTEMPORARY AND SUBSEQUENT CRITICS.

From the authorities quoted below, the reader will be able to appreciate the extraordinary ability of the Rev. George Whitefield, whose great eloquence shook both hemispheres for over a quarter of a century.

“One hundred and fifty years ago dramatic education was an important part of the education of the public schools of England. He was early taught in histrionics. His sonorous voice, action, facial expressions, intonations gave astonishing effect to his discourses. A fine highly ornamental style, he eschewed. He had an unequalled voice and of wonderful versatility. One moment he would thunder on Mount Sinai, and the next whisper mercy on Mount Calvary. *He was a man of middle stature, of slender body and of comely appearance, sprightly temper, and acts and moves with great agility and life.* He spoke entirely without notes, had a ready memory, wit quick and piercing, imagination lively and florid, a clear and musical voice of which he had wonderful command. He used much gesture, but with great propriety. Franklin said: ‘His delivery of a sermon was so improved by frequent repetition that every accent, every emphasis, every modulation of the voice was so perfectly well turned and well placed that without being interested in the subject one could not help being pleased with the discourse.’ Rev. William Cooper (Boston) said: ‘He is a holy, fervent youth, but I think has too much action with his fervour!’ Johnathan Edwards’ wife wrote: ‘You have already heard of *his deep-toned, yet clear and melodious voice.*’ Whitefield usually singled out one person of a vast audience and directed his tremendous power and appeals to him, which accounts, in great part, for his great influence over the congregation. He was full of ejaculations and interrogations, made use of anecdotes or illustrations in the most serious passages, even relieved them by jest. Often, the audience strung to a high pitch, he would suddenly make a long solemn *dramatic pause.* He had great variety of gesture and intonation.”—Rev. L. Tyerman.

“Whitefield was not a flighty orator, but spoke the words of soberness and truth with divine pathos and floods of tears, declarative of his sincerity.”—Rev. Fletcher, Vicar of Madeley.

“Professed orators might object to his hands being lifted up too high, and it is to be lamented that in that attitude,

rather than in others, he is represented in print. The attitude was very transient, and always accompanied by expressions which would justify it. Sometimes he wept exceedingly, stamped loudly and passionately, and was frequently so overcome that nature required some little time to compose itself. His style was now (in his advanced years) colloquial, with little use of motion, patient exposition with suitable remarks all comprehended within an hour. Some considered the familiar and objectionable style used by Whitefield at the close of his public ministry as notably inferior compared with that of the commencement of his career. These late day ones were free and easy talks intermixed with anecdotes, personal reminiscences and quaint quotations."—Cornelius Winters.

"These extracts are not particularly eloquent nor instructive, but they show the *declamatory and colloquial style* used by Whitefield in the latter part of his ministry. His sermons were earnest talks, full of anecdotes and ejaculatory prayers."—Joseph Gurney's *Shorthand Report of Whitefield's Sermons*. (Whitefield was then about 48.)

Winters says that Gurney's reported sermons were those of the Wednesday evening (except last two), when he was worn out and fatigued.

"Though Whitefield's sermons were repeated again and again in his travels, even for the hundredth time, yet no speaker was ever quicker to seize upon any passing incident and turn it to account. In the art of rhetoric, apostrophe and personification, which quickened the coldest abstractions into life, he held the first place."—Mathews' "Oratory and Orators."

"Whitefield was not only the orator of nature but also of art. *He studied oratory*; he drilled himself; he copied the finest models. He sought out acceptable tones, gestures, and looks, as well as acceptable words. Every accent of his voice spoke to the ear, every feature of his face, every motion of his hands, every gesture spoke to the eye, so that the most dissipated and thoughtless found their attention involuntarily fixed. The grand source of his eloquence were an exceedingly lively imagination and an action still more lively."—Dr. Gillies.

"Whitefield's *voice was loud and clear, and he articulated words so perfectly* that he might be heard and understood at a great distance, especially as his auditors observed the most perfect silence."—Benjamin Franklin.

Garrick said he would give a hundred guineas if he could only say "O" like Whitefield, who could make his audience weep or tremble by varying his pronunciation of the word Mesopotamia.

"James of Birmingham has occasionally reminded me of Whitefield, of his alternate bursts of tenderness and



THE REV. GEORGE WHITEFIELD, M.A.

Principal Forms of Oratorical Expression used by the Rev. Geo. Whitefield.
His master-figures are those in italics :

Anadiplosis, Anaphora, Antistrophe, Apostrophe, Arsis and Thesis, Asyndeton, Aitiology, Dialogismus, Ecphrasis, Eperotesis, Epiorthosis, Epilogue, Exordium, Hypophora, Hypothesis, Hypotyposis, Metabasis, Ominatio, Parenthesis, Parison, Parrhesia, Pathopoeia, Pause, Peroratio, Polysyndeton.

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"James of Birmingham has occasionally reminded me of Whitefield, of his alternate bursts of tenderness and

terror, in all but their rapidity. Whitefield made no secret of his attention to delivery. He was not ashamed to quote Sheridan's lectures in remonstrating with Durell. He left nothing to accident that he could regulate by care in his delivery. Practiced speakers could tell whenever he delivered a sermon for the first time. Dr. Southey said the salient points of his oratory were not prepared passages—*they were bursts of passion.*—Robert Philip, "Life and Times of Whitefield."

"The *very tame exordium* used by Whitefield, which was so excellent, did not presage the power that was to come. As he went on he warmed up. An old man who heard him said he did not know whether it was his voice or his countenance that spellbound him. His face was like a canvas on which the preacher printed every passion that stirs the human breast. It was at one moment terrific as if the furies were enthroned on that dark brow, and the next, by a dissolving view, sweet as from heaven it would come forth. *In gesture no man ever equalled him*, they were unstudied. A single movement of his finger with the accompanying expression of his face would thrill an audience or dissolve them into tears. The radiance of his face we felt often before a word was spoken. As his face alternated with tears or smiles according as the subject was pensive or joyful, how the audience responded in sympathy, wept or rejoiced. *His voice was smooth and variable and clear.* When it swelled in thunder peals it tingled every ear and made every heart tremble. He rebuked those at Oxford for their neglect of its study (oratory), provided for it in his orphan asylum, and recommended it to the American colleges."—J. B. Wakeley's "Anecdotes."

"*Whitefield had an open beaming countenance* and a voice of rich compass, and was a consummate actor. Just as crowds went to Hamlet and Macbeth to see the powerful passions displayed, they did to Whitefield to hear his hundredth repeated dramatic passages."—Breton's "Complete Orator."

Whitefield was undoubtedly the greatest Demosthenean pulpit orator. He was a highly learned divine with the degree M.A., having graduated from Pembroke College, Oxford. In all the bold Figures of Eloquence he stood supreme, and has never been surpassed by any other preacher. Among the greatest features of his oratory were the figures Pause and Ecphonesis. He was an ardent student of oratory and strongly recommended its study, likewise Sheridan's "Lectures on Elocution," but with all his reading he never allowed himself to become affected with what Sheridan called "book delivery," which so much mars the speaking of many learned men. He kept himself constantly imbued with

the natural forms of that heart language which made him so popular with the masses. The Rev. C. H. Spurgeon took Whitefield as his model.

In early life Whitefield was of slender appearance, but in his later days he became somewhat corpulent. His countenance was generally beaming and pleasant, though at times, when he was greatly excited and fired up, his eye would dart with lightning rapidity among his congregation, and at moments he would appear almost stern in his condemnation, but the next melting in tears. He was very careful as to his diet, eating only such food as was suitable to his digestion in order that his voice might be kept clear and himself in fit condition, for he was famed for the clearness and resonance of his voice. He retired to rest promptly at 10 o'clock, that his body might become thoroughly rested, as he knew full well the disastrous effect of the reflex action of tired muscles, especially on the voice. He, however, arose early and commenced his day's work, for on one occasion he told his congregation he prepared that sermon at four o'clock that morning, while most of them were asleep. It is unnecessary here to describe his vast audiences and his extraordinary eloquence, as they are well known to all conversant with historical characters of sacred history; so I shall subjoin a few extracts of one of his famous sermons, with the Figures noted therein, preached by him in Philadelphia, U.S.A., on Sunday, August 24th, 1746, when he was about thirty-two years of age and in the height of his early ministry: "Britain's Mercies, and Britain's Duty."

"Men, brethren and fathers, and all ye to whom I am about to preach the kingdom of God, I suppose you need not be informed that, being indispensably obliged to be absent on your late thanksgiving day, I could not show my obedience to the governor's proclamation, as my own inclination led me, or as might justly be expected from, and demanded of me. But as the occasion of that day's thanksgiving is yet, and I trust ever will be, fresh in your memory, I cannot think that a discourse on that subject can even now be altogether unseasonable. . . .

"Happy art thou, O England! ¹Happy art thou, O America! who on every side art thus highly favoured! ²But, ³alas! how soon would this happy scene have shifted, and a melancholy gloomy prospect have succeeded in its room, had the rebels gained their point, and a popish abjured Pretender been forced upon the British throne! ⁴For, supposing his birth not to be spurious, ⁵(as we have great reason to think it really was), ⁶what could we expect from one descended from a father who, when Duke of York, put all Scotland into confusion; and afterwards, when

¹ Euphemism ² Euphemism ³ Hypophora ⁴ Euphemism ⁵ Antilogy ⁶ Parenthesis

crowned King of England, for his arbitrary and tyrannical government, both in church and state, was justly obliged to abdicate the throne, by the assertors of British liberty? . . . ⁷ *But, alas! what* an inundation of spiritual mischief would have overflowed the church, and *what* unspeakable danger should we and our posterity have been reduced to, in respect to our better parts, our precious and immortal souls! ⁸ *How soon* would swarms of monks, dominicans, and friars, like so many locusts, have overspread and plagued the nation; ⁹ *with what* winged speed would foreign titular bishops have posted over, in order to take possession of their respective sees? ¹⁰ *How quickly* would our universities have been filled with youths who have been sent abroad by their popish parents, in order to drink in all the superstitions of the church of Rome? What a speedy period would have been put to societies of all kinds, for promoting Christian knowledge, and propagating the Gospel in foreign parts: *How soon* would our pulpits everywhere have been filled with those anti-Christian doctrines, free-will, meriting by works, transubstantiation, purgatory, works of supererogation, passive obedience, non-resistance, and all other abominations of the whore of Babylon? *How soon* would our Protestant charity schools in England, Scotland and Ireland have been pulled down, our Bibles forcibly taken from us, and ignorance everywhere set up as the mother of devotion! *How soon* should we have been deprived of that invaluable blessing, liberty of conscience, and been obliged to commence (what they falsely call) Catholics, or submit to all the tortures which a bigoted zeal, guided by the most cruel principles, could have possibly invented! *How soon* would that mother of harlots have made herself once more drunk with the blood of saints! and the whole tribe, even of free-thinkers themselves, been brought to this dilemma, either to die martyrs for ¹⁰ (although I never heard yet of one that did so), or, contrary to the most avowed principles, renounce their great Diana, unassisted, unenlightened reason! . . .

“ If we take a distinct view of this notable transaction, and trace it in all the particular circumstances that have attended it, I believe we must with one heart and voice confess that ¹¹ *if it be a mercy* for a state to be delivered from a worse than a Catiline's conspiracy, or a church to be rescued from a hotter than a Dioclesian persecution; *if it be a mercy* to be delivered from a religion that turns ploughshares into swords, and pruning-hooks into spears, and makes it meritorious to shed Protestant blood; *if it be a mercy* to have all of our present invaluable privileges, both in church and state, secured to us more than ever; *if*

(7) Hypophora and Eperotesis (8) Anaphora with Eperotesis and Epiphonias (9) Interrogatio (10) Parenthesis (11) Hypothesis, Prothesis, Anaphora and Actis

it be a mercy to have these great things done for us, at a season when, for our crying sins, both church and state deserve to be overturned; and *if it be a mercy* to have all this brought about for us, under God, by one of the blood-royal, a prince acting with experience far beyond his years; *if any or all these are mercies*,¹³ then have you lately commemorated one of the greatest mercies that ever the glorious God vouchsafed to the British nation. . . .

"May I appeal to the most refined *reasoner*,¹⁴ *whether* the religion of Jesus Christ be not a social religion? whether the moral law, as explained by the Lord Jesus in the gospel, has not a natural tendency to promote the present good and happiness of a whole community, supposing they be obedient to them, as well as the happiness of every individual? *From whence* came wars and fighting among us? *From what* fountain do all those evils, which the present and past ages have groaned under flow, but from a neglect of the laws and statutes of our great and all-wise law-giver Jesus of Nazareth? Tell me, *ye men of letters*, whether *Lycurgus or Solon*,¹⁵ *Pythagoras or Plato*, Aristotle, Seneca, Cicero, or all the ancient law-givers and heathen moralists, put them altogether, ever published a system of ethics any way worthy to be compared with the glorious system laid down in that much despised book (to use Sir Richard Steel's expression), emphatically called the Scriptures? Is not the Divine image and superscription written upon every precept of the Gospel? Do they not shine with a native intrinsic lustre? *And*, though many things in them are above, yet is there anything contrary to the strictest laws of right reason? Is not Jesus Christ, in the Scripture, styled the Word, the Logos, the Reason? *And* is not His service a reasonable service? What if there be mysteries in his religion? *Are they not*, without all controversy, great and glorious? *Are they not* mysteries of godliness and worthy of that God who reveals them? *Nay*, is it not *the greatest mystery*, that men, who pretend to reason, and call themselves philosophers, who search into the 'arcana naturæ,' and consequently find a mystery in every blade of grass, should yet be so irrational as to decry all mysteries in religion? Where is the scribe? Where is the wise? Where is the disputer against the Christian revelation? Does not everything without and within us conspire to prove its divine origin . . . ?"

EPILOGUE: Greek ἐπι, upon, besides, in the sense of strengthening; λόγος, speech, a speech on a speech; is

(13) Level Progress of the voice with rising inflection at the end for turn of voice (14) Apodosis Thesis and Cadence (15) Asyndeton with Asyndeton Eperotesis after the style of Demosthenes Asyndetic reasoning (16) Apposrophe (17) Syntheron (18) Polysyndeton preceded by Asyndeton a la Demosthenes (19) Asyndeton (20) Epithorthesis.

a form by which the orator recounts the principal matters or recapitulates them; a conclusion; an appeal by the speaker to the feelings or passions; the closing part of a discourse in which the principal matters are recapitulated. This figure is the greatest glory of eloquence. It is here the orator strikes out for all that is sublime and magnificent. The rule laid down by Aristotle is very good, and is as follows: (1) *Getting the hearers favourable* to one's self and ill-disposed toward the opponent, for after showing yourself in the right and your opponent in the wrong, and having said all respecting the cause, it is the best season to praise or dispraise the parties, to blame and give the last finish, aiming especially to show that he is good relatively or absolutely to the audience, and that the opponent is bad relatively or absolutely to them. (2) We must now *amplify and diminish*, as the facts must need be acknowledged it one is about to state their quality, for the increase of quantity or bodies is from substances previously existing. When it appears what is good or evil, then is the time to show how great or how little that good or evil is. (3) We must *excite the hearers*. When it is manifest how great the good or evil is, it will then be opportune to excite or move the anger, love, hatred, envy, emulation, indignation, and contentiousness. (4) We must *awaken memory*, by a recollection of what has been before stated. In the exordium we state the case in full so that it may not be unknown to the hearers upon what the subject turns, but in the peroration merely the means by which it has been proven, and that summarily. (a) The commencement of the Epilogue will be that one has made good what he undertook, and how. (b) By means of the juxtaposition with his opponent's statements or in comparing his arguments one by one with his opponent's, as "He on this subject said so-and-so and I so-and-so"; or by interrogation, "What would he do had he proved this point and not the other?" "What has not been proven on my side or what has this man established?" (c) Or state his reasoning as it was originally stated, or state that of his opponent's speech if he pleases. (d) For the close, the style without connectives is becoming in order that it may be a peroration and not an oration. "I have spoken—you have heard—the case is in your hands—pronounce your decision."

In numbers 2 and 3 all the powers of eloquence must be brought into play, all the resources of oratory, all the language of greatest thought and magnificence must now be marshalled. Here the orator is to reign supreme (see fig. Amplification). Here all the master figures must be called into service, the Apostrophe, Ecphonesis, Prosopopœia, Hypotyposis, Interrogatio, etc.

As, for instance, where the policy of aiding or defending an individual state, to persuade to this with the three feelings, love, gratitude and pity. Dissuading: that the adversary's proposed reasons are unjust, disgraceful, inexpedient, and everything else mean and wrong; that it is laborious and impossible. Magnify the course of your advice. On the dissuasive side, show they deserve anger or envy or hatred; that those you are addressing have suffered a "slight" or injustice; that they deserve envy because of their undeserved prosperity; or that they deserve animosity by showing that they have been ill-treated, either themselves or their friends.

Examples: It was in the Epilogue that, after working up his audience, *Whitefield* delivered his wonderful apostrophe to the angel Gabriel (see fig. Apostrophe), and in the last sermon but one he preached on earth he uttered *this most touching Epilogue*: "I go," he cried, "I go to my everlasting rest; my sun has arisen, and by aid from Heaven has given light to many. It is now about to set forever—nay, it is about to rise to the zenith of immortal glory. I have outlived many on earth, but they cannot outlive me in heaven. Oh, thought divine! I soon shall be in a world where time, age, pain and sorrow are unknown. My body fails, my spirit expands. How willingly would I live for ever to preach Christ! But I die to be with Him."

Demosthenes' famous Epilogue on the Crown, in which he shows himself favourable to the Athenians and his opponent against them: (The inflections are as marked by the great elocutionist, Walker, who says the Epilogue commences with reasoning plain, simple, middle tone. The vertical lines represent the accentual groups.)

"There are two | distinguishing | qualities. Athenians | which the virtuous | citizen | should ever | possess, | I speak | in general terms | as the least | invidious method | of doing justice | to myself, | a zeal | for the honour | and pre-eminence | of the state | in his official conduct, | on all | occasions | and in all | transactions | an affection | for his country. | This, | nature can bestow, | abilities | and success | depend upon another power. | (*Strong assertion, firm, loud, and lower tone.*) And in this | affliction | you find | me | firm | and invariable. | (*Enumeration of particulars; firm, loud, lower tone, rising in strength on each to the end.*) Not | the solemn | demand | of my person, | not the vengeance | of the Amphictyonic | council | which they denounced against me, | not the terror | of their threatenings, | not the flattery | of their promises, | no, | nor the fury | of those

accursed | wretches | whom they roused | like wild beasts |
 against me, | could ever | tear | this affection | from my breast. |
 (*Higher tone, and not so loud*). From first | to last, | I have
 uniformly | pursued | the just | and virtuous course | of conduct;
 assertion | of the honours, | of the prerogatives, | of the glory
 of | my country; | studious | to support them, | zealous | to
 advance them, | my whole | being | is devoted | to this glorious |
 cause. | (*Reproach, sneering, middle tone*). I | was never
 known | to march | through the city | with a face of joy | and
 exultation | at the success | of a foreign power, | embracing |
 and announcing | the joyful | tidings | to those | who I sup-
 posed | would transmit it | to the proper | place. | I | was never
 known | to receive the successes | of my own country | with
 tremblings, | with sighings, | with eyes | bending to earth, |
 (*Indignation, higher tone*) like those | impious men | who are
 the defamers | of themselves, | who look | abroad | and when a
 foreign | potentate | hath established | his power on the calam-
 ities | of Greece, | applaud | the event, | and tell us | we should
 take every | means | to perpetuate his power.

“Never, O ye gods, may those wishes be confirmed by you! If possible, inspire even in these men a better sense and a better feeling! But if they are indeed incurable, destroy them by themselves; exterminate them by land and sea; and to us who remain grant a speedy rescue from our present fears and a lasting deliverance.”

Lord Brougham says: “The music of this passage is almost as fine as the sense is impressive and grand, and the manner dignified and calm.”

“If you have tears, prepare to shed them now.

You all do know this mantle. I remember

The first time ever Cæsar put it on; . . .

Look! in this place ran Cassius' dagger through: . . .

Through this, the well-belovéd Brutus s'abb'd; . . .

O, what a fall was there, my countrymen! . . .

Here is himself, marr'd, as you see, with traitors.”—*Shakespeare*.

John Bright's Impassioned Epilogue at Durham.

“I have seen the freemen of your city looking disconsolate and sad. . . . I have seen their wives, too, with three or four children about them—one in the cradle and one at the breast. I have seen their countenances. I have seen the signs of their sufferings. . . . Aye! and I have seen those little children who, at no distant day, will be the men and women of the city of Durham. I have seen their poor little wan faces and anxious looks, as if the

furrows of old age were coming upon them before they had escaped from the age of childhood. . . . You have seen in all probability, people from my neighbourhood, walking your streets and begging for bread which the Corn Laws would not allow them to earn.

“Bread taxed weaver! let us see
 What hath bread tax done for thee,
 And thy children, vilely led,
 Singing hymns for shameful bread,
 Till the stones of every street
 Know their little feet.”

This is what the Corn Law does for the weavers of my neighbourhood and for the weavers and artizans of yours. Yes! Men of Durham! Yes, freemen and electors! I implore you on my bended knees, I would ask you for your sakes, not mine; for personally, it is not to me the value of this piece of paper which way the election ends; upon principle, I ask you to claim for yourselves and for your families the right to have that cheap and wholesome food which a merciful and wise God has supplied for both poor and rich, and upon which they might have been happy and comfortable if His wise laws had not been infringed by human power; I ask you before it is too late—now that you have an opportunity—now when your countrymen from the farthest ends of the Empire are turning anxious looks to the accounts received from this ancient and renowned city;—I ask you, on behalf of yourself and your houses, on behalf of millions of suffering families—on behalf of the principles of justice and humanity—I ask you, I implore you, to cast away all party feeling, to come forward to the poll tomorrow, to register your votes in a cause on which, I believe, hangs the salvation of our common country and by which, if you are but true to it, and to yourselves, you will strike a blow which may be followed up by many other counties, and cities, and boroughs of the Kingdom, and the cloud which at this moment overhangs our social horizon be swept away forever. And as at this moment, those clouds which soar above us temporarily obscure the rays of the glorious sun, so the clouds which now overhang this unhappy country shall be dispelled, and the radiant beams of that glorious orb of commercial freedom which gives life and health, and joy to all, shall shine again upon the people of this country, and England shall once more be great, and happy and free.”

In Nos. 2 and 3 enthymemes must not be brought in, as Aristotle says, to exclude the passion. Here you prove nothing, but assert and affirm, and if you are addressing the mob, rather the masses, then vivid imagery must be employed. (See Under Introduction — “Speech to the People.”)

Oratory of the Feelings, for Persuasion, Exhortation, etc.

On the matter of exciting the passions, which is the special feature of the Epilogue, Prof. Bain devotes in his "English Composition and Rhetoric" some interesting pages on "oratory of the feelings," from which I here make a few extracts. It is supposed that in all persuasion there are some feelings or human susceptibilities to work upon. It will be sufficient to address the feelings under three heads. (1) *Our own pleasures and pains considered as remote.* (2) *Sympathy with others.* (3) *The emotions or passions.*

1st. *To induce belief* that a certain course of future pleasure or pain will ensue, it is requisite to appeal to something parallel in the experience of those addressed, or fire the imagination by means of lively description. The incentive to industry are future comfort, ease, independence, opulence with all its train. To health, are temperance, exercise, due remission of labour, etc. Knowledge; esteem, converse with the greatest men of all times. Wealth, power and fame, that place men on glittering pinnacles, belong to the impassioned ends. Virtue, being just, tends to make others just.

2nd. *Sympathy with the pleasures and pains of others.* The orator presents a strong and intelligible case of distress, misery or sorrow, those of universal sympathy being hunger, cold, disease, poverty, danger to life, loss of objects of affection, public shame. The pleadings of philanthropy for the poor, the outcast, the neglected, the degraded, the enslaved.

3rd. *The emotions or passions, as fear, love, self-esteem, power, anger, ridicule, æsthetic emotion, religion, moral sentiment.* (a) *Fear, terror or dread.* Terror is made use of in governments, religion and education. The passions are excited by the prospect of unknown dangers, uncertainties, and vast possibilities of evil in matters keenly felt by the hearers. History furnishes many examples of political oratory succeeding through the excitement of terror. It is a usual device of rhetoric to paint future possibilities in cases where there is no proof of any great immediate evil.

"As his kind grow mischievous
And kill him in the shell."

(b) *Love, tenderness, affection, admiration, esteem.* The orator joins commendation of the sufferer to the recital of his sufferings. The speech of Anthony is a skilful union of both modes of appeal. Love of country is addressed and inflamed by political oratory; esteem, respect, admiration, or reverence. In England, it is enough for ensuring a favourable disposition to any measure to cite Pitt or Fox, Wellington or Peel. (c) *Vanity, pride and sentiment of power.* The orator appeals to the people by compliments, praise or flattery, through phrases as "the natural goodness and dignity of human nature," "the sound judgment and

feelings of the heart," etc. By the intoxicating idea of glory many in all ages have been tempted to incur hazards of the profession of arms, the inflaming examples of men elevated to fame or power fire the ambition, especially of youth. (d) *Anger, indignation, hatred, antipathy.* By attributing to persons bad qualities, the speaker arouses against them the angry feelings of the audience. Wendell Phillips was unsurpassed in force of invective; speaking of Daniel Webster, he said: ". . . . No man since the age of Luther ever held in his hand so palpably the destinies and character of a mighty people. . . . He had but to uphold the cross of common truth and honesty, and the black dishonour of two hundred years would have been effaced for ever. He bowed his vassal head to the temptations of the flesh and of lucre. He gave himself up into the lap of the Delilah of slavery for the mere promise of a nomination, and the greatest hour of the age was bartered away for—not for a mess of pottage, but for the *promise* of a mess of pottage, a promise, thank God! which is to be broken. I say, it is not often Providence permits the eyes of twenty millions of thinking people to behold the fall of another Lucifer, from the very battlements of Heaven, down into the lower deep of the lowest deep of hell." The most favourable aspect of the vindictive feeling is termed moral or righteous indignation, such as Burke, Fox, and Sheridan in the impeachment of Hastings. (e) *Ridicule, derision, contempt.* Seeking out the mean and despicable side of an opponent with a view to weaken and destroy his influence, the orator brings to bear upon it a flood of degrading illustration. Comic and satiric poetry is used as an oratorical weapon often more powerful than speeches. (f) *The emotions of fine arts.* The elements of poetry may be introduced to heighten the effect of oratory. The laws that regulate the appeal to the feelings in an oration are: 1st. To proceed from gentler to the stronger effects in the manner of a climax; 2nd. To alternate the different emotions or kinds of interest. (g) *The moral sentiment.* It is a specie of flattery, indirectly, in which we assume in the hearers a greater sense of duty than perhaps actually belongs to them, there being no serious care or endeavour on the part of the hearers to adapt their conduct to the high-toned precepts of the orator.

Action, the great aim of Epilogue.

We come now to the next cardinal point in the Epilogue, and that is *the appeal to the will.* The point where Spurgeon says: "Brethren, do something, do something." After exciting the passions, the next is "A deed, a vote, a verdict. The thought informed, the emotions awakened, now practically direct it to produce some result." Genung says (1) *appeal to the will indirectly*, for direct appeal is arbitrary

compulsion, not persuasion. Base your plea on some *motive*, hence place the proposed action before him so as to coincide with his own desires, interest and standard of life. So doing what the speaker wills, he does what he himself wills. (2) A *higher* and *lower motive*, not good and bad, for men do not like to be charged with bad motive. Make appeal to highest for effect. The lower starts with self-interest, profit, ambition to rise; the finer with prudence, integrity, self-respect, duty to self, then to dependants, to law, custom, society, to country and to God. Benevolence, working in philanthropy, self-abnegation, self-sacrifice, love of humanity. There are three ways: (a) The motive is named, and proposed action identified with it. (b) Presence of the motive may be taken for granted. This is effective with educated audiences. (c) Form of strong invective. Appeal in the negative as you appeal to justice, honesty, etc., so inveigh against wrong.

Winans says that those things are of interest which engage one's time, thought, labour, also give him pleasure and enlist his emotions. Life and health first, acquiring property; pocket-book interest is the surest to which to link a theme; acquiring power, reputation, also honour, social welfare, good of country and righteousness, the education of offspring sports, drama, music, literature, and all that give pleasure. An old idea in new clothes, as audience likes to identify the familiar in a new guise, to find that accepted principles have application hitherto unknown, give it a new material or treatment or both. (The late ex-President Roosevelt often did this.) Something sensational interests, as "Hell in the church to-night," to catch attention.

Impelling motives are, first, personal interest; second, appeal to social duty; third, appeal to religious duty

The Epilogue should secure action. No greater illustration of this can be found than in Mark Anthony's speech. Anthony aimed at action, and at the end of the epilogue he so aroused the passions of the people that they cried: "Revenge! About! Seek! Burn! Fire! Kill! Slay! Let not a traitor live!"

Caution: M. Bautin advises that the peroration be not too long, to avoid being fed up, and after its delivery rest the head and nervous system so wrought up. This is most suitable advice, and it would be advantageous for all speakers to heed this caution, that is those who make use of passionate appeals and perorations or epilogues. In gesticulating, do not cut the perpendicular, that is, make all gestures on the right side with the right hand, and on the left side with the left hand. James Rush says that the sentence should finish in the keynote or the octave nearest to it. The key-note is the first of the succession, and the melody is unfinished if the last sound be not the key-note

or octave nearest to it. In arriving at this key-note on the finish do not drop the voice too abruptly at the close of the sentence; do not give last syllable with a tune or note of song, which is styled "preacher's cadence"; do not turn plain discourse into pathos by placing a semitone on the last note; do not make a cadence where the thought is not final, as is sometimes done in saying poetry. John Walker, the great English elocutionist of the time of Garrick, gives some examples with a description of the respective passions suitable for Epilogue (see full details under Fig. Pathopœia).

Delivery: In the impassioned mode of address, the language becomes strongly rhythmical, approaching to poetry; and is accompanied by the music of the voice and the arts of elocution.

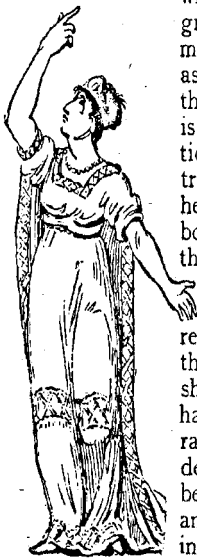
The uneducated are easier swayed by pathos, humour or impassioned phrase. (See delivery, Fig. Pathopœia.) The educated require more moderate, subdual of emotion.

Delivery as to Gesture.

Delsarte remarks: "We are moved by one sentiment at a time, hence it is useless to multiply gestures. But one gesture is needed for the expression of an entire thought, since it is not the word, but the thought that gesture must announce. When the intelligent man speaks, he employs great movements only when they are justified by great exaltation of sentiment which should be stamped upon his face. Let it be carefully noted, the expression of the face should make the gesture of the arm forgotten. Where there are two gestures, one must come before the proposition and the other in its midst. The gesture should be retained, but the face expression changed. If the double change takes place there will be no unity; while the speaker is under the influence of one and the same sentiment, the same inflection and gesture must be retained."

Gesture of the Magnificent and Sublime.

The arm creeps up spirally or in a sort of waving line, as the "Chironomia" says, coming back upon itself as the circumlocution and pomp of language proceeds, making preparation and parade, the grander the idea the more magnificent the parade till it gets to the culminating or emphatic word that represents the whole thought, then it accelerates its motion to the stroke on the accented syllable of that emphatic word. This stroke consists of a spring of the hand, or a turn briskly or quickly of the wrist as the stroke is made on the accented syllable, and is the finishing touch, as it were, to the gesture. This stroke of gesture and voice agree on the accented syllable of the emphatic word. It should not be omitted, as it is a great ornament and shows great finesse. It is, as Delsarte says, like the last part of the German "U." The stroke may be a strong percussion,



mere turn of the hand, a change of position, arrest of gesture in transit, etc., and should be held till the close of the cadence of the sentence. This gesture is of the Epic plane, which plane contains the highest and grandest of the gestures. The centre of motion is the shoulder, and the whole arm, as the oratorical weapon, is disclosed. In these gestures of magnificence the action is flowing and unconstrained, the preparations are made in some graceful curve, the transitions are easy. The motions of the head are free, and the inflections of the body manly and dignified. The action of the lower limbs is decided, and considerable space is traversed with firmness and with force. See fig. 117 of the *Chironomia*, here reproduced, representing Mrs. Siddons in the "Grecian Daughters." "This arm shall vindicate a father's cause." The hands are over the shoulders, the gestures ranging through an arc of 40 or 50 degrees describing the lofty and magnificent, bespeaking hope, beneficence, patriotism and triumph, inspiring liberty, and appealing to heaven.

"Forbid it, Almighty God! I know not what course others may take; but for me, give me liberty, or give me death."—Patrick Henry. In *Exhortation*, Quintillian says the hand is presented in a hollow form with the fingers apart and raised with some spirit above the top of the shoulder, not tremulous, for this is theatrical. In *panegyrics* (unless they be funeral orations), in giving thanks, in exhortations, and in subjects of similar nature, our action should be animated or grand or sublime. In funeral orations, speeches of consolation and the greater part of criminal causes, the gesture should be grave and staid. In the Senate the gesture should be grave, but in a speech to the people it should be dignified.

Passional Gestures—for Anger, Envy, Hatred, Indignation, etc.

After the Epic, come the *passional gestures*. These do not make the grand parade and preparation of the epic. They go straight to the point and represent the vital, while the epic represent the spiritual or moral. These take straight lines and belong to what Quintillian denominated the *Pathos* which is violent and refers to passions. This kind of eloquence is engaged wholly in exciting anger, hatred, envy, or pity, etc. What is generally regarded as inconsiderable, by *Pathos* we make appear intolerable. In these passions

Demosthenes showed his extraordinary power. In order to move others you must be moved yourself. To appear like the truth let us assimilate our feelings to those who are truly affected, and our language will accordingly excite the same in others. Will the hearer be angry if orator shows no like feeling? To move the compassion, we must imagine ourselves to be those very persons for whom we lament as having suffered grievous, undeserved and pitiable treatment, feel for a time their sufferings, and say them as if ourselves believe the evils complained of as actually having happened to ourselves, and be so convinced. It is well to note Cicero's remarks regarding gestures for the orator, which are: "The *proper gesture* to attend all the emotions are not the gestures of the stage, expressive of mere words, but *one showing the whole force and meaning of the passage*; not by gesticulation but by emphatic delivery, by a *strong and manly exertion of the lungs, not imitated from the theatre and the players; but from the camp and the palestra* (gymnasium). The stamping of the foot should be used in the most vehement efforts at their commencement or conclusion."

Rusell, in "Pulpit Elocution," says the up-and-down movement is the prevalent mode of speaking, more or less direct according to the form of the sentiment. The energetic character of the descent of the arm is in a strong assertion; ascending gesture is lofty and associated with elevation and sublimity, poetic includes loftiness of epic description, vividness of lyric emotion and graphic effect of drama. The orator seldom uses more than four kinds of gestures—the supine, the prone, the index and the clenched. The *supine*: The palm is turned upward; it is revelatory in character and used in welcome, presenting, soliciting, appealing, conceding, submitting, humbling and such like. The *prone*: Palm downward, ranging about 40 or 50 degrees below the level of the shoulder; is for negative ideas, denials, the bad, the low, the contemptible, malevolent, hateful, gloomy and horrible—*e.g.*, "What a rash and bloody deed is this!"—Shakespeare. The *index*: When used in pathos or impassioned delivery is of great force, with the whole arm extended. It then indicates invective, and is employed for indignation, reproach, rebuke, serious warning and command. When held vertical and slightly shaken backward and forward it warns, admonishes, accuses and remonstrates. With the hand prone, the index finger extended horizontally, great emphasis is given to a directive gesture—*e.g.*, "For along from peak to peak . . . leaps the live thunder."—Byron. "You knew, none so well, none so well as you, of my daughter's plight."—Shakespeare. The index moved from side to side, the palm of the hand and fingers down, indicates rejection, denial, refusal, etc. (see Fig. Ominatio).

The *clenched or synthetic*: The fingers bound together by the thumb into a solid mass, is for enforcing of strong passion, and signifies resolution and force of will. It denotes great physical energy, courage, defiance, hate, anger and revenge. All great orators use it to enforce a thought with considerable energy and power. Delsarte says the fingers, which are the representative of the mental in the hand, are synthesised or drawn from the service of mentality under the thumb, which is vital; it says "remark this well!" (See plate of the Right Hon. David Lloyd George; a gesture also of ex-Pres. Roosevelt and Hon. C. E. Hughes, Am. S. C. of State).

Gesture for Ethos, the Calm and Flowing.

Quintillian says that a moderate extension of the arm with the shoulders thrown back and the fingers opening as the hand advances is a kind of gesture excellently adapted to continuous and smoothly flowing passages (see illustration under Parallelism). But when anything finer and fuller than ordinary is to be expressed, as "Rocks and deserts respond to the voice of the poet," it moves toward the side and the words and gesture expand themselves.

Delivery as to Tone.

Leaving gesture, we shall now take up tones. Delsarte says that the highest art would be to condense a whole scene into one inflection. A mediocre man will employ 20 or 30 tones. Mediocre speakers are always seeking to enrich their inflections; they touch every range and lose themselves in a multitude of intangible effects. Arthur Lovell gives an excellent illustration in "The Last Rose of Summer," in which he says the dominant idea is the horror, the sadness of being left alone, all its companions gone; the horror of loneliness. This one culminating thought must receive the inflection so that the horror of loneliness may be brought distinctly to the mind. The magnetic voice is the emotion which pours forth itself and suffuses the voice for the time being with the warmth and tenderness peculiar to the emotion. The good speaker will arouse the kindred emotions, and the bad one will go on using words full of sound and fury signifying nothing. As to tone, Delsarte laid down this principle: the *teeth* are mental, that is they correspond to the rational in mind, and the tones placed just behind or at the teeth are those used for arguing, reasoning, etc.; that the *palate* or cup of the palate is moral and corresponds to all the elevated, spiritual, and emotional parts of the mind, and that the tones placed in the forward part of the palate, or the cup of the palate, are those for high, noble, spiritual, moral, compassionate and elevated feelings, which are expressed chiefly by the orotund voice, produced by the diaphragm well pressed down and the lungs full; and that *pharynx* is the vital, that tones placed there are used to express chiefly those of hatred, anger, envy, reproach, aversion and all the baser ideas.

Aristotle says: "The Pathetic (passionate) renders an audience sympathetic, as in the case of an assault, the style of feeling is that of a man in passion; if loathsomeness and impiety, that of disgust and painful caution; of praise, that of exultation; of pity, that of submission and so on: for the mind is thus cheated into the persuasion that the orator is speaking with sincerity because under such circumstances men stand affected. Thus the orator expressing himself feelingly bears down his hearers kindred in feeling, though he should say nothing to the purpose, but in storm of passion." This is one of the devices to lead people away from the idea that the speech is all got up and "cooked" for them, which makes an audience chary about things which seem got up, specially made for them, and which have none of the appearance of those things commonly seen in the general course of mankind.

Tones as Given by Cicero.

Respecting the tones to be used, the following are noteworthy. Cicero says: "*Anger* assumes a particular tone of voice, acute, vehement and with frequent breaks—e.g., 'Does any one perceive this? Bind him.' *Lamentation* and bewailing assume a flexible, full, interrupted tone, in a voice of sorrow, as 'Whither shall I now turn myself? What road shall I attempt to tread?' 'O father, O my country, House of Priam! All these did I behold enwrapt in flames, and life from Priam torn by violence.' *Fear* has a desponding, hesitating, abject tone—e.g., 'In many ways am I encompassed round! By sickness, exile, want; and terror drives all judgment from my breast; deprived of sense! One threats my life with torture and destruction, and no man has so firm a soul, such boldness, but that his blood shrinks backward, and his look grows pale with timid fear' (Ennius). *Violence* has a strained, vehement, impetuous tone with a kind of forcible excitement:

'Some greater storm, some greater ill by me
Must be excited, that I may confound
And crush his cruel heart.'

Pleasure, unconstrained, mild, tender, cheerful, languid. *Trouble*, a sort of gravity without lamentation; oppressed, as it were, with one heavy uniform sound."

*Deep Tones for Deep Feeling; Upper for Attack;
Monotone, Solemn.*

Fifth or octave denote strong appeal, surprise, exclamation and impassioned querulousness. A fall through these intervals denotes strong confidence, wilfulness, petulance and impassioned command.

Low or deep tones are those that express fear, secrecy, grief, solemnity, profound feeling, gloom, melancholy, concentration of passion, etc.

High or upper tones express elevated and joyous feelings, strong emotions, impetuosity, passion, rage, invective, earnestness, threat, animated description, vigorous narrative. The low or deep tones slow time; the high or upper tones, quick time.

The monotone is for solemn or elevated parts and for awe and sublimity. It corresponds to the spondee foot (— —), and the molossus foot (— — —); where special attention is to be drawn and the fixing of an impression is desired, three or more spondees may be used.

The Rising Inflection and the Falling.

The rising inflection directs the mind to what follows: it is for hesitation, conciliation, for questions that can be answered by yes or no; it is appellatory, hypothetical, and for clauses of incomplete sense, as "Wretch that I am"; and for preparing the close of a sentence by placing the rising inflection on the penultimate member and at the end of a sentence on the penultimate foot of a cadence.

The falling inflection directs the attention to what has been stated and shows determination, positiveness and finality. The first member of an antithesis takes the rising and the second the falling inflection; and when two members are connected by "or," the first member takes the rising inflection and the second the falling. The *exclamatory* word or words of an Ecphosis take the rising inflection and the balance of the clause the falling, as "Hark! hark! the clash of arms."

The length of the inflection gives emotional colouring to the expression. A semitone, which is the slide of the voice over a half-interval of the musical scale, is used in sadness, plaintiveness, tenderness, pity, grief, etc., as "Ah, cruel fate! Better that I should die." The fifth is the slide of the voice over five notes of the musical scale. It is heard in the exultant or indignant outburst or Ecphosis of the orator, and in giving vent to strong feelings, joy, delight, anger, surprise, defiance, lofty command and earnest interrogation—*e.g.*, "The Sun of Liberty."—Victor Hugo. "We are in Russia. The Neva is frozen. That trestlework which has just been swallowed up is the throne! and this other trestlework which is going off it is—the scaffold! And for this immense engulfing, and for this supreme victory of life over death, what has been the power necessary? One of thy looks, O Sun! One of thy rays, O Liberty!" (See Fig. Emphasis for other slides of voice.)

The Orotund—Master Tone of the Epilogue.

A few notes from Dr. Rush and William Russell's "Orthophany" are here given:—

The *Orotund* is the distinctive quality of grandeur and power. It is round, full, resonant, combining the purity

of the tones of the hard palate with the reverberation of the chest. *Ore-rotundo*: It is clear, that is free from nasal murmur and aspiration; smooth, free from all reedy and guttural harshness; ringing, resembling the resonance of certain musical instruments; it allures, catches the ear with its music, gives delicate attenuation to the vanish; its pure vocality gives distinct articulation; it fills the ear and makes the speaker feel he is energising his full power; it can make the long quantities better and the tremulous; it diminishes fatigue of voice exertion, at same time gives out a clear and agreeable sound; and it spares the lungs by throwing vigour into the voice.

The *explosive orotund* is by an abrupt exertion of the abdominal muscles acting on the diaphragm, and this discharging a large volume of air, the breath being dashed against the glottis causes a loud and instantaneous explosion, as in the abrupt exclamation of high-wrought courage, in the eruptive curse of anger, the sudden alarm of fire. Laughing in its fullest and strongest sense is another natural form of the explosive orotund radical stress—*e.g.*, courage: explosive shouting.

“Strike for the sires who left you free!
Strike for their sakes who bore you!
Strike for your homes and liberty,
And the Heaven you worship o'er you!”

“To arms! they come! the Greeks, the Greeks!” (Terror.)

Expulsive orotund, which varies from forcible action of the abdominal muscles, added to full expansion of the chest and deep inspiration, belongs to earnest and vehement declamation, impassioned and poetic excitement of emotion, and to any language in the form of shouting or exclamations. The eloquence of Demosthenes, Chatham, and our own contemporary Webster, if divested of its full expulsive utterance of deep and powerful emotion, would be ridiculous in its effect upon the ear and the imagination. The body must be perfectly erect, chest fully expanded and projected, shoulders depressed, to maintain a vigorous play of the abdominal muscles. Examples of declamatory style and force (declamatory force in elocution means a full, bold style of oratory): “Sink or swim, live or die, survive or perish, I am for the Declaration . . .” (see Emphasis). Webster on the “Slave Trade”: “I hear . . . , I see the smoke . . . I see the visages of those who by stealth and at midnight labour in this work of hell . . .” In calling the voice should be kept perfectly smooth, and purest tone, as in the loudest singing in its gradual and skilful swell—*e.g.*, “The Herald’s message,” “Rejoice ye men of Angiers! Ring your bells, open your gates and give the victor sway.”—Shakespeare. The foregoing example of calling should never become abruptly explosive, but intensely effusive.

Shouting and calling, the strongest swell of which the voice is capable, the note prolonged:

“Liberty! Freedom! Tyranny is dead!

Run hence! Proclaim, cry about the streets.”

Cassius: “Some come to the pulpit, and cry out liberty, freedom and enfranchisement!”

The *Tremor* (tremulous or intermittent stress) is a brief succession of jets in which the human voice is said to tremble—*e.g.*, extreme pity, pure tone, impassioned utterance: “Oh! I have suffered with those that I saw suffer! A brave vessel that had no doubt some noble creatures in her, dashed to pieces. Oh! the cry did shock against my heart! Poor souls, they perished!”

If one stands upright, weight on forward foot, shoulders down so that the diaphragm may have good play and be easily pressed down, a slight curve in the lower part of the spinal column, the head horizontal so that the chin does not fall on the chest to make the voice low, nor unduly raised so that the voice becomes thin, the lungs will *automatically and instantaneously* fill themselves or keep themselves supplied, the orator, of course, duly observing the rhetorical and grammatical pauses for inhalations.

Forensic Epilogue, by Quintillian.

I quote this high authority in concluding the treatment of this most important figure, Epilogue. In *forensic* eloquence, Quintillian says the object of the Epilogue is to refresh the memory of the judge, and what is recapitulated should be set forward with some emphasis, enlivened by suitable remarks, varied with different figures; for nothing is more offensive than a straightforward repetition, as if you distrusted the memory of the judge. “If your father himself were judge, what would he say when these things were proven against you?” subjoining, as Cicero did, in the enumeration of particulars; then in the same speech he enumerates, invoking the gods, all the temples spoiled by Verres in his prætorship. “What hope can the accuser have when our case is so fully established? He omitted this point in the cause or he made it his object to oppress us with odium. He had recourse to entreaty, and not without reason when he knew . . .” To excite the feelings the accuser must arouse them with greater earnestness; the accused must allay them. It is possible to excite jealousy, hatred or indignation in the Epilogue more than anywhere else, as if the accused be arrogant, contumacious, or full of assurance. *Accuser* shows the heinousness of the charge, makes pitiable the condition of the party seeking redress.

The Accused must allege his dignity or manly pursuits, his wounds received in the war, or nobility of birth, or services of his ancestors may be subjects to recommend him, allusions

may be made to the public good. *Pity* produces the most powerful impression on the judge. What the accused has suffered, or what he is actually suffering, or what awaits him if condemned, doubly enforced if we show the condition from which he has fallen and the one into which he will fall. To those conditions sex may be added, objects of affection as children, wife, relatives. *Prosopopœia*—i.e., fictitious addresses delivered in another person's character—is suitable to both prosecutor and defendant; as one seems to hear the afflicted one's voice, as Cicero says of Milo. "O labours undertaken by me in vain! O deceitful hopes! O thought cherished by me to no purpose!" The pity should not be long, for nothing dries sooner than a tear; cease as soon as the feelings are raised to the utmost, as persons will not long bewail another's misfortune. Modes of exciting pity or tears, not only by words, but by acts; such as exhibiting blood-stained garments (as Cæsar's robes, in Shakespeare) make the crime seem to be actually occurring; wretched appearance of the person introduced, piece of fractured bone, as the wound seems to be seen.

The Epilogue must excite as well as allay compassionate emotions; dispel either by act, speech or some jocular remark. All resources of oratory are called forth here, and as amplification forms the greatest part of an Epilogue we may use language and thought of greatest magnificence and elegance. The style to accuse is close, and for eulogising, and in Epilogue it is diffuse. In expressing the vehement feelings the voice should rise, and in calmer ones it should fall.

In *exciting the judge and jury*, as also in speech to the people; there should be many varieties of tones. The highest and loudest tones a speaker can adopt are proper for the following: "When war was begun, Cæsar, and even in a great degree advanced," for he had said previously: "I will exert my voice as loudly as possible that the people of Rome may hear." A tone somewhat lower and having something pleasing in it for this: "What was your sword doing, Tubero, in the field of Phasalia?" A tone still fuller and consequently more agreeable: "But in the assembly of the people of Rome, and when holding an office," etc. Here every sound may be prolonged, the vowels extended and the mouth well open, yet the words "Ye Alban Hills and Groves," etc., should flow in a still stronger stream.

A *Uniform Tone* is required in the Peroration for the continuous enumeration of particulars. If to soothe, the tone calls for smoothness; if to move to pity, it calls for a kind of musical cadence and plaintive sweetness of voice by which the mind is strongly affected, and which is extremely natural. There is one mixed with indignation, as in con-

demnation, and another in a lower tone accompanied with deprecation. Since there may be something of scarcely perceptible music in the delivery of the words, "But in the assembly of the people of Rome," for Cicero did not utter them in a tone of invective; and in that exclamation, "Ye Alban Hills," etc., for he did not speak as if he were invoking or calling them to witness, yet the following must have been spoken in a manner infinitely more modulated and harmonious: "Miserable, unhappy man that I am," and "What answer shall I give to my children?" "O miserable afflicting duty of my voice!" "Unhappy man," "poor creature," must be uttered in a low and subdued tone, and "robbers" in a more elevated tone, courageous and vehement. Do not study too many niceties, stops, pauses and inflection of tone to move the feelings, for oratory must not be seasoned too much because it consists in serious pleading, not in mimicry.

Persuasion depends greatly on assertion, which sometimes has more effect than proof: "Would these statements have been made or delivered in such a way if they had not been true."

Chin on breast. One should not press the chin on the breast, as it makes the voice indistinct and gross, from the throat being compressed; nor stretched up, as the voice is weakened and exhausted, also has tension put on it. The shoulders should be kept down, countenance grave, not anxious, stolid or languish.

Styles: The two styles which come into the Epilogue are the *Florid*, and the *Majestic* or grand. The florid is for pleasing—i.e., conciliating; it will abound more with metaphors and be rendered more attractive by the figures of speech; it will seek to please by digressions; it will be elegant in phraseology, with perfectly natural thoughts, but flowing gently like a clear stream overshadowed on either side by banks of green wood. (Aristotle's directions on elevation of style come in very aptly here—that is, employing definition instead of noun; plural for the singular, as the "Grecian Heavens," though they be but one; distinct particle to each word, as "this man," "this woman"; drawing expressions from absent qualities by negatives, as "There is a certain little hill visited by the winds"; for thus it could go on to infinity; so this would hold good in the qualities that are negative: "Thou drunken but not with wine," "A trumpet is a lyreless harmony," also the poet's "stringless," etc., as they build on privatives.) The *Majestic* or *Grand* style is for moving the feelings for which energy is needed, as gentleness of manners is for conciliating. It is like the impetuous torrent which carries away rocks, disdains bridges and makes banks for itself. It will impel the judge, though

he strives against it, whithersoever it pleases, and oblige him to take the course into which it hurries him. The orator who employs this style will wake the dead, his country will lament, and sometimes call upon it, as Cicero did against Catiline in the Senate; he will elevate his oratory with amplification, and rise into hyperbole: "What Charybdis was ever as insatiable?" and "The ocean itself assuredly," etc. Such an orator will bring down the gods themselves to form portion of his audience, and almost to take part in what he says: "For you, O Alban hills and groves," etc. Such an orator will inspire his hearers with rage and pity; he will say: "He saw you, called upon you and wept," and the judge, excited with variety of emotion, will follow the speaker hither and thither without requiring any proof of what is stated. The Florid and the Grand are also used in the speech to the people (see "Introduction").

Rhythm and Feet used in Epilogue.

We now come to one of the most important parts of the Epilogue, namely Rhythm. Quintillian says what is sublime should march majestically; calm, advance leisurely; spirited, should run; and what is tender should flow: using spondees and iambics for tumour, *e.g.*:

"Lo, I rule Argos; Pelops to me left his sceptor."

Several chorei (trochee) and pyrrhic for comic, as they run: "What therefore shall I do, not go"; iambics for the rough and contentious: "Who can endure to see, who suffer this, except a rake, a glutton, a cormorant?" A speaker ceases to please when he turns his attention from his matter to niceties of sound. *The Feet*: The *elevated* portions require long and sonorous syllables; they like the fulness of the dactyl, also of the pæon. The *Peroration* and more subdued parts should call for syllables that are long, indeed, but less sonorous. The numbers must be free and flowing for all demonstrative or laudatory eloquence; judicial and deliberate, a proportionate variety. Vowels and feet: grave for sublime, and for demonstrative subjects long syllables are necessary; in calm subjects, lengthening of the vowels; sublime and showy ones, fulness in pronouncing them. (See Rhythm for more particulars.) Begin your sentence, says Quintillian, as a verse in poetry ends. (See further details on the passions or emotions under Figs. Pathopœia, Emphasis, etc.)

After advising that the emotional passages be composed chiefly of the ionic majori, ionic minori and pæon; the grand ones with the dactyl, the anapæst, cretic and iambic; those that are to impress, to fix the attention, with the spondee and molossus; and the necessity of ending each clause or member of a sentence with a different foot so as to avoid monotony, and after advising that the proper rests and

pauses be observed, as eloquence consists as much in using proper pauses as in proper words, all of which will be found fully detailed under Rhythmus, and after advising to use a proper cadence at the close of each complete sentence or period, which should be with three accented words, as Walker says, we close this Figure with an Epilogue from Daniel Webster's speech on "The First Settlement of New England." The stops or rhetorical rests, accentual and pausal sections, are taken from William Russell.

"Oratorical Apostrophe to Future Generations."

| 'They | are in the | distant | regions | of fu- | turity
 ty | , | — | they | ex- | ist | only in the | all-cre-
 ating | power | of | God | , | — | who shall | stand |
 here | , | a | hundred | years | hence | , | to | trace | ,
 through | us | , | their de- | scent from the | Pilgrims | ,
 and to sur- | vey | , | as | we have | now sur- | veyed | ,
 the | progress of their | country | , | during the | lapse of
 a | century | . ' On the | morning of |
 that | day | , | al- | though it | will not dis- | turb | us |
 in our re- | pose | , | the | voice | of | accla- | mation |
 and | gratitude | , | com- | mencing | on the | Rock |
 of | Plymouth | , | shall be trans- | mitted | through | mil-
 lions | of the | sons | of the | Pilgrims | , | till it | lose
 itself | in the | murmur | of the Pa- | cific | seas | . ' |
 | | | | |

| 'Ad- | vance | , | ye | future | *gener- | ations | ! |
 We would | hail you | , | as you | rise | in
 your | long suc- | cession | , | to | fill the | places | which
 | we | now | fill | , | and to | taste the | blessings | of ex-
 istence | , | where | we | are | passing | , | and | soon |
 shall have | passed | , | our | human du- | ration | . |
 We | bid you | welcome | to | this | pleasant |
 land | of the | Fathers | . | We | bid you | wel-
 come | to the | healthful | skies | , | and the | verdant |
 fields | of | New England | . | We | greet
 your ac- | cession | to the | great in- | heritance | which
 we | have en- | joyed | . | We | welcome you |
 to the | blessings | of | good | government | and re- |

ligious | liberty | . | ˘ ˘ | ˘ ˘ | ˘ We | welcome you | ˘ to
 the | treasures of | science | , | and the de- | lights of | learn-
 ing | . | ˘ ˘ | ˘ ˘ | ˘ We | welcome you | ˘ to the tran- |
 scendant | sweets | ˘ of do- | mestic | life | , | ˘ to the | hap-
 piness | ˘ of | kindred | , | ˘ and | parents | , | ˘ and | chil-
 dren | . | ˘ ˘ | ˘ ˘ | ˘ We | welcome you | ˘ to the im- |
 measurable | blessings | ˘ of | rational ex- | istence | , | ˘ the
 im- | mortal | hope | ˘ of Christi- | anity | , | ˘ and the |
 light | ˘ of | ever- | lasting | Truth | !' | ˘ ˘ | ˘ ˘ | ˘ ˘ |
 ˘ ˘ | ˘ ˘ | ˘ ˘ | ˘ ˘ |

* The initial half accent, in words analogous to the above, is assumed as the equivalent of a full accent;—the *time* of half accent being equal to that of accent, although the *force* is not.

The initial rest represents the slight interval between the first bar and the preceding utterance whatever that may be. True rhythm not only extends itself from clause to clause, but from sentence to sentence, from paragraph to paragraph, even to the long pause which is the close of a piece or discourse. Paragraph pauses are usually double the length of those of periods. Double paragraph pauses are the proper distinctions of the heads of discourse, and these ought to be doubled if referred to as a definite measure.

A fault, says Russell, is the businesslike despatch of a minister in passing from the last word of his sermon to the formula that follows, as if his purpose were to obliterate as quickly as possible the effect of his discourse.

There is no more fitting place than this for a description of the oratory and manner of delivery of the eminent American orator, Daniel Webster, who stands almost without a rival in the skilful and effective employment of the Figure Epilogue.

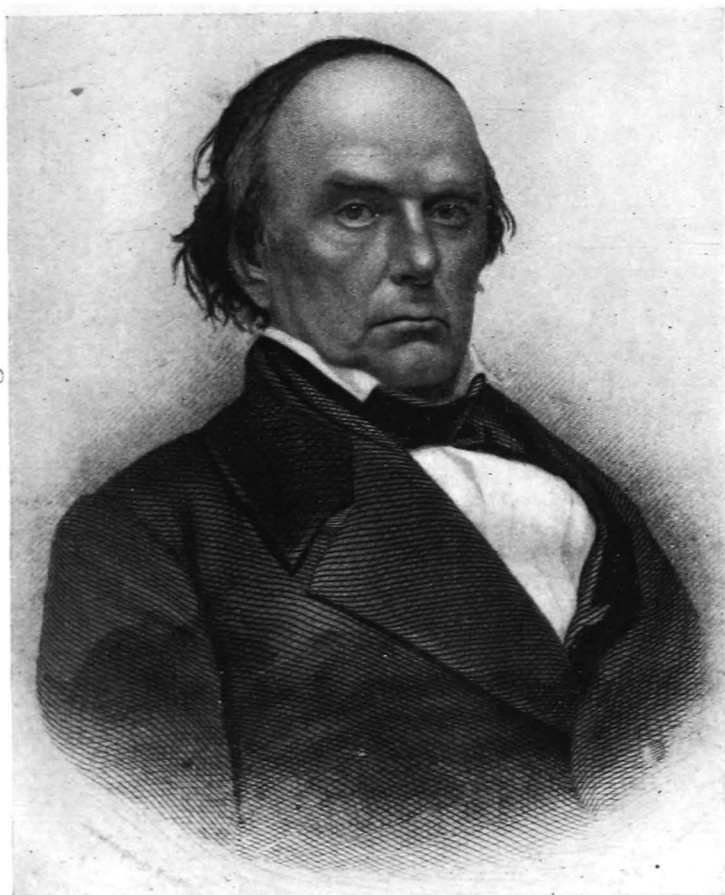
DANIEL WEBSTER

HIS ORATORY, DELIVERY, AND SOME NOTES
FROM EMINENT CONTEMPORARY AND SUB-
SEQUENT CRITICS.

Daniel Webster was the greatest and most renowned orator America has ever produced. He was for many years United States Senator, representing the State of Massachusetts, which among the American States is considered the foremost in learning. He was Secretary of State under the administration of President Millard Fillmore, when he concluded the famous Ashburton-Webster Treaty, by which the North-Western Boundary question and other differences between England and America were settled.

The greatest speech ever delivered on the American Continent was that delivered by Webster in his reply to Hayne in the American Senate, when he was forty-eight years of age. This speech is described below by Charles W. March, who was present on the occasion; and I also give, among others, some notes by Henry Cabot Lodge, the present U.S. Senator for the State of Massachusetts, taken from his book, "Daniel Webster," which are of great interest.

"He never rose on an ordinary occasion to address an ordinary audience more self-possessed. There was no tremulousness in his voice nor manner; nothing hurried, nothing simulated. The calmness of superior strength was visible everywhere, in countenance, voice and bearing. Much of the instantaneous effect of the speech arose, of course, from the orator's delivery—the tones of his voice, his countenance and manner . . . 'Of the effectiveness of Mr. Webster's manner in many parts,' says Mr. Everett, 'it would be in vain to attempt to give any one not present the faintest idea. It has been my fortune to hear some of the ablest speeches of the greatest living orators on both sides of the water, but I confess I never heard anything which so completely realised my conception of what Demosthenes was when he delivered the oration for the crown.' The variety of incident during the speech, and the rapid fluctuation of passions, kept the audience in continual expectation and ceaseless agitation. There was no chord of the heart the orator did not strike as with a master hand. The speech was a complete drama of comic and pathetic scenes; one varied excitement; laughter and tears gaining alternate victory. A great portion of the speech is strictly argumentative; an exposition of constitutional law. But grave as such portion necessarily is, severely logical, abounding in no fancy or episode, it engrossed throughout the undivided attention of every intelligent hearer. Abstractions under the glowing genius of the orator acquired a beauty, a vitality,



DANIEL WEBSTER.

Principal Forms of Oratorical Expression used by Mr. Webster. His master-figures are those in italics :

Anacolouthon, Anadiplosis, Anaphora, Aposiopesis, Apostrophe, Argumentum, Ars and Thesis, Attitude, Descriptio, Diegesis, Ephonesis, Enthymema, Epilogue, Erotesis, Ethos, Exordium, Hypotyposis, Optatio, Oxymoron, Paralepsis, Pause, Polysyndeton, Pisteis, Period, Rhythmus.

a power to thrill the blood and enkindle the affections, awakening into activity many a dormant faculty. His ponderous syllables had an energy, a vehemence of meaning in them, that fascinated while they startled. . . . There was a sense of power in his language—of power withheld and suggestion of greater power—that subdued as by a spell of mystery the hearts of all. As the orator carried the moral of Macbeth, and proved by the example of that deep-thinking, intellectual, but insanely ambitious character, how little of substantial good or permanent power was to be secured by a devious and unblessed policy, he turned his eyes, with significance of expression, full of prophetic revelation, upon the Vice-President, reminding him that those who had foully removed Banquo had placed—

' A barren sceptre in their grip . . .
Thence to be wrenched by an unlineal heir,
No son of theirs succeeding.'

Every eye of the whole audience followed the direction of his own, witnessed the changing countenance and visible agitation of Mr. Calhoun. Within a few months the political fortunes of the Vice-President had sunk so . . . as none to do him reverence.

" Ah! who can ever forget that was present to hear the tremendous, the *awful* burst of eloquence with which the orator spoke of the *Old Bay State!* or the tones of deep pathos in which the words were pronounced: ' Mr. President, I shall enter no encomium upon Massachusetts . . . ' But now as he alluded to Massachusetts, their feelings were strained to the highest tension; and when the orator turned, intentionally or otherwise, his burning eyes fell upon them—they shed tears like girls. Assuredly Kean, nor Kemble, nor any other masterly delineator of human passions ever produced a more powerful impression upon an audience, or swayed so completely their hearts. This was acting not to the life—but life itself. No one ever looked the orator as he did. His countenance no less audibly than his words.

The Websterian "Tilt-hammer" Gesture.

" His manner gave new force to his language. As he stood swaying his right arm, like a huge tilt-hammer up and down, his swarthy countenance lighted up with excitement, he appeared amid the smoke, the fire, the thunder of his eloquence, like Vulcan in his armoury forging for the gods! The *exulting rush of feeling with which he went through the peroration,** threw a glow over his countenance, like inspiration. Eye, brow, each feature, every line of the face seemed touched as with celestial fire. The swell and roll of his voice struck upon the ears of the spell-bound audience in *deep and melodious cadence*, as waves upon the shores

* See Fig. Arsis and Thesis for full passage.

of the 'far-resounding' sea. His voice, exerted to its utmost power, penetrated every recess or corner of the Senate—penetrated even the ante-rooms and stairways, as he pronounced in deepest tones of pathos these words of solemn significance: 'When my eyes shall be turned to behold . . . In the evening (after this great speech was made) General Jackson held a levee at the White House. It was known in advance that Mr. Webster would attend it. Before this evening the General had been the observed of all observers. . . . Mr. Webster, it was whispered, was in the East Room, and thither the whole mass hurried. . . . Some on tip-toe, and some even mounted on chairs of the room. . . . One would ask his neighbour, 'Where is Webster?' 'There, don't you see him—that dark, swarthy man, with a great deep and heavy brow—that's Webster.' No one was obliged to make a second inquiry."—"Reminiscences of Congress," by Charles W. March (published in 1852).

"The boy Webster preached love of country, the grandeur of American nationality, fidelity to the constitution as the bulwark of nationality, and the necessity and the nobility of the union of the states, and that was the message which the man Webster delivered to his fellow-men. Mr. Webster was a man of slow growth, not reaching his highest point until he was nearly fifty years of age. . . . The Plymouth oration: Mr. Ticknor says: 'In speaking of the oration, the passage at the end, where, spreading his arms as if to embrace them, he welcomed future generations, and the great inheritance which we have enjoyed,' was spoken with the most attractive sweetness and that peculiar smile which in him was always so charming. The effect of the whole was very great.'

"*Reply to Hayne.* This great speech marks the highest point attained by Mr. Webster as a public man. He never surpassed it, he never equalled it afterwards. It was his zenith intellectually, politically, and as an orator. His fame grew and extended in the years which followed, he won ample distinction in other fields, he made many other splendid speeches, but he never went beyond the reply which he made to the Senator from South Carolina on January 26, 1830. . . . The reply to Hayne was the zenith of Mr. Webster's life, and it is the place of all others where it is fit to pause and study him as a parliamentary orator and as a master of eloquence. In the midst of the hush of expectation, in that dead silence which is so peculiarly oppressive because it is possible only when many human beings are gathered together, Mr. Webster rose . . . and as he rose and stood forth, drawing himself up to his full height, his personal grandeur and his majestic calm thrilled all who looked upon him. With perfect quietness, unaffected

(1) See Fig. Epilogue for full passage.



WEBSTER'S REPLY TO HAYNE IN THE U. S. SENATE.

The greatest speech delivered on the American Continent.

Reproduced from Geo. P. Healy's famous painting ; by kind permission of A. C. McClurg and Co., Publishers, Chicago. See pages 252, 254, 260, 262 and 264.

apparently by the atmosphere of intense feeling about him, he said in a low, even tone: 'Mr. President, when the manner . . .' This *opening sentence was a piece of consummate art*. The simple and appropriate image, the *low voice, the calm manner*, relieved the strained excitement of the audience which might have ended by disconcerting the speaker, if it had been maintained. Everyone was now at ease . . . with breathless attention they followed him as he proceeded. The strong, masculine sentences, the sarcasm, the pathos, the reasoning, the burning appeals to love of state and country, flowed on unbroken. As his feelings warmed, the fire came into his eyes, there was a glow on his swarthy-cheek, his strong right arm seemed to sweep away resistlessly the whole phalanx of his opponents, and the deep and melodious cadences of his voice sounded like harmonious organ-tones as they filled the chamber with their music. . . .

Bursts of Feeling joined with Convincing Argument.

"Throughout there were bursts of eloquence skilfully mingled with statement and argument, so that the listeners were never wearied by a strained and continuous rhetorical display; and yet, while the attention was closely held by the even flow of lucid reasoning, the emotions and passions were from time to time deeply aroused and strongly excited. In many passages of direct retort, Mr. Webster used irony, which he employed always in a perfectly characteristic way. He had a strong, natural sense of humour, but he never made fun or descended to trivial efforts to excite laughter against his opponent. He was not a witty man or a maker of epigrams. But he was a master of the use of a cold, dignified sarcasm; which at times, and in this instance particularly, he used freely and mercilessly. Beneath the measured sentences there is a lurking smile which saves them from being merely savage and cutting attacks, and yet brings home a keen sense of the absurdity of his opponent's position. . . . Logical vigilance and long chains of reasoning, avoided by the ancients, are the essentials of our modern oratory. Many able men have achieved success under these conditions as forcible and convincing speakers. But the *grand eloquence of modern times* is distinguished by the *bursts of feeling, of imagery, or of invective, joined with convincing argument*. This combination is rare, and whenever we find a man who possesses it, we may be sure that, in a greater or less degree, he is one of the great masters of eloquence, as we understand it. Webster was, of course, essentially modern in his oratory. He relied chiefly on the sustained appeal to the understanding. . . . At the same time Mr. Webster was in some respects more classical, and resembled more closely the models of antiquity than any of

those who have been mentioned (Chatham, Burke, Fox, Sheridan, Erskine, Mirabeau, Vergniaud, and Patrick Henry), as belonging to the same high class. He was wont to pour forth the copious stream of plain, intelligible observations, and indulge in the varied appeals to feeling, memory and interest, which Lord Brougham sets down as characteristic of ancient oratory. Dr. Francis Lieber wrote: 'To test Webster's oratory, which has ever been very attractive to me, I read a portion of my favourite speeches of Demosthenes, and then read, always aloud, parts of Webster, then return to the Athenian; and Webster stood the test.' Apart from the great compliment which this conveys, such a comparison is very interesting as showing the similarity between Mr. Webster and the Greek orator. His style was vigorous, clear and direct in the highest, and at the same time warm and full of vitality.

Personal Appearance and Voice.

"He was five feet ten inches in height, and in health weighed a little less than two hundred pounds. He had a swarthy complexion and straight black hair. His head was large, the brain weighing, as is well known, more than any on record, except those of Cuvier and of the celebrated bricklayer. At the same time his head was of noble shape, with a broad and lofty brow, and his features were finely cut and full of massive strength. . . . His voice was in harmony with his appearance. It was low and musical in conversation; in debate it was high but full, ringing out in moments of excitement like a clarion and then sinking to deep notes with the solemn richness of organ-tones, while the words were accompanied by a manner in which grace and dignity mingled in complete accord. *Webster was, of course, the greatest orator this country has ever produced.* Patrick Henry's fame rests wholly on tradition. The same is true of Hamilton, who, moreover, never had an opportunity adequate to his talents, which were unquestionably of the first order. Fisher Ames's reputation was due to a single speech, which is distinctly inferior to many of Webster's. Clay's oratory has not stood the test of time; his speeches, which were so wonderfully effective when he uttered them, seem dead and cold and rather thin as we read them to-day. Calhoun was a great debater, but was too dry and hard for the highest eloquence. John Quincy Adams, despite his physical limitations, carried the eloquence of combat and bitter retort to the highest point in the splendid battles of his congressional career, but his learning, readiness, power of expression, arguments, and scathing sarcasm were not rounded into a perfect whole by the more graceful attributes which also form an essential part of oratory. But in these college days . . . he loved to speak, to hold the

attention of a listening audience. He practised off-hand speaking, but he more commonly prepared himself by meditating on his subject, and making notes, which, however, he never used. He would enter the class-room or debating society and begin in a low voice and almost sleepy manner, and would then gradually rouse himself like a lion and pour forth his words until he had his hearers completely under his control and glowing with enthusiasm."—"Daniel Webster," by Henry Cabot Lodge.

"He was not so tall as Clay, but he was much larger and more massive in every way. He had broad shoulders, a deep chest and a large frame, and when one heard him speak, he found that Webster's voice was exactly the kind of voice that such a looking man ought to have. It was deep, resonant, mellow, sweet with a thunder roll in it which, when let out to its full power, was awe-inspiring. In ordinary speech its magnificent bass notes rolled forth like the rich tones of a deep-voice organ; but when he chose to do so, he could elevate his voice in ringing clarion tenor tones of thrilling power.

His Power of Magnifying a Single Word.

"He also had the faculty of magnifying a word into such prodigious volume and force that it would drop from his lips as a great boulder might drop through a ceiling, and jar the Senate chamber like a clap of thunder. Butler of South Carolina (Calhoun's colleague) became very angry and indulged in a fierce and vituperative attack on what he called the bad faith of the North. When Butler sat down, Webster was seen to be getting up. I use this form of expression because the getting up of Daniel Webster was not a mere act, it was a process. . . . After Webster got upon his feet, he slowly rocked himself back and forth for a few moments, with his head bowed and his hands clasped behind him. Then he looked up and around, and fixed his gaze upon Butler. The suspense was intolerable . . . Slowly unclasping his hands and letting them fall by his side, and speaking in low, deep, musical, metallic tones, surcharged with intensity and power, Webster said: 'Mr. President, the honourable member from South Carolina, who has just taken his seat, says that he is prepared to say boldly that the Northern States have not observed but have broken the compromises of the Constitution.' Mr. Butler (in his seat): 'I said it.' Mr. Webster: 'Yes, Mr. President, he said it. It is no duty of mine to take up a glove that is thrown to all the world; it is no duty of mine to accept a general challenge. But if the honourable member shall see fit to be so obliging as to inform the Senate in my hearing on what occasion the state, whose representative I stand here, has forborne to observe or broken the compromises of the Con-

stitution, *he will find in me a COMBATANT* on that question.' Senator Mangum, of North Carolina, subsequently said that the word 'combatant' weighed at least forty tons; and, as it fell from Webster's lips, he took a step towards Butler, his bronze complexion glowing as with inward fire, his brow clothed with thunder, his eyes blazing lightning, both arms raised, and his huge form towering in all its majesty.

Master of Exordium and Diegesis.

"Webster was a master of Exordium, as witness the exordium of his Plymouth Rock oration, of his oration on laying the corner stone of Bunker Hill Monument, or of any of his great speeches, and especially the exordium of his reply to Hayne. Quintillian considers the *Statement of Facts* of paramount importance, and says it must be lucid in order that it may be 'easily understood; brief that it may be easily remembered; credible that it may be readily believed.' Anyone who has read many of Mr. Webster's speeches must have been struck with the predominance of those qualities—lucidity, brevity and credibility, in his statement of facts. . . . His demonstration of his statement, his reply to his opponents, and his peroration were equally admirable. His complexion was dark bronze. When he became animated, his complexion would glow, so that his appearance made one think of a transparent bronze statue, brilliantly lighted from within, with the luminosity shining out through his countenance."—"Great Senators of the United States, Forty Years Ago" (1848-1849), by Oliver Dyer.

"Wherever his volume of speeches go, there his statue and his portrait ought to go. In his face and form, taken together, he was doubtless the most impressive figure of American, if not of modern times. That rich complexion . . . those sad eyes so black, so reposeful, so sovereign, not large, but looking large from the cavernous sockets in which they were sunk; that broad face, every feature and lineament of which had its own power and beauty: that head Thorwaldsen thought was nobler than any European or even antique head; . . . and beetling over all the capacious dome of that vast brow, which has become a national ideal of personal grandeur, and first created the epithet 'Websterian'—these all combined with his build of body—blending the Herculean with a statelier grace, to encompass that grand mortal with his own majesty. His head, his bust, his statue, his portrait, his medallion, have been multiplied for every city and almost every house in America. Webster was emphatically the orator of the understanding. The hold that Clay had upon the heart of his countrymen, Webster had upon the American mind. Probably no man ever heard or

read a leading speech of Webster's without being impressed with the tone of majestic grandeur with which it seems to resound. This was partly the effect of his unequalled physical presence and his nobly deep voice, but it was also due to the elevated range of his ideas.

His Closing Invocation equal to Demosthenes'.

"How widely charged with all the passionate fervour of a deep nature, sounds that splendid invocation to his Maker and his country with which he rounded off and ended the immortal speech in the Senate for New England and the Constitution; that final prayer worthy to stand with the great 'oath' of Demosthenes when he swore to the Greeks 'by Marathon, by Salamis,' that prayer that his last lingering glance might rest upon the gorgeous ensign of his country. . . . That prayer shall echo forever around this whole continent.

"Webster's temperament was the bilious and phlegmatic, the temperament for endurance and for the tardiest but most consuming passion. . . . His swarthy complexion and sluggish movement alike indicated it. . . . This is the temperament to wield that lost power of oratory, that terrible energy, that absolute sovereignty over others, despotic, defiant, deadly, which the Greeks called the awful power: *Deinotes*.

"It has been maintained that none of the other varieties of temperaments can attain it at all, especially that no blue-eyed Saxon man can own it. They say it 'takes black eyes for that.' But this can hardly be true, for Henry Clay was not black-eyed, nor was Mirabeau, nor Chatham.

The Secret of His Eloquence and His Gestures.

"The loftiest reach of the Attic arts was to express the intensest passion and struggle combined with the most absolute self-control; to unite external war with internal peace. In this principle lurked the Websterian secret. His exertion was always power in repose, power half leaning on its own right arm; the athlete conquering without a strain or visible contortion. In the most energetic and high-wrought things he ever said, there was a tone of moderation.

"His *gestures* were the gestures of enforcing rather than of describing; . . . the open palm of the hand, the pointing finger, the vigorous bringing down of the arm, the easy sidewise wave of all; these were pretty much his variety. He seemed in no way bookish in speaking. He had the broad, deep ringing tone of a son of the soil.

"In correcting the Hayne speech, he corrected and corrected till he really weakened and debased its original sturdy energy. There was one sentence of remorseless severity which bystanders reported at the time, which never appeared in print: 'Sir,' said Webster, in words jarringly grumbled

forth, like the rumbling of chariot wheels, 'the Senator said he should carry the war into Africa—if God gave him the power. But, Sir,' glowering down upon Hayne with the look of Agamemnon upon Hector, 'God has not given him the power. I put it to the gentleman, *God has not given him the power.*'"—"The Golden Age of American Oratory," by Edward G. Parker (published in 1857).

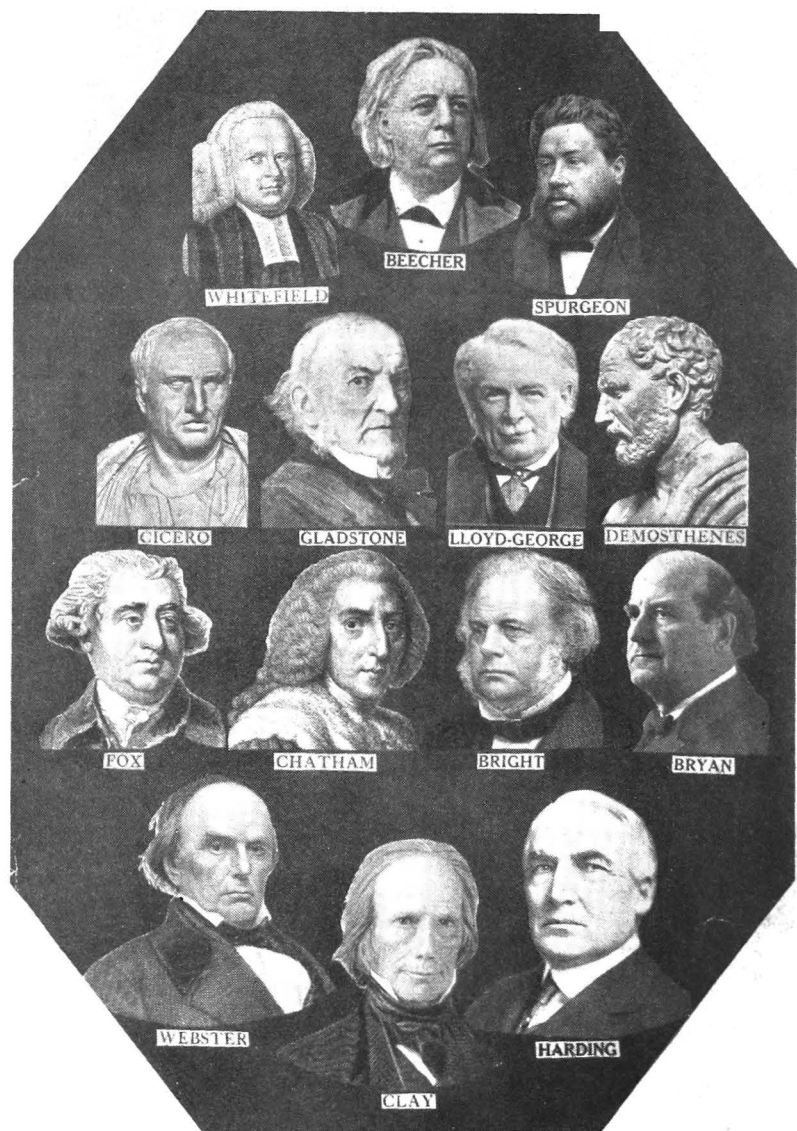
Taught Elocution Early by His Father.

* Colonel Webster was a man of strong natural talents, and is said to have had an intuitive knowledge of the principles of elocution. His voice was loud, clear and musical, and his reading and speaking were of natural oratory. The books he delighted to read aloud for the gratification of his family and others were the Bible, Shakespeare and Pope's Essay on Man. With an inherited taste and capacity for elocution, and the lessons of his father added to those of his teachers, Daniel Webster was the pet of the travellers (his father kept an inn in addition to his occupation as a farmer, a calling which in those days was held in high repute) who stopped at the inn . . . the teamsters were wont to say, 'Now let us go in and hear little Dan read a Psalm.' In variety of style, pathos, satire, ponderous argument, light raillery, animating apostrophe, Mr. Webster never on any occasion exceeded his reply to Colonel Hayne.

"The Bunker Hill Monument is finished. Here it stands. Fortunate in the high natural eminence. . . . That powerful speaker stands motionless before us!' (see also passage under Fig. Pause). Here Webster paused, and pointed in silent admiration to the lofty pile; the assembled thousands burst into long and loud applause. When the echoes of that mighty shout died away, the orator proceeded: 'It is a plain shaft. It bears no inscription . . . who, with heroic devotion, have sacrificed their lives for their country.'"—"The Young American's Library," "Life of Webster" (published 1853).

"His famous exordium of the tempest tossed mariner is a masterly stroke of genius. The notes from which Webster spoke (the Hayne reply) were made on a few sheets of paper the preceding night, when tradition says his anxious friends were hanging about him, alarmed by his seeming indifference. But his whole life had been a preparation for this event, and he was serenely conscious of his power."—"Daniel Webster, the Orator," by Albert Pillsbury (published in 1903).

"It is quite evident that *Mr. Webster matured rather slowly*; that his efforts made before the age of fifty were his most popular because the most impassioned efforts; but that his productions dated beyond the age of fifty, though less fiery, are generally more indicative of his unsurpassed abili-



ties as a man of deep, penetrating, far-reaching and comprehensive mind. His mind, indeed, seemed to grow clearer as he advanced in years; and the very latest speeches, though not so striking to the superficial hearers, will be regarded hereafter, by close and competent readers, as the most finished of all the productions of his tongue and pen.

His Style, Slow, Dignified, Conversational.

"It is to be hoped that his style of elocution, calm, slow, dignified, natural, unambitious, and yet direct and powerful, will take the place of that showy, flowery, flashy, fitful and boisterous sort of speaking, which seems to be becoming too common, which breaks down the health of the speaker, and which is, nevertheless, most likely to strike the feelings and corrupt the judgment of the young. . . . What he had to say, he said as easily, as naturally, and yet as forcibly as possible, with such a voice as he used in common *conversation, only elevated and strengthened* to meet the demands of his large audiences. Let me say here plainly that, having heard Mr. Webster speak very frequently, on almost every variety of occasion, I have never heard him, even when most excited, raise his voice higher or sink it lower, or utter his words more rapidly than he could do consistently with the most perfect ease, and with the utmost dignity of movement. So intent did he seem to be, so intent he certainly was, in making his hearers see and feel as he did, in relation to the subject of the hour, that no one thought of his manner, or whether he had any manner, till the speech was over. That is oratory, true oratory. . . ."—"The Speeches of Daniel Webster and His Masterpieces," by B. F. Tefft, D.D., LL.D. (published in 1854).

"In debate Webster was quick at retort. If it was a personal insult that roused the slumbering lion, his roar of rage was appalling, and the spring and the death-like blow that followed were like lightning in their suddenness.

How He Prepared His Speeches.

"Commonly he prepared himself with conscientious care for all his speeches, not by writing them out, but by thinking over and over what he had to say, all the while mentally facing his audience. In many passages, no doubt, the very language was pre-chosen, and selected with the nicest discrimination, and the closing paragraphs, in which were condensed the very pith and marrow of his entire argument. Webster's manner in speaking was usually calm, quite the opposite of Clay's or Calhoun's. Except in moments of high excitement he had little action—an occasional gesture with the right hand being all. In his law arguments he was still more sparing of gestures; his keen, deep-set eye glancing, his speaking countenance and *distinct utterance*, with an occasional emphatic inclination of the body, being the only

means by which he urged home his arguments. The vast mass of the man did much to make his words impressive. Clay had a more electric or magnetic nature, and showed far keener sagacity in divining public sentiment, and in sweeping the strings of popular feeling; but in sheer intellectual might—in that comprehensiveness of vision which sees all sides of a subject and judges it in all its relations—in that largeness and weight of utterance which give the greatest impressiveness to everything that one says, and in hard logic, which links conclusion to conclusion like a chain of iron—neither Clay, nor Calhoun, nor any other American was ever equal to Webster. He was emphatically the orator of the understanding, and spoke to the head rather than to the heart, because his qualities were those imperial ones that compel admiration rather than win love—he was never a favourite of the populace. He did not dart to his conclusions with the swift discernment of the eagle-eyed Clay, but won them by sheer force of thinking. Daniel Webster was a prodigy of physical and intellectual endowment; but *his greatest gift was a prodigious capacity for hard work*. Mr. Webster once told his friend Peter Harvey that his great speech in reply to Hayne, which was generally supposed to have been without preparation, had been substantially prepared long before, for another but not dissimilar occasion, so that when he was called upon suddenly to defend the honour of New England against the fiery Carolinian's attack, he had only to turn to his 'notes tucked away in a pigeon-hole,' and refresh his memory with his well-weighed arguments and glowing periods. As he himself said, he had only to reach out for a thunderbolt and hurl it at him. 'If Hayne had tried,' he said, 'to make a speech to fit my notes, he could not have hit it better. No man is inspired by the occasion; I never was.'"—"Oratory and Orators," by William Mathews, LL.D.

Daniel Webster is the most conspicuous figure in the history of American eloquence. On account of his magnificent physique, massive head and commanding look, he was called "God-like Daniel." In polish, rhythmical roll, partition of speech, combination of passion with reasoning, concentration of enormous force into a single expression, in Ecphronesis, Sarcasmus, Apostrophe, Pause, in the bold rhetorical and ornamental figures, and in many points of delivery, he is one of the nearest approaches to the great Athenian since the days of Demosthenes. But he lacked the fire and rapidity of Demosthenes. The difference between the two can be noted by taking a spirited Hypophora of Demosthenes. On this particular point, the great Englishman, Fox, approached nearest to the Athenian. However, it must be borne in mind that Webster was a larger built man than Demosthenes. Like the latter, though endowed

with the highest talent, he trusted nothing to chance, for he prepared his speeches; even the Hayne reply, which was thought to be extemporaneous (and this is oratorical art to deliver a prepared speech as if extemporaneous), was prepared for another occasion, and is the epitome of previous years' study and thought. Although his reply to some members appeared to be extemporaneous, still Webster had long before he rose revolved the question in his mind and debated it with himself. Webster's articulation was clear, his cadences melodious, and his voice full and deep-toned. We cannot all have a voice as deep as that of Daniel Webster, nor speak in his slow, heavy style, for these qualities are natural for a Herculean frame like that of Webster, who weighed 200 lbs. and was 5ft. 10in. in height; nor can we all have the mellow depth of voice and the diversified oratory of Henry Clay, who was slender, 6ft. 1in., with a long neck, which also gives extra vocal resonance; but we can develop those qualities of our own voice, particularly the tones of the lower register, to their greatest capacity, so that our own depth, mellowness and sweetness of tone, suitable to our own nature, will be just as telling upon our audience as were those of Webster or Clay upon their respective audiences.

Spurgeon says: "We cannot censure John Gough's marvellous gesticulations and perambulations, for he would not have been John Gough without them. Now this was right enough for John Gough; but if you, John Smith or John Brown, commence these perambulations, you will soon be likened to the wandering Jew or to the polar bear at the zoological garden. Be natural in your action. Your own clothes, though homespun, will fit you better than another man's, though made of the best broadcloth."

Mathews tells us of the famous English preacher, Robert Hall, having tried, when in his early days, to imitate Dr. Robinson's style, his musical voice and intonations, and then tried the elephantine manner of Dr. Johnson; but finally concluding thus: "I ought to have known that *for me to speak slow was ruin*. You know, Sir, that force or momentum is conjointly as the body and velocity; therefore as my voice is feeble, what is wanted in body must be made up in velocity, or there will not be, cannot be, any impression."

It is a strange coincidence that the great Demosthenean orator of England, Fox, and the great Demosthenean orator of America, Daniel Webster, resembled each other in many characteristics. Both appealed to the understanding in conjunction with passion, both were slow in development, both were animated by lofty sentiments, both laboured for peace between America and England (the recent centenary of peace between the two countries dates from the Webster-Ashburton

Treaty, 1820), and both passed away in a very similar manner—Fox during his last days discoursed on the immortality of the soul and Webster on death. It was the wish of the latter to retain his reason until the last moment that he might find out what death really is. In an apparently semi-conscious state he exclaimed, "Life! life! death! death! how curious it is!" Soon after, Doctor Jeffries repeated to him, "Though I walk through the valley of the shadow of death . . .," and Webster immediately rejoined, "The fact! the fact! that is what I want!" He then lapsed into an unconscious condition, but again revived, and, surprised at finding himself still alive, said "I still live." These were his last words. Still lives! yea, lives in the hearts of Americans, as Senator Lodge says: "The grandeur of American nationality . . . and the nobility of the Union of the States;"—lives in the memory of all as a champion of justice and freedom, whose oratory was spent not in behalf of tyranny and despotism and oppression, but in behalf of the human race, its peace and happiness; and in eloquence will live not as an American legacy, but as a glorious international heritage.

Extracts from the "Reply to Hayne."

"Mr. President,—*When the mariner has been tossed for many days in thick weather and on an unknown sea, he naturally avails himself of the first pause in the storm, the earliest glance of the sun, to take his latitude, and ascertain how far the elements have driven him from his true course. Let us imitate this prudence, and before we float farther on the waves of this debate, refer to the point from which we departed, that we may at least be able to conjecture where we now are. I ask for the reading of the resolution. . . .

"¹We have thus heard, sir, what the resolution is which is actually before us for consideration; and it will readily occur to every one that it is almost the only subject about which something has not been said in the speech, running through two days, by which the Senate has been now entertained by the gentleman from South Carolina. Every topic in the wide range of our public affairs, whether past or present—everything general or local, whether belonging to national politics or party politics—seems to have attracted more or less of the honourable member's attention, save only the resolution before the Senate. He has spoken of everything but the public lands; they have escaped his notice. To that subject, in all his excursions, he has not paid even the cold respect of a passing glance. . . .

"²The honourable member complained that I had slept on his speech. I must have slept on it or not at all. . . .

"Sir, let me recur to pleasing recollections; let me indulge in refreshing remembrances of the past; let me remind you

that in early times no states cherished greater harmony, both of principle and feeling, than Massachusetts and South Carolina. 'Would to God that harmony might again return! Shoulder to shoulder they went through the revolution, hand in hand they stood round the administration of Washington, and felt his own great arm lean on them for support. - Unkind feeling, if it exists, alienation and distrust are the growth, unnatural to such soils, of false principles since sown. They are weeds, the seeds of which that same great arm never scattered. 'Mr. President, I shall enter on 'no encomium upon Massachusetts; she needs none. There she is. Behold her, and judge for yourselves. There is her history; the world knows it by heart. The past, at least, is secure. There is Boston, and Concord, and Lexington, and Bunker Hill; and there they will remain for ever. The bones of her sons, falling in the great struggle for independence, now lie mingled with the soil of every state from New England to Georgia; and there they will lie for ever. And, sir, when American liberty raised its first voice, and where its youth was nurtured and sustained, there it still lives, in the strength of its manhood and full of its original spirit. If discord and disunion shall wound it, if party strife and blind ambition shall hawk at and tear it, if folly and madness, if uneasiness under salutary and necessary restraint shall succeed in separating it from the Union, by which alone its existence is made sure, it will stand in the end by the side of that cradle in which its infancy was rocked; 'it will stretch forth its arm with whatever of vigour it may still retain over the friends who gather round it; and it will fall at last, if fall it must, amidst the proudest monuments of its own glory, and on the very spot of its origin. . . .

" 'I have not allowed myself, sir, to look beyond the Union, to see what might lie hidden in the dark recess behind. I have not coolly weighed the chances of preserving liberty when the bonds that unite us together shall be broken asunder. I have not accustomed myself to hang over the precipice of disunion, to see whether, with my short sight, I can fathom the depth of the abyss below; nor could I regard him as a safe counsellor in the affairs of this government whose thoughts should be mainly bent on considering, not how the Union should be best preserved, but how tolerable might be the condition of the people when it shall be broken up and destroyed. While the Union lasts, we have high, exciting, gratifying prospects spread out before us and our children. Beyond that I seek not to penetrate the veil. 'God grant that in my day, at least, that curtain may not rise! God grant that on my vision never may be opened what lies behind! When my eyes shall behold . . . one and inseparable! " (For full passage see Fig. Arsis and Thesis.)

(3) Chiasm (4) Apostrophe (5) Paraleipsis (6) Arsis and Thesis, Parison (7) Paraleipsis (8) Apostrophe.

EPIMONE: Greek *epi*, upon; *meno*, to tarry, to linger, to stay at home; is a figure whereby the speaker dwells upon and persists in a former conclusion, or the same cause, much after one form of speech, but repeated in other words more plainly; by some it is said to be when the speaker, knowing whereon the greatest weight of his matter or cause depends, makes often recourse thereto and repeats it many times by variations.

Use: In the use of this figure the greatness of desire is signified; to warn effectively; twice may be remembered when once may be forgotten.

EPIPHONEMA: Greek *epi*, upon; *phono*, to speak out; is a figure by which the speaker makes an exclamatory sentence or a striking reflection which sums up to confirm or conclude an argument, description, narrative, etc.—*e.g.*, "I have had power to save, and do you ask whether I can destroy." An Epiphonema is a concluding attestation to something already related or proved, not as a proof, but as a triumphant blow at the close of a period, to the adverse party, as ". . . Such was the task to found the Roman State." Epiphonema, or Striking Thought, as Quintillian states, are those introduced chiefly at the close of periods. It relates sometimes to a thing, as "nothing attributes more to popularity than goodness."

"Epiphonema for a final clause

An inference strong by sudden impulse draws."

—Langley.

Example:

"She loved me for the dangers I had passed,
And I loved her that she did pity them.
This only is the witchcraft I have used:
Here comes the lady; let her witness it."

Shakespeare.

Use: The use of this figure is also to signify content, liking or admiration of the speaker in respect of the words uttered or matter approved of, and may thus be called the rhetorical pause. It ends with the amplifying of honesty, wickedness, shame, dignity, profit, loss.

Caution: Brilliant thoughts should not be too crowded, as they interfere with one another and make style too curt.

EPIPHORA: This is a figure by which the orator makes a repetition of a word at the end of several sentences, to add force and impressiveness to the matter; a figure which ends divers members or clauses with one and the same word.

Examples: "When I was a child I spake as a child, I understood as a child, I imagined as a child." "Ambition

seeks to be next to the best, after that to be equal to the best, and last to be chief and above the best." (See Fig. Circle.)

Use: This figure is much esteemed as an ornament of great eloquence, yet it should be used sparingly in grave and severe causes. It serves to leave a word of importance in the end of a sentence that it may the longer hold the sound in the mind of the hearer.

EPISTATIS: Epistatis is that part of the speech or oration which appeals to the passions. For full treatment of figures used to appeal to the passions or emotions, see Figs. Epilogue, Nos. 2 and 3, Emphasis and Pathopœia.

EPITHETON: Greek *epi*, on, in addition to; *tithemi*, to place, to put; an apposition; is a figure or form of speech which joins adjectives to those substantives to which they properly belong, and that either for the purpose of praising or dispraising, amplifying or extenuating.

Examples: To praise: "Oh, wonderful clemency! Oh, most holy discipline! Gracious princes, honourable judges, reverend fathers, prudent councillors, etc." *To dispraise:* Wicked counsel, rash consent, and cursed slaughter; evil counsellors, unnatural parents, disobedient children. *To Amplify:* Glorious fame, heavenly music, insatiable avarice, mad drunkenness, horrible fear. *To Extenuate* a small fault, a feeble excuse, momentary time. Among all the forms of eloquence there is no ornament either more general or more excellent than this figure.

Examples: ". . . it is the alliance of God and of nature—immutable, eternal—fixed as the firmament of heaven."—Chatham. ". . . in his mind all was shuffling, ambiguous, dark, invidious, little; nothing simple, nothing unmixed."—Sheridan. Rufus Choate, the greatest forensic American orator, says Mathews, not only multiplied but sometimes repeated adjectives with telling effect, and "drove his substantive and six," as "a safe, sound, substantial, suitable, second-rate, second-hand harness."

For *delivery* of Epitheton, see "Harmonic Inflection."

EPIITIMESIS: Greek *ἐπι*, upon; *τιμῶν*, value the amount of punishment, to lay an estimate on, reproof or censure; is a figure which encouches an epilexis, a castigation or censure. Bullinger classifies it as "an expression of feeling by way of censure, reproof or reproach," and gives as an example Luke xxiv. 25: "Then he said unto them, O fools, and slow of heart to believe all that the prophets have spoken!" This figure was much used by Demosthenes.

EPIZEUXIS: Greek *ἐπι*, on, upon, one upon another; *ζεύξια*, a yoking, after the manner of oxen; is a figure by which the orator repeats a word for emphasis or greater vehemence, which repetition has nothing between and is said commonly with a swift pronunciation. The Epizeuxis may be accumulated—*e.g.*, "Alone, alone, all, all alone, alone on the wide, wide sea."—Coleridge. Bullinger says it is a repetition of the same word in the same sense.

Examples: "Oh! trust Him, trust Him, trust Him, trust Him."—Spurgeon.

"And my kingdom for a little grave;

A little, little grave, an obscure grave."—Shakespeare.

Cicero to Anthony: "Thou, thou, Anthony gavest cause of civil war to Cæsar."

Use: The use of this figure is to express the vehemence of any affection or emotion, whether it be of joy, love, hatred, admiration or any such; in respect of pleasant affections or such like, it may be compared to a quarter in music; in respect of sorrow, a double sigh of the heart; in respect of anger, to a double stab with a weapon's point.

Caution: Words of many syllables are unfit for this repetition, for if one repeat "abomination" it would sound unfavourably, also take a long time to say, as the difference is great between saying "O my son, my son," and "O abomination, abomination." The one has brevity and beauty, the other prolixity and deformity.

Delivery: An Epizeuxis is to be delivered quickly, the repetition being a sort of Emphatic Repetition (see this fig.), the first word being the assertion, the second or repeated being as a confirmation. The voice is more forcible on the second or repeated word or words. The pronunciation is swift and the vehemence is great.

EROTESIS: This is a figure by which the orator makes a strong affirmation in the form of an earnest interrogation; an oratorical question implying the reverse of what is asked—*e.g.*, "You believe that story, do you?" A figure consisting in the use of a question or questions for oratorical purposes. It is a rhetorical question. "Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery?"—Henry.

Examples: The affirmative interrogation is a vehement denying; and a negative is a vehement affirming. A negative interrogation sometimes vehemently commands, and an affirmative interrogation in like manner forbids.

Vehement Negation: "Who can understand his errors?" is the same as no man can understand the depth of them. Also to diminish and abate: "Who art thou, oh great mountain, before Zerubbabel?" is the same as "Thou

lookest very big and great, but who art thou?" To *raise and heighten* the sense by way of admiration: "Oh, Lord, our Lord, how excellent is Thy name in all the world!" To *expostulate and complain*: "Why died I not from the womb . . . ?" "My God, my God, why hast thou forsaken me?" *Emphatical and strong affirmation*: "If thou do well, shalt thou not be accepted—have I not commanded them?"

"By Erotesis, what we know we ask

Prescribing for effect, a needless task."—Langley.

"And thou, O silent mountain, sole and bare,
Who sank thy sunless pillars deep in earth?
Who filled thy countenance with rosy light?
Who made thee father of perpetual streams?
And you, ye five wild torrents, fiercely clad,
Who call'd you forth, Night and utter Death?"

—Coleridge.

Use: It is used to declare a conviction, express an indignation, or vindicate an authority by putting it in the form of a question without expecting an answer.

Delivery: This highly wrought, figurative form of speech usually abounds in the Epilogue (see this Fig. Nos. 2 and 3), and pre-supposes great energy of feelings; it is therefore not delivered calmly. The interrogative words or pronouns which as a rule begin the question (*who, what, which, why, whence, how, etc.*) should, as Thomas Sheridan in his "Lectures on Elocution" says, be shot out of the mouth. The clause or member takes the falling inflection like a declarative sentence. They do not take a rising inflection at the end, as does a simple inquiry or question for information.

ETHOPŒIA: Greek ἠθος, custom, habit, disposition, temper, usual haunts of wild beast first, then of men; *pæeo*, to make, produce, represent; is a figure of rhetoric in which there is a feigning of certain words accommodated to certain persons either to their praise or reproach.

Some define Ethopœia as a direct quotation.

Julius Rufinianus defines it thus: *Ἐθοπαία* is the imitation of the disposition, habits and words, whatever sort one may wish, of others, for the purpose of reprehension. In Latin it is called *figuration*, Fortunatianus classifies it among the *Schemata Dianœas*—*i.e.*, Figures of Thought. In "De Rhetorica Isidori" the following is given: "We, in fact, call Ethopœia that in which we present the person of a human being for the purpose of expressing his disposition, state of mind or body, as to his period of life, his study, his fortune, his delight, sex, his lamentation, his insolence, audacity, courage, presumption; for example, as when we

present the person of a pirate, his speech would be abrupt, insolent, audacious; when we simulate the speech of a woman, it ought to be suitable to her sex; as also that of a youth, an old man, a soldier, an emperor, and a parasite, and a rustic and a philosopher; it ought to be as each respective person would say it. (2) In another manner, in fact, it must be said joyfully, if the person is so affected; angrily, if injured, in which kind of speech they are for the most part as if meditating what one may say, before whom, from whom, where, and in what time; what he will do or what should be done, or what he would suffer if he should neglect this advice.

Examples of a direct quotation, or directly related, such as in Æschines, who in this respect is more frequent, freer and simpler than Demosthenes (cf. Blass' "Æschines," p. 244), in the following example, in which there is avowedly a play of fancy; vs. Timarchus, 175: "So I do beg you by all means not to furnish this sophist (Demosthenes) with laughter and patronage at your expense. Imagine that you see him when he gets home from the court-room, putting on airs in his lectures to his young men, and telling how successfully he stole the case away from the jury: 'I carried the jurors off bodily from the charges brought against Timarchus and set them on the accuser, and Philip and the Phocians, and I suspended such terrors before the eyes of the hearers that the defendant began to be the accuser, and the accuser to be on trial, and the jurors forgot what they were to judge and what they were not to judge; to what they listened.'"

A direct quotation with an apostrophe; Æschines vs. Timarchus, 121: "But I will suggest to you, Timarchus, a different line of defence, which is honourable and fair, and you will adopt it if you are conscious of having done nothing shameful. Come, dare to look the jury in the face and say that which a decent man ought to say of his youth: 'Fellow-citizens, I have been brought up as a boy and youth among you; how I have spent my time is no secret to you, and you see me with you in your assemblies.'"

Directly related speech with Diatyposis, see in examples under this figure; Æschines versus Timarchus, 166. See also example of Æschines vs. Ctesiphon, 211, as instance of *what the speaker ought to have said*: "... he ought to have come before the Assembly and said: 'Fellow-citizens, I accept the crown, but I do not approve the time at which the proclamation is to be made.'"

Example from Demosthenes, Embassy, 209: "... I should have expected language like this from him, if he had not sold himself: 'Men of Athens, deal with me as you please; I believed, I was deluded, I was in error, I confess

it; but beware of the man, O Athenians; he is not to be trusted, he is a juggler, a villain. See you not how he has treated me? how he has cajoled me?' I hear no language of this kind, nor do you. Why? Because he was not cajoled or deceived, but had hired himself and . . ."

And this fine example of what the jury should say to Æschines, Emb. 335: "But if any general has injured you, it has nothing to do with the present inquiry. For what general has lost Halus, or who has destroyed the Phocians? Who, Doriscus? Who, Cersobleptes? Who, the sacred mountain? Who, Thermopylæ? Who has given to Philip a road all the way to Attica through the territory of friends and allies? Who has alienated Coronæ, Orchomenus, Eubœa? Who nearly Megara lately? Who has made the Thebans powerful? Of all these important matters, none was lost through the generals, none has Philip yielded to him at the peace with your consent; they have been lost through these men and their venality. If therefore he shirks from these points, if to lead you astray he will talk of anything sooner than them, meet him as I suggest: '*We are not sitting in judgment upon a general; you are not tried upon these charges. Do not tell us who else has caused the destruction of the Phocians, but show that you are not the cause. Why, if Demosthenes did any wrong, do you mention it now, but did not accuse him when he rendered his accounts? For this reason you have deserved to be punished. Do not tell us that peace is a fine thing or an advantageous thing, for no one charges you with the states having concluded peace; but that the peace is not a shameful and injurious one—that we have been cheated in many ways and all was not lost after it—this you may tell us. For all these consequences are proved to have been brought upon us by you; and how is it that up to this day you praise the author of such things?*'—if you keep watch upon him thus, he will have nothing to say, but will raise his voice and have exercised himself in spouting all to no purpose."

Example of certain hypothetical cases which Demosthenes invents; for instance, as in the speech on the Chersonese, 34-37: "By Jupiter, if the Greeks call you to account for the opportunities which you have indolently lost and ask you, saying: 'Men of Athens, you send us ambassadors on every occasion and assert that Philip is plotting against us and all the Greeks and that we should take precaution against the man, and more to the same effect? (We must admit and acknowledge it, for so we do.) 'And yet, O ye wretchedest of mankind, though Philip has been ten months away, and by illness and winter and wars prevented from returning home, you have neither liberated Eubœa nor recovered any of your dominions. He, on the contrary, whilst you

were staying at home, at leisure, in health (if men so acting may be called in health), established two rulers in Eubœa, one like a hostile fortress opposite Attica, another threatening Sciathus; and these nuisances you have never got rid of; not even this would ye attempt; you have submitted, left the road open to him clearly, and made manifest that, if he died a hundred times, you would stir never a step more. Then, wherefore send embassies and make-accusation and give us trouble?' . . . If they asked this, what could we answer or say, men of Athens, I really cannot tell."

Use: The reproduction in them, as Baden states, brings out more clearly the *motive* of those who are represented as speaking, and lends great *freshness* and *vivacity* to the discourse. It was probably borrowed from the speech of people who are fond of dwelling on particulars and details. Hence Andocides, the natural orator, delights in the figure, while Isocrates in his court speeches does not indulge in it. . . . Demosthenes only makes use of these expedients when they are specially suited to his purpose. *The Hypothetical Ethopœia* is used to give the speaker an *opportunity of mentioning his merits* with less offence, to bring out the *feelings into strong light*, and also to *produce an enthymeme* of extraordinary effect (cf. Blass' "Demosthenes"). Blass says that the recital of the speeches in an imitative manner, as Demosthenes in the Embassy, 242, confers great vivacity; as the strongly marked speech of the opponent forms a strong contrast to that of the speaker. As an instance, he gives Demosthenes on the Chersonese, 70: ". . . *If I were to be asked to declare* what service I had done the state, although, ye men of Athens, I could mention services as ship-captain and choir-master, payment of contributions, ransom of prisoners, and similar acts of liberality, I would mention none of them; I would say that I espouse a different course of politics from these, that although others accuse and bribe and do everything which these men do, I have never engaged myself in such a task, never been induced either by avarice or ambition; I continue to offer counsel by which I sink below others in your regard; but if you followed it, would be exalted. So perhaps might one speak without offence."

As used in a *supposed case*, take Demosthenes vs. Timocrates, 208, a passage Blass says is very highly praised, with respect to the proposal of Timocrates, who partly abolished punishment by imprisonment: "*Why, suppose just now* you were to hear a noise close to the court, and then some one told you that the prison had been opened and the prisoners were making their escape; . . . *For* what is the use of them, when persons sentenced to imprisonment are released, and if you sentence any one hereafter you are none the better for it."

In brief, Ethopœia is used, as Romanus says, to accommodate words to certain persons for the purpose of showing their iniquity or dignity; and as Julius Rufinianus gives it, for the purpose of reprehension. It also gives one an opportunity, as Aristotle advises, to show forth without offence his own character. It is like what J. W. Macbeth calls the figure *Egoism*, which he says is an introduction of one's own opinion, wants or experience; the bringing one's self individually before the audience is at times necessary to give an air of life to oratory; or to show befitting earnestness: "I have read with astonishment," said the energetic Lord Brougham, "and I repel with scorn the insinuation that I had acted the part of an advocate, and that some of my statements were coloured to serve a cause. How dares any one skulking under a fictitious name to launch his slanderous imputation from his covert! I come forward in my own person. I make the charge in the face of day. I drag the criminal to trial. I openly call down justice on his head. I defy his attack. I defy his defenders. I challenge investigation."

"I defy them as I ever did."—Henry Clay.

Caution: In the matter of imitation, the orator should be moderate, taking care not to over-do it, and to avoid everything offensive, lest he might commit something unbecoming to the dignity of an orator. See Cicero's caution in this respect under the figure *Asteismus*, also Quintillian's observation, where he said that it is "the orator I wish to form" in this, that the orator should not encroach upon the actor. The imitation of any peculiar words or actions should be brief so far as the orator is concerned. "*Inst. Oratoriæ*" Sulpitii Victoris observes that ethopœias are for the most parts excluded from the narration of extreme danger or critical circumstances, which, if they are introduced, ought to be few and brief. Be careful that the words be suitable to the character.

Delivery: As Ethopœia is, according to Fortunatianus, a Figure of Thought, rather *Dianœas* (feeling, force, etc.), it follows that it should be delivered in a lively manner. It is in this way that it gives vivacity and freshness to a speech, similar to what Hermogenes indicates in his fifth idea called *Ethos*, in which he says that all the mythical narratives (Demosthenes' *Aristocrates*, 65 ff.) are charming, only the speaker must, when making use of them, deliver them in a somewhat lively manner, thus providing them with *Gorgotes* (vivacity). As to the *gesture and voice*, the words we put into the mouth of the person introduced into our speech, some of them may be given in the peculiar voice and accent or pronunciation of that particular person, together with a few of his characteristic gestures; if the person is cultured, the

extent of imitation must be left to judgment of the speaker, but if a rustic, a pirate, a dandy, etc., he should narrate or describe, delivering only a very few words in the characteristic style of that person, with a slight gesticulative imitation, principally those words which illustrate the point the orator wishes to make. The audience should imagine more than they see. According to Halm's "Emporii Oratoris," if the speech is of an angered person, it should commence thus and follow an angry style; if timid, timidly; if happy, happily; if joyous, joyfully; vain, tumidly; precipitate, brief and quick; if of a meretricula (prostitute), blandly and meretriciously; of a parasite, facetiously, wittily; of a miserable or poverty stricken person, humbly, making long and many circumlocutions; of the orator, culturedly and decorously. In fact, the speaker should deliver the speech in the same style of feeling; if joy, then in a joyful manner; if sad, then adopt a sad tone, etc.

ETHOS and PATHOS: * ἠθος καὶ Πάθος : These are two Figures of Thought, the form of expression in the one being mild, and in that of the other violent. "Lib. de Rhetorica," Cassiodori, gives the following very adequate definitions: "Of these two dispositions or mental states, which the Greeks call Ethos and Pathos—Pathos are those states that are violently moved, rapid, swift, passionate, ardent; Ethos, in fact, are the composed, quiet ones. In the latter, the emotion is gentle, mild; in the former, it is violent, vehement. Pathos is that which commands, Ethos that which persuades; these prevail towards perturbation, those to benevolence. Pathos is temporary; Ethos is, as it were, permanent, and may appear throughout the whole speech. As to the nature of each, Pathos is the greater, as in love, desire, ardour; Ethos, the less, as in respect, high esteem, regard. Pathos stirs up, excites, shakes, arouses, spurs on; Ethos checks, stops, appeases, allays, quiets."

Volkmann's "Hermagoras" defines them thus: "Pathos is a temporarily excited mood; the Ethos, on the contrary, is the equable, calm attitude of the emotional nature, dependent on certain qualities in the character."

Hermogenes gives Ethos as his Fifth Idea, and explains

* Mrs. E. Pankhurst, the great protagonist of the woman's suffrage movement in England, is full of sentiment and has a very sympathetic voice. She is deliberate, but more inclined to Ethos. Her articulation is exceedingly clear, which quality gives considerable carrying power. The writer was greatly impressed at one of her meetings, held at the London Pavilion, by the very effective way she delivered the words "Women have done so well." The last word was pronounced in such a full and sympathetic voice that it conveyed a far deeper meaning than when spoken in an ordinary tone. The mellow falling inflection on the word "well" and the resonant way in which she pronounced the "ll" were so forceful as to create a sympathy among her listeners with what women had done. At another address, delivered at the Royal Albert Hall in celebration of the Parliamentary Act according women the vote, she was extremely impressive. Her voice seemed to be the voice of tears as she recounted the trials and sufferings women had endured to arrive at such a triumph, and recalled how some of those women who had taken part in the great struggle had passed away and could not rejoice with them in the victory. The whole passage was highly pathetic, sentimental and sublime.

it thus: one might say the character portrayal or demonstration. It may be equally divided over a whole speech, but may also appear mixed among the other Ideas. It is produced by *epieikeia* (fairness, mildness, equity, the spirit of the law as opposed to the letter, reasonableness) and *apheleia* (simplicity, plainness), and in the true and close *endiatheton* (from the heart) which appears in them. The *barutes* (gravity of manners, harshness) also belongs to this, to a certain extent; it can, however, only appear in combination with other kinds of ethical portrayal or representation. The *apheleia* is that which we designate *naivete*. The thoughts are homely and simple, childish; indeed, they may almost border on the trivial. Examples from the animal world, especially those taken from nature, are naive. Everything else coincides with the *katharotes* (clearness, purity). The combination of naivete and beauty lead to *glykutes* (sweetness), to the charm and loveliness of the portrayal, which does not differ from the *abrotos* (delicacy) and the *ōpaios* (the word in due season or at the right time). Thoughts are also "charming," in which lifeless things and those without will are treated as having a soul and a will, as the naive statement of Socrates in the Platonic Phædrus, or the address which Herodotus puts into the mouth of Xerxes, which the latter addressed to the sea chastised by him; and also when animals have human feelings and sensibilities.

Examples of Ethos: We shall give some examples from Æschines, who was a master of Ethos. Blass says that in general Æschines is less happy as a practical than as an ethical speaker, that the Proœmium of the speech against Ctesiphon is full of moral dignity and worth. In the speech on the Embassy, where he allows the Ethos to shine through in the whole bearing of the speech, and in many single passages, he impresses on us with great effect, as in the Embassy, 152: "You try to bring into contempt Ipicrates, Philon's brother; but who ever saw him behaving in an indecent manner . . . This suggestion I will put to you, for I ask, fellow-citizens, whether you believe that I would have betrayed to Philip not only my country, my personal friendships, and my right under the shrines and tombs of my fathers, but also these children, the dearest of mankind to me."

• Example of the *Ethos of a witness*. Æschines shows also the Ethos of his witness, Aristophanes of Olynthus, excellently, in the answer which he makes him give to Demosthenes' attempt at bribery or corruption. Embassy, 155: "But Aristophanes answered him as he himself told the story, 'that so far as his exile and present need were concerned, Demosthenes' aim had not been wide of the mark—indeed, no aim could have been closer—but that he had

entirely *misjudged his character; for he could do nothing of the sort.* To testify to the truth of what I say, please call Aristophanes . . ."

The example of *Æschines vs. Ctesiphon*, 77: Blass says the whole section is a masterpiece of cunning, throwing suspicion, while *Æschines* generally attacks, calumniates, scorns openly; but he thoroughly understands how to change his tone, to call up varied colouring, and to speak now with simple or dignified Ethos, now with mockery and irony, now earnestly and weightily. For instance, after he has exposed Demosthenes' flattery toward the Macedonian ambassador, he digresses with: "Now this man it was, fellow-citizens, this past master of flattery, who, when informed through scouts of Charidemus that Philip was dead, before any one else had received the news, made up a vision for himself and lied about the gods, pretending that he had received the news, not from Charidemus, but from Zeus and Athena, the gods by whose name he perjures himself by day, who converse with him in the night, as he says, and tell him of things to come—(caricature and mockery with sharp and bitter attack)—and although it was but the seventh day after the death of his daughter, and though the ceremonies of mourning were not yet completed, he put a garland on his head and white raiment on his body, and there he stood making thank-offerings, violating all decency—miserable man who had lost the first and only one who called him 'Father!'—(Ethos with mockery)—not that I reproach him for his misfortune, but I am probing his character. For the man who hates his child, and is a bad father, could never become a safe guide to the people; the man who does not cherish the persons who are nearest and dearest to him will never care much about you who are not his kinsmen; the man who is wicked in his private relations would never be found trustworthy in public affairs; and the man who was base at home was never a good and honourable man in Macedonia, for by his journey he changed his position, not his disposition."

In the oration against Timarchus, on the contrary, the Ethos consists in the affectedly honourable attitude, and in the human forbearance which gladly overlooks even vice, of which it is here a question, except in the case of Timarchus and those who take his side.

Use: Ethos is used to manifest character, whether it be of one's own or that of another person. The modest equitableness (the *epieikeia*) is used or shows itself when anyone, instead of exacting his full rights, contents himself, in consideration of mitigating circumstances, with moderate demands, when the speaker puts himself on the same level as his hearers, when he shows that they would have acted

in the same manner as he himself, when he emphasises the point that he is to a certain extent forced by the opponent to take up his legal position. On the other hand, the accused may also say that he has only been put into this position because he could not make up his mind to take harsh measures. The Ethos is used, or rather *prevails*, in the *judicial or forensic addresses*. In the judicial proper, where character is important, abound the *apheleia* and *epieikeia*; and the *barutes* (gravity of manners, etc.) retires; in the deliberative speeches, *i.e.*, those to the people, etc., Ethos retires and the Idea of Greatness prevails; the greatness lies in the prolixity of the thought. According to Hermogenes, Ethos does not figure much, if any, in panegyric addresses. In the panegyrics proper, the greatness comes to the foreground, with the exclusion of harshness and vehemence, also vivacity of portrayal disappears in the same. Ethos is used to *give charm and beauty* to speech, where, for instance, simple words or sayings are put into the mouth of an animal or some part of nature showing character, and poetic words introduced into prose though not equal to the express quotation of a poetic passage.

Caution: Do not forget that Ethos is chiefly mild and gentle, assuaging; and particularly in manifesting one's own character, it should be modest and inoffensive; and that it is the equable, calm attitude of the emotional nature, dependent on certain qualities in the character. Care must be taken not to announce the utterance of an emotion whereby the whole effect will disappear.

Delivery: Generally speaking, Ethos is the language used by the speaker as to suitable tones, suitable expressions, asseverations, assertions, etc. Cicero says the language should be simple, grave or magnificent if the subject is magnificent. It is the tones and manner which characterise certain emotions or mental states. In this respect the Ethos may be distributed through the whole speech, but Pathos (passion) may appear in the Exordium; however, its chief place is in the Epilogue, in that part called Epistasis, which is devoted to arousing and firing up the passions. Specifically speaking, the delivery of Ethos is mild, gentle, composed, quiet, the opposite of Pathos (passion), which is rapid, swift, ardent. It is that delivery which checks, allays, assuages, quiets, persuades, and gives the impression of benevolence and amiable character, just the contrary of Pathos, which stirs up, spurs on, excites, shakes, arouses, and it is of a "temporarily excited mood; the Ethos, on the contrary, is the equable, calm attitude of the emotional nature, dependent on certain qualities in the character." A good modern instance of the delivery of Ethos is found in the oratory of John Bright. C. A. Vance says Bright's

oratory was . . . sentimental, emotional and sympathetic. The appeal to the Ministry to stay the war (which took victims from the mansions of the rich and the cottages of the poor and lowly, etc.) was made in a slow and tremulous voice, but with a manner dignified and solemn. Russell says: "He spoke very slowly. It was extremely effective because it conveyed the impression of considered and profound conviction." John O'Connor Power describes his delivery thus: "Mr. Bright . . . spoke in the tone of friendly conversation. . . . The purity and simplicity of his diction, for which his oratory is remarkable, form in my view the best groundwork of a good style; and the persuasive moral force by which his arguments are sustained indicate a sense of personal responsibility in the speaker which cannot be too highly commended." Bright had a "strong and beautiful voice, clear rather than loud, rich and sympathetic in tone, and so well controlled that he could produce a fine effect by a very slight increase in the volume of sound or force of utterance in passages of denunciation, or by a very slight fall in pitch for humour or irony." In speaking of oneself, Hermogenes says: "The method consists in speaking with a *certain modesty of oneself*, and willingly to slur over one's good qualities, and to mitigate that which has to be said with heat against the opponent, without exclusion, however, of irony. The orator speaks cautiously, with doubt and within limits. The figure of Paraleipsis is good in this respect. (See Demosthenes, Embassy 242 and Chersonese 70, as good instances; in speaking of the deeds he had done, he says: 'I would mention none of these.' See full passage under Ethopœia.) The *epieikeia*, fairness, equity, is in other respects the same as the *katharotes*, clearness, and *apheleia*, simplicity."

Respecting the delivery of *mythical narratives*, to give them charm and beauty (see Demos. vs. Aristocrates, 65 ff.), the speaker must, says Hermogenes, when making use of them, deliver them in a somewhat *lively manner* . . . also thoughts in which lifeless things and those without will are treated as having soul and will, thus providing them with *gorgotes*, vivacity.

The delivery of Charles James Fox, according to a noted critic, was "pisteis ethica" (see Fig. Pisteis).

Note the incomparable beauty of the Ethos in Robert G. Ingersoll's epilogue of his lecture on Shakespeare, commencing with "He exceeded all the sons of men in the splendour of his imaginations"; in the delivery of which, Garret P. Serviss, on "Eloquence," states that Ingersoll's charm of voice and manner had the effect of a strange music which fascinated every hearer. (See epilogue under fig. Parallelism.)

EXPEDITIO: Latin *ex*, out; *pedi*, foot; *expedire*, to extricate the foot, release, to make ready; is a figure when many parts or reasons of an argument being enumerated and touched upon, all are destroyed save that only, upon which the speaker intends to conclude, stand to, or rest upon. Compare Method of Difference, Method of Concomitant Variations, and Division.

EXPOLITIO: Latin *expolitio*, a polishing; *expolitus*, polished, smooth, refined. It is used in three ways: the *first* is by shift and change of words, which is called Synonymia; the *second*, by altering the pronunciation, that is, when the orator repeats the same words, he alters his voice and gesture—*e.g.*, "Sextius Roscius is convicted that he slew his father." Now this is said with a *plain pronunciation*; "Did Sextius Roscius slay his father?" is said with an *interrogation*, which the orator says in a hot and vehement speech; he may repeat it again with cool and quiet words. The *third*, by altering the handling, as when the orator conveys his speech either in a Prosopopœia, Sermocinatio, Exuscitatio or any other such figures.

Use: It is one of the principal ornaments of eloquence both in respect of great copiousness of words and matter, and also of the diversity of pauses and pleasant variety, and is very apt for any great and weighty cause.

Caution: Genung says: "It will not do to let the sense of literary exertion iron down the speech into flat propriety and regularity like a book, for it is no longer sparkling, but a recitation." Some teach seven ways in speaking one thing.

EXORDIUM: Latin *exordiri*, to begin, to begin a web, to weave; *ex*, out, a beginning; is also called Proœmium. It is a form of speech used by the orator in opening his address. Cicero says that the Exordium should be *written last* so that good solid forecasting matter may be presented. (a) The commencement ought at *once* to *propitiate and attract* the attention of the audience; (b) should be *well finished with thoughts*, and happy in expression, accurate and judicious; for our earliest acquaintance should be good, and its first recommendation to our notice; (c) it should be *moderate*, as nothing in nature springs entire instantly into being. It should very seldom be vehement and pugnacious. There should be something ornamental too, like vestibules and approaches to houses and temples. The Greeks recommend to make the hearers at the *very commencement attentive and desirous for information*. The hearers should only receive a slight impulse at the outset so that the rest of the speech may come with full force upon those who are already impressed in your favour.

On Cicero's point (a), Genung, in his "Working Principles of Rhetoric," has the following also: "The public speaker must make his meaning intelligible at once, *must arrest the attention* and arouse the interest of the audience *from the outset* of his discourse, and not let the attention slip." Aristotle says, respecting the exordium, that the most necessary business of an exordium is to throw light on the end for which the speech is made. (1) The speaker must *show himself a person of character*, for to such the people give heed, must be reputed good; the hearers are more attentive at the beginning; the orator must make appear his probity. (2) He must *conciliate the hearers' goodwill* or inflame them, attracting their attention or the reverse; for which reason many endeavour to induce them to laughter, which makes them more tractable. (3) The *subject*: If to get attention, say that the matter in hand is of great importance, concerns the hearer, is new, strange, also pleasing, concerns you more than me. If *not to get attention*, the object is foreign, trifling, not important, is of no concern to them, is disgusting. *Favourable to speaker*: The audience must be impressed to love the speaker or pity him. *Common to all parts of the speech* to arouse attention: "Lend me your whole attention, for the question does not affect me more than you." "I will tell you something strange, wonderful, never heard before." *Compliment the audience*, either themselves or their manners; what they love; dispraise, including their enemies, and what they hate. "Praise Athenians before Athenians is not difficult, but to do it before an audience of Lacedæmonians." (4) Have an exordium that speech may *not appear hastily got up*, and hint what the speech concerns.

Topics for removing imputations to your prejudice: (1) By recurring to those topics by means of which one does away with surmises prejudicial to him. (2) By contradicting the points; "it is not the case," or not hurtful, not of much importance, not unjust or not considerable, though hurtful yet it was honourable, though painful yet it was beneficial. (3) By extenuation or excuse, arguing that the action is merely a fault or error, or that it was necessary, as Socrates said "he trembled not at his calumniator but of necessity, that his 80 years did not overtake him of his own choice." (4) By raising a counter prejudice against the calumniator: "It is absurd; if the man himself is unworthy of credit, his words obtain it." (5) Impeach elsewhere, this is not the place. (6) Disclaiming against calamity itself, as "how great an evil it is," or because it produces decisions foreign to the point; that it relies not on the strength of its own case. (7) Praising little and blame much, suits the accuser; after bestowing a short praise, to censure at great length;

putting forward great virtues briefly, or very many which are not relevant, then to censure in one point bearing upon the case (good at races, good at ping-pong, but not to run a state); this is crafty and most malignant, for they attempt injury by means of one's virtues being blended with their failings. (8) By taking the motive that suits your purpose; that is, interpret to the best when to praise or purge, and to the worst when to incriminate—*e.g.*, Ulysses said: "Diomedes chose him for his companion as the bravest of the Greeks to aid him in his exploits"; but his adversary said "he chose him for his cowardice, as the most unlikely to rival him in honour."

Quintillian says, respecting Exordium, that it should not appear insolent, malignant, overbearing, or reproachful. We must secure the bearer's goodwill and attention to make him desirous of further information. The *opponent* can be referred to sometimes with honour, as to fear his eloquence and influence so as to render them objects of suspicion, very rarely with contempt. *Modesty in thoughts*, style, tone and look are pleasing, the confidence of the orator being not too plainly displayed; not promising too much either in words or looks, but wear the appearance of unaffectedness and simplicity. Unostentatious mode steals most successfully on the mind of the hearer. *Memory* in speaking should not fail him, nor fluency of speech at the commencement, as nowhere has it a worse effect. *Length* in proportion to the cause, but not a head of disproportionate size, lest that which ought to prepare hearers should weary them. *Figures* may sometimes be employed, a simile provided it be short, and a metaphor and other figures. Impress them that you come to plead for the highest and most honourable motive, free from meanness, hatred and ambition; and conceal art.

Delivery, says Quintillian, is generally calm, for nothing is more attractive than modesty to gain us a favourable hearing. M. Bautin says that the Exordium should be spoken low and softly, as there is always a moving, coughing, settling, etc.; and as men esteem what they have not, and dread losing words they did not catch, they are more attentive, hence hear the low (which should be pronounced distinctly and clearly). Softness enlists audience's sympathy, as you do reverence to them, and it shows no arrogance, which is so objectionable. Austin says a gentle inclination of the body to either side is good. Mathews says: "We are told by some of the ancient writers that he (Cicero) began his speeches in a low quivering voice, just as a schoolboy, afraid of not saying his lessons perfectly enough, to escape whipping." (See beautiful Exordiums under "Henry Clay" and "Daniel Webster.")

Spurgeon says, in open air speaking, where the audience is changing, a man must from beginning to end be intense,

and for that reason he must be condensed and concentrated in his thought and utterance. Foster says that the Exordium should begin with a low voice; it argues modesty, and is best for the voice, as it enables it to rise gradually and feel its way to its natural pitch and force, with a tendency to slowness. Rev. E. J. Bidwell says: "When lowering the voice, speak more slowly and clearly."

EXUTHENISMUS: This is a rhetorical figure in which there is an extenuation or speaking contemptibly of a person or thing. It usually takes in the *Delivery* the compound inflection expressive of sneer, contempt, irony—e.g., "How like a *fawning* publican he looks"; i.e., "a scorning exclamation with an unequal wave of the rising fifth and the falling octave under a slight degree of guttural aspiration, and the rest of the sentence with a falling fifth and like aspiration."—Rush. "Dost thou come here to *whine*?" The radical stress is placed on "i," which sets forth the threatening rage, and vanishing stress on "n" denotes the inquiry.

Examples: "A calumniator, men of Athens, is a monster, a vile monster, in every respect malicious and querulous; this despicable wretch is even a brute by nature, one who from the commencement never did any act that was good or liberal—a *theatrical ape*, a *rustic Ænomans*, a *blundering orator* . . . no one could equal you in howling; but in the day-time, leading your noble bacchanalian choirs through the streets crowned with fennel and with poplar, grasping those snakes (called *pareæ*), and raising them over your head and crying out *Evoe*, *Saboe*, and performing the dance called *Hyes Attes*, *Attes Hyes* (an *Antimetabole*, see fig.), being styled leader, and director, and ivy-bearer, and van-bearer, and such like epithets by the old women, receiving as wages for these services, tarts, and biscuits, and new-baked crusts; in consequence of which who would not justly congratulate both himself and his fortune? . . . but hiring yourself out to those deep-groaning tragedians . . . you acted third characters, gathering figs, grapes, olives, like a fruiterer, from the grounds of others, receiving more wounds in consequence of this than from the battles which ye fought for life. For there was an interminable and irreconcilable war between you and the spectators, from whom, having received many wounds, you naturally deride as cowards those inexperienced in such things."—Demosthenes vs. Æschines.

GNOME: Greek *γνώμη*, opinion of wise men, maxims. Gnome becomes a figure when applied to a purpose. It is a maxim, it is some excellent, profitable, and remarkable

saying, it is a pearl in a discourse. Gnome is a figure when we bring in a maxim of such remarkable saying of another, and apply it. It is a saying pertaining to the manners and common practices of men, which declares by apt brevity what in this our own life ought to be done or left undone. (1) Universal maxim—*e.g.*, "Evil gotten goods are evil spent." (2) A single maxim: "Necessity hath no law." "A contented man is very rich." (3) Double sentence or maxim: "Flattery gets friendship and truth, hatred." "In worldly matters something ever lacks and nothing long endureth." "The beginning of every action is easily seen; but the sequel is uncertain." (4) A maxim without showing a reason: "Young men ought to reverence their elders." "Silence does well besem womankind." (5) A maxim with a reason: "He that doth evil, hatest lest his deeds should be reprov'd." "It is good so to live that the rehearsal of all our lives may not make us ashamed." (6) A maxim containing contraries: "By concord small things increase, by discord great riches are soon consumed." (7) A maxim with divers things: "Death is not to be feared but the way and passage of death." (8) A maxim showing what happens in life: "Pride goes before and shame comes after." "Prodigality is the mother of poverty." "To-day a king, to-morrow dead." (9) A pure maxim, not mixed with any figure, as: "'Tis good to be merry." "He is happy that takes warning by other men's harms." (10) A maxim of equity: "Do as thou wouldst be done by." (11) A figured maxim and as such is as many as there are figures, and then it bears the name of figure. Bullinger defines Gnome as "a quotation without giving the name of the author."

Use: This figure must be sparingly used or sparingly sprinkled in an oration, and that only in consideration of their beauty and brightness. They should be esteemed as precious pearls and as the most beautiful of flowers.

Caution: The maxim must not be false, strange or low, light, without pith or importance. Not often said. It is permitted to a philosopher, but not so much to an orator, for an orator is the handler of matters, and the philosopher the instructor of life.

HIATUS: Is a gap, a chasm; especially, a break, a space where something is wanting, the concurrence of two vowels in two successive words or syllables.

Use: It is used in the *Forcible style*. Longinus on the Sublime says: "In the passage which describes Dirce torn away by the bull: 'Whitherso'er he turned, swift wheeling round, he haled and hurled withal, Dame, rock, oak, inter-

shifted ceaselessly'; the conception itself is a fine one, but it has been rendered more forcible by the fact that the harmony is not hurried or carried, as it were, on rollers, but the words act as buttresses for one another and *find support in the pauses*, and issue in a well-grounded sublimity." Demetrius says that the clashing of letters, as a rule, is unpleasant to the ear, but here the very excess brings out the greatness of the hero: "And Aias the mighty at Hector the brazen-helmed, evermore was aiming his lance." Thucydides almost invariably avoids smoothness and evenness of composition. He has rather the constant air of a man who is stumbling, like travellers on rough roads; as when he says that "from other maladies this year, by common consent, was free." It would have been easier and pleasanter to say that "by common consent, this year was free from other maladies." But this would have destroyed the effectiveness of the sentence. Demetrius further states, under his heading "Forcible" style, that violence even conveys a certain impression of energy in composition (avoiding all fashioned traits, both of character and rhythm). Yes, in many passages harshness gives all the effect of vehemence, as though we were jolted on rough roads. Demosthenes' words are a case in point: "He has deprived you of the bestowal—you of the prerogative." Cicero says: "The Hiatus and concourse of open vowels has something soft in it, indicating not an unpleasant negligence, as if the speaker were more anxious about his matter than about his words." Hermogenes points out that the *semnotes* (dignity) in composition is not too particular about the Hiatus.

Caution: Hermogenes declares that in *kallos* (beauty of portrayal) the Hiatus should be carefully avoided.

Delivery: As the Hiatus is used both in the elevated and the forcible style, chiefly the latter, the delivery of the parts containing them should be quick, energetic, vehement. It is as Dionysius of Halicarnassus remarks respecting the Austere composition, "which does not shrink from using harsh clashing sounds. It wishes to suggest nature rather than art, and to stir emotion. It uses no supplementary words to round off periods; it often disregards natural sequence; it is aristocratic, plain-spoken, unvarnished." The home of the Hiatus is, strictly speaking, in the austere composition as described by Dionysius, and in the forcible style. Here a Hiatus is a break, a pause, then an onward rush like a pent-up, or a suddenly-interrupted stream; or like the description of the charge of the bull above in the example from Longinus. When it occurs in the *semnotes* (dignity), the delivery is slower, as the concurrence of the vowels and consonants retard vocal movement, thus giving an elevated impression as in the case of "And Aias, the

mighty hero . . ." quoted above, and in the case of Ajax rolling the heavy stone up the hill. (See Rhythmus for further information.)

HOMŒOPTOTON: Greek *homois*, like; *ptoton*, case; *piptaw*, to fall, to leave off. This is a figure whereby divers clauses end with like cases, or end alike with the same letter or syllable—*e.g.*, "He came into *Cilicia* and spied out *Africa* and after that came with his army to *Sardinia*." "In activity commendable, in wealth profitable, and in war terrible." "Art thou in poverty, seek not principality but rather how to relieve thy necessity." It may exhibit a correspondence either in beginnings with beginnings, middles with middles, or terminations with terminations, or there may be an interchange so that the middle of one phrase may answer to the beginning of another, or the conclusion of one to the middle of the other.

Use: This figure gives excellent reception and facility to certain proverbs and brief maxims—*e.g.*, "A friend in need is a friend indeed." The use of this adornment tends chiefly to delight the ear by the like fall and the similitude of the sound wherein the nature of that sense takes singular pleasure.

HOMŒOTELEUTON: Greek *ōmois*, like; *τελέω*, to bring to an end or ending; is a figure whereby the orator makes divers parts or members of a sentence end alike, for the most part with a verb or adverbs. It is a figure consisting in the use of a succession of words or clauses concluding with the same sound or similar endings or same syllable.

Examples: "No marvel though wisdom complains that she is either wilfully despised or carelessly neglected; either openly scorned or secretly abhorred." George Puttenham, in "The Arte of English Poesie," says: "Homœoteleuton is the like-loose, where clauses finish in words of like tune by using like cases, tenses, or other points of assonance:

"Long beards heartless, painted
Hoods witless, gay coats graceless,
Make all England thriftless."

Use: Its use is chiefly to please the ear, as the ear partly anticipates the similarity, which relieves the mind of some labour in perception, also which makes the relation of the words clearer, so the mind is delighted with the ease and clearness of perception.

La Beda Venerabile says that poets and orators frequently make use of this figure, and that Pope Gregory is found to have used it very frequently, and to have considered ex-

pressions of this mode to be those which Geronimus called elegant declamations of rhetoric. This figure gives delectation to the ear and perspicuity to the sense.

Caution: Avoid excess and too great affectation. Demetrius on "Style" cautions the following: "They are ill-suited for vigorous declamation, since artifice and study which they involve impair the energy of discourse." (See Antithesis.) "We must be careful, however, not to assume Homœoteleuton unless rhetorical design is plain" (cf. J. C. Robertson).

Delivery: Let us take the famous passage of Æschines, the Greek text of which is as follows: *ἐπὶ αὐτὸν καλεῖς, ἐπὶ τοὺς νομῶς καλεῖς, ἐπὶ τὴν δῆμοκρατίαν καλεῖς* and the cumulative force in the delivery of the same as pointed out by Demetrius, who says: "Here the figure in question is threefold. 'Against yourself, you summon him; against the laws, you summon him; against the democracy, you summon him.' It has already been termed an Epanaphora, because it is the repetition of the same word (or words) at the commencement of each clause; Asyndeton, because of the absence of conjunctions; and a Homœoteleuton, because of the recurring termination 'you summon him.' And *force* is the *cumulative result* of the three figures. Were we to write 'Against yourself and the laws and the democracy you summon him,' the force would vanish with the figures." The words which compose the Homœoteleuton should have a little more force of voice put on them than the rest of the sentence so as to bring out the same and make them salient, but not too much.

The author is of the opinion that the famous expression of Æschines would have increased in fluency and force had the Homœoteleuton been omitted, and the expression confined to the figures Anaphora and Asyndeton, thus: *You summon him against yourself, you summon him against the laws, you summon him against democracy;* and delivered as *Arsis* and *Thesis* with "You summon him against the laws" as the level progress of the voice.

HORISMOS: Greek *ὀρίζω*, to make out by boundaries, lay down, limit, define; *ὄρισμος* boundaries, frontiers, definitions; is a figure whereby we declare what a thing is, fix its terms or delineate the nature of it. It is often used when we should show a difference between two words—namely, by defining both—and is very useful in arguing.

Example: Cicero: "This is not fortitude but temerity, for fortitude is a contempt of perils by honest reason; temerity is a foolish enterprise of perils, without respect to virtue."

By this adornment also *a word of action* is eloquently distinguished in degrees by certain general words.

HYPALLAGE: Greek *hypo*, in, (comp.) of the mixing of one thing with another; *allos*, another, other; is a figure when the natural order of the word is changed, as when two words change their cases, or when words are altered among themselves, or the usual construction is inverted—*e.g.*, Cicero to his little boy playing with his toy sword: "Who has tied my son to that sword?"

HYPERBATON: Greek *hyper*, over, by, beyond; *baino*, go; is a figure whereby words are for elegance and variety transposed from the right order of construction (which is the plain grammatical order) into another handsomer and more fit order—*e.g.*, "And you hath He quickened who were dead in trespass and sin." It is a transposing or inverting the natural order, chiefly for emphasis—*e.g.*, "Echoed the hills, for the hills echoed." In oratory they are passages of an earnest and passionate character. Bain says: "The Hyperbaton (much used, it is said, by Demosthenes) is purposed inversion, floundering and perplexity before announcing something of great emphasis and import, thus giving to a meditated expression the effect of an *impromptu*."

HYPERBOLE: Greek *ὑπέρ*, over, beyond; *βάλλω* throwing; is a figure whereby the orator amplifies the greatness or smallness of things by exceeding similitude. Hyperbole sometimes expresses a thing in the highest degree of possibility, beyond the truth, that we may descend thence to find the truth; and sometimes in flat impossibility, that we may rather conceive the unspeakable than the truth of the relation.

Hyperbole is of two kinds: (1) *Auxesis*, from the Greek *αὐξήσω*, to make grow, to exalt, is used to place a greater word than the occasion requires; as to call a proud man "a Lucifer," a patient man "Job." (2) *Mæosis*, and here it is when we use a lighter and more easy word or term than the matter requires, as when we call a wound "a scratch." In *Mæosis*, take care not to fall into that fault of speech called *Tapinosis* (humility), as to call the ocean a stream; to the king, "May it please your mastership."

This form of speech is either Simple or Compared. (1) Simple, as to call the belly of a glutton "bottomless"; he that is most hasty in his fury, "brainless." (2) Hyperbole is *Compared* in two ways: *First*, by *equality* of comparison, as to call a beautiful virgin an "angel"; a shrew, a "devil"; a drunkard, a "swine"; an extortioner, a "wolf." *Secondly*, by the *Comparative Degree*: (a) From like things, as "sweeter than honey"; "swifter than thought"; "lighter than smoke"; "heavier than lead."

(b) From living things or creatures: "Swifter than the swallow"; "slower than the snail"; "more loving than the turtle." (c) From feigned and false gods, as "mightier than Zeus," "fairer than Venus," "swifter than Pallas." (d) From persons feigned in fables: "Thriftier than Tantalus, more chaste than Penelope." (e) From persons in comedy: "More glorious than Thraso, more covetous than Nitio." (f) From persons in histories, as "More envious than Zoilus, richer than Cræsus." (g) From nations: "More cruel than Scythians, more false than a Cretian, more wanton than a Miletian." (h) From dignities, offices and conditions of life: "More stately than an emperor," "more vigilant than a watchman," "more base than a swineherd," "more vain than a kite," "more hated than a hangman."

Hyperbole on the *Frontiers of Impossibility*—e.g., "Though a thousand deaths followed it, and every death were followed with a hundred dishonours." "Words and blows came so thick together, as the one seemed a lightning to the other's thunder."

"Hyperbole soars too high, or creeps too low,
Exceeds the truth, things wonderful to show."

—Langley.

Examples: Cicero against Anthony (who drank so): "What *Charybdis* was ever so voracious? What *Charybdis*, do I say? If such a monster ever existed, it was but one animal, but the whole ocean, by Hercules, would scarcely have been able, as it seems to me, to have *swallowed up so many things*, so widely dispersed, and lying in places so distant, in so short a space of time."

"Having mentioned these things, he gives the secretary a decree to read, *longer than the Iliad*, more frivolous than the speeches which he is accustomed to deliver, and than the life which he has led, but full of hopes never to be realised, and of armies never to be raised."—Æschines vs. Demosthenes on the Crown.

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

—Shakespeare.

Use: Hyperbole is used for praise and dispraise. They suit the young from their vehement temper; those in anger most frequently use them, as Achilles in his wrath said: "Though bribes were heap'd on bribes in number more than the dust in the fields or sands along the seashore." They are used with more grace by those in anger, but are not comely for old men. Regarding this figure, Bain says: "Every strong passion magnifies whatever concerns it."

Love, hatred, fear, exaggerate their several objects in proportion to their intensity. Affection is always permitted to enhance its object far above its reality. Fear exaggerates danger, hatred intensifies and even creates bad qualities in the person or thing hated. Human desire is naturally illimitable, hence whatever pleases, as in poetry, generally is magnified as far as can be done without offending our sense of reality and truth. Exaggeration is largely resorted to for *comic* effect, as the ludicrous requires that a certain object should be depreciated in some mode or other—*e.g.*, "The English gained two hours a day by clipping words."
—Voltaire.

Caution: (1) Hyperbole should have regard to *what the hearer is disposed to admit* in the way of departure from the known reality, and his feelings must be sufficiently strong to come up to the hyperbolic expression. The hyperboles of love are admissible only with lovers. (2) Hyperbole should be sparingly used. (3) Should not be trite, originality is indispensable to hyperbole. A mere exaggeration is easy; the kind that yields pleasurable surprise must be recommended by novelty, grandeur and point. Horace speaks of a man "Striking the stars with his sublime head."

Delivery: Hyperbole bordering on wit should be smart and brief, as "brevity is the soul of wit"—*e.g.*, "His tears were as big as plum puddings." It should be in a smooth, flowing, light, playful style, voice in the middle with tendency toward the upper tones.

In boasting hyperboles, they exaggerate three appearances; by loudness, blustering, and swaggering, the voice swelling into bombast.

HYPOBOLE: Greek *hyper*, under; *ballo*, throw or put under, hence to put under, as a foundation; to reply, retort. This is a figure in which several things are mentioned that seem to make for the opposite party, and seemingly against themselves, but each of which is refuted in order. It is used in the section of argument, chiefly that of refutation, where the opponent's arguments are compared and refuted. This was a favourite method of President James A. Garfield, who was wont to present the opponent's reasons in such a strong light as to make his supporters fear and tremble for their own side, then he would destroy them in turn, reducing the proposition of his opponents to nullity. Charles James Fox used effectively this figure.

HYPOCATASTASIS: According to Macbeth this figure is an implied resemblance or representation—*i.e.*, an implied simile or metaphor. If a metaphor is more forcible than a simile, then Hypocatastasis is more forcible than a metaphor,

and expresses, as it were, the superlative degree of resemblance—*e.g.*, "You are like a beast." This would be a simile tamely stating a fact. If, however, he said, "You are a beast," that would be a metaphor. But if he said simply "Beast!" that would be Hypocatastasis; for the other part of the simile or metaphor ("You are . . .") would be implied and not stated.

"Rising above the deluge of years," whereby is implied that years sweep over the loftiest edifices of the past, as did the flood over the mountain peaks. "Honour and selfishness are never found in the same sack."

Hypocatastasis is of great importance to the orator, because it concentrates in one or a few words a whole scene or course of action. It is very effective, especially in popular assemblies.

HYPOPHORA : Greek ὑπέρ, under : φέρω, to carry ; is a form of speech by which the orator answers to his own question. It propounds an objection, and is the statement of the opponent's objection or of an argument which might be urged against the speaker's or writer's position. The Hypophora is followed by the answer or counter-argument called the Anthypophora. Hypophora and Anthypophora frequently take the form of a series of questions and answers. Hypophora is sometimes used as an equivalent to Eperotesis. It is a statement intended to forestall an objection or argument that will or may be used by the opponent.

It is a rejoinder which the speaker pronounces himself in order to repudiate it immediately. Not unfrequently where a point is put, as if it is conceded and a new one contradicting it appears (*cf.* Rehdantz-Blass). "Hypophora is a sort of debate in which the speaker represents both sides. Demosthenes was fond of this figure. He argued his side, then bids the jurors to look at the other, the fallacy of which he examines and destroys."—J. E. Harry on "Demosthenes' Leptinean Oration."

Hypophora is one of the favourite methods of surprise, by which the ordinary course of the speech is interrupted and a lively conversational or dramatic element introduced. The figure is productive of beauty and energy. Tiberius III. 77 says: "The most artistic form of Hypophora occurs when the speaker, who wishes to make a general refutation, brings forward the particulars one after the other in the form of a question, and then rejects them." W. W. Baden notes that Isæus, like Lysias, raises continued Hypophora for the purpose of raising numerous objections which he immediately disposes of. Special points of an argument are thus summed up in a vigorous and energetic manner. A series of rhetorical questions frequently precedes. Like Isæus, Demosthenes

precedes (the Hypophora) by a series of rhetorical questions, and follows them by an asyndetic objection with ἀλλά (but) at the end of a question, which is akin to Hypophora, and introduces more or less dramatic element (Demos. 28, 18). "Artis. Rhet.," Fortunatiani, defines the difference between Hypophora and Anthypophora thus: "Quo differt hypophora and anthypophora? Hypophora est intentio adversæ partis, anthypophora responsio ejus." (What is the difference between hypophora and anthypophora? Hypophora is the charge, accusation or objection of the adverse party; anthypophora is the response to it or refutation of it.)

Examples: With *rhetorical questions preceding*, Demos. 28, 18—i.e., vs. Aphobus 11, 18: "Have I not been deeply wronged from the beginning, and am I not still persecuted by them because I seek to obtain redress? Is there one of you who does not feel an honest indignation against the defendant and compassion for me, seeing that he, besides an estate of more than ten talents which he inherited, has got another of equal amount belonging to me, while I have not only lost my patrimony, but am, by the villainy of these men, deprived of the trifle which they returned to me? To what am I to have recourse should you come to an adverse decision? To the property mortgaged to creditors?—*but that belongs to the mortgagees.* To surplus remaining after payment?—*but that will go to the defendant* if by your sentence I am decreed to pay a sixth part of the damages. I entreat you, men of the jury, do not entail upon us so heavy a calamity; do not allow my mother, myself and my sister to be reduced to unmerited misfortune."

Example of the *most perfect form* of Hypophora, which contains four parts, according to Hemogenes 3, 108 (see Rehdantz-Blass): (1) A *protasis*—e.g., φίλιππος. *Philip begins about Halonneus*, saying it belongs to him, but he gives it to you. He denies your claim to restitution, as he neither took it from Athens nor detains it from her. He addressed the like argument to us on our Embassy to Macedon; that he had won the island from pirates and it was properly his own. (2) Hypophora: *It is not difficult* to deprive him of this argument by showing its fallacy. (3) Antiprotasis: *All pirates seizing places wrongfully*, and fortifying themselves, make excursions among other people. One who has chastised and vanquished the pirates surely cannot urge with reason that what they robbed the owners of becomes his property. (4) Lysis (refutation): *If you grant this, then*, supposing that pirates seize a place in Attica, or Lemnos, or Imbrus, or Scyrus, and some persons dislodged the pirates, what is to prevent that place where the pirates were, and which belonged to us, from instantly becoming their property who chastised the pirates? Philip

is not ignorant of the injustice of this plea. He knows it better than anyone; but he expects you to be cajoled by a set of men who, having undertaken to manage things here as he desires, are performing that service now."—7, 2. Phil. II. 2. This most perfect form is suited to calm, conscious demonstration of the proof.

Example of one somewhat more vivacious than the perfect form. Demosthenes vs. Aristocrates, 187: "*Perhaps I may be asked, how it happens that, having such an accurate knowledge of these things, having closely traced some of his delinquencies, I let him alone and never made any opposition either when you created him citizen or when you gave him a vote of honour—in short, took any notice of him, until after the passing of this decree. I, men of Athens, will tell you the whole truth. I knew his unworthiness, and was present when these dignities were conferred upon him and offered no opposition: I confess, and why? Because, men of Athens, I thought, in the first place, that a multitude of persons, telling lies about him without scruple, would be too strong for me simply speaking singly the truth; and in the next place . . . for in your crowning and making him a citizen, both these things were involved.*"

Example of one rendered very vivacious by interrogation and counter-interrogation. Demosthenes vs. Aristocrates, 38: "It is monstrous then, when there are so many causes for which it is lawful to kill another man, that Charidemus should be the only person in the world, even for these causes, it is unlawful to kill. Suppose it should happen to Charidemus, as doubtless it has to others before now, that he should quit Thrace and take up his abode in some city, where he does so many things forbidden by the laws, he will be driven to make the attempts by force of habits and desires: won't people be obliged to submit to his outrages in silence? At least it will not be safe to kill him or to seek redress which the law affords of this decree. *If I am met with the objection, where can such things take place? what prevents me also saying who can slay Charidemus?*"

*Example of Protasis appearing in the forms: *ὡς, perhaps.** "Alla (But) it may be said, we have resolved that succours are necessary, and we will send them; tell us only how."—Ol. III. 10. Another, Demos. Olynthiac III. 19: "But if any one can let alone our theatrical fund, and suggest other supplies for the military, is he not clever? *It may be asked. I grant it, if this were possible; but I wonder if any man ever was or will be able, after wasting his means in useless expenses, to find means for useful.*" Demos. vs. Leochares 55: ". . . how then, can you maintain any longer that this is a rightful act according to the statute? *Oh . . . because he has been registered as the son of Archiades! Yes, by the violent act of these men done*

only the other day." * Demos. Olynthiac 1, 19: "If you assign this to your troops, you need no further supply; otherwise, you need a further, or rather you have none at all." In single cases: "How then? *some one may exclaim*, do you move that this be a military fund? Verily, not I. My opinion is . . ." The forms appear before the Hypophora in calm tones, but *when more moved* by emotion, *between or after the same*; the former position also frequently in the form, Demos. vs. Phil. III. 47: "There is a foolish saying that Philip is not as powerful as the Lacedæmonians were formerly . . ." The Hypophora may also appear in the vivacious interrogative form, see above examples, Olynthiacs III. 19 and I. 19; and further *without Protasis and Antiprotasis*, as in this example, Demos. on the Peace, 24: "Must we then do as we are bidden for fear of consequences? And do you recommend this? Far from it. I advise you so to act, as not to compromise your dignity, to avoid war, to prove yourselves right-thinking, just-speaking people." Or it is simply and naturally introduced by *ἀλλά* (*but*) without protasis.

Examples of the popular form, especially καὶ νῆ Δία emphasising the answer to the hearer's question (and as such used seriously by Demosthenes). Phil. III. 70: "And we, likewise, O Athenians, whilst we are safe, with a magnificent city, plentiful resources, lofty reputation, what must we do? Many of you, I dare say, have been longing to ask. Well then, by Jove, I will tell you; I will move a resolution: pass it." This form is used more frequently than by any other orators, and to such an extent in rejoinders (objections) which are repudiated, that the commentator says "exaggerating."

Example of emphasising the antithesis, Demos. vs. Leptines, 3: "ἀλλὰ νῆ Δία (but, by Jove). But, possibly, he may reply that he framed the laws so, because the people are easily misled." Phil. II. 13: "ἀλλν ἀν Δί' ἐποι τις ἄν Well, it may be said, he knew all this, yet he acted so not. . . Of all the pleas, this is the least open to him. He that bids the Lacedæmonians resign Messene, how he pretends, when he delivered Orchomenos and Coronea to the Thebans, to have acted on a conviction of justice!"

Example with Protasis following which is elsewhere missing. Demos. vs. Midias, 160: *Alla ne Dia* . . . "Oh, but he gave a ship of war: I am certain he will boast of this, and say 'I gave you a ship.' Now, men of Athens, take my advice. If he gave the ship from patriotic motives, be thankful to him, requite him as he deserves for his kind-

The author happened to be present at a big labour demonstration of 100,000 people more or less in Hyde Park, London, recently, and heard Tom Mann, Sec. of the Amalgamated Ass. of Plumbers, very skilfully use the popular form of Hypophora. At the end of his eloquent and animated address he was carried shoulder high amid cheering and singing.

ness; but don't permit him to be insolent: that should not for any consideration be allowed."

Example with the Antiprotasis following. Demos. on the Cheronese, 9: *Alla ne Dia* (but by Jove) "Here, it will be granted, they are shown in the wrong: but mercenaries make bad work of ravaging the Hellespontine coast, and Diopethis has no right to detain vessels, and we must not allow him! Well, be it so! I am content."

Example of where the lysis (refutation), with alla (but, why) is mostly introduced. Demos. vs. Leptines 75: *Alla ne Dia*. "Well, let us allow the son of Chabrias to be deprived of the immunity which his father justly received from you and bequeathed to him. Why, I scarcely think any man in his senses would think this proper."

Example of the strengthening of the pithy word of the Hypophora by the position between "but" and "by Jove." Demos. vs. Phil. II. 14: "He that bids the Lacedæmonians resign Messene . . . a conviction of justice! ἀλλ' ἐβιασθη. *But, forsooth* (by Jove) he was compelled—this plea remains—he made concessions against his will, being surrounded by Thessalian horse and the Theban infantry. Excellent! . . ." In the preceding example the raising up by means of the following "by Jove" regularly takes place when the speaker himself proceeds to address strong or offensive questions to the opponent or hearer, and then adds the answer belonging to the same in that manner (without "but"): 38, 11. Contrariwise, however, the "but" may appear after the "by Jove."

Example of the "but" after "by Jove." Demos. de Corona 117: "Did I hold office? Yes; and I have rendered an account of my official acts, not of my bounties. *Ne Di alla* (*Oh, but*) I was guilty of malpractices in office! And you were present when the auditors brought me up, accused me not?" Although the "but" in the example just preceding follows immediately after the "by Jove," still it may be separated from it by a protasis, as in 23, 64; mostly, however, the "but" immediately follows, as in Cor. 117. Always without the Protasis and Antiprotasis, and with "but" introduced by "lysis" (refutation), Demos. vs. Aristocrates, 166: "'Tis true he did some damage, but it was in self-defence; nothing of the kind: we went to no part of Thrace, but against Alopeconnesus, which is in Chersonese and belonged to you."

Example of a stiffened transition, where, as in other places, no really proper objection is made, but the Hypophora has become a stiffened form of transition. Demos. vs. Leptines, 58: "Then, when we need a service, shall we allow any one that likes to render it; and after we have received it, shall we inquire into the merit of him that

served us? It will not be righteous. . . . *But, perhaps* those are the only men who will be so treated, and all my argument concerns them also."

Example with negative construction, in which a point is conceded and a new one contradicting it. Demos. vs. Androtion, 69 : ἀλλὰ νῆ Δία τὰντα τοιοῦτος. "*But, perhaps, notwithstanding* the political faults, there are other things which he has managed creditably. Nay, his behaviour to you in everything else has been such that what you have heard are the smallest grounds for detesting him."

Æschines against Demosthenes in his oration delivers various Hypophoras anticipating opponent's argument, as follows: "Now in reply to the unanswerable argument, as Demosthenes calls it, I wish to premise a few remarks. For this man will say, I am director of the works; I acknowledge it, but I have voluntarily given to the state one hundred minæ, and the greater portion of the work has been completed; for what then am I responsible, unless there is some responsibility for generosity? In answer to this evasion, hear me urging what is both just and advantageous." Another example from Æschines: "But I shall endeavour to express myself with more clearness concerning his public acts of injustice. For I hear that when leave of speaking is granted to him, Demosthenes intends to enumerate to you that there are forsooth four periods, in which he has been in public administration. . . . After having enumerated these, as I hear, he intends to call upon me, and to ask me for which of the four periods I accuse him. . . . I reply that I accuse you for all these four periods which you distinguish."

" . . . And, by Jove, as I hear, he intends to ask me why I censure the general tenor of his administration; but I neither hindered nor impeached each separate act, but brought my accusation after an interval of time, and when I was not much engaged in public affairs."—Æschines versus Demosthenes in the De Corona Trial.

Use: The use of this figure is an excellent ornament of speech and very convenient to garnish eloquence, for it retains the attention as well with the grace of speech as with the expectation of the reason and answers ensuing. It has the important effect of making the opponent's arguments common, that is, it robs them of their novelty or newness and freshness when presented by the opponent. The argument having already been stated takes away the zest of the hearer when it is presented again. Hermogenes treats the Hypophora under the heading of "Gorgotes" (vivacity of portrayal), and gives short objections and their equally short repudiation as among the telling passages of a speech, so it is used largely for vivacious expression. Blass'

"Demosthenes" says that the speaker used it to arouse and direct the attention of the hearer, especially in the explanation of the laws, by the continued *addressing of questions to himself*, as in *Demos. vs. Aristocrates*, 30: ". . . and what says he? That it shall be lawful to kill or take into custody. Does it mean the captor's own house or as he pleases? No such thing. How then? As is directed in the tablet, he says. And what is that? What you all know. The judges have authority to punish with death those who are in exile for murder. . . ." The using of such form at once arouses from the very beginning, as Hermogenes remarks, the confidence of the hearer, for whoever asks himself must be sure of his facts. Contrariwise, the question or questions may be addressed to the hearer or the opponent, and the answer may be in the form of a rejoinder (*Hypophora*) which the speaker causes to be made to himself, from which procedure there is a far greater appearance of a dialogue than in the former case, as in *Demos. on the Chersonese*, 17: "Then if the present army be kept on foot, it will be able to defend that country and attack some of Philip's dominions; but if it be disbanded, what shall we do if he march against the Chersonese? Try Diopetthes, I suppose. And how will our affairs be bettered? But we shall send succour from Athens. And suppose the winds prevent us? Oh, but he won't come! And who will insure that? Do you mark and consider, men of Athens, the approaching season of the year, against which certain persons desire to get the Hellespont clear of you and deliver it up to Philip? Suppose he should leave Thrace, and without going near Chersonese or Byzantium (I beg you also to consider this), he should invade Chalcis or Megara as he did Oreus, think you it is better to resist here and suffer the war to approach Athens, or to find employment for him yonder? I think the latter?" Lysias frequently used the *repeated Hypophora*, which is simpler, where a concentrated refutation results; here the rejoinder appears much more as a question addressed to oneself. *Demos. vs. Midias*, 148: "Let us compare the cases. Who is Midias and who are they to whom he demeans himself? Rest assured, men of Athens, that besides being dishonourable, it would be unlawful and unrighteous in you, the descendants of such a people, when you have got in your power a rascally and outrageous bully, a mere nobody and the son of nobody, to accord him either mercy or pity or favour. *Why should you?* For his services as general? Why, even as an individual soldier, he is not good for anything, much less as a leader for others. But for his speeches. But for his speeches? In none did he ever utter a word for the public good, but he abuses every one's private character.

For his family's sake peradventure. (Ans. as a quest.) *And which of you is ignorant of his mysterious birth, resembling what one sees in a tragedy? Two of the most opposite have befallen him . . .*" Demosthenes did not always use the Hypophora as Lysias, by always introducing the clauses with *alla*, "but." Here the *Hypophora is used as an allegation and the answer as question.* Demos. vs. Timocrates, 99: "What shall we do during the eight presidencies? Tell us Timocrates. Shall we cease to meet and deliberate in case of need? Then shall we still be living under a free government? Shall the courts civil and criminal not sit? And what security will there be for people who suffer wrong? Shall the council not attend to transact their constitutional business? And what remains for us but dissolution of the government? But perhaps we are to do these things without pay. Would it not be monstrous that, through a law which you have been paid to propose, the assembly and the council and the courts should be unpaid? Surely, Timocrates, you ought to have inserted a clause . . ." The use of the Hypophora is multiform; it may be used even for the *purpose of giving notice of a rejoinder* which the speaker really expects, or notice of one already made, in order then to refute it, as in Demos. vs. Leptines, 120: "I believe that Leptines will urge this argument too; that the law does not take statutes and maintenance from parties who have received them, nor from the state the power of honouring worthy men . . . In regard to what he will say he leaves to the state, I must observe that if you take away anything that you have given a man before, you will render all your remaining gifts insecure. For how will the grant of a statute or of maintenance be more secure than the grant of immunity when it will appear you have given that to persons formerly and taken it away?" *Especially popular is Hypophora when used as a form of leading on or of transition*, for which self-questioning is also used elsewhere (see Phil. I. 74), and in this application the former becomes a directly fixed form, since it is not always correctly observed whether the objection could be raised as such, as in Demos. vs. Leptines 75: "Well, but let it be allowed the son of Chabuas to be deprived of the immunity which his father justly received from you and bequeathed to him. *ἀλλ' οἰδέν.* Why, I scarcely think any man in his senses would say this was proper. . . ." Demos. on Embassy 272: "You may see then as it appears from this that your forefathers were anxious to prevent even strangers being hired to injure Greece; whilst you make no provision even to prevent your fellow citizens doing wrong to the state. (Transition.) *Δ' ἢ ἄλλ' ὅπως.* Oh, but this inscription stands in some ordinary place! No. Whilst the whole of

yonder citadel is sacred and of considerable extent, it stands on the right by the great bronze statue of Pallas, which the Republic offered up as the chief memorial of their war with the barbarians, the Greeks having given the money."

Use of the Hypophora by Æschines. Blass says that the strict Hypophora, which so frequently calls up those systems of questions and answers in Demosthenes, is rare in Æschines; for he is not at home in the province of dialectics, and so the ancients describe him, not altogether wrongly, as not vivid, nay as monotonous and soporific (Hermog. p. 413). Hypophora serves him occasionally for transitions, and here sometimes, as in Demosthenes, a fixed form. Æschines vs. Timarchus 113: "I beg you, fellow citizens, therefore not to present the spectacle of showing resentment toward the Senate . . . and I beg you not to preserve for the popular assembly a public man who has proved useless to the Senate. (Transition.) *But you say*, though such is his record in the offices filled by lot, he has been a better man in the elective offices. Why, who of you have not heard of his notorious conviction for stealing?"

Hypophora is a Figure of Thought, and according to Blass the mobility called forth by these figures Schemata Dianœas (figs. of thought) cannot be equally in view in all the divisions of the speech, and least of all in the Proœmium; the principal place for this is the proof and the refutation (Hermog. p. 413).

The Hypophora is *used to increase animation*, according to Rehdantz-Blass' "Rhetorischer Stilistischer Index." "The Hypophora is everywhere a figure which powerfully increases the vivacity of the expression which, in those passages where several Hypophoras and 'lusion' (refutation) follow one another in ready repartee, rises into dramatic vivacity." *

Fortunatianus says: "Are there not other modes of introducing the Anthypophora? There are: either when the objection is obscurely put or when the opponent has said something rather for the sake of pleading than of proving; or when by Hypophora we make a step in our argument, or turn the adversary's argument to our own side; or when we treat the first question by putting a second. When shall we do this? Either when we seek the charm of variety or when the first question makes strongly against us, and is not to be put in the first place. Do we always introduce a Hypophora? Not always; for it is an elegant style sometimes to dissemble it. Can we introduce a Hypophora by way of an answer? We can: when the argument is a

* Used by Charles James Fox:—"Oh, but you regretted the partition of Poland! Yes, yes, you regretted! You regretted the violence, that is all you did." See also another form by Fox, under Fig. Ars and Thesis. And by Whitefield: One says, 'he will fly to the moon,' but that will be turned into blood. Another, 'he will fly to the stars,' but the elements will be dissolved.

captious one and the answer is to be made to a somewhat strong opponent, as in the Divinatione of the Verrine orations."

In short, Hypophora is used for vivacity ("Gorgotes"), for forestalling the argument of the opponent and refuting it, for making a rejoinder or giving notice of a rejoinder, for emphasising an antithesis, for introducing a dramatic element, for arousing the attention of the hearers, for giving variety to the speech, for making a simple or stiffened transition, and for making with the Anthypophora a climax.

Caution: Respecting what should be avoided as to the Hypophora, "Artis Rhet. Fortunatiani" observes: "What are the cautions in respect of Hypophora? That they should neither be too full nor too many, but we may here and there produce them from two causes or sources, either on account of laughing at or ridiculing the cause of the opponent, if to increase this an exaggeration may be made, no question in this case being asked; or when we show what is discrepant or inconsistent."

See that the questions are necessary and not needless, and the answers direct and furnished with sufficient reasons; therefore, both in invention and also in the use of this ornament, there necessarily requires both wit and judgment lest it fall into a barrenness of matter and want of due form.

Do not forget that the form of the *Lysis* (refutation) may also be much varied. Although the following form is used, Rehdantz-Blass says it is unusual; Demos. vs. Phil. I. 44: "One thing is clear, he will not stop unless one oppose him. And shall we wait for this? And if you despatch empty galleys and hopes from this or that person, think ye all is well? Shall we not embark? Shall we not sail with at least a part of our national forces? Shall we not make a descent upon his coast? Where shall we land? *Some one may ask.* The war itself, men of Athens, will discover the rotten parts of his empire, if we make a trial; but if we sit at home, hearing orators accuse and malign one another, no good can ever be achieved."

Delivery: The *delivery* of the *Hypophora* and *Anthypophora*: In the Hypophora the inflections are mostly upward, being the weaker emphasis, that is, with the rising inflection, excepting questions beginning with interrogative words, as pronouns and adverbs, which take the falling inflection as a declarative sentence; in other words, it is like an antithesis, in which the first member takes the rising inflection and the second the falling inflection. The Anthypophora or answer with following argument, if any, should take the falling inflection and strong emphasis, for it is here the orator asserts his own position; as Aristotle says, "he who proves must prove strongly, and insinuate the impress of

his character and manners." Here the falling inflections should be of full force, and points carried home with that slow and powerful delivery, pauses properly observed, and with an effective cadence that will rivet the Anthypophora firmly on the minds of the hearers. Spondee, molossus, and other strong feet may be used.

The delivery of the *Hypophoric word alla* (but), yet, or some similar sign of objection, is pronounced with a quick rising tone as that of surprise, and sometimes to intensify it the interjection "Oh!" precedes, as in the example of Demosthenes on the Crown, 117: "Oh! but I was guilty of malpractices in office"; or an intensifying word may follow, as in Demosthenes vs. Leptines, 3: "But, by Jove (or But, possibly . . .), he may reply that he framed the laws so because the people are easily misled." *Intensifying words*, like "possibly," "indeed," "by Jove," etc., should be pronounced as Rehdantz-Blass states: "Certum est, says Franke, uno tenore vocis pronunciata esse" (It is certain that it is pronounced in one tenor of voice). In Demosthenes' First Olynthiac, 14, which runs thus: "Why, it may be said, do you mention all this now?" should be pronounced in the same tenor or drift of voice; that is to say, if the voice is drifting upward, the tone on these words should likewise be upward. Walker says that such short phrases as "said he," "said one of the frogs," should be said in a higher and feebler tone of voice than the rest, if the preceding member breaks off with the rising inflection, and if it breaks off with the falling inflection, they should be said in a lower and feebler tone. (See asides, under Fig. Parenthesis.)

In *calm, conscious demonstration of the proof*, the Protasis is delivered mostly in the upper or higher tones of a questioning nature; the Hypophora, with its quick surprising tone of objection, voice increasing in force. The Antiprotasis takes the slower, lower and falling tones, for it is the speaker's position which he approves, and, as Bell points out, "what one attacks, he speaks in a higher and quicker tone, and what he supports, he affirms or asserts in a slower and lower tone." The Lysis, or refutation, may commence with the word "if" in the opening phrase, as "if you grant this," which phrase takes the rising inflection, and the hypothetical clauses, with "supposing" or similar word, which clauses also take the rising inflection, thus: "Supposing that pirates seized a place in Attica . . . and some persons dislodged the pirates"; but the Lysis proper, as in "what is to prevent that place where the pirates were from instantly becoming their property . . .," must commence with a strong falling inflection on the word at the very beginning—for instance, on the word "what" just preceding. (See full passage under Examples.)

Where a *lively conversational or dramatic element* is introduced; interrupting the ordinary course of the speech, it savours of a dialogue, and the tones are exactly like those used in conversation only they are on a bigger scale so as to be heard by an audience, and the accents the same as in a conversation.

The Hypophora *used as a transition*, as when "but" or the like stands at the head of a new sentence or paragraph, takes the rising inflection, as if arresting the attention, and then followed by a pause, in which the mind adjusts itself for the conception and delivery of the clause following.

We come now to the "Gorgotes" (vivacity) and shall start with the *delivery of the rhetorical questions* in which the particulars are brought in one after the other in the form of questions, and then rejected; the questions should all take the rising inflection both at the beginning and the end, if they are direct questions, as in the example: "Shall we inquire into the merit of him that served us?" But if they are of an assertive nature, in which case they usually begin with an interrogative pronoun or some such word—*e.g.*, "To what am I to have recourse, should you come to an adverse decision"—they take the falling inflection exactly as a declarative sentence. The questions may be pronounced as an Accumulation (see this Fig.) or an Incrementum, and are all in a quick and vivacious tone, as all questions, as a rule, are. The Lysis or refutation takes the falling inflection of an assertion or affirmation, as the Lysis to this question: "To the property mortgaged to the creditors? But that belongs to the mortgagees."

The delivery of the *most vivacious form*. This usually opens fire with some such expression as "it is monstrous," "it is disgraceful," "it is cruel," "it is shocking" (see full details under Fig. Enthymema); and abounds with interrogations and counter-interrogations, with Hypophora and Anthypophora rising, as a rule, into a climax, and finishing up with a sweeping, powerful lysis or refutation. It is like the duel of artillery, the opposing fires coming quick, one answering the other; finally a big ordnance sweeps the whole into silence—this is the Lysis. The questions are in one tone, usually those of the higher, as also are the attacks, the objections and answers another tone, sharp and decisive. To illustrate the whole better, take the following parts of Demosthenes' speech against Aristocrates, 38 and 211, the latter with a climax: "It is monstrous, then, when there are so many causes for which it is lawful to kill another man, that Charidemus should be the only person in the world, even for these causes it is unlawful to kill? . . . (211) . . . and deliberating whether she (the state) must guard the person of Charidemus! Charidemus! alas

the day! *And yet this is not the cruel part of it, that we deliberate less wisely than our forefathers, whose merits are transcendent, but that we are worse than any people. Is it not disgraceful, when the Æginetans, inhabiting so small an island and having no reason to be proud themselves, have not even to this day made a citizen of Lampis, who is the largest shipowner in Greece and who has embellished their port, but have with much reluctance granted him exemption from the alien law—when the accursed Megarians so well maintained their own dignity . . . —and when the Orites, inhabiting the fourth part of Eubœa, have so treated this very Charidemus . . . after conferring other honours, should give him this also in addition? For what reason? What ships did he ever capture for your benefit, that he is plotted against by the losers? What city has he ever taken and delivered into your hands? What perils has he encountered for your sake? What enemies of yours has he adopted for his own? None can say.”*

HYPOTHESIS: Greek *ὑπό*, under; *τίθημι*, to place, to place under, as a foundation, a ground work, that laid down as a rule of action; is a figure in the form of an argument, or matter whereon one may dispute; or it is a conditional proposition. By rhetoricians it is, in its peculiar signification, said to be a finite question. Of questions there are two kinds: (1) *infinite* or endless; (2) *finite* or limited. The *finite* is called Hypothesis, which is, as it were, a conditional proposition. When the speech is only hypothetical, it concludes nothing—*e.g.*, “If these should hold their place, the stones would immediately cry out.” It will not hence follow that there was some inclination in the stones to speak.

“If” is the same as grant, allow, or suppose—that iron is impure, it is brittle. A proposition is Conditional or Unconditional. Any circumstances which must be granted before the assertion becomes applicable is a Condition, and they are hypothetical or disjunctive. E. L. Hawkins says, respecting Hypothetical syllogism, that if the major is hypothetical, the minor is categorical (unconditional)—*e.g.*, “If it rain the ground is wet; it does rain, therefore it is wet.” This is constructive hypothetical. “If it rain the ground is wet; the ground is not wet, therefore it does not rain.” This is destructive hypothetical. Gilbert says the conditional form is used for expressing arguments, having no reference, however, to the relation of conditional cause and effect. This form is adopted because it is a more forcible way of stating arguments (no condition or contingency being intended).

Example from Demosthenes de Corona: “For *if* I deliberated concerning matters, with full powers vested in my-

self, then it rested with you, the other public speakers, to accuse me; but if you were always present in all the assemblies, if the state proposed that we should in common deliberate on what was expedient; and if these measures appeared to all at that time to be the best, and particularly to you (for not from motives of affection did you concede to me the hopes, the applause, the honours, which were attached to my conduct at the time, but because you were, forsooth, overcome by truth, and because you had nothing better to offer); do you not act unjustly and outrageously in arraigning those measures now you could not then adduce better?"

Delivery: Rush says that the hypothetical takes the third interval (that is, the voice rises three notes up and comes down to the level of the discourse) on the "if"—*e.g.*, "If I must contend," said he, "best with the best, the sender, not the sent." The rising inflection terminates where the Hypothesis really ends, rather the hypothetical clause. If climatic, a pause should be after each "if" to make the increase of voice easy and to supply the ellipsis. Clauses, phrases, or sentences which express doubt, condition or contingency take the rising inflection.

HYPOTYPOSIS: Greek *hypo*, under, below, beneath; *typos*, to impress, stamp; is a figure whereby the orator draws a lively effigy of a thing or describes a scene as though it were present before the eyes of the audience. An oratorical word painting or picture; a vigorous picture of events. To produce it, says Genung, it is necessary to have a subject that admits of it, then a happy choice of words with short sentences and rapid movement. It is also called word-painting—*e.g.*,

"On Prague's proud arch the fires of ruin glow,
His blue-dyed waters murmuring far below,
The storms prevail, the ramparts yield away,
Burst the wild cry of horror and dismay."

It is expressed in words so that it seems to be seen rather than heard, as: "He himself, inflamed with wickedness and fury, came into the forum, his eyes glared, cruelty showed itself over his whole countenance."—Cicero.

"Hypotyposis persons, things, events,

In vivid language to the eye presents."—Langley.

Examples: Whitefield's picturing power was great. No preacher ever used the Hypotyposis more effectively, and none with such splendid result. Whitefield's pictures were faithful delineations of nature; they were truthful. His dramatic powers were of a high order, enabling him to describe incidents so vividly as to appear almost real, as testified by Lord Chesterfield respecting Whitefield's descrip-

tion of the blind man, the votary of sin being presented under the Hypotyposis of a blind begger led by a little dog. "The dog breaks his string. The old man, with his staff between both hands, unconsciously gropes his way to the edge of a frightful precipice. Step by step he advances; he feels along with his staff; it drops down the descent; too far to send back an echo; his foot trembles on the ledge; another moment and he will fall headlong into the valley below" (when up starts the peer, crying out in an agony, as he springs forward to save him, "Good God! he is gone!") Whitefield kept nature's volume open before him. Peter's Denial: Says Whitefield, "Methinks I see him wringing his hands, rending his garments, stamping on the ground . . ."

Hypotyposis was a great feature of Henry Ward Beecher's eloquence. Spurgeon, too, was a master of Hypotyposis. "The Popularity of the Rev. C. H. Spurgeon," or "Why was Spurgeon so Popular," by a Doctor of Divinity, says, regarding Spurgeon's picturing power: "Characters, vices, virtues, personified, pass before us as the 'dramatis personæ' on the stage, and give an exceeding vivacity to truths and exhortations, which in plain didactic form would arrest no more than ordinary attention."

An example from *Æschines vs. Demosthenes*: "But since you were not present in person, in imagination at least contemplate their misfortunes; fancy that you behold their city captured, the levelling of their walls, the burning of their houses, their wives and children dragged off to slavery; their aged men and aged matrons unlearning liberty in their old age, weeping, supplicating you, incensed not against those who took vengeance on them, but on those who were the authors of these calamities, making a dying request of you by no means to crown the scourge of Greece, but even to guard against the evil genius and the curse that follows the man. For neither state nor private persons ever came off well, who followed Demosthenes as their adviser."

" . . . And when at the close of this defence, he shall call on the accomplices of his corruption as his advocates, *imagine that you behold* in this gallery, where standing I now address you, the benefactors of the state arrayed against the villainy of these men; Solon, who adorned the constitution with the noblest laws, a philosopher and an excellent law-giver, entreating you modestly, as became him, by no means to regard the speeches of Demosthenes more than your oaths and the laws; Aristides, who prescribed their respective subsidies to the Greeks, whose daughters, after he had died, they portioned off, indignant at the insult offered to justice and asking you, are you not ashamed that your fathers were very near putting to death Arthmius the

Zelian, who had brought gold from the Medes into Greece, being a sojourner in the state, connected by ties of hospitality with the Athenian people, and by proclamation excluded him from the state, and from the territory which the Athenians command; and are about to honour with a golden crown Demosthenes, who did not bring gold from the Medes, but received bribes and possesses them even now? And do you think that Themistocles and the heroes who died at Plataea and Marathon; do you think the very tombs of your ancestors will not send forth groans if a man who, by his own confession, has ever been conspiring with barbarians to ruin Greece be crowned?"

Delivery: As the orator makes a lively portrayal, the delivery is much the same as Animated Description. When to embellish, Quintillian says, the description (hypotyposis) should be of a diffuse and flowing style. The dochmius (a five syllable foot), pæon, and ionic come much into play. Foster says: "When a mental picture is introduced you will mentally picture the scene, locate each object in it, and use the fore-finger of the right hand to point them out to your hearers." In this imaginative style the tendency is to a marked rhythm without destroying its prose tissue. This style, as Genung says, "draws freely on poetic resources, especially epithet and word-painting, also alliteration, balancing language, etc., the picturing verb—e.g., 'will roll us home,' 'the slumbering stream along the cliffs to fall and pause'; the sound and flow of words good—'the rolling slumbrous sheet of foam,' 'the slow dropping veil of thinnest lawn'; euphonious words, as 'Albion for England,' 'Erin for Ireland'; the polysyllabic words are alternated with the short ones. The intense identification of the writer's soul with the subject matter, and its occasion which produces these effects fervid and imaginative, wherein prose diction approaches that of poetry, require a greater degree according to the loftiness of the occasion. In cold blood, poetic effects cannot be manufactured by a manipulation of word, phrase or figure. Emotion and art must fuse thoroughly. The lofty or emotional figures come in 'Behold how altered.' Exclamatory: 'The same heavens are indeed over your heads, the same ocean rolls at your feet; but all else, how changed!' Interrogation: 'How shall I struggle with the emotions that stifle the utterance of thy name?' The Apostrophe and other bolder figures. There is the rhythmical roll of words and construction: 'Venerable men,' 'former generation,' 'roar of hostile cannon,' 'the heights of yonder metropolis,' 'your country's means of disjunction and defence,' 'ere you slumber in the grave,' 'this monument may moulder away,' and others; also constant balancing of elements, as '*the head of our civil council and the*

tion of the blind man, the votary of sin being presented under the Hypotyposis of a blind beggar led by a little dog. "The dog breaks his string. The old man, with his staff between both hands, unconsciously gropes his way to the edge of a frightful precipice. Step by step he advances; he feels along with his staff; it drops down the descent; too far to send back an echo; his foot trembles on the ledge; another moment and he will fall headlong into the valley below" (when up starts the peer, crying out in an agony, as he springs forward to save him, "Good God! he is gone!") Whitefield kept nature's volume open before him. Peter's Denial: Says Whitefield, "Methinks I see him wringing his hands, rending his garments, stamping on the ground . . ."

Hypotyposis was a great feature of Henry Ward Beecher's eloquence. Spurgeon, too, was a master of Hypotyposis. "The Popularity of the Rev. C. H. Spurgeon," or "Why was Spurgeon so Popular," by a Doctor of Divinity, says, regarding Spurgeon's picturing power: "Characters, vices, virtues, personified, pass before us as the 'dramatis personæ' on the stage, and give an exceeding vivacity to truths and exhortations, which in plain didactic form would arrest no more than ordinary attention."

An example from *Æschines vs. Demosthenes*: "But since you were not present in person, in imagination at least contemplate their misfortunes; fancy that you behold their city captured, the levelling of their walls, the burning of their houses, their wives and children dragged off to slavery; their aged men and aged matrons unlearning liberty in their old age, weeping, supplicating you, incensed not against those who took vengeance on them, but on those who were the authors of these calamities, making a dying request of you by no means to crown the scourge of Greece, but even to guard against the evil genius and the curse that follows the man. For neither state nor private persons ever came off well, who followed Demosthenes as their adviser."

" . . . And when at the close of this defence, he shall call on the accomplices of his corruption as his advocates, *imagine that you behold* in this gallery, where standing I now address you, the benefactors of the state arrayed against the villainy of these men; Solon, who adorned the constitution with the noblest laws, a philosopher and an excellent law-giver, entreating you modestly, as became him, by no means to regard the speeches of Demosthenes more than your oaths and the laws; Aristides, who prescribed their respective subsidies to the Greeks, whose daughters, after he had died, they portioned off, indignant at the insult offered to justice and asking you, are you not ashamed that your fathers were very near putting to death Arthmius the

destined leader of our military band.' " The above show the necessity of delivering each figure according to its own tone.

ICON : Greek *εἶκω*, to be like, to seem like; *εἶκων*, an image, likeness, a semblance, simile; is a form of speech whereby the orator points out the image of a person or thing, by comparing form with form, quality with quality, and one likeness with another.

Example: "The cart of covetousness is borne upon four wheels, pusillanimity, incourtesy, contempt of God, and forgetfulness of death; it is drawn with two cattle in one yoke; greedy catching and false holding; to these there is one driver, vehement desire of increasing. This driver, to move speedily forward, uses two sharp whips; greediness of getting and fear of losing. This vice, as you see, has but one servant because he is loth to hire many."

- Goodrich in "British Eloquence" says respecting Edmund Burke: "The association of *resemblance* was one of the most active principles of his nature. He traced out contrasts, analogies, for his beautiful series of associated thoughts. To this he added cause and effect, thus: Why? Whence? By what means? For what end? With what results? These two principles were the origin of Burke's inexhaustible richness and invention." Icon is also the touching of a like or similar chord of feeling or sentiment of the hearer by the orator.

Use: Its use is to praise or dispraise.

INCREMENTUM: Latin *in*, in, on; *cresco*, to grow, to come forth; is a form of speech by which our saying grows by an orderly placing of words, making the last word always exceed the former in the force of signification, contrary to the natural order of things, which always puts the worthiest words and the weightiest first.

Use: The use of the Incrementum is to beautify speech and to amplify the matter; for in form, it is near the Articulûs, and in force, to Comparison; the orator's ladder by which he climbs to the top of comparison.

It is a Catabasis to descend from the highest to the lowest—*e.g.*, "Who being in the form of God, thought it no robbery to be equal with God: but he made himself of no reputation and took on the form of a servant, and was made like unto men and was formed in the shape of a man; he humbled himself and became obedient unto death, even the death of the cross."

INTERROGATIO: Latin *inter*, among, between, thoroughly; *rogare*, to ask; is a form of speech by which the orator makes a confident assertion presented under the form

of an inquiry or question. There are two kinds of interrogation: First, the one which is simple or direct, as when we ask a question with a desire to receive an answer; second, the one which is figurative, when we ask a question with no intent to receive an answer, but only because we would wish our speech to be more sharp and vehement.

Use: Interrogatio serves aptly to express any affection or emotion. (1) *Love*: "How fair art Thou?" "Oh! how sweet art thy words?" (2) *Hatred*: "Why wilt thou hate thy brother?" (3) *Desire*: "How long tarriest thou, Lord?" (4) *Anger*: "How long, Catiline, wilt thou abuse our patience?" (5) *Admiration*: "What is it that the greedy hunger of gold does not compel mortal man to attempt?" (6) *Doubting*: "What shall I do, whither shall I go, to whom shall I flee for succour?" (7) *Wishing*: "Shall I not see him before I die? I would I might." (8) *Sorrow or Pity*: "Why died not I in my birth, why set they me upon their knees and give me suck with their breasts?" (9) *Despair*: "Alas! what ground, what sea may me (now a wretch) receive?"

James Rush says: "Interrogations are purely *questionary, appealing, argumentative, exclamatory, and imperative.*"

"A certain pitch of excitement is requisite to justify the boldness of this figure."

Austin Phelps says: "The interrogative style is the electric wire which carries to the hearer the sign of vivid conviction. You can't draw a question. Men scold in interrogatives. The common people, when aroused, spring to the interrogative. It requires an animated delivery."

Aristotle prescribes the following for asking questions or use of the Interrogatio: (1) Interrogation to be employed when an absurdity will result. (2) When your conclusion will be established by it. (3) When the opposite party must contradict himself, as when a man would make it appear that his adversary does contradict himself, or speak somewhat revolting to general opinion. (4) When we reduce our opponent to sophisticated answers, making him take such shifts as these: That in some sort, *'tis so*; in some sort, *'tis not so*; *that it is, and is not*; or *partly is and partly is not*; or *one way it is and another way it is not*; the hearer hoots him off, being at a loss for his meaning.

Caution: Aristotle cautions not to make or attempt an interrogation under any other circumstance, for should the party interrogated start an objection to the question, you might appear to have been overcome. It is not possible to put many questions by reason of the imbecility of the hearer, on which account we ought to, as much as possible, compass even our enthymemes. (He whose question succeeds not, is thought vanquished.)

Aristotle prescribes the following as *How to answer Equivocal Questions*: (1) By distinction and not concisely. (2) By anticipation, and to what seems a contradiction by offering immediately an explanation, before the interrogator can put the next succeeding question, or draw the inference he aims at. (3) By explanation, that is when we see that our answer will conclude against us, we must immediately with our answer give an explanation and distinguish or assign a cause.

The Success Publishing Co. on "How to be a Fluent Speaker," says respecting Interrogation: "'Tell me this?' 'You dare not say that,' 'Everybody knows,' 'Nobody can deny,' are challenges for an answer, and if you get it, blame yourself. It is all right in the pulpit, where no one is expected to answer, or where the audience is sympathetic."

Delivery: "When we pronounce any sentence in *doubt* or ignorance, and with the desire of assurance or information, we terminate it with a rising inflection, more or less strong, in proportion to the degree of our earnestness to be assured or informed." *When? Why? Who? How?* take a tone which is generally falling as expressive of the assured certainty as to the fact. (1) Does the clause *communicate* the speaker's will or knowledge? If so, *fall*; if not, *rise*. (2) Does the clause *appeal* to the *hearer's* will or knowledge? if so, *rise*; if not, *fall* (cf. Bell).

John Walker gives the following: In the declarative sentence the common order is that of placing the rising inflection *towards the middle* and the falling at the end. The interrogative inverts the order by using the falling in the middle and the rising on the last word. A question terminating with the rising breaks the chain of the discourse grown heavy by its length, and rouses the auditor from the stupor or languor of attending to a continued series of arguments, and excites fresh attention by the shortness, briskness, and novelty of the address.

Walker gives the following rules respecting the use of the Interrogatio: Rule (1) When the interrogative sentence commences with any of the interrogative pronouns or verbs, with respect to the inflection, elevation or depression of voice, it is pronounced exactly like a declarative sentence. Rule (2) Interrogative sentences commencing with interrogative words and consisting in a series depending necessarily on each other for sense are to be pronounced as a series of members of the same kind, in a declarative sentence.

As to questions *without Interrogative Words*: Rule (1) When interrogative sentences are formed without the interrogative words, the last word must have the *rising inflection*. Rule (2). When the interrogative sentences connected by "or" succeed each other, the first end with the rising

inflection and the rest with the falling—*e.g.*, “ Shall we in your person crown the author of these public calamities, or shall we destroy him?”—Æschines. Rule (3) Interrogative sentences without interrogative words, when consisting of a variety of members necessarily depending on each other for sense, admit of every tone, pause, and inflection of the voice as other sentences, provided the last member on which the whole question depends has that peculiar elevation and inflection of the voice which distinguishes this species of interrogation—*e.g.*, “ But can we believe a thinking being, that is in perpetual progress of improvements, and travelling on from perfection to perfection, after having just looked abroad into the works of its Creator, and made a few discoveries of His infinite goodness, wisdom and power, must perish at her first setting out and in the very beginning of her inquiries?”—“ Spectator.” Placing the falling inflection without dropping the voice on “ improvements ” and “ Creator ” will prevent the monotony apt to rise from too long a suspension of the voice, but enforce the sense by enumerating, as it were, the several particulars of which the question consists. Rule (4) Interrogative sentences, formed without interrogative words, and consisting of members in a series which form perfect sense as they proceed, must have every member terminate with the inflection of voice peculiar to this interrogation—*e.g.*, “ And with regard to the unhappy Lacedæmonians, what calamities have not befallen them for taking only a small part of the spoils of the temple? They who formerly assumed a superiority over Greece, are they now not going to send ambassadors to Alexander’s court, to bear the name of hostages in his train, to become spectacles of misery, to bow the knee before the monarch, submit themselves and their country to his mercy, and receive such laws as a conqueror, a conqueror they attacked first, should think fit to prescribe them?”—Æschines on the Crown.

If the question does not end the paragraph, but is either answered directly by the speaker, or followed by something so immediately connected with it as to remove the suspense of waiting for an answer; if this is the case, let the train of questions be ever so numerous, it seems quite necessary to conclude with the rising inflection, thus: “ Consider, I beseech you, what was the part of a faithful citizen? of a prudent, an active and an honest minister? Was he not to secure Eubœa as our defence against all attacks by sea? Was he not to make Bœtia our barrier on the midland side? the cities bordering on Peloponnesus our bulwark on that quarter? Was he not to attend with due precaution to the importation of corn, that this trade might be protected through all its progress up to our own harbours? Was he

not to cover those districts which we commanded by seasonable detachments, as the Proconesus, the Chersonesus, and Tenedos? to exert himself in the assembly for this purpose? while with equal zeal he laboured to gain others to our interest and alliance as Byzantium, Abydus, and Eubœa? Was he not to cut off the best and the most important resources of our enemies, and to supply those in which our country was defective? And all this you gained by my counsels and my administration!"—Leland's "Demosthenes." In pronouncing this passage we find no method so proper as that of annexing the rising inflection to every single clause, and as they are not final but closed by a sentence with the falling inflection, the whole comes forcibly to the mind and agreeably to the ear, instead of that hiatus, both in sense and sound, with which the former sentence concludes when we finish it with the rising inflection.

"*Was he not*" makes the Anaphora, a fig. much used by Demosthenes.

Caution: Walker says: "When these questions requiring the rising inflection are drawn out at any length, they are apt to carry the voice into a higher key than is either suitable or pleasant; too much care cannot be taken to keep the voice down when we are pronouncing the former parts of a long question and the commencing questions of a long series of questions; for as the characteristic pronunciation of these questions is to end with the rising inflection, provided we do but terminate with this, the voice may creep on in a low and almost sameness of tone till the end, and then, if the voice is not agreeable in a high key, which is the case with the generality of voices, the last word of the whole may be pronounced with the rising inflection in nearly the same low key in which the voice commences."

IRONIA: Greek *Eironia*, an ignorance purposely affected to provoke an antagonist, used by Socrates against the Sophists, a dissimulation. It is a figure by which the orator seems to praise that which he really condemns; a figure whereby one thing is thought and another is spoken; signifies also taunting speeches or speaking by contraries. It has near affinity to Antiphrasis, which consists in the contrary sense of a word. Irony, the contrary sense of a sentence. It is *censure with pretended praise*, or to praise under the appearance of censure—e.g., "Most upright man, he had no entry in his books," etc.

"Irony saying what it ne'er intends,

Censures with praise, and speaks to foes as friends."

—Langley.

Examples: "We are fools, ye wise; we nothing, ye all."
"Cry aloud for he is a god, either he is talking, or he

is pursuing, or is on a journey; peradventure sleepeth and must be awakened." "When the Persian army was at variance among themselves, Phillip of Macedon, their utter enemy, said he would send his army to make them friends."

Use: The use of Ironia is chiefly to reprove or rebuke, also to jest and move mirth by opposing contraries.

Delivery: As Irony is the opposite of the words used, this meaning must be brought out by gesture or the tone of the voice.

Cicero says: "Dissimulation, or the humour of saying one thing and signifying another, which steals into the minds of men in a peculiar manner, is extremely pleasing when well managed, and said not in a vehement strain of language, but in a conversational style."

Prof. Saintsbury says that the rhythm of irony is quietness, absence of emphasis, the clauses are neatly balanced, but not obtrusively. There are no sharp pulls-up or variation of final sound. The whole glides along in a smooth and deadly flood. If there is too much clamour of sound or flamboyance of colour, the sting into the enemy's body and the inner meaning slips the reader's mind. Swift does not raise his voice in the most withering passages of Gulliver. Fulton and Trueblood say that the nasal tone often gives special pungency to irony, sarcasm, sneer, and contempt.

ISOCOLON: Greek *isos*, same, same as, equal; *kolon*, member, clause, limb; is a figure in rhetoric which consists in the use of two or more clauses in immediate succession having the same length or number of syllables. If the equality is approximate, the figure is properly called *Parison*. It is also a period containing successive clauses of equal length.

Examples: "No one could give to another in matrimony except him in whose hands is the patrimony."

The foregoing example is also Homœoteleuton and Paronomasia united. Rush says that the measuring process occasionally may give variety to discourse.

"Here and there an angry spit of thunder,
With bossy beaten work of mountain chains,
Spreading low along the pasture lands
By furious pulses of contending tide."

The foregoing example is prose encroaching on metre; the first two members form a perfect Isocolon, as they have just an equal number of syllables, but the second two are nearly equal, and would therefore technically be called a Parison (cf. Genung).

Caution: It is a most delightful figure and carries great delectation to the ear. It should be sparingly used, as it

will nauseate if too much in evidence. If used sparingly or as a variety, it is of the greatest effect.

LEPTOTES (or *Litotes*): *λεπτός*, small, insignificant, is a figure by which the orator makes a diminution or softening of a statement by contrast with the moderation shown in the form of expression—*e.g.*, “A citizen of no mean city,” which means “an illustrious city.”

Use: It tends most usually to praise or dispraise, and that in a modest form or manner. *Dispraise* another: “He is not the wisest man in the world” is the same as he is not wise at all. This is more modest than to say he lacks wit. *Commend himself*: “I was not the last in the field against the enemy of my country, neither have I been the least esteemed or worst accounted of in the love and favour of noble men.” This is more modest than to say I was the first or one of the foremost in the field.

MEMBRUM: Latin *membrum*, member, joint, a limb, one of a community; is a figure which in few words ends the construction, but not the sense—*e.g.*, “Thou light of our eyes, thou comforter of our life, thou hope of our generation.”

Use: It is used as a pleasant and excellent ornament.

A *Membrum* or *Member*, says Quintillian, is a portion of thought completely expressed but detached from the body of the sentence and establishing nothing by itself, as “O crafty man!” separated from the rest of the period has no force.

MEMPSIS. Greek *μεμψομαι*, to blame, find fault with; is a form of speech by which the orator makes a complaint and craves help.

Use: It is to move compassion; it tends to complain of injuries suffered and to pray for succour and redress.

MERISMUS: Greek *meros*, parts; *merimos*, a partition, a dividing of the whole into parts, distributing; a repetition of parts, a disposition of several things in their proper places, as, for example, “The body: the eyes for tears, the hands for grasping, the stomach . . .” It is the whole separated into its parts, giving to each its maximum office of service or utility. “It is a figure very apt for orators or eloquent persuaders, and is when we may conveniently utter a matter in one entire expression or proposition, but rather do it piecemeal and by distribution of every part for amplification’s sake—*e.g.*, ‘A house was outrageously plucked down.’ The orator would say it thus: ‘They first undermined the ground-sills, they beat down the walls, they unfloored the lofts, they untiled and pulled down the roof.’”

“ *Example:*

‘ Set me where’er the sun doth parch the green,
Or where its beams do not dissolve the ice;
Intemperate heat where it is felt and seen,
In presence prest of people mad or wise;
Set me in high or low degree
In longest night or shortest day;
In clearest sky, or where clouds thickest be,
In lusty youth or when my beards are grey;
Set me in heaven, in earth or else in hell,
In hill or dale, or in the foaming flood:
Thrall or at large, alive whereso I dwell,
Sick or in health, in evil fame or good:
Her’s will I be, and only with this thought,
Content myself, although my chance be nought.’

All of which might have been said in these two lines:

‘ Set me wheresoe’er you will,
I am but with you still.’ ”—Puttenham.

METABASIS: Greek *μετά*, composition, participation, community; reversely, back again; *βαίνω*, to pass, go; to pass over from one to another; is a figure whereby the parts of an oration are knit together, as when we are briefly put in mind of what has been said and what is further to be said. This ornament conduces to eloquence and attention; to the understanding and remembrance of the things handled in a speech.*

Caution: Care ought to be taken (a) to be brief in rehearsing the matter already said and likewise of that which shall next follow; (b) to provide that the matter which follows be neither less important nor less plausible than the matter going before, for a long rehearsal is tedious and quenches attention, and turns away expectation. Metabasis is made *from the equal*: “The matters which you have already heard were wonderful and those that you shall hear are no less marvellous”; *from the like*: “I have hitherto made mention of his noble enterprises in France, and now I will rehearse his worthy acts done in England”; *from the contrary*: “As I have spoken of his sad adversities and misery, so I will speak of his happy prosperity, which at length ended as the bright day does the dark night”; *from consequents* or from things relating to something precedent: “You have heard what kindnesses I conferred on him; now what return has he made me of those favours, attend ye. You have heard how he promised, I will tell you how he performed,” etc.

* Mrs. Ann-Besant is unquestionably the most accomplished and eloquent of women orators. She is generally deliberate and has a striking manner of summarising matter she has laboured for discussion. Her sentences have excellent rhythm and roll, in which she greatly resembles Cicero. Her chief power lies in the figure Metabasis.

Delivery: Delivery of the transition or Metabasis should be, says Foster, with more rapid movement and in a higher tone. On the introduction of a new thought there is generally a change in the attitude of the body. W. H. Kirk in his thesis on the "Demosthenic Style" says that whenever Demosthenes made a transition from narrative to argument, or any shift of topic, he habitually marked and emphasised it for clearness. Bell says there should be a change of modulation or key at all changes of style, beginning of paragraphs, at the beginning of a new subject or division of subject, from narration to description, from literal to figurative language; any marked change in the style of composition. The degree of modulation changed to a higher or lower key must depend on the speaker's judgment.

Whitefield frequently used secondly, thirdly, fourthly, etc.

In summing up what has been treated on in the paragraph, the summary should be by *Asyndeton*—*i.e.*, without connectives; brief, somewhat quickly delivered, the inflections harmonically arranged or placed, and pronounced in free and flowing numbers, good and generous feet, not too sonorous, nor containing jarring sounds, as this figure is not only an ornament of eloquence, which must please the ear, but enlighten the understanding.

METALEPSIS: Greek *μετά*, following in participation; *λαμβάνω*, to take; is a form of speech whereby the orator in one word expresses or signifies another word or thing removed from it by certain degrees. This figure is a kind of Metonymy, signifying the effect of a cause far off by an effect nigh at hand.

Examples: Virgil, by ears of corn, signifies summers, by metonymy of the subject; by summers, years, by a synecdoche of the part. So many moons signify so many months.

METAPHORA: Greek *meta*, one to another, change of place, condition, etc.; *phero*, to carry; a transferring of one word to the sense of another. It is the friendly borrowing of a word to express a thing with more light and better note, though not so directly and properly as the natural name of the things meant would signify. It is a form whereby the orator tells not what a thing is like, but what it is. If one sees a caterpillar eating the tender buds and blossoms of a plant, and sees a man living on the spoils of another man's labour, he is inclined to call him a caterpillar. When the property of one thing is transferred to another, as to say: "God is said to *repent*," here the property of man is translated to the Omnipotent. A metaphor is pleasant, for it enriches our mind with two things at once, with the truth and a similitude; and there is nothing in the whole universe whence a simile may not be taken.

Bain says: "By dispensing with the phrases of comparison, *like, as, etc.*, it has the advantage of being brief and of not disturbing the structure of the composition. He was a *lion* in combat. Like similitudes, they generally may (1) aid the understanding, (2) deepen the impression on the feelings, and (3) give an agreeable surprise."

The principal sources from which metaphor is drawn: (1) From *sight*, which chiefly refers to the understanding; you look for much and lo it comes to little; "look for" is equivalent to "hope for." "He put his hand to the plough and looked back," is equal to wavering; high looks is same as pride; winking, partiality or circumspection; looking away, displeasure; looking down, discomfort. "Gifts blind the wise," *i.e.*, obscures the understanding. "The blind lead the blind," means both are destitute of knowledge and are ignorant.

(2) From *hearing*, which principally refers to the affection, that is they are not so much to express the powers of the mind as to express the *affections of the heart—e.g.*, "Hear the complaint of the fatherless and the widows—do them justice, pity them, and tend their distresses." "I heard thee—granted thy petition." The translation is taken to signify pity, compassion, succour, consent, obedience, attention and granting. By the *privation of this sense*, the contrary is signified, as they are deaf, they are obdurate, they are hardened.

(3) From *smelling*, which chiefly regards things pleasing to the mind, also wise and prudent, as smell often finds out before the eye, hence its prominence in foresight, as "smell out the ungracious practices." A sacrifice of sweet savour— one acceptable to God.

(4) From *feeling or touching*, refers to understanding, also pierce, plague, etc. God has touched me, smitten me. They were pricked in their hearts, pierced with sorrow and repentance; feeling, understanding; prick, remorse of conscience; rent, extreme grief; smoothness, fairness of speech or flattery; coldness, want of affection; heat, vehement displeasure or fervent zeal; dynness, defect.

(5) From *tasting*, refers chiefly to experience, suffering, to try, prove. Man is born to taste as well the sorrow as the sweet—to suffer adversity as well as enjoy prosperity. By sweetness, we may signify pleasure; bitterness, grief of mind, or cruelty of speech; sorrow—severity. "There are certain of them who stand here shall not taste death." "Tasted heavenly gifts."

(6) From the *mind to the body*, as pitiful eye, malicious tongue.

(7) From *living creatures without reason to man*, that partakes of reason—*e.g.*, a man without reason is called a brute.

In praise, as to call the innocent "a dove." From the particular qualities of these animals, as stinging—secret mischief; by crowing—proud, swimming—abundance; roaring—impatient misery; hissing—terrible threatening; bitter—curling; fawning—flattering; hovering—attending opportunity.

(8) From *man to brute* creation, as the mourning dove, the proud peacock, circumspect cat, mistrustful toad, wise raven, diligent spider. They show how near these creatures come to man.

(9) From the *living* to things *without life*, as the sea swallows, the wind rages, ground thirsts, water roars, "fortune is fleeting, love is blind. Metaphors from *here* are copious for orators and poets.

(10) From things *without life* to things *having life*, as for a man of renown, say shine; stony heart, green; leaden wit, raw youth, bitter people.

(11) From things *senseless* to things *senseless*, vice buds, beauty withers, evil words corrupt good manners, flowing speech, storms of adversity.

(12) From *offices and actions of men*, as "Judge not and ye shall not be judged," "Wrestle not against faith," "Tread not the poor under thy feet," to pull down, to build, to square, to register.

(13) From *substantives*, as "Thy word is a lantern"; the night is past, the day has come; is a gate to all miseries; hypocrisy is covered under the cloak of religion.

(14) From the *elements*: (a) *Fire*, as "an inflamed mind." (b) *Air*, as "The tyrant never ceases to thunder out in most dreadful threatenings." His venomous breath blasts the green. The raging tempest of sedition, the whirlwind of trouble. (c) *Water*, as "Wedlock is a sweet shower"; strive not against the stream; waves of trouble; men ebb and flow. (d) *Earth*. This gives a large field for translations: "a mountain of wealth," wilderness of doubts, path of pleasure, vale of misery, etc.

From *God to men*, as He is God. From *men to God*, as the Lord of Hosts.

Use: The *Metaphora* serves to give light; move the affections; they are pleasant; they are forcible to persuade; they are remembered.

Caution: Take heed that there be no unlikeness, as "the bull barks," which is very unlikely; not far-fetched, that is strange and unknown to the hearers, as parts of a ship and apply them among husbandmen who have never been to sea, thus obscuring what should be made evident. Avoid unchaste significations. See that the similitude be not greater than the matter requires, and contrariwise.

Aristotle says that men like things out of the common, as they do foreigners; on which account you should give your phrase a foreign air, and the metaphor gives a foreign air because it gives two ideas for one; besides, the metaphor is perspicuous, novel and sweet. There are three rules for the use of metaphors. (1) From the *better class* if to embellish, as he has "taken" for he has "stolen"; and if to debase, from a *lower class*, as call an "error" a "crime." They must be constructed on the principle of analogy or similitude. They should be *Euphonious*, that is they must be of a pleasing sound.

(2) They must not be far-fetched, that is they must be perspicuous, for receiving information with ease is the fundamental principle; and if a thing is not clear it is not pleasing; nothing is more delightful to man than to find that he apprehends and learns easily; it necessarily follows that those words are most grateful to the ear that make a man seem to see before his eyes the things signified. Foreign words are unpleasant because obscure, plain words because they are too manifest; making us learn nothing new, but metaphor is in the highest degree pleasing because it begets in us by the genus or some common thing to that with another, a kind of sciencé, as when an old man is called a "stubble"; a man suddenly learns that he grows up, flourisheth and withers like grass, being put in mind of it by the qualities common to stubble and to old men. Men hearken to those whom they easily understand.

(3) Metaphor should be from the *most beautiful and noblest things*: "Better rose fingered than red fingered." One word represents the object under different circumstances, and on this principle we may lay it down that one word has more or less of beauty and inelegance than another. We are to deduce our metaphors from these sources—from such as are *beautiful* either in *sound*, in *meaning*, or in the *image* they present to the *sight* or any other sense.

The metaphors should be from terms that are appropriate yet not too *obvious*. Those metaphors are most graceful which are the *analogical* and which are constructed on similar ratios, as: "Mærocles said he was no more a knave than the other, since that person indeed played the rogue at the rate of 30 per cent., himself at merely 10 per cent.," meaning that he was less villain in the same ratio in which 10 per cent. was less usurious than 30 per cent. We ought to aim at three things—metaphor, antithesis, and personification. If therefore in the same sentence there occur both *metaphor* and *personification*, and also *antithesis*, it cannot but be very graceful.

Delivery: Delivery of the Metaphora depends—on the emotion or passion; if to embellish, it is graceful and smooth,

both in voice and gesture; but if to debase, it takes the lower, harsher tones, and gesture in the lower plane. Aristotle says we must conceal our art and not appear to speak in a studied manner; but naturally (that is, the manner in which one naturally delivers himself under the influence of a similar passion); for the one is of a tendency to persuade, the other is the very reverse because people put themselves on guard as though against one who has designs upon them, just as they would against adulterated wine. And the deceit is neatly passed off if one frame his nomenclature upon a selection from ordinary conversation. The orator may construct his style in a foreign air and use the art of oratory to elude observation, and will have the advantage of clearness.

METONYMIA: Greek *meta*, change, over and above, in common with; *onoma*, name; to call by a near name. This is a form of speech whereby the orator puts one thing for another which by nature are nigh knit together. It is an exchange of names between related things.

“Metonymy does new names impose

And things for things by near relation shows.”

—Langley.

“Laying the iron” means the rail of the railroad;
“Serving with the colours” means the flag.

Metonymia is used in four ways: (1) When the *Cause* is put for the effect; (2) when the *Effect* is put for the cause; (3) when the *Subject* is put for the adjunct; (4) when the *Adjunct* is put for the subject. Under the name of Cause and Effect are contained: (a) the *Efficient*: “The sword without, pestilence and famine within.” By pestilence and famine is signified death, the effect of those causes. (b) The *Inventor* for the thing invented; Bacchus for wine. (c) The *Commander* for the commanded, the *Governor* for the government. “Hannibal was defeated by Scipio,” meaning his army. (d) The *Instrument* for its effect: “He learned his arguments from Aristotle and his eloquence from Tully” —out of Aristotle’s works and out of Cicero’s works.

Second, *Effect for the cause*: “Death is pale,” “wine is bold”—that is, death makes pale, wine makes bold. “I am the resurrection” (Christ)—I am the cause of the resurrection.

Third, *Subject for the adjunct* is when the subject is put for the adjunct or that which belongs thereto; the subject is that which contains and the adjunct the contained, as “the cup” for the wine; “the purse” for the money therein; “the city” for the inhabitants contained in it. (a) The *possession* for the thing possessed. (b) *Time* for the things done in that time. I have considered the days of old and

years past—*i.e.*, the peace and prosperity of those days. (c) *Place* for the things it contains: "Greece for learning," the people in it. "They invade the city oppressed with sleep," the people. (d) The container for the contained. (e) *Place* for the actions done in it—*e.g.*, "The hall is done," actions in the hall.

Fourth, the *Adjunct* for the subject: Righteousness looked down from heaven—*i.e.*, God. There is no truth, no mercy in this land—few or none possess these adjuncts. When the adjunct or that which belongs to a thing is put for the subject or thing to which it belongs or is adjoined. "Set thy house in order"—*i.e.*, household affairs.

Metonymy of matter is when the name of the matter is put for the thing made of the same, as I want silver—*i.e.*, money. Seed—*i.e.*, children. Earth—*i.e.*, man. They eat the finest wheat and drink the sweetest grapes—*i.e.*, bread and grape wine.

Metonymy of Adjuncts, as weapons, arms, signify war, keys, power; villainy for villain—*i.e.*, quality adjunct. Take heed young idleness means idle youth. The days are evil—men are evil, which is the adjunct of time put for the persons or things subject thereto. The names of virtues are put for men, vices for evil men, and divers other names for persons to whom they are adjoined or pertain, as justice for a just man; books for library or study; a play for a playhouse. *Antecedent* is put for the consequent, as to hear is to obey; they have lived—*i.e.*, they are dead; the sword is drawn—*i.e.*, the ensuing slaughter. *Consequent* for antecedent, as the guests have risen—*i.e.*, have supped. *When all things going together*, one is put for another: Joshua overcame the Canaanites—*i.e.*, he and his army.

Metonymy of the end: When the end is put for the means—*e.g.*, "Sodom and Gomorrah were set forth for examples"—*i.e.*, were punished for example's sake.

Metonymy of form: When the form is put for the thing to which it gives a being; art is put for artificer; modesty itself—*i.e.*, some one very modest.

NARRATIO (in Greek called *Diegesis*): Latin *narratio*, a tale; *narrare*, to relate, to tell; *narus*, which is another form of *gnarus*, knowing, acquainted with; *lit.*, to make (ate) known (*narus*). This is a figure whereby the orator gives an account of the real or imaginary facts or events. It is mostly personal, respecting the proceedings, accidents or adventures of individuals.

Aristotle says: (1) The narration in demonstrative speeches (panegyric) is not given in continuity but scattered in portions. From some, then, establish the character for *courage*; from others, for *wisdom*; from others, *justice*,

because to relate them successively would be difficult to remember. If facts are well known you have only to awaken the recollection. (2) Narrate *enough to make the subject clear*. (3) *Bias the audience in your favour*. The orator should narrate such incidents as conduce to his own excellence, as "I all along used to instruct them in what was just, bidding them not to abandon their children." ('Tis good to insert something commendable to one's self and blameable in his adversary, as "I advised him, but he would take no counsel.") (4) *The Defendant; narration brief*. He should state that it has not taken place or is not hurtful, or not of such importance if the fact be acknowledged, but its injustice disputed. (5) It should *convey an impress of character*. The narration ought always to be in such words as argue the manners; that is, some virtuous or vicious habit in him who speaks, although it be not expressed, as "Setting his arms akimbo he answered . . .," by which is insinuated the pride of him that so answered.

Let the *Narrative be Pathetike* (passionate), that is, draw your narrative out of those things which are indicative of the passions, narrating both their attendant circumstances and those which the audience know, and which attach peculiarly to the speaker himself or his adversary: "He, having scowled at me, departed," and as Æschines said of Cratylus, "that whistling and snapping his fingers"; for they have a tendency to persuade, therefore those things which they know become indices of what they do not know.

Let the *Narrative be Ethike* (characteristic), and forthwith insinuate yourself as a person of a certain character in order that they may look upon you as one of such a description, and your adversary as the reverse; but beware of observation as you do it.

Narration should be *least in the Deliberative speech*. A narration of things past may be made that men may better deliberate on the future, but that is not narration, but proof, for 'tis example. It may also be narration in deliberations in that part where criminations and praise come; but that part is not deliberative but demonstrative. (See *Diegesis*, also example under "Daniel Webster.")

Cicero says: A narrative referring to various characters and intersected by dialogues is very gratifying; and that which you report to have been done becomes more probable when you describe the manner in which it was done.

Quintillian says: "In the statement of facts an account is given of circumstances, persons, occasions, places and motives: as Cicero, in describing the scourging of a Roman citizen, not only touched all the feelings, gave the condition of the sufferer, the place of the outrage, the nature of the infliction, but extolled the spirit he bore it—*e.g.*, 'When

he was lashed with rods, uttered no groans, made no supplication, but only exclaimed that he was a Roman citizen.' Some figures may be used, but they must be hurried and short, as if hastened into it out of our right course by strength of feeling, as Cicero's digression: 'O incredible wickedness of a woman!'"

Alexander Bain, "English Composition and Rhetoric," says: "Narrative composition applies to a succession of views or things changing from one to another, and to the stream of events. Such pre-suppose the means of description, as are the movements of armies and the occupation of new countries, the larger processes of industry, the busy life of cities, the workings of nature on a great scale, the vicissitudes of the seasons, geological changes, the evolution of vegetable and animal life. Narration may therefore have to put on the guise of descriptions . . ."

(1) The *first principle of narrative* is (a) to follow the *order of events*, that is, to place the events before us as we should have witnessed them. It is also the order of cause and effect. (b) To *assign the date of every transaction* and to intimate one bond of vital action between it and other transactions. To fix up a year and to assign the things transacting within all the countries historically known is a favourite theme with Macaulay. (c) For the better explanation of events *a backward reference may be necessary*. A short summary of the previous transactions that bear on the special point. (d) It is sometimes best to *commence by describing a state of things more familiar* to the persons addressed, and then point out what previous steps were arrived at. It corresponds to a rule in teaching science.

(2) It is necessary to provide for the narration of *concurring stream of events*. Many narratives may be under the similitude of a tree, as of colonisation, spread of languages, etc. Concurring streams of nearly equal importance, as in the history of Greece, in which may exist a plurality of histories, as Athens, Sparta, Argos, Medes, Corinth, etc.

(3) The *details* of events should be *relieved and assisted by summaries*—e.g., "The narrative, after many turnings and windings, in the difficult navigation of affairs at the court, has now come to that point where Las Casas, having conquered his troubles in Spain, was now ready to start for terra-firma." "Great Britain imposed an obnoxious tax on her American colonies; they resisted, fought, and made themselves independent," is an easy abridgment of several years.

(4) Narration requires that every fact or event should be made to *grow out of something previous*.

Delivery: Quintillian says that in the narrative part the delivery should be *full and expressive*, and where to em-

bellish, it should be gentle and flowing, and in all demonstrative eloquence (eulogistic and panegyric) the numbers should be free and flowing, the narration, as Austin says, proceeding equably.

Narrative style takes the distinctive slide downward of the third interval, as "The Conspiracy of C^{at}iline, as related by Sallust, was one of the most . . ."—Russell, "Pulpit Eloquence."

Rush says: Where the narrative represents things as they are in themselves, without reference to our relationship to them on the point of pleasure or pain, desire or aversion, interest and injury, they are in the plain, unobtrusive interval of the second. When those are absent the current melody is diatonic—*i. e.*, rise and fall, radical change of tone.

Didactic, Russell says, includes slight uses of the open hand and the discriminating finger in moderate emphasis. The *distinctive slide*, which is not for the purpose of emotion or passion; but for the *understanding* and judgment, which may be termed intellectual and not impassioned expression, usually extends through the third interval. It is used in Didactic style in introducing a person, or an event in narrative, also in the mere designations, as in the announcements of a subject or topic, or an object in the descriptive style, thus: "The duties of the citizens of a republic formed the subject of the orator's address." "Among the men of the period of the American Revolution, Benjamin Franklin held a conspicuous place."

The "Chironomia" says that narration will require the hand to extend more boldly (than in the exordium), the gesture marked, the tones of the voice nearly those of common conversation except that they should be louder; some passages, simplicity of tone; the affections, whether vehement or tender, require an expression of voice peculiar to them.

Foster says, respecting the delivery of the narration, the voice should be a little higher than in the exordium. Matters of fact should be related very distinctly, and proper emphasis laid on each circumstance. The manner easy and familiar. If you call particular attention to some portion of the narration, proceed in a slower and more impressive manner, and move the index finger up and down continually so as to mark every accent with a gentle stroke.

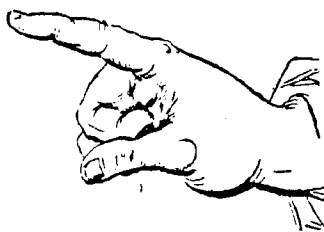
Russell's "Orthophany" gives a good example of animated narrative: (Pure tone, moderate force, vivid radical stress. The vividness of effect in this style raises the pitch above that of serious narrative; the prevailing note, however, is still, as in conversation, near the middle of the scale.)

"Julius C^æsar," by J. S. Knowles: "To form an idea of C^æsar's energy and activity, observe him when he is sur-

prised by the Nervii. His soldiers are employed in pitching their camps. The ferocious enemy sallies forth from concealment, puts the Roman cavalry to rout and falls upon the foot. Everything is alarm, confusion and disorder. Every one is doubtful what course to take, every one but Cæsar! He causes the banner to be erected, the charge to be sounded, the soldiers at a distance to be recalled—all in a moment. He runs from place to place; his whole frame is in action; his words, his motions, his gestures, exhort his men to remember their former valour. He draws them up and causes the signal to be given—all in a moment. The contest is doubtful and dreadful; two of his legions are entirely surrounded. He seizes a buckler from one of the private men, puts himself at the head of his broken troops, darts into the thick of the battle, rescues his legions, and overthrows the enemy." (See Diegesis.)

OMINATIO: Latin *ominari*, to presage, to divine by omen. This is a form of speech by which the orator warns or foretells the likeliest effect to follow some evil cause. When taken in good part it is Euphemismus. Cicero against Anthony: "If you follow these purposes believe me you cannot long continue." "Therefore thy poverty cometh upon thee as one by the way, and thy necessity like an armed man." By this figure the orator foreshows beggary to the slothful, shame to the proud, mischief to the quarreller, and gallows to the thief.

Delivery: Walker gives the following respecting admonition, warning, etc. It assumes a grave air, bordering on severity, the head sometimes shaken at the person we



admonish as if we felt for the miseries he was likely to bring upon himself. The right hand is directed to the person spoken to, and the forefinger, projected from the rest, seems to point out more particularly the danger we give warning of; the voice assumes a low tone,

bordering on a monotone, with a mixture of severity and sympathy, of pity and reproach—*e.g.*, To act justly: "Remember March, the ides of March, remember!"—Shakespeare.

Example (lowest descent of the falling inflection or downward slide or concrete of the octave, Russell): "Woe unto them that call evil good, and good evil, that put darkness for light, and light for darkness, that put bitter for sweet and sweet for bitter!"

ONOMATOPCEIA: Greek *onomato*, name; *paeeo*, make; to make up a name; is a figure whereby the speaker imitates the sound or voice of that which it signifies. It is to make a sound, especially to express natural sound. In rhetoric, it is the use of imitative and naturally suggestive words for rhetorical effect, as the wind went whu-u-u-u-oo; "I heard the *whiz* of the bullet by my head, and its *thud* as it struck the mark. Gee whiz!"

(1) By *imitating sound*, as to say a "hurliburly," signifying a tumult, uproar, also rattling, creaking, lumbering, etc.

(2) By *imitating voices*, as the roaring of a lion, the bellowing of bulls, the bleating of sheep, grunting of swine.

(3) By *composition*, as when we put two words together and make one, as orator-like, scholar-like, and also when we call a churl, thick-skin; a flatterer, a pick-thank.

(4) When we *signify* the imitation of *another man's* property in speaking or writing, as "I can't Italian it."

OPTATIO: Latin *optare*, to wish; also Greek *optao*, to roast, burn, bake, boil, metaph. to burn (of love); is a form of speech by which the speaker expresses his desire by wishing to God or men.

Examples: II. Philip: "I could wish I were not conjecturing aright. But I fear that the event is much nearer than even what I said." And at the close of same: "O all ye gods! let it not be that the event shall have been foretold only too accurately."—Demosthenes.

"I would to God they were spared you."

Use: The use of Optatio is to signify our desire by wishing what we cannot accomplish by our power.

ORCOS: Greek *orkoo*, to bind by oath, to make one swear, to swear; *orkos*, the witness of an oath, the power or object adjured, as "by the Styx," "by the Gods"; *orkios*, that which is sworn by, adjured as a witness to an oath. A form of speech by which the speaker expresses an oath for the better confirmation of something affirmed or denied, which both necessarily require a sure and high testimony. Webster defines an oath as a solemn appeal to God, or in a wider sense to some person, superior sanction or a sacred or revered person (as the temple, the altar, the blood of Abel, the Koran, a tribal superior, etc.), for the truth of an affirmation or declaration, or in witness of the inviolability of a promise or undertaking, also the affirmation or promise or the like supported by the oath, or the form of expression in which it is made.

Examples:

“ For, by the sacred radiance of the sun,
 The mysteries of Hecata and the night;
 By all the operations of the orbs
 From whom we do exist and cease to be,
 Here I disclaim all my paternal care.”

—Shakespeare.

J. W. Macbeth says that this figure is greatly desirable, as if a mighty preacher were to cry: “ By yon heaven, the home of the righteous, I adjure you; and by hell, self-made dungeon of the impure! you will perish if you persist in this crime! ”

Paul: “ For God is my witness whom I serve in my spirit that without ceasing I make mention of you always in my prayer.” Sometimes the speaker uses it to confirm his saying by swearing by his faith, credit or truth, or some such form of confirmation.

Use: Orcos serves most aptly to confirm matters either by high and divine testimony or by the gauge of the speaker's faith and credit, and therefore it is best becoming a grave man who is imbued with age and credit.

In the great Orcos, “ By the manes of those who fell at Marathon and Plataea,” besides the figure Orcos, the following figures, according to Blass' “ Demosthenes ” are employed: Epanaphora, Polysyndeton, and finally Apostrophe, inasmuch as the speaker turns suddenly to absent persons. But as the orator, says Lord Brougham, continues to emphasise in his brilliant exposition, the latter (those who fell at Chæroneia) are *placed in a similar position to the gods by the formula of the oath*, and further, as it is always the battle and not the victory which is designated, those also who have not conquered are included in the oath and the Apotheosis, and therefore the combatants of Chæroneia must share the same honour; this raises and strengthens the spirits of the hearers in a wonderful manner.

Bain says : “ In connection with oratory we quote the celebrated adjuration of Demosthenes in the speech on the Crown; probably the greatest effort ever made to soothe and reconcile men under calamity and defeat. Demosthenes had himself been the chief adviser of strenuous resistance to Philip; the resistance had been unsuccessful, and he claimed honour for the intentions and the exertions of those engaged in it. The orator here has skilfully touched the most powerful chords in the minds of his audience, and trusting to the effects of his address has dared the highest flight of figurative boldness.”

Caution: Swear not to deceive or to confirm an untruth, as did Antiochus to the Jews, thereby to deceive them, or as Peter did when he swore he knew not the man. (Mark

xiv. 71: "But he began to curse and to swear, saying, I know not this man of whom ye speak.")

That we use not this form of confirmation often, for often swearing cannot be without sin; it becomes odious to the hearer, and diminishes the credit of the speaker.

Delivery: Campbell's War Song of the Greeks, the Orthophany gives the delivery thus: Orotund quality, impassioned force, vehement vanishing stress:

"We've sworn by our country's assaulters,
By the virgins they've dragged from our altars,
By our massacred patriots, our children in chains,
By our heroes of old, and their blood in our veins,
That living, we will be victorious,
Or that dying, our deaths shall be glorious."

The following is the celebrated Orcos of Demosthenes, rhythmically divided by Blass, in the Greek text (see vertical lines in the delivery below):

Ἄλλ' οὐκ ἔστιν, οὐκ ἔστιν ὅπως ἡμάρτετε, ἄνδρες Ἀθηναῖοι, |
τὸν ὑπὲρ τῆς ἀπάντων ἐλευθερίας καὶ σωτηρίας κίνδυνον ἄραμενοι, |
μὰ τοὺς Μαραθῶνι προκινδυνεύσαντας τῶν προγόνων | καὶ τοὺς ἐν
Πλαταιαῖς παραταξαμένους | καὶ τοὺς ἐν Σαλαμῖνι ναυμαχήσαντας
καὶ τοὺς ἐπ' Ἀρτεμισίῳ | καὶ πολλοὺς ἑτέροισι τοὺς ἐν τοῖς δημο-
σίοις μνήμασι κειμένους ἀγαθοὺς ἄνδρας, | οὓς ἅπαντας ὁμοίως ἡ
πόλις τῆς αὐτῆς ἀξιώσασα τιμῆς ἔθαψεν, Αἰσχίνη, | οὐχὶ τοὺς
κατορθώσαντας αὐτῶν οὐδὲ τοὺς κρατήσαντας μόνους.

Translation: "For if you now pronounce that my public conduct hath not been right, Ctesiphon must stand condemned; it must be thought that yourselves have acted wrong, not that you owe your present state to the caprice of fortune. But it cannot be, it cannot be, my countrymen | that you have acted wrong in encountering danger bravely for the liberty and safety of Greece. | No! By those generous souls of ancient times who were exposed at Marathon! | By those who stood arrayed at Plataea! | By those who encountered the Persian fleet at Salamis! who fought at Artemisium! | By all those illustrious sons of Athens, whose remains lie deposited in the public monument! | All of whom received the same honourable interment; not only those who prevailed, not only those who were victorious, and with reason, since all did the work of brave men, though each had the fortune that the Supreme Director of the World dispensed to each."

Walker says that the last two members of the first sentence adopt the specific inflection, that is, falling inflection on the word "wrong" and rising on "fortune," as it is negative. (See Fig. Hypophora.)

OXYMORON: Greek *ὀξύς*, sharp, piercing, pointed, keen; *μωρός*, dull, heavy, stupid, foolish, a remark that

seems to contradict itself; is a figure in which an epithet of a contrary signification is added to a word, as cruel kindness, laborious idleness. It is used for epigrammatic effect, and Kinsbury says "is produced by a juxtaposition of words of opposite meaning and has the effect of producing a sharp antithesis." By this figure contraries are acutely and discreetly reconciled or joined together so that at first sight it seems to be spoken foolishly, which afterwards is acknowledged to have been hidden under a notable and excellent wittiness.

Examples:

"How rich, how poor, how abject, how august,
How complicated, how wonderful is man!"

If they are silent, they say enough. That something is nothing. A man is no man. Seeing and not seeing. In the light and not in the light. O heavy lightness. Do make haste slowly. A wanton modesty, proud humility, knowing ignorance, a numberless number. Job xxii. 6: "Thou hast stripped the naked of their clothing."

"At fond sixteen my roving heart
Was pierc'd by love's delightful dart:
Keen transport throbb'd through every vein,
I never felt so *sweet a pain*."—Montgomery.

"And Pity, dropping soft the sadly-pleasing tear."

—Gray.

PARADIASTOLE: Greek *para*, alongside, besides; *dia*, in comp. one against another, or one with another, asunder; *stello*, to arrange, set in order; is a form of speech whereby we note a difference, or dilate or enlarge on a matter by interpretation. It is also a contrast of similar things, as, for euphemism, for prodigality say liberality; a distinction by which things that have some similitude are distinguished, as when you call yourself *wise* instead of *cunning*, brave instead of presumptuous, frugal instead of miserly. It is a figure when we grant one thing that we may deny another.

Examples: "Truth may be blamed but not shamed."
"And unto the married I command, yet not I, but the Lord . . ."

PARAGOGE: Greek *παρά*, beyond, past; *ἄγω*, to lead; to lead past or beyond; is a figure of words whereby a letter or syllable is added to the end of a word—*e.g.*, The culprit, tired of being harangued and of having his back exposed to the cold, exclaimed: "If you floggee, floggee; if you preachee, preachee; but no preachee and floggee both."

PARAINETICON: Greek *παρά*, from one to another (in composition) beyond; *ἀνέω*, to speak, to tell, speak in praise of, approve, advise, recommend; is a form of speech

by which the orator makes an exhortation, that is, urges by strong argument, as to a good deed, etc. (Webster's Dictionary gives *Parænesis*, a shorter term for *Paraineticon*, as meaning advice, an exhortatory composition.) Aristotle says that *Exhortation* and *Dehortation* (profitable and unprofitable) in *Deliberative oratory* refer to time to come. For these purposes the orator must be ready in the other principles, namely, of what is done and not done; possible and not possible; what is the greater good and what is the lesser. The orator exhorts and dehorts on these subjects and ends: (1) *Business* of the State, as levying of money, of peace and war, of safeguards of the country, of provision, of making laws. So that to speak in a council of state, the orator must know history, sight of wars, travel, knowledge of revenue, expenses, forces, havens, garrisons, wares, and provisions in the state he lives in; and what is needful for the state to import or export. (2) The orator in exhorting always propounds *Felicity*, or some part of felicity, to be attained by the actions he exhorts, and in dehortation to the contrary.

Felicity is commonly meant, prosperity with virtue or continued content of life with surety; many and excellent friends, wealth, good offspring, good old age; honour and good fortune; virtue and its constituents, prudence, courage, justice and temperance.

The elements in the *Deliberative Oratory* are common opinions concerning good and evil, and are *absolute* or *comparative*. The *absolute* are disputable and indisputable. The *indisputable* are: (1) Good which we love for itself; (2) that which every man with reason dictates; (3) that which satisfies; (4) to take good and reject evil is good; (5) greater good than lesser; (6) lesser evil for the greater; (7) pleasure; (8) all things beautiful; (9) justice, valour, temperance, magnanimity, magnificence, health, beauty, strength, riches, friends, honour and glory. The *disputable* are: (1) Whose contrary our enemies are glad of; (2) upon which much labour and cost have been bestowed; (3) what is suitable; (4) what we are fit for. On questions of good and expediency we must deduce our means of persuading from hence. The *comparative* are: The *greater good* (a) must be of the *same species*, as five guineas are greater than one; (b) *plurality* is a greater good than one or few; even one object separated into their several constituents have an air of superior greatness ("In this detail of circumstances Sheridan's celebrated speech against Warren Hastings abounded"); (c) that which is conducive to a *greater number of uses*; (d) that which is *accompanied by less pain*; (e) that which is *held dear* is a greater good; (f) the *greatest* part of what is *great*, as Pericles said, "The youth were swept away from the city just as if spring were to be withdrawn from the year";

(g) that which men of practical wisdom, or the *majority of persons would have pronounced*, or have to be the greater good. From these sources we deduce our means of persuading in exhortation and dissuasion. The deliberative orator must know governments.

In the *Demonstrative* oratory (vice and virtue; honourable and dishonourable) these are the objects of the orator who praises and blames. The *honourable* is that which we love for itself and that good which pleases us because it is good. The constituent parts of virtue are justice, courage, temperance, magnificence, magnanimity, liberality, placability, wisdom. Those virtues are the highest which are most beneficial to others.

Amplification is more proper to demonstrative oratory than any other. For here the actions are confessed, and the orator's part is only this—to contribute unto them magnitude and lustre. Examples suit deliberative oratory, because we there decide by arguing of the future from what has gone before.

Deliberative and Demonstrative oratory have one point in common—for whatever we would suggest to a man in giving advice, that, by change of diction, becomes an encomium.

Points men are alive or are insensible to: An audience gives credit to a speaker that appears to possess these three qualities—*prudence, moral excellence, and the having our interest at heart*; for men are fallacious in what they allege or advise; either from want of ability they do not rightly apprehend the question, or rightly apprehending it, from depravity they do not tell you what they think; or being men of ability and moral excellence, they have not your interest at heart and do not advise you what is best, though they know fully what is best. The feeling our interest and of friendliness are *shown in the emotions or passions*; for instance, anger, pity, fear, etc., and their opposites. Aristotle describes all the passions with which an orator must be well acquainted if he hopes to exhort or dehort effectively. (See figs. Pathopœia, Emphasis and Epilogue for full details.) Men are alive or sensible to: (1) *Shame*: The things they are ashamed of: (a) *cowardice*, as to throw away arms, run away, etc.; (b) *sign of injustice*, as to deny that entrusted to one's charge; (c) *sign of wretchedness*, as to borrow, and so to praise as if to ask; (d) *sign of intemperance*, as cohabit with whom, when and where he ought not to; (e) *flattery*, to praise one's virtues too much and slur over their vices; (f) *hankering after lucre*, as to gain from paltry sources, as from the poor or from the dead; (g) *sign of effeminacy*, as unable to endure such labours as those elders or inferiors do; (h) *pusillanimity*, as to be beholden to another; (i) *sign of arrogance*, as to be

one's own which belongs to another; (j) sign of *vanity*, as to "blow one's trumpet"; (k) sign of *disgrace*, as the non-participation in those creditable qualities which either everybody has, or all our equals, or a greater part of them partake, as not being educated; and (l) sign of *depravity* when it is your fault.*

The orator must not overlook the fact that things do not show themselves in the same light to persons affected by love, by hatred, by anger, and those disposed to placability; also (1) how men are affected; (2) toward whom; and (3) for what. *Persons who are angry*—i.e., who seek revenge because they or some of theirs have been neglected or slighted—are those who have been treated with *contempt*, that is considered little as compared to themselves; treated with *contumely*, that is disgraced or made fun of for pastime; and have been *crossed*, that is hindered without profit to the hinderer. In short, they are angered against such as mock, deride, and jest at them, contradict them, underrate what they are interested in, look indifferently on what they have put labour and study upon, more against friends, as they are disappointed at evil from them; such as do not look up to them, such as should help and neglect to do it, jest when we are serious, forget our names, and announce evil tidings. Sick men, poor men, lovers, and generally all that desire and attain not, are angry at those who stand by unmoved. It is necessary for an orator to work up his audience by his speech into such a frame of mind as that under which men are prone to anger, and his opponent, too, as one to be angry with. *Men who are placable* are those in a frame of mind opposite to feeling angry—i.e., when in amusement, in mirth, festivity, amid rejoicings, success or glorification, or, in a word, when in a state of freedom from pain, amid chastened pleasure and virtuous hope; those who have laid aside their anger because they have got victory, or offender has suffered or been revenged by another; offender dead or insensible. The orator must appease the audience by working up the hearers themselves into feelings as described; and those with whom they are enraged, either as objects of fear, or as deserving reverence, or as persons who have benefited them, or as having been involuntary agents, or as now exceedingly pained at what they have done.

Toward whom *men entertain friendly feelings or hatred, and why*: we feel friendly to those who participate in our joy, are pleased at our good fortune, and are aggrieved at our sorrows, but not from motive; those who are friends

* Dr. Johnson refuted the argument of those opposed to the education of the poor on the ground that it would raise their ideals above their sphere in life, saying that if only a few be educated it is a distinction, and the contrary will result if education be made general, it would thereby destroy the distinction and make it a shame not to be educated.

and foes to the same persons, those who suffer the same evil, those who are liberal and brave, the just, those who are pleasant companions, not quarrelsome or contentious, who have a happy turn in passing a joke, who dress neatly, who imitate us but not rival us, or get their livelihood out of the same profession, as "potter hates potter," those who do not inspire us with fear. The *causes of friendship* are gratuitous benefits, the rendering of service unsolicited and privately. The orator must prove those to be friends and enemies who are really so, and draw over those who are hesitating as to whether an act was done from motives of anger or hatred. (Anger is temporary and is cured by time; hatred is permanent, is incurable, and seeks the extinction of the object of its hatred.)

Things and men to be feared: an irreparable error by oneself, except by an enemy, and the approach of danger—*i.e.*, the nearness of the evil feared; *men to be feared* are such as know our faults and our weaknesses, as can do us harm, those who have been wronged or conceive themselves wronged, for they are on the look-out to retaliate; those who have wronged others, who are competitors in things that cannot satisfy both; those feared by men more powerful than we are; those who have attacked their inferiors, and those who speak their minds freely or passionately. If the orator desires to put fear into his audience, he must set them off as persons liable to suffer, as others greater than they have suffered; that their equals have been exposed to suffering and at the hands of those they least thought, and at a time least imagined.

Those who are not afraid are those who expect no evil, or not now, or not this, or not from those; those whose feelings have been chilled as to what awaits them; those who have already been on the rack.

Those who are confident are those who hope things helpful near at hand, and from whom evil is far off; those who attack first, as they think they will succeed at last; those who have means of recovery from or averting loss; who have not injured others, or been injured themselves; have no great rivals, or, if great, are friends whom we have benefited; those who have often escaped danger and not suffered; who have mostly succeeded well; who have never experienced calamity; who see their equals are not afraid; and those who have wherewith to make themselves feared, as wealth, strength, friends, territory, and warlike preparations, either all or the most important of them; the *innocent* who have wronged no one, or not many, or those of such character as are to be apprehensive of; in a word, whose account stands well in heaven (cf. Aristotle, translated by Theodore Buckley, B.A.).

Men are sensible to shame (1) when they are suffering or about to suffer anything which tends to loss of self-respect, or loss of esteem, or is disgraceful, or lending oneself personally in any action where there is an idea of suffering insult. (2) *Before those we respect*, those that admire us and those whom we admire, whose opinions we do not contemn; (3) ashamed before *old and well-bred men*; (4) those we *live with* always; (5) those *not guilty of the same fault*; (6) those that reveal our faults, such as are injured and on the look-out to retaliate, tattlers, jesters, scoffers, comic poets; (7) of those before whom we have had *always good success*, of such as desire our friendship, of our familiars that know none of our faults.

Men are affected and feel shame when the world is looking on, when discredit may attach on their conduct or that of their ancestors, or any of those they are closely connected with.

Men are *insensible to shame* in the presence of those whose judgment most we despise, or *whose opinion they hold cheap*, for no one feels shame before children or brutes.

The orator must dispose his audience to gratitude, or pity, or indignation, or even to envy, if he does not desire his adversary to prevail.

Men feel *gratitude* toward such as bestow a benefit, not in return for something or to accrue to the object.

Those who feel *pity* are those who have passed through suffering, old men, weak men, timorous men, educated people, those that have parents, wife, and children. Those who feel *indignation* are those deserving to have the highest goods and those, not their equals, getting them, the ambitious who do not obtain what the undeserving do. Those who feel *envy* are those who feel that every man is carrying off what belongs to them, those esteemed on account of their wisdom, and narrow-minded men, as to them everything appears of consequence. Those who feel *emulation* are those who desire to acquire those things which are held in honour and which admit of one's gaining them for himself; it is not like envy which wished to dispossess the good others have, but to acquire it for themselves, such as wealth, number of friends, office, etc., for men feel emulous of such goods. Objects of emulation are things that tend to benefit others as well as aid them. Persons who are objects of emulation are those who possess courage, wisdom, sovereignty, for these have the power of benefiting many; generals, orators and all who have abilities, those whom many wish to resemble or admire, who have many friends and acquaintances, those whom poets, praise, etc. The orator has this as *one of the means of exciting and allaying* the passions in the breast and of persuading. The young and high spirited are mostly affected by emulation.

For the purpose of effectively persuading, *Exhorting* and *Dehorting*, the orator should have in mind the *habits* and *passions* of the old, the young and the middle-aged, for each, Aristotle says, welcomes an address worded to their own disposition.

The Young, Aristotle says, follow impulse, are changeable, fastidious, view everything in a good light, as they have not seen much depravity; sanguine, for they are warmed by nature just as old men are warmed by wine, being a kind of natural drunkenness; they are full of courage and hope, for they have years to come, and have little memory; they love and hate to excess, and have too great earnestness; they overdo everything and know everything, once having given their opinion they are obstinate; they are fond of boon companions, fond of jests; they pity every one, judging by their own innocence, the sufferer undeserving; they are apt to violent anger and want to execute it with their own hands; they long fervently and are soon satisfied; want victory and superiority, for superiority is a kind of victory, and love honour more than profit and money; are easily deceived, etc.

The Habits and Passions of the Old are all contrary to those of the youth; they neither asseverate anything, nor determine anything; they are doubtful, they always suppose but know nothing, questioning everything, always subjoining "perhaps" or "possibly"; do things less vehemently than fit, they err in everything, more on the side of defect than they ought; view everything on the dark side; look on the dark side, are peevish because they interpret everything to the worst; are distrustful and timid; keen on everything that supports life, as little of life remains to them, and we value most that which we most lack; look more to profit, covetous and illiberal, knowing how easy it is to lose money and how hard it is to get it; hope little, as their expectations have often turned out wrongly; talkative, for they live on memory which they like to recall; dislike appearances; they live more by reason and calculation than honour; they pity misfortune because they are weak and the same might befall them; are complaining because they think evil is near; they trespass and injure on the side of malice, and not in contumely as the youth; they are the reverse of fondness for mirth because of their infirmity.

Persons of Middle Age or Prime of Life are of a disposition intermediate between the old and young, subtracting the excesses of each; they are not rash in too great a degree, nor too much given to fear, neither dare nor fear too much, but what is fit; they do not believe all nor reject all, but judge conformable to truth; neither do they live with a view solely to what is honourable nor solely to what is expedient or of profit, but both; neither covetous nor prodigal, but what is fitting; neither easily angered nor too full of hope

or desire, nor yet stupid, but between both; they are spirited with coolness, the young being spirited with intemperate rashness, while the elderly are of a chastened or chilled spirit and are timid. In a word, whatever advantages youth and age have divided between them, the middle age possesses both, and in whatever they are in excess or defect, it holds a mean and what is fitting. The body is in prime about from 30 to 35, and the mind about 49 years.

Those of *High Birth*; they are more ambitious than others, for when any possession is realised to them, they are wont to accumulate upon it; they are liable to indulge in contempt upon those whose ancestors are not so good or do not go so far back as theirs, and afford a ready plea for arrogance; generous when they have kept up the family quality, not degenerated, that is not become stupid or blockish or mad.

Character of *the Rich* is overbearing and insolent from being tainted in a certain way of getting their wealth; they are contumelious and proud, this they have from riches, for seeing everything may be had for money, having money they think they have all that is good; they are effeminate, affectedly delicate and purse-proud, fastidious, and violate the rules of good breeding; boast of their wealth, and speak in high terms foolishly; they think themselves worthy of command, having that by which men attain command and office; they are delicate on account of their luxurious lives and the display they make of their prosperity. In a word, the disposition of the rich is that of a fool amid prosperity.

The *Recently Rich* (*nouveau riche*) are different from the rich of old; the former have all these faults in a greater degree, and are inexpert in wealth; are, as it were, apprentice in wealth. They are guilty of offences, not of a malicious nature, but such as are of contumely or intemperance; for instance, in the case of assault or adultery.

Disposition of Men in Power: Those in power resemble the rich, but they are more ambitious, more manly; they have a greater sense of honour than the rich; they are more industrious, for power is sustained by industry. They are the less given to trifling business, because from a necessity of looking after their power they are constrained to a diligent attention; they comport themselves with a dignity which is conciliatory rather than repulsive, a softened and grateful sedateness, and when they do injuries they are great ones.

Prosperous Men or the fortunate: Their manners are compounded of those of nobility, the rich, and those in power. Prosperity in children and goods of the body make men desire to exceed others in the goods of fortune. Men who prosper have this ill, that they are more proud and inconsiderate than others, are overbearing in consequence of prosperity. The fortunate are religious in consequence of the good accrued to them from fortune.

Manners of *poor men*, obscure men, men without power and men in adversity may be collected from the contrary of what has been said.

The speaker endeavours to arrive at a decision by *exhorting* or *dissuading*, because what we have decided on there is no further need of an oration. In addition to the foregoing, which serve as means of exhorting or persuading, there is the chief question, *possible* and *impossible*; for if a thing is not possible there is also no need of an oration, as no one desires the impossible.

Cicero, respecting the *Paraineticon* or exhortation, and regarding the speech to the people, says: "For persuading there is nothing more desirable than *worth*, which is of the greatest utility. He will *exhort* his audience to honour by collecting examples of our ancestors which may be imitated with glory though attended with danger; he will expatiate on the immortal fame among posterity; he will maintain advantages arising from honour and that it is always connected with worth. What is possible or impossible, necessary or unnecessary are questions of the greatest moment, if not possible all debate ends. As the concerns of the Republic are of most importance, and as the commotions of the multitude are of extraordinary violence, a more grand and imposing method seems necessary to adopt, and the greatest part of the speech is to be devoted to the excitement of the feelings either by *Exhortation* or the commemoration of some illustrious action, or by moving the people to hope or fear or to ambition or desire of glory; and often, also, to dissuade them from temerity, from rage, from ardent expectation, from injustice, from envy, from cruelty."

Quintillian says: To *persuade* and *dissuade*; there are three: what is the subject for deliberation? who are those that deliberate? what is the character of him that would influence their deliberations? (1) "Is it certain or uncertain that it can be done, can the isthmus be cut through?" If not conjectural, then the deliberation may be on some other point, as what is *honourable*, what is useful, what is necessary for persuading; or what is easy, important, pleasing or free from danger, which belong to expediency, as it is expedient but difficult, is of little importance, unpleasing or dangerous. (2) Who those that deliberate are: to recommend honourable measures to those who are honourable is easy, but to the unprincipled, they must not be reproached with the opposite nature of their lives. (3) *Him who exhorts* or advises: what is his authority, credit, age, experience, etc.

Means, which is one of the powerful elements in the *Paraineticon*, supposes power, as we suppose the smaller number was killed by the larger number, weaker by the stronger, unsuspecting by the well prepared; also instruments,

resources, etc. Presumptive evidence arises from instruments, as a sharp weapon was found sticking in his body.

Examples are of most effect in deliberative oratory. Campbell, in his "Philosophy of Rhetoric," says there is no persuasion without appeal to the passion, that the coolest reasoner always in persuading addresseth himself to the passions some way or other. The *first* is to *excite some desire or passion* in the hearer and the *second* is to satisfy their judgment that there is a *connection* between the *action* to which he would persuade them and the *gratification* of the desire or passion which he excites. This is the analysis of persuasion.

There are two things, says Whately, regarding persuasion, necessary to influence the will: First, *object proposed* should appear *desirable*; second, *means* suggested should be *proved conducive* to the attainment of that object which depends upon the process of reasoning. Persuasion depends on the (1) *argument* to prove the *expediency* of the means proposed; (2) *exhortation*—i.e., excitement of men to adopt those means by representing the end as sufficiently desirable.

Bain says: *Political oratory* may be defined as the art of persuading some society or body of people or a nation at large to adopt, for the good of society, some one line of policy rather than another.

"*Prudential Exhortation* must proceed by vividly depicting the good or evil consequences of actions to the agent's own self." Bain recommends that one should have a *systematic scheme* of man's nature: To what extent the feelings common to human beings are developed in the particular class he has to deal with; whether disposed for action principally or emotion, for love or hatred, veneration or self-esteem; for fine arts or for duty, studious acquirements or recreative sports; their specific loves and veneration, party ties, objects of respect; their practical maxims, education, experience, principles of actions; their individual and social ends, the prevailing opinions and sentiments (allowing for party differences) relating to the mode of conducting public affairs (livelihood, activities, etc.), etc.—these are the data of the orator and his medium of persuasion, these are the *major premises* of his reasonings, the minor are the applications. "Just before you are generous" is a maxim with a number of followers; another, "Man must live for something higher than himself"; "The earth has been assigned by its Creator to each generation of men in turn for their support, and any dominion a man is allowed to exercise must be bounded by the interest of succeeding generation." Inattention to the character of the persons addressed will render nugatory the oratorical efforts of the highest genius.

The Means of Persuasion: "It may be based on simple communication; description of scenes that arouse passion,

narration, as the chain of events that favour the speaker's side; besides the recital of facts, persuasive touches may be introduced, and exposition as a few examples and definition may be highly effective in oratorical stimulation, as Demosthenes' definition of law; also his elaborate antithetical definition of two species of character, the straightforward adviser and the truckler, in order to point out the contrast between himself and his adversary."

"Pitt's definition of a 'theatrical part,' Hall's exposition of slavery to create a feeling of detestation; also *Similes, Metaphors, Antitheses, Epigrams, balanced construction*, have all the effect of deepening the hold of certain things upon the mind and thereby increasing their force when used in persuasion."

Winans says: "*Pocket-book interest* is the surest to which a theme can be linked. The audience likes to identify the familiar in a new guise, to find that accepted principles have application hitherto unknown."

Commenting upon the eloquence of the late ex-President Roosevelt, the "Daily News" of London said: "He had a gift of carrying his audience with him by his intensity, and of persuading them he was saying something profound when, as a matter of fact, he was only relating familiar truths."

To recapitulate: We have shown the character and dispositions of men, as all sorts enter a public audience, as being necessary to know so as effectively to exhort. We have shown the necessity of identifying the speaker's theme with the interest of his hearers; the necessity of appealing to the passions, which makes this an exceptionally good figure for the Epilogue (Nos. 2 and 3); the necessity of bringing in the greatest eloquence vividly to set forth the object and end; and the necessity of arguing the means most suitable to effectuate the object. We shall now pass to a few examples of the *Delivery of the Paraineticon*. The delivery must be various because the figures are various, such as Antithesis, balanced structure, Parison, Simile, Narration, Description, and others according to the emotion or passion reigning at the time.

The *Tone* of voice: Walker says: In exhorting, encouraging, and persuading, the voice softens of love, intermingled with the firmness of courage, the arms sometimes spread as in entreating—*e.g.*, "Why look you sad? Be great in act as you have in thought."—King John.

William Russell directs a proper union of the radical stress, and lively movement in this example of *Animated Exhortation*: "*Look* forward to the triumph that awaits you. *Fight* the good fight, *finish* your course, *keep* the faith; there is laid up for you a crown of righteousness which the Lord the Righteous Judge shall give unto you at that day. What,

though in the navigation of life, you have sometimes to encounter the war of elements? What *though* the winds rage, *though* the waters roar and danger threatens around? Behold at a distance the mountains appear, your friends are impatient for your arrival, already the feast is prepared; and the rage of storm shall serve only to waft you sooner to the haven of rest. No tempests assail those blissful regions which approach to view—all is peaceful and serene; there you shall enjoy eternal comfort; and the recollection of the hardships which you now encounter shall heighten the felicity of better days.”—Moodie. Nearly all the clauses in the foregoing example commence with the radical stress, and this passage illustrates the great principle of exhorting, that is, giving a reason. The reasons here are “a crown,” “a feast,” the “haven of rest,” and without these reasons it would be a command pure and simple, which might be resented. The voice is strong in Exhortation.

Gesture: Quintillian says that in Exhortation, and in giving thanks and in like subjects, our action should be animated. It is a gesture in exhortation when the hand is presented in a hollow form with the fingers apart, and raised with some spirit above the top of the shoulder, not tremulous, for this is theatrical.

To summarise, Quintillian also says that persuasion greatly depends upon the assertion, which sometimes has more effect than proof: “Would these statements have been delivered in such a way if they had not been true?” Let *confidence*, therefore, and *firmness* be apparent in the orator’s manner. The first part of the Paraineticon, which may be taken as it were the first part of an antithesis, is delivered in the style of fine eloquence, magnificently and vividly setting forth the object and end; and the second part, antiphonic, assertive and argumentative, showing the expediency, means, etc.

PARALEPSIS: Greek *para*, beyond, besides, going beyond or by; *leipo*, leave, to leave on one side, leave unnoticed, as going by; is a figure by which the speaker artfully pretends to pass by what he really mentions or really emphasises. It is introduced by some such expression as “Saying nothing of,” “I let pass,” “I am silent,” “I will leave out,” “I omit,” followed immediately by a brief but effective statement of a strong point. It is defined, as Baden says, by Alexander III. 23 and Hermogenes II. 374. By this pretended omission the speaker really brings forward all that he desires, and is saved from dwelling upon the less important subjects, also is enabled to give hints only, when fuller details would be to his disadvantage. The more subtle uses of Paralepsis belong to practical oratory.

C. Julius Victor very fully defines Paralepsis thus: “Paralepsis is as when one deliberates, as it were, with the audi-

ence, or even with the opponent, for the purpose of describing the speech or manners of a man, to adumbrate something by silent mention, to turn the mind from what is discussed, to convert it into hilarity and laughter, to check an interrupter, to speak what we say we are reticent about, to foreshadow what should be avoided, to irritate, to rebuke, to deprecate, to correct, desire, execrate, and similar to be discerned and not fully told. Paralepsis is one of the Schemata Dianœas, that is, Figures of Thought."

Examples: From Virgil: "Quid repetam exustas Erycino in litore classes?"—Æn. 10, 36. (Trans.: "Why should I tell the tale of shiphost burnt on Erynx shore?") Example from Demosthenes, with the Paralepsis *at the beginning of the portrayal* (a good form for personal tributes or eulogy), Leptines, 76: "You know, perhaps, without my telling you, that Chabrias was a noble man; yet there is nothing to prevent my briefly mentioning his performances. *In what manner he took the field* with you against all the Peloponnesians at Thebes, and how he slew Gorgopas in Ægina, and how many trophies he raised in Cyprus, and afterwards in Egypt, and how, traversing as he did almost every place, he nowhere disgraced the name of the commonwealth, or himself; all these things *it is not easy to speak of as they deserve*, and it would be a shame that in my description they should fall below the opinion which you entertain of him. *Those, however, which no language of mine could degrade*, I will endeavour to recall to your minds. He vanquished the Lacedæmonians at sea, and captured forty-nine galleys; he took the greater number of those islands and delivered them up to you, and made them friendly, when before they were hostile; he carried to Athens three thousand prisoners, and brought in more than a hundred and ten talents, the spoil of the enemy. To these facts some of the eldest among you can bear witness. And, besides, he captured above twenty galleys more, taking them one and two at a time; all of which he brought into your harbours. To sum up the whole, he is the only general who never lost a single city or post or ship or soldier when he commanded you; none of your enemies has any trophy over you and him, while you have many over many enemies under his command." In the foregoing example, Blass says that the figure at the beginning serves to emphasise what follows, while what has taken place already appears as great.

Here the *Paralepsis comes after*: Demosthenes vs. Meid, 15: "What trouble he caused me by opposing the discharge of my choristers from military duty, or by offering himself as superintendent for the Dionysia and requiring you to elect him, or in other ways of that sort . . . *I shall pass by*; for I am aware that, although to me, who was then annoyed and insulted, every one of these affronts caused as

much irritation as the gravest injury could have done to you who are out of the affair, they would hardly appear worth while going to trial about. I will mention only that, the hearing of which will excite equal indignation in you all."

An *example of modesty in speaking of oneself* (see also Emb. 242, under the Fig. Ethos), Demosthenes on the Crown, 268: "Such has been my character in political matters. In private, if you do not know that I have been liberal and humane, and charitable to the distressed . . . *I am silent, I will not say a word*, I will offer no evidence on the subject, either of persons whom I ransomed from the enemy, or of persons whose daughters I helped to portion, or anything else of the sort. For this is my maxim. I hold that the one receiving an obligation should ever remember it, the party conferring should forget it immediately, if the one is to act with honesty, the other with meanness."

An example from Æschines vs. Demosthenes: "I pass over the forged letters, and the seizing of spies, and the tortures for crimes never committed, as if I, in conjunction with certain persons, wished to make innovations in the state."

Daniel Webster, in his reply to Hayne, used this figure several times: "I have not allowed myself to look beyond the Union to see what might be hidden in the dark recess behind. . . . I shall enter no encomium upon Massachusetts. She needs none. There she is—behold her."

Use: Paralepsis is used for the purpose of *commending* without appearing lavish and sycophantic (see Lept. 76); it is used to *speak modestly of oneself*, as in the Emb. 242, and the Crown 268. Aquila Romanus says that by means of this figure we are able to speak of things which if said directly would become envious, odious or vain-glorious. It is used, as Blass says, to *emphasise what follows*, which is really what has to be said; while that which has taken place already appears as great, as in Phil. III. 26 and Olynth. I. 13. The emphasis is increased by the imagination of the hearers in this respect, that if the things the speaker says he passes over or treats as if comparatively nothing, how terrible must be those which he omits, and how terrible would they appear if he said them directly. Volkmann's "Hermæoras" says that Paralepsis *contributes to Deinotes* (force). Demetrius, respecting force by rhetorical figures, points out that it can be secured by figures conveying the speaker's thought—*e.g.*, that which is called "prætermission," as in "I pass over Olynthus, Methone, Appollonia, and two-and-thirty towns on the confines of Thrace."—Demos. In these words the orator has said everything he wished, while professing to have passed everything over in his desire to proceed to weightier matters. In a word, it is used in all the cases mentioned by C. Julius Victor in his definition above; and

as Blaß states, to make *more effective* what is *mentioned*, which, like many other figures of thought, springs from a certain shrewdness and clever calculation, which cleverness comes in (see Baden) by giving hints, etc., only, when fuller details would be to the speaker's disadvantage. It is most fit to accuse and reprehend, and most usually in a negative form, and sometimes it serves to command.

Caution: This figure is most abused by malice, as when it is applied in false accusation or malicious detraction or feigned praise.

Delivery: As this is a figure of *Deinotes* (force), abounding chiefly in censure, rebuke, denunciation, etc., the delivery for the most parts would be forcible, that is quick in these matters of attack, therefore the Paraleptic expression, "I pass over," "I say nothing about," etc., should naturally be of the same strain. If the subject-matter be commendatory, panegyric and the like, the delivery of the Paraleptic form would be correspondingly smooth, rhythmic and flowing; likewise if the subject-matter is sad, or melancholy. The tone of voice which is characteristic of the passion or emotion which at the time affects the speaker should always be observed. In other words, if the subject is one of the *Pathos* (impassioned), the Paralepsis would likewise be in the same tenor; and if one of the *Ethos* (mild, gentle, etc.), it would accordingly be in the same strain.

PARALLELISM: Greek *para*, alongside, in comparison with; *allos*, another; is a form of speech used by the orator in making a repetition of construction, that is the construction already applied to elements within the sentence.

Examples: A splendid example of Parallelism is shown in the following lecture by Robt. G. Ingersoll on Shakespeare, which Garret P. Servias in his "Eloquence" says: "Notwithstanding their exaggeration and their flights of fanciful rhetoric, such sentences coming from a speaker of Ingersoll's charm of voice and manner had the effect of a strange music which fascinates every hearer."

Ingersoll's Parallelism.

"He exceeded all the sons of men in the splendour of his imagination. To him the whole world paid tribute, and Nature poured her treasures at his feet. In him all races lived again, and even those to be were pictured in his brain.

"He was a man of imagination—that is to say, of genius—and, having seen a leaf and a drop of water, he could construct the forests, the rivers, and the seas; and in his presence all the cataracts would fall and foam, the mists rise, the clouds form and float.

"If Shakespeare knew one fact, he knew its kindred and its neighbours. Looking at a coat of mail, he instantly

imagined the society, the conditions, that produced it and what it, in turn, produced. He saw the castle, the moat, the draw-bridge, the lady in the tower, and the knightly lover spurring across the plain. He saw the bold baron and the rude retainer, the trampled serf, and all the glory and the grief of feudal life.

"*He lived* the life of all.

"*He was* a citizen of Athens in the days of Pericles. He listened to the eager eloquence of the great orators, and sat upon the cliffs, and with the tragic poet heard 'the multitudinous laughter of the sea.' He saw Socrates thrust the spear of question through the shield and heart of falsehood. He was present when the great man drank hemlock, and met the night of death tranquil as a star meets morning. He listened to the peripatetic philosophers, and was unpuzzled by the sophists. He watched Phidias as he chiselled shapeless stone to forms of love and awe.

"*He lived* by the mysterious Nile, amid the vast and monstrous. He knew the very thought that wrought the form and features of the Sphinx. He heard great Memnon's morning song when marble lips were smitten by the sun. He laid him down with the embalmed and waiting dead, and felt within their dust the expectation of another life, mingled with cold and suffocating doubts—the children born of long delay.

"*He walked* the ways of mighty Rome, and saw great Cæsar with his legions in the field. He stood with vast and motley throngs, and watched the triumphs given to victorious men, followed by uncrowned kings, the captured hosts, and all the spoils of ruthless war. He heard the shout that shook the Coliseum's roofless walls when from the reeling gladiator's hand the short sword fell, while from his bosom gushed the stream of wasted life.

"*He lived* the life of savage men. He trod the forest's silent depths, and in the desperate game of life or death he matched his thought against the instinct of the beast.

"*He knew* all crimes and all regrets, all virtues and their rich rewards. He was victim and victor, pursuer and pursued, outcast and king. He heard the applause and curses of the world, and on his heart had fallen all the nights and noons of failure and success.

"*He knew* the unspoken thoughts, the dumb desires, the wants and ways of beasts. He felt the crouching tiger's thrill, the terror of the ambushed prey, and with the eagles he had shared the ecstasy of flight and poise and swoop, and he had lain with sluggish serpents on the barren rocks uncoiling slowly in the heat of noon.

"*He sat* beneath the bo-tree's contemplative shade, wrapped in Buddha's mighty thought, and dreamed all

dreams that light, the alchemist, has wrought from dust and dew, and stored within the slumbrous poppy's subtle blood.

He knelt with awe and dread at every shrine, he offered every sacrifice and every prayer, felt the consolation and the shuddering fear, mocked and worshipped all the gods, enjoyed all heavens, and felt the pangs of every hell.

He lived all lives, and through his blood and brain there crept the shadow and the chill of every death, and his soul, like Mazeppa, was lashed naked to the wild horse of every fear and love and hate.

The imagination had a stage in Shakespeare's brain, whereon were set all scenes that lie between the morn of laughter and the night of tears, and where his players bodied forth the false and true, the joys and griefs, the careless shallows and the tragic deeps of universal life.

From Shakespeare's brain there poured a Niagara of gems spanned by Fancy's seven-hued arch. He was as many-sided as clouds are many-formed. To him giving was hoarding, sowing was harvest, and waste itself was the source of wealth. Within his marvellous mind were the fruits of all thought past, the seeds of all to be. As a drop of dew contains the image of the earth and sky, so all there is of life was mirrored forth in Shakespeare's brain.

Shakespeare was an intellectual ocean, whose waves touched all the shores of thought; within which were all the tides and waves of destiny and will; over which swept all the storms of fate, ambition, and revenge; upon which fell the gloom and darkness of despair and death and all the sunlight of content and love, and within which was the inverted sky lit with the eternal stars—an intellectual ocean—towards which all rivers ran, and from which now the isles and continents of thought receive their dew and rain.

The subject and predicate in the above are italicised, not only to show their position, but to give both the advantage of an Emphatic Repetition, the predicate being after the style of Repetition by Synonym.

Blass gives the following from Demosthenes, rhythmically divided, Chersonese 64: "From you all that has been taken I recount not; but in the very making of peace, how have you been abused! how despoiled! Of Phocis, Thermopylæ, places in Thrace, Doriscus, Serrium, Cersobleptes itself! Does he not now possess the city of Cardia and avow it? Wherefore, I say, deals he thus with other people, and not in the same manner with you? Because yours is the only state in which a privilege is allowed of speaking for the enemy, and an individual taking a bribe may safely address the assembly though you have been robbed of your dominions. It was not safe at Olynthus to be Philip's advocate | unless the Olynthian commonalty had shared the advantage by possessing Potidæa; | it was not safe in Thessaly to be

Philip's advocate | unless the people of Thessaly had shared the advantage | by Philip's, expelling their tyrants and restoring the Pylæan Synod; | it was not safe in Thebes, until you gave up Bœotia to them and destroyed the Phocians. . . . *Yet at Athens*, though Philip has deprived you of Amphipolis and the Cardian territory, nay is even making Eubœa a fortress to curb us, and advancing to attack Byzantium, it is safe to speak on Philip's behalf." Blass says the repetitions here are less limited than in Cor. 48 and that the Anaphora increases the weight.

Use: The use of the Parallelism is to afford pleasure to the hearer, which arises from two sources, the facility of perception and economy of mental energy. The hearer, having perceived the construction of the first sentence, easily perceives the following sentences which are formed on the same model, having thus perceived the similarity of construction, he has nothing to do but to attend to the new things that may be introduced, which is less labour mentally than having to attend both to the constructions new and different, and the perception of the meaning. So the fact that he perceives easily at the least possible expenditure of mental energy becomes a compliment to his intelligence which affords him the highest possible delight.

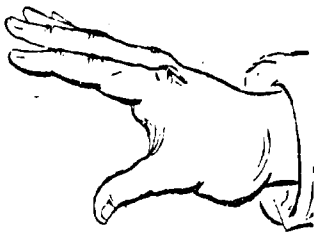
Caution: Genung says that the sentences need constant testing, lest the Parallelism becomes artificial. Be careful to see that the successive sentence deals with the same subject of thought and that the subject be kept in the foreground of attention and stress, that subordinate or digressive ideas have a different tone from that of the principal ones, and that the voice of the verb be not changed—*i.e.*, from active to passive—unadvisedly. (See Blass' remarks respecting the care of Demosthenes on Parallelism, page 68.) Demetrius says that exact Parallelisms should be avoided where force is concerned, for the hearer, having his attention fixed to the form, forgets to be angry. Who would express his anger, wrath, etc. in Parallelism, balanced clauses and Antitheses? (cf. Quintillian). Parallelism belongs more to the charming, gentle (Ethos) than to the impassioned (Pathos).

Bain says it does not violate the parallel construction to place the main subject for the sake of emphasis at the end of the first sentence—*e.g.*, "There is not a work of human policy so well deserving of examination as the Roman Catholic Church." Here "Catholic Church" is propounded merely as a theme for consideration; they do not yet affirm any of its important predicates. After the subject has been propounded, it must take its proper position and be maintained in that position throughout: "The history of *that Church* joins together the two great ages of human civilisation. No *other institution* is left standing which carries the

mind back to the times when the smoke of sacrifice rose from the Pantheon, and when camelopards and tigers bounded in the Flavian amphitheatre. The *proudest royal houses* are but yesterday when compared with the line of the Supreme Pontiffs. *That line* we trace back in an unbroken series, from the Pope who crowned Napoleon in the nineteenth century to the Pope who crowned Pepin in the eighth," etc. The second and third sentences are contrasting or obverse sentences, and their subject takes the place corresponding to the main subject; by which means the Parallelism is maintained.

The sentences, Quintillian says, must begin like a verse ends in poetry. There must be an Arsis, then a level progress of the voice, then a Thesis with a properly formed cadence with three accentual syllables if possible, and the voice allowed to fall into a gradual repose to the end. Where there are antitheses the voice should rise on the first and fall on the second; negatives take the rising, except emphatic or assertive; the clauses that contain couplets or Synthetons, each couplet should have the pause of voice at the end; although the pause is very slight, it should be observed by the voice; at the end of each clause the voice should pause to about the length of a comma, and at the end of the sentence there should be a longer pause. The subordinate clauses or intermediate numbers must be pronounced in a softer tone and little more rapidly. The principal subject which stands at the head of the new idea in connection with the subject should be pronounced, as Quintillian says, as an Emphatic Repetition, but not too pronounced, as the prevailing tone of voice in Parallelism is Ethos. In a word, the voice throughout must be smooth, clear and flowing in a steady stream.

Delivery as to Gesture: There are not so many gestures in the delivery of the Parallelism; the chief beauty lies in the charm and harmonious intonations of the voice. What



gestures there may be, as a rule, accompany the voice. Quintillian gives the following gesture as good: "A moderate extension of the arm, with the shoulders thrown slightly back, and the fingers opening as the hand advances is a kind of gesture excellently

adapted to continuous and smoothly flowing passages." On the emphatic repetition of the principal subject at the head of a new idea, the index finger may be slightly raised to indicate that the next amplification of the subject is about to be made, which elevation of the index must coincide with

the accented syllable of the principal subject. The author heard Col. Ingersoll deliver his lecture on Shakespeare, and in his foregoing magnificent Parallelism Col. Ingersoll slightly raised his index finger at each "he" standing at the head of each new amplification, then the following clauses were delivered with a mellow charming voice, fluent and clear.

PARAMYTHIA: Greek *para*, alongside of, (in comp.) by the side of; *mytheomai*, to say, speak, tell; to address with soothing and cheering words, console, appease; is a form of speech by which the orator takes away or diminishes a sorrow conceived in the mind of his hearer.

Examples: "Hath thou, with weeping eyes, committed to the grave the child of thy affections, the virtuous friend of thy youth, or the tender partner whose pious attachment lightened the load of life? Behold they are not dead. Thou knowest that they are in a better region with their Saviour and their God."—Finlayson.

Delivery: The consolation is delivered in a slow movement, but not dragging or drawling, with tones similar to those for tenderness, but more solemn.

PARECHESIS: Greek *para*, alongside, from one to another; *echo*, to have, to hold. Parechesis is a figure of words, and is synonymous with Paronomasia, but Parechesis is from a different root and Paronomasia from the same root. According to Baden, Parechesis roots differ in a single letter, accent, or different words pronounced alike. Parechesis is also a play on adjoining words. Paronomasia sharpens antithesis or juxtaposition, Parechesis intensifies one idea by the use of two words in which the sound is similar, as "toil and moil."

In Parechesis (1) the words differ in accent or in a single letter; (2) the words are combined in pairs; (3) the words are not in pairs, but may occur at a considerable distance, sometimes in different cola, the assonance being evidently designed. Paronomasia may contribute to passion when irony is not involved. This figure is most artistic when sharpened by contrast in the meaning between the words which sound alike; while the Parechesis contributes to a sharp antithesis. Parechesis, in this sense, is a figure of words, and is the same as Homonym, which is a word having the same sound as another, but different in meaning, as *bare*, *bear*. It delights the hearer because, although there is a repetition apparently, the repetition brings an entirely new idea. "Figures based on similarity of sound recommend themselves to the popular mind and popular ear, appealing not so much to the intellect as to the attention, imagination, and emotion."—Kingsbury.

Use: It is used chiefly in subjects that are not of a serious vein, having its greatest effect in irony, ridicule, mockery, joking, and the like. See other points on this particular under Fig. Antithesis. The position in the colon is unessential; the definitions make no requirements in this respect. The Paronomasia and Parechesis contribute to *Kallos* (beauty); according to Hermogenes.

Caution: Similarity of sounds is not conducive to force. The same caution in this respect as given under Homœoteuton, Antithesis, Paronomasia is applicable to this figure.

Delivery: The delivery is ironical, sarcastic, ridiculing, according to the sentiment, facetious or jocular; if the beautiful, then fluently.

PAREGMENON: Greek *para*, near, alongside, together; *ek*, out; *men*, strengthening particle, word. It is a figure of words, whereof one word is derived from another; where one word going before brings the word following.

Use: It serves to delight the ear by the derived sound and move the mind with the consideration of a nigh affinity and concord of the matter.

Caution: It is an abuse when one of the words is superfluous, as if one should say merry mirth, mournful mourning, friendly friendship, or when the derivation is inapt or not in use.

Examples: "I will destroy the wisdom of the wise." "They have stumbled at the stumbling stone." "The first man of the earth was earthly, the second man was the Lord from heaven, heavenly." Sometimes a double Paregmenon in one sentence, as "He wished rather to die a present death than to live in the misery of life."

PARENTHESIS: Greek *para'*, passing by, alongside; *en*, in the midst; *thesis*, a putting; is a form of speech which sets a sentence asunder by the interposition of another.

Examples: "Tell me ingeniously (if there be any ingenuity in you) whether . . ." "That what his wit could conceive (and his wit can conceive as far as the limits of reason stretch) was all directed to setting forth his . . ."

Walker says, respecting Parenthesis, that it is a member of a sentence which is neither necessary to the sense, nor at all affects the construction. What can add greater force to a pathetic sentiment than a thought rising up from the fulness of the heart, as it were, in the middle of another sentence? What can give greater poignancy to a sally of wit than conceiving it as springing naturally from the luxuriance of the subject without the least effort or premeditation? What can give such importance to a transient thought, as producing it in the negligence of an intervening

member; and how much is composition familiarised and rendered natural and easy by the judicious introduction of these transient unpremeditated thoughts! This manner of conveying a thought makes us esteem it the more in proportion as the author seems to esteem it less. The best Parenthesis is the shortest. Rule 1: The most general rule is that the Parenthesis always terminates with the pause and inflection of voice with which the interrupted part of the sentence that precedes it is marked; for any closer connection between the Parenthesis and the former part of the sentence would form a fresh member, compounded of the Parenthesis and the latter part, and by this means leaves the former imperfect.

Use: A Parenthesis is often put in when the speaker, supposing that the hearer may demand a reason or make some objection to that which he says, prevents him by an interposition expressed before the sentence be ended, so that a Parenthesis is to confirm the saying by interposition of a reason, and to confute an objection by the timely prevention of an answer. Also where the sentence may seem dark or doubtful it puts in a short annotation or exposition to give light and to resolve the doubt. It is also to interpose asides, sallies of wit, sudden thrusts,* ridicule, or a pathetic sentiment.

Caution: If the Parenthesis be long, it causes obscurity, and should not be a needless interposition.

Delivery: The *Tone:* Walker says that it ought to have a moderate depression of the voice and a pause greater than a comma. The tone of voice should be interrupted, as it were, by something unforeseen and, after a pause, the Parenthesis ought to be pronounced in a lower tone of voice, at the end of which, after another pause, the higher tone of voice, which was interrupted, resumed. It ought to be pronounced swifter than the rest of the period, as this better preserves the broken sentence and distinguishes it from the rest of the text, for this is the case in conversation. Whatever is supposed to make our auditors wait gives an impulse to the tongue, in order to relieve them as soon as possible from the suspense of an interruption. When the member immediately preceding the Parenthesis *ends with imperfect sense, or a comma, and the rising inflection* (which is almost always the case), the Parenthesis ends with a comma, and the rising inflection likewise—*e.g.*, "Know ye not, brethren (for I speak to them that know the law), that the law hath dominion over a man as long as he liveth?"

When it *ends with perfect sense, generally marked with a colon*, and consequently requires the falling inflection of voice (which very seldom happens), the Parenthesis ends

* Amongst the notable women speakers of to-day, Mrs. Drummond, who is very fluent in delivery, uses the Parenthesis to great effect, especially Parenthetical thrusts.

with a colon and the falling inflection also—*e.g.*, “Then went the captain with the officers, and brought them without violence: (for they feared the people lest they should have been stoned:) and when they brought them they set them before the council.” The following must be *pronounced in a lower tone* of voice, and conclude with the same pause and inflection which terminate the member that immediately preceded it—*e.g.*, “Notwithstanding all this care of Cicero, history informs us that young Marcus proved a mere block-head; and that nature (who it seems was even with the son for her prodigality to the father) rendered him incapable of improving by all the rules of eloquence, the precepts of philosophy, his own endeavours and most refined conversation of Athens.”—“Spectator.”

When the *Parenthesis is long*, not only must the voice be lowered and the Parenthesis pronounced more rapidly, but be given by a degree of the monotone or sameness to the voice which will perhaps distinguish the Parenthesis and keep it from mingling with what incloses it better than any of the other peculiarities—*e.g.*, “For these reasons, the Senate and the people of Athens, (with due veneration to the gods and heroes, the guardians of the Athenian city and territory, whose aid they now implored; and with due attention to the virtue of their ancestors, to whom the general liberty of Greece was ever dearer than the particular interest of their *state*,) have resolved that a fleet of two hundred vessels shall be sent to sea, the admiral to cruise within the straits of Thermopylæ.”—Demosthenes.

Asides, etc. Under this article, perhaps, may be arranged aside speeches in dramatic works, and all intervening explanatory members in narrative writing; for both these species of members, like the Parenthesis, require both a lower tone of voice and a more rapid pronunciation than the rest of the composition. *Small intervening* members, as “say I,” “says he,” “continued they,” etc., not only follow the inflection, but the tone of the member which precedes them: that is, if the preceding member breaks off with the rising inflection, those intervening members are not pronounced in a lower tone, like the other Parenthesis, but in a *higher and feebler tone of voice* than the rest—*e.g.*, boys pelting frogs with stones: “Children, says one of the frogs, you never consider that though this may be play to you, it is death to us.” When the intervening members go farther than these simple phrases “says one of the frogs,” they must always be pronounced in a lower tone of voice and terminate with the rising inflection.

Rule 2: The Parenthesis, like the member immediately preceding it, almost always terminates with the pause of the comma and the rising inflection; the *exception being* when

the Parenthesis terminates with an *emphatic word*, which requires the *falling inflection*.

“Had I, when speaking in the Assembly, been absolute and independent master of affairs, then your speakers might call me to account. But, if ye were present, if ye were all in general invited to propose your sentiments, if ye were all agreed that the measures then suggested were really the best; if you, Æschines, in particular, were thus persuaded, (and it was no partial affection for me that prompted you to give me the hopes, the applause, the honours, which attended that course I then advised, but the superior force of truth, and your utter inability to point out any more eligible course:); if this was the case, I say, is it not highly cruel and unjust to arraign those measures now, when you could not then propose any better?”—Demosthenes.

Here the Parenthesis, finishing with two parts in opposition to each other, the first of them being negative and the last positive, the sense necessarily requires that “advised” should terminate with the rising inflection and “eligible course” with the falling; but as the member which immediately precedes the Parenthesis is emphatical and takes the falling inflection, likewise in this case the general rule is not broken.

Rupert Garry says that parenthetical clauses are pronounced with quicker time and a lower key, while explanatory clauses are generally pronounced in a quicker tone and a higher key.

PARISON: Greek *para*, nearly, near; *isos*, equal; almost equal; is a form of speech whereby the orator balances one clause with another; it is an almost even balance between members of a sentence; a correspondence combined with vigorous thought; similarity in the members of sentences. Parison is more natural when the cola express antithetical thoughts, and this explains many of the *parisa* of Thucydides.

Aquila Romanus, in defining Parison, says that it is different from Isocolon in that Isocolon has the same number of words in the members, whereas Parison has an addition of words either in the member preceding or in the one following, thereby excluding or avoiding the equality. The effect of Parison applies to equal cola as to single words.—Hermogenes.

Bain has the following respecting clauses which balance: “(a) When a succession of clauses is formed upon the same plan, a *certain aid is given to the memory*. (b) A further effect of the balanced structure is to cause an *agreeable surprise*. Sameness of form in difference of matter communicates a pleasurable impression. (c) When a *new distinct meaning* can be conveyed in nearly the same words, our

feeling of surprise is all the greater, as 'This is true but not new, that is new but not true,' there is a double application of the balance. First, the sameness of sound in the contrasted terms, 'true' and 'new'; second, the employment of the identical terms to convey a new meaning by mere transposition, 'What is Hecuba to him, or he to Hecuba?' (d) The balanced structure is frequently *combined with antithesis or contrast*. (e) The purest form of antithesis is the *obverse iteration*. In an obverse proposition the equivalent fact is stated from the opposite side, as 'To buy in the cheapest market and sell in the dearest.' (f) Sometimes the contrast of the balanced members is a *species of epigram*, as 'When reason is against a man, he will be against reason.' (g) Merely to *keep up the same leading term*, under change of meaning, has the effect of the balance, as 'The greatest happiness of the greatest number' is balanced in sound, in grammar, and in the recurrence of the word 'greatest.' "

Examples: "Man proposes, God disposes." "Chronic diseases must have chronic cures."

A Parison with Antithesis, from Whitefield:

"The spirit of the world is hatred; that of Christ is love:

The spirit of the world is vexation; that of Christ is pleasure:

The spirit of the world is sorrow; that of Christ is joy:

The spirit of the world is evil, and that of Christ is good:

The spirit of the world will never satisfy us, but the spirit of Christ is all satisfaction:

The spirit of the world is misery; that of Christ is ease."

—Sermon, "Christ the Only Preserver."

"If they were unacquainted with the works of philosophers and poets, they were deeply read in the oracles of God. If their names are not found in the registers of heralds, they were recorded in the book of life. If their steps were not accompanied by a splendid train of menials, legion of angels had charge over them."—Macaulay's "Essay on Milton." This whole paragraph is highly rhetorical.

The forward movement of thought is effected, not by the successive enumeration of particulars merely, but by the *perpetual pairing* and balance of elements (cf. Genung).

George Saintsbury, in his "History of English Prose Rhythm," gives, with a very apt comment, the following beautiful example:

"Ō eloquent, | just, | and mighty | Death! | whom none
could advise, | thou | hast persuaded; | what none | hath
dared, | thou | hast done; | and whom all | the world | has
flattered, | thou only | hast cast out | of the world | and
despised. | Thou | hast drawn | together | all the far-stretched

| greatness, | all the pride, | cruelty | and ambition | of mān,
 | and cōvered it | all ōver | with thesē | two narrow | wōrds |
 Hic | Jacet. |

It is well worth notice how there is actually the strong and almost meticulously arranged *balance* of euphuistic antithesis in clause; but how the euphuistic sing-song and snip-snap is entirely drowned in the marvellous rhythmic flow of the passage, which never trenches upon verse (even the consecutive anapæsts do not, to my ear, produce anything like a metrical effect); how the abundant monosyllable feet arrest and solemnise the cadence, while the anapæsts themselves, and not the rare pæons, prevent any dragging or mumbling."

Saintsbury says that the first great instrument of rhythm is balance. The rhythmic sweep (balance or parallelism) is widened, softened and moulded out into great undulating sweeps of phrases, rising, hovering, descending with bird-like motion. Note the good progression here:

"The strong | flourishing | and beautiful. |"

The same author gives this beautiful selection with a Parison of clauses from Donne, the absolute perfection of rhythm showing the central idea of the Parison, which turns on difference, inequality, and variety:

" . . . thou have been | benighted | till nōw, | wintēred |
 and frozen, | clouded | and eclipsed, | dampēd and
benumbēd, | smothered | and stupefied | till nōw, | nōw Gōd |
comes to thee, | not | as in the dawning | of the day, | not |
 as in the bud | of the Spring, | but | as the sun at noon | to
 illustrate | all | shadows, | as | the sheaves in harvest | to fill |
 all | penuries."

John Mason says that a foot that succeeds itself immediately above three or four times becomes verse, which should be avoided in prose. Other feet should be used to throw it out of poetic measure; and he gives the following Parison, which is a panegyric description, and which is generally drawn up in the prose-poetical style:

"The Character of King William." "He was | but is nō
more | the head, | heart and hānd | of the | confederacy :

The asserter | of liberty, |
 The deliverer | of nations, |
 The support | of the empire, |
 The bulwark | of Holland, |
 The reducer | of Ireland, |
 And the terror of France.

His thoughts were wise, serene and secret,
 His words few and faithful,
 His actions many and heroic,
 His government without tyranny,
 His justice without rigour,
 And his religion without superstition.

He was

Magnanimous without pride,
 Valiant without violence,
 Victorious without triumph,
 Active without weariness,
 Cautious without fear,
 And meritorious without thanks.

The clauses in the above prosaic poetry are made up of a variety of feet, and this variety constitutes the beauty of a good Parison.

Caution: Be careful to see that the successive clauses have different lengths, that there be a variety in each member of the Parisa, and that each clause ends with a different foot, if possible, so as to avoid monotony in the endings; also avoid the immediate succession of three or four feet of the same kind in the same clause. See different endings as to feet in foregoing example, "The Character of King William."

Delivery: First it requires euphonious language and a smooth style. It is almost entirely in the tone of Ethos with a little Pathos now and then to give more variety. (See Figs. Ethos and Pathos.) There must be a coherence and smoothness of junctures—no clashing, or few, of semi-vowels with semi-vowels, or mutes, or of mutes and vowels one with the other, nor a juxtaposition of the same. Who would not admit that the speeches of Demosthenes are like the finest poems and lyrics, particularly his harangues against Philip and his pleadings in public lawsuits?

The accents are generally between the acute and grave, and the inflections not too deep.

PARÆMION: Greek *παρά*, well-nigh, almost near, near; *ἄμοις*, way. Is a figure of speech which begins divers words with the same letter, making a sentence more ready for the tongue and more pleasant to the ear.

Examples: It is a good figure in proverbs: "Hold with the hare and run with the hounds." "Let comfort banish care, and hope relieve heaviness."

Use: Its use is to give facility to the tongue and delight to the ear, which takes pleasure in repetition joined with

variety, that is, where the same letter brings with it a new word. "The artistic effect is increased combined with other Gorgianic figures, say Antithesis, Parison and Homœoteleuton."—Robertson.

Caution: It is a fault to be in excess in the repetition, also to use jarring sounds, called Casemphaton. Excess, as "This mischievous money makes many men marvellous mad." Jarring, as "In my drowsie and dreadful dream, methought I saw a dragon drinking blood."

PAROMOLOGY: Greek *para*, against, contrary to; *omos*, one and the same, joint; *omologia*, assent, admission, agree, to allow. This is a figure by which an orator concedes something to an adversary in order to strengthen his own argument; to concede some point of an adversary to advance some stronger argument against him. The "Garden of Eloquence" says that it is when the speaker grants many things to his adversary worthy of commendation and at length brings in some notable crime which opposes and quenches all that was granted before.

Use: It is by the use of this figure that the speaker, in his conclusion, brings in something that was not looked for, or that which is contrary or at least far distant from the premises—*e.g.*, "Solomon rehearses the parts of his felicity, he mentions his riches, possessions, sumptuous buildings and pleasures; but suddenly concludes that all this is but vanity and vexation of spirit. The expectation was to hear what felicity followed all this wealth." He may be good at ping-pong, fine at football or baseball, but to run a state, never! Also used for confuting.

Caution: Be careful not to grant the great and infer the less, or bring in one evil thing to subvert and overthrow many good, or to infer small faults to disgrace and drown great virtues—*e.g.*, Cicero for Flaccus: "Notwithstanding, this I say of the whole nation of the Greeks; I grant unto them learning, I grant unto them the knowledge of many arts, I take not from them the comely grace of speech, fine wits, singular eloquence . . . yet religion and faith that nation never favoured. What virtue, what authority, what weight there is of all this matter, they know not."

PARONOMASIA: Greek *para*, for, by side of, besides; *onomasia*, name; is a figure of words, when by the change of one letter or syllable of a word, the signification is also changed. Agnomination is a pleasant sound of words or a small change of names. It is a figure by which the same word is used in different senses, or words similar in sound are set in opposition to each other so as to give an antithetical force to the sentence, especially one in which the

similarity of sound is the prominent characteristic, or use of the same word in different senses, as in a pun; it is some resemblance or opposition of words which attracts attention of the hearers, as "a woman unskilled in everything, unhappy in everything." In accordance with Hermogenes' definition, which Robertson regards as the best, Paronomasia is: (1) Word the same but used in a different sense; (2) word is followed immediately after a short interval by same word in a different case, or by the same root; (3) the root is the same, but words vary as to prefix; (4) a word followed by its negative, either as a negative adverb or a negative prefix being used, or in such a way as to cause a rhetorical effect; (5) change of voice in a verb with rhetorical effect; (6) a word is followed at any interval by another word of the same root, the effect being designed. Paronomasia sharpens antithesis by juxtaposition.

Paronomasia is defined by George Puttenham as the "nick-namer," being a figure by which you play upon a couple of words or names much resembling, and because one seems to answer the other—*e.g.*, Nero, a great drinker, was called Cadius Biberus Mero instead of Claudius Tiberius Nero. Erasmus they called Errans mus.

Prove me, madam, ere ye fall to reprove

Meek minds should rather excuse than accuse.

Here "prove" and "reprove," "excuse" and "accuse" pleasantly encounter and, as it were, mock one another by their much resemblance, and this is the figure. If they are *proper names*, it is called Prosonamata.

Julius Rufinianus defines it as a schema lexeos, figure of words.

"Paronomasia to the sense alludes

When words but little varied includes."—Langley.

(In this figure Alliteration is included, as "By blessing beauty blest.")

Examples: Phil. III. 2, 3: "Beware of dogs, beware of evil workers, beware of the *concision*, for we are the *circumcision* which worship God in the spirit and rejoice in Christ Jesus, and have no confidence in the flesh." Examples from Demosthenes. A witty Paronomasia in which there is a play on words with *mellein* (purpose, intend), and *mellein* (to delay): Demos. on Philip, Or. 11, 15: "All this he intends and will intend, I dare say: but to attack the Lacedæmonians on behalf of Messene and Argos *he does not intend*; he actually sends mercenaries and money into the country, and is expected himself with great force."

Example from Æschines: Blass says that the oration against Ctesiphon has also that Demosthenic paronomasia where a word is used once in the actual sense and then in a different sense. Æsch. vs. Ctes. 7: ". . . But as each

man of you would be ashamed (*aischythein*) to desert the post to which he had been assigned in war, so now you should be ashamed to desert the post to which the laws have called you sentinels, guarding the democracy this day."

Demosthenes on the Chersonese, 30 (with an adjective): "Thus would men of discretion act; *malignant* and *mischievous*, would proceed as they do."

Use: Hermogenes, speaking of Paronomasia under "Naivete," says: "*Drimytes* (wit) and *Oxytes* (penetration) are connected with the naive, therefore are the thoughts in which a certain depth is visible on the surface. They lie, however, more in the method and construction than in the thought, as, for example, the equivocal play with the different meanings of a word, the Paronomasia."

It is commonly used to illude by the addition, change, or taking away—*e.g.*, *Added*; "Before you trust his word, be sure of his sword." *Changed*; "A fit witness, a fit witless." *Taken away*; "This is not stumbling, but plain tumbling." *General*; "Wine is the blood of the vine." "Hardly any treason is guided by reason." "You are likely to have a bare gain out of this bargain," etc.

Caution: Its use should be rare both in respect of the light and illuding form, and especially in grave and weighty causes. Heed should be taken of whom it is used, and against whom it is applied.

Delivery: As Paronomasia contributes to pleasing the ear and is classified under the naivete and beautiful, which come under the general heading of *Ethos*, its delivery should be of a kind of gentle raillery—*i.e.*, flowing.

PARRHESIA: Greek *παρη'*, amiss, contrary to, against, besides; *ῥῆσις*, speech; free spoken, frankness of speech, boldness of speech; is a form by which the orator speaks boldly or freely on things displeasing and liable to envy, or when in any case we show our confidence for the present, our fearfulness for the future or our ability to confute a false accusation; when we boldly acknowledge and defend a fault not proved against us, or when we venturously and confidently upbraid and rebuke others for their faults—*e.g.*, "May I with your leave speak freely what I think?" It is a form of speech by which the orator, speaking before those he fears or ought to reverence, and having somewhat to say that may either touch themselves or those whom they favour, presents the displeasure and offence that might be taken by craving pardon beforehand, and by showing the necessity of free speech in that behalf, or some other form of humble submission and modest insinuation, as "Pardon me if I be tedious."

Examples: From Whitefield's sermon, "The Day of Small Things": "I came, and I saw (you will not be offended

with me to speak the truth) the nakedness of the land." Cicero: "I speak with great peril, I fear, Judges, after what sort you may take my words, but for my continual desire that I have to maintain and augment your dignity, I pray and beseech you that if my speech be either bitter or incredible unto you at the first hearing, yet that you would accept it without offence, spoken of Marcus Cicero: neither that you will reject it before I have plainly declared the whole unto you." This speech of Cicero made an apt and ready pathway to his purpose, which was boldly to blame the Senate, and sharply rebuke their inconstance.

Use: It serves to insinuate, admonish and reprehend.

Caution: It best becomes a man of wisdom and gravity. Avoid rude boldness, which often causes malice against a speaker on the part of his hearers, and a contempt of his doctrine, sometimes a punishment of his person.

PATHOPŒIA: Greek *pathos*, passion, suffering, anything that befalls one; *pæeo*, to create, beget, produce; *πάσχω*, to suffer, to be affected by anything. This is a figure whereby the orator moves the minds of his hearers to some vehemence of affection, indignation, fear, envy, hatred, hope, gladness, mirth, laughter, sadness or sorrow.

Examples:

"*Tranquility* appears by composure of the countenance, general repose of whole body, without the exertion of any one muscle, countenance open, forehead smooth, mouth not just shut, cast of happiness which borders on cheerfulness over the face."—Walker.

"Oh! that this lovely vale were mine!
Then, from glad youth to calm decline
My years would gently glide,
Hope rejoice in endless dreams,
And memory's oft-returning gleams
By peace be sanctified."

Russell says that the main object in the slow movement used in the ordinary forms of solemn and pathetic language, in description, narration and sentiment, is to preserve the voice from a lagging, drawling, formal or heavy effect on the one hand, and from a tone dry and unimpressive on the other.

Revenge "is a propensity and endeavour to injure the offender, which it attended with triumph and exaltation when the injury is accomplished. It expresses itself like malice but more openly, loudly and triumphantly." (Malice is expressed thus— aspirated, guttural, low pitch, vanishing stress, falling inflection of the fifth, slow movement, long pauses, emphasis and expression intense.)

"There, there's Lucretia! Now, look ye where she lies!

Ask yon deserted street, where Tullia drove
 O'er her dead father's corpse, 'twill cry, Revenge!
 Ask yonder senate-house, whose stones are purple
 With human blood, and it will cry, Revenge!
 Go to the tomb where lies his murdered wife,
 And the poor queen, who loved him as her son,
 Their unappeased ghosts will shriek, Revenge!
 The temples of the gods, the all-viewing heavens,
 The gods themselves shall justify the cry,
 And swell the general sound, Revenge! Revenge!"

"The Student's Elocution Book," by L. Bagley and G. Goodes, give the above passage to be rendered as a climax, the last revenge being pronounced with an intense whisper.

The mob admires courage, says Winans, so it must be faced boldly; any sign of weakness, any attempt to beg it to be good will be derided. If they suggest revenge, *say a greater revenge*. By any means get delay, for in most cases mob feeling does not last long.

Delight dwells on the pleasing object, tones same as joy, but less forcible and more permanent. Thus we gaze upon a pleasing figure or picture: "O sweet Paulina! Make me to think, so twenty years together no settled sense of the world can match the pleasure of that madness."

Entreaty: "Slightly aspirated quality, earnest but subdued force, tremulous stress, high pitch, falling inflection of the semitone and minor third, slow movement, feeble emphasis, long pauses, plaintive and languid expression."—*"Pulpit Elocution."*

"Cease, fond nature, cease thy strife,
 And let me languish into life!"

Lamentation and wailing: "Assume a flexible, full, interrupted tone, in a voice of sorrow."—Cicero. (See Epilogue.)

Delsarte says lamentation is produced by a voice loud, plaintive, despairing and obstinate, indicating a heart which can neither contain nor restrain itself.

Indignation: "Orotund voice, pectoral, somewhat aspirated, full force, sometimes impassioned, low pitch, vanishing stress, prevalent falling inflection, slow movement, pauses long, emphasis strong." "From East to West, a groan of accusation pierces heaven! The wretch pleaded against us."

Denunciation: Same as indignation, but moderated to more restrained and calmer mood, by the influence of solemnity and regret. "Slave Trade," by Dewey: "The world is full of wrongs and evils, and full of wronged and suffering men . . . the prowling man-stealer! He has torn men and women and children from their country and their

homes who never did him any wrong. . . . Oh! it is the great felon act in human history! Oh! it is the monster crime of the world!"

Expostulation, also remonstrance: Example of the boldest up and down slides of the voice; the interrogation in the form of remonstrance or expostulation adopting the downward slide as do all other emphatic forms of language. Indignant address: "Is it such a fast that I have chosen? a day for a man to afflict his soul? Is it to bow down his head as a bulrush and to spread sackcloth and ashes under him?"

Awe, sublimity, pathos (passion) with sublimity: The orotund is the natural mode of utterance in all the deep, powerful and sublime emotions. It belongs accordingly to oratory and to the bolder forms of poetry (Russell)—*e.g.*, of vastness, sublimity—the orotund quality, impassioned force, median stress, low pitch.

"The Ocean."

"Thou glorious mirror! where the Almighty's form
Glasses itself in tempest: in all time,
Calm or convulsed—in breeze, or gale, or storm,
Icing the pole or in the torrid clime . . ."—Byron.

Gravity: "The speech is slow and solemn, the tone without much variety; it is as when the mind is fixed or deliberating on some important subject; smooths the countenance and gives it an air of melancholy; the eye-brows are lowered and the eyes cast downward" (Walker)—*e.g.*, grave deliberation on War and Peace:

"Fathers, we once again are met in council,
Cæsar's approach has summon'd us together,
And Rome attends her fate from our resolve.
How shall we treat this bold aspiring man? . . ."
—Addison's "Cato."

Use: There are two kinds; (1) is when the orator, being inwardly moved himself with any of those affections (sorrow excepted), bends and applies his speech to stir his hearers to the same. This kind is called *Imagination* or *Oratorical Imagery*, to which divers vehement figures belong, as Exclamation, Obtestatio, Imprecatio, Optatio, Exucitatio, Interrogatio, Orco, and such like; and to move to mirth, such figures as Asteismus and others of similar nature. Matters that fall into this figure ought to be great, cruel, horrible, odious, pleasant or marvellous, for the greater the cause is, the sooner the affections of the hearers are moved. (2) Another kind is when the orator, by declaring some lamentable cause, moves his hearers to pity and compassion. Lamentable histories are oftentimes used, likewise lively description of woeful suffering, pitiful miseries, and how they may be artificially expressed, poet's complaints give apt examples. To pardon offences, the perorations of Cicero

are good precedents. A serious and deep affection in the orator is a mighty furtherance and help in this figure, as when he is zealous and deeply touched himself with any of those vehement affections, but specially if he be inwardly moved with a pitiful affection, he moves his hearers to the same compassion and pity by his passionate pronunciation. The voice must also lend to it.

Caution: (1) Observe that the *causes may be sufficient* to move the minds of the hearers to affections and passions, for it must be effectual matter and not bare words that may work so great effects in the minds of prudent hearers. (b) That there be a discreet observation of necessary circumstances, as *in what causes, what affections* are to be moved, for in funeral orations and such like, to move to laughter is opposed to so serious a cause. (c) *When and where*, that is time and place must be observed; mourning at marriages, joyful time at funerals are not the proper places nor time. (d) It is needful to shun the *untimely and too hasty a change* of affections, for first to move pity and weeping, and then presently laughter, or contrariwise, makes the action absurd. (e) It is prudent to observe a measure in moving affections lest he kindles that which he is not able to quench. (f) Avoid feigned matter, fond gesture and counterfeit pronunciation. Let the audience imagine more than you express both in gesture and words.

Delivery: Move ourselves to move others: To appear like truth, let us assimilate our feelings to those who are truly affected, and our language accordingly will excite the same in others. We must represent absent objects as if we see them with our eyes and have them before us. Whoever can *best conceive the images* will have the *greatest power* in moving the feelings. I complain of a man being murdered; I must bring before my eyes everything likely to have happened when it occurred.

Aristotle says: "The mere being in possession of what one ought to say is not enough, but we must deliver it as we ought. *Three points* are necessary—*loudness of voice, fitness of tones, and rhythm.* *One General Rule:* If the words, tones, loudness of voice, gesture of body and countenance *seem to proceed from one passion*, then 'tis well pronounced, otherwise not, for when there appear more passions than one at a time, the mind of the speaker appears unnatural and distracted—as the mind of the speaker, so the mind of the hearer."

Cicero says that there must be a generous infusion of the blood. (In common nowadays parlance, "make the blood boil, flesh to crawl.")

Genung's rhetoric on "Appeal to the Emotions": "The speaker must consult wisely the taste, the culture, the familiar ideas of the persons addressed. *Uneducated* are more easily

swayed by pathos, humour or impassioned phrase, at the same time more palpable and striking, more coarse-grained, the jokes must be of the knock-down kind, must turn not so much on words as on acts and situations. The emotional figures must be overt and emphatic, verging to declamation and rant. The *Educated* are less susceptible, are moved by moderate means. There is a subdual of emotion. It is not less emotion, but emotion concerned with other objects, which latter may be deeper and more vital though less demonstrative. The *Signs* of emotion in voice and manner, and to a great extent in style, are better suppressed or rather subdued to understatement, in order that the grounds and provocatures of emotion may be kept in advance of them. Then if in spite of repressive effort they break bounds, they are exhibited to real purpose. It was a maxim of Webster that violence of language was indicative of feebleness of thought. . . . He kept his audience constantly in advance of him by suggestion rather than by strong asseveration, by calm exposition of considerations which ought to excite feeling in the heart of both speaker and hearer, not by undignified theatrical exhibition of passion in himself."

General rule, according to Bain, is to proceed from a weaker to a stronger passion.

Foster states: "The appeal to the passions which combine the *direct* and *indirect*, making the latter the foundation upon which the direct appeal to the feelings rests and is built, will be found not only the easiest and most practicable to the speaker, but most telling upon his audience. This *direct appeal to the passions* is when the speaker by the mere force of his own vehement passion expresses himself in burning words, in a passion that finds expression in his flashing eye, in his quivering voice, in his earnest gestures. The *indirect appeal* to the passions is more common, as very few men possess the faculty of acting directly and immediately, without preamble or preparation, solely through the force and intensity of their own strong feeling, upon the hearts of their fellow-men. The indirect brings before their minds, without any direct display of his own sentiments in vigorous, earnest and nervous language, those scenes, circumstances or occasions which he deems fitting and calculated to awaken in the hearts of the hearers the passions which he seeks to excite."

The argument from cause to effect, and from analogy, illustrates argumentatively the indirect appeal as preparing the mind for conviction (see Edwin Bell's *Principles of Argument*): by showing antecedent probability of the fact proved: "Dead men cannot rise again, dead states cannot restore themselves. The conqueror decides the state of the conquered; they must come in as new states or remain as conquered provinces." Baden says: "Demosthenes is fond of

discussing each point of his case separately, beginning with an introduction and closing with a recapitulation in which he frequently employed a series of questions" (Eperotesis). He thus prepared the hearers and made his powerful direct appeals in the bold figures, Interrogatio or Eperotesis. (See Figs. Deictic, Emphasis, Epilogue, Ethos and Pathos.)

PAUSE: Greek *pausis*, a stopping; *pauo*, I make to cease; *pauomai*, I cease; is a Figure of Thought. S. S. Curry says: "It is the mind taking time to weigh and deeply realize the truth which it is to express. The absence of pause denotes superficiality and lack of feeling. The length and frequency of pauses show the intensity of thinking. Pause is one of the most dignified modes of expression. The concentration of the mind upon an idea or the reception of an impression during a pause causes the words which express it to be gathered into a single group and given with the unity of one word. The words belonging to one idea cluster about it like filings around a magnet. A phrase expressing an idea has been called 'an oratorical word.'" Respecting the *Rhetorical Pause*, Rupert Garry says: "The grammatical pause refers to the synthetical structure of a sentence (appeals to the eye, as Thos. Sheridan remarks); the rhetorical is addressed to the understanding through the porches of the ear. Rhetorical punctuation is to keep together the groups of words between the stops and not mixing up a word of one group with the preceding or subsequent group. The stops are regulated by the nature of the composition, the conception, feeling and aim of the speaker. The finest effect is lost by omitting the pause, not those marked in print—*e.g.*,

'We fought and conquerèd ere a sword was drawn,
An arrow from my bow had pierced their chief.'

Instead of: 'We fought and conquerèd—ere a sword was drawn.'

Examples: Dr. John Livingston's sermon: "Why are convulsed nations using a new and terrible form to exterminate each other? Must the blood so long covered and forgotten by men now come in remembrance and be disclosed? Must this generation—we forbear! Judge ye!" See Webster's effective pause in addressing the "Bunker Hill Monument," under "Daniel Webster," and Lord Chatham's, mentioned under "Lord Chatham."

Whitefield's eloquence was noted for the pauses he made. In the course of a sermon in Norwich (England), Whitefield broke off abruptly, *paused* for a few moments, then burst into a flood of tears, lifted up his hands and eyes, and exclaimed with tremendous emphasis: "O my hearers, the wrath to come! the wrath to come!" In "The Warning Voices," preached at Yorkshire, where thousands were

gathered, Whitefield, with uplifted hands, offered a most impressive prayer; then in a manner peculiarly solemn announced his text: "It is appointed unto men once to die, and after that the judgment." He *paused* for a moment before he proceeded, when suddenly a wild shriek issued from the centre of the congregation: an immortal soul had just passed into eternity.

Use: Thomas Sheridan says that as the hearer is not pre-acquainted with the meaning of the sentence, a pause before the emphatic word shows exactly where emphasis begins and which words go with it. A pause before an important word or words *calls attention*, and *after* the word is for the hearer to *ruminate* on it. The hearer must be put to no trouble but attending to the meaning, and the ear must be pleased as it conveys it to the understanding. Therefore pause and tone should distinguish members, tell whether one is to continue or stop. Use exact tones for the stops as one uses in conversation. The hearer must also be relieved of the fatigue of continuous sound, and have time during the pauses to distinguish members of sentences, whether sense continues in the same sentence or the next.

"The law of Pause is: Words necessary to convey each idea of a sentence should be grouped together and separated from adjacent groups by pauses." Rhetorical Pauses should be made thus: (1) *Pause Before:* (a) *Relative pronouns*, who, which, what, that, in their various numbers and cases, both simple and compound. (b) *Conjunctive words*—e.g., "Though He slay me—yet will I trust Him." (c) *Prepositional phrases*. (d) *Before Infinitive phrases*, with exceptions.

(2) *Pause Between:* (a) Between a *series of words*, such as are of the same part of speech. (b) Between *whatever intervenes* between the nominative case and the verb. (c) *Whatever intervenes* between *verb and accusative*. (d) Between words where there is an *ellipsis*. (e) Between clauses.

(3) *Pause After:* (a) A noun or nominative if compound—e.g., "The great and invincible Alexander—wept for the fate of Darius." (b) Words or phrases used *independently, or loose members*. (c) After words of *strong emphasis* or emotion, or in contrast, antithesis or apposition. Emphasis may even separate the syllables of a strong word, making what is called an *Intersyllabic Pause* in the word, as "chastisement." "He who reigns in the sky," a speaker could say this all in one breath, but if he wishes to put emotion into it he would pause after each word, thus: "He—who—reigns—in—the—sky." (d) After the *first constructive* part of a direct period. (e) After an *inverted period*: Every inverted period consists of two principal constructive parts, and at the end of the first part a pause, which is where the

latter part begins to modify it (former). *Yet* (is understood at the beginning here): "Every one that speaks and reasons is a grammarian and a logician—though he may be utterly unacquainted with the rules of grammar or logic." (f) After *several adjectives* but the last, which is joined to the noun. The pause represents an ellipsis of the noun after each adjective—e.g., "He was a great, good, and noble man." (g) After *each adverb* if before a verb: "Warmly, wisely rationally and prudently to love." If they come after the verb, then a pause after each, thus: "To love wisely—prudently—and rationally is, in the opinion of lovers, not to love at all." Also after each verb when coming before the adverb, except the last verb, thus: "To eat—drink—and sleep moderately." (h) After whatever is put in the *ablative absolute* or participial construction, must be separated by a short pause: "If a man borrow ought of his neighbour, and it be hurt or die, the owner thereof not being with it—he shall surely make it good." "The owner thereof not being with it" is absolute ablative, and like a parenthesis is to be separated. (i) After nouns in *apposition*, or words in the same case, where the latter is only explanatory of the former: "To send on earth Virtue—his darling child, designed . . ." If the two nouns are single, no pause: "King George"; if of many terms, thus: "George—King of Great Britain, Ireland, and Emperor of India." (j) After *conjunctions*: First, *cumulative*, after "and," which stands at the head of the list, also, yea, likewise, so, in like manner, first, secondly, again, besides, furthermore, moreover, further, yet another, once more; second, *adversative* conjunction, pause after "but" (called arrestive), but then, still, yet, only, nevertheless, however, at the same time, for all that. An entire paragraph is not unfrequently devoted to arresting or preventing a seeming inference from one preceding, and is therefore appropriately opened by "but," "still," "nevertheless," etc. (k) Pause after each *accentual group or word*, the suspension is very slight: "Like | children | for some | bauble | fair."

(4) After *the Exclusive*, because they indicate the exclusion of some circumstance that would otherwise be allowable; "else," "otherwise," are the chief. (5) *Alternative*, pause after *nor* or *or*. When *nor* is used without *neither* preceding, it is commonly in the sense of "and not." (6) After *Illative*, which indicates effect or consequence, and used in reasoning, as *therefore*, *wherefore*, *hence*, *whence*, *consequently*, *accordingly*, *thus*, *so*, *then*, *so then*, *for*, *because*, and other conjunctions such as *hypothetical*, conditional, as *if*, *provided that*, and in *words of reference*, "in this case," "under these circumstances," "after what has now been said" (cf. Bain, Bell, Walker, Fulton and Trueblood).

"It was my privilege to hear—(audience wonders who)

the great evangelist—(people wondered to which evangelist) Dwight L. Moody—(pause). I came to regard him—(audience held in brief suspense) as the greatest preacher of his day.”—W. J. Bryan. (The dashes indicate pause.) An unskilful speaker would have rattled off this without pause, nor suspense, and the sentences would have fallen flat upon the audience. It is precisely the application of these small things which makes the difference between the successful and unsuccessful speaker.—J. B. Esenwein.

Delaumosne says that *silence* is a *powerful* oratorical agent, that Chrysostome stopped and the audience burst into sobs. It gives the orator time to judge of his position. Silence gives gesture time to concentrate and do good execution.

Caution: Avoid placing the Pause in the wrong part of a phrase, as it renders the phrase indistinct or obscure; nor pay too much attention to rules respecting pauses, or the idea may be sacrificed to form. Curry remarks on this point: “Mechanical rules, such as ‘*1* pause before a preposition or relative pronoun,’ and the like, are useless. They are, moreover, vicious, because they concentrate the student’s attention upon accidentals and may prevent genuine thinking.”

Delivery: C. H. Spurgeon, on “Open Air Preaching,” says: “In quiet country crowds there is much force in an eloquent *silence*, now and then interjected; it gives people time to breathe, and also to reflect. Do not, however, attempt this in a London street; you must go ahead, or someone else may run off with your congregation. In a regular field sermon *pauses* are *very effective*, and are useful in several ways, both to the speaker and listeners, but to a passing company who are not inclined for anything like worship, quick, short, sharp address is most adapted.”

J. A. Hammerton, on “Actor’s Art,” says that *pause and emphasis* give a speech its greatness or mediocrity. One of Kean’s means of effect was to make *long pauses* between certain phrases—e.g., “Wilford”—a pause, in which his face underwent a rapid succession of expressions, fluently melting into each other and tending to one climax, then the deep tones of “remember” came like muttered thunder. Garrick’s delivery of the curse, the audience shrank at it—his preparation, throwing away his crutch, grasping his hands, turning his eyes to heaven—inspired a strong forecast of terror; he set his teeth, his limbs trembling, broken tones of anger, with inward utterance began, then louder and louder and quicker to the termination on “ingratitude.” Austin says Garrick paused twelve times in the delivery of the “Soliloquy,” sometimes as much as $3\frac{3}{5}$ seconds. Austin further says that rhetorical pauses before and after important matter leave it strongly impressed on the memory. Though the sound is interrupted in these pauses, the *gesture*

and the countenance must express that something further is expected. These pauses make a person appear full of his subject and rather to wait for the expression; he appears to take time for reflection, to think, to doubt, to resolve, to be alarmed. It makes him *appear sincere*, which is the chief point of a speech. J. Edgar Foster says an *oratorical pause* before a word or words of much importance shows that the speaker seems overwhelmed by the greatness of thought or sentiment, and is for the moment deprived of the power of speech—*e.g.*, "The paths of glory lead but to the—grave." Silence arouses attention. To throw energy into an address, increase a little the volume of sound; make clearer the articulation, increase the emphasis, also the intonation, and make the pauses longer. Rev. E. J. Bidwell says that a dead silence after a climax is very impressive.

PERIODICITY: Derivation same as Period. It is a form of speech by which the orator puts the principal thought last. When a sentence is so short that the eye and the mind take it all in at a glance, Periodicity is of little consequence. The following is one of the finest examples of stately periodic sentences: "You who listen with credulity to the whispers of fancy, and pursue with eagerness the phantoms of hope; who expect that age will perform the promises of youth, and that deficiencies of the present day will be supplied by the morrow, attend to the history of Rasseles, Prince of Abyssinia."—S. Johnson.

Delivery: As all tends to one important point it may be delivered either as an *Accumulatio* or *Anabasis*.

PERIODOS: Greek *περί*, around; *ὁδός*, way, road; *periodos*, making a circuit around, going around in a circle; a well-rounded sentence.

"What is meant by a *rhetorical period*? The Period is a structure in which the completion of the sense is suspended till the close. One effect of the periodic structure is to throw emphasis upon the end. Further, the period satisfies all the expectation it excites. In the act of attending to the discourse, the mind of the hearer always gravitates. Besides, the period permits the disclosure to the hearer of the growth of a thought. Here lies its chief advantage. A certain loftiness of imaginative thinking cannot be expressed without a skilful and free use of the periodic structure. Short, dense, antithetic sentences will not do for it."—Austin Phelps.

A *Period*, according to Quintillian, is of two kinds: *simple* when the thought is expressed in a rather full compass of words; the *other* consisting of commas and members. A period must have two members; the average number

appears to be *four*, but it frequently admits of more. *Full* periods are very proper for exordia of important causes where it is necessary to excite solicitude, interest or pity. They are also adapted for moral dissertations or for any kind of amplification.

"A period must finish with the sense, for by dividing it, it is possible to understand the contrary of the fact. A period is either of clauses or simple (a simple period consists of a single clause); of clauses, when the parts are perfect and distinct and can be easily pronounced at one breath—*e.g.*, 'I wonder you were not afraid of their ends (one part), seeing you imitate their actions (the other)'; and both make the period."—Aristotle.

The following is a well-balanced Ciceronian period, with skilful arrangement of words and clauses:—

* "Si non minus nobis jucundi atque illustres sunt ii dies, quibus conservamur, quam illi, quibus nascimur, quod salutis certa lætitia est, nascendi incerta conditio, et quod sine sensu nascimur, cum voluptate servamur, profecto, quoniam illum, qui hanc urbem condidit, ad deos immortales benevolentia fama que sustulimus, esse apud vos posterosque vestros in honore debebit is, qui eandem hanc urbem conditam amplificatamque servavit."—Cicero vs. Catiline, III. 2.

H. W. Auden makes this division: (1) the single *Historical Period*, he gives as the various elements inserted between the subject and predicate according to their temporal relations, the events in the order of their occurrence; (2) the *Oratorical Period*, as the exact balance of clauses, with an elaborate correspondence of Protasis and Apodosis. For example of the Historical Period, see Cæsar, B.G., VI. 31, beginning with "Catuvoleus rex . . ." and ending with "se exanimavit." Another example of an Oratorical Period: Cat. I. 13, 31, commencing with "Ut sæpe homines . . ." and ending with "vivis ingravescet."

There are the simply divided period, the antithetical, the antitheta, which joins the parts in opposition to a third contrary (see this fig.), and equipose, where the clauses are equal.

Caution: Foster says: "Do not permit a weaker expression to follow a stronger. They must rise in energy and

* *Translation*. — And if the days of our preservation are not less joyous or less illustrious, | than those on which we were born: | because the pleasure of deliverance is certain, | but the condition of life is precarious: | and because we are born unconscious of it, | but we are preserved with great delight: | ay, since him, who founded this city, | we have, by our gratitude and veneration, raised to the immortal gods: | he ought, by you and your posterity, to be revered, | he, who this city with all its accessions of strength and wealth has preserved: | for, by me were those names . . . inserted. — "Cicero in Catilinam," published by H. M. Blixwood & Sons.

close with the strongest; the members of a long period should go on, lengthening and close with the longest. The best method is to mingle long and short sentences together. Let the period end harmoniously with a word of length or of a long syllable."

Cicero says that the proper length of the members should be limited to about four hexameter, or the space between the times of taking breath.

Delivery: "The rise and cadence depend on the nature and situation of the members. In a period of two members the turn of the voice begins with the latter member—*e.g.*, 'If impudence prevailed as much in the forum and courts of justice as insolence does in the country and places of less resort; Aulus Cæcina would submit as much to the impudence of Sextus Ebutius in this cause as he did before to his insolence when assaulted by him.' Here the cadence begins on Aulus Cæcina. If the sentence consists of three members, the inflection is best made at the end of the second. Where there are four members, which is reckoned the most complete and perfect, the cadence begins with the third member, being equally balanced. In proportion to the time of raising the voice, space may be allowed for its sinking. In speaking, the turn of the voice should begin where the sense ceases to be suspended. The cadence should be preceded by a considerable pause, and the word immediately before the cadence should have an upward slide."—"Lessons on Oratory," by J. Edgar Foster. The upward slide of the voice is on the word "resort." The Thesis commences with "Aulus Cæcina," where the voice begins to turn for the descent, not a sudden drop, into a gradual repose or cadence (*cadere*, to fall) of three accental syllables at the end. The third or penultimate member may be arranged so as effectively to take the level progress of the voice. (See "If any or all of these are mercies," under "Whitefield," his sermon "Britain's Mercies and Britain's Duty.")

"Having already shown how fancy is affected by the works of nature . . . how they mutually assist each other in forming scenes as are most apt to delight the mind of the beholder: I shall in this paper . . ." The sense of this sentence is suspended till the word "beholder," and here are to be placed the long pause and rising inflection.

Bain says: "Among the hinges of the period, one of the most important is the participial construction. This is one of the advantages accruing from the participle. The following period would be a very loose sentence, but for the suspension arising out of the participial clause. 'Accustomed to a land at home where every height seen dimly in the distance might prove a cathedral, a tower, a church spire, a pilgrim's oratory, or at least a wayside cross, these

religious explorers must have often strained their sight in order to recognise some object of a similar character. The voice rises on 'wayside cross.' All the foregoing conditional sentences form the Protasis, and should take the rising inflection as a rule."

PERIPHRAISIS: Greek *περι*, around, about, beyond, exceeding; *φράζω*, to tell, to declare; is a form of speech whereby the orator declares and expounds with many words, and in sundry ways, that which may be said with one word, or at least with very few words.

Examples: "Man goeth to his long home," "Go, put off this tabernacle"—i.e., to die.

"If thou would view fair Melrose right,
Go visit it by the pale moonlight,
For the gay beams of lightsome day
Gild but to flout the ruins away:
When the broken arches are black in night
And each shafted oriel glimmers white;
When the cold light's uncertain shower
Streams on the ruin'd central tower;
When buttress and buttress, alternately
Seemed framed of ebon and ivory;
When silver edges the imagery
And the scrolls that teach thee to live and die;
When distant Tweed is heard to rave,
And the owlet to hoot o'er the dead man's grave;
Then go—but go alone the while—
Then view St. David's ruined pile;
And, home returning, soothly swear
Was never scene so sad and fair."—Walter Scott.

Use: First, of necessity, as when we lack the proper word; second, for copiousness and clearness; third, so as to shun obscenity and naked telling of bashful matters.

Caution: Do not make the circumlocution too long, as this ornament serves only to garnish the oration, and never increases matter.

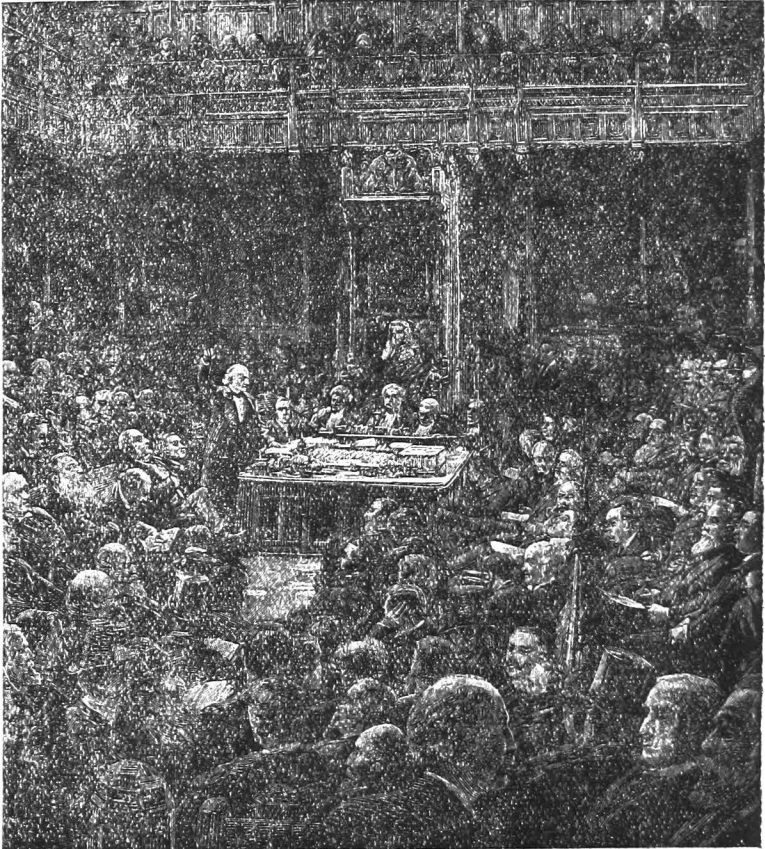
"Periphrasis a single thought demands,
And uses many words for what but few demands."
—Langley.

Delivery: In oratory, it is chiefly an embellishment and therefore should be delivered in the smooth, flowing style and with corresponding easy flowing gestures.

PERORATIO: Latin *perorare*, *peroratus*; *per*, through; and *orare*, to speak: to go through the oration. It is a form of speech employed for the closing of a speech. Strictly speaking, the peroration is the last part of an epilogue, and the form of speech for this close, as given by Aristotle, is asyndetic, that is without connectives, "in order that

it may be a peroration and not an oration." The following example is given by Aristotle in closing his own work or Treatise on Rhetoric: "I have spoken—you have heard—the case is in your hands—pronounce your decision."

Some make the peroration longer, that is composed of considerable clauses without connectives, forming a complete rounded sentence at the close.



Gladstone introducing the Second Home Rule Bill.

From the Painting by R. Ponsonby Staples.

By kind permission of Henry Graves & Co., Ltd.

In the above plate is shown one of those magnificent epic gestures with which "The Grand Old Man," rich in scholarship and felicitous in expression, pronounced those fiery, incomparable perorations for which he was so distinguished. Sir T. Wemyss Reed, in his "Life of Gladstone," says that this was Mr. Gladstone's favourite gesture. (See epic gestures, pages 239 and 240.)

Example: "May God reward you for all your works

of faith, and labours of love, and make you abound more and more in every good word and work towards all men; may he truly convert all that have been convinced, and awaken all that are dead in trespasses and sins; may he confirm all that are wavering, and may you all go from one degree of grace to another, till you arrive unto the measure of the stature of the fulness of Christ; and thereby be made to stand before that God, 'in whose presence is the fulness of joy, and at whose right hand there are pleasures evermore'! Amen! Amen!"—Whitefield, on "Persecution Every Christian's Lot."

Caution: Do not fail to rest the head and the body quietly immediately after the delivery of the Peroration, as the nerves have been wrought upon very highly. A pause double that after a paragraph is considered suitable for closing the rhythm of the whole speech or oration, and gives the impression of not wishing hastily to efface the effect of what you have said. Sinking from distress and fatigue, being expressed by the orator, has an extraordinary effect in a Peroration—*e.g.*, "But there must be an end: for I am no longer able to speak for tears," etc. (Sheridan fell back into his seat at the trial of Warren Hastings, after he delivered the last sentence or peroration of his famous speech.)

Delivery: Quintillian says that the Peroration and the more subdued parts of a speech call for syllables that are long indeed but less sonorous. The Peroration requires a continuous enumeration of particulars in a uniform tone; if to soothe, it calls for smoothness and gentleness; if to move pity, a kind of musical cadence and plaintive sweetness of voice, by which the mind is strongly affected and which is extremely natural. (See Fig. Epilogue.)

PERSONIFICATION: Latin *persona*, meaning a character, a person. It is a figure by which the orator gives the qualities of a person to things or animals, etc., that do not possess such qualities. This figure is the same as *Prosopopæia* and *Hypotyposis*.

Aristotle says that sentence is best which contains a metaphor, an antithesis and a Personification.

PISTEIS: Greek *πιστεύω*, to believe, put faith in, confide in, to believe that, feel sure or confident that a thing is; *pisteis*, faith, belief, trust in others, persuasion of a thing, a means of persuasion, an argument, proof. This is a form of speech whereby persuasion or belief is induced, in other words probable arguments calculated to induce persuasion or belief, whence the name "rhetorical proofs." This is the form of all arguments, because, if a thing is known or believed, there is no necessity of arguing any further. In *Deliberative oratory*, the proofs which must follow are of this tenor: (1) a certain thing will happen, or

will not happen; (2) these things will result from adversary's policy, but are unjust; (3) they are inexpedient; (4) will result in a less degree than he says. Must see if he has made any false statement outside his immediate subject, for such statements seem to justify the inference that he is misrepresenting his subject itself. The past facts are recalled for an explanation of present facts, and for the purpose of a comparison, and as guide for future course of action.

The Deliberative proof, which properly belongs to the Forensic, may be raised in the shape of a denial (1) of the future facts—*i.e.*, of the consequences which the speaker attributes to the course of policy which he recommends; or admitting them, (2) of the justice, (3) expediency, or (4) importance of the line of action suggested.

For popular assemblies, the Pisteis or Argument there are seven topics: *Religion, laws, the constitution of the state, alliances, treaties, commercial or otherwise, with foreign states, war, peace, and revenue.* For instance, the *alliance* is unjust, has done the country wrong at some former time, or assistance is remote. In popular assemblies the speech is deliberative, that is, the chief object is to persuade or dissuade from a course of action and nothing more; also in public or national assemblies. (A distinguished writer says that the eloquence of Charles James Fox was Pisteis Ethica, that is ethical persuasion, that such and such a course was right or wrong, the procedure, etc.)

Most of the argument in the Demonstrative or *Epidieictic* is *indirect*, as the facts must be taken upon trust, and the orator very seldom tries to establish them by proofs; or only when they are incredible, or for some other reason.

In *Demonstrative* or panegyric oratory, first enumerate all the admirable points in character, pursuits, actions, etc., and apply to these the various topics of amplification; then compare the best with the worst of others; then give Gnomes and Enthymemes, and a brief summary; then proceed to the moral virtues, justice first, then wisdom, last courage, if there be any. Instead of the *Diegesis* and *Beboësis* of the deliberative speech or dicastic (forensic), the confirmation is replaced by *Auxesis*, which figure see, also Amplification, Gnome and the Enthymeme; the statement of acts and virtues constitute the narrative style, in the panegyric, magnificence of language is aimed at, which is effected by multiplying our words, accumulating high sounding words in the individual sentences. Do not use indecent terms in describing foul actions for fear of setting in an unfavourable light your own character, or the character of the speech. They must be hinted at, enigmatically insinuated; irony and derision are good. In great crowds any common popular vulgar accusation will serve for a topic of abuse; in private conversation, and with a few

listeners, the object should be to discredit him or bring him into contempt—of course, by serious argument. If you wish to add pomp and dignity to your style, as in an ordinary narrative, employ conjunction (Polysyndeton), and if you wish to give vigour and animation to your language, and to be concise, Asyndeton will often do it.

Argumentation is the proving or attempting to prove the truth of a given assertion. Inference is the process of reaching a conclusion from known or admitted facts or proposition. (Some smoke infers fire.) Proof always demands a reference to some wider generality than that which is to be proved. Argument from example, cite two or more instances where the effect in question appears which agree in having one antecedent and differ in all other antecedents, we may argue that one is the cause. Argument from analogy: whatever is true of a thing is true of whatever essentially resembles it. Probable arguments from analogy: when two things resemble in a preponderating number of essential particulars, what is true of one is probably true of the other. Argument Ex-silentio is drawn from the absence of testimony or the silence of a witness to disprove a fact which if true would probably have been mentioned. Argument from Association: when one thing is constantly associated with another we may argue from the latter to the former, although they are not connected by any known law of causation. Reduction to Absurdity is by showing that a proposition manifestly absurd is logically deducible from it either by a deductive argument or by analogy. Disproof: there are three modes, Inductive, Deductive, and Analogical. Inductive consists in bringing examples which contradict the proposition in question; Deductive consists in drawing out or deducing from the proposition another proposition that contradicts it, or in other words, in reducing it to absurdity by showing that a proposition manifestly absurd or untenable is logically deducible from it. Analogical disproof consists in showing that the proposition in question is essentially similar to another proposition—that is manifestly absurd and untenable, and it is closely allied to deductive proof.—“Principles of Argument,” Edwin Bell, LL.B.

The order of the Pisteis or Argument, as given by Aristotle and elucidated in the “Analysis and Introduction to Aristotle’s Rhetoric,” by E. M. Cope, Tutor in Trinity College, Cambridge, and edited by J. E. Sandys, M.A., Public Orator in the University of Cambridge, is as follows: (1) *The Bebaösis*, which is the *confirmation by argument* of what has been stated, proving them, demonstrating their justice and expedience, and presented in a series, the most appropriate to public speaking, are the evidence of custom in the confirmation of the truth of a fact (that such things

are usual), examples and then enthymemes, and next epenthymemes, which are supplementary enthymemes, as the speaker's own opinion. Any other kind of rhetorical proof may be inserted parenthetically in the series. The order of success should be in the *Bebæosis* (a) the *speaker's opinion*, or in default of that, custom, to show that what we state or something like it is usual; (b) *next Examples*, which we must apply (so as to show its analogy) to our statements. Select examples nearest to the hearers in time and place, and that are most appropriate or intimately connected with our facts; if none, then with the most striking and remarkable and the best known that can be found, (c) *Gnome*, or a *general sentiment in point*; that is, we must adduce a *gnome* or *general sentiment in point*, and also the parts which contain the arguments from probability and the examples which may be ended with enthymemes or *gnome*. Proofs of facts, when they are notorious, may be omitted, and their place supplied by showing that they are just, legal, expedient and the rest (universal notions of right and wrong come under just, or special enactments). Place your case in the forefront of arguments *if just*, then go through all topics immediately connected with it—that pronounced by authority or decided to be just, that which resembles what is just, and that which is contrary to it—all of which may be summarily applied. Examples must have the same character. Then conclude with *gnome* and enthymemes; if long, a concise recapitulation of its heads; if moderate, sum it up in a definition, and then immediately (in the same sentence) proceed to next topic, as *expediency*. When you have gone through all your proofs in support of your recommendations, then in a summary way, and with *gnome* and enthymemes, or figures, show that not to do as you propose would be unjust and inexpedient, and disgraceful and unpleasant; and contrast this likewise in a summary way, the justice and expediency and honour and pleasure that will follow from complying with your counsel. And after you have enunciated sufficient general maxims, give a definition of what you have recommended by way of conclusion; and in this way we shall confirm our previous statements. And now we shall pass on to (2) *Procatalepsis*, wherein the opponent's arguments or charges are anticipated for the purpose of pulling them to pieces, making them appear trifling, at the same time magnify and give importance to our own. You may contrast your arguments and the opponent's singly (one to one) if yours be the stronger; or collectively compared (several to several); or one to many, or many to one; your own magnified, your adversary's depreciated. When this has been gone through, you may recapitulate, employing any of the figures: *Dialogismus* (division), *Apologismus* (enumeration, or statement of

reasons), *Procræsis* (a deliberate choice, preference), a summary to show the purpose or general intention of our statement or arguments, *Eperotesis*, *Irony*, etc.

There are *three modes of proof*, namely *Pisteis*, *Ethos* and *Pathos*. (1) *Pisteis* is by direct logical proof, by argument; (2) *Ethos*, the conveying of a favourable impression by the exhibition of character in and by the speech that you are an honest man, incapable of misrepresenting the facts, intelligent enough thoroughly to understand them, and well disposed to your hearers and their interests. The orator must study the rich, poor, young, old, well-born, the powerful, so as to accommodate his tones according to each; also their respective age and conditions of life, as each are actuated by different motives. The next *Ethos* is imparting to your speech an air of truthfulness and fidelity; (3) *Pathos*, by working on the feelings of the audience, so as to bring them to the state of mind favourable to the orator's purpose, to excite an angry or calm temperament, love or hatred, envy, jealousy, indignation, and so on. The moral character is imparted by the choice of language, of terms, of tones and expression. *Hypocrisis*, which is acting, includes the management of the voice, that of the features, arms, hands, and the entire body. *Gnome*, the opinions of wise men, maxims (often in metrical collection).

The Direct Logical is divided into *Pisteis* proper, and *Pisteis Epithetoi*, which is adventitious or proof outside what is properly logical. The *Pisteis Epithetoi* is divided into three: (1) *Doxatou legotos*, as given by Spengel, is "the speaker's own authority or opinion, which may be given with advantage in arguing his case, provided he shows the hearers that he is thoroughly conversant with his subject and that it is to his interest to speak the truth; the adversary's opinion must at the same time be shown to be worthless as himself. If this cannot be done, he should point out that even men of skill and experience (such as the adversary has been shown to be, or is known to be) are liable to error; if this, again, prove impossible, if you cannot show that he is likely to be mistaken, say that it is against your opponent's interest to speak the truth." (2) *Martyria*, that is testimony of one who was privy to the fact. This excludes all evidence but that of the living and present witness, one who shared in it. When the evidence is credible and the witness can be relied on, the evidence needs no concluding summary, unless you like to finish off with a concise sentiment, a "Gnome" or Enthymeme for the purpose of giving point and sentiment to it. (3) *Basanos*, which is an involuntary admission by a party to the transaction, or an accomplice, or one privy to it. It is compulsory, while *Martyria* is voluntary evidence.

Oaths are adventitious proofs, also magnifying, extolling, enlarging upon the advantage; or disparaging, depreciating, vilifying; a statement unsupported or an assertion unsupported by proof with an adjuration or appeal to heaven in attestation of it.

The Pisteis or Argument is of two kinds: (1) Immediately arising out of the speech itself, the circumstances of the case and the persons engaged—*e.g.*, "Exetasis," for instance, or criticism of character and conduct, and is conducted by the speaker according to rules of art; and the other (2) "Epithetoi," added from without). Of "Exetasis" there are seven, which are as follows: (a) *Icos*, that is probable which when mentioned immediately suggests similar or analogous cases to the minds of the hearers—*e.g.*, if a man hears another give utterance to a popular sentiment or maxim, or say he desires the greatness of his country, friends and comrades, and misfortune to the enemies, he thinks this probable because he is conscious of the existence in himself of the same or similar sentiments and wishes. *We must be on the look out in addressing an audience to find if they are sympathetic or conscious of the same sentiments*, for such will lend a willing ear. There are three species in the probable; *Pathos*, *Ethos*, *Kerdos* (which belongs to human nature). They must be employed in our speech. The *Icos* in the deliberative branch is made of "analogous cases" to make facts more probable. (b) *Paradim*, which are examples or facts that have occurred similar or opposite to those we are now stating. Examples are brought in when the topic of "probability" fails, as an evidence of the truth of an incredible or an improbable statement by the allegation of analogous acts or events that have actually occurred. There are two species, first those in accordance with ordinary reckoning or calculation, or general rule—*e.g.*, "The rich are less disposed to wrongdoing than the poor"; the general rule or probability is on our side, and examples are easy to support our assertion; second, the improbable or unexpected (exceptions to rule)—*e.g.*, we want to prove that a rich man accepted a bribe to betray his country's interest, we must find instances of exceptions (improbable) to the general rule. (c) *Tecmerion*, which is the inconsistency or incompatibility between facts and the opponent's speech, or contradictions in the speech itself. From these contradictions and inconsistencies most hearers at once draw a conclusion of the utter unsoundness both of his words and actions, that one must be false and the other wrong. (d) *Enthymemes*, which is a statement with one of the premises left out, or a statement with a reason given. See figure Enthymema. (e) *Gnome*, which is an expression of private opinions or things in general; "Catholou," which is "a general expression of opinion,"

and is the usual definition. If counter to popular opinion, a reason must be brought forward concisely to avoid long-windedness and incredibility: the reason if short and pointed is more likely to carry conviction. (f) "*Semeion*" is where one thing is the sign of another, the ordinary concomitant either before, or after, or simultaneously. Not only may a thing that has happened be the sign of something else that has happened, but also of something that has not happened. In the "*Semeion*" the habits and associations of the audience must be studied in the same way and the speech accommodated to them. The "*Icos*" likewise which takes in their present mood of mind; contempt or terror, pleasure or pain, or any other emotion by which they happen to be influenced. These the speaker ought to ascertain and to these he must appeal, and humour them by his speech. And the "*Kerdos*" their interests or profits in like manner must be appealed to. The "*Semeion*" is more the probable sign, and "*Tecmerion*" the necessary sign or concomitant. Everything when represented in these three ways—the *Icos*, the *Kerdos*, and the *Semeion*—will appear probable to the audience (cf. E. M. Cope). (g) *Elegchos*, which is a contradiction of opponent's conclusion, or a refutation by counter syllogism or enthymeme. Cope adds: "Any positive assertion or statement that cannot be contradicted either in support of something we want to prove ourselves, or in refutation of an argument of the adversary." Spengel says that *Elegchos* are always founded upon some kind of evidence, as witnesses, torture, documents, contracts, common rumour. It corresponds to the Latin or Spanish law court proceedings called "*alegatos*," that is positive proofs or proofs generally of a documentary or written kind.

Caution: Aristotle says when you excite any passion or emotion, do not employ an enthymem, for either it will expel the passion or the enthymem will be uttered to no purpose. (See Deictic and Enthymem.) Enthymem should not be used in a continued series, for they injure each other's force by confounding the hearer. Foster says: "Never fall short of the proposition, consider and explain it from every point of view—e.g., 'Charity must be confined to almsgiving alone.' This is falling short of the proposition. Charity must be considered in its proper acceptation—universal love. Never discourse wide of the proposition. Avoid employing arguments which can be applied to other subjects as well as to that on which you are arguing. Speaking, for instance, on lying, and using arguments equally applicable to vice in general, would be to argue wide of the proposition. Never use arguments that prove too little, but let them be such as warrant the conclusion—e.g., 'That man will suffer some great temporal punishment because

he is cruel and oppressive.' My argument would prove too little, for great tyrants have enjoyed great affluence and as much good fortune as this world is capable of affording. Avoid making those terms general which will apply with truth only in particular places. Were I to say, 'Philosophy is adverse to Christianity, because Voltaire, Diderot, and several other philosophers were infidels,' I should prove nothing to the purpose. It is not true that all philosophers are infidels. Let your arguments be such that those which precede will throw light on those which follow, and thus form such a connection that the agreement or disagreement expressed in the proposition shall be made manifest. Do not extend your arguments; a few well-chosen words will carry a greater weight of conviction than a great number of weak extended arguments can possibly do."

As with several facts in the Epideictic Diegesis, so likewise here in the use of argumentative proofs. Aristotle recommends that they be not all brought forward in a string, but interspersed with other topics so as to relieve the weariness and assist the comprehension of an audience; for a long and connected chain of arguments not only puzzles and confounds a listener unaccustomed to continuous reasoning, but also wearies and overwhelms him; so that one argument coming upon another before he has fully perceived the force of the preceding they clash together, and the force and effect of the whole is weakened and destroyed. (See Webster's reply to Hayne where he introduced passion and various topics to relieve the strain of reasoning.) In painting emotion, or working upon the feelings of the audience, use no argument. The effect of the argument and feeling cannot co-exist in their minds; one will expel the other or else the stronger overpowers the weaker. Nor when you are trying to give an ethical character to your speech; for argument is independent of character and moral purpose. To blame or praise, bring in outside topics. Gorgias in his "Art" says: "Destroy the effect of your adversary's earnest by jest, or their jest by earnest." Irony is more appropriate to a well-bred, cultivated man than buffoonery, so be careful to select those jokes which are suitable to yourself and your own character; buffoonery looks to the reward of the applause of the vulgar.

Delivery: The arguments of the opponent, or the pro-catalepsis, should be repeated very distinctly, so that they may not appear to be concealed by the speaker, or the force of them avoided. If they are unworthy of serious attention, the gesture should be in a facetious or jocular manner.

The great preacher, C. H. Spurgeon, says regarding preaching outdoors: "Reasoning must be brief, clear and soon done with. The chain of thought must be taken to pieces, and each link melted down and turned into bullets

... Come to the point at once, and come there with all your might. Short sentences of words and short passages of thought are needed for outdoors. Long paragraphs and long arguments had better be left for other occasions. In the streets a man must from beginning to end be intense, and for that very reason he must be condensed and concentrated in his thought and utterance."

Foster, in his "Lessons of Oratory," gives the following as to the delivery of the Oration on the Crown: "The argument implies feelings and opinions to be combated, the voice becomes louder and generally higher than in simple narration; the inflections are heightened; they move more within a greater interval, going deeper into the grave and higher into the acute; the rate of the pronunciation is slow, moderate and rapid by turns; slow when a particular point requires steady attention, rapid when premises carefully collected present a sudden irresistible conclusion. The preparation for an emphatic stroke is begun in good time, the elbow gradually ascending with the current of pronunciation, till at the moment the action is wanted the hand is brought down with a sudden spring. For the extension to the front, the hand is brought very near the mouth, that is the fingers, and the action completed by propelling the hand to the front, with the palm outward and the fingers pointing down."

The prince of all orators, Demosthenes, worked himself up to the conclusion of his arguments, which he made in enthymematic, asyndetic interrogations, clauses being short and with a keen thrust, a method used by the great American orator, Henry Clay. Demosthenes, after speaking about fortifying the city not with bricks and stones, the estimation of his fortifications in the cities and places and harbours and the bulwarks in defence of Attica, about his not being defeated by Philip's calculations, nor by his military preparations, but that the generals and forces of the allies were defeated by fortune, concludes thus: "What are the proofs of these things? They are clearly evident. Consider, I beseech you, what was the part of a faithful citizen?" (see full passage under Delivery of Fig. Interrogatio, also further particulars under Figs. Argumentum, Enthymema and Asyndeton).

No better caution can be given than that in the "Elements of Rhetoric" by Whately, which says that the Proposition may be stated at once if nothing is particularly offensive in it, and the proof subjoined; but if unfamiliar to the hearers, or likely to be unacceptable, it should not be stated at the outset. *Proving too much*: You either prove by contradicting the premises or by showing that an absurd conclusion follows. *Against long established prejudices*: The absurdity of such prejudices in the clearest point of view tends to an opposite

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aim as to make one ashamed of his folly of believing such that is so evident, even to a child, and will stop his ears to argument. They could have, perhaps, borne to change their opinion, but not so to change it as to take their former opinion with gross folly. They get angry with him and thus the triumphant force of reason adduced serves to harden them against admitting the conclusion. Those not prejudiced, or not strongly so, will be ready to admit it if supported by sufficient argument, but if very much beyond what is sufficient, will have their suspicions aroused—*e.g.*, "Can it be possible that a thing so obvious should not have been admitted, possible that eminent philosophers, divines and statesmen should have been all their lives under delusions so gross?" Hence they infer that he has mistaken the opinions of those he imagines to oppose, or has some subtle fallacy in his arguments. What is sufficient is not much more than to prove your conclusion in the combating of deep-rooted prejudices, or maintain unpopular and paradoxical truths. More probable, decidedly, your opinion is than your opponent's, for if you can satisfy men you will have carried your point more effectually than by a multitude of forcible arguments till you have affronted the esteem of some and awakened the distrust of others. Strike the wedge just sufficiently. It is more satisfactory to show whence the error arose than to disprove the proposition. It is often advisable to prove by instalments, as Aristotle first tells of what happiness does not consist, then one by one he establishes his several points on it; to prove after the style of resolutions in a public meeting which are proposed in series, each part carried, whereas if in a mass they might have been rejected.

Whately also says: "Do not make too earnest a refutation, which has the effect of giving importance to the opponent's argument, when one refutation might have sufficed, nor run the danger of being too forceful, as the hearer may not be prepared yet fully to receive it." Bain says: "Chatham took care to show that he was not inferior in zeal for the supremacy of the British Crown in arguing for conciliation with America. He (Chatham) said though he loved Americans as men prizing and setting the just value on that inestimable blessing, Liberty; yet if he could once bring himself to be persuaded that they entertained the most distant intentions of throwing off the legislative supremacy and the great constitutional, superintending power and control of the British Legislature, he should be the very person himself who would be the first and most zealous mover for securing and enforcing that power by every possible exertion this country was capable of making." Bain also says: "The strict handling of these questions, however desirable in itself and useful to the speaker, is too round-about and abstruse for popular address; the rhetorician must

content himself with his usual resource, the stating of palpable contradictions. The citing of contradictory instances always disproves and often silences both bad inductions and bad definitions."

PLOCE: Greek *πλέκω*, to twine, weave. This is a figure of words when a word is repeated signifying another thing; by way of emphasis so repeated that it denotes not only the thing signified but the quality of the thing. It is a figure by which the proper name of any man well known being repeated signifies the nature and permanent quality of the man whose name it is.

Caution: The man ought to be well known whose name is repeated, and likewise his manners and natural inclination, otherwise it must needs be a sounding repetition without sense—*e.g.*, "Cicero continued Cicero till his death"; meaning a lover of his country and a most faithful patron of the commonwealth. "His wife's a wife indeed." Wife is repeated with reference to a special significance—*i.e.*, her attributes. It may be formed also by a repetition of the same word or words in various forms in the same sentence, as "Is then to know in thee nothing, unless another know thou know'st it?" "I do not say what I know, I say what I do not know, I do not know what I say." "Review of Reviews."

POLYPTOTON: Greek *poly*, many, often, oftentimes; *pipto*, to fall, leave off; *ptosis*, a case, a falling. This is a figure of words by which the word is repeated in different forms, cases, number, gender, etc.—*e.g.*, "My own heart's heart and ownest own, farewell."—Tennyson. "Government of the people, by the people, and for the people." "Now shield with shield, with helmet, helmet closed." *Different cases or inflections of the same context:* "Unless the death of death had brought death to death by (His) death, the door of eternal life would have been closed."

The Polyptoton is a repetition of a word of the same lineage that differs often in termination, and is made by changing (1) the *mode*, (2) the *tense*, (3) the *person*, (4) the *case*, (5) the *degree*, (6) the *gender*, (7) the *number*, (8) the *part of speech*. Exceeding exceeding! In several cases: "For fear concealed his fear." *Same adjective* in several comparisons: "Much may be said in my defence, much more for love, and most of all for that incomparable creature who hath joined me to love." "Vanity of vanities, all is vanity." "Thou, O King, art a King of kings."

"Polyptoton still the same word places

If sense require it in two different cases."—Langley.

POLYSYNDETON: Greek *poly*, often, repeated, many times; *syn*, with; *deo*, to bind, tie; *detos*, a band, bond. A figure by which the speaker unites the different parts of his speech by many conjunctions. It is where divers words are for their weightiness, and not without emphasis, knit together with many copulatives. Rhetorically it consists of a number of conjunctions in close succession; an introduction of all members of a *series of co-ordinate words or clauses* with conjunction, usually the same conjunction (as, and, or, nor, etc.), to connect co-ordinate words or clauses—*e.g.*, “Both house and household gods, *and* arms, *and* army clean dog, *and* quiver, form’d of Cretan make.” The Polysyndeton may also be of different conjunctions.

Both the Asyndeton and the Polysyndeton are accumulations of words, the only difference being the presence or absence of conjunctions. The source of them is the same, as they render what we say more vivacious and energetic; exhibiting an appearance of vehemence and of passion bursting forth, as it were, time after time. The Asyndeton produces an accelerated movement, Polysyndeton a retarded movement in the sentence. Asyndeton gives the effect of accumulation and energy. Polysyndeton demands special and deliberate attention to each separate word and clause introduced.

“*Carmen de Figuris vel schematibus*” defines Polysyndeton as “*multijugum, articulis quod pluribu’ jungo*” (a multijunction, that is, with many copulatives or joins), as “This one fails, but that one succeeds.”

“In Polysyndeton conjunctions flow

And every word its copulative will show.”—Langley.

Examples: “For I am persuaded that neither death, nor life, nor angels, nor principalities, nor powers, nor things present, nor things to come, nor height, nor depth, nor any other creature shall separate us from the love of God . . .”

“Cupid got his finger stung by a bee,

Straight he fills the air with cries—

Weeps and sobs and runs and flies.”

That as a Polysyndeton: “They contended that not one of the offences alleged against him amounted to high treason; *that* an endeavour to subvert this law or religion or the rights of Parliament was not treason by any statute; and *that* the description of an offence so vague and indeterminate ought not to be admitted.”

W. W. Baden says Polysyndeton dwells on particulars, and by the accumulation of particles gives more deliberation and impressiveness, more judicial weight and dignity to the speech. It imparts a special ease and grace to diction, hence is well suited both to a plain and solemn speaker. All orators employ Polysyndeton with about the same range of conjunctions.

Acts I. 13: "Where abode both Peter, and James, and John, and Andrew, Philip and Thomas, Bartholomew and Matthew, James the son of Alpheus, and Simon Zelotes, and Judas the brother of James."

Further examples of Polysyndeton see Demosthenes, Phil. III. 26, Demosthenes vs. Midias 20, Demos. Chers. 23 (an example with *nor, nor*), Demos. on the Embassy, 204 (an example with "and"), Demos. on the Embassy 219 (another example with "and"), Demos. Cor. 44 (another type of construction with "and"), Æschines on the Embassy 92 and 93.

Another example from Æschines with "*and*" standing at the head, also "*or*," see oration against Ctesiphon 52: "To review the private life of Demosthenes, it would be a work of tedious detail. *And* why need I tell it now? *either* the story of what happened to him *or* the indictment for the wound, when he brought Demomeles the Pæanian, his own kinsman, before the Areopagus; *and* the cut on his head; *or* the circumstances respecting the expedition under Cephisodotus, and the sailing of the fleet to the Hellespont; *or* again, when Demosthenes being one of the trierarchs, *and* entertaining the general in his ship, *and* banqueting with him, *and* sacrificing and offering libations with him, *and* being considered worthy of these honours because he was his paternal friend, he did not scruple to become his prosecutor when tried for his life in consequence of impeachment. *And* those affairs relating to Midias, *and* the buffets he received in the orchestra, when manager; *and* how he compounded for thirty minæ both the insult offered to himself and the sentence of condemnation pronounced by the people which they passed on Midias in the temple of Bacchus? I think I shall pass over those circumstances and others similar to them. . . . *And*, Ctesiphon, whether is it fit that a person should be honoured with a golden crown or be censured . . . ? *and* whether is it right that you, daring to propose false and illegal measures, should despise the tribunals, or that you should render satisfaction to the state?"

An example of another line of thought with "*and*" at the forefront, from Æschines vs. Ctesiphon, 109; also one in the form of a *Hypophora* with "*and*" at the head of each particular, vs. Ctesiphon 215.

Use. It is used to knit many things of like nature together for the consideration of each, and to distinguish and separate contrary matters asunder. For this reason it may be called the chain of speech, as every chain has a conjunction of matter and a distinction of links. The use of Polysyndeton, alternated with Asyndeton, gives great effect and variety. Baden says it is like the imperfect tense, it dwells on particulars or gives the details of an enumeration, while Asyn-

deton, like the aorist, gives the outlines. It is *used for clearness*, and Demetrius says: "Clear writing should shun ambiguities and make use of the Epanalepsis, which is the repetition of the same particle in the course of a *long-sustained outburst*—e.g., 'All Philip's achievements indeed—how he subjugated Thrace, and seized the Chersonese, and besieged Byzantium, and neglected to restore Amphipolis—these things, indeed, I shall pass over.' It may be said that the repetition of the particle 'indeed' reminds us of the prelude and sets us again at the beginning of the sentence. For the sake of clearness, the same thing must often be said twice over. There is somehow more charm than clearness in conciseness. For men who race past us are sometimes indistinctly seen, so also the meaning of a sentence may, owing to its hurried movement, be only imperfectly caught." Demetrius also says that in many passages, however, the opposite figure to separation—viz., combination (Polysyndeton)—*tends to elevation of style*: "To war flocked both Greek and Carians and Lycians and Pomphylians and Phrygians." The repeated use of the same conjunction gives the impression of an *immeasurable host*. Blass' "Demosthenes," in referring to the use of the Polysyndeton, has the following: "Meanwhile the Polysyndeton has also a place: when by the repetition of the same conjunction the hearer is forced to concentrate everything into one unit, he gets the impression of grandeur and imposing fulness, although the movement and pathos (impassioned delivery) of the speaker and the lively delivery are better suited to the Asyndeton." Respecting the use of Polysyndeton by Æschines, he says that it served him *to emphasise what he has heaped up*, or even for the dignity of the speech. See examples, Æschines vs. Ctesiphon 51-54 and 109: ". . . and why need I tell it now . . ." "And sacred land with hand *and* foot *and* voice *and* all their might." In the celebrated oath (Marathon, etc.) Blass notes the use of Polysyndeton.

Caution: See Longinus on the "Sublime," as to the weakening of the expression by the insertion of Polysyndeton, page 69, under Anaphora: "Come now, . . ." Blass' "Demosthenes" says: "How exceedingly the insertion of the conjunction would paralyse and weaken in pathetic (passionate) passages, the author has demonstrated in a specially striking manner."

Delivery: As Polysyndeton is used to make appear more numerous what is enumerated, or to give emphasis to what is heaped up, or to give elevation of style, also vastness, dignity and imposing grandeur, or to maintain the course of a long sustained outburst, it should therefore be delivered in the strain in which these thoughts flow, and as they

tend to a certain fulness, so should the Polysyndeton. The copulative words should be pronounced in all their fulness, and this retards movement which naturally contributes to and is in keeping with the slow movement of the noble, elevated, imposing, grand sentiments, and the sustained outbursts, and the vastness of numbers. The Polysyndetic word, usually "and," "or," "nor," is fully and somewhat slowly enunciated; in the "and" the letter "d" is well and fully pronounced and not shortened as in, as it were, a preposition. For instance, take the "and" in Æschines' Ctesiphon 52, and vs. Ctesiphon 109, it is pronounced fully as a conjunction. The words "or" and "nor" have the letter "r" with both its articulative and its vowel sounds as noted by Bell in his diagram as the eighth vowel, as if "or" were spelt "or-er" and "nor" as "nor-er." "And," "or," "nor," etc., are pronounced as emphatic repetitions. By prolonging the "a" in "and" and a pause after "and" these give the effect of consideration required by this figure in enumerating like things, and the pause after "and" supplies an ellipsis of all that's said and done in the previous words. Care must be taken to give a longer pause at the end of each link so as to distinguish it from the next link. Take, for instance, the words of Webster: "There is Boston, and Concord, and Lexington, and Bunker Hill; and there they will remain forever." There is Boston, a-nd (a slight pause for the ellipsis of "besides Boston and what they did there") Concord (here a slight bursting forth, as it were, of passion, at the new idea, and a pause longer than the one after "and" to distinguish the link, also to give time to ruminate on what was done at Concord), a-nd Lexington (pause after "and," which fills up the ellipsis of "besides Boston and Concord, and what they did there, I proceed to tell you what they did at—Lexington," the voice slightly stronger than on Concord), a-nd Bunker Hill. The last "and" enumerates all that has gone before and says, "I now proceed to tell you that the climax of all was Bunker Hill and what they did there." Bunker Hill takes the greatest force and energy of all the outbursts of passion or feeling in the preceding links.

Where the links *separate and distinguish contrary matter* each conjunction is treated as an Emphatic repetition as "and," and the contrary matter or links delivered as an Antithesis, the first with the rising inflection and the second the falling, taking care that the most important contrary should appear in the second link—*e.g.*, There were cats and dogs, and mice and monkeys, and birds and snakes, and hogs and horses, and fish and men—such a conglomeration was never seen before.

PRAGMATOGRAPHIA: Greek *pragmatos*, a deed, a thing, action (battles), affairs; *grapho*, to sketch, to paint, draw; is a figure whereby the orator makes a description of things by gathering together all the circumstances belonging to them, plainly portraying their image as if it were most lively painted out in colours and set forth to be seen.

Examples: "If one say the city was overcome by assault, he would comprehend many fires and scattered flames upon houses and temples, the noise of houses falling down, a confused sound of many things and woeful cries, some flying with great peril, others embracing their friends and bidding them farewell forever, infants perishing, women bitterly weeping." (See "Eve of Waterloo," by Byron, *Æschines on the Thebans.*)

Use: This figure serves to describe wars, tempests, shipwrecks, conquests, triumphs, destruction of cities and countries, murders, dearths and deaths; to present things or actions to the mind of the hearer. This figure or ornament helps to amplify, to declare things plainly, and none more forcible to move pity.

Caution: The principal effects and circumstances ought not to be omitted, and not preposterously placed as to rehearse that last which was first done, which fault is called *Hysteron proteron*.

Delivery: As this is much the same as Animated Descriptio, Narratio, Hypotyposis, the same observations under these figures will serve here, only this figure is especially used to describe great actions, things on a big scale. (See animated description on the "Phenomena of the Universe—pure tone, moderate force, vivid median stress."—Russell.)

PROCATALEPSIS: Greek *pro*, before, beforehand; *kata*, down, against; *lambano*, to seize, to grasp, get; is a figure or form of speech by which the orator, perceiving beforehand what might be objected against him and hurt him, confutes it before it is spoken, as when the orator puts forth the same objection against himself which he thinks his adversary would, and then repels it by a reason whereby he providently prevents him. Something after the style of what Edwin Bell calls setting up an argument to knock it down.

Example: Cicero says that he knows some will marvel, seeing he defended so many and hurt none; he now comes to accuse Verres, then he shows this accusation against Verres to be a defence of their fellows.

Use: This form of speech properly belongs to confutation, and is also an ornament which greatly enriches the oration with a new increase of matter and occupies the mind of the hearer as well with the consideration of an objection going

before as with attention and expectation of the answer to follow, and makes stale or flat the opponent's argument by anticipating him.

Caution: Take heed of curious and vain objections, of weak and insufficient answer, for it is an easier matter to move hard objections than to make sufficient solutions; and the orator commits a great absurdity when he makes an objection he is not able afterwards to answer, in which case he shows his adversary's strength and his own weakness.

PRÆCTHESIS: Greek *pro*, before; *ek*, out; *tithemi*, to place, put. Is a form of speech which is, as it were, a preposition of a speech, wherein that which comes into the controversy is presented to the eye. The Præcthesis takes in the Proposition (see Fig. Propositio) and the Statement of Facts.

In the Diegesis of the Epideictic, the facts should not be given altogether, in a series one after the other, for to draw inferences from them would lead to great confusion in the mind of the hearer, and be difficult to remember. We must distribute them over the speech, introducing actions severally by the way of Prothesis and then put upon each of them as it occurs, the required construction: as such and such actions, show that our hero was just; and such that he was wise and brave and so on. Give it an ethical cast, as to say of a man "he talked as he was walking," this shows recklessness and contemptuous indifference to the opinions and feelings of others. Throw in Pathos also in the narrative—*i.e.*, feeling, emotion, passion, as "hissing and shaking his fist furiously" for such traits are known.

Delivery: See Diegesis—Statement of Facts.

Quintilian says the Statement of Facts is an account of a thing done or supposed to have been done, or a narrative to inform the auditor what the matter in question is. The commencement of the Præcthesis or statement of facts can be by extolling some character on our side, or can be introduced with descriptive circumstances, as "man held a high position." The Facts should be *clear*, that is easily understood; *brief*, that is nothing foreign to the cause, and not wholly unadorned or it becomes mere rudeness; *credible*, that is advance nothing contrary to nature, assigning causes and motives for the facts we detail, and persons of character according with the fact, as "the accused of theft is a covetous man." We may touch on character, cause, place, time, instrument and occasion in stating facts. Figures may not be excluded. Statement of facts should display *agreeableness*, something to excite surprise and expectation, *unexpected results*, *conversations between different people*, and all the feelings of the mind; as Cicero, in a few words,

touches all the feelings in describing the scourging of a Roman citizen. There should be no borrowed figures from poetry, nor similar terminations, similar phrases and similar constructions. To *gratify the ear* is to *persuade*, therefore, in speaking of a heinous crime, do so in tones of invective, mournful occurrences, in a tone of pity. *Picture circumstances* that audience may, as it were, actually see them—this has a powerful effect when subjoined to what is true really. Avoid studied art or suspicion of art in this part of the speech; all should seem to emanate from the cause rather than from the speaker. Close of the Statement of Facts should be on the point in dispute—e.g., “The decree was made, was reinstated, a sum of money was deposited, and it is concerning this deposit that we must decide.”

PRODIORTHOSIS: *pro*, beforehand; *dia*, completely; *ortho*, to set straight; defined by Alexander III. 14 as a figure of thought (cf. W. W. Baden). Prodiorthosis will meet a reproach, a surprise, or an erroneous view, caused by a subsequent statement. It shows a free and confident style of argument. Aquila Romanus defines it thus: “Prodiorthosis is a precedent correction. This figure forewarns something that is necessary to be said that may be unsavory to the hearers or odious to ourselves.” Romanus points out that there are many examples in Cicero. See a good Ciceronian example under Fig. Parrhesia.

Examples: Promise of brevity from Demosthenes vs. Aphobus I, 3: “I entreat you to give me a favourable hearing, and if you think I have been wronged to give me the justice which I am entitled to. *I shall compress my speech into as short a compass as possible*, commencing with a statement of those matters which will give you a clear view of the question.” (This was in the exordium of the speech.) *Example of a free and confident style of argument*, Demos. vs. Aphobus, I, 8: “And I will produce witnesses to prove that they consented on my behalf to be taxed in the manner I have stated, and that my father, so far from leaving me an estate of only seventy minas, left me one so considerable that even those men were not able to conceal its value from the state. Take and read this deposition.”

Caution: Blass’ “Demosthenes” has the following interesting comment on this point: “On the other hand, according to the same rhetorician (Hermogenes), Demosthenes does not fall into the error of Æschines, first to excuse his outburst of rage and then draw attention to it, by which all direct vitality is withdrawn and it becomes distasteful; the Deinarchic is also no Demosthenic Prodiorthosis, Dein. I, 15, as this self-reproach contains too much reflection, and its pathos (passionate nature) is destroyed. There are Prodiorthoses in places where the speaker

wishes to say something harsh or offensive in a calm and in a similar case, something of a softening nature can also be said later (Epidiorthosis), both had already been in frequent use by Isocrates." Blass further notes in his comment on Æschines that by this warning or announcement (Prodiorthosis) the outbreak is revealed as prepared beforehand, and it awakens opposition instead of impressing. He gives as an illustration of the forewarning in Æschines' address vs. Timarchus 70, and Embassy 87-88 (see passages under Fig. Epidemiorthosis). See an example of a justifiable case nearing a Prodiorthosis under Fig. Aposiopesis, where the speaker acts as if he were seeking to find a sufficiently strong expression and can find none. According to Aristotle, a speaker is permitted to announce the fact that he is going to reason on a point, but not to announce feelings or passions. Blass censures Æschines' passionate outbursts previously announced, and concurs with Hermogenes, who verifies this from a passage in the Embassy speech, where an ungovernable outburst of rage is previously excused or justified, which passage is as follows, Emb. 88: "Will you then, fellow-citizens, pardon me if I call him a lewd rascal, unclean of body, even to the place whence the voice issues forth, and if I go to prove that the rest of his accusation about Cersobleptes is false on the face of it?"

This caution must not be confounded with the Figure Climax or Incrementum of thoughts. Those great outbursts of passionate eloquence, though one can see a great outburst coming from the thoughts following one another increasing in weight and importance, yet there is no excuse or begging pardon, whereas in Prodiorthosis there is a more or less formal warning. The outbursts of Incrementum are sustained by appropriate sentences or clauses leading up to them. (See excellent comment by the "Edinburgh Review" on how Demosthenes supported his great flights of eloquence, under "Manner of Delivery of Demosthenes" in this work.) Blass criticises Æschines for having made such passionate exclamations or outbursts without any previous preparation made for them, and cites the two following examples: Æschines on the Embassy, 158; and Æschines vs. Ctesiphon, 137: "I think that not Phrynnonodos and not Eurybatus, nor any other of the traitors of ancient times ever proved himself such a juggler and cheat as this man, who—*Oh, Earth and Heaven, oh ye gods and men*—if any men of you will listen to the truth—dares to look you in the face and say that Thebes actually made the alliance with you, not because of the crisis, not because of the fear that was impending over you, not because of your reputation, but because of Demosthenes' declamations!"

Delivery: Delivery inclines to Ethos, and the words form-

ing the Prodiorthosis should be as prescribed by Quintilian, namely: "In flattering, apologising, confessing, supplicating, the voice is gentle and submissive."

PROLEPSIS: Greek *pro*, before, beforehand; *lambano*, to take; to take beforehand, anticipate; is a figure consisting in the anticipating and answering or nullifying beforehand of objections or opposing arguments.

"Prolepsis makes objections, then replies,
And wisely thus anticipates surprise."—Langley.

Example:

"Our fathers lov'd rank ven'son—you suppose
Perhaps, young men! our fathers had no nose.
Not so: a buck was then a week's repast,
And 'twas their point, I ween, to make it last."—Pope.

PROOIMION (or Proœmium): Greek *πρό*, before; and *σιμος*, a way, path; means in music, a prelude, overture; in speeches, a preface, exordium; in law, a preamble; metaphorically, any beginning. This is a form of speech employed for the commencement of addresses. It is the same as Exordium, and all observations made under same are applicable to Prooimion, for Prooimion is the Greek word for Exordium. In Cope's Analysis, a Prooimion is a preliminary flourish to conciliate the audience and to put them in good humour. "For here there is no real interest at stake, and the orator is allowed a much greater liberty in his choice of topics for amusing (and gaining over) the audience; a license which would be intolerable in a case of life and death, or in a suggestion of a course of action which may involve the safety or ruin of the state. Here the audience are too eager to come to the point to admit of any trifling with their anxiety."—Cicero. "A Prooimion is necessary if only for mere ornament's sake," says Aristotle, "because without it the speech has an off-hand, slovenly air." The object of the Prooimion is to make clear what the end and object of the speech or story is, and therefore if the subject (the thing or matter in hand) be already clear and short (of trifling importance) the Prooimion is not to be employed (on the end and object of the speech).

The orator must lead the listener to suppose that he is a participator in the eulogy either personally, or by his family and race, or his habits and pursuits, or somehow.

The *Prooimion of an Epideictic* (demonstrative, panegyric, laudatory or censorious) speech (the epideictic orations were such as frequently used by the Greek rhetoricians, called set orations, or speeches for display) is derived from the following topics—*praise, blame, exhortation, dissuasion, appeal to hearers*. Like the Prooimion of the Deliberative, has added

to those topics for attracting attention, the marvellous and striking.

The speaker should infuse Ethos into his speech—*i.e.*, set his own character and intentions in the most favourable light, make himself appear a worthy and respectable person, because people are always inclined to attend to those whose characters they esteem. This is good to make the audience “dociles,” ready to receive the information he is prepared to communicate.

The *Prooimion of the Deliberative* speech (which is for persuading and dissuading from a course of action and nothing more) is not necessary in recommending this or that measure to the assembly unless adversary has poisoned the hearer's mind against it and its author, or some special reason; the audience is usually well acquainted with the subject. Prooimion and Diegesis are borrowed from the forensic when used in the Deliberative and Demonstrative oratory. Jebb says: “The proems of the forensic speech furnish those of the Deliberative, in which, however, it is naturally rarest: (1) Raising and rebutting prejudice; (2) amplifying or minimising the subject; (3) or an ornament.” See example under Daniel Webster.

PROPOSITIO: Latin *pro*, forth; *ponere*, to set; to set forth; is a figure whereby the orator comprehends in a few words the sum of the matter of which we intend presently to speak.

Use: It serves to beautify an oration. (1) The first condition is that it must contain absolutely whatever belongs to the cause. (2) That it be well divided. (3) That it be most suitable for the cause or subject. By this means the oration is not confounded with a mass of matters while the hearer has some certain thing to occupy his mind upon, both to remember and what to expect—*e.g.*, Cicero: “I have now to speak of the excellent and singular virtues of Pompey.”

Quintillian says: Propositio is really the commencement of the proof. It is sometimes *entirely bare*, as “I charge with theft”; sometimes it is with a reason, as “He is guilty of treason, for he read his own law.” *Semblance of Propositio*—adding these words: “It is upon these points that you are to decide.” “A law has been enacted that whosoever mounts the wall should die; you mounted the wall there is no doubt; what remains is that you undergo the penalty.” *Division of the Propositio* is good where there are several charges, as: “I shall show accused is not of such a character, I shall show he did not commit the murder, I shall show he had no motive, I shall show he was beyond the seas.” What is admitted and what is disputed, may be shown. Must be clear.

Foster says make the subject and predicate clear, terms well defined. Make the members as concise as possible consistent with perspicuity.

Delivery: It should be delivered with a very clear and audible voice. If it be divided into several parts, each part should be expressed very deliberately and distinctly. There is very little room for gesture. See Thesis.

PROSOGRAPHIA: Greek *proso*, person; *grapho*, to sketch, draw, paint. Is a form of speech whereby the speaker makes a picture or description of a person, as to his form, stature, manners, studies, doings, affections, and such other circumstances serving to the purpose so described, that it may appear a plain and lively picture set before the eyes of the hearers. The principal circumstances to be described are these—parentage, nation, country, kind, age, education, discipline, habit of body, former deeds, apparel, etc.

PROSOPODOSIS: Greek *pro*, from (prep.), forth, to, upon, therefore; *apo*, down from, again; *deiknumi*, to show, point out. Rustilius calls it reasoning suited to the order of distribution—*e.g.*, in Caius Antonius: "But neither do I dread him as an accuser, inasmuch as I am innocent; nor do I fear him as a competitor, since I am Antonius; nor do I expect anything from him as Consul, since he is Cicero." The foregoing example is what Cicero calls reasoning subservient to your proposition. After two or three points are laid down, the reasoning is applied to each, in the same order.

Many reasons are often subjoined to one observation—*e.g.*,

"Whether from thence the lands a secret power
And fattening nurture gain; or from the soil
Its whole corruption is by fire expell'd,
And useless damp exudes; or whether pores
More numerous and more passages unseen
The heat expands, by which sap may pass
Up to the tender herb; or whether more
It hardens and constricts the opening veins."—Virgil.

PROSOPOPŒIA: Greek *prosoton*, face, person; *paœo*, to make; is a figure by which inanimate things are represented as animate: absent persons introduced as speaking, deceased as alive and speaking. It is the feigning of a person, that is when the speaker impersonates another, as where Milo is introduced by Cicero as speaking through his own lips—*e.g.*, "Attend, I pray, hearken, O Citizens: I have killed Publius Clodius by this sword and by this right hand I have kept

off his rage from your necks, which no laws, no courts of jurisdiction could restrain." It also attributes personality to inanimate or irrational things, representing them as speaking, etc., as Cicero in his first oration against Catiline; the Republic is made the speaker and addresses Cicero himself: "For if my Country, which is dearer to me than my life, if all Italy, if the whole Republic should thus address me: 'Marcus Cicero, what are you doing? Are you suffering him whom you have found to be an enemy, who you see is at the head of the war, whom you perceive our enemies wait for in their camp as their general, who has been the contriver of all this wickedness, the chief of the conspiracy, the exciter of the slaves and profligate citizens, to leave the city, which is rather to bring him in than let him out? Will you not order him to be imprisoned, condemned and executed?'" The orator by this figure makes the commonwealth speak, to command, to dispraise, to ask, to complain, also life and death, virtue and pleasure, honesty and profit, wealth and poverty, envy and charity, to contend and plead against another; and raises the dead to life and brings them forth complaining or witnessing what they know. Sometimes to cities, beasts, birds, trees, stones; weapons, fire, water, lights of the firmament, he attributes speech, reason and affection, to no other end than to further his purpose, and confirm and make his cause evident. For instance, if the orator wishes to commend virtue to his hearers, as truth or such like, he may, after he has sufficiently praised truth, feign it a person, and bring it in bitterly complaining how cruelly she is oppressed and how little esteemed, how often outraged and how much abhorred, how many her enemies, how few her friends, and remaining without habitation. He may feign her complaining against false balances, weights and measures, against false testimony, lies and perjury, against wicked hypocrisy, etc., etc.

It is *twofold*—Imperfect and Perfect; *imperfect*, as when the speech of another is set down lightly and indirectly, as David brings in the wicked as saying unto his soul: "Flee as a bird unto yon mountain"; *perfect*, as when the whole feigning of the person is set down in our speech with a formal entering into and a leaving off of the same. Prov. 8: "Wisdom crieth at the gate. . . . Unto you, O men, I call, and my voice is to the sons of men," etc., where the entering is in the beginning of the chapter, her speech in the latter part of it.

Examples: "I see my words will not move you, but suppose some of your grave ancestors should thus speak to you: 'Children, can we behold your manners without indignation, being full of pride, effeminate, etc.?' If your ancestors were now alive and saw you abusing yourself in mis-spending your estate, by them providently gathered

together and conferred upon you, would they not say thus, etc.?"

Sir Philip Sidney gives sense and speech to the needle and silk in Pamela's hands. John xxiv. 27: "Behold this stone shall be a witness unto us, for it hath heard all the words of the Lord which He hath spoken unto us." The olive tree will not leave his fatness nor the fig tree its sweetness: but it is the bramble that affects sovereignty and domination, a base, scratching, worthless, fruitless shrub, good for nothing but to stop grass and keep out beasts from spoiling pleasant fields.

An example of the *simplest kind of Prosopopeia*, Demosthenes' First Olynthiac, 2: "The *present juncture*, Athenians, all but *proclaims aloud* that you must yourselves take these matters in hand if you care for their success."

Example of a *hypothetic form*, simply referring to the feelings of the dead, Demos. on the Emb. 66: "The ruin which has fallen on the poor Phocians may be seen not only by these decrees, but by what has actually been done—a shocking and pitiable spectacle, O Athenians! On our late journey to Delphi we were forced to see it all—houses razed to the ground, walls demolished, a country stripped of its population, a few women and little children and miserable old men. No language can come up to the wretchedness now existing there. I hear you all say that once this people gave the opposite vote to the Thebans on the question of enslaving us. How think ye then, O Athenians? *Could your ancestors return to life*, what vote or judgment would they pass upon you, the authors of this destruction? In my opinion, though they stoned with their own hands, they would consider themselves pure. For is it not disgraceful—is it not, if possible, worse than disgraceful—that people who had then saved us, who gave the vote for our preservation, should have met with an opposite return through these men, and been suffered to incur greater misfortune than any Greeks ever knew? Who, then, is the author of them? Who was the deceiver? Æschines—who but he?"

Another example of the *hypothetical form*, see Demos. vs. Bœotus 1, 31.

Blass gives the following from Demosthenes as an *example of extraordinary richness in the form of Ethopœia and Prosopopeia*, Demos. vs. Aristocrates, 210: "These persons then become the heirs of your renown and your possessions; you have not the least enjoyment of them, but are witnesses of the prosperity of others, and come in for nothing but to be cheated. How deeply would be the groaning of those men who died for freedom and for glory, who left memorials of so many noble deeds, could they see that Athens has acquired the rank and style of a dependent, and is deliberating whether she must guard the person of Charidemus!

Charidemus! alas the day!" See also Demos. vs. Aphobus I. 69.

Take some examples from Æschines, who as an orator, Blass affirms, is, in these descriptive figures, Prosopopœia, Ethopœia, Diatyposis, etc., indubitably powerful and not less rich than Demosthenes.

Example from *Æschines with Ethopœia and Prosopopœia*, vs. Timarchus, 71: "And yet you will presently see Hegesandrus and his brother leaping on to the platform here, and most vehemently and eloquently declaring that what I say is all nonsense. They will demand that I present witnesses to testify explicitly where he did it, how he did it, or who saw him do it, or what sort of an act it was—a shameless demand I think." Another from *Æschines vs. Timarchus*, 132: "But in the course of the defence one of the generals will, as I am told, mount the platform, with head held high and a self-conscious air, as one who should say: 'Behold the graduate of the wrestling schools and the student of philosophy!' And he will undertake to throw ridicule upon the whole idea of the prosecution, asserting that this is no legal process that I have devised, but the first step in the dangerous decline in the culture of our youth. He will cite first those benefactors of yours, Harmodius and Aristogeiton, describing their fidelity to one another and telling how in their case this relationship proved the salvation of the state."

An example of an *excellent Prosopopœia from Æschines*, as given by Blass, wherein he says it is the earlier great men of Athens whom the speaker summons before our eyes as his mediators, and after he has caused Solon and Aristides to speak, he adds more boldly (*Æschines vs. Ctesiphon* 259): "And when at the close of this defence he calls on the accomplices of his corruption as his advocates, imagine that you behold in this gallery . . ."

Use: It may be used in any part of the speech. Volkmann's "Hermagoras" states: "Naturally, the Prosopopœia may also appear in other parts of the speech as well as in the Epilogue, as Demosthenes has done quite at the beginning of his first Olynthiac speech, where 'the present juncture all but proclaims aloud' speaks in person." Great awe may also be connected with the figure Prosopopœia, if one introduces the lifeless or dead as speaking and feeling among others: It serves to complain, to accuse, to reprehend, to confirm, to commend. The use ought to be rare and then, when the orator has spent the principal strength of his arguments. An imaginary speech is sometimes given to a person not specified, as "Somebody says" or "Somebody may say."

Caution: Volkmann's "Hermagoras" cautions the following: "Finally the person who speaks must always be kept

in view. What the orator says must always be suited to his personality. Particular care must therefore be taken in the preparation of *Prosopopœia*, that is to say, of the speeches which are to be put in the mouth of a certain person, to *see how the historians used to deal with such person*—a Cæsar would persuade in one way, a Cicero in another, and again a Cato in another." Blass' "*Demosthenes*" observes that Demosthenes is, however, very careful and temperate in this respect. His personifications are for the most part exceedingly simple (see example, *Olynthiac I. 2*), and he only refers to the feelings of the dead in a hypothetical form. (See in examples, *Bœ. II. 31.*) Thus it is in that magnificent passage of Aristocrates (see *Arist. 210*). But within these limits which moderation or restraint fixed for him, Demosthenes develops extraordinary richness in the forms of *Ethopœia* and *Prosopopœia*.

Do not forget that the figure *Prosopopœia* is chiefly used in the Epilogue, and wherever used it should be after the principal strength of the speaker's arguments has been spent.

In this figure it is allowable to bring down the gods from heaven and evoke the dead, and give cities and states voices. Combined with *Hypotyposis*, we pretend at times and with good effect, that images of things and persons are before our eyes and their various sounds in our ears, and affect wonder that the same appearances are not perceptible to our opponents, or hearers, or to the judges—*e.g.*, "It seems to me," or "Does it not seem to you?" Great power of eloquence is necessary for such efforts, for what is naturally fictitious and incredible must either make a stronger impression from being beyond the real or be regarded as nugatory from being unreal.

Delivery: As this figure is resorted to after the orator has spent the principal strength of his arguments, and is brought in to confirm and make more evident his cause, also to minister pleasure to the hearer; and further as great eloquence is necessary so that what is fictitious and incredible may make a stronger impression, the orator must deliver the emotions and passions which predominate at the moment in the tones and gestures that correspond to that emotion or passion, as such, says Aristotle, please the ear. In the *Prosopopœia* which Cicero introduces after he had exhausted his argument in the natural way on the conspiracy of Cati-line, the passages: "For if my Country, which is dearer to me . . .," etc., roll on with intense *Interrogatio*, and the *Anaphora* "who," "whom" are given the *Emphatic Repetition*. The *Prosopopœia* of Truth, which after being sufficiently praised, is feigned as a person complaining, supplicating (which takes a gentle and submissive tone), and in the accusing, reprehending, commending, confirming, etc., with their corresponding tones and gestures. In a word,

the Prosopopœia should be better both in delivery and phraseology than what precedes it on the particular point under treatment at the moment.

PROTASIS: Greek *pro*, forward; *teino*, to hold, put, stretch; Protasis, that which is put forward, a premise, a proposition. In rhetoric it is, as Rossiter Johnson says, the first clause or clauses of a sentence which usually set forth the conditions, limiting or defining the assertion or question which follows (which is the Apodosis)—*e.g.*, "When the skies fall, we shall catch larks." *When the skies fall* is the Protasis. "If we run (Protasis), we shall be in time for the train (Apodosis)."

Delivery: Takes the rising inflection up to the point where the conditions or condition ends.

-PROTHESIS: Greek *pro*, before; *tithemi*, to place, to set; to set before; is a form of speech used for setting forth a statement of what you are going to prove. It is the same as Propositio (which see), and the observation respecting delivery, etc., given under Propositio will equally apply to Prothesis. See also Thesis.

PROTROPE: Greek *pro*, forward; *τροπή*, to turn, betake oneself, turn about; *τρέπω*, to turn or urge forward, exhort to, persuade. It is a form of speech whereby the orator exhorts and persuades his hearers to do something.

Use: It is used to move, for when commanding cannot force nor promises allure, nor commination terrify, as alone by themselves working in their single strengths, yet exhortation, having all these joined in it, and also, sundry reasons of mighty power as helping hands to force and move the mind forward to a willing consent, prevails to the purpose.

Caution: Every exhortation or imperative mood is not an exhortation, as to say "Do this, do that, eschew evil and do good, seek peace and ensue it," etc., are not the forms of exhortation, but only bare commandments without any reason annexed, the authority of the commander excepted.

Example: "Have respect and regard, Judges, what appertains to your name, estimation and safety of the commonwealth. Wherefore, Judges (Senate), look to yourselves, your wives, your children and goods, maintain and uphold the renown and safety of the Roman people."—Cicero.

Delivery: As this figure is the same, practically, as Piraineticon, the same remarks under said figure will apply here. Protrope with an entreaty, from Æschines versus Demosthenes: "Do not, I entreat you, in the name of Jupiter and of the other gods, Athenians, do not erect a trophy against yourselves in the theatre of Bacchus; do not convict of mental aberration the Athenian people in the

sight of all the Greeks. Do not remind the wretched Thebans of their desperate and incurable misfortunes, whom, when exiled by means of this man, you sheltered in your city; whose temples, children, and monuments the corruption of Demosthenes and the king's gold have destroyed." This magnificent passage or Protrope of Æschines is delivered with the arm moderately stretched forth at the Apostrophe "Athenians," the voice taking increased force, and the following "do nots" each are treated as an Emphatic Repetition, with a stroke of gesture on each one, the voice increasing in force, forming a climax, and falling into that most beautiful cadence with three accented generous feet, "and the king's—gold—have destroyed."

PYSMA: Is a figure whereby the orator demands many times or uses many questions in one place, by which he makes his speech very sharp and vehement. It differs from Erotesis, as that may be answered with one word either granting or denying, but Pysma requires many. It may also be dialogues displaying their interrogatory parts with communicatively pysmatic and sustentative flourishes.

Example: Cicero for Rosius: "In what place did he speak with them? With whom did he speak? Did he hire them? Whom did he hire and by whom? Lo, with what end and how did he give them?"

Use: This figure serves for complaining, for confirmations and the like. It is mighty to confirm, to confute, to provoke, to cause attention, to move affections, to insult, etc.

Caution: It should not be used to deceive the hearer by a multitude of questions, thereby to countenance falsehood and suppress truth, as does the fallacy or sophistry called Plurés Interrogationes.

RHETORIC: Greek *ῥέω*, to flow, flow of words, to stream; *ῥωσ*, voice clear, distinct; *ῥωσο*, to sing in a clear, piercing tone, or utter in a loud tone. In the literal sense, Rhetoric is a clear, smooth, flowing voice, and in this sense it may be considered that form in speaking wherein the orator applies the smooth, clear, distinct voice, gliding like a stream;* but Rhetoric in its derived sense is the art which consists in a systematic use of the technical means of influencing the minds, imaginations, emotions and actions of others by the use of language. Skeat's Etymological Dictionary gives it as coming from *rhetor*, an orator, and meaning the art of speaking with propriety and elegance.

* Lady Astor, M.P., the first of her sex to enter Parliament, unquestionably charmed the House by the rhetorical and rhythmical qualities: flow of speech and a clear, distinct voice: as the following extracts from the Press testify: "She has a clear, pleasant voice, and her elocution was so admirable that every word was audible in every part of the crowded House. There were some witty sallies and passionate appeals. When Lady Astor resumed her seat she received quite an ovation by the delighted House at her brilliant and incisive speech, finding expression in prolonged applause. A solitary woman in an assembly of men she achieved an unmistakable success." "She had no manuscript, only a few notes to which she referred from time to time without a pause in the flow of her rhetoric."

RHYTHMUS: Greek ῥυθμός, measured motion, or time, or measured proportion; ῥυθμιζω, to set to time, bring into measure; ῥυτός, flowing, running, liquid. It comes from the base *Rheo*, to flow, like the beating of the pulse, movement in time. Rhythm is a form of speech whereby the orator expresses his phrases, clauses, sentences or other expressions within certain lengths of time. Apart from lengths of time, meter requires times to be in a certain order, says Quintilian. Rhythm consists in having two parts equally balanced: the space from the *raising* of the voice to the *lowering* of it. Rhythm requires *to be the same*, and the rhythm flows on as it commenced as far as the *Metabole* or change to another kind of rhythm. The *oratorical number*, or rhythm, is the regular flow of a period. We come now to the third requisite in a speech, which Aristotle pronounces to be Rhythm. Cicero says: "The thunderbolts of Demosthenes would not have vibrated with so much force, if they had not been hurled and impelled by rhythm." Dionysius of Halicarnassus in "De Compositione" says that, in point of variety of rhythm, Herodotus, Plato, and Demosthenes hold the foremost place.

Saintsbury says: "The first great instrument of rhythm is balance." Dionysius gives this example from Æschines' oration versus Demosthenes: "You summon him against yourself, you summon him against the laws, you summon him against democracy"; a sentence of great celebrity formed of three clauses which could have been embraced in one, as follows: "You summon him against yourself, and the laws, and democracy"; but which has been divided into three clauses, the same expression being repeated not from any necessity but in order to make the rhythm more agreeable. Thus may clauses be expanded.

We will now consider a few remarks by some of the principal authors on Rhythmus.

Aristotle: Style must have rhythm but not meter, for meter has not persuasive efficacy since it appears to have been "got up," and at the same time draws off the attention, for it causes one to fix his attention on similarities of cadence when they recur. The *pæon* is for oratory, because meter cannot be constructed out of it; therefore, the orator will elude detection in employing it. There are two sorts of pæons the orator employs; one is for *opening*, which consists of one long syllable and three short ones, — ∪ ∪ ∪ ; and one for *concluding*, which consists of three short syllables and one long, ∪ ∪ ∪ —.

without discrimination, and measures out the periods of his
Cicero: The unpractised speaker pours forth all he can speech not with art, but by the power of his breath; but the orator clothes his thoughts in such a manner as to comprise them in a *flow of numbers*, at once confined to measure yet free from restraint; for after restricting it to proper

modulation and structure, he gives it an ease and freedom by a *variety in the flow*, so that the words are neither bound by strict laws as those of verse, nor yet have such a degree of liberty as to wander without control. *Oratorical numbers*: (Poetry cannot be constructed above three feet, above this oratory goes, and is therefore called oratorical numbers). Do not let the pæon or heroic feet alarm you, they will naturally come into your phrases; they will, I say, offer themselves, and will answer without being called; only let it be your care and practice, both in writing and speaking, that your sentences be concluded with verbs and that your sentences *commence with numbers* that are *long and free*, especially the heroic feet, the first pæon — ∪ ∪ ∪ or the cretic — ∪ —, but *let the cadence be varied* and diversified, for it is in the conclusion of sentences that sameness is chiefly noticed, and if these measures are observed at the beginning and at the conclusion of sentences, the intermediate numbers may be disregarded; only let the compass of your sentence not be shorter than the ear expects, nor longer than your strength or breath will allow. For the *two or three feet towards the conclusion* are to be marked and noted, and these last feet ought to be *either troches* — ∪ or *heroic feet*, or those feet used alternately, or to consist of the *latter pæon* ∪ ∪ ∪ —, which Aristotle approves, or what is equal to it, a *cretic* — ∪ —. The interchange of these feet will have the good effect that the audience will not be tired by an offensive sameness, and that we shall not appear to make similar endings on purpose. All people are moved, even the illiterate, by words artfully arranged, and by numbers and sounds of the voice. An illiterate man judges and admires a picture but cannot make it.

Quintillian: Oratorical number or rhythm is the regular flow of a period. *Commencing periods*: The end of verses are suitable for commencing periods, not the beginning of a verse. Long syllables have impressiveness and weight; short ones are for lightness; short ones with long ones, run; feet that rise from short to long ∪ — are more spirited; from long to short — ∪ are more gentle. *Long feet* are for *commencing with*, as something of a similarity to partition which requires speed, but we may sometimes very properly commence with a short syllable. (Saintsbury says that the *beginning foot summons* the attention.) Rush, also Fulton and Trueblood, call a one-syllable word a *Monad cadence*, which is not the best—*e.g.*, "My answer would be a *blow*." Duad cadence, with trochee: "They all fired at *ran-dom*." Iambic duad: "Let me not hinder, Cassius, your *de-sire*." Triad cadence or molossus, three long syllables: "Ah, good painter, you *can't paint sound*." A Dactylic triad: "The feast was *boun-ti-ful*." Tetrad:

"The work was done: *beau-ti-ful-ly*." The Pentad: "He was prompted by pure *dis-in-ter-est-ed-ness*." The long syllables are italicised, the others are short. The Tetrad and Pentad do not make good cadences. Hervey says very long words do not conclude well, nor those with very short syllables, as "particularly," nor should adverbs and prepositions be used for a close, as "of, to, from, by, with"; simple verbs are better than compounds to terminate members and sentences, as not "bring about," "come up"; use instead *thereto, therein, therewith*, at the close of members, etc. If four or five shorts succeed each other, put in a long one, thus: "how-much-soever." A good cadence is made by a long and liquid monosyllable, as *ease, same, shine, etc.* It is not necessary, says Quintillian, to take into account *more than three feet from the end* as the result will be measure and not number, or *fewer than two*. Cicero gives also three "dissyllabic" feet from "the end," but not more than two trisyllabic. Quintillian now takes up the best feet with which to close a period. One *concluding* foot may be a *Dichoreus*, that is a double trochee (ditrochee) — ∪ — ∪ or a pæon (trochee and pyrrhic) — ∪ ∪ ∪ (may be the second pæon ∪ — ∪ ∪ or the third ∪ ∪ — ∪) or it may be the proper one ∪ ∪ ∪ —; or it may be a *Doehmius*, which is formed of a bacchius — — ∪ and an iambic ∪ —, or formed of an iambic ∪ — and a cretic — ∪ —, which is a firm and grave foot for the close of a period. Cicero regards the pæon and dochmius, which are four and five, as numbers and not feet, and states that there should not be more than one dochmius in the concluding feet because it would make the close too numerous.

Quintillain closes by saying do not give too much attention to feet, as it cools the ardour; practise writing, observing due numbers, which will enable us to pour them forth in a similar manner extemporaneously. It is not so much the feet as the *general flow* of composition that is wanted. The ear must be the judge. *Pauses* have great effect in oratory, the ear must regulate them. Many things cannot be taught by rule. Why they are harsh, the ear still must tell. In a few words he says: *Rhythm of Language*: What is *sublime* should march majestically; *calm*, advance leisurely; is *spirited*, should run; and what is *tender* should flow. The *care* is great, but that which is devoted to thought and delivery is greater. But all our care must be diligently *concealed* in order that our numbers may seem to flow from us spontaneously and not to be forced or studied.

The following table and remarks are from John Mason: The *generous feet* are: Iambic ∪ —, Spondee — —, Anapaest ∪ ∪ —, Cretic — ∪ —, and Molossus — — —.

The *baser feet*, *i.e.* low and feeble, are: Pyrrhic \checkmark , Trochee \checkmark , Tribrach \checkmark , Dactyl \checkmark , Amphibrach \checkmark . The Dactyl is a grave and venerable foot when joined to the Spondee.

Pyrrhic	Trochee	Tribrach	Amphibrach	Dactyl
titi	tūmti	tītiti	tītūmti	tūmtiti
Palimbacchi				
tūmtūmti				

The Generous feet in this order:

Cretic	Iambic	Spondee	Bacchic	Molossus	Anapæst
tūmtitūm	tītūm	tūmtūm	tītūmtūm	tūmtūmtūm	tītūm

A good style is both expressive and harmonious, the former depending upon happy choice of words to convey our ideas; the latter upon a happy choice of numbers in the disposition of our words. Every sentence has a distinct and separate clause, and *every clause* where there is an *apparent cessation* of the voice should always end with a *generous foot*.

Of the Mason rules I cite the following as of great interest. Rule VIII. Let your first care be a clear and strong expression of sentiment, what is rough and harsh can be rectified afterwards. Rule II. When four or five or more short syllables come together, part them by inserting a particle containing a long quantity. Rule III. An ellipsis will often help the rhythm, as 'tis, don't, also some words can be left out providing no weakening or obscuring of the sense occurs, *i.e.*, "that" or "the"—*e.g.*, "I see nothing can be done to save either—man or horse." Rule X. This art of all others requires the *greatest art to conceal it*. An orator will certainly miss his aim if his hearers once suspect that by bribing their ears he means to make his way to their hearts. Besides, a good skill in the principles of numerous structure opens to us one chief source of that pleasure which in the style of a well-composed piece we have often tasted, but never knew before whence it sprung. Rule IV. The last syllable, being common, is often neglected and made no account of, especially if it be naturally short, and serves only to give a grace or flourish to the preceding long one.

The following is worthy of notice on Rhythm, taken from "De Comp. et de Metris Oratoris—Versus Rufini: "There was at one time a dispute or debate as to what difference there was between the orator and the poet, as they both appeared in number and verse; now among orators, number itself has become strong. However it may be, it falls under some measure of the ear, even it is different from verse—for verse is, indeed, a defect in oratory—it is called number what the Greeks styled rhythm. Orat. paragraph 66."

Joshua Steele says, respecting Rhythmus, that the swing of the arm and other such motions made by public speakers, are derived from their instinctive sense of rhythm, and are in effect beating time to their orations. Also cursing, swearing and many other unmeaning words so frequently interwoven in common discourse are merely expletives to fill the measure and to round each rhythmical period. The "*walking measure*," *Steele* says, is *firm, slow and uniformly loud*. He illustrates it with these lines from Demosthenes (the walking measure meaning that the duration of the whole quantity of syllables and pauses contained within two bars or vertical lines should be equal to the time of making one step of walking, which admits of the varieties of *flow*, ordinary and quick walking: the next degree above which velocity is the *running measure*):

"And | now | if | ever we | stood in | need | of mature |
de-li-be | ra-ti-on and | counsel, | the | present | juncture |
calls | loudly | for them; | we must be | careful | not to
drive | those to ex | tre-mi-ties | who are | now as | sem-
bled | and | call them | selves | the | council | of am |
phycty | ons."

All discourse delivered to large audiences should be deliberate (*largo e sostenuto*) and the sound of each syllable as to loudness, continued uniformly audible to its just length or quantity. They should be supported to the full extent of their proper quantity with nearly a uniform strength of voice, and not dying away or interrupted by rests after every syllable as if they were sighed out. There is a perfection in the pronunciation of the best speakers (which was remarkable in the late Mrs. Cibber, and is the fame in Garrick): they are distinctly heard even in the softest sound of their voices; when others are scarcely intelligible though offensively loud. This essential quality is chiefly owing to the speakers dwelling with nearly uniform loudness on the whole length of every syllable, and to confining the extent of the acute and grave accents within the compass of *four or five notes*; and also in adopting in general a *deliberate* instead of a rapid measure. For if a person pronounces from six to nine syllables in a second of time, as many people do, an auditor must be extremely rapid, quick and attentive to be able to keep up with so rapid an utterance. But *good speakers* do not pronounce above *three* syllables in a second and generally only two and a half, taking in the pauses.

Walker, in his "*Elements of Elocution*" respecting Rhythm, says that harmonious prose resolves itself into an arrangement of accented syllables somewhat similar to versi-

fication. The return of the accented syllable at certain intervals seems the common definition—*e.g.*, “We hear at the distance but a faint-echo of that thunder in Demosthenes, which shook the throne of Macedon to its foundation; and are sometimes at a loss for that conviction in the arguments of Cícero, which balanced in the midst of convulsions the tottering Republic of Róme.” In the latter part of this sentence we find the accented syllable at exactly equal intervals from the word “sometimes” to the word “midst.”

The conclusion of Cícero’s celebrated book, “De Oratore,” is thus:

“The best orator . . . who is master of this
Shall gain much greater applause,”

should be pronounced with a harmonious cadence, the word “this” must have a rising inflection as at the end of the first line of a couplet, and “much greater applause” from the last of the second line. The rule therefore is this: When the last member ends with four accented words they are pronounced in this order of inflection: *falling, rising, rising, falling*; and if of three accented words thus: *falling, rising, falling*, or *rising, rising, falling*. Thus in the case of the four accented words, the cadence or rhythm is like the last line in this couplet:

“A brave man struggling in the storm of fate
And greatly falling with a falling state.”

This is called *Harmonic Inflection* (see Emphasis).

And if there are three accented syllables, or words, such arrangement ought to be adopted as to give the last a falling, the penultimate a rising, and the antepenultimate either a rising or falling inflection. Three accented words will be enough to form a cadence. The foregoing demonstrates how the rhythm of a cadence is to be *delivered*, that cadence which comes at the end of a sentence so necessary to gratify the ear of the hearer. In addition to the *harmonic* or *rhythmic* inflection, there is the gradual fall of the voice into repose.

James Rush in his “Philosophy of the Human Voice” says, respecting Rhythmus: “The ear is cognizant of two kinds of proportions in the successions of sound: one embraces the relationship of force, the other the durations. The ear is pleased with varied percussions and durations within symmetrical arrangements. The most impressive means of expressive intonation consists in the extended time of syllabic utterance, a quality which Rush says he noted in listening to Mrs. Siddons. A person with a quick *poetical ear* and a free command of language will find *no difficulty in carrying on for any duration* an extempore *rhythmus* of mere unrelated words or phrases. Besides the variety and impressiveness thus arising from stress and quan-

tity, the rhythmic effect is further diversified by including one or more accentual sections (which contain the accented syllable) from one to five syllables, and these within the boundaries of pauses, called *Pausal Sections*, which contain from one to twenty syllables."

George Saintsbury, in his "History of English Prose Rhythm," says: In Pure Prose highly Rhythmed, instead of sameness, equivalence and recurrence, the central idea turns on *difference, inequality and variety*. William Tyndale founded the rhythm and cadence of the English Bible. Tyndale saw the advantage given by the Greek pronoun and grasped it; "Him that is weak in the faith receive unto you." (This Greek pronoun Daniel Webster employed to such great effect in his "Bunker Hill" oration: "Him! the premature victim of his own self-devoting heart! Him! the head of our civil councils . . . Him! cut off by Providence . . .") The Rhythmic sweep, the balance or parallelism, is widened, softened, and moulded out into great undulating sweeps of phrases, rising, hovering, descending with a wing-like motion. A sort of *keynote* or dominant of the music is taken. The Rhythm swells out into pæons, and some Dochmiacs. This foot often has the quivering straightness and onset of a lance in rest at charge. Dochmiacs (five syllables) make good passages, also fine and good rhythm. We take a few of the 43 rules, axioms, etc., of Saintsbury, which are so important: (1) Rhythm of prose, like meter of verse, can be expressed in the foot system or a system of mathematical combinations of "long" and "short" syllables. (11) Monosyllable feet are of extreme importance as *pivots* for the turn, and stepping-stones in the progress of English prose rhythm. (14) The beginning is of great importance in summoning special attention. (15) Neglect of the middle will deprive the structure of all claim to really numerous. (24) Sentences or clauses follow in succession to each other, *drawing themselves out*, or *shutting themselves up* like slides of a telescope, like a flight of steps ascending or descending. (25) These arrangements are specially prominent in what is called the balanced style; in which pairs or batches of clauses and sentences are aligned and opposed to each other with antithetic and even antiphonic effect. (40) In harmonious passages, especially of an *emotional* kind, a foot which may be in most cases either ionic, a minore $\cup \cup - -$ or third pæon $\cup \cup - \cup$ is present so frequently that it seems to be almost a specific. Cicero says: "There is in speaking a kind of underhum of song." Do not slur over feet as some orators do, so as to hurry on the emphatic word, upon which they pounce. Give each foot its full measure. The chief touchstone of composition is the ear, both of

selection of single words and ordonnance of phrases. It is impossible to render an exact reason why one thing is right and another wrong. It is so; and there's an end on't."—Saintsbury.

Chatham held cadence no trifling thing, for an orderly and sweet sentence by gaining our ear conciliates our affections.

James Harris, in his "Philological Inquiries," says that syllabic quantity is more often determined by accent, it being enough to make a syllable long if it be accented, and short if it be unaccented, whatever may be the position of any subsequent consonants. The two pæons and the cretic may be called the feet for prose—*e.g.*, Beauty may be—lost may be for—years out-lived—; but virtue remains the same, till life itself—is at an end.

William Russell says that Rhythm implies a just *observance of pauses* whether marked in punctuation or not, and these pauses become like rests in music, portions of the measure or rhythm. It is the last mentioned effect which renders rhythm so important to an easy, fluent and natural use of the voice. It is the time of regularly recurring and exactly proportioned pauses, or regular returning quantity, accent and pause in the successive sounds of the voice—abrupt elements thereby being skilfully avoided, and the coincidence of emphasis with mutable and indefinite quantities; but more particularly the exact timing or recurrence of accents at the end of clauses, and in the cadence of sentences, as these places are particularly adapted to sounds intended for effect on the ear. Some readers err on the extreme of marking time too prominently, and with a jerking accent, which offends the ear. A *delicate marking of rhythm* is a genuine grace of cultivated elocution in the *language of oratory* or of *sentiment*. Rhythm imparts a *smooth, agreeable and symmetrical effect to the voice*; it prescribes and facilitates a regular and *easy breathing*; it enables the reader or speaker to pronounce the successive clauses of every sentence with a regulated, *easy, fluent style* of accent, which renders the effort of utterance comparatively light; it *promotes tranquility* of the emotions, saves his own organic strength, and gives forth his language with a harmonious and pleasing effect to the ears of others. Every accented syllable in elocution is equivalent to the beginning of a bar in music, and may be so marked; the rule for marking is simply place a bar before every accented syllable wherever found, and before every pause. Every accented monosyllable in elocutionary rhythm constitutes a bar. The initial rest represents the slight interval between the first bar and the preceding utterance, whatever that may be—*e.g.*,

"Pro | crasti | nation | ~ is the | thief | ~ of time. | "

Genung, in "The Working Principles of Rhetoric," says that *Rhythm of Prose* is the natural flow, the melodious flow of eloquent or well ordered speech. Rhythm has no fair opportunity in a short sentence, such as concentrates its power in a single word; it calls rather for some *roll and richness of movement*, and for the balance of clause and clause. Special care must be given to the treatment of monosyllables in order to *avoid* the unwieldy congested effect of *tumbling accented or weighty words* in heaps together—e.g., "Good Lord give us bread now": all the words but "us" are emphatic, and the enumeration is heavy. *Poly-syllables* with their alternation of accented and obscure (unaccented) sounds, are the "phrases of nature's own making;" and for this reason are very useful in the varied web of rhythm.

We come now to one of the greatest and most essential parts of Rhythm, which is *Pause*. Genung says one of the most important principles coming into prosody from the rhythm of music is that the *Pause* must be reckoned with. It has a distinctive value expressed in silence; in other words, while the voice is waiting, the music of the movement is going on. (See Fig. Pause.)

The *Right Hon. John Bright* was regarded as the greatest orator of the Victorian Age. Lord Salisbury said he was "the greatest master of English oratory that this generation has produced, or I may say several generations back." "The greatest English master of the oratory of sentiment," writes C. A. Vance, "his chief artistic inspiration lay in his sense for the value of words and for the rhythm of words and sentences. His invariable quality is the choice of the right word or run of words: 'A small but *exultant* voice within me tells me that I shall not appeal in vain,' 'This *incapable* and *guilty administration*,' 'Angel of Death,' 'The beating of his wings'; Bright could no more have said 'flapping,' as Trevelyan in his 'Life of John Bright' observes, than Mr. Gladstone could have made a false quantity." "No orator excelled him in rhythm," says Vance in his "Bright's Oratory." Bright was a popular orator, "although he would often use a Latin word for the sake of sound or rhythm." He would say constantly *trepidation*, *profligate*, *decorous*, *penurious*, *eradicate*, *assembly* where he might, except for sound or dignity, have said "fear," "wicked," "seemly," "stingy," "uproot," "meeting." The italicised words are rhythmical words in the use of which John Bright and the great American orator, Daniel Webster, were similar; of the latter, Genung cites from the "Bunker Hill Oration" some of the following rhythmical words: *venerable*, *bounteously*, *behold*, *metropolis*, *unutterable*, *combat*, *ere*, *slumber*, *strife*, *gloom*,

endure; rhythmical constructions: *venerable men, former generation, roar of hostile cannon, heights of yonder metropolis, your country's means of distinction and defence, ere you slumber in the grave, this monument may moulder away*; and the constant balancing of elements, as: *the head of our civil council and the destined leader of our military bands*. Vance says that instead of these rhythmical words: *confederation, main, freedom, refuge, race, clime*, try the effect that these words would have in their place: *confederacy, ocean, liberty, asylum, nation, climate*, in Bright's memorable passage on America: "I cannot believe that civilisation in its journey with the sun will sink into endless night in order to gratify the ambition of these men, who seek to 'wade through slaughter to a throne and shut the gates of mercy on mankind.' I have another and far brighter vision before my eyes. It may be a vision, but I will cherish it. I see one vast confederation, stretching from the frozen North to the South, and from the wild billows of the Atlantic westward to the calmer waters of the Pacific main; and I see one people, and one faith, and over all that wide continent the home of freedom and a refuge for the oppressed of every race and of every clime." One realises how much of the beauty of these fine passages is due to the artful disposition of the accents and of the long vowel sounds. Bright's reputation as the greatest English master of oratory of sentiment may confidently be staked upon the last few sentences of this speech, sentences pure and unlaboured in diction, majestic in rhythm. "Bright spoke very slowly," says the Rt. Hon. George Russell, who heard him. "It was extremely effective because it conveyed the impression of considered judgment and profound conviction." Sir Wilfrid Lawson says: "A five-syllable word always fetches John Bull. There is nothing like a five-syllable word. Lord Beaconsfield knew that. Whenever any one proposed reform, he said, 'We will not *Americanise* our institution,' and everybody went away and said 'We will not be *Americanised*.' If anybody proposed to make peace without adding a great deal of blood, they were asked, 'Will you submit to the *humiliation* of the Empire?' and everybody said 'We don't want to be *humiliated*.'" The charm of the five-syllable word (the Dochmiac foot) is highly rhythmical, and is why it fascinates in an oration, mixed, however, with short or monosyllabic words. Vance adds the following respecting *Bright's cadences*: "To one who has caught the suavity of Bright's cadences, the accents of Macaulay sound like the stroke of a blacksmith's hammer, the sentences of Burke strike the ear like the tramp of a regiment, and the periods of Fox or Gladstone like the tumult of a hurrying crowd."

Delivery: From "*The Speaking Voice*," by Behnke: "When the rhythmical stress or beat does not fall on alternate syllables, but is divided by two or three small syllables or unimportant words, they are said quickly, and thus the swing of the rhythmical pendulum is evenly maintained. If on the contrary, the rhythmical word or syllable is not followed by one or more short syllables, but a word which, from the sense of the passage, requires more stress, a pause is made between these two words equivalent to the short beat; or the vowel quality of one or both words is slightly prolonged, and thus the time is made up. On this point of the right maintenance of rhythm, even in rapid passages, G. H. Lewis wrote as follows: 'No sooner have they (actors) to express excitement or emotion of any kind, than they seem to lose all mastery over the rhythm and cadence of their speech. Let them study great speakers, and they will find that in passages which seem rapid there is a measured rhythm, and that even in the whirlwind of passion there is strict regard to "tempo" as in passionate music.' Universal as is rhythm in speech, a number of persons transgress its rules as soon as they commence to speak or read in public. Light syllables are strongly marked and heavy ones passed over lightly. Long vowels are pronounced short, and short ones are drawled out. These errors give an artificiality to the language used, which is an offence against good taste. The more natural and flowing the diction, the more evenly and regularly falls that pulsation to which the name of 'Rhythm' is now usually applied. It is the ever-recurring action and reaction, the long and short, the heavy and the light syllable, which constitutes the measure of all speech. Almost every sentence has, or should have, a different keynote; and every note or cadence should bear its proper relation to the keynote, as in a musical composition."

S. S. Curry in "*Mind and Voice*" says: "When the rhythm of speaking is easy and natural, it co-ordinates with the rhythm of breathing in life; but whenever there is confusion one interferes with the other, sore throat and all sorts of injuries to health result." In his other work, titled "*Vocal Expression*," he further says under the subject of pausing: "As the mind thinks by pulsation, by rhythmic leaps, by action and reaction, so speech must have the same characteristics." He cites in illustration of these pulsations, the action of a water beetle in propelling itself after pausing. Russell says that flowing speech causes thought to glide into the mind.

If we wish to express many *attractive things*, we make many spheroidal gestures. What is called the *culminating point* of a gesture must not be forgotten. This is a ring

in the form of the last stroke of the German letter \mathfrak{A} , which is made by a quick, electric movement of the wrist.

"Rhythm causes thoughts to flow freely into the mind."

G. Bower Codling, in his "Public Speaker's Training Course," gives the pausing and phrasing in the following:—

"It is natural | in every man | to wish distinction; || and the praise of those who can confer honour | by their praise, || is, | in spite of all false philosophy, | sweet to every human heart; || but, || as eminence can be only the lot of few, || patience of obscurity is a duty, | which we owe not more to our own happiness, | than to the quiet of the world at large. ||| Give a loose, | if you are young and ambitious, | to that spirit which throbs within you; || measure yourself with your equals; || and learn, | from frequent competition, | the place which nature has allotted to you; || make of it no mean | battle, | but strive hard, ||| strengthen your soul | to the search of Truth, || and follow that spectre of Excellence | which beckons you on, || beyond the walls of the world, || to something better | than man has yet done. ||| It may be | you shall burst out into light and glory | at the last; | but, | if frequent failure | convince you of that mediocrity | of nature which is incompatible with great actions, || submit wisely | and cheerfully | to your lot; || let no mean spirit of revenge || tempt you to throw off your loyalty to your country, ||| and to prefer a vicious | celebrity | to obscurity | crowned by piety and virtue. ||| If you can throw new light upon moral truth, | or, | by any exertions, | multiply the comforts | or confirm the happiness | of mankind, || this fame | guides you to the true ends of your nature; || but, | in the name of Heaven, | as you tremble at retributive justice; || and in the name of mankind, | if mankind be dear to you, | seek not that easy and accursed fame which is gathered in the work of revolutions: || and deem it better to be for ever unknown, || than to found a momentary name | upon the basis of anarchy | and irreligion."—
"Means of Acquiring Distinction," Sydney Smith.

In resumen: Rhythm is timed movement of sound, accelerated or retarded according to sentiment or emotion; and we close with these observations: The cadence is a gradual falling into repose at the end of a sentence or period. To be perfect it should have three accented syllables with a gradual fall on each one. The retardation is graduated to the amount of preparation or acceleration that has been made for it. In general, where a sentence does not seem to sound alright, a reduction of it to feet will often disclose where the harshness is, and will enable one to give it smoothly and satisfactorily to the ear. Pause after an *accentual group* (very slight, imperceptible); pause after a *pausal section* (rhythmical pause, taking up to 20

syllables); pause, to some length, after a *sentence or period*, and, as Walker says, to speak or read well one must pause on an average after every fifth or sixth word. Public speaking requires pausing much oftener than conversing in private.

SARCASMUS: Greek *sarkazo*, to rend off flesh like dogs, to bite the lips in rage, to sneer; *sarz*, flesh. Is a form of speech by which a bitter kind of taunt or derision is made, most commonly used of an enemy. Sarcasm is vituperation softened in the outward expression, says Bain, by the arts and figures of disguise—epigram, innuendo, irony—and embellished by the figures of illustration. There is irony amounting to sarcasm in Locke's remark upon Aristotelian logic: "God did not make man, and leave it to Aristotle to make him rational."

Examples: The Duke of Saxon, captured in war, was a fat, large, corpulent man. The Emperor, after having seen the prisoners, said to those about him: "I have gone hunting many times, yet never took I such a swine before." "Behold the dreamer cometh." "How glorious was the King of Israel to-day!"—that is, how contemptible and inglorious. "He saved others, himself cannot save."

Delivery: This is the bitterest irony, and has a guttural aspirating tone, compound stress, which see under Emphasis, also the unequal wave; the falling inflection is prevalent. No stress or emphasis suits this figure better than the double-faced stress of the compound.

Use: The most lawful use of this trope is to repress proud folly, wicked intolerance, pride and rudeness.

Caution: It should not be used without some great cause deserving it, as arrogance, shameful lechery, ridiculous avarice, etc.

SCEMATISMUS: Greek *skeptomai*, to look about, look carefully at, consider; *skemmatos*, a subject for reflection; is a form of speech whereby the orator propounds his meaning by a circuit of speech, in which he would have it understood by a certain suspicion what he does not say, for three causes. (1) *Safety's sake*, as when it is dangerous to speak directly and openly. (2) For *Modesty* and good manners' sake—*i.e.*, when it is indecent to speak plainly. (3) For *Delectation's sake* and grace of the hearer, as when it may be a greater delight under this figure than by the plain report and open show. In the (1) the orator may use two matters: (a) by *reproving* another person as a ruler, king, tyrant, etc., in whom the same evils are or were while he lived; (b) by *commending* such persons in whom the contraries are. An evil man, hearing their praises, is

moved in mind and begins to covet commendation and praise. *Modesty's sake*: "Whose aunt was delighted with daily marriages" means "an unchaste life."

SERMOCINATIO: Latin *sermocinare*, to talk, to discourse; is a form of speech whereby the orator feigns a person and makes him speak much or little according to comeliness; much like *Prosopopœia*; but in *Sermocinatio* the orator answers now and then the questions which the feigned person propounds to him. Webster defines *Sermocination* as a form of *Prosopopœia* in which the speaker answers his own question or remarks immediately.

Examples: The practice of questioning and *answering to oneself* is generally *pleasing*—e.g., Cicero: "Before whom then do I say this? Before him assuredly, who at a time when he had a full knowledge of what I have just said . . ."

Another mode: Cicero: "Some one will say, is this your moral discipline? Do you thus instruct your youth? If, judges, if any man was ever of such strength of mind," etc., etc. *Another method*: "Was a house wanting to you? but you had one. Was ready money superabundant with you? but you were in want." In the foregoing you immediately give the answer.

Æschines vs. Demosthenes: "Shall not the senate of the Areopagus therefore receive a crown? No—for it is not usual for them (to do so). Are they not ambitious of honour? Certainly; but they are not satisfied merely that no one should commit a fault amongst them, but, if any person is culpable, they punish him . . . O Hercules! any one may say, 'Shall I not leave the country, because I have been a magistrate?' No! lest after becoming a defaulter respecting the property or service of the state, you should have recourse to flight."

Demosthenes vs. Æschines: ". . . but if I, as a senator, thought it necessary to introduce the ambassadors, he inveighs against me for this. What was right that I should do? Was I to move that those should not be introduced who came for this purpose, that they may confer with you? or to order the architect not to give them seats in the theatre? They might have purchased seats for two oboli, if this decree had not been proposed. Was it necessary that I should guard the trifling interests of the state, and sell its main interests to Philip, as this man did? Certainly not. Take and read this decree for me . . ."

Henry Clay on the Seminole War: "How, I ask, did they come into our possession? Was it in the course of fair, and open, and honourable war? No; but by means of deception—by hoisting foreign colours on a staff from which the stars and stripes should alone have floated. Thus

ensnared, the Indians were taken on shore; and without ceremony, and without delay, were hung. When did this humane custom, by which, in consideration of their ignorance, and our enlightened condition, the rigours of war were mitigated, begin? At a time when we were weak and they comparatively strong; when we were seeking, from the vices, from the corruptions, from the religious intolerance, and from the oppressions of Europe, to gain an asylum among them. And when is it proposed to change this custom, to substitute for it the bloody maxims of barbarous ages, and to interpolate the Indian public law with revolting cruelties? At a time when the situation of the two parties is totally changed—when we are powerful and they are weak—at a time when, to use a figure drawn from their own sublime eloquence, the poor children of the forest have been driven by the great wave which has flowed from the Atlantic Ocean almost to the base of the Rocky Mountains, and, overwhelming them in its terrible progress, has left no other remains of hundreds of tribes, now extinct, than those which indicate the remote existence of their former companion, the mammoth of the new world!”

Use: It serves to complain, to reprove, to confute, to excuse, to teach, to describe the nature or properties of a particular person.

Caution: It is necessary that the words be agreeable to the person feigned and not otherwise than he would use, also to consider the circumstances both of person and things, their estate, condition, kind, age, disposition, manners, place, time, etc. Cicero, in this respect, was marvellously cunning and most artful. He brought in Milo speaking valiantly, Anthony arrogantly, Nenius wickedly, Erutius impudently; ever framing their speech according to their nature.

Sermocinatio being one of Henry Clay's special figures, we will pause to consider him from an oratorical standpoint at this juncture.

HENRY CLAY

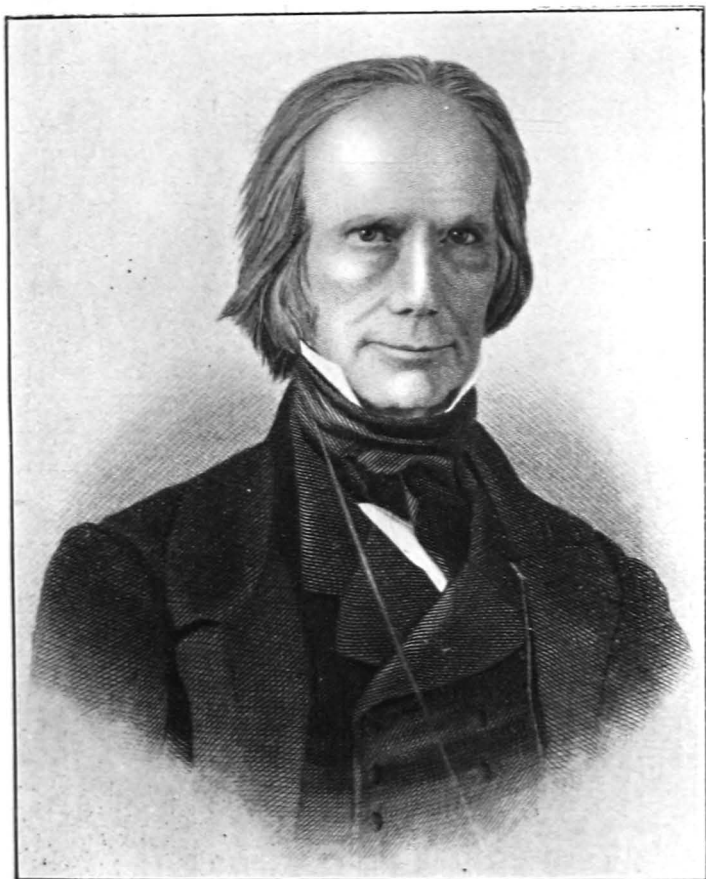
HIS ORATORY, DELIVERY, AND SOME NOTES FROM EMINENT CONTEMPORARY AND SUB- SEQUENT CRITICS.

Henry Clay, the great Kentuckian, for nearly half a century held the attention of the American people by the majesty of his eloquence. Perhaps no voice ever raised on the American continent was so musical, so magical, so marvellous. He held the highest positions in the gift of his countrymen, excepting the Presidency, but he was twice nominated for this: first, in 1832, and was defeated by Jackson; second, in 1844, when he was beaten by Polk of Tennessee, partly on account of his opposition to the annexation of Texas, which he held would bring about a war with Mexico and possibly friction with the Latin Republics, also an extension of slavery with all its evils. His defeat in '44 was a great disappointment, but Clay bore it well, and uttered that famous expression which has become proverbial in America as the synonym of the highest political ethics: "I would rather be right than be President." As to whether Clay was right, these facts speak for themselves: Texas was annexed, war took place with Mexico; Mexico not only lost Texas, but New Mexico and California; hence the present Mexican antipathy and of the expectativeness, jealousy and mistrust of the Latin States towards the Great Republic; slavery was extended, together with its evils, to such an extent, that on account of it in the '60's the United States of America was nearly destroyed.

"Clay is a *tall man, six feet and one inch*, not stout but the opposite; always erect in standing, walking or talking; in debate still more erect. The temperament of Mr. Clay is sanguineous and mercurial, susceptible of quick, and in the presence of powerful causes, of high excitement. This constitutional excitability in Mr. Clay has always been with him a severe test of the power of self-government. (See Clay's *Apostrophe to Calhoun*, remarks by Oliver Dyer.)

Clay's Wonderfully Modulated Voice.

"*The voice* of Mr. Clay has been one of great melody, compass and power. With a *foundation of low bass*, deep and strong, it has been capable of rising *to the sharp falsetto*, every note in the scale, musical and far-reaching. Within this compass lies the power of expressing all human feelings and passions. In regard to the modulation of his voice for oratorical purposes, instructed by nature rather than by art, and employing his vocal powers chiefly for the practical uses of society, of the forum, and of public debates, Mr. Clay has always *escaped the vices of tune and song*.



HENRY CLAY.

Principal Forms of Oratorical Expression used by Mr. Clay. His master-figures are those in italics :

Anaphora, *Apostrophe*, *Asteismus*, *Apodixis*, *Asyndeton*, *Epagoge*, *Eperotesis*, *Ethos*, *Exordium*, *Parenthesis*, *Pathos*, *Pause*, *Periodicity*, *Sarcasmus*, *Sermocinatio*.

Hence his elocution has been felt to be natural, and has consequently been effective. But the attributes of Mr. Clay's eloquence extend to a wider range than his voice. His person, tall, erect, commanding; his countenance as well as his voice, capable of expressing every feeling and passion of the human soul, pleasure or pain, satisfaction or discontent, hope or fear, desire or aversion, complaisance or contempt, love or hatred, joy or grief, ecstasy or anguish, valour or cowardice, kindness or cruelty, pity or revenge, resolution or despair; his large mouth and swollen upper lip working quietly or in agony as occasion requires; his eye resting in calmness or beaming with lively emotion or sparkling with strong feeling, or flashing with high passion like the thunderbolts of heaven in the darkness of the storm.

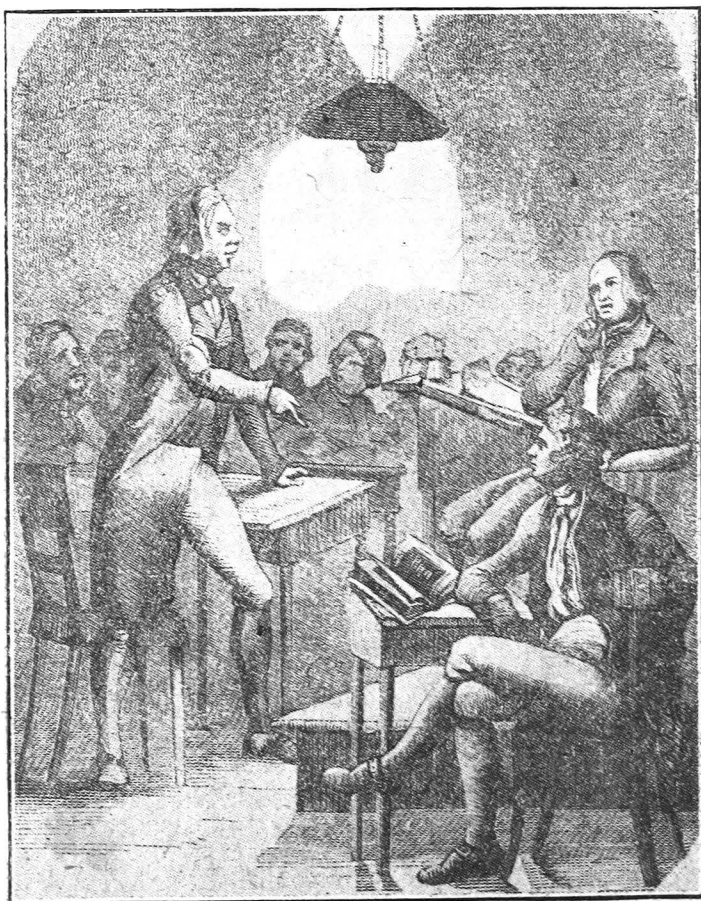
His Gestures and Attributes.

“His arms now hanging easy by his side, now outstretched, now uplifted, now waving with grave, or striking with the vehemence of passion; his finger pointing where his piercing thoughts direct; the easy or quiet or violent movements of his whole frame; the bending of his body forward or sidewise or backward; the downward or upward look; the composed or suffused or impassioned countenance; the watchful, shifting glances taking in the field of vision and making one feel that he is seen or individually addressed; the theme; himself; his audience; his fame; his position on the subject in debate or under discussion; his relation to the assembly or body before him; the respect and esteem in which he is held by them; his dignity, courtesy, deference; his disinterestedness, his philanthropy; his patriotism—all these and many others that might be named are among the attributes of Mr. Clay's eloquence, and appertain to that accumulation and concentration of influences which have given his popular harangues, his forensic efforts, his various public addresses and his parliamentary speeches so much power over the minds, the hearts and actions of his countrymen.

“In a conversation between the author and Mr. Clay about his reply to Mr. Rives of Virginia, August 10, 1841, touching Mr. Tyler's veto of the Bank Bill, which was one of the impassioned class of his speeches, Mr. Clay said: ‘I do not know how it is with others, but on such occasions I seem to be unconscious of the external world. Wholly engrossed by the subject before me, I lose all sense of personal identity, of time, or of surrounding objects.’”—“Life and Times of Henry Clay,” by Calvin Colton (published in 1846).

“Mr. Clay was now (1815) in the zenith of his popularity, and the pride of his manhood. The epithet ‘furious crater’ which the British press applied to him, referred only to his energetic and zealous efforts against what he deemed

abuses, or in denunciation of what he considered unpatriotic or dangerous measures, declamations against foes abroad or errors at home. The following description of his manner, gesture, and appearance is from an anonymous writer, but strikes us forcibly with its graphic distinction: 'Every muscle of the orator's face was at work. His whole body seemed agitated as if each part was instinct with a separate life, and his small white hand, with its blue veins apparently distended almost to bursting, moved gracefully but with all the energy of rapid and vehement gesture. The appearance of the speaker seemed that of a pure intellect brightly shining through the thin veil of flesh that invested it.'"—"Young American's Library" (published in 1852).



Taken from "Young American's Library," published in 1852.

Henry Clay, in his early days, practising speaking in a debating society.

"To feel the full charm of his lucid explanations, and his winning persuasiveness, or the thrill which flashed through the nerves of his hearers by the magnificent sunbursts of his enthusiasm, or the fierce thunderstorms of his anger and scorn, one had to hear that *musical voice, cajoling, flattering, inspiring, overawing, terrifying in turn*—a voice to the cadence of which it was a *physical delight* to listen; one had to see that face, not handsome, but glowing with the fire of inspiration, that lofty mien, that commanding stature, constantly growing under his words, and the grand sweep of his gesture, majestic in dignity and full of grace and strength—the whole man a superior being while he spoke. Survivors of his time, who heard him at his best, tell us of the effects produced by his great appeals in the House of Representatives or the Senate, the galleries trembling with excitement, and even members unable to contain themselves; or in popular assemblies, the multitude breathlessly listening, and breaking out in unearthly shouts of enthusiasm and delight, weeping and laughing, and rushing up to him with overwhelming demonstration of admiring and affectionate rapture."—"Life of Henry Clay," by Carl Schurz (published in 1887).

"It is said, of course, that a great part of Clay's power was in his incomparable voice, his facial expression, the movement of his graceful body; and there is truth in these observations, though he who emphasises them is in danger of conveying a false impression. These traits the orator had in a remarkable degree, but he never relied on them to the exclusion of the more substantial elements of success. He did not go into a contest without preparation, thinking to win by his natural gifts. There are in existence the most elaborate collection of notes and quotations which he made for some of his principal speeches. Mr. Harrison's estimate of Mr. Clay as a public speaker is of interest, as it comes from one who had long and intimate acquaintance with the great orator: 'A notion has been entertained by some who knew but little of his habits, or the loftiness of his temperament or character, that Mr. Clay was but an impulsive orator, dashing and reckless, always ready for a speech, a frolic, or a fight, and never taking time for preparation, however difficult or weighty the subject or the occasion. Every such notion is utterly unfounded and untrue. . . . You would see the emotion in his whole person as he slowly rose to his feet . . . his heart . . . would manifest its emotion not only in the preliminary outline of facts to be considered, but would occasionally manifest its emotion even before he had uttered a word.' 'No such voice was ever heard elsewhere,' wrote Ben Poore; 'it was *equally distinct and clear whether at its highest key*

or lowest whisper; rich, musical, captivating. He gesticulated all over. The nodding of his head, hung on a long neck, his arms, hands, fingers, feet and handkerchief aided him in debate. He stepped forward and backward, and from the right to the left with effect. Every thought spoke; the whole body had its story to tell and added to the attractions of his able argument.'"—"Henry Clay," by Thomas Hart Clay, his grandson (published 1910).

"No orator's voice superior to his in quality, in compass and in management has ever, we venture to say, been raised upon this continent. It touched every note in the whole gamut of human susceptibilities; it was sweet and soft, and lulling as a mother to her babe. It could be made to float into the chamber of the ear as gently as descending snow flakes on the sea; and again it shook the Senate, stormy, brain-shaking, filling the air with its absolute thunder. That severe trial of a speaker to speak in the open air, he never shrank from. Musical yet mighty, that marvellous organ ranged from all levels from the diapason organ-tone to the alto shriek; from the fine delicacies of pathetic inflections to the drum-beat rolls of denunciatory intonations. And all the time it flowed harmoniously. In the very torrent, tempest and whirlwind of his oratory, he could beget the Shakespearean temperance which could give it smoothness and beauty.

His Style in the Open Air.

"Although, as we have said, he spoke in the open air, his style was there also much the same as with chamber audiences. The sustained tumultuous frenzy of the Irish school of eloquence he was never urged on to, even by the shoutings of the thousands in the open air. Even there beneath the blue sky and before the million, it was as unlike as possible to the rough hillside stormings with which we may imagine O'Connell used to meet and grapple with his monster gatherings.

"His management of his body was very manly, dignified and graceful; whether flinging his arms about in the storm of passion, or passing in his course to take a pinch of snuff so indispensable, his movement was fit to be seen by a theatre audience. His by-play as he went along in his speech was capital; and indeed, his whole expression, by face, form, fingers, and arms, added so prodigiously to the effect of what he was saying that the reporters would often fling down their pens in despair, declaring 'He's a great actor, and that's the whole of it.' That, however, was not the whole of it by a good deal . . . then, when his mind was full of broad thoughts, when his soul was aglow with burning sentiments, when his bodily sensibilities were all up and reacting on his faculties, the rapid throb

of his pulse beating a reveille to all his powers—then, indeed, for one moment you might fancy that Cicero's splendid dream was realised; that in the Senate House Roscius was, indeed, in action; that all combination of the statesman and the orator was standing right before you. . . . For *Henry Clay had by nature much of Garrick's style of effect*; Everett follows Kemble; and Choate is of the passionate order of Edmund Kean. During the war of words between President Jackson and him, as the chief of the opposition in the Senate, he uttered a sentence which was never reported, but which is said to have been at once electric and picturesque. He was predicting dangers from the dictatorship of the old hero: 'Yes,' said he, waving his hands out towards the Capitol gardens; 'Yes, and even in these sacred grounds some military chieftain with his nodding plumes shall *dart his satisfied eye* upon his troops.' The tragic intensity of the 'dart his satisfied eye' was so true to nature, the Senators almost saw another Cromwell at the door counting his files with gleaming eye as they invested the inviolate Capitol. It is said of Mr. Clay that he used to utter the words 'The days that are passed and gone' with such melancholy beauty of expression that no man could hear him without a tear. His manner of speaking was eminently natural. It was natural, easy, graceful and dignified. He never seemed to be trying to do anything . . . *if Clay was furious, you felt that he ought to be furious*. . . . His usual delivery was quite deliberate; every word golden and clear-cut. His figure inclined pliantly and with dignified and courtly emphasis; though in the moments of vast passion it would bend almost double, and for an instant play up and down like the walking-beam of a North River steamer. *His eye usually smiled*, however, with an expression, at times, like a jet of flame. . . . And as he warmed, his words came faster and faster, yet still articulated harmoniously; his awkward arms began to sweep gracefully in wider and wider sweeps; the prophetic expression of his feelings darted across his features in advance of his words; *single words* would be *blazed out*, yet still the general level of the utterance was low and sweet; his uncomely face beamed with animation and his homely mouth seemed to shrink and curve in his passion, almost to a Grecian chiselling. His general level of speech was conversational, like animated talk, something like what the great Irish orator, Grattan, in one of his youthful letters, described Lord Chatham to have been. But even upon this level so silver-tongued were his tones, so easy and gliding their flow, and so varied and delicate their inflections, that he held his auditors' attention fascinated and unflagging. When, then, he *rose above that subdued level, the effect*

was correspondingly powerful; and in every pitch of the scale that glorious voice was unbroken; he had never injured it by bad usage, he had *never roared it into gruffness*, nor growled it into hardness and an edgy coarseness, but always he was golden-mouthed—a modern Chrysostom in that part at least. He did not, like some quite popular declaimers, indulge in violent contrasts of pitch; running along, for instance, for ten sentences on one level, and then abruptly changing to another and remote level; but maintained always the melodious general level of spirited conversation from which easily and gracefully and by gradations he rose and fell. Single words and tones, however, he would sometimes give with great variety of modulation; for his voice was not only full and wide-ranging, but it was under the most exact command; from his low and sweet level tone, he would sometimes strike instantly a tone like an alarm-bell. We remember hearing him throw off the simple words 'railroad speed' in such a manner that in an instant he made the whole express train under lightning headway dash across our mind. He had, too, the faculty of crowding, as by some *hydrostatic pressure* of oratory, an amazing weight of expression *on to the backbone of a single word*. Sometimes mounting from his easy level on one word alone, he would go through a whole pantomime of action; his form rises, his eye burns, his looks strike awe, when the final ejaculation of that much-anticipated word would burn into the very fibre of the brain, for an everlasting memory. In boyhood, we heard him utter the word 'Crevasse'; we did not even know then what a 'crevasse' was, but it was struck, as by some tremendous die, into our mind; and has been there ever since, the type and synonym of everything appalling."—"The Golden Age of American Oratory," by Edward G. Parker (published in 1857).

"His voice was a marvel. . . . It could range all the octaves and command every pitch. It could whisper or roar, sing lullabies or shriek; it could be delicious, sweet, insinuating, or wild, terrible, denunciating, gentle as a breeze or fierce as a tornado. Its carrying powers were as remarkable as its quality. He loved to speak out of doors, where he could reach the multitudes by the thousands. This voice, Clay had under perfect control. He was never declamatory . . . He was an actor and spoke with his whole body. He was always dramatic. When he denounced Jackson for appointing his servile follower, Amos Kemdall, superintendent of the state bank, he ended with a withering accusation by stretching his arms full length, rising on tip-toe, and with a terrible frown and voice, thundering disgust to the vaunted roof of the old Senate chamber and yelling: 'An agent was sent out to sound the local institutions as

to the terms on which they would receive deposits, an agent was sent out,' and the voice rose to a shriek, '*and such an agent.*' Calhoun was distinguished for his logic, Webster for his argument, Clay for his eloquence."—"Five American Politicians," by Samuel P. Orth (published 1906).

"In controversy he was logical, witty, humorous, forcible, sarcastic, eloquent. His style was vehement and impassioned. When he became excited in debate, his manner was peculiarly knightly, gamy, audacious, and sometimes arrogant. As he set forth proposition after proposition with increasing energy and fire, his tall frame would seem to grow taller with every new statement. *Clay could tell an anecdote in a captivating way.* There was a freedom, a sweep, an elegance in his anecdotal style which was very taking.

His Beautiful Exordiums.

"Clay's felicity in Exordium. He began a speech with the same masterly simplicity, directness and precision with which Shakespeare begins a drama. His exordium exhibited all the Quintillian attributes. It was brief, it was in keeping with the subject and the occasion, and it predisposed the audience in favour of the speaker and his cause. His language and his metaphors always exactly fitted the place, the occasion, the audience and the circumstances."—"Great Senators of the United States Forty Years Ago (1848-49), with Personal Recollections and Delineation of Calhoun, Benton, Clay, Webster . . .," by Oliver Dyer (published in 1889).

"It has been said by those who listened to Mr. Clay's speech that his sarcasm upon the Federalists was overwhelming. The sarcastic tone, the withering look, and the scornful gesture—these have passed away with the occasion, and cannot be imagined by those who are unacquainted with the manner of the orator. Although the day (when speaking on the impressment of American seamen) was extremely cold, so cold that Mr. Clay, for the only time in his life, was unable to keep himself warm by the exercise of speaking, there were few individuals in the house who did not bear witness, by their streaming eyes, to the orator's control over their sensibilities. . . . He is such a perfect master of the language, tone, and look of passion, he addresses himself to the deeper feelings with such mysterious skill, that opposing spirits feel the influence of his power, and, 'like kindred drops, are mingled into one.' Mr. Clay and Mr. Webster, though perhaps equal in strength, were wholly unlike each other in the conformation of their minds. *The arguments of Webster were powerful weapons,* which went toward their mark with a force that seemed irresistible; but they were weapons whose temper and character were

well known, and hence they could be guarded against with the more certainty. On the other hand, the contents of Mr. Clay's intellectual armoury, if not more massive, were at least *more diversified and fatal*. 'The eloquence of Mr. Webster,' says a gentleman, who was a spectator, 'was the majestic roar of a strong and steady blast pealing through the forest; but that of Mr. Clay was the tone of a god-like instrument, sometimes visited by an angel-touch, and swept anon by all the fury of the raging elements.' After having delivered his sentiments at large on the state of the question (the Missouri compromise); and in those deep and solemn tones which had before sounded through the house in the hour of his country's need, he made an earnest appeal to members of both belligerent parties to bring to the discussion minds prepared to harmonise.' His voice is deep, full-toned, and commanding. It has the almost magic power of controlling the feelings of those who listen to its varying cadences. His action in speaking is uniformly appropriate and graceful. His every gesture has its manifest meaning; and every change of his countenance its corresponding effect upon the audience."—"Biography of Henry Clay," by George D. Prentice (published 1830).

"This sent us to the Senate chamber, where our attention was at once arrested by a voice that seemed like the music of the spheres. It came from the lips of a tall, well-formed man, with a wide mouth, a flashing eye, and a countenance that revealed every change of thought within. It had a wonderful flexibility and compass, at one moment crashing upon the ear in thunder-peals, and the next falling in music as soft as that of 'summer winds a-wooing flowers.' It rarely startled the hearer, however, with violent contrasts of pitch, and was equally distinct and clear when it rang out in trumpet tones, and when it sank to the lowest whisper. Every syllable, we had almost said every letter, was perfectly audible.

He Spoke Deliberately and Steady.

"There was not a word of rant, not one tone of vociferation; in the very climax of his passion he spoke deliberately, and his outpouring of denunciation was as slow and steady as the tread of Nemesis. . . . Who could it be? It took but a minute to answer the question. It was—it could be no other man—than Henry Clay. He had just begun an attack on another giant of the Senate.* His eloquence was generally of a warm and popular rather than of a strictly argumentative cast, and abounds in just those excellences which lose their interest when divorced from the orator's manner and from the occasion that produced them. . . . Clay was chivalric, impulsive, poetic, enthusiastic—full of coruscations of wit and flashes of fancy. 'Webster,

* See Clay's remarks directed to Calhoun under fig. Apostrophe.

besides the Doric propriety of his diction, arrested your attention by the ponderous ring in his weighty sentences, as they fell like trip-hammers upon the casques of his antagonists . . . ' Clay's words, when assailing an enemy, were usually courteous and polished, while Calhoun's were fierce, blunt and rudely terrible. He attributed his success not to sudden illuminations while speaking, but mainly to the fact that he began at the age of twenty-seven, and for years continued the practice of reading and speaking upon the contents of some historical or scientific book. 'These off-hand efforts,' he says, 'were sometimes made in a corn-field, at others in the forest, and not unfrequently in some distant barn, with the horse and ox for my auditors. It is to this early practice in the great art of all arts that I am indebted for the primary and leading impulses that stimulated me forward, and shaped and moulded my subsequent entire destiny. *Improve*, then, young, gentlemen, the superior advantages you here enjoy. *Let not a day pass without exercising your powers of speech.*'"—"Oratory and Orators," by William Mathews, LL.D.

Henry Clay was a United States Senator and Secretary of State in the administration of John Quincy Adams, and, according to records, was the greatest of American orators in the sense of inflaming and playing upon the feelings and passions of his countrymen. His voice ranged through the whole gamut of passion, from a bass foundation to a shrill falsetto, with wonderful modulation and delightful cadences. In his lowest tones, as well as those of terrifying denunciation, he was clear and harmonious. His articulation, however rapid became his words, was distinct. He kept his eye steadily on his audience while speaking, as if he addressed each person individually. He had the great art of holding the initial consonant of the root of an emphatic word, so as to throw a tremendous "hydrostatic pressure" into it.

His most admirable quality was naturalness—that is, if the passage called for fury he was furious; if facetiousness, he was jocular; if gentleness, he was calm; and he knew well how to manipulate all the figures embraced in the Figs. Ethos and Pathos. His style generally was subdued, slow, deliberate, steady, and conversational, or it might better be classed as Animated Talking, and this, together with his naturalness, always kept him from tune and song. He stood erect so that his lungs could automatically keep themselves inflated, and his diaphragm act freely, taking care not to roar himself hoarse, and saved his voice for popular assemblies, the forum and the Senate. In action he followed Garrick, and in oratory Lord Chatham; and from the lightning of his countenance the audience divined the

approaching thunder. He was master of the Figures Exordium, Hypotiposis, Sarcasmus, Sermocinatio, Asteismus, Anaphora, Eperotesis, Pause, Periodicity and Epilogue.

To attain and keep his high oratorical acquirements, Mr. Clay constantly practised the art of speaking, and, although naturally gifted with eloquence he prepared his speeches. The author had the pleasure of visiting Clay's house at the Ashland Farm, and of being shown the room in which, he was informed, Clay wrote his great speeches.

Mr. Clay formed the great Whig Party, and remained its leader until his death in 1852. Eight years after it was merged into the present Republican Party. He was animated with the tenderest feeling and the loftiest patriotism, as his efforts to remove, with its consequences, the foul blot on his country's history, his eloquent pleas for the independence of the South American Republics, and his sympathy for the Greek insurgents attest.

Extracts from Mr. Clay's speeches with Figures marked therein:—

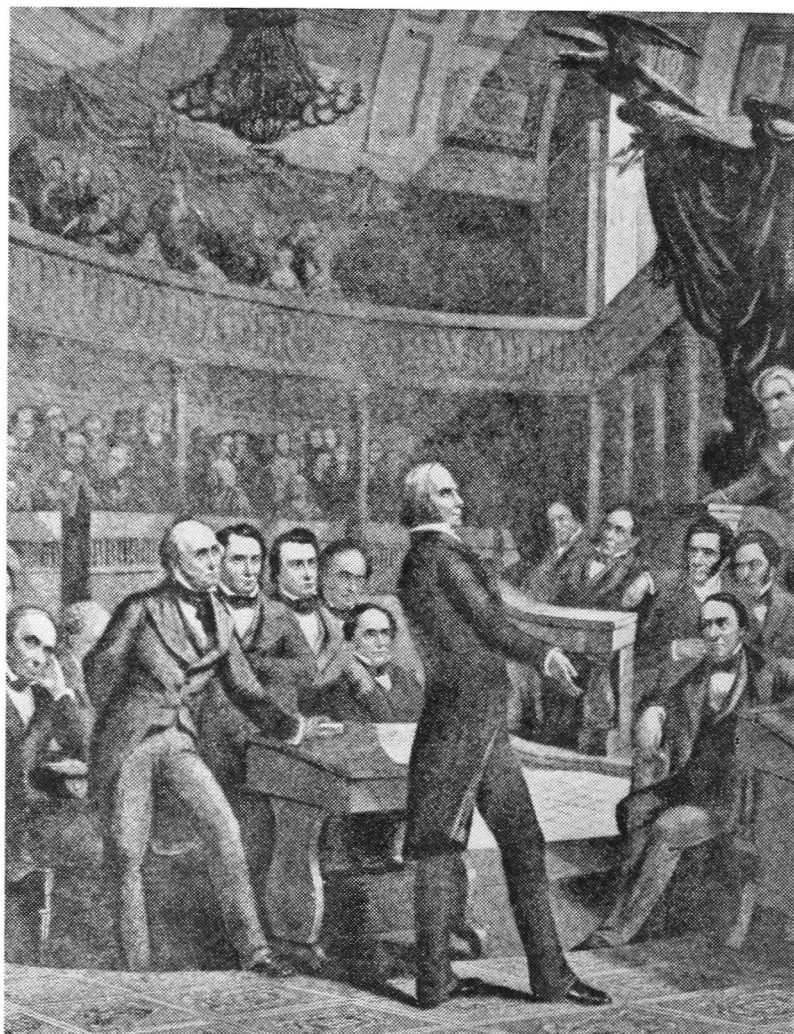
"I am an old man—quite an old man, but—(here he straightened himself up and his eyes flashed)—it will be found that I am not too old to vindicate my principles, to stand by my friends and to defend myself.

"It so happened that I have again located myself, in the practice of my profession, in an office within a few rods of one which I occupied when, more than forty years ago, I first came among you, an orphan and a stranger; and your fathers took me by the hand and made me what I am. I feel like an old stag, which has long been coursed by the hunters and the hounds through brakes and briars, and o'er distant plains, and has at last returned to his ancient lair to lay him down and die. And yet the vile curs of party are barking at my heels, and the bloodhounds of personal malignity are aiming at my throat.

"*I scorn and defy them as I ever did!* (Cries and sobs and shouts hurtled in the air, and there was a fierce looking around for enemies of Henry Clay.)

"^a "If it were allowable for us, at the present day, to imitate ancient examples, I would invoke the aid of the Most High. I would anxiously and fervently implore His divine assistance; that He would be graciously pleased to shower on my country His richest blessings; and that He would sustain, on this interesting occasion, the individual who stands before Him, and lend him the power, moral and physical, to perform the solemn duties which now belong to his public station.

(1) Exordium of a political speech to the people previous to his nomination for the U.S. Presidency (1a) Exordium of a speech in the U.S. Congress, 1824, on the distress in the country—solemn and impressive.



Henry Clay Speaking in the U.S. Senate.

Note the erect posture which is the one most favorable for easy breathing and for proper voice production.

‡ “And now—(he almost screamed out)—what whig would vote for this man? What whig would promise to vote for this man? † What whig, having promised, would dare to keep that promise?

* *Plea for the Union.*

“At a moment when the White House itself is in danger of conflagration, instead of all hands uniting to extinguish the flames, we are contending about who shall be its next occupant. When a dreadful crevasse has occurred, which threatens inundation and destruction to all around it, we are contesting and disputing about the profits of an estate which is threatened with total submersion.

“Mr. President, It is ³ *passion, passion—party, party*, and intemperance—that is all I dread in the adjustment of the great questions which, unhappily, at this time divide our distracted country. Sir, at this moment we have, in the legislative bodies of this Capitol and in the States, twenty odd furnaces in full blast, emitting heat, and passion, and intemperance, and diffusing them throughout the whole extent of this broad land. Two months ago all was calm in comparison to the present moment. All now is uproar, confusion, and menace to the existence of the Union, and to the happiness and safety of this people. ⁴ Sir, I implore Senators, I entreat them, by all that they expect hereafter, and by all that is dear to them here below, to repress the ardour of these passions, to look to their country, to its interests, to listen to the voice of reason.

“Mr. President, I have said—what I solemnly believe—that the dissolution of the Union and war are identical and inseparable; that they are convertible terms. ⁵ Such a war, too, as that would be, following the dissolution of the Union! Sir, we may search the pages of history, and none ⁶ *so furious, so bloody, so implacable, so exterminating*, from the wars of Greece down, including those of the Commonwealth of England and the Revolution of France—⁷ *none, none* of them raged with such violence, or was ever conducted with such bloodshed and enormities, as will that war which shall follow that disastrous event—⁸ if that event ever happen—the dissolution of the Union.

“And *what* would be its *termination*? *Standing armies* and navies, draining the revenues of each portion of the

(2) § Periodicity (3) Epizeuxis (4) Apostrophe and Protrope (5) Epiphonema (6) Anaphora and Synonym (7) Epanalepsis and Epizeuxis (8) Parenthesis § Clay having heard about a whig promising to vote for the confirmation of a democrat, commenced his speech without the faintest reference to the promise, but reviewed the animosity of the democrat to the whig party and after († Fig. Attitude) fiercely glaring round on the row of Senators, he thundered forth these three tremendous interjections, gradually approaching, with three narrowing sweeps of his great arm, he turned full front on the object of his wrath and stood for a moment (‡ Fig. Pause) before him, glaring in his eyes, he hurled with all his accumulated concentration of power, the last thunderbolt sentence upon him as if he would strike death to his heart. The oratorical cannonade was too tremendous to be endured. Needless to add the whig did not vote for the democrat's confirmation, (Edward G. Parker).

* Stoddard's "Historical Characters and Famous Events" gives this speech as one of the great events of America. (9) Hermoclitus.

dissevered empire, would be created; exterminating war would follow—not a war of two or three years, but of interminable duration—until some Philip or Alexander, some Cæsar or Napoleon, would rise to cut the Gordian Knot, and solve the problem of the capacity of man for self-government, and crush the liberties of both the dissevered portions of this Union. "Can you, sir, lightly contemplate these consequences? Can you yield yourself to a torrent of passion, amidst dangers which I have depicted in colours far short of what would be the reality, if the event should ever happen?"

"I implore gentlemen—I adjure them from the South or the North, by all they hold dear in this world—by all their love of liberty, by all their veneration for their ancestors—by all their regard for posterity—by all their gratitude to Him who has bestowed upon them such unnumbered blessings—by all the duties which they owe to mankind, and all the duties they owe to themselves—by all these considerations, I implore them to pause—solemnly to pause—at the edge of the precipice before the fearful and disastrous leap is taken into the yawning abyss below, from which none who take it will ever return in safety.

"And finally, Mr. President, I implore, as the best blessing which Heaven can bestow upon me on earth, that if the direful and sad event of the dissolution of the Union shall happen, I may not survive to behold the melancholy and heart-rending spectacle."

SIMILE: Latin *simile*, a like thing; a comparison; is a form of speech by which the orator makes a comparison or likening of two things having some point or points of resemblance. It is a statement of the *likeness in literal terms*—e.g., "Man is like grass, Herod is like a fox." The metaphor taxes the imagination by saying the first object is the second, or by speaking as though it were, as "All flesh is grass," "Go and tell that fox." There are various combinations of simile and metaphor, as "We all do fade as a leaf"; the *metaphor* in these cases precedes. An Allegory is the likeness wherein abstract things are usually personified at some length, as "Pilgrim's Progress" allegorises Christian experiences. A Parable is the likeness in a story that is or might be true, and is generally to teach some moral or religious truth, as a Socrates' story of the sailors who chose their steerman by lot, as suggesting a similar course in choosing the helmsman of the state, is a fine example of a parable of civil life. A Fable is the likeness extended to improbable or impossible, being as a

fact; in making trees choose a king, beasts talk, frogs pray to Jupiter; and is generally short and points to a homely moral. Aristotle, respecting Simile, also Similitude, says that they differ from metaphor in that they have the particles "as," "even as," "so," "even so," etc. It is a metaphor with this trifling difference, as *like a lion*, instead of "*a lion* he leaped on them." It is *good in prose* but must *not* be too *frequent*, for it carries with it the air of poetry, as Plato says: "Like young dogs which bite the stone without touching the person who threw it." They also do well in an oration, but must not be too frequent. Paricles said: "Like so many oaks in a wood, they did nothing but beat one another." When *constructed on similar ratios*, they ought always to admit of paying back the borrowed term—*e.g.*, "Call a pilot the ruler of his vessel, so you may call a ruler the pilot of the state." From *species to species*; for instance, "If a cup be called the shield of Bacchus, it is also proper to call a shield the cup of Mars." Similes are less pleasing, for they do not assert *this is that*, and the mind does not pause to ascertain what it is like, but hurries to know what it *really is*. Quintilian says that the Simile should be plainer than that which it is meant to illustrate, and is adapted to enforce conviction; "As ground is made better and more fertile by cultivation, so is the mind by learning." This mutual comparison brings each object, as it were, under the eye. Short Similes, as "Wandering through the woods *after* the manner of wild beasts," "From which trial he escaped naked *as* from a house on fire," should be short, concise and plain.

Bain says it is a comparison when the likeness is followed out in detail, and as a Simile quotes this: "*As* in the range of equidistant columns, the farthest off look the closest: so, the conspicuous objects of the past seem more thickly clustered the more remote they are." The characteristic effects of these examples have been given by anticipation.

Examples: Demosthenes, Cor. 227: "Then he plays the Sophist, and says 'You ought to disregard the opinion of us which you came from home with—that, *as* when you audit a man's account under the impression that he has a surplus, if it casts up all right and nothing remains, you allow it, so should you now accept the fair conclusion of the argument'; only see how rotten in nature is such. For by this cunning simile he has acknowledged that you are convinced that I advocate the cause of my country, and he that of Philip. For he would not be anxious to alter your persuasion, if such were not your present opinion of each of us. Now that he makes an unjust argument, in requiring you to change your minds, I shall easily prove, not by aid of figures, for it is not thus that an estimate

is made of public services, but by briefly reciting each particular, appointing you, my hearers, as my judges and witnesses. My administration of affairs made the Thebans join us and impede Philip's designs, instead of uniting with him in the invasion of our territory, as all expected would happen; and instead of the war being in Attica, (it caused) it to be seven hundred stadia from the city, on the confines of Bœotia; and instead of Philip's possessing the Hellespont by capture of Byzantium (it caused) the Byzantines to join their arms with us against him. Whether then does the examination of facts appear *like* the calculation of accounts? Ought (those services) to be cancelled from the account, and ought we to consider how they shall be remembered for every age? I do not add to the account that it happened to others to experience the cruelty which, whenever Philip has once become master of any persons, may be seen in his conduct, whilst you justly reaped the advantage of that humaneness which he assumed toward you, whilst projecting future schemes." W. S. Tyler gives the following summary of the notable simile: "I must notice here an ingenious sophism of my opponent's. He says you ought to cast up my services and rewards arithmetically and see whether there is any balance in my favour; or rather he says you will see there is none. Now I deny that public services can be treated *like* sums in arithmetic. But you may set facts against facts, set what happened against what would have happened had it not been done for me. I am quite content to abide by that calculation."

Use: The following is quoted from Herbert Spencer: "Simile is in many cases used chiefly with a view to ornament; but whenever it increases the *force* of a passage it does so by being an economy. But by the help of comparison much of the effort otherwise required is saved. The *position of the Simile*: what has been said about the order of the adjective and substantive, predicate and subject, principal and subordinate propositions, etc., is applicable here. As whatever qualifies should precede whatever is qualified, *force will generally be gained by placing the Simile before the object* or act to which it is applied—e.g.,

'As wreath of snow, on mountain breast,
Slides from the rock that gave it rest,
Poor Ellen glided from her stay
And at the monarch's feet she lay.'

Inverting the couplet will be found to diminish the effect considerably. As putting the Simile first is advantageous only when it is carried forward in the mind to assist in forming an image of the object or act. it must happen, if from long complexity, it cannot be so carried forward, the advantage is not gained."

Simile is further *used to elucidate abstract truths or ideas*, as we take the known as an example to explain the unknown, for instance to explain a scientific point less clear—*e.g.*, to say “Like water acts in an ordinary hand pump so does steam in a reverse manner act on a piston.”

Caution: Spencer further says: “But a limit is put to the advantageous use of metaphor by the condition that it must be simple enough to be *understood from a hint*. Evidently, if there be any obscurity in the meaning or application of it, no economy of attention will be achieved—rather the reverse. Hence when the *comparison is complex*, it is better to put it in the form of a Simile.”

In a word, the great use of Simile is to give pleasure, which arises from this: Economy of mental attention; and the perspicuity it affords which enables the listener to comprehend clearly what is presented.

Delivery: Walker says, respecting “as” and “so,” that “as” excites the expectation, and “so” answers it—*e.g.*, “As in my speculations I have endeavoured to extinguish passion and prejudice. (*so understood*) I am still desirous of doing some good in this particular”: the first part of this constructive sentence, wherein is the expectation, is to end with the rising inflection and to have a pause at the end; for instance, the rising inflection should be on “prejudice” and a pause after same, so as to point out distinctly where the answer begins, or where the second part begins to modify the first. In Walker’s Rule VII, for reading verse, Similes should always be in a lower tone than that part of the passage which precedes it—*e.g.*,

“ . . . shakes a guilty hand

Such as of late o’er pale Britannia past.”

Walker also advises Similes as good for gaining a habit of lowering the voice; as, for instance, in the following the voice is lowered twice on the two italicised similes, the last being pronounced in a lower than the former Simile, and both nearly in a monotone:

“ . . . His form had not yet lost
All its original brightness, nor appear’d
Less than Archangel ruin’d and th’ excess
Of glory obscur’d; *as when the sun new ris’n*
Looks through the horizontal misty air
Shorn of his beams; *or from behind the moon*
In dim eclipse disastrous twilight sheds
On half the nations, and with fear of change,
Perplexes monarchs.”—Milton.

The Simile, as it is a beauty or ornament, should be delivered, as a rule, in a flowing and smooth manner.

SIMILITUDO: Latin, same derivation as Simile; is a form of speech much the same as Simile, and is that by which the orator compares one thing with another by a similitude fit to his purpose—*e.g.*, Cicero: “*Even as the light of a candle is oppressed with the brightness of the sun, so the estimation of corporal things must needs be darkened, drowned and destroyed by the glory and greatness of virtue.*”

Use: The use of the similitude is very great, yielding both profit and pleasure; profit by their perspicuity, and pleasure by their proportion. They serve to praise, dispraise, teach, exhort, move, persuade, etc. Of all the forms of speech, they are best conceived and longest remembered.

Caution: Things compared should not be alike; they should not be strange and unknown; by the one, there is absurdity, by the other, obscurity. The same observations on Simile apply to Similitudo.

SIMULATIO: Latin *similis*, like; suffix *ate*, to make; also *simul*, together with; *simulare*, to make like, to feign, pretend. It is that form of speech whereby the orator imitates a given passion or emotion; whereby we feign that we are angry, that we rejoice, or fear, or wonder, or grieve, or feel indignant, or wish, or are moved by any other similar affections.

Aristotle says it is good to simulate a passion, that is, to put a wrong passion instead of the one proper for the expression, or even to say a thing as it should not be, as it throws the hearer off from the idea that the speech is written or got up. However, this should only be done now and then in the delivery of the whole speech. There is also a certain uncontrolledness of language (*cf.* Cicero).

SOLILOQUY: Latin *soliloquium*, a talking to oneself; *solus*, alone; *loqui*, to speak. A speaking to oneself. This is a form of speech by which one makes an address to himself or reflects alone. Austin Phelps says that it is a form of apostrophe, and is of effect when direct censure, etc., is difficult. Foster gives soliloquy as one of the five great figures of an oration. The Soliloquy is a concentric state wherein the mind of oneself turns itself upon itself. It is passive, it concentrates upon and withdraws to itself. The Soliloquy chiefly takes the forms of reflection, meditation, sorrow, regret, silent grief, pensive foreboding, remorse, melancholy, complaints, etc. It is called into service very much in Prosopopœia, in that part where the orator feigns a person and puts into his mouth words he would be likely to say in the way of complainings, etc., which complainings and other words attributed to him the orator marks or

mimics. It is here a third person, as a speaker, may put Soliloquy to a great advantage, as he can refute what is soliloquised.

Delivery: "Remorse, repentance, shame take the aspirated crotund, suppressed force, low pitch, prevalent falling inflection, slow movement, long pause, strong emphasis, vanishing stress: 'How shall I behold thy face? Oh! might I here in solitude live a savage in some glade obscure. Cover me, ye pines, ye cedars, with innumerable boughs, hide me where I may never see thee more.' Melancholy takes lowest pitch, prevalent falling inflection, emphasis intense."—Russell. "Oh my soul's joy, if after every tempest comes such a calm . . . joy bordering on sorrow." Deep melancholy: "She never told her love, but let concealment, like a worm i' th' bud, feed on her damask cheek . . ." Pensive foreboding: "My mother had a maid call'd Barbara. She was in love; and he she lov'd prov'd mad, and did forsake her. She had a song of Willow, an old thing 'twas, but it express'd her fortune, and she dy'd singing it. That song to-night will not go from my mind. I have wish to do but go hang my head all o' one side, and sing it like poor Barbara."—Othello.

Grief deploring happiness:

"O now for ever

Farewell the tranquil mind; farewell content,

Farewell! Othello's occupation's gone."

The pensive takes well the Anapæstic foot: Genung says the Anapæstic is adapted to pensive or meditative sentiments where the movement is quiet and subdued—*e.g.*, It will come | I suspect | at the end | of life.

Those that are sad take very well the trochee — whose nature is of a bewailing character, says Saintsbury; and the Amphibrach — — which is the gentle swell of the voice in the middle, for pity and sadness.

"Remorse or painful remembrance of criminal actions and pursuits, casts down the countenance, and clouds it with anxiety; hangs down the head, shakes it with regret; just raises the eyes as if to look up and suddenly casts them down again with a sigh; the right hand sometimes beats the breast and the whole body writhes as with self-aversion. The voice has harshness, as in hatred, and inclines to a low and reproachful tone."—Walker.

"In criminal cases he (Daniel O'Connell) played the part of an indignant lawyer to perfection; caught up his brief-bag in a seeming fury, and dashed it against the witness-table—frowned—*muttered fearfully to himself*—sat down in a rage, with a horrible scowl on his face . . ."

Perplexity, irresolution, anxiety: "These emotions collect the body together as if for thoughtful consideration; the

eye-brows contracted, the head hanging on breast, eyes cast downward, mouth shut. Suddenly the whole body alters its aspect as if having discovered something, then falls into contemplation as before; the motions of the body are restless and unequal, sometimes moving quick and sometimes slow; the pauses in speaking are long, the tone of voice uneven, the sentences broken and unfinished."—Walker.

Example: Perplexity from unexpected events:

"Heaven for his mercy! What a tide of woes
Comes rushing on this woeful land at once!
I know not what to do: I would to heav'n
The King had cut off my head with my brothers'.
What are these post despatches from Ireland?
How shall we do for money for these wars?"

The Meditation of Hamlet on Suicide is one of the most remarkable.

SORITES: Greek *soros*, heap; is a form of speech used in argumentation, and is, according to Jevons, "a consecutive chain wherein each term except the first and last occur twice. They must all be universal and affirmative, but Sorites may contain one particular premise provided it be the first, and one negative premise provided it be the last. To have particular elsewhere would be to have an Undistributed Middle." E. L. Hawkins says: "Sorites is a series of compressed syllogisms of the first figure, the predicate of each proposition becoming the subject of the next—e.g., 'All savages are men, all men are rational beings, all rational beings can be educated, all who can be educated can be civilised; therefore, all savages can be civilised.'"

The foregoing is called the *Progressive Sorite*. The *Retrospective* is the reverse order: "All who can be educated can be civilised, all rational beings can be educated, all men are rational, all savages are men; therefore, all savages can be civilised."

The Sorite may be hypothetical or categorical, like a syllogism; and variety may be progressive or regressive.

Delivery: Sorite, especially the progressive, is delivered same as Climax or Anastrophe.

SYLLABIFICATION: Of the termination of "ed," a mark being put over the "e," thus "lovèd."

SYLLEPSIS: Greek *syllambano*, to put together. This is a figure of words, or construction, as when the nominative case in the plural is joined to a verb in the singular, a nominative singular to a verb in the plural; or it is a comprehension of the more unworthy under the more worthy

—e.g., "I and my father are safe; neither I nor you are wife. The king and queen be blest." The audience hear well.

An Oratorical Syllepsis consists in employing a word in two different senses at once, the one literal, the other figurative. The first Philippic gives us a fine example: "If we send out galleys *empty* of munitions and *empty* hopes given us by some paltry orator, think ye that all will be well?" Here the empty galleys were sent out against Philip literally, and the empty hopes figuratively (cf. J. W. Macbeth).

SYLLOGISMUS: Greek *sylogizomai*, to reckon all together, collect from premises; to infer by way of syllogism or reasoning. It is a form of speech by which the orator amplifies a matter by conjecture, that is by expressing some sign or circumstances of a matter, which circumstances are three: (1) going before it; (2) annexed with it; (3) following after it. This is rhetorical syllogism.

1) *Circumstances going before the matter*—e.g., "As the Lord God of Israel liveth before whom I stand, there shall not be dew nor rain these years, but according to my word." Hereby Elijah signifies the great famine and dearth which should be brought by it.

(2) *Circumstances annexed with the matter:* Virgil of Poliphemus said he held a pine tree in his hand to stay himself, and walked through the sea; by which we conclude what a great body he had.

(3) *Circumstances following the matter:* David is described sorrowfully bewailing the death of his son Absalom, by which is collected how dearly he loved his son, notwithstanding his evil inclinations.

Syllogismus, according to Bullinger, is an omission of the conclusion. The Latins gave it the name Significatio, meaning something which is signified; also Ratiocinatio, because only the reasons are stated and not the conclusion. It is also called Emphasis, because of the emphasis which is given to the argument which is omitted. Matt. x. 30: "But the very hairs of your head are numbered"—i.e., therefore how infinite must be the knowledge of our "Father"!

Use: The use of this figure is a very commendable ornament of eloquence, and is a neat form of speech to amplify any great or excellent matter. It is also used as a rhetorical or oratorical syllogism, where the premises, as Volkmann says, are respectively proved by argument before the speaker draws his conclusion.

Caution: It is necessary to signify our meaning by such circumstances as may best amplify the matter and most clearly signify our meaning, otherwise we shall speak "in the clouds," without profit. "Those great sides," etc.—

Cicero's reference to Anthony as to the quantity of drink he could hold.

Delivery: The principal word or words, that are to serve as collection of something else, must be emphasised so as to bring out the thing understood; and a gesture that would represent the principal action of the thing understood or which we do not express—*e.g.*, "Those great sides, and throat"—a gesture signifying drinking, if this be the idea.

SYMPHORESIS: Greek *sym*, together; *phero*, to bear, bring; to bring together; is a form of speech by which the orator both multiplies and heaps many words together, signifying divers things of like nature.

Examples: "Thus all things were mixed together with blood, manslaughter, theft and deceit, corruption and unfaithfulness, sedition, perjury, disquieting of good men, unthankfulness, defiling of fools, disorder in marriage, adultery, and uncleanness."

Use: It serves to praise or dispraise, accuse, defend and confute. In vehement affection, it is like the violent strokes of battle, but in mildness it may be compared to a plentiful shower in a time of need.

Caution: Do not make too great a heap, and that of the same heap nothing be contrary one to another.

SYMPLOCE: Greek *sym*, together; *pleko*, to twine; to twine together. Is a form of speech which makes many members or clauses following to have the same beginning and the same ending; or when all our beginnings and our endings are alike.

Examples: Where the *beginning* and *end* of each phrase are *alike*: "Who are they that have broken their treaties? the Carthagenians. Who are they that have waged war with the utmost cruelty? the Carthagenians. Who are they that have devastated Italy? the Carthagenians. Who are they that importune forgiveness? the Carthagenians."—Cicero. By *increase of word in divers clauses*: "O cruel death! why hast thou taken away my father, my dear father, my dear and most loving father, and hid him in the dark where I cannot find him?" By *increase of word in the clause following*: "Dido built Carthage, Dido built renowned Carthage."

Use: This figure serves for any affection, and is a singular ornament, pleasant to the ear; which by some is called "Rhetorical Circle" and by others the musical repetition. It is so much the more pleasant, the more sparingly it is used.

Caution: Too many members blemish its beauty and betray affectation, for this ornament is much deformed if

it be stretched with tenters of foolish fancy, as often it is, likewise many others.

"Symplote sometimes Anaphora will join
With Epistrophe, and both in one combine."

—Langley.

Delivery: As this is an ornament it should be delivered in a smooth, flowing style. It may also be delivered in an *Incrementum* style with the highest, or culminating point of the voice at the end of the third clause, or at the end of the second clause, which latter would balance the four.

SYNCHORESIS: Greek *syn*, at once, completely, at the same time, along with, in company; *choreo*, to give away, to make room for. This is a figure when an argument is ironically or mockingly yielded to and is then marred with a stinging retort upon the objector. This form of speech delights most, either when that which we grant is prejudicial to and stings the objector, as in controversies often happens, or when the argument granted brings no loss to him that grants it.

"Oft Synchoreasis will a point concede
That other points with greater weight may plead."

—Langley.

Examples:

"And be it so. Let those deplore their doom
Whose hope still grovels in this dark sojourn;
But lofty souls who look beyond the tomb,
Can smile at Fate and wonder how they mourn . . ."

—Beattie.

John Adams, the American statesman, made great use of the figure Synchoreasis. In a passionate appeal in his speech on the Declaration of Independence, which is commenced with his accustomed directness and earnestness, he moved his hearers from their seats: "Sink or swim, live or die. . . . We may die! die colonists! die slaves! die, it may be ignominiously on the scaffold! Be it so, be it so."

SYNCOPE: Is a figure of words by which a letter or syllable is cut away from the midst of a word, by which a word is contracted. "We ne'er shall be at peace till we are strong."

SYNCRISIS: Greek *syn*, along with, with; *krino*, choose, separate, distinguish; is a form of speech by which the speaker makes a comparison of contrary things and divers persons in one sentence.

SYNECDOCHE: Greek *syn*, together with; *ek*, from, away from; *dechomai*, to take, receive, to choose; is a form of speech by which the orator signifies more or less by a

word which the proper signification does not express, and is by putting the whole for a part or a part for the whole; when a part is understood by the whole, or the whole by the part; the general by the special, and vice versa; or it is the exchange of the name of the part for the whole, or of the name of the whole for the part—*e.g.*, of a part for the whole; a kind of metonymy. "A master employed new *hands*"—*i.e.*, new men; and of the whole for a part: "I took the *train* for Boston," meaning a part.

"Synecdoche, the whole for a part will take,
Or part for whole, just for the meter's sake."

—Langley.

Use: This figure gives grace to speech which otherwise it would want, enforcing the understanding of the hearers to a deeper consideration of the sense and meaning.

Caution: (1) When using a part for the whole, see that there be a discreet and apt choice of the part—*i.e.*, the roof is put for the house, not the windows nor the rafters; (2) that there be not a choice of the *special* kind when they signify the *general*; (3) that it is not to be urged in judicial pleadings nor in evidences; (4) that it is very unfit among ignorant people, also not to be used among cavilling persons, who may pervert its true meaning either by malice or mockery.

By the *whole* is meant the whole of a quantity; the *general* kind is meant the plural number; the matter, of which the things are made. (1) *Whole put for a part*: *e.g.*, "All the world came to hear the wisdom of the holy scriptures." (2) The *general* kind for the *special* kind: "Preach the gospel unto all creatures," signifies to all men and not to any other creature. (3) The *plural* number for the *singular*: Cicero to Brutus: "We deceived the people and seemed orators," meaning himself. 1. *Part expressed* is understood for the whole: "I am not worthy that thou shouldst enter my roof"; here, by roof is signified the whole house. 2. *Special* for the *general*: "Man shall not live by bread alone," meaning all kinds of nourishment. 3. *Singular* for the *plural*: "The Roman was victor in battle," understanding the Roman hosts. "He lived in such a century," meaning he is dead now. "He swallowed the Thames," *i.e.* the water of the Thames. Bain says that the name of the passion is given for the object that inspires it, as my *love*, my *joy*, my admiration, my honour; "The sigh of her sacred soul" designates that which is sighed for; the name of the person for his fame, as "the dreaded Demogorgon."

Delivery: Where the Synecdoche is important or emphatic, a gesture representing the thing signified or to be understood should be made, so as to give the Synecdoche greater force and impression upon the understanding.

SYNGNOME: Greek *syn*, with; *gignosko*, to know, to understand; *syngignosko*, think with, consent, agree, hence have a fellow feeling with; excuse, pardon, forgive. It is the same as the Latin *ignocentia*, and is a form of speech by which the orator, being a sufferer of many and great injuries or of some one great and grievous wrong, pronounces pardon and forgiveness to his adversary who was the author of all his miseries.

Examples: "God forgive him." This signifies a kind of accusation, sufficiently to raise a suspicion and yet express nothing. "Father forgive them for they know not what they do." Stephen the martyr, at his death, cried with a loud voice: "Lord, lay not this sin to their charge."

SYNŒCEOSIS: Greek *syn*, with; *œkeioo*, to make one's own, to make a person one's friend; is a form of speech by which divers things or contraries are conjoined; and by which common opinion is repugned with reason; things that are different are reconciled. It is when contraries are attributed to the same thing.

Caution: Special care should be taken that the latter clause or part of the sentence be not weaker than the former part, for if it be, then the former part remains single in itself and the oration is made very weak and feeble. Synœceosis is, in a word, a combination of statements seemingly contradictory—*e.g.*, "A miser owns what he owns as little as what he does not own." "The covetous and prodigal are both alike in fault, for neither of them know how to use their wealth aright—they both abuse it, and both get shamed by it."

SYNONYMIA: Greek *syn*, with, together, like; *onyma*, name; like name, or like meaning; is a form of speech whereby the orator iterates one thing divers times, by a variation and change of words that are of nearly the same signification. "Called also 'Chain-shot' from the similar effect designed by the military and by the verbal battery. In Isocrates and Demosthenes the figure has been embellished by rhetorical art, and the synonyms are with a view to produce climax or rhythm."—Kingsbury. "The beginning may be of different words yet of a similar signification—*e.g.*, 'I would have thrown him into every kind of danger, I would have exposed him to treachery, I would have consigned him to public odium'; the *conclusion*: 'You determined, you gave your opinion, you pronounced your judgment.'"—Cicero.

There are two kinds: (1) *Synonymia of words:* *e.g.*, "Wisdom in the poor man lies as a thing despised, rejected, oppressed, buried, and utterly extinct." (2) *Synonymia of sentences:* "Who are more worthy of renown, honour,

and fame than Cæsar? Who more worthily esteemed, beloved, revered and honoured than Cæsar? Who amongst men was his equal in knowledge, understanding, policy and wisdom? Who may be compared to him, either in courage of heart, fortitude of mind, or magnanimity of nature?"—Cicero. Thus to describe a beautiful woman: "She hath a most winning countenance, a most pleasant eye, a most amiable presence, a cheerful aspect; she is a most delicate object, etc.; your beauty hath conquered my reason, subdued my will, mastered my judgment."

Use: This kind of figure is to be used as often as we see not enough in one word to signify the dignity or magnitude of the thing mentioned. It serves to amplify and to excite vehement affection and passion, also when from one thing many ways may be expressed, we fasten many things, as it were, in the mind of the hearer. This figure serves, further, to delight much both for the plenty of words and variety of sentences; but most of all for that it signifies the worthiness of a word or sentence, deserving repetition in a changed form or habit, whether it be in affection of praise or dispraise. Genung says that an important thought should appear more than once, to be impressed; but repeated in a different language, shade of meaning, as synonyms, etc.

Caution: It is not good to make too great a heap of words considering that there is no increase of matter, for in too great a multitude, long time is spent, and little matter expressed; and although the ears of the simple hearers are satisfied, yet their minds are little instructed. Secondly, it is requisite to regard that words or sentences be not unlike or repugnant among themselves.

Delivery: As this is an adornment, it is as an accumulation, with its own independent inflection and pause at the end; and as there is no increase of matter, the ear must be gratified, therefore the delivery should be smooth and contain nothing jarring either in sound or consonants, the tones clear, the inflections harmonic.

SYNTHESIS: Greek *syn*, with, together; *tithemi*, to place, put; to put together. It is a figure whereby two words are joined into one by a hyphen, as "The tempest-tossed seas," "The green-mantled earth," "The master-feather in the eagle's wing."—Chatham.

SYNTHETON: Same derivation as Synthesis; is when two words are joined by a conjunction, as when we say "end and aim," "time and tide," "rank and fortune." Gen. xviii. 27: "Dust and ashes." Acts vii. 22: Moses was "mighty in words and in deeds."

SYSTROPHE: Greek *σύ*, together; *στρέφω*, to coil or twist; is a form of speech by which the orator brings in many definitions of one thing, yet not such definitions as declare the substance of a thing by the general kind and the difference which the art of reasoning prescribes; but others of another kind, all heaped together.

Example: Cicero: "A history is the testimony of times, the light of verity, the maintenance of memory, the cheerfulness of life, and the messenger of antiquity."

Use: This figure is an ornament of singular grace and eloquence, serving aptly and most elegantly to commend virtues and dispraise vice.

Caution: It is not good to use this ornament too much, nor too often, nor in using it make too many definitions of one thing.

Delivery: As this is an ornament of eloquence, and its phraseology is elegant, the delivery should "flow," as described by Quintillian, "gently, like a clear stream."

TAXIS: Greek *tasso*, *taxo*, to arrange, to put in order, to assign to a class; is a figure or form of speech which distributes to every subject the most proper and natural adjunct.

Use: This figure is a singular ornament of eloquence, for it ministers a pleasant harmony to the ear.

Caution: Take heed not to attribute improper adjuncts to the subjects, as it is absurd to attribute weeping to a valiant captain, or to say that rich men are envied for their wisdom, holy men for their wealth. This vice is called *Acyrologia*.

THESIS: Greek *tithemi*, to place, fix, establish; is a form of speech by which the orator determines the position which he proposes to maintain. Webster's Dictionary says it is a position or proposition which a person advances and offers to maintain, or which is actually maintained by argument.

This is the same as Prothesis, which is a setting forth or placing forward. (For delivery and other observations see fig. *Propositio*, which is the same in Latin.)

TRADUCTIO: Latin *tra*, across; *ducere*, to lead; to lead across; is a figure of words whereby, according to Quintillian, a transition from one signification to another is made—*e.g.*, "A pest repressed for a time but not suppressed forever." When the literal and figurative are joined, they are of great effect, as "He purchased immortality by death." "He did not die on the embassy, but dwelt upon it." It is also a repetition of the same word in the same sentence, as *Ploce*, which fig. see—*e.g.*, "To the weak, I became weak to win the weak."

VISION: Latin *videre*, to see; *visio*, sight; is that form of speech which is called largely the imaginative, because it proceeds from a lively imagination. Quintillian says: "A man of a lively imagination vividly represents to himself things, voices, actions, with the exactness of reality; and this faculty may be readily acquired by others if they desire it. When, for example, the mind is unoccupied and we are indulging in chimerical hopes and dreams, as of men awake, the images of which I am speaking beset us closely that we seem to be on a journey, on a voyage, in a battle, haranguing assemblies of people, to dispose of wealth which we do not possess, and not to be thinking but acting, shall we not turn this lawless power of our minds to our advantage?" Respecting this great power of vision as concerns the orator, Cicero says: "Memory is the business of the orator, and *it is order that gives distinction to memory*. The following comes into play in Vision: (1) *The Mental Eye*; things to be well remembered must be recommended to our imagination by the mental eye. A kind of form, resemblance and representation might denote invisible objects, and are retained by the aid of the visual faculty such as are in their nature from the cognizance of sight. By these imaginary forms or objects, as by those that come under our corporal vision, our memory is admonished and excited; but some place for them must be imagined, as bodily shape cannot be conceived without a place for it. (2) We must *fancy many plain distinct places at moderate distances*, and such symbols as are impressive, striking and well-marked, so that they may present themselves to the mind and act upon it with the greatest quickness. An entire sentence may be called up from the symbol of a single word. (3) *The memory of things is the proper business of the orator*. Words at the command of a practised speaker serve him to substitute any word forgotten, and thus we may be able to impress our audience by the creation of imaginary figures aptly arrayed to represent particular heads, so that we may recollect thoughts by images and their order by place. (4) Those things are most easily retained in our minds that are *imprinted on it by the senses*, seeing, hearing, etc. (a symbol is a sign, as of some place or thing seen, heard or felt, etc.). It is not true that memory is preserved by the weight of the representations, they must be connected with some place, some association to call them up." As Quintillian says, we imagine the sofa, for instance, with its place in the room. One scene will call up its associations, and if a word is forgotten another will soon arise to take its place, if the scene be clear in one's mind. Wherever there is a clear scene before the mind there is fluency of speech.

ZEUGMA: Greek ζεύγνυμι, to join, link together, to yoke; ζεύγος, any pair or couple; ζευγμα, band or bond. It is a figure of speech whereby some word is put in the first clause and is omitted in the following—*e.g.*, Cicero: "For neither art thou he, Catiline, whom at any time shame *could call back* from dishonesty; either fear, from peril; or reason, from madness." Here the verb "call back" is the common word which is expressed in the first clause and understood in the rest following. It is a figure of words or of construction when one verb or adjective answering nearer to the divers nominative cases or substantives is reduced to the one expressly, but to the others by supplement.

There are various kinds of Zeugma: Prozeugma, when the verb or adjective is placed at the beginning; Mesozeugma, when the verb or adjective is placed in the middle; Hypozeugma, when placed at the end; and Diazeugma, the zeugma throughout.

Use: This is a very pleasant ornament, serving well to delight the ear regarding commendable brevity; whereby the tedious repetition of a word is artificially avoided.

Caution: Observe a medium that there be not too many clauses lest the common word be obscured; for if there follow too many members after the first, it may be forgotten, and likewise of a word in the midst; and if there be too many clauses put before the last clause wherein it is expressed, it holds the mind of the hearer in too long a suspense. Avoid this figure in writing testaments and in evidence.

DANIEL O'CONNELL

Daniel O'Connell, the most eloquent of the Irish orators, and founder of constitutional agitation for redress of popular grievance, was born in Carhen, August 6th, 1775. He was almost six feet tall, broad in proportion, and somewhat inclined to corpulency.

His Training.

He was educated at Louvain, and St. Omers in France. Akenside's "Pleasures of Imagination," Milton's "Paradise Lost," Shakespeare, Voltaire's tragedies, Blair's sermons, Paine's "Age of Reason," Godwin's "Political Justice" were his constant study. For elocution and vocal guidance, Pitt, the Younger, was his model. Pitt's grand, majestic march of language, and full melodious voice much impressed him. O'Connell said: "I learned from Pitt to throw out the lower tones at the close of my sentences. Most men either let their voice fall at the end of their sentences, or else force it into a shout or screech. This is because they end with the upper instead of the lower tones. Pitt knew better. He threw his voice so completely round the House that every syllable he uttered was distinctly heard by every man in the House."

His Voice.

He had a voice of full compass and great volume. It rollicked in wit; it became raging, defiant, and sarcastic, on Ireland's woes, loving as when he said "my brave people"; it moved to tears and pity, when in accents soft and low, he described, as Dickens said, a widow seeking her only son among the peasants who had been killed by the military, and of a young girl shot on a similar occasion while leading her blind grandfather along the lane. (Compare this with the Fig. Antonomasia, p. 87, Bright's "Euxine Sea," and Fig. Specific Terms, 504, Peristatica, pp. 459, 567); it could thunder Anathemas on those who had wronged his country. (Compare Figs. Anathema, p. 71; Ara and Faliero's Curse, p. 758); it could whisper appeals of yearning and pathos; it could converse with the audience as leisurely as at a fireside; it could glide from one key to another with utmost ease, from quiet to vehement, from humorous to impassioned outburst. James M'Cormick says: "In accents soft and low, he moves the pity of his hearers even to tears; at another it could sway by its rolling, majestic and pictorial language, depicting the green hills, the fertile valleys, and glad streams of his native land; it could enchain by its logic and convulse by its humour."

In his 68th year his voice was clear, and as far-reaching.

His Gestures.

An American who heard him at his zenith says, respecting his gesticulation: "He threw himself into a great variety of attitudes. Now he stands bolt upright, like a grenadier.

Then he assumes the port and bearing of a pugilist. Now he folds his arms upon his breast, utters some beautiful sentiment, relaxes them, recedes a step, and gives wing to the coruscations of his fancy, while a winning smile plays over his countenance. Then he stands at ease, and relates an anecdote with the rollicking air of a horse-jockey at Donnybrook fair; quick as thought, his indignation is kindled, and, before speaking a word, he makes a violent sweep with his arm, seizes his wig as if he would tear it in pieces, adjusts it to its place, throws his body into the attitude of a gladiator, and pours out a flood of rebuke and denunciation."

Macaulay, describing him in the House of Commons, says: "At one moment he stands erect, his head and shoulders thrown well back, and his arms folded upon his breast; the next, his body stooping over the bench in front, or his right arm is fully extended. Again both arms are raised over his head, and his fists are firmly clenched, as if he were about to bring them down on the head of an argument which he was combatting, or an opponent whom he is denouncing. Then he lays violent hands upon his wig . . . he would unloosen his cravat and fling it at his feet. This dramatic and illustrative gesticulation adds a tenfold grace to his eloquence."

"One may be disappointed in his printed speeches, but what may appear vapid has, by a glance, a curl of the lip, or a change of the voice, produced an electric effect on the listener. Thus when he said of the Tories: 'But they shall never succeed.' Any man could say that, but not make the triumphant glance of the eye, the bold menacing attitude of defiance suddenly assumed." O'Connell was 50 years old when he took his seat in the House of Commons.

His Figures.

O'Connell was the greatest master in modern times, bearing close resemblance to Demosthenes, in his use of the Figures Ethos and Pathos, i.e., the emotions and passions. He had good knowledge of the Figure Rhythmus, p. 399, as will be seen in his criticism of Kemble on his visit to the Drury Lane Theatre, for his staccato delivery of these lines: "When glory like the dazzling eagle stood," as if they consisted of a number of disjointed half sentences. The lines contain a tissue of false, unmeaning or exaggerated images. There is indeed a smooth flow of numbers in them pleasing to the ear. To make them palatable, they should receive, says O'Connell, from the speaker this, the only beauty, they possess. He sometimes stammers slightly, called the Fig. Hyperbaton, see this floundering on page 287. He breaks off in the middle of a sentence. This is the impetuous Figure of Thought called Anacolouthon, see p. 48, as, in arresting himself suddenly in the midst of a fiery invective, utters in a changed, softened tone: "But the Right Honourable Gentleman has declared that Ireland is dear to him. . . . The man who can tell me that Ireland is dear to him ceases to be my enemy." The

effect was powerful. The Figures Asteismus, p. 114, with his rollicking and humorous stories; Attitude, p. 130, with his glances, etc.; Gnome, p. 282, with his apt old Irish sayings; Sermocinatio, p. 412, in which he propounds his questions and answers them himself; the Figure Exuthenismus, p. 282, with his scathing personalities, such as "Scorpion Stanley," Figure Ecphonesis, also Orcos or oaths, p. 325, as "Peel and Wellington may be second Cromwells. They may get his blunted truncheon, and they may, *Oh sacred Heavens!* enact on the fair occupants of that gallery (pointing to ladies in the gallery) Cromwell's massacre of the women of Wexford," all marked his eloquence. He was a master of poetic expression, and often quoted these lines in his speeches, expressive of his devotion to Ireland:

"Still shalt thou be my midnight dream,
Thy glories still my waking theme!
And every thought and wish of mine
Unconquered Erin shall be thine."

Choice Extracts Analysed.

* "For 600 years the iron hoof of misrule has trampled upon the green vales of my lovely land. Her soil is fertile to exuberance,¹ for no summer sun scorcheth it to sterility, nor does the winter chill it into barrenness. ²Fertile is ³exuberance are her vallies, lovely are her rivers as they rush from the sides of her mountains and flow through her green plains. ⁴Oh! not to bear on their bosoms the products of her commerce, ⁵would to Heaven it were! Her sons wander over every land as the accursed of heaven and they are to be found in every country ⁶toiling for that subsistence which is denied them at home, ⁶supported in their exile only by the exuberance of their native spirits, and ⁶sighing in secret sorrow that they shall never more behold the land of their birth. (Great cheers.) ⁷Why is Ireland without commerce? ⁸Misgovernment. Why is she without manufactures? Misgovernment. Why are her sons starving among fields that teem with produce? Misgovernment."—*Speech at Edinburgh.*

⁹ "I do not rise to fawn or cringe to this House. I do not rise to supplicate you to be merciful toward the nation to which I belong,—toward a ³nation, ¹⁵though subject to England yet is distinct from it. . . . I treat with ¹¹scorn the p^ony and pⁱciful assertions ¹⁰that grievances are not to be complained of, that our redress is not to be ^{agitated!}

There are two frightful clauses in this bill. ¹²The one which does away with trial by jury, and which I have called upon you to baptise: you call it a court-martial,—a mere nickname; I stigmatise it as a revolutionary tribunal? ⁴What, ¹⁴in the name of Heaven, is it, if it is not a revolutionary tribunal? ⁹It annihilates the trial by jury; it deprives the judge from his bench,—¹³the man who, ¹⁴from experience, could weigh the nice and delicate points of the case; ⁹who could discriminate between the straightforward testimony and the ¹⁵suborned evidence; who could see plainly and clearly the justice or ¹⁵injustice of the accusation. . . .

² "I have done my duty; I stand acquitted to my conscience and my country; I have opposed this measure throughout; and I protest against it as ¹⁶harsh, oppressive, uncalled for, unjust,—²as establishing an infamous precedent by retaliating crime against crime,—²as tyrannous, ³cruelly and vindictively tyrannous."—*Speech on the Irish Coercion Bill.*

*Epilogue; ¹Aitiology; ²Parison; ³Anadiplosis; ⁴Ecphonesis; ⁵Optatio; ⁶Epitheton; ⁷Peroratio with ⁸Sermocinatio & Antistrophe; ⁹Anaphora; ¹⁰Accumulatio; ¹¹Sarcasmus; ¹²Eutrepismus; ¹³Epanodos; ¹⁴Parenthesis; ¹⁵Antithesis; ¹⁶Synonymia.



WILLIAM THOMAS COSGRAVE,
PRESIDENT OF THE
IRISH FREE STATE.

Having briefly reviewed the life of Ireland's greatest orator of the past, we shall now consider her most conspicuous son of the present—William Thomas Cosgrave. This eminent man, member for Kilkenny, of Dail Eireann, was Acting Chairman of the Provisional Government of Southern Ireland on the death of Arthur Griffith, 1922; Minister of Finance on the death of Gen. Michael Collins, 1922; and became, in that same year, President of the Executive Council, Government of Southern Ireland.

He is the first President of the Irish Free State—a State established by Royal Proclamation, December 6th, 1922, as a Co-equal Member of the Community of Nations forming the British Commonwealth, with all powers of Government, and all authority, legislative, executive and judicial, derived from the people in Ireland.

The eloquence of this distinguished statesman is characterised by unassailable argument and sound reasoning, by

WILLIAM T. COSGRAVE.

beauty and symmetry of construction, by force, energy and felicity of expression. These qualities are discernible in the extracts of the following speeches:—

CHOICE EXTRACTS ANALYSED.

“ This great man laboured for thirty years to achieve that which he scarcely lived to see. The work to which he set his hand was a work which, in time, attracted the attention and support of the Nation ¹by reason of the earnestness, ²the sincerity, and the selfishness of the efforts which he made to achieve the destiny of the Nation which gave him birth. He abhorred those magicians of political metaphysics who say one thing and ³mean another. At no time during his life, during the period that anyone here knew this man, did he ever say “yes” when he meant “no,” or say ⁴“no” when he meant “yes,” and ⁵when he signed the Treaty with the enemy, whom he had encountered and fought during the last thirty years, ⁶he meant to keep it. ⁷His signature was his bond for the honour of the Nation on whose behalf he had pledged his word. . . .

⁸This man was ⁹not merely a great patriot or a great democrat; ¹⁰he was a great man, and for the rest of the history of this country his name and his work will be a lesson and an inspiration to those who come after him—a ¹¹lesson now in this time of easy indulgence when everybody seems to think that the time for work is past. ¹²This man’s life will be something to look back to, ¹³something that people can review and realise what work had got to be done in order that we should arrive at this period in our Nation’s history. . . .

¹⁴It is sad to lose him, but it is sadder still to see the state of the country; and the message we take from his graveside is a message of hope inspired by truth, honesty and steadfastness, and as we separate let us remain united in spirit, and ¹⁵we may hope that the clouds will soon have passed, and the sun of happiness and prosperity rise on our beloved land again.”—*Speech, August, 1922, at the graveside of Arthur Griffith, one of the Founders of the Free State of Ireland.*

“ In the name of the ¹⁶Irish Nation, and by the Irish Nation commissioned and empowered, we offer here a symbol ¹⁷of Ireland’s reverence and ¹⁸sorrow, of Ireland’s pride and ¹⁹gratitude, to the memory of two heroic men.

²⁰Scornful alike of glorification and of obloquy, ARTHUR GRIFFITH and MICHAEL COLLINS, ²¹following the path of duty, led forth their people from the land of bondage. ²²With a judgment that was clear, ²³because it was free from selfishness and vainglory, ²⁴they recognised and grasped an opportunity so rare in time and circumstances that it stands out among the designs of Providence, and by an act of courageous decision they endowed this Nation at once with liberty and with power to sustain it. . . . They died before the fruit of their labour and ²⁵perils could be ²⁶tasted by them in this life, but ²⁷many a patriot before them had gone bravely to death with less success in sight. . . . ²⁸Personal vanity, assertion of the individual, jealousy, and the bitterness that springs from such mentality, these are the great renderers and destroyers, and ²⁹these have no place in the Ireland of Griffith and Collins. Their lives and example proclaim the lesson of work ³⁰indefatigable, ³¹of

WILLIAM T. COSGRAVE.

sacrifice of self, of tolerance ¹⁵wide and generous for disagreement in opinion, but ¹⁴intolerance most stern of attack upon the safety of the Nation or upon the rule of the people.

A year ago such an attack brought Ireland to the brink of what might have been her final ruin as a Nation. ²⁸But the Irish people stood true to the memory and counsels of their dead deliverers, and ¹⁹now, with gratitude and ²⁶pride, ¹⁶if with reverence and sorrow, the Irish people call to mind, and will ²⁷call again to mind in the years to come, as long as Ireland is ²⁹Ireland, the wisdom and courage of these two men, Griffith and Collins, the architect and the master builder of our Nation.—*Speech, 13th August, 1923, unveiling the Memorial to Arthur Griffith and General Michael Collins, Irish Patriots.*

“I n-ainm De. Don chomhdhail seo chumainn na naisiun, beatha agus slainte! Tosgairi sinn-ne o Shaorstat Eireann o'n Oireachtas agus o'n Rialtas a thainig in bhur nDail da chur i n-umhail dibh gur toil le Saorstat Eireann bheith na ball do Chumann na Naisiun agus bheith pairteach i ndeaghobair an Chumainn seo. D'aontuighabhair d'aontoil leis an eileamh san. Fuaramar faile agus feile uaibh go leir. Bheirimid buidheachas da reir dibh agus guidhmid gur fada buan a mhairfidh ar siothchain agus ar gcaradas.

Ireland, ¹⁶in ancient times linked by bonds of culture and of friendly intercourse with every nation to which the ambit of travel could carry her far-venturing missionaries and men of learning, has to-day formally, ¹⁷yet none the less practically, ¹⁷entered into a new bond of union with her sister nations, great and small, who are represented in this magnificent world concourse. ²After a long journey through many tribulations, ³an international treaty has brought to Ireland peace, whereby the hostilities and bitterness of the past ¹¹shall cease to inspire hymns of battle and ¹¹shall merge in the pages of history. To-day, ¹⁶with all the nations whose spokesmen form this Assembly, Ireland joins in a solemn covenant to exercise the powers of her sovereign status in promoting ¹⁶the peace, security and happiness, the economic and cultural well-being of the human race.

Lofty ideals have inspired the best minds having faith in the power of goodwill and of joint international endeavour to operate for good through this Council of Nations. It is our earnest desire ¹¹to co-operate with our fellow-members in every effort calculated to give effect to these ideals—¹¹to mitigate, and, whenever possible, to ¹⁹avert, the ancient evils of warfare and oppression; ¹¹to encourage wholesome and to ¹⁹discourage unwholesome relations between nation and nation; ¹¹to enable even the weakest of nations to live their own lives and make their own proper contribution to the good of all, free even from the shadow and the fear of external violence, vicious penetration, or injurious pressure of any kind. We willingly testify that the advocacy of these ideals has strongly attracted us towards the League of Nations, and ²⁰if, as yet, the means provided have not always proved fully effective to secure their worthy ends, we are mindful of our national proverb, ²¹Bionn gach tosnú lag (“Every beginning is weak”), and we trust that in time to come adequate means and faithful use of them will justify our common hopes.

Ireland counts on having no enemy and on harbouring no enmity in the time to come. She counts also on bringing forth fruits worthy of liberty. ²²Si tollis libertatem, tollis dignitatem. These are the words of a famous Irishman of the sixth and seventh centuries.

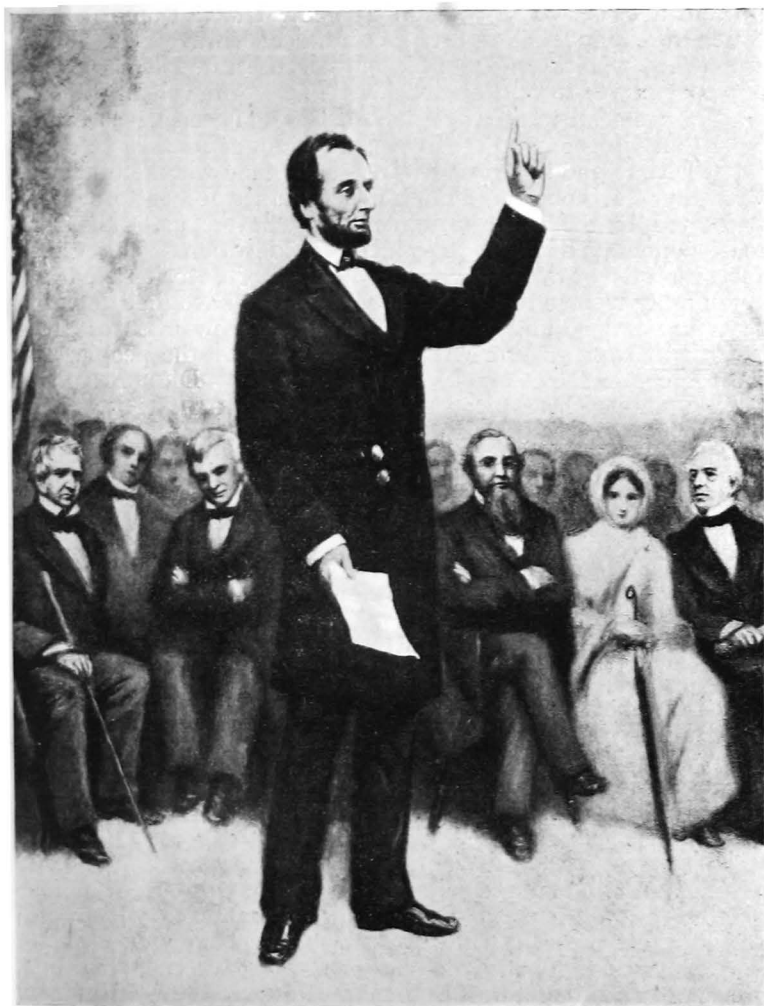
WILLIAM T. COSGRAVE.

Inscribed on his tomb at Bobbio, in Italy, they met our eyes when, a few days ago, a happy conjuncture enabled the members of the Irish Delegation to assist at the celebration of the thirteenth centenary of St. Columbanus, pioneer of Ireland's moral and intellectual mission amongst the nations of Western Europe.

We shall return to our own country to take part with our own patriotic people in the onerous work of national ²³construction and consolidation. ¹⁸The kind welcome, the cordial words of understanding, that have greeted us here on the part of every nation whose representatives we have met, will not be forgotten. They will cheer and ²²sustain us in that work, and they will remind us too that ²⁴as the life of a man is bettered and fructified beyond measure in the harmonious society of men, so must the life of nations reach a much fuller liberty and a much fuller dignity in the harmonious society of nations."—*Speech, 10th September, 1923, on the Admission of Saorstát Eireann to the League of Nations at the Fourth Plenary Meeting of the Fourth Assembly of the League of Nations.*

¹Aitiology; ²Protasis; ³Apodosis; ⁴Epi-phonema; ⁵Parallelism; ⁶Arsis; ⁷Thesis; ⁸Anadiplosis; ⁹Epilogue; ¹⁰Peroratio; ¹¹Parison with Anaphora; ¹²Metaphora; ¹³Paramythia; ¹⁴Hirmos or Synathroismus; ¹⁵Hyperbaton; ¹⁶Parenthesis; ¹⁷Homoteleuton; ¹⁸Accumulatio; ¹⁹Antithesis; ²⁰Hypothesis; ²¹Gnome; ²²Epicrisis or Apomnemonysis; ²³Alliteration; ²⁴Simile; ²⁵Polyptoton; ²⁶Syntheton; ²⁷Emphatic Repetition; ²⁸Hyperphora; ²⁹Ploce; ³⁰Antimetabole; ³¹Epanodos; ³²Synonymia.

LINCOLN'S SPEECH AT GETTYSBURGH.



The Immortal Speech, National Cemetery, Gettysburgh.

“ Four score and seven years ago our fathers brought forth upon this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated can long

LINCOLN'S SPEECH AT GETTYSBURGH.

endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But, in a larger sense, we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note, nor long remember, what we say here, but it can never forget what they did here. It is for us, the living, rather to be dedicated here to the unfinished work which they who fought here have thus far nobly advanced. It is rather for us to be here dedicated to the great task remaining before us, that from these honoured dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, for the people, shall not perish from the earth."—DEDICATION OF GETTYSBURGH NATIONAL CEMETERY, NOV. 19TH, 1863.

November 19th, 1863, at Gettysburgh, Pennsylvania, people from all parts of the loyal states gathered to participate in the solemn ceremony of dedicating, as the National Cemetery, this spot whereupon so many brave men had fallen to prevent General Lee's army from penetrating the North. This battle ground was the turning point in the American civil war. Edward Everett, from Boston, the greatest of the American rhetoricians, a man who drank deep from the fountain of Greek eloquence, was chosen to deliver the oration which, in metaphorical splendour, classical lore, elegant diction, magnificent sentiment, and clear reasoning, has not been surpassed. After Mr. Everett spoke, which lasted two hours, and the interlude of music by the band, Mr. Clark E. Carr says: "Lincoln began in those high, clarion tones, which the people of Illinois had so often heard, and to which he held to the close. His voice, when he made an effort, could reach a great multitude. Each sentence was slowly and earnestly pronounced. He held in his hand two or three pages of manuscript, toward which he glanced but once. . . . There was one sentence which did deeply affect me—the only one in which the President manifested emotion. With the close of that sentence his lips quivered, and there was a tremor in his voice which I can never forget. The sentence was: 'The world will little note, nor long remember, what we say here, but it can never forget what they did here!' In magic spell, the words fell: 'Four score and seven years . . .' the notes rang clear: 'It is altogether fitting. . . .' 'The nation, under God . . .' 'and that the government of the people. . . .'"—FRANCIS TREVELYAN MILLER. Robert G. Ingersoll, the noted American orator, said that the speech would have been perfect had Mr.

LINCOLN'S SPEECH AT GETTYSBURGH.

Lincoln eliminated "here" in one or two instances. The speech was altered by Mr. Lincoln in the course of delivery thus: the words "those who died here" were changed to "those who gave their lives." "This we may in all propriety do" was altered to "It is altogether fitting and proper that we should do this." This sentence, "It is rather for us the living, we here be dedicated to the great task remaining before us" became two: "It is rather for us the living to be dedicated here to the unfinished work that they have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us." "Shall have a new birth of freedom" was altered to "shall, under God, have a new birth of freedom." These alterations by Mr. Lincoln, which, no doubt, were the result of his silent reflection during Mr. Everett's oration, add beauty and dignity to the speech, and round off its rhetorical completeness and rhythmic finish.

The Gettysburgh address, though very short, contains all the constituents of a finished oration, for it has an exordium, an argument, an epilogue and a peroration. The exordium is the first sentences, "Four score . . ." to ". . . we should do this." The argument, "But in a larger sense . . ." to "nobly advanced" reinforced thus: "It is rather for us . . ." to "full measure of devotion," epilogue, "that we here highly resolve . . ." to "shall not have died in vain," and peroration, "that this nation, under God . . ." to "shall not perish from the earth."

-William J. Bryan, *the Great American Orator, on Lincoln.*

"He possessed two things that are absolutely essential to effective speaking—namely, *information* and *earnestness* . . .

"He was *master of statement*. Few have equalled him in the ability to strip a truth of surplus verbiage and present it in its naked strength.

"He was *epigrammatic* . . . his reputation for wit lies in his ability to condense a great deal in a few words . . . His Gettysburg speech is not surpassed. . . . It is the world's model in eloquence, elegance and condensation.

"He was *apt in illustration*—no one more so. A simple story or simile drawn from everyday life flashed before his hearers the argument that he wanted to present. . . . There is strength in simplicity, and Lincoln's style was simplicity itself.

"He understood the *power of interrogatory*, for some of his most powerful arguments were condensed into questions.

"He made frequent *use of Bible language* and of illustrations drawn from the Holy Writ.

"His *power as a public speaker was the foundation of his success*. . . . With no military career to dazzle the eye or excite the imagination, with no public service to make his name familiar to the reading public, his elevation to the presidency would have been impossible without his oratory."

COOPER UNION SPEECH AND INAUGURALS.

CHOICE EXTRACTS ANALYSED.

¹If slavery is right, ²all words, acts, laws, and constitutions against it, are themselves wrong, and should be silenced and swept away. If it is right we cannot justly object to ⁴its nationality—its universality; if it wrong, ³they cannot justly insist upon ⁴its extension—its enlargement. ⁴all they ask we could grant, if we thought slavery right; all we ask, they could as readily grant, if they thought it wrong. Their thinking it right, and our thinking it wrong, is the precise fact upon which depends the whole controversy. Thinking it right, as they do, they are not to blame for desiring its full recognition, as being right; ⁶but, thinking it wrong, as we do, ⁵can we yield to them? Can we cast our votes with their view, and against our own? In view of our moral, social, and political responsibilities, can we do this? Wrong as we think slavery is, we can yet afford to let it alone where it is, because that much is due to the necessity arising from its actual presence in the nation; but can we, while our votes will prevent it, allow it to spread into the National Territories, and to over-run us here in these Free States?

“If our sense of duty forbids this, then ⁷let us stand by our duty fearlessly and effectively. Let us be diverted by none of those sophistical contrivances wherewith we are so industriously plied and belaboured—⁸contrivances such, as groping for some middle between the right and the wrong, vain as the search for a man who should be neither a living man nor a dead man—⁹such, as a policy of ‘don’t care’ on a question about which all true men do care—such, as Union appeals beseeching true Union men to yield to Disunionists, reversing the divine rule, and calling not the sinners, but the righteous to repentance—such, as invocations to Washington, imploring men to unsay what Washington said, and undo what Washington did. Neither let us be slandered from our duty by false accusations against us, nor ¹⁰frightened from it by menaces of destruction to the Government, nor dungeons to ourselves. ¹¹Let us have faith that right makes might, and in that faith, let us, to the end, dare to do our duty as we understand it.”—*at Cooper Institute, February 27th, 1860.*

“I am loth to close. We are not enemies, but friends. We must not be enemies. ¹²Though passion may have strained, ¹³it must not break our bond of affection. ¹⁴The mystic chords of memory, stretching from every battlefield and patriot grave to every living heart and hearthstone all over this broad land, will yet swell the chorus of the Union, when again touched, as surely as they will be, by the better angels of our nature.”—*First Inaugural Address, 1861.*

“Both read the same Bible and pray to the same God; and each invokes His aid against the other. It may seem strange that any men should dare to ask a just God’s assistance in wringing their bread from the sweat of other men’s faces; but let us judge not, that we be not judged. . . . ¹⁴Fondly do we hope, fervently do we pray, that this mighty scourge of war may speedily pass away. Yet if God wills that it continue until all the wealth piled by the bondman’s two hundred and fifty years of unrequited toil shall be sunk, and until every drop of blood drawn with the lash shall be paid by another drawn with the sword, as was said three thousand years ago, so still it must be said, ‘The judgments of the Lord are true and righteous altogether.’

“¹¹With malice toward none; with charity for all; with firmness in the right, as God gives us to see the right, ⁷let us strive on ¹⁵to finish the work we are in; to bind up the nation’s wounds; to care for him who shall have borne the battle, and for his widow; and his orphan—to do all which may achieve and cherish a just and lasting peace among our selves, and with all nations.”—*Second Inaugural Address, 1865.*

¹Hypothesis; ²Accumulatio; ³Antithesis; ⁴Compar; ⁵Eperotesis; ⁶Enthymemata; ⁷Protrope; ⁸Anadiplosis; ⁹Anaphora; ¹⁰Arsis; ¹¹Peroratio; ¹²Protasis; ¹³Apodosis; ¹⁴Isocolon; ¹⁵Parison.

ABRAHAM LINCOLN

Abraham Lincoln, the rail splitter, the sixteenth President of the United States of America, and one of the greatest of the American orators, was born in the humblest circumstances and most abject poverty, in Hardin County, Kentucky, February 12th, 1809, and in the spring of 1830 the family settled near Decatur, in Macon County, Illinois. Mr. Lincoln was 6ft. 4in. tall, and was slender, lean and wiry; his arms, long; his hair, coarse and black; his forehead, high; eyes, grey, deep-set, and small; and his complexion, dark.

His Training and Source of Oratorical Inspiration.

In his early days, the books which entered into his mental formation were: The Bible, Æsop's Fables, Pilgrim's Progress, Weem's Life of Washington, Life of Henry Clay, Life of Benjamin Franklin; later Blackstone's Commentaries, the six Books of Euclid, Shakespeare and other poets, whose works he ardently read, and, in home circle, frequently recited, especially his favourite poems like those of Hood. He wrote some verse in his early days. Henry Clay's life stimulated him for politics and oratory, Euclid's six books trained him to correct thinking which characterised the swiftness and unerring directness with which he passed from his premises to his conclusions which no logician ever excelled; and the poets gave him that beauty and pleasing cadence and rhythm which so mark his great speeches.

When attending a murder trial at Booneville he heard one of the Breckinridges of Kentucky speak so eloquently that his ambition became stirred to become a great orator. He practised extemporaneous speaking so as "to produce literature on his feet," and by the time he was 39 years of age he was an accomplished orator.

His Manner of Delivery.

His voice. Mr. Lincoln had "a rich, silvery voice; he enunciated with great distinctness, and had a fine command of language"; his pronunciation "is slow and emphatic, and his voice, though sharp and powerful at times, has a frequent tendency to dwindle into a shrill and unpleasant sound." It was clarion-like.

His gestures. He employed "but little gesticulation, but when he desires to make a point, produces a shrug of his shoulders and an elevation of his eyebrows, depression of his mouth, and a general malformation of countenance so comically awkward that it never fails to bring down the house." "The peculiar characteristic of his delivery is the

remarkable mobility of his features, the frequent contortion of which excites a merriment his words could not produce."—*Illustrated Life of Lincoln*, by T. B. Peterson and Brothers, pub. 1865.

Mr. Lincoln, as he himself said, was superlatively ludicrous or very impressive. He was ready, fluent and precise.

His Wit, His Figures.

Despite his sad and melancholy look, Mr. Lincoln was one of the wittiest men in America. In this he scored over Douglas, especially in his replies and retorts. The following are some in that famous debate: "Has Mr. Douglas the exclusive right in this country to be on all sides of all questions"? "Judge Douglas is playing cuttlefish—a small fish that has no mode of defending itself when pursued except by throwing out a black fluid which makes the water so dark the enemy cannot see it; and thus it escapes."—At Charleston, September 18th, 1858. Respecting Douglas's sophism, he said it was "as thin as homeopathic soup that was made by boiling the shadow of a pigeon that had been starved to death." A good humorous retort: "Fellow citizens: My friend, Judge Douglas, made the startling announcement to-day that the whigs are all dead. If that be so, fellow citizens, you will now experience the novelty of hearing a speech from a dead man; and I suppose you might properly say, in the language of the old hymn:

'Hark from the tombs a doleful sound.'

His Figures.

One of his favourite figures was Illustration, from whose simplicity he rose to sublime eloquence. Gnome, Paradigm, or apt stories and pithy anecdotes illustrated his points. He was unexcelled in the figure called by the Greeks, Enthymemata (p. 201), by which he drew conclusions from contraries, see below the Cooper Union Speech. Rhythmus occupied a high place in his speeches.

His Language.

As Mr. Lincoln nearly all the time spoke on high ethical questions, discussing right and wrong in political administration, his language naturally took the simple, for such belongs to the Sublime Style, p. 535, whose diction is strong, concise and simple. His language was sometimes prosaic poetry. Richard Watson Gilder says that his agreeable cadence is not overdone except in a passage in the Second Inaugural: "Fondly do we hope . . .", which deflects into poetry and rhyme. In all his great utterances tinged with high hope, pathos, heroism and resolution, there is a strain which reminds one of the *Leitmotif*, the leading motive in symphony and music-drama.

This strain runs through his two Inaugurals and the Gettysburgh Address. His First Inaugural closed with great tenderness and sublimity, "I am loth to close. . . ." Mr. Seward,

his Secretary of State, drafted the passage thus: "I close. We are not, we must not be, aliens or enemies, but fellow-countrymen and brethren. Although passion has strained our bonds of affection too hardly, they must not be broken. The mystic chords which, proceeding from so many battlefields and so many patriot graves, pass through all the hearts and all the hearths in this broad continent of ours, will yet again harmonise in their ancient music when breathed upon by the guardian angel of the nation." Compare the passage with that in the First Inaugural given elsewhere, let the reader decide which is the more sublime. Mr. Seward expanded too much for the Sublime Style. Note again the music in the closing paragraph: "With malice toward none . . . with all nations." And in the sublime, majestic phrases, from: "In a larger sense, we cannot dedicate, we cannot consecrate . . ." to . . . "perish from the earth." Though Lincoln was not a highly educated man, he studied hard the art of expression.

The Great Cooper Union Speech Described.

The amphitheatre of the Cooper Institute was packed. William Cullen Bryant was chairman. One who was present said that he began by saying: "Mr. Cheerman" (chairman), and faltering, with quaint pronunciation. This listener to himself said: "Old fellow, that may be alright in the wild west, but it won't go down in New York City." Another listener said that when Mr. Lincoln rose the audience silently giggled because he looked so quaint, his hair was dishevelled and stuck out like rooster's feathers, his coat too big for him especially in the back, his arms much longer than the sleeves, and the trousers of one leg was about two inches above his shoes. Mr. Lincoln was embarrassed. He held a manuscript in his hands. His first words were low and stammering. After reading three pages of his manuscript he lost his place on the fourth page, trembled and stammered, but could not find the place, so he threw it down on the table, straightened up his shoulders, mustered his power, and advancing towards the audience, exclaimed with tones that rang throughout the building, quoting these words of Frederick Douglas: "It is written in the sky of America that the slaves shall some day be free." Mr. Russell H. Conwell said: "That settled the question that he was to be the next President of the United States. The applause was so great the building trembled, and I felt the windows shake behind me." His awkwardness, dishevelled hair, quaint appearance were forgotten in the magnificent eloquence that followed through to the end. The speech he wrote, says Mr. Conwell, "is not the one he delivered as I remember it."

Mr. Lincoln was

"A tower of strength

That stood full square to all the winds that blew."

Recent Orators and Those of the Great War

British and American.

The Rt. Hon. W. E. GLADSTONE, M.P.

HIS ORATORY, DELIVERY, AND SOME NOTES
FROM EMINENT CONTEMPORARY AND SUB-
SEQUENT CRITICS.

William Ewart Gladstone, the most distinguished of British orators since the days of Charles James Fox, was born December 29th, 1809, and died May 19th, 1898. Many who sat under the spell of his wonderful eloquence are now living, and recount with admiration the marvellous effects of his great speeches. He was four times Prime Minister, and up to the famous Midlothian Campaign, when he was seventy, he had served as a Member of Parliament forty-seven years, and had been a member of the Cabinet twenty years. At this advanced age, due to proper cultivation and production, his voice was still clear and resonant. One of his distinguishing features was the piercing glance of his eye. Such an eye had Demosthenes, Chatham, Whitefield and Clay. He was a great scholar, particularly in the Greek and Latin. In the former, a source from which British statesmanship has constantly drawn, he was well versed.

Mr. Gladstone was a hard student of eloquence, and devoted himself much to its practice. In his Homeric studies. Vol. III., he observes that the work of the orator from its very inception is inextricably mixed up with practice. He closely applied himself to Quintilian and to Cicero's "De Oratore." The study of the latter, together with his earnestness and extensive knowledge of the subject he had under discussion largely accounted for his prolixity, notwithstanding his mastery of Aristotle and Thucydides.

He gave six suggestions on the art of speaking, as follows (1) Study plainness of language, always preferring the simple word. (2) Shortness of sentences. (3) Distinctness of articulation. (4) Test and question your own arguments beforehand not waiting for critic or opponent. (5) Seek a thorough digestion of and familiarity with your subject, and rely mainly on these to prompt the proper words. (6) Remember that if you are to sway an audience you must, besides thinking out your own matter, watch them all along.

These are splendid suggestions, but John Morley in his "Life of Gladstone" says that the first two hardly fit him. His voice was remarkably well trained, and he understood its production so thoroughly that he could speak for a very long time without hoarseness, his voice being as clear at t

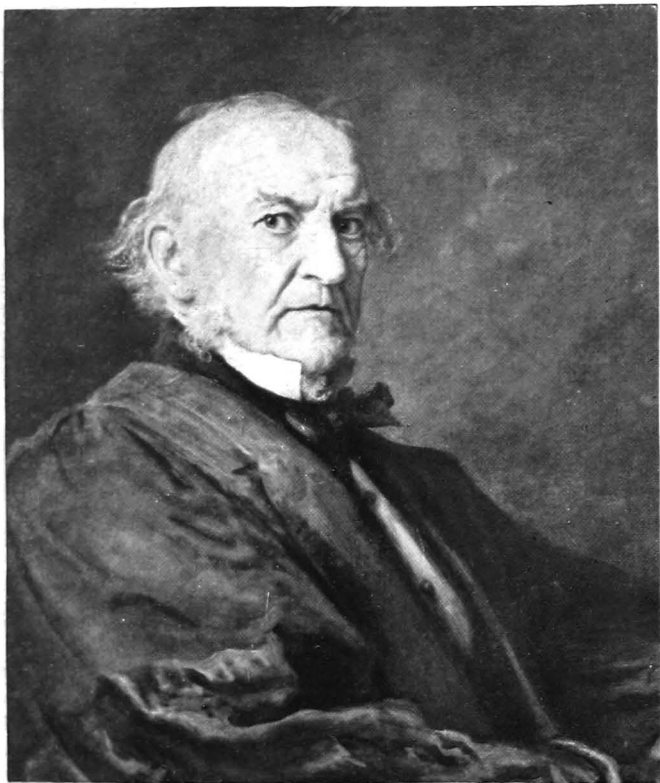
PART IV

RECENT ORATORS

CONTEMPORARY ORATORS

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From a painting at 10 Downing Street, by Sir John E. Millais, P.R.A.

THE RIGHT HON. WILLIAM E. GLADSTONE, M.P.

Principal Forms of Oratorical Expression used by the Right Hon. William E. Gladstone. His master-figures are those in italics: Aitiology, Amplification, Anadiplosis, *Anaphora*, Antithesis, Argumentum, *Arsis and Thesis*, Attitude, Circumlocution, Compar, Diffuseness, Digressio, Echo, *Emphatic Repetition*, Enumeratio, Epanalepsis, *Epanaphora*, Epanados, *Eperotesis*, *Epilogue*, Epiphonema, Erotema, Expolitio, Gnome, *Homæoteleuton*, Hyperbaton, *Hypophora*, Hypothesis, Isocolon, Parallelism, *Parenthesis*, *Parison*, Parœmion, Paromology, Paronomasia, *Pathopœia*, Periodos, *Peroratio*, *Pisteis*, Polysyndeton, Procatalepsis, *Prooimion*, *Protrope*, *Rhythmus*, Sarcasmus, Sermocinatio, Syntheton, Synonymia, Tritheton.

end as at the beginning. While speaking he stood perfectly erect. The clearness, fulness, resonance, depth and variety of his tones were the results of cultivation and practice. His fluency, and as one writer styles it "super-exuberant rush of words," added strength to his eloquence, and overwhelmed his audience. He understood so well the quantity of syllables that one writer says it was impossible for him to make a false quantity, and he could use the *largo e sostenuto* to great effect, as seen in his Waverley speech, where his syllables and deep tones slowly and rhythmically rolled to the farthest limits of the great hall. He was also master of *Ars celare artem*, in that the art was so concealed in his well-prepared speeches that it appeared natural, and he was the greatest exponent of the histrionic art as laid down by Aristotle, in that his eye, mouth, voice and gesture all concurred to express the one thought dominant in the mind at the time. He was a good reciter, and largely interested in Homer, Dante, hymnology and poetry. Sir Wemyss Reid said he remembered the solemn roll of his voice as he declaimed the last stanza of Scott's version of "Dies Irae."

His epilogues were magnificent, beautifully composed, and delivered with faultless accent, suitable emphasis and graceful gesture. His perorations usually ended in final harmony, appropriate and effective.

His eloquence reached its pinnacle on religious and moral subjects, as the Bradlaugh Relief Bill, where he advocated the admission of Bradlaugh to Parliament on the grounds of justice, the Bulgarian atrocities, etc.

He was master of invective, denunciation and impassioned speech. His "flight from the prosaic into the oratorical and the poetical" won great admiration, and his sustained eloquence, not the rhapsodical bursts with which Demosthenes



"Illus. London News."
Phot., Walter Wilson—
R. Taylor & Co.

* It is in the name of the religion which the vast bulk of us believe to be holy, which we believe to be the greatest and the only ¹ true treasure of mankind, it is in that name—² if I must fall back upon such a resource—though of course, it is ³ primarily, broadly, and mainly on the ground of that which we are here to discuss—namely, constitutional law and political wisdom—⁴ that ⁵ I ask you to give your assent to the second reading of this Bill."

* Gladstone's pose in delivering the Peroration of the Religious Disability Bill. ¹ Paræmion, ² Double Parenthesis, ³ Homœoteleuton, ⁴ Epanalepsis, ⁵ Protrope.

stunned the intellect, together with his wonderful personality, his gleaming falcon eye and bell-like voice, his countenance alert and mobile, his vehement gestures, made his speeches full of inspiration.



Drawn from a statue in Manchester.

* Excoriating the Bulgarian atrocities.

John Bright, his great contemporary and political associate, defined the difference between his own oratory and that of Gladstone thus: "Here is the chart of an argument. There are three or four prominent headlands. I dwell on them at length, and so do you. But you go into all the little creeks and bays and inlets, and enlarge on them with equal detail and elaboration, instead of bringing out the great promontories of your argument forcibly, and so your audiences lose sight of them. When you use so many small arguments, people think you have no big ones. I leave out the creeks and dwell on the projecting headlands only. If I can convince a hearer of one of them, I have got him. But you dwell on small and great arguments alike."

The following are some extracts of Mr. Gladstone's speeches, with figures noted therein:

His Early Oratorical Training—Studies Aristotle.

"Gladstone was early trained in speaking in the Eton debating society . . . unless he happened to be travelling, and he resumed work in the evening. Eight o'clock saw him once more engaged in a stiff bout with Aristotle, or plunged deep in the text of Thucydides. . . . There were many directions in which Mr. Gladstone's energetic genius found vent, but perhaps none so appropriately as the 'Oxford Union' Debating Society, with which he became closely connected. He was a strong believer in this kind of practice to aid in the development of oratory, and the last writing that is to be found under his name in the *Eton Miscellany*, was a strong appeal to Etonians to support the Debating Society to their utmost. Possibly the 'Oxford Union' was responsible to a large extent for the training of Mr. Gladstone as a Parliamentary orator."—"Life Pictures and Career of the Late Rt. Hon. W. E. Gladstone," published 1898, by Simpkin, Marshall, Hamilton, Kent & Co., Ltd.

His Eloquence, Manners and Appearance—1859.

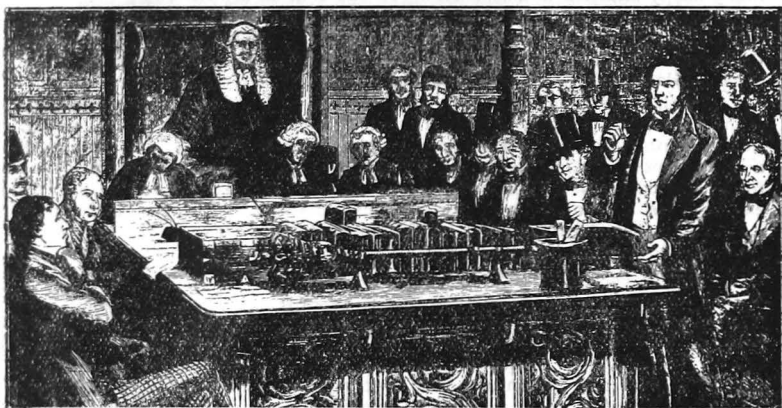
"Mr. Gladstone is incomparably the best speaker in the House. . . . It must have been noticed by readers of the debates in Parliament that Gladstone seldom evokes either cheers or laughter. The reason why he is not cheered is that he seldom deals in sentiment. . . . He is a close reasoner, and close reasoning may hold the attention, but never evokes the cheers of the House. And, as to laughter, he never attempts a witticism.

"Mr. Gladstone's manner when speaking is generally energetic. When he is very earnestly pursuing his argument, he throws back his right arm until his hand touches his shoulder, and then throws it out again. When he is less earnest—when he is introducing a fresh argument—his favourite position is bolt upright, with the finger of his right hand placed in the palm of his left.

"Mr. Gladstone is about the middle height. . . . He is now a little round-shouldered, and his legs are too slight for his bodily frame, which is, however, not massive; . . . And, moreover, though his broad forehead is

⁶ Gladstone using the gesture of negation, see Fig. Ominatio, p. 323.

still unwrinkled, and his fine black earnest eyes are undimmed, his face is deeply furrowed and careworn."—"Popular Life of the Right Honourable W. E. Gladstone," Vizetelly and Co.



From "Popular Life of the Right Honble. W. E. Gladstone," Vizetelly and Co. Gladstone using the Synthetic—the most powerful gesture in the conversational realm—in the demolition of Disraeli's first budget, 1852.

Gladstone Speaking in the House of Commons.

"Even to look at him when in the full flood of oratory was an inspiring sight. His eyes gleamed with marvellous light. Every muscle of his mobile face was in action. Every turn of successive sentences—and his sentences were exceedingly sinuous—had its appropriate gesture. . . . A favourite action in the frenzy of argument was to hold out his left hand palm, and beat it with his right, the resounding clap sometimes drowning the sound of the very word he desired to emphasise. In the same mood he banged the brass-bound box with a violence that threatened dislocation of the finger joints. For the most part Mr. Gladstone's oratory swept on a stately, now and then tumultuous flood, pitched on levels of loftiest heights. . . .

"When Lord Randolph had made an end of speaking, Mr. Gladstone sprang up with catapultic celerity. For a moment he held on to the box at arm's length, drawing himself up to fullest height with a *genial smile upon his countenance*. . . . In half-a-dozen sentences of exquisitely modulated speech Mr. Gladstone, . . . played with Lord Randolph, and finally rolled him aside, turning his attention, as he said, to more serious matters. This was all very well to begin with, but warming with his work, the Premier proceeded through a series of gymnastic exercises that would have left an ordinary man of half his years pale and breathless. Watching him as he brought down his strong right hand on the Blue Book from which he had just quoted, newcomers understood the fervency with which Mr. Disraeli once thanked God that the table intervened between him and his lifelong rival. . . . Sometimes with both hands raised rigid above his head; often with left elbow leaning on the table and right hand with closed fist shaken at the head of some inoffending country gentleman on the back benches opposite; anon standing half a step back from the table with left hand hanging at his side and the right uplifted so that he might with thumbnail lightly touch the shining crown of his head, he trampled his way through the arguments of the adversary as an elephant in an hour of aggravation rages through the jungle. . . . But in respect of originality, multiplicity, and vehemence of gesture, Mr. Gladstone, as in some other things, beat the record of human achievement."—"The Right Honourable W. E. Gladstone. A Study from Life," Henry W. Lucy; published 1898 by W. H. Allen & Co., Ltd., London.

As a Budget Orator and Debater.

"His Budget oratory is hard to describe or analyse. . . . The famous Budget quotations of 1860—triumph for Free-trade. The speech contained many happy allusions and sentences. It was both an oration and a magnificent state-paper combined. The crowding ideas, the beautiful imagery, the accurate sentences, the perfect wording and balancing of parts, the whole appearance of the man, combined to make the effort a remarkable one."—"Life and Work of Mr. Gladstone," J. Castell Hopkins, 1898.

"With skill of an artist, Mr. Gladstone marshalled his figures and facts, each in its right perspective, bringing out the salient points with an emphasis that prevented the auditor from losing sight of them. . . . He could make a budget speech as fascinating as a romance . . . and could draw lessons for the guidance of the human race even from the figures of our imports and exports. As a debater, he stands without a rival in the House of Commons . . . his pale face twitches, his magnificent voice quivers, his body sways from side to side, as he pours forth argument, pleading and invective strangely intermingled."—T. Wemyss Reid.

The following are some extracts of Mr. Gladstone's speeches, with figures noted therein:

*¹ "Surely, ²if eloquence never excelled and seldom equalled—if an expanded mind and judgment whose vigour was paralleled only by its soundness—if brilliant wit—if a glowing imagination—if a warm heart and an unbending firmness, could have strengthened the frail tenure and prolonged the momentary duration of man's existence, that man had been immortal! . . ."

"And now I will grapple with the noble lord on the ground which he selected for himself in the triumphant portion of his speech, by his reference to those emphatic words, *Civis Romanus sum*. † He vaunted amidst the cheers of his supporters, that under his administration an Englishman should be, throughout the world, what the citizen of Rome had been. ³ What, then, was a Roman citizen? He was a member of a privileged caste; he belonged to a conquering race, to a nation that held all others bound down by the strong arm of power. ⁴ For him there was to be an exceptional system of law; for him principles were to be asserted, and by him rights were to be enjoyed that were denied to the rest of the world. ⁵ Is such, then, the views of the noble lord as to the relation which is to subsist between England and other countries? Does he make the claim for us that we are to be uplifted upon a platform high above the standing ground of all other nations? It is, indeed, too clear, ⁶ not only from the expressions, but from the whole tone of the speech of the noble viscount, that too much of this notion is lurking in his mind; ⁷ that he adopts in vain that conception that we, forsooth, have a mission to be the censors of vice and folly, ⁸ of abuse and imperfections among the other countries of the world; that we are to be the universal schoolmasters; and that all those who hesitate to recognise our office can be governed by prejudice or personal animosity, and should have the blind war of diplomacy forthwith declared against them.

"†⁹ You may drive us from our seats. You may bury the Bill, but we will write upon its gravestone for an epitaph this line, with certain confidence of its fulfilment: '¹⁰ Exoriare aliquis nostris ex ossibus ultor.'

"You cannot fight against the future. ¹¹ Time is on our side. The great social forces which move onwards in their might and majesty, ¹² and which the tumult of our debate does not for a moment impede or disturb—

* From a speech at Eton College on Mr. Canning. 1 Hypophora. 2 Hypothesis and Parison. 3 Sermocinatio. 4 Epanaphora. 5 Eperotesis. 6 Arsis and Thesis. 7 Polysyndetic "that" and 8 Syntheton. † From a speech versus Lord Palmerston, who used the phrase *Civis Romanus sum*. With this phrase Gladstone wrecked the Palmerston Ministry. ‡ Epilogue of the speech replying to Disraeli's taunt on having left the Conservative Party. 9 Paromology. 10 Gnome. 11 Aitiology "for" understood. 12 Syntheton.

¹³ those great social forces are against you; they are marshalled on our side; and the banner which we now carry in this fight, ¹⁴ though perhaps at some moment it may droop over our sinking heads, yet it soon again will float into the eye of heaven, and it will be borne by the firm hands of the united people of the three kingdoms, perhaps ¹⁵ not to an easy, but to a certain and to a not far-distant victory."

" § Looking forward ¹⁶ I ask the House to assist in the work which we have undertaken, and to believe that no trivial motive can have driven us to it—to assist us in this work which we believe will restore Parliament to its dignity, and legislation to its free and unimpeded course. I ask you to stay that waste of public treasure which is involved in the present system of Government and legislation in Ireland; and which is not a waste only, but which demoralises while it exhausts. I ask you to show to Europe and to America that we, too, can face political problems which America twenty years ago faced, and which many countries in Europe have been called upon to face, and have not feared to deal with. I ask that in our case we should practise with firm and fearless hand what we have so often preached—the doctrine which we have so often inculcated upon others, viz., that the concession of local self-government is not the way to sap or impair, but the way to strengthen and consolidate unity. I ask that we should learn to rely less upon merely written stipulations, and more upon those better stipulations which are written on the heart and mind of man. I ask that we should apply to Ireland that happy experience which we have gained in England and in Scotland, where the course of generations has now taught us, ¹⁷ not as a dream or as a theory, but as practice and as life, that the best and surest foundation we can find to build upon is the foundation afforded by the affections, the convictions, and the will of the nation; and it is thus, by the decree of the Almighty, that we may be enabled to secure at once the social peace, the fame, the power, and the permanence of the Empire."

One of the greatest, if not the greatest, of Mr. Gladstone's popular addresses was that delivered in Waverley Market, Edinburgh, during the famous Midlothian campaign. The "Daily News" gives the following description of this speech: "The intervening space for a mile was literally blocked by an enthusiastic crowd . . . everyone stood up, and, it is perhaps rather under-estimating the fact that there were seventeen thousand men present, for the most part working-men. The spacious galleries surrounding the market were reserved for ladies, and these, with the occupants of the platform, would bring the total to 20,000. . . . At length Mr. Gladstone came. Cheers rose upon cheers in continuous peals . . . the crowd surged to and fro. . . ."

"At the end of a week of unremitted and unexampled speech-making, having just delivered an elaborate oration of an hour and a half in another part, he now, apparently without any painful effort, sent his magnificent voice rolling in full force over the heads of 20,000 people. His voice dominated the full length and breadth of the hall."

• *Extract of the Waverley Speech.*

"My Lord Rosebery, my lords, ladies and gentlemen,—There is nothing that I can say, or that much better and wiser men could say, to this meeting than is one half as remarkable as the meeting itself. (Cheers.) It is no light cause that has brought together, that has called off from their usual occupation, to stand in such a compressed mass before me, this ocean of human life. (Cheers.) I fear, gentlemen, you must have suffered inconvenience—cries of 'no, no'—notwithstanding the admirable order that prevails. But ² although I can say to you nothing that can add to the interest of such an assemblage, yet neither can I part from you without a brief interchange of sentiments for a few moments on some of the questions in which our hearts are alike engaged. (Cheers.) I say, gentlemen, ³ an interchange of

¹³ Emphatic Repetition, see also Epanaphora. ¹⁴ Antithesis. ¹⁵ Arsis and Thesis. § Epilogue and Peroratio to the Home Rule Bill. ¹⁶ Protrope and Epanaphora. ¹⁷ Arsis and Thesis.

* Mr. Gladstone took "The Freedom of Nationalities" as his theme. The delivery of the speech is for the most part *largo e sostenuto* (see p. 403).
1 Prooimion. 2 Hypophora and Antithesis. 3 Emphatic Repetition or echo

sentiments, ⁴ for you have already expressed to me what your feelings are on behalf of the working classes, as I am glad to see that you do not fear to call yourselves the working men of Edinburgh, Leith, and the district. (Cheers.) You have given me your sentiments, and I wish to echo them back. (Cheers.) An assemblage of this nature does not afford a place appropriate for minute criticism. My strength would not suffice, your patience would be exhausted. (Cries of 'no.') I will, therefore, avoid such criticism. I will fall back upon a positive principle and upon which I would hope there can be no difference of sentiment among you, even if there be within the limits of this hall some whose opinions are not wholly those of the majority, and whose opinions and feelings we should endeavour, upon so noble an occasion, scrupulously to respect."

† *Eastern Question: Who is to have the Succession of Turkey?*

"⁵ That succession is not to pass to Russia—(a voice, 'no')—it is not to pass to England under whatever name of Anglo-Turkish convention—(cheers and hisses)—or anything else it may be called—it is to pass to the peoples of those countries—(cheers)—⁶ to those who have inhabited them for the many long centuries, to those who have reared them to a state of civilisation—(cheers)—when the great calamity of Ottoman conquest spread like a wild wave over that portion of the earth and buried civilisation in its overwhelming forces.

The Emancipated Provinces.

"Those people, gentlemen, are already beginning the commencement of liberty. ⁷ Four millions or five millions of Rumanians who were formerly subjects of Turkey are now independent. (A voice: 'Lord Beaconsfield.') (Cries of 'Put him out,' cheers and uproar.) Two million Servians who were once political slaves are now absolutely free; 300,000 heroes such as Christendom cannot match—the men of Montenegro, ⁸ who, for 400 years, have never submitted to the insolence of despotic power, ⁹ these men have at last achieved not only their freedom, but the acknowledgment of their freedom, and take their place among the states of Europe. Bulgaria has reached a virtual independence; and, gentlemen, let me say a word on another Province—that which was the scene of the terrible massacres and sorrows of 1876—¹⁰ the Province of Eastern Roumelia, inhabited by, perhaps, a population of a million. . . . Gentlemen, this is what I call progress. ¹¹ When you uproot slavery, when you put an end to ¹² suffering and shame, when you give security ¹³ to life, property and honour, which had previously only existed at the will of every representative of the Turkish power, ¹⁴ of everyone professing the mohammedan religion, you accomplish a great, a blessed work, in which the uttermost ends of the civilised world ought ¹⁵ to rejoice, do rejoice, and will rejoice. (Cheers.) ¹⁶ The end of it all is thus far that no less than ten millions of people, in one form or another, have been brought out of different degrees of political servitude and have been given virtual freedom. (Cheers.) Gentlemen, ¹⁷ I appeal to you to join me in the expression of a hope that under the yoke of no power whatsoever will these free provinces be brought.

A Festival of Freedom.

"** I hope that I am right in saying that such is not a mere compliment to an individual or a mere contribution to the success of a party. Your

(see also Epanados). 4 Aitiology. † Pisteis. Eastern Question; Emancipated Provinces; Russia, Austrian and English Schemes. 5 Arsis and Thesis, "but" understood. 6 Anaphora (see also Emphatic Repetition. 7 Parallelism and Enumeratio. "Who," he asked, "was to have the succession to Turkey and the Balkan Peninsular?" "As he named the peoples just delivered from servitude the march of his rhetoric became more imposing. ‡ Four millions. . . . the men of Montenegro;" and then, with uplifted hand, the look of inspiration in the eye, and a leonine roar in his throat, he exclaimed: § 'Who, for four hundred years, have held the sword in hand, and never have submitted to the insolence of despotic power.'" 8 Epanodos, Arsis and Thesis. 9 Emphatic Repetition. 10 Epanaphora. 11 Syntheton. 12 Tritheton. 13 Emphatic Repetition. 14 Paronomasia (see part on verb). 15 Epiphonema. 16 Protrope. ** Epilogue.

gathering here to-day in almost countless thousands, I regard as a ¹⁷ festival of freedom—¹⁸ of that national freedom best known to us, which is essentially allied with order and with loyalty; and I hope, gentlemen, that you will carry with you the determination ¹⁹ on the one hand to do all you can in your civil and your social capacity for maintaining that precious possession for yourselves and handing it down to posterity; and, on the other hand, for endeavouring by every lawful and honourable means, through the vast moral influence of this country, and through all the instruments ²⁰ which may from time to time be conformable to the principles of justice, to extend that inestimable blessing to such nations and races of the world as hitherto have remained beyond the range of its beneficial influence. (Cheers.) *** Gentlemen, I thank you for the extraordinary kindness which has enabled me to convey the remains of a somewhat exhausted voice, yet even to the limits of this enormous meeting—²¹ that kindness is only a portion of the affectionate reception—²² for I can call it no less—which has been granted to me at every turn since my arrival in this country; and through you I desire, ²³ I will not say discharge, for discharge it can never be, but at least ²⁴ fully, truly, and cordially to acknowledge the debt I owe to the people of Scotland. (Loud cheers.)”

See page 370 for epic gesture in following paragraph.

The above gesture was also used in the Epilogue of the “Disestablishment of the Irish Church.” See “Life and Times of William E. Gladstone,” by John Clark Ridpath. “There is something in the idea of a national establishment of religion, of a solemn appropriation of a part of the commonwealth for conferring upon all who are ready to receive it what we know to be an inestimable benefit. . . . There is something in this so attractive that it is an image that must always command the homage of the many. . . .”

17 Metaphora. 18 Anadiplosis. 19 Antithesis.
and Parison. 20 Parenthesis. *** Peroratio. 21 Emphatic Repetition or Echo. 22 Aitiology and Parenthesis. 23 Parenthesis and Aitiology. 24 Homœoteleuton.

The Rt. Hon. JOHN BRIGHT, M.P.

HIS ORATORY, DELIVERY, AND SOME NOTES
FROM EMINENT CONTEMPORARY AND
SUBSEQUENT CRITICS.

John Bright, "the Tribune of the People," was born November 16th, 1811, and died March 27th, 1889. He was a member of the Gladstone Cabinet, and for many years member of Parliament. For over half a century his voice resounded in the political arena for freedom, justice and humanity. He was perhaps the greatest orator of sentiment that Great Britain has produced, but he was not maudlin, for he skilfully touched the chords of human sympathy just enough to arouse compassion. He kept in advance the provocatures or effects (see signs of emotion, p. 361) that ought to enlist human interest.* He did not deal in logical finesse, but struck out from salient propositions and fundamental principles. His voice, as a rule, was pitched in the lower or second register, consequently his manner of speech was generally slow and his articulation clear (see pp. 277, 278).

His master-figures are Ethos, Rhythmus, Peristatica, Parison, Anaphora, Protrope, Anadiplosis, Emphatic Repetition and Epilogue.

His best and most magnificent speeches are those on the Russian war, and, as Vince says, "Future compilers of a florilegium of British oratory will probably resort to these speeches for their specimens of his eloquence."

Bright lived long enough "to see almost all the causes he advocated to become law," and the measures he championed become the cherished principles of the nation.

"He was the greatest master of English oratory that this generation—I may say several generations back—has seen. I have seen men who have heard Pitt and Fox, and in whose judgment their eloquence at its best was inferior to the finest efforts of John Bright."—Lord Salisbury.

Bright's Oratory.

"If it was robust and vigorous it was also emotional, sympathetic, sentimental. It was by virtue of a well-tempered combination of what may be called the masculine and feminine elements of rhetorical persuasion that Bright claims the first place among the British orators of the century. . . . But those who heard him during this period (speeches in the days of the Anti-Corn-Law-League) of his career, described his speeches as *animated*, impetuous and exhilarating, but as consisting of mere passionate declamation, disorderly in arrangement and amorphous in style, and anticipating but rarely the majestic manner of his latter orations. He almost invariably wrote out the concluding words and sentences. . . . It was his custom to revolve his speech in his mind for some days. . . . He was afraid, not that he might

* "Burke would have laboured the picture of the dispossessed potentates until he had forced us to resist his pathos. . . . He might have introduced some of the oriental scenery of the tragedy; we should have heard of Rannies and Zamindars, of diamonds and palanquins. Bright's appeal to the sentiment of compassion for fallen greatness, and to our sense of perplexity that follows the uprooting of institutions, is sufficient, and it does not overshoot the mark. The mind is powerfully impressed with the sense that it is easier to conquer than to govern, to destroy than to reconstruct."—C. A. Vince. (See Bright's Epilogue and Peroration of speech on India.)

not say the right thing, but that he might not say it well. . . . He was, for the most part, content to deduce his political conclusions from a very few broad principles. . . . He had a most delicate sense of rhythm. In this respect no one of our admired orators has excelled him. . . . The *appeal to reason is ineffective unless* it is followed by an *appeal to the emotion*; and of the emotion, indignation is that which is most readily excited. . . . A public meeting never enjoys itself more thoroughly than when it is crying 'shame!' . . . Bright's manner filled all these conditions of success. . . . as 'incompetent and guilty,' another, as 'turbulent and wicked,' or when a statesman of good repute is accused of 'haughty un wisdom.' But the populace rejoices to be told that it does well to be angry.

His Voice and Build.

"Bright had a strong and beautiful voice, clear rather than loud. (See p. 273.) He relied for colour and emphasis almost entirely on choice of words and modulation of voice, making little use of gesture and action. He would call attention to a strong point by leaning forward and raising his right arm. . . . His bodily attitude in speaking was dignified.

"Bright was a man of *middle height and stoutly built*, . . . mild blue eyes, the lip and chin shaven."—"John Bright," by C. A. Vince, M.A., pub. 1898.

"The speech itself is always singularly clear and vivid, now rippling with humour, now impregnated with earnestness and pathos. Mr. Bright is unquestionably a fine humourist. . . . no other speaker of our time, with the exception, perhaps, of Mr. Spurgeon, has the same full, genial, and flowing humour. There have been few happier strokes of parliamentary humour in our time than Mr. Bright's comparison between Lord Beaconsfield and the quack at the country fair who sold pills that were good against the earthquake."—"The Life and Speeches of the Right Hon. John Bright, M.P.," by George Barnett Smith. Pub. 1881 by Hodder and Stoughton.

"It has been well said that at times when he has spoken there have been tears in his voice. . . . The progression of his sentences is rhythmic, sonorous and majestic. . . . He has a fine vein of comic and satiric humour."—"The National Portrait Gallery."

Bright's Sentiment and Story-telling.

"John Bright delivered the following touching passages speaking of his bosom friend, Richard Cobden, and the minds of his audience could not help wandering to that peaceful spot in West Lavington Churchyard where Cobden lies interred:

"Methinks I hear his voice! sweet as the breath
Of balmy ground-flowers, stealing from a spot
Of sunshine sacred,
To everlasting spring."

"A poetic vividness ran through his speeches, and his prevailing characteristic of oratory is pathos, and apparently with little effort affecting his audience to tears."—William Robertson.

The foregoing indicates the touch of sentimentality that prevailed in his speeches, the strain of which was relieved by the use of Asteismus. (See this Figure.) "When he is telling one of his best stories, or uttering one of his best sayings, he hardly moves a muscle of his face, and seemingly takes no share in the merriment of his audience. . . . And one peculiarity of his humour is that it always appears to be unconscious. The story of the old gentleman, for instance, who used to say that 'a hole wore longer than a patch,' and the Syrian monk to whom 'tears were as natural as perspiration,' are good examples of his ready wit with which he supplies every argument he employs with an appropriate illustration."—T. Wemyss Reid.

Comparisons between the Oratory of Bright and Gladstone.

"John Bright had the merits and defects of simplicity. Gladstone—even in the whirlwind of his own oratory, arms over head and eyes flashing—was always a debater, meeting his opponent's every argument, instructing his audience, often exciting them over the details of some financial or legislative measure. Bright, on the other hand, for all that he never gave the reign to his passion, never swung his arm and scarcely raised his voice. . . . Gladstone's orations suffer in the reading from a quality which made them

delightful to hear, their dependence on the skill of the speaker to effect his escape with grammar intact from the maze of parentheses—an operation safely sustained on that magnificent voice and by those dramatic gestures.



"Illus. London News."

Bright . . . had never to shout in order that it (his voice) might thrill with its music the farthest corner of the largest hall. But he had no gesture except to raise his hand, and that not above the level of his breast. Gladstone was everything at once—actor, missionary, debater, exponent of legislative detail—such a one never before or since rose to address an audience; Bright excelled in pure oratory in its strictest sense. . . .

Silent Meditation and Homely Illustration.

"He often lay awake over his speech: 'I find when in bed that my ideas come easily and fix themselves on my mind,' he writes in 1866: 'I suppose the dim light and the silence are favourable to the imagination and memory.' His chief artistic inspiration lay in his sense for the value of words, and for the rhythm of words and sentences. . . . His greatest passages are those in which his sense of poetry and of grandeur come closer to his vision of *homely common life*, which was to him, as it was to Wordsworth, the source of high thought and great imaginings. Thus. . . he leads up to the death of Col. Boyle by telling how he lately met the colonel at 'Mr. Westertons,' the book-sellers, near Hyde Park Corner, a place well known to the members whom he was addressing, and how their late colleague had told him his fears at going to war. Then comes the thundering climax: 'the stormy Euxine in his grave; his wife a widow, his children fatherless'—(see full passages under extract) which quite overpowered his hearers. If Bright had been in the habit of using adjectives freely, 'stormy' would have carried less weight, but it was one of his first principles to eschew adjectives unless they meant much. The Miltonic 'Euxine' for the 'Black Sea' also marks a solemn occasion, and the words together have 'a sound of the sea.' . . . 'I have endeavoured,' said Bright, 'further, always to abstain from speaking on subjects which I had not examined and well considered.'"—*The Life of John Bright*, by George Macaulay Trevelyan, pub. 1913. Constable and Co., Ltd.

"Pursuing the even and majestic flow of his words, he played upon the souls of his audience as a minstrel on his harp, now absorbing their attention to some closely linked argument, then flushing their faces with laughter at his witty sallies; here melting them into tears by his exquisite pathos, there causing them to spring to their feet in a storm of indignant emotion.

"Now he has passed, we miss the glowing word,
That spoke for peace, for freedom, and for right,
The earnest life, the patriot soul which stirred
For other's needs, the true and faithful knight
Of that grand chivalry which God still leads
And arms with grace and truth for noble deeds."—

"John Bright: Apostle of Free Trade," by Jessee Page, pub. 1904 by S. W. Partridge and Co.

Extracts.

The following are extracts from some of Mr. Bright's speeches with figures marked therein:—

* "We all know what we have lost in this House. ¹ Here, sitting near me, very often sat the member from Frome. I met him a short time before he went out, ² at Westerton's, the book-sellers, near Hyde Park Corner. I asked him whether he was going out. He answered, he was afraid, he was—

* Extracts from his Russian or Crimean War speeches. ¹ Hypotyposis and

not afraid in the sense of personal fear, he knew not that—but, he said, with a look and tone I shall never forget, 'It is no light matter for a man who has a wife and five little children.' 'The stormy Euxine is his grave, his wife is a widow, his children fatherless.'

Epilogue.

"Let it not be said that I am alone in my condemnation of this war, and of this incapable and guilty administration, and even ⁴ if I were alone, if mine were a solitary voice raised amid the din of arms and the clamours of a venal press, ⁵ I would have the consolation to-night—which I trust will be mine to the last moment of my existence—⁶ the priceless consolation that no word of mine has tended to promote the squandering of my country's treasure or the spilling of one single drop of my country's blood."

Appeal to Lord Palmerston.

"The ⁷ Angel of Death has been abroad throughout the land; you may almost hear the ⁸ beating of his wings. There is no one, ⁹ as when the first-born were slain of old, to sprinkle with blood the lintel and the two side-posts of our doors that he may spare and pass on; ¹⁰ he takes his victims from the castle of the noble, the mansion of the wealthy, and the cottage of the poor and lowly, and it is on behalf of all these classes that I make this solemn appeal. I tell the noble lord that ¹¹ if he be ready, ¹² honestly and frankly to endeavour by negotiations about to be opened at Vienna, to put an end to this war, ¹³ no word of mine, no vote of mine, will be given to shake his power for one single moment, or to change his position in the House. (Hear, hear.) I am sure that the noble lord is not inaccessible to appeals made to him from honest motives and with no unfriendly feeling. ¹⁴ The noble lord has been for more than forty years a member of this House. ¹⁵ Before I has born ¹⁶ he sat upon the Treasury Bench, and he has spent his life in the service of his country. He is no longer young, and his life has extended almost to the term allotted to men. ¹⁷ I would ask, I would entreat the noble lord to take a course which, when he looks back upon his whole political career—¹⁸ whatever he may therein find to be pleased with, whatever to regret—cannot but be a source of satisfaction to him. ¹⁹ By adopting that course ²⁰ he would have the satisfaction of reflecting that, ²¹ having obtained the object of his laudable ambition—having become the foremost subject of the crown, the director of, it may be, the destinies of his country, and the presiding genius in her councils—²² he had achieved a still higher and nobler ambition: ²³ that he had returned the sword to the scabbard—that at his word torrents of blood had ceased to flow—that he had restored tranquility to Europe, and saved this country from the indescribable calamities of war." (See another epilogue, Bright's impassioned speech at Durham, p. 234.)

Narratio. 2 Peristatice (surrounding circumstances or detail). 3 Pathos and Parison. "Some of the finest effects of his eloquence were produced by the sudden transition from some simple statement or some plain argument presented in plain terms to a stroke of passion or imagination. . . . The subdued tone of the introductory narrative, and the odd triviality, as of a conscientious witness in the details of the place where the speaker met Boyle, add vastly to the irresistible force of the stroke of pathos. When the effective sentence comes it needs only the slightest touch of art—the substitution of *Euxine* for the commoner *Black Sea*, and the addition of a single ornamental epithet—to give it elevation." The eloquence comes like a flash of lightning, and fixes itself forever in the memory; but it has obeyed the primary rule of pathetic utterances, that it should be unlaboured and simple."—C. A. Vince, M.A.

4 Synonymia and Protasis. 5 Apodosis. 6 Emphatic Repetition, see also Anadiplosis and Epanalepsis. 7 Metaphora. 8 Metalepsis. 9 Simile. 10 Ethos, Parison and Polysyndeton. 11 Hypothesis and Protasis. 12 Homœoteleuton. 13 Apodosis and Synonymia. 14 Narratio. 15 Protasis. 16 Apodosis. 17 Pro-trope and Synonymia. 18 Parenthesis. 19 Protasis. 20 Apodosis. 21 Parenthesis and Anaphora. 20 End of Apodosis. 22 Exegesis and Anaphora. "The fine and beautiful, yet withal simple, simile with which Mr. Bright introduced

Rev. CHARLES H. SPURGEON

HIS ORATORY, DELIVERY, AND SOME NOTES
FROM EMINENT CONTEMPORARY AND
SUBSEQUENT CRITICS.

The Rev. C. H. Spurgeon, the greatest English preacher since the days of Whitefield, was born June 19th, 1834, and died January 31st, 1892. He took Whitefield as his model, and no divine of modern times has excelled him.

In his early days Spurgeon was a hard student; whilst other boys played he studied. He was excellent in poetry and a good hymn writer, which accounts for the fine qualities of Rhythm noted in his sermons, his highest flights frequently verging on the poetic. In his preaching he was eminently natural and colloquial, speaking to his congregation as if conversing with them, and his language was of the plain, simple kind which is the first requisite of sublime speech. Like Whitefield, he had a powerful voice and knew well how to use it. It has been said he could be heard a mile away. He was dramatic, but not theatrical, in that he used the Hypotyposis in the most vivid form, and in the use of Asteismus no preacher surpassed him.

A few hints taken from his book "Lectures to my Students" will be found very useful: "Avoid cramped positions, do not make speaking difficult by leaning over the Bible. Stand upright, get a firm position, and then speak like a man. Say what you mean, put it plainly, boldly, earnestly, courteously, and they will hear you. Mannerisms should be avoided. If interrupted, always be courteous and good-tempered, for if you become cross and angry, it is all over with you."

Spurgeon's most notable figures are: Ecphonesis, Eperotesis, Paradigm, Epicrisis, Paradoxon, Epiphonema, Epizeuxis, Antistrophe, Anaphora, Parison, Isocolon, Hypothesis, Arsis and Thesis, Syntheton.

His Gesture, Voice and Manner.

"He was dramatic, but not theatrical. . . . It is the vivid picturesque form that invests ideas with a living force. . . . their interpretation in voice and gesture that commands. Mr. Spurgeon, in his palmy days, preached all over; not violently, but composedly; not with affectation, but naturally."—"Spurgeon," by Geo. C. Lorimer.

"I cannot stand like a statue when I preach. I prefer a wide range both of thought and action.' Mr. Spurgeon, *longo intervalla*, uses the greatest freedom of emotion of any modern preacher of celebrity. His hands in the fervour of appeals traverse the hand-rail along the whole line of his semi-circle, so that when he finishes a sentence or a paragraph he is standing at a distance of five or six feet from the point at which he began it. His action is sometime vehement, and his open palm frequently comes down with force upon the hand-rail. . . . Among the secrets of Mr. Spurgeon's success, his *strong, clear, full-toned voice* deserves prominent mention. To the educated and fastidious there seems to be a surplussage of power in this respect. In the largest building in the Surrey Music Hall, or in his new chapel, he seems

his peroration, thrilled every listener. The appeal was made by the orator with slow and tremulous voice, but with manner dignified and solemn, and a large number of the members were visibly affected."—"Life and Speeches of the Right Hon. John Bright, M.P.;" by George Barnett Smith.

to speak louder than is needed. He is full of anecdote, tells a good story, and does not object to the risibility it excites."—"An Account of the Life and Extraordinary Preaching of the Rev. C. H. Spurgeon," by Thos. Wilks.

"He was an omnivorous reader and a keen observer, and he cultivated the practice of turning everything to spiritual profit. . . . The smallest incidents—such as the doings of his dog, 'Punch,' the habits of the birds, or the growth of the flowers—were constantly used to enforce divine truth. Often his *illustrations* were of a decidedly humorous character. In his early days, when he succeeded in filling one after another, New Park Street Chapel, Exeter Hall, and the Surrey Gardens Music Hall, his chief aim was to attract great crowds and arrest their attention to the claims of religion. Every art of oratory was cultivated, and the discourses were most elaborately prepared, but not delivered as if prepared. Many of these sermons were exuberant in *style*. . . . in some he rose to heights of eloquence that have rarely been equalled in the history of oratory before or since. In early life it was very elaborate, but subsequently his wide experience and unique gifts enabled him to dispense with any long premeditation. The preacher's *delivery* was remarkable for nothing save its *distinctness*. He was careful to enunciate every syllable, especially the final ones. . . . and he had a curious habit of emphasising the personal pronoun. The charm of his oratory lay in its *perfect naturalness*. He just 'talked' his sermons. . . . and when warm to his subject his words flowed like a majestic flood. When denouncing sin, his sarcasm could be withering; when pleading with sinners, his voice would be full of tears; when speaking of the wonders of divine love, his tones became musical in their graciousness. . . . When we first heard him preach—many years ago—he used to walk about the spacious pulpit and gesticulate freely. In latter days this entirely ceased, and he stood almost

still, leaning with one hand on the back of a chair. With the exception of occasionally raising one of his arms, gesticulation was, as a rule, conspicuous by its absence.

His Person, Asteismus, and Sermon Preparation.

"Person: Somewhat below the middle height, he in later years was very stout. . . . His features were heavy, and there was a curious inequality in his eyes. . . . There was a gleam of fun in almost every glance. . . . As a *punster*, . . . no pun was too far-fetched or too utterly absurd to be perpetrated when he was in the mood. He was very fond of asking *riddles*. (See pp. 118, 119.) His *mode of sermon preparations* was peculiar. His Sunday morning sermons were usually prepared after 6 o'clock on Saturday evening. His chief task was to fix upon the texts. Sometimes these had been in his mind more or less definitely for a few days beforehand, but more often they came to him almost

at the last moment. Whether he had secured his text or not, Mr. Spurgeon always shut himself up in his study at 6 o'clock on Saturday evening, and did not, as a rule, leave it until Sunday morning sermon was ready. The evening one received much less preparation, only the general lines of thought were decided upon, and the remainder was left for a quiet hour on Sunday afternoon. . . . finally his jottings were arranged in order and the outline of the sermon neatly copied on a half-sheet of notepaper for pulpit use."—"Charles Haddon Spurgeon. By one who knew him well." Andrew Melrose, 1903.

His Naturalness.

"A lively imagination, sometimes rising to the region of poetry, but more frequently delighting in homely and familiar figures of speech; a free colloquial manner of delivery that goes directly to the understanding of the simplest. . . . This condemned humour is a part of that great merit of Mr. Spurgeon's naturalness. . . ."—"The Freeman," February 27th, 1856.

"He begged them to avoid speaking always in one unvarying tone, if they did not wish to lull their hearers to sleep, and also, because the habit would be injurious to themselves. 'It will be evident,' said an eminent physician, 'that continued speaking in one tone is much more fatiguing than



Characteristic gesture
in early ministry.

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frequent alterations in the pitch of the voice; because by the former one muscle, or set of muscles, is strained, whilst by the latter different muscles are brought into action and thus relieve one another. In the same way a man raising his arm at right angles to his body becomes fatigued in five or ten minutes, because one set of muscles has to bear the weight; but the same muscles can work the whole day if their action is alternated with that of others."—"Spurgeon, the People's Preacher." Walter Scott.

His Flow of Speech and ad captandum.

"Spurgeon possessed a flow of utterance that was quite unstudied. Many of his utterances are in the highest degree novel. Referring to the assumption of power on man's part, he says: 'Power does not lie with the king; nor, for the matter of that, with the mob; it does not lie with the premier, nor with the cabinet, nor with the multitude. Britannia Rules the Waves! Does she? Put Britannia on the waves and see.' Spurgeon was a master of *ad captandum* touches, whether of pathos or humour. . . . For example, in the sermon on 'I will give you rest,' which he treats in a staccato fashion, making of each word a separate peg for thought, we find the following pathetic touch: 'If your mother—ah! you have no mother now—were to give you a little book with her name in it, you would not part with it for all its weight in gold.'—"The Prince of Preachers."—James Douglas, M.A., pub. by Morgan and Scott.

"He belongs to the peripatetic, or Walker school, perpetually walking up and down as an actor treading the boards of a theatre." ("The Essex Standard," April 18th, 1855.)—"Like him (Whitefield), too, he has a powerful voice, which would at times be more pleasing, and not less impressive, were it not raised to so high a pitch." (James Grant, Editor of "The Morning Advertiser," February 19th, 1855.)—"His sermons abound with aphoristic and pointed sayings. . . . 'Bright-eyed cheerfulness and airy-footed love' are fine phrases. 'God puts our prayers, like rose leaves, between the pages of His book of remembrance.' . . . 'In England, a sovereign will not speak to a shilling, a shilling will not notice a sixpence, and a sixpence will sneer at a penny.'" ("The Patriot," September 21st, 1855.)—"Of course, at times, there is a fluent declamation which the mob around takes for such (eloquence)." ("The London Pulpit, 1857.).

Above from "C. H. Spurgeon's Autobiography," by his wife.

Mr. Spurgeon's Sustained Vocality.

"Sustained vocality is the secret of good oratorical speech. Consonants may be softened to any degree, but vowels must be given *fully* and with *swelling clearness*. This quality has, perhaps, never been better illustrated than in the case of the Rev. Mr. Spurgeon, who with no apparent efforts, in the vast Agricultural Hall at Islington, made himself distinctly heard by an essemblage of 25,000 persons. I got within 5 ft. of the speaker with the view of studying his management of his vocal bellows, but could discover no unusual labour or straining. All was easy and natural. A friend who compared with me notes was in the most distant seat. The nearest ear was not offended by bellowing: the most distant lost no syllable. There could, of course, be no undue softening of the consonants in such delivery, nor, on the other hand, was any harshness or prominence of consonant-action perceptible even to the nearest auditor. Some coarseness of effect in the immediate vicinity of the speaker is almost unavoidable in order to secure an effect at a distance."—A. Melville Bell, author of "Visible Speech."

"His *voice*. . . . It is neither deep nor shrill, but something between, while it possesses marvellous compass, flexibility and power. It has, to an extent we never met before, a property which may be termed *lashing*. . . . He *conversed with them*—he was one of them. . . . Is he abrupt, blunt, direct? It is his nature. Is he idiomatic, colloquial, playful, dramatic? It is nature."—"The Modern Whitefield. Remarks on Mr. Spurgeon's Oratory," by John Campbell.

His Style.

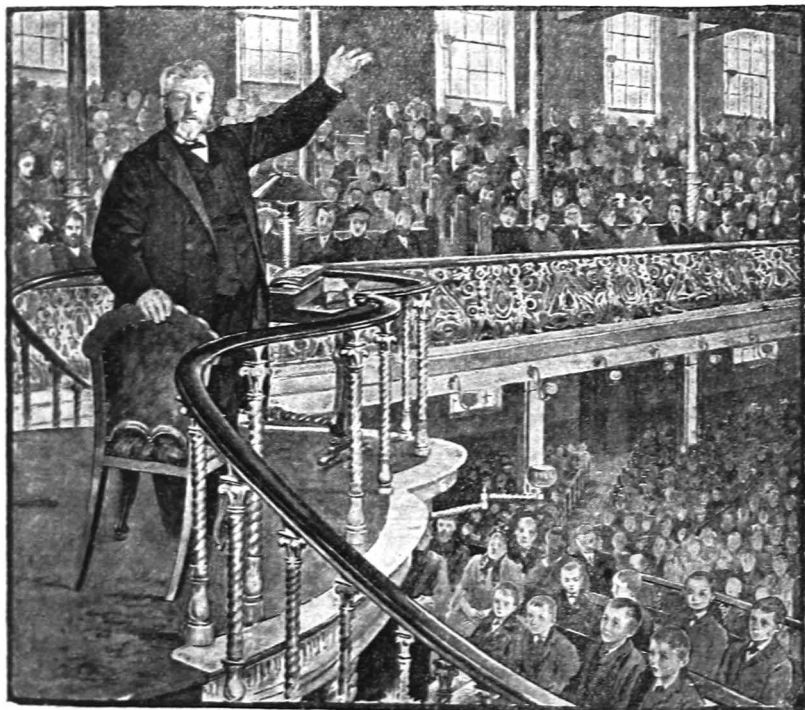
"It was simple, direct, bold, earnest and dramatic; *simple*, all could understand; *direct*, like Whitefield and Davies, he employs the word 'Sirs' in addressing his audience. He talks to the people before him: 'Is it wisdom, O, my fellow creatures, is it wisdom to hate your creator?' *Dramatic*, character, vices, virtues, personified, pass before us as the *dramatis personæ* on

the stage. . . . (See p. 304.) Take the following plea of the sinner with justice. . . . We can almost see the scales. . . . and the stern frown upon the face of justice. Now, it is not everyone . . . who can employ that style to advantage; but it must be acknowledged that it gives the preacher immense power over his audience."—"The Popularity of the Rev. C. H. Spurgeon," by Daniel F. Oakley.

Extracts.

The following are extracts from some of Mr. Spurgeon's most notable sermons, with figures marked therein. (See foot-notes, p. 464.)

* "But, my friends, I am inclined to think that our class sins are the most grievous. Behold this day the sins of the rich. ¹ How are the poor oppressed? How are the needy downtrodden? In this age there is many a great man who looks upon his fellows as only stepping-stones to wealth. ² He builds a factory as he would a cauldron. He is about to make a brew for his own wealth; ³ *pitch him in!* He is only a poor clerk who can live



Rev. Mr. Spurgeon preaching in the Metropolitan Tabernacle, p. 461.
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on one hundred a year. *Put him in!* There is a poor time-keeper; he has a large family; it does not matter, a man can be had for less; *in with him!* Here are the tens, the hundreds, and the thousands that must do the work. Put them in; ⁴ heap the fire; boil the cauldron; stir them up; never mind their cries. The hire of the labourers kept back may go up to heaven; it doesn't matter, the millions of gold are safe. The law of demand and supply is with us. ⁵ Who shall interfere?"

⁺ "Oh yes! ⁶ we shall have choice company in heaven when we get there. There will be no distinction of ⁷ learned and unlearned, clergy and laity, but we shall walk freely one among another, we shall feel that ⁸ we are brethren, we shall sit down with ⁹ Abraham and Isaac and Jacob. ¹⁰ I have heard of a lady who was visited by a minister on her death bed,

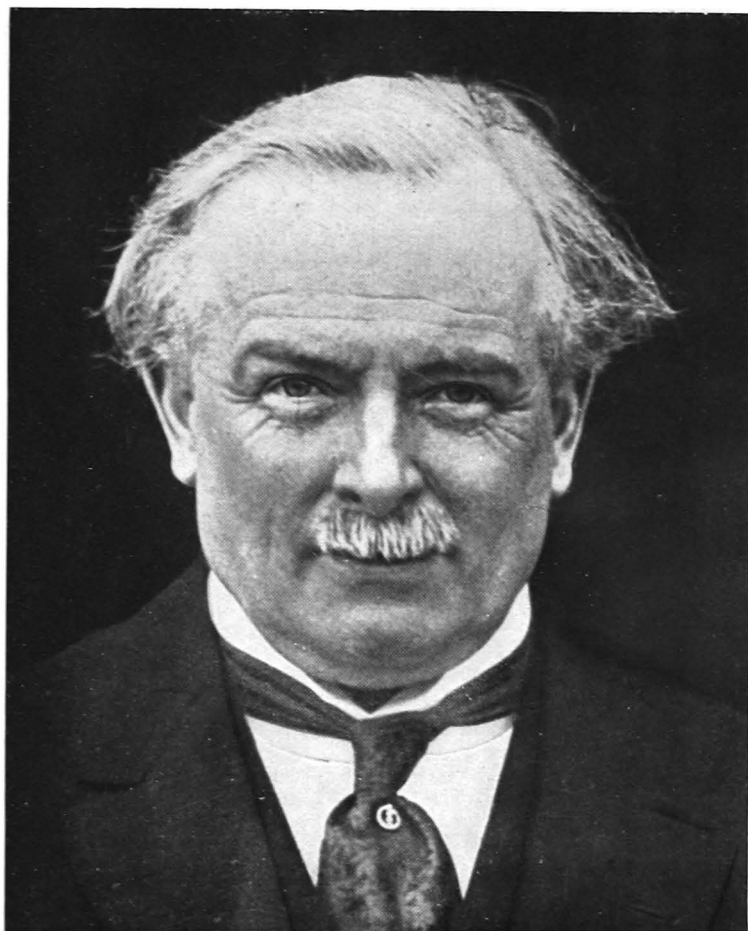
and she said to him: 'I want to ask you one question now that I am about to die.' 'Well,' said the minister, 'what is it?' 'Oh,' said she, in a very affected way, 'I want to know if there are two places in heaven, because I could not bear that Betsy in the kitchen should be in heaven along with me; she is so unrefined.' The minister turned round and said: 'Oh! don't trouble yourself about that, madam. There is no fear of that, for until you get rid of your accursed pride, you will never enter heaven at all.' ¹¹ ¹² We must get rid of our pride, we must come down and stand on equality in the sight of God, and see in every man a brother, before we can hope to be found in glory. ¹³ Aye, we bless God, we thank him that there will be no separate tables for one and for another. ¹⁴ The Jew and the Gentile will sit down together. The great and the small shall feed in the same pasture, and we shall sit down with Abraham, Isaac and Jacob in the kingdom of heaven. Now shut the black book, ¹⁵ who wants to say any more about it? I have warned you solemnly. I have told you of the wrath to come! ¹⁶ Oh! and the even darkens with some of you. I can see grey-headed men here. ¹⁷ Are your grey hairs a crown of glory or a fool's cap to you? Are you on the very verge of heaven, or are you tottering on the brink of your grave and sinking down into perdition? Let me warn you, grey-headed men, your enemy is coming. Oh, poor tottering ¹⁸ grey-head, wilt thou take the last step into the pit? . . . What wilt thou do with seventy wasted years to answer for, with seventy years of criminality to bring before God? God give thee grace this night to put thy trust in Jesus."

§ "It is not generally a wise thing to tell out all your heart. Samson reached the climax of folly when he did this to Delilah. Yet if one could meet with a Solomon who could solve all our difficulties, one might wisely do so. We have a greater than Solomon in Jesus, who is incarnate wisdom. The mischief is that with him we are too silent, and with worldly friends too communicative."¹⁹

§§ ²⁰ If you will remember the world's dire necessities—if you will ponder the tremendous value of a soul—if you will think about the dread immeasurable eternity to which men are hastening—if you will recollect that the name of Jesus is every day blasphemed—if you will bethink you that false gods usurp the place of the God of the whole earth—and if, with these thoughts in your mind, you will go forth into daily life to propagate the faith as it is in Jesus Christ—if, with prayer, with holy living, with a godly example, and with earnest walking, you shall all of you be missionaries for Christ, ²¹ then I will be content, and unto God shall be the honour and glory for ever.—Amen."

* From his sermon at the Crystal Palace, about 20,000 present. Lifting up his voice against the tyranny of mammon he cried. 1 Ecphonesis. 2 Parison. 3 Ecphonesis, Synonymia and Antistrophe. 4 Isocolon and Parison. 5 Erotesis.

† From a sermon on Hackney Fields, Sept. 4th, 1855: "The faces of the vast crowd turned as one man with deep interest towards the youthful speaker, moving them now to smiles, now to sobs of contrition, as he spoke of the raptures of heaven and the terrors of hell."—"C. H. Spurgeon, His Life and Ministry." Jesse Page. 6 Ecphonesis. 7 Syntheton. 8 Epanaphora. 9 Polysyndeton. 10 Paradigm. 11 Epicrisis. 12 Anaphora. 13 Epiphonema. 14 Parison, Metaphora and Polysyndeton. "Toward the close of this remarkable sermon, he pictured to the awestruck listeners the horrors of the lost. . . . Then, stretching forth his hands in earnest entreaty, he besought them to flee the wrath to come. Now shut the black book he cried. . . ."—Jesse Page. 15 Erotesis. 16 Ecphonesis. 17 Eperotesis. 18 Synecdoche. 19 Exordium. "As a specimen of skillful introduction we submit the following taken from Mr. C. H. Spurgeon's sermon notes. The merits of such an exordium are great. Its terms are clearly cut. It leads quickly and surely up to the theme to be considered. Already, ere the discourse can be said to begin, the main truth to be taught is applied and the conscience is convicted, while the mind is aroused to consideration. § Text: "She communed with him of all that was in her heart."—1 Kings, x., 2.—James Douglas, M.A. §§ Peroratio from Spurgeon's *De Propaganda Fide* Lecture, Jan. 4th, 1858, to the Y.M.C.A. at Exeter Hall. 20Anaphora, Hypothesis, Protasis. 21Apodosis.



Vandyk, London.

THE RIGHT HON. DAVID LLOYD GEORGE, M.P.

Principal Forms of Oratorical Expression used by the Right Hon. David Lloyd George. His master-figures are those in italics: Anacephaleosis, Anadiplosis, *Anaphora*, *Antithesis*, Apodosis, *Aposiopesis*, Arsis and Thesis, *Asteismus*, *Asyndeton*, Compound Words, Diatyposis, *Emphatic Repetition*, Epanalepsis, Epanorthosis, *Eperotesis*, *Epiphonema*, Erotesis, Ethopœia, Exegesis, Hypocatastasis, Hypophora, Isocolon, *Parabola*, Paradigm, *Paramythia*, Paregmenon, Parenthesis, *Parison*, Paromology, *Peroratio*, *Pisteis*, Prooimion, Protasis, *Sermocinatio*, *Symphoresis*, Synonymia, Syntheton.

Rt. Hon. DAVID LLOYD-GEORGE, M.P.

HIS ORATORY, DELIVERY, AND SOME NOTES FROM EMINENT CONTEMPORARY CRITICS.

Before entering into the description of the oratory of the Premier, let us first take a cursory view of the country whence he hales. For over a century Wales has been the centre of the world's great preachers. Decade after decade the succession of unrivalled pulpit eloquence has been unbroken. No other country can boast of such a galaxy of eminent and remarkable divines. It has resounded with such names as Walter Craddock, whose eloquence drew thousands at the fairs, the market-places, in the fields and along the hillsides; Daniel Rowland, whose stirring voice shook the land and brought forth throngs from every quarter of the country; Howell Harris, whose whirlwind oratory like a tempest bore down all before it. Following these mighty celebrities of Cymric eloquence came John Elias, Christmas Evans, and Williams of Wern: Elias, most eminent and popular, the prince of pulpit orators, an accomplished rhetorician, a Demosthenes, like a tornado his eloquence swept the land, and smote whole counties with fear; Evans with his winning figures Allegory and Parabola conquered all, and was agnominated the John Bunyan of the nation; and Williams, philosophic and learned was mighty in speech. These with David Davies, Robert Roberts, and Michael Roberts, though of less potency yet powerful, made Wales ring. Following immediately this hurricane of eloquence came John Jones and Henry Rees: Jones, chaste in language and sublime in speech; Rees, intense and pathetic. Then came the following, whose names are familiar to the humblest of the humble, and household words in every nook of the principality: Gwilym Hiraethog, Lewis Edwards, Owen Thomas, Edward Matthews, Thomas Aubrey, Thomas Jones, Dr. John Thomas, Thomas Charles Edwards, Robert, Llwynhendy, Herbert Evans, David Saunders, and John Evans, Eglwysbach.

These divines have played the principal part in Welsh national life. They knew how to touch every chord of the emotions, to use the histrionic art, the apostrophe, the direct appeal, and the vivid Hypotyposis to the best advantage. And as the hundred orators in and around Boston prepared the way for the coming of Daniel Webster, the greatest of the American orators, so these eloquent divines prepared the way for David Lloyd George, the most distinguished of present-day British orators. "The giants of the Welsh pulpit," says J. Hugh Edwards, M.P., "have always ranked as the chief of his heroes, and his style of oratory has been exclusively modelled upon theirs."

The fountain of Lloyd George's eloquence arises in the well-spring of freedom. His soul was fired at the wholesale land evictions in Wales, and the awful suffering consequent thereupon. He thus struck out for the freedom of the Welsh church and of the Welsh people.

The Right Hon. David Lloyd George was born at Manchester, of Welsh parents, in 1863. His style of oratory is principally "brilliant conversation." In his conciseness he is Demosthenic, in repartee he is quick, and in the use of Asteismus he has no superior. His perorations and epilogues are particularly good and well finished, and he is master of Anaphora, Parenthetical thrusts and Rhythmus. Like most great orators, Mr. Lloyd George has a fine poetic conception, and is a believer in the efficiency of the platform, as will be



Characteristic gesture

See also cartoon
"Vanity Fair."

seen in the following quotation from Mr. Lloyd George in "The Art of the Orator," by Edgar R. Jones, M.P.: "I once heard Mr. Gladstone say that in a conflict between the platform and the press for the direction of public opinion in this country, an efficient platform would surely win. Whether that be so or not, the influence of the spoken word must always be great in the government of all democratic communities, and in every sphere of activity, however exalted, it must continue to inspire men and fashion their lives. Every aid to the efficient discharge of so important a function must be welcome."

The Orator.

"Mr. Lloyd George has enjoyed from early in his life the gift of clear, forceful and eloquent speech. . . . It is recorded that during his younger days he would walk through the country lanes rehearsing his speeches aloud. So completely did he master early in his life the art of public speaking, that at the present day he finds it possible to deliver a speech with the aid of only a few hurried phrases on a slip of paper. 'He is in this respect,' says the editor of *The Daily News*, 'the antithesis of Mr. Churchill. . . . But it has qualities of sudden eloquence, imaginative flight and quick wit that make it unique in the records of political oratory. Above all, it has a quite unexampled air of intimacy. His swiftly responsive nature brings him into extraordinary close relations with his audience, so that he almost leaves the impression of a brilliant conversation in which all have been engaged. . . .'"—*The New Lloyd George and the Old*, by E. W. Walters; pub. 1915 by Joseph Johnson, Holborn Hall.

"He has a flexible, sympathetic voice, a silvery mellifluous articulation, and his action is that of an accomplished orator."—*Daily News*, April 2nd, 1890.

His Maiden Speech in the House of Commons, June 13, 1890.

"It was a soft-spoken, skilful piece of debating, expressed in excellent, idiomatic English. It was full of swift debating thrusts and sharp-edged jests. It was in this speech that he described Lord Randolph Churchill and Joseph Chamberlain as 'political contortionists who can perform the great feat of planting their feet in one direction and setting their faces in another.' Here was just the kind of humour that the House of Commons loves. It came

well within the line of that traditional parliamentary wit which has to be appreciated even by its victims. Mr. Lloyd George by no means despises the tactics of public appeal. If necessary, he will use even the theatrical in order to impress the public mind."—"The Prime Minister," by Harold Spender, pub. by Hodder & Stoughton.

"What are the methods by which the man has attained success? . . . Courage, oratory, astute use of the Press, and supreme smartness. . . . Associated with every village, frequently with every chapel, was a Literary and Debating Society, peculiarly adapted for developing oratory and shaping the powers of debate. The members of various such Societies in a given area frequently combined to form societies of a more pronouncedly nationalist character, known as 'Cymmrodorion.' None of these may have been exactly an 'Oxford Union'—but they answered the purpose of sharpening the wit, of brightening the intellect, and of training the powers of both oratory and debate. Of each and all these facilities young David Lloyd George took the fullest advantage, and soon became recognised among their ablest debaters. Their work was supplemented at the local parliament of the village smithy. . . . 'where, night after night we discussed all the abstruse questions relating to this world and the next, in politics, in theology, in philosophy and science. . . .' said Mr. Lloyd George when Chancellor of the Exchequer."—"Life Romance of Lloyd George," by Beriah Evans, pub. 1916.

His Voice and Wit.

"A voice of singular sweetness and melody, adds an indescribable charm to the concise form of his vigorous utterances. . . . He has all these qualities of quick repartee—of scathing invective, of logical analysis, and of caustic wit and humour which make up the necessary outfit of a great Parliamentary debater. . . . On the occasion of his first visit to Carmarthenshire in South Wales, the chairman confessed to the audience that he was quite disappointed in Mr. Lloyd George's appearance. 'I had heard so much about Mr. Lloyd George,' he declared, 'that I naturally expected to meet a big man in every sense, but, as you can see for yourselves, he is a very small man in stature.' Mr. Lloyd George was equal to the occasion: 'I am grieved to find that your chairman is disappointed in my size,' he quietly replied, 'but this is owing to the way you have in the south of measuring a man. In North Wales we measure a man from his chin up, but you evidently measure him from his chin down.'"—"From Village Green to Downing Street. Life of the Rt. Hon. D. Lloyd George," by J. Hugh Edwards, pub. 1908, by George Newnes, Ltd.

An Eloquent Peroration.

"This speech, cogent in its statements, irrefutable in its arguments, would be famous even if it rested only on its peroration, for here its dialectical force reached its culminating point. The Irish Members were supporting the Bill, and Mr. Lloyd George, in concluding, turned to them, and with a tenderness in his tone, and appeal in his every gesture, spoke with an eloquence reminiscent of the greatest of Irish orators:—

"'We are in a minority,' he said, turning dramatically to face them, 'for one reason, and one reason only, and I am not ashamed of it. It is because we committed ourselves to the cause of Ireland. In 1868 we threw over our most cherished leaders in this country, Spurgeon and Bright, Dr. Allan, Dr. Dale, and the right honourable gentleman, the Member from West Birmingham (Mr. Chamberlain). We threw them over for one reason only; we realised what was due to Ireland. It is rather hard, I think,' he proceeded in a softened tone, 'to be put in this plight of being beaten down for the cause of Ireland, and that Irishmen, of all people, should help our foes and theirs to make our defeat more intolerable. Let them remember this: the people who will benefit by this Bill are the people who coerced Ireland and supported every measure for throwing their leaders into prison. In Wales we were offered by the Member from West Birmingham, disestablishment if we would throw over Home Rule. We did not do it, and some of the men who declined to do it will be sold up for rates under this Bill, and probably imprisoned under the mandamus of this Bill. They will remember,' he added, pointing his outstretched finger reprovingly in the direction of the Irish Benches, 'that

the instrument under which that happened was forged partly by the Irish Members. Even the chiefs of their own church have not been as good friends as the chiefs of Nonconformity. Cardinal Vaughan, a priest of their own Church, passes them by when they are fallen by the roadside. I am not sure that he did not join in helping their assailants. But Nonconformist samaritans, from the Catholic point of view, who are distant as the poles in their religious views, declined absolutely to listen to the appeals of religious bigotry, and helped them, notwithstanding all the risks which they foresaw. I do appeal to honourable Members from Ireland sincerely for the sake of their own country. I appeal to them not to join in oppressing Nonconformists who have been their friends, with the enemies of their faith and their race.'

“ . . . Here was Bright's simplicity of thought, directness of expression, and vivid instinctive fighting qualities. It was this fighting quality, together with its wealth of rhetorical graces, . . . which made this speech surpassingly brilliant as a piece of oratory. . . .”—“The Life of David Lloyd George,” by J. Hugh Edwards, M.P., pub. 1913. The Waverley Book Co.

Empire's Honour.

“Mr. Lloyd George's characteristic qualities were notably exhibited in his invigorating and inspiring speech on the war in the Queen's Hall on Saturday afternoon. It touched many chords—irony, scorn, pathos, denunciation—and ended with a passage of prophetic eloquence. . . . The whole audience burst into laughter when Mr. Lloyd George asked, ‘Have you any £5 notes about you, or any of those neat little Treasury £1 notes?’ But the mood changed when he went on to exclaim, ‘If you have, burn them. They are only scraps of paper!’ And there were fierce cheers in response to his telling questions and answers: ‘What are they made of?’—Rags. ‘What are they worth?’—The whole credit of the British Empire.’ He fiercely denounced the savage and destructive spirit that animates the German troops in dealing with the Belgians. . . . Then in a peroration of rare eloquence, Mr. Lloyd George hailed the rise in this country, as the result of the war, of a new patriotism, richer, nobler and more elevated than the old.”—From “The Times,” Monday, September 21st, 1914.

Extracts from his Greatest Speech.

“I have come this afternoon to talk to my fellow-countrymen about this great war and the part we are to take in it. I feel my task is easier after we have been listening to the greatest battle-song in the world. (Cheers.) (This was a reference to “Men of Harlech,” which was sung before he rose.)¹ *There is no man in this room* who has always regarded the prospects of engaging in a great war with greater reluctance, with greater repugnance, than I have done throughout the whole of my political life. *There is no man either inside or outside this room* more convinced that we could not have avoided it without national dishonour. (Cheers.) I am fully alive to the fact that whenever a nation has engaged in any war she has always invoked the sacred name of honour. Many a crime has been committed in its name; there are some crimes being committed now. But all the same, national honour is a reality, and any nation that disregards it is doomed. Why is our honour as a country involved in this war? Because in the first place we are bound in an honourable obligation to defend the independence, the liberty, the integrity of a small neighbour that has lived peacefully, but she could not have compelled us because she is weak. (Cries of ‘Quite right!’)² The man who declines to discharge his debt because his creditor is too poor to enforce it is a blackguard.* (Cheers.)

¹ Anaphora, see Anadiplosis.



THE RIGHT HON. DAVID LLOYD GEORGE.

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Mr. Lloyd George driving a powerful argument home. See page 242.

" + We entered into this treaty, a solemn treaty, to defend Belgium and her integrity. Our signatures are attached to the document. Our signatures do not stand alone. . . .

" ³ What is a treaty? says the German Chancellor. "A scrap of paper." Have you any £5 notes about you? I am not calling for them. (Laughter.) Have you any of those little neat Treasury notes? (Laughter.) If you have, burn them; they are only scraps of paper. (Cheers.) ³ What are they made of? Rags. (Laughter.) What are they worth? The whole credit of the British Empire. (Cheers.) 'Scraps of paper.' I have been dealing with scraps of paper within the last month. We suddenly found the commerce of the world coming to a standstill. The machine had stopped. I will tell you why. We discovered, many of us for the first time, that the machinery of commerce was moved by bills of exchange. I have seen some of them—(laughter)—⁴ wretched, crinkled, scrawled over, blotched, frowsy—and yet wretched little scraps of paper move great ships, laden with thousands of tons of precious cargo from one end of the world to the other. (Cheers.) ⁵ What was the motive power behind them? The honour of commercial men. (Cheers.) ² Treaties are the currency of international statesmanship. Belgium has been treated brutally—how brutally we shall not yet know. We know already too much. ⁶ What has she done? Had she sent an ultimatum to Germany? Had she challenged Germany? Was she preparing to make war on Germany? Had she inflicted any wrong upon Germany which the Kaiser was bound to redress? She was one of the most unoffending little countries in Europe. There she was, ⁶ peaceful, industrious, thrifty, hardworking, giving offence to no one. ⁷ Her cornfields have been trampled down. Her villages have been burned to the ground. Her art treasures have been destroyed. Her men have been slaughtered; yes, and her women and her children too. What had she done? Hundreds and thousands of her people, their neat, comfortable little homes burnt to dust, wandering homeless in their own land. ³ What was their crime? Their crime was that they trusted to the word of a Prussian king.

Outrages in Belgium.

It is enough for me to have the story which the Germans themselves ⁸ avow, admit, defend, proclaim. ⁸ The burning and massacring, the shooting down of harmless people. ³ Why? Because, according to the Germans, they fired on German soldiers. ⁹ What business had the German soldiers there at all? (Cheers.) Belgium was acting in pursuance of a most sacred right, the right to defend her own home. ¹⁰ But they were not in uniform when they were shot. ¹¹ If a burglar broke into the Kaiser's palace at Potsdam, ⁷ destroyed his furniture, shot down his servants, ruined his art treasures, ¹² especially those he made himself—(laughter and cheers)—burned his precious manuscript, ⁹ do you think he would wait until he got into uniform before he shot him down? (Laughter.) They were dealing with those who had broken into their households. But their perfidy has already failed. They entered Belgium to save time. ² They have not gained time, but they have lost their good name.

The Case of Serbia.

" But Belgium was not the only little nation that has been attacked in this war, and I make no excuse for referring to the case of the other little nation—the case of Serbia. . . . Russia has a special regard for Serbia. . . . Austria knew that; Germany knew that; and Germany turned round to Russia and said: ¹³ 'I insist that you shall stand by with your arms folded whilst Austria is strangling your little brother to death.' (Laughter.) What answer did the Russian Slav give? He gave the only answer that becomes a man. (Cheers.) He turned to Austria and said: ¹³ 'You lay your hands on that little fellow and I will tear your ramshackle empire limb from limb.' (Prolonged cheers.) And he is doing it. (Renewed cheers.)

2 Epiphonema, * Prooimion, † Pisteis: The Treaty, Outrages in Belgium, Case of Serbia, History of Small Nations, The German People, Through Terror to Triumph, etc., etc., A Welsh Army. 3 Sermocinatio. 4 Compound Words, see also Epitheton. 5 Eperotesis. 6 Synonymia. 7 Parison. 8 Syntheton, Membrum, Hypotyposis. 9 Erotesis. 10 Hypophora. 11 Paradigm, see also Paradiagesis and Parabola. 12 Parenthesis, see Parenthetical Thrusts. 13

History of Little Nations.

"That is the story of little nations. The world owes much to little nations—(cheers)—and to little men.¹⁴ (Laughter and cheers.) This theory of bigness—this theory that you must have a big empire and a big nation and a big man—¹⁵ well, long legs have their advantage in a retreat. (Laughter.) ¹⁶ The greatest art of the world was the work of little nations. The most enduring literature of the world came from little nations. The greatest literature of England came from her when she was a nation of the size of Belgium fighting a great empire. The heroic deeds that thrill humanity through generations were the deeds of little nations fighting for their freedom. Yes, ¹⁷ and the salvation of mankind came through a little nation. God has chosen little nations as the vessels by which He carries His choicest wines to the lips of humanity, ¹⁸ to rejoice their hearts, to exalt their vision, ¹⁹ to stimulate and strengthen their faith; and ²⁰ if we had stood by when two little nations were being crushed and broken by the brutal hands of barbarism, ²¹ our shame would have rung down the everlasting ages. (Cheers.)

'The Test of Our Faith.'

" . . . What about England? ²² Go to Greece, the Netherlands, Italy, Germany, France—in all those lands I could point out places where the sons of Britain have died for the freedom of those peoples. (Cheers.) France has made sacrifices for the freedom of other lands than her own. Can you name a single country in the world for the freedom of which modern Prussia has ever sacrificed a single life? (Cheers.) By the test of our faith, the highest standard of civilisation, is the readiness to sacrifice for others.

.....

Tribute to the German People.

"I will not say a single word in disparagement of the German people. They are a great people, and have great qualities of head, of hand, and of heart. I believe, in spite of recent events, there is as great a store of kindness in the German peasant as in any peasant in the world, but he has been drilled into a false idea of civilisation. (Hear, hear.) ²³ It is efficient, it is capable; but it is a hard civilisation; it is a selfish civilisation; it is a material civilisation. They cannot comprehend the action of Britain at the present moment; they say so. ¹³ 'France,' they say, 'we can understand; she is out for vengeance; she is out for territory—Alsace and Lorraine. (Cheers.) Russia, she is fighting for mastery; she wants Galicia.' ²⁴ They can understand you fighting for vengeance, they can understand you fighting for mastery, they can understand you fighting for greed of territory; but they cannot understand a great empire pledging its resources, pledging its might, pledging the lives of its children, pledging its very existence to protect a little nation that seeks for its defence. (Cheers.)

Through Terror to Triumph.

"²⁴ They think we cannot beat them. It will not be easy. It will be a long job; it will be a terrible war; but in the end we shall march through terror to triumph. (Cheers.) We shall need all our qualities, every quality that Britain and its people possess: ²⁵ prudence in counsel, daring in action, tenacity in purpose, courage in defeat, moderation in victory—(cheers)—in all things faith, and we shall win. (Cheers.) It has pleased them to believe and to preach that we are a decadent and degenerate nation. They proclaim it to the world, ²⁶ through their professors—(laughter)—²⁷ that we are a non-heroic nation, skulking behind our mahogany counters, whilst we are egging on more gallant races to their destruction.

'A Welsh Army in the Field.'

"Some have already given their lives. There are some who have given more than their own lives; they have given the lives of those who are dear to

Ethopœia. 14 Hypocatastasis. 15 Aposiopesis and Asteismus. 16 Anacephalosis, Parison, see also Accumulatio, and Aparithmesis. 17 Epanorthosis. 18 Isocolon. 19 Syntheton. 20 Protasis. 21 Apodosis. 22 Symphoresis, see Accumulatio. 23 Antithesis and Parison, Asyndeton. 24 Paromology and Asyndeton. 25 Exegesis, Isocolon, Parison, and Accumulatio. 26 Asteismus, see Parenthetical Thrusts. 27 Epanalepsis, see Emphatic Repetition, Echo.

them. I honour their courage and ²⁸ may God be their comfort and their strength. But their reward is at hand; those who have fallen have ²⁹ died consecrated deaths. They have taken their part in the making of a new Europe—a new world. I can see signs of it coming through the glare of the battle-field. The people of all lands will gain more by this struggle than they comprehend at the present moment. They will be rid of the greatest menace to their freedom. That is not all. There is another blessing, infinitely greater and more enduring, which is emerging already out of this great contest—a *new patriotism*, richer, nobler, and more exalted than the old. I see a new recognition amongst all classes high and low, shedding themselves of selfishness—³⁰ a new recognition that the honour of a country does not ³¹ depend merely on the maintenance of its glory in the stricken field, but also in protecting its homes from distress. ³² It is a new patriotism which is bringing a new outlook for all classes. The great flood of ³³ luxury and sloth which had submerged the land is receding, and a new Britain is appearing. We can see, for the first time, the fundamental things that matter in life, that had been obscured from our vision by the tropical growth of prosperity.

"May I tell you a simple ³⁴ parable what I think this war is doing for us? I know a valley in North Wales, between the mountains and the sea. ³⁵ It is a beautiful valley, snug, comfortable, sheltered by the mountains from all the bitter blasts. It is very enervating, and I remember how the boys were in the habit of climbing the hill above the village to have a glimpse of the great mountains in the distance, and to be stimulated and freshened by the breezes which came from the hill tops, and by the spectacle of their grandeur. ³⁶ We have been living in a sheltered valley for generations. We have been too comfortable and too indulgent, many, perhaps, too selfish, and the stern hand of fate has scourged us to an elevation where we can see the everlasting things that matter for a nation—the great peaks we had forgotten—Honour, Duty, Patriotism, and, clad in glittering white, the towering pinnacles of sacrifice pointing like a rugged finger to heaven. We shall descend into the valleys again; but as long as men and women of this generation last, they will carry in their hearts the image of those mighty peaks whose foundations are not shaken, though Europe rock and sway in the convulsions of a great war." (Prolonged cheers.)

"A Great Speech."

"The Chancellor of the Exchequer delivered on Saturday to an audience composed chiefly of his Welsh fellow-countrymen, the greatest speech of his public career. Some speeches are deeds, and this is such a one. . . . The Chancellor of the Exchequer attained a height of eloquence that will scarcely be surpassed in public references to the war. Yet he was not merely eloquent. His speech was closely reasoned and nourished with historical facts. He dwelt on our constant defence of Belgian neutrality and dealt scornfully with the 'scrap of paper' theory of treaties: . . . and he clinched his argument with a telling phrase: 'Treaties are the currency of international statesmanship.'

(The above extracts are taken mainly from "The Times.")

23 Paramythia, Epilogue. 29 Paregmenon. 30 Anadiplosis. 31 Arsis and Thesis. 32 Emphatic Repetition. 33 Syntheton. 34 Parabola, see also Allegory. 35 Descriptio, see also Diatyposis. 36 Peroratio with Allegory, Anaphora and Antithesis.

WENDELL PHILLIPS

WENDELL PHILLIPS: HIS ORATORY, DELIVERY AND SOME NOTES FROM EMINENT CONTEMPORARY AND SUBSEQUENT CRITICS.

Before taking up the orators of the Great War we shall now survey the oratory of those whose eloquence still rings in the memory of living men though the orator has long since passed away. Among these Wendell Phillips stands at the head as the greatest *talking orator*. He was the heavy artillery of the abolition movement. With him the abolition of American slavery was a holy creed, a religion. He was born Nov. 29; 1811, in Boston, the intellectual hub of the United States and the cradle of American liberty, and of the hundred orators in and around Boston, he was the only Boston boy.

Wendell Phillips' fame dates from his use of these two powerful Figures of Thought: Apostrophe and Proso-popœia in the protest meeting against the murder of Lovejoy. In the same way William Jennings Bryan leaped into renown by employing that wonderful metaphor "Cross of Gold" in the Democratic Convention in 1896. He was slow and deliberate in his delivery, but had sufficient rapidity to give it that animation and freshness which so much charm an audience.

He was a great scholar and his style was of the highest culture and polish, at the same time it was natural. No man has ever exceeded him in natural conversational oratory. Phillips was distinguished in his use of irony, sarcasm and invective. Of modern times, he was the best example of the Greek theory: the greatest action with the least apparent effort. The reason of his great eloquence was his devotion to a great cause, the cause of freedom, for which cause he gave up fortune and a lucrative profession.

"You are looking for a man who is all art, all thunder. Lo! a quiet man glides on to the platform and begins talking in a simple, easy, conversational way; presently he makes you smile at some happy turn, then he startles you by a rapier-like thrust, then he electrifies you by grand outburst of feeling. 'You listen, believe, applaud, and that is Wendell Phillips—that is also oratory,—to produce the greatest effect by the quietest means.'"

"Oratory and Orators," by William Mathews, LL.D., published by S. C. Griggs and Company, Chicago.

"Wendell Phillips, Orator and Agitator," by Lorenzo Sears, L.H.D., published by Doubleday, Page & Co., has the following:

His Perorations

"There was another and rare, but most impressive feature which has sometimes been overlooked in traditional accounts of his prevailing colloquial address—that is, the beauty and sublime impressiveness of his closing paragraphs when the subject required it. Occasionally the same perfection of rhythmic speech marked the end of some division of an address* especially noteworthy also are the perorations† of the addresses entitled 'Under the Flag' and 'War for the Union,' 'The State of the Country' and 'Lincoln's Election,' 'Christianity a Battle,' 'The Education of the People,' 'The Scholar in a Republic,' 'Daniel O'Connell' and 'William Lloyd Garrison.'

After figures of speech and thought or apt anecdotes, nothing fastens the gist of a paragraph in the hearers' memory like barbed epigrams‡. Phillips had a condensing invention which could mass the weighty discourse of an hour into a single sentence, as 'Power is ever shifting from the many to the few,' 'On God's side, one is a majority,' 'Popular agitation is the life of a republic.' As an agitator his hope rested on this principle. He believed that the people would eventually side with righteousness when they saw it clearly."

"Upon rising to speak, he slowly buttoned his black frock coat, and advanced to his position on the platform with the easy deliberation of a gentleman in his drawing-room. Unlike Webster, he never appeared in the conventional evening dress. The weight of the body was usually supported upon the left foot, with the right slightly advanced at an easy angle, his head bent slightly forward and gently inclined to one side. The attitude was the union of firmness and repose, the perfect economy of muscular effort.

His Voice

The chief weapon of his oratory was his voice. The musical register was a baritone, used in the upper series of the chest notes. With its absolute purity, and its density of vibratory resonance, his voice possessed a carrying power that penetrated to every part of any large audience room. It had an *intimate tone* as if it were speaking to each one as an unknown friend. Another element in its magical charm was the easy method of its production. They (modulations) were the flexible intonations of elevated conversation. His modulation, like his style and diction, was the *perfection of talking to people*.

In rate of utterance he achieved the rare excellence of speaking deliberately without seeming slow. He was enabled to secure

*See Metabasis.

†The peroration on "Toussaint l'Ouverture" came first in the author's enumeration.

‡See Epiphonema.

audibility and distinctness by giving sufficient time, or 'quantity' to the formation of the open vowels and a clear-cut stamp to the consonants. With an indifference to the foppery of culture, he would put to frequent use the colloquialisms, 'well,' 'can't,' 'wasn't,' 'don't,' 'won't,' 'wouldn't,' 'shouldn't,' but from his refined lips they seemed almost to gain authority and propriety.

His Emphasis, Force, Pause, Etc.

"In the use of the intellectual and emotional instruments of expression—'emphasis' and 'force,' 'inflection' and 'pitch,' 'movement' and 'pause,'—he had a felicity which attuned them to every shade of sentiment and meaning. Whenever he wished the audience to weigh any important thought he had just uttered, he made a most skilful use of the emphatic pause. Sometimes the pause would be made before the word; then the word came with the added value of an aroused curiosity. But when his voice stopped, his mind did not.

The interval was always filled with some expressiveness of manner that enhanced the vividness of the thought 'Why cannot I make an audience cry as you do?' he once asked Anna Dickinson. 'Because, Mr. Phillips you never cry yourself,' was the truthful reply.'

In his poetical quotations he usually lowered his pitch, slightly retarded his movement, softened the force and infused the tones with his deep appreciation of the sentiment, but he attempted no more. *In his most pitiless invective* his eyes were half closed in withering scorn, and his voice was smooth, steady and low.*

His Gestures

He made many more gestures than he was supposed to have made. He freely used the open palm, now with one hand, now with both. In the expression of ideas that were disagreeable to him he used the averted palm. In the more moderate emphasis of feeling he placed his index finger, or the palm, or the fist of one hand on the supine palm of the other. Contrasted ideas were almost always symbolized by some expressive antithetic gesture. The difficult art of gracefully standing still before an audience he observed to perfection. The hands either hung quietly by the side, or were clasped behind or in front of him. He never walked the platform. He was often an enthusiastic observer of actual training in vocal culture and expressive delivery; and took delight in assisting his young kinsmen in preparing their tasks in declamation.

His Advice—Be Yourself

'Never use a word in private you would not use in public. Be yourself, and you will succeed.'

"The Andover Review" Editorial, Boston, March 1884, pp. 309-316.

"He is a natural orator. He is highly cultivated by art, more

*See Rhythm of Ironia.

highly than most of his admirers suspect; but he is, to begin with, a natural speaker. When he was twelve years old, he made his first schoolboy declamation in the old Latin school-house in School Street in Boston.

His figure is lithe and slim. He is of a sanguine temperament, blonde in complexion; and light-brown hair, slightly sandy. His face beams with an expression of resolute goodness, if we may use the term.

When the applause which always heralds him to an audience subsides, he quietly commences. The *words flow forth in a level, colloquial way*, with a rhythm decided, but not forcing notice; and for sometime after he begins he produces a pleasing rather than impressive effect upon the hearer.

The Protest Meeting on the Lovejoy Murder

He began by calmly expressing his 'surprise' at the sentiments of the last speaker—surprise at such sentiments from such a man; but most of all, surprise that they should have elicited applause within these walls. He was vehemently interrupted; they tried to put him down, but he went on with a rising and equable ardor till he gained the acme of his impassioned diatribe—raising his voice till it rang through the outer arches of the now listening Hall; and pointing his outstretched finger to the portraits of the heroes of the Revolutionary day, frowning from the wall, he exclaimed: 'I thought those pictured lips would have broken into voice to rebuke the recreant American—the slanderer of the dead. The gentleman said (here he fixed his glittering gaze on him (Austin) that he should sink into insignificance if he dared to gainsay the principles of these resolutions. Sir, for the sentiments he *has* uttered, on soil consecrated by the prayers of Puritans and the blood of patriots, the earth should have yawned and swallowed him up.' He spoke this as if he would dart lightning through his veins; and deafening applause followed the daring appeal. The resolutions were at once voted on and adopted, and the youthful champion came down from the platform a famous man.

In no sense can he be called a demonstrative speaker. He rather seems to *suppress than express all he feels*. Thus he calls the imagination of the hearer into play to aid the conception of the idea which hearer feels him to be struggling with, though he does not see the struggle.

When he utters such ejaculations (referring to the Fugitive Slave Law) as 'The United States Constitution is a covenant with Hell,' he does not gnash his teeth like the stereotype agitator is presumed to do; no, he is as 'bland as a couple of summer mornings,' as it has been expressed. In an address in which he was describing European matters in a commonplace, chatty way, he uttered the sentence: "There is a place on the pavement of Florence upon which is graven these words: 'On this spot, three hundred years ago, sat Dante;' he uttered it gently, but

with entire change of manner and rhythm as though he was impressed for the moment with the shadowy presence of the sad man who went down into hell."

His propositions are few, but enforced with great variety and felicity of illustration. He has considerable humor and some wit. His fancy is also playful. *Careful as his composition* is in its main features, it is yet a *colloquial style*.

His Voice

On its lower notes it is very rich, though on its general level it is thin. Although his tones are level and low, yet the accuracy of his articulation renders them audible to an audience of several thousands. His tones have a rhythm and a melodious flow, but they have no song as of ideal music floating on their cadences.

The orator should frame his style upon the basis of good, plain, common sense talk; man to man, face to face, hand to hand; the same plain, frank way in which he would say 'Good morning,' and 'how are you.' But that style, in its rhythmic flow, and as it advances in its more and more imposing diction should lead off and lead up toward the vistas of cloud-land and the music of the spheres.

His Quietness Does Not Forewarn

He is more quiet than any orator we have ever heard, who pretended to passion. It is the very style of an agitator, because it has no agitation. *You are not forewarned by it* against excitement. We remember noticing in one of his most inflammable appeals a slight but significant indication of the entire repose of the body and arms; for the fingers of his right hand were dangling and playing on the side of the table upon which it rested, while he was delivering the very climax of the appeal. This repose of manner is rarely broken.

He has a certain species of the power of *declamatory interrogation*; the power of putting those short, sharp questions which smite with their scornful sarcasm. This was a marked quality in Henry Clay's style of oratory—so with a sudden, tempest-like squall, the blue-eyed Kentuckian one day startled the opponents of the War of 1812 in the House of Representatives. He was discoursing on his darling theme—the glory of his country; and on a sudden he came down upon them with all his might. On the words of one single questioning sentence he seemed to let right down on them a storm of indignation: 'If a man is not patriotic'—here there was an immense pause, everybody expecting then a prepared descent of declamatory denunciation on the wretch who 'is not patriotic'—but the great master dropped his voice and he *crushed* the man who 'is not patriotic' with the single sentence,—'what is he good for?'

Foretokening the Thought

In Phillips' face, too, you will often see an expression of features foretokening the thought whose blow, in an instant more

you will feel; just as the lightning on the face of heaven glitters in our eyes before the thunder from its depths roars in our ears.

He was stormy (against Kossuth) and spoke in a vociferous key. This he relieved and alternated with much skill, by dropping his voice on sudden, sharp interrogations, which he put to the imaginary Kossuth; and not unfrequently his tone sunk down to a whisper. The transitions from that whisper to the loud, fierce clauses of his vituperation were prodigiously effective."

"The Golden Age of American Oratory," by Edward G. Parker.

"*Wendell Phillips: The Agitator*," by Carlos Martyn, published in 1890, by Funk and Wagnalls Company, gives a most interesting account of Phillips' oratory, a few extracts of which are here added:

"How describe the voice? It was of no great range. In the higher register it was thin. But in the middle and lower notes, where he usually held it, it resembled the tones of Paganini's violin."

"In Mr. Phillips the rhythm was felt rather than perceived. The cadence was lulling and beguiling, never obtrusive. In rate of utterance he was neither fast nor slow—slow enough to be distinctly heard, yet fast enough to give the impression of animation."

Thomas Wentworth Higginson says:

"The keynote to the oratory of Wendell Phillips lay in this: that it was essentially conversational,—the conversational raised to its highest power. Perhaps no orator ever spoke with so little apparent effort or began so entirely on the plane of his average hearers. It was as if he simply repeated, in a little louder tone, what he had just been saying to some familiar friend at his elbow."

"The poise of his manly figure, the easy grace of his attitude, the thrilling modulation of his perfectly trained voice, the dignity of his gesture, the keen penetration of his eye, all aided to keep his hearers in hand. The colloquialism was never relaxed; but it was familiarity without loss of keeping."

"Then, as the argument went on, the voice grew deeper, the action more animated, and the sentences came in a long, sonorous swell, still easy and graceful, but powerful as the soft stretching of a tiger's paw."

"It was this colloquial quality, infinitely varied yet without interruption, which made him the least tedious of speakers."

"He had exactly the manner for an agitator, it was so entirely without agitation. This repose, fire under snow, enabled him to husband all his electricity and flash it out to magnetize the audience."

Rev. HENRY WARD BEECHER

REV. HENRY WARD BEECHER: HIS ORATORY, DELIVERY, AND SOME NOTES TAKEN FROM EMINENT CONTEMPORARY AND SUBSEQUENT CRITICS.

Henry Ward Beecher, the great American preacher was born at Litchfield, Conn., June 24, 1812, and died at Brooklyn, N. Y., March 8, 1887. Of all modern divines, he approached nearest the eloquence of Demosthenes. Many of the bold Figures of Thought for which the noted Athenian was so famous, were most skilfully and effectively employed by Mr. Beecher. Among his numerous figures, the Aposiopesis, the Paralepsis, Paradoxon, Aitiology, Mimesis, Eperotesis, Apostrophe, Prosopopœia, As-teismus are noticeably apparent. He used both Pathos and Ethos. His oratory was multifarious and of much variety, though the basis of it was conversational.

Beecher's eloquence may be traced: 1st, to his *wonderful concentration*. He could so concentrate his mind upon a given matter, that he could reproduce it at a moment's requisition in a speech or sermon at a future date; 2nd, to the lofty spirit that fired him. When discoursing on the glorious theme of liberty, he was at his best. His voice then rang out in clarion notes. His speech at Liverpool, in 1863, wherein he championed the cause of freedom, is universally considered his most eloquent.

Henry Ward Beecher

"Mr. Beecher was great as an emotional orator, will probably be regarded as the first of that class of the public speakers of this country, and as not surpassed in any century. He was born an emotional orator."

"The Christian Intelligencer," March 16, 1887.

How Beecher Prepared His Sermons

" . . . but we would not advise any of our young preachers to follow this course, unless they are pretty confident that they are incipient Beechers.—'Ed. Universalist.'

'I read a book for information and inspiration. If, while reading, a thought comes to me which is worth expanding, I write down the title of the book, the passage which suggested the thought, the hour of the day, or the night, the local surroundings, in fact everything which will enable me to reproduce my exact mood—then I write till I have nothing more to say on that topic. I fold my manuscript, write the name of the topic on its back, and lay it away. On Sunday morning I begin my sermon. I know what my congregation is thinking about, and my subject is generally in the line of their thought. It flashes into my mind that I have written on that topic. I hunt among my manuscripts, find the one I want, and have a sermon at hand which with a little alteration and addition serves my purpose. I try by reading

and re-reading the title of the book, the quoted passage, and the narrative of the surrounding circumstances to get back into the mood in which I was when I wrote the manuscript. Then I go into the pulpit and let my mind swing'—Life of Beecher.

Most of his (Beecher's) time was spent in general study; his Sunday morning sermon was prepared on Sunday morning, and his Sunday evening sermon in the afternoon."

" . . . and it does strike us as somewhat strange that preachers who, like Rowland Hill, Berridge, Spurgeon and many others, have given loose rein to their bit have been among the most eminently successful in their ministry. *Mr. Beecher's study of oratory* at Amherst has undoubtedly been one of the most efficient means in the acquirement of his success, and has been an attainment the value of which he could not at that time have foreseen.

I well remember the impression produced upon the audience by Mr. Beecher one Sunday morning by a single sentence, solemnly uttered with upraised hand. 'If I had a son who was a slave, and he did not seek for liberty at every hazard and at every cost, I would write across his name the word 'disowned.' The sentence seems simple enough now, but it thrilled the audience then like a flash of electricity from a powerful battery."

"Henry Ward Beecher" (pub. in 1883), by Lyman Abbott, DD.

"The introductory was over and he began. He took his position behind the desk, whose standing place was on a level with the platform,—there he took his place, but it was as a place of departure, not of performance; a place to rush from and come back to, not to stand long at . . . and for two hours of unflagging action he talked and he walked before that spell-bound crowd—conversing, denouncing, describing; now telling funny stories, making allusions to the slang of the day, making quotations from the grand old masters of speech; now breathing out threatenings upon the objects of his wrath, and again bursting into benedictions upon imagined philanthropies and ideal cures for all the sorrows of the struggling race in slavery. In all that rush of two hours he did not speak for any two quarters of an hour alike in tones or words.—So easy, so smooth, yet so fiercely moving was his orator-course,—the tones flying from the 'ivory rampart of his teeth,' faster and faster, now a parenthesis slipping out, swifter than thought,—changing, alternating, and verging into slow, orotund tones of impressive weight, or flashing into cracking emphasis like a volley of pistol-shots;—curious, steady, strenuous, sublime.

Chapin and Beecher. Beecher, under high-pressure of passion, walks about much more than Chapin, but whether moving their legs or brandishing their arms, *passion* pulls the pulleys, not art. 'If your hand in gesture' said a wise school-master, 'goes up of itself higher than your head, it is right; for it is sent up there by passion, and passion knows more than art.' A musical voice

may seduce senates, but a mighty voice alone can manage the multitude, and with these great voices, they deliver themselves with *most effect* when they *wind into their rising climaxes of thought*, and go off in long, swelling, sustained flights, gnashing and chafing and holding you long and high before they let you down on a smooth, sinking cadence.

. . . he abounds in contrasts, violent, unexpected, undignified—and therefore effective; sudden surprises and suspendings of voice, and paradoxes of thought, changes of level and quality of tone as violent as the intonation of Edwin Forrest in the Gladiator. His thought seems to move in shocks rather than sentences and the interval between is often filled by the auditors with inextinguishable laughter. When surging along in some grand diapason of deep-souled indignation, he will break down into a cutting but coarse jest, very telling, but marring the harmonious whole. These anti-climaxes were wonderfully effective with the mass, but they belong to the mob-orator. But to see Beecher in his glory, behold him cheering on what he invokes as ‘the columns of freedom’—his tones breathe out clarion-notes of defiant exultation. Then you behold him one mass of fiery sensibility—a sort of poet, philosopher, and madman, all fused into one orator.

Beecher, it must be admitted, sometimes rants, Chapin rarely, if ever, does so. There is one great charm about both these speakers, which from the fact that they are so rapid in speech, would be liable to be unnoticed or unrecognized, though its agreeable effect would always be felt. *Rapid fervors*, if they have free play, always fall naturally in a sort of *rhythmical utterance*, amounting on impassioned passages almost to a chant; and to one listening carefully suggest the idea of an utterance more lofty than natural and altogether out of the common beat. But it will be found on close observation—and here is the charm which we mean—that, *no matter how large the audience they speak invariably from a conversational level*; no matter to what degree of pathos or of bathos they go, they maintain conversational cadences and talking inflections of voice.

It is incredible how much ease and relief to hearer, and how much advantage to the speaker, this produces: the ear of the one is never strained by an uninterrupted hammering of sound, while the tongue of the other is never parched with its unbroken wagging; and what is of no less consequence, this *colloquial modulation* prevents the stilled mannerism into which all inexperienced speakers are sure to fall; because speaking to an audience must be something very much more magnificent than speaking to a man.”

“The Golden Age of American Oratory” (pub. in 1857), by Edward G. Parker.

“Beecher has well said that ‘there are cases in which by a single explosive tone a man will drive home a thought as a

hammer drives a nail.' There was a large grove between the seminary and his father's house, and it was the habit, he tells us, of his brother Charles and himself, with one or two others to make the night, and even the day, hideous with their voices as they passed backward and forward through the woods exploding all the vowels from the bottom to the very top of their voices."

"Oratory and Orators" (pub. 1879), by William Mathews, LL.D.

His Elocutionary Training

The "Christian Union" of July 14, 1880, gives the following words of Mr. Beecher: "I had from childhood a thickness of speech arising from a large palate, so that when a boy I used to be laughed at for talking as if I had pudding in my mouth. When I went to Amherst, I was fortunate in passing into the hands of John Lovell, a teacher of elocution, and a better teacher for my purpose I cannot conceive. The system consisted in drill or the thorough practice of inflections by the voice, of gesture, posture, and articulation. Sometimes I was a whole hour practising my voice on a word like 'justice.' I would have to take a posture, frequently at a mark chalked on the floor. Then we would go through all the gestures, exercising each movement of the arm, and the throwing open the hand. All gestures except those of precision go in curves, the arm rising from the table, coming to the front, turning to the left or right. I was drilled as to how far the arm should come forward, where it should start from, how far go back and under what circumstances these movements should be made. It was drill, drill, drill until the motions almost became a second nature. Now I never know what movement I shall make—my gestures are natural, because this drill made them natural to me. The only method of acquiring an effective education is by practice of not less than an hour a day, until the student has his voice and himself thoroughly subdued and trained to right expression."

"It is not too much to say that Mr. Beecher was the greatest orator that the century has produced—and above all in the ability to speak with swiftly flowing eloquence upon a subject which had been presented but a few moments before he rose to his feet.

His Person and Speed of Speech

He was gifted with a massive frame, a fine presence, a powerful and well-modulated voice, and an impressive demeanor. Ordinarily he spoke slowly and with deliberation, but he would now and again indulge in passionate outbursts in which the words came like a torrent. Stenographers and other reporters of his addresses never felt quite sure of him. He would proceed for some minutes at the rate of about one hundred and twenty words a minute, and then would suddenly rise to double that speed.

He used but few gestures. His play of feature and his mimetic skill were so remarkable that it was often said of him that he

would have been a wonderful actor had he chosen that calling. He felt too strongly what he said, however, to have simulated passion. When he pleaded for a cause he did so with his whole being. His voice would grow husky, his frame would tremble, and tears would follow one another down his cheeks.

"The New York Independent" pays the following tribute to his oratory: "There lies before us the picture of the young, dark-haired man who came to Brooklyn from Indianapolis more than forty years ago. We recall the fervor and brilliance of his oratory. Such a voice as he had! It was sweet, mellow, most delicate and rich in its intonations, now moving steadily along a low level of tone, sinking into a tender pathos, bubbling over in some quick sally of mirth or humor, and then swelling out in a mighty volume of force that seemed to crash against the roof."

His Health and Care Re. Oratory

He studied other preachers, but he studied still more carefully himself. Health seeming to him the prime condition of good preaching, he sought to realize the most perfect health imaginable in his own body, and his success was very great. He was particularly careful of the condition of his body on his preaching days. His Sundays were ascetic. He allowed himself only so much food as would prevent faintness. Those who met him Saturday in the print-shops and picture galleries often imagined that his Sunday sermon was already written, or he would trust to luck for it. They were wrong in either case. It was not written. But Mr. Beecher was loafing on principle. Saturday always was his most careless day. *His system was to keep himself full* by reading and by observation, and then, the subject once chosen, it became magnetic to the multitude of observations and ideas with which his mind was stored. He was *always seeking for analogies* in his walks about town and in his rambles in the country, and they returned to him when needed, and became the spontaneous method of his thought.

Beecher Stamping on the Fetters of John Brown

Mr. Beecher created a great sensation by an address he delivered at the Broadway Tabernacle in New York City. The chains that had bound John Brown in his captivity were placed on the desk before him, and inspired him to one of his most eloquent and thrilling appeals in behalf of human liberty. In the frenzy of his eloquence he seized the clanking irons and hurled them to the floor and stamped upon them, and awakened a sentiment in his vast audience that filled the place in every part, that was lasting, and which took flight across the whole anti-slavery section of the country."

"Life and Work of Henry Ward Beecher" (pub. in 1887), by Thomas W. Knox.

The dramatic scene of the chains is thus described in "Effective Public Speaking," by Frederick B. Robinson, A.M., Ph.D., published in 1914, under the heading "The Striking Stimulus to

Attention" as "*Abrupt Shocks*" or "*Promises of Reward*."

"Facing the audience, he cried out: 'These shackles bound the limbs of a human being; I hate them; I trample them under foot,' and suited the action to the word. Henry Ward Beecher is said to have begun a sermon, one hot Sunday morning, while mopping his brow, with the remark 'It is hotter than hell!' Naturally this shocked his very moral audience into attention.

Rest Necessary for the Orator

The speaker must have plenty of rest. On this point Bishop Buckley said: 'When an important address is to be delivered, the orator should begin the special care of his body at least twenty-four hours before the time. Henry Ward Beecher, addressing the Clerical Union of Brooklyn, stated that this was his invariable practice, and that, though he had a powerful constitution, he made it a point to eat less and rest more as Sunday approached. On his lecture tours he was in the habit of taking a short nap just before going on the platform.'

"Gladstone was often troubled with self-consciousness in the beginning of an address. Beecher was always perturbed before talking in public. 'I never see anything in nature which does not work towards that for which I give the strength of my life. The material for my sermons is all the time following me and swarming up around me,' said Henry Ward Beecher. Beecher stood for hours before the window of a jewelry store thinking out analogies between jewels and the souls of men.

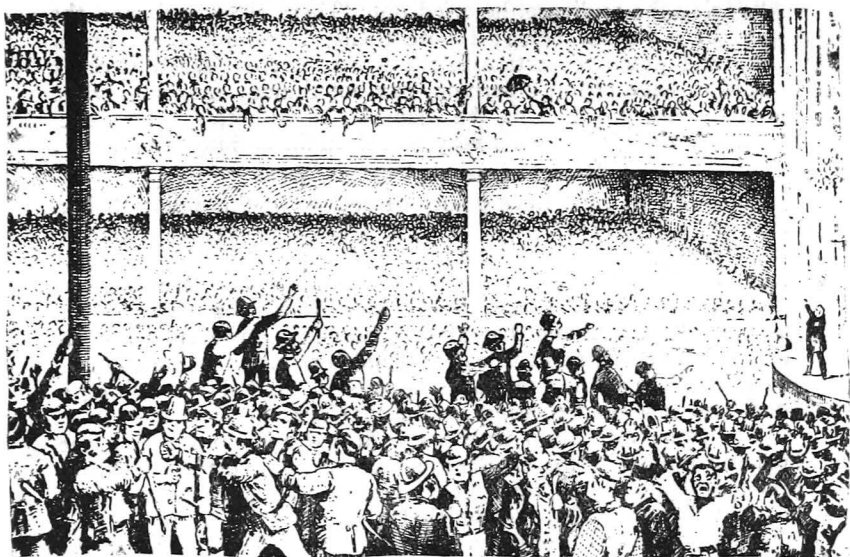
Liverpool Speech His Greatest

Henry Ward Beecher was able to deliver one of the world's greatest addresses at Liverpool because of his memory. In speaking of the occasion Mr. Beecher said that all the events, arguments and appeals that he had ever heard or read or written seemed to pass before his mind as oratorical weapons, and standing there he had but to reach forth his hand and 'seize the weapons as they went smoking by.'

Concentrated attention at the time when you wish to store the mind is *the first step in memorizing*—and the most important one by far. Impressions that are gathered lightly are soon obliterated. Only deep impressions can be recalled at will. Henry Ward Beecher once said: 'One intense hour will do more than dreamy years.' Listen with the mind and you will remember."

The Liverpool Speech, Oct. 16, 1863

Robinson in his "Effective Public Speaking" under heading of "*Direct Hostility*," says: "The people not only sympathized with the South and hated the North, but they had been inflamed against Beecher. The method here (in the Introduction) is to make an open, manly appeal for fair play. The manner should be conciliatory but not subservient. Make it clear that fair play is expected from such an audience. The following extracts from his Introduction will indicate his method."



Taken from Thos. W. Knox "Life of Beecher."

Beecher dominating the turbulent audience at Liverpool. "If you sympathize with the weaker party, go sympathize with the devil, he is the weaker." "England and America together . . . are a match for the world."

Extracts from the Speech

*"For more than twenty-five years I have been perfectly familiar with popular assemblies in all parts of my country, except the extreme south. There has not for the whole of that time, been a single day of my life when it would have been safe for me to go south of the Mason and Dixon's line in my own country, and all for one reason: my solemn, earnest and persistent testimony against what I consider to be the most atrocious thing under the sun—the system of American slavery in a great free Republic (cheers). I have passed through the period when the right of free speech was denied me. Again and again I have attempted to address audiences that, for no other crime than that of free speech, visited me with all manner of contumelious epithets; and now since I have been in England, although I have met with greater kindness and courtesy on the part of most than I deserved, yet, on the other hand, I perceive that the southern influence prevails to some extent in England. (Applause and uproar). . . . And therefore†, when I saw so much nervous apprehension that, if I were permitted to speak (hisses and ap-

*Exordium.

†See Figures Anaphora and Aitiology.

plause) *when I found* they were afraid to have me speak (laughter and 'no, no')—*when I found* that they considered my speaking damaging to their cause (applause) *when I found* that they appealed from facts and reasonings to mob law (applause and uproar)—I said: 'No man need tell me what the heart and secret counsel of these men are. They tremble and are afraid.' Now personally it is a matter of very little consequence to me whether I speak here tonight or not. But one thing is very certain, if you do permit me to speak here tonight you will hear very plain talking (applause and hisses). You will not find me to be a man that dared to speak about Great Britain three thousand miles off and then is afraid to speak to Great Britain when he stands on her shore (immense applause and hisses), and if I do not mistake the tone and temper of Englishmen, they had rather have a man who opposes them in a manly way than a sneak that agrees with them in an unmanly way (applause and 'bravo'). Now, if I can carry you with me by sound convictions, I shall be immensely glad; but if I cannot carry you with me by facts and arguments, I do not wish you to go with me at all; and all that I ask is simply fair play (a voice: 'you shall have it too').

*"You cannot help going with the minority, who are struggling for their rights against the majority. Nothing could be more generous, when a weak party stands for its own legitimate rights against imperious pride and power, than to sympathize with the weak. But who ever sympathized with a weak thief, because three constables had got hold of him? (hear, hear!). And yet the one thief in three policemen's hands is the weaker party. § I suppose you would sympathize with him (hear, hear! laughter and applause). Why, when that infamous King of Naples, Bomba, was driven into Gaeta by Garibaldi with his immortal band of patriots, and Cavour sent against him the army of Northern Italy, §§ who was the weaker party then? The tyrant and his minions—and the majority was the noble Italian Patriots, struggling for liberty. I never heard that old England sent deputations to King Bomba and yet his troops resisted bravely there (laughter and interruption). To-day the majority of the people of Rome are with Italy—nothing but French bayonets keep her from going back to the Kingdom of Italy, to which she belongs. §§ Do you sympathize with the minority in Rome

*"Beecher, when part of his Liverpool audience favored the South because it must always sympathize with 'the weaker people, the minority,' answered by showing the absurdity of any attempt to carry out this theory in all cases—*Reducto ad Absurdum*." "The Principles of Argumentation," by George Pierce Baker, Prof. of English in Harvard University.

§"We don't sympathize with slavery, but we go for the South because they are the weaker party." Beecher replied, "Go, then, and sympathize with the devil—he was the weaker party also when he rebelled and was turned out of heaven."—Beecher at Manchester.

§§ See Figures *Sermocinatio* and *Erotesis*.

or the majority in Italy?"

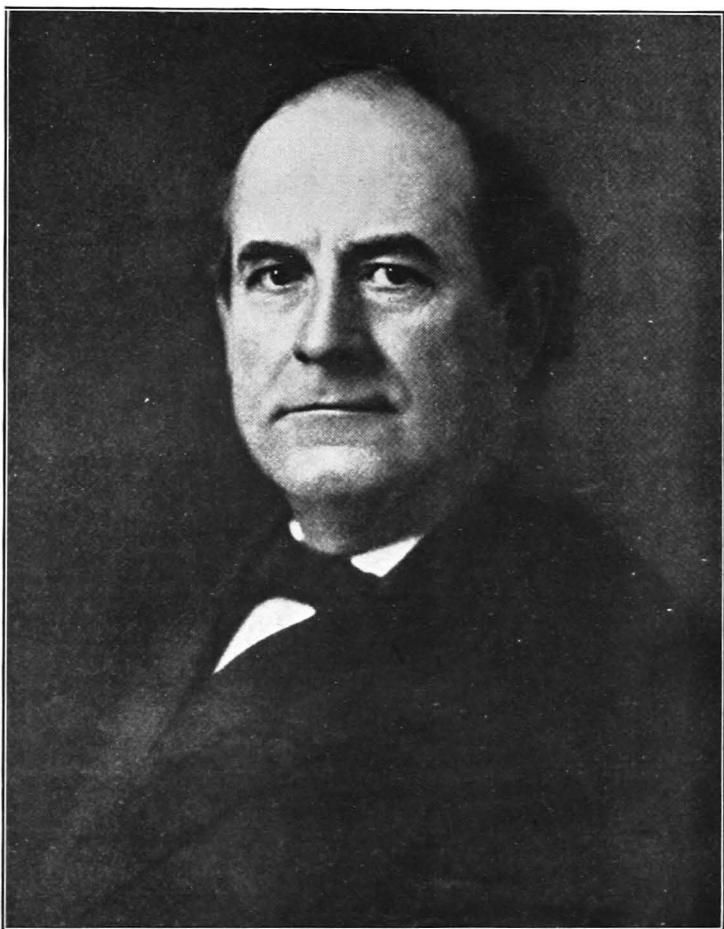
Those of you who are kind enough to wish to favor my speaking—and you will observe that my voice is slightly husky, from having spoken almost every night in succession for some time past—those who wish to hear me will do me the kindness simply to sit still, and to keep still; and I and my friends, the Secessionists will make all the noise (laughter).***

*Beecher's Peroration Prophesying Union of England and
America in a Future War*

"And now in the future it is the work of every good man and patriot not to create divisions, but to do the things that will make for peace. On our part it shall be done. On your part it ought to be done; and when, in any of the convulsions that come upon the world, Great Britain finds herself struggling single-handed against the gigantic powers that spread oppression and darkness, there ought to be such cordiality that she can turn and say to her first-born and most illustrious child, 'Come!' I will not say England cannot again, as hitherto, single-handed manage any power; but I will say that England and America together for religion and liberty are a match for the world.'

***See Figure Asteismus.

"He appealed to his hearers for 'fair play'—something every Britisher is supposed to grant any one. Lastly, the imperturbability of his manner won respect and sympathy, and the easy good nature of his 'I and my friends the Secessionists will make all the noise' won him sympathetic laughter."



Moffett, Chicago.

HON. WILLIAM JENNINGS BRYAN

Principal forms of oratorical expressions used by William J. Bryan. His master-figures are those in italics.

Rhythmus, Pause, Metaphor, Simile, *Anaphora*, *Prooimion*, *Epilogue*, Arsis and Thesis, Polysyndeton, *Parison*, *Eperotesis*, *Ecphonesis*, *Antithesis*, Hypothesis, *Hypocatastasis* and the bold Figures of Thought.

Hon. WILLIAM JENNINGS BRYAN

HON. WILLIAM JENNINGS BRYAN: HIS ORATORY,
DELIVERY, AND SOME NOTES FROM EMINENT
CONTEMPORARY CRITICS.

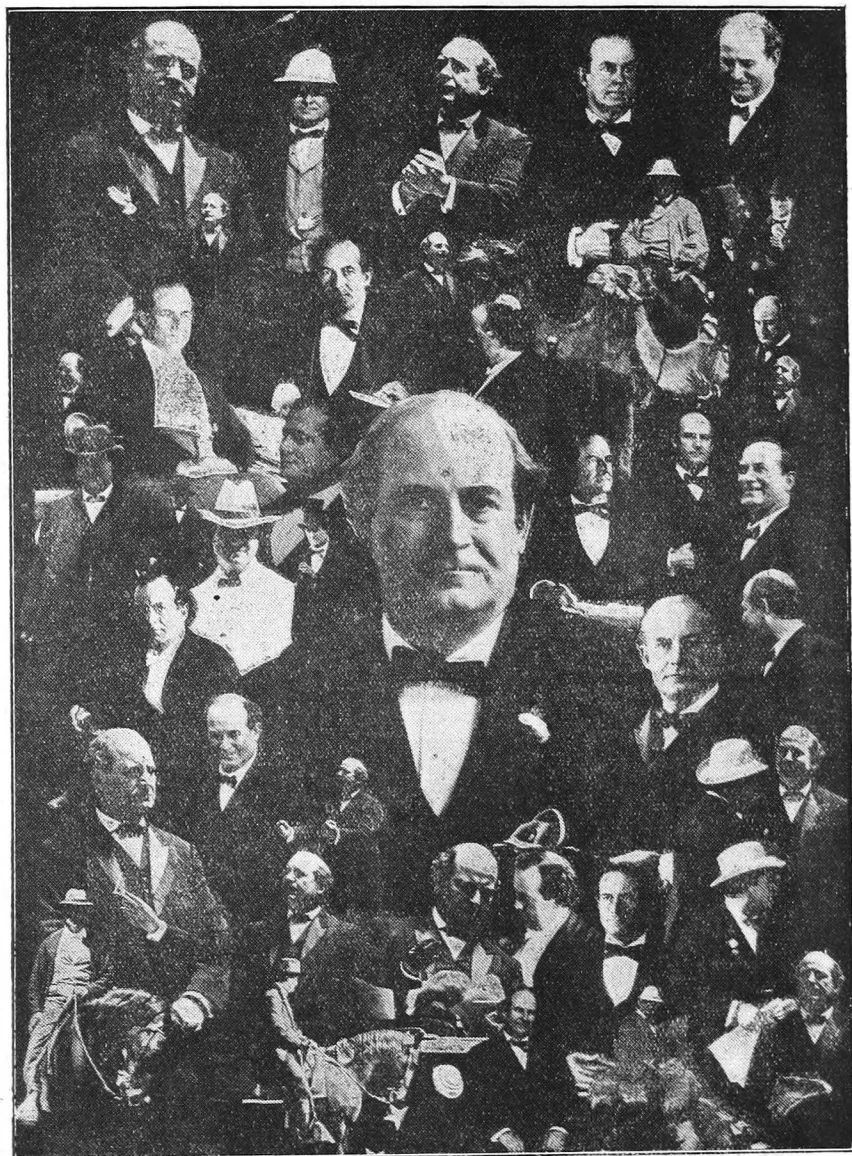
William J. Bryan was a member of the American House of Representatives and was Secretary of State in the Cabinet of President Woodrow Wilson. Judging from results, Mr. Bryan is the greatest of the American orators since the days of Daniel Webster, for it was his speech at the Democratic National Convention in Chicago, in 1896, that caused his nomination for the Presidency, and that, for twelve years, gave him absolute control of the Democratic party. This speech goes down in history as the "Cross of Gold" speech.

Mr. Bryan is a master of Rhythmus, Pause, Metaphor, Simile, Anaphora, Prooimion, Epilogue, Arsis and Thesis, Polysyndeton, Parison, Eperotesis, Ecphonesis, Antithesis, Hypothesis and the bold Figures of Thought.

Mr. Bryan's voice is well trained and his gestures are graceful. He is a gallant oratorical fighter and a worthy, honorable opponent.

"William Jennings Bryan was born in Salem, Ill., March 19, 1860. In connection with his school he developed an interest in the work of literary and debating societies. During his first year at the Academy he declaimed Patrick Henry's masterpiece, the second year found him again entered with 'The Palmetto and the Pine,' as his subject. Later in the year he declaimed 'Bernardo del Carpio,' and gained the second prize. In his sophomore year he entered another contest, with an essay on the not altogether novel subject 'Labor.' This time the first prize rewarded his work. An oration upon 'Individual Powers' gave him the first prize in the junior year. The winning of the junior prize entitled him to represent Illinois College in the intercollegiate oratorical contest which was held at Galesburg, Ill., in the fall of 1880. His oration was upon 'Justice,' and was awarded the second prize of \$50. At the time of graduation he was elected class orator by his class and, having the highest rank in scholarship during the four years' course, delivered the valedictory. Upon entering the academy he joined the Sigma Pi Society and was an active member for six years, profiting much by the training in essay, declamation and debate.

As a conclusion for this sketch I have asked the publishers to give a picture of our library, the place where Mr. Bryan spends most of his time when at home, and where, as he has often said his happiest hours are passed. Our collection of books is more complete along the lines of economic subjects and in the works and lives of public men. The orations of Demosthenes and



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Some characteristic modes of Mr. Bryan: Enforcing a point by slapping his hands (upper center); outstretched hands in the realm of the Epic, Hogarth line of beauty (upper left corner); outstretched arms—shoulder line, in the rhetorical realm (lower left hand corner); a powerful double synthetic (lower center).

the writings of Jefferson afford him the greatest pleasure."

"Life of William Jennings Bryan," by his wife (pub. in 1900), by R. H. Woodward Company, Baltimore.

"Mr. Bryan has taken his place among the great orators. Of commanding physique, with a face that frankly expresses every shade of emotion, he looks the part of an orator. His carefully trained voice can be heard with distinctness in the largest auditorium, and carries to the farthest sections when he speaks from chautauqua platforms. His oratory has the essential sincerity of all effective speech. In hearing him address an audience one realizes *that oratory is conversation raised to its highest power*. He illustrates the definition of an orator given by George William Curtis who described Wendell Phillips on the platform as 'a gentleman conversing.' As a political speaker he has raised stump speaking to the dignity of deliberative oratory."

"William Jennings Bryan," by Maynard Lee Daggy. Taken from "Famous Living Americans," edited by Mary Griffin Webb and Edna Lenore Webb; published in 1915 by Charles Webb and Company, Green Castle, Indiana.

Mr. Bryan's Pauses

"Most speakers pitch their voices too high. One of the secrets of Mr. Bryan's eloquence is *his low, bell-like voice*. The pause is a valuable instrument in the hands of a trained speaker to arouse and maintain suspense. We once heard Mr. Bryan say in a speech: 'It was my privilege to hear'—and he paused, while the audience wondered for a second whom it was his privilege to hear—the great evangelist'—and he paused again; we knew a little more about the man he had heard, but still wondered to which evangelist he referred; and then he concluded: 'Dwight L. Moody.' Mr. Bryan paused slightly again and continued: 'I came to regard him'—here he paused again and held the audience in a brief moment of suspense as to how he regarded Mr. Moody, then continued—'as the greatest preacher of his day.' Let the dashes illustrate pauses and we have the following: 'It was my privilege to hear—the great evangelist—Dwight L. Moody.—I came to regard him—as the greatest preacher of his day.'

The unskilled speaker would have rattled this off with neither pauses nor suspense, and the sentences would have fallen flat upon the audience. It is precisely the application of these small things that makes much of the difference between the successful and the unsuccessful speaker.

Mr. Bryan is a *most fluent speaker* when he speaks on political problems, tendencies of the time and questions of morals. It is to be supposed he would not be so fluent in speaking on the bird life of Florida. Mr. Bryan often slaps his hands together for great force, holding one palm upward in an easy manner.

His Exordium to Cross of Gold Speech

He asserts his own inability to oppose the 'distinguished gentleman,' he maintains the holiness of his cause; and he declares

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He asserts his own inability to oppose the 'distinguished gentleman,' he maintains the holiness of his cause; and he declares

that he will speak in the interest of humanity. This introduction completely dominated the audience, and the speech made Mr. Bryan famous. Notice how Senator Thurston in his plea for intervention in Cuba and Mr. Bryan in his 'Cross of Gold' speech constituted themselves the apostles of humanity."

"No one can advise you when to throw your 'hat in the ring.' Only be sure that your opening attitude is well thought out— or whether the solemn gravity of Mr. Bryan before the convention will prove to be more effective.

Example is a Powerful Means of Suggestion

'Everybody is going to the big store.' That makes everybody want to go. Observe how this principle has been applied in the following selections, and utilize it on every occasion possible in your attempt to influence through suggestion: 'The war is actually begun . . . why stand we here idle?'—*Patrick Henry*.

'With a zeal approaching the zeal which inspired the crusaders . . . ever imposed upon the representatives of the people.'—*William Jennings Bryan*.

Figurative and indirect language has suggestive force, because it does not make statements that can be directly disputed. Note in the following Mr. Bryan did not say that Mr. McKinley would be defeated. He implied it in a much more effective manner: 'Mr. McKinley was nominated at St. Louis . . . they beat upon the lonely shores of St. Helena.'

The successful pleader must convert his arguments into terms of his hearer's advantage. Mankind are still selfish."

"The Art of Public Speaking," by J. Berg Esenwein and Dale Carnegiey.

Metaphor and Simile. Perhaps the most famous recent effect gained from metaphor is Mr. Bryan's close to his speech at the Democratic Convention in 1896. 'If they dare come out in the open field . . . you shall not crucify mankind upon a cross of gold.'

"The Principles of Argumentation," by *George Pierce Baker*, Prof. of English in Harvard University and *Henry Barrett Huntington*, Asst. Prof. of English in Brown University; pub. in 1905 by Ginn & Company.

"Life and Speeches of William J. Bryan," by J. S. Ogilvie Publishing Company has the following respecting Bryan's oratory and his 'Cross of Gold Speech': "Bryan neglects none of the accessories of oratory. He is happy in attitude and pose. His gestures are on the Hogarth's line of beauty. It (voice) is strong enough to be heard by thousands. It is so modulated as not to vex the ear with monotony, and can be stern or pathetic, fierce or gentle, serious or humorous with the varying emotions of its master. In his youth, Bryan must have had a skillful teacher in elocution. He enriches his speeches with illustrations from the classics or from common occurrences of every day life with equal felicity and facility. But his crowning gift as an

orator is his evident sincerity.

He is a person of middle height, strongly and without giving any one a fatty impression, stockily built. His eye is dark, his complexion swarthy, with the British, not the Spanish swarthiness. He is cool and of flawless temper. No flush of irritation ever reddened his cheek."



By permission of Messrs. J. S. Ogilvie Publishing Co., N. Y.

William J. Bryan, at the age of 36, when he delivered the famous "Cross of Gold Speech."

Bryan's Great Speech at the Democratic Convention

Cheer after cheer went up as Bryan, of Nebraska, tall, smooth-faced, youthful-looking, leaped up the platform steps, two at a time, to close the debate. Banners waved from the free-silver delegations. At one time the applause became deafening and could not be suppressed by Mr. Richardson, who was still acting as chairman. When quiet had been restored, Mr. Bryan began clearly and deliberately as follows:

Extracts of Mr. Bryan's Speech

"Mr. Chairman and Gentlemen of the Convention: I would be presumptuous, indeed, to present myself against the distinguished gentleman to whom you have listened, if this were but a measuring of ability, but this is not a contest among persons. The humblest citizen in all the land when clad in the armor of a righteous cause is stronger than all the whole hosts of error that they can bring. I come to speak to you in defense of a cause as holy as the cause of liberty, the cause of humanity.*"

"†Our silver Democrats went forth from victory unto victory until they are assembled now, *not* to discuss, not to debate, *but* to enter the judgment rendered by the plain people of this country. In this contest brother has been arrayed against brother and father against father.‡ The warmest ties of love *and* acquaintance *and* association have been disregarded.

"When you come before us and tell us that we shall disturb your business interests, we reply that you have disturbed our business interests by your course." (Great applause and cheering).

"§We say to you that you have made too limited in its application the *definition of the business man*. The man who is employed for wages is as much a business man as his employer. The attorney in a country town is as much a business man as the corporation counsel in a great metropolis. The merchant at the cross-roads store is as much a business man as the merchant of New York. The farmer who goes forth in the morning and toils all day, begins in the spring and toils all summer, and by the application of brain and muscle to the natural resources of this country creates wealth, is as much a business man as the man who goes upon the board of trade and bets upon the prices of grain. The miners who go a thousand feet into the earth or climb two thousand feet upon the cliffs and bring forth from their hiding-places the precious metals to be poured in the channels of trade are as much business men as the few financial magnates who in a back room corner the money of the world."

"We come to speak for this broader class of business men. ***Ah*, my friends, we say *not one word* against those who live upon the Atlantic coast;§§ *but those hardy pioneers* who braved all the dangers of the wilderness, who have made the desert to blossom as the rose—*those pioneers away out there*, rearing their children near to nature's heart, where they can mingle their voices with the voices of the birds; *out there* where they have erected school-houses for the education of their young, and churches where they praise their Creator, and cemeteries where sleep the ashes of their dead, are as deserving of the consideration of this party as any people in this country." (Great applause.)

*Prooimion.

†Arsis and Thesis.

‡Polysyndeton.

§Horismos, Parison and Parallelism.

**Ecphonesis, Arsis and §§Thesis, with Emp. Rep. Anaphora.

"It is for these that we speak. **We do not come as aggressors. Our war is not a war of conquest. We are fighting in the defense of our homes, our families, and posterity. (Loud applause.) †We have petitioned, and our petitions have been scorned. We have entreated, and our entreaties have been disregarded. We have begged and they have mocked, and our calamity came. We beg no longer. We entreat no more. We petition no more. ‡We defy them."

"Mr. McKinley was the most popular man among the Republicans, and everybody three months ago in the Republican party prophesied his election. *How is it to-day? Why, that man who used to boast that he looked like Napoleon—that man shudders to-day when he thinks that he was nominated on the anniversary of the battle of Waterloo. Not only that, but as he listens he can hear with ever-increasing distinctness the sound of the waves as they beat upon the lonely shores of St. Helena."

‡"Why this change? Ah, my friends, is not the change evident to any one who will look at the matter?"

§"Therefore we care not upon what lines the battle is fought. §§If they say bimetallism is good, but we cannot have it till secession helps us, we reply that, instead of having a gold standard because England has, we shall restore bimetallism and then let England have bimetallism because the United States has. (Applause.) If they dare to come out in the open and defend the gold standard as a good thing, we shall fight them to the uttermost, having behind us the producing masses of this nation and the world. Having behind us the commercial interests, (1) and the laboring interests, and all the toiling masses, we shall answer their demands for a gold standard by saying to them, you shall not press down upon the brow of labor this (2) crown of thorns. You shall not crucify mankind upon a cross of gold."

"Then ensued perhaps the most extraordinary scene of the convention. As if by the magic touch of a wand delegation after delegation rose in solid phalax and gave vent to the most enthusiastic demonstration in honor of the Nebraskan orator. Westerners shouted, waved handkerchiefs, hats, bags, canes, umbrellas, and anything else conspicuous and portable. Deafening cheers rent the air, and articles of every description were thrown high above the surging sea of humanity.

Mr. Bryan's height and weight are given in the following letter addressed to the author:—

"My Dear Sir.—I beg pardon for delay in answering your favour of September 28th. . . . Height 5ft. 10½ inches. Weight at 30, 18—at 36, 205—at 48, about 220—at 60, 205. . . . Think other questions are answered in the two books. . . . I hope you will send me a copy of yours. Am interested in it.

"Yours truly, "W. J. BRYAN."

**Arsis. †Anaphora and Synonymia. ‡Ethopœia.

*Sermocinatio and Hypocastasis. †Eperotesis and Ephonesis.

‡Epilogue, with Artiology and §§Hypothesis and Antithesis.

(1) Polysyndeton. (2) Metaphor.

Senator WARREN G. HARDING

SENATOR WARREN G. HARDING, HIS ORATORY, DELIVERY, AND SOME NOTES FROM EMINENT CONTEMPORARY CRITICS.

This illustrious orator is one of the most effective speakers of the present day in America. He was born in the State of Ohio, in the year 1865, a year, unquestionably the most memorable in the history of America excepting that of the American Revolution.

In '65 when Harding was born, the smoke was rapidly disappearing from Chicamauga and Gettysburg, though the great guns were still belching elsewhere. In '65 Grant was commencing operations in Virginia, the battle of Five Forks was being fought, Sheridan twenty miles away was making his ride to save the day, Petersburg was falling, Richmond being captured, Lee, at the famous apple tree, was surrendering to Grant, Davis was being taken a prisoner, and the flag of freedom again over the whole Union was being hoisted.

In '65 when Harding was born, the 14th Amendment to the Constitution of the United States, wiping away forever the foul blot on America's honour, was adopted.

In this year of great events, the world seemed ablaze with the spirit of liberty. Russia was abolishing serfdom in the Transcaucasian provinces, and the Muscovites were demanding a two chamber House of Representatives; France, under Napoleon, was withdrawing her troops from Mexico, Spain relinquishing her hold on Santo Domingo, and England was inquiring into the deplorable condition of the poor and of the working classes.

In this year the world, economically, seemed to take a new start. International industrial exhibitions were being held in England, Germany and Portugal; Italy was opening her cable with Algeria; Britain, her telegraph line with Bombay; and the "Great Eastern" was laying the Atlantic cable to connect the old with the new world.

Senator Harding as a Public Speaker

The following is taken from the Republican Campaign Text-book, 1920:

"As a public speaker he is calm yet forceful. His voice is mellow, yet has wonderful carrying power. He has a commanding presence, and an almost inexhaustible vocabulary, but his utterances are never verbose. His appeals are always to the head and to the heart; never to passion or prejudice. He is quick at repartee, ready in debate, but never acrimonious; even in the fever-heat of discussion he never forgets to be a gentleman. He has a charm of expression, and a winning manner which assures him an attentive hearing, and carries conviction.



Harris & Ewing, Washington

SENATOR WARREN G. HARDING
President-Elect of the United States of America

Principal Forms of Oratorical Expression used by Mr. Harding, gathered from his entire speech to the Republican Press. His master-figures are those in italics :—

Allegory, Anadiplosis, Anamnesis, *Anaphora*, *Antithesis*, *Apodosis*, *Arsis* and *Thesis*, Epilogue, Epitheton, *Hypophora*, *Hypothesis*, Metaphora, Parenthesis, *Parison*, Paromology, *Peroratio*, Polysyndeton, *Prooimion*, *Protasis*, Synonymia, Syntheton.

"In his masterly presentation of the name of President Taft for renomination at Chicago to the most turbulent convention in the annals of Republicanism, overcoming massed opposition and irritating interruption with good humor and the persuasive power of his eloquence, and in his keynote address at the last national convention, he acquired a nation-wide reputation as an orator and as a safe and sane thinker. In presiding over the deliberations of the last named convention he proved himself a man of poise, and an able parliamentarian.



A snapshot of Senator Harding, taken by Messrs. Underwood and Underwood, photographers, New York City, while the Senator, as chairman of the National Republican Convention, was delivering an address to that body in session in 1916, at the Coliseum, Chicago, Ill., U.S.A.

The Senator is using the "index" in the range most powerful of the conversational realm. This gesture borders on the rhetorical, and is much in evidence among great orators. It was a favourite with the eloquent Robert G. Ingersoll, the renowned Charles Haddon Spurgeon, and other popular speakers divine and political.

"In many respects Mr. Harding resembles that other favorite son of Ohio—William McKinley. Both were of Scottish descent. In presence, in manner of speech, in ability to judge of men, in careful, painstaking mastery of detail and tact in bringing together opposing factions on some common ground, there is a remarkable similarity.

"Mr. Harding is first of all a patriot. He believes in America; in its form of government; is proud of her past and hopeful for her future; and he believes that our highest obligation is to our own, and that the problems which vitally concern us are domestic and not foreign.

"His father was a soldier in the Civil War, and the Senator grew up amidst the afterglow of that flaming patriotism which preserved the Union and broke the chains of slavery. His youth was spent around a fireside aflame with the love of liberty and the love of country."

From "Warren G. Harding, the Man," by Joe Mitchell Chapple:

"He loved to speak pieces, and his rendering of Patrick Henry's 'Give Me Liberty or Give Me Death' was at least concluded with the graceful bow then taught in schools."

"Rather shy, big and awkward, Warren Harding was known as a serious boy, with an inclination to write essays and an occasional flight to 'poetry.' He pored over encyclopedias now and then, to drink deep in the biography of his favorite Napoleon

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and Alexander Hamilton. In order to have his essays in real type, he was ambitious to become a printer."

"The literary society, debates, amateur dramatics, in fact all activities included the services of the quiet, but ever-ready American lad."

From the above it is noted this distinguished American orator, like all the world's great orators, was rocked in the cradle of liberty; that his youth was spent amid her exalted surroundings; and that his maturer years have resounded and still resound with her noble principles.

True eloquence is the offspring of liberty. This is the key to the mighty eloquence of Demosthenes, Charles James Fox, and of "God-like Daniel;" and as the great merit and fame of their eloquence rest almost solely on their fervid appeals to the understanding, so do the merit and fame of Senator Harding's eloquence.

It is a favorite theme of all accomplished orators to intrench powerful reasoning behind some master figure or form of expression. Demosthenes did this in his renowned "Orcos" or Adjuration: "By the manes of those who fell at Marathon," Æschines in his spirited Apostrophe on the Thebans, Chatham in his great Metaphora "The Masterfeather of the Eagle's Wing," Webster in his magnificent Arsis and Thesis "When My Eyes Shall be Turned to Behold for the Last Time the Sun in Heaven," Ingersoll's beautiful Allegoria "Shakespeare Was An Intellectual Ocean," and Harding's well-balanced Parison and forcible Allegoria "A Temple of Liberty no Storms May Shake." I quote this remarkable passage so that every student of oratory as well as the plain American citizen may appreciate the beauty of the Parison whose harmony so well satisfies the ear, and the force of the Allegoria behind which is intrenched a powerful reasoning which so profoundly impresses the understanding and leaves the soul vibrating with lofty sentiments.

"Here is a temple of liberty no storms may shake, here are the altars of freedom no passions shall destroy. It was American in conception, American in its building, it shall be American in the fulfilment. Sectional once, we are all American now, and we mean to be all Americans to all the world."

Since writing the foregoing pages, Senator Harding has been elected President of the United States of America. During the Presidential Campaign, the President-elect brought a new art into the service of oratory.

Short-Hand to Use of Oratory

He wrote his speeches in short-hand and then had them set up in type in his newspaper office at Marion, and printed on cards. I am also informed that he delivered some directly from the short-hand manuscript. Short-hand has the great merit of rapidly jotting down the thoughts. These thoughts are the operations and activities of the soul. Some call them unconscious

cerations, and when jotted in the instant of their activity, this faculty of the soul becomes stimulated and strengthened.

Mr. Harding's Build

In build, Mr. Harding is six feet and a half inch tall, being a half inch shorter than Henry Clay, and weighs 211 pounds. He is two and one-half inches taller than Daniel Webster and weighs about eleven pounds more.

I subjoin an extract of one of Mr. Harding's great presidential campaign speeches, namely, the one delivered to the press:

"Gentlemen of the Republican Press:

"The passing years have wrought great changes in the newspaper business even in the comparatively short time since my adventurous entry upon it. The prolific inventors of printing machinery and other appliances have borne their share in it; the free rural delivery, the advance in education, bringing new multitudes of readers, have all had their influence in the developments and evolutions which have followed. I can remember when in most of the county seat towns the possession by one of the papers of a power press—even if the power was applied by a husky man attached to a cranked wheel—was widely proclaimed as an evidence of astounding prosperity and recognized as a potential influence.

"We who are gathered here have seen the typesetting machines come in—not to supplant the hand compositor, but to shift him to the 'Ad. Alleys' and the job cases. They have taught the printers as the mowers and reapers have taught the farmers that increased capacity in production does not mean a lessening of a demand for labor, but on the contrary increased production, through increased efficiency, mental, manual or mechanical, opens new avenues for employment and brings luxuries into the class of common commodities.

Every Hope is of Tomorrow

**"Something has been said lately about looking to the sunrise of tomorrow, not the sky-line of the setting sun. Every hope in life is of tomorrow, we could not live yesterday again if we would. But the glory of ten thousand morrows was wrought in the wisdom gleaned on yesterday. Mariners and planters and harvesters—all study the sky. Sometimes above the sky-line, in lands where the desert stretches, there is a mirage,† with its lure to the fevered and thirsting, with inviting promise of relief. It has speeded travel and revived hopes, and spurned waning strength, it has diverted from proven routes, and left death and destruction as its monument to broken promises. In the horizon of Republicanism and maintained constitutionalism, there is no mirage to lure the American caravan, but we mean to go securely on, over the proven routes of triumph for the republic and the people thereof.

‡No one agency can render a greater service in holding to the charted way than a conscientious and patriotic American press.

*Proimion. **Epilogue. Metaphora and Hypocatastasis. †Allegory. ‡Per-oratio and Anaphora, also Anadiplosis.

But *it must* remain free, utterly free, along with freedom of speech, freedom of religious belief, and the freedom of righteous pursuit, *it must* be honest and *it ever must* be rejoicing in American nationality which is our priceless possession."

"President Harding is an orator of the somewhat old-fashioned American type, skilled at producing emotional effects and eliciting a cheer. In a certain deepening of the voice, a sudden gesture of appeal, one recognised the orator's signal for applause, and it was not slow in coming from the galleries.

But the clapping of hands that greeted every mention of the burden and danger of arms changed into fierce and prolonged cheering when the President, after referring to the sorrows and horrors of war, exclaimed, with outstretched hands: "How can humanity justify or God forgive?"—*Daily Chronicle, November 14th, 1921.*

Extracts of President Harding's speech, at the opening of the World's Conference for the Limitation of Armaments:—

"The call is ¹*not* of the United States alone, ²*but* rather the spoken word of a war-wearied world, ³*struggling* for restoration, *hungering* and *thirsting* for better relationships; of humanity *crying* for relief and craving for assurance of lasting peace.

"It is easy to understand this world-wide aspiration. "The glory of triumph, rejoicing in achievement, the love of liberty, the devotion to country, the pangs of sorrow, the burdens of debt, the desolation of ruin—all these are appraised alike in all lands.

"⁵Gentlemen of the Conference, the United States welcomes you with unselfish hands. ⁶*We harbour* no fears; we have no sordid ends to serve; *we suspect* no enemy; *we contemplate* or apprehend no conquest. Content with what we have, *we seek* nothing which is another's. *We only wish to do with you* that finer and nobler thing which no nation can do alone.

"⁷*So* I welcome you, not alone in goodwill and high purpose, but with high faith. We are met for the service of mankind.

"⁸*In* all simplicity, in all honesty, and in all honour, ⁹*there* may be written here avowals of world conscience, refined by the consuming fires of war, and made more sensitive by the anxious aftermath.

"¹⁰I hope for that understanding, which will emphasise the guarantees of peace, and for commitments to less burdens and a better order, which will tranquillise the world. In such an accomplishment there will be added glory to your flags and ours, and the rejoicing of mankind will make transcending music for all succeeding time."

(1) Arsis. (2) Thesis. (3) Synonymia. (4) Synathroismus and Frequentatio.
 (5) Apostrophe. (6) Anaphora and Synonymia. (7) Enthymema. (8) Prothesis.
 (9) Apodosis. (10) Peroratio.

Below are given the concluding passages of President Harding's great address at the close of the Washington Conference, February 6th, 1922. Whatever be the result of this Conference, he has made his administration historic by his courageous initiative, in consequence of which peace and disarmament have, in a great measure, been realised.

"No new standards of ¹¹*national honour* were sought, but an indictment of *national dishonour* has been drawn, and the world is ready to proclaim its odiousness, perfidy, or infamy

"It may be that the naval holiday here contracted will expire with the treaties, but I do not believe it. Those who live another decade are more likely to witness the growth of public opinion, ¹²*strengthened* by this new experience, which will make the nations concerned with living to the fulfilment of God's high intent rather than with agencies of war and destruction. ⁸*Since* this conference pointed with unanimity to the way of peace to-day, ⁹*like* conferences in the future, under appropriate conditions, with aims well conceived and definite, may illumine the ¹³*highways and byways* of human activity with the torches of understanding which have been lighted and ought to glow and encircle the globe. ¹⁴*Above the murmurings* of a world-sorrow not yet silenced, *above the groans* of excessive burdens not lifted, but lightened, *above the discouragements* of a world yet struggling to find itself after a surpassing upheaval, *there is the note* of rejoicing which is *not* alone ours, or yours, or all of us, *but* comes from the hearts of the men of all the world."

(11) Antithesis. (12) Epitheton. (13) Diplasiasmus. (14) Peroratio, with Anaphora, Protasis and Apodosis, and Arsis and Thesis.

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Supplement to Forms of Oratorical Expression.

- ANTEZEUGMENON**: Is a Figure whereby the verb or adjective is placed in the commencement clause.
- ANTI-CLIMAX**: Is where the ideas fall off in importance towards the close, or where they fall off in dignity. **CATABASIS**: Same as Anti-Climax.
- ANTIPTOSIS**: Is placing one case instead of another, as dative for the accusative; e.g., "Him that overcometh will I make a pillar. &c."
- APOMNEMONSYSIS**: A Form of Speech whereby the orator recites some saying or sentence and applies it to his purpose.
- ARA**: Is a Form of Speech by which the orator invokes a curse or evil; e.g., "Let his days be few." "I leave my curse on her and hers for ever."
- BRACHYLOGY**: A concise speech, especially wherein a necessary grammatical word or phrase is omitted—"I do not think so now, but have (thought so)."
- DIALLAGE**: Is a Figure whereby several arguments are brought to establish one point.
- DIASTOLE**: Is a Figure by which a syllable naturally short is made long.
- DIEXODOS**: A rushing through; e.g., "Someone bore this once, I twice, nobody thrice."
- ECHO**: Is a repetition of a preceding word or phrase, and should be in a rising inflection with an increased tone of voice; e.g., "Shall I, who was born . . . shall I?" "He calls himself a painter, a painter!—fit to daub. . . ."
- EPANADIPLOSIS**: The use of the same word at the beginning and end of the same sentence or clause; e.g., "Severe to his servants, to his children severe."
- EPANALEPSIS**: A resumption after a parenthesis or digression; example: "Who (O earth, and gods, and men, as many of you as wish to hear the truth) who . . ."
- EPENTHESIS**: A Figure of Words by which a letter or syllable is put in the midst of a word.
- EPICRISIS**: A Figure by which the orator recites a maxim or saying of some author and adds his opinion upon it in praise or dispraise.
- EPITROCHASMUS**: Speedily running over several things either for brevity or to amaze those we speak to.

- EUTREPISMUS**: This Form not only numbers the parts before, but also gives a kind of definition or declaration of those parts in the same order.
- EXEGESIS**: A Form by which things at first spoken darkly are in the same sentence explained.
- FIGURA ETYMOLOGICA**: "The Figures of Etymology are the intentional deviations from the ordinary forms of words. There are eight: Aphæresis, Prothesis, as prefixing a letter or letters, bedecked for decked, Syncope, as ha'penny; Apocope, Paragoge, Diæresis, Synæresis, as condensing two syllables in one; e.g., walk'st for walkest; Tmesis, a separating of the compound by introducing a word or words between, as, What way soever he turned.
- Figures of Syntax are intentional deviations from ordinary construction of words.
- Figures of Orthography are intentional deviations from the ordinary spelling of words; Mimesis and Archaism; Mimesis, being the mispronunciation of words by false spelling, as "well zur," "I'll argify the topic"; Archaism is as the ancients spelt, e.g., "The gret Kyng bathe." Compare *Quackenbos*.
- FREQUENTATIO**: The gathering together of various matters expressed throughout a paragraph or speech into one sentence or expression; e.g., "Thus, when all is done . . . he is covetous, vicious, proud. . . . finally intolerable to all men." Cicero.
- HIRMOS**: A sudden entrance into a confused heap of matters; e.g., "Nobles, gentry, poor, rich, young, old, merchant, all cry out against the burden."
- HYPOSTROPHE**: Is a return to the subject after a parenthesis.
- HYPOZEUXIS**: Is contrary to Zeugma, as it joins to each subject its proper verb; e.g., "Pride disdain obedience, idleness neglects labour, ambition strives for honour."
- ILLUSTRATION**: To make clearer by examples, figures, comparisons and instances. The real power of oratory is to pass from homely illustrations to the dizzy heights of imagination.
- METASTASIS**: Is a recrimination of the accuser; e.g., "What I have done, the accuser has done, or his kinsmen."
- MIMESIS**: Is the imitation of one's utterance, pronunciation, gesture, etc.
- PARADIEGESIS**: Is a proof by example, or when the orator mentions something which declares his further meaning; an extraneous confirmation.
- PARADOXON**: Is a figure by which we raise the expectation of something enormous and stoop to something that is either of little moment or not at all criminal; e.g., "He leans over the departed sufferer . . . what does he do? What does he do?—(voice still higher)—What does he do? Smells gin and brandy." Rufus choate.
- PARATHESIS**: Is the immediate conjunction of two or more nouns; e.g., "City Rome."
- PARTITIO**: Is dividing the whole into its parts;
- PLEONASM**: Is a figure whereby some superfluous word or words are added to signify emphatically the vehemence or earnestness of the speaker, and certainty of the matter spoken of.
- SPECIFIC TERMS**: Minute details; e.g., ". . . whose daggers killed Cæsar," not the men; "a minute detail of the circumstances connected with the death of a youthful pair. . . . at the battle of Fontenoy," is more effective than a general description of the battle.
- SUGGESTION**: Is a hint, not a clear statement; e.g., "a certain gentleman. . . ."
- SUSTENTATIO** or **SUSPENSION**: Before the main point or word is said there is a suspension or pause; e.g., "What do you think he has committed? Some theft perhaps, some robbery?" Cicero, after keeping his hearers in suspense, added something more atrocious.
- SYNATHROISMUS**: Is when the orator either accumulates words or phrases presenting particulars of the same subject, or when several matters of a different nature are heaped up together.
- SYSTOLE**: Is when a long syllable by nature, is contracted into a short one.
- TAUTOLOGY**: When used as a figure, is the repetition of the same words.

1. Always *drive* your *speech* ahead of you. This contributes to fluency, and fluency is all-powerful especially with the masses. See William Pitt's advice, p. 178.

2. Keep your *mind on the idea*, and the words will fall in line. A good vocabulary will quickly supply any forgotten word.

The next idea must always be nearly in the range of mental vision—Write out best parts of your speech, extemporise on rest.

Cicero says that the business of the orator is the memory of things visualised and arranged in order in different and distinct places at moderate distances, with a striking symbol in each place with which to stimulate the memory to call up the whole, a symbol of a word to call up an entire sentence, or act as a heading, seeing to it that the sentence begins properly (generally like a verse in poetry—see Quintillian), and most especially closes with proper cadence and feet.

Give each oratorical foot its full value, not slurring over it, and proper modulation and inflection within the pausal rhythm (pp. 399, 403, and 405).

Hold head straight, if too high it makes voice shrill, if too low, indistinct. Take a deep breath, hold it—about twenty syllables, including emphasis, accents and inflections, may be said on same. Give impression of ease and reserve power. Sound diminishes according to distance from centre of expression. Let force be an acute subdual, not loud, apparently loud.

3. *To make the speech flow* is the chief object, and to deliver it as if it were an animated conversation. If audience is very large use the walking measure. Make only a few gestures, letting the stroke of each fall on the accented syllable of the emphatic word which represents the chief idea.

The emotional emphasis is placed on auxiliaries, etc., as *must, very, the*, etc. (p. 182), "He-who-reigns. . ." (p. 363); the intellectual emphasis explains or intensifies the meaning: by setting forth more strongly the key-words, by antithesis (p. 83), by cumulative (p. 145), *e.g.*, "pluck down forms, windows, anything," by marked contrast (p. 85), or balancing or distributing energy over the emphatic group with the rising and falling inflection, *e.g.*, "áll háil to thee, Tháne of Cawdor."—Shak.

Subject and predicate with their respective modifiers should stand out in distinct groups (pp. 362/3); single noun and verb, if emphatic, *e.g.*, man-dies, nation-lives.

4. *Look the audience squarely in the face*, and direct the voice to different parts of it, as this wonderfully preserves and strengthens the vocal powers. The eyes may look in vacancy in the musing or meditative parts.

Tone and Health of Voice, etc.

5. *Do not speak when tired*, for tired muscles react on the voice, and make it dull and unsympathetic.

6. *Avoid any food that may affect the digestion* for indigestion in any form impairs beauty and resonance of tone.

7. *Speaking immediately after a full meal* should be avoided, for then the stomach is at its fullest distension, and the lungs at smallest; an hour and a half, or two hours after, is better

Also avoid speaking without some food in the stomach, as absence of food in the stomach makes voice thin and hollow.

8. *Keep the diaphragm pressed down*, and the shoulders down so that the lungs may inflate themselves fully and thus be able to produce a good tone with carrying power. It is not necessary to protrude it, but keep it *taut* and lower ribs swung out. In women there is more action of the ribs. It is not necessary for carrying power to use excess of voice,—*clear articulation*, distribution of pauses and emphasis are better.

Vowels have carrying power (see long vowels, p. 537, and just length 403), and consonants, strength and character (see p. 183, initial consonant, and good articulation, p. xvi.). "Good verbal expression depends upon a perfect balance between vowels and consonants" (see vowels and consonants alternated, p. 572). Vocal expression carries conviction and triumphs over verbal expression, as evidenced in Mark Antony's "honourable men." (cf. "The Spoken Word," by Louie Bagley.)

9. *Bring voice well forward in the mouth* so that it reflects from the hard palate, and thus produce a clear, ringing tone.

10. *The strong muscles of the sides and stomach* are the ones to control the column of air to the vocal chords, otherwise controlled the voice breaks down, hoarseness and sore throat follow.

11. *Stand erect*, nothing tight around the stomach, so that breathing may be free and easy; and favor your deep tones and falling inflections as these are most effective and manly.

Oratory, according to Quintillian, must not be seasoned too much with a variety of stops, intervals and inflections of tones (see p. 242, highest art—a whole scene in one inflection), and nicety of gestures (see p. 241, proper gesture), for oratory consists in serious pleading, not mimicry. The orator must not encroach upon the actor (p. 273). Vivacious speaking under control, with the elegance of an actor and the character of a good and judicious man, is the desideratum. It should maintain "the simplicity and dignity of the enlarged conversational style."—*The Spoken Word*.

12. Above all (a) *keep the rhythm* as a disregard of this upsets voice, mind and beauty of tone; (b) remember that the *highest art is to conceal art*, and this is done by the orator adopting nature's forms of expression (p. 318). Concentrate on your subject (p. 478), Beecher; forget all else (p. 415), Clay. The loftiest reach of Attic eloquence was intensest passion with greatest self-control pp. 259, Webster; 472, 476, Phillips. Figurative language requires no accompanying gesture, *e.g.*, "Knocking at the heavenly gates" needs no gesture of knocking to make it forcible. Metaphors from living to inanimate are the most copious for the orator, 316. Use choicest, most inherent points (pp. xxvii., 202, 214); argue against self, see Gladstone, 448 (4) (pp. 510, xxix., xxxix.).

"One must study hard to succeed, and this is why one orator outshines another."—*Quintillian*.

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COMMON NAMES OF FIGURES.

1, The Riddle. 2, Tell-cause. 3, Double-meaner. 4, The Give-heads. 5, The Redouble. 6, The Jog-Memory. 7, Front Repeater. 8, Climber. 9, The Rebound. 10, Counter-accuser. 11, Counter-arguer. 12, Counter-charge. 13, Counter-turn. 14, The Opposer. 15, The Quarreler. 16, Surnamer. 17, The Sum-up. 18, Front cut. 19, End cut. 20, Distracter. 21, The Doubter. 22, The Stop-sudden. 23, Turn-tale. 24, The Civil Jest. 25, Climb-down. 26, Abuser. 27, The Knock-out. 28, The Sly-nip. 29, The Ladder. 30, The Abider. 31, The Clarifier. 32, The Prejudicer. 33, The Disintegrater. 34, Right-reasoner, also Cross-talker. 35, Live Picturer. 36, Facts-giver. 37, Outcrier. 38, Exchanger. 39, The Pick-up-again. 40, After-corrector. 41, The Praiser. 42, After-excuser. 43, The Tarrier. 44, Exclamatory approver. 45, The Qualifier. 46, Sharp-repeater. 47, Questioner. 48, Tell-character. 49, Calm-examiner. 50, Feeling-arouser. 51, The Belittler. 52, The Sage-sayer. 53, Like-ender. 54, The Definer. 55, The Changeling. 56, Transposer. 57, Over-reacher. 58, Both-side-arguer. 59, The Implier. 60, Vivid-representer. 61, Rear-warder. 62, Argument-homebringer. 63, The Dry-mock. 64, Moderator. 65, Distributer. 66, Middle-marcher. 67, Rhythm-changer. 68, Far-fetcher. 69, The Repenter. 70, Name-borrower. 71, Misnamer. 72, Hidden conceit. 73, Neithers and Nors. 74, Example-resembler. 75, The Surpriser. 76, The Add-on. 77, Passer-by. 78, Between-comer. 79, The Near-equal. 80, The Proverb. 81, Like-letters. 82, Admitter. 83, Nick-namer. 84, The Licentiate. 85, The Feeling-mover. 86, The Round-a-bout. 87, The Ender. 88, Light Jester. 89, Chief Arguer. 90, Double-repeater. 91, Chain-speech, also Many Ands. 92, Big Deed-teller. 93, Opponent refuter. 94, Fore-corrector. 95, Personifier. 96, Ring-leader. 97, Smooth-streamer. 98, The Bitter Taunt. 99, Fore-and-aft repeater. 100, Heaper. 101, Mid-cut. 102, Cross-couple. 103, Near-same, also Chain-shot. 104, Abaser. 105, Place-describer. 106, Place-feigner. 107, The Translacer. 108, Retaliator. 109, Common-linker.

OPINIONS OF THE PRESS.

The Morning Advertiser.

"ORATORY AND EXPRESSION.

"Mr. J. N. Ruffin, B.A., has written an interesting and instructive book in 'Forms of Oratorical Expression and their Delivery; or Logic and Eloquence Illustrated.' (Simpkin, Marshall. 12s. 6d. net.)

"The author tells of the styles of the various great orators, and also sets out the various forms of expression, and how and when they should be used, as well as the proper way in which arguments and facts should be marshalled. A study of the book would most certainly be of the greatest use to all those who desire to become effective speakers."

Scotsman.

"Conveniently couched in dictionary form with alphabetically ordered articles always well furnished with illustrative examples, Mr. Ruffin's work on public speaking is a useful supplement to the ordinary academic text-books of rhetoric. It goes through the figures of speech, from accumulation down to zeugma, and is fitly adorned with portraits of great orators and other pictures; while the articles, so far from being mere dictionary-rubrics are elaborate both in exposition and in the skilful explanation of details. The book should prove serviceable to students of the technique of eloquence, which, while substantially an art that thrives best by public practice, rarely attains an excellence unsusceptible of improvement by private exercises such as those here so encouragingly displayed."

Christian World.

"Rhetoric, once the crown and end of education, is now almost a lost art. Eloquence still exists, of course; and many orators doubtless know and apply such devices as the 'enthymema, epagoge, epanalepsis, hypotyposis, antithesis, prosopopœia.' But they use these devices intuitively, without knowing their names or studying the classic examples. Mr. Ruffin's industrious and curious volume is an attempt to set forth the art and science of eloquence on the old models, but in the terms of to-day. It will certainly repay studying—given brains, ideas and language in the student."

[The author agrees with the "Christian World" that they use these devices intuitively, because they have been handed down to us by the Romans and the Romans obtained them from the Greeks. If these devices were used *naturally* as Spurgeon, Gladstone, Bright, Bryan and others used them, churches and halls would be crowded.]

Publishers' Circular.

"From Messrs. Simpkin, Marshall, Hamilton, Kent & Co., Ltd.—'Forms of Oratorical Expression and Their Delivery; or Logic and Eloquence Illustrated,' by J. N. Ruffin. If rules can make one eloquent this book should do it; for the author discriminates some three hundred and thirty figures of speech, and gives guidance for their application. Perhaps, however, the chief usefulness of the book for the budding orator will be in the accounts given of a few famous orators ancient and modern, with specimens (all too short) of their greatest flights."

The Times.

"This laborious work takes in alphabetical order and discusses about 400 figures of speech from Accumulation to Zeugma; with accounts inserted of certain great orators of the past who specially used certain figures. Aitiology, for instance, introduces Demosthenes because it was one of his favourite figures. William Pitt comes in because he 'adroitly used the figures Epiphonema, Amplificatio, Rhythmus, Sarcasmus,' &c. The book is a storehouse of illustration, analysis, and anecdote."

"This elaborate work, of which the main purpose is to emphasise natural delivery, is brought up to date."

The Expository Times.

"Under the title of *Forms of Oratorical Expression and their Delivery*, Mr. J. N. Ruffin, B.A., has published a dictionary of figures of speech, with illustrative quotations.

"First there is the derivation of the word, Greek words being sometimes given in Greek letters, sometimes not; next, the meaning; and finally examples are offered of the use of the figure.

"Take a short (and therefore not very representative) example:

"Diplasiasmus: Greek *dia* double, twice, two; *plasso*, to mould, fashion; is a figure of words by which the orator makes a repetition of a word or name for the sake of emphasis. An immediate repetition with added emphasis: "O swallow, swallow, flying, flying south."—Tennyson. Also a repetition after one or two words intervening: "Again and again"; "On, Stanley, on."—Scott."

Daily News.

"Many people must have wondered precisely how Mr. Lloyd George compounds his orations. The problem is now solved by Mr. J. N. Ruffin, who publishes to-day a work entitled 'Forms of Oratorical Expression and Their Delivery,' (Simpkin Marshall, 12s. 6d. net). Mr. Ruffin has devised an analytical method which enables him to break up a speech into its elements."

Baptist Times.

"The writer seems to have ransacked all the resources of information concerning oratory, and his pages abound with illustrations. It is a veritable gold mine. . . ."

"Perhaps the best part of the book is at the end, dealing with recent orators and their utterances. Fittingly W. E. Gladstone is at the head of this section, and not the least important sketch is that of Warren G. Harding, the President-elect of the United States. The sketch of Charles H. Spurgeon is very well done, and the illustrations of his oratory are exceedingly good.

"Senator Harding is a well-known Baptist, a man with a strong face and sturdy character. The extracts from the oratory of the President-elect are very interesting and of considerable force. His words upon the American Press have a value for this country. 'No one agency can render a greater service in holding to the chartered way than a conscientious and patriotic American press, but it must remain free, utterly free, along with freedom of speech, freedom of religious belief, and the freedom of a righteous pursuit. It must be honest and it ever must be rejoicing in American nationality, which is our priceless possession.'

"'Oratorical Expression' is a book for the student, speaker and preacher, and will more than repay very careful reading."

The Vote.

"WOMEN AS PUBLIC SPEAKERS."

"In a recent publication ('Forms of Oratorical Expression,' by J. N. Ruffin, B.A.) (Simpkin, Marshall), 12s. 6d. net (can be obtained at this office) certain public women are cited as adepts in public speaking. Lady Astor is quoted as possessing rhetorical and rhythmical qualities, flow of speech, and a clear, distinct voice. Mrs. Besant is described as unquestionably the most accomplished and eloquent of women orators. Mrs. Drummond and Mrs. Pankhurst are classed with the notable women speakers of to-day."

Justice.

"FLOWING PERIODS."

"At the Knickerbocker Hotel, New York, meetings were held every day during the election campaign which resulted in sending Senator Harding to the White House. On the last day, 48 of the ablest orators spoke from noon to midnight; as soon as one orator sat down, another was up, streams of people pouring in and out the whole time. And Mr. Ruffin, who relates this anecdote, has produced a book which has a Knickerbocker style. He places the orators of the ages—Demosthenes, Cicero, Whitefield, Fox, Sheridan, Webster, Clay, Spurgeon, and many others—on his stage, and makes them talk, describes their methods, and supplies portraits. The secrets of the machinery of their art is laid bare—Apostrophe, Emphasis, Hyperbole, Imprecation, Paradox, Sarcasm, Tu Quoque, etc., all in alphabetical order. Mrs. Annie Besant excels in 'Metabasis.'"

"When Spurgeon warned an old sinner—'Oh, poor tottering, grey-head, wilt thou take the last step into the pit?' he used 'Synecdoche.' Mr. Ruffin recites scores of such learned classifications, and provides entertaining illustrations of all of them."



THE LATE DOCTOR ANNA HOWARD SHAW,
D.D., M.D.

Photo kindly supplied by the National Woman Suffrage Publishing Co., Inc., 171 Madison Avenue, New York.

Principal Forms of Logical and Oratorical Expression used by Dr. Shaw. Her master-figures are those in italics:—

Accumulatio, *Ad Metum Argument*, *Ad Vericundiam Argument*, Aitiology, Anadiplosis, *Analogical Disproof*, *Anaphora*, Anastrophe, Antimetabole, *Antistrophe*, *Antithesis*, *Antonomasia*, Apomnemonsysis, Apoplanesis, Aposiopesis, *Apostrophe*, *Arsis and Thesis*, *Asteismus*, *Deductive Refutation Form*, *Ecphonesis*, Enthymemata, Enthymeme, *Eperotesis*, *Epilogue*, Epiphonema, Epitheton, Epizeuxis, Exegesis, Gnome, Homœoptoton, *Hypothesis*, *Hypotyposis*, *Ignoratio Elenchi*, *Ironia*, Mesodiplosis, Metaphora, Paradiastole, Paregmenon, *Paromology*, *Paronomasia*, Pathos, Peroratio, Polyptoton, *Polysyndeton*, *Procatalepsis*, Prooimion, *Protrope*, Rhythmus, Sermocinatio, Simile, *Syllogismus*, Synathroismus, Synonymia, Syntheton.

As all the arts and sciences have technical names, so has Eloquence, the noblest of the arts and sciences. At first glance these names may seem difficult, but a few perusals will make them familiar. *An easy pronunciation of them is given* in the Index of "Forms of Oratorical Expression," which also has their corresponding common names for use of those not desiring to use the technical.

THE LATE DR. ANNA HOWARD SHAW, D.D., M.D.*

HER ORATORY, DELIVERY, AND SOME NOTES FROM EMINENT CONTEMPORARY CRITICS.

Doctor Anna Howard Shaw, the most eloquent of American women orators, to whose efforts were largely due the incorporation of the Federal Amendment into the American Constitution, granting suffrage to all American women, was born at Newcastle-on-Tyne, England, Feb. 14th, 1847. When four years of age, her mother took her with her brothers and sisters to join their father in the United States. They resided first in Massachusetts, where she attended public school till she was twelve, and later, on a wilderness claim in Michigan which her father had taken up. While her father and brothers were away fighting on the northern side in the American civil war, she remained at home surrounded by redskins, wolves and other perils of the wilds, and developed that sturdiness which characterised all pioneers from Lincoln down.

In 1875 Dr. Shaw entered the Theological Department of Boston University, and in 1901 the degree of Doctor of Divinity was conferred upon her by the Kansas City University. By service in the ministry she hoped to break down the traditions which hampered women in their progress, also to improve their condition socially and economically, but despairing of accomplishing her aim in this vocation, she studied medicine, and in 1885 received the degree of M.D. from a Boston University, and embarked on this profession hopeful of obtaining better results. She soon came to the conclusion that the remedy did not lie in medicine, but that it could only be secured through the vote, so she consecrated herself to the suffrage cause, beginning her work as an organiser and lecturer for the Massachusetts Woman Suffrage Association. She was so successful in this that she was elected President of the "National American Woman Suffrage Association" in 1904, when it had only 17,000 members. This number she raised to 200,000. In 1904 only four states had equal suffrage; in 1915, when she resigned, twelve states had adopted equal suffrage.

Doctor Shaw espoused woman suffrage as a means to bring about the improvement of the social and economical status of women. She held that women had abilities, and that all opportunities and avenues for which they are capable should be open to these abilities.

On July 2nd, 1919, in her seventy-third year, and in the fulness of her power, she died, just as the last State was about to ratify the Federal Suffrage Amendment, when she was looking forward to the great celebration of its adoption

* To be read following p. 498 of "Forms of Oratorical Expression."

and to assist in putting the new "League of Women Voters" on its feet. No death ever caused more universal grief nor left such a vacancy in the ranks of humanitarian workers, not even that of any of the memorable suffrage leaders. Her work was constructive. She was a builder who was to push forward the superstructure on the foundation which had been laid by Julia Ward Howe, Frances E. Willard, Susan B. Anthony, Lucy Stone, Elizabeth Cady Stanton, Mary E. Livermore, Martha Wright, Lucretia Mott and others. For more than two score years, without a rival among women orators, her voice rang in the advocacy of temperance and equal suffrage, and during the last three years of her life she had no superior among men in her eloquent appeals for loyalty to the Government, and for a League of Nations that would scrapheap wars forever.

Her Difficulties and Early Training How to Speak.

Dr. Shaw, in her book "The Story of a Pioneer," speaking of Miss Lucy Foot, a college graduate and a remarkable woman, as her teacher in the high school, and who was her early inspiration and model, says: "She immediately took interest in me, and proved it at once by putting me into the speaking and debating classes, where I was given every opportunity to 'hold forth' to helpless classmates when the spirit of eloquence moved me. As an aid to public speaking I was taught to 'elocute,' and I remember in every mournful detail the occasion on which I gave my first recitation. We were having our monthly 'public exhibition night,' and the audience included not only my classmates, but their parents and classmates as well. The selection I intended to recite was a psalm entitled 'No sect in Heaven,' but when I faced my audience I was so appalled by its size and by the sudden realisation of my own temerity that I fainted during the delivery of the first verse. Sympathetic classmates carried me into an anteroom and revived me, after which they naturally assumed that the entertainment I furnished was over for the evening. I, however, felt that if I let that failure stand against me I could never afterwards speak in public, and within ten minutes, notwithstanding the protests of my friends, I was back in the hall and beginning my recitation the second time. . . . I went through the recitation with self-possession and received some friendly applause at the end. Strangely enough, those first sensations of 'stage fright' have been experienced in a lesser degree in connection with each of the thousands of public speeches I have made since that time. . . . Now, however, the nervousness passes after a moment or two.

From that night Miss Foot lost no opportunity of putting me into the foreground of our school affairs. *I took part in all our debates, recited yards of poetry to any audience we*

could attract, and even shone mildly in our amateur theatricals." At 25 years of age Dr. Shaw entered Albion College, which she chose because Miss Foot was educated there. At Albion, she says: "Naturally, I soon plunged into speaking, and my first speech at college was a defence of Xantippe. I have always felt that the poor lady was greatly abused and that Socrates deserved all he received from her and more. I was glad to put myself on record as her champion . . ." She was nominated for orator among the students, the boys also voting for her.

Her Wit, Humor, Repartee and Retorts.

"Anna Howard Shaw was one of the truly big women of the country. . . . Tactful, *witty*, socially agreeable, broad-minded, avoiding useless controversy, yet abating nothing in the force of her arguments, she made friends everywhere for herself and her cause. . . . Enfranchised women will place her name high on their roll of honour."—"Indianapolis Star."

"Her remarkable ability as a speaker, *her never-failing humor*, her readiness to grasp great problems and big questions and her talents for leadership, made her easily one of the foremost women of her time."—"Jersey City Journal." She had *mastered so well the art and uses of Repartee and Retort* that no heckler ever stood a chance with her. She knew all the phases of this element of oratory, and so well, too, that the minute the heckler started, her mind was on the way to hurl back a smart repartee, a clever answer, or withering retort. But it was nearly always in a strain of good humor that left no deadly wound behind. Her repartees enlivened her discourse, and kept her audience good-natured and sympathetic.

Doctor Shaw as an Orator.

"But the cause which was the goal of the efforts of the leader, the pioneer, the orator, has been won. Woman's political freedom is here. The Federal Suffrage Amendment has been passed. State by State the formalities of its ratification are completed. There are no words with which to measure the part which Dr. Shaw played in this monumental victory. She was of the suffrage struggle its greatest orator, its wit, its humor, its deathless spirit. She staked her whole life on the cause, she conquered for it and with it, and death cannot rob her nor us of the victory that was so largely her work."—Carrie Chapman Catt, President of the National American Woman Suffrage Association.

As a sidelight on Dr. Shaw's temperament, in the early 'eighties, out of the host of great New Englanders she came

into close touch with at Boston: Mary E. Livermore, Lucy Stone, Julia Ward Howe, the Emersons, Garrisons, Alcotts, Whittier and Wendell Phillips, it is curious to note that



the descendant of the "fighting Shaws of Castle Loch-an - Eilan" and the Scottish Stotts of Northern England should choose as her favourite the calm and beneficent poet Whittier, who "At our meetings," she says, "was like a vesper - bell chiming above a battle-field." Her voice was a great asset, and she had trained it so well and produced it so properly that it was as rich and musical at 72 as in early years.

"Her gift for public speaking and her spirit of freedom began to show themselves very soon, and her eloquence and

Dr. Shaw when beginning her speeches.

(Photo kindly supplied by Miss Lucy E. Anthony.) native ability attracted the attention of the presiding elder of the district conference of the Methodist Church of which she became, upon conversion, a member. . . . Few of her speeches are recorded, because she always speaks without notes, and few reporters or stenographers can go at her pace, for while she *speaks most distinctly*, she speaks very rapidly."—Lucy E. Anthony. (Taken from "Famous Living Americans," by Mary Griffin Webb and Edna Lenore Webb.)

"I had already had occasion to see the extraordinary quality of her clear and effective mind, and to know how powerful and persuasive an advocate she was."—Woodrow Wilson, President of the United States.

"It was my great pleasure to speak with her from many a platform in favor of the League, and to enjoy the very great privilege of listening to her persuasive eloquence, *her genial wit and humor*, which she always used to enforce her arguments."—William Howard Taft (ex-President of the United States, the President of the League to Enforce Peace).

"Dr. Shaw was one of the world's most remarkable women, strikingly exemplifying qualities that inspired confidence in her cause. She combined with the ability to put plain thoughts in plain words the power to move vast audiences by eloquence. Yet her appeal was always simple; hard, common sense was her weapon of attack."—"Pittsburgh Sun."

"A noble woman, with an eloquent tongue, a keen intelligence and all her faculties at the service of a moral purpose. . . ."—"New York Tribune."

Extracts from some of Dr. Shaw's speeches with the Forms of Logical and Oratorical Expression marked therein:—

*" *This is the American flag.* It is a bit of bunting, and why is it that, when it is surrounded by the flags of all other nations, your eyes and mine turn first toward it and there is a warmth at our hearts such as we do not feel when we gaze on any other flag. *It is not because of the beauty of its colors, for the flags of France and England, which hang on either side of it, have the same colors. It is not because of its artistic beauty, for other flags are as artistic.* 'It is because you and I see in that piece of bunting what we see in no other. It is not visible to the human eye, but it is to the aspiring soul. *We see in every stripe of red the blood which has been shed through the centuries by men and women who have sacrificed their lives for the idea of democracy; we see in every stripe of white the purity of the democratic ideal toward which all the world is tending; and in every star in its field of blue we see the hope of mankind that some day the democracy which that bit of bunting symbolizes shall permeate the lives of men and nations; and we love it because it enfolds our ideals of human freedom and justice.*"

** " There is no age of which the problems that confront a people seem so complex and difficult as those of their own age. This is certainly true of the times through which we are passing. Vast problems meet us on every hand and all about us is a despairing world, war mad with fear and hate. Beyond the seas, thrones are tottering to their fall, kings are driven into exile, nations blotted from the face of the earth, dead and dying everywhere; homeless, haunted, outraged women with little children perishing of hunger as they sink exhausted by the wayside; in our own country lawless destruction of property; the strikes of discontented work folk; little children driven to the mines and

*" Those who were present will never forget the exaltation of a certain great occasion during the progress of the war, when she raised her eyes to the flag hanging above the platform on which she stood and uttered these words." This magnificent passage certainly has the Websterian ring and roll about it, its rhythm is sublime and its lofty sentiments coincide therewith. (1) Apostrophe; (2) Ars; (3) Aitiology; (4) Thesis; (5) Hypotyposis and Anaphora; (6) Epiphonema.

** This is from a speech delivered by Dr. Shaw, in December, 1915, upon retiring from the Presidency of the National American Woman Suffrage Association.

(7) Proimion or Exordium. The periods of this Proimion are full, because the cause is weighty and solicitous (see p. 367), as the Americans had begun to discuss intervening in the war.

factories and sweated industries to add to the already bursting coffers of the rich and powerful; an army of ignorance and vice led to the polls as sheep to their own destruction; and even universities and churches unmindful of their high mission muzzled at the behest of a dominating sordid financial power; the right too often on the scaffold, the wrong enthroned.

How can the United States, in any spirit of a truly great nation, offer its services as mediator when it is following the same line of action towards its own people? How can it plead for justice in the East, when it denies it to its own women? How can it claim that written agreements between nations are binding when it violates the fundamental principles of its own national constitution, which declare that "the right of the citizen to vote shall not be denied or abridged by the United States or any State," and yet for forty-five years Congress has turned a deaf ear to the appeal of our own citizens for protection under this law. Is it true that the United States Constitution too is but a scrap of paper to be repudiated at will?

When aroused by an outraged public sentiment, the Government makes a spasmodic attempt at protecting the sanctity of the home by abortive attempts to regulate marriage, divorce, and especially to suppress polygamy—¹⁰*polygamy*, that base and debasing institution which, in all countries wherever practised, ¹¹*brutalizes men, degrades women, blights the lives of the children, and prostitutes the holiest relations in life to the service of the basest form of human lust, using the sacred bond of marriage as a shield for human passions under the guise of religious sanction.*"

* "If it is true that men are so [†]*ill-governed, so incapable of controlling themselves and their opinions, and so incapable of living with other people who do not agree to everything they say, that political disagreement with a wife must lead to domestic tragedy, that is no argument against suffrage. It may be an ¹²argument against marriage, but it is certainly not an argument against suffrage.*

There is always a *therefore*, no matter what the argument; the *therefore* is permanent.

Then they began to test our brains. The first man who ever did this scientifically was a French scientist, one of the very greatest scientists the world has ever produced, and he found that the male brain weighed a certain number of grammes more than the female brain, ¹³*therefore*—and that the female brain weighed a certain number of grammes more than the brain of an idiot, ¹³*therefore*. But then, this famous scientist died, and, when his brain was weighed it was found that it weighed two grammes less than the brain of an idiot. And yet he, in his line, was the most eminent scientific man of his day or of any other day.

It was discovered that the convolutions of the female brain, in comparison of the size of the brain, were a little deeper than those of the male, and that the average amount of gray matter was equal in the male and the female brain, ¹³*therefore*—!

The anti-suffragists' cries are all like the cries of little children who are afraid of the unknown. They are forever crying ¹⁴*"The goblins will catch you if you don't watch out!"* They feel that anything that ¹⁵*has not been should not be*, and that all that is is right, when, as a matter of fact, if the world believed that, we should be in a static condition and never move unless backwards, like crabs.

By some, women are supposed to be unfit to vote because they are hysterical and emotional; and, of course, men would not like emotion to enter into a political campaign. They want to cut all emotion out, and so they would like to cut us out. I had heard so much about our emotionalism that I went to the last Democratic National Convention, held at Baltimore, to observe the

(8) Eperotesis with Anaphora; (9) Eretosis.

(10) Anadiplosis; (11) Accumulatio.

* Taken from passages here and there. †Synonymia; (12) Fallacy of argument called Ignoratio Elenchi, see also Apoplanesis. (13) Antistrophe.

(14) Ad Metum Argument, with (15) Paronomasia.

calm repose of the male contingent. ¹⁵*I saw some men take a picture of one gentleman whom they wanted elected, and it was so big they had to walk sideways as they carried it forward; they were followed by hundreds of other men screaming and yelling, shouting and singing the "Hown Dawg" song; then, when there was a lull, another set of men would start forward under another man's picture, not to be outdone by the "Hown Dawg" melody, screaming, yelling and shouting at other people. ¹⁶*I saw men jump up on the seat and throw their hats in the air and shout: "What's the matter with Champ Clark?"**

Then, when those hats came down, other men would kick them back into the air, shouting at the top of their voices: ¹⁷*"He's all right!!!"* Then I heard others screaming and shouting and yelling for ¹⁸*"Underwood!! Underwood, first, last and all the time!!!"* ¹⁹*No hysteria about it—just patriotic loyalty, splendid manly devotion to principle. And so they went on and went on until 5 o'clock in the morning—the whole night long. ²⁰*I saw men jump up in their seats, and jump down again, and run around in a ring. ²¹*I saw two men run towards another man to hug him both at once, and they split his coat up the middle of his back and sent him spinning around. ²²*I saw men knock the hats of other men off whenever they shouted something about Champ Clark or Underwood or someone else. ²³All this in the calm repose of the legal male mind in politics!****

I have been to a lot of women's conventions in my day, but ²⁴*I never saw a woman leap up on a chair and take off her bonnet, and toss it up in the air and shout: "What's the matter with" somebody. I never saw a woman knock another woman's bonnet off of her head as she shouted: "She's all right!" ²⁵*I never heard a body of women whooping, ²⁶and screaming, ²⁷and yelling for five minutes, when somebody's name was mentioned in the convention. ²⁸We are perfectly willing to admit that we are emotional. I have actually seen women stand up and wave their handkerchiefs. I have even seen them take hold of hands and sing, "Blest be the tie that binds." Nobody denies that women are excitable. Still, when I hear how emotional we should get, and how excitable we should become should we get into politics, I couldn't help recalling to my mind's eye ²⁹the calm repose and dignity of this Baltimore and other political conventions.**

She said that it was a great thing to have ³⁰*ancestors who were in the Revolution, and added: "I descend from a long line of Revolutionary ancestors." "That is what you have done," said I, "you have ³¹descended, but I have ascended, and, as to a long line of Revolutionary ancestors—I would rather ³²ascend than descend from my ancestors, no matter who they were."*

§ "There are two classes of people here this afternoon—saints and sinners; the sinners are the people who do not agree with us, and the saints are the people who do. §§ *We want the sinners to be seated.*

There was no man left out, they were all in—³³*black and white, rich and poor, wise and otherwise, drunk and sober, all men were in, and for the first time the little word "male" stood all alone. And yet God said in the beginning: "It is not good for man to stand alone!"*

However, politicians hit upon the plan of putting at the head of the column of each political party a symbol, like a rooster, ³⁴*or an eagle, or a star, or a man with a hammer in his hand, to stand for the different political*

(16) Hypotyposis with Anaphora, and containing the following Forms:—

(17) Epiphoresis; (18) Ironia; (19) Polysyndeton; (20) Paronymology. The general Form of argument in this Hypotyposis being the Deductive Refutation Form.

(21) Ad Vericundiam or Chinese Argument; (22) Paronomasia; (23) Antimetabole.

§ From a speech delivered at Birmingham, Ala., April 16th, 1915. Stenographically reported. §§ Prooimion containing Asteismus, see Exordium, also Pathos p. vii.

(24) Syntheton, with Paronomasia on words "wise" and "otherwise."

(25) Polysyndeton.

parties, so that, if a man has intelligence enough to know the difference between a rooster and an eagle, he knows which party to vote for. The people who do not want women to vote for fear of their ignorance, so arrange our ballots in the United States to adapt them to male illiteracy! I think women could vote a ballot carefully prepared like that, especially if the eagle were taken out and ²⁶*a hen put in!* I am quite sure we could vote the ticket!

And what objections confront such an appeal as this? They may be expressed in beautiful poetical phrases about ²⁷*the sturdy oak, and the clinging vine*"; but we know that they who observe more closely the sturdy oak about which the ivy clings, find it dead at the top. ²⁸The truth is that there has been too much of the clinging vine and too much of the sturdy oak theory in the world.

A lady in one of the campaign States whose guest I was, held up her baby and said: ²⁹*"Is this not my job?"* "It certainly is," I replied, "and any woman who has that kind of a job has a job that she ought to attend to." Then she exclaimed: "How can I go to the polls and vote?" I said: "Your husband, who is the president of a bank, also has a job that requires his closest attention, yet he told me that he intended to vote for this amendment." "Oh yes," she cried, "he is very keen about it." Then I said: "See what an advantage you have over your husband. He has to leave *his* job to go and vote, while *you* may take your job with you."

†The glaring headline ran: "250,000 men killed since the war began." (Alas, what would it be to-day?) I said: ‡ "Two hundred and fifty thousand dead men! No woman can comprehend the meaning of such horrible slaughter! The horror of it alone would drive her mad. It means that two hundred and fifty thousand strong splendid men lie dead; there are miles of dead men, choking the rivers with their dead bodies, filling the trenches with the dead and dying; their blood mingling with the waters of rivers turns them to crimson. I for one cannot comprehend the horror of such slaughter. But, if you were to tell me that § *one man* lay dead, and if I were to look into the upturned face of one dead soldier and see its pallor, * *I should know* what one woman knows about war. *I should know* that years before, a woman, whose heart beat in sympathy with her love and her desire for motherhood, had walked day by day with her face to an open grave with a courage which no man has ever surpassed, that she might become the mother of a child. And *I should know* that if she did not fill the grave as thousands upon thousands do, if she lived, and a tiny little bit of helpless humanity was laid in her arms, there went out from that woman's heart a cry so deep, so sacred, so full of hope, that it laid hold on the Infinite Himself. *I should know* that that cry was not for herself, but for the tiny helpless being that laid in her arms, that her boy might be worthy, and that she might know as the years went on that he would live a life of usefulness. She did what all mothers must do, and what men have failed to understand as the real significance and price of motherhood. Men have failed to realize that women are human, that they have the same human ambitions ³⁰and hopes and aspirations and desires as have men, that they desire to reach out and grasp the problems of life and solve them as do men, that they long for intellectual development and power as men do.

Men have not yet learned that women are human, hence they as yet do not realize that the mother lays all these ambitions aside for herself, but she never lays them aside for her boy. In her joy of motherhood, she forgets her nights of sleeplessness and her days of fatiguing toil year after year until

(26) Asteismus.

(27) Gnome; (28) Apomnemonsysis.

(29) Dr. Shaw applying the first Aristotelean rule on heckling (see "Heckling") in disposing of a heckler.

† From this point begins Dr. Shaw's Epilogue, which Epilogue ranks among the first of the finest and most eloquent Epilogues on record. ‡ Epiphonesis. § Antonomasia; * Anaphora; (30) Polysyndeton.

at last he has grown to be a man, and ³¹*she looking up into his eyes*, beholds him ³²*bone of her bone, and flesh of her flesh, aye, and life of her life*, for she has carved out twenty years and more of her life and built them into the making of a man. In him she beholds the most marvellous work of God, ³³*for in all the universe there is nothing more wonderful than a noble human being*, ³⁴*clean of brain, and clean of heart, strong of limb, ambitious in his purpose to lay hold of life and to master it.* ³⁵*How wonderful he is!*—but it took the life, toil and joyous sacrifice of a woman to develop him. And then his country calls him, and in an hour that wonderful being is dead—³⁶*dead*. And in his ³⁷*death* there *died* the life, toil, and hope of the mother who gave him birth. Looking out into the darkness of the lonely and desolate years, she knows that a woman died too, for merely to breathe is not life. Multiply that mother's loss by hundreds of thousands and even, ³⁸*God pity them!* by millions, and, I ask, ³⁹*what* does a man know about war in face of the tragedy of motherhood? Did you read in your paper this morning that letter from Russia? Did you read what the women in Russia know about war? Did you read what the women of Galicia, the women in Poland, and all those mountainous countries, know about war? Did you read the price that women are paying?

The warring nations are calling their men from seventeen to fifty years of age and upwards, the very ⁴⁰*flower* of their people, to be food for cannon! And they are leaving behind ⁴¹*the defective, the diseased, the degenerate, the criminal, the unfit*, to become the fathers of the children of the future. ⁴²*The crime of crimes in war is the crime against the unborn children*, in robbing them of virile fathers, and against women in robbing them of fit mates to be the fathers of their children; yet you ask what women know about war! They are learning more every day, and what they learn leads them to demand the ballot, ⁴³*not that they may fight, but that they may help men to keep from fighting.*

⁴⁴*Oh men!* forget your sentimentality and think of women as human; as human factors in the world's progress. ⁴⁵*Think of their devotion* to you and to their families, and then never again say that a woman should have no voice in the things that so vitally concern herself, her family and her country. ⁴⁶*Whether in war or in peace, the man is not complete without the woman; and as it is impossible to conceive of an ideal home without the man, so it is equally impossible to conceive of an ideal Republic without the woman.*"

(30) Polysyndeton; (31) Hypotyposis; (32) Polypoton; (33) Aitiology; (34) Epitheton; (35) Ecphonesis; (36) Epizeuxis; (37) Paregmenon; (38) Eperotesis.

(39) Metaphora; (40) Synathroismus; (41) Polypoton; (42) Paradiastole; (43) Ecphonesis; (44) Pro trope; (45) Peroratio, with Antithesis, Simile or Similitudo.

MRS. ANNIE BESANT

HER ORATORY, DELIVERY, AND SOME NOTES FROM EMINENT CONTEMPORARY CRITICS.

This most remarkably eloquent woman, whose oratory partakes of the powerful reasoning and fire of Demosthenes, the beautiful roll and rhythm of Cicero, and to whom the first place as a speaker among British women unquestionably belongs, was born in London, October 1st, 1847. She married the Rev. Frank Besant in 1867. Her brother was the famous novelist, Sir Walter Besant, who wrote "The Children of Gideon," which became the source of spirit-stirring eloquence to a number of women.

In 1875 she joined the Theosophical Society, alleging as her reason the possibility of founding by such a society universal brotherhood, the fomentation of aryan literature and philosophy, particularly of investigating the unexplained laws of nature and physical powers latent in man, and the absolute freedom of the religious opinion of its members. To-day, she is President of the Theosophical Society, which now has its ramifications throughout the civilised world. Since 1875 her eloquence has teemed on the aforementioned principles and fulminated all over the vast Indian Empire, the Continent and the British Isles: now in the Fabian Society to improve the condition of the working girl, now in the suffrage movement to attain emancipation and political freedom for women, now in educational enterprises to diffuse knowledge among the Indians, founding seminaries, institutions and colleges, her most noted being the Central Hindu College; now in "Home Rule for India," to secure domestic rule under the British crown by the Indian in the Indian's own way, as the quickest road to India's highest development.

The names of Fox, Burke, Sheridan and Bright always appeal to the Indian, but no name has ever fired the Indian mind to such an extent, nor had such direct influence over 350,000,000 people, as that of Mrs. Annie Besant, and for the betterment of the world, the elevation of humanity, history discloses none more illustrious, more useful, more glorious.

Her First Awakening to Eloquence.

The following is Mrs. Besant's own story from her "Autobiography," published in 1893 by T. F. Unwin:—

"The spring of 1873 brought me knowledge of a power that was to mould much of my future life. I delivered my first lecture, but delivered it to rows of empty pews in Sibsey Church. A queer whim took me that I would like to know how 'it felt' to preach, and vague fancies stirred



MRS. ANNIE BESANT.

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Principal Forms of Logical and Oratorical Expression used by Mrs. Besant. Her master-figures are those in italics :—

Accumulatio, Amplificatio, Anadiplosis, *Anaphora*, Antimetathesis, *Antithesis*, Aparithmesis, Apodosis, Apomnemonsysis, *Arts* and *Thesis*, Asteismus, *Asyndeton*, Commoratio, Concomitant Variations, Comparatio, *Deductive Disproof*, *Deictic*, *Dilemma*. Ecphonesis, Emphatic Repetition, *Enthymema*, *Enthymemata*, *Enumeratio*, Epanados, Epanalepsis, Epanorthosis, *Eperotesis*, Epidiorthosis, *Epilogue*, Epimone, Epiphonema, Epitheton, Epitrochasmus, Epizeuxis, Erotesis, Eutrepismus, Exordium, Expolitio, *Frequentatio*, Gnome, Horismos, Homœoptoton, Hypobole, *Hypophora*, *Hypothesis*, Incrementum, *Inductive Disproof*, *Metabasis*. Paradiastole, Paradiagesis, Paradigm, Paramythia, Parenthesis, *Parison*, *Parity of Reasoning*, *Paromology*, Periodicity, *Peroratio*, Polyptoton, Pragmatographia, Prooimion, Prosographia, Protasis, *Protrope*, *Rhythmus*, *Sermocinatio*, Symploce, Synonymia, Syntheton.

As all arts and sciences have technical names, so has Eloquence, the noblest of the arts and sciences. At first glance these names may seem difficult, but a few perusals will make them familiar. *An easy pronunciation of them is given* in the Index of "Forms of Oratorical Expression," which also has their corresponding common names for use of those not desiring to use the technical.



Mrs. Besant, at 25, firing London with her eloquence. (Photo kindly lent by Fred. Thorseby, Esq.)

in me that I could speak if I had the chance. . . . So, locked alone in the great, silent church, whither I had gone to practise some organ exercises, I ascended the pulpit steps and delivered my first lecture on the Inspiration of the Bible. I shall never forget the feeling of power and delight — but especially of power — that came upon me as I sent my voice ringing down the aisles, and the

passion in me broke into balanced sentences and never paused for musical cadence or for rhythmical expression. All I wanted then was to see the church full of upturned faces . . . —if ever the chance came to me of public work, this power of melodious utterance should at least win hearing for any message I had to bring.

“But the knowledge remained a secret all to my own self for many a long month, for I quickly felt ashamed of that foolish speechifying in an empty church; but, foolish as it was, I note it here, as it was the first effort of that expression in spoken words which later became to me one of the deepest delights of life. And, indeed, none can know, save they who have felt it, what joy there is in the full rush of language that moves and sways; to feel a crowd respond to the lightest touch; to see the faces brighten or darken at your bidding; to know that the sources of human emotion and human passion rush forth at the word of the speaker as the stream from the riven rock; to feel that the thought which thrills through a thousand hearers has its impulse from you, and throbs back to you the fuller from a thousand heart-beats. Is there any emotional joy in life more brilliant than this, fuller of passionate triumph, and of the very essence of intellectual delight?”

On August 2nd, 1874, Mrs. Besant heard Mr. Bradlaugh speak in the Hall of Science, London, and was greatly impressed with his eloquence. She says “the Hall was crowded to suffocation, and at the very moment announced for the lecture a roar of cheering broke forth, a tall figure passed swiftly up the Hall to the platform, and, with a

slight bow in answer to the voluminous greeting, Charles Bradlaugh took his seat"; that he began quietly and simply, and as he went from point to point his voice grew in force and resonance till it rang round the hall like a trumpet; that his language was splendid, and his eloquence, fire, sarcasm, pathos, passion, all in turn, were used, "till the great audience, carried away by the torrent of the orator's force, hung silent, breathing soft as he went on, till the silence that followed a magnificent peroration broke the spell, and a hurricane of cheers relieved the tension."

Her Logical Training.

The eloquence of Mr. Bradlaugh so confirmed and strengthened the already awakened spirit of oratory in Mrs. Besant, that she decided to devote herself wholly to propagandist work and social reform both by tongue and pen, for, as she says, "I have to thank Mr. Bradlaugh for the influence which led me to read fully all sides of a question, and to read most carefully those from which I differed most ere I considered myself competent to write or speak thereon. He saved me from the superficiality that my 'fatal facility' of speech might so easily have induced; and when I began to taste the intoxication of easily-won applause, his criticism of weak points, his challenge of weak arguments, his trained judgment, were of priceless service to me, and what of value there is in my work is largely due to his influence, which at once stimulated and restrained. . . . My quick, impulsive nature found in him the restful strength it needed and learned from him the self-control it lacked. . . . Some of his wise phrases have ever remained in my memory: 'You should never say you have an opinion on a subject until you have tried to study the strongest things said against the view to which you are inclined'; 'You must not think you know a subject until you are acquainted with all that the best minds have said about it.'" Thus, under the guidance of Mr. Bradlaugh, Mrs. Besant became one of the most logical of debaters and irresistible of orators.

Method of Preparing her Speeches.

Mrs. Besant says: "I do not prepare, except by studying the subject on which I am going to lecture. I studied very fully. I wrote my first lecture, but found it hampered me. I also wrote the second, and had it on the table, but did not read it. After that I only made headnotes, was to speak sequentially. The words always come, as do illustrations, figures of speech and so on. But I arrange the subject in an orderly way so as to present it clearly."

Her Stage Fright or Platform Trials.

She was very nervous on commencing her first lecture, which was given at the Co-operative Institute, 55, Castle

Street, Oxford Street, on August 25th, 1874. She describes the sinking of the heart and trembling of the knees. "But all this miserable feeling," she says, "vanished the moment I was on my feet. . . . Before a lecture I am horribly nervous, wishing myself at the ends of the earth, heart beating violently, and sometimes overcome by deadly sickness. Once on my feet, I feel perfectly at my ease, ruler of the crowd, master of myself . . . and I often fancy that the more miserably nervous I am in the ante-room, the better I speak when once on the platform."

Mrs. Besant as an Orator, Her Voice and Gestures.

"As a speaker Mrs. Besant, perhaps, stands unrivalled in the whole Empire. It is an intellectual treat to listen to her. . . . Her speeches, which do not show any labour, are the result of hard work. . . . Mrs. Besant never speaks without preparation, oftentimes reading cartloads of books to prepare a single address. She never writes out or prepares the wording of her lectures, though, as she said on one occasion, she prepared her perorations which usually were left undelivered. . . . To get over this (nervousness) she secludes herself for half an hour before she lectures, and walks direct into the hall and begins the address which goes forth to the minds of the audience."—"Mrs. Annie Besant. A Sketch of Her Life and Services to India," published by G. A. Natesan & Co., Madras, 1917.

In Mrs. Besant's oratory there is no screaming, no screeching, nor shouting; no ranting, no crying nor hysterics; no false notes, no wild gesticulation nor clawing at the air—all is ease, rhythmic, full-toned, and deliberate. *Her voice* is full and can be made to swell to considerable volume; her inflections, especially the falling inflections, are a mellow base, and the general vocal drift is in the lower register, punctuated with a strong, deep falling inflection on the words of emphasis. She always speaks quite naturally, never straining the voice. *Her gestures* are not numerous, at least, they do not seem so, because they so coincide with the moment of vocal emphasis that they escape attention. The gestures most noticeable are the Lloyd-Georgian index (see illustration, page 466), and the Gladstonian synthetic (see page 451). She uses her lips a great deal, which secures, by the proper formation of the consonants, both clearness of articulation and carrying power. This was a trait of the Rt. Hon. John Bright, who also used but few gestures and somewhat considerably the lips. Mrs. Besant states that she breathes from the diaphragm, and this is the method of breathing employed by all good speakers. In *stature* she is 5ft. 3in., and somewhat stockily built.

Extracts from Mrs. Besant's Addresses with the Forms of Logical and Oratorical Expression marked therein:—

* "1 Friends: Forty years ago, in the Co-operative Hall, Castle Street, Oxford Street, I gave my first public lecture on woman suffrage. Forty years have passed, and still it is a burning question. For forty years and more women have been claiming justice; for forty years and more that justice has been denied.

But Lord Curzon has found another argument. His is

The Argument from Maternity,

and he says it is the duty of women to be mothers—it is their natural function; that is obvious, and "political activity will tend to take away woman from her proper sphere and highest duty, which is maternity." Now, there are two ways of looking at that argument. 3In the first place, is it going to be argued that maternity is so disliked by women that to allow them to have any other occupation would be to ensure their neglecting that which is the very deepest instinct in their nature? 4If you are going to be logical—5although, of course, Lord Curzon as a man must be logical, and I as a woman cannot be—according to that argument you must shut out women from every function except maternity. She ought not to be a doctor; she certainly ought not to do any manual labour, 6because maternity is her special duty and the whole of her life should be given to that. 7But what about women after the child-bearing age is over? Why, women are allowed to sit in the Finland House of Representatives, and the majority of them are women over forty, and are married women; so it does not seem as though in Finland maternity hindered women in any way from taking a share in the duty of the citizen. 8But what hypocrisy the whole of that argument is! Do you only have unmarried women in the 9Primrose League? And why does it not interfere with the duties of maternity to go about canvassing everywhere for all the Conservative candidates? 10Surely that takes up a great deal more time than casting a vote once in five or seven years! And what about the 11Women's Liberal Federation? I never heard Liberals object that the duties of maternity should prevent a woman taking part in politics in that way. Oh, in truth you cannot argue on that line; 12for if you are to think of women as shrinking from motherhood, 13then it would practically mean that society is decaying and will soon vanish away. You cannot take woman away from that which is her greatest joy. And if you were able to shut her out from every other interest, if you extended this argument, as it ought to be extended logically, 14and shut her out from all intellectual employment and all intellectual creation and delight, then, by degrading your women, you would grow a 15nation of stupid men.

There are two terrible records of hunger-striking, one in Russia and one over here. 11In Russia, the prisoners were brought out of the terrible fortresses of St. Peter and St. Paul to be taken on their way to Siberia; and their emaciation and their horrible condition were described and published by Stepniak in his book, "Russia under the Tsars," and I remember the indignation with which that was greeted in England. And yet remember that those prisoners had 12thrown bombs, they had murdered a Tsar, they had blown up railways, they had had no regard for human life, they had been driven mad and desperate, and they cared for nothing, 13because of the cruelties inflicted on their relatives and friends. Now, the only record I have read at all like that description of Stepniak's I read the other day in the London newspapers. Unconvicted women, 14Women who, if they had been tried, might possibly have been acquitted, and they were carried in by warders so weak that they could not speak. It was said, even in the Press that hates them, even in the Press that misrepresents them, that 15their eyes were sunken, that their bodies were emaciated. Is it possible that such things can go on in England, 16such cruelty, such brutality, such starvation of women even untried,

*From a lecture delivered at Queen's Hall, London, June 23rd, 1914; subject, "Women and Politics." (1) Prooimion or Exordium.

(2) Epiphonema; (3) Hypobole; (4) Hypothetical, Cause and Effect; (5) Enthymemata and Parenthesis; (6) Enthymema; (7) Inductive Disproof; (8) Ecphephesis; (9) Deductive Disproof; (6) Enthymema; (10) Prove too much.

(11) Eutrepismus; (12) Pragmatographia, with Accumulatio and Anaphora; (13) Enthymema; (14) Anastrophe; (15) Erotesis, Asyndeton, Epitrochasmus.

before condemnation? It seems incredible.

"How Will Posterity Judge You?"

How is Europe judging you to-day? For Europe, as you know, has been lectured by you, and they have said: "We are punishing crimes, not politics"; but you gave refuge and sanctuary to every political criminal. You gave it "to Mazzini, to Stepniak, to Kropotkin, to men who had slain others in their rebellion; but you give no sanctuary to your own women, who are suffering for a political reason as much as ever did the refugees whom you welcomed to your shores. What is to be the end of all this? It must come to an end some time; what is that end to be? It can only be one, there is only one way out—giving the vote. But you say: "Oh, no! we can't grant it while the attacks are going on." Well, you do it in Ireland, why not here? You do it for men; and when you see their crimes you say there is a cause and we must remove the cause."

*** "21 Friends: I am to speak to you to-day on the Lessons of the War, and in doing that you will naturally understand that I am speaking as a Theosophist on the application of Theosophical teachings to the problems of our own time; for truly the use of all knowledge is to illuminate the path of action.

Many of you may not believe in reincarnation; probably many of you do not believe in it, because you have not thought it out. 21 Reincarnation means that each one of us ere dying has gained a certain amount of experience, that when that experience has been changed by us in the higher worlds into power, faculty, capacity, then we come back again into this world to use that higher capacity and power for service.

Note, in that the war has played a very, 22 very great part.

When these youths gave themselves for the flag, 23 what was that flag? Not a piece of bunting, but the sign of national life, of liberty in a country which had guarded more than its own liberty, the citadel of the liberty of others, the refuge of every rebel throughout the last century. That was the country for which they were willing to die, 24 willing to sacrifice their youth.

The ideals then were splendid, though to-day they have been lost. Those were the ideals for which those youths went and gave themselves to mutilation and death. 25 Do you think it means nothing for England and other lands, that their boys gave themselves to die in the young splendour of their manhood? It means everything for you in the future. 26 Those who sacrificed themselves for mighty ideals, hoping for nothing for themselves, they had in them the germ of the coming civilisation, those who gave themselves that others might live, might be happy, might be free. Those whom you think you have lost, you have not lost from England at all. It is they who will be the Nation's Builders of To-morrow, they who will come back again to shape the civilisation, 27 not the one for which they died, but the nobler one they recognised in thought. You think you have lost them. 28 No, you have not lost them; you have gained them for a greater England. 29 These are the Nation Builders of To-morrow.

30 If life be short, make the best of it, but if life be unending, as it is, then 31 not only make the best of it in the present life, but realise that out of the present grows the future, 32 a future of unimaginable splendour for mankind. Beyond is life unending; 33 realise that, and as you live to-day you will win your result in nobler experience to weave into added faculty and power for yourselves on the other side of death. 34 Realise that with added

(16) Eperotesis; (17) Epitrochasmus; (18) Antithesis; (19) Sermocinatio; (20) Hypophora.

*** From one of Mrs. Besant's four lectures delivered in London, October, 1919, on "The War and Its Lessons"; the subject of this one being "The Builders of the Commonwealth." (21) Prooimion.

(21) Horismus or Definition.

(22) Epizeuxis; (23) Sermocinatio, with Arsis and Thesis; (24) Anadiplosis.

(25) Erotema; (26) Anaphora; (27) Arsis and Thesis; (28) Epanorthosis, see also Paramythia; (29) Epiphonema.

(30) Hypothetical Constructive.

powers you will learn to use the experience you have gained in the world. You are ²⁷not going to some indefinite life where all you have gained will be wasted, *where everyone will have everything they want.

That is a great truth which as it spreads removes all fear of death and makes us know that everything we make, ³¹*we make* for humanity and the service of the race.

†† Friends: ‡ “Man is born free, and he is in bondage everywhere.” That was the war-cry of the end of the 18th century, and it contains a great truth, though it has been a battle-cry, rather than a suggestion for social reconstruction.

³² Now, if you accept that for a moment, you get a little nearer to the instinct for Liberty in man. You find as man unfolds, ³³ as he climbs the ladder of evolution, he does ³⁴ not only want to be comfortable, * he wants to be free; he ³⁴ not only wants to have his cravings satisfied, * to have sufficiency of all things, to have luxury and an easy life. ³⁵ *On the contrary*, you find that the best types of man have preferred hardship with Liberty to luxury with bondage. And that is a part of human nature, ³⁶ *because* human nature is divine, *because* the All-Self is free, and that instinct for Liberty is in every separated self embodied in sentient form, and there is nothing that you can do that will destroy it. ** ³⁷ Whether it be in the individual, or whether it be in the Nation, you cannot slay it, although you may slay the form. ³⁸ *If* fire could have destroyed it, *the stakes* of the Inquisition would have burned it to death; *if* water could have destroyed it, *the rivers* of Scotland rising *inch by inch* over the mouths of the Covenanters would have drowned it; *if* earth could have destroyed it, *the prisons* of tyrants would have crushed it. ³⁹ But these have only strengthened the instinct for Liberty. ⁴⁰ No matter can crush it, no water can drown it, no fire can burn it, no person can slay it, else tyranny would have crushed Liberty; ³⁹ *but* it is not so. ⁴¹ *It survives* every form of tyranny, every form of destruction. You may slay the body; ³⁷ you can never slay the yearning for liberty in the spirit that is divine, and ⁴² *the yearning for Liberty*, the determination to be free, the inner following of the light of freedom, *that* needs no argument and no defence; it is ⁴³ *as eternal as God* Himself is eternal, and until you ³⁷ *can annihilate* God, you can never annihilate the ⁴⁴ *love of Liberty in man*. ⁴⁵ And that you have to reckon with. ****

*the word “but” is left out in the Thesis. (31) Anastrophe.

†† From Mrs. Besant’s fourth lecture on “The War and Its Lessons,” subject “On Liberty.” ‡ Gnome beginning the Exordium.

(32) Deictic; (33) Method of Concomitant Variations; (34) Paradiastole, * “but” is understood; (35) Antitheta; (36) Accumulatio and Enthymema.

Amplificatio with (37) Antithesis, (38) Hypothetical Destructive (39) and Parison, also Protasis, Apodosis, Polypoton, and Incrementum; (40) Epimone see Expolitio, Asyndeton, and Epitrochasmus; (41) Commoratio with Antithesis, (42) Anastrophe, (43) Comparatio, (44) Periodicity and (45) Epiphonema. *Such tremendous applause as greeted this sublime passage, the author, who was present, never perceived in any meeting.



Mrs. Wintringham.

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N.U.S.E. Citizenship.

Mrs. T. Wintringham, of the Independent Liberal Party, is the first English-born woman to be elected to Parliament. She is a native of Keighley, Yorkshire, and was head school mistress at Grimsby.

The election of Mrs. Wintringham demonstrates the truth that high rewards invariably attend logicalness of discussion, fluency of expression and forcibleness of delivery. Able women speakers from the National Union of Societies for Equal Citizenship, the Women's Freedom League and others assisted in the campaign.

As an orator she is capable, fluent and persuasive.

"An experienced and fluent speaker. . . , tall, well built."—*The Times*.
"A fluent speaker. . . ."—*The Daily Telegraph*. "A practised speaker with much experience of public work."—*Daily Chronicle*. "An extremely able speaker."—*The Daily Mirror*.

Mrs. Charlotte Despard, the chief figure of the Women's Freedom League, has great forcefulness and beauty of expression. The following are some brief examples:—

*⁽¹⁾ "As we analyse its teaching, ²two points stand out clearly. First, that through the return to the world of long-hidden wisdom, (2) men and women are coming to a truer knowledge of themselves. (1) and (3) In the maze of ignorance, convention and prejudice, through which they have been blindly wandering; in the glamour of material conquest; in the passion for ease, (4) and luxury and splendour, (2) human beings have put themselves in bonds."

† "In these researches, two truths came out clearly, in different forms, but always the same distinctness: (5)—that God, the eternal source of All Life ⁶IS—that Life ⁷is God and that Death is the rending of the veil, the form through which, ⁸for a fleeting moment, the Divine manifests: that ⁹therefore all Life being one in its Divine Source, is in itself one, and that human brotherhood is a reality in nature. . . . ¹⁰Over and over again, the worldly-wise people have questioned the warrior-women, have asked, ¹¹Why do you do these things? ¹²Would it not be better to be quiet and wait? The answer is always the same, ¹³We don't know why, we cannot help ourselves, we must go on till we die, and then others will take our place ¹⁴for our cause cannot die.' . . . ¹⁵They know ¹⁶because of the spiritual force that is behind them, because of the new light that has shone upon their path. They see that things are wrong and they try to alter them: ¹⁷here a little and there a little, they will make concessions; aged worker shall have a pension; destitute children shall be fed; by elaborate Insurance Acts, hard workers shall be taught the virtue of thrift, and those who profit from the fruit of their labour shall be compelled to pay part of the toll: land taxes shall be imposed; labour bureaux shall be instituted. ¹⁸But nothing seems to bring satisfaction, ¹⁹for ²⁰outside of the restless world of politics, in the soul of the mystic, in the spiritual awakening like that of the world, and in the intuitive heart of women, ²¹the City ²²Beautiful of the day that is to be is taking form. . . ."

*From a speech of Mrs. Despard's on "What Theosophy has done for Women": (1) Protasis; (2) Apodosis; (1) with (3) Accumulatio; and (4) Polysyndeton.

†From a speech on "The Force Behind": (5) Exegesis with Anaphora; (6) Hyperbaton, (7) Antithesis, (8) Parenthesis; (9) Enthymema; (10) Diplasiasmus, see also Diacope; (11) Ethopœia with Sermocinatio and Anaphora; (12) Anaphora; (13) Synathroismus with Hypozeuxis; (15) Protasis with Accumulatio; (16) Apodosis with (17) Hyperbaton.

MRS. EMMELINE PANKHURST.

Mrs. Pankhurst, the head of the Women Suffrage movement in Great Britain, whose eloquence for twenty years enrapt the British public, and who was the cynosure not only of the English but of the whole feminine movement of Europe, was born at Manchester of a highly respectable, affluent family. The pro-slavery element in England were chiefly the property class, but her parents were an exception. On the great divide, in the American Civil War, her family took the abolition side. Her father, Mr. Robert Goulden, was a most fervent abolitionist, and was a member of the committee to welcome Henry Ward Beecher when he came to England to present the anti-slavery side.

"At nine," Mrs. Pankhurst says, "I discovered the 'Odyssey,' and very soon after that another classic which remained all my life a source of inspiration. This was 'Carlyle's French Revolution.'" The awful tales in "Uncle Tom's Cabin," connected with the struggles for freedom, read to her by her mother, engaged deeply her sympathy and impressed her youthful mind. At fourteen the spirit of eloquence was awakened in her by listening to Miss Lydia Becker, the Susan B. Anthony of the English cause. At fifteen she went to Paris for higher education for girls, and returned between eighteen and nineteen. In 1879 she married Dr. Pankhurst.

She was Registrar of Births and Deaths at Manchester, during which time many distressing cases came to her notice regarding the condition of young women and children, which so appalled her that she resolved to do what she could to improve these conditions. Following Miss Susan B. Anthony's visit to Manchester in 1902, Mrs. Pankhurst organised in October, 1903, the "Women's Social and Political Union," which had for its sole aim the obtainment of "Votes for Women." Since then, her voice has rung out in behalf of this cause.

As an Orator—Her Voice, Gesture, Stature, etc.

As an orator she stands unsurpassed in clearness of tone, distinctness of articulation, deliberateness of delivery, and depth of sentiment. Her style is similar to that of the Right Hon. John Bright, who for many years represented her district in Parliament. Her *Voice* is sympathetic (see page 274) as it bespeaks the deep emotion of her soul and earnestness of heart. There is not a ranting note in it, no sing-song nor tune. The upper tones are clear and musical, but never shrill, and the lower ones full and sonorous. There is no affectation. She is parsimonious in the use of *Gestures*, and when desirous to enforce a strong idea, she uses the enforcing or synthetic gesture (see description of this gesture, page 242), the stroke of it always



MRS. EMMELINE PANKHURST.

Photo kindly lent by Miss E. Sylvia Pankhurst.

Principal Forms of Logical and Oratorical Expression used by Mrs. Pankhurst. Her master-figures are those in italics :—

Anadiplosis, *Anaphora*, *Antithesis*. Aparithmesis, Apcsiopesis, *Arsis* and *Thesis*, Aitiology, *Diacope*, Diplasiasmus, Epanalepsis, *Epilogue*, Epiphonema, *Epizeuxis*, Ethopœia, *Ethos*, Enthymema, Exegesis, *Hypophora*, *Paradiastole*, Parenthesis, Parison, *Parity of Reasoning*, Protrope, Simile, *Symploce*.

As all arts and sciences have technical names, so has Eloquence, the noblest of the arts and sciences. At first glance these names may seem difficult, but a few perusals will make them familiar. *An easy pronunciation of them is given* in the Index of "Forms of Oratorical Expression," which also has their corresponding common names for use of those not desiring to use the technical.

falling on the accented syllable of the emphatic word, which synthesises the whole idea. She very often holds one hand behind her in the lower part of the back, which, no doubt, effects a fuller expansion of the lungs. She sometimes uses both arms extended (see illustration, "At a by-election," on page 74 of "My Own Story," written by herself). When on the hustings, addressing an outdoor meeting, she uses these two kinds of gestures more frequently; and her style is more rapid than that used in indoor gatherings. She takes up her position firmly, stands perfectly erect—not stiff or forced—and does not move about; in a word, she exemplifies the great principle of the Greeks, viz., the expression of the greatest strength with the least possible exhibition of motion. In *Stature* she is little below the average height of an English woman and looks somewhat frail. She is quick at *repartee* and *retort*, also adroit in handling *hecklers*.

Extracts of some of Mrs. Pankhurst's Speeches, with the Logical and Oratorical Forms marked therein:—

*** They hoped that by taking away the people that they thought guided the political fortunes of the organization, they would break the organization. . . . †Well, Governments have many times been mistaken, gentlemen, and I venture to suggest to you that Governments are mistaken again. I think the answer to the Government was given at the Albert Hall Meeting (here £10,000 was subscribed). . . . We have assaulted no one; we have done no hurt to anyone; and it was not until 'Black Friday'—and what happened on 'Black Friday' is that we had a new Home Secretary. . . . We are *not* the kind of people who brag a lot, we are *not* the kind of people who bring ourselves into this position unless we were convinced that it was the only way. *I have tried*—all my life I have worked for this question—*I have tried* arguments, *I have tried* persuasion, *I have addressed* a greater number of public meetings, perhaps, than any person in this Court, and I have never addressed one meeting where substantially the opinion of the meeting—*not* a ticket meeting but an open meeting, *for* I have never addressed any other kind of meeting—has not been that where women bear burdens and share responsibilities like men, they should be given privileges that men enjoy. I am convinced that public opinion is with us, that it has been stifled—*wilfully stifled*. *So* that in a Court of Justice one is glad of being allowed to speak on this question."

*** *We women have presented* longer petitions in support of our enfranchisement than were ever presented for any other reform; *we have succeeded* in holding greater public meetings than men have ever held for any reform; in spite of the difficulty which women have in throwing off their natural diffidence, that desire to escape publicity which we have inherited from generations of our foremothers. *We have broken through* that. *We have passed* hostile mobs at street corners, *because* we were told that we could not have that representation for our taxes that men have won unless we converted the whole of the country on our side. *Because* we have done this, we have been misrepresented, we have been ridiculed, we have had contempt poured upon us, and the ignorant mob have been incited to offer us violence, which we have faced unarmed and unprotected by the safeguards which Cabinet Ministers enjoy. *We have been driven* to do this; we are determined to go on with this agitation because we feel in honour bound. *Just as* it was the duty of your forefathers, it is our duty to make the world

*A speech in Court, or from the dock. †Hypophora; (1) Aposiopesis; (2) Arsis; (3) Epanalepsis; (4) Parenthesis and Paradiastole; (5) Aitiology; (6) Anadiplosis; (7) Enthymeme.

**Epilogue of a speech delivered from the dock, October, 1908, in which the chief form is Anaphora. ‡Aitiology or Enthymeme; (8) Simile, also

a better place for women than it is to-day. . . . "We are here, not because we are ¹⁰*law-breakers*; we are here in our efforts to become *law-makers*."¹⁰§

§§ "The Women's Revolution."

"¹¹ There is something that Governments care for more than human life, and that is the security of property, and so it is through property that we shall strike the enemy. . . . ¹²I called upon the women of the meeting to join me in this new militancy, and I reminded them anew that the women who were fighting in the Suffragette army had a great mission, ¹³the greatest mission the world has ever known—¹⁴the freeing of one-half the human race, and through that freedom, the saving of the other half. I said to them: 'Be militant each in your own way. ¹⁵*Those of you who can express your militancy* by going to the House of Commons and refusing to leave without satisfaction as we did in the early days—*do so*. *Those of you who can express your militancy* by facing party mobs at Cabinet Minister's meetings, when you remind them of their falseness to principle—*do so*. *Those of you who can express your militancy* by joining us in our anti-government by-election policy—*do so*. *Those of you who can break windows—break them*. *Those of you who can still further attack the secret idol of property, ¹⁶so as to make the Government realise that property is ¹⁷as greatly endangered by women's suffrage as it was by the chartists of old—do so*. And my last word is to the Government: ¹⁸I incite this meeting to rebellion. Take me if you dare, but if you dare, I tell you this, ¹⁹*that so long as those who incited the armed rebellion and the destruction of human life in Ulster are at liberty, you will not keep me in prison. So long as men rebels—and voters—are at liberty, we will not remain in prison, first division or no first division.*"

(Mrs. Pankhurst, in justification of this course in "My Own Story," says that if it is right for men to fight for their freedom—then it is right for women to fight for their freedom, and the freedom of the children they bear. She cites Patrick Henry as advocating killing people as well as destroying property as the proper means of securing political freedom of men; that the Suffragettes have never done that and never will, and that the deep abiding spirit of militancy is reverence for human life).

¶²⁰ "There is only one way to put a stop to this agitation; there is only one way to break down agitation. ²¹It is not by deporting us, it is not by locking us up in gaol; ²²it is by doing us justice."

¶²³ "I shall fight, I shall fight, I shall fight from the moment I enter prison to struggle against overwhelming odds; I shall resist the doctors if they attempt to feed me. . . . This movement will go ²⁴*on and on* until we have the rights of citizens in this country, as women have in our colonies, as they will have throughout the civilised world before this women's war is ended. ²⁵That is all I have to say."

We cannot close our narrative of the great leader of the militant movement without a brief reference to the oratory of some of her principal associates:—

Mrs. Flora Drummond, otherwise known as General Drummond. This lady was the generalissimo of the militant

Relative Syllogism or Parity of Reason; (9) Enthymemata, or Antithetic Enthymeme, also called Ex-Contrariis Conclusa, p. 201; (10) Paronomasia; §the sturdy policemen, the reporters, and most of the spectators were in tears as this Epilogue was pronounced.

§§Speeches during the "Women's Revolution," about 1911. (11) Thesis, Ethopœia and (12) Protrope; (13) Anadiplosis; (14) Exegesis; (15) Symploce, (16) Enthymema; (17) Parison; (18) Epiphonema; (19) Relative Syllogism or Parity of Reasoning; ¶Aparithmesis of another Dock Speech: (20) Symploce; (21) Arsis; (22) Thesis.

¶¶Reply to the Judge's verdict: (23) Epizeuxis; (24) Diplasiasmus; see also Diacope; (25) Epiphonema.

forces, is stout and sturdy in build, and has a powerful voice. General Drummond's oratory, when she was fired and at her best, was fluency par excellence. Her words flowed and her language was smooth, now and then intercepted by a stinging parenthetical thrust, witticism, or repartee (see page 348). Her gestures were few, and those which she did make were sharp and decisive like those of a general drilling his troops, or on the battlefield. ". . . always eager and impulsive. . . Mrs. Drummond, with her practical ways and her inexhaustible fund of good humour, brought with her a spirit of renewed hope and energy."—"The History of the Women's Militant Suffrage Movement," by E. Sylvia Pankhurst.

Miss Annie Kenny, the right hand of Mrs. Pankhurst, is just a shade above the average, and ". . . speaks with a voice that cries out for the lost childhood, blighted hopes and weary over-burdened lives of the women workers whom she knows so well. . . Those wide, wide eyes of hers, so wonderfully blue, though at rare moments they could dance and sparkle like a fountain in the sunshine, were often filled with pain, anxiety and foreboding, or with a longing, restless searching, unsatisfied and far away."—"The Suffragette," by E. Sylvia Pankhurst. Miss Kenny was known as Annie Kenny from the Oldham cotton factories, and her general tone of oratory is Ethos, or ethical, a plea against wrong, and abounds in the upper, complaining tone, but not shrill. She frequently speeds up her delivery, but is never precipitate. Her sentences are of moderate length and abound in simplicity, and she speaks with an earnestness that carries conviction. She does not move about much during her speeches, but uses largely the index to accentuate her points.

Mrs. Dacre Fox is above the average height, strongly built, and has a voice with great carrying power. She is very fluent, and excepting news-paper clippings and documentary matter for establishing proofs, she uses no notes. Her oratory is largely that of combat, her gestures, consequently, abounding in the synthetic, although she frequently uses the index. Sometimes her gestures come thick, especially in a period of excoriation or attack. Although her voice dwells much in the upper tones, approaching almost to thinness, yet for her accentual and emphatic words she always takes the falling inflection *a la basso profundo*, which she does with very telling effect, and which sounds, as it were, like the touching of a heavy note on the violoncello. She has good command of language, and when interrupted by a heckler, with repartee, retort, or sharp, clever answer she quickly disposes of him, and keeps on the even tenor of her way. The concensus of opinion is that her best speeches were those delivered during the war at Hyde Park, the London Chamber of Commerce, and the Royal Albert

Hall, where to large multitudes, enthusiastic and applauding, she described the greatness of Britain as attained through trials and blood and sacrifices, which reminds one of Cicero's sublime passage in the "Fourth Oration against Catiline," commencing with "Think, think, O Romans! with what toils that Empire was reared. . . ." (See page 104).

Miss Christabel Pankhurst and *Miss E. Sylvia Pankhurst* are daughters of Mrs. Pankhurst, and both, we should think, have great oratorical futures before them, upon which writers later on, no doubt, will dilate, but we must be content briefly to say that *Miss Christabel's* eloquence largely runs in the forensic, is considerably argumentative, and generally conversational, clear in articulation and deliberate in style, the falling inflection on emphatic points being much in evidence. Her voice is well trained and under good command, so much so that she can rise with ease from her conversational level to the dizzy heights of oratory. *Miss Sylvia's* eloquence principally abounds in the Ethos, is mainly sentimental, in that it stirs the heart with the vein of pathos running through her tones which are sympathetic. It ranges much in the upper notes, which are produced not with shrillness, but with purity, clearness and beauty, and is characterised with rhythm and fluency. As she speaks on and on, her voice reaches the furthest listener of her audience. She is sparing in gestures.

Mrs. Pethick Lawrence was the treasurer of the Women's Social and Political Union. She took up the work when it was penniless, opened a banking account, arranged for a regular audit, and laid the foundation for raising those enormous funds of the W.S.P.U. that aroused the envy of other great political organisations. As her home at Weston-super-Mare was always thrown open to Liberal candidates and Liberal speakers, she heard from childhood speeches and discussions which not only awakened in her the spirit of eloquence, but impressed her with the struggles for winning greater extension of liberty to people who were still suffering from various kinds of oppression. She became much agitated over Sir Walter Besant's "Children of Gideon," wherein is pictured the hopeless fight for existence upon starvation wages which befell the working girls' lot. She was so impressed that she decided to devote her life to the alteration of these conditions.

One of her greatest speeches was that delivered at the Aldwych Theatre, London, after the long procession from Marble Arch, which was in celebration of her release from prison, April 16th, 1909. "It was a wonderful speech that Mrs. Lawrence then delivered, full, not only of enthusiasm and deep feeling, but of logic and common sense, and of unanswerable arguments for the women's cause."—"The Suffragette," by E. Sylvia Pankhurst.

As to Mrs. Lawrence's power as an orator, the following analysed extract is selected from her speech, defending herself in Court, Sunday, June 7th, 1913, *v. Messrs. Robinson & Cleaver, Ltd.*, and others for damages done to windows:—

"Gentlemen of the Jury,—I am asking you to *put yourselves as men in the position in which women find themselves to-day, ¹so that you understand the motive of the charge that has been brought against us. ²*I want you to imagine that you as men, not only you yourselves, but your whole sex, are governed by laws that are made for you solely and entirely by women. I want you to imagine yourselves transgressing those laws, and then being forced to go before women judges, to gain your case before a jury of women; and I want to ask you whether, in such a case as this, you would not consider this to be an intolerable position?*

If Babies Were Pigs.

There are roughly 1,000,000 children born into this country every year, and the rate of mortality amongst them is 100,000. ³*We are told by doctors and by the people who prepare these reports, that this tremendously heavy death-rate is due to preventable causes. I venture to put it to you that if there were a death-rate of 100 pigs out of every thousand, there would immediately be a commission—the thing would be discussed in Parliament, drastic remedies would be taken and put into force. ⁴Why is that? ⁵Because pigs belong to men's sphere; ⁶men are concerned with the care and nurture of pigs; ⁷but children—babies—belong to women's sphere. ⁸The reason why these windows are valued is because they cost money, and it ⁹costs money to replace them. I want to ask you, ¹⁰then, ¹¹who pays for human life? Is it not true that whatever men pay for, the great cost of human life is paid for by women?" I tell you those holes in these windows were mouths ¹²calling attention of the public to the fact that 100,000 little children's lives are destroyed every year, and that suffering of 100,000 mothers has been given in vain. ¹³Do you wonder, ¹⁴Gentlemen, at the indignation felt by women? Do you think it needed our words or our incitement to drive women to protest?*

¶ I want you to see behind those broken windows what the women saw who broke them. I mean, ¹⁵I want you to see the broken human lives. ¹⁶I ask you to regard ¹⁷the grievances, the compassions, the provocations and the repressions that have called forth this political protest, and to take them into account when deciding your verdict."

WOMEN IN RELIGION AND IN POLITICS.

Many women are prominently figuring on the platforms of different religious and political societies and organisations as orators and expounders of their respective doctrines, and are making great success. In the pulpit, the late Dr. Shaw, in America, upon whose oratory we have already extensively commented, and Miss Maude Royden, in England, have already won universal attention and admiration. Miss Royden's versatility, conversancy with the Scriptures, and her splendid delivery, are of favourable comment wherever she preaches.

As the right of franchise has so recently been extended to women, it is too soon to expect of them great oratorical developments in the political arena, but from the numerous classes that women have formed for their instruction in public

*Anac-nosis; (1) Enthymema; (2) Anaphora; (3) Martyria, see also Epicrisis; (4) Sermocinatio with (5) Enthymema; (6) Anastrophe; (7) Antithesis; (8) Parity of Reasoning, *i.e.*, same as the "pigs"; (9) Anastrophe; (10) Enthymema; (11) Eperotesis, also Interrogative Reasoning Form; (12) Personification; (13), Eperotesis with Anaphora; (14) Apostrophe; §Epilogue with (15) Exegesis and Peroratio with (16) Paraineticon, see also Protrope; (17) Enumeratio.

speaking, and from the close application they are making to the study of eloquence and logic, the latter particularly to refute the charge that women do not reason; and considering the comparative neglect of these studies by men, who take it for granted that they need no preparation for public speaking, the auguries point very favourably to some of the world's greatest orators being supplied from the ranks of women in the future. Already a number have won, and are still winning political as well as oratorical laurels, notably in England: Mrs. Lloyd George, wife of the Prime Minister; Viscountess Astor, M.P., of the Conservative Party; Lady Bonham-Carter, of the Liberal Party; Countess Warwick, of the Social Movement; of N.C.W. of Gt. Brit. & Ire., Countess of Selborne, Lady Balfour; of the Coalition, Miss F. L. Stevenson, Private Secretary to the Prime Minister, Mrs. H. L. Fisher, wife of the Minister of Education; Miss Rosamond Smith, Miss Norah H. March, B.Sc.; of the International Woman Suffrage Alliance, Mrs. Millicent Garrett Fawcett, LL.D., Mrs. Abbott; Miss Chrystal Macmillan, M.A., B.Sc., LL.B.; of the Women's International League for Peace and Freedom, Mrs. H. M. Swanwick, Miss Margaret Ashton, Councillor of Manchester, Miss I. O. Ford, Miss Catherine Marshall; of the National Union of Societies for Equal Citizenship, Miss Eleanor F. Rathbone, of the Liverpool City Council, Miss Macadam, Mrs. Fawcett, Miss Picton Turbervill, Miss Corbett Ashby; of the Women's Freedom League, Mrs. Schofield Coates, J.P., Miss Anna Munro, Mrs. Mustard, Mrs. M. W. Nevinson, L.L.A., J.P., Miss M. I. Neal, Mrs. Whetton; of the Labour Party, Mrs. Philip Snowden, Miss Margaret Bondfield, Miss Susan Lawrence, L.C.C., Mrs. Sydney Webb, Dr. Marion Phillips, Mrs. Bruce Glasier; of the Communists, Mrs. Helen Crawford, Miss E. Sylvia Pankhurst, Miss Mary Bamber, Mrs. Melvina Walker, Mrs. D. B. Montefion; of the Women's Co-operative Guild, Miss Llewelyn Davies, Mrs. Councillor Barton, Mrs. Dewsbury; of the National Federation of Women Workers, Miss Jessie Stephen, Councillor of Bermondsey; in Ireland, Countess Markievicz, M.P.; in Canada, Mrs. Irene Parlby, Minister without Portfolio, Provincial Cabinet of Alberta; Mrs. Ralph Smith, Cabinet Minister of the British Columbia Legislature, Victoria, President of the Executive Council.

In America: Mrs. Harding, wife of President Harding, Congressman Alice Robertson of the U.S. House of Representatives, Miss Mary Garrett Hay; of the International Woman Suffrage Alliance, Mrs. Carrie Chapman Catt, Woman's Party, Miss A. Paul, Miss L. Burns; of the National League for Women Voters, Mrs. Maud Wood Park, Mrs. Richard Edwards, Miss Katherine Ludington; of the Women's International League for Peace and Freedom, Miss Jane Addams, President, Miss Balch. A more complete list of America's eloquent women we hope to have for another edition of this work.

PART V

FORMS OF

ORATORICAL STYLE

PURITY.
CLEARNESS.

DIGNITY.
HARSHNESS.
VEHEMENCE.
SPLENDOUR.
VIGOUR.
AMPLIFICATION.

BEAUTY.

CELERITY.

SIMPLICITY.
CHARMINGNESS.
ACUMEN AND ACRIMONY.
EQUITABLENESS.
GRAVITY.

SINCERITY.

CLEVERNESS.

POETRY AND HOW DELIVERED.

"*Poeta nascitur, orator fit.*"

THE GREATEST ASSET TO ANY CAUSE OR
POLITICAL PARTY IS

A Favourable Press, and Compentent Good Orators :

The one, to impress in silent reflection,

The other, to satisfy gregarious nature,

Which impels individuals

To form villages, towns, cities, capitals,

To form crowds, congregations, multitudes

Wherein to laugh with others who laugh, applaud with other:

Who applaud, denounce with others who denounce,-above all

To listen to a Good Speaker

With a Good Delivery

AND A GOOD STYLE.

PROLEGOMENA

No better introductory treatise or prolegomena, so compact, can precede ORATORICAL STYLE—ITS ART AND SCIENCE, than the resumen below translated from the German text of

The Peri Idion Περὶ Ἰδιῶν

By HERMOGENES, THE GRECIAN

whose eloquence fired all Rome and whose rhetorical works, for three centuries, were the text-books in the Roman Schools.

A Summary Translation from the Greek Text and Richard Volkmann's "Hermagoras" oder Elemente der Rhetoric, published in Leipsic in 1865.

Hermogenes gives seven Forms of Oratorical Style and their subdivisions, and shows how, by skilful application of them, the orator is certain to gain his end; also comments on the Figures which mainly correspond to each Style.

The teaching of the varieties of style has received a peculiar and indeed, as we often hear, an independent development at the hands of Hermogenes. His view, when closely examined, is only the consequent development of three thoughts, which we already meet with in the earlier orators. Firstly, that the varieties of style are by no means exhausted in the said division into three or four parts, that there are at least many subdivisions, all sorts of transitions by many different steps from one kind to another. Secondly, that the speaker must have unlimited power over all the varieties of style. Thirdly, that the different kind of style in its peculiar idiosyncrasy, is more affected by the contents and form than by a fixed use of Figures and a special composition. Hermogenes develops his theory of ideas, and force from these thoughts. His teaching amounts, principally, to the following: Hermogenes regards as a perfect model of Oratorical Style, that of Demosthenes. In this, all the primitive forms or ideas of style are set forth with equal mastery and in the most varied diversity, so that each comes to its full value or effect at the proper time and in the proper place. There are seven of such primitive forms: *Sapheneia* (clearness), *Megethos* (exalted expression), *Kallos* (beauty), *Gorgotes* (vivacity), *Ethos* (characterization), *Aletheia* (fervour, sincerity), *Deinotes* (true eloquence)—Hermogenes pp. 268, 274. (See p. 447.)

The style of the speech, then, firstly consists of one or more thoughts, secondly of the method, that is to say the exposition of the thoughts, and thirdly of the Expression which is connected with both. With the Expression are also connected the figures, the formation of the cola, the composition and conclusion, which together give the rhythm, that, in addition, has something of its own. According to the different ideas (forms) these elements are of different importance. On the whole, it depends first on the thought, then on the expression, next on the figure of words, and then on the figures of thought, which forms the method. In the *Deinotes*, it is true, the figure of thought is of decisive importance. At the end come the composition and the conclusion. (p. 272.)

The First Form of Oratorical Style—Clearness.

The first idea is the *Sapheneia*, that is to say clearness of the style. It is created by *Eucrineia* (lucidity) and *Catharotes* (purity, cleanness). *The thought is pure when it is intelligible in itself. The method consists in the simple communication of the facts without the use of accessories. The *Peristatica* (details, circumstances) are excluded. The expression or style requires intelligible words with an avoidance of tropes and of words that are hard-sounding in themselves. The figure is the *Orthotes*, that is to say one relates in the nominative and not in a subordinate participial construction. The *Hyperbaton* is allowable throughout. The cola must be short, commatic, and make sense of themselves. The composition is simple without troubling about the avoidance of the Hiatus. The Rhythm must be iambic or trochaic—these rhythms are connected most closely with ordinary speech—at the beginning of the cola; further on in the sentence they must be more numerous than dactyls and anapests; at the conclusion they must again appear with or without catalexis. The *Catharotes* (purity) comes to the assistance of the *Eucrineia*. It consists, principally, in the method of communicating things in their

SECOND FORM OF ORATORICAL STYLE

natural order, therefore setting forth arguments (objections) before giving the solution of the same. All thoughts are clear which form a transition to the following thought and at the same time introduce it. Divisions, propositions, transitions, classification and enumeration are designated as Figures of Clearness. To these, also, belong questions which the speaker addresses to himself and then answers, also short recapitulations and reference to what has already been said (epanalepsis). The opposite of the *Sapheusia* (clearness) is *Asapheia* (indistinctness), and used in a degenerate or common form, it leads to *Eusteles*, (paltriness) and *Tapeinon* (poverty). The opposite of *Eucrussia* (orderly arrangement) is *Syncrisis* (confusion).

The Second Form of Oratorical Style—Grandeur.

In order to avoid the degenerate form there must be a certain grandeur and dignity, so Hermogenes thus advances to the consideration of the second idea, the *Megethos* (greatness), a synonym with *Ogkos* (roil, weight, importance, grandeur).

We may here remark that *Ogkos* as used by the orators has by no means a bad signification, as our word "bombast," but the "os magnum" which expresses sublimity. Sophocles had already spoken of the *Ogkos* (exalted expression, grandeur) of Æschylus. Therefore *Ogkos* is the speech provided with exalted expression. The *Megethos* (grandeur) is broken up into subdivisions as follows: *Semnotes* (dignified thought), *Peribole* (amplitude), *Trachytes* (harshness or abruptness), the *Lamprotes* (brilliance of portrayal), *Acme* (the force of the portrayal), and *Sphodrotos* (the vehemence of the expression), which is quite identical with *Trachytes* (harshness). Of these, the two first stand by themselves, the others affect one another in a more or less contrary manner. (1) First of all, therefore, is *Semnotes* (Dignity). Dignified thoughts are thoughts of the gods, without antropopathic admixture, religious thoughts in general, thoughts concerning the universe and what is in it, thoughts about natural phenomena, the ethical thoughts concerning the soul and the immortality of the same, concerning duty, law and the like, thoughts about the important events of history and the life of man. The dignified method indulges in definite statements, it is true, but it is fond of the allegorical and the symbolic. The dignified expression requires a certain breadth and fulness in the delivery, especially in the vowels and in the final syllables, and especially words with many long vowels and diphthongs—with the exception of "ie" and corresponding final syllables; also words with a long final syllable and the vowel "o" in the one preceding. Tropes are also required, but not in great number. In the speech, the use of the nouns and nominal words, such as participles and pronouns, must predominate; as few verbs as possible. All the figures which make the expression pure, assist in lending it dignity; then the *Epicrisis*, that is to say the explicit confirmation of a previous thought in a generally current, not merely subjective or limiting form; while it is otherwise dignified. Apostrophes and Hypostrophes, that is to say parenthetical interpolations, are to be avoided. As in the case of purity, the cola must be as short as possible. The composition is not too particular about the hiatus. It is fond of dactyls, anapests, pæons, sometimes iambic, and still more spondaic rhythms, also epitrites, but avoids trochaic and Ionics. One of these rhythms must also form the conclusion, but without catalexis, in order to avoid the trochaic, if possible with a noun of three or more syllables of preponderate length, and, if possible, full-toned vowels.

Secondly, the *Trachytes*, that is the *harshness* or *abruptness* of the expression. All thoughts are harsh in which persons of lower rank make reproaches in a bare, unconcealed manner to any one of a higher rank or to the judges or the assembled company. The expression is rendered harsh through words which are harsh in themselves, and through abrupt or harsh metaphors. As a figure, the form of command or the reproachful interrogation are suitable. The commatic construction of the sentence is preferable. In the composition, the hiatus is specially aimed at, and everything of a rhythmical nature avoided. The conclusion must be formed, now by one foot, now by another. The vehemence of expression, the *Trachytes*, is related to the *Sphodrotos*. In this case, blame and reproaches are not addressed to those of a higher standing, but against such persons whose condemnation is agreeable to those present.

THIRD FORM OF ORATORICAL STYLE

In it, abuse is hurled forth (Demosthenes vs. Aristogiton). The method is the same as for harshness, also the expression. The speaker may here form harsh words himself. Of the figures, the Apostrophe may be used with advantage, also the question addressed to the opponent, at the same time pointing at him with the finger. The commata are used as little as possible. The composition is also the same as in the case of harshness.

The *Lamprotes* (Brilliance of Expression) renders the harshness and vehemence somewhat milder, so that it does not degenerate into roughness. The thoughts are brilliant to which the speaker can give utterance with a certain confidence, because he knows that he can reckon on the applause of the auditors. Thoughts which possess a certain moral greatness and a justifiable pride (Demosthenes on the Crown) and which should be delivered confidently, without doubting or wavering, may assuredly be called into service. The dignified expression is also brilliant. Of the figures, Negations are employed; "not with stones and bricks have I walled this city round," and *Apostasis*, that is to say one separates the thoughts from one another, and with these forms single sentences. The cola must be rather long, and are asyndetically joined to one another; the *Orthotes* (relating in the nominative, etc.) is interrupted by *Plagiasmos*, that is to say by the employment of dependent participial construction in the "casibus obliquis" (oblique cases). In brilliant expression, amplification should be employed. The composition is the same as in the *Semnotes* (Dignity). In the formation of a dignified conclusion, trochaic rhythm can, however, appear.

The *Acme* (Force of Expression) consists in the union of the Harshness and the Vehement with the Brilliant, and indeed the thoughts and methods are the same as those in the harsh and vehement. The expression is a mixture of those and of the brilliant; the same is the case in regard to the figures, and everything else is as in the brilliant.

The last subdivision of the Grand and Dignified is the *Peribole* (the Amplitude of the expression). Demosthenes has made the greatest use just of this. The opposite of this is the Purity mentioned at first. The amplification shows itself in the thought when, in addition to that of which it is a question, something outside is added, as genus to species, the undefined to the defined, the whole to the part. Such additions may also add to the clearness, however opposed the latter may otherwise be to the amplification; further, when the things are not simply announced beforehand or prewarned, but with due regard for the *Peristatica* (Circumstances), and by bringing in all kinds of amplifying additions, if the matter in question would not have taken place, as well as which has not taken place. In this method the natural order of events is inverted, the last is said first, then reference is made to what has already been said, the foundations and amplifications being placed before the period itself.

It gives no special expression to this sort of portrayal if one does not reckon the piling up of synonyms with it, which really belongs to the said method, as also the *Epimone* (the long dwelling on, or also repetition of one and the same figure). Of the figures, all those are suitable for amplification in which to a single thought others are brought together, therefore enumerations, divisions, construction of parts and everything similar, the taking up again of a thread which has been broken by an interpolation, hypothetical divisions, dependent participial construction, the Figure *Arsis* and *Thesis*, that is to say a "but" after a preceding negation, and the parenthesis. There is nothing special to be said concerning cola, conclusion, and rhythm. Every composition is allowed except that which is characteristic of the *Katharotes* (Purity). A very detailed *Peribole* (Amplitude) has the special name *Mestotes* (fulness of expression).

The Third Form of Oratorical Style—Beauty.

To the Distinctness and Grandeur of Expression, a certain beauty must now be added. This is the third idea *Kallós* (beauty). The expression must have a certain colouring (*Chroma*). This beauty shows itself in the symmetry of the construction of the parts and divisions, in connection with an agreeable colouring which is evenly distributed over the whole *Ethos* (Character), see Fig. *Ethos*. Plato means this, when he says in *Phædrus* a beautiful speech

SECOND FORM OF ORATORICAL STYLE

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THIRD FORM OF ORATORICAL STYLE

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The Third Form of Oratorical Style—Beauty.

To the Distinctness and Grandeur of Expression, a certain beauty must now be added. This is the third idea *Kallos* (beauty). The expression must have a certain colouring (*Chroma*). This beauty shows itself in the symmetry of the construction of the parts and divisions, in connection with an agreeable colouring which is evenly distributed over the whole *Ethos* (Character), see Fig. *Ethos*. Plato means this, when he says in *Phædrus* a beautiful speech

FOURTH FORM OF ORATORICAL STYLE

resembles a living organically constructed being. The beauty of expression, otherwise closely connected with Brilliancy and Force, consists essentially in the Expression and Composition connected with it, but not in the singularity of the thought or of the method.

The expression is beautiful when it is simple, or pure. Therefore, Isocrates who laid special weight on the beauty of expression, has made use of tropes to a limited extent. Short words and those consisting of few syllables possess quite special beauty, and the character of carefulness. Of the figures, the domain of the Parison belongs to this place, which appears largely in Isocrates, but which is scarcely represented in Demosthenes, at least in a pure state, as the latter laid more stress on *Deinotes* than exactly on the beauty of the expression. Then there are the Epanaphora at the head of the cola, the Antistrophe at the end, the Epanastrophe and such like; the Climax, but to be used in moderation, the Hyperbaton, the figures Antiphrasis, Double Negations which appear, and the Polypoton. The cola require moderate length and careful avoidance of the Hiatus. When several cola are connected with one period, the last must be longer than the preceding one. The composition must be rhythmical throughout and closely related to verse, without really being verse. For this purpose, the feet of which the rhythmical lines consist, must relate to one another and suit one another; the divisions of the speech, of which the rhythm consists, must not have the same number of syllables, the same quantity and the same accent. The conclusion requires a long, final syllable with one or two short ones preceding it. A long closing word of one syllable is of great effect.

The Fourth Form of Oratorical Style—Vivacity.

The fourth Idea is the *Gorgotes* (Vivacity of Expression). It must be added to the three mentioned, so that these may not prove wearisome employed alone. Thought, as such, cannot be termed lively, penetrating; witty thoughts would, then, have to be added. Vivacity lies much more in the method than in the expression. The former consists of bringing in everywhere as many telling passages as possible. For this purpose, short objections and their equally short repudiations, and the Apostrophe, are used. The monotony of the speech is avoided by Hypostrophe, that is to say short interpolations. The Figures by which the speech gains in telling passages are especially the commatic Asyndeton, commatic enumeration of names, commatic Epanaphora, short Symploce, which, however, must not stretch over the whole period. The expression also gains in vivacity by the already mentioned *Plagiasmos* and *Systrophe*, that is to say by rounding off the sentences. The words must be as short as possible. The composition requires careful avoidance of the Hiatus and trochaic rhythm. A trochaic word, however, must form the conclusion.

The Fifth Form of Oratorical Style—Characterisation.

The fifth idea is the *Ethos*, one might say the characterisation of the portrayal or character in the expression. It may be equally divided over the whole speech, but may also appear mixed among the other ideas. It is produced by *Epieikeia* (fairness, equity), *Apheleia* (simplicity), and in the true and close *Eudiatheon* (from the heart) which appear in them. The *Barytes* (gravity of manners, solemnity, etc.) belongs to this to a certain extent; it can, however, only appear in combination with other kinds of Ethical Expression. The *Apheleia* is what we designate Naivete. The thoughts are homely and simple, childish, indeed they border on the trivial. Examples from the animal world, especially those taken from nature are naive. Everything coincides with *Catharotes* (cleanness, purity). The combination of Naivete and Beauty leads to *Glycytes* (sweetness), to the charm of expression, which does not differ from *Ahrates* (delicacy), and *Logos Oraios* (the word in the right place and at the right time) (p. 368). All the mythical narratives (Demosthenes vs. Aristocrates 65 ff.) are charming, only the speaker must, when making use of them, deliver them in a somewhat lively manner, thus providing them with *Gorgotes* (vivacity). The following is the passage above mentioned respecting mythical narration, Arist. 65:—"We, men of Athens, created Charidemus a citizen, and by means of such grant we admitted him to civil

SIXTH FORM OF ORATORICAL STYLE

and religious communion, to partake in our legal rights in all that we ourselves enjoy. There are many institutions among us of a character not to be found elsewhere, but one there is the most peculiar of all, and the most highly venerable, the court of Areopagus, respecting which we have more glorious traditions and myths, and more honourable testimonies of our own than we have of any other tribunal; of which it is proper you should hear one or two by way of example. In ancient times, as we are informed by tradition, the Gods in this Tribunal alone deigned both to demand and to render justice for murder, and to sit in judgment upon disputes between each other; so says the legend: Neptune demanded justice of Mars on behalf of his son Halirrhothius, and the twelve Gods sat in judgment between the Furies and Orestes. Such are its ancient glories, despot nor oligarchy nor democracy have ventured to deprive it of its jurisdiction in murder: all people consider that any process of their own invention would be less efficacious than that devised by the Areopagus—In contempt of this jurisdiction and of the legal remedies attached to it, the author of the present decree has empowered Charidemus in his lifetime to do what he pleases, and, in case any disaster should befall him, has given the means of persecution to his friends." Further narratives, continues Hermogenes, from the heroic period, which touch on the pure myths, and then, everything which awakens our fancy, such as descriptions of beautiful neighbourhoods, no less than whatever flatters our self-love. Thoughts are also charming in which lifeless things and those without will, are treated as having a soul and a will, as the naive statement of Socrates in the Platonic *Phædrus*, p. 230 D., or the address which Herodotus puts into the mouth of Xerxes, and which the latter addressed to the sea, chastised by him; and also when animals have feelings and sensibilities attributed to them. The naive and poetical expression is charming. Therefore, the interweaving of poetical words in prose makes a charming expression, while this is, however, not equal to the express quotation of a poetical passage. The poetical Epitheta also make the speech charming. Figures and composition are the same as in Beauty; the dignified rhythm must preponderate. The *Drimytes* (wit) and *Oxytes* (penetration, sharpness, cleverness, pungency) are connected with the naive, therefore the thoughts, as Hermogenes says, in which a certain depth is visible on the surface. They lie, however, more in the method and in the construction than in the thought, as for example, in the equivocal, double play with the different meanings of a word, the Paronomasia, the surpassing of a single metaphor by a bolder. The *Epieikeia* (the well-meaning, modest equitableness) shows itself, when anyone instead of exacting his full rights, contents himself, in the consideration of mitigating circumstances, with moderate demands, when the speaker puts himself on the same level as the hearers, when he shows that they would act exactly in the same manner as he himself, and when he emphasises the point that he is to a certain extent forced by the opponent to take up his legal position. On the other hand, the accused can also say that he has only been put into this position because he could not make up his mind to take harsh measures. The method consists in speaking with a certain modesty of oneself, and willingly to slur over one's good qualities, and to mitigate that which has to be said with heat against the opponent, without exclusion, however, of irony. The orator speaks cautiously, with doubt and within limits. Figure *Paralepsis* is admitted. The *Epieikeia* (fairness, equity) is, in other respects, the same as the *Katharotes* (cleanness), and *Apheleia* (simplicity).

The Sixth Form of Oratorical Style—Fervour.

The *Stamp of Truth and Fervour*, that is to say the inward participation of the speaker in what he says, the *Aletheia* (truth and fervour, frankness and sincerity) was fixed by Hermogenes as the sixth idea; in the second book, however, on p. 375, there appears the *Logos Alethes* or *Alethimos* (the true, actual, sincere words) as a subdivision (a secondary kind) of the ethical or *Ethos*; should the expression which presupposes naïvete and moderation of the thought receive utterance, etc., in a preponderating degree through Method Figure, then the exclamations, which are here in place, be they involuntary asseverations and appeals to the gods, attestations of astonishment or admiration, abuse of the opponent, all belong to the domain of Method. Here great

SEVENTH FORM OF ORATORICAL STYLE

care must be taken not to announce the utterance of an emotion whereby the whole effect would disappear. Everything must come in, as it were, of itself. Therefore, in order to give the expression the stamp of truth, the removal of objections (rejoinders) must be introduced asyndetically. Another method consists in the designed or intentional Anacolouthon as a consequence of the too strong emotion. The bringing in of something as if one had almost forgotten it, or as if it occurred to one just at the right time, also belongs here. The expression must be harsh, violent, it may contain words formed by oneself. All the figures of the *Sphodrote* (vehemence) may also be employed here, further, Aposiopesis, Epicrisis, Epidiorthosis. The composition is as in the *Sphodrotes*. Should the speaker, however, wish to excite sympathy through the *logos endiathetos dotes* (heart to heart, voice of tears), then, the expression must take the character of the *Apheleia* (simplicity). The *Barytes* (gravity of manners, weight, importunity, harshness) complains of ingratitude experienced and proceeds very often in reproaches, often with an ironical *Epieikeia* (fairness); irony is, indeed, its principal method.

The Seventh Form of Oratorical Style—True Eloquence.

In the application at the right time of all the Ideas cited up till now, as well as the employment of all the other rhetorical rules, the last idea consists in the *Deinotes* (p. 388) (true eloquence), which must be distinguished from merely apparent *Deinotes* of the older and newer sophists, who in the case of the want of genuine, inward contents, mostly sought to call forth the appearance of eloquence by the art of the expression (p. 395). The genuine *Deinotes* gives the *logos politicos* (stately speech, befitting a statesman), the perfect artistic representation or expression, as in the classical orators, and above all, of Demosthenes.

It is divided into three kinds: the judicial, deliberative (counselling) and the panegyric speech. In the judicial speech proper, the *Ethos* prevails, *Apheleia* (simplicity) and *Epieikeia* (mildness); the *Barytes* (harshness) retires; in the deliberative, the Idea of Greatness prevails, the *Ethos* retires, the greatness lies in the prolixity of the thought; in the panegyric proper, the greatness comes to the foreground, with the exclusion of harshness and vehemence; naivete and charm pervade everywhere. It is nearly all narrative, therefore the vivacity of expression almost disappears. This is not the place to submit the theory of Hermogenes in single parts to criticism. Only one thing is clear and that is this, it would have gained in clearness by the consideration of the kinds of oratorical style which are not oratorical.

* *Catharotes* or Purity consists in not using obsolete terms or constructions, nor those that are newly coined, neither foreign nor provincial; propriety in avoiding vulgarisms, and discriminating between words of the same root—civil, civilian—precision in discriminating between synonyms—behaviour, conduct. The *Sapheneia* or Clearness avoids obscurity, bad arrangement, amphibology, wrong ellipsis, equivocation and ambiguity. *Acme* or Force is vivacious and strong, avoids all unnecessary words (see Asyndeton). It puts the weaker idea first, and casts, for deeper effect, contrasts in the Parison or Isocolon, e.g., "Homer was the greater genius, Virgil the better artist; in one we admire the man, in the other, the work."

1 The *Megethos* or Dignified has its own peculiar cast; the Sublime is generally framed in the simplest language—"God said let there be light and there was light." The elements of sublimity are chiefly: the vast, the powerful, the obscure, as a mountain towering through the mist, darkness, stillness, disorder, as rocks naturally lying in confusion. These, when described, give pleasurable emotion of elevation, and as these emotions are of short duration, because "too violent to be lasting," the expression should, therefore, be clear, forcible, concise and simple. The *Kallos* or Beautiful is different, as the emotions aroused are like those aroused from contemplating a pleasant object, and as they continue longer the language may be more expanded, and ornament may be used. The description may be less rapid, less vehement, more gentle and subdued—Cicero's orations were beautiful, Demosthenes' sublime. The *Deinotes* almost treads on the verge of poetry, it is smooth, it is flowing; it is rhythm, never verse; it is harmony and unity. It is true eloquence.

ORATORICAL STYLE*

ITS

ART AND SCIENCE

The styles discussed here are not used as some would suppose, first one style, and then another, but as the respective thoughts require; one is employed, or there is a judicious blending of two or more styles. A summary of the styles will be found under "The Peri Idion" by Hermogenes, the Greek Rhetorician, which is a translation of Richard Volkmann's resúmen of this work as appearing in his "Hermagoras," Leipsic, 1865.

THE PLAIN STYLE

PLAINNESS THE FIRST FORM OF ORATORICAL STYLE was termed by Hermogenes, Sapheneia (Σαφηρεία) meaning plainness, simplicity, clearness. Plain comes from the Latin *planus*=plain, a level, flat surface, and signifies an even, smooth surface, a body without projections, elevations or depressions; open, clear to the senses or the mind; evident, easily distinguishable or recognisable, unmistakable; without embellishments or decorative colouring; simple, bare, bald; straightforward, direct; free from ambiguity, evasion or subterfuge. The Plain style is made up of Purity, which Hermogenes terms Catharotes (Καθαρότης), and Clearness, which he terms Eucrineia (ἑυκρινεία); these make up its two subordinates which are closely connected. The Romans called this style *Perspicuitate*, from *perspicere*, to see through; the English being *perspicuity*, meaning clearness of statement or exposition.

* To be read following page 522.

PURITY.

PURITY THE FIRST SUBORDINATE OF THE PLAIN STYLE.—The word pure comes from the Latin *purus*=clear, unmixed; and in connection with thought, it means free from anything not properly belonging to that thought, free from anything extraneous. Purity corresponds to the Greek word *catharotes*, which means clear of dirt, clean, spotless, unsoiled; opposed to the Greek *tholeros*, which means muddy, troubled, or troubled by passion (mephorically), also foul, filthy, greasy. It signifies free from admixture, without a blemish in its kind.

We shall use the subdivision employed by Hermogenes in Purity, as well as in the rest of the styles, namely: 1st The Thought (*ἔννοια*); 2nd, Method (*μέθοδος*); 3rd, Diction or Wording (*λέξις*); 4th, Figures (*σχήματα*); 5th, Members (*κῶλα*); 6th, Arrangement or Composition (*συνθήκη*); 7th, Rhythm or Oratorical Numbers (*ῥυθμός*); and 8th, Cadence or Conclusion (*ἀνάπαυσις*).

(1) THE THOUGHTS.—They must be pure, and be easily understood by common intelligence, also such as would occur or seem to occur to any person. They must be clear and make sense of themselves, must contain nothing abstruse or recondite, neither must they contain anything deep nor anything that requires interpretation or thinking out as to the meaning. They must be such as not to be mistaken or misunderstood, or be taken in any other sense than that conveyed by the words used, e.g., “The thirty tyrants are said to have borrowed money from the Lacedæmonians to attack those in Piræus.”—Demosthenes vs. Leptines, section II, and Demos. vs. Spudias, sec. 1: “Spudias the defendant and I, men of the jury, are married to two sisters, the daughters of Polyeuctus.” These thoughts cannot be construed in any other sense, nor are they mixed with other thoughts going before them to make them confused, neither are they indistinct nor mistakable as to their meaning. There are numerous examples of pure thought in Demosthenes’ judicial speeches, but few in his public ones.

(2) METHOD.—There is only one method of purity because we generally speak purely when a naked or simple narration of anything is made, or when we make a simple beginning, or do not introduce anything from without, or add anything superfluous, as would be the case when we add genus to species, whole to parts, indefinite to definite, difference from other things, etc. All such additions, introductions, etc., belong to the style called Amplification which is opposed to Purity. In a word, the method is a simple communication of facts without accessories, e.g., Demosthenes vs. Dionysodorus 1: “I am a partner in this loan, men of the jury.”

The following example is not totally pure, but has the appearance of purity, although the beginning is pure: "Men of Athens, an outrage of such violence was committed upon me by Conon the defendant, that for a long time I was given over by my relations and medical attendants."—Demos. vs. Conon, 1.

The method consists in purity of thoughts, and in such elocutionary accompaniments of the same, as speaking in the middle voice or conversational tone which Delsarte called dental pronunciation, that is, the voice impinges just behind the front teeth and the words seem to dance as it were at the point of the lips, the voice being brought well forward in the mouth. The voice is moderate, delivery is quiet, body moves moderately, and such gestures as there are, are confined mostly to the countenance, not face-making. The letters must all be perfectly well articulated, and not uttered imperfectly.

(3) **DICTION OR WORDING.**—This should be pure, that is, its meaning be apparent to anyone of common sense and within the understanding of all. There must be no transposition of words or letters, as such belongs to the Sublime style. The diction or words must not require interpretation as would be the case in this example: "Now, contrariwise, the statesmen dispose of emoluments; through them everything is done; you the people, *enervated, stripped of treasure and allies*, are become as underlings and hangers-on, happy if these persons dole you out show-money or send you paltry beeves, and the unmanliest part of all, you are grateful for receiving your own."—Demos. Olynthiac III. The diction in the foregoing is metaphorical, as "stripped," etc.; is harsh, as the words "hangers-on," etc., which belong to the Harsh style and are reprehensive, and is subject to interpretation or elucidation as the words "Now, contrariwise" and "enervated" show, since they point to what goes before, namely, "How is it that all went prosperously then, and now goes wrong? Because anciently the people, having the courage to be soldiers, controlled the statesmen, and disposed of all emoluments; any of the rest was happy to receive from the people his share of honour, office, or advantage."

Another example from Demosthenes, which though evident, nevertheless is not pure because it contains metaphors, harsh words, and is of grand signification: "But I observe that all people, beginning with you, have conceded to him a right, which in former times has been the subject of contest in every Grecian war. And what is this? The right of doing what he pleases, openly *fleeing* and *pillaging* the Greeks, one after another, *attacking and enslaving* their cities."—Demos. Phil. III, 22.

The diction should contain no obsolete terms and constructions, no newly coined words and compounds, nor any vulgarisms. A proper discrimination should be made between words of the same root as "civil" and "civilian," and precision in selecting the suitable word among synonyms, as "behaviour" and "conduct." Only words must be used that perfectly belong to the genius of the language. No foreign words are permissible, as "delicatesse" for "delicacy," nor any provincial expressions. Solecisms make the diction impure, as "it repents me" for "I repent," "his evening of life" for "the evening of his life," also do violations of the rules of grammar or syntax, faulty concord for instance, when the leading verb is in the past tense, the rest must be in the past tense also, e.g., "Ye will not come unto me that ye might have everlasting life," the word "might" should be "may." The transitive verb and preposition, or two different prepositions with the same object should be avoided, e.g., "We confide in and respect the good"; better say "We confide in the good and respect them," also "I called on and had a conversation with him"; better to say: "I called and had a conversation with him." In fact, the words in Purity must be of reputable use, be national and of present-day currency. "It consists in using proper terms to pass the ideas from one mind to the other, as it gives them easy entrance. One source of correctness is the use of connectives, that not too much be interspersed before the correlative connective is paid back, as 'although' . . . 'yet' between which words and the like, not too much should be interspersed; also as in this: 'But I, after he spoke to me, for Cleon came up beseeching me, *went* taking both of them.' It consists in using terms that are distinct and not vague, and in not using circumlocution unless on purpose; in using concordance of gender, number and person in order that they be easily pointed out, and in selecting the verb which concords when there are different senses, e.g., '*perceive* colour and sound' not '*see* colour and sound.' Purity is the basis of all style."—Aristotle.

(4) FIGURES.—The principal figure is the one Hermogenes called "Orthotes," that is, relating in the direct case or direct manner, viz., in the nominative case or with the noun coming first and the other parts of speech following in their usual grammatical order, e.g., "I, Oh Athenians, encountered a dishonest and contemptuous man"; another: "There is one Sannio, as you are aware, who trained choruses for tragedy; he was convicted of military service, and he has fallen into misfortune."—Demos. vs. Midias, sec. 53. See also vs. Spudias, I, "married to two sisters."

It does not use "Plagiasmos," which Hermogenes defined as relating in the oblique case, or employing participial sub-

ordinate clauses which bring in other thoughts, e.g., "Cresus being a Lydian by blood, son of Alyatus, was ruler of the people who lived on the Alythian rivers." In this form there is a certain suspension of the sense or thought, whereas in the direct mode the sentence would briefly be thus: "Cresus was a Lydian by blood, was the son of Alyatus, and ruler of the people who lived on the Alythian rivers."

The following example from *Demos. vs. Midias* 13, has the *Plagiasmos* or participial clauses at the beginning, as well as middle: "When the Pandonian tribe had not a choir-master for two years, and when the assembly having met, at which the Archon is required by law to allot the flute-players for each chorus, there was a discussion and a wrangling, the Archon blaming the Superintendents of the tribe, and the Superintendents the Archon; whereupon I came forward and volunteered to take the office of choir-master, and on the drawing of lots, I got the first choice of flute-player." The foregoing is, both in thought and figure, the style of Amplification (*Peribole*), and can be changed to the Plain style and made pure thus: "The Pandonian tribe had not a choir-master for two years . . .," and the rest of the sentences put into the declarative sentence form or the *Orthotes* form. So all the figures are pure which are remote from the *Peribole* or Amplification style, which do not go into details and circumstances, etc., called *Peristatica* (a figure given by *Hermogenes*), and which do not transpose words, called *Hyperbaton*.

(5) MEMBERS.—The members or cola should be short, concise and compact, and make sense of themselves, that is, if standing alone or freed from the other sentences or parts. They should not be prolix, nor should there be any ambages or circumlocution in them, for long members tend to elevation of style.

(6) ARRANGEMENT OR COMPOSITION.—This should be pure and simple, and should not bother itself about the concurrence of vowels or consonants, as such belongs more to elaboration, art and elegance than to simplicity and purity. It should be made up of iambsics \cup — and trochees — \cup , as these feet are less lofty and coincide more with every-day speech or conversation. It is not necessary that these feet should run throughout the expression; it will be sufficient if they are found in the extremities, that is, at the beginning of the member and at the end of it, and that further on in same, dactyls — $\cup\cup$, anapæsts $\cup\cup$ —, and similar feet should appear, or these or other feet mixed with the trochees and iambsics, so that the expression might not become verse or meter.

It avoids, however, an unnecessary clashing of vowels by placing long vowels with short ones, or accented ones with

unaccented, e.g., "go on." Such clashing as, "you unite" it avoids but is not over anxious about it, also such as the heaping up of consonants. The composition, then, is familiar, current, steady-going, and void of formal rhythm, and is not too punctilious or tedious in elaborating or expatiating, but leaves some to the hearer's imagination and understanding, as to desist from telling everything is complimentary to the intelligence and comprehension of the hearers, and does not imply a slur on their understanding and ability.

(7) RHYTHM OR ORATORICAL NUMBERS.—Rhythm and feet are convertible terms. The feet should be those which come nearest to ordinary, every-day talking, that is, they should be principally iambs and trochees, and should be so arranged as not to disclose any appearance of art, nor should the same foot follow itself, in other words, appear more than three or four times consecutively, otherwise verse or meter will result. It should be metrical up to a certain point, then other feet brought in to break up the meter; in a word, it should be metrical, and not metrical, and mixed with meter, e.g., I won't, you shan't happily remove, but we shall move. The trochee or iambic should begin the expression to give it the stamp of a pure style. The feet do not amount so much; it is the thoughts, method, diction, figures and members that have the greatest importance or value.

(8) CADENCE OR CONCLUSION should be iambic or trochaic, and it is not necessary to go further back than three feet to form the cadence.

CLEARNESS.

Clearness, the second subordinate of the Plain Style, was called by the Greeks *euclidean* (*εὐκρινεία*), meaning distinctness, *euclines*=well separated, well open, not confused, well arranged, in good order. The Latin equivalents are *lucidus*=lucid, from *lucere*=to shine, meaning translucent, marked by clearness of reasoning, expression or arrangement; and *clarus*=clear, meaning manifest, unclouded, manifest to the mind or judgment, easy to see through. Clearness partakes largely of Purity, in fact, the purer the expression the clearer it is. "Men delight in listening to what they easily understand."—Aristotle. "Clearness," says Quintillian, "requires, not that the hearer *may* understand, but that he *must* understand whether he will or not."

(1) THE THOUGHTS.—They are those which turn on placing things in order, in reducing them to a beginning or principle, and on seeing that the order of the expression, of

the words, clauses, etc., be such that it at once distinctly indicates or discloses the speaker's meaning, and in such a way, as not to be confounded with anything else.

(2) METHOD.—It consists in communicating things in their natural order, that is, putting the things that belong first, in the beginning or first place, the second in the second place, and the others following accordingly, e.g., Demosthenes on the Crown, 17 & 21: "It is necessary also, and perhaps proper, men of Athens, that you may consider every single measure in reference to the occasion . . . (21) The first who spoke and mentioned the peace was Aristodemus, the actor; the seconder and mover, fellow-hireling for that purpose with the prosecutor, was Philocrates the Agnusian—your associate Æschines not mine, though you should burst with lying. Their supporters—I know not the cause—I pass that for the present—were Eubulus and Cephisophon. I had nothing to do with it." Example of natural order is the following: "day and night, men and women, rising and setting."—Quintillian; also is the placing of objections before their refutations, arguments before their solutions. This Isocrates nearly always did, but not always Demosthenes, who put them where they seemed most useful to him, namely, in the beginning or first place, or at the last, or in the middle. Sometimes Demosthenes placed the solutions before the objections, sometimes after them, and sometimes in the middle. (See further under Peribole or Amplification.)

Thoughts and propositions are clear which inform and delineate, giving the order of things, e.g., Demos. vs. Aristocrates 18: "Perhaps, as I have undertaken to prove three things, *first*, that the decree has been moved in violation of the laws; *secondly*, that it is disadvantageous to the commonwealth; *thirdly*, that the party for whom it has been drawn is unworthy to obtain such honours, it is right that I should give to you, my hearers, the option what you would like to hear first, what second, and what last. Consider, then, which you would like, that I may begin with that. Do you wish me to begin with the breach of the laws? Then, to that I will address myself. . ." Thoughts are clear which show the end of things which have already been treated on and which prepare the way for saying what follows, as the beginning of a new statement, e.g., Corona 136: "Such is one of this boy's political acts, similar, is it not? to what he charges me with. Now let me remind you of another." After this, the expression assumes another beginning: "When Philip sent Python of Byzantium together with an embassy from all his own allies, with the intention of putting our commonwealth to shame, and proving her in the wrong, then—when Python swaggered and poured a flood of abuse upon you—I neither yielded nor gave way; I rose and answered him, and betrayed not the rights of the

commonwealth." And this one against Leptines, 41: "But you have not only to see, men of Athens, that Leucon be not wronged, whose anxiety about his privilege would be for the sake of honour and not emolument, but that no one else be wronged, who has befriended you in the day of his prosperity, and to whom the grant of exemption which you then made him has come to an advantage."

The Method of delivery should be easy and current, and have no appearance of art, nor be studied in manner, but should be natural, otherwise it would not persuade; and the thoughts should be clear in the mind, otherwise fluency would not be possible. Aristotle says that men are prejudiced against what is obscurely said, dying as it is spoken, as if he knew not what he is saying or is afraid of having it understood.

(3) **DICTION OR WORDING.**—It is the same as that in Purity. The words should be plain, such as those which correspond to the objects of our senses, as denote things we see, hear, touch, smell, feel, taste. Instead of using general notions and abstractions, it is clear to use the individual, the special, the concrete, e.g., instead of saying, "Their civilisation is judged by their indulgence in amusements, customs, swanking and punishments," say "bullfights, cockfights, silk hats, silk stockings, hanging, etc." In the former, the mind has to bring up examples to make the general terms clear; but in the latter, the individual is cited and, therefore, clearer. Aristotle says that the prophets used general terms without saying when, where, how, etc. The Delphic oracle's terms were general and ambiguous, so that if it happened, thus did the oracle predict; and if it didn't, likewise may the oracle be construed. Bain says that the use of the noun, adjective, and adverb is clearer than the abstract noun, e.g., "our comprehension of this truth . . ." is clearer, if we say, "we comprehend this as true." "The understanding of this truth precludes human misery," is clearer put thus: "If we clearly understand this truth we shall be saved of what makes us miserable." The positive is clearer than the negative, e.g., "Loss of blood destroys strength" is clearer thus: "abundance of blood gives strength."

Homely expressions drawn from ordinary life, as "stomach-ing" things, and which border on the vulgar or slang, but are saved by their expressiveness, are, according to Demetrius, clear. Technical words are to be avoided, as "tack to the larboard, and stand off to sea" are clear to seamen, but not to others generally. The words must not have the appearance of art or study, but as if springing forth spontaneously, because art puts people on their guard, as if against adulterated wine, says Aristotle, and "the deceit is passed off neatly by the selection of words from ordinary conversation."

All words pointing out connection are clear: this, that,

accordingly, first, second, third, etc., to resume, I shall point out, you are acquainted with, I shall now pass to, "I pass that for the present" (see example under Method), etc., and those forms of expressions under the figures, Deictic, and Metabasis, also under fig. . Pause page 364; also expressions as "on the contrary, on the one hand, on the other hand"; in summing up as, "in short, on the whole," etc.; for transition as, "hitherto, formerly, so far, thus far." First, secondly, etc., the Greeks did not like, as such numerical indications seem to abate passion. They used other expressions. It is appropriate here to quote Aristotle, that when Enthymem is used, no passion is to be in the utterance.

(4) FIGURES.—For a complete definition of all the figures given here and in the other styles, as well as examples of same, see Forms of Logical Expression, and Forms of Oratorical Expression. Orthotes is the chief figure of Clearness, that is, relating in the nominative case. The following are useful for clearness: Horismos or definition, at the beginning, so that the hearer may clearly understand, that, this is this, and that is that, which is very important at the commencement of a speech or discussion, as it avoids misunderstanding and useless debate; Distributio which is, first, a division of the general or genus by reckoning up the species or special kinds, secondly, a partition of the whole into its parts, thirdly, an enumeration of the accidents of the subject (see genus and species, cause and effect, subject and attribute, etc., under Forms of Logical Expression); Catacosmesis, that is, things placed in their natural order; Deictic, that is, pointing out clearly, much used by Demosthenes; Epanalepsis, that is, a resumption after a parenthesis, etc., a figure which Hermogenes says that Demosthenes employed to a great advantage, by which figure, after stating a thing, he threw many things into the middle, and resumed the commencement afterwards for clearness; Sermocinatio, that is, when the orator interrogates himself and gives the answer, e.g., Demos. Olyn. 11, 3: "To dilate, Athenians, on Philip's power, and by such discourse to incite you to your duty, I think improper, and why? For all that may be said on that score involves a matter of glory to him and misconduct on our part," which example also illustrates how he added causes to the proposition. This same figure he used when what follows, or when the consequences might become obscure; to avoid which he used the interrogation, "did I say" or "do I say," e.g., Corona, 130: "For lately—lately do I say?—yesterday, and very recently, he became at once both an Athenian and an orator. . ." See p. 223. See a further example in Demosthenes on the Embassy, 25: "Why have I begun by reminding you of these things, and going over these speeches? *Chiefly and principally*, men of Athens, for this reason, that, when you hear me speak of any proceeding,

and it appears outrageously bad, you may not cry in astonishment, 'Why did you not speak at the moment and inform us?' but remembering the promises of these men, by means of which, on every occasion, they prevented others from being heard, and also the specious announcement of Æschines you may see he has injured you in this way among others, because you were not suffered to learn the truth at the instant when it was needful, but cheated by hopes and impostures and promises." After interjecting many things and amplifying the expression, he then resumes by repetition and makes it clear by the following "Such was the *chief and principal* cause of my entering into these details. What was the *second*? one of no less importance, that you remember his political principles before he was corrupted. . . ." Thus Sermocinatio, and Epanalepsis, are used to give clearness, so that what follows may not become obscure.

Metaphors, as Cicero says, should be of the ordinary, conversation type, as "fields are thirsty," "wine sparkles with jewels," because both town and rustic use these. Antithesis gives clearness, as when we say, "on the contrary, on the other hand, conversely, although . . . yet," etc., and "moral as opposed to physical." Antonomasia, Amplification within bounds; Onomatopœia; Illustration; Comparatio; Cacaphony; Thesis; Diegesis; Pisteis, that is, stating the confirmative and refutative proofs, or reasons; Syllogismus; Metabasis; Eutrepismus; Epanodos; Anacephaleosis, as when we say: "In short, in a word, to sum up, to recapitulate," etc. .

Synonymia, tautology, or pleonasm for the purpose of greater clearness, and more exact comprehension, as when we say "sense and sensibility," "I have saved you, you were spared by me." Taxis; the use of the connective particle "indeed," which sets us back, as it were, to the beginning, a kind of Epanalepsis; Epizeuxis or repetition of the same thing twice for greater clearness and certainty. Parison and Parallelism contribute much to clearness, also Paralepsis (see Corona 21, example under Method).

(5) MEMBERS.—The members or cola are short, and make sense of themselves, especially when they are pure. Long members, generally, belong to elevation of style.

(6) ARRANGEMENT OR COMPOSITION.—In English it is: adjective, noun, adverb, predicate or verb, and object, e.g., the resplendent sun clearly illumines all things. This natural arrangement is not only clear, but it saves the mind much work, because as the expression goes on, the mind conceives the meaning, which would not be the case differently arranged, for the mind would, then, have double work: first, to reconstruct the expression in the natural order; secondly, to conceive—then, its meaning. This arrangement is what the

Greek called *Orthotes*, i.e., natural order, or relating in the nominative case, not in subordinate, participial constructions.

Clauses which are formed on the same plan, as in the case of *Parison*, or *Parallelism*, are clearer, e.g., "In short, Sir, *as I could, at first, see no reason* for sending our troops to Flanders, unless it was to furnish ministers with a pretext to load us with the maintenance of 16,000 Hanoverians, *so I can see no reason* for retaining them, unless it is to afford a pretext for continuing that load."—Chatham.

Arrangements by comparison are clear in which agreements and differences correspond in places, e.g., "The wise man is happy when he gains his own applause, the fool when he gains others." The arrangement, says Aristotle, "should be such, that the concordance of gender, number and person might be easily pointed out," e.g., "of reason existing always men are ignorant"; it is not clear to which word "always" refers.

The following arrangements destroy clearness: *Obscurity*, which is the use or arrangement of words or constructions in such a way as it is difficult to gather any meaning: *Equivocation*, which is the putting of words in such a place as to make them susceptible of more than one interpretation; and *Ambiguity*.

I.—*Obscurity*. (a) *An improper ellipsis*, e.g., "I look on it as a greater evil than anarchy itself, as much as a savage is a happier state of life than a galley-slave." Insert the following elliptical, italicised parts to make it clear: "as much as *the state of* a savage is happier than *that of* a galley-slave." (b) *Wrongly placed words*, as at the beginning of a sentence we imagine a certain meaning is conveyed, when further on we find it is a different one, e.g., "I have hopes that when Will confronts him and all the ladies cast kind looks at him, he will be happy." The verb "cast" puts a new construction on the preceding, so in order to keep the first meaning intact, the word "when" should go before ladies thus: "When Will confronts him and *when* all the ladies cast kind looks at him, he will be happy."

Misplaced adverbs bring about obscurity, especially *only* and *not only*, e.g., "He not only owns a house, but also a large farm." As "not only" stands in the foregoing, it modifies the verb "owns," which makes us suppose that another verb is to follow, namely, but "lives" in it, etc. But, if it is intended to modify "house," it should be placed immediately before "house," then it would stand: "he owns not only a house, but a farm."

Misplaced adjuncts or clauses, e.g., "Here is a horse ploughing with one eye," "with one eye" is wrongly placed. Use of same word at short intervals, in different senses, but not when employing the figure *Ploce*, e.g., "He turned to the *left* and *left*." "Lysias promised *his* father that he would never forget *his* advice" would be better if arranged thus:

"Lysias promised his father, 'I will never forget thy advice.'"

Long parentheses produce obscurity, also it is not clear when too much is put before the connective is paid back, as sometimes occurs, when a sentence is started with *although*, before it is paid back by its corresponding connective, *but*. Amphibology also obscures, that is, when a word looks both ways, e.g., "The duke yet lives that Henry will *depose*," will Henry depose the duke, or will the duke depose Henry?

II.—Equivocation. The word or words should be placed with words that fix their meaning, e.g., "A five-pound note for five pounds avoirdupois of gold." "The reformation of Luther," is it a change wrought in Luther, or a change wrought by Luther? The word "of" is equivocal. "They were both more ancient than Zoroaster, or Zerdusht." Are these two persons or one? The word "or" is equivocal, place its correlative *either* before "Zoroaster" and it becomes clear, thus: "They were more ancient than *either* Zoroaster or Zerdusht." "I have learned to like nothing but what you do"; insert the verb *like* instead of "do," and clearness is secured.

III.—Ambiguity, as in the misplaced relative pronouns, especially *who*, e.g., "Solomon the son of David, who built the temple. . ." should be: "Solomon, the son of David and builder of the temple." The arrangement can begin with the accusative case instead of the nominative, in which form clearness will result, e.g., "It is said of John that he is rich," which is the same as, "John is said to be rich." (cf. Rhetorics of Quackenbos, and Bain.)

In a word, the Composition is generally the same as in Purity.

In the argumentative, oratorical Clearness, the American Senators, Hon. Henry Cabot Lodge of Massachusetts, and Hon. William M. Calder of New York, are unsurpassed.

(7) RHYTHM OR ORATORICAL NUMBERS.—The composition as to feet is the same generally as in Purity, namely, that the members should begin either with iambs or trochees, as these rhythms are more closely connected with ordinary speech or conversation, and further on in the member, dactyls, anapæsts, or a mixture with other feet, should be more numerous.

(8) CADENCE OR CONCLUSION.—This should contain iambs or trochees. It usually consists of three feet, and finally terminates the sentence.

Clearness has always been the forte of the popular orator, and it is in this style that the great, stirring speeches of the Rt. Hon. Arthur Henderson, M.P., the Rt. Hon. John R. Clynes, M.P., the Rt. Hon. J. H. Thomas, M.P., and Lieut.-Col. Josiah Wedgwood, M.P., of the Labour Party, have been chiefly cast.

THE SUBLIME STYLE

The Sublime style was called by Hermogenes *megethos* (Μεγέθος), meaning greatness, height, both bodily and mentally, as height of a mountain. In rhetoric, loftiness of style. The Latin equivalent to megethos is *sublimitatem*, the adjct. being *sublimis*, meaning raised on high, *limis*, *limen*, meaning threshold, plus *sub*, meaning up; up from the threshold, and signifying: of ideas, truths, subject, etc.=belonging to the highest regions of thought, reality or human activity; of persons, their attributes, feelings, actions=standing high above others by reason of nobility or grandeur of nature or character; of high intellectual, moral or spiritual level; of language, style, or writer=expressing lofty ideas in a grand and elevated manner; of things in nature and art= affecting the mind with a sense of overwhelming grandeur or irresistible power, calculated to inspire awe, deep reverence, or lofty emotion by reason of its beauty, vastness or grandeur.

A synonymous term to sublime is *grand*, which comes from the Latin *grandis* or *grandem*, meaning in class, full grown; and of events, signifying, great, important, above all others of the kind; of a ceremony, public performance or the like= characterised by great solemnity, splendour or display; conducted with great form or on a great scale; of persons, their belongings or surroundings=fine, splendid, gorgeously arrayed, also giving evidence of wealth or high social position; of ideas, composition, etc.=lofty and dignified in conception, treatment or expression; of appearance personally=stately, noble, dignified. The Grand Style is a style fitted to the expression of lofty ideas and great subjects in literature and art. See Murray's Dictionary.

The Sublime Style is divided into the Dignified, the Harsh or Abrupt, the Vehement, the Splendid, the Vigorous, and the Amplificative.

DIGNITY.

DIGNITY THE FIRST SUBORDINATE OF THE SUBLIME STYLE was called by Hermogenes *Semnotes* (Σεμνότης), and in the Greek means gravity, dignity, solemnity, majesty; of things, stateliness. The Greek adjective *semnos* means, 1st, august, reverend, honoured, holy, solemn; of things divine, devoted to the gods; 2nd, of things human, reverend, august, solemn, stately, majestic.

(1) **THE THOUGHTS.**—The thoughts are grave and dignified; by grave we mean heavy, serious, important. The word comes from the Latin *gravis*, signifying heavy, weighty; and gravity, a matter of importance, something serious, solemn

conduct, staidness, is opposed to levity and gaiety. Dignity comes from the Latin *dignitatem*, meaning merit, worth, and signifies nobleness, loftiness, impressiveness, worth.

The grave or dignified thoughts are (a) those concerning God without anthropopathic admixture; (b) those concerning nature, the universe, earthquakes, and the like; (c) ethical, those concerning the soul, its immortality, etc., man's duty, law, and the like, e.g., Demosthenes' sublime definition of law, vs. Aristogiton 1, 15: "The whole life of men, Athenians, whether they inhabit a great city or a small one, is governed by nature and by laws. . . Nature, if it be depraved, has often vicious desires; therefore you will find people of that sort falling into error. Laws desire what is just and honourable and useful; they seek for this . . . and that is law which all men ought to obey for many reasons and especially because every law is an invention and gift of the gods, a resolution of wise men, a corrective of errors intentional and unintentional, a compact of the whole state according to which all who belong to the state ought to live." Another example from Demosthenes, though sublime because it is above the ordinary threshold or passage or walk, and is concerned with ethical practice, also with temperance, and justice, yet does not belong, according to Hermogenes, to the style of Dignity as Dignity is the decorously grand and is what befits, that is, great in thought and befitting in language, e.g., Corona 243: "A false accuser, my countrymen, is a monster, a dangerous monster, querulous and industrious in seeking pretences of complaint. And such is the very nature of this fox in human shape—a stranger to everything good or liberal—this theatrical ape, this strolling player, this blundering haranguer." The foregoing belongs to another style.

(d) Thoughts about great events and the life of man are among the sublime, such as the battle of Marathon, of Salamis, the Hellespont, etc. As an example of noble efforts, Demosthenes on the Crown, 97, is apt: "And yet neither of these steps took they, Æschines, for benefactors, nor were they blind to the danger; but they would not for such reason abandon people who sought their protection; for the sake of renown and glory, they willingly exposed themselves to peril; just and noble was their resolve! For death is the close of life to all men, even though one should shut himself up in a cage, but it behooves good men always to aspire to what is noble, proposing to themselves favourable hopes, and to endure with fortitude whatever Providence may allot them." For the beginning of this sublime passage, see Leland's translation on page 181, up to the word "resolve!" and the remainder, p. 218.

This style is one of the components of the first division of active human feelings which the Greeks called *pathos* (*πάθος*), and which represents power in action. From the foregoing

definitions and examples, it will be seen that Dignified Thoughts are those which are concerned about public display of power, multitudes, colossal fortunes, great results from small beginnings, ocean billows, tornadoes, volcanoes, rumbling earthquakes, roaring thunder, report of artillery, crackling conflagrations, cataracts, vast heavens, big cities, huge buildings, great fleets, icebergs, trumpets, organ peals, tolling of big bells, growling bears, howling wolves, roaring lions, the human voice, especially the loud, grave and swelling notes. Moral sublimity, as firmness in truth and justice, as in the case of Socrates, of the martyrs; self-sacrifice, as in the case of Coriolanus, "Mother, thou hast lost thy son, but saved Rome?"; fearlessness; exalted patriotism, as in the case of Wolfe, "I die happy."

(2) METHOD.—This consists in speaking, not hesitatingly or doubtingly, as, "I think," or "it may be that," etc., but with dignity befitting the subject, because speaking without hesitancy or without doubt shows acquaintance with the subject, and with "hemming and hawing" shows uncertainty; but to say, "I do not know whether they were heroes or gods or devils," is not speaking with doubt or hesitatingly, but a declaration that one does not know. Where the allegorical and symbolical are used in this style, emphasis is employed to bring out the signification or hidden meaning. The delivery is slow and stately, the syllables require breadth and fulness, and such pronunciation as fills the mouth. It is like the slow movement of a large pendulum, or a great mass in action. The arm or oratorical weapon may be brought into play and be extended. This style, and the Splendid, together with some of the qualities of the Amplificative, are called the "eloquent." The method, therefore, may be considered all that contribute to lofty eloquence, as language, voice, fullness of pronunciation, decorum, gesture, phraseology, subject and occasion.

(3) DICTION OR WORDING.—The dignified style abounds in definite statement, although it sometimes uses the allegorical and symbolical. The diction is clear, strong, concise and simple. It must be grave, with words of syllables which are ample and which fill the mouth with their pronunciation, such words as name powerful, vast and exciting objects, effects and qualities, e.g., crush, clash, wreck: "the wreck of matter and the clash of worlds," "grows dim with age, and nature sinks in years," destruction, planets, armies, expanse, infinite, fleets, wars, battles, empires, thrones, ages, years, millions, trillions, magnanimity, resolution, freedom; words with long vowels and diphthongs, excepting the diphthong "ei," as this closes the mouth or nearly so; words with long final syllable, with the vowel "o" in the preceding one,

as in "orontes."

Short Saxon words are good for leading up to the important word which, from its length, largeness and detaining quality, can be in a Latin derivative; however, this important word can be a Saxon word, providing it is long-syllabled and full, e.g., "give ample room the characters of *hell* to trace"; the "ll" in "hell" is one of the most sonorous of liquids, and can be held quite a time. Privatives are sublime, as "boundless," "fathomless," etc. Tropes must be moderately used, e.g., Demos. Crown 97: ". . . proposing to themselves favourable hopes . . ." is better than "they hope good things." Nouns, nominal words, and pronouns must predominate, and few verbs as possible appear. All superfluous words are rejected, e.g., "the first sight of it strikes the mind with awe, and awfully impresses all its faculties"; the last clause is superfluous. The diction should be the same as in Purity, only the vowels and syllables are extended in pronunciation, so as to concord with the sublimity of the subject-matter, e.g., "freedom! tyranny is dead! . . ." "O Tiber! Father Tiber, to whom the Romans pray . . ." "I appeal to . . . I call to witness, you, O ye hills and groves of Alba! . . ."—Cicero, see p. 108. See also Chatham's lofty appeal on page 187. "I love God and little children," is sublime because it is simple, and the comparison, or antithesis, is brief. Compound and coined words are to be avoided.

(4) FIGURES.—All the figures used in purity are serviceable in the sublime. The Orthotes, or direct form, is the principal figure. Ample definition, explanation with examples will be found of each figure under "Forms of Oratorical, and Forms of Logical Expression." Also one of the chief figures is Synezeugmenon, that is, the use of one verb to join or link several words, phrases, clauses, or thoughts, which verb may be placed either at the beginning, or at the end, e.g., "licentiousness *overcame* modesty, fear, madness, reason." Orcos; Diatyposis; Hypotyposis as: "the live thunder leaps from crag to crag," Metaphor as: "the mountain lifts its awful head," "high-arched, foam-crested waves"; Particle preceding to infuse feeling, e.g., "Oh, it is the felon act of human history! it is the monster crime of the world!" "O Zeus' seed, son of Læertes, Odysseus of many an art, is it true . . . !" "But, *lo*, when we came to ford the river." Such amplified beginnings as the foregoing contribute to the sublime, as also such Ecphoneses as: "ah!" "ah me!" "alas!" "oh me!" "And the twin rocks—one of twain with its peak towers up to the skies," "The blood of our fathers—let it not have been shed in vain"—Webster. Anthypallage—that is, pleonastic beginnings, or enlarging the single, as, "Nireus . . . , Nireus, son of . . . , Nireus, the goodliest," gives much more weight and importance to Nireus than if simply said once. Emphatic

Repetition, e.g., "they were huge serpents, huge and many." Personification; Pro trope; Pathopœia, as in the lamentations: "O Jerusalem, Jerusalem . . .," "O my country, house of Priam . . .!" Proclisis or Evocatio, as the Latins call it, that is, a calling out to, e.g., "Princes, potentates, awake, arise . . .," "Strike for your altars and your sires . . .!" "To arms, to arms, the Greeks, the Greeks, they come!"

Pragmatographia, that is, description of wars, battles, tempests, shipwrecks, conquests, triumphs, destruction of cities and countries; Onomatopœia, as "they huzzahed him," it came down with a crash. Allegory, e.g., "their cicales shall chirp on the ground," meaning such will be the destruction that no trees will be left for the cicales to chirp in. Polyptoton, as "the Grecian heavens" for "Grecian heaven." Êrotesis, e.g., Coleridge's description of Mt. Blanc: "Who sank thy sunless pillars deep in the earth? Who filled thy countenance with rosy light? Who made thee father of perpetual streams?" Epicrisis and Epiphonema are weighty and dignified. The figures Apostrophe, Hypostrophe, Hyperbaton, and Parenthesis are to be avoided.

(5) MEMBERS.—The members or cola are the same as those in Purity. They must be short, almost aphoristic, that is, pithy and of few words. Short balanced members are admissible, if sparingly used.

(6) ARRANGEMENT OR COMPOSITION.—The arrangement is the same as in Purity. Words arranged, says Bain, "in a certain, harmonious disposition is a wonderful instrument of lofty utterance." Harmony disposes to stateliness and dignity. "Phrases built upon phrases," says Longinus on the Sublime, "raises to the sublime." (a) The words which are not so vivid should come first; (b) in the second or last place, should come those that are more vivid; thus prescribes Demetrius. Connectives make small things great, also the expletive particle "lo." In the following example, the word "flood" is more vivid than "play," hence it is placed last: "When a man suffers music to play upon him and flood his soul."

The words must be lofty, and equal or befitting the subject, not as Theopompus did in magnificently describing the descent, as Longinus says, of the Persian king upon Egypt, wherein he set "paltry bags and sacks of cakes" in the midst, which would have been more becoming had he said, "multitudes of beasts of burden carrying everything that ministers to the luxury of the table." The members should be so arranged that they begin with a long syllable, and end with one. The concrete and specific are more impressive or striking than the abstract or general, e.g., "men are disposed . . .," is better than "the mind is disposed."

Alternate terse words with the elegantly profuse, alternate the figures, "now a simile," as Bain says, "or a metaphor, then a metonymy, now a contrast, again an epigram, a hyperbole, an interrogation, or a climax." Striking effects are alternated with those that give little excitement. Cicero says, "refer like to like, contrary to contrary, and terminate with a cadence. Work up to the great parts, if not, the speaker will be like a drunken man among sober men." A clear, concise, and simple arrangement is required. Rugged words, such as "shrieking" for "crying" are better.

Dionysius of Halicarnassus says that the words must be firmly planted like columns and placed in strong positions and at appreciable distances from one another. New combinations in describing imposing objects, operations or events, as original comparisons, metaphors, and other figurative effects, are the chief means to the sublime in composition. Also harmony and keeping, that is, mutual support of language and subject, flow of language, similes, strong epithets suitable to the objects, and rich cadences contribute to this end. Variety and due alternation of effects, in the length and structure of sentences, in use of figures, in contrasts as in passing from scientific or abstract to poetic or concrete, tragic to comic, sublime to pathetic, or ridiculous; well-balanced clauses sparingly used, all contribute to dignity. External objects are more sublime than subjective, e.g., "men" instead of "humanity." All that aids to easy understanding, as to avoid the crowding of images, etc., lends to dignity. Soaring, or flights to the sublime, requires a keeping of language, climax of thought, and a cadence gradually falling into repose—cf. Bain's "English Composition and Rhetoric."

Demosthenes made his greatest impressions when he used the topics of dignity. The aim in the composition is to heighten some actual subject by force of comparisons, illusions, impressive circumstance and grouping, e.g., Plato in his description of the human body, styles "the head the citadel," thus "head" is heightened by a super-added foreign attribute. The composition is not over-anxious about the hiatus.

(7) RHYTHM OR ORATORICAL NUMBERS.—The dignified style is fond of dactyls — ∪ ∪, pæons — ∪ ∪ ∪, ∪ — ∪ ∪, ∪ ∪ — —, ∪ ∪ ∪ —, sometimes iambics ∪ —, and still more spondees — —, and epitrites ∪ — — —, — ∪ — —, — — ∪ —, — — — ∪, but avoids trochees — ∪, and ionics — — ∪ ∪, and pyrrhics ∪ ∪. If the thoughts are strong and dignified, the rhythm should be slow and stately. The spondee — —, which is grave, slow, and majestic, is full of dignity, e.g., "Lo, I rule Argos, Pelops to me left his sceptre," "O Tiber, father Tiber to whom the Romans pray

... Three spondees are used to fix a deep impression. The Molossus — — —, which is dignified and sublime, is for striding, e.g., long, dark night.

Iambics ∪ —: "tō ārms, tō ārms, thē Grēeks, thē Grēeks, they come!" The Anapæst ∪ ∪ — is stately: "from the plains, from the woods, lands and groves," "For death is the close of life to all men. . ." The dactyl — ∪ ∪ is impressive: bird of the wilderness. The Cretic — ∪ — is noble and strong: east and west groans pierced heaven. Pæons are at home in dignity: "steep is the ascent by which we mount to fame, nor is the summit to be gained, but by sagacity and toil." Epitrite: midnight dārk dēep, sād ānd lōnesōme.

The concurrence of vowels suits the dignified, e.g., "And Aias, the mighty at Hector, the brazen-helmed evermore was aiming his lance."—Homer. It is highly dignified when the concurrence is of long vowels: "roll on, thou dark and deep blue ocean roll"; here the long "o" is much in evidence. "That rock he heaved uphillward (ἄνω ὄθησε)." The line is longer too through the Hiatus, and actually reproduces the mighty heaving of the stone. The concurrence of diphthongs, excepting "ei," contributes to dignity, an example of which is given by Demetrius in the following: κερυραῖοι ὀκιστῆς.

The "Speech of the Crown," Dionysius of Halicarnassus rhythmically analyses the beginning thus: "First of all, men of Athens, I pray to all the gods and goddesses," as commenced with a bacchius — — ∪, then follows a spondee — —, next an anapæst ∪ ∪ —, then another spondee — —, then three cretics — ∪ — in succession, and a spondee as the last foot. In second clause: "that all the loyal affection I bear my whole life through to the city and all of you," first comes a hypobacchius ∪ — —, then a bacchius — — ∪, or if you prefer to take it so, a dactyl — ∪ ∪, then a cretic — ∪ —, after which there are two composite feet called pæons; next follows a molossus, or a bacchius, for it can be scanned either way, and the last comes a spondee — —. The third clause: "may as fully be accorded by you to support me in this trial," is opened by two hypobacchius ∪ — —, ∪ — —, a cretic — ∪ — follows, to which a spondee — — is added, then again, a bacchius or a cretic — ∪ —, last a cretic and terminal syllable.

Is not a beautiful cadence inevitable in a passage which contains neither a pyrrhic nor an iambic, nor an amphibrach, nor a single choree or trochee? The ignoble rhythms are introduced at intervals and interwoven with the noble ones. (See W. Rhys Roberts' "Dionysius of Halicarnassus—De Compositione.")

(S) CADENCE OR CONCLUSION.—The cadence should contain a long, final syllable, that is, a foot without a catalexis, so that a trochee may not appear at the end. The feet

should be grave and generous. It must not contain trochees as these feet are too rapid for the close of a dignified, massive and weighty matter. A combination of any of these feet will suit the dignified cadence: dactyl, anapæst, pæon, sometimes an iambic, spondee, molossus, and epitrite, but not the fourth epitrite — — — ∪, as this has a catalexis and partakes of a trochee. The dactyls, anapæsts, pæons and epitrites, though they usurp the body of an expression, do not make good cadences or closes. One of them, however, may appear once, which is also the case of a dochmius, that is, a five syllabled word. The fourth pæon, ∪ ∪ ∪ —, is prescribed by Aristotle as a good closing foot. The trouble with these many syllabled words is that they make the cadence too numerous if they appear more than once.

If possible, there should be a word of one syllable but long, or of a full-toned vowel. The vowel "o" long, is a good one: this is sounded in the cup of the palate, and gives the orotund quality.

HARSHNESS.

Harshness, the second subordinate of the Sublime Style, was called by Hermogenes *trachytes* (τραχυτης). The word harsh comes from middle English *harsk*, meaning rough to the touch, and signifies jarring to the ear, grating upon the mind, offensive to the sense of justice or kindness, unfeeling, cruel. Its equivalent is the Latin derivative *asperity*, which means roughness of surface, opposed to smoothness, roughness of manner or temper as opposed to mildness.

(1) THE THOUGHTS.—All the thoughts are harsh when they are bitter, scolding, reprehensive, upbraiding, when they contain reproof, open not occult, cast upon persons of higher rank by those of a lower rank, and upon those assembled, e.g., Demosthenes vs. Halonnesus 45: "He, by constant opposition to you, acquires honour and signal advantage to himself: Athenians who exhibit zeal, not for their country, but for Philip, are *wretches* that ought to be exterminated by you, if you *carry your brains in your temples, and not trodden down in your heels.*" See also Philip IV., 6: "We, men of Athens, are not only in these respects behindhand; we cannot even be awaked; like men that have drunk mandrake or some other sleeping potion; and methinks—for I judge the truth must be spoken—we are by reason thereof held in such disrepute and contempt, that, among the states in imminent danger, some dispute with us for the lead, some for the place of congress; others have resolved to defend themselves separately rather than in union with us." "If you consider the dignity of the Senate or the Areopagus, go and hide your face."—Demos. referring to the judgment in favour of Aristogiton; and this example: "seeing other people resist, have you not the courage to resist also?" See also Olynthiac III., 31: "*enervated and stripped* of treasure and allies. . ."

Embassy 224 contains a bitter excoriation and scolding: "And I fear, I fear (all my thoughts shall be declared to you), hereafter you may drag me who am innocent along with them, but you will remain passive now. For it seems to me, O Athenians, *you are wholly paralysed, waiting till calamity falls upon you; and while you see other people suffer, you take no precaution, nor give a thought to the commonwealth, now so long in many fearful ways declining.*" And in Olynthiac III., 20: "It becomes not a wise or magnanimous people to neglect military operations for the want of money, and bear disgraces like these; or while you snatch up arms to march against Corinthians and Megarians, to let Philip enslave Greek cities for lack of provisions for your troops."

Hermogenes says that pure harshness is difficult to be found in Demosthenes, because he mixed this with other styles and thoughts to smooth it, as is seen in this example: "I know well that calamity will befall me, but it will not be by your ill-will, it will be by your thoughtlessness." Although the thoughts are harsh, they are mitigated by the method of placing something before or after them, e.g., mitigation after: "you shall pay for that with your repentance," with a mitigation before, commencing with a dubitation: "*It seems to me* neither to be a sin nor a falsehood when I say that you are very negligent, for you neither have regard for your own honour nor the shame of others, because for the very things you absolved Aristogiton, you have condemned Demosthenes." Hermogenes says that this passage is told with such correction, at the same time, such mitigation by dubitation, that it elicits admiration.

The thoughts generally are those which are influenced by anger, hatred, abuse, disgust, execration, sarcasm, envy, malice, warning, fright, fear, terror, surprise, frenzy, mocking laughter or ridicule.

(2) METHOD.—The method is one, namely, bare, naked invective, reprehension, reproof; and the introduction with thoughts that are harsh something that tempers or mitigates their harshness. This mitigation is placed either before or after. The prevailing tone of voice particularly on the words that are harsh, is low and guttural, and, if intense, coloured with aspiration, e.g., in the word horrible, the letter "h" has a strong aspirated guttural sound. The gestures, if any, go in a straight line, and are without flourish, as all passional gestures in nature take straight lines."

(3) DICTION OR WORDING.—The diction is rendered harsh by words that are harsh in themselves, or by harsh metaphors, as, "to take to one's heels," "to tread under foot"; rugged words as "shrieking" for "crying" and others that may have a tinge of harshness; words of com-

pound inflection, as "come to cringe," "to whine"; guttural aspirated sounds, as "detestable town"; compound words as "dirty-wretched-thwart-eyed thug"; words of clashing sounds and those which sound like one being jolted while riding over a rough road; sarcastic words, e.g., "I have gone hunting many times, but never took such a swine before," said the conqueror to the Duke of Saxon, who was a fat man and had been taken a prisoner of war.

The following are some examples taken from Demosthenes: Embassy 224, see under (1) Thoughts; Olynthiac III., 31: "enervated and stripped. . ."; Aristogiton I., 62: "Upon this, the men in prison passed a resolution, not to share fire or light, meat or drink, with Aristogiton, and that none of them should either give him anything or take anything from him. To prove my statement, call me the man himself whose nose this *brutal wretch bit off and swallowed.*" Philip III., 22: "But I observe that all people beginning with you, have conceded to him the right, which in former times has been the subject of contest in every Grecian war. And what is this? The right of doing what he pleases, openly *fleeing and pillaging the Greeks, attacking and enslaving* their cities." Also 28: "And we, the Greek community, seeing and hearing this, instead of sending embassies to one another about it and expressing indignation, are in such a *miserable state*, so entrenched in our towns that to this day we can attempt nothing that interest or necessity requires; we cannot combine, or form any association for succour or alliance; we look unconcernedly on the man's growing power, each resolving, methinks, to enjoy the interval that another is destroyed in, not caring or striving for the salvation of Greece: for none can be ignorant, that Philip, like some course or attack of fever or other disease, is coming even on those that yet seem very far removed."

(4) FIGURES.—They are chiefly reproachful, having the character of a command, in other words, the reproachful Erotesis or interrogative imperative. Example of reproachful imperative: "Remember the judgment of Aristogiton and go hide yourselves." Rebuking interrogative: "'What? do you deliberate, when you have the Thebans in the Island, how to deal with them, how to proceed? Will you not cover the sea, Athenians, with your galleys? Will you not start up and march to Piræus? Will you not launch your vessels?' Thus Timotheus spake and you acted, and through both together success was obtained."—Demos.

Aristocrates 109: "If the Olynthians can foresee the future, how is it that you, who are Athenians, can not foresee it?" See also Embassy 263.

All the figures that tend to abruptness are apt. Allegory: "Dionysius at Corinth," meaning that haughty monarch is at

Corinth leading an humble life, so will you—haughty king. Apostrophe: "O Persian laws"—Quintillian, meaning how abominable they are. Parentheses, such as parenthetical jeers, sneers, etc. Hypocatastasis, e.g., "beast," meaning "that fellow is a horrible beast." Metaphor, e.g., "Their patriotism is a full belly," and if metaphor is too bold, precede it with the phrase "if I may say" or "as it were," etc.

Paralepsis, e.g., I say nothing about his thieving and pilfering. Polyptoton, as in the following example where Demosthenes seems suddenly to split one person into two persons: "He who—O thou most abandoned. . . ." Diasyrmus, that is, dragging through the mire. Aposiopesis. Homely expressions such as "stomaching the dirty stuff." Hiatus, Irony, and taunting Asteismus.

(5) MEMBERS.—The members or cola are very short, e.g., Demosthenes vs. Philip 1, 10: "When then, Athenians, will you act as becomes you? In what event? In that of necessity, I suppose. And how should we regard the events happening now? Methinks to freemen the strongest necessity is the disgrace of their condition. Or tell me, do ye like walking about and asking one another: 'Is there any news?' Why, could there be greater news than a man of Macedon subduing Athenians, and directing the affairs of Greece? 'Is Philip dead?' No, but he is sick. And what matters it to you? Should anything befall this man, you would soon find yourselves another Philip, if you attend to business thus."

Also Philip 1, 44: "One thing is clear, he will not stop, unless some one oppose him. And shall we wait for this? And if you despatch empty galleys and hopes from this or that person, think ye all is well? Shall we not embark? Shall we not sail with at least a part of our national forces, now though not before? Shall we not make a descent upon his coast? Where, then, shall we land, some one asks. . . ."

(6) ARRANGEMENT OR COMPOSITION.—It should be in phrases instead of members. Prolixity paralyses harshness. It is order in disorder, or disorderly order. The Hiatus is aimed at, the clashing vowels and sounds are called into service, and all rhythm is destroyed. Hyponax shattered his verse, destroying rhythm, which he considered as best suited to energetic invective and satire, and the correct and melodious as best suited to eulogies. Clauses are not to be parallel in structure or sound, nor a slave to rigid sequence, but free, excited, suggesting nature. It is plain-spoken, unvarnished, says Dionysius. Antithesis, and Homœoteleuton, that is, rhyming terminations, are to be avoided. The display of anger is sublime if it does not stir up disapproval and hostility.

(7) RHYTHM OR ORATORICAL NUMBERS.—The feet must be different, dissonant, and disagreeable to the ear. Pyrrhics ∪ ∪ represent passion: dirty silly jack. Trochees — ∪ good to begin rebuking commands: silly, go and hide yourself. Iambics ∪ — for stubborn passion and springing anger: I won't, you shan't. Come what will, here I stand, thou wretch, thou slave. Impatient anger and threatening: Oh, ye gods, ye gods. Oh, that I had him in my hands.

(8) CADENCE OR CONCLUSION.—The cadence should be formed now by one foot, now by another, thus making it disagreeable. A firm, final close is good.

VEHEMENCE.

Vehemence, the third subordinate of the Sublime Style, was called by Hermogenes *sphodrotes* (σφοδρότης), *sphodra*, the Greek adverb, meaning very much, exceedingly, violently. Vehemence comes from the Latin *vehere*, to carry, and *mens* mind, meaning to carry away the mind; and signifies to be impetuous, violent (marked by strong mental excitement); as to language, it is indicative of strong feeling, intense feeling; as to thought, it is passionate, ardent. See Murray's Dictionary.

Hermogenes says that the difference between Harshness and Vehemence is, that in Harshness the reprehensions are made against those in high rank, or those assembled, whereas in Vehemence the reprehension is against those in inferior rank, against the opponent, or against those in high rank of whom the audience delights to hear bad things, e.g., Demosthenes vs. Philip III, 31: “. . . but not even a *barbarian* of a place honourable to mention; in fact, a *vile fellow of Macedon*. . . .”

(1) THE THOUGHTS.—The thoughts of Vehemence are not to be confused with those of Harshness. Vehemence has something stronger than Harshness, and is more open, frank, and unreserved. Also one cannot use Vehemence against a person more important or higher in rank than himself, excepting in cases where the accusation or reprehension affords special pleasure to the hearers. The thoughts are such as would be denominated bitter, abusive, reproving, critically adverse, as in the abuse hurled against Aristogiton, e.g., II, 80: “. . . ; and now he practises juggling tricks and impostures, and professes to cure epileptic people, being himself an epileptic with every kind of baseness. This person, I say, will petition for him; *this poisoner, this pest whom any one would regard as an object of evil omen rather than wish to address*; a man who has pronounced himself worthy of death by bringing such an action.” Another, see Corona 209 vs. Æschines: “*Accursed scribbler!* you, to deprive me of the approbation and affection of my countrymen, speak of trophies and battles

and ancient deeds, with none of which had this present trial the least concern; but I—Oh you *third-rate actor*!—I that rose to counsel the state how to maintain her pre-eminence! in what spirit was I to mount the hustings?"

Corona 121: "Do you hear, Æschines, the law distinctly saying: 'unless where any are voted by the people or the council; such may be proclaimed'? Why, then, *wretched man, do you play the pettifogger? Why manufacture arguments? Why don't you take hellebore for your malady?*" (Hellebore was a remedy used by the ancients to purge the brain and to cure insanity.) See also Corona 127: ". . . and what language he carps at, after uttering such as any decent man would have shuddered to pronounce. Why, if my accuser had been an Æacus, or Rhadamanthus, or a Minos, instead of a *pratter, a hack of the market, a pestilent scribbler*, I don't think he would have spoken such things. . . . Accursed one!" And in Phil. IV., 73: ". . . your father *was a thief* if he resembled you." The foregoing thoughts are harsh, but they partake more of the Vehement, hence are classified with the vehement, and such vehemence could not have been used against those in higher rank unless welcomed, and gratifying to the hearers.

(2) METHOD.—This is almost the same as that in Harshness, in that the reprehension or rebuke is made undisguisedly and openly. Vehemence, however, is not mixed with anything to mitigate it as is the case in Harshness. The finger is sometimes shaken at the opponent. Vehemence is concise, disputative, contentious, and generally hasty in delivery.

(3) DICTION OR WORDING.—It is nearly the same as that in Harshness, excepting in this, that the speaker may form harsh words himself, when using Vehemence, as Demosthenes, "Iambic-mouther," and (*γυμμιτοκίφων*) "crooked hand writer," i.e., one just in the course of being trained or of learning, or one who pores over writing. See Demos. vs. Æschines 139: "—nothing that he ever did for you, can this malicious *iambic-mouther* show—not a resolution has Æschines, great or small, concerning the interests of the state." See others under (1) Thoughts. Rugged and picturesque words can, with advantage, be brought into service, e.g., "hew his way," "elbowed through," "slipped through." A heaping up of consonants is telling, e.g., "struggled," "thwarted," "twisted," etc.

(4) FIGURES.—The Apostrophe is very serviceable in Vehemence, e.g., Corona 82: ". . . for the ambassadors, who came here from Clitarchus and Philistides, lodged with you, Æschines, and you were their host. The commonwealth regarded them as enemies, whose efforts were neither just nor

advantageous, and expelled them; but they were your friends." An Apostrophe with reprehensive interrogations to the opponent, which interrogations are beyond contradiction, e.g., Corona 62: "Ought she, Æschines, to have cast off her spirit and dignity, and, in the style of Thessalians and Dolopians, helped to acquire for Philip the dominion of Greece, and extinguish the honours and rights of our ancestors? Or, if she did not this—which would, indeed, have been shameful—was it right that what she saw would happen, if not prevented, and was for a long time, it seems, aware of, she should suffer to come to pass?"

See also Corona 66: "But I return to the question. What should the commonwealth, Æschines, have done, when she saw Philip establishing an empire and dominion over the Greeks? Or what was your statesman to advise or move?—I, a statesman at Athens?—for this is most important."

Although the Apostrophe, and reprehensive interrogative or Eperotesis, are the principal figures in Vehemence, yet the figures Diabole, that is, invective or accusation, and Compound Words, play an important part, e.g., Corona 139, also see Corona 41: "The agent and auxiliary who helped to win for him such confidence—*who brought false reports here and cajoled you*—he it is who now bewails the sufferings of the Thebans, and dilates upon them pathetically, *he himself being the cause both of these calamities*, and those in Phocis, and all the rest which the Greeks have sustained." Vehemence is shown in the italicized words, also in such words as "iambic-mouther," "accursed scribbler," and the like. The figures, it will appear, are between the vehement and the harsh. Catagoria is another useful figure, that is, a form of speech by which the speaker discloses and detests some secret wickedness of his opponent, and lays it before his face, e.g., "He that dips his hand in the dish, he shalt betray me." The use of this figure is to accuse, and reprehend hypocrisy, and intolerable impiety. Polyptoton: "O nuptials, nuptials, the producer of such a creature." Metaphors, e.g.: "Python blushing and rushing upon you in full flood," and in Corona 296: "Men who are flatterers who have maimed their own fatherland, each one of them, who have toasted away their liberty first to Philip and now to Alexander, who measure happiness by their belly and their lowest desires, and who have overthrown that liberty and that freedom from despotic mastery, which to the Greeks of earlier time were the rules and standards of good."

Asyndeton: "He passed through the assembly puffing out his cheeks, raising his eyes, walking with . . ." Epizeuxis, Aposiopesis, Anadiplosis, Hyperbaton, Thaumasmus, and Hypophora with the very vivacious form.

(5) MEMBERS.—They are different from those in Harsh-

ness in that they are not so short, nevertheless, vehement members are concise. They are characteristic in the creation of names, e.g., "this pest," "this vile iambic-mouther." The commata or expressions by phrases are used as little as possible.

(6) ARRANGEMENT OR COMPOSITION.—This is about the same as in Harshness. At the end should come the more forcible expression. Massed periods in succession carry well in vehemence; they should, however, be short, as prolix or many-membered periods produce more the feeling of elaboration and beauty than that of force. Addressing questions to the audience without disclosing one's own view is a good stroke in vehement composition, as it pricks up the ears of the auditors: ". . . in doing so, was he wronging us, or was he not?" Introducing the Enthymem by such words as, "it is cruel, infamous, base, shameful, abominable, shocking," e.g., "Would not your conduct have been shameful and dreadful, Athenians, if, while you set up in brass and reward with highest honours those who have performed such a feat at Athens, you had proscribed as outlaws men of other countries who showed the same devotion to their fatherland?" Demos. vs. Aristocrates. The foregoing is harsh, as it is addressed to those assembled, but the length of the members gives it the stamp of the vehement. There is also used in the composition the figure *Thaumasmus*, that is, a form by which the orator marvels or wonders at something strange or wonderful, why a thing is left done and not punished, or why undone; marvels at the cause, wonders at the boldness and impudence of wicked deeds, sometimes at the negligence of men in not preventing danger, or at their security while the battle of destruction yet wages around them; sometimes at the impunity when he sees great wickedness pass without punishment or rebuke, e.g., "I marvel not at that, the contrary would have been marvellous, if we, doing none of the duties of war, had beaten one doing all."—Demos. Olyn. II, 24. Another example from Demosthenes which, though it is harsh because it is addressed to the hearers, still it partakes of the vehement in that the members are longer than those of the harsh: "This surprises me that formerly, Athenians, you resisted the Lacedæmonians for the rights of Greece . . . now you are slow to contribute in defence of your own possessions . . . though you have saved other nations of Greece, under your own losses you sit still."

As to the number of metaphors and the time, Longinus says that strong and timely passion is the best guide and teacher as to how many should go in a sentence, and that it is, when the passage rolls like a torrent and sweeps a multitude of them down their resistless flood; see a number in *Corona* 296.

(7) RHYTHM OR ORATORICAL NUMBERS are the

same as in Harshness.

(8) CADENCE OR CONCLUSION.—This is the same as in Harshness. The cadence must be unpleasant as a rule, e.g., “He turns upside in his folly and his impiety too, things sacred and things *holy too*.” “This man is a Syrian, for he must have his ears pierced, *and so it was*.” The short, abrupt ending impresses more than an expansion of the same idea would have done.

SPLENDOUR.

Splendour, the fourth subordinate of the Sublime Style, was called by Hermogenes *lamprotes* (λαμπροτης), meaning brilliancy, clearness, distinctness; *lampros*, well-known, radiant; of persons, well-known, illustrious by deeds, station; magnificent; of language, it implies brilliancy, clearness, grandeur with an ornate colouring; and of the voice, it means clear, sonorous, distinct. Splendour comes from the Latin *splendere* to shine, *splendidus* shining, bright; and means impressive by greatness or some similar excellence. This style is also called brilliant, from the French *briller* to sparkle, glitter; to persons, it means very distinguished or celebrated; and generally it means illustrious, distinguished, striking the imagination.

The Splendid Style, therefore, is ornate dignity, in that it has a certain amount of order and beauty, not beauty for its own sake, but elegance consistent with dignity and grandeur; not that simplicity, equation or symmetry, and elegance which are characteristic of the Beautiful Style, but that beauty which makes harshness and vehemence milder, so that the expression falls pleasingly upon the ear, so that it does not degenerate into roughness. The Splendid Style is called by some, “the Impassioned Style.”

(1) THE THOUGHTS.—They are those which the speaker declares with confidence, because they are glorious, because they have a certain moral greatness about them of which the hearers are proud, and will be pleased and delighted to hear. The speaker utters them with confidence because he knows he can count on the applause of his audience. These thoughts deal with vital truths connected with the joys and sorrows, the hopes and fears, the affections and interests, the ideals and duties of universal, human life. Such thoughts of justifiable pride and greatness are found in the “Oration on the Crown” by Demosthenes, e.g., “As to those public works so much the object of your ridicule, they undoubtedly deserve a due share of honour and applause, but I rate them far beneath the great merit of my administration. For it is not with stones or bricks I fortified the city, nor is it from works like these I derive

my highest pride. Would you know my method of fortifying? Examine and you will find them in the defences, the towns, the territories, the harbours I have secured; the navies, the troops, the armies I have raised." See another example from the Crown, 188: "That was the commencement and the first step in the negotiation with Thebes; before then the countries had been led by these men into discord and hatred and jealousy. That decree caused the danger which then beset the city, to pass by just as a cloud." Another, Corona 96: "Well, then, men of Athens—when the Lacedæmonians were masters of land and sea, and held the country round Attica by governors and garrisons, Eubœa, Tanagra, all Bœotia, Megara, Ægina, Cleonæ, the other islands; when our state possessed neither ships nor walls; you marched out to Harliartus, and again not many days after to Corinth . . ." and the rest, closing with the passage, "For death is the close of life to all men. . . . Providence may allot them."

See a further example in Corona 98: "This did your ancestors, thus did the elders among yourselves. For though the Lacedæmonians were neither friends nor benefactors, but had done many grievous things to our state, yet when the Thebans, victorious at Leuctra, sought their destruction, you prevented it, not fearing the power and reputation then possessed by the Thebans, nor reckoning up the merits of those for whom you were about to fight." See also Corona 100: "However it was glorious that you saved the island, but far more glorious that, when you had got their persons and their cities in your power, you fairly restored them to people who had ill-used you, and made no reckoning up of your wrongs in an affair where you were trusted."

Daniel Webster's Bunker Hill Oration: "But ah! Him! the first great martyr in this great cause! Him! the premature victim of his own self-devoting heart! Him! the head of our civil councils and the destined leader of our military bands, whom nothing brought hither but the unquenchable fire of his own spirit! Him, cut off by Providence in the hour of overwhelming anxiety and thick gloom, falling ere he saw the star of his country rise, pouring out his generous blood like water, before he knew whether it would fertilize a land of freedom or of bondage!—how shall I struggle with the emotions that stifle the utterance of thy name! Our poor work may perish; but thine shall endure! This monument may moulder away; the solid ground it rests upon may sink down to a level with the sea; but thy memory shall not fail! Wheresoever among men, a heart shall be found that beats to the transports of patriotism and liberty, its aspirations shall be to claim kindred with thy spirit!

"Venerable men! you are the remnant of many a well-fought field. You bring with you marks of honour from

Trenton and Monmouth, from Yorktown, Camden, Bennington, and Saratoga. Veterans of half-a-century! when in your youthful days you put everything at hazard in your country's cause, good as that was, and sanguine as youth is, still your fondest hopes did not stretch onward to an hour like this!

The American Senator, Hon. Bert M. Fernald of Maine, happily blends the Beautiful and the Charming.

(2) METHOD.—This consists in a confident delivery, that is, speaking without wavering or doubting; in bringing the thoughts forward in a certain order, and presenting them with dignity. The narration must not be broken up or intercepted, that is, it must generally be straightforward, e.g., "This decree caused the danger which then beset the city to pass by just as a cloud."—Corona 188. There is no interception, parenthesis, intersection, epanalepsis or resumption, in the following example from *Æschines*: "You summon him against yourself, you summon him against the laws, you summon him against democracy."

Another method consists in saying glorious things gloriously, that is, with becoming dignity, magnificently, in a manner compelling admiration, as in this example from *Demosthenes*, Corona 208: ". . . But it cannot be, it cannot be, my countrymen, that you have acted wrong in encountering danger for the liberty and safety of Greece. No! By those generous souls of ancient times who were exposed at Marathon! By those who stood arrayed at Plataea! . . ." See full passage under Fig. *Orcos*, p. 326. This splendid manner, namely, the mingling of the figures *Epanaphora*, *Asyndeton*, *Parison*, *Apostrophe* and *Orcos*, i.e., an oath by which the heroes are deified; and the glorious manner in which the passage was unwaveringly and confidently uttered, give splendour and dignity to this celebrated adjuration.

The Splendid Style appears judiciously combined with the Beautiful in the eloquence of the Rt. Hon. David Lloyd George.

(3) DICTION OR WORDING.—This should be grave, the same as in Dignified Style. The words should be out of the ordinary, as the ordinary are too cheap and current for the Splendid Style. The Splendid implies an ornate or figurative diction well sustained. It is oratorical prose, and blank verse is the nearest approach to it. Weighty words that say much in little space are used, also words that are at home in poetry or prose heighten the expression. Oratorical imagery, impressive imagery, emotional figures, rhythmical disposition or setting, sonorous words and phrases, balanced phrases and clauses, majestic roll of sentences and dignified cadences make up the diction of the Splendid Style. Latin words or words

of some length, with short ones, or Saxon, judiciously intermingling, constitute the Splendid, e.g., "confederation, main, refuge, clime, civilization, eradicate, trepidation, incapable and guilty administration."—John Bright; "Bounteous, behold, metropolis, venerable, unutterable, ere, strife, gloom; rhythmical constructions: venerable men, roar of hostile cannon, ere you slumber in the grave; balancing constructions: the head of our civil councils and the destined leader of our military bands."—Daniel Webster. Emotional figures "behold how altered! . . ." "How can I struggle with the emotions that stifle the utterance of thy name!"

(4) FIGURES.—Orthotes predominates in giving it purity, but must have some of the Peribole Style, that is, Amplification added to it, especially at the commencement of the members, in order to give the expression splendour, because the pure Orthotes would be too quiet, as will be seen in the following pure Orthotes expression: "Thirty tyrants borrowed money from the Lacedæmonians to attack those in Piræus."—Demos. vs. Leptines 11. Although the preceding example is introduced without a copulative, it is not splendid. The following sentence is splendid, though Orthotes prevails, but is elevated to the splendid by Plagiasmos, that is, participial, subordinate constructions at the beginning, which contributes to the amplification and lengthening of the thought: Corona 96: "Well, then, men of Athens—when the Lacedæmonians were masters of land and sea . . ." and the rest, see under (1) The Thoughts. Amplification of things and explanation of qualities are proper to Splendour. Splendid differs from the pure in that it is more occupied with the qualities of things and their amplification and explanation than their simple narration. (For full explanation of all Figures see "Forms of Oratorical," also "Forms of Logical Expression.")

The Arsis, that is, negations, is employed, e.g., "Not with stones or bricks did I fortify the city . . ."; Apostaseis, that is, the separation of one thought from another, in other words, forming single sentences of them. Asyndeton is one of the chief figures. Antiptosis, e.g., "Him, the first great martyr in this great cause . . ."; Polypoton: "the same heavens are . . ." (plural for singular); Antimetathesis, that is, addressing the second person as if present, e.g., "never launched thou forth on such lashing seas"; Diatyposis, e.g., "the same ocean rolls at your feet . . ."; Paralepsis: "I have not accustomed myself to look into the gulf below . . ."; Periphrasis: "they journey along the path of destiny" (meaning they died). Articulat, Orcos (see Demosthenes' famous adjuration, "by the manes of Marathon"); Oratorical Imagery (see page 359); Periodo; Metaphor: "the general pilots the state"; Amplification; Prosopopœia, that is, inanimate things represented as speaking, e.g., ". . . if the whole Republic should thus address me, 'Marcus Cicero, what are you doing? Are

you suffering him whom you have found to be an enemy . . . ”

Ecphonesis ; Epizeuxis ; Anadiplosis ; Aposiopesis ; Merismus ; Isocolon ; Parison ; Parallelism ; Simile : “ as a drop of dew contains the image of the earth and sky, so all there is in this life was mirrored forth in Shakespeare’s brain ” ; Paromythia ; Synecdoche : “ all hands to the pump ” ; Systrophe : “ A history is the testimony of times, the light of verity, the maintenance of memory, the cheerfulness of life, and the messenger of antiquity. ” — Cicero Epanaphora ; Epanadiplosis ; Apomnemonysis ; Rhythmus ; Hypotyposis ; Anaphora ; Pro-tasis ; Apodosis ; and Vision.

(5) MEMBERS.—The members or cola should be somewhat long, as splendid deeds, acts, events, etc., are not despatched quickly. The mind likes to dwell on things that give pleasure, and that are noble, things that are of justifiable pride. Like a beautiful tune, the desire is to hold it, so with splendid emotions, they find their best accommodation in members that are long.

(6) ARRANGEMENT OR COMPOSITION.—The members should be asyndetically introduced, that is, have no conjunctions. The Orthotes or straightforward expression should have the Plagiasmos or participial construction at the commenment of the members, so as to give the expression splendour. The composition is the same as in the Dignified Style. There should be variety in length and structure of sentences. The less vivid first and the more vivid second or last. It must be distinctly out of the ordinary, there must be harmony and keeping; and lofty, splendid and glorious things must be brought in; also the arrangement be in a certain order, and the setting distinctly rhythmical, e.g., “ This decree caused the danger which then beset the city to pass by just as a cloud.” Longinus on “ The Sublime ” says that if you change the order of this sentence or cut off a single syllable or elongate it, the passage will lose its sublime effect upon the ear; that it is made up of the dactylic rhythm which is most noble and productive of sublimity ; “ just as a cloud ” begins with a long rhythm which consists of four metrical beats, but if one syllable be cut off and we read, “ as a cloud, ” we immediately maim the sublimity by the abbreviation. The structure should be grave and decorous.

Such rhythmical arrangement disposes the minds of the hearers to stateliness and dignity—these, together with the use of sonorous words, of balancing of phrases and clauses, with a stately roll and a dignified cadence, should be the arrangement or composition of the Splendid Style.

(7) RHYTHM OR ORATORICAL NUMBERS.—The feet are the same as those used in the Dignified Style (Sem-

notes). The trochaic feet may sometimes be used without injuring Splendour, providing that the arrangement be that of dignity. Long, sonorous feet, like dactyls and pæons, are favoured, as these permit long, grave, lengthened and swelling sounds, those chiefly with the long "o" giving the orotund. Numbers should be moderately slow and stately, the sentences should be opened, and ended with an impressive foot, e.g., — ∪ ∪ ∪, ∪ ∪ ∪ —, and have a good harmonic cadence (see p. 404).

All the generous feet make the passages splendid: the cretic — ∪ — "Sink or swim, live or die, survive or perish, I am for the Declaration of Independence . . ." which find full expression in what is termed the orotund; the spondee — —, and Molossus — — —, are stately, e.g., Spondee "tell me, politician, in how many months . . . , tell me, man of military science . . . , tell me, student of history . . . , if you can find a parallel to this!"—Everett's Oratorical Apostrophe. "Ye crags and peaks, I am with you once again." Oratorical sentiment: "Happy that our fathers enjoyed no such patronage, happy that they fell into no such protecting hands; happy that our foundations were silently and deeply cast in quiet significance beneath a charter of banishment, persecution and contempt."—Everett. The word "happy" may also, if you prefer it, take the trochaic, e.g., "Happy that . . ."

God grant that it may never be. "God forbid that we should arrogate to ourselves the glory of being singular in renouncing it."—Pitt, the Younger. Iambic feet: I hear the sounds of their anvils . . . ; I see the smoke . . . ; I see the visages of those who by stealth and at midnight labour in this work of hell, foul and dark. . ."—Webster on Slavery.

Molossus: ". . . that the Republic still stands strong."—Webster.

Trochaic feet: "Read the Declaration of Independence . . . , publish it from the pulpit. . ."—Webster. The trochaic is also expressive of highest passion. Another example of the trochaic: "Was it winter's storm. . . , was it disease . . . , was it the tomahawk . . . , was it the deep malady of blighted hope . . . that hurried them to their melancholy fate?"—Everett. See further feet under the Dignified Style (Sem-notes).

(8) CADENCE OR CONCLUSION.—The cadence must be of dignified feet, similar to those in the Dignified Style. The sentence being somewhat long, the cadence should be correspondingly long, grave and splendid, although the composition be trochaic. A trochaic foot may, however, appear in the cadence. Mason quotes Cicero as giving the ditrochee, that is, a double trochee, as a sweet and decent close, e.g., "temeritas filii comprobavit," a close so graceful. An Iambic

preceded by a bacchic or antibacchic which makes a dochmiac, that is, a five syllable foot $\cup\text{---}\cup\text{---}$, "this is a firm, stately close"; also an iambic preceded by a spondee $\text{---}\text{---}$ "stands very well."

A dactyl $\cup\cup\text{---}$ makes a good close when preceded by a cretic $\text{---}\cup\text{---}$, but never when preceded by a spondee, "treacherous knavery." Feet that are composed of the iambic make a good close, as the cretic $\text{---}\cup\text{---}$ which Tully says is "a good final close"; the pæon posterior $\cup\cup\cup\text{---}$ "closes admirably well"; and Anapæst $\cup\cup\text{---}$ is good when preceded by one that is long." A Spondee $\text{---}\text{---}$ makes a good close. A Spondee preceded by a short makes a bacchic $\cup\text{---}\text{---}$, preceded by a long makes a Molossus $\text{---}\text{---}\text{---}$ "a very majestic foot"; preceded by a trochee $\text{---}\cup\text{---}$ makes an Epitrite $\text{---}\cup\text{---}\text{---}$ which Tully much delights in"; preceded by a Cretic $\text{---}\cup\text{---}$ "Quintillian well approves this close"; preceded by a dactyl $\text{---}\cup\cup\text{---}$ "stands very well at the end of a sentence"; preceded by a Pyrrhic $\cup\cup$ "the rapid movement of the former is agreeably corrected by the slowness of the latter."

But there should never be three shorts $\cup\cup\cup$ which is called tribrach, nor double Pyrrhic $\cup\cup, \cup\cup$ in the cadence. A Spondee preceded by a Spondee $\text{---}\text{---}$ makes "an extreme slow movement," e.g., "Civis Romanus sum," I am a Roman citizen. Such three or more Spondees are for fixing an impression.

VIGOUR.

Vigour the fifth subordinate of the Sublime Style was called by Hermogenes Acme (ἀκμή), meaning strength, vigour, force. Vigour comes from the Latin *vigor*, meaning liveliness, force, active force; vigorous its adjective, powerful, strong; of language, energetic, forcible, intense; strong as opposed to weakness, fatigue, age, etc., and as to feeling, intense conviction; as to argument, demonstrative force; and positiveness, as to refusal. Vigour, then, is the Greek *acme*, which literally means point, edge, hence the highest or culminating point of anything, the bloom, the flower, prime, zenith.

(1) THE THOUGHTS.—The thoughts are the same as those in Harshness and Vehemence.

(2) METHOD.—The method is the same as in Harshness and Vehemence. The vigour or animation in the expression, should have such active force or liveliness as accords with Splendour's dignified pronunciation and delivery, which pro-

nunciation and delivery do not like too much rapidity or briskness.

(3) **DICTION OR WORDING.**—The diction is common to Harshness and Vehemence, but is mixed with the Splendid form as will appear in the following example from Demosthenes, Embassy, 259: "For a plague, O Athenians, has fallen upon Greece, a grievous and severe one, that requires some extraordinary good fortune and carefulness on our part." The trope "plague" is harsh. See other words harsh and vehement under these two styles. These harsh or vehement words are intermingled with those of the splendid. In the example above, the indication is more of harshness than splendour. See further examples under (4) Figures, Cor. 48, and 71.

There are no copulatives or conjunctions, and the expletive "there is" must be avoided, e.g., "There is nothing which disgusts us sooner than the empty pomp of language," which should be thus: Nothing disgusts us more than empty pomp of language.

(4) **FIGURES.**—The figures of the Harsh and Vehement, mixed with those of the Splendid come into service in the Vigorous. Vigour can avail itself of the Apostrophes and Reprehensive Interrogations of the Vehement, e.g., Cor. 63: "Was it proper then, Æschines, that the state, abandoning its own sentiments and dignity, should in the character of the Thessalians and Dolopians, assist Philip in acquiring dominion over the Greeks, and in overthrowing the honours and rights of our ancestors?" See also in Demos. vs. Phil. IV., 46: "You have quitted, O Athenians, the position in which your ancestors left you; you have been persuaded by these politicians that to stand foremost of the Greeks, to keep a permanent force and redress injured nations, is all vanity and idle expense; you imagine that to live in quiet, to perform no duty, to abandon one thing after another and let strangers seize on all, brings with it marvellous welfare and abundant security."

Much of the vigorous oratory of the American Senator, Hon. Hiram W. Johnson, of California, emanates from this style.

Another Cor. 61: "Philip started, men of Athens with a great advantage. It happened that among the Greeks—not some but all alike—there sprang up a *crop of traitors and venal wretches*, such as in the memory of man had never been seen." See also Phil. 111, 68 & 69: "Many things could the Olynthians mention now . . . , many could the Orites mention . . . , many the Phocians. . . . *As long as the vessel is safe . . .*" and the rest. See Demosthenes on the Embassy, 255: "spouted some wretched phrases, talked pompously. . ."

Apostrophe, though a figure of Vehemence, plays sometimes

the role of Character Style, e.g., "It is proper, Æschines, to hold out the palm as a speaker, but not proper to hold out the palm as an ambassador."—Demos. vs. Leptines, 102. This has vehemence and character in it, nor does anything in character impede vehemence, e.g., of irony, Demos. Olyn. III, 27: "So fared matters under the statesmen I have mentioned. How fare they under the worthies of our time? . . ." And Corona 129: ". . . how your mother, by her morning spousals in the cottage by Hero Calamites, reared you up, *the beautiful statue, the eminent third-rate actor!*" (There was a statue to Hero Calamites, the healer, near the place.) Cor. 316: "You say that I am nothing like the ancients. Are you like them Æschines? . . ." Fig. Asyndeton comes into service.

(5) MEMBERS.—The members or cola are the same in the Splendid Style. They refer not so much to prolixity as to their formation into one whole, each member being separate, that is, not connected by a conjunction with what precedes it. Vigour is the result of the mixture of the long members of Splendour and its arrangement, rhythm and cadence with the thoughts, methods, figures and wording of the Harsh and Vehement, e.g., Demos. Cor., 48: "Consider, now—for, though the time of the event is past, the time for understanding them is ever present to the wise: Lasthenes was styled Philip's friend up to the period of his betraying Olynthus; Timolaus, until he destroyed Thebes; Eudicus and Simus the Larissæans, until they surrendered Thessaly to Philip. These being driven away and insulted, and subjected to every calamity, the whole world has become full of traitors." The foregoing is addressed against persons, but is vigorous and splendid; also is the following vigorous and splendid: Corona 71: "But I ask—the man who was appropriating to himself Eubœa and making fortresses against Attica, and seizing Porthmus, and setting up Philistides as tyrant in Oreus, Clitarchus in Eretria, and subjugating the Hellespont, and besieging Byzantium, and destroying some of the Greek cities, restoring others to exile—was he, by all these proceedings, committing injustice, breaking the truce, violating the peace or not?" The asyndeton appears in the parts following "—was he. . ."

In the eloquence of the Rt. Hon. Winston Churchill, this style is very visible.

Aside from partaking of figure Parison which belongs to the Splendid, the Cor. 48 & 71 partake of Splendour's confident manner of speaking, as the orator is not accusing but confirming what he knows his hearers admit as true, and can therefore speak unwaveringly and feel certain of their approbation and applause. Take also this expression from Corona: "For, men of Athens, no one bestows bribes, seeking the

traitor's interest, or, when he has got possession of his purchase, uses no longer the traitor to advise him in future proceedings: else no man could be more fortunate than a traitor."

(6) ARRANGEMENT OR COMPOSITION.—This is the same as in the Splendid Style. The arrangement should be such as to give Vigour, which is the cumulative result of the harsh or vehement thoughts, of the figures, chiefly the Asyndeton, of method; and of the members, composition, rhythm and cadence of the splendid, such as in this climax wherein the members climb higher and higher: "I did not speak thus, yet not move the resolution; I did not move the resolution, yet not serve the embassy; I did not serve the embassy, yet not convince the Thebans." See under (5) Members, and examples Cor. 48 and 71. The whole together gives Acme or Vigour. Demetrius says that had it been arranged thus: "having expressed my views and moved a resolution, I acted as an ambassador, and convinced the Thebans," it would have been a mere narration or recital of events, and would have had nothing forcible about it. This short comparison under the Figure Syncrisis, that is, where contrary things, and diverse persons are compared in one sentence, is very effective and vigorous: "Homer was the greatest genius, Virgil the greatest artist; in the one, we most admire the man; in the other, the work: Homer hurries us with a commanding impetuosity, Virgil leads us with attractive majesty; Homer scatters with a generous profusion, Virgil bestows with a careful magnificence."—Pope. The foregoing partakes more of the Splendid Style, but shows the cumulative effect of the members in making one whole sentence.

Sometimes the most striking or important words, phrase, or clause, should be placed at the end, and sometimes at the beginning in order to give greatest effect and force: "As presents he gives him a horse, a robe, a linked collar, *and the assurance that his country should no longer be plundered.*"—Xenophon. The novel gift at the conclusion would have lost all its force, had it been put first, thus: "He gives him as presents, the assurance that his country should no longer be plundered, and also a horse, a robe, and a linked collar."

Sometimes the beginning is best, e.g., "*On razor's edge*, Athenians, our fortunes lie." To say "Athenians, our fortunes lie on razor's edge" is not so vigorous, because the orator desires not to stop for the purpose of addressing the Athenians first, but to go forthwith to the emphatic point, that their hopes of success lie on arms, and on arms whose edge is as keen as that of a razor. Sometimes it is more vigorous to place the emphatic matter in the middle.

(7) RHYTHM OR ORATORICAL NUMBERS.—These are the same as in Splendour.

(8) CADENCE OR CONCLUSION.—This is the same as in Splendour.

AMPLIFICATION.

Amplification, the sixth subordinate of the Sublime Style, was called by Hermogenes *peribole* (περιβολή), meaning extent, amplitude. The verb Amplify comes from the Latin *ampli-us* large, and *fic* or *fac* to make, meaning to make large. "To enlarge (story or statement) by telling it more diffusely or fully, or by adding fresh details, illustrations or reflections. Amplification is enlargement, augmentation in extent, importance, significance. (Of words and phrases) extension of meaning, (of Rhet.) the extension of a simple statement by such devices as tend to increase its rhetorical effect, or add importance to the things stated."—Murray's Dictionary. Demosthenes placed Amplification above all the other styles.—cf. Hermogenes.

(1) THE THOUGHTS. They are those which are concerned with the augmentation or amplification of a simple statement by introducing something from without, as, by adding the *indefinite to the definite*, e.g., "Many advantages has Æschines over me in this trial; and two especially, men of Athens. First, my risk in the contest is not the same; for it is not the same thing for me to lose your affection, and for him to gain his suit. . . . My second disadvantage is, the natural disposition of mankind to take pleasure in hearing invective and accusation, and to be annoyed by those who praise themselves."—Demos. De Corona. Another: "A wicked thing, O Athenians, a wicked thing is a calumniator. . . . But this creature is a reptile by nature . . . , a counterfeit orator."—Cor. 242.

By adding the *whole to the parts*, e.g.: "Oh, but this inscription stands in some ordinary place! No. Whilst the whole of yonder citadel is sacred and of considerable extent, it stands on the right by the great bronze statue of Pallas. . . ." The citadel is not *genus*, nor is the place to the right of Pallas, species of the citadel, nor still is it an indefinite thing joined to a definite; but is the whole joined to the part. By adding *differences*, as: "I have promised no one," then augment this simple statement thus: "no one of the wealthy, not even any one of those who were immune from these services, not even any one of the other administrators of the Republic, although I, being immune, but having administered many things in the Republic, in dispensing gifts and in preparing ships." By narrating things not by themselves, but *with their consequences*, as of place, time, person, etc., e.g., "When the Pandonian tribe had not a choir-master for two years, . . . whereupon I came forward . . . I got the first choice of flute-player."—Demos. vs. Midias, 13. Another vs. Midias, 69:

“ Instead, however, of doing this, . . . he fell upon me. . . .” The difference from other persons is the first amplification. Another amplification consists in speaking of things done and things omitted to be done, e.g., Corona 149: “ When clothed with the dignity of the state, he arrived among the Amphictyons, dismissing and disregarding all besides, he hastened to execute what he was hired for.”

Generally desiring to amplify anything, it is possible to invent many enthymemes and examples, first in indefinite things, then in definite, not only can things be amplified but every part, leaving nothing unexplored, as by the addition of similars, contraries, genus, species, the whole, the greater, the equal, the less, peculiarities, differences, removals, similarities, dissimilarities, causes, effects, comparisons; persons, their disposition, occupation, manner of living, feelings, designs, etc., time, past, present and future, e.g., “ a noise was heard, afterwards you fled,” subsequent; means, definition; assumption of a fictitious case, e.g., “ If Cataline with the troop of villains he took with him, could judge of this affair, he would condemn Lucius Mæna ” and “ If this had happened to you at supper over those monstrous cups of yours . . . and if the Republic had a voice . . . ”; and analogies, etc. Although the formation of enthymemes from the foregoing belong particularly to the realm of argumentation, still they are suitable for amplification, and constitute the bases of thoughts in the Peribole. Much of the excellence of the addresses of the ex-Premier, the Rt. Hon. H. H. Asquith, M.P., arises from the Amplificative Style.

(2) METHOD.—It consists in the inversion of the order of things, that is, the usual order, and in interposition or parenthesis, or in taking up the thread again by joining on the principal or first facts after being intersected by the parenthesis, or in saying first that which is last done, e.g., “ But when we had returned from the embassy for the oaths which is the subject of your inquiry—we *not having obtained a particle*, great or small, of what was promised and expected when you made the peace, but having been cheated in everything, and these men having a second time outstepped their duty as ambassadors, and neglected your orders—we *went before the council.*”—Demos., Embassy 17. In the foregoing example the orator interposes a parenthesis, and in the following he resumes the first facts: “. . . either on the journey or on the journey back, did they receive the oaths; but in the inn before the temple of Castor and Pollux—if any of you has been at Pheræ, he knows the place I mean—here the oaths were administered, when Philip was marching hither with his army, in a manner disgraceful, O Athenians, and unworthy of you,” which is an amplification of quality. Demosthenes could have made the amplification in another way, by placing the parenthetical: “ if any of you has been at Peræ, he knows

the place I mean," at the beginning. But in cutting through the middle of the thought, he not only made an amplification, but infused feeling by velocity, thus bearing the stamp of truth. Therefore, to invert the natural order of things is the method of amplification. Proofs and confirmations of the proposition, also amplifications of it are placed before the proposition itself, thus the order which naturally puts the proposition first is inverted by amplification. The following example is given by Hermogenes from the "Oration on the Crown," 102: "Seeing, men of Athens, that *your navy was decaying*, and that while the rich were getting off with small payments, citizens of moderate or small fortunes were losing their substance, and the state, by reason thereof, missing her opportunity, I, therefore passed a law by which I compelled the one class (the rich) to perform their duty, and stopped the oppression of the poor; and what was most useful to the country—I caused her preparation to be made in time."

The proposition of the foregoing is "I had a law most useful to the country passed, causing her preparation to be made in time," and comes after the proofs and the confirmations. He confirms this proposition by "I compelled the rich to perform their duty, and stopped the oppression of the poor," and puts his amplification of that proposition at the beginning, thus: "Seeing, men of Athens, that your navy was decaying . . ." Hermogenes says that this affords an opportunity for gravity and skilfulness.

He gives, as another example, Demos. vs. Philip, 1, 1: "If the question for debate had been anything new, Athenians, I should have waited till most of the usual speakers had been heard; if any of their counsels had been to my liking, I had remained silent, else proceeded to impart my own; but as the subject of discussion is one upon which they have spoken oft before, *I imagine, though I rise the first, I am entitled to indulgence.*" The proposition is the one in italics. The confirmation is "but as the subject of discussion is one upon which they have spoken oft before," and the amplification is the two members which precede and which are introduced by "if."

Things are not announced simply or by themselves, at the commencement as they usually are, but are preceded by giving the circumstances, by bringing in different kinds of amplifying matter, such as what would not have occurred, as well as what has not occurred, etc. Chiefly the principal thought comes last as in a period, or periodicity.

(3) DICTION OR WORDING.—Hermogenes does not think that words properly belong to Amplification, as they do to other forms, unless the piling up of synonyms be so regarded, e.g., "What shall we say? What shall we discuss?" Another example, Cor. 37: "I, men of Athens, *considering*

and *weighing* these consequences, moved the decree to sail for whatever place Philip was in, and receive his oath without delay. . . .”

These are not by themselves amplification, but it is their juxtaposition which has the character of amplification, which savours more of method than of the division of wording. Not only words, but we sometimes place near each other or in juxtaposition, entire synonymous sentences when we strongly feel something, when we, then, use the figure called *Epimone* or *commoratio*, e.g., Demosthenes in the *De Corona* 63: “Was it necessary or not, O Æschines, that the state abandoning its own sentiments and dignity, should in the character of the Thessalians and Dolopians, assist Phillip in acquiring dominion over the Greeks, and in overthrowing the honours and rights of our ancestors? Or if she did not this—which would have been truly shameful—was it right that what she saw would have happened if unprevented, and was for a long time, it seems, aware of, she should suffer to come to pass? But I would willingly ask now the person . . .?” Here the meaning is amplified more than four times in successive sentences, the greater part of which consists of interrogations and apostrophe, that is, the thought of dignity is dwelt upon that its credibility might be impressed, and at the same time he vehemently presses his adversary with frequent interrogations, not letting him rest for a moment. When the thought is strong, embodying powerful feeling, amplification by *Epimone* or *Commoratio*, is possible, but not so when the reason is a light one. Consequently, only use *Epimone* or *Commoratio*, that is, long dwelling on a thought or amplification, when the feeling is strong. Also a pleonastic diction is another mode of amplifying strong feeling, e.g., “And then it occurred to him to do this, and in this manner he acted against me.” The last clause is redundant or superfluous.

(4) FIGURES.—All the figures suitable for amplification of a thought are here appropriate, such as bring in second or even third thoughts, after which is added the thought upon which we will especially speak, as the *Fig. Enumeratio*, that is, specifying *seriatim*, counting off, mentioning separately, e.g., “in the first place, this; in the second place, that . . .,” which belong to the Plain style, as they lend to lucidity and simplicity, to which Style, *Epanalepsis*, that is, taking up the thought again after its interception by a parenthesis, may also be added as it makes a sentence clear, e.g., *Embassy* 25: “Chiefly and principally, men of Athens, for this reason, . . .” then Demosthenes resumes, after finishing his parenthesis, “such was the chief and principal cause of my entering into these details. What was the second? . . .” Hermogenes calls the following an *Enumeration*: “Men of Athens, in the first place, I pray to the Gods and Goddesses, that the same

affection which I ever cherished toward the state, and all of you, may be shown me on this trial ; in the next place, I pray—and this especially concerns yourselves, your religion and your honour—that the Gods may put it into your minds not to take counsel from my opponent touching the manner in which I am to be heard ; (for this would be cruel indeed)—but of the laws and of your oath, in which in addition to other obligations, *it is prescribed that you shall hear both sides alike.*”—De Corona.

The Hypothetical Figure attracts other thoughts to it for its completion, the conditions or divisions generally preceding, e.g., Embassy 42: “If matters, Æschines, had gone so far, that the Thebans even could not have helped themselves, why has it not been executed?” Thereupon the following thought is necessarily brought in or attracted: “If they discovered it in time to prevent the execution, who let out the secret? Was it not this one?” (Æschines). A good example of Hypothesis, or the Hypothetical figure is seen in the reply to the overtures of Bonapart, by William Pitt, who was a most skilful user of Amplification, e.g., “If we compare this view of our own situation with everything . . . ; if we can trace him labouring under equal difficulties . . . ; if we know that in the course of the last year, . . .” etc.—(see p. 179).

When *if* is used, some other thought as a consequence is attracted to complete it. It supposes a condition. Another example, Corona 23: “If, indeed, I had been bribed by Philip to prevent the conjunction of the Greeks, it was your business not to be silent, but to cry out, to protest and inform the people.” Thereupon the following thought is attracted as necessary to supplement or complete it: “But you never did so—your voice was never heard to such a purpose, and no wonder. . . .”

The figure called Obliquity, that is, relating in the dative, genitive, oblique or ablative case, in participial or parenthetical constructions, in other words, not in the direct manner, attracts other thoughts, e.g., Corona 18: “*When the Phocian war was brought about—not through me, for I had not then commenced public life—you were in this position. . . .*” This attracts the following thought: “You wished the Phocians to be saved. . . .” Amplification is also by the parenthesis, “not through me. . . .” See also Demos. vs. Midias 13: “When the Pandonian tribe had no choir-master. . . .”

A very noticeable figure is Distributio, that is, an orderly arrangement of the parts into which any whole is divided ; division, arrangement or classification ; or a division of the general by reckoning the special kinds ; briefly: 1st, Distributio is by a division of the general ; 2nd, by a partition of the whole ; 3rd, by enumeration of the accidents of the subject, e.g., Cor. 60: “As to what Phillip seized and acquired before I commenced life as a statesman and orator, I shall pass over,

for I consider that they do not concern me ; but those in which he was baffled from the day I entered upon such duties, I shall recall these to your recollection, and render an account of same . . .," etc. If the distributio is long, it gives fulness of amplification ; if short, it contributes to vehemence, e.g., Cor. 169: "It was evening, a person came with a message to the presidents, Elatae was taken. They rose from supper . . . , others sent for the generals. . ." If copulatives are used, it makes the expression beautiful and elaborate, e.g., Demosthenes vs. Leptines, 26: "All will agree, that our means of providing for these services ought to be the most ample: for by the expenditure in choral exhibitions, pleasure is given to the spectators only for a short portion of a day ; but by unstinted supplies for the service of war, safety accrues to the commonwealth for ever." The two members set in pairs, one answering the other both in form and disposition of wording, making thereby a distributio by copulation, constitute beauty and symmetry of expression. Besides, distributions make the expression full, when one thought attracts another to itself, e.g., Demos. vs. Philip, 1: "Had the question for debate been anything new, Athenians, I should have waited till most of the usual speakers had been heard" ; before he brings in the thought that in turn is attracted by the preceding, he interposes some distributio, e.g., "if any of their counsels had been to my liking, I had remained silent, else proceeded to impart my own." After this interposition he adds the thought that in turn is attracted thus: "But as the subject of discussion is one upon which they have spoken of before, I imagine, though I rise first, I am entitled to indulgence." By this the expression is made full.

Distributio, which intermingles one thing with another, as flowing one out of the other, makes the expression ample and full, e.g., Demos. vs. Arist., 103: "This decree, however, by giving security to the chief ministers of Cersobleptes, and putting the generals of the princes in fear and dread of being accused, renders the latter powerless, and the former, a single monarch, strong." Before he dismisses the thought, he adds something else clearing away the first, thus: "renders the latter powerless, and the former strong."

Digressio, Amplificatio, see p. 35 ; Polysyndeton ; Anthypallage, that is, apposition, e.g., "Nireus brought three ships, Nireus Aglaea's son, Nireus the goodliest man, . . ." here Nireus is made important by the Anthypallage, as well as by the triple repetition. Horismos, that is definition, e.g., instead of a circle say, "a plane superficies whose circumference is at all points equi-distant from the centre." Circumlocution, e.g., "It will take a lot of talking to make me believe that," meaning, "I don't believe it." Anastrophe ; Antistrophe ; Commoratio ; Epimone ; Argumentum ; Epexegesis, that is, when the orator interprets a word or sentence preceding ; Eutre-

pismus ; Epanodos ; Periphrasis ; Exegesis, that is, explanation, confirmation, or elucidation of what goes before that may have been obscurely said, e.g., "Time, at one instance, seeming both short and long, short when pleasing, long when waiting for our desires." Euphemismus, that is, veiling with periphrasis, putting a fair name for a foul, or interpreting uncertain things to better parts, e.g., "she celebrated daily marriages," Demos. vs. Æsch. "He stopped a bullet" for "he was killed." Exergasia, that is, a figure by which the orator dwells upon a thought, repeating it with other words, sentences and adornments, e.g., the thought is a beautiful woman: "She has a beautiful countenance, a pleasant eye, an amiable presence, a cheerful aspect. She was the object of his thoughts, the entainment of his discourse, the contentment of his heart. Your beauty, sweet lady, has conquered my reason, subdued my will, mastered my judgment." Expolitio, that is, the Latin figure for practically the same as Exergasia, only, this figure dwells upon the thought in different manner of ways or fashions of expression or delivery. Diæresis ; Epicheirema ; Epitheton ; Frequentatio ; Hirmos ; Icon, that is, a figure by which the orator paints the image of a person or thing, by comparing form with form, quality with quality, and one likeness with another, sharp wit being required to make it beautiful, e.g., describing ravenousness: "The cart of covetousness is borne upon four wheels, pusillanimity, discourtesy, contempt of God, and forgetfulness of death; it is drawn with two cattle in one yoke: greedy catching, and false holding; to these, there is but one driver, vehement desire of increasing. The driver, to move speedily forward, uses two sharp whips: greediness of getting, and fear of losing." This is the beautiful in the style of Amplification. Dissimilitudo, that is, where divers things are compared in respect to divers qualities, e.g., "The foxes have holes, and the fowls of the air have nests, but the Son of man hath not where to lay his head." Diremens Copulatio, that is, when we bring forth a sentence with an exception before it, and immediately join another after it that seems greater, e.g., "You not only have taken away my calamity, but also seem to augment my dignity."—Cicero. This figure is practically the same as the Greek one called Arsis and Thesis, which latter is one of the chief figures of Amplification. Paradiægesis ; Merismus ; Partitio, as where Solomon divides the whole of knowledge:

Period is one of the principal figures of Amplification, also

Periodicity. Longinus tells us that Thucidides starts a thought, leaves off, heaps up things upon things parenthetically from external sources, alarms his hearers lest the whole structure, by weight of words, should fall to pieces, and compels sympathy with the speaker's peril, then unexpectedly adds the long-looked-for conclusion in the right place at the

end. "For the river Achelous, flowing from Mount Pindus through Dolopia and the land of the Agrianians and Amphiloichians, having passed the inland city, Stratus, and disgorging itself into the sea near Cœniadæ, and surrounding that town with a marsh, makes a winter expedition impossible, owing to the floods."—Thucydides. This rounded period, with its amplification by dependent participial construction, or Obliquity figure, is grand and stately, and is highly commended by Demetrius.

An important figure of Peribole or the Amplification Style is, Arsis and Thesis, an example of which is the following from Demosthenes on the Embassy, 12: ". . . this man is put into the embassy, *not as one* of a party who would sell your interests, *not as one* of those who trusted Philip, *but as one* who would help to watch others. . . ." On the one side is the negative following "not," and on the other the positive following "but." The Arsis, that is, with negative only, is generally a figure of the Splendid Style; for instance, Arsis only appears in the following, Corona 18: "When the Phocian war broke out—*not through me*, for I had not then commenced public life—you were. . . ." The next figure of interest is the Peristatica, that is, going into details, circumstances, bringing in all kinds of amplifying additions, what one does or does not do, what took place, and what did not, etc.

The following is a good example of arrangement as to amplification, taken from G. P. Quackenbos: "Alexander conquered the Persians," which is in the figure Orthotes of the Pure Style, and is amplified or put into Peribole, thus: "About 330 years before Christ, Alexander the Great, son of Philip of Macedon, after a long series of splendid victories, succeeded in demolishing the empire of the Persians, the ancient and inveterate enemies of Grecian liberty." The example given under (4) Figures of Purity, namely: "There is one Sannio, . . ." Hermogenes says that it is not amplification, but purity of members. Generally all figures that conduce to amplification, either by interposition, apposition, distribution, pleonasm, synonymia, anacephaleosis, accumulatio, etc., and such as attract other sentences and other thoughts which make the expression full, complete, and perfect, are suitable to Peribole or Amplification.

(5) MEMBERS.—There is nothing special to be said concerning the length of the members.

(6) ARRANGEMENT OR COMPOSITION.—Every one is allowed except that of Purity. *First* expound thought, then sum up, using any of the figures Aparithmesis, Anacephaleosis, or Frequentatio. *Second*, make a general statement, then amplify by giving a particular statement, and afterwards a particular application, e.g. (general statement): "Music

among those who are styled the chosen people was a religious art"; (particular statement): "The songs of Sion, which we have reason to believe, were in high repute among the courts of the Eastern Monarchs, were nothing else but psalms and pieces of poetry that adored or celebrated the Supreme Being"; (particular application): "The greatest conqueror in this holy nation, after the manner of the old Grecian lyrics, did not only compose the words of his divine odes, but generally set them to music himself. . ."—Addison. *Third*, precede the first or chief thought by an incident, anecdote, apologue, paradigm, pardiegesis, or happy illusion, e.g.: "Ariosto tells a pretty story of a fairy who, by some mysterious law of her nature, was condemned to appear at certain seasons in the form of a foul and poisonous snake. Those who injured her during this period were forever excluded from participation in the blessings which she bestowed. But those who, in spite of her loathsome aspect, pitted and protected her, she afterwards revealed herself in the beautiful and celestial form which was natural to her; accompanied their footsteps, granted all their wishes, filled their houses with wealth, made them happy in love and victorious in war. Such a spirit is Liberty. At times she takes the form of a hateful reptile. She grovels, she hisses, she stings. But woe to those, who in disgust, shall venture to crush her! and happy are those who, having dared to receive her in her degraded and frightful shape, shall at length be rewarded by her in the time of her beauty and glory."

The Earl of Balfour, philosopher, scholar and statesman, is one of the greatest living exponents of this style.

Long sentences should be alternated by short ones. The short ones are serviceable for transitions. The natural order is generally inverted, the weaker passion or emotion coming first and leading up to the stronger. The period with the interpositions lends to stateliness. Confirmations, proofs, amplifications, etc., precede the proposition; enumeration of effects go before the announcement of the causes; of attributes of the things, before the things themselves, etc. The long period gives room for expansion, for colouring, shading, climax, rhythm, and cadence.

The Rt. Hon. Sir John Simon's oratory bears largely the impress of this style.

(7) RHYTHM OR ORATORICAL NUMBERS; there is nothing special to be said, as Amplification takes the rhythms of all the other forms, excepting Purity.

(8) CADENCE OR CONCLUSION; neither is there anything special to be said, as Peribole or Amplification takes the cadence of all the other forms, or rather, of the form that happens to be used at the time.

BEAUTY.

Beauty, which is the third form of oratorical style, was called by the Greeks kallos (Κάλλος). Beauty comes from the Latin *bellitatem*, the adjective being *bellus*=beautiful. Beauty is combined perfection of form and charm of colouring. By colouring, the literal idea of painting in dark, bright, or other colours is present in the figurative; and rhetorically it means to embellish, to imbue with its own tone and character. The predominant idea in beauty is form. A beautiful speech is, as Plato says, like the human body; it should have a head, a middle, and an extremity, nothing confused or excrescent, all parts corresponding and joining together in a symmetrical whole; and the cutis which covers all, should give to it a colouring. Beauty requires its parts to be neatly joined, well-proportioned and elegant, and a certain care, painstaking and elaboration. It is concerned more with the wording and with the other parts that follow—figures, members, composition, rhythm, and cadence—than it is with thoughts.

(1) THE THOUGHTS.—Beauty is concerned more with the other divisions as above stated than with thoughts.

(2) METHOD.—This consists in giving the parts and divisions a symmetry of construction, and in joining them smoothly together; also in distributing evenly over the whole an agreeable colouring (Ethos), that is, characteristic tone, soft, gentle, calm, subdued, excepting where harsh words and metaphors are used in the form of beauty, namely, in a symmetrical construction.

(3) DICTION OR WORDING.—This should be simple and pure. Short words, especially those alternated with long ones, and those of few syllables possess beauty and show care and painstaking; words of a pleasing sound, as names of double "l," as Callistratus, of double "n," as Annon; smooth words, mostly of vowels, e.g., "aias." Harsh words and metaphors have great force and some beauty, as in this example; Demosthenes on the Embassy, 13: "And until his return home from the first embassy, men of Athens, I certainly never discovered *that he was corrupted and had sold himself.*" Olyn. 111, 31: ". . . you the people, *enervated, stripped* of treasure and allies. . ." Also see example in Corona, 1: ". . . and this especially concerns yourselves, *your religion, and your honour*—that the gods may put it into your minds not to take counsel of my opponent touching the manner in which I am to be heard."

(4) FIGURES.—The Parison takes predominance in the Beautiful Style, e.g., "I went from Athens to Stageira because of the great king, and from Stageira to Athens because of the

great storm."—Demetrius. Another: "This implies that neither those who are asked, disown; nor those who care, censure the occupation."—Thucydides. Demos. vs. Androton, 1: ". . . *seek justice for the commonwealth and satisfaction on his own account.*" It is not possible to find a pure Parison in Demosthenes, as he modifies it by interjecting something to throw out the equality of the members, the similarity of endings, or similitude of syllables, e.g., Olyn. 1, 10: "If a man keep what he gets, he is thankful to fortune; if he lose it by imprudence, he loses withal his memory of the obligation." "If he lose it . . ." is lengthened to avoid similitude or equation of the two members.

Note here the variety of this Parison, Embassy, 8: "If, then, I prove and demonstrate clearly—that Æschines, the defendant, has reported what was untrue, and prevented the people hearing the truth from me—that he has given advice totally opposed to your interests, and fulfilled none of your instructions on the embassy—that he has wasted time in which many important opportunities have been lost to the commonwealth—and that for all this, he has received presents and wages in conjunction with Philocrates—convict him, punish him as his crimes deserve: if I prove not these statements, or not all of them, look with contempt on me, and acquit the defendant."

Demosthenes generally used Parison of members in pairs, or three in a pair at most, which shows beauty as well as vivacity, e.g., Cor. 119: "To receive the gifts then, you confess to be legal; the requital of them, you indict as violating the law." Thus he expresses beauty and vehemence, and at the same time makes a Chiasmus; see this fig. p. 140.

Demosthenes also used the pairing of words at the beginning of a sentence, a figure called Parœmion, see p. 353, see also example in the "First Olynthiac," 1: "*prosekei prothumos.*"

Epanaphora at the head of the members or cola, e.g., Corona, 48: "When Lasthenes was styled Philip's friend, until he betrayed Olynthus; *when* Timolaus, until he destroyed Thebes; . . . etc."—Demos. Anaphora, which is much the same as Epanaphora, e.g., "O, Evening Star, *thou bringest* all that's best, the sheep, the goat, the child, *thou bringest* home to rest."—Sappho. Anastrophe, called also by Hermogenes Epanastrophe, e.g., Cor. 13: "For it was not possible to prosecute Ctesiphon on account of *me, me* would he have accused had he thought conviction possible."—Demos. Climax, but with short members and used moderately. Cor. 179: "I did not speak thus . . ." See p. 143; Paronomasia; Antiphrasis, and Polypoton; also Epizeuxis, as "*Maidenhood, maidenhood*, whither away, forsaking me?" and her maidenhood replies using the same figure: "*Not again unto thee, shall I come for aye, not again unto thee!*"—Sappho. Other figures are Antonomasia; Chronographia; Anadiplosis; Chias-

mus; Isocolon; Ploce; Synœceosis; Synthesis; and Distributio, that is, partitions or divisions which when joined together by copulatives make the expression beautiful because of the symmetry and brevity of the members, or equation of the same. Parentheses, when they are short, not only give beauty to the expression, but velocity. Double negation which makes an affirmative is beautiful; e.g., "it is not unattractive"; Demos. vs. Leptines, 1: "It is not obscure"—it is evident. Hyperbaton, e.g., Olynthiac 11, 15: ". . . preferring to a life of safety the honour of achieving what no Macedonian king ever did." "To a life of safety" should have been placed at the end of the sentence. An example of Hyperbaton by parenthesis, which gives vivacity: "Such he appears, *and true it is*, a vile fellow." Kainoprepe, a figure used by the Greeks, by which a new word, phrase or conjunction is employed; see examples in the "Third Olynthiac," 31; and in "Aristocrates," 112: "*Independently* of this, it is notorious that you, Athenians, never betrayed any of your friends, *while* the Thesalians have betrayed all theirs. *And yet* even under these circumstances, you see" Polypoton contributes much beauty, and if the members are short adds vivacity; see examples p. 381, and in "Corona" 188: "That was the commencement and the first step in the negotiations (*pragmaton*)" . . . ending with "*hupo touton*." A Simile adds considerably to beauty, e.g., "Like the waves tumbling"; "as a drop of dew contains the image of the earth and sky, so all there is in this life was mirrored forth in Shakespeare's brain"—R. G. Ingersoll. Aristotle says that a period is the more graced as it has metaphor, personification, antithesis, equipoise or equation of members.

(5) MEMBERS.—The members should have some ornament, be smooth sounding, gently fluent but not too bold. They should be of moderate length, joined by conjunctions which unite them into a single whole, and the last member be longer than the preceding ones, e.g., Demos. vs. Leptines, 1: "It is not obscure, men of Athens, that Leptines, or whoever else defends the law, will have nothing to say for it on the merits, but will allege that certain unworthy persons obtaining immunity have evaded public services, and will lay the greatest stress upon this point." See another example under (2) Method in the style of Clearness, Leptines, 41: "But you have not only to see, men of Athens, that Leucon . . ." Members that are moderately long alternated with short ones are more beautiful.

There are many examples of impetuous, vivacious speaking in Demosthenes, which evince beauty and elaboration.

(6) ARRANGEMENT OR COMPOSITION.—The Orthotes or relating in the nominative case or direct form is used. The composition must generally be subdued and fluent, and

arranged like a beautiful edifice, all the parts being harmonious and well joined.

A long sentence containing members similar in structure is beautiful. There must be unity of design, all tending to one-symmetrical whole. The best and most beautiful lose all their charm if not connected with the subject. The composition approaches to verse, that is, encroaches upon it, but must never be verse, e.g. :—

“ Here and there an angry spot of thunder
With bossy beaten work of mountain chain
Spreading low along the pasture lands
By furious pulses of contending tide.”—Ruskin.

In the symmetry of members there should be variety and different feet so that the members may not be alike. The symmetrical divisions must not have the same number of syllables, the same quantity, nor the same accents.

(7) RHYTHM OR ORATORICAL NUMBERS.—The feet must be of that kind, which are natural to beauty, and must not be of that class which make the expression bulky, rolling or voluminous or grave. The expression, rather composition, must be rhythmical throughout, and closely related to verse without being verse. The actual feet or measure must not force themselves on the attention, and the attention is not called when the expression or words are said connectedly; e.g., “ At Elia in Italy sojourning, an old man now and stricken with years.” “ The close of each member,” says Demetrius, “ has something of a metrical cadence, but the fact is disguised through the linking of the words in one series: and great charm results. The Dactyl is nimble and tripping, and to sustain flight needs the spondee; this, together with the anapæst, forms the basis, and these feet are to be arranged in such a way as to be easy-going; e.g., Dactyl — ◡ ◡ “ Take her up tenderly.” “ There came to the shore a poor exile of Erin. The dew on his thin robe lay heavy and chill.” Of this last example, make the first syllable unemphatic, or a back stroke called Anacrisis. The Anapæst ◡ ◡ — is pensive, meditative, e.g., “ It will come, I suppose, at the close of life.” The Amphibrach ◡ — ◡ has the gradual swell and the quality of gently singing beautiful things into existence; e.g., “ How lovely is Venus the star of my heart.” The rhythms or feet are most agreeable when the vowels and consonants alternate, e.g., “ celerity, intimidation. Liquids, as r, l, m, ng, flat mutes b, v, d, th (them), g; and sibilants s, sh, z, th are flowing, e.g., prurient.” Clashing of vowels should be avoided; e.g., “ potato only,” and heaping of accented words, e.g., “ Good Lord give us bread now ”; also avoid the heaping up of unaccented words or syllables, e.g., “ peremptoriness, ferriery, lowlily,” and of consonants as “ tediousness is ” (contains a

crowding of s's). Cicero says that the " words must be so arranged that their junction may not be rough and gaping, but smooth in joining extremities of the preceding word with the beginning of following word, nor must there be a wide hiatus in the words." There must be in each rhythmical division or pausal section—difference, inequality and variety,

" . . . thou̇ havė beeṅ | beṅighteḋ | till̇ ṅow, | wiṅtereḋ |
anḋ frȯzen, | cl̇oudeḋ | anḋ ecl̇ipsed, | ḋampeḋ anḋ
beṅumbed, | sṁothereḋ | anḋ stu̇pefieḋ | till̇ ṅow, | ṅow Goḋ |
comeṡ tȯ thee, | ṅot | aṡ iṅ thė ḋawninġ | oḟ thė ḋay, | ṅot |
aṡ iṅ thė buḋ | oḟ thė Sprinġ, | buṫ | aṡ thė suṅ aṫ nooṅ | tȯ
ill̇ustratė | all̇ | sḣadows, | aṡ | thė shėaveṡ iṅ ḣarvesṫ | tȯ fill̇ |
all̇ | peṅuries."

(8) CADENCE OR CONCLUSION.—This should be of a grave word, or of a long, final syllable. Were it to be of a short word or syllable, it would be too running and rapid, and thus close too quickly. Example of a cadence with a grave word, Leptines, 1: ". . . persons obtaining immunity have evaded the public service . . ." (the closing Greek word is *leitourias*). Such a closing is grave, stable and firm. Though the following is running, yet it is made stable and grave by the long word at the end: ". . . and will lay the greatest stress on this *point*." Another, Olyn. 1, 1: ". . . so that from them all you may easily choose what is profitable" (the Greek being *genésthai*). Though light as to feet, the sense is grave and full, the Greek containing long o's and a grave word at the end. All such rhythms are suspensive, that is, they stop activity. Closing a member with a monosyllable gives a beautiful and sonorous cadence, though such monosyllable be not a grave word, nor so grave an ending, e.g., Corona, 112: ". . . but of the laws and of your *oath*." such monosyllabic ending belongs to heroic poetry. Such cadences as " ambrosian nights " belong more to the Sweet or Charming Style than to the Beautiful. A good cadence may be made with an anapæst, or better one word of a long syllable, which is very effective, e.g., ". . . the tall lotus here uplifted her silvery flowers and the crimson flamingo floated over the tide." The anapæst preceded by one that is long is beautiful. It is beautiful to close the different cola of a sentence with different feet, e.g.,
" He was—

Thė del̇ivereṙ | oḟ ṅations, |
Thė supporṫ | oḟ thė empire, |
Thė bul̇wark̇ | oḟ Ḣolland, |
Thė redu̇ceṙ | oḟ Īreland, |
Anḋ thė terṙoṙ oḟ France.

CELERITY.

Vivacity or celerity was called by Hermogenes *gorgotes* (Γοργότης) meaning hastiness, quickness. The Greek *gorgos* refers to horses and means hot-spirited; of language=rough; of style=nervous, concise. The Latins called it *concitatus* speech, that is, at full speed, swift, aroused up. Vivacity, vivacious comes from the Latin *vivax* meaning tenacious of life, lively, animated, brisk, sprightly; *vivere* to live. As to the intellect, Murray's dictionary says vivacity is: "animation, acuteness; quickness or liveliness of conception or perception; spirit, energetic action, especially, lively or spirited conduct, manner or speech." Celerity comes from the Latin *celeritatem*, meaning swiftness, speed (quickness in moving from one place to another); *celer*, swift. It is opposed to languid, supine, careless, indolent.

(1) THE THOUGHTS.—As no thought can be termed rapid in itself, celerity consists in the manner of saying the thoughts, as rapid narration, expressing rage, wrath, mirth, raillery, impatience, irritability, anger, joy, excited states generally, aversion, distaste, decision, unimportant passages (quicker than the rest), parentheses, etc. In thoughts of others which we discard or censure we use celerity of expression; but in those which we approve, we use slower time. Celerity, then, is to be considered in the Diction, method, and the other subdivisions.

(2) METHOD.—This consists in bringing in as many telling passages as possible. It is different from the manner of harsh, acute and bitter speaking, and is opposed to the languid and supine. Brief objections are made in anticipation of the opponent's arguments and brief repudiations, e.g., Cor. 24: "Besides, it is the contrary that he most traduces by his falsehoods. *For, if you were at the same time calling on the Greeks to take arms, and sending your own ambassadors to treat with Philip for peace, you were performing the part of an Eurybatus, not the act of a commonwealth, or of honest men. But it is false, it is false.* For what purpose could ye have sent for them at that period? *For peace? They all had it. For war? You were yourselves deliberating about peace. . .*" See also Corona 251: "Yes, some one will say; but it was glorious in Cephalus never to have been indicted. *Yes, by Jove, it was fortunate for him. But the man who was frequently acquitted, and never convicted of injustice, how can he be fairly more exceptionable on that account?* Apostrophes make the expression rapid, e.g., Cor. 82: "For the ambassadors . . . lodged with you, Æschines, and you were their host"; and especially when they are in an unbroken succession; see last part of example above in Cor. 24. Apos-

trophes containing appeals, now to the judge, now to the audience, now to the opponent, plying them with questions, contribute to celerity. The method also consists in using short interpolations or hypostrophes, that is, short parentheses, as these quicken the expression. The vowels are shorter in length. In out-door speaking there is more celerity than in-door, but never too swift so that articulation becomes indistinct, and Hiatus results, which latter belongs more to the Harsh style.

(3) **DICTION OR WORDING.**—This should be terse, concise, laconic, and as short as possible. Animation or liveliness implies a certain rapidity in the flow and cadence of the language. It may largely consist of what is styled “elevated rapid conversation,” much used by Lord Chatham.

(4) **FIGURES.**—Some are by nature swift and concise, and for this reason take the style of velocity; others are adapted naturally to the remiss and supine, and take beauty of expression. Concise speaking is attained chiefly by the figures that are rapid by nature, also by numbers. The *Asyndeton* is especially swift, e.g., *Demos. vs. Timocrates*, 11: “He communicated with the council; an order of council was drawn. . .” Also *asyndetic*, *commatic enumeration of names*, e.g., *Olyn. 1, 9*: “Again, when the news came that *Pydna, Potidæa, Methone, Pagasæ*, and other places (not to waste time in enumerating them) were besieged. . .”; *commatic enumeration*, e.g., *Olyn. 1, 8*: “. . . when we returned from succouring the *Eubæans*, and *Hierax*, and *Stratocles of Amphipolis* came to this platform. . .”; and *Olyn. 1, 13*: “Having first taken *Amphipolis*, then *Pydna*, *Potidæa* next, *Methone* afterwards, he evaded *Thessaly*. Having ordered matters at *Pheræ*, *Pagasæ*, *Magnesia*, everywhere exactly as he pleased, he departed for *Thrace*. . .” See another example in *Cor. 60*: “I put the question to you dismissing all else: *Amphipolis, Pydna, Potidæa, Halonnesus*—I mention none of them: *Serrium, Doriscus*, the ravaging of *Peparathus*. . .” *Hypostrophe*, a kind of *Epanalepsis*, is rapid and has much value in narration, e.g., *Embassy, 19*: “He is the first, *Athenians* (*as he declared in his speech*), who discovered that *Philip* was plotting against the *Greeks*, and corrupting certain leading men of *Arcadia*.” He returns to the narration after interposing, “as he declared in his speech,” to “who discovered. . .” Another in *Cor. 18*: “When the *Phocian* war broke out, *not through me*. . .” he returns to the narration, “you were in this position: you wished the *Phocians* to be saved. . . ; and would have been glad for the *Thebans* to have suffered anything. . .” *Excursus*, that is, *Digressio*, adds to celerity, e.g., *Demos. vs. Midias, 12*: “When the *Pandonian* tribe. . . (*the Archon blaming the Superintendents of the tribe, and the Superintendents the Archon*). . .” *Epitrochasmus*; all figures of correction, as *Epidiorthosis, Epanorthosis*, etc., are rapid; also

brief distributions and brief returns, e.g., Cor. 169: "It was evening, *a person came announcing to the Presidents*, Elatea was taken." Concise Epanaphora, e.g., Æschines: "You summon him against the laws, you summon him against yourself, you summon him against democracy."

Copulatives or conjunctions, in other words, Polysyndeton, do not lend to celerity unless the members are short, or moderately long, e.g., Corona 71: "But I ask—the man who was appropriating to himself Eubœa, *and making it a fortress against Attica, and attempting Megara, and seizing Oreus, and razing Porthmus, and setting up Philistides as tyrant in Oreus, Clitarchus in Eretria, and subjugating the Hellespont, and besieging Byzantium, and destroying some of the Greek cities, restoring exiles to others*—was he by all these proceedings committing injustice, breaking the truce, violating the peace, or not?"

The figures Systrophe, that is, a short rounded period, and Obliquity or Plagiasmos intersecting an expression, but not appearing to make such intersection, give celerity, e.g., Phil. 111, 1: "If the question had been anything new . . ." then the apparent intersections are all that follow up to "I imagine, though I rise first, I am entitled to indulgence. . ." Example of a Systrophe or brief comprehension of words, etc., Phil. 11, 13: "But, forsooth, he was compelled—this plea remains—he made concessions against his will, being surrounded by Thessalian horse and Theban infantry. Excellent! So of his intentions they talk; he will trust the Thebans; and some carry news about, that he will fortify Elatea. All this he intends and will intend, I dare say; but to attack the Lacedæmonians on behalf of Messene and Argos he does not intend; he actually sends mercenaries and money into the country, and is expected himself with a great force. The Lacedæmonians, who are enemies of Thebes, he overthrows; the Phocians, whom he himself before destroyed, will he now preserve?"

Other figures are: Ellipsis; Innuendo; Suggestion, e.g., "He did his party all the harm he could, he spoke for it and voted against it." Epigram, e.g., "When unadorned, most adorned." Hyperbaton, e.g., "go I must"; Hypophora introduces a lively conversational element. Dialogismus rapid, or Pysma, that is sharp questions and answers with sustentative flourishes. Rapid Description; see Demosthenes' description of Philip's rapid advance, also "Early Morning": "One whines and purrs about him, another frisks and capers, does everything but speak. . . ." An animated Didactic: "Blood," says pride of life, "is more honourable than money. Mind is the noblest part of man, and of mind virtue is the noblest distinction. . . . Virtue takes place of all things. It is the nobility of angels. It is the majesty of God!" Ecphronesis: "Stop, stop! the rapids, the rapids! pull for the shore! . . . pull hard! . . . over the rapids they go. . ." Gay, lively mirth:

"Haste the nymph, and bring with thee mirth and youthful jollity." Alarm, fear: "But hark! hark! a deep sound strikes like a rising knell! . . . and there was hot haste. . ."

Animated Descriptio: "Suppose you see at once all the hours of the day, and all the seasons of the year, a morning of Spring and a morning of Autumn, a night of brilliant stars, and a night obscure with clouds, fields waving with harvest, woods heavy with frosts of winter. You will then have a just notion of a spectacle of the universe . . . and there is no rising, nor setting, nor zenith, nor east, nor west, nor night, but one unalterable day." Animated Narratio: "To form an idea of Cæsar's energy and activity. . . His soldiers are employed in pitching their tents. . . Confusion and disorder. . . Everything alarming. . . What to do! . . . He causes the banner to be erected, charge sounded, runs from place to place, puts himself at the head. Remember your valour!" Animated Pro trope: "Look forward to the triumph that awaits you. Fight the good fight, finish your course, keep the faith: there is laid up for you a crown of righteousness. . . What though in the navigation of life, you sometimes have to encounter the wars of elements! What though the winds rage, though the waters roar and dangers threaten around! Behold! at a distance the mountains appear. . . Already the feast is prepared. . . No tempest assails those blissful regions which approach to view. . ." Animated Hypotyposis: "Happiness"—by Cotton. "Yet when unsought she is found, and when unexpected, often obtained. Anthony sought her in love. Brutus in glory, Cæsar in dominion. The first found disgrace; the second, disgust; the last ingratitude, and each destruction. On some she smiles but only to make her frown more terrible. . . She is travelling incognito to partake of a dinner of herbs in a cottage. . ." Animated courage (Ecphonesis):

"Awake souls—away our fears, let every trembling thought be gone! Awake and run the heavenly race, and put a cheerful courage on, Swift as the eagle cuts the air. . ." Joy: "Bright garlands of immortal joy shall bloom on every head; white sorrow, sighing and distress like shadows, all are fled." Epitrochasmus; Hypocatastasis: "rats, rats! bosh! Sot!" Apostrophe: "I mount, I fly! O Grave! where is thy victory. O Death! where is thy sting!" Hypophora; Allusion; Brachylogy; Compound words; Emphasis; Aparithmesis; anacephaleosis; Epizeuxis; Frequentatio; Hirmos; Membrum; Parathesis: "stump-orator"; Ploce; Peroratio; Sorites; Paromology; Synchorexis; Synecdoche; and all figures which give clearness, which raise the expression out of tardiness, amplification, and voluminousness conduce to celerity.

(5) MEMBERS.—The members or cola must be as concise as possible.

(6) ARRANGEMENT OR COMPOSITION.—The composition requires careful avoidance of the Hiatus, must seldom or not at all have collision of vowels, nor long pause. Brevity requires emphasis, else the expression will be obscure; and in attaining this end, often the grammatical order, that is, subject, verb, or object, is changed, e.g., “Fallen, fallen is Babylon,” instead of “Babylon is fallen,” “go I must”; adverb first: “*up* goes my hat”; negative adverb first: “*not* in the regions of hell”; phrase of noun and preposition “action for trespass.” The emphatic word coming first is one of the chief arrangements of the figure Hyperbaton. The aptest words or figures should be selected in celerity:—comparisons, metaphors, antitheses, epigrams and ellipses. Celerity expresses itself in the briefest possible manner; “presents,” as Quackenbos says, “the thought but once, and then in its most striking light.” Balanced structure, as in Gnomes or proverbs, give brevity as: “least said soonest mended.” Metaphors contribute to celerity: “I sat at her cradle, I followed her hearse.” In rapid description state only the essential things, and in animated or vivid narrative only events which carry other events with them, e.g., “the buzzing fly” gives at once the greatest loneliness, or the squeak of a mouse the solitude of a house. Celerity goes straight to the point, no time to lose: “On razor’s edge, our future lies,” means the keenest contest with the sharpest weapon. For outdoor speaking, Spurgeon says one must keep himself alive, and round off his sentences. See further Celerity under *Deinotes*.

(7) RHYTHM OR ORATORICAL NUMBERS.—The trochaic rhythm should abound, and there should seldom or never be any Hiatus, as this latter belongs to Harsh speaking. The trochee corresponds to the radical stress, adds vivacity and cuts the air. The Tribrachs $\cup\cup\cup$ impart quickness but not force. The vowels have a shorter sound, e.g., “Fight the good fight.” The consonants which make good explosives are: b, v, d, g, z, f, q, p, t, k; and good expulsives: l, m, n, h, th (them), s, c (cease). The trochaic has the pungent and piercing effect of awakening attention and kindling emotions. Brisk, gay and lively feelings are distinguished by brief quantities and correspondingly short pauses. Pyrrhics $\cup\cup$ are eligible when rapidity of language is required, and no stress is laid on the close of the sense. The short feet with long ones run. The short feet are quick and precipitate. Force (volume of voice) diminishes in proportion as it is distant from the centre of expression; cf. *Delsarte*. The great error in regard to the proper rendition of vivacious pieces is the substitution of amphibrachs $\cup-\cup$ with their median stress for the sharp-cut, quick trochee $-\cup$ or radical stress. The trochaic rhythm runs. In Demosthenes the trochaic is seldom found pure, as he mixed it with other feet, varying celerity,

now with grave thoughts, now adding some other rhythm or method, or some of the other forms, now a contrary. The beginning in celerity should always be of the trochaic feet although other feet may be brought into service.

(S) CADENCE OR CONCLUSION.—Celerity naturally requires that the closing foot of the cadence should be a trochee, because such a foot runs smoothly and is not grave—celerity runs smoothly and quickly.

CHARACTER

Character, which is the Fifth Form of Oratorical Style, was called by Hermogenes *Ethos* (ἦθος) meaning habit, disposition, nature, character. *Mores* is the accepted Latin term for the Greek *Ethos*, from which the word moral is derived. *Moral* comes from *mos* (*mores* meaning manners, morals, character) signifying: of or pertaining to character or dispositions considered as good or bad; of or pertaining to the distinction between right and wrong, or good and evil, ethical; of concept or terms=involved ethical praise or blame; of actions: having the property of being right or wrong; used to designate that kind of probable evidence that rests on the knowledge of the general tendencies of human nature, or of the character of particular individuals or classes of men. *Morale* is conduct, behaviour, especially in regard to hope, confidence, zeal, submission to discipline. Characterisation touches on the custom or usage either of an individual or a community. It may further be styled the mannered kind, in that it refers to manners of a specified kind, coming from the Latin *manus* meaning the hand, mode of handling, hence the customary mode of behaviour or of acting. Characterisation is the delineation or description of the character of a person or thing, the individuality impressed by nature and habit on man or nation, the moral qualities strongly developed or strikingly displayed; or the impartation of a distinctive nature, trait, feature, essential peculiarity, style, sort or kind, to any person, or thing. Hermogenes says that the Character or Ethos Style may be used throughout the whole of the discourse if necessary or it may be mixed with all the preceding forms, that is, with Vehemence or Beauty or the rest; but treated specifically here, it is divided into (1) Simplicity, called by the Greeks *Apheleia*; (2) Sweetness, mildness, suavity, called by the Greeks *Glycytes*; (3) Acrimony, wit, pungency, called by the Greeks *Drimytes*; (4) Modest equitableness, well-meaning, moderation, called by the Greeks *Epieikeia*; (5) Gravity, ponderosity, called by the Greeks *Barytes*. This is done by attributing suitable words to certain persons and imitating their peculiar manner of saying them.

(6) ARRANGEMENT OR COMPOSITION.—The composition requires careful avoidance of the Hiatus, must seldom or not at all have collision of vowels, nor long pause. Brevity requires emphasis, else the expression will be obscure; and in attaining this end, often the grammatical order, that is, subject, verb, or object, is changed, e.g., “Fallen, fallen is Babylon,” instead of “Babylon is fallen,” “go I must”; adverb first: “*up* goes my hat”; negative adverb first: “*not* in the regions of hell”; phrase of noun and preposition “action for trespass.” The emphatic word coming first is one of the chief arrangements of the figure Hyperbaton. The aptest words or figures should be selected in celerity:—comparisons, metaphors, antitheses, epigrams and ellipses. Celerity expresses itself in the briefest possible manner; “presents,” as Quackenbos says, “the thought but once, and then in its most striking light.” Balanced structure, as in Gnomes or proverbs, give brevity as: “least said soonest mended.” Metaphors contribute to celerity: “I sat at her cradle, I followed her hearse.” In rapid description state only the essential things, and in animated or vivid narrative only events which carry other events with them, e.g., “the buzzing fly” gives at once the greatest loneliness, or the squeak of a mouse the solitude of a house. Celerity goes straight to the point, no time to lose: “On razor’s edge, our future lies,” means the keenest contest with the sharpest weapon. For outdoor speaking, Spurgeon says one must keep himself alive, and round off his sentences. See further Celerity under *Deinotes*.

(7) RHYTHM OR ORATORICAL NUMBERS.—The trochaic rhythm should abound, and there should seldom or never be any Hiatus, as this latter belongs to Harsh speaking. The trochee corresponds to the radical stress, adds vivacity and cuts the air. The Tribrachs $\cup \cup \cup$ impart quickness but not force. The vowels have a shorter sound, e.g., “Fight the good fight.” The consonants which make good explosives are: b, v, d, g, z, f, q, p, t, k; and good expulsives: l, m, n, \bar{h} , th (them), s, c (cease). The trochaic has the pungent and piercing effect of awakening attention and kindling emotions. Brisk, gay and lively feelings are distinguished by brief quantities and correspondingly short pauses. Pyrrhics $\cup \cup$ are eligible when rapidity of language is required, and no stress is laid on the close of the sense. The short feet with long ones run. The short feet are quick and precipitate. Force (volume of voice) diminishes in proportion as it is distant from the centre of expression; cf. *Delsarte*. The great error in regard to the proper rendition of vivacious pieces is the substitution of amphibrachs $\cup \text{—} \cup$ with their median stress for the sharp-cut, quick trochee $\text{—} \cup$ or radical stress. The trochaic rhythm runs. In Demosthenes the trochaic is seldom found pure, as he mixed it with other feet, varying celerity,

now with grave thoughts, now adding some other rhythm or method, or some of the other forms, now a contrary. The beginning in celerity should always be of the trochaic feet although other feet may be brought into service.

(S) CADENCE OR CONCLUSION.—Celerity naturally requires that the closing foot of the cadence should be a trochee, because such a foot runs smoothly and is not grave—celerity runs smoothly and quickly.

CHARACTER

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SIMPLICITY.

Simplicity is the First Subordinate of the Character Style, and denominated by Hermogenes as *Aphēleia* (Ἀφέλεια) meaning simplicity. Simplicity comes from the Latin word *simplicitatem*, *simplex*: *sin* spelt *sim* before "p," means without, *plex* from *plicare*=to fold; signifying: without a fold, as opposed to *duplex*, *multiplex*, etc. It means plain, elemental.

(1) THE THOUGHTS.—A simple thought is one which has nothing added to it, and is pure in that it is bare, naked, and can be considered or taken by itself. Its meaning is clear and such as is evident to all persons. Thoughts are simple which penetrate the common understanding, which have no profundity, and require no thinking out, e.g., Embassy, 8: "If I prove not these statements, or not all of them, *look on me with contempt, and acquit the defendant.*" Also: "You called me a criminal and let that fellow go free." The thoughts here are simple and are quite clear, therefore the simple is clear. Clear meaning must never be separated from simplicity, nor simplicity from clearness. Thoughts are simple which are naïve, (that is, when they are natural, unaffected, artless, free from pretence or conventionality. As to persons or animals, the meaning is, unsophisticated, unspoiled, deficient in knowledge or learning, lack of acuteness or quick apprehension. They are also simple and clear such as belong to children, to men and women who are growing childish, to foresters, rustics, or broadly speaking to persons who are simple but guileless: "O! what a pretty mammy I have." There are infinite examples in Menandro of women speaking, of young cooks, lovers, coy beautiful virgins, maidens, etc., indicating dispositions and peculiar manner of talking. Some of these clear and simple thoughts are more suitable than others for polished or political oratory, some not at all. They are only useful in polished oratory when they represent some custom, or manners of such persons, or illustrate some point, and may appropriately be called moral. Otherwise simple sayings which appear suitable to the lowly are not suitable for polished speaking. Simple thoughts are those which are taken from argumentations attributed to irrational animals, to plants, etc., and proofs, as "the ox injures with his horn, the horse with his hoof, the dog with his mouth, the wild boar with his teeth." Those are more simple which savour of sweetness, mildness, pleasantness, also those of some significance or magnitude but not astonishing or marvellous. Referring to animals, note the simple expressions attributed to Doctor Monk or Judge Monk in the dispute between the two mice and their rights to a piece of cheese, Br'er Rabbit, etc. Homely thoughts are simple, and sometimes they border even on the trivial, also sometimes proceed from worthless, commonplace, vile or vulgar

things, e.g., Embassy, 227: “. . . the accursed Cyrebion *who plays his part in the procession revels without his mask. . .*” In the foregoing the thought is common, and in the following it is vile with an admixture of irony and vehemence, Cor. 129: “. . . or how your mother, by her morning spousals in the cottage by Hero Calamites, reared you up, the beautiful statue, the eminent third-rate actor.” There is a disparagement or vileness in this: “When arriving at manhood, you recited the books for your mother when initiating . . . rising up after the purification, and directing them to say, ‘I have escaped the bad, I found the better,’ glorifying in the circumstance that no one could equal you in howling, for I do not think that he can declaim so powerfully, without being also extraordinarily great in howling; but in the daytime leading your noble bacchanalian choirs through the streets crowned with fennel and with poplar, *grasping those snakes (called) paræes, and raising them over your head, and crying out, ‘Evoe, Saboe,’ and performing the dance called ‘Hyes Attes, Attes Hyes,’ being styled leader, and director, and ivy-bearer, and van-bearer, and such like epithets, by the old women, receiving as wages for these services tarts, and biscuits, and new-baked crusts; in consequence of which who would not justly congratulate both himself and his fortune?*”—Corona, 260. The epithets are vile, likewise the other parts italicised. These commonplace, trivial, or vile thoughts, Hermogenes says, are all right in judicial or private causes, but in polished and dignified oratory, or matters of grave importance, they are not suitable.

(2) METHOD.—This is the same as in Purity, but not in the thought; and consists in narrating things by parts, in going into particulars, or telling the circumstances, e.g., Cor. 51: “I reproach you with the friendship of Alexander! Whence gotten, or how merited? Neither Philip’s friend nor Alexander’s should I ever call you; I am not so mad; *unless we call reapers and other hired labourers the friends of those who hire them.*” It also consists in adding that which is indefinite, and general, or in dwelling upon particulars—all of which make the expression simple, e.g., “the reapers, common labourers, harvesters, the shepherds, ploughmen, etc.” See also example in John Bright’s “Crimean War” speech where, preceding the great climax “the stormy Euxine is his grave,” the details or circumstances (called the figure Peristatica) are gone into, even “Westerton’s the booksellers near Hyde Park Corner” is mentioned. The confirmation of anything is simple when done by swearing, not by the things themselves, but by something else chiefly held sacred, inducing thereby belief or probability; e.g., Cor. 141: “In your presence, men Attic Territory belongs, and Pythian Appollo the Father-God of our state; and I emlore them all! *As I shall declare the of Athens, I invoke all the gods and goddesses to whom the truth to you, as I declared it in your assembly at the time, the*

very moment I saw this wretch putting his hand to the work. . .” These adjurations by things sacred, either to the auditors or the opponent, which show character, such as are made in judicial arguments, or in disputes, are of the Simple Style; but when they transcend simple oaths or confirmations (“*by Jove, by Molly Starks, by the Coran, by heavens,*” etc.) then they go into the Splendid Style, as is the case of Demosthenes’ famous adjuration “by the manes of Marathon, by all those illustrious sons of Athens,” etc.—See *Corona* 208, and under *Fig. Orcos*, p. 326. The following example in *Embassy*, 78, is simple because it does transcend the simple “*by heavens!*” : “If, to compensate for the Phocians and Thermopylæ and the rest of our past losses, he alleges that the Chersonese is preserved to us, *by heavens!* men of the jury, do not admit the excuse; do not endure that, in addition to the injuries which you have sustained by the embassy, he should by his defence cast reproach upon the state, as if you made a reservation for certain of your possessions, whilst you sacrificed the welfare of your allies.” It is a simple method when the orator appeals to the audience, or even to his adversary, under the figure called *Anacœnosis*.

(3) **DICTION OR WORDING.**—This is simple and clear, and generally the same as used in *Purity*, such as “to cry, to smile, to be brotherly,” and similar. The words must be suitable to the character produced; if of a pirate, they should be abrupt, insolent, audacious; if of a judge, an old man, a woman, etc., correspondingly said and delivered in the right and characteristic manner, that is, said angrily if one is injured; whisperingly, if secret, cunning or apprehensive; if horror, loathing, despair, etc., then said with hoarseness, aspirated vocality, etc.; if pompous, self-important, the *orotund* to be used; *falseto*, for the weak, acute, senile, anguishing, mirthful, etc.; plaintive or semi-tone, for mild reproach, fond desire, sympathy, supplication, hope, etc.; tremor, for self-gratulation, chuckling, plaintive, intense emotion, alarm, etc.; joy leaping from pitch to pitch, for light things, etc. The animals that are brought in should speak appropriately to their character, that is, if serious or comical. Names of some of the comical animals are: “goose, ass, donkey, toads, goats, chicks, fat elephant, lamb, owl, monkey, little robin, pigs, mice, rabbits, bull dog, kitten, sleeping pup, crane on his knees, hedgehog, featherless duck, dog with jaw tied up with the toothache, penguin, pelican’s big mouth and throat with its wise nod and blink, little bears,” etc.

(4) **FIGURES.**—They are those which are simple and clear, as *Peristatica*; *Hirmos*; *Apologue*, e.g., “says a little fish, seeing a little boasting frog in a brook, ‘Come in little frog, I takes you out of the wet’” and swallows him; as *Ethos*; *Ethopœia*; *Hypotyposis*; *Mimesis* (only the chief points of

character or of manner of speaking are suitable for imitation by the orator, and not too much at that, says Cicero); Diatyposis; Pysma; Dialogismus, as when various characters are introduced as speaking, which is very pleasing, and when the orator, in bringing in such characters, states the manner in which certain things were done so that they become, thereby, more probable, e.g., "as he said these words, he wept," or stormed, or fumed, or smiled, as the case may be.

(5) MEMBERS.—The members or cola should be short, concise and compact, and make sense of themselves, that is, if standing alone or freed from the other sentences or parts.

(6) ARRANGEMENT OR COMPOSITION.—This is the same as in Purity. Those members are simple which are less fettered, that is, which make sense by themselves, and are of easy solution, e.g., Cor. 6: "Such being the matter at stake in this cause, I conjure you and implore you all alike *to hear my defence to the charge in that fair manner which the laws prescribe.*"

(7) RHYTHM OR ORATORICAL NUMBERS.—The feet ought to be moderate in movement, and chiefly those of Purity. They ought to be smoothly-going. Nursery rhymes are generally in trochaic feet.

(8) CADENCE OR CONCLUSION.—Although the basis of the Cadence of Simplicity may be grave, yet is it more suitable that the close be rapid or precipitate, because a grave, abiding close is more suitable to the Style of Beauty.

CHARMINGNESS.

Charmingness, Mildness, or Sweetness was considered by Hermogenes as the Second Subordinate of the Character Style, and was termed by him *Glycytes* (Γλυκύτης) meaning sweetness, pleasingness, mildness, charmingness. The Latins called it *suavis*=sweet, agreeable, meaning gracious, kindly; of persons, blandly polite or urbane, soothingly agreeable. The English derivative *suavity*=sweetness as to sound, harmony, expression. The word charm comes from the Latin *carmen*=a verse, a song, incantation; and signifies enchantment, any attribute, feature, etc., which exerts a fascinating or attractive influence, exciting love or admiration; and the verb, signifying to calm, soothe, assuage, powerfully to engage (the mind, senses, etc.), or attract by beauty, sweetness. The Charming does not differ from the delicate (soft, tender, dainty, pretty, not coarse, finely and exquisitely constructed) and delicacy (soft or tender beauty). Sweet means pleasing to the taste, but not to excess; pleasing to the sense of smell; to the ear, as musical, melodious;

to the eye, as lovely, charming in appearance; to the mind or feeling (only in unemotional use); amiable, good-mannered, cheerful, good-humoured, blandish—cf. Murray's Dictionary.

The Charming or Sweet Style is a mixture of the Simple, and the Beautiful.

(1) THE THOUGHTS.—Sweet and mild thoughts are those which give delight, amusement, pleasure, and are of a fabulous, mythical, fanciful nature. An example of one of a mythical nature is in Demos. vs. Aristocrates, 65: “. . .the Gods at this tribunal alone deigned both to demand and render justic for murder . . .; so says the legend: Neptune demanded justice of Mars . . ., and the twelve Gods sat in judgment between the Furies and Orestes . . .” Example of a fanciful nature: “When Venus was born, all the Gods, and Poro the little son of Ira, gave feasts and parties.”

But in serious political and polished oratory, things that are fabulous produce paltriness. Demosthenes amended or moderated these with things properly belonging to Celerity. Another fable: “The eagle perishes of hunger when its beak grows more and more bent. This fate it suffers because once when it was a human, it broke the laws of hospitality.”—Aristotle. All thoughts that awaken or please our fancy, as arising from the sight of beautiful neighbourhoods, are charming; also what flatters our self-love. Thoughts are charming in which things having no will or decision have added to them things of will and of human attributes.

(2) METHOD.—This must clearly show the sense which is fantastic, and the delivery of mythical narratives must be somewhat lively. First, fabulous or fable-like thoughts are introduced, as they are a source of sweetness, amusement or delight; secondly, narrations are brought in, which come close to the fabulous, as should anyone narrate things of the Trojan war; thirdly, narrations which have something in common with the fabulous, but which are of greater belief than fables. There are other things which give pleasure to the sight, taste, touch, etc.; things which are naturally pleasing though mixed with the fabulous, also those that are not ugly as to thoughts, as “the blue waves undulate like rolling hills,” and such other things after the fashion of the poet, also, generally, all amatory thoughts. Things also which please us, as laudation either of ourselves or of our fathers. Those things which are by nature pleasing are charming, also it is charming to add to things that have no intelligence or volition those that have intelligence and volition; e.g., “The fields and trees in the country can teach me nothing, only persons in the city can.” “*Can teach*” is a metaphor. The method also consists in attributing to irrational animals reason and human action, as the dog is sad, down-cast, now he laughs, he distrusts clothes,

this one is prudent. "Why, this bird is a flatterer and a rogue." Here the bird is upbraided as a person, and the expression is, thereby, charming. Herodotus is charming in his narration of Xerxes flogging the Hellespont, commanding the waves to be quiet, using the following barbarous and monstrous words: "O unruly waters, God impose this punishment upon thee for this injury to Xerxes who has done thee no harm. King Xerxes will pass anyhow whether you desire it or not; and upon thee rests this penalty: never shall man offer sacrifice in thy honour, you unruly and deceitful waters." Thus Xerxes disputes with the water which has no intelligence or volition, and this gives extraordinary pleasure. The method is also to produce suavity or sweetness by adding the naive or simple to the beautiful, also charm of expression which includes delicacy, that is, pleasingness, softness, daintiness.

(3) **DICTION OR WORDING.**—The charming or mild diction partakes more of simplicity than of purity. Words which are beautiful in themselves are charming, such as "earth myriad-garland is rainbow-hued"; those representing things beautiful to sight,—"roseate," "blossom-laden hue"; those pleasing in sound, for instance euphonious words and combinations: "Albion" for England, "Erin" for Ireland, "Columbia" for America, "Caledonia" for Scotland, and other poetic names of countries. The nouns must be adorned with adjectives in a poetic manner, as "terraced-gardens," "plumy palm, rainy green." Word painting is charming, as "sleeping in the sun, . . . flaky veil of the mist"; with adverbs, "flowing softly"; with alliteration, "bossy beaten work." Such words that are poetical, and that are interwoven in the expression in such a manner as not to make it a poetic passage, line or verse, are charming. Such please the ear and fancy, and by some is called "imaginative diction."

Poetic quotations or poetic passage of one's own making.

Herodotus used very much the Ionic dialect because it was poetical and naturally suave and pleasing. The diction must be neat, not coarse, ornament not of the elevated or sparkling kind, carefully freed from superfluities, and the right words be used in the right place and at the right time. The introduction in an oration of poetry and poetic expression gives pleasure: "Shall we not agree with Hesiod, 'that some of this generation will die, that the gods of the earth are pure, good, liberators from evil, and guardians of mortal man?' Shall we not believe him?" There are many examples in Xenophon, also in Plato's "Symposium" where poetic expressions are introduced. Plato moderated the expression by words of his own preceding so that the poetical quotation might not appear completely apart, or, in other words, without connection. Thus he said: "It occurs to me this verse," or "to express this poetically," and then, he recites immediately the verse: "Peace to every man, good nature to the sea, tranquility to

the winds, bed and sleep to the weary." As to the manner of introducing poetic quotations into an oration, the following examples from Demosthenes will indicate, *Corona* 267: "Come now, let me read the evidence to the jury, of public services which I have performed. And by way of comparison, *recite to me the verses which you murdered* :

'From Hades and the dusky realms I come.'
And 'Ill news, believe me, I am loth to bear.' "

The orator then abruptly converts the second quotation into an imprecation on Æschines thus: "Ill betide thee,—may the gods first and then those present, visit you with perdition, a vile citizen, a traitor, and third-rate actor." The foregoing is not genuine suavity, but it indicates one manner of poetic introduction. Another example from Demosthenes, *Embassy*, 247: "You are of course aware, that in all tragic pieces it is a sort of special privilege for third-rate actors to come on as tyrants and sceptre-bearers. *See then what the verses are in this drama*, which the poet has put into the mouth of Creon Æschines, which he neither conned over to himself to serve him on the embassy, nor repeated to the jury :

'Ye cannot tell the spirit of a man
His wisdom nor his worth, till he be tried
In public life and acts of policy.
The statesman, who to serve the common weal
Adopts not what in council is the best,
But closes up his mouth for fear of danger,
Base have I ever deem'd and deem him still.
And whoso dearer than his country loves
A private friend, as nothing I esteem;
For I (bear witness, thou all-seeing Jove!)
Should not keep silence, if I saw destruction
Advancing toward my people 'stead of safety;
Nor e'er would I accept as a friend of mine
My country's enemy; for well I know,
'Tis she preserves us all; in her embark'd,
While steadily she sails, we lack not friendship.' "

He then applies these verses (a fig. called *Epicrisis*) thus: "None of these verses did Æschines repeat to himself on the embassy: instead of the commonwealth he deemed Philip's friendship of greatest importance and advantage to himself, bidding long farewell to the sage Sophocles: when he saw destruction advancing high, the expedition against the Phocis, he gave no warning or notice, but on the contrary helped to conceal and forward it, and those who wished to give information he prevented; not remembering that she it is who preserves us all, . . ." The following is another example of how poetry is introduced into an oration, *Corona*, 289: "Read this epitaph, which the state chose to inscribe on their monument, that you may see even by this, Æschines, what a vile and malicious wretch you are. Read :

' These are the patriot brave, who side by side
 Stood to their arms, and dash'd the foeman's pride:
 Firm in their valour, prodigal of life,
 Hades they chose the arbiter of strife;
 That Greeks might ne'er to haughty victors bow,
 Nor thralldom's yoke, nor dire oppression know;
 They fought, they bled, and on their country's breast
 (Such was the doom of heaven) these warriors rest.
 Gods never lack success, nor strive in vain,
 But man must suffer what the fates ordain.' "

He then applies the above thus: " Do you hear, Æschines, in this very inscription, that ' Gods never lack success, nor strive in vain?' Not to the statesman does it ascribe the power of giving victory in battle, but to the Gods. Wherefore then, accursed wretch, do you reproach me with these matters? Wherefore utter such language? I pray that it may fall upon the heads of you and yours."

Coined words are charming, e.g., " The more self-centred I am, the more myth-enamoured I become." The word " self-centred " is more charming than " solitary." The words must not be vague, but pure, and must be adorned with adjectives in a polished manner, such adjective nouns as " muse-sounding," etc. These are pleasing, and for this reason Stesichoros uses considerably the adjective. Acute words (acute accent) whose acute form is pronounced instantly, are charming and sweet.

(4) FIGURES.—They are the same as those in Simplicity and Purity, even of Beauty, especially those of the ornate class. They must be such as are required by the figure called Orthotes, that is, relating in the nominative case. This form must have no other mixture. Mention, however, might be made of the figures Antonomasia; Paradoxon which contains the unexpected, also inverts familiar sayings, as " He went to his imagination for his facts, and to his memory for his tropes "; Parœmia, that is, proverbs, maxims, e.g., " The sweetest rose hath its thorns," which is equal to, " The best man is not without his faults "; " Many drops pierce the stone," equal to " constancy and perseverance succeed; " He skinned a flint." Parœmia is a form of speech by which the orator makes a comparison or similitude in a proverbial manner, and must be witty and well-proportioned. Witty comparisons are full of charm, e.g., Demetrius says: " You compare a cock to the Persian King because of the brilliant plumage in his helmet, or because when the cock crows we start up with fear as though we heard the loud call of that monarch." Sappho employs two or three Parœmia (proverbs, or Gnomes) to load her style with elegancies.

(5) MEMBERS.—The members or cola must be a little longer than the parenthetical one, e.g., " Children, says one of

the frogs, you never consider that though this may be play to you, it is death to us." The italicised member is shorter. The members should be of moderate length and be carefully freed from superfluities.

(6) ARRANGEMENT OR COMPOSITION.—The parts must be suave and beautiful, and subdued as to the words, that is not be bold or pompous, and be joined, as they give pleasure by the number of parts. The composition is the same as in Beauty. There must be no collision of vowels—these must be surrounded by consonants. Some of the members may come very near to verse, but must never be actual verse or metre. It is necessary that the composition gives not only pleasure as to the thoughts, but suavity. Like a beautiful edifice, the parts must be harmonious and well joined together. The following example shows how adjectives and adverbs give richness and depth to austere outlines of verbs and nouns; such give embellishment or colouring; "The Flowery Creation": "The *snowdrop*, foremost of the lovely train, breaks her way through the frozen soil in order to present her early compliments to her lord dressed in the robe of innocence, she steps forth fearless of danger long before the trees have ventured to unfold their leaves, even while the icicles are pendant on our houses—next peeps out the *crocus*, but cautiously and with an air of timidity. She hears the howling blast and skulks close to her low situation. Afraid she seems to make large excursions from her root while so many ruffian winds are abroad and scouring along the heather. Nor is the *violet* last in this shining embassy of the year, with all the embellishments that would grace a royal garden, she condescends to line our hedges and grow at the feet of briars. Freely and without any solicitation she distributes the bounty of her emissive sweets, while herself, with exemplary humility, retires from sight, seeking rather to administer pleasure than to win admiration. Emblem, expressive emblem of those modest virtues which delight to bloom in obscurity, which extend a cheering influence to multitudes who are scarce acquainted with the source of their comforts. Motive engaging motive to that ever-acting beneficence which stays not the importunity of the distressed, but anticipates their suit and presents them with the blessings of its goodness."—Hervey.

(7) RHYTHM OR ORATORICAL NUMBERS.—Sweetness or Charm requires feet that lend suavity and mildness to the expression, at the same time make it easy-going. The Ionic feet are good, that is, feet consisting of two longs — — and two shorts ∪ ∪. The two Ionics are, a majore — — ∪ ∪, a minore ∪ ∪ — —, and with these sometimes the double trochee or dichoree — ∪ — ∪ is interchanged. Those of a graver kind may abound or come in, such as Dactyls — ∪ ∪ and Anapæsts ∪ ∪ —, and should be so disposed that they

have relation to one another and easily join.

(8) CADENCE OR CONCLUSION.—Although this should be grave and stable, yet the movement should be moderate, for which reason the Anapæst forms a good closing foot. The cadence should be as in Simplicity.

ACUMEN AND ACRIMONY.

Acumen and Acrimony constitute, according to Hermogenes, the Third Subordinate of the Character Style. These he called *Drimytes* (Δριμύτης) and *Oxytes* (Ὀξύτης) meaning sharpness of wit and keen bitterness. The Latins treated upon this style thus: "*De Oratone acri, acuta, venusta et molli*"; *acri, acer*=of intellect, keen, penetrating; *acuta*=of intellect, shrewd, sagacious; *venusta* (Venus)=loveliness, grace, charm, elegance; *mollis*=soft, tender, mild, gentle. The Acumen and Acrimony Style means sharpness of wit, keenness of perception, and bitterness of feeling, also of speech.

(1) THE THOUGHTS.—The thoughts have a certain depth visible on the surface. This style is occupied more with the method and construction than with thoughts.

(2) METHOD.—This consists not in speaking abstrusely, but in so expressing the meaning that one has to think it out. It consists in the double play with the different meanings of a word, in its equivocal sense, in saying gravely nonsensical or silly things, and in surpassing a single metaphor by a bolder and more acrimonious one. It degrades by means of humour directed on a point of character not grave in faults or vices, but foibles, peculiarities, caprices, extravagances, anxieties, jealousies, childish fondnesses, vanity, self-conceit, etc.; by means of raillery in ridiculing bad handwriting, etc., e.g., "some of Kant's sentences were two feet eight inches long by six inches wide . . . and were fit for a pre-Adamite." A House of Commons that had wasted its time—the Speaker, replying to the Queen asking what had passed in the House, said eight weeks had passed. The aim is to raise a laugh but going beyond this, it is to ridicule, and adds ignorance, cowardice, profligacy, dishonesty. A laugh is also raised by humour, as in acting a whimsical part in an assumed character, mimicing minute peculiarities such as of pronunciation, grammatical faults; the characteristic voice being assumed on purpose. Humour enlivens and kindles the tones, makes them melt and flow, its tones are higher than for gaiety, and louder and quicker, and are ringing, being a mixture of the head and chest tones. Raillery has a smiling countenance, voice sprightly, pure tone, animated force, medium stress, high pitch, wave of the 3rd note, e.g., "See the napes of your

necks and see your good sêlves." Wit takes a pure tone, radical stress, laughing voice, high pitch, equal wave of the 3rd, e.g., ". . . wit enough to keep warm." "Brevity," says Quintillian, "should always be observed in jocular sayings"; and that gravity adds much to the force of a jest, when he who utters it does not laugh, but makes others laugh, although a humorous cast of countenance aids sometimes. Pleasure has an unconstrained, mild, tender, cheerful and languid voice. One method is to fill oneself full with wit and humour, and then let go.

(3) DICTION OR WORDING.—Acumen or wit is formed from words, that is, it is the words which make it, and if it be separated from the words which go before it or the meaning, wit ceases to be. This is not the case in the other forms. Acumen signifies a thought that really is not on the surface, but which thought or meaning is collected afterwards, and such acumen gives jollity and charm, and makes the expression pungent. Hermogenes gives the following example from Xenophon: "The dogs stopped pursuing the wild beast, which some of them did from weakness, some from want, some for this, some for that reason, some, in fact, turned back for humanity's sake." There is no "humanity's sake" in a dog, humanity belongs only to man and we do not ascribe it to anything else. But in a certain sense it really signifies the thing better than a proper, natural word would. The first species of acumen is made from words that are similar, as in the case of a Parechesis (Homynyn) as the words "bear and bare." This is used with greatest effect in irony, ridicule, mockery, joking, and the like. Another example of similitude of diction is in Demosthenes on the Chersonese, 27: "Hence their clamours—he is *preparing* a siege! he is giving up the Greeks. *So concerned* are many of these persons for the Asiatic Greeks perhaps quicker to feel for strangers than for their country." The Greek word *méllei* which means "he is preparing" is the same in voice as the Greek *mélei* which means "so concerned." The two words have a totally different meaning though they are similar.

There is another species of acumen and acrimony which is not from similitude of words, but which is effected by Paronomasia, e.g., Demos. vs. Phil., 111, 17: "He says he is not at war, I cannot however admit such conduct to be an observance of the *peace*; . . . unless you call *peace* not the placing of batteries as acts of war, but only when they apply them to the walls." After saying this he adds Philip's bellicose activities against the Athenians themselves in these words: "Then can I allow, that one who sets such a battery at work against Athens is at *peace* with her? Quite the contrarv." Another example from a word similar to another, similar but acrimonious, e.g., Demos. vs. Phil. Oration 11,

15: "All this he *intends* and will intend, I dare say; but to attack the Lacedæmonians on behalf of Messene and Argos *he does not intend*; he actually sends mercenaries and money into the country, and is expected himself with a great force." The foregoing example, and the one following, illustrate Acumen and Acrimony in passing from a milder to a bolder trope, Embassy, 289: "It *alarms me not*, whether Philip is alive, but whether the abhorring and punishing of criminals are dead in the commonwealth. If all is sound with you, Philip *alarms me not*." The Paronomasia "alarms me not" is mild at the beginning, but very acrimonious at the end, so that in this species the acumen and acrimony result entirely from what goes before. Respecting injustice, perjury and falsehood touching on Philip's rapacity and artifice, Demosthenes passes from a mild trope to an acrimonious one in Olyn. II, 10: ". . . such things last for once, or for a short period; maybe they blossom fairly with hope; but in time they are discovered and drop away. . ." Here "blossom" is mild and sweet, but "and drop away" is acrimonious. To the formation of what precedes the acrimonious part, the words which may be used, may be of a simple, suave, pleasing or soft kind, or specious if so preferred as they are all the same in the sense, there being difference only in the name. Adjectives and poetic nouns and words may be used, as these are appropriate to things that are loving, amiable, and mild.

(4) FIGURES.—These are the same as those in Beauty, that is, in speaking the mild, suave, pleasing part that precedes the acrimonious or bolder trope that is to follow. Therefore, Parison, Parallelism, rather symmetry of members, and similar construction come in place here. The figure Asteismus, especially that part called "Wit," Epigram; Significatio, e.g., as explanation of letters, abbreviations, etc., M.L.L.; D.D. (not Doctor of Divinity, but "dirty dog"); Syllogismus, that is witty conclusion left to be drawn; Circle, and Ambœbæon, e.g., after each sentence or so, devoted for instance to criticising some foibles or abomination, let the same sentence recur, for example, as if one should add "surely all the lunatics are not in the asylum yet"; Ellipsis; suggestion; Allusion; and Persiflage are all good figures. An apt figure is Næma which is a form of speech by which the speaker signifies something so privily that the hearer must seek out its meaning either by sharpness of wit, or long consideration, e.g., "Hortensius said he was never made friends with his mother and sister: meaning that there were never any debates or contentions between them," which figure is not to be used only to people who are quick witted and wise. Synæresis; Diastole; Syncope; Paragogee, that is, adding on a syllable, e.g., "if you floggee, floggee" for flog, Aphæresis, Apocope, Epenthesis are available. The Figura Etymologica, Icon, Antanaclasis,

Antistrophe, Repartee, Retort, Mœosis, and Tapinosis, e.g., “. . . rat tat, tat, what a nice little king is that”; Anticipation; Curiosity; Parenthesis; Onomatopœia; Paronomasia; Parechesis; Mimesis; Oxymoron; Antanagoge; Quibbles; Fallacies exposed; Parodies; Synœcenes, etc., make good figures, when appropriately applied, in this style.

(5) MEMBERS.—In the witty or Acumen part, the members or cola are short and epigrammatic, whereas in humour they are moderate. In the beautiful, pleasing, soft and suave parts they are symmetrical, and the observations given under this subdivision in the Style of Beauty are applicable here.

(6) ARRANGEMENT OR COMPOSITION.—In wit or Acumen the opposites are arranged in juxtaposition, as in the Oxymoron: “When you have nothing to say, say it,” “I heard him speak and did not hear him.” In Paronomasia, and Parechesis, the punning words follow immediately after a short interval, e.g., “The baker says all men *need* bread, and he wishes the public to know he also *kneads* it and is desirous to feed all who are hungry, and hopes his good works will be in the mouths of all.”—Quackenbos. The composition of the ludicrous is degradation of some person or interest associated with power, dignity, or gravity. No strong emotion must be raised, as pity, anger, or fear by the degradation. The burlesque, mock-heroic, Parody, travesty, caricature are the modes of ludicrous composition. In Humour the composition is of a kindly and loving nature. It is innocent raillery or harmless jesting, in which the degradation has a redeeming feature, and is chiefly on insignificant points of character, as bad handwriting, etc., on which one does not pride himself. The degradation may be as a compliment, as Kant’s sentences being “fit for a pre-Adamite.” It infuses kindly feeling, e.g., as at one’s own expense “if we put our heads together, we can do it,” that is, repair the pavement. Combining wit and poetic beauty with the ludicrous, soothes the sting and wounded pride of the sufferer and of his sympathisers, “. . . do you believe this story to be true?—a lot of fatheads do.” The degradation gratifies the agent or his sympathisers, as it throws down anything from a height, e.g., “A god sitting on a cloud complaining of the errands he has to run,” “The English have sixty religions and one sauce.” It is to raise a laugh at what others respect, by the surprise of an unexpected depreciation of what is by nature serious, grand, or respected; to aggrandise an insignificant thing by pompous composition or language. In Wit or Acumen, the composition must be (1) of an unexpected turn, e.g., “She’s gone to rest, and *so am I*,” also as in flashes, sallies, strokes, hits of sharp, biting, racy effect, and must be sudden and new; (2) composition must be ingenious, (3) skilful in

form so as to be admired, as play on words, epigrams, innuendoes, conundrums, felicitous brevity, devices for brevity and point in the amatory—*mollis versus*, that is, amatory poetry, etc.—convivial and moral, also in other suitable figures.—cf. Bain's "Rhetoric and English Composition." Further, in contradicting familiar sayings, proverbs, and in inverting the order of things, e.g., "Sick man," 'hold out your tongue. What is the matter with you?' "Everything I take *flies to my stomach*." The usual saying "flies to my head" is inverted. Acumen or jokes for large outdoor audiences may be composed on coarser lines than those for indoor.

(7) RHYTHM OR ORATORICAL NUMBERS.—They are those of the Beautiful and Simple, that is, when the suave, gentle, graceful, beautiful are used. The trochee is tripping, e.g., "jolly mortals fill your glasses, noble deeds are done by wine."—Twining. All tetrameters show it as they are a kind of dancing rhythm; namby-pamby was a species of immodest, lascivious dance. The trochee — ◡ is also for the soft and tender, and the amphibrach ◡ — ◡ for sympathetic playfulness: "O I see you have been with Macbeth." Pyrrhics ◡ ◡, trochees — ◡ and double trochees — ◡ — ◡ are frolicsome, and suggest the effeminate movements and dance tunes. The trochee is also useful for nursery rhymes.

(8) CADENCE OR CONCLUSION.—This should be the same as used in the Beautiful, Simple, or Suave Style, that is, the style being used in the part which is not bitter, and in the Acrimonious it should be similar to the Harsh.

EQUITABLENESS.

Equitableness, the Fourth Subordinate of the Character Style, was called by Hermogenes *Epieikeia* (Ἐπιεικεία) meaning fairness, modesty, moderation, equitableness. The Latins called this style *aequitatem*, from *aequus*=even, fair.

(1) THE THOUGHTS.—They are well-meaning, modest, moderate, and are according to the Latins: "*de oratione moderate sive aequitatis plena*," that is, moderate in one's claims, or not exacting one's full rights. An example of demanding less than one's due is seen in Demosthenes against Conon, 1: "Men of Athens, an outrage of such violence was committed on me by Conon the defendant, that for a long time, I was given over by my relations and medical attendants. Contrary to expectation, I recovered; and then commenced this action against him for assault. My relations and friends, whom I consulted, said that for what he had done, he was liable to be imprisoned for robbery, or indicted for a gross

outrage; but strongly advised me not to undertake too arduous a task, or appear as prosecutor on a charge unsuited to my years. . . . I followed their advice and brought an action, though I should gladly have prosecuted the defendant for a capital crime. . . ." Here Demosthenes, instead of a prosecution for a capital crime, prosecutes for a smaller offence, namely, assault. He shows modesty in his demand. Equitable thought does not exact the rigidity of the law, but tempers such rigidity by the dictates of humanity, e.g., vs. Conon, 24: "Now take the statute of outrage, and that concerning highway robbers. You will see that he is amenable to both. Read them. . ." The next thought is putting oneself on a par with the hearers as to what they would do under similar circumstance, e.g., Demos vs. Midias, 1: "I have done what each of you injured would have done, had you been grossly assaulted." This affords an opportunity for Deinotes, that is, skilful, ingenious orator. Another thought is to concede to your adversary more than is his due, which is equitable and lenient, e.g., Demos. vs. Aristocrates, 24: "And only see how fairly and equitably I shall deal with the question: for while I rank him in that class in which he will obtain the highest honour, I do not consider that privileges which even we native citizens do not enjoy, ought in contempt of law be accorded to him." Another thought is that of being forced to defend oneself, e.g., Demos. vs. Aphobus, 1: "If Aphobus, men of the jury, had been willing to act like an honest man, or to submit the matter in dispute between us to the arbitration of friends, there would have been no need of lawsuits or troublesome proceedings. I should then have been contented to abide by their decision, which would have put an end to all our differences. Since, however, the defendant has declined the umpirage of persons well acquainted with our affairs, and has chosen to come before you, who have but slight knowledge of them, I am compelled to seek for redress at your hands." The chief place for moderation of speaking is in the method. There is equitable ness in this; Demos. vs. Aristocrates, 5: "I myself—by all the gods, I assure you—should have shrunk from preferring this indictment, only I thought it would be highly disagreeable to keep quiet and hold my tongue, now when I see people contriving a measure injurious to Athens. . . ."

(2) METHOD.—This consists in speaking with a certain modesty in regard to oneself, and in willingly slurring over one's good qualities, e.g., De Corona, 80: ". . . Afterward I despatched all the armaments, by which Chersonesus was preserved, and Byzantium, and all our allies; whence to you there accrued the noblest results—praises, eulogies, honours, crowns, thanks from those you succoured. . ." See also Corona, 206: "What I declare is, that principles are your own; I show that before my time such was the spirit of the

commonwealth; *though certainly in the execution of the particular measures I claim a share also for myself.*"

Irony is not excluded, though it belongs more to the grave than to the equitable, yet there is something of moderation in it, as in this example, vs. Midias, 69: ". . . whether you like to call it madness, O Athenians (*for madness, perhaps, it is to do anything beyond your strength*), or patriotism. . ." See also Cor. 180: ". . . shall I call *myself* *Batalus*, your nickname for reproach?" There are two ways of extenuating; 1st, where an indication is made that one will speak moderately of the enemy or opponent; 2nd, when no mention is made. When an indication is made, the expression has something strong, brief and vehement, e.g., Demos, vs. Leptines, 102: "It seems to me, O Athenians, that Leptines (and pray do not be angry, for I shall say nothing disrespectful of you) either has not read the laws of Solon, or does not understand them. . ." Lept., 2: "I will pass by the injustice of such a proceeding, for a complaint against some to take the honour from all. . ." Another method is when the orator speaks with caution or with doubt, e.g., Demos. for the Megalopolitans, 16: "It seems to me, the Lacedæmonians are acting the part of crafty men. . ."

The words "I fancy," "it seems to me," abate the vehemence of the expression which follows and moderates it, as it indicates a speaking with reflection or doubt, there being no affirmation or denial. It is different in the expression regarding Philip, as he directly calls him "a crafty fellow," "unscrupulous," e.g., Olyn. 1, 3: "For the danger is, that this man, being *unscrupulous* and clever at turning events to account. . ." In the foregoing there is no doubting.

Examples of abatement of vehemence, or moderation under the figure Paralepsis, against an opponent, Corona, 131: "Of the speeches, which it may possibly be contended he has made for the good of the country, I will say nothing: of the acts which he was clearly to have done for the enemy, I will remind you. . ." Phil. IV., 10: "He purchased Antrones. . . Many transactions, I omit; Pheræ, the march against Ambracia, the massacres at Elis, and numberless others. . ." Modesty respecting things in reference to oneself, e.g., Corona, 258: "When I entered upon state affairs, I chose such a line of politics, that both by my country and many people of Greece, I have been crowned many times, and not even my enemies venture to say that the line I chose was not honourable. Such has been the fortune of my life: I could enlarge upon it, but I forbear, lest what I pride myself in should give offence." Another: "Hundreds of cases I could mention I pass over—sea-fights, land-marches, campaigns, both in ancient times and in your own, all of which the commonwealth has undertaken for the freedom and safety of the Greeks in general." Another example, Phil. III, 26: "I pass over Olynthus, Methone,

Appollonia, and two and thirty towns on the confines of Thrace." De Corona, 268: "Such has been my character in political matters. In private, if you do not know that I have been liberal and humane and charitable to the distressed. . . I am silent, I will not say a word, *I will offer no evidence on the subject*, either of persons whom I ransomed from the enemy, or of persons whose daughters I assisted to doweries, or anything else of the sort. . ." Here the orator appears to slur over his accomplishments and good deeds, also over the things he complains about, nevertheless says them at the same time, but with the mollifying words "I pass over" or "I shall not mention," etc. Amplification is permitted in this method, as when the orator adds the indefinite to the definite, or rather when things about which there is no doubt are associated with the doubtful or indefinite, which gives the latter probability and a certain belief. Of this, see example above in Corona, 131: "Of the speeches which it may possibly be contended. . ."

The third method is to make the expression so pure and simple that the audience may have no difficulty in understanding it. The method under Paralepsis enables the speaker to commend himself, but without appearing to do so.

(3) DICTION OR WORDING.—From the beginning the words should give the expression an abating or equitable character. They should be simple and pure.

(4) FIGURES.—The figures are the same as those in the Pure and Simple. Paralepsis is one of the chief figures; Leptotes, Anacœnosis, and Medela are good. The latter (Medela) is a form by which the speaker extenuates offences, excuses infirmities, appeases displeasure and reconciles friends offended, by making allowances, e.g., the charge against Cælius; Cicero said: "Something should be allowed for his age." The offence is manifest, and the effort is to appease by emollient words. The figure Dicæology is apt, which is a form by which the orator defends his cause by equity, or excuses it by necessity, or else extenuates it by alleging some other occasion, e.g., "I forsook my friend, but the law compelled me too"; "I kept friendship most faithfully as long as the laws permitted. . ." Antimetathesis, that is, use of the third person for the first or the speaker, e.g., "The speaker has been the recipient of your highest praises," or the speaker did so and so, instead of "I did so and so"; it is more modest. Epitrope, that is, I put the case in your hands and leave it to your judgment as to its righteousness and fairness. The figure Parrhesia is very serviceable in this style.

(5) MEMBERS.—They are the same as in Purity and Simplicity.

(6) ARRANGEMENT OR COMPOSITION.—This is the same as in Purity and Simplicity.

(7) RHYTHM OR ORATORICAL NUMBERS.—Same as in Purity and Simplicity.

(8) CADENCE OR CONCLUSION.—Same as in Purity and Simplicity.

GRAVITY.

Gravity, the fifth subordinate of the Character Style, called also Ponderosity, and by the Latins *oratio onerosa*, was denominated by Hermogenes *Barytes* (*Βαρύτης*), meaning gravity, troublesomeness; the Greek adjective *barys* signifying, heavy to bear, stern, severe, onerous. Irony plays a great part, especially caustic, bitter irony.

(1) THE THOUGHTS.—They are upbraiding, reproachful, taunting, ironical. They dwell on ingratitude for benefits received, and censure with pretended praise, Cor. 204: “. . . and this you esteem so noble and congenial to your principles.” Upbraiding, e.g., “You crowned this unworthy man with honours, and did the contrary to me who bestowed benefits.” Thoughts are of an onerous nature which seem equitable and moderating, in which there is irony, as when some one concedes to the opponent an argument, then mars it with a stinging retort, see examples p.p. 354 and 435; also in the following, Demos. vs. Midias, 69: “Instead, however, of doing this by which he would have honoured the people; instead of taking any such spirited course, he fell foul upon me; me who, in a fit of—whether you like to call it madness, O, Athenians (*for madness, perhaps, it is to do anything beyond your strength*) or patriotism—undertook the office of choirmaster; and so openly and brutally did he continue his persecutions, that, at last, he could not even keep his hands off my sacred robes or my chorus or my person.” It is ironical to call “madness” “zeal.” Another example: “So fared matters with them under the statesmen I have mentioned. How fared they with you under the worthies of our time? Is there any likeness or resemblance?”—Demos. Oyn. 3, 27. Thoughts are not onerous or ironical by themselves, must be made so by method. The following is from De Corona, 180; “Now Æschines, how would you have me describe you, and how myself, upon that day? Shall I call myself Batalus, your nickname of the stage, Cresphontes or Creon, or the Cœnomaus whom you execrably murdered once at Colyttus? Well, upon that occasion I the Batalus of Pæania was more serviceable to the state than you the Cœnomaus of Cothocidæ. You were no earthly use; I did everything which became a good citizen.” The words “Batalus” and “Cœnomaus” mean the opposite to what they

express. "Batalus" was said to signify "an effeminate flute player in Asia Minor," but Demosthenes was of a higher birth, and "CEnomaus" the king of Elis, and hero of a tragic play, whose part Æschines played and spoiled. Æschines was of a humble birth, thus Demosthenes taunted him.

(2) METHOD.—The method is that which is made by irony or dissimulation. Cicero says: "Dissimulation, or the humour of saying one thing and signifying another, which steals into the minds of men in a peculiar manner, is extremely pleasing when well managed, and said not in a vehement strain of language, but in a conversational style." It is similar to an aggravation, a surcharge, a making worse. Generally when the words are addressed to the judge, not to the opponent, the aggravation is made clear as in this example: "If anyone should, O Athenians, call madness, to do anything beyond one's strength." But when the words are used against the adversary, then character expression is stronger; in fact, it is very onerous, and clear, as in this example: "In what state of affairs are your things by *these good men*?"

It is sometimes effective, ironical taunting to say passionately things that are simple and unimportant.

(3) DICTION OR WORDING.—It is more proper to the ironical or onerous style that they be of the grave kind, especially in the character form, as well as simple, and of the equity and moderation class also; but the method will show the real meaning lurking under the dissimulation, or the opposite idea to what is said.

(4) FIGURES.—All the figures which set contraries to contraries, as Ironia, Antiphrasis, also forms of questions are suitable for upbraiding, dissimulating and taunting. Interrogation, that is, the figure or form of question, in which things clear, admitted or certain, are adduced as if they were ambiguous; or to doubt them when placed in such a figure, is very effective, e.g., Corona 107: "Thank ye I but slightly helped the poor Athenians, or the rich to escape doing what was right?" After this dubitation Demosthenes makes a confirmation thus: "I glory, however, not only in having refused this compromise and having been acquitted on the indictment, but because my laws were beneficial, and I have proved it so by trial." To prove necessary that which in turn is not necessary to prove, e.g., Corona 8: "As I am, *it appears*, on this day to render an account both of my private life and my public measures, I would fain, as in the outset, call the Gods to my aid; . . ." here the words "it appears" which make a dubitation, are joined on to a confirmation of things well known.

It is irony to doubt things admitted, and the explanation or aggregation of matter following, gives scope for *deinotes* or skilful oratory.

Mysterismus may be used, that is, a figure of a close or privy kind of scoff or mocking, yet not so privy but that it may be well perceived; it is near to Sarcasm which is more manifest, and is chiefly used to repress pride, rebuke folly, and taunt vice, e.g., "When a certain man that was bald, railed Diogenes, after a little pause Diogenes answered him thus: 'my friend I have done thee no harm, but this I may say to thee, I much commend the hairs that are fallen from thy head, for I suppose they were wise in that they made haste to leave the company of so foolish a skull.'"

Onedismus has its place here, that is, a figure by which the orator upbraids his adversary for ingratitude and impiety, being used especially to reprove and rebuke, e.g., Dido upbraiding Æneas for the manifold benefits he received from her, and accusing him of unkindness and cruelty, and comparing these together increases her wrath and exclaims against him thus: "A Goddess never was thy dame nor Dardans kind, thou traitor, wretch, but under rocks and mountains rough unkind thou wert begot, some brood thou art of beast or monster wild, some tigress thee did nurse and give to thee her milk unmild," and then adds the following: "To steadfast truth there is, this naked miser up I took, whom seas had cast ashore, and of my realm I part gave, his fleet I did relieve and from their death his people save." The opponent can have recourse to the figure called Pareuresis, a form of speech in which the rebuked couches his objection or defence, e.g., Æneas confesses her kindness, denies utterly departure by stealth, wedlock was never his meaning or coming, he greatly desired to restore his ancient city Troy, the Oracle called him from Carthage to Italy, that it delighted her to dwell in her native land, why not then he in his native land. The figures Paromolgy, and Synchoresis have place in this style.

(5) MEMBERS; (6) ARRANGEMENT OR COMPOSITION; (7) RHYTHM OR ORATORICAL NUMBERS; and (8) CADENCE OR CONCLUSION are governed by the Character Style, chiefly the Equitable and Moderating.

SINCERITY.

Sincerity, the Sixth Form of Oratorical Style, was termed by Hermogenes *aletheia* (ἀληθεια) meaning truth, sincerity, frankness, fervour; the adjective being *alethes*=unconcealed. The Latins called this style *oratio sincera*, meaning sincere speaking. The Sincere style is also called the Fervid Style, from the Latin *fevere* to glow, to be hot. Fervour has warmth or glow of feeling, has the idea of passion, vehemence, intense zeal; for this class of speaking Hermogenes used the term

endiatheton, meaning words springing from the heart. Although true and sincere speaking occupies itself somewhat with Thought, it is more concerned with Method, Figures, Diction, etc.

(1) THE THOUGHTS.—All thoughts must be simple that are concerned with sincerity of speech, likewise thoughts of the moral, and equitable kind which may be brought into service in this style. Besides those before-mentioned, thoughts of indignation belong to this class, e.g., Demosthenes on the Embassy, 113; “. . . being himself, I think, a wonderful general, Oh Zeus.” Here, after ironical gravity, he adds “Oh Zeus!” Now this indignant “Oh Zeus!” is another thought contrary to the preceding ironical one. Such is also Demos. vs. Androtion, 78: “But you, my countrymen, are so far gone in thoughtlessness and folly, that even with such examples before your eyes, you will not follow them; but Androtion is repairer of your sacred utensils; Androtion, *O earth and heaven!* And can any impiety, think ye, surpass this?” Hermogenes says that this is, perhaps, a matter of method, not of thought. But this passage, Demos. vs. Aristocrates, 210: “And are you deliberating whether you shall lock up Charidemus? Charidemus? *Oh my!*” expresses a certain personal thought in the “Oh my!” You will find thousands of similar instances in Demosthenes. These thoughts in sincere speaking are evident, clear and simple, as of indignation as well as plaintive speech. The thoughts are sincere, real, true, frank and sympathetic.

(2) METHOD.—This is plain and easy to understand, as in the example above Androtion, 78, and by the manner of delivery. Although uttering solemn vows indicates fervour, sincerity and soul emotion, yet the method must be simple as to expression, since it shows character, see Corona, 1: “Men of Athens, in the first place, I pray to all the Gods and all the Goddesses, that such affection . . .” Should simplicity and moderation predominate, then method and figures come into prominence, and exclamations, involuntary, asseverations and appeals to the gods, expressions of astonishment, wonder, admiration are in place here, and care must be taken not to announce beforehand the emotion or feeling which is to follow, otherwise the whole effect will be destroyed. The speaker manifests his character as a good man, that he has the cause at heart. He expresses himself as one in earnest and sincerely interested. In the pulpit it is called by some “holy unction,” that is, warmth of address. He inwardly participates in what he says, is soothing in depths of misery and depression. He is moved by things of warmest interests of others, as attachment to family, friends, country, etc.; acts of goodness affect him, as philanthropy, self-abnegation, self-sacrifice; and the love of high ideals fires him.

In vows and prayers also the method is simple, as well as asseverations by the gods, Corona 141: "In your presence, men of Athens, I invoke all the gods and goddesses to whom the Attic territory belongs, and Pythian Appollo, the Father-god of our state; and them all! As I shall declare the truth to you, as I declared it in your assembly at the time, the very moment I saw this wretch putting his hand to the work—for I perceived, instantly perceived it—so may they grant me favour and protection! If from malice or personal rivalry, I bring a false charge against my opponent, may they cut me off from every blessing!" This is swearing by a sacred thing. Demosthenes on the Embassy, 172, is an example of a Commoratio, that is, a dwelling on a point, which is of the sincere and clear kind of speaking: "But had I got off the appointment, I could not have made a private excursion there with propriety and safety: for, but that I desired to release the captives, *perdition seize me*, if I would have taken a very large sum of money to be the colleague of this man. And I can prove it for you thrice elected me for the third embassy, and I thrice excused myself; and during my whole absence on this I opposed them in everything." This is one method of making vows and swearing in a simple way. For an example of the figure Euche, that is, a solemn vow arising out of vehement affection, which figure is interjected in this passage, see Demos. vs. Midias 78: "When I brought action against my guardians for my paternal inheritance, being quite a stripling, ignorant even of this man's existence, and having no knowledge of him (would I had not any now!) when the cause was coming on to be tried in about three or four days, he and his brother rushed into my house, and tendered me the trierarchy."

To wonder at, or be surprised at anything, gives the speech character and sincerity, e.g., Demos. Embassy 199: "*Don't these people know* that in early life you used to read books for your mother at her initiations, and as a boy were rolled about among the orgieists and drunkards?—that afterwards you were an office under-clerk, and did dirty work for two or three drachms?—that it is but lately you got a wretched livelihood for your services as a third-rate player on the boards of other men?" Another Demos. on the Chersonese 74: "*What! do you deliberate, when you have the Thebans in the land*, how to deal with them, how to proceed? Will you not cover the seas with your galleys? Will you not start up and march to Piræus? Will you not launch your vessels?"

The method of the true and genuine is simplicity, and such emotions as wonder, admiration, grief, fear, wrath, pity, faith, enmity, trust, distrust, annoyance, etc., which typify some feeling of the soul, have place here; likewise the manner in which they are delivered, that is, if in anger, said angrily; if in wonder, then in a wondering tone, etc.

Another method consists in speaking confidently after the style of the figure Asphalia, e.g., Demos. vs. Philip 1, 29:

"I am ready to join the fleet as a volunteer, and submit to anything if this be not so."

Another is to speak with Celerity, no connectives being used, employing the Asyndeton, in abuse of opponent, removal of objections, taking care not to announce beforehand the emotion of feeling, e.g., Philip 1, 44: "One thing is clear: he will not stop unless some one oppose him. And shall we want this? And if you despatch empty galleys and hopes from this or that person, think ye all is well? shall we not embark? shall we not sail with at least a part of our national forces, now though not before? Where then shall we land? *some one will ask*. The war, men of Athens, will discover the rotten parts of his empire, if you will make the trial. . . ." The rejoinder is made at the end. Also, "Do you mark and consider, men of Athens, the approaching season of the year . . . get the Hellespont clear of you and deliver it to Philip? . . . I think the last." See also all the examples under the figure Enthymema regarding "I marvel, I wonder, it surprises me," pages 211 and 212, also words which introduce the Enthymema, page 205, and under the figure Hypothora, especially respecting rejoinders from pages 291 to 298. It further belongs to sincere speaking the addition without a copulative, e.g., "Yea, it is disgraceful to explain on any occurrence when it is too late, 'who would have expected it? however this or that should have been done, the other left undone.' Many things could the Olynthians mention now, which if foreseen at the time, would have prevented their destruction. Many could the Orites mention, many the Phocians, and each of the ruined states . . ." A concession is made, then a rejection of the concession follows: "But what would it avail them now?" then he adds these without copulative: "As long as the vessel is safe, whether it be great or small, the mariner, the pilot, every man in turn should exert himself and prevent its being overturned either by accident or design: but when the sea has rolled over it, then efforts are vain. And we likewise, O Athenians, whilst we are safe, with a magnificent city plentiful resources, lofty reputation—what must we do? many of you, I dare say, have been longing to ask. . . . Well then I will tell you; I will move a resolution, pass it, if you please." The addition must be made unconnectedly and without preparation or announcement, which method makes the expression sincere and fervent. This is further seen under figures Synchoreisis and Paromology. The rejoinder or refutation of the concession takes the method of Celerity.

Aposiopesis is full of sincere and soul-stirring speech, e.g., Cor. 3: "It is assuredly not the same for me to forfeit your regard as for my adversary not to succeed in his indictment. To me—but *I will say nothing untoward at the outset of my address*. The prosecution, however, is play to him." See also Demosthenes "pro the Megalopolitans," 18: "I imagine,

the question between us and them would soon be about other matters. However—*I will forbear to say what occurs to me—only I think, we should in many respects be endangered.*”

Another method by which sincerity is expressed is by the figure *Anacolouthon*, that is, that there is no sequence of speech or connection of thought which seems to proceed from anger (such is the way anger proceeds), and the parts are broken away under some feeling, e.g., *De Corona*, 126: “Since a righteous and true verdict has been made clear to all—but I must, it seems—though not fond of railing, yet on account of so many calumnies uttered by my opponent, reply to so many falsehoods . . .” down to the words “you undoubtedly heard from his lips.” In no place is there connection or sequence, but anger which appears to be sincere and soul-stirring. There is no pre-signification or announcement beforehand which belongs to sincere and eager speaking. This passage is unannounced: “why if my accuser had been Æacus, or Rhadamanthus, or Minos, instead of a prater, a hack of the market, a pestilent scribbler, I don’t think he would have spoken such things, or found such offensive terms, shouting as in a tragedy, ‘O Earth! O Sun! O Virtue! and the like’; (see end of speech of Æschines vs. Ctesiphon). And again in another place, where Demosthenes breaks through and says, “. . . accursed one!” There is a passionate show of anger, and the speaking, therefore, appears the more felt and true. It is clear from the example itself, that the use of railing without leading up to it belongs to true and sincere speaking, as it seems to spring up spontaneously out of anger, and the words to come forth of their own accord. The following example from Æschines, which announces his feeling, becomes thereby apparently deliberated, and not as the outpouring of a mind stirred up, therefore does not persuade: “Grant me the license to call him Cynadum.”

Another method of sincere and fervid speech, almost identical with the aforesaid, but having some difference, is the recurring to an expression, not in railing, but under the figure *Anamnesis*. It is abrupt, and seems to spring forth spontaneously, as if moved but not with deliberation, e.g., *Demosthenes vs Midias*, 110; “. . . he indicted for desertion of post, having himself deserted his post thrice; and the troubles in Eubœa which were caused by his friend Plutarch—(I had nearly forgotten this)—he attempted to lay to my charge before it became evident to all that the thing had been contrived by Plutarch.” Also see *De Corona* 42; “Truly must you, Æschines, must you grieve at these events, and compassionate the Thebans, when you hold property in Bœotia and farm their lands. . . . *But I have fallen upon a subject which it may be more convenient to discuss by-and-by.* I shall return, then, to my proofs, showing how the iniquities of these men have brought about the present state of things.” This occurs in

expressions like, "but really it all but escaped me," "but I have chanced upon arguments which it will be fitting to bring forward presently."

(3) **DICTION OR WORDING.**—They are for the most part those of the Harsh, and Vehement Styles, and are expressive of anger, indignation, the outgrowth of irritation, contention, and passion, and are abruptly said, e.g., "Oh wretched and incorrigible scribe," "this wretch conscious of such detestable things," and the like; with pity when Demosthenes says "the miserable Phocians," and again "this miserable man is dishonoured and scorned." The demonstrative pronoun, and surprise, e.g., "This man reproaches me with the friendship of Alexander. 'I reproach you with the friendship of Alexander! where did you get it, and how did you merit it?'" It is impossible to find examples with fear among orators, as these belong more to tragedy. Examples of indignation are shown by such phrases as "Charidemus? Oh my!" and again "Androtion, Oh Earth and Heaven!" and of speaking confidently, as "I am ready to join the fleet as a volunteer, and submit to anything if this be not so." Every utterance which is harsh and vehement, which has character, which is of anger, especially in denunciations, and in expressions that are not sequential, but break into expressions as in the Anacolouthon, and Aposiopesis, have place here. But in indignation or denunciations made abruptly, as before-mentioned, harsh and vehement words have greater force, e.g., "Eater of iambs," and "that crooked hand-writer," form sincere and eager speaking, and all that suggest impetuosity and celerity having in themselves an impetuous nature. In plaintive or lamenting speech, that is expressing sufferings, etc., none of these modes are suitable; purity, simplicity, suavity and mildness alone are suitable, and all words that correspond to these feelings. In addressing an out-door crowd;—the mob likes big phrases, as liberty, fraternity, patriotism, dignity, justice, admirable instincts of women, the glorious aspirations of the people. Such words as the following awake tender feelings: mother, father, sister, brother, son, child, husband, wife, house, hearth, friend, country; God; good, fond, devoted, pity, fellow-feeling; sadness, tears, adversity; fatherless, grief, widow, doomed, the grave, heartfelt, etc. (see Bain's list).

In this list come Hermogenes' *endiatheton*, that is, words which speak from the heart, and expressions in which no vain words are used.

(4) **FIGURES.**—All the figures of Sphodrotes, that is, Vehemence, may be used here; those of attack as observed under this style, as the Apostrophe, e.g., De Corona, 82: "They put up at your place, Æschines, and you entertained them."

The Apostrophe joined to an Interrogatio has more of the sincere and eager speaking because of its refutatory nature, one by its own nature and the other by its own force, as in the Embassy, 290: "For, why on earth, Eubulus, that on the trial of Hegislaus, who is your cousin, and in the case of Thrasybulus recently, the uncle of Miceratus . . . you got up and never spoke a word on their behalf, but begged the jury to excuse you?" And this one from De Corona, 318: "You say that I am nothing like the ancients. Are you like them Æschines? Is your brother, or any of your speakers? I assert that none is," which is produced with sharp acrimony mixed with true and sincere speech. The demonstrative pronoun in connection with the figure Distributio or Dissipatio, as *this man, this boy, this woman*, etc., lends to eager and sincere speech, because it is also vehement, e.g., "This is the man who now bewails the sufferings of the Thebans!" Another figure is Aporia or Dubitation, connected with the interrogative Apostrophe: "Why, you—I know not what name to call you—when you saw me robbing the state of an advantage and connection so important as you described just now, did you ever express indignation?"—De Corona, 22. This is not a prewarning, but a dubitation or doubt. Adjudication, that is where a judgment is passed on a matter, is a good figure. After Demosthenes complained bitterly, he increased his sincerity by a decisive judgment: "For no man, O Athenians, spends his money for the traitor's benefit, or when he has got possession of his purchase employs the traitor to advise him in future proceeding, else nothing could have been more fortunate than a traitor. But it is not so—it never could be—it is far otherwise."—De Corona, 47. Another with indignation increasing the sincere and fervid speech by Adjudication, De Corona, 139: "That he should openly co-operate with Philip before the war, was shocking—O heaven and earth! For how could it be otherwise?—against the fatherland!" Adjudication with addubitation has less force in the sincere and eager speaking than in the Equitable or Modest kind, as in De Corona, 8: "As I am, *it appears*, on this day to render an account. . . ." There are many examples of this mode of speaking, namely, to make as an assumption, a thing that is by its nature admitted as true, or that has already been established as a fact, e.g., Demos. vs. Timocrates, 1: "Timocrates himself must admit, men of jury, that he has no one but himself to blame for the present prosecution. *For* with intent to deprive the state of a considerable sum of money, men of Athens, he introduced a law in violation of all existing laws, which is neither proper nor just." Not even the conjunction "for" is omitted. See Absolute Partition next page.

Yet another figure is Epidiorthosis, that is, an after correction, to add something stronger or for the sake of strengthening, as De Corona, 130: "Very lately—lately did I say—

it was but yesterday that he became both an Athenian and an orator, by adding two syllables to his name. . .” This figure is more frequently used for rhetorical effect than for soul-stirred expression. Another good figure is *Distributio dissoluta* which also is called *Absolute Partition*, that is, though the parts or divisions are dissolved, yet there is no loosening of the connection. It is almost the same as a decisive judgment (*Adjudication*), e.g., *Embassy*, 238: “But in the very exercise of your dignities, one of you has committed a crime, and a crime, too, of such a nature, do you not deserve more execration than pardon? Much more in my judgment.” The adjudication is that I deem it “much more.” It is nothing more than a judgment; for without loosening the connection, he immediately goes on: “They will, perhaps, with loud voices and impudence, and with the plea ‘it is pardonable to assist a brother’. . .” *Euche* is a figure applicable here, that is, a form of expression by which the orator makes a solemn vow or promise, made with a condition, or spontaneously arising out of some vehement feeling or affection. *Catagoria*, that is, a form of speech by which the orator opens or discloses, and detests some secret wickedness of his adversary, and lays it before his face, e.g., “He that dippeth his hand with me in the dish, the same shall betray me.”—Christ disclosing Judas. It is used chiefly to accuse and reprehend hypocrisy. *Obtestatio* is evident, that is, a figure by which the orator expresses his most earnest request, petition, or prayer, and is used in necessity and distress as a means to seek and obtain relief and comfort in miseries, in hunger, perplexity, peril, etc., e.g., *Terrence*: “Oh Chremes, I beseech thee for God’s sake, and for our old friendship’s sake which has continued ever since we were children . . . help me in the matter.” *Threnos* also, is evident, a form of speech by which the orator laments some person or people for the misery they suffer, or the speaker his own calamity, and is used to move pity and compassion in the hearers, e.g., “O that my head were full of water, and mine eyes a fountain of tears that I might weep day and night for the slain of the daughters of my people.” The greater part of *Jeremiah’s* lamentation is framed from this form of speech. A further list is of the following: *Ecphonesis*; *Orcos*; involuntary asseverations—“blessed be God”; *Hypophora*; *Epanorthosis*; *Oneidismus*: “Miser, I took thee up. . .”; *Anathema*; *Optatio*; *Ironia*; *Eustathia*, a figure by which the orator promises and professes his constance concerning something, its use being to manifest the secret affection of the heart, to declare the firm and immovable purpose of the mind, and express the deep-rooted affection, as by contempt of torture, and of death itself, e.g., “Let lion’s claws tear out our bowels, let gibbets hang us, let fire consume us, let the sword cut us asunder, let beasts tread us under their feet: yet we christians are by

prayer, prepared to abide all pain and torture," and "who shall separate us from the love of Christ. . .?" Exuscitatio is another form of speech by which the orator being moved by some vehement affection in himself, shows it by the utterance of his speech, moving the minds of his hearers either to great praises or dispraises, and may be used for reprehension, accusation, or defence, e.g., "What man is he? be he never so envious, never so malicious, never so ambitious of honour, but must needs commend this man. . ."—Cicero. In dispraising: "Who is so careless a mind, that seeing these things can hold his peace and let them pass? You put my father to death before he was condemned, and being put to death you registered him among the condemned men, you thrust me out of my house by violence, you possessed my patrimony, what will you more? . ."—Cicero. Bdeligma, a form of speech by which the speaker shows how much he hates or abhors a person, word, deed, or thing, e.g., "Oh you wretch," "lie upon it," "away with it," "bury it in silence, whose eyes can look upon it." Cataplexis, a figure by which the speaker denounces a threatening against some person, people, city, commonwealth or country, containing and declaring the certainty or likelihood of plagues or punishments to fall upon them for their wickedness, impiety, insolence and general iniquity, e.g., see denunciation against Jerusalem, the curse against Babel, against Egypt. Pæanisimus, a figure of speech by which the orator expresses his joy, either for the cause or good thing obtained or some evil avoided, is used in triumphs, victories, joys, etc., e.g., "O death where is thy sting! O grave where is thy victory!" Egoism, e.g., "I defy them as I ever did. . ." (see p. 273); Chiasmus: "If e'er to bless thy sons, my voice and hands deny; these hands let useful skill forsake, this voice in silence die."—Dwight. Frequentatio, Epitimesis, Diabole, and Thaumasmus, also Synchorexis, and Paromology. Thaumasmus also is a very prominent figure in this style. It is a form of speech by which the orator declares how much he marvels at something, as either why a thing is done or left undone, at some strange effect whose cause makes him wonder, and it is used to praise highly persons or things, as when the orator declares his admiration at their goodness and excellency; in dispraising most hatefully, as by wondering that such a notorious and wicked person is not cut off by the laws of men, or destroyed by the judgments of God; in reproof and rebuking, as in saying "I marvel at what moved you to do it"; in blaming the negligence or omission of some necessary or profitable thing, and by marvelling at the cause: in fact it has many uses, and is very significant and emphatic. Example: "Oh the depth of the riches of the wisdom and knowledge of God." By this figure the orator sometimes wonders at the boldness and impudence of wicked deeds, sometimes at the negligence of men in not

preventing danger; or at their security when the battle of destruction is yet raging over their heads; sometimes at the impunity when he sees great wickedness pass free without punishment or rebuke; and sometimes in the accusation of some person of whom he has a good opinion. See pages under Enthymema mentioned above, also under Hypophora.

(5) MEMBERS.—The members or cola are the same as those prescribed by the respective style which is being used at the time.

(6) ARRANGEMENT OR COMPOSITION.—This is the same as in the Vehement, when this style predominates. There should be no announcement of the feelings, they should come in spontaneously and be the result of anger, fervour or eagerness. The arrangement is that which some rhetoricians call the direct, in that there is no preparation, the bold figures as Apostrophe, Obtestatio, Ecphonesis, Optatio, Exucitatio, and the like are used. The indirect is when the orator describes lamentable circumstances, lamentable histories and other provocatures by which he hopes to move pity or compassion; in other words by mere force of language, by the subdual of emotion to under-statement, keeping in advance the grounds or provocatures which ought to move the hearers. This indirect mode is much used before assemblies composed mostly of educated people. The populace is more swayed by the direct mode, by feelings, impassioned phrases, by gestures, as the commotions of the people are great, and the interests of the Republic embrace big things, as Cicero says. The composition of the pathetic and pitiful is simple.

(7) RHYTHM OR ORATORICAL NUMBERS.—The same as in the style used at the time.

(8) CADENCE OR CONCLUSION.—Same as in the style used at the time.

CLEVERNESS.

The Seventh Form of Oratorical Style was termed by Hermogenes *Deinotes* (δεινότης), meaning cleverness, skilfulness, shrewdness. The Greek adjective *deinos* has the meaning of the powerful, wondrous passed into the able, clever, skilful; of practical ability; and comes from *deos* properly *deeinos*=of anything strange and unusual. The Latins called this kind of speaking *solertia oratoria*, that is, skilful oratory; also apt oratory, that is, having the requisite qualifications, appropriate, suitable. The word skilful comes from Icel. *skilja*=to distinguish, and means having practical ability, practical knowledge in combination with ability; capability for accomplishing any-

thing with precision and certainty. Clever, from Mid-Eng. *clivers*=claws, in the sense of nimble of claws, sharp to seize; also in the sense of adroit, dexterous, that is, "having the brains in the hand"; nimble, agile.

Another synonym is adroit, from *à droit*, meaning according to right, to the right, signifying rightly, properly. So that collecting from the above, Deinotes would be: skilful, clever, adroit, and apt oratory. Hermogenes says that in his opinion apt and skilful oratory is nothing more than the right application at the right time of all the forms up to the present treated of; also the body of an oration, consisting of the exordium, the diegesis, proposition, the proofs confirmatory and refutative, and the epilogue. This, generally speaking, seems to me to be true eloquence and skilful oratory.

(1) THE THOUGHTS.—The thoughts turn on skill and promptness in grasping and handling an idea, in putting it in the right place and applying it at the right time; swiftness in dialectics, in applying the different oratorical forms or figures, and the different oratorical styles and the blending of the same where required; and to seize upon whatever happens, turning it to advantage (see Whitefield's seizing upon passing events and turning them to account, page 227). Hermogenes says that the thoughts are outside of the common rut or opinion, and are profound paradoxical, violent, forcible and recondite, e.g., Demosthenes' "First Olynthiac," 4: "For the danger is, that this man being unscrupulous and clever at turning events to account, making concessions when it suits him, threatening at other times (his threats may well be believed), slandering us and urging our absence against us, may convert and wrest to his use some of our main resources. *Though strange to say*, Athenians, this very cause of Philip's strength is a circumstance favourable to you." After alarming the people by showing the strength of their adversary, he skilfully turns off to a topic of encouragement: "His having it in his sole power to publish or conceal his designs, his being at the same time general, sovereign, paymaster, and everywhere accompanying his army, is a great advantage for quick and timely operations in war; but for peace with the Olynthians, which he would gladly make, it has the contrary effect. For it is plain to the Olynthians that they are now fighting, not for glory or a slice of territory, but to save their country from destruction and servitude. They know how he treated those Amphipolitans who surrendered to him their city, and those Pydneans who gave him admittance. . ." An example also in Demos. vs. Philip, 1, 2: "First I say, you must not despond, Athenians, under your present circumstances, wretched as they are; for *that which is worst in them as regards the past is best for the future*. What do I mean? That your affairs are amiss, men of Athens, because you do nothing which

is needful; if notwithstanding you performed your duties, it would be the same, there would be no hope of amendment."

The following has great driving force or cogency, Demos. Embassy, 189: "I say that I have not been your colleague at all in the embassy, but that you did many heinous things as ambassador, and I did what was best for these people. Philocrates has been your colleague, and you his and Phryyon: for you all did these things and approved of them. But where is the salt? Where the social board and libations?" The salt, etc., mean the ceremonies used at a council table, expressive of friendship.

The following thought may be called *recondite* or *abstruse*, De Corona, 118: "To show you that he himself bears testimony to my having been crowned for what I had no account to render of, take and read the whole decree drawn up in my favour. By the portions of the bill which he never indicted, it will appear that his prosecution is calumnious," and in this: "These were my donations; none of which have you accused: the rewards which the Council says I deserve for them are what you arraign. To receive the gifts, you confess to be legal; the requital of them, you indict for illegality. In the name of heaven! what sort of person can a monster of wickedness and malignity be, if not such a person as this." A pointed, sharp conclusion follows, e.g.: "to receive the gifts, then you confess to be legal" and these words then follow from the thought: "you did not accuse," then he interrogates: "what sort of person . . .?"

The thoughts are, therefore, those that are skilful, and harsh, severe; sincerity and character joined with elegance and vehemence; and those of the Sublime style as Amplification, Vigour, Celerity, Beauty. The thoughts in political oratory embrace, as Aristotle says, the state, religion, laws, constitution of the state, alliances, treaties, etc., war, peace, revenues; in the Panegyrical they are laudatory; in the Forensic, they are judicial.

(2) METHOD.—It is that which is suitable to thoughts above-mentioned, namely, the *abstruse*, the *recondite*, and to those that are properly of the Sublime Style, also to the Character style, to Beauty, Vigour, to the trope kind, on account of the meaning or sense signified, and further to the skilful and fluent (well-expressed, ready). It also consists in blending all the styles as needed, in using art, as well as art to conceal art; in combining proper tone and gesture for expressing the respective idea. It seems to me that Quintillian's general description of eloquence very well applies to Deinotes: "He will be able to speak gravely, austere, sharply, strongly, spiritedly, copiously, bitterly, affably, gently, artfully, soothingly, mildly, agreeably, succinctly, politely. He will not always be alike yet always consistent with himself." Aris-

totle says that if the words, tone and gesture all properly combine to express the one respective idea, the expression then has been well made.

As political oratory is to persuade a body or nation to adopt a policy for the good of society, Bain's "English Composition and Rhetoric" says that it is composed: (1) proposed object, (2) means to be proved, argument to prove expediency of means, (3) exhortation as to the desirable end. (See page 336, and Betham's fallacies, p. 122, respecting the "higher grounds of utility, etc., and such ends as "The earth has been assigned to each generation, etc. . . .") The different ways of composition are: (a) By some of the simple modes of communication, as description, narrative, exposition (see Burke's description of Warren Hastings p. 151); narrative of events; exposition by definition, as Demosthenes' definition of law, of a citizen, Hall's definition of slavery; by similes, metaphors, antitheses, epigrams, balanced construction, as "repeal the union, restore the heptarchy." (b) All the forms of argument, see "Forms of Logical Expression." The use of Parity of Reasoning or parallel arguments, which is the same as *reductio ad absurdum*, or driving an argument home as it is popularly called, Examples, and Analogy especially in the negative (see Bain's analogy of the small boy being able to eat turnips, raw apples and digest them, so has England its period of strong digestion, but it cannot do it later on in its manhood)—such are the forms of logical expression that have most carrying power with the populace. Do not be too earnest or assemble too much in the refutation, as it conveys the idea of strength in the opponent's argument. Whately says that so much infantry marshalled shows that the opponent's position must be very strong. Strike just sufficiently the wedge so that the elasticity of the wood will not throw it out, establish a just principle, leave the rest to the audience to image or deduce. (c) Feelings, as to whether pain or pleasure will ensue; attainment of wealth, friends, health, fame; sympathy with others, fear, terror, dread; love, tenderness, admiration; what hearers love, we love; what they hate, we hate. Vanity, pride, power as Napoleon held out the highest rank to the lowest of his soldiers. Anger, indignation, ridicule, etc., constitute different phases of the feelings and their management. In political oratory, let all that touches the people be the major premises of your composition, and your proposition be the minor. As Mason says: "Furnish yourself with a copia of synonyms for selecting the right word and one of good rhythm, and let your care be a clear and strong expression of your sentiments, and what is rough and harsh in numbers can be rectified afterwards." "There is a sort of scarcely perceptible chanting in oratorical language."—Cicero. There should be harmony and unity in the composition, everything should conspire to one whole, as the parts

of the human body join harmoniously to the formation of the whole. Do not look down on the platform in front of you. Do not place the scene described, events narrated, etc., between yourself and the audience, as this makes such scenes appear small. The grouping of words wonderfully improves the voice in fulness and clearness, and flowing speech causes thoughts to flow into one's mind.

A great Asset to any cause or political party.—Upon this important point in connection with political oratory, it is appropriate to quote "Elements of Rhetoric"—by Richard Whately: "He who is sure to detect and skilfully expose any error of his opponents, and who may be relied on, if not to propose always good measures, at least never to propose any of which he cannot give a plausible vindication, and always ready to furnish for those already prepared to side with him, some specious reason to justify their vote—such a man will be a powerful supporter, and a formidable adversary. It may be added that, in proportion as he is able or skilful to transfer the admiration from his eloquence to his supposed political wisdom, the more will his influence be increased."

In the Panegyric, no harshness nor vehemence is permitted, and the composition is elegant and agreeable, suave and simple. It is nearly all narrative, therefore vivacity almost disappears.

Quintillian says that the plain style is for informing, instructing! the florid for conciliating, pleasing; and the grand, for moving the feelings.

The method as to delivery, according to Quintillian, should be correct, clear, elegant, and to the purpose. It is *correct* when it contains nothing rustic or foreign. It is *clear* when it is not dull-sounding, stiff, hard, thick or thin, weak, squeaky, small, soft, effeminate, while the breathing at the same time be neither short, unsustained nor difficult to recover. The pronunciation is clear when the words are uttered entire, no part swallowed up. Phrases are clear when the speaker begins and stops where he ought, e.g., "arma virumque cano" | stop here, "trojae qui primus ab oris," another suspension. Pauses are to be made with respiration; on the other hand, take breath without any perceptible pause in passages where we must steal a respiration, as it were. If made at the wrong place it obscures. The delivery is *elegant* when it is supported by a voice that is easy, powerful, fine, flexible, firm, sweet, well-sustained, clear, pure, that cuts the air and penetrates the ear. A voice heard by its peculiar excellence of tone, neither lowest nor highest, as the lowest is far from clear, and the highest too shrill to endure long. In the lowest key the voice wants force, in the highest it is weak and likely to crack. The middle tone should be cultivated, as it is from

this we can raise it to speak with vehemence, or lower it to speak with gentleness.

There must be equality and variety of tone: equality, so that our speech may not proceed by starts with irregular intervals, and the short vowels not confused with the long ones, nor the acute accents with the grave, as if on legs of unequal lengths. Variety relieves the voice. Our pronunciation must be fluent, not precipitate, well regulated, but not slow. We must not take breath too frequently, as it breaks the sentence into pieces.

Delivery is *to the purpose* when on cheerful subjects it flows in a full and clear tone, and is itself, as it were, cheerful; when in argument it rouses itself and strains to speak with every nerve; in anger, is fierce, rough, thick and interrupted with frequent respirations for the breath cannot be held long when it is expelled in extraordinary quantities; in flattering, apologising, confessing, supplicating, it is gentle and submissive; in persuading, promising, advising, or consoling, is grave; in expressing fear or shame, it is staid; in exhortation, is strong; in dispute, is voluble; in expressing pity, is tender and mournful and somewhat weakened purposely; in oratorical digression, is flowing and of tranquil clearness; in statement of facts as well as familiar conversation, is even in tone, intermediate between acute and grave; in expressing the more vehement feelings, it rises, and in the calmer ones it falls; and in other cases higher or lower according to the degree of intensity.

Respecting the method of delivery in Celerity, the following from Quintillian regarding pauses is here applicable: "Not only members and phrases ought to be well begun and ended, but even in the parts which are closely connected and allow no respiration, there ought still to be certain almost imperceptible rests; there ought to be a stress in the middle parts which causes a slight pause, as the foot of the runner, though it does not stop, yet leaves an impression. Who can doubt, for example, there is but one thought in the following words, and that they ought to be pronounced in one breath or without respiration?: *animadverti, judices, | omnem accusatoris orationem | in duas | divissum esse partes*; yet the first two words, the next three, the two following, and the last three have respectively, as it were, their own numbers which allow relief to breath."

(3) **DICTION OR WORDING.**—This consists in employing at the right time and in the right place, the different words which properly belong to the respective style then in use.

(4) **FIGURES.**—They are: chiefly those of the Sublime Style, especially those of Grandeur, Harshness, Vehemence, Vigour, Splendour, and Amplification; also those of Beauty,

and lastly but not least, the figure or form of an entire speech, see pages VI. & VII. Among the figures, however, Systrophe, called *conversus* by the Latins, which is the short rounded period, is particularly applicable in Deinotes because it has, by its own nature, great force, as will be seen in this example from Demosthenes' third oration against Philip, II., 13: "By Jove, it may be said, he knew all this, yet he so acted, not from ambition or the motives which I charge but because the demands of the Thebans were more equitable than yours—of all the pleas, this now is the least open to him: *he that bids the Lacedæmonians to give up Messene, how can he pretend, when he delivered Orchomenos and Coronea to the Thebans, to have acted on a conviction of justice.*" The rounding of the period, as Hermogenes gives it, starts with the italics and end with the words in italics.

Hermogenes says, the following instance with Systrophe, is the kind of expression which seems to be apt eloquence, Olynthiac, I, 8: "You must not then, Athenians, forego the lucky opportunity, nor commit the error which you have often done. For example, *when we returned* from succouring the Eubœans, and Hierax and Stratocles of Amphipolis came to this platform, urging us to sail and receive possession of their city, if we had shown the same zeal for ourselves as for the safety of Eubœa, you would have held Amphipolis then and been *rid of all the troubles that ensued.*" The Systrophe is given by Hermogenes as commencing with the words in italics and ending in italics.

(5) MEMBERS.—The members or cola are the same as those of the style being used at the time.

(6) ARRANGEMENT OR COMPOSITION.—The same as in the style that is being employed at the time. But mention might be made of political oratory, which is the deliberative, in which the idea of greatness prevails, and in which prolixity abounds; the speech befits the statesman, and is lofty. Cicero says that for a popular assembly, as the concerns of the Republic are important, and the commotions of the multitude are of extraordinary violence, the style is grand and imposing, and that the sort of language to be used, must be flowing with a kind of equable smoothness, regular and continuous." The harsh, of course, would not have the smoothness aforementioned.

Among British orators of the past, The Earl of Chatham, the Rt. Hon. Charles James Fox, and the Rt. Hon. William E. Gladstone held the first place in Deinotes; and among American orators of the present, Hon. William J. Bryan, Ex-U.S.A. Secretary of State, and U.S.A. Congressman Hon. W. Bourke Cockran hold pre-eminence.

In the pulpit the Rev. George Whitefield, the Rev. Charles Haddon Spurgeon in England, and the Rev. Henry Ward Beecher in America, have held the first place in Deinetes.

(7) RHYTHM OR ORATORICAL NUMBERS.—Do not slur over the feet as some orators do, desiring to hurry on to the emphatic word, upon which they pounce. Give each foot its full measure. The central idea of rhythm turns on difference, inequality, and variety. The rhythmical structure widens into undulating sweeps, rising, hovering, descending with wing-like motion—cf. Saintsbury. It swells out into pæons, and dochmiacs, the emotional and harmonious passages taking the ionic — — ∪ ∪, ∪ ∪ — —, or third pæon ∪ ∪ — ∪, also cretic — ∪ — and first pæon, as “beauty may be lost may be for years out-lived . . .,” also the amphibrach ∪ — ∪. Do not give too much attention to numbers as it cools the ardour, or indulge too much in self-correction, or “iron the speech down to a recitation.” Let tone be pure, that is not split into one or more tones, 120 words per minute is clear but if more than this number, the expression will become indistinct. Quick time is used for sentiments we discard or censure; slower time for those we approve. If the main word or syllable is to be low the syllable or syllables preceding it should be high; and if the main one is to be high, then a syllable or two preceding should be low. Quintillian says that what is sublime should march majestically; calm, leisurely; spirited, should run; tender, should flow. The spondees — — and iambics ∪ — are for tumour, pomp; chorei (trochees) — ∪ and Pyrrhic ∪ ∪ for comic. In a word, all the rhythms may be used that are given in the respective style the orator may be using at the time.

“Ō eloquent, | just, | and mighty | Death! | whom none
| could advise, | thou | hast persuaded; | what none | hath
dared, | thou | hast done; | and whom all | the world | has
flattered, | thou only | hast cast out | of the world | and
despised. | Thou | hast drawn | together | all the far-stretched
| greatness, | all the pride, | cruelty | and ambition | of man,
| and covered it | all over | with these | two narrow | words |
Hic | Jacet. |

It is well worth notice how there is actually the strong and almost meticulously arranged *balance* of euphuistic antithesis in clause; but how the euphuistic sing-song and snip-snap is entirely drowned in the marvellous rhythmic flow of the passage, which never trenches upon verse (even the consecutive anapæsts do not, to my ear, produce anything like a metrical effect), how the abundant monosyllable feet arrest and solemnise the cadence, while the anapæsts themselves, and not the rare pæons, prevent any dragging or

mumbling."

The above from Saintsbury's "History of English Prose Rhythm" shows how *Skilful Oratory* interweaves the Anti-Bacchius, Bacchius, Amphibrach, Anapæst, Dactyl, Iambic, Ionic, Pæon, Spondee, Trochee, and other feet.

Note the clever progression in following containing difference, inequality, and variety:

"The strong | flourishing | and beautiful. |"

(8) CADENCE OR CONCLUSION.—This must be carefully studied, for it is here, says Cicero, that the hearer expects to be gratified. "It is not necessary," says Quintillian, "to go back further than three feet to form the conclusion," rather the cadence. Walker gives these rules; unless modified by emphasis, when the cadence is composed of four accented words or four feet, the first foot should be with a falling inflection; the second foot, with a rising inflection; the third foot, with a rising inflection also; and the fourth foot, with a falling inflection, e.g., "A brave man struggling in the storm of fate, and greatly falling with a falling state." If the cadence consists of three feet or three words accented, the rule is: first foot is to be with a falling inflection; the second foot or word, with a rising inflection; and third foot or word, with a falling, e.g., "whoever is master of this, shall gain much greater applause."—Cicero. There is another way to form a cadence of three feet, as follows: first foot or word is given the rising inflection, the second word or foot the rising also, and the third foot falling. The feet in the cadence must fall into a gradual, final close, that is, the voice should gradually drop and end with a finality which carries with it the idea that there is nothing more to be said, or "I have nothing more to say." The cadential falling inflection is distinct from the continuative falling inflection, which is at the end of a clause that properly receives the falling inflection. This continuative falling inflection has an upward turn or suspension at the end, which shows that something more is to follow in the same sentence. In a word, all the cadences are used which correspond to the particular style in use at the time by the orator.

The following are the feet upon which the orator may draw for the expression of his ideas accordingly as the thought and style require:—

Feet of two syllables.	Feet of three syllables.
Iambic ∪ —	Amphibrach ∪ — ∪
Pyrrhic ∪ ∪	Anapæst ∪ ∪ —
Spondee — —	Anti-Bacchius ∪ — —
Trochee — ∪	Bacchius — — ∪
	Cretic — ∪ —
	Dactyl — ∪ ∪
	Molossus — — —
	Tribrach ∪ ∪ ∪

Feet of four syllables.	Feet of five syllables.
Antipæst ∪ — — ∪	Dochmiac: —
Choriambic — ∪ ∪ —	— — ∪ ∪ ∪
Di-Iambic ∪ — ∪ —	— ∪ ∪ ∪ ∪
Di-Spondee — — — —	— — — ∪ ∪
Di-Trochee — ∪ — ∪	— — ∪ ∪ —
Ionic a Majore — — ∪ ∪	∪ — — ∪ —
Ionic a minore ∪ ∪ — —	
Pæons: —	
— ∪ ∪ ∪	
∪ — ∪ ∪	
∪ — ∪ ∪	
∪ ∪ — ∪	
∪ ∪ ∪ —	

Although the Dochmiac admits of 30 variations, Saintsbury says that in English the combinations containing two longs and three shorts are, perhaps, commonest; and Quintillian says that the combination of a Bacchius — — ∪ and an Iambic ∪ — thus: — — ∪ ∪ —, and the combination of an Iambic ∪ — and a cretic — ∪ — thus: ∪ — — ∪ — make a good closing Dochmiac foot, that is, either one of them.

The following symmetrical construction showing variety in cadential feet, variety in rhythms, and lengths of clauses, illustrates the Beautiful in Deinotes or Clever Oratory:

“The Character of King William.” “Hē was | but̄ is̄ nō
mōre | thē head, | heart̄ and̄ hand̄ | of the | confēderacȳ:

His̄ thoughts̄ wērē wīse, sērenē and̄ sēcret̄,
His̄ words̄ fēw̄ and̄ faithfūl̄,
His̄ actions̄ mānȳ and̄ heroīc̄,
His̄ gōvernment̄ wīthout̄ tyran̄nȳ,
His̄ justicē wīthout̄ rīgour̄,
And̄ his̄ religion̄ wīthout̄ superstītion̄.

Hē was̄

Magnanimous̄ wīthout̄ prīdē,
Valiant̄ wīthout̄ violencē,
Victorious̄ wīthout̄ triumph̄,
Activē wīthout̄ weariness̄,
Cautious̄ wīthout̄ fear̄,
And̄ meritorious̄ wīthout̄ thanks̄.

POETRY & HOW DELIVERED.

WHO WILL NOT ADMIT THAT THE SPEECHES OF Demosthenes are like the Finest Poems AND LYRICS :

Particularly his harangues against Philip
and his pleadings in public law suits ?

Dionysius of Halicarnassus.

As Chatham, Sheridan, Fox, Gladstone, Bright, Spurgeon, Lloyd-George, Phillips, Beecher, Bryan, and others used most effectively verse, some having themselves written poetry, and as poetry elevates and enriches the mind, instils the sense of rhythm, flow and music of speech, also charms and soothes the hearer, and gives a speech delicious variety, it is appropriate to devote a few remarks here, with rules on the delivery of the same. Rules from Walker : " Fundamental Principle of all poetic pronunciation : ' *Wherever a sentence, or member of a sentence, would necessarily require the falling inflection in prose, it must always have the same inflection in poetry.*' "

RULE I.—As the exact tone of the passion, or emotion which the verse excites, is not at first easy to hit, it will be proper always to begin a poem in a simple and almost prosaic style, and so proceed till we are warmed with the subject, and feel the emotion we wish to express.

RULE II.—In verse every syllable is to have the same accent, and every word the same emphasis, as in prose . . . if rhythmical arrangement tends to give an emphasis to such syllables as have properly no accent, the rhythmus or music of the verse must be entirely neglected. Thus the article *the* ought never to have a stress, though placed in that part of the verse where the ear expects an accent, e.g.,

" What the weak head with strongest bias rules,
Is pride ; the never-failing voice of fools."—*Pope.*

An injudicious reader of verse would be very apt to lay a stress upon the article *the*, but a good reader would infallibly neglect the stress on this, and transfer it to the words, *what* and *weak*.

RULE III.—The vowel *e*, which is often cut off by an apostrophe in the word *the*, and before *r*, as in *dang'rous*, *gen'rous*, etc., ought to be preserved in the pronunciation, because the syllable it forms is so short as to admit of being sounded with the preceding syllable, so as not to increase the number of syllables to the ear, or at all hurt the harmony.

" But of the two less *dang'rous* is the offence . . . "

RULE IV.—Almost every verse admits of a pause in or near the middle

harmonious place for the capital pause is after the fourth syllable, it may, for the sake of expressing the sense strongly and suitably, and sometimes for the sake of variety, be placed at several other intervals.

" 'Tis hard to say—if greater want of skill . . .
Than from his closing eyes—thy form shall part . . ."

Besides the capital pause, there are certain subordinate pauses . . .
demi-cæsura :

" Glows | while he reads || but trembles | as he writes.
From storm | a shelter || and from heat | a shade."

RULE V.—At the end of every line of poetry must be a pause proportioned to the intimate or remote connection subsisting between the two lines. Sheridan has insisted largely on the necessity of making a pause at the end of every line in poetry, whether the sense requires it or not. Dr. Lowth, Mr. Garrick, and Dr. Johnson agreed with Mr. Sheridan. (Mr. Walker disagrees.)

RULE VI.—In order to form a cadence in a period in rhyming verse, we must adopt the falling inflection with considerable force, in the *cæsura* of the last line but one :

" Like kings we lose the conquests gain'd before,
By vain ambition still to make them more ;
Each might his sev'ral province well command,
Would all but stoop to what they understand."

In repeating these lines, we shall find it necessary to form the cadence, by giving the falling inflection with a little more force than common to the word *province*.

RULE VII.—A simile in poetry ought always to be read in a lower tone of voice than that part of the passage which precedes it. " Such as of late o'er pale Britannia past . . ." See page 429.

RULE VIII.—Where there is no pause in the sense at the end of the verse, the last word must have exactly the same inflection it would have in prose :

' O'er their heads a crystal firmament,
Whereon a sapphire throne, inlaid with pure
Amber, and colours of show'ry arch . . ."—Milton.

In this example the word *pure* must have the falling inflection

RULE IX.—Sublime, grand and magnificent description in poetry, frequently requires a lower tone of voice, and a sameness nearly approaching to a monotone, to give it variety . . . nay, a monotone connected with preceding and succeeding inflections, is a real variety ; . . . which considered apart, is perfectly monotonous, but taken with what goes before and follows, is among the finest beauties of composition.

" Where brooding darkness spreads his jealous wings,
And the night raven sings ;
There under ebon shades and low-brow'd rocks,
In dark cimmerician desert ever dwell."

Letters in italics take the monotone.

Of the noble and generous passions, the pathetic seems the favourite and most endearing theme. Those readers, therefore, who cannot assume a plaintive tone of voice, will never succeed in reading poetry. . . . This approach to a monotone, especially in plaintive poetry, makes it often difficult, and sometimes impossible, to distinguish whether the slides that accompany the pauses and emphasis of verse are rising or falling.

William Russell in "The Reading of Hymns" says: "The rule of appropriate intonation in stanzas, is, keep the voice up at the end of the second line, unless emphasis, or independent sense, or abrupt style authorises or requires a downward slide; and let the voice take a lower pitch, at the beginning of the third line :

" There is a land of pure delight,
Where saints immortal reign ;
Eternal day excludes the night,
And pleasures banish pain."

Russell says that the voice should be kept up or suspended at the word *reign* as the sense is not independently completed, since the words *and where* are

required mentally to fill up the ellipsis between the second and the third lines of the stanza. False intonation commonly consists in overlooking the distinctive slide of verse, as contrasted with that of prose. The former varies but little from the monotone and does not in most passages transcend the limits of the interval of the *second*, or the slightest rise except the plaintive semitone. The use of larger intervals of *thirds* and *fifths*, turns poetry into prose. The fault lies in raising or lowering the voice too much, as if in questions and answers, instead of keeping it nearly level. Behnke in "The Speaking Voice" says: "The words which rhyme should be slightly accentuated so as to show the end of each line."

PAUSES and ACCENTS.—In verses of seven syllables, the strongest accent on the third, and a pause after the third or fourth syllable, are the most beautiful, e.g.,

"Fill the bowl—with rosy wine,
Round our temples—roses twine . . ."

In verses of eight syllables, pause generally after the fourth or fifth syllable, e.g.,

"To my great song—rebellious prove . . ."
"In mighty numbers—mighty things."

In verses of ten syllables, the prevailing accent is on the second, fourth and sixth syllables, and the pause after the fourth or sixth, e.g.,

"And lovers both,—both thy disciples were."

or after the seventh, where accent falls, when it happens to be on the last save one, e.g.,

"Now when the war is over—is it peace."

"The ten syllable line is the heroic line of the English language."

In verses of twelve syllables, the verse is more flowing and easy, when the pause is after the sixth syllable, e.g., "The prince pursu'd and march'd—along with equal pace." These are truly heroic in measure and sound.

"And murm'ring with disdain,—the beauteous body leaves."

The orator when impassioned approaches very close to the poetic. See page 239. For "Harmonic Inflection," see page 404: "A brave man struggling . . ." How Wendell Phillips delivered poetry, see page 474. Quintillian says that a sentence in prose begins like a verse in poetry ends.

For varying the position of the cæsura, which adds such beauty, variety and music to verse, Milton and Shakespeare are the best examples:—

"Now, Lycidas, || the shepherds weep no more;
Henceforth || thou art the genius of the shore,
In thy large recompense, || and shall be good,
To all that wander || in that perilous flood."—Milton.

"As Cæsar loved me, || I weep for him;
As he was fortunate, || I rejoice at it;
As he was valiant, || I honour him;
But || as he was ambitious, | I slew him:
There is tears for his love || joy for his fortune;
Honour for his valour; || and death for his ambition."—Shak.

DEDUCTION: A verse in poetry should begin with a soft tone, gently falling in each line toward the centre and rising at the end, and all lines should end with a rising inflection as long as the sense is suspended or is incomplete, also every line in the Protasis; and a falling inflection in all lines in the Apodosis, and where there is emphasis, independent or complete sense, that is, a falling inflection as if you had something more to say; and a falling inflection dropping gradually into a close, as if you had nothing more to say, for all cadences or poetic periods. All should flow in liquid lines.

To deliver poetry well, one must have some idea of its composition, kind, terms and application.

TERMS AND KINDS OF POETRY.

METRE, from the Greek *metron*, means measure, and is peculiar to poetry which is a regular flow of syllables and short, accented and unaccented, reduced to a specific measure called feet.

IAMBIC FOOT (pp. 184-5, 249, 400-1, 527-8, 534, 541, 615-6), is a short and a long \cup —, and is used for the epic, the drama, the ode, the elegy, and all serious and sustained kinds of poetry. Blank verse is usually defined as an unrhymed line of five feet, each of two syllables, every second syllable receiving a stress or accent, *e.g.*—

“ I háve | thee nót | and yét | I sée | thee stíll. | ”

TROCHAIC FOOT (pp. 184, 401-2, 528, 534, 583, 616), is a long and a short — \cup , and is used for verses of rapid movement (p. 249), where sentiment is not so serious and weighty, for the soft, playful and tender (p. 593), also at times to relieve the monotony and heaviness of the iambic, *e.g.*—

- (1) “ Shōuld yōu | āsk mē | whēnce thēse | stōries, |
Whēnce thēse | legēnds | ānd trā | ditiōns. | ”—*Longfellow*.
- (2) Āthēns, | thē ēye | ōf Grēece, | mōthēr | ōf ārts.”

A Trochee often occurs at the beginning of a line in blank verse to give incisiveness, and after the cæsura in the third or fourth foot, *e.g.*—

“ Ríng the | alárums béll, || múrder | and tréason.”—

Shakespeare.

DACTYL FOOT (pp. 402, 527, 540, 555-6, 588), is one long and two shorts, — \cup \cup . The galloping or andante kind is tripping and nimble, *e.g.*, $3/8$ time:—

“ Thís is the | fórest pri | méval,—the | múrmuring | pínes
and the | hemlocks. | ”

There is a slight pause after *val*, as indicated by the dash. This triple beat or accent is different from the stately march of the quantitative dactyl in the Greek and Latin poems and the sublime dactylic rhythm of Demosthenes (see “ This decree . . . ” p. 554); *e.g.* (Virgil’s stately *Æneid*):

“ Ārmā vī | rūmquē, cā | nō,- - | —Trojæ qui | prímus āb | oris”

According to Joshua Steele this should be stepped off in a measure of moderate walk, each step occupying a second of time and corresponding to a bar or dactylic foot. At time

of saying above, put down the right foot on *Ar*, lift the left with *ma vi*, put it down on *rum*, bring right up again on *que ca*, down on *no*, left up under the pauses --, the right up on *Tro*, down on *jae*, left up on *qui*, down on *pri*, right up on *mus ab*, down on *o*, left up on *ris*. See p. 612.

The dactyle, having two unstressed syllables, may be considered as one of the feminine endings (the addition of an unstressed syllable or syllables after the last accent as a flourish, p. 402, rule IV.), used by Shakespeare, *e.g.*, "My thought, | whose múr | der yét | is bút | fantás(tical)." It is used for transient effects and to prevent colliding with a strong stressed end syllable every few minutes. These feminine endings were appropriate in polite and graceful conversation of society. (See dialogue between Duncan and his hostess in "Macbeth" on the arrival of the court at Inverness.) They also appear in Macbeth's broken frenzy in his address to the ghost; in the vehement and argumentative parts in the soliloquy 1-7, 1-28, and where he is in feverish debate with himself. In quiet meditative soliloquies the hen-decasyllables are infrequent (*cf.* David L. Chambers). They give variety when added before cæsural pause, *e.g.*— "In rúth | less éc(stacy), || Duncán | is ín | his gráve. | " In an Alexandrine: "The áir | is dél(icate), || see, sée | our hón | oured hós(tess). | "

For sustained flights (p. 572), the dactyl needs a liberal interspersion of spondees to steady it and arrest its rapidity, *e.g.*—

"Wē thát hăd | löved hĭm sô, | föllöwed hĭm, | hönöured hĭm, |
Lĭved ĭn hĭs | mĭld änd măg | nĭfĭcĕnt | ĕye,
Lĕarned hĭs grĕat | lăngŭage, | căught hĭs clĕar | äccĕnts,
Măde hĭm öur | pătĕrĕn tō | lĭve änd tō | dĭe."—*Browning*.

Genung says: "Here the two spondees of the third line, as also the cut-off endings, do much to steady a measure which otherwise might become too galloping. The Catalectic, *i.e.*, a syllable lacking in the last foot or terminating in an imperfect foot, adds stability also.

ANAPÆSTIC FOOT is the reverse of the dactyl and consists of two shorts and one long $\cup \cup \text{—}$, used more for meditation (p. 431); for martial songs and impassioned harrangues (pp. 185, 401-2, 527, 534, 541-2, 556, 572, 588, 616), *e.g.*—

"Gröanĭng dĕcks | änd sŭnken wrĕcks."

The interior feet "are much changed about: (1) anapæsts and iambs, dactyls and trochees freely interchanging."—*Genung*. Shakespeare used it for speed:—

"In mý | volúp | tŭöüsnĕss, | yöur wĭves, yöur dăugh(ters)."

(1) "I wón | der'd whát | might áil | the bírd;

F'or nó | thing néar | it cóuld | I sée,
Save the gráss | and green hérbs | undernéath | the old
trée."—*Coleridge*.

AMPHIBRACH FOOT (pp. 402, 572, 616). is one short, one long, one short $\cup - \cup$, and is used for sympathetic playfulness (p. 593); for pity, tenderness (p. 186):—

"Thère cāme tō | thē bēach ā | pōor ēxīle | ōf Ērīn,
Thē dēw ōn | hīs thīn rōbe | lāy hēavŷ | ānd chīll."
(p. 572—*dactyl*)

The trisyllabic measures are more impetuous because of the unaccented syllables, and are susceptible of more irregularities and interchanging. When ending a verse the unaccented ones are omitted or the measure shortened, *e.g.*—

"The bláck bands | came óver |
The Alps with | the snów — |"

In the iambic and anapæst, the contrary takes place, unaccented syllables are added on as supernumeraries. The trochaic is interchanged with the iambic for variety and greater emphasis, and more liberty of interchanging is taken in the trisyllabic.

AMPHIMACER FOOT, from the Greek *amphi*—on both sides—*macro*s—long—that is, a long syllable on both sides, called by the Latins a cretic $- \cup -$ (pp. 185, 400-1, 541, 555-6, 615-6). It is used for the bold, eager, noble, splendid, and as an occasional intermediate foot, *e.g.*—

"Thōu, | ūndīsmāyed, | shāll ō'er | thē rū | ĩns smīle, |"—
Campbell.

SPONDEE FOOT (pp. 185, 187, 244, 249, 401-2, 540, 555-6, 615-16), is two longs $- -$, and is used for the grave, majestic, solemn and slow; for pomp, tumour and dignity, also for (1) off-setting now and then the iambic or trochaic foot, particularly in giving weight to the latter. Note the epic effect in these opening lines:—

"Sō āll | dāy lōng | thē nōise | ōf bāt | tlē rōll'd, |
Āmōng | thē mōun | tāins bŷ | thē wīn | tēr sēa."—*Tennyson*.

(1) "Ī hēld | thē trūth, | wīth hīm | whō sīngs |
Tō ōne | clēar hārp | ĩn dī | vērs tōnes, |
Thāt mēn | māy rīse | ōn stēp | pīng-stōnes |
Ōf thēr | dēad sēlves | tō hīgh | ēr thīngs."— *Tennyson*.

DIFFERENT KINDS OF METRE.

IAMBIC PENTAMETER is five iambic feet $\cup - \cup - -$
 $\cup - \cup - \cup -$ and used for heroic verse, elegiacs, as Gray's elegy, epic and dramatic blank verse.

IAMIC TETRAMETER is four iambic feet $\cup - \cup -$

U — U — and used for pensive and moralising verse, satire, and poetic feeling moderately intense. It is lighter and less dignified in sweep than the pentameter, and, alternated with the trimeter, is the so-called ballard measure. (cf. Genung.)

Tetrameter Iambic:—

“He that is valient and dares fight,
Though drubbed can lose no honour by’t. . .”—*Butler*.

Ballard Measure:—

“The child may rue that is unborne,
The hunting of that day.”

Genung gives this example from Longfellow’s “Hiawatha,” and states that this metre is not adapted for serious work:—

“Out of childhood into manhood
Now had grown my Hiawatha,
Skilled in all the craft of hunters,
Learned in all the love of old men.”

The following shows how the metre lends to parody:—

“But he left them in a hurry,
Stating in emphatic language
What he’d be before he’d stand it.”—*Lewis Carroll*.

ALEXANDRINE METRE is an iambic of six feet with a cæsure after the third foot, U — U — U — || U — U — U — and is used for the conclusion of a period.

DACTYLIC HEXAMETER is composed of five dactyls with a spondee or trochee, — UU | — UU | — UU | — UU | — UU | — — | Longfellow’s “Evangeline” is in imitation of the Latin and Greek epic verse. (cf. Genung.) *e.g.*—

“Sometimes I find myself dreaming at nights about the arches and bridges.”

Enjambments: Run-ons and Light Endings.

ENJAMBMENT is a running over of a sentence from one line into another, and is increased when the cæsure is moved nearer the end of the line. Within this comes the “run-on” line wherein the sense and voice are carried forward without a pause into the next line that follows. These run-ons make narrative fluent and conversation rapid, give variety, vivacity and ease, and are better fitted for the vari-coloured portrayal in Romances than massy weight of great tragedies, *e.g.*—

“By many of these trains both sought to win me
Into his power, and modest wisdom plucked me
From our credulous haste; but God above
Deal between thee and me! . . .”—*Shak.*

LIGHT ENDINGS are the monosyllables coming at the end of lines upon which the voice, to a certain small extent, dwells. They comprise the pronouns: *I, thou, he*, etc., the

auxiliaries: *do, has, may*, etc., the relatives, *who, which, what, etc.*, winged words as prepositions, *by, from*, etc., conjunctions, *and, if, but, nor*. A slight pause is before them, after which the verse darts on, *e.g.*—

“But fear not yet

To take upon you what is yours: || you may

Convey your pleasure in a spacious plenty. . .” — *Shak.*

The following is an excellent example with cæsuras marked, taken from *Genung*:—

“Storm and what dreams, || ye holy Gods, what dreams!	(2)
For thrice I waken'd after dreams. || Perchance	(4)
We do but recollect || the dreams that come	(3)
Just ere the waking: || terrible! for it seemed	(2½)
A void was made in nature; || all her bonds	(3½)
Crack'd; || and I saw the flaring atom-streams	(1/2)
And torrents || of her myriad universe	(1½)
Running along the illimitable inane,	(—)
Fly on to clash together again, || and make	(4)
Another and another frame of things	(—)
Forever; || that was mine, my dream. I knew it.”	(1½)

— *Tennyson*

The dash represents the run on line and the number at the right, feet preceding the cæsura. The shifting of the cæsura destroys monotony, and sometimes only the phrasal segmentation, *e.g.*, “the voice | of days of old | and days to be. |”

Musical Element in Poetry.

The Pause (pp. 612-13), is equal to an utterance either by a rest or prolongation, and although we pause the rhythm flows on (p. 407), and the succeeding utterance is taken up on the proper beat of the rhythm, *e.g.*, “Oh - happiness!—our being's end and aim!” The - after “Oh” represents a pause and gives it the full value of a whole foot, the — after “happiness” represents a longer pause. “Happiness” would run off the tongue before the end of the bar (p. 406), so the vacant time is made up by a crochet pause and the rhythm thereby continued without interruption. (cf. Steele.) The pause is determined by the seat of accent; for instance, in a ten-syllable line the seat of accent should be on the fourth or sixth syllable and a pause after same when sense will allow if the line is to be smooth, *e.g.*, “Against the insults || of wind and tide,” is wrong, because the accent is on the fifth syllable and the pause after. It becomes smooth if the accent is put on the sixth syllable and pause after, thus: “Against the insults bóth || of wind and tide.” The unaccented syllable is the same as the up beat preparatory for the accent which begins the next measure, in other words, an Anacrusis (p. 572), which is a syllable at the beginning of a verse before the just rhythm. (cf. Kennedy.) When a line

begins with an up beat, musical rhythm observes the compensation by ending with a measure lacking just that remainder of being full; so end answers to the beginning, and the beginning, however insignificant, has its integral part of the whole. (cf. Genung.) The noun and verb, according to Steele, have each a different poise.

Shades are numerous between full-stressed and un-stressed syllables, of which there are nine grades: subweak, weak, superweak; submean, mean, supermean; substrong, strong and superstrong. (cf. A. J. Ellis.) These intermediate stresses help to guard against monotony. In some lines there are primary and secondary accents, in one, two or three feet, e.g., "To cry, | hòld hóld! | Grèat Glá | mis wór | thy Cawdor."—*Shakespeare*.

Though rhythm may be strongly marked when practising in private, yet in delivering the final production, it should be delicately touched (see p. 406, and poetic monotone, p. 153). However, in the fervid, impassioned parts, when sentiment runs high, the imagination is stirred (p. 150), and the speaker is transported with enthusiasm, expression then may become highly rhythmical (see pp. 353 and 618), Demosthenes' public harangues being like poems and lyrics (see also the approach to poetry, p. 239), blank verse being its nearest (p. 552), and splendid thoughts (p. 550). The audience having become animated and carried away, welcomes such prosaic poetry, e.g., p. 353, and poetic expressions (p. 145) as the following:

thě rēcōrd | ānd | rēmēmbrānce |

Thus the poetic and musical element runs through the finished oration as will be seen marked in Webster's oration (pp. 250/1) with the oratorical feet (pp. 615/6) noted therein as scanned by the author:

"Thēy | āre in | thě dīstānt | rēgions | ōf fū | tūrity, | thēy | exist | ōnly in thě | āll crēātīng | pōwēr | ōf Gōd, | whō shāll stānd hēre | ā hūndrēd | yēars hēnce, | tō trāce | thrōugh ūs, | thēir dēscēt | frōm thě | Pilgrīms, | ānd tō sūrvey, | ās wē | hāve nōw | sūrveyed, | thě prōgrēss | ōf thēir | cōuntrī | dūring | thě lāpse | ōf ā | cētūrī."

The rests are usually rhetorical pauses (pp. 362-3), or prolongations added to the grammatical, indicated by the punctuation. See further pp. 251, 406.

Though the bar is placed before each accented syllable in the rhythmical notation on page 250, that does not destroy the oratorical foot, as the above shows, and the following example from Genung's "Working Principles of Rhetoric":

Break, break, break, On thy cold gray stones, O Sea!

The form of the prolonged note is used in Boott's setting of the poem:—

Break, break, break, On thy cold gray stones, O Sea!

Break, break, break, On thy cold gray stones, O Sea!

Anapestic:

It will come, I suspect, at the end of life.

Dactylic:

Af-ter it, fol-low it, Fol-low the Glean.

The following extracts from Russell's "Orthophony," published in 1846, show the lines with the feet marked therein and the same lines with the rhythmical notations:

I.—"Iambic Metre."

"The way | was long, | the wind | was cold; |
The min- | stre! was | infirm | and old:"

"The | way | was | long, | the | wind | was | cold;
| | | | | | | |

"The | minstrel | was in- | firm | and old." | | | |

Elegiac Stanza: Lines of Ten Syllables, rhyming alternately.

"Full man- | y & gem, | of pur- | est ray | serene, |
The dark, | unfath- | omed caves | of o- | cean bear. |
Full man- | y & flower | is born | to blush | unseen, |
And waste | its sweet- | ness on | the des- | ert air." |

"Full | many a | gem, | of | purest | ray | se- | rene, | |
The | dark | un- | fathomed | caves of | ocean | bear :
| | | | | | | |

"Full | many a | flower | is | born to | blush un- | seen, | |
And | waste | its | sweetness | on the | desert | air." | |
| | | | | | | |

II.—"Trochaic" Metre.

"Softly | sweet, in | Lydian | measures,
Soon he | soothed his | soul to | pleasures. — |
War, he | sung, is | toil and | trouble,
Honor, | but in | empty | bubble."

"Softly | sweet, | in | Lydian | measures, | |
Soon | he | soothed his | soul | to | pleasures. — |
| | | | | | | |

War | ˘ he | sung, | ˘ is | toil | ˘ and | trouble, | ˘ ˘ |
 Honor, | ˘ but an | empty | bubble." | ˘ ˘ | ˘ ˘ |

III.—Anapaestic Metre.

"How fleet * | ˘ is a glance | ˘ of the mind!
 Compared | with the speed | ˘ of its flight, |
 The temp- | est itself | lags be- | hind, |
 And the swift | winged ar- | rows of light."

˘ "How | fleet | ˘ is a | glance of the | mind! | ˘ ˘ | ˘ ˘ |
 ˘ Com- | pared with the | speed of its | flight, | ˘ ˘ |
 ˘ The | tempest | ˘ it- | self | ˘ ˘ | lags be- | hind, |
 ˘ ˘ |
 ˘ And the | swift-winged | arrows of | light." | ˘ ˘ |
 ˘ ˘ |

* An "iambus" sometimes occurs as the first foot in an "anapaestic" line.

"Rhymes are not confined to the close of separate verse, but are sometimes found in the middle and at the end of the same verse."—*Bain*.

"I bring fresh *showers* for the thirsting *flowers*
 From the seas and the streams;
 I bear light *shade* for the leaves when *laid*
 In their noon-day dreams."—*Shelley*.

Where the rhyme is highly wrought or impassioned, the delivery extends into the 3rd and 5th notes, and takes the explosive or expulsive orotund (p. 245), as in the following example of poetic, impassioned style:—

"Where rests the sword? Where sleep the brave?
 Awake! Cecropia's ally save
 From fury of the blast!
 Burst the storm on Phoci's walls;
 Rise! or Greece forever falls;
 Up! or Freedom breathes her last!"

How poetry is introduced into an oration is given on page 585. "In poetry the rhythm is strongly marked and should be maintained. The words which rhyme should be slightly accentuated so as to show the end of each line. To read poetry without its right metre and rhythm, as if it were prose, is quite wrong. In the desire to avoid a 'sing-song' style, some persons go to the opposite extreme, and endeavour to eliminate from a composition every sign that is poetry, although written purposely in measured cadence, rhythm and rhyme. The practice is objectionable."—"The Speaking Voice."—*Behnke*.

Modulation, phrasing, metre with its light touch and unprotrusiveness (p. 572), pause and rhythm, all enter into the proper rendition of poetry. Commit to memory the *best poetic passages*, recite them (see Gladstone, p. 449); they purify the mind, elevate it, and help the formation of a good style.

The following eight women Members of Parliament were returned at the General Election, 1923: Miss Dorothy Jewson, who stands the highest in number of votes, polled 19,304 votes; Viscountess Astor next, whose delivery is described on pp. 398 of the Rhetorlogue, in connection with her maiden speech, polled 16,114; Miss Margaret G. Bondfield, 15,556; Lady Terrington, 14,910; Mrs. Wintringham, whose maiden speech and delivery are given on p. 515 of the Rhetorlogue, 12,104; Mrs. Hilton Phillipson, 10,636; the Duchess of Atholl, 9,235; and Miss Susan Lawrence, 8,727.

THE FIRST WOMAN MEMBER OF THE BRITISH CABINET.

Miss Margaret Bondfield was born in Somersetshire in 1873. At the age of 13 she was acting as a supply teacher in an elementary school. In 1888 she was



apprenticed to a firm of Colonial outfitters, and for eleven years was an assistant. She was elected Member for Northampton at the General Election in 1923, and, as soon as the Labour Party came into office, was appointed Parliamentary Secretary to the Ministry of Labour.

The author had the pleasure on two occasions of hearing Miss Bondfield speak: once at Trafalgar Square to a large demonstration against war with Russia. Her voice was full and clear, not pitched high; her clauses flowed smoothly, and her periods well

Miss Margaret Bondfield, M.P. turned, with proper cadence, rolled forth one after the other. Her gestures, which abounded in the synthetic but seldom above the shoulder line, fell with timely stroke. The author regrets he cannot give a verbatim extract of this speech which he regards most perfect in delivery,

Miss Bondfield is representative of the British Government on the governing body of the International Labour Office.

Miss Lawrence, judging from her maiden speech in the House of Commons, January 17th, 1924, is analytical, dialectic, and forensic; her legal preparation giving her exceptional advantage in matters of law.

The Duchess of Atholl, who is a member of the Scottish Education Authority, concluding from her maiden speech in the House of Commons, January 19th, 1924, is a speaker of highest accomplishment. "She can deal well with hecklers," says *The Woman's Leader*, which also describes her as "a clear and careful speaker." She is concise in statement, resonant in voice, fluent in delivery, energetic in reasoning, spirited and vigorous without being vehement and impetuous. Her sentences are neatly balanced, and flow with delectable, flawless rhythm.



Miss Louie Bagley.

The Polytechnic School of Speech Training and Dramatic Art, Regent Street, London (formerly the Polytechnic School of Elocution) has been in existence for a number of years, but was restarted in January, 1913, under the direction of Miss Louie Bagley and Mr. George Goodes, both well-known as successful artistes and teachers. Early in the war, Mr. Goodes joined the army. He received the M.C. for conspicuous service in the field. He was killed in November, 1916. His professional career and his military career were both eminently successful.

Miss Bagley's reputation as an orator is eclipsed by her fame as a dramatist and teacher. As a lyceum and lecture hall orator, she is unsurpassed. Her diction is elegant and rhythmical; her delivery conversational, deliberate, and natural; her tones resonant, mellow and musical; and her emphasis, modulation and cadence most agreeable: these, together with her pleasant countenance, self-possession and dignified bearing, contribute to the entertainment, fascination and attractiveness of her lectures.

Since 1915, Miss Louie Bagley has been the director of the School. It has grown greatly in size and scope under her leadership. There is now a staff of seven visiting professors, all specialists in their particular branch of the work.

The School has been recognised by the Teachers' Registration Council as a Training College for Teachers in Speech Training and Dramatic Art, and has also adopted the course of training required for the University Diploma in Dramatic Art.

Many eminent speakers, members of Parliament, and others acknowledge their indebtedness to the training they have received from Miss Bagley.

The author was present at a lecture she gave on "Painters of Pictures in Sound," when Sir Henry Newbolt took the chair. The chairman urged that the lecture be printed.



Beresford, London.

THE RIGHT HON. HENRY HERBERT ASQUITH, M.P.

The Rt. Hon.
HENRY HERBERT ASQUITH., K.C., MP

HIS ORATORY, DELIVERY, AND SOME NOTES
 FROM EMINENT CONTEMPORARY CRITICS.

Henry Herbert Asquith, the incomparable orator of the intellect, was Home Secretary in the Gladstone Cabinet and recently Prime Minister of England. He was born at Morley of an old Yorkshire family September 12th, 1852, and was educated at Oxford, where he became a member of the Oxford Union Debating Society, one of the greatest centres for oratorical training and public life in the country, and in 1870 entered Balliol College, where he won a fellowship.

Mr. Asquith is to-day the highest exemplification of stately oratory. His lofty rhythm, well-balanced clauses, roll and richness of periods; his indulgence in pæons, dactyls and dochmiacs characteristic of Demosthenes, disclose many traces of the great Athenian, indeed, according to the opinion at Oxford, "his oratory certainly was of the Cæsarian or Demosthenic rather than the Ciceronian type." In close reasoning and careful preparation of his speeches he certainly follows in the footsteps of Demosthenes, who held that careful preparation was a mark of a good democrat, in that it shows respect for the people. The great Englishman, however, lacks the fire, the vehemence, the rapidity and thunder of the great Athenian, who so skilfully fused in his speeches passion and reason. Nevertheless, no one will controvert the fact that the erudition, the dialectic power, the self-possession, the melodious voice, and mellow-toned cadences eminently befit the Liberal sage to be classed among the highest of Parliamentary orators.

In stature Mr. Asquith is of middle build, about 5ft. 7in. in height. In addressing an audience his posture is erect, and he rarely makes a gesture.

One of the best descriptions and criticisms of his style of speaking is to be found in the work entitled "Mr. Asquith," by J. P. Alderson, published by Messrs. Methuen & Co., in 1905, from which work the following is quoted:—

As an Orator, Debater, and Platform Speaker.

"The secret of much of Mr. Asquith's success lies in the thoroughness with which he get up his case, and the completeness of his knowledge about the subject he takes in hand.

There is no sign of slipshod preparation about his speeches, and he never speaks publicly on any question about which he is not well informed.

“He possesses an admirable parliamentary manner, his debating talents being peculiarly suited to an intellectual audience. He is never flurried, has complete control over his emotions, and is never provoked into making a scene. His oratory is not of the rousing, exciting type; if anything, it suffers from being too hard, passionless, and unemotional, though the House of Commons has not in recent sessions shown itself fond of a too fervid style of speaking, and it is distinctly averse to anything in the nature of ranting. At the same time, all competent parliamentary observers agree in their criticism that Mr. Asquith’s delivery lacks warmth, and that it would be far more effective were it more alive, vivid and inspiring. But it is not denied that he has—to use Mr. T. P. O’Connor’s word regarding him—‘the true oratorical gift.’ Nature has given him a voice of admirable compass and abundant power, a mobile actor’s face, and the gift of arranging and dramatising simple thought which is the peculiar spell of oratory.

“His manner and bearing, too, are pervaded with that high culture which irresistibly charms and fascinates an audience. He is fond of Latinised speech and sonorous phrases. Some of his sentences are long, but they are beautifully balanced, and have the majestic rhythm and natural cadence of the born orator. There is a grace and strength about his oratory of which one never tires, and it has the great advantage over passionate rhetoric that it does not blur and hide, but illumines and interprets the thought it embodies.

“Despite his cold and calm methodical manner of exposition, he has a remarkable capacity for thoroughly gripping the attention of his hearers, of making them intensely interested, or associating them as it were in the process of his reasoning, and of completely satisfying his supporters and of unsettling and confounding his opponents. His speeches, though never fiery and sensational, always leave their impress on the minds of his audience. He occasionally indulges in humour, and when he does, it is extremely effective, somewhat dry and grim, but very good and to the point. He has, however, a great talent for humorous satire, and in the paraphrasing or apt quotation from an opponent’s speech, he is unrivalled. He has the superlative virtue of never being guilty of verbosity.

“As a *Platform Speaker*, Mr. Asquith is not seen to such advantage as he is in Parliament. He lacks that capacity to let himself go, to embody the feelings of his audience, in

inspiring and enthusing speech, to arouse their energies and fire their sympathies. His manner is too staid and unemotional to awaken great passion in his audience, and he disdains to employ the method of, to use a colloquial phrase, 'playing to the gallery,' which popular audiences in this country expect, and are treated to by many eminent politicians.. It is not that Mr. Asquith has been denied the genius of penetrating and interpreting the social and political aspirations of his countrymen. . . But he has apparently not been endowed with, and he has not acquired a style of oratory calculated to stimulate vast masses of people by passionate appeals to their emotions, to wild demonstrations of enthusiasm for causes of which before they were only tepid supporters.



Asquithian urbanity.
—*The Daily Graphic.*



Delivering a great peroration.
—*The Daily Graphic.*

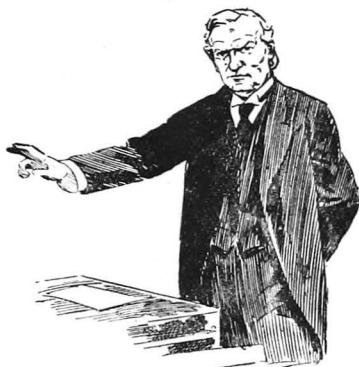
"But there remains to him a great and most potent advantage denied to more fervid orators which accounts for the exceptional demand in which he finds himself as a public speaker. His speeches being addressed more to the intellect than to the emotions of his hearers, and being delivered in a calm, reasoning but withal melodious tones, have a more lasting effect. He concentrates the attention of his listeners on the fundamental truths he desires to propagate and the fatal errors he wishes to expose.

"There are no irrelevant digressions of passionate clap-trap, the object he has in view is to give his audience a sense of co-operation, so that he and they shall reason both together the problems before them. To this end he uses language of the utmost clearness, and he adopts the manner and style of speaking which he believes are likely to enable his hearers to follow him most intently and with the least distraction, and probably there is no politician of the day

who leaves a deeper impression on, and brings home greater conviction to the minds of thinking people than does Mr. Asquith."

CHOICE EXTRACTS ANALYSED.

As all arts and sciences have technical names, so has Eloquence, the noblest of the arts and sciences. At first glance these names may seem difficult, but a few perusals will make them familiar. *An easy pronunciation of them is given* in the Index of "Forms of Oratorical Expression," which also has their corresponding common names for use of those not desiring to use the technical. Full explanation of each term is given in "Forms of Oratorical Expression."



"Mr. Balfour had not suggested any practical solution."—H. of C., 1906.



"If a rational Free Trade policy had been embodied in the Treaty at Paris, things would have been very different to-day."—Feb., 1922.

Extracts of the Speeches of Mr. Asquith, with the Logical and Oratorical Forms marked therein:—

"If I am asked what we are fighting for, I reply in two sentences. In the ¹*first* place, to fulfil a solemn international obligation, an ²*obligation* which, if it had been entered into between private persons in the ordinary concerns of life would have been regarded as an obligation not only of law but of honour, which no self-respecting man could possibly have repudiated. I say ³*secondly*, we are fighting to vindicate the principle that small nationalities are not to be crushed in defiance of international good faith, by the arbitrary will of a strong and overmastering Power. I do not believe any nation ever entered into a greater controversy—⁴and this is one of the greatest history will ever know—with a clearer conscience and a stronger conviction that it is fighting, ⁵*not* for aggression, ⁶*not* for the maintenance even

(1) Eutrepismus. (2) Anadiplosis. (3) Parenthesis. (4) Arsis. (5) Thesis. (6) Protasis. (7) Syntheton. (8) Apodosis. (9) Synonymia. (10) Anaphora. (11) Erotema. (12) Accumulatio.

of its own selfish interest, ⁵*but* that it is fighting in defence of principles, the maintenance of which is vital to the civilization of the world.

"With a full conviction, not only of the ⁷wisdom and justice, but of the obligations which lay upon us to challenge this great issue, ⁸*we* are entering into the struggle It is not my purpose—it is not the purpose of any patriotic man—⁹*to inflame feeling, to indulge in rhetoric, to excite international animosities.* The occasion is far too grave for that. We have a great duty to perform, we have a great trust to fulfil, and confidently we believe that Parliament and the country will enable us to do it."—House of Commons, August 6th, 1914.

University Oration.

"In the long run a university will be judged ⁴*not* merely or mainly by its success in equipping its pupils to outstrip their competitors in the crafts and professions. It will ⁴*not* be fully judged even by the excellence of mental gymnastics or its contributions to scholarship and science. ⁵*It will be judged* also ¹⁰*by the influence* which it is exerting upon the imagination and the character; *by the ideals* which it has implanted and nourished; *by the new resources* of faith, tenacity, aspirations, with which it has recruited and reinforced the untrained and undeveloped nature; *by the degree* in which it has helped to raise, to enlarge, to enrich, to complete the true life of the man, and by and through him, the corporate life of the community."—*Ancient Universities and the Modern World.*

The One Thing We Fight For.

"What is it that stirred the imagination, ¹²*aroused* the conscience, *enlisted* the manhood, *welded* into one compact force the energies and the will of the greatest Imperial structure the world has even known? That is the question which, for a moment, is well worth asking and answering. Let me say then first, negatively, that we are not impelled, any of us, by some of the motives which have occasioned the bloody struggles of the past. In this case, so far as we are concerned, ambition and aggression play no part. ¹³What do we want? What do we aim at? What have we to gain? We are a great, world-wide, peace-loving partnership. ¹⁴By the ¹⁵*wisdom and the courage* of our forefathers, by the great deeds of *heroism and adventure* on land and sea, by the *insight and corporate sagacity*, the *tried and tested* experience of many generations, we have built up a dominion which is buttressed by the two pillars of liberty and law.

"¹⁶*Men of Wales*—of whom I see so many thousands in

(13) Epanthesis. (14) Anaphora. (15) Syntheton. (16) Apostrophe. (17) Orcos, see Demosthenes' "Famous Adjuration." (18) Enumeratio. (19) Hirmos. (20) Synthesis see also Parathesis

this splendid gathering—let me say one last word to you. Remember your past. Think of the valleys and the mountains which in old days were the shelter and the recruiting ground of your fathers in the struggles which adorn and glorify your annals. Never has a stronger or a more compelling appeal been made to you. ¹⁷*By all that you as a nation honour and hold true, be worthy of those who went before you, and leave to your children the richest of all inheritance—the memory of fathers who in a great cause put self-sacrifice before ease, honour above life itself.*—*Speech at Cardiff, October 2nd, 1914.*

The Call to Arms. The Empire's Response.

“Our self-governing Dominions throughout the Empire, without any solicitation on our part, have demonstrated with a spontaneousness and unanimity unparalleled in history their determination to affirm their brotherhood with us and to make our cause their own. ¹⁸Canada, Australia, South Africa, New Zealand, and Newfoundland, children of the Empire, assert, not as an obligation but as a privilege, ¹⁵their right and their willingness to contribute ¹⁹money and material, and, what is better than all, the strength and sinews, the fortunes and the lives of their best manhood.

“India, with no less alacrity, has claimed her share in the common task. ¹⁹Every ¹⁸class and creed, *British and native, princes and people, Hindus and Mohamedans*, vie with one another in a noble and emulous rivalry. Two divisions of our magnificent Indian Army are already on their way. We welcome with appreciation and affection their proffered aid, and in an Empire which knows no distinction of race or caste, where all alike, as subjects of the ²⁰*King-Emperor*, are joint and equal custodians of our common interests and fortunes, we here hail with profound and heartfelt gratitude their association, ²¹*side by side and shoulder to shoulder* with our home and Dominion troops, under the flag which is the symbol to all of a unity that the world in arms cannot dissever or dissolve.

“²²And, finally, let us recall the memories of the great men and the great deeds of the past, commemorated, some of them, as you have reminded us, in the monuments which we see around us on these walls, not forgetting the dying message of the younger Pitt, his last public utterance made at the table of your predecessor, my Lord Mayor, in this very hall:—²³‘England has saved herself by her exertions, and will, as I trust, save Europe by her example.’ ²⁴‘England in those days gave a noble answer to his appeal, and did not sheathe the sword until, after 20 years of fighting, the freedom of Europe was secured. Let us go and do likewise.’—*Speech at The Guildhall, London, September 4th, 1914.*

(21) Diplasiasmus. (22) Eptiogue. (23) Gnome. (24) Peroratio.*Metaphora.

* Anent the above respecting India, mention may be made of the edoquence of two of her most distinguished orators whom the author recently heard in London, The Right Hon. V. S. Scrinivasa Sastri, P.C., Member of Council of State, whose dignity, easy, flowing speech from which he occasionally rose to sublime oratorical outbursts, with his logic, his eye continually on his audience, his clear articulation, his gestures, few, effective and forcible, place him among the first of orators; and S. Saklatvala, Esq., Member of the British House of Commons, whose perfect English, whose fluency marked with the falling inflections which so distinguish a finished orator, whose re-enforcing of ideas, sometimes "driving a substantive and six," whose graceful gesticulation in which predominates the index, whose well-turned periods and splendid cadences, set him in the rôle of the best of popular orators.

PART VI

“Attend to the idea and the words will attend to themselves.”—*William Pitt.*

I D E A S

V O C A B U L A R Y O F I D E A S

SYNONYMOUS IDEAS.

T H E P A S S I O N S**T H E E M O T I O N S**

P R I N C I P A L I D E A S

Relating Thereto

A N D H O W D E L I V E R E D

"Furnish yourself with a copia of equivalent words, or words of the same idea; that you may have it in your power to substitute one of a good number in the room of another that is a bad one; and choose that which best suits the rhythmus."—*Essays on Poetical and Prosaic numbers*, pub. 1749.—*John Mason*.

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London:

SAUNDERS & COLTHORPE, Printers, 39a Westbourne Terrace North, W.2.

1924.

* PROLEGOMENA

William Pitt, the younger, held that every person who addressed a public assembly, and was anxious to be understood, and to make an impression upon particular points, must either be copious upon these points, or repeat them. Pitt preferred amplification; Fox, repetition, see p. 175. Public assemblies, especially popular audiences, are composed of all classes of people: the educated, who like compact, spirited, energetic expression with moderate action, p. 239; the uneducated who like expansion, amplification and considerable action; the inattentive; the slow of hearing, etc.; therefore all important ideas should be enlarged upon, dwelt upon, amplified, otherwise one would become as stiff as a beam, as states Aristotle, who gives the following expansion of the idea, *offence*: "This is he who *robbed* you; this is he who *defrauded* you; this is he who, at least, endeavoured to *betray* you." See p. 167. In the separation of one idea into several parts, giving it the air of greatness and plurality, abounded the celebrated speech of Sheridan against Warren Hastings, p. 328. See enlargement of ideas under Amplification, especially, p. 39, also 568, "Particular statement" and Ariosto; series of synonymous adjectives, called "substantive and six," p. 267, together with the expansion of an idea into synonymous phrases, then sentences, etc., under Synonymia, pp. 437/8, Epimone, p. 266, Expolitio, p. 279, and Public Speaking, p. xiii. The first of the series should be plain and clear to all, e.g., *old*, ancient, antiquated, then follow the brilliant, intellectual, more complex, after the manner of statement and arguments, that is, "First calmly and clearly lay down statement and arguments, then make a passionate appeal upon the previous, deliberate convictions of the hearers."—Whately. Hence the use of Synonymous Ideas.

"Every word of more than one syllable has an accented syllable; every grammatical group of words has an accented word; and every sentence or association of groups has an accented or *emphatic idea*."—Bell. The new idea in a sentence is emphatic, e.g., "No useless *coffin* enclosed his breast." See also new ideas in italics in Wolsey's farewell under "Grief" (The 33rd Passion).

Idea is fully defined under "Idea" in the list of Synonymous Ideas. One should use synonymous ideas to sustain the emotion, or passion; to assist in extemporisation; and to engrave thoughts upon the minds of others, because one word is clearer and has more force on some than on others, and because the synonymous assemblage, on the principle of association, enables hearers better to remember. As a magnet draws cognate particles to itself, so does an idea draw cognate ideas to itself, therefore one should provide himself with the most suitable run of words or synonymous ideas, so that when an idea arises in the mind, one does not have to resort to that most irritating course of hemming and hawing and floundering about to find an appropriate word. To destroy this disgusting practice, to facilitate fluency and help extemporaneous speech, an extensive list of Synonymous Ideas is given, covering a large number of the transactions of human life, and the principal Emotions, Passions, and Motives.

The Emotional and Passional Ideas are divided according to the

* As this work on IDEAS is Part VI. of THE RHETORLOGUE, the page of the reference numbers can only be found in that work, and in FORMS OF ORATORICAL EXPRESSION up to page 510.

GESTURES, INFLECTIONS

ancient Greeks, into *Ethos*, the gentle and assuaging; and *Pathos*, the fiery and stirring, see p. 274. The Emotions and Passions are described, not that the orator may go through the pantomimic signs given, as gritting and gnashing his teeth, p. 475, stamping and throwing his arms about, etc., which is quite proper for an actor, but that he may use the descriptive words which ought to be sufficient to arouse the corresponding feeling in his audience, and especially when he adds a significant gesture and gives the proper emphasis on the culminating idea of the respective emotion or passion. The orator deals, not in acting, but in serious matters affecting human life.

Delivery of Ideas as to Gestures.

As we are moved by one sentiment at the time, one gesture, if any, to the chief, culminating idea is all that is necessary, and until the idea which the gesture marks or emphasises is finished, this should be held though the facial expression be changed, see p. 239. Passional gestures, p. 240, take straight lines; the emotional, rhetorical, epic, and grand, the spiral, pp. 239, 240. The orator should take his gestures, not from the stage, but, as Cicero says, from the camp, and the gymnasium, p. 241. There are usually four gestures suitable for the orator: the *supine*, the *prone*, the *index*, and *synthetic*, see pp. 241, 2; see the few gestures used by Webster, p. 259, his gesture of *finisse* with a single finger, p. 217; Phillips's climax of appeal accompanied only with the dangling of the fingers of his right hand on the table at his side, p. 476. The great Roman, Quintillian, allowed a step forward, see Webster, p. 54; but to stand rigidly for some time does not permit the blood to circulate so well, a little movement gives better circulation which, in turn, helps mental activity and improves the voice, see movement of Spurgeon, pp. 460/1, and of Beecher, p. 479. Because of the good circulation of the blood due to proper, deep breathing, trained orators are among those who live longest.

The vowel should be prolonged sufficiently so as to give time for the gesture to make its proper stroke.

Delivery of Ideas as to Inflections.

Inflection is the gradual rise and fall, or sliding, in the tone of voice, and if the inflection is to rise, a comparatively lower pitch is begun on one or two preceding syllables or unaccented words, e.g., *constitution*; and if it is to fall, a comparatively higher, on one or two preceding, e.g., *constitution*; the intermediate syllables may be left the same as the first. A direct rise and return to the speaking level may be made, see "Downward Third," p. 188.

RISING INFLECTION (see p. 244) is for all ideas which are attractive, as love, admiration; for pity; for the subject of a sentence with all its modifiers; for ideas of great animation and vivacity; wonder, amazement, surprise, the voice being usually pitched in a high tone, alarm, rage, fright, consternation; vehemence with uncontrollable and unrestrained utterance, invective (see Upper Tones, p. 244); joy; laughter; ideas of euphony or exclamation, if one word, e.g., *oh!*; if in a clause, the first part takes the rising and the second the falling, e.g., "He is coming! he is coming! God have mercy on his soul"; all ideas of attack; all we discard.

FALLING INFLECTION (see p. 244) is for all cadences, all predicates with their modifiers to distinguish them from the subject; all ideas of anger, hatred, detestation; and the like, though loud in vocal power, are pitched in the lowest key; all serious, grave and earnest ideas; gloom, melancholy; all ideas of authority, command, reprehension, denunciation, e.g., "you blocks, you stones."

Though the voice be pitched high, falling inflections may abound in the same; and conversely, though pitched low, rising inflections may abound therein.

LENGTH OF INFLECTION, COMPOUND

LENGTH OF INFLECTION gives the emotional colouring (see p. 244). A slide of the voice over a half interval (distance between two points) of the musical scale, i.e., *semitone*, is for all plaintive, sad, tender, gentle, pathetic ideas; never for those of great energy, and generally affects slow time and long quantity, e.g., fire! "Pity the sorrows of a poor old man . . ." in which the semitone is heard on every syllable, however short. A slide over or through the interval of a tone is a *musical second* and is for all ideas of the discourse which are plain; is for calm reasoning, simple description, see diatonic melody, p. 153; plain narrative, p. 322; for ideas of reverence, devotion, despair, majesty, awe, solemnity, deliberate and dignified speech, which are usually expressed by an equal wave of the second, or full and prolonged median swell so slight as barely to be discernible, with the effusive orotund, low pitch, subdued force, e.g., "His praise, ye winds that from the four quarters blôw." An equal wave (which is the union of two inflections) is for pleasing, happy ideas; unequal, for disagreeable and ironical. A *Third*, that is a slide of two whole intervals = three notes, taking in a tone and half (minor third) and two tones (major third); the former for sad ideas, see diatonic scale, p. 153, "farewell"; the latter for cumulative, climatic ideas, as in a series of numbers, the last but one: one, two, three, four, five, six; for ideas of wit, humour, playfulness, argumentation, conversation, description, oratorical thought, see "Downward Third," p. 188, "distinctive slide," p. 322; pointed antithesis, half humorous style, e.g., "Wê are accounted poor citizens, the patricians gôod"; e.g., equal wave of the third pure tone, animated force, radical and median stress, middle pitch: "Let every man resolve to do right nôw, leaving then to do as it can But the common error is to resolve to act right after brêakfast or after dinner, or to-morrow môrning, or next time. But nôw, just nôw, this ônce, we must go on the same as ever." See Raillery, p. 589, and under 5th Emotion; Wit, p. 590; unequal wave of the 3rd and 5th on admirable grammarian, under 5th Passion, Irony and Derision; also examples under the 8th Passion, "Contempt." The *Fifth* is the slide of the voice through five notes of the musical scale (see pp. 170, 188, and description, with example, p. 244) is for all ideas of strong feeling, of dignified oratory. The *Eighth* (see pp. 188/9 for examples and description) is a slide of the voice over eight notes of the musical scale and is for all ideas of great astonishment, intense fear, great exultation, impassioned interrogation and exclamation, e.g., Shylock's Rage: "I am a Jew. Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions, senses, affections, passions? Fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer as a Christian is? . . ." The eighth is the Exclamatory interval.

COMPOUND INFLECTION or circumflex is a union of the rising and falling, or of two simple slides of the voice with one accent (see pp. 186/7) is for disagreeable, ironical ideas, contrast, reproach, and takes the unequal wave, e.g., give my earnings to you. I would not give them to the king. The compound helps one to be conversational. A compound terminating with a rising inflection *v* is for doubt, questions, appeals, vehemence, insinuation, warning, etc.; and terminating with a falling *Λ*, for sarcasm, irony, reproach, contempt, malignity, hatred, etc., e.g., "Hath a dôg mōney? Is it possible for a cûr to 'lend three thousand dūcats."—*Shak.* The termination may be *prolonged* through any number of unaccented syllables, e.g., "Brutus is an honourable man." Allied to the compound is the *up* and *down wave* of equal lengths *∩* is for pleasing, happy ideas, e.g., happy, happy pair; lucky dôgs; "Whên can their glory fade"; the *down* and *up* wave, thus *∪* is used for uncertainty, anticipation, connection, etc., e.g., wêll, wêll, I believe so;

ACUTE ACCENT, GRAVE ACCENT, TONES

the *triple wave*, e.g., $\tilde{p}\tilde{o}\tilde{o}$ $\tilde{p}\tilde{o}\tilde{o}$ souls! and the *continuous wave*, e.g., \acute{O} , he's back and as jolly as ever. The *unequal wave*, thus \curvearrowright is for chuckling effects conveying sneer, ridicule, etc. The circumflex should be pronounced with emphasis to bring out the unexpressed antithesis, e.g., "you say you are a better soldier, let it appear so: make your vauntings true."

Delivery of Ideas as to Accents.

ACUTE (´) affirms something in the emphasis without denying its opposite in the antithesis, see pp. 180, 1, and is for all ideas of weak emphasis, e.g., thy power cannot stop me. The rising inflection or acute on *thy* affirms, but does not deny that some other power can stop him. See *Státe*, p. 183; eccentric vowels, p. 172.

GRAVE (`) affirms with emphasis and denies its opposite in the antithesis, e.g., "I am tortured even to think of the proud victor," which excludes the idea of "to speak of" him, and is for all ideas of strong emphasis. See pp. 180, 1.

STACCATO, which is frequent accentuation, taking an inflection in the same direction, every syllable being separately and similarly accented, is for ideas of strong emotion, of exclamation, interrogation, surprise; ideas of recrimination, acrimoniousness, and any marked sentimental emphasis, e.g., "Gone to be married? Dost thou stand by the tomb of the glorious dead?" Emotional emphasis: "He-who-reigns-in-the-sky." "Away! he is lying by lance and shield!" The staccato was used effectively by Spurgeon. In this example:—"What-mán-cóuld-dó-wé've-dóne-alréady," each word is accented and followed by a short emphatic pause because each is more or less of the same importance and emphasis.

SOSTENUTO is an equable accentuation and is for all ideas of admiration, tenderness, love, things pleasing, charming, delightful.

Largo e sostenuto, a uniform loudness to the sound of each syllable (see p. 403) is for addressing large audiences, see Spurgeon's sustained vocality (p. 462) in which the vowels were given fully and with swelling clearness. For ideas to be well communicated, Whately says that the words should be pronounced distinctly, especially the consonants, the vowels being dwelt upon and lengthened, loudness not being necessary.

Delivery of Ideas as to Tones.

MIDDLE TONE is the speaking level or progress of the voice in speaking called speaking melody from which one rises and falls, and is for ideas of moral reflection (see 3rd Emotion), wisdom, ordinary narrative, simple description, calm reasoning and the like, e.g., "In péace there's nothing so becomes a man as modest stillness and humility." See *Plain Style*, p. 523; *Pure Style*, pp. 523-528; and *Clear Style*, pp. 528-534.

LOW TONE (see p. 243) or falling of the voice below the middle, is for ideas of fear, secrecy, grief, melancholy, solemnity, awe, humility, gloom, dejection, concentrated passion, deep-seated feeling as malice, affirmation, of love and veneration which are soft and low. The predicate with its modifiers, is said in a lower or at least a different tone from the subject, so as to distinguish it from the same.

HIGH OR UPPER TONE (see p. 244) rises above the middle or speaking level, is for nearly all passions, for elevated feeling, ideas of levity, boldness, pride, defiance, joy, denunciation, conflict, ardour, threat, animated description (pp. 153, 577), animated narrative (pp. 322/3). In the Upper Tone, other inflections than the rising may come, as in indignation, p. 358, and in the following:

"On, ón, you noble English.

Whose blood is fetched from fathers of war proof

Fáthers that, like so many Alexanders, .

PRAXIS FOR TONE DEVELOPMENT

Have, in these parts, from morn till even fought
And sheathed their swords for lack of argument."

"The evil that men do | lives after them
The good | is oft interred with their bones."—Shak.

Praxis for Developing Good Tones.

(1) Say the series of members below, commencing with a low tone on the first member, then a higher and more forcible tone on the second, and so on, giving each a falling inflection, except the last but one, which takes the rising inflection (see p. 35, "more and most"; Diagram, p. 113; Cumulative, p. 145; "wife-bride," p. 182), thereby placing the sense of each member in a more distinct point of view, and adding force and agreeable variety to the whole:—

"I conjure you by that which you profess,
(However you come to know it) answer me;
Though you untie the winds and let them fight
Against the churches; though the yesty waves
Confound and swallow navigation up;
Though bladed corn be lodg'd and trees blown down;
Though castles topple on their warders' heads;
Though palaces and pyramids do slope
Their heads to their foundations; though the treasure
Of nature's germins tumble together,
E'en till destruction sickens, answer me
To what I ask you."—*Macbeth*.

Walker, a contemporary of Garrick, says "By placing the falling inflection, without dropping the voice, on each particular, giving this inflection a degree of emphasis; increasing from the first to the sixth, we shall find the whole climax wonderfully enforced and diversified; this was the method approved and practised by the inimitable Mr. Garrick.

(2) "I would fain ask one of those bigotted infidels, supposing all the great points of atheism as the casual or eternal formation of the world, the materiality of thinking substance, the mortality of the soul, the fortuitous organisation of the body, the motion and gravitation of matter, with the like particulars, were laid together and formed into a creed, according to the opinions of the most celebrated atheist: I say, supposing such a creed as this were formed and imposed upon the world, whether it would require an infinitely greater measure of faith than any set of articles which they so violently oppose."—*Spectator*.

(3) "Nature has laid out all her art in beautifying the face, she touched it with vermilion; planted in it a double row of ivory; made it the seat of smiles and blushes; lighted it up and enlivened it with the brightness of the eyes; hung it on each side with curious organs of sense; given it airs and graces that cannot be described; and surrounded it with such a flowing shade of hair, as sets all its beauties in the most agreeable light."—*Spectator*.

(4) Series of Serieses, i.e., a series of pairs or synthetones (p. 438), triplets, antitheses, words, etc., within a series of members, take a harmonic tone or inflection, or tone of a marked contrast (see p. 85), e.g.:—

"For I am persuaded, that neither death nor life; nor angels, nor principalities, nor powers; nor things present nor things to come; nor height nor depth; nor any other creature, shall be able to separate us from the love of God, which is in Christ Jesus, our Lord." Setting out each portion distinct, with a higher and more forcible tone, and corresponding inflection within each, presents it with the greatest possible force, beauty and variety. When force, precision, or dis-

PRAXIS FOR TONE, MONOTONE.

inction is necessary, the falling inflection happily expresses the sense of the sentence and forms an agreeable climax of sound to the ear; but where the language is plaintive and poetical, ornamental and pathetic, where a distinct and emphatic enumeration is not so much the object as a noble and tender one, and where the members commence with a conditional, or suppositive conjunction, the rising inflection is more suitable to terminate the particulars with, the falling being too harsh, e.g. :—

“When the gay and smiling aspect of things has begun to leave the passages to a man’s heart thus thoughtlessly unguarded; when the kind and caressing looks of every object without, that can flatter his senses, have conspired with the enemy within, to betray and put him off his defence; when music likewise, hath lent her aid, tried her powers on the passions; when the voice of singing men, and the voice of singing women, with the sound of the viol and the lute, have broke in upon his soul, and in some tender notes have touched the secret springs of rapture,—that moment let us dissect and look upon his heart;—see how vain, how weak, how empty a thing it is!”—Sterne’s sermon on “*The House of Mourning*.”

“When mellowing years their full perfection give,
And each bold figure just begins to live;
The treacherous colours, the fair art betray,
And all the bright creation fades away.”—*Pope*.

(5) Let the orator step off the piece below, lifting his foot up on the light or short syllable marked above letter thus ∪ and putting it down on the heavy one marked thus—, one syllable to a foot or two to a step, or as many syllables to a step as there are syllables between two vertical lines, see p. 403, and when there is no unaccented syllable a pause, which must be observed always in rhythm, takes its place, e.g., ∪ break | ∪ break, see p. 627, all the time letting the tones fuse into each other and the inflections glide from one to the other, not being jerked out:—

“A strange | picture | we make || on our way | ∪ to our |
chimæras || ceaselessly | marching, || grudging | ourselves | the time
| for rest; || inde | fatigable, | adventurous | pioneer. || It is true |
that we shall never | reach the goal; || it is even | more than prob-
able | that there is | no such place; || and if | we lived | for cen-
turies || and were endowed | with the powers | of a god || we should
find | ourselves | not much | nearer | ∪ what we wanted || at the end.
|| O ∪ | toiling hands | of mortals! || O ∪ | unwearied feet | travel-
ling | ye know not | whither! || Soon ∪ | soon ∪ | it seems to you, ||
| you must come forth, | on some | conspicuous | hilltop, || ∪ and
but | a little way | further, || against | the setting | sun, ∪ ||
descry | the spires | of El | Dorado.”—*Robert Louis Stevenson*.

In making up his rhythm, the orator should let his strokes fall at short intervals or long ones, according to the sentiment, see Quintilian, p. 615; “Republic of Rome,” p. 404, and in highly wrought parts, his strokes fall at much the same position, see Cicero, pp. 143, 540. “To instruct’ the ignorant, relieve’ the needy, and comfort the afflicted”; and pp. 620, “as Cæsar . . .” The verb seldom takes the primary accent unless it is more important than the act of affirmation, e.g., is it so? and is joined with the nominative in secondary clauses, or when previously expressed or implied, e.g., “Can man’ conceive” beyond’ *what God’ can do*.”

MONOTONE is for ideas of awe, terror, sublimity, for the solemn, the elevated, e.g., “Roll on thou deep and dark blue ocean, roll.” See n. 244.

TIME, VOWELS

OROTUND (see description on pp. 244/5) is that ringing, reverberating tone emanating from the hard palate, filling the mouth, see *Sublime Style*, p. 537, under "Diction," and is chiefly for ideas of grandeur, patriotism, devotion, sublimity, etc.

Delivery of Ideas as to Speed.

MODERATE TIME for all ideas of ordinary narration and description, for didactic ideas, calm reasoning, calm argumentation, and unimpassioned speech.

QUICK TIME for ideas of joy, mirth, raillery, aversion, distaste, boldness, decision, excitement, hurry and commotion, violent anger, passion, animated exhortation (p. 184), animated courage (p. 577), animated Hypotyposis (p. 577), attack, reprobation. See *Celerity Style*, pp. 574-579.

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VOWELS have the carrying power and musical element, and are capable of considerable prolongation. They "should all be sounded in the front of the face."—*The Spoken Word*,—L. Bagley.

EE; Y; I-ll; A-le; E-ll; A-n; A-sk; AH are the LINGUALS because the tongue plays the principal part in their formation. (1) EE is the most closed lingual, has the middle of tongue raised and pressed against the back, upper teeth, tip against the lower teeth, upper lip raised, larynx at its highest point, and sounds most resonantly at high pitches; e.g., adequate, allegory, nefarious, reality, vegetate,—idea, weary, sweet, appreciate,, alleviate, agreed, breathe, free, trustee. (2) Y has the tongue still raised at the back, but not so high as for EE. (3) I-ll has the tongue depressed about half way between ee and a-le, e.g., abdicate, amplitude, mountain, similitude, virility,—anticipate, admittance, ambitious, nibble, avidity, pillage, rescind, million, ringlet. (4) A-le keeps the tongue against the lower teeth all round, excepting the tip, which does not quite touch the lower front teeth, upper lip raised, teeth about $\frac{1}{8}$ th of an inch apart, e.g., archaism, dotage, dissipate, counterpane,—chaos, gayety, gracious, straight, acquaintance, babyhood, bravery, decadence., plaguey, lamely, braised, assail, vagrant. Bell says that giving the vanishing sound of e in A-e, as in mate, MA-eTE; lake, LA-eKE, distinguishes good English pronunciation. (5) E-ll down to AH brings down the middle of the tongue and enlarges the whole cavity of the mouth. This is the most common vowel, it is the bleat of the sheep, and enlarges the oral channel by depressing the forepart of the tongue. The long sound of it is e-re, as in bête, e.g. (short), biped, forest, temptation, effuse, embellish, encamp, exculpate,—blighted, blottedst, penitent, washest, breaketh, soulless, government, happiness,—lethargy, detriment, petulant, help, yelp, ebbing, perishable, negative, melancholy, medley, rebel, egg, impregnable. (Long before R), bearable, fairy, comparing, tearing, pear, wear, where. Bell gives a vowel and articulative effect in words with long r, as fairy, as if divided, thus fai-erry, fry=ferry, comparing, etc. (6) A-n has the tongue quite free from the back teeth, tip slightly higher than the front teeth, and the middle depressed backward. It is so near e-ll as to be confounded with it, e.g., accumulate, hallucinate, collateral, lampoon,—accident, affable, attitude, category, machinate, halcyon, agonism, vanquish, babble, palliate, vagabond, abnegate, advocate, agitate, dangle, gamble, lamb, pansy, vandal, yam. (7) A-sk is more open than a-n, and like a as in la or mal, e.g., ability, adorn, calamity, capacious,

PRAXIS FOR TONE, MONOTONE.

inction is necessary, the falling inflection happily expresses the sense of the sentence and forms an agreeable climax of sound to the ear; but where the language is plaintive and poetical, ornamental and pathetic, where a distinct and emphatic enumeration is not so much the object as a noble and tender one, and where the members commence with a conditional, or suppositive conjunction, the rising inflection is more suitable to terminate the particulars with, the falling being too harsh, e.g. :—

“When the gay and smiling aspect of things has begun to leave the passages to a man’s heart thus thoughtlessly unguarded; when the kind and caressing looks of every object without, that can flatter his senses, have conspired with the enemy within, to betray and put him off his defence; when music likewise, hath lent her aid, tried her powers on the passions; when the voice of singing men, and the voice of singing women, with the sound of the viol and the lute, have broke in upon his soul, and in some tender notes have touched the secret springs of rapture,—that moment let us dissect and look upon his heart;—see how vain, how weak, how empty a thing it is!”—Sterne’s sermon on “*The House of Mourning.*”

“When mellowing years their full perfection give,
And each bold figure just begins to live;
The treacherous colours, the fair art betray,
And all the bright creation fades away.”—*Pope.*

(5) Let the orator step off the piece below, lifting his foot up on the light or short syllable marked above letter thus \cup and putting it down on the heavy one marked thus—, one syllable to a foot or two to a step, or as many syllables to a step as there are syllables between two vertical lines, see p. 403, and when there is no unaccented syllable a pause, which must be observed always in rhythm, takes its place, e.g., \cup break | \cup break, see p. 627, all the time letting the tones fuse into each other and the inflections glide from one to the other, not being jerked out:—

“ \cup A strange | picture | we make || on our way | \cup to our |
chiméras || ceaselessly | marching, || grudging | ourselves | the time
| for rest; || inde | fatigable, | adventurous | pioneer. || It is true |
that we shall never | reach the goal; || it is even | more than prob-
able | that there is | no such place; || and if | we lived | for cen-
turies || and were endowed | with the powers | of a god || we should
find | ourselves | not much | nearer | \cup what we wanted || at the end.
|| \bar{O} \cup | toiling hands | of mortals! || \bar{O} \cup | unwearied feet | travel-
ling | ye know not | whither! || Soon \cup | soon \cup | it seems to you, ||
| you must come forth, | on some | conspicuous | hilltop, || \cup and
but | a little way | further, || against | the setting | sun, \cup ||
descry | the spires | of El | Dorado.”—*Robert Louis Stevenson.*

In making up his rhythm, the orator should let his strokes fall at short intervals or long ones, according to the sentiment, see Quintilian, p. 615; “Republic of Rome,” p. 404, and in highly wrought parts, his strokes fall at much the same position, see Cicero, pp. 143, 540. “To instruct’ the ignorant, relieve’ the needy, and comfort the afflicted”; and pp. 620, “as Cæsar . . .” The verb seldom takes the primary accent unless it is more important than the act of affirmation, e.g., *is it so?* and is joined with the nominative in secondary clauses, or when previously expressed or implied, e.g., “Can man’ conceive” beyond’ *what God’ can do*.”

MONOTONE is for ideas of awe, terror, sublimity, for the solemn, the elevated, e.g., “Roll on thou deep and dark blue ocean, roll.” See n. 244.

TIME, VOWELS

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LABIAL VOWELS, CONSONANTS.

lament, sympathy, dilemma,—afterwards, ask, draft, master, nasty, sample. (8) *Ah* is like the Italian *a*, has the tongue evenly depressed, free in lower jaw, not constricted at the root, lying flat in the mouth, jaw drops about an inch, upper lip raised so as to show the rim of the upper teeth. The larger the cavity, the more resonant it sounds. *Ah* has a drawing in sensation and sounds best in medium pitch, e.g., *alegar*, articulate, barbaric, participate, sarcastic, wizard. (Long before R) arch, arctic, artifice, depart, harken, larcency, parsimony; (before R final or followed by a vocal or voiced consonant), *abiter*, arduous, argue, arm, barbarous, carnal, farthing, varlet; (final and before vocal consonants, *l* silent), *alms*, balm, mamma, *papa*.

E-her; *U-rn*; *U* in but; *AW*; *O-re*; *O-ld*; *O*, pot; *OO*; *U*. pull, are the LABIAL because the lips predominate in the action, and as the aperture contracts the root of the tongue depresses, expanding the internal channel. (9) *E-her* slightly contracts the lips from the position of *AH*, and generally precedes *r* or *re*, e.g., circumference, ferment, perfidious, servility; (before *r* and *re* final after long vowels) dear, near, here, ne'er, boar, more, four, sure, poor; (in terminations *er*, *ir*, *yr*, *re*) weigher, ire, alloyer, lucre, zephyr,—perpetuate, earth, versatile, percolate, sir, stir, prefer, reverberate, terminate, merge, bird, earnest. (10) *U-rn* has the lips same as in *e-her*, but the tongue drawn further back so as to direct the breath further back against the palate, and is long before final *r*; but in short *u* as in but, the tongue is almost flat, but higher than for *ah*, quite free from all teeth, loose and unrestrained at the root, teeth wide apart, e.g., (short) buffoon, rusticity, susceptible, unpopular, impulse; (in suffixes, ous, us, ion, etc.) pestiferous, conscious, incubus, selection, extortion,—cuff, suffocate, supple, utterance, cultivate, multiply, blubber, mother, shovel, hurricane, summit; (long before *r*) purple, surfeit, curtain, cursory, churlish, absurd, occurred, urge, slur, cur. (11) *AW* has the corners of the lips a little rounded, or wrinkled, teeth apart three-quarters of an inch, base

Continued top of next page.

CONSONANTS or Articulations. "The energy of vocal action is *disjunctive* in good speaking . . . downwards from articulations

Position.

P	Lips meet lightly and are closed firmly, as in	...	...	...	...
B	Like P, lips more protruded, is vocal	...	...	...	...
M	Lips lightly closed, and quickly separated	...	...	...	...
WH	Lips as if to whistle, is whispered, as in when = hwen	...	...	...	...
W	Lips protruded as in oo, and smart recoil	...	...	...	...
F	Lower lip, interior part lightly touches edge of top teeth	...	...	...	...
V	Lips like F, is vocal	...	...	...	...
TH	Tongue, tip lightly touches edge of top teeth	...	...	...	...
TH	Tongue like TH, tip flat, is vocal	...	...	...	...
S	Tongue, tip curled, stiff and tense, is whispered	...	...	...	...
Z	Tongue like S, is vocal, is buzzed	...	...	...	...
R	Tongue, tip trilled	...	...	...	...
L	Tongue, tip spread out on palate rim, breath over sides	...	...	...	...
T	Tongue, edges on whole of palate rim, is whispered	...	...	...	...
D	Tongue, like T, tip squared, is vocal	...	...	...	...
N	Tongue against palate rim; teeth, lips and tongue held motionless	...	...	...	...
SH	Tongue as in S, middle humped and drawn back, is whispered	...	...	...	...
ZH	Tongue like SH, is vocal	...	...	...	...
Y	Tongue, back rounded = ee, + oo, is vocalised in English	...	...	...	...
K	Tongue, back on rear of palate, forepart kept horizontal	...	...	...	...
G	Tongue like K, is vocal	...	...	...	...
NG	Tongue humped at back, all vocalisation through the nose	...	...	...	...
H	Is whispered and aspirates what follows	...	...	...	...

to vowels"—Bell, e.g., *bestow*, from *b* to *e*, *st* to *ow*, thus enabling

LABIAL VOWELS, CONSONANTS.

of tongue so depressed as to be felt with the finger, tip against the back of the lower teeth. When *aw* = *on*, *for* (preposition), *odd*, the larynx stands a little higher than for *aw* = *for* (conjunction). *Aw* is the most mellow-toned of the vowels, e.g. (short), *on*, *for*, *cognition*, *combustion*, *conspiracy*, *nocturnal*, *obnoxious*, *posterity*,—*colossus*, *cottage*, *doctrine*, *gossip*, *operate*, *possible*, *dominate*, *policy*, *voluntary*, *dogmatise*, *dog*, *fog*, *modulate*, *pod*, *shone*, *yon*; (long) *altogether*, *audacious*, *discord*, *mortality*, *ordain*, *joy*, *war*, *for* (conj.), *forfeit*, *fortunate*, *orgies*, *warble*, *warn*, *auction*, *caution*, *wrought*, *waltz*, *soldier*, *all*, *broad*, *fawn*, *gnaw*, *fraudulent*, *squaw*, *walnut*, *land*, *draw*, *paw*, *macaw*, *yaw*. (12) *O*-re is long = *ore*, e.g., *forebode*, *forego*, *fourteen*, *portmanteau*, *portray*, *deportation*,—*glorious*, *quorum*, *decorum*, *ensorious*, *partly*, *portion*, *deportment*, *horde*, *bore*, *explore*, *restore*, *ignore*, *hoarse*. (13) *O*-ld, *oh* has the lips rounded and close to the teeth, tip of the tongue near the lower gum, back well depressed, the lower jaw drops about half an inch, forming, in all, a well rounded *O* in the mouth, which is a most mellow-toned vowel. The short *O* as in *pot*, *not*, has the tongue flat, lips circled, larynx lower than for *aw*. Examples of *O*-ld, *oh*: *approbation*, *annotate*, *benevolence*, *domestic*, *polemic*, *volition*,—*stoic*, *owing*, *appropriate*, *copious*, *dissociate*, *ferocious*, *negotiate*, *potentate*, *trophy*, *bonus*, *foliage*, *atone*, *made*, *poll*, *vogue*, *zone*, *although*, *know*, *toe*, *woe*. Bell says that giving the tapering sound of *oo* in *O*-oo, as in *home*, *HO*-ooME; *note*, *NO*ooTE, is the mark of finished pronunciation. (14) *OO* protrudes the lips as in whistling, depresses the back of the tongue so much so as to round off chin and neck, tip presses gently below lower gum, which slightly raises the back, teeth about a quarter of an inch apart, is most resonant at low pitches. Short *U* as in *pull* has the larynx lower than for *oo*, circle of lips also larger. Examples of *OO*: *anteroom*, *bivouac*, *brutality*, *cesspool*, *fruition*, *rendezvous*,—together, *unto*, *cruel*, *poor*, *truism*, *ruin*, *booty*, *inscrutable*, *recruit*, *uncouth*, *youth*, *ruminant*, *approve*, *boon*, *mood*, *shrewd*, *whose*, *through*, *woo*, *you*. (Short *oo* or *u*) *brook*, *butcher*, *nook*, *pulpit*, *foot*, *cushion*, *bullock*, *goody*, *pulley*, *woollen*, *bulwark*, *hood*, *should*, *stood*, *full*.

Initial.	Final.	Between Vowels.	Before Consonants
<i>pierce</i>	<i>peep</i>	<i>pauper</i>	<i>apricot</i>
<i>blade</i>	<i>web</i>	<i>liberty</i>	<i>fabricate</i>
<i>mop</i>	<i>jam</i>	<i>dreamer</i>	<i>lamp</i> , <i>imbecile</i>
<i>while</i>		<i>awhile</i>	
<i>weave</i>		<i>beware</i> (<i>W</i> is a vowel, placed otherwise)	
<i>feasible</i>	<i>chief</i>	<i>deference</i>	<i>rebuffed</i>
<i>vocal</i>	<i>save</i>	<i>poverty</i>	<i>javelin</i>
<i>thank</i>	<i>wealth</i>	<i>catholic</i>	<i>earthquake</i>
<i>those</i>	<i>with</i>	<i>either</i>	<i>lithesome</i>
<i>seethe</i>	<i>chess</i>	<i>crisis</i>	<i>hospitable</i>
<i>zigzag</i>	<i>breeze</i>	<i>wheezing</i>	<i>figgig</i>
<i>ravage</i>		<i>fiery</i> (<i>R</i> untrilled is a vowel, e.g. <i>storm</i>)	
<i>laniate</i>	<i>boil</i>	<i>ballot</i>	<i>paltry</i>
<i>token</i>	<i>fight</i>	<i>haughtiness</i>	<i>outrage</i>
<i>dinner</i>	<i>meed</i>	<i>moody</i>	<i>loudness</i>
<i>new</i>	<i>then</i>	<i>shining</i>	<i>rancid</i> , <i>stanza</i>
<i>sheaf</i>	<i>lash</i>	<i>motion</i>	<i>wishful</i> , <i>Grecian</i>
<i>giraffe</i>	<i>rouge</i>	<i>intrusion</i>	<i>hedgohog</i>
<i>your</i>	<i>file</i>	<i>lawyer</i> (<i>Y</i> final is a vowel, as in <i>very</i> , <i>try</i>)	
<i>keep</i>	<i>brick</i>	<i>chuckling</i>	<i>excellent</i>
<i>garb</i>	<i>pig</i>	<i>vigour</i>	<i>dogmatise</i>
	<i>pang</i>	<i>hanging</i>	<i>lengthen</i> , <i>mingle</i>
<i>hatred</i>		<i>abhor</i> (tinges all ideas unfavourably, also intensifies them)	

the vowel sound to travel uninterruptedly to the utmost confines of

DIPHTHONGS, ABBREVIATIONS

an audience. The explosive finals *p, b, t, d, k, g* should be well sounded (see Spurgeon's distinct articulation, especially final ones, p. 461). The lower jaw should float; the tongue, soft palate, pharynx and lips should be mobile (a feature of the oratory of the Rt. Hon. John Bright, also of Mrs. Besant, see p. 511). "Lip laziness is fatal to clear, distinct speaking."—L. Bagley. Proper pronunciation of consonants consists in the contact of the right organs, a firm contact and rapid release.

DIPHTHONGS: I=ah+ee; OU or OW=ah+oo; U=ee+oo; OI=aw+ee. (1) *I* is composed of the extreme linguals, *ah+ee*, e.g., *iambic, idea, dilate, primeval, gratify*,—*bias, liable, science, society, tyrant, likely, idem, bridle, lithesome, rhyme, why, vie, try*. (2) *OU* or *OW*=the extremes on the labials, *ah+oo*, e.g., *however, foundation, vouchsafe, outbid*,—*ploughing, coward, countenance, town, browbeat, powder, endow, thou, mow*. (3) *U* is a union of the lingual and labial extremes, *ee+oo*, e.g., *mute, resolute, secure, demure, pure, endure, lure*. (4) *OI* is longer than *ah+ee*, e.g., *envoy, rhomboid, counterpoint*,—*boyish, moiety, oyster, appoint, boiler, voidable, oil, troy, loin*.

Although this work on IDEAS is to help readiness of conversation, and chiefly to facilitate fluency in public speaking, nevertheless, it is to be noted that great orators are not good conversationists, because they are generally thinking about the conquest of multitudes, not of single individuals, see Phillips, p. 477, "always preparing."

As knowledge is more forcibly communicated by contraries, some *Contrary Synonymous Ideas* are added to the *Positive Ideas*, the reader may complete the list.

Owing to the materialistic spirit of our times, the enthronement of mammon, on the one hand; and intellectual laziness, mental poverty which decries learning to shield its own ignorance, and the poor stimulation given to study, particularly that of speaking, on the other, it is prudent not to lay too high a claim to erudition, it is prudent to be modest (see Modesty under 3rd Emotion); nevertheless, one must study hard, must repair to the best schools in his country, which teach correct speaking,—in the British Empire, the School of Speech Training of the Polytechnic, Regent Street, London, under royal patronage, is the best,—he must conceal his rhetorical training, saying, like Anthony: "I am no orator, as Brutus is . . . I only speak right on," saying, "I do not know how to 'elocute' to 'orate,' all is natural with me," (see pp. 243 and 318. how to be natural, to disguise study and a prepared speech); he must pronounce his words properly, giving to each syllable its proper accent, fusing or liquifying his letters so that they flow one into the other, not jerking or shooting them out, but perfectly finishing them, striking them "neatly by the proper organs, distinct, sharp, in due succession and of due weight"; he must give each oratorical foot its proper quantity, making the foot long, if long, if short, short, e.g., knōwīnglŷ, not, knōwīnglŷ, swallowing no part, nor slur-
ring over any (see Saintsbury, p. 405), giving each sound its just length (see p. 403), swelling out his vowels clearly and fully, and articulating distinctly, as did Spurgeon, see p. 462. and Whitefield. p. 227; he must always ask himself, 'how would the best orator of to-day say the same, how would Demosthenes, Cicero, Pitt, Fox, Webster, Gladstone, Bryan have said it?'

Abbreviations: pref.=prefix or prefixes; suf.=suffix or suffixes; vt. or v.t.=transitive verb; vi. or v.i.=intransitive verb; n=noun; syn=synonym; der.=derivative; vs.=contrary; adj.=adjective; L. or Lat.=Latin; Gr. or Gk.=Greek; Ger.=German; A.S.=Anglo-Saxon; F. or Fr.=French; Sw. or Swed.=Swedish; Teut.=Teutonic; Icel.=Icelandic; F. or Eng.=English; O.=Old; M.F.=Mid-English; Mod.=Modern.

I D E A S

PREFIXES AND SUFFIXES

PREFIXES: GREEK, LATIN, AND ANGLO-SAXON.

Idea: To Intensify Positive Ideas,
 Implying: *Entirely, Fully, Very,*
Exceedingly, Strongly etc.

AD, Be; Con; De; En; Ex; Extra; Per; Preter; Re; Super, Sur. *Ad* (Lat. *ad*, to, meaning here to intensify), as, *admix*, to mix thoroughly, to compound by mixing; and assumes for the sake of euphony, the forms of *a, ac, af, ag, al, an, ap, ar, as, at*, according to the consonant which follows, e.g., *ascend, accede, affix*, etc. *Be* (A.-S. *be*, thoroughness, completeness, utterness) used as an intensifier, e.g., *beshiver*, to shiver to pieces; *bescorn*, to scorn utterly; and often to change intransitive verbs into transitive; as, *speak, think=bespeak, bethink*; also to form verbs from nouns or other verbs, as, *befriend*, to make friendly; *becalm*, to quiet. *Con* (Lat. *cum*, with, together) is used here intensively, in the sense of fully,—and is changed, according to the consonant which follows, into *co, cog, col, com*, and *cor*, as, *coequal, cognate, collect, combine, correct*; as an intensifier, *conjure*, to implore earnestly; *conserve*, to keep whole or sound. *De* (Lat. *de*, down, from) is, as an intensifier, equivalent to entirely, fully, e.g., *defunct*, entirely done or gone through with. *En* (A.-S. also French, *en*, in, on, into, to make) becomes *em* before *b, p, m*, as in *embalm, employ, emmew*; converts an adjective or noun into a verb, as *enrich*, to make rich; and intensifies, i.e., very, as *enfeeble*, to make very weak; *enchasten*. *Ex* (Lat. *ex*, out of, out, off, from) is used to increase the power of the simple word, e.g., *exasperate*, to make very angry; and becomes *e, ec, ef*, as in *eject, eccentric, efflux*, etc. *Extra* (Lat. *extra*, beyond, without) intensifies in the sense of *much more, extraordinary*, much more than the ordinary, that is something very special. *Per* (Lat. *per*, thoroughly, through, by, for) intensifies in the sense of very much, throughout, thoroughly, e.g., *perfect*, thoroughly made; *perplexed*, entangled very much; *perspicuous*, very evident. *Preter* (Lat. *præter*, beyond, beside, by, more than), as, *preterite*, overpast; *preter-natural*, more than natural. *Re* (Lat. *re*, back, again) intensifies in sense of doubly, e.g., *recommend*, to commend, then back again to commend—to commend doubly or highly; *reassure*, to assure again—so strongly to assure one as to free him from fear. *Super, sur* (Lat. *super*, above, over, in

excess) intensifies in the sense of very much, e.g., *superman*, very much above the ordinary man; and *sur* from the French is substituted for it, as, *surcharge*, very much to overload.

Idea: To Negative Positive Ideas or Assign Privatives.

A; Anti; ant; Be; Cata; cat, cath; Contra, contro, counter, con; De; Dis; For, fore; Hetero, heter; In; Mal. male; Mis; N; Non; Ob; Re; Un. A, an (Greek, *a*, *an*, privative, without, not), as, *abyss*, a place without a bottom; *anarchy*, without a government. *Anti*, ant (Greek *anti*, against, counter, opposite) is used attributively with a noun, as *antigod*, *antipope*; prepositionally to govern a noun or noun idea expressed, as, *antislavery*, against slavery; implied in an adjective, e.g., *antidysenteric*, against anything dysenteric; merely the reverse of the adjective, e.g., *antigrammatical*, against what is grammatical; *antilogical*, against what is logical; opposition in effect or activity, e.g., *antifat*, *antitrust*, good against rust; diametrical unlikeness, opposition in kind, reverse, e.g., *antihero*, *anticlimax*, *antipathy*, a feeling against; *anti* becomes *ant* before a vowel, e.g., *antagonist*, one against another in combat.

See *Arsis and Thesis*, pp. 111-113; *Antithesis*, pp. 77-85; *Antitheton*, p. 86, the greatest oratorical vehicles for Positive and Negative Ideas.

Be (A.-S.) is used adversatively or privatively, as in, *behead*, to take off the head; *belimb*, to deprive of limb. *Cata*, cat, cath (Greek, against) is used before words of Greek origin, sometimes coming through the Latin, e.g., *catabaptist*, one opposed or against baptism. *Contra*, *con*, abbr. of *contra* (Lat. against) has also the form *counter*, *contro*, as, *countermand*, an opposite order; *contradict*, to speak against; *controvert*, to turn against. *De* (Lat. down, from) has also a negative and privative sense; as, *derange*, *deform*, *destroy*. *Dis* (Lat. the opposite of, not, privative), as, *disadvantageous*, not advantageous; *dissimilar*, not similar; *disoblige*. *E*, *ex* (Lat. out of, from, without, privative), as, *enervate*, to deprive of nerve; *exalbuminous*, without albumen. *For*, fore (A.-S.) negatives the action indicated by the verb, or done in a bad sense, e.g., *forbid*, to bid not; and means also, prohibition, exclusion, failure, neglect, omission, or refusal to do, e.g., *forsay*, exclude by command; *forslug*, neglect through sluggishness; implying detriment, or bad sense, e.g., *forgab*, to defame, publish the misdeeds. *Hetero*, heter (Greek, different, other than usual, opposite), as, *heterogeneous*, of a different kind; *heterodox*, contrary to some acknowledged standard. *In* (Lat.) (Gr. *en*)=against, not; and is changed into *ig*, *il*, *im*, *ir* (signifying *not* in adjectives and nouns) as in *ignoble*, not noble; *illicit*, not permitted; *imprudent*, not prudent; *irregular*, not regular; *impinge*, to dash or strike against. *Mal*, male (Lat.), evil,

ill, opposite, badly, e.g., *maladministration*, bad administration; *malformation*, formation opposite to good one; *malediction*, evil speaking. *Mis* (A.-S.)=amiss, badly, wrongly, perversely, mistakenly, when prefixed to verbs, e.g., *misconstrue*, to construe badly, wrongly, or perversely; *misapply*, apply wrongly; equivalent to bad, wrong, erroneous, perverse, also expressing negation (of something good or desirable) equivalent to *dis*, *in*, or *un*, e.g., *misadvantage*; equivalent to wrongly, erroneously, perversely when prefixed to adjectives, e.g., *misspent*, spent wrongly. *N* (A.-S.) as a negative particle is equivalent to *not*, e.g., *neither*, not either; *never*, not ever.

Non (Lat. not) reverses the sense of the word it precedes, and is equivalent to *not*, *un*, *in*, being used with or without the hyphen; as, *non-attention* or *nowattention*; *nondescript*, not described. *Ob*, *obs* (Lat. against, reversely), as in *object*, to throw against; *obovate*, to ovate reversely or oppositely; and commonly becomes *oc*, *of*, *og*, *op*, before c, f, g, p; e.g., *occasion*, *offend*, *oppose*. *Re* (Lat. against), as, *repugn*, to fight against; *reclaim*, to claim against. *Un* (A.-S.) is equivalent to *not*, *non*=reversal, deprivation, and is used with verbal substantives, participial adjectives and agent-nouns: verbal substantives or verbs formed out of nouns, meaning privation of quality, state, thing, etc., e.g., *unsex*, *unchild*, *unchurch* (to expel from church); participles and participial adjectives, negating their meaning, e.g., *undone*, not done, ruined. *Un* has a wider application than the Latin *In* which is mostly used before words of Latin origin or words formed by Latin suffixes; but the orator may use the prefix *un* at will, prefixing it almost to any adjective, or participle used adjectively, or to any adverb, less frequently to nouns, e.g., to adjectives; *unabolishable*, not to be abolished; *undistinguishable*, *ungrammatical*; to past participles or adjectives formed after the analogy of past participles, e.g., *unaccustomed*, not accustomed, *unaccursed*, unconvinced, *unutilised*; to present participles from intransitive verbs, or themselves employed as such, e.g., *unaccommodating*, *unhesitating*; to nouns, *unwisdom*.

(LESS which is a Suffix and should come under Suffixes, is such an important negation of Positive Idea that it is introduced here, see Description by Negatives, pp. 150-1. *Less* comes from the Anglo-Saxon *læs* and with a noun forms an adjective, meaning *privation*, *without*, e.g., *childless*, without a child, *worthless*, not worth anything; with a verb, meaning unable or without power, e.g., *resistless*, not to be resisted.)

Idea: From or Away.

A, ab, abs; Apo; De; Di, dif, dis; E, ex; Off; Out; Pro.

A, *ab*, *abs* (Lat. from, away), as, *avert*, to turn from; *absolve*, to release from; *abstract*, to draw from. *Apo* (Greek, away, from), as, *apostacy*, a departure from professed principles; also *Ap*, e.g., *aphelion*, away from the sun. *De* (Lat. down, from), as *depend*, to hang down from. *Di*, *dif*, *dis* (Lat. asunder, apart, a parting from), as *diverge*, to incline apart; *differ*, to bear from; *dissent*, to think differently from. *E*, *ec*, *ef*, *ex* (Lat. and Gr., out of, from, without), as, *eject*, to throw out from; *eccentric*, out from the centre; *effusion*, a pouring out; *exodus*, a going out from. *Off* (A.-S. from), as, *offspring*, descended from. *Out* (A.-S. from, beyond), as, *outburst*, a bursting from. *Pro* (Lat. out, forth), as, *proceed*, to issue from or out.

Idea: To, Toward.

A; *Ad*. *A* (A.-S. to), as, *afield*, to the field. *Ad*, *a*, *ac*, *af*, *ag*, *al*, *an*, *ap*, *ar*, *as*, *at* (Lat. to), as, *adhere*, to stick to; *attest*, to bear witness to.

Idea: In, Into.

A; *En*; *In*; *Intra*; *Intro*. *A* (A.-S. in, on, at), as, *abed*, in bed. *En*, *em* (Greek, in, on), as, *energy*, work or power in; *emphasis*, a speaking with force of the voice on. *In*, *il*, *im*, *ir* (Lat. in, into, on) are used with verbs and nouns, e.g., *include*, to shut in; *incur*, to run into; *illuminate*, to throw light into or on; *im*, when *b*, *p*, or *m* follows, e.g., *immure*, to wall in, *imbibe*, to drink in, *import*, to carry in; *irradiate*, to emit rays of light into. *Intra* (Lat. within, on the inside, interior), as, *intramural*, within the walls. *Intro* (Lat. within, in, into), as, *introduce*, to lead into.

Idea: Before.

ANTE, *ant*, *ant*; *Fore*; *Præ*, *pre*; *Pro*. *Ante*, *ant*, *anti* (Lat. before, either in time or place), as, *antecedent*, going before; *anticipate*, to take before. *Fore* (A.-S. in front of, going or coming first), as, *forenoon*, the fore part of the day; *foretell*, to tell beforehand. *Præ*, *pre* (Lat. before, in front of), as, *precede*, to go before; *prejudice*, to judge beforehand. *Pro* (Greek, before), as, *prologue*, something spoken before; *prolegomenon*, introductory discourse prefixed to a book or treatise.

Idea: With or Together.

CON; *Syn*. *Con*, *co*, *cog*, *col*, *com*, *cor* (Lat. *cum*, with, together), as, *concur*, to run together; *coequal*, equal with; *cognate*, born together; *collect*, gather together; *combine*, to put two or more things together; *correlative*, having mutual relation with. *Syn*, *sv*, *svl*, *svm* (Greek, with together), as, *syntax*, putting together in order; *system*, that which is formed of parts put together; *syllable*, several letters taken together to form a single sound; *sym*, before *b*, *p*, *m*, e.g., *sympathy*, a feeling with another; *symbol*, that which is put

together with something else; *symmetry*, having the parts of the same measure with.

Idea: Round, About.

AM, amb, ambi; Amphi; Circum; Peri. *Am*, amb, ambi (Lat. round, about, on both sides), as, *ambient*, going about; *amputate*, to cut around or off; *ambiguous*, going round about, doubtful. *Amphi* (Greek, about, around, on all sides, on both sides), as, *amphitheatre*, a theatre on all sides, or of a round, oval form. *Circum*, circu (Lat. around, about), as, *circumnavigate*, to sail round; *circumjacent*, lying around; *circuit*. *Peri* (Greek, round, about), as, *period*, a way, round.

Idea: Half.

DEMI; Semi; Hemi. *Demi* (Lat. *dimidius*, half, part), as, *demigod*, half a god, a deified hero; *demitone*, half a tone; *demi-monde*. *Semi* (Lat. half, half of, in part), as, *semicircle*, half of a circle; *semi-vowel*, a consonant having in part the sound of a vowel, e.g., *f*, *l*, *m*, *n*, *r*, *s*. *Hemi* (Greek, half), as, *hemisphere*, a half sphere or globe.

Idea: Through, Across.

DIA; Per; Trans. *Dia* (Greek, through, across, asunder), as, *diameter*, the measure through the centre. *Per* (Lat. through, by), as, *pervade*, to extend through. *Trans*, tra, tres (Lat. across, through, from one to another, beyond), as, *transparent*, that which may be seen through distinctly; *traverse*, *trespass*.

Idea: Above, Beyond.

HYPER; Meta; met; Over; Preter; Super. *Hyper* (Greek, *hyper*, above, beyond, over), as, *hypercritical*, over criticising. *Meta*, met (Greek, beyond, over), as, *metaphor*, that which carries a word beyond its usual meaning. *Over* (A.-S., above, beyond), as, *overdo*, to do more than enough; *overreach*, reach beyond. *Preter* (Lat. beyond, more than), as, *preter-natural*, beyond what is natural. *Super* (Lat. above, over, in excess), as, *supernatural*, above nature.

Idea: Many.

MULT, multi; Poly. *Mult*, multi (Lat. *multus*, many), as, *multiform*, having many forms or shapes. *Poly* (Greek *polus*, many), as, *polyglot*, speaking many languages.

Idea: Under, Beneath.

SUB; Subter; Hypo. *Sub*, suc, suf, sug, sum, sup, sus (Lat. under, below), as, *subscribe*, to write under. *Subter* (Lat. below, beneath), as, *subterranean*, under ground. *Hypo* (Gr. *hupo*, under, beneath, also indicating *less* quantity), as, *hypocrite*, one who keeps his real character under; *hypothesis*, the placing under, i.e., supposition.

The foregoing are principal prefixes to which the orator may add other or minor ones; as, *ana* (Gr. up, up through,

back, e.g., *analysis*, a loosening up through); *epi*, ep, eph (Greek, on during, upon, e.g., *epitaph*, a writing on a tombstone; *ephemeral*, existing during a day); *eu*, ev (Gr., well, good, e.g., *eulogy*, good language, praise); *iso* (Gr., equality, similarity, e.g., *isochronous*, occurring in equal times, or at intervals of the same duration, as the beat of the pulse); *homo* (Gr. *homos*, similar, alike, same, e.g., *homogeneous*, of the same kind); *juxta* (Lat. next, near, e.g., *juxtaposition*, a near position); *post* (after, behind); *retro*; *se* (Lat. aside, apart, by itself), e.g., *Secede*; *sine*, sim, sin Lat. without, e.g., *simple*, without a fold, plain); *uni* (Lat. *unus*, one, e.g., *uniform*, having one form or the same form; etc.

General rule: let the prefix be classical if the suffix is, e.g., *decisive*, *ive* being Latin, the prefix should be Latin, as, *in*, thus, *indecisive*; if, English suffix, then an English prefix, e.g., *decided*, *ed*, being English, the prefix should be English, thus, *undecided*. But *un* is now prefixed to almost every verb, adverb, and adjective, being at the orator's discretion.

SUFFIXES: GREEK, LATIN, FRENCH, AND ANGLO-SAXON.

Idea: To be Full Of.

ABLE; Ate; Ful; Ose, ous; Some; Ulent; Y. *Able*, *ible*, *Ble*, and *Uble* (Lat. *abilis*, fit to be, may be, full of, causing, as *soluble*, may be dissolved; *arable*, can be plowed) forms an adjective, and is now mostly used in the passive sense. *Ate* (Lat. *atus*, full of), adj., *passionate*, full of passion. *Ful* (A.-S. *ful*, full of), as *joyful*, full of joy. *Ose*, *ous* (Lat. *osus*, full of) forms an adjective, as, *jocose*, full of jokes; *populous*, full of people. *Some* (A.-S. *sum*, full of) forms an adjective, as, *gladsome*, full of gladness; *toilsome*, full of toil; also *causing*, as, *troublesome*, causing trouble. *Ulent* (Lat.), as, *fraudulent*, full of fraud. *Y* (A.-S. *ig*, full of), adjective, as, *cloudy*, full of clouds; *flowery*, full of flowers.

Idea: To Be Like, of, or Pertain To.

AC; Aceous, acious; Al; An, ane; Ar; Ary; Esque; Ic, ical; Ile; Ine; Ique; Ish; Like; Ory. *Ac* (Greek *akos*, of, like, pertaining to), adj., as *demoniac*, like a demon; *cardiac* pertaining to the heart. *Aceous*, *acious* (Lat. *aceus*, of, like, having), adj., *crustaceous*, like crust. *Al* (Lat. *alis*, of, like, pertaining to), adj., as *mental*, pertaining to the mind; *social*, like a companion. *An*, *ane* (Lat. *anus*, of, like, pertaining to), adj., *human*, like man; *mundane*, pertaining to the world. *Ar* (Lat. *aris*, of, like, relating to), adj., *insular*, relating to an island; *globular*, like a globe. *Ary* (Lat. *arius*, relating to), adj., *salutary*, relating to the health.

Esque (French, *esque*, like, belonging to), adj., *picturesque*, vividly like a picture. *ic, ical* (Lat. *icus*, like, pertaining to, made of), adj., *gigantic*, like a giant; *historical*, pertaining to history. *ile* (Lat. *ilis*, relating to), adj., *puerile*, relating to a boy. *ine* (Lat. *inus*, of, belonging to), adj., *feminine*, belonging to a woman. *ique* (Fr. *ique*, belonging to), adj., *antique*, belonging to what is ancient. *Ish* (A.-S., like, somewhat), adj., *girlish*, like a girl; *reddish*, somewhat red. *Like* (A.-S. *lic*, like, resembling), adj., *warlike*, resembling war. *Ory* (Lat. *orium*, relating to), adj., *prefatory*, relating to a preface.

Idea: One Who or That Which.

AN; Ant; Ar; Ard; Ary; Ate; Ent; Er; ice; Ist, St; Ite, yte; Or; Sor, tor, trix. *An*, as, *historian*, one who writes history. *Ant* (Lat.), *merchant*, one who buys and sells goods. *Ar*, as, *beggar*, one who begs. *Ard* (A.-S. one who, that which), as, *sluggard*, one who is lazy; *placard*, that which is pasted up in a public place. *Ary*, as, *luminary*, that which gives light. *Ate*, as *delegate*, one who is sent by others. *Ent* (Lat. *ens*; genitive, *entis*, one who, that which), as, *president*, one who presides. *Er* (A.-S. *ere*, one who, that which), as, *teacher*, one who teaches; *fender*, that which fends off. *Ice* (Lat. *itia*), that which, *justice*, that which is just. *Ist, st* (Greek *istes*, one who), as, *annalist*, one who writes annals. *Ite, yte* (Lat. *itus*, one who, that which), as, *favourite*, one who is favoured; *appetite*, that which creates a desire for food; *proselyte*, one who is brought over to a particular faith. *Or* (Lat. *or*, one who), as, *actor*, one who acts. *Sor, tor, trix*, as, *sponsor*, *victor*, *executrix*.

Idea: The Being, or Acting.

ANT; Ent; Fic; Ing; Ive. *Ant* (Lat. *ans*, nominative case, participle, meaning, being), adj., *dormant*, being asleep; *verdant*, being green. *Ent* (Lat. *ens*, being) has the force of *ing*; as, *ardent*, burning; *pendent*, hanging down. *Fic* (Lat. *facere*, to make=causing, making), as, *pacific*, making peace. *Ing* (A.-S.) terminates the imperfect participle, and forms substantives from verbs, meaning the *act of*, or the result of the act; as, his *riding* home. *Ive* (Lat. *ivus*, able to do, or doing) has here the sense of action in being, going on; as, in the midst of an army of workers, he stood, directive of their movements=giving directions to their movements.

Idea: To Make.

Ate; En; Fy; Ise, ize. *Ate* (Lat. *atus*, to make, put, take) ends verbal ideas or verbs; as, *debilitate*, to make feeble; *animate*, to put life into; *eradicate*, to take up by the roots; and may be used as an ending of participles, or as a participial adjective, equivalent to *ed*, as, *situate*=situated; *animate*=animated. *En* (A.-S.) to make, cause; as, *fasten*,

to make fast; harden, to make hard. *fy* (Lat. *facere*, to make), as, qualify, to make fit; fortify, to make strong; candify, frenchify, etc. *ise, ize* (Gr. *izo*, to make, give, practise), as, criticize, give judgment; civilise, to make civil; tyrannise; apologise, etc.

Idea: State Of or Condition.

ACITY, icity, ocity; Acy; Age; Ance, ancy; Dom; Ence, ency; Hood; ion; lsm; lty, ty; Ment; Mony; Ness; Ship; Tude; Ure. *Acity*, icity, ocity (Lat. *aceus*, state of), as, veracity, state of agreeing with fact; duplicity, state of being double as to speech and heart; ferocity, state of being savage. *Acy* (Lat., state, condition), as, celibacy, state of being unmarried; contumacy, state of being puffed up. *Age* (Fr. *age*), as, bondage, state of being bound; vassalage, condition of a vassal. *Ance*, ancy (Lat. *antia*, state or quality), as, ignorance, state of being ignorant; constancy, state of being constant. *Dom* (A.-S. rank, condition), as, freedom, the condition being free. *Ence*, ency (Lat. *entia*, state of being, a doing, being), as, absence, the being away; innocency, state of being innocent. *Hood* (A.-S., state or quality of being), as, girlhood, state of being a girl. *Ion* (Lat. *io* in the nominative case, meaning, act of, state of being, that which, *ing*), as, salvation, the state of being saved. *lsm*, sm (Gr. *ismos*, state, act, doctrine), as, barbarism, state of a barbarian. *lty*, ty (Lat. *itas*, state or quality of being), as, security, state of being secure; liberty, state of being free. *Ment* (Lat. *mentum*, state of, act of, being), as excitement, state of being excited. *Mony* (Lat. *monia*, state of being, that which), as, acrimony, state of being sharp or bitter; testimony, that which is affirmed by a witness. *Ness* (A.-S. *nes*, state or quality of being), as, firmness, the state of being firm; gentleness, the quality of being gentle. *Ship* (A.-S. *scipe*, state, form, office), as, friendship, state of a friend. *Tude* (Lat. *tudo*, being, state of being), as, altitude, the state of being high. *Ure* (Lat.), as, composure, the state of being composed.

Idea: To Be Little or Diminutive.

ASTER; En; le; Ing; ling; Let; Ule. *Aster* (Fr. *astre*) forms diminutives; as, poetaster, one making petty verses. *En* (A.-S.), as, kitten, a little cat. *le* (A.-S.), as, lassie, a little lass; doggie, a little dog; Willie, a little William. *Ing*, ling (A.-S.) lordling, a petty lord; farthing. *Let* (A.-S. *lytel*) as suffixed to nouns, as, leaflet, a little leaf; dribblet, a little drop; streamlet. *Ock* (A.-S. little), bullock, a little bull. *Ule*, le, cle, cule (Lat. *ulus*), as, globule, a little globe; particle, a little part; sickle, a little scythe, animalcule, a little animal.

Idea: Manner, How.

LY; Ways, wise. *Ly* (A.-S., a softened form of *like*,

meaning, manner), as an adjective, e.g., *friendly*, like a friend; *freely*, in a free manner; as an adverb, e.g., *bodily*, *gaily*, *softly*. *Ways*, *wise* (A.-S., *wis*), adverb; *as*, *cross-wise*, in a cross manner; *likewise*, in like manner; *lengthways*, in the manner of its length.

The foregoing are the principal suffixes, to which may be added others, as: *ana* (Lat. *anus*, collections of memorable thoughts, sayings, etc., e.g., *Johnsoniana*); *eer*, *ier*, *engineer*, *brigadier*; *ene*, adj., *terrene*, *obscene*, *erly*, *ern* (A.-S. *to*, in the direction of, adj. and adv., *northerly*, *southern*); *ess*, *ix* (feminine ending, *tiger*, *tigress*); *est* (A.-S. superlative degree of adjectives, *small*, *smallest*); *eth*, *cometh*, *goeth*; *id* (Lat. *idus*, adj. pertaining to, quality, *acid*, having the quality of sourness); *ple* (Lat. *plex*, *plicare*, to fold, adj. *double*, *twofold*, *quadruple*, *fivefold*); *yer* (A.-S. one who), *sawyer*, one who saws wood, *lawyer*, one who deals in law.

A suffix is put after a word, or a root, to modify its meaning; although sometimes significant, there are many suffixes which have no significance, simply being paralogical, that is letters or syllables added on without any meaning, merely serving to lengthen the word or give it a rhythmical flourish, or fill in the rhythm, e.g., *historic*, *historical*. Hybrid words, i.e., those made up of different languages, the stem and the prefix or suffix being the one of English and the other of Classical origin, are not governed by any hard and fast rule, e.g., *falsehood*, *false* is Latin, and *hood* is English; *useless*, *conceited*, *unjust*, the italics being English. Any rule rejecting such formations is arbitrary and groundless.

VOCABULARY OF IDEAS

SYNONYMOUS IDEAS.

Discriminations—Contraries—Similes—Quotations.

— A —

Idea: To Leave.

From the Latin *linquere*, to let go. Synonyms:—

ABANDON: Desert; forsake; relinquish; yield; cede; leave; quit; let alone; let be; evacuate; withdraw from; bid farewell; adieu; good bye; depart; decamp; retire; run away from; dereliction; apostasy; backsliding. *Derivative synonymous ideas*: abandoned; left off; leavings; scraps; refuse; remains; cast off; rejected; lost; reprobate; depraved; profligate; dissolute; wicked; corrupt; worthless; permit; allow; bequeath; demise; cease; desist from. (a) *Contrary synonymous ideas*: adhere to; cling to; hold fast; abide by; cleave to; grip; clutch; clinch; retain, detain, restrain; continue; remain; last; dwell; abide; stay; have; occupy. (b) *Derivatives*: maintain; support; preserve; feed; tend; protect; guard; embrace; cherish; entertain; regard; consider; esteem; celebrate; commemorate; solemnise; honour; admit; receive; take in.

Discrimination: Abandon; desert; forsake; and relinquish are different from each other in degrees of intensity, e.g., a father abandons his children, deserts his comrades, forsakes his friends, and relinquishes his hope.

Similes and quotations: “. . . as silent lightning leaves the starless night.”—Shelley. “Abandoned *like* the waves we leave behind us.”—Donald G. Mitchell.

Idea: To Give Up.

From the Anglo-Saxon *gifan*, to hand over. Synonyms:—

ABANDON (transfer to another, e.g., the debtor abandons all to his creditors); deliver; alienate; estrange; yield; concede; forego; resign; renounce; abdicate; abnegate.

Derivative synonymous ideas: reject; cast off; repudiate; disown; discard; throw off; disclaim; deny; decline; abjure; recant; disavow; dismiss; discharge. (a) *Contrary synonymous ideas*: hold back; retain; withhold; reserve (see in “to leave”).

(b) *Derivative synonymous contrary ideas*: observe; obey; celebrate; honour (see others in “to leave”).

Quotation: “All hope abandon, ye who enter here.”—Dante’s *Inferno*.

Idea: To Lower.

Teutonic *laga*, lying flat like lowlands. Synonyms:—

ABASE: Humble; degrade; disgrace; debase; low + comparative *er* = lower (low = lying near the ground, not high or elevated) = to let down, bring low, sink, diminish; lowest; lowermost; lowly; lowliness; sunk; depressed. *Derivative synonymous ideas:* cheap; not dear; not luxurious; simple; plain; mean; abject; base; unworthy; feeble; poor; vulgar; meek; mild; gentle; submissive; modest; unpretending.

Discrimination: Abase; humble; degrade; disgrace; debase; (1) *abase* vt. suffixes, ing, ment; prefix *a*, in, at; Latin *basis*, base = at the base, down in the basement = to bring low, cast down; self-humiliation; meanness, inferiority, poorness; (2) *humble* vt. to bring low, suffixes, ly, ness; Latin *humus*, ground, *i.e.*, down on the ground = humiliate, modest, meek, acquiescent, unassuming; (3) *degrade* vt. prefix *de*, down, away, *gradus*, rank, grade = to take down from one's rank, bring down from a higher to a lower degree, deprive of title. Syn. Lessen, belittle, depreciate, lower, let down, diminish, decrease; (4) *disgrace* vt. suffixes, ful, ly, ness, prefix *dis*, privative not, away, from, *gratia*, favour = to lower in the favour of one or in estimation, to fall from grace, not regard with the same kindness as before. Syn. Disparage, defame, discredit, disfavour, discountenance, dishonour, reproach, disesteem, opprobrium, disrepute, shameful, infamous, scandalous, ignominious; (5) *debase* vt. suffixes, ing, ment; prefix, *de* down. Latin, *basis*, base, lower from the base, lowest one can lower himself, lowermost—reduce from a higher to a lower state of worth. Syn. grovel, crawling, cringing, fawning, sneaking, crouching, truckling, lurking, skulking, creeping, squatting, cowering, knuckling; adulterate, deteriorate, corrupt, pollute, depreciate, injure, contaminate, vitiate, impair, degenerate, taint, debased.

Similes and quotations: "Low as the grave," "Humble as a lamb," "Humbly like a praying nun."—Holmes. "Debased by gross alloy: as gold in mines lies mix'd with 'dirt and clay.'"—Mallet. Demosthenes' Oration on the Crown has "a genuine ring of patriotism about it; but the other (*Æschines'*) rings like debased metal coated over thickly enough with an affectation of high principle; but still transparent to the naked eye as coin that will not pass."—Arthur Holmes (see p. 20). "Meek as a Saint."—Pope.

Contrary Synonymous Ideas of Lower. Heighten, raise higher, lift up, hoist, elevate; Contr. Der. Syns. Ideas: Towering, ascending, soaring, mounting, surpassing; versus *Abase:* uplift, exalt, elevate, glorify, dignify, cheer, animate, excite, awaken, rouse; vs. *Humble:* proud, vain, lofty,

haughty, arrogant, presumptuous, lordly, bragging, boastful, ostentatious, loud, angry, violent, stormy, turbulent, inflamed; vs. *Degrade*: promote, better, decorate, advance, honour, ennoble, entitle, distinguish; vs. *Disgrace*: favour, repute, esteem, consideration, credit, renown, fame, veneration, respect, reverence, probity, honesty, integrity, rectitude, high-principle, ornament, boast; vs. *Debase*: purify, cleanse, defecate, purge, refine, polish, genuine, pure, sincere, open, candid, frank, upright, ingenuous.

Idea: To Lessen.

ABATE; vt. *abatire*, to beat down=lessen: Syn. decline; subside; relax; diminish; slacken; moderate; reduce; mitigate; qualify.

Idea: Mental Wandering.

ABERRATION *ab*, away, *errare* to wander; Syn. Deviation; divergence; rambling; irregularity; eccentricity; anomaly; abnormality; delusion; hallucination; mania.

Idea: To Help (bau sense).

A-S. *helpan*, contrive to the advantage of. Synonyms:—

ABETTOR: Accessory; accomplice. *Discrimination*: (1) *Abettor*, abet vt. suts. *ea*, ment, prefix *ab*, *ad*, to; O. F. *beter*, to bait, Icel. *veita*, to set dogs on to make them bite. The abettor helps by encouraging, proposing, setting on foot. Syns. egg on, toment, second, back, wink at, connive at, succour, support, incite, instigate, goad, overlook, condone, promote, blink; (2) *Accessory*, prefix *ac*, *ad*, to; *cedere*, to come, go = go to the aid of. Syn. A subordinate assistant, contributor, supporter, auxiliary, ancillary, helper, aider, subsidiary, subservient; (3) *Accomplice*, is one of the executors, *ac*, *ad*, to; *comple*, to fulfil; also *cum*, *con*, with *plicare*, to fold, plait, wind = folded in with, complicated in, entangled with, mixed up with. Syns. Confederate, co-criminal, co-executor, coadjutor, ally, associate, participant, conspirator.

Idea: To Do Skillfully.

ABLE: Dexterous; address. *Discrimination*: (1) *able*, suf., ly ity. Latin *habilis*, easy to handle, *habere*, to hold (see *Clever Style*, p. 608. Syn. Skillful, fitted, keen, shrewd, apt, quick at, clever, expert, competent, efficient, qualified, experienced, practised, ease, agile, quick-witted, active. *Derivative* Syn. Ideas: Strong, powerful, gifted, highly endowed, masterly, telling, talent, genius, turn, faculty, capability. (2) *Dexterous*, suf., ous, ly, ity; Latin, *dexter*, right hand, refers mostly to mechanical or manual ease. Syn. Versed, ingenious, adroit, contriving, ready, apt, handy, prompt, tactful, deft, artful, cunning, adept. (3) *Address*, *ad*, to, French *dresser* to direct = to direct one's self to, skillful application to the point. "Clever as

paint."—Anon. "Clever as sin."—Kipling.

Contrary Syn. Ideas: Clumsy, awkward, unskilled, bungling,—lubber, fumbler, botcher,—ungainly, unhandy, unable, lumbering, heavy, untoward, blundering, cobbling, patchy, incompetent, unqualified. *Con. Der. Syn. Ideas*: Green, raw, unfamiliar, dunce, dullard, numskull, stupid, block-head, simpleton, dolt, ignoramus, rude, rustic, clownish, half-witted, nincompoop, muddling, unsophisticated, silly.

Idea: Out of the Ordinary.

ABNORMAL: suf., ly, ality, prefix *ab*, away, from; *norma*, rule=contrary to law, rule or system. Syn. Irregular; monstrous; unnatural; strange; unusual; extraordinary; uncommon; outlandish; unprecedented; unaccustomed; rare; unwonted; remarkable; wonderful; marvellous; astonishing; signal.

Similes: "Rare as a blue rose."—Anon. "As rare as wings upon a cat."—Oriental. "As strange as a wedding without a bridegroom."—Anon. "As extraordinary as an imp in heaven, or a snowball in limbo." "Uncommon as common sense."—Anon.

Idea: To Do Away With (laws, acts, etc.).

ABOLISH: Abrogate; repeal; revoke; annul; cancel. Discrimination: (1) *abolish*, vt., suf., able, tion, tionist; prefix, *ab*, away, from, *oleo*, *olere*, to smell = to do away with in such a manner as to leave no smell of it. It refers to things long established, *e.g.*, abolish an institution, custom, practice. Syn. Wipe out, put an end to, destroy, annihilate, subvert, overthrow, extirpate, extinguish, eradicate, kill, exterminate. (2) *Abrogate*, vt., suf., tion, tive; prefix, *ab*, away, off, *rogare*, to ask—to ask the act to be done away with. In Rome, no law was valid or could be unmade without asking the consent of the Roman people. Syn. Invalidate, set aside, rescind, reverse, void, unmake. (3) *Repeal*, vt., n., suf., er, able; *re*, back, again, appelere, to call = to unsay what has been done or said. rescind. (4) *Revoke*, vt., suf., able, ation, atorv; *re*, back, *vocare*, to call = to recall, countermand. (5) *Annul*, vt., suf., ment; prefix *an*, *ad*, to, *ne* + *ullus*, not any one, *unulus* dim. of *unus*, one = to make not one. Cognate *nuhil*, to reduce to nothing. Syn. Null, of no force. nullify, inapplicable, de-control. (6) *Cancel*, vt., suf., ation: *cancellare*, to draw a line across a deed, *cancellus*, lattice-work, dimin. of *cancer*, a crab. This word chiefly refers to cancelling deeds, obligations, bonds, etc., that which has been written. Syn. Blot out, obliterate, erase, remove, efface, rub out, retract, expunge, scratch out, negative, v.t.

Idea: To Cut Short.

ABRIDGE: Curtail: contract. Discrimination: (1) *Abridge*, v.t., suf., ment; prefix, *ab*, *ad*, to; *brevis*, short—

to cut short, referring chiefly to quantities, *e.g.*, "Abridge a lover's pain."—Addison. Syn. Shorten, deprive of, diminish, retrench, divest, rob, despoil, take away, curb, check, control, qualify. (2) *Curtail*, v.t., F. *courte*, short; *tailler*, cut = cut short in length. Syn. Cut off, dock, lop, clip, crop, reduce, lessen, restrain, coerce, check, hold back, curb. (3) *Contract*, v.t., shorten; v.i., to shrink. Suf., ed. ible, ity, tion; prefix, *con*, *cum*, with, *trahere*, to draw = to make smaller, reduce to a less compass. Syn. Bound, limit, circumscribe, confine, narrow, condense, restrict, cramp, straiten, pinch, compress, press, squeeze, crowd, constrict, stint.

Quotations: "It is ungenerous to abridge the liberty of any one, or curtail him of his advantages while he makes no improper use of them; otherwise it is advisable to contract his means of doing mischief."—Crabb. "God has given no man a body as strong as his appetites; but has corrected the boundlessness of voluptuous desires by stinting his strength and contracting his capacities."—South.

Idea: Uncontrolled.

Un, not, *counter*, against, *roll*=move around as he pleases. ABSOLUTE; Despotic; Arbitrary; Tyrannical. *Discrimination*: (1) *absolute*, suf. ly, ness, ism; prefix, *ab*, away, from, *solvere*, to loosen=to set free from all restraint or control, unlimited, as referring to persons; as to things, uncontrolled. Syn. Unconditional, unlimited, boundless, undisputed, ungoverned, unrestricted. Autocratic, non-relative, peremptory, unqualified, perfect, supreme, irresponsible, immeasurable, infinite. (2) *Despotic*, suf. ism, al, ly; Greek *δεσποτιη* master=like a lordly master. He is less than an absolute. Syn. Domineering, imperative, dictatorial, lording over, bullying, browbeating, overbearing, intimidating, storming. *Deriv. Syn. Ideas*: haughty, arrogant, dogmatical, magisterial, overawing, blustering, swaggering, oppressive, crowing, vaunting, bragging. (3) *Arbitrary*, suf. ly, ness; Lat. *arbitrarius*, uncertain, as the decision may be the consequence of a whim or caprice of the umpire; *arbitrare*, to hear and decide; is voluntary. Syn. Optional, capricious, whimsical. (4) *Tyrannical*, suf. ly, ness, tyrannous, tyranny. Greek *τυραννος*, a lord, a usurper, one who gained supreme control in a republic. Syn. Seize unlawfully, hold by force, lord over, tyrannise. *Der. Syn. Ideas*: cruel, exacting, extortionate, severe, grinding, oppressive, iron-ruling, inhuman, appropriating, usurping, rigorous, expropriating, confiscating, rapacious, unjust, persecuting, harassing, afflicting, plundering, pillaging.

Idea: Hidden.

ABSTRUSE, suf. ly, ness; *abs*, away, *trudere*, to thrust; to thrust away, hence difficult to understand. Syn. Obscure, recondite, dark, mystical, occult, latent, mysterious, unin-

telligible, deep, unfathomable, secret, invisible, cabalistic, inscrutable.

Idea: Contrary to Reason.

ABSURD, suf. ly, ness, ity; L. *absurdus*, indistinct, opposed to manifest truth. Syn. Foolish, irrational, preposterous, ridiculous, nonsensical, silly, unreasonable, unwise, shallow-brained, senseless, idiotic—immoderate, exorbitant, inordinate, injudicious, stupid. Absurd as eating onions with ice cream. "Foolish as to flash a roll of bills before a lawyer."—Obid.

Idea: In Great Quantity.

ABUNDANT, suf. ly, ance; L. *ab*, away, *undare*, to flow=so much that it flows away. Syn. Plentiful, plentiful, exuberant, overflowing, copious, ample, rich, teeming, affluent, wealthy, pregnant, full, replete, swarming, numerous, profuse, rank, glutted, plethoric, "Full as a summer's rose."—Thomson. Full as a tick.

Idea: Not to Treat Properly.

ABUSE: MISUSE. Discrimination: *Abuse*, v.t., n., suf. ive, ly, ness; L. *ab*, away, from, *utor*, to use=to use away or wear away by using. Abuse ill-treats a thing, *e.g.*, when it receives an injury of any kind in the using of it. Syn. Maltreat, injure, damage, spoil, hurt. *Der. Syn. Ideas*: deceive, cheat—vilify, revile, insult, outrage, reproach, accost, censure, inveigh against, rail against, defame, traduce, calumniate, affront. (2) *Misuse*, n., v.t., suf. age; prefix, *mis*, amiss, wrong, *utor*, to use=to use wrongly. Anything is misused when it is not used at all or applied to a wrong use, *e.g.*, money is abused when pieces are chipped off or its value lessened; but it is misused when it is spent wrongly, as in excesses, debauchery, etc. Syn. Misemploy, misapply, pervert, waste, squander, desecrate, profane, prostitute, misappropriate.

Idea: To Do.

ACCOMPLISH: Effect; Execute; Achieve. Discrimination: (1) *accomplish*, v.t., suf. ed, able, ment; L. *ad ac*, to *cumplere*, to fulfil=to do right through to the end, finish entirely. Syn. Complete, realise, consummate, fulfil, perfect, conclude, finish, terminate. (2) *Execute*, v.t.; suf., ive, ion; L. *ex*, out. *sequi*, to follow=to follow out. This requires some fitness or skill for doing or carrying out. Syn. Pursue, perform, prosecute, carry out, follow up. (3) *Achieve*, v.t. suf. ed, able, ment; L. *ad caput venire*, to come to an end or a head. F. *venir a chief*, arrive at one's object. It carries with it something grand or as a chief would do it, and implies talent, as achieve glorious deeds, an enterprise, an undertaking. Syn. Do, obtain, attain:—exploit, deed, feat, performance. (4) *Effect*, v.t. suf. ed, ible, ual, ly, tive, ly,

ness, efficient, efficacious, effectuate. L. *ef, ex, out, ficere*, to make out to the least so that nothing remains to be done. Effective is operative, efficient is actively doing, efficacious does the desired thing, and effectual has produced the desired thing. Syn. Effective, operative, powerful, cogent, convincing. Efficient, active, energetic, ready, able, competent, capable, causing effects, producing results. Efficacious, adequate, commensurate, requisite, sufficient. Effectual, successful, prevailing.

Idea: Highest Point.

ACME, Greek ἀκμή (akmé) edge. Syn. Apex, climax, culmination, summit, zenith, crown, consummation, top, head, crest, peak. Der. Idea: crisis of a thing.

Idea: To Get.

ACQUIRE; Obtain; Attain; Gain; Win; Earn. Discrimination: (1) *acquire*, v.t. suf. ment, acquisition, tive, ly, ness. L. *ac, ad, to; querere*, to seek. This seeks or gets by one's own exertion. Syn. Get, gather, procure, secure,—learning, knowledge, mental gain. (2) *Obtain*, v.t. suf. ment, able, ity; L. *ob, near, close to; tenere*, to hold—to get close enough to get hold of. This gets by our labours or those of others. (3) *Attain*, v.t., suf. ment, able, ity; L. *at, ad, to tangere*, to touch—to get within one's touch. We keep on acquiring, but we stop when we have attained, as it is the point arrived at. (4) *Gain*, n. v.t., i. suf. able, less, ing, ful, F. *gagner*, to get (as a profit), v.i.=to advance, get ahead, go forward. Syn. Gainful, profitable, advantageous, lucrative, remunerative, paying. (5) *Win*, v.t. L. *vincere*, to conquer, A-S *winnan*, to strive. This gets by striving, labouring, struggling, contesting. (6) *Earn*, v.t. Ger. *ernten*, to reap, harvest—to get by labouring. Syn. Earn, reap, deserve, merit. "They who have earned their fortune by a laborious and industrious life are naturally tenacious of what they have painfully acquired."—Blair.

Idea: To Let.

ADMIT; Receive; Accept; Allow; Permit; Suffer; Tolerate; Grant; Agree; Accede; Consent; Comply; Acquiesce; Concur; Coincide. (1) *Admit*, v.t. suf. table, ance, sory, sion, sive, sible, ity. Let into a place or the mind, as no well governed community will admit any deviation from good order. Syn. Admit, acknowledge, confess, concede, recognise, own, *i.e.*, as true. (2) *Receive*, v.t. to let by our own consent, either politely, rudely, or warmly. (3) *Accept* is to let with approbation, joy, pleasure. Syn. Welcome, entertain. (4) *Allow*, v.t. suf. able, ly, ness. This lets by positively granting, is voluntary, while admit is involuntary and negative in that it is simply not refused or prevented. Syn. Sanction, approve, ratify, countenance, warrant. (5) *Permit*, v.t. i. n. suf. ssible, ssive, ssion. This actively lets

while allow tacitly does so, as permit another to use his name. Syn. License, authorise, give liberty. (6) *Suffer*, v.t. i. suf. er, able, ance, L. *sub*, under, *ferre*, to bear, so what is suffered is let because it can not be avoided, *i.e.*, can not help himself. Syn. Undergo, endure, sustain, bear, experience, brook, submit to, take patiently, be resigned to. (7) *Tolerate*, v.t. suf. tion, able, ly, ance. L. *tolerare*, to endure, allied to *tollere*, to lift—to let an evil, then bear it, as there are some abuses in society necessary to tolerate if not very injurious, otherwise a greater abuse might result. (8) *Grant*, v.t. L. *credentia*, trust, belief—to let as a belief or trust, *e.g.*, two and two are four.

Contrary Syn. Ideas: insufferable, unendurable, unbearable, intolerable, insupportable, inadmissible,—disallow, prohibit, forbid, reject, disapprove, deny, refuse, prevent, hinder, interdict, inhibit, preclude, stop, thwart, frustrate, avert, anticipate, impede, obstruct, obviate, oppose, arrest, debar, barricade, contravene, defeat, repel, check, confront, withstand, resist, foil, baffle.

Idea: Some Good.

ADVANTAGE; Benefit; Utility; Profit; Help. (1) *Advantage*, v.t., n. suf. eous, ly. Lat. *ad*, to, *venire*, to come=some good coming to one according to his desires. It is chiefly extrinsic good, as honour, convenience, etc., *e.g.*, a large dwelling and a high position have their advantages. Syn. Gain, convenience, superiority, service, good, boon, blessing, benediction, excellence, upperhand, ascendancy. (2) *Benefit*, v.t., n. suf. ficial, ly, ciary. L. *bene*, well, good, *facere*, to do, *factum*, done=some good done, or made to one's wishes. It looks to the consequences of actions, events, etc., *e.g.*, he walks for the benefit of his health. Syn. Favour, good turn, behoof, interest, account, avail, kindness, grace, gift, boon, generosity, grant, largess, bounty, benefaction. (3) *Utility*, ise, v.t. L. *utor*, to use=the good which can be got from the use of a thing. Utilitarianism, the greatest good for greatest number. There is no utility in misused riches. We buy articles because of their utility. Syn. Production of good, intrinsic value, use, service, application, employment. (4) *Profit*, v.t., i. n., suf. able, ly, ness, L. *pro*, for, in behalf of, *facere*, to make=that which makes for one's good. It is properly, pecuniary gain or good. Syn. Gain, emolument, returns, remuneration, recompense, requital, repayment, wages, fee, salary, stipend.

Contrary Synonymous Ideas: disadvantageous, hurtful, injurious, harmful, prejudicial, detrimental, inconvenient, inferior, worse, curse. Unbeneficial, unfortunate, ungenerous, bad, ill, ill-turn, evil, unwholesome. Inutility, uselessness, fruitlessness—barren, sterile, unproductive, idle, vain, unserviceable, disserviceable. Profitless, unprofitable, unavailing, unproductive, loss, waste, squandering, ruin.

Idea: To Be Against.

ADVERSE; Contrary; Opposite; Inimical; Hostile; Repugnant. (1) *Adverse*, suf. ary, ly, ity; L. *ad*, to, *vertere*, to turn=to turn against. It takes in persons and things. Syn. Counteracting, conflicting, cross, thwart, contravening, unpropitious, countervailing, unfortunate, perverse, calamity, misfortune, sorrow, trouble, ill-luck, distress. (2) *Contrary*, adj. n., suf. ies, iety, ily, iness, iwise; L. *contra*, against. It regards plans, purposes, designs, etc., of persons, e.g., contra to expectation, facts contrary to description. Syn. Inconsistent, discordant, different, contentious, perverse, froward, wayward, stubborn, refractory,—variance, disagreement. (3) *Opposite*, oppose v.t., suf. tion, tionist, L. *op*, *ob*, against, in the way of; *ponere*, to put, set. It respects the relative nature and the situation of things, the contrast, as one thing placed over against the other, e.g., people of opposite opinions and tendencies can not pull together. Syn. Facing, antagonistic, contradictory, diverse,—oppose, combat, withstand, encounter, confront, resist, deny, oppugn, obstruct, bar, hinder, dispute, gainsay, object, except, contrast, reject. (4) *Inimical*, ly, ness, L. *in* not, *amicus*, friend=not a friend, against one. This acts directly to injury, e.g., criticisms inimical to liberty. A merchant is inimical to anything against trade. Syn. Unfriendly, ill-disposed, pernicious, hurtful, injurious, mischievous, damaging, deleterious, noxious, harmful, unfavourable,—animosity, enmity, ill-will, malevolence. (5) *Hostile*, ity, L. *host*, an army, *ilis*, relating to=relating to an army or belonging to an enemy. This refers chiefly to the conduct, temper, situation of persons, or bodies regarding public matters. Syn. Fighting against, warlike, enemy-like,—aggressor, foe, assaulter, invader, assailant, attacker, adversary, enemy, stormer, charger,—antipathy, hatred, aversion, ill-will, animosity. (6) *Repugnant*, ly, ance, L. *re*, back, *pugnare*, to fight=to fight back or against; repugn is the verb. This refers chiefly to things as against things. Syn. Irreconcilable, incompatible, distasteful, offensive, repelling, unwilling, reluctant, averse, incongruous, unsuitable, discrepant, jarring, disinclined, recalcitrant, clashing, colliding, crashing, impinging, discordant.

Idea: To Yield.

AFFORD; Impart; Supply; grant; give; furnish;—bestow; offer; communicate; spare; bear the cost of.

Idea: To Make Greater.

AGGRANDISE; augment; exalt; advance; dignify; ennoble; enrich; elevate.

Idea: Thing Sought After.

AIM; Object; End; View; Aspiration. (1) *Aim*, v.t. i.

n. Gaelic *amas*, hitting, marking, L. *aestimare*, estimate=the thing looked at with the mind or eye, to the attainment of which all is bent, "Oh, happiness! our being's end and aim."—Pope. It is good or bad as is the character of the person, attainable, or otherwise. Syn. Endeavour, design, intent, labour, effort, attempt, application, purpose, drift, tendency, scheme, course, tenor, direction, bearing, leaning, proclivity, attention, struggle, exertion. (2) *Object*, v.t., i., n. suf. ion, ive, ity, or ionable. L. *ob*, in the way of, towards, against, *jacere*, to throw=thing set before the mind or senses, e.g., it is foolish to struggle without an object. Syn. Final purpose, goal, mark, point, target, butt, teleology, finality, winning-post, destination. (3) *End*, n. It refers to the thing that ends the wishes and exertions of any one, is the ultimate object, the consummation. The right means must be taken to secure right ends (see p. 123. End justifies the means). It is sophistry to hold that the means taken are justified by the end. Syn. Consummation, completion, termination, conclusion, final condition, issue, consequence, result, finish, perfection, realisation, landing-place, haven, port. (4) *View*, v.t., i., n. L. *videre*, to see=the reach of the sight, and chiefly respects motives and opinions which may be correct, false, interested, or disinterested.

"Not present ill or joy the curse,
But future views of better or worse."—Pope.

Syn. Sight, survey, prospect, scene, vista, perspective, picture, sketch, notion, sentiment, opinion, judgment, impression,—behold, eye, scan, explore, contemplate, examine, consider, ponder. (5) *Aspire*, v. i. suf. ing, ation, ant, er. L. *a, ad*, to, after, *spirare*, to breathe, to sigh after, pant after. This sets something great before one's self. Our aspirations are directed to those things which we consider we merit or are entitled to. Not many aspire to a throne, but many aspire after honours, wealth, affluence, distinction, what is great, unusual, and sometimes improper.

"Aspiring to be gods, if angels fell,
Aspiring to be angels, men rebel."—Pope.

Syn. Longing, yearning, craving, hankering, ambition, itching, wistfulness, earnest desire, emulation, avidity, eagerness.

Idea: Mention Indirectly.

Allude; suggest; intimate; glance at; advert to; refer; hint; remark:—insinuation, innuendo, implication, inference.

Idea: To Get Hold of for Exploiting.

ALLURE; Tempt; Seduce; Entice; Decoy. (1) *Allure*, v.t. suf. ing, ment. F. *à leure*, to the bait or lure, to hold out a bait to catch an animal—to present something good,

pleasing, real or apparent, to the senses. It may be used in a good or bad sense. It draws by gentle means, *e.g.*, "June 26th, 1284, the rats and mice by which Hamelen was infested, were allured, it is said, by a piper to a contiguous river in which they were all drowned."—Addison. Syn. Attract, coax, persuade, wheedle, flatter, cajole, captivate, inviting, winning, inveigle. (2) *Tempt*, v.t., suf. ing, ly, er, ation. Lat. *temptare*, *tentare*, to touch, feel, try the strength of; frequentative of *tenere*, to hold. Tempt acts by direct and continued exertions to get hold of one, presenting reason and motives to effect decision, and trying the power of one's resistance. "The country has its allurements, the city its temptations." Syn. Try, test, prove, incite, instigate, prompt, goad, spur, induce. (3) *Seduce*, v.t. suf. ible, er, tive, ly, ness, tion, L. *se*, apart, aside, *ducere*, to lead—to lead aside or astray, and is used chiefly in a bad sense, *e.g.*, false art and charms are seductive from rectitude and duty's path. Syn. Mislead, corrupt, deprave, showy, specious, fair, plausible, colourable, deceptive. (4) *Entice*, v.t. suf. ing, ly, ment, O.F. *enticher*, to excite. To draw on by exciting hope or desire, *e.g.*, "There was a particular grove which was called the labyrinth where many were enticed to chase, but few returned with purchase."—Addison. Syn. Blandishment, soft words, flattery, fawning, coquetry,—mellifluent, siren, smooth, beguiling, gulling, duping. (5) *Decoy*, v.t., n. Ger. *koy*, a cage for birds—to draw into a place for getting into one's power, as a decoy-duck does. It is used in bad sense and has danger in the end. Syn. Entrap, ensnare, cozen, cheat, catch,—trap, pitfall, ambush, gin, strategem, guise, mask, pretence, pretext.

Idea: Uncertain in Meaning.

Ambiguous; dubious; indeterminate; indefinite; equivocal; enigmatical; vague; evasive, indistinct, uncertain, puzzling, perplexing, obscure, mystical, questionable, confused, sinuous.

Idea: Worthy of Love.

Amiable; lovable; pleasing; sweet; engaging;—delightful, kind, agreeable, cheerful, good-humoured.

Idea: To Be Friendly.

Amicable; friendly; peaceable; fraternal; brotherly; cordial; neighbourly; kind; kindly; sympathetic; congenial; sociable; well-disposed; well-inclined; hearty; companionable; conversable; accessible; genial; cognate.

Idea: To Enjoy One's Self.

AMUSEMENT: beguile; divert; entertain; recreation; pastime. (1) *Amusement*, amuse, v.t. suf. ing, ive, L. *a*, *ad*, to, *musa* one of the nine goddesses who preside over the arts,

also a song, meaning to allure the attention by anything as light and airy as a song. Amuse occupies the mind lightly, lulls it, kills time, and banishes thought. Some are amused at watching the motes in the sunbeams, Emperor Domitian was amused in killing flies. "Credulous people are easily amused by any idle tale, and thus prevented from penetrating the designs of the artful." Syn. Humour, gratify, please, charm, fascinate, delight, solace,—delude, deceive by false hopes or representations, gull, fool. (2) *Beguile*, v.t., suf. ing, ly, ment, prefix *be* is to change noun into a verb, *guile*, O.F. deceit. To deceive, to make one think what he has, he hasn't it. It makes us forget, and refers to memory and consciousness. Music, plays, scenery, variety, etc., beguile our misfortunes, and hours of labour. It is the result of amusement. The heaviness of a long journey is beguiled by cheerful conversation. Syn. Amuse, cheat, delude, deceive, trick, impose on, insnare,—sleight, juggle, freak, antic, vagary, whim, fancy, caprice, prank, sport, gambol, caper, frisk, frolic, jump about, play. (3) *Divert*, v.t. suf. ing, sion, L. *de*, from, apart, *vetere*, to turn—to turn the mind from an object. That which diverts produces mirth and laughter. It may be lively, active or tumultuous. Tricks of animals, comedy, pantomimes divert; punch and Judy shows and the like divert the ignorant. The Romans gave great shows to keep the people contented and governable. Diversion more concerns the youth, and the active, as fairs, exhibitions, racing, cricket, hunting, etc. Syn. Turn aside, draw away, exhilarate, enliven, gladden, inspirit, animate, rejoice, elate, cheer, invigorate, brace, vivify, quickening, exulting, triumphing, enrapturing, vitalise. (4) *Entertain*, v.t., i. suf. ing, ly, ment, L. *enter*, *inter*, among, reflexive, *tenere*, to hold, keep—to keep the mind fixed on one thing, to have pleasures among themselves. It acts on the senses as well as the understanding, and must be rational. It is mostly social and more intellectual, e.g., conversing entertains, thoughtful people are entertained. On the day of his death, Socrates entertained himself, discoursing with his followers, on the immortality of the soul. Theatres, concerts and the like entertain. Syn. Entertainment, hospitable treatment, feast, banquet, collation, reception, treat, festival, holiday, repast, regale, symposium, levee, fete,—hold, cherish, consider, show hospitality to, encourage, comfort. (5) *Recreation*, ate, v.t. suf. ive, *re*, again, *creare*, to make, to make over again. This pleasure consists in relaxing the mind from severe occupation, e.g., gardening recreates one who studies, company one who is busily engaged in commerce. Syn. Refresh, revive, relax, ease, renovate, renew, restore, recruit, reanimate, re-establish, refit, repair, reconstitute, recover, replenish, reinforce. (6) *Pastime*, n. F. *passe-temps*=to pass the time. It has respect to the

leisure hour, and alternates with diversion, sport, or simple amusement. It is mostly accidental, and is whatever serves to pass the time away agreeably. Syn. Play, games, trifle.

Idea: To Pledge for Performance.

Answerable; amenable; responsible; accountable; liable; bound; subject to.

Idea: Lack of Feeling.

APATHY, insensibility, indifference, unconcern, unfeelingness, stoicism, coldness, phlegm, disinterestedness, frigidity, dispassionateness.

Idea: To Excuse.

Apology, excuse, vindication, defence, justification, plea, explanation,—exculpate, absolve, pardon, extenuate, palliate, exempt, let off, uphold, maintain, exonerate, acquit, clear, release, free, forgive, discharge, overlook, condone, mitigate, soften, cloak, cover, release.

Idea: A Taking by the Mind.

APPREHEND; understand; comprehend; conceive; suppose; imagine; fancy. (1) *Apprehend*, v.t., i. suf. sive, ly, sion, ible. It is the first effort of the mind, *i.e.*, taking an idea, and may be quick or dull. It is the lowest form of belief. Syn. Cognise, perceive, catch, believe, fear, suspect, take hold of, see, note, observe, discern, feel, descry, behold. (2) *Understand*, v.t. i. suf. ing. The mind has taken things in so well that there is a free use of the reasoning faculties, so that the relation between cause and effect is seen, likewise the adaptation and fitness of things to each other, *e.g.*, that which is expressed in plain terms is understood. Syn. Recognise, know, interpret, decipher, construe, render, translate, define, elucidate, expound, make clear, analyse,—understanding, knowledge, notion, idea, intellect, mind, sense, reason, brains. (3) *Comprehend*, v.t. suf. sible, ly, ity, sive, ly, ness. L. *com, cum*, with, together, *præhendere*, to seize, grasp, take. This is a more extensive use of the mind than the two preceding words, and takes in everything together, weighing all and drawing conclusions by reasoning. Understand applies to practical matters, comprehend to theoretical, speculative. Syn. Comprise, embrace, include, judge, decide, conclude, reckon, consider, deliberate, determine,—comprehensive, extensive, wide, ample, inclusive. (4) *Conceive*, v.t., i. suf. ing, able, ly, ness; concept, ion, tive. L. *con, cum*, together, *capere*, to take—to put together in the mind, to form an idea in the mind, *e.g.*, one first conceives a plan then perfects it. It is the product of reflection and combination of what has been apprehended. Syn. Devise, project, concoct, scheme, plan, contrive, invent, excogitate, originate, brew, hatch, plot, intrigue, machinate, forge, fabricate, incubate. (5) *Suppose*,

v.t. suf. sion, suppositional, L. *sub, sup*, under, instead of, *ponere*, to put=to put one mental taking instead of another. It refers to things existent only in the imagination, and admits of some doubt, as it lays down without proof. Syn. Presume, assume, conjecture, surmise, guess, divine, reckon, postulate,—theory, hypothesis, speculation, calculation, estimation, uncertainty. (6) *Imagine*, v.t., i. suf. ation, tive, ness, imaginable, ly, L. *imago*, likeness, *imaginare*, to picture a likeness of. Both the improbable and the impossible may be imagined. Syn. Picture, fancy, paint, draw, portray, depict, represent, figure, sketch,—imaginary, unreal, false, visionary, chimerical,—imaginative, poetical, creative, inventive, dreamy,—imagery, mental pictures, similes, tropes, metaphors, false ideas, phantasms, dreams. (7) *Fancy*, v.t. ful, ly, ness. Gr. *phainein*, to appear=to figure to one's self, and is engaged mostly on trivial and light objects, is the result of disordered state, its products are real and unreal according as chance directs. The imagination seeks out true resemblances, and soars above common objects, engaging in full play the intellectual powers. Syn. Wish, desire, like, think,—fondness, inclination, taste, whim, conceit, crotchet, fantasy, freak, notion,—fantastic, odd, queer, notional.

Idea: Attended with much Labour.

Arduous, hard, trying, laborious, painful, exhausting, difficult, intricate, toilsome, tiresome, onerous, fatiguing, indefatigable, wearisome, tedious, irksome, heavy, responsible, operose, dreary, burdensome, troublesome.

Idea: To Get at what is True.

ARGUE; Dispute; Debate; Evince; Prove; Evidence; Reason. (1) *Argue*, v.t., i. suf. ment, mental, tation, tative, L. *aguere*, to make clear=to make it clear that a thing is true or false by adducing reasons or proofs. An argument serves for defence, and is either strong or weak. We explain the reasons and proofs in our support. We confute arguments by showing their fallacy, while refute relates to practical and personal, *e.g.*, an accusation, calumny, slander, etc., are refuted by showing the innocence of the party attacked. Syn. Expostulate, elucidate, demonstrate, establish, discuss, show, confirm, ratify, verify, substantiate, make good, corroborate, support, maintain, sustain, defend. Rationale is a detailed explanation of the grounds or reasons of a fact, or principle. (2) *Dispute*, v.t., i., n. suf. ant, ation, ative, atious, ly, ness, L. *dis*, apart, from, *putare*, to think=to think differently, to assert a different opinion as to the truth of a thing. We call into question a statement, by putting forward an objection to it. Some dispute for victory and dispute's sake. Syn. Question, object, except, controvert, contest, doubt, impugn, differ, deny, oppose, contra-

vene, demur, contradict, gainsay, combat. (3) *Debate*, v.t., i., n. *de*, down, *batuere*, to beat or fight—to contend for or against in beating down that which is false or true. It implies a crowd or many, with clashing and opposing opinions. Syn. Contend, contest, wrangle, altercate,—controversy, strife, squabble, jangle, sparring. (4) *Evince*, v.t., suf. ible, ive, L. *e*, out, fully, *vincere*, to overcome, conquer—to bring the truth out so clearly to light that it overcomes all doubt, *e.g.*, "The tenor of a person's conversation may evince the refinement of his mind and the past of his life."—Crabb. Syn. Make evident, manifest, show, evidence, exhibit, expose, establish. (5) *Prove*, v.t., i. L. *probare*, to test, try, examine; *probus*, good—it has been tried by experience and found true, and thus made good. It stops all discussion. Proofs are positive and clear, and invalidated. Syn. Sound, true, valid,—try, test, examine, sift, scrutinise, investigate. (6) *Evidence*, v.t., suf. ent, ly, tial, ly, L. *e*, *ex*, out, *videre*, to see—to see throughout all of it. This requires no great effort or stretch of the mind to perceive, *e.g.*, it is evident two straight lines will not meet. Obvious and Evident: the first requires no effort of mind to understand as the matter presents itself in the way of our view, and proves itself, *e.g.*, two and two equal four is obvious, likewise, the whole is greater than its parts; the second is evident when it is clearly proved, and witnesses eye and ear are brought in. Syn. Evident, visible, discernible, perceptible, clear, apparent. Obvious, patent, palpable, explicit, open, distinct, conspicuous, incontestable, notorious, manifest, public, glaring, unquestionable, overt. (7) *Reason*, n. suf. able, ly, ness, L. *reor*, I think, *ratio*, reckoning—the thing thought or believed in support of another thing as true. In questions of belief and practice, reasons are adduced. Doctrines, heresies, etc., are attacked by a course of reasoning. Syn. Motives, cause, ground, principle, consideration, object, design, purpose, aim, inducement, account, incentive, instigation, spur, incitement.

Idea: To Cheat out of One.

ART; cunning; deceit; fiction; trick; finesse; stratagem. (1) *Art*, suf. ful, ly, ness, istical, ly, ifice, L. *ar*, to fit, *ars*, skill—to put so well together that it gains credence. It implies circumvention and artificial means to secure an end. Youngsters tell their stories so artfully as to impose on the most penetrating. Artificial is *ars* plus *facere*, *ficere*, to make—made up by art, *e.g.*, a ringlet is artful, but the hair very likely is artificial. Artifice is made up by art to cheat one. The opposite to artful is unskilful; to artificial is natural. In a good sense art means the application of knowledge, power, rules, or laws to practical purposes, animals use art in fighting those of greater strength. Syn. Skilful,

ingenious, dexterous, ready, contriving, expert, practised, adept, clever, able, inventive, well adapted, versed, prompt, handy, scheming, quick,—ingenuity, knack. (2) *Cunning*, adj., n., suf. ly, ness; Mid English *cunnen*, to know. It is thoughtful and knowing, also uses disguise in carrying out its plan, has self always in view. Animals are cunning when they conceal their plans in obtaining their desires, using, as it were, underhand, manœuvring. Syn. Sly, wily, crafty, shrewd, subtle, guileful, tricky, knowing, insidious, arch, roguish, astute, knavish, acute, sharp. (3) *Deceit*, n. suf. ful, ly, ness, deception, tive, tious, deceivable, deceive, L. *de*, from, away, *capere*, to take—to take away from one unawares. Low, ignorant and weak people use deceit, its means and end are base. It practises falsehoods and lies upon others. Syn. Mislead, impose upon, cheat, ensnare, entrap, swindle, delude, misguide, pass off, palm upon, circumvent, gull, defraud, rob, diddle, chouse, dupe, fool, bamboozle, hoodwink,—deceitful, fraudulent, treacherous, knavish, designing, illusory,—deceit, duplicity, double-dealing, hoax, cant, trick, gammon, cozen, covin, collusion, shift, hypocrisy, mountebankery, quackery, cheater, cajolery,—impostor, humbug, rogue, juggler, charlatan, sharper. (4) *Fiction*, fictitious, L. *fingere*, to feign—made up, is opposed to real, and has no foundation of truth in it. Fiction is an invented story. Beggars tell fictitious tales of affliction to move compassion and get money. Syn. Feign, force, fabricate, counterfeit, dissemble, affect, pretend, simulate, sham, invent, devise. Fiction, figment, novel, romance, fable, feint, falsehood. Fictitious, false, unreal, not genuine, supposititious, spurious, feigned. (5) *Trick*, suf. ery, ish, ness, ster; Dutch (*s*)*treak*, a prank, Ger. (*s*)*trèich*, a stroke—to stroke or pat one on the back to get something out of him, and cheats rather more the senses than the understanding. “Men without honour or honourable means of living are apt to practise various tricks to impose upon others to their own advantage.”—Crabb. It has a dishonest intent. There are many tricks of the trade. If a trick is innocent, it amuses, as sleight of hand. Syn. Impostion, fraud, sleight, legerdemain, cheat,—trickish, tricky, pranky. (6) *Finesse*, v. i, n. L. *fnus*, fine; F. *fin*, subtlety or mental acumen. It is a cheat in which art and cunning are combined in managing an affair, and mixes concealment, falsehood, invention and knowledge. Diplomats mostly use finesse in their negotiations. Syn. Subtlety, smoothness, acuteness, shrewdness, sagacity, ingenuity, craftiness, cleverness. (7) *Stratagem*, suf. ist, y, ical, ly, Gr. *στρατηγός strategos*, a general, leader of an army. It is a cheat or artifice, especially in war, and displays art in plotting, and inventing a disguise to obtain a given end. Any one may use strategy, a writer in surprising his reader. “The

stratagems and tricks of little hearts." A well-timed stratagem to surprise the enemy gives military advantage. Syn. Manœuvre, dodge, ruse, lure, wile, evade, elude.

Contrary Synonymous Idea: Artless, simple, plain, naive, true, unskilful, unlearned, unsophisticated, credulous, silly, inexperienced, ignorant, green, raw. Stupid, dull, sluggish, obtuse, blunt, unintelligent, stolid. Honest, candid, open, sincere, undesigning, faithful, loyal, fair, just, right, straightforward, ingenuous, frank, undisguised. Unfeigned, real, genuine, actual, authentic, substantial, veritable, positive. Not tricky, conscientious, scrupulous, high-principled, honourable, punctilious. No finesse, open, public, above-board. Non-strategical, square-fighting, equal, same, alike.

Idea: Give as a Cause.

Ascribe, assign, impute, attribute, fix, consider as due, charge.

Idea: To Injure Character or Reputation.

ASPERSE; Detract; Defame; Slander; Calumniate. (1) *Asperse*, v.t. suf. er, ion, L. *a, ad*, to, *spagere*, to sprinkle, scatter—to stain one's character by indirect representations, by implying something real, bad, or supposed, *e.g.*, to speak slightly of someone and insinuate something against his conduct, as not upright, his motives as not pure. Syn. Foully speak of, falsely mention, insinuate, hint, slight, allude to, suggest, imply, glance at. (2) *Detract*, v.t., i., ion, ive, or, L. *de*, from, *trahere*, to take—to take from another that which is his due or which he desires to keep, especially the merit from any action, *e.g.*, he is charitable, but his motives are gain. Syn. Lessen, disparage, depreciate, undervalue, decry, underrate, derogate from, underestimate, lower, degrade. (3) *Defame*, v.t., suf. er, ation, tory, L. *de*, away, from, *fama*, report, *diffamare*, to spread abroad a bad one. It operates openly and adduces a serious charge against one's character. It publishes injuriously to one's good name. Syn. Libel, traduce, accuse falsely, belie, dishonour, disgrace, maliciously to publish. (4) *Slander*, v.t., suf. er, ous. In this, we spread abroad what we hear, and do not stop to ascertain whether it is true or false. It exposes another's faults behind his back. Syn. Malign, vilify, harm, injure, abuse, run down, reproach, hurt, maltreat. (5) *Calumniate*, v.t., suf. or, ion, ious, calumny, L. *calumnia*, false accusation. It knowingly makes detrimental matter and spreads it abroad. "The best way to silence calumny, says Bias, is always to be exercised in such things as are praiseworthy."—Addison. Syn. Calumny, evil-speaking, back-biting, lying, tattle.

Idea: Constant in Application.

Assiduous, unwearied, sedulous, persevering, indefatigable, diligent, attentive, laborious, unintermitted, constant, industrious, busy.

Idea: Place of Safety.

ASYLUM; Refuge; Shelter; Retreat. (1) *Asylum*, Greek *ασυλον* *a*, privative, *sylé*, right of seizure, of plunder = a place exempt from plunder, seizure. Syn. A sanctuary, shrine, refuge, stronghold, escape. Shelter, shield, cover, protection, guard, haven, harbour, covert, security, safe-keeping. Retreat, background, haunt, den.

Idea: To Do Violence to.

ATTACK; Assail; Onset; Encounter; Charge. (1) *Attack* may be simple violence offered without producing any result. A public man's reputation is attacked by reproaches and censures. Robbers attack. It may be slight and indirect. Syn. Inroad, charge, fight. (2) *Assail*, v.t., suf. ant, able, L. *as*, *ad*, to, *salire*, to leap, rush forth; *saltus*, leap = assault which makes with blows and weapons a sudden and vehement attack or leap upon. Assail is less vigorous. To capture a fort by assault. Syn. Fall upon, onslaught, assault, descent, aggression, thrust, storm. (3) *Onset* begins the battle, first brunt. (4) *Encounter*, v.t., n., L. *en*, *in*, in, *contra*, against = violence coming against violence. Syn. Confrontation, sudden meeting, engagement, combat, fight, collision, clash, concussion, shock, conflict. (5) *Charge*, a furious attack by cavalry.

Idea: Something Set About to be Completed.

ATTEMPT; Trial; Endeavour; Effort; Essay; Undertaking; Enterprise. (1) *Attempt*, L. *tentare*, to try. It sets about a thing with desire of succeeding or effecting. Syn. Seek, strive. (2) *Trial*, F. *tenter*, to stretch = to stretch the power, i.e., to set about to see the result and uses both the senses and understanding, e.g., the thief tries every bolt, lock and fastening to find out where he can easiest get entrance. Syn. Trial, testing, examination, experiment, proof. (3) *Endeavour* is a continued and repeated attempt, implying partial failure. Syn. Labour, struggle, aim, pains, contention. (4) *Effort*, L. *ef*, *ex*, out, forth, *fortia*, strength = strength put forth or power required in an attempt. Syn. Exertion, strain, strength, force, might, power, puissance. (5) *Essay*, L. *exagium*, a weighing or trial of weight. It is an imperfect attempt, or attempt to execute something difficult, is mostly intellectual. Syn. Tract, dissertation, disquisition, brief discourse. (6) *Undertaking* is mostly private and requires thought and judgment in the many parts composing it. Syn. Engage in, embark in, enter upon, — promise, adventure, risk, stake. (7) *Enterprise*, suf. ing, L.

enter, inter, among, *predere*, to take in hand. A thing set about to be done by many, is generally public and for some great general or national end. Resolution, perseverance, and personal sacrifice are required in enterprises.

Idea: Money Loving.

Avaricious, miserly, parsimonious, greedy, grasping, close-fisted, sordid, saving, cupidity, covetousness, penuriousness, sparingness, frugality, avidity, hankering.

Idea: Move to Action.

AWAKEN; Excite; Provoke; Rouse; Stir up. (1) *Awaken* is to arouse from sleep, and is done by gentle action, hence tender feelings are awakened. "We are awakened from an ordinary state by ordinary means."—Crabb. Syn. Kindle, light, ignite, stimulate. (2) *Excite* is to call out of a state of rest and takes in generally, the passions. Emulation is excited among students by competition; rebellions, commotions, etc., are excited by the activities of individuals. Syn. Incite, inflame, animate, agitate, disturb, instigate, urge, goad, incense, enrage, ferment, flurry, heat. (4) *Provoke*, L. *pro*, forth, *vocare*, to call—to call forth into action. This chiefly refers to the calling into action the angry passions, as seen in the looks, words, and actions. Syn. Exasperate, infuriate, enrage, irritate, offend, anger, vex, annoy, affront, insult, madden, embitter, exacerbate, displease. (5) *Rouse*, O. Swed. *rusa*, to rush—to rouse a sleeper by sudden movement. "We are roused from an extraordinary state by extraordinary means. Oppression and tyranny mostly rouse the sufferers to the sense of their injuries."—Crabb. Syn. Startle, alarm, shock, shake, frighten, stun, astound, stagger, confound, amaze. (6) *Stir up*, moves to action from an ordinary state to an extraordinary one. "Nothing is calculated to stir up the rebellious spirit of men as the harangues of political demagogues."—Crabb.

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Idea: Superfluous Idle Talk.

BABBLE; Chatter; Prate. (1) Babble, v. i., n. from *ba-ba* imitative of a child's effort to talk. In adults it is unintelligibly and imperfectly uttering words. Self-important men mostly babble, women chatter. To stand up and babble to a crowd in an ale house. (2) *Chatter*, v. i., n., er, chatty, chat, v. i. monkeys and birds, especially sparrows chatter, also parrots and magpies. This utters the words rapidly and indistinctly, and is self-conceited, desirous to display volubility, caring not to be understood, just so heard. Chat may be used in a good sense, as chat the hours away.

(3) *Prate* and *prattle*, from the Dutch *praat*, tattle, Ger. *prasseln*, cackle, *le* added to *prate* is frequentative. This talks much and to no purpose, and is the practice of children, *prate* being the consequence of childish ignorance and assumption, *prattle* of unaffected gayety and unsophisticated mind. Syn. Babble, twaddle, blab, piffle, rot, nonsense, rubbish. Chatter, jabber, gabble. *Prate*, *prattle*, tattle, gossip, tell-tale,—idly talking, newsmongering.

Idea: Lack of Good Qualities.

Bad, evil, ill, hurtful, injurious, unwholesome, wicked, depraved, abandoned,—dishonest, unfair, vile, sorry, mean, shabby,—unlucky, unfortunate, unwelcome, wrong, iniquitous, cross, surly, ugly, baneful, detrimental, noxious, pernicious, heinous, nefarious, villainous, unholy, criminal, atrocious, vicious, profligate.

Idea: To Upset.

BAFFLE; defeat; disconcert; confound. (1) *Baffle* v.t., F. *baffler*, disappoint=elude by shifts and turns, hence upset mentally, also refers to plans, etc., as art, skill, perseverance, baffle. "When the mind has brought itself to close thinking, it may go on roundly. Every abstruse problem, every intricate question, will not baffle, discourage or break it."—Locke. (2) Defeat, v.t., n., L. *de*, to, *facere*, to do=to undo. This also refers to arguments, as when the opponent is stronger in reasoning, and more just in sentiment. (3) *Disconcert*, v.t., suf. tion, L. *dis*, apart, *con*, *cum*, together, *certare*, to strive—to upset united striving, break up the harmonious progress of. (4) *Confound*, L. *con*, *cum*, together, *fundere*, to pour—to upset so as to jumble all together, to mix in general disorder. Confound and disconcert, take in both the thoughts and feelings, e.g., awkward situations disconcert, the visitation of Heaven confounds. Syn. Baffle, balk, frustrate, elude, foil, unsettle, thwart, hinder, cross, traverse, disappoint, escape from, disarrange, abash. Defeat, undo, overthrow, overturn, vanquish, beat, conquer, checkmate, discomfit, rout, worst, overpower, scatter. Disconcert, discompose, disturb, disorder, derange, agitate, ruffle, disorganise, break up. Confound, confuse, mix, mingle, abash, perplex, embarrass, bewilder, dismay, astonish, ruin, puzzle, distract, mystify, daunt, paralyse.

Idea: A Lawless Fellow.

Bandit, brigand, robber, outlaw, freebooter, highwayman, plunderer, pillager, depredator, thief, buccaneer, marauder, corsair, rover, looter, pilferer, pickpocket, filcher, purloiner.

Idea: To Fight.

Battle, combat, fight, engagement, action, encounter, contest, struggle, conflict, scrap, scuffle, duel, skirmish, brush, fray, affray, contention, broil, feud, strife, altercation,

bickering, sparring, pummelling, thumping, thrashing, pounding, beating.

Idea: A Showy Trifle.

Bauble, trinket, plaything, gewgaw, gimcrack, toy, kickshaw, trifle, bagatelle, straw, bubble.

Idea: Come to Pass.

Befall, bechance, overtake, betide, occur, take, place, supervene, happen, present itself.

Idea: To Depend on as True.

BELIEF; Faith; Trust; Credit. (1) *Belief*, n., believe, v.t., i., able, er, ing, ly. See *Pisteis*, pp. 371-80. Lat. *libet*, it pleases—the pleasure or assent of the mind. Belief is passive and does not extend beyond the assent of the mind to any given proposition that it is true. (2) *Faith*, n., suf. ful, ly, ness, less, ly, ness. Lat. *fides*, belief—active, belief, because it impels to action because it believes a thing to be true, e.g., “faith will remove mountains,” not belief. Ignorant people have faith in the nostrums of their class. (3) *Trust*, v.t., i., suf. ily, iness, Icelandic *traust*, confidence, protection; old Ger. *thruven*, to hold true—to depend upon as true. Trust looks forward and credit backward, the one is future, the other is past. Trust in God does away with all anxiety for the future. We credit the news as good, and trust it will not turn out bad. (4) *Credit*, n., v.t., suf. able, ly, ity, creed, ulous, ly, ness, ity, credent, credible, ly, ity, credenda (truths to be believed), L. *credere*, to believe. Credit reposes on the authority of one or more persons. “With the bulk of mankind assurances go farther than anything else in obtaining credit; gross falsehoods pronounced with confidence will be credited sooner than plain truths told in an unvarnished style.”—Crabb. See also p. 248. Quintillian, “persuasion.” The events of life are given credit according to the standing and authority of the narrator. Syn. Belief, regard as true, think as true, agree, assent, acquiesce, admit, concede, persuade—Faith, fidelity, constancy, promise, engagement,—sincere, honest, true, loyal, attached, conscientious, feal. Trust, reliance, hope, expectation, dependence, stay, staff, confidence. Credit, reputation, esteem, regard, honour, merit, influence, standing,—credulity, silliness, gullibility, stupidity, simplicity, easiness to credit on the slightest evidence, easiness to be imposed upon.

Contrary Synonymous Ideas: Disbelief, scepticism, doubt, unbelief, hesitation, dubiety, question, scruple, wavering. Faithless, perfidious, treacherous, deceptive, false, disloyal, false-hearted, traitorous,—infidelity, unfaithfulness. Distrust, mistrust, suspect, fear, apprehend. Discreditable, mendacious, story-telling.

Idea: Doing Good.

BENEFACTION; Beneficence; Bountifulness; Generosity; Munificence; Liberality; Benevolence; Benefit; Benignity; Civility; Good Office, Humanity; Kindness; Tenderness; Service. (1) *Benefaction*, L. *bene*, good, *facere*, to do. The benefactor uses his influence, counsel and money in his good actions for others. (2) *Beneficence*, is generic and covers all that is done for the good of others. God is beneficent in constantly protecting us. (3) *Bountiful*, L. *bonus*, good. It is a mode of action or sentiment. God is bounteous in giving some more than others of this world's goods. (4) *Generosity* is a mode of action or sentiment. "There never was a heart truly great and generous that was not also tender and compassionate."—South. (5) *Munificence* is also a mode of action or sentiment. Lat. *munus*, present, *facere*, *ficere*, to make—to make presents. The quality may savour of ostentation or dignity, e.g., the munificence of a monarch is seen in the presents he sends to another through his ambassadors. (6) *Liberality* is the mode of action shown in the warmth of heart and expansion of mind. It does not stoop to inquire the reason, but gives when occasion arises. (7) *Benevolence*, L. *bene*, well, *volo*, I wish. It wishes happiness to everyone and is pleased when it can act. (8) *Benefit* relieves actual necessity, and usually comes from superiors as favours also do. (9) *Benignity*, L. *bene*, well, *gignere*, to be born=well born. This is associated with power to do good, and is attributed to stars, princes, monarchs. The good fortune some have is ignorantly assigned to the influence of a star instead of to the bounty of God. (10) *Civility*, L. *Civis*, citizen, is what one citizen will do as a good to another, and may therefore be between strangers. (11) *Good Office*, is good done between those who are equals, one's credit, influence and mediation are brought into play. (12) *Humanity*, *humanus*, belonging to man. Wherever man is in distress, humanity flies to relief. (13) *Kindness*, Mid English *Kinde*, native of the land. It is good done mostly between those who are known to each other, and is fitted for social beings. All can show kindness and all are pleased to receive it. (14) Service comes from inferiors or equals. (15) *Tenderness*, L. *tenuis*, soft, thin. It is chiefly between those who are close and dear. Syn. Benefaction, grant, donation, endowment, gift, bequest, gratuity, boon, alms, largess, present. Beneficence, charitable, profitable, helpful. Bounty, goodness, fulness, abundance, plenteousness. Munificence, princeliness, magnificence, splendiddness, superbness. Generosity, disinterestedness, open-heartedness, magnanimity. Liberality, catholicity, warmth, cordiality. Benevolence, good-will, goodness, benediction, good-disposition. Benignity,—benign, gracious, propitious, favourable, con-

descending. Humanity, humanitarianism, mankind, philanthropy, sympathy, compassion. Kindness, fellow-feeling, hospitality, obligingness. Service, homage, marked respect, deference. Tenderness, pity, softness, sensitiveness.

Idea: To Influence the Mind.

BENT; PREPONDERATION; Bias; Inclination; Prepossession; Prejudice. (1) *Preponderation*, suf. ate, v. i., t., ant, ance, ing, Lat. *pre*, before, *pondus*, weight—an extra weight put in the scales beforehand. This preponderation may be to influence either in a good sense or bad. (2) *Bent*, bend, v.t., i. n., Icel. *benda*, to stretch a bow by putting a string to it. Bent applies to the will, affection and power in general. (3) *Bias*, n. suf. ed. F. *biais*, a weight fixed on one side of a bowl to turn its course the way towards which the bias leans. Lat. *bifacem*, squinting, one looks sidelong. Bias refers to the state of mind as leaning to this side or that, determining thereby one's feelings or opinions. See p. 209 "feel in their bones." One's feelings or affections may bias, but not pervert his judgment and fairness. (4) *Inclination*, incline, v.t., i., suf. able, L. *in*, towards, *clinare*, to lean—to lean towards. It respects the state of feelings. (5) *Prepossession*, prepossess, v.t., ing, L. *pre*, beforehand, *possidere*, to possess—to take possession of the mind beforehand. It refers to the feelings and is a weak kind of bias, and may be favourable or unfavourable, good or bad. (6) *Prejudice*, n., v.t., suf. cial, ly, L. *pre*, beforehand, *judicare*, to judge—to judge before hearing the merits, or before trial or examination, and supposes something unreal or false which misleads the mind or judgment.

Syn. Bend, lean, incurvate, swerve, sway, direct, inflect, stoop, deviate, divaricate, swing, turn, wield. Bias, propensity, predisposition, partiality, tendency, proclivity, proneness, course, drift,—interested, one-sided, unfair, affected, selfish. Inclination, leaning, direction, aptitude, tenor, bearing. Prepossessing, inviting favourable opinion, attracting, winning, captivating, fascinating. Prejudice, predilection, prejudgment, preference,—warp, distort, pervert, twist, misrepresent, corrupt, wrest, wind,—prejudicial, hurtful, injurious, damaging, mischievous, detrimental, harmful, baneful, pernicious.

Idea: To Signify.

Bespeak, prearrange, indicate, imply, betoken, foreshow, mark, denote, portend, prognosticate, proclaim, manifest, augur, presage, forebode, foretell, predict.

Idea: To Stop the Growth Of.

Blight, wither, shrivel, nip in the bud, dry up, waste, droop, perish, parch, shrink, dwindle, scorch, roast, ruin, hang down, languish.

Idea: To Do Away With as Undesirable.

Blot out, wipe out, erase, scratch out, cancel, obliterate, efface, delete, expunge, extinguish, annihilate, destroy, quench, extirpate, abolish, eradicate, exterminate, kill, carnage, slaughter, massacre, butcher, slay, murder, assassinate.

Idea: To Break Open.

Break, tear, rend, split, burst, crack, sever, sunder, divide, separate, shiver, shatter, snap, pop, explode, cleave, bisect, disunite, rive, rupture,—breach, rent, chasm, aperture, infringement, violation, gap, interstice, crevice, hiatus, division.

Idea: To Bring into Existence.

Breed (*brédan*, nourish, Dutch *broeden*, to brood), engender (L. *en*, in, *generare*, to generate=to lay the seed in for production, produce immediately, as cause and effect).

Syn. Breed, incubate, hatch, brew, foment, bring up, nourish, foster, nurture,—train, educate, teach, instruct, quicken, scheme, concoct, encourage, race, breed, offspring, progeny, issue, root, family. Engender, generate, cause, occasion, produce, beget, bring forth, create, form, make, conceive, contrive, fructify, fecundate, father, procreate, propagate, originate, bear, begin, constitute, mould, fashion, invent, frame,—the prime mover, prime cause of existence, author, parent, fabricator.

Idea: To Bridle.

Control, master, check, curb, repress, subdue, govern, manage, rule, conquer, stop, impede, hinder, restrict, quell, tame, subjugate, dominate, command.

Idea: Defence.

Bulwark, rampart, fortification, redoubt, outwork, bastion,—security, guard, fort, fortress, stronghold, safety, shield, sentry.

Idea: What one Does.

BUSINESS; Occupation; Employment; Engagement; Avocation; Trade; Profession; Art; *Official*. (1) *Business*, busy, Dutch *bezigen*, to use, employ, *bezig*, active. Business is general and takes up one's time, talents and interest. One pursues a business. (2) *Occupation*, occupy, L. *oc*, *ob*, upon, *capere*, to seize=to lay hold upon, hence does from choice, as he has a full portion of business without any pressure. (3) *Employment*, Gr. *ἐμπλέκω empleko*, that which fixes a person=employment fixed for one, as a labourer is employed, and may be in idle diversion of thought or idle pursuit, as pick up logs carry them to one place, then bring them back, to the same place, and do it again. (4) *Engagement*, engage. French, *engager*, to pledge=to bind as a pledge. He who is engaged cannot be otherwise employed, as for instance curiosity, gratification, social pleasures, football, cards, theatres, etc. (5) *Avocation*, L. *a*, *ab*, away, *vocare*, to call=

business which calls one away from his regular business. (6) *Trade* chiefly buys and sells, are shopkeepers, retailers. (7) *Profession*, al, ly, L. *pro*, before all, publicly, *fiteri, fateri*, to declare,—to declare publicly what one does. This implies special skill and learning, such as physicians, solicitors, etc. (8) *Art*, L. *ar*, to fit=skill in putting agreeably and properly together, as do musicians, painters, etc. (9) *Official*—all who form the official class in filling public charges for the benefit of others.

Syn. Business, pursuit, activity, livelihood, subsistence, maintenance, support, transaction, affairs, matter, living,—busy, industrious, assiduous, engrossed, active, diligent. Occupation, holding, tenure, use,—fill, take up, cover, hold. Employment, work, service, labour,—employ, use, hire, commission, make use of, intrust, enlist,—employee, hiring, wage-earner. Engagement, promise, word, pledge, assurance, obligation, commitment, compromising, committal. Trade, traffic, barter, commerce, dealing, exchanging, buying, selling, bargaining, purchasing, interchange, reciprocity. *Contrary Synonymous Ideas*: Unbusinesslike, unoccupied, vacant, free, easy, leisurely, convenience, spare-time, ease, quiet. Unemployed, vagrant, strolling, roaming, straying, roving, rambling,—wanderer, beggar, tramp, vagabond, mendicant, pauper. Disengaged, free, loose, released, relieved, untied, at liberty. Tradeless. Professionless. In-artistic. Inofficial.

Idea: Pertaining to the Head.

Capital, chief, principal, leading, controlling, prominent, cardinal, important, pre-eminent, first, prime, perfect, paramount, supreme, highest, superior, foremost, ruling, best, predominant, greatest, most advanced.

— C —

Idea: The Why or Source of a Thing.

CAUSE; Reason; Motive; Will. (1) *Cause*, n., v.t. suf. ation, al, ity, less, ly. L. *casus, cadere*, to fall—the thing falling or happening before another as the source of its being. See pp. ix., xxiii. There is a necessary connection between cause and effect. Whatever gives birth to another thing is in nature the adequate cause of it. "Causes are for things, reasons for actions; causes are natural, reasons are logical; causes are hidden or evident, reasons are true or false; cause produces effect, reason produces a conclusion."—Crabb. (2) *Reason*, n., v.t., i. suf. able, ly, ness, ing, er, L. *reor*, I think—the exercise of thought, especially in drawing inferences from facts and premises. Whatever one does, he should give a sound reason for it. The same relation

between cause and effect does not exist between reason and conclusion morally speaking, for some will not believe who have reason to believe, nor accede to reasons which conduce to right belief. "Forcible reason in strong language produces conviction." (3) *Motive*, L. *movere*, to move, set in motion, stir,—the thing which moves one to action, different from cause and effect, because every motive is not attended with action, nor is the action sometimes in accord with the motive. (4) *Will*, v.t. i., n., ing, ly, ness, wilful, ly, ness, L. *velle, volui*, I will, I chose, I wish. The will impels to execution or action because we do not will anything which we cannot execute. The will should be under the direction of reason, or mischief may result.

Syn. Cause, origin, source, spring, creator, agent, producer, fountain, agency, efficiency. Reason, ground, understanding, argument, rationale, consideration, account, judgment. Motive, inducement, incentive, incitement, spur, stimulus, prompting, impulse, constraining influence, push, momentum, instigation, encouragement. Will, volition, determination, choice, election, wish, desire, preference, option.

Idea: To Be Real or Sure.

CERTAIN (1. *certus*, from *cernere*, to see, perceive—seen, hence real), actual, fixed, established, positive, settled, determinate, unquestionable, undoubted, plain, sure, confident, constant, unfailing, genuine, categorical, confirmed, indisputable, incontestable, indubitable, infallible, unerring.

Idea: Happening Independent of our Intentions.

CHANCE. L. *cadentia*, that which falls out especially favourable, *cadere*, to fall=happening apparently without cause. What has happened, the chances are will happen again. *Fortune*, Lat. *fors*, chance, is blind, forms plans and designs, but is chanceful in hitting this or that one with its good or evil. *Fate*, Lat. *fari*, to speak—that spoken or decreed. It knows, plans, and decides resolutely. *Hazard*, Italian *sara*, a game at dice. Is always unfavourable.

Syn. Chance, accident, hap, casualty,—chanceful, accidental, casual, incidental, contingent, uncertain, precarious, dubious, questionable, adventitious, problematical. Fortune, luck, fortuity, favourable issue, result,—fortunate, lucky, prosperous, favoured, propitious, auspicious. Fate, inevitable necessity, doom, destiny, predestination, necessitarianism, lot, end, death, compulsion, decree, destination, foreordination,—fatal, deadly, ruinous, necessary, inevitable, unavoidable, unalterable. Hazard, risk, adventure, danger, peril, jeopardy.

Idea: To Put in Place of Another.

CHANGE; Alteration; Variation; Vicissitude; Inconstancy; Fickle; Versatile. (1) *Change*, L. *cambiare*, to ex-

change, suf. able, ly, ness, ful, ling. Changeable refers to sentiments and opinions, as rejecting what one approved once and taking up something new. (2) *Alteration*, Lat. *alter*, another, *alterare*, to make otherwise than what it was before. (3) *Variation*, vary, v.t., i. suf. able, ly, ness, iance, variegate, ion, ity, Lat. *variare*, to diversify, change the aspect of, variety=slightly differing. (4) *Vicissitude*, L. *vice*, turn, change, stead. This is alternately or reciprocally different and the same. (5) *Inconstancy*, Lat. *stare*, to stand =not standing in the same place for long, especially putting one affection or temper in place of another, as inconstant persons do liking nothing for long. (6) *Fickleness*, O. Saxon *fekn* deceit, from the root of fidget, North English *fick*, to be in a restless state, as one, through lightness of mind, likes many things successively, or at the same time. (7) *Versatility*, Lat. *versare*, to turn, *versatilis*, easy to be turned. It is used generally in a good sense, e.g., as a gift to turn easily from one subject to another.

Syn. Change, mutation, transmutation, innovation,—changeable, shifting, vacillating, wavering, fluctuating, oscillating. Alteration, transformation, conversion, metamorphosis, transfiguration. Variation, modification, deviation, departure, diversity, variety, medley (things are so different that do not coalesce), digression, deflection, difference, divergence, swerving. Vicissitude, alteration, ups and downs, difficulties, embarrassments, troubles, interchange. Inconstancy, instability, unsteadiness, unsettledness, reeling, tottering. Fickleness, irresoluteness, fitfulness, capriciousness, volitility, spasmodicalness, desultory, fanciful, fantastical, flighty, flitting, flirting.

Idea: To Disturb Publicly.

Commotion, public disorder, disturbance, excitement, perturbation, convulsion, agitation, noise, bustle, ado, uproar, disquietude, clamour, turmoil, turbulence, confusion, hurry.

Idea: Force Applied to Influence Conduct.

Compel (*con, cum*, together, intensive, *pellere*, to drive. It is a direct power or force on the will which leaves no choice, e.g., if we have no money we are compelled to walk. *Force* is properly physical or a violent kind of moral force. *Oblige* is indirect force and may be acceded to or opposed at discretion. Obligation is the binding force of law, vow or duty. *Necessitate*, L. *nec*, not, plus *esse*, not to be=not to be otherwise than it is, as anything which puts it out of our control or power to do otherwise, necessitates us.

Syn. Compel, coerce, urge, drive, hurl, press, carry on. Force, active strength, energy, might, potency, cogency, vehemence, violence. Obligation, duty, promise, vow, debt of gratitude, agreement, engagement, favour, service, pledge. Necessity, indispensableness, inevitableness, fatality,

need, requisite, essential.

Idea: To Seek Same Thing.

Compete, Lat. *cum*, *com*, with, *petere*, to seek—to seek the same thing with another. *Emulate*, L. *æmulari*, to try to equal. Emulation and competition are laudable. *Rivalry*, Lat. *rivalis*, one who uses the same stream or brook with another, which naturally is a source of discord as the stream is in common use. Rivalry more refers to the feelings, is always selfish as to object and often is unscrupulous in the selection of the means. States rival each other in power, splendour and greatness. A rival sea power, rival land power.

Syn. Compete, contend for a prize, strive, vie, cope, try. Emulate, vie with, outdo, surpass. Rival, oppose, match, equal, pit against.

Idea: To Bring into Unison.

Conciliate, Lat. *cum*, *con*, together, *calere*, to call, *conciare*, to bring or call together as from a state of indifference or hostility. In conciliating we gain the goodwill of others for ourselves. *Reconcile*, Lat. *re*, back, to call back those into unison who have quarrelled or been at variance. Our manners conciliate, our influence reconciles. Reconcile is mostly used to bring persons into unison with what is naturally disagreeable to them.

Syn. Conciliate, win, draw over, pacify, appease, harmonise, attract, engage. Reconcile, reunite, propitiate, conform, adapt.

Idea: To Settle the Truth.

CONCLUDE; Infer; Deduce; Decide; Convince. (1) *Conclude*, v.t., i. suf. ing, sive, ly, ness, sory, ion. Lat. *con*, *cum*, together, or intensive, *claudere*, to shut. Conclude so effectively draws the truth from facts and practical matters, that it shuts off argument and reasoning. Conclusive is final. We conclude what a person intends to do by his declaration. Lack of judgment and firmness of mind are the causes of hasty conclusions. (2) *Inference*, infer, v.t. suf. able, entail, Lat. *in*, in, *ferre*, to bring—that which is brought in, is particular, but indecisive. It is one of the links in the chain of reasoning. “Contrary inferences are frequently drawn from the same circumstances to serve purposes of party and support a favourable position; the deductions in such cases are not infrequently true when the inferences are false.”—Crabb. (3) *Deduce*, tion, ive, ly, ible. Lat. *de*, down, from, *ducere*, to lead—the drawing of one thing from another as a refutation, See pp. 203, xxxvii. Deductions are made from arguments, reasons, or assertions. (4) *Decide*, Lat. *de*, from, off, *cædere*, to cut. Things are so clear that an end is put to all wavering, and determines the

will. It is practical. Commanders are decisive, if otherwise, they lose their power and authority. (5) *Convince*, v.t. suf. ment, ible. Lat. *con, cum*, with, thoroughly, *vincere*, to conquer. This refers to arguments only. Much may convince, but nothing conclude.

Syn. Conclude, determine, judge, close, finish, terminate, gather,—final, ultimate, definitive, unanswerable,—Infer, consider probable,—consequence, corollary, result. Decide, resolve, purpose,—decisive, final, positive, peremptory, dogmatic,—judgment, decision, resolution, resolve. Convince, satisfy, persuade, prevail on, induce.

Idea: To Agree in Opinion.

Concord, harmony, unity, good understanding, consonance, unison, concert, correspondence, friendliness, amicableness, oneness, unanimity, co-operation, fellowship.

Idea: To be Worthy Of.

Condign (L. *con, cum*, intensive, *dignus*, worthy), merited, meet, just, suitable, adequate, highest, severest, deserved, be entitled, appropriate, rightful, proper, due, righteous, greatest, extremest, fullest, sternest.

Idea: To Further an End.

Conduce, contribute, avail, tend, subserve, conspire, help, promote, forward, minister to, co-operate in, advance, further, accelerate.

Idea: It May Be.

Conjecture, guess, supposition, surmise, suspect, imagine, assume, divine, forecast, reckon, believe, fancy, presume, postulate, deem, think,—conjectural, hypothetical.

Idea: To Get the Better Of.

CONQUER; Vanquish; Subdue; Overcome; Surmount. (1) *Conquer*, Lat. *con, cum*, together, intensive, *querere*, to seek, to seek after diligently, hence obtain by searching, or the mastery of by force, figurative or literal, as a person conquers himself, or his likes and dislikes, antipathies, feelings, etc. (2) *Vanquish*, L. *vincere*, to conquer; A. S. *wigan*, to strive, fight. The victor of the vanquished is contented with victory only. Vanquish gets the better of partially. (3) *Subdue*, L. *sub*, away, under, *ducere*, to carry, overpower so as to carry away as were the Sabine women, also *sub* plus *do, dare*, to give=to put under. The idea in subdue is to get the better of completely, mostly by force of arms. (4) *Overcome*, *over*, above, plus *come*, and has reference to objections, scruples, prejudices, difficulties, etc. "Who overcomes by force, overcomes but half his foe."—Milton. "We overcome by patience or forbearance."—Crabb. (5) *Surmount*, Lat. *sur, super*, above, above plus mount=to mount above. In surmount, we get the better of difficulties, obstacles, impediments, opposition, etc.

Syn. Conquer, overpower, overthrow, defeat, master, humble, crush. Vanquish, rout, quell, discomfit, wiggling,—victory, triumph, success, superiority. Subdue, overbear, tame, repress, suppress, reduce, subjugate, curb, check, control. Overcome, beat, crush, overcome, break down. Surmount, rise above, surpass, exceed, scale.

Idea: To Follow Something Else.

CONSEQUENCE; Result; Effect; Issue; Event. (1) *Consequence*, Lat. *con, cum*, with, together, *sequi*, to follow—to follow together with something else, as of itself or of necessity, and it is good or bad. The consequence of extravagance is ruin. (2) *Result*, Lat. *re*, back, *silere*, leap, *sultus*, that which springs back or follows as the sum total of the preceding actions or things. The course of a cannon ball is the result of explosive force of the powder, elevation, gravitation, etc. (3) *Effect*, Lat. *ef, ex*, out, from, *ficere, factus*, to make, made—that which follows something else as being made or produced by that something else, e.g., cause is followed by its effect, see pp. ix, xxiii, xxiv. Disease is the effect of uncleanness and intemperance. (4) *Issue*, Lat. *exire*, to go out, come out—that which flows out from a particular effort, as the issue of a combat, of negotiations, etc. (5) *Event*, Lat. *e, ex*, out, forth, *venire*, to come out, to happen—that happens or comes out particularly of complicated affairs or undertakings in which chance plays some part, such as the event of a war, a campaign, of the administration or policy of a party, measures, etc. “It has always been the practice of mankind to judge of actions by the event.”—Johnson.

Syn. Consequence, that which follows, comes after, succession, ensuing, proceeding, arising, flowing, attendance, pursuit, sequence, consecution, concatenation. Result, conclusion, end, resumption, summary, product, resumé. Effect, outcome, fruit, offspring, descendant, lineage. Issue, spring, flowing from, emanation, egression, outlet, emergence. Event, occurrence, eventuation, hap, chance.

Idea: To Injure the Purity Of.

CONTAMINATE; Defile; Pollute; Corrupt; Taint. (1) *Contaminate*, L. *con, cum*, with, *tangere* to touch. An impure thing touching a pure one contaminates it. “A drop of water after its progress through all the channels of the street, is not more contaminated with filth and dirt than a simple story after it passes through the mouths of a few modern talebearers.”—Hawkesworth. (2) *Defile*, O. F. *defouler*, to tread under feet. Defile refers mostly to the natural sense, as lewdness and dissipation defile the body, but pollute the mind. It means to make foul or impure.

“When from the mountain tops with hideous cry

And clatt’ring wings the hungry hapiies fly,

They snatch the meat, defiling all they find,

And parting leave a loathesome stench behind."—Dryden.

(3) *Pollute*, Lat. *pol*, *por*, through, thoroughly, *luere*, to wash, as when a river washes over the banks and pollutes them with mud. *Pollute* is mostly used in a moral sense, as lewdness pollutes the mind. (4) *Corrupt*, Lat. *cor*, *cum*, wholly, *rumpere*, to break in pieces—to destroy, as indiscriminate mixing in all kinds of society, corrupts young people's manner before they become of age. (5) *Taint*, Lat. *tingere*, to stain, confused with *tangere*, to touch—to stain with deleterious matter.

Syn. Contaminate, sully, tarnish, infect, dirt, soil, spoil. Defile, ravish, violate, deflour, debauch, rot, putrefy, befoul, constuprate, decay, decompose, stink, besmear, bespatter, bedaub, besprinkle, besmirch. *Pollute*, soil, vitiate, dishonour, bimir, make muddy, make nasty, make filthy, dirt, make unclean, make impure. *Corrupt*, debase, deprave, pervert, demoralise, adulterate, impair, destroy, deteriorate, demoralise, ruin, injure, poison, envenom. *Taint*, imbue, impregnate, tinge, blot, spot, stain, infuse, saturate, tincture.

Idea: To Keep to an Object.

CONTINUE; Remain; Stay; Persevere; Persist; Pursue; Prosecute. (1) *Continue*, v.t., i. suf. al, ly, ity, uable, ance, ous, ly; Lat. *con*, *cum*, intensive, or together, *tinere*, to hold=active holding on. "Continue resolute in pressing it."—Temple. (2) *Remain*, *re*, back, behind, *manere* to tarry, stay—to stay behind, implying a state of rest, e.g., a stone remains in its place, a sentinel at his post of duty. (3) *Stay*, Lat. *stare*, to stand, to be stationary; suf. ing, adj. staid=steady, grave, of firm, uniform duration. *Stay* is mostly a voluntary act as staid at a friend's house, or hotel. (4) *Persevere*, Lat. *per*, thoroughly, through, *severare*, to stick to—to stick to thoroughly or through to the end. Apart from exercising judgment and reflection perseverance sticks to the object without desiring to change, and is used in things of moment requiring steady purpose of mind. "Patience and perseverance overcome the greatest difficulties."—Richardson. (5) *Persist*, *per*, through, *sistere*, to make a stand to a thing, generally trifling matters, and is mostly used in a bad sense, as folly, obstinacy, caprice, e.g., he persists in lying. (6) *Pursue*, Lat. *pro*, *pur*. forward, out, *sequi*, to follow out, especially according to some plan, manner or fixed rule, made by ourselves or started by another. (7) *Prosecute* is greater than pursue which is its doublet, as to prosecute an undertaking, discovery, etc.

Syn. Continue, hold on, cling to, adhere, cleave to, cohere, stick to,—continual, continuous, uninterrupted, unbroken, unintermitted. Remain, rest, abide, last, endure, repose, dwell, tarry, sojourn. Stay, stop, reside, live,—

staid, permanent, abiding. Persevere, hold out, be firm, toil, stick at,—perseverance, indefatigableness, steadfastness, constancy, steadiness, tenacity, resolution. Persist, maintain, stand to,—persistent, obstinate, stubborn, headstrong, unyielding, intractable, obdurate. Pursue, follow out, attend, carry out, fulfil, execute, consummate. Prosecute, accomplish, perfect, complete, effectuate.

Idea: To Think Upon Seriously.

Contemplate, observe, study, ponder, muse, meditate on, dwell on, consider, weigh, revolve, reflect, examine, deliberate, cogitate, ruminate, brood, perpend, debate mentally.

Idea: Something to Go By.

Copy, model, pattern, specimen, standard, precedent, example, transcript, original, archetype, gauge, sample, exemplar, instance, criterion, test, rule, measure, illustration, case in point, touchstone.

Idea: To Make Right, or as it should be.

Correct, rectify, amend, adjust, remedy, redress, purify, make right.

Idea: Covered Over.

Covert, hid, secret, private, disguised, concealed, clandestine, underhand, hidden, occult, mysterious, obscure, dark, abstruse, recondite, latent, sly, secluded, sequestered, cloaked, masked, screened, veiled.

Idea: To Offend Socially.

CRIME; Vice; Sin; Misdemeanour; Guilty; Culprit; Malefactor; Felon; Convict. (1) *Crime* is an offence against the laws and regulations of society, whether the injury be individual or collective. (2) *Vice* is the doing of harm to one's self, as drunkenness which as an example, has a bad effect upon society. (3) *Sin* is an offence against divine law, or rule or duty. It comprehends crimes and vices, e.g., the worst of sins is religious hypocrisy. (4) *Misdemeanour* is any petty indictable offence. (5) *Guilty* is the real offender who actually commits the social offence. (6) *Culprit* is one caught in the act. (7) *Malefactor* is a promoter of evil as opposed to one who does good. (8) *Felon*, Lat. *felo*, *fello*, a rebel, a traitor, is one who offends by the greatest violations of the law. (9) *Convict*, one who has been convicted of a crime.

Crime, wrong, offence, transgression, delinquency, wickedness, iniquity, injustice, grievance, infringement, violation, breach, infraction,—criminal, criminous. Vice, defect, fault, blemish, imperfection, immorality, bad. Sin, ungodliness, unrighteousness, wickedness, evil, iniquity, irreligion, impiety, unholiness, atrocity. Misdemeanour, misbehaviour, misdeed, trespass, misconduct, fault. Culprit,—culpable,

blamable, censurable, reprehensible, reproachable, reprobable. Malefactor, evil-doer, mischief maker. Felon,—felonious, villainous, nefarious, atrocious, outrageous, monstrous, flagitious, heinous, diabolical, fiendish.

Idea: The Decisive Moment.

Crisis, turning-point, acme, height, emergency, exigency, conjuncture, strait, urgency,—crucial, critical, testing, trying, decisive, severe.

Idea: To Cause Pain to Others.

Cruel, inhuman, barbarous, brutal, ferocious, savage, hard-hearted, pitiless, merciless, truculent, fierce, rough, blood, bloodthirsty, insensible, unfeeling, wild, rapacious, untamed, rude.

Idea: To Improve or Better.

Cultivate, fertilise, improve, elevate, refine, study, prosecute, promote, foster, cherish, till, forward, advance, aid, further, encourage, nurse, tend, nurture, stimulate, harbour, entertain, comfort, strengthen, increase, enhance.

— D —

Idea: To Do Superficially.

Dabble, trifle, meddle, tamper, play, toy, interfere.

Idea: To Put Off.

Delay, defer, postpone, procrastinate, prolong, protract, retard, detain, hinder, impede, linger, tarry, lag, loiter, dally, fiddle, dawdle, adjourn, idle, saunter (sancta terra, lagging back in the holy land), demur, hesitate,—dilatatory.

Idea: To Outline.

Delineate, design, sketch, figure, depict, paint, draw, picture, portray, describe, symbolise, set forth, represent.

Idea: To Pull Down.

Destroy, demolish, raze, dismantle, ruin, throw down, devastate, extinguish, annihilate, dilapidate, dash to pieces.

Idea: To Leap from one to Another.

Desultory, rambling, roving, erratic, immethodical, discursive, inconstant, unsettled, cursory, slight, loose, inexact, fitful, spasmodic, eccentric, impulsive.

Idea: Not to be Easy.

Difficult (*dis*, not, *facilis*, easy = not easy to do), laborious, perplexing, enigmatical, obscure, intricate, involved, hard to please, fastidious, complicated,—obstacle, impediment, obstruction, objection, exigency, distress, trouble, trial, stumbling-block, affliction.

Idea: To See Intellectually.

DISCERN; Penetrate; Discriminate; Judge. (1) *Discern*,

Lat. *dis*, apart, *cernere*, to separate=separating all obscurity so as to see clearly. Character, motives, tendency, etc., are discerned, i.e., considered apart from the rest and the proper value arrived at. (2) *Penetrate*, L. *penitus*, within, is to see into the interior, e.g., to penetrate artifice however thickly coated over. It sees underneath the veil of falsehood, detects hypocrisy, and deception. (3) *Discriminate* sees a difference as between the characters of men, their merits, etc. (4) *Judge*, judgment, Lat. *jus*, law, right, *dicare*, to point out, pronounce=to see what is right and say so. Judgment occupies itself with practical matters, takes note of what is to be done, and looks to the future. It sees things in their relation, their connection, and foresees their effects and consequences. "When called upon to act, we use judgment that any step taken will be the right one or have good and desired consequences."—Crabb.

Syn. Discern, perceive, observe, recognise, note, sift. Penetrate, pierce, detect, espy, discover, descry,—penetration, insight, astuteness, shrewdness, sagacity, introspection, subtlety, sharpness, acumen, ingenuity. Discrimination, distinction, separation. Judgment, wisdom, prudence, advisedness, intelligence, circumspection, sense, considerateness, caution, carefulness, discreetness.

Idea: To Free from Difficulty.

Disengage, liberate, free, discharge, relieve, release, extricate, disentangle, disburden, disencumber.

Idea: To Inconvenience.

Discomode, incommode, disturb, disquiet, annoy, molest, harass, trouble, inconvenience.

Idea: To Lower the Value Of.

Disparage (injurious comparison), detract, depreciate (language is mild, using innuendoes), degrade, decry, derogate, under-value, underrate, traduce, denounce, rail against, disesteem,—disparity, unlikeness, disregard, neglect, slight, overlook.

Idea: To Make Unfit.

Disqualify, unfit, incapacitate, disable, weaken, cripple, unman, impair.

Idea: To Scatter.

Disseminate, spread, diffuse, propagate, circulate, disperse, dispense, promulgate, distribute (implies division into a number of parts, see pp. 564, 571, 606 as fruit into apples, pears, etc.), deal out.

Idea: To Collide.

Dissention (*dis*, apart, from, *sentire*, to think=colliding of thinking). *Contention* (*con*, with, *tendere*, to strain=strive with or fight with each other. Is a colliding of interests

whose chief cause is selfishness). *Discord* (dis, *apart*, *cor*, heart, hearts apart, is a colliding of feelings, tempers, humours, affection, etc.). *Strife* is generally in an angry manner, and is a colliding of words, of acts of violence, threats, and the like.

Syn. Dissention, variance, disagreement, difference,—dissent, differ, wrangle. Contention, competition, litigation, conflict, altercation, dispute, high words,—contentious, quarrelsome, pugnacious, disputatious, cavilling. Discord, dissonance, jarring, incongruity, contradictory, repugnance, contrariety, harshness, inharmoniousness, disunion, inconsistency. Strife, struggle, enmity, fight, contest.

Idea: Something Remarkable.

Distinguished (persons are distinguished by qualities of character or external marks. "A man of distinguished talent will be apt to excite envy if he be not also distinguished for his private virtue."—Crabb); *conspicuous* (*con*, *cum*, with, thoroughly, *specere*, to see, easy to be seen, e.g., a mansion is conspicuous that stands on an elevation. Affectation likes to be sufficiently conspicuous that all eyes may look upon it. Conspicuous attracts the attention of the vulgar); *signalised*, signal; *memorable* (worthy to be fixed in the memory, not to be forgotten); *noted* (*nocere*, to know, *gnotus*, known=something that makes one well known, e.g., fame lovers do not mind the notoriety which eccentricities, absurdities, vice, etc., give them); *eminent* (*e*, out, *minere*, to jut, project=standing out above the rest, is used in a good sense, e.g., eminent as a scientist); *illustrious* (*il*, *in*, upon, in, *lucere*, to shine=that which makes one shine before the world, is always used in a good sense).

Syn. Distinguished, marked, characterised, noble, decorated, great. Conspicuous, visible, prominent, apparent, discernible, evident. Signal, extraordinary, remarkable, special. Memorable, commemorated. Noted, notorious, celebrated, renowned, famous, eulogised, applauded, panegyrised, honoured. Eminent, high, lofty, towering, exalted, elevated, surpassing. Illustrious, brilliant, radiant, splendid, glorious, bright, shining, refulgent, resplendent, effulgent, gorgeous, sublime, magnificent, eclat.

Idea: Giving Out or Sharing Out.

Dole, deal out, distribute, allot, apportion, assign,—alms, gift, pittance.

Idea: Not to be in Action.

Dormant, sleeping, quiescent, slumbering, sluggish, lazy, latent, suspended, inactive, inert, torpid.

Idea: To Think Idly.

Dream (A.S. *dréam*, a sweet sound or music = something sweet in the imagination only or in one's sleep. Something visionary. "He who indulges himself in idle dreams lays up a store of disappointment for himself when he recovers his recollection and finds that it is nothing but a dream."—Crabb); *reverie*, a raving, idle talking, is incoherent, usually happening when one is awake. It is also an irregular train of thought. "I continued to sit motionless with my eyes fixed upon the curtain some moments after it fell. When I was aroused from my reveries, I found myself almost alone."—Hawkesworth.

Syn. Dream, fancy, hallucination, vagary, trance, vision, phantasm, delusion, idle thought, imagination, fancy.

— E —

Idea: To Recede.

EBB, retrocession, regress, return, subsidence, decline, decay, decrease, diminution, reflux.

Idea: To Use with Prudence.

ECONOMISE, utilise, husband, save, retrench, curtail, reduce = economy, good husbandry, frugality, thriftiness, parsimony, stinginess, regulation, management, carefulness, prudence.

Idea: To Train.

EDUCATE (Lat. *e*, out, *ducere*, to bring, to bring out), cultivate, bring up, instruct, drill, teach, inform, mature, rear, discipline, edify, enlighten, improve, nurture, indoctrinate, exercise, correct, chasten, form.

Idea: To Thrill.

ELECTRIFY (Greek *ἠλέκτωρ* *elektor*, to beam like the sun, plus the Lat. *facere*, to make), startle, rouse, stir, astonish, excite, give a sudden shock, thrill, awaken, animate, kindle, stimulate.

Idea: To Clasp.

EMBRACE (French *embrasser*, to throw the arms around), hug, encircle, encompass, include, comprise, contain, comprehend, welcome, lay hold of, seize, grasp, catch.

Idea: To Give Strength To.

ENABLE, fit, qualify, empower, prepare, capacitate, render competent, adapt, equip, arm.

Idea: To Call Into Action, or Move in the Good Of.

ENCOURAGE; Cheer; Animate; Inspire; Advance; In-

cite; Impel; Urge; Stimulate; Instigate. (1) *Encourage*, Lat. *en*, in, *cor*, heart, to put heart into. Encourage acts as a persuasive not to relax or abandon efforts, and respects the end, as to encourage one in some great good, a child in laziness or rudeness in not correcting him. When one encourages, he appeals to the finer feelings, and puts heart as it were, into resolution, removes the doubts and fears of the weak, clears away their difficulties. (2) *Cheer* refers chiefly to enlivening the spirits, to arouse them when they become depressed. (3) *Animate*, Lat. *animare*, to give life to. "In this the strong becomes stronger, their hopes augmented, prospects heightened and powers invigorated, efforts increased."—Crabb. It acts on the finer feeling as does encouragement, e.g., kindness encourages, hope of recompense animates. (4) *Inspire*, Lat. *in*, into, *spirare*, to breathe—to breathe spirit into, to communicate a strong moral sentiment or passion to. (5) *Advance* is to make move forward, or to go forward. (6) *Incite*, suf. ant, ation, ment, Lat. *in*, in, towards, *citare*, to urge—to urge forward toward the object. This moves to action through the desires, as he was incited by the desire of conspicuousness, refers to the passions, and is largely used in a bad sense, e.g., incite to intemperance, perilous incitement. (7) *Impel*, suf. lent, sion, sive, ly, ness; impulse; Lat. *im*, *in*, toward, *pellere*, to drive, to drive forward the object, and is usually vehement and momentary. It generally acts from within, e.g., motives of humanity impel us to relieve misery. (8) *Urge*, Lat. *urgere*, to drive, to press earnestly, or to force forward. It acts largely on the will and leaves but little choice, e.g., desperate circumstances urge combatants to give themselves up to the mercy of the enemy. (9) *Stimulate*, Lat. *stimulare*, to prick or goad forward, to spur. We are stimulated by appetites and passions, as the earnest are stimulated in their efforts by ambition. (10) *Instigate*, Lat. *stig*, prick, stick, *instigare*, to prick on, goad on. It is generally from outside sources and used in a bad sense, as hatred and malice instigated revenge upon the enemy.

Syn. Encourage, embolden, countenance, comfort, sanction, strengthen, reassure, fortify, intensify, corroborate. Cheer, gladden, enliven, refresh, exhilarate, elate, quicken, rejoice. Animate, revive, vivify, invigorate, reanimate, resuscitate, vitalise, nerve, brace. Inspire, inhale, breathe into, instil, infuse, inspirit. Advance, accelerate, further, adduce, progress, forward, hasten, promote. Incite, provoke, prompt, stir up, irritate, awake, exasperate, dictate, rouse, agitate, kindle, ignite. Impel, drive, push, influence, actuate, fire on,—impulse, push, shove, thrust, momentum, impetus. sudden thought,—impulsive, violent, rash, hasty. Urge, press on, hurl, oblige, importune, entreat, solicit,—urgent, instant, cogent, vehement, importunate. Stimulate,

whet, sharpen, stir. Instigate, spur, inflame, prick, goad, incense.

Idea: To Load, or Hamper.

ENCUMBER, clog, oppress, overload, embarrass, perplex, impede, hinder, obstruct, retard, hamper, shackle, detain.

Idea: To Expose to Loss.

ENDANGER, imperil, hazard, jeopardise, risk, compromit, adventure, venture, jeopard, chance.

Idea: To Be Active.

ENERGETIC (Greek *ἐνεργός energos, en, in, ergos, work=active*), vigorous, active, forcible, powerful, potent, effective, strong, nervous,—energy, spirit, manliness, life, zeal, pluck, courage, mettle, hardihood, intrepidity.

Idea: To Deprive of Nerve, Weaken.

ENERVATE, weaken, enfeeble, unnerve, debilitate, relax, unhinge, unstring, paralyse, exhaust, prostrate.

Idea: To Hallow.

ENSHRINE, consecrate, treasure, preserve, embalm, cherish, hallow, sanctify, set apart, devote, value, idolise.

Idea: To Be Short-Lived.

EPHEMERAL, diurnal, transient, evanescent, transitory, fleeting, fugitive, momentary, brief, passing, short, hasty, flying, flitting.

Idea: To Do the Wrong Thing.

ERR (Lat. *errare, to wander, go astray, is generally any wandering from what is right*). *Mistake* (*mis, amiss plus take=to take amiss or wrongly*). People who are careless mostly make mistakes). *Blunder* (Swed. *blunde, to shut the eyes, hence anything done blindly*). It is a gross mistake. People who are ignorant, stupid and conceited are blunderers.

Syn. Err, deviate, go astray, do wrong, trip, misjudge, misapprehend,—erroneous, wandering, false, mistaken,—erratic, not stationary, wandering, nomadic, eccentric, changeable, capricious. Mistake, misunderstand, take one for another, take the wrong one, be at fault,—oversight, slip. Blunder, bull, false step, blunderbuss,—blundering, stumbling.

Idea: To Be Necessary.

ESSENTIAL (Lat. *esse, to be=to be necessary to the very being*), inherent, innate, vital, requisite, indispensable, in-born, indwelling, inbred, natural, immanent,—essence, being, life, entity, substance, essential part.

Idea: To Slip By.

EVADE; Equivocate; Prevaricate; Shift; Subterfuge. (1) *Evade, Lat. e, out of, vadere, to go=to get out of the way,*

by artfully turning the subject or attracting the attention elsewhere, see p. 90, Fig. Apoplanesis. We evade when the cause is bad. (2) *Equivocate* slips by in using words that have two different meanings, and in that meaning which is least suspected. (3) *Prevaricate*, Lat. *præ*, before, *varicus*, straddling, *prævaricari*, to spread the legs in walking, to walk crookedly. This avoids in giving a direct answer, and is used largely by criminals to avoid detection. (4) *Shift*. A.S. *sciftan*, to divide, change—to change from one place or position or course to another. One who is shiftless lacks expedients. “The shift is the trick of a knave; he who has not the courage to turn open thief, will use any shifts rather than get money honestly.”—Crabb. (5) *Subterfuge*, Lat. *subter*, under, secretly, *fugere*, to flee—to escape secretly but making use of some screen or shield, not from the hope of gain, but fear of loss. “He wants to justify himself in a bad cause has recourse to subterfuge.”—Crabb.

Syn. Evade, elude, steal away, avoid, shun, dodge, escape from, slip, pass unnoticed,—evasive, slippery. Equivocate,—equivocation, ambiguity, doubtfulness, dubiety, obscurity. Prevaricate, quibble, cavil, palter, shuffle, trifle, carp, hypocritize, confuse, disorder, muddle up, mix up, sophisticate, confound, obscure, darken, mystify, bewilder. Shift, change, alter, manage, contrive, veer, turn, twist. Subterfuge, excuse, artifice, pretext, pretence, show, mask, colour, semblance.

Idea: To Find Out What is Unknown.

EXAMINE (by questions and answers), *search*, *inquire* (to ask the way), investigate (*vestigum*, track, get on the track of, requires penetration and patience), *research* is a more extended search, *scrutiny* (*scrutari*, to search among the broken pieces, the rubbish).

Syn. Examination, inquisition, interrogation, catechising, query. Search, pursue, explore, pry, peer, look into closely. Research. Scrutiny, minute examination, sifting, detailed exploration, canvass,—ransack, rummage, overhaul.

Idea: To Go Beyond.

EXCEED (refers mostly to measure, quantity, quality, degree), *surpass*, *excel* (*ex*, out, *cellere*, to lift, generally to go beyond in good things, as in learning, arts, eloquence), *transcend*. Exceed, outstrip, outdo, go beyond,—excessive, superabundant, superfluous, exuberant,—surplus, overplus. Excel, outvie, eclipse,—excellent, worthy, valuable,—eminence, superiority, greatness. Surpass, surmount, rise above, overstep,—transcendent, pre-eminent, unequalled, unrivalled, peerless.

Idea: To Want Urgently.

EXIGENCY, pressing, necessity, demand, urgency, dis-

tress, want, emergency, crisis, pinch, strait, difficulty, squeeze, narrows.

Idea: To Further an End, or Means to an End.

EXPEDIENT (*ex*, out, *pedi*, foot, *expedire*, to extricate the foot=to make ready or fit, hence suitable means to accomplish an end, or means devised or employed in an exigency); *resource* (*re*, again, *sugere*, to rise, spring=a new spring or source). It is mostly a natural resource. That upon which one depends for a supply. "Robinson Crusoe adopted every expedient in order to prolong his existence at a time when his resources were at the lowest ebb."—Crabb.

Syn. Expedient, fit, suitable, proper, profitable, useful, desirable, convenient,—shift, contrivance, resort, substitute, devise, scheme. Resource, instrumentality, appliance, riches, wealth, funds, supplies, store, stock, provision, magazine, depot, warehouse, capital, hoard, reserve, treasure.

Idea: To Overdo.

EXTRAVAGANT (*extra*, beyond, *vagare*, to wander, to go. Extravagance is shown in a person's dress, pictures, furniture, etc., in language when inapplicable and forced expressions are used. It is when one goes beyond his means and spends it on himself); *profuse* (*pro*, forth, *fundere*, to pour, is to pour one's substance or overdo in giving it away. This spends on others, as dinners, entertainments, revels, banquets, fetes, presents to friends, acquaintances, and in thanks when he says more than should be or oftener than required. Excess in giving is its characteristic); *prodigal* (overdoes in giving out in great quantities); *lavish* (*lavere*, to wash, to pour away like water) deals out without regard to the worth of the matter or object. We lavish compliments when we scatter them here and there, and on food when it makes no difference what it costs, so we have it.

Syn. Extravagant, excessive, inordinate, exorbitant, wasteful, expensive. Profuse, diffuse, exuberant, overabounding,—profusion, superabundance, copiousness, overflowing. Prodigal, reckless, wasteful, imprudent, wild,—prodigality, wasteful expenditure. Lavish, unrestrained, scattering,—strew.

— F —

Idea: To Be Easily Done.

FACILE, docile, tractable, pliable, flexible, manageable,—facility, dexterity, expertness, cleverness, adroitness, skilfulness, quickness, knack, ductility, pliancy.

Idea: Thing Done.

FACT (*facere*, to do, *factum*, done), deed, performance, act, event,—incident, occurrence, circumstance,—reality,

truth, achievement, feat, verity, actuality,—principle, law, axiom.

Idea: To Lack Success.

FAIL (*fallere*, to elude, come short of. It mostly refers to moral conduct, as to fail in one's duty, obligation, fidelity, promise, etc., and reflects on the doer or agent bringing upon him displeasure, compassion or other feeling, as the failure of Xerxes' expedition redounded with disgrace upon himself); *miscarriage* (*mis*, amiss, plus *carry*, is a more extensive lacking of success than failure, and refers largely to the course of events, as the miscarriage of a military campaign because of bad weather, the miscarriage of nation's plan, or of justice, etc.); *abortion* (*ab*, away, from, *oriri*, arise, to depart from success at the very beginning, hence to pass away before it comes to maturity, to die in the bud, and refers to animals, thoughts, designs, plans, etc.).

Syn. Fail, decay, sink, decline, cease, disappear, miss, fall short, be unsuccessful, break, neglect, disappoint, miss,—fallible, erring, frail. Miscarriage, mishap, mischance,—carry wrongly, bear wrongly. Abortion, misproduction, misadventure, vain attempt.

Idea: To Deceive.

FALSE (*fallere*, to deceive, untrue, not conformable to fact), incorrect, erroneous, untruthful, lying, mendacious, dishonest, deficient, treacherous, perfidious, faithless, spurious, counterfeit, forged, feigned, hypocritical, deceptive, fallacious, disappointing, suppositious,—falsehood, untruth, fiction, fabrication, lie, fib, imposture,—falsify, misrepresent, misstate, garble, belie, disprove, refute, contradict,—fault, frailty, failing, foible, defect, blemish, imperfection, wrong, offence, misdemeanour, delinquency, vice, error, mistake, blunder, omission.

Idea: To Make Firm.

FIX, set, settle, place, locate, plant, establish, secure, determine, rivet, consolidate.

Idea: To Succeed.

FLOURISH (*florescere*, to flower), to grow luxuriantly, to be prosperous, thrive, succeed, prosper, increase, advance,—wave, brag, boast, vaunt, brandish, toss around.

Idea: To Contemn.

FLOUT, treat with contempt, jeer, ridicule, insult, mock, deride, taunt, gibe, sneer, scoff, scout, banter, laugh at, twit.

Idea: To Flow.

FLUENT (*fluere*, to flow), liquid, gliding, current, smooth, easily flowing,—voluble, copious, glib, talkative, flippant

Idea: To Act Without Sense.

FOOL; Idiot; Buffoon. Fool (Lat. *follicis*, a pair of bellows. wind-bag, *folles*, puffed cheeks, a silly person, one who is destitute of reason, or violates common sense in his actions. Foolhardy is courage without sense, the adventurous has design, the rash violence and impetuosity. The foolhardy rushes in in defiance of the consequences and runs fruitless risks.) Idiot (Lat. *idiota*, an ignorant, uneducated person, one unskilled in the ways of the world). Buffoon (Italian *buffare*, to joke, jest=make grimaces in jesting, amuses by low tricks, antic gestures, jokes, etc. He intentionally acts without common sense.

Syn. Fool, a natural simpleton,—foolish, frivolous, idle, absurd, shallow-brained, irrational, silly, senseless, nonsensical, unwise, ridiculous, indiscreet, preposterous, vain, trifling, fatuous, weak,—foolery, folly, fatuity, stupidity, dullness, extravagance, nonsense,—foolhardy, rash, precipitate, headlong, reckless. Idiot, a simpleton, imbecile, a dunce, innocent,—idiotic, guileless, inoffensive. Buffoon, clown, jester, mountebank, antic, quack.

Idea: A Gay Fellow.

FOP, coxcomb, dandy, puppy, prig,—foppish, spruce, dandyish, dandyfied, dressy, finical, over-nice, fastidious.

Idea: To Be Strong.

FORCE. Strength lies in the internal organisation, in the vital or muscular parts; *power* from the Lat. *posse*, to be able, is external, e.g., a man has the strength to rise up, but not the power if he be bound down by ropes, etc. Force is strength put in motion, as the force of a waterfall, a stream, is mostly concerned with reason and equity, as the force of an argument. An argument may have strength whether it is used or not, but can have no force unless it is applied. A person gathers his strength to strike with power or force; his strength resists assaults, but his force routs the enemy. Vigour is strength in its sound and flourishing state. Violence from the Lat. *violare*, to treat with force—to injure, transgress, to employ strength in acting against, usually against the law, e.g., the robber uses violence.

Syn. Strength, robustness, stoutness, brawniness, firmness, solidity,—strong, muscular, able, compact, athletic, sturdy, stalwart, rugged, lusty, sinewy, hale, sound, hearty, Herculean. Power, might, energy, efficiency, control, sway, potency, puissance,—powerful, active, energetic, cogent. Force, validity, agency, momentum, impulse, stress, emphasis, army, troop, regiment, squadron. Vigour, soundness, healthiness, hardiness,—flourishing, thriving, intense, nervous, racy. Violence, vehemence, impetuosity, boisterousness, passion, fury, rage, fierceness, injustice, injury, outrage, oppression.

Idea: To Precede with What is Coming

FORERUNNER, precursor, messenger, harbinger (Teut. *herbinger*, one who foreran to provide an inn for a prince, etc.,) herald, sign, prognostic, omen, prelude, crier, proclaimer. Messenger, emissary, courier, introduction, prologue, exordium, foreshadow.

Idea: To Be Sweet-Smelling.

FRAGRANT, odorous, odoriferous, sweet-scented, redolent, ambrosial, balmy, spicy, aromatic, perfumed, refreshing.

Idea: To Be Open.

FRANK (*francus*, free=free in uttering sentiments. It shows itself in outward behaviour. The frank person is not as indiscreet as the *open* person is; the latter says all he knows and what passes through his mind, nor is he like the free man who speaks about others' concerns as well as his own); *plain* (Lat. *planus*, flat. The man who is plain speaks without any colouring or deceit in his language, is not false, is clear in his expressions); *candid* (Lat. *candere*, to shine, be bright. Candour does away with misunderstandings, conceals nothing, admitting even what is against itself); *ingenuous* eschews disguise and artifice, bringing everything to light, and is mostly seen in unsophisticated youth, in words, looks, actions.

Syn. Frank, unreserved. Free, unrestrained, familiar,—freedom, license, swing, scope. Open, unfolded, expansive, unbridled, unrestricted, disclosed, bare, naked. Plain, clear, manifest, obvious, explicit, distinct, unambiguous, unvarnished, unadorned, undeceiving. Candid, impartial, unbiased, equitable, sincere, honest, real, true, straightforward. Ingenuous, honourable, liberal, artless, undisguised, simple, inartificial, undesigning.

Idea: Not to Yield to Reason or Thing Required.

FROWARD, untoward, unyielding, unmanageable, refractory, wayward, disobedient, petulant, obstinate.

Idea: To Steal, Be Sly.

FURTIVE (*furtum*, theft), sly, secret, stealthy, clandestine, surreptitious, wily, hidden, concealed, covert, underhand.

— G —

Idea: To Store Up.

GARNER, gather, accumulate, treasure up, deposit, hoard, save, collect, amass, muster, cull, pick, reap, hive, assemble, marshal, harvest.

Idea: To Take In Many.

GENERAL, common, usual, universal, total, catholic, ecumenical, extensive, vague, widely spread, prevalent, wide, comprehensive, broad, customary, habitual,—generality, mass, bulk, majority, main body, common run, whole, aggregate.

Idea: To Be of Great Size.

GIGANTIC, huge, enormous, colossal, immense, prodigious, cyclopean, mighty, prodigious, vast, herculean, immeasurable, illimitable, unbounded, unfathomable.

Idea: To Be Splendid, Brilliant.

GLORY (Lat. *gloria* or *glosia*, gloss, glitter. Moral glory is represented by the halo painted around Christ's head. Glory inspires to splendid, great and extraordinary undertakings, and is connected with public concern of great importance. Glory is obtained by nations by their splendid victories, superiority in art, learning, etc. See *Splendid Style*, p. 550); *honour* (Hebrew *hon*, wealth, substance) is something more solid than glory, and not so glittering and splendid.

Syn. Glory, splendour, magnificence, radiance, effulgence, renown, celebrity, distinction, praise, fame, lustre, heavenly state, halo, aureola,—glorify, praise in words, extol, make glorious, brighten, laud, magnify, celebrate, boast (v.i.). Honour, repute, esteem, consideration, credit, dignity, elevation, rank, veneration, respect, probity, rectitude, high principle,—honourable, noble, principled, upright.

Idea: To Be Worthy of Approbation.

GOOD (A.S. *god*, Teut. base, *gad*, to fit, suit), suitable, seasonable, fit, proper, convenient, virtuous, honest, just, true, pious, excellent, useful, valuable, profitable, beneficial, benevolent, friendly, unblemished, unimpeached, fair, able, skilful, qualified, pleasant, agreeable, considerable, great.

Idea: To Swallow With Greediness.

GORGE, gulp down, stuff, cram, satiate, fill, sate, gormandise, gluttonise, bolt, guzzle,—hoggish.

Idea: To Lay Fast Hold On.

GRAPPLE, grasp, grip, clutch, contend in close fight, struggle, cope, contest, wrestle, encounter, engage, vie, strive with.

Idea: To Watch Over.

GUARD (looks out for danger and gives alarm. Like a parent, the guardian watches over, protects, counsels and administers); *sentinel* (watches the movements of the enemy and serves in moments of peril); *heed* (A.-S. he had to take care=take notice of. This is exercised chiefly where errors are liable to be made).

Syn. Guard, defend, protect, shield, safeguard, watch, keep, save,—guarded, watchful, reserved, reticent,—guardian, warden, keeper, protector, conservator, preserver, tutor. Sentinel, sentry, watchman. Heed, regard with care, mind, observe, attend to, mark, note, consider,—heedful, vigilant, cautious, circumspect, wary, observant, mindful, careful.

— H —

Idea: To Manage.

HANDLE (A.-S. *handlian*, to touch, hold with the hand), wield, manipulate, use, treat well, discourse on, discuss, swing, sway, employ, entertain, argue, reason about.

Idea: To Be Unmoved By.

HARD; Callous; Obdurate; Unfeeling; Insensible; Cruel; Unmerciful; Merciless; Harsh; Rough; Severe; Rigorous. (1) *Hard*, usually qualifies some word as hard-hearted, hard-fisted, hard-featured, hard-visaged. Referring to a person as hard simply indicates what he is. That which is hard usually pains and hurts what it touches. It applies to those who are superiors or who have in their power to inflict pain, as creditors toward a debtor. One is hard who is not easily moved by tender feelings, e.g., misery does not affect him; and he becomes hardened as the result of time, as when he takes pride and pleasure in a vicious course, or by continued indulgence in wrong or vice becomes unmovable by any other impression or feeling. (2) *Callous*, Lat. *callus*, hard skin, *callere*, to have a hard skin. It is so hard-hided that its skin does not move or yield to the force of motives to action. Persuasion has no effect on him because he has persevered so long in his vicious practices and given rein so much to his passions. He used to be alright but has now become very different. "A child is callous when entreaties, threats, punishments cease to move him to repentance."—Crabb. (3) *Obdurate*, Lat. *ob*, against, *durare*, to harden—to harden the will or feeling against, it indicates an intention settled and confirmed to follow a wrong or abandoned course irrespective of consequences. (4) *Unfeeling* represents a person having no feeling or no regard for the feeling of others. People who enjoy continual health are likely to be unfeeling toward cases of illness. (5) *Insensible*, lack of sense or unmoved by it. The surgeon must be insensible to the actual pain he causes in the operation. (6) *Cruel*, Lat. *crudus*, raw flesh, *cruor*, blood. It delights in blood as do wild animals of prey, and is ready to inflict pain. Sight of blood does not move it, nor do starving animals, starving children, nor injury of those who look up to them for kindly treatment. (7) *Unmerciful* is not moved by mercy nor compassion nor

favour. It chiefly refers to one who has power over another. The avarice of a creditor makes him unmerciful to his debtor. (8) *Merciless*, Lat. *merces*, pity=unmoved by pity or clemency. It is more intense than unmerciful. (9) *Harsh*, Mid. Eng. *harsh*, rough to the touch=rough to touch, taste as unripe fruit, ear, or feelings. This is unmoved by gentle expression or pleasant words, because it is always mingled with anger or personal feeling. See *Harsh Style*, p. 542. (10) *Rough*, A.S. *rush*, hairy, shaggy,—not smooth, uneven, rugged, and refers to tone of voice, mode of address or of handling an object. (11) *Severe* is difficult to endure, strict, and is necessary in schools, armies, etc., to preserve good order. (12) *Rigorous*, Lat. *rigere*, to be stiff=unmoved by warmth or bowing or excuses, and exacts compliance and obedience. It is indispensable in dealing with men of stubborn wills and passion.

Syn. Hard, solid, compact, stern, unjust, bitter, unyielding,—harden, indurate, inure, season, sear, familiarise, train. Callous, unsusceptible, impervious, impenetrable, impassable, impermeable. Obdurate, stubborn, inflexible, inexorable, firm, impenitent, reprobate, resolute. Insensible, indifferent, imperceivable, senseless, unconcerned, cool. Cruel, hard-hearted, inhuman, unrelenting, brutal, bestial, savage, bloody, bloodthirsty. Unmerciful, merciless, pitiless, ruthless, unforgiving, unmild, incompassionate, inclement, fell, truculent. Harsh, rude, bitter, sour, uncivil, jarring, grating, discordant, disagreeable, sharp, grievous, poignant. Rough, craggy, jagged, uneven, unhewn, shapeless, uncut, violent, tempestuous, boisterous, stormy, brusque, blunt, bristly, shaggy, churlish. Severe, austere, stern, caustic, distressing, extreme, intense, cold, ascetic, strait-laced. Rigorous, stiff, chilly, exact, strict, unbending, rigid, unpliant, frigid, bleak, precise, stringent, uncompromising.

Idea: To Quicken Action.

HASTEN is planless, unsuitable quickening, hence the proverb, "More haste less speed." This is opposed to delay; *hurried* is opposed to deliberation and careful proceeding, and is always injurious and unwise, adults may hasten, youngsters may hurry. Hasty is overquick and obstructs consideration, whereas hurry is flurried arising from disordered motion due to a disordered mind. Irritable persons very often speak before thinking and make hasty expressions. Hurry is marked by a blind impulse of undirected feeling. (2) *Accelerate*, Lat. *ad, ac*, to, *celere*, to quicken—to quicken forward a particular purpose, e.g., accelerate the construction of the canal by putting on more workmen. See *Celerity Style*, p. 574. (3) *Speed* is simply quickness which enables one to come sooner to his end. (4) *Expedite*, Lat. *ex*, out, *pes*, foot=out of the way of the foot so it can go the quicker,

hence to hasten or quicken the execution of anything. (5) *Despatch*, *des*, from, apart, *pecher*, hinder=to move out of the way any hindrance so as to go quickly, as to despatch considerable business in a given time.

Syn. Hasten, push on, hurry, precipitate,—hasty, rash, irritable,—hurry, urgency, bustle, commotion, flurry, confusion. Accelerate, move faster, quicken, forward, further,—celerity, swiftness, velocity, fleetness, rapidity. Speed, quickness, prosperity, success. Expedite, advance, execute,—expeditious, prompt, diligent, active, ready, alert. Despatch, perform, conclude, finish, speed on.

Idea: To Be From the Heart.

HEARTY, real, unfeigned, undissembled, warm, cordial, zealous, earnest, ardent, eager, active, energetic, vigorous, sound, healthy, hale, strong, sincere, genial, largely.

Idea: To Give Aid To.

HELP, succour, support, second, back, remedy, cure, heal, relieve, prevent, promote, forward, contribute to, co-operate in, assist, befriend, comfort, countenance.

Contrary Syn. Ideas: Feeble, weak, powerless, imbecile, impotent, abandoned, exposed, defenceless, unprotected, irremediable, beyond help.

Idea: A Mixed Mass.

HODGE-PODGE (French, *hocher*, to shake, or hotch-pot =a pot shake up of a mixed mass of ingredients), medley, farrago, miscellany, olio, ollapodrida, gallimaufry, hotch-potch, jumble, hash.

Idea: To Deal Rightly.

HONESTY (See equitable Style, p. 593, is applied to persons, principles, as an honest action, honest servant, tradesman who pays what he owes and gives proper measure and pure goods. Honest is closely allied to *fair* which says all that can be said pro and con respecting anything. It is plain dealing opposed to fraud); *honourable* is actuated exclusively by a fair regard for the honour, repute and esteem of other persons; *probity* (Lat. *probare*, to judge, to try=tried virtue or solid goodness which gives to each man his due as to property, repute, honour, and anything else of worth and is opposed to insincerity); *uprightness* bears up in a straight course against whatever temptation which may arise. It refers chiefly to a judge, and supposes confidence as well as intelligence; *integrity* (Lat. *in*, not, *tangere*, to touch=purity, soundness of principle and refers to the faithful discharge of public trusts and consultation of others' interests) is official virtue.

Syn. Honest, fair, just, conscientious, trusty, straightforward, equitable, plain-dealing, square-dealing. Honourable, true, estimable, virtuous, principled. Probity, good-

ness, tried virtue, righteousness. Upright, conformable to moral rectitude, erect, straight. Integrity, wholeness, rectitude, moral soundness, purity.

Idea: To Join Adverse Expressions.

HOWEVER; Yet; Nevertheless; Notwithstanding. See p. 364. (1) *However* (in what way so ever it may be) is an adversative conjunction, the most indefinite and general and serves to draw a conclusive deduction from the whole, e.g., I am not, however, of those sentiments, supposes that many are and that much may be uttered in favour of them, but I am not of them. *However*, you may depend on me for aid, implies that in what ever manner things turn out, you may depend on me for aid. (2) *Yet*, shows simple opposition or contrast, e.g., Fox was not a good writer, yet he was a most eloquent orator. (3) *Nevertheless* (not the less) points out the contrast more specifically than "yet" and is used to put two specific propositions in opposition, and supposes effects and consequences opposite to those we would naturally look for as to follow, e.g., he did not act squarely, nevertheless I shall befriend him. (4) *Notwithstanding* (not opposing) is used in the same way as "nevertheless" respecting specific propositions in opposition and effects and consequences, e.g., notwithstanding what he said, he voted against the measure; he is still solvent, notwithstanding his losses, that is his losses not standing in the way, he is still solvent.

Syn. *However*, at least, at all events, in whatsoever manner, still. *Yet*, although, at the same time, in addition, besides, further, still, hitherto, thus far, after all. *Notwithstanding*, not opposing.



Idea: To See in the Mind.

IDEA; Thought; Imagination; Fancy; Conceit. (1) *Idea*, Greek, *ιδεῖν* idein, to see, *ιδέα* the look or semblance of a thing=the thing seen in the mind. It is a picture formed by the mind of anything external, whether sensible or spiritual, e.g., we see the moon upon looking into the skies, and when we see the same moon after we have shut ourselves in the room, we have an idea of the moon. The ideas are the crude materials which the thinking faculties employ. The idea also is a conception of a thing in its most perfect state, e.g., "ideal happiness is the happiness which is formed in the mind without having any direct and actual prototype in nature; but it may nevertheless, be something possible to be realised."—Crabb. If a cow is mentioned the word brings to the mind the idea of an animal, and whatever we say

about the cow, would be a notion, that is what I know about the cow. We form ideas of the moon, earth, sun, stars, and all material objects. (2) *Thought*, allied to the old Latin, *tongere*, to think, to know—the result of thinking, which reflects, combines and associates the ideas and busies itself with the surrounding things. Thoughts are serious, grave, elevated, joyful, chase, etc. (3) *Imagination*, Lat. *imaginari*, to picture to one's self. Image is from *imago*, a likeness. The imagination forms mental images of anything; it takes the ideas, improves upon them, enriches them, creates new ones out of them, and endows them with human qualities which they do not possess, see *Charming Style*, p. 584, "the dog looks sad, hills roll." Imagination continues discovering resemblances in things, and it may be even wild and extravagant. (4) *Fancy*, Greek *φαντάζειν phantazein*, to make appear. It combines ideas real or unreal as chance directs in such a way as to make them appear novel, strange, and pleasing for the mind to contemplate. It sees only the appearances of things, and not their nature, and occupies itself with dreams, and light, frivolous things. "Timid people fancy they hear wolves howl when it is a dog, and see fearful things in the dark. Those who are apt to fancy never fancy anything to please themselves; they fancy that things are too long or too short, too thick or too thin, too cold or too hot; with a thousand other fancies equally trivial in their nature, thereby proving that the slightest aberration of the mind is a serious evil and productive of evil."—Crabb. A pain in the finger, they fancy the finger might have to be cut off. (5) *Conceit*, Lat. *con, cum*, together, or intensive, *capere, cipere*, to take—to take together in the mind, is internal mostly, and largely the product of nervousness, e.g., a nervous person may conceit that he is always about to die, or that all the world is against him. The deranged or insane may conceit themselves kings and queens. One may conceit himself learned when he is foolish, very beautiful when she is ugly.

Syn. Idea, concept, conception, archetype, form, pattern, impression, apprehension, ideal, intellectual, imaginary, visionary. Thought, opinion, consideration, notion, judgment, contemplation, meditation, cogitation. Imagination, invention, plastic power, ideality,—imaginative, poetical, creative, inventive, originative. Fancy, liking, fondness, taste, supposition, groundless opinion, whim, caprice, crotchet, fantasy,—fancy, suppose, believe, think,—fanciful, fantastic, capricious, chimerical, visionary, strange, exotic, outlandish, new, novel. Conceit, an affected idea, an affected expression, vagary, vanity, image.

Idea: Some Evil Very Near.

IMMINENT (Lat. *in*, upon, over, *minere*, to jut out; to

project over=near at hand; or *im*, not, *manere*, to remain, not remaining behind, in an instant it is upon you, and in an instant it is off); *impending* (L. *im*, on, over, *pendere*, to hang=overhanging evil which has existed sometime and is gradually coming nearer, e.g., this impending danger has been forewarned and it is necessary to provide against it); *threatening* denounces evil against, and intimates that it is coming, as black clouds threaten the coming storm, the amassing of troops threatens the attack.

Syn. Imminent, near, at hand, nigh, close, proximate. Impending, hovering, hanging over, flying about. Threatening, menacing, denouncing, portending, presaging, foreboding, forthcoming.

Idea: Not to Die.

IMMORTAL, undying, deathless, imperishable, incorruptible, indestructible, unfading, eternal, endless, everlasting,—immortalise, perpetuate, make famous,—forever, perpetual, indecomposable, indelible, ineffaceable, interminable, unceasing.

Idea: Not to be Partial.

IMPARTIAL, equitable, just, fair, unbiased, unprejudiced, disinterested, reasonable, right, unselfish, liberal, indifferent, straight, correct, proper.

Idea: Not to be Ruffled.

IMPETURBABLE, unmoved, undisturbed, sedate, composed, collected, cool, calm, quiet, tranquil, settled, serene, staid, sober, serious, contemplative, self-possessed, undisciplined, firm, dispassionate, grave, steady, regular.

Idea: To be Fairly Understood.

IMPLICIT (Lat. *im*, in, *plicare*, to fold, folded in=fairly understood though not expressed in words), implied, inferred, tacit, gathered, drawn from, concluded from,—whole, entire, absolute, unreserved, confident, unhesitating, firm,—imply, involve, import, mean, signify, denote,—implication, implied sense, tact conclusion, necessary inference.

Idea: Not the Right Step Taken.

IMPOLITIC, ill advised, ill judged, indiscreet, incautious, inexpedient, unwise, imprudent, injudicious, inconsiderate, foolish, hasty, rash, unfit, disadvantageous,—impolicy, bad policy, indiscretion, inexpedience, imprudence.

Idea: Cannot Be.

IMPOSSIBLE (Lat. *im*, not, *posse*, to be able=not able to be in fact or conception), inconceivable, impracticable, unfeasible, unattainable, inexcusable, imperformable, highly improbable, insurmountable, impassable.

Idea: To Lack Strength.

IMPOTENCE, weakness, feebleness, imbecility, incapacity, incompetence, inefficiency, inability,—impotent, powerless, incapacitated, disabled, helpless, abandoned, infirm, enervated, frail, faint.

Idea: Not To Be Stormed.

IMPREGNABLE, inexpugnable, unassailable, invincible, immovable, unconquerable, indomitable, unassailable, in-attackable.

Idea: To Begin.

INAUGURATE, install, commence, begin, open, start, set about, set on foot, enter upon, institute, found,—inauguration, inception, rise,—incipient, originating, commencing, inceptive.

Idea: To Give Trouble.

INCOMMUNE, inconvenience, disturb, annoy, trouble, embarrass, disquiet, infest, harass, pester, tease, plague, molest, torment, bother, vex, irritate, worry, bore, provoke, hamper, perplex, fatigue, tire, weary, fret.

Idea: To Grow.

INCREASE (Lat. *in*, in, on, *crescere*, to grow—to become greater in bulk, quantity, number, degree, value, intensity, authority, reputation, etc.), enlarge, grow, multiply, extend, prolong, advance, heighten, raise, enhance, aggravate, swell, intensify, add to, augment, widen, amplify, expatiate, dilate, expand, stretch out.

Idea: To Run Into.

INCUR (Lat. *in*, into, *currere*, to run; to run into, to expose one's self to), bring on, run the risk of, become liable to, contract.

Idea: Not To Be Undone.

INDEFEASIBLE, irreversible, unalterable, irrevocable, irrevocable, unchangeable, immutable, invariable.

Idea: To Be By Itself.

INDEPENDENT, not subject to the control of others, unrelated, unconnected, unrestricted, free, self-directing, absolute, irrespective of, easy, bold.

Idea: To Be in Want.

INDIGENCE, poverty, penury, destitution, need, pauperism, beggary, privation, mendicancy,—indigent, poor, needy, straitened, necessitous, distressed, moneyless, penniless, pitiable, miserable, wretched, deplorable, penurious.

Idea: To Bring In, as in Reasoning.

INDUCTION (Lat. *in*, in, *ducere*, to bring—to bring in as what we gather reasoning from a part to a whole, or from particulars to generals), conclusion, inference.

Idea: To Make Foolish.

INFATUATE, besot, stupefy, stultify, craze, mislead, delude, bewilder, intoxicate.

Idea: To Be of the Lower Regions.

INFERNAL, Tartarean, Stygian, devilish, satanic, diabolical, fiendish, malicious, demoniacal, impish, wicked, hellish, atrocious, nefarious, impious.

Idea: To Invent Cleverly.

INGENUITY, skilful in inventing, largely refers to science, art, mechanical contrivances, invention, etc. Ingenuity is the consequence of long thinking. "A thought is ingenious as it displays acuteness of intellect and aptness to the subject."—Crabb; *wit* (Anglo-Saxon *witan*, to know=to know how to combine ideas with a happy and ludicrous effect, or in an unexpected way, and to make clever repartees. See p. 116, and Acumen Style, p. 589. Wit is quick and sharp, and strikes the understanding with its pointedness. "Wit consists chiefly in joining things by distant and fanciful relations which surprise us because they are unexpected."—Kames).

Syn. Ingenuity, power of ready invention, inventiveness, ingeniousness, skill, ability, aptitude, knack,—ingenious, shrewd, clever, inventive, contriving, ready, well adapted. Wit, understanding, pleasantry, jocoseness, wits, presence of mind, sound judgment,—witty, sharp, acute, arch, waggish, humorous, funny, droll.

Idea: To Exist In.

INHERENT; Inbred; Inborn; Innate. (1) *Inherent*, Lat. *in*, in, *hære*, to stick; to stick fast in=a permanent quality or property as opposed to an accidental or transitory one, e.g., solidity is an inherent property of matter. Truth can never be totally destroyed in man, hence it is an inherent property in him. (2) *Inbred*, respects what is bred in us or nurtured in us from our youth, is acquired from habit or gradual ingrafting. (3) *Inborn* is that which is formed in us, or existed in us from formation, i.e., planted by nature and is opposed to that which is artificial or learned. It is wholly apart from education and environment, e.g., man everywhere has an inborn love of freedom. (4) *Innate*, Lat. *in*, in, *nasci*, to be born; to be born in, is the same as *inborn*, only poetry generally uses *inborn*, and philosophers *innate*. Locke says that there are no innate ideas, in that they are nothing more than sensible impressions on the soul being acted upon by external objects. The power and character of the soul so to be acted upon and to register such impressions, are innate.

Syn. Inherent, indwelling, immanent, intrinsic, internal, natural, inner, real, genuine. Inbred, ingrafted, inculcated,

implanted, infixed, nurtured, instilled, infused, schooled, nursed, reared in. Inborn, natural, native, ingrained, congenital, from birth, indigenous, inartificial, vernacular, mother. Innate, natal.

Idea: To Gain Favour.

INSINUATE (Lat. *in*, into, *sinuare*, to wind, *sinus*, bend; to wind or work into one's favour, introduce gently, adopting every means to steal into a person's good will, self-interest being the spring, and the changing of dislike into like by unnoticeably stealing upon another with winning ways); *ingratiate* (Lat. *in*, into, *gratia*, favour) does not take artificial means to win the favour and good-will of another. "It is commendable in young men who wish to ingratiate themselves with those they esteem and respect."

Idea: To Restore to its Former State.

INSTAURATION, renewal, repair, renovation, reconstruction, reintegration, reconstitution, re-establishment, restoration, resuscitation, reinstatement, return, restitution, reparation

Idea: To Be a Tool, or Means.

INSTRUMENT, tool, utensil, implement, means, agent, document, charter, writing, deed,—instrumentality, agency, mediation, intervention, subordinate means, interposition, intervention, arbitration, action, operation.

Idea: To Forbid.

INTERDICT, prohibit, inhibit, disallow, prevent, debar, stop, avert, forbid, turn aside.

Idea: To Become Old In, or Rooted.

INVETERATE (Lat. *in*, in, *veterare*, to render old=firmly established by long continuance), obstinate, deep-rooted, confirmed, ingrained, habitual, fixed, settled.

Idea: Not To Be Broken.

INVIOLEABLE, sacred, holy, obligatory, unalterable, binding, hallowed, consecrated, venerable, devoted.

— J —

Idea: War of Words.

JANGLE (Mid. English, *janglen*, to quarrel, talk loudly, Lat. *gannire*, to yelp as a dog; Dutch *jancken*, to howl. In jangling, cross questioning, retorting, and perverse answers abound more than differences of opinion); *jar* (creak like a door, Lat. *garire*, to croak. In jarring, adverse opinions and discordant feelings play the largest part. Those who have no good-will for each other are sure to jar when coming into contact with each other); *wrangle* (Anglo-Saxon, *wrang*, to

keep on pressing, that is to argue vehemently, to dispute noisily. Disputation is nearly always nothing more than wrangling).

Syn. Jangle, jargon, confused talk, hubbub, din, racket, noise, clamour. Jar, harsh noise, agitation, collision, discord, disagreement, variance, opposition. Wrangle, altercation, bickering, brawl, quarrel, controversy, squabble, contention, dissention.

Idea: To Strike Against.

JOSTLE, run against, hustle, push, jog, thrust, jolt, elbow, shake.

Idea: The Least Assignable Quantity.

JOT (Greek letter iota), whit, grain, tittle, scrap, mite, particle, atom, bit, morsel, fraction, fragment, crumb, molecule, infinitesimal, chip, iota.

— K —

Idea: To Hold in One's Possession.

KEEP, retain, detain, hold from mischief, preserve, maintain, guard, protect,—abide by, observe, fulfil, obey, celebrate, commemorate, feed, support, sustain, save.

Idea: The Thing Known.

KNOWLEDGE (Lat. *gnocere*, to know=acquaintance practically, or familiarity acquired by experience); *science* (Lat. *scire*, to know, is knowledge reduced to a system or order, and is very good when based on experience); *learning* is acquired by study or individual instruction. Generally and practically it is more serviceable to one than science; *erudition* (Lat. *e*, out, from, *rudis*, rude, *erudire*, to free from rawness, rudeness or ignorance, and bring into a state of perfection), i.e., knowledge obtained from the study of books. Patience, perseverance, good memory and penetration are requisite for erudition.—c f. Crabb.

Syn. Knowledge, cognition, information, acquaintance, notice, understanding, cognizance,—science, learning, instruction, lore, erudition, scholarship, extensive reading, deep knowledge.

— L —

Idea: Expressing much in few words.

LACONIC, short, sententious, pithy, brief, concise, terse, curt, energetic, compact, pointed, axiomatic, succinct, condensed.

Idea: To Slide.

LAPSE, slip, glide, pass slowly, fall from virtue, fail in

duty, apotatize, become void,—lapse, fault, error, failing.

Idea: To Have Scope.

LATITUDE, breadth, width, room, space, extent, range, scope, freedom, liberty, indulgence, free play, laxity, loose interpretation, scope, swing.

Idea: To Plunge Into.

LAUNCH, cast, hurl, let fly, slide into the water, send forth, despatch, expatiate, dive, pitch, dip, douse.

Idea: To Show The Way.

LEAD; Conduct; Guide. (1) *Lead*, A.-S. *lédan*, to shew the way, *léd*, path—to go before, e.g., a marshal leads his troops when he goes before them into the field. and conducts them in directing their movements. (2) *Conduct* supposes judgment as well as ability to manage, as to conduct a law case, an orchestra, or business of any class. (3) *Guide* supposes superior knowledge or information, as the professor guides his pupils in their course of reading and study, or as a guide to a traveller.

Syn. Lead, precede, head, influence, prevail on, escort, convoy,—leading, most important, highest, first, most influential. Conduct, direct, manage, administer, command, preside over, govern, control. Guide, pilot, cicerone, mentor, adviser, counsellor,—steer, advise, counsel.

Idea: Given to Unlawful Indulgence.

LEWD, lustful, libidinous, licentious, sensual, lecherous, incontinent, unchaste, profligate, lascivious, salacious, uncurbed, uncontrolled, voluptuous, dissolute, concupiscent, prurient, debauched, rakish, depraved.

Idea: To Bring up to a Higher Place.

LIFT; Raise; Erect; Elevate; Exalt. (1) *Lift* from the Swed. *lyfta*, to lift=loft, garret. It implies some force applied as to lift a child so it can see better, and opposed to lower, drop, etc. Lift is generally used in a bad sense, because one is rarely lifted up on account of his merit, generally one is lifted up to office to carry party ends, or one is lifted up by pride and conceit. (2) *Raise* is generally used in a good sense or an indifferent one because he may be raised to office, etc., by his own merit and worth, or by study, industry, self-improvement which are applaudable. Raised is opposed to let down. (3) *Erect*. Lat. *e*, out, *regere*, to rule, set—to set upright out of, as the erection of a monument is by placing one stone on top of the other, or one object built above another. *Erect* is opposed to pull down. (4) *Elevate*, Lat. *e*, out, up, above, *levis*, light, *levare*, to make light or lift up—to raise to a higher place mostly perpendicular, e.g., a mountain is so many feet elevation. It is generally used in science, and mostly in a good

sense, as one's moral qualities and high principles elevate him. Elevate is opposed to bring down. (5) *Exalt*, Lat. *ex*, out, thoroughly, *altus*, high; *exaltare*, to lift up high out of. A person is very rarely exalted except by superior acquirements. Elevate is opposed to debase.

Syn. Lift, hoist, heave. Raise, heighten, advance, promote. Erect, construct, build up, edify. Elevate, set up, dignify, ennoble, cheer, animate, elate. Exalt, raise on high, magnify, extol, glorify, honour.

Idea: To Bind.

LINK, tie, bind, conjoin, fasten, secure, attach, knit, unite, connect, cement, clinch,—link, connective, copula, vinculum.

Idea: To Flow.

LIQUID, fluid, flowing, mellifluous, sweet, dulcet, soft and clear,—liquify, dissolve, colligate, fuse, melt, amalgamate, blend.

Idea: To Have Being.

LIVE, exist, subsist, breathe, be alive, remain, continue, endure, dwell, abide, reside, feed, be nourished, be supported, obtain livelihood, enjoy life, be happy, fare, lead, pass,—live, animate, quick, not dead, burning, active, earnest, vivid, glowing,—lively, nimble, smart, alert, sprightly, prompt, blithe, jocund, vivacious, gay, light, airy, forcible, expressive, spirited, brisk, effervescent.

Idea: To Be Talkative.

LOQUACIOUS, garrulous, talkative, chatty, conversable, babbling,—loquacity, excessive talking, gabbling, jabbering, gabbling.

Idea: To Be Big Sounding.

LOUD (high in tone or pitch, opposed to soft, low); *noisy* (Lat. *nocere*, to hurt; to offend or hurt the ear—an overloud, confused, senseless sound, as children are noisy if not controlled, is opposed to quiet); *high-sounding* (pitch in a high key so as to be heard afar, and contains also bigness of words. "High-sounding praises give forth flatterers. If there is no corresponding worth or quality, high-sounding titles serve only to cause contempt."—Crabb. It is opposed to modest, low); *clamorous* (Lat. *clamere*, to cry out—to cry out with a loud voice, to shout loudly, demand importunately, as the clamorous sea gull; clamorousness serves party purposes in that it excites the ignorant).

Syn. Loud, noisy, turbulent, obstreperous, boisterous,—noise, cry, din, clatter, outcry, racket. High-sounding, grandiloquent, magniloquent, stilted, high-flown, turgid, inflated, grandiose, swelling, strutting, bombastic, ostentatious, ranting, gasconading, rhodomontading, declamatory. Clamorous, uproaring, vociferous, blaring, storming, tumul-

tuous, bawling, mouthing, bellowing, shouting, halloo.

Idea: To Be Very Sweet or Rich.

LUSCIOUS, honeyed, delicious, savoury, palatable, cloying, sweetish, surfeiting, satiating, overfilling.

— M —

Idea: To Be Great Minded.

MAGNANIMOUS (Lat. *magnus*, great, *animous*, mind), noble, generous, chivalrous,—magnanimity, high-mindedness, generosity, disinterestedness, unselfishness.

Idea: To Conduct Affairs.

MANAGE (French *ménager*, to keep house), carry on, direct, conduct, regulate, govern, administer, superintend, rule, control, guide, wield, handle, influence, make subservient, bring about, effect, husband, economise, manœuvre, contrive ways, act for, do for,—management, cunning, tact, care, direction.

Idea: External Object to Go By.

MARK, impression, sign, note, symptom, token, indication, trace, vestige, foot-step, track, badge, stigma, brand, stamp, print, dint, symbol, index, proof, evidence, target,—consequence, distinction, regard, character.

Idea: To Flow Sweetly.

MELLIFLUOUS (Lat. *mel*, honey, *fluere*, to flow=to flow as with honey), smooth, dulcet, euphonious, pleasing, charming, melodious, soothing, polished, unruffled, equable, bland, mild, softening.

Idea: To Agree Regularly in Sound.

MELODY; Harmony; Accordance. (1) *Melody*, Greek μέλος *melos*, song, and ὠδή *ode*, ode. Hebrew, *mela*, verse—an agreeable succession of sounds measured after the manner of verse into separate, distinct members and parts; a rhythmical succession of musical tones. When the musical tones are not much diversified, the succession or rhythm is called simple melody. A bird's song is melodious because it contains a succession of sounds which are regular and therefore agreeable to the musical ear. Melody is opposed to irregularity or disproportion. (2) *Harmony*, Greek ἁρμονία *armonia*, a joint, joining, proportion, ἄρειν *arein*, to fit, join together, especially when sounds agree or fit in one with the other, and there are no clashings or jarrings, see Beautiful Style, pp. 569-573. It is a just adaptation of parts to each other, also the adapting and suiting of different modulated sounds to each other, in other words fusing a variety of notes in with each other, as in a concert, a band, etc. Melody is opposed to discord, disagreement. (3)

Accordance or Accord, is the making agree or correspond, correspondence, on which melody and harmony are founded.

Syn. Melody, air, tune, song, strain, movement, verse, numbers, rhythm, recurrence,—melodious, tuneful, musical, dulcet, euphonious. Harmony, concord, unison, consonance, congruity, fitness, good understanding, peace, agreement,—harmonious, mellifluous, consistent, agreeable, amicable. Accordance, correspondence, tallying, matching, coinciding, symphony.

Idea: To Act For Pay.

MERCENARY (Lat. *merces*, wages, reward). hired, hireling, venal, sordid, base, avaricious, covetous, grasping, vendible.

Idea: To Be Showy.

MERETRICIOUS (resembling the arts of a harlot), gaudy, tawdry, showy, flashy,—lustful, deceitful, spurious, sham, tinsel, flaunting.

Idea: To Have Pluck.

METTLE, nerve. life, spirit, courage, ardour, pluck, resolution, hardihood, intrepidity, spunk, strength.—mettlesome, plucky, fiery, spirited, punky.

Idea: To Take in a Wrong Sense.

MISCONSTRUE: Misinterpret. (1) *Misconstrue*, Lat. *con, cum*, together, *struere*, to build, arrange, plus the A.-S. prefix *mis*, wrongly, amiss—to arrange or put together in a wrong way. It takes the sense of a person's words or actions in the wrong light or sense, e.g., smooth and light words to children are susceptible of misconstruction. Misconstruction is the result of ignorance, as to misconstrue the laws for the lack of knowledge of them. It is opposed to understand rightly. (2) *Misinterpret*, Lat. *interpretare*, to expound, plus *mis*, wrongly—to expound or explain wrongly. Prejudice often misinterprets certain words. This is opposed to explain rightly or properly.

Syn. Misconstrue, misunderstand, misrender, mistranslate, misconceive, mistake, misapprehend. Misinterpret, misexplain, misexpound, distort, misrepresent, twist, wrest.

Idea: To Soften.

MITIGATE (Lat. *mitis*, mild, soft; to soften in severity or harshness), assuage, allay, soothe, lessen, palliate, subdue, diminish, moderate, modify, abate, appease, pacify, mollify, relieve, temper.

Idea: To Vary the Sound.

MODULATE (Lat. *modulari*, to measure according to a standard; to form, as a sound to a certain key, or to a certain proportion: to vary sounds; to pass from one key to another), attune, inflect, harmonise, vary in pitch.

Idea: To Be Excellent in Conduct.

MORAL (Lat. *mos, moris*, manner; relating to the manners, customs, or duties of men toward each other), ethical, virtuous, just, blameless, upright, well-conducted, true, honourable,—accountable, rational, responsible,—probable, not demonstrable, circumstantial, regular, strict.

Idea: To Collect.

MUSTER (Lat. *monstrare*, to show; troops collected for show in parade), marshal, rally, collect, convene, gather,—come together, meet together, congregate, assemble, display, array, draw up, set in order, convoke, amass, summon, call, convoke.

Idea: To Give and Take.

MUTUAL (Lat. *mutare*, to change; to change from one to the other; reciprocally given and received), interchanged, common, alternate, interchangeable, correlative, reciprocate, give and take, by turns, pertaining to both sides.

— N —

Idea: To Be Clean, to Shine.

NEAT (Lat. *nitere*, to shine, *nitidus*, shining, clear, handsome, elegant), nice, spruce, trim, well-finished, well-fitting, cleanly, unsoiled, unstained, pure, chaste, in good taste, precise, exact, neat, elegant.

Idea: To Let Alone, Omit.

NEGLECT (Lat. *ne, neque*, not, *legere*, to gather, select, collect; not to gather—to pass by), omit, leave out, pretermitt, pass by, slight, overlook, disregard, let alone by carelessness, miss,—negligent, heedless, careless, regardless, indifferent, remiss,—negligence, inattention, thoughtlessness.

Idea: To Be Not One or the Other.

NEUTRAL (Lat. *ne*, not, *uter*, other; neither one or the other), neuter, on neither side, indifferent, intermediate, impartial, unbiased, disinterested, unconcerned,—neutralise, render neutral, counteract, counterbalance, countervail, make of no effect, compensate, make up for.

Idea: To Pinch.

NIP (M. English, *nippen*, Swed. *knipa*, to squeeze, pinch), compress, squeeze, pinch, clip, cut off, blast, bite, destroy, ruin, blight, shrivel, parch, dry, wither.

Idea: To Be of Great Excellence.

NOBLE (Lat. *nocere*, to know; worthy of knowing), is worth or excellence arising from rank, intellect, or character, for instance a building is noble because it is imposing, beautiful and large. See Sublime Style, p. 535 "Dignity."

(2) *Grand* is very great, supposing great expense or outlay, as a grand building because of its great cost, a grand family on account of the expensiveness and opulence of its manner of living.

Syn. Noble, exalted, eminent, honourable renowned,—patrician, aristocratic, titled=stately, splendid, lofty, sublime, celebrated, famous, glorious, conspicuous, dignified, august. Grand, sumptuous, pompous, gorgeous, magnificent, expensive, dear, superb, costly, luxurious, showy, displaying, wealthy.

Idea: To Be Nobody, or Nothing.

NONENTITY (Lat. *non*, not, *enti*, *ens*, being, *esse*, to be; not to be), non-existence, nihility, nothing, nobody, negation, a thing not existing, nothingness, nought, zero, cipher, trifle, bagatelle.

Idea: To Be Vain.

NUGATORY (Lat. *nugari*, to trifle), futile, inoperative, ineffectual, insignificant, vain, empty, unsatisfying, unavailing, useless, fruitless, sterile, barren, unproductive, profitless.



Idea: To Be Unyielding, Persistent.

OBSTINATE; Contumacious; Stubborn: Headstrong; Heady. (1) *Obstinate*, Lat. *ob*, against, *stare*, to stand; to take up a stand against, to adhere pertinaciously to an opinion or purpose, offsetting reason to reason. Obstinate is opposed to obedient, yielding. (2) *Contumacious*, Lat. *con*, *contra*, against, *tumere*, to swell, puff up=an unyielding or resisting by puffing up against, a swelling contempt of others, particularly of superiors. As to resisting laws: contumacy resists now and then, rebellion does so with organisation, and violence, contumacy contradicts shielding itself under the plea justice and equity. (3) *Stubborn*, A.-S. *styb*, stub, stiff, plus *born*, hence born like a stub, stiff or unyielding by nature. It wills what it wills and is seen usually in those who have to bow to the will of another, and is opposed to weak willed. (4) *Headstrong* is associated usually with violence and impetuosity, resolute to have his own way, and is opposed to weak headed, weak minded. "We blindly by our headstrong passions led, are hot for action."—Dryden. (5) *Heady* is full of one's own head, following its turn; hurried on by will or passion, apt to affect the head. "Heady confidence promises victory without a contest."—Johnson.

Syn. Obstinate, immovable, unyielding, not easily subdued, firm, pertinacious, dogged, refractory, perverse, toward, intractable, inflexible. Contumacious, haughty, re-

bellious, contemptuous, disobedient. Stubborn, self-willed, sour, sullen, surly, unruly, unmanageable, fixed in opinion. Headstrong, violent, impetuous, venturesome, daring. Heady, rash, hasty, intoxicating, inebriating, foolhardy, thoughtless, precipitate, reckless.

Idea: To Smell Sweetly.

ODOROUS, fragrant, sweet-smelling, aromatic, perfumed, spicy, balmy, sweet-scented, odoriferous, redolent, ambrosial.

Idea: To Act Upon.

OPERATE (Lat. *operari*, to work, labour), work, labour, act upon, act, have effect, have influence, move, perform,—operation, agency, action, force, influence, effect, performance, process, manipulation, movement, manœuvre, effort.

Idea: Something to Quiet.

OPIATE, narcotic, anodyne, sedative, soothing syrup, emollient, balm, tranquilizer, mitigator, soother, assuager, rattler, trinket, nipple, pacifier, palliative.

Idea: To Suppose, Think.

OPINE (Lat. *opinari*, to suppose), think, suppose, judge, believe, conceive, presume, be of opinion, imagine, conjecture,—opinion, sentiment, notion, persuasion, idea, estimation, belief, conviction, creed.

Idea: To Be at the Proper Time.

OPPORTUNE (Lat. *ob, op*, in front of, *portus*, harbour, port; in front of the harbour ready to come in), timely, seasonable, convenient, fit, well-timed, appropriate, felicitous, proper, present at the proper time, early, in good time, suitable.

Idea: Regular Arrangement.

ORDER, method, regularity, symmetry, fit condition, proper state,—rule, regulation, prescription, canon, law,—precept, injunction, command, direction, instruction,—rank, class, degree, grade, classification, proportion.

Idea: To Be Avowed.

OSTENSIBLE (Lat. *ob*, before, *tendere*, to stretch; that which is stretched out before one), professed, presented, apparent, manifest, exhibited, overt, specious, seeming.

Idea: To Put Out.

OUST (F. *oster*, to put out), eject, expel, remove, evict, dispossess, dislodge, disseize, turn out, dismiss, discard, exclude.

Idea: Too Fond of One's Self, or One's Own.

OPINIONATED; Conceited; Egoistic. (1) *Opinionated*, Lat. *opinari*, think; unduly fond of one's own opinion which he values as the best possible that can be formed, and gives out freely so that everyone may model his own opinion

accordingly. (2) Conceited, Lat. *con, cum*, with, together, *capere*, to take; to be taken up with one's self, so much so that he does not follow the usual course of obtaining things, "his conceit suggests to him that his talent will supply what labour, application, reading and study, and every contrivance which men have commonly employed for their improvement; he sees by intuition what another learns by experience and observation; he knows in a day what others want years to acquire; he learns of himself what others are contented to get by means of instruction."—Crabb. See also page 123 "in a single glance." A person of this sort is not fit to co-operate in effectuating an enterprise whose consummation requires talent and joint effort. (4) *Égoistic*, Lat. *ego*, I. The egoistic is not a suitable associate because he does not appreciate the things which interest other people, being so carried away with himself as his darling theme, "his children, his house, his garden, his rooms, and the like, are the incessant theme of his conversation, and become invaluable from the mere circumstance of belonging to him."—Crabb.

Syn. Opinionated, opinionative, self-opinioned. Conceited, vain, self-sufficient, proud, ostentatious. Égoistic,—self-praise, self-importance, self-love.

Idea: To Be Too Much.

OVERFLOW is so much so that it runs over, e.g., the heart overflows with gladness, with sorrow, grief, etc., is opposed to ample, sufficient. *Inundate*, Lat. *in*, upon, over, *unda*, wave; so much so that it overflows with vehemence and comes in faster than desired, arising to a troublesome height, e.g., the villages become inundated by people from the city so much so as to annoy the villagers. *Deluge*, Lat. *de*, away, apart, *luere*, to wash; to be so much that it overflows the bounds and washes away everything with its impetuosity or superabundance, e.g., the city was so deluged with advertisements in such profusion and coming so thickly one upon the other that ads. of more value were swamped.

Syn. Overflow, overrun, spread over. Inundate, overwhelm, drown, submerge, immerse,—inundation, rush, cataclysm. Deluge, flood, superabundance, swamp, superfluity.

— P —

Idea: To Excuse.

PALLIATE (Lat. *pallium*, cloak, mantle), cover, excuse, cover with excuse, clothe, robe,—allay, soothe, alleviate, soften, mitigate, assuage, cloak, exculpate, justify, extenuate, let off, overlook, pardon, apologise for, exonerate.

Idea: To Do Well.

PALMY, flourishing, prosperous, fortunate, victorious, joyous, thriving, succeeding, triumphant.

Idea: To Be Worthless.

PALTRY (Sw. *palta*, rag), mean, ragged, sorry, contemptible, pitiful, worthless, vile, shabby, beggarly, small, little, trifling, trivial, frivolous, poor.

Idea: To Affect a Part.

PARTIAL (Lat. *pars*, part; affecting a part, not total or entire), limited, incomplete, imperfect,—biased, prejudiced, warped, interested, unfair, one-sided, predisposed, distorted.

Idea: To Form in the Mind.

PERCEPTION; Idea; Conception; Motion. (1) *Perception*, Lat. *per*, through, *capere*, to take; to take in through the senses, that is knowledge so obtained. This is the first process in the acquisition or formation of knowledge. A drunkard has no clear perception. One has a perception of the moon as he looks at it. If there be no clear perception, neither will there be a clear idea. (2) *Idea*, see under IDEA. This is a revival in the mind of the impressions made on the senses. An idea is also obtained by reading the description of anything, and it becomes complex when it (the idea) is formed of many images of objects we have already perceived. (3) *Conception*, Lat. *con*, *cum*, with, together, *capere*, to take; to take together in the mind, or an image formed out of the ideas, e.g., "if an object differing in shape and colour from anything else I have seen, presents itself to my mind it is a conception." (4) *Notion*, Lat. *nocere*, to know, notions are formed of actual objects, although the properties and condition we attribute to them may be unreal. Notions are true or false, correct or incorrect in accordance with the amount of knowledge we have. If the moon is no larger than as we see it, then our notion has given an unreal property to the moon, a real object.

Syn. Perception, seeing, discernment, observation, sensation, cognition, apprehension, perceive, see, feel, note. Idea, see under IDEA. Conception, projection, devising.

Idea: To Remain Through.

PERMANENT (Lat. *per*, through, *manere*, to remain; to last; continuing without change), lasting, durable, abiding, fixed, enduring, perpetual, constant, holding out, unending, stable, unalterable, steadfast.

Idea: To Stick To a Thing.

PERSEVERE (Lat. *perseverare*, to adhere to a thing), continue, proceed steadily, stick to,—perseverance, indefatigableness, steadfastness, steadiness, resolution, constancy.

Idea: To Convince by Advice.

PERSUADE (Lat. *per*, thoroughly, *suadere*, to advise;

to advise thoroughly; influence successfully by statement of motives, considerations, etc.; move or incline the will or judgment), prevail on, induce, influence, allure, actuate,—persuasive, cogent, convincing,—seductive, enticing,—persuasion, inducement, motive, reason, creed, conviction, belief.

Idea: To Be Diplomatic.

POLITIC (Greek, *politikos*, belonging to the state, or citizens, from *polis*, city, wary or artful like one who lives in the city), political, civil, civic,—wise, prudent, judicious, provident, artful, cunning, shrewd, sagacious in contriving, dexterous in the use of means.

Idea: To Be Able.

POWER (Lat. *posse*, to be able; latent or inherent ability to act; faculty of doing or performing something), might, force, energy, strength, ability, competence, efficiency, cogency, faculty, gift, rule, sway, control, authority, dominion, command, influence, monarch, potentate, ruler, governor,—powerful, robust, able-bodied, vigorous, puissant, strong, valid, potent.

Idea: Able to be Done.

PRACTICABLE, possible, feasible, performable, attainable, achievable.

Idea: To Do Before the Proper Time.

PREMATURE (Lat. *præ*, before, *maturus*, ripe; ripe before the natural or proper time), precocious, predeveloped, untimely, early, unseasonable.

Idea: To Be the Basis, or Beginning.

PRINCIPLE (Lat. *principium*, beginning; that from which anything proceeds), cause, spring, source, origin, element, substratum, postulate, rule, axiom, law, fundamental truth, original element, motive, reason, integrity, uprightness, rectitude, honesty, virtue, righteousness.

Idea: To Make Known Publicly.

PROCLAIM (Lat. *pro*, forth, *clamare*, to cry out; to make known by public announcement), announce, publish, promulgate, declare, enunciate, spread, disseminate, divulge, disclose, pronounce.

Idea: To Be Well-Advanced in Anything.

PROFICIENT (Lat. *pro*, forward, *facere*, to make), skilled, skilful, versed, conversant, competent, qualified, expert, trained, accomplished, practised, fitted, capable, clever.

Idea: Most Wretched Human State.

PROFLIGATE (Lat. *pro*, forward, *fligere*, to strike, dash; so far dashed forward into vice as to be completely ruined. He dashes ahead, or outstrips all in vicious, unprincipled

conduct); *abandoned* (Lat. *a, ad*, to, Ger. *ban*, ban, proclamation of outlawry, under ban, hence given over entirely to wickedness, being impelled by his passions to all kinds of excesses); *reprobate* (Lat. *re*, again, intensive, *probare*, to test, try, prove; to prove and reprove so often that he is found absolutely worthless and insensible to further reproof).

Syn. Profligate, corrupt, dissolute, depraved, vicious, wicked, uncurbed, wanton, debauched, rakish, libidinous, lascivious. Abandoned, lost, hardened, cast away. Reprobate, discarded, steeped in vice, lost to virtue, rejected, vitiated.

Idea: To Be Mixed Up.

PROMISCUOUS, mingled, confused, muddled, disordered, indiscriminate, heterogeneous.

Idea: To Make Favourable.

PROPITIATE (Lat. *propitiare*, to render favourable), conciliate, reconcile, draw over, compose, harmonise,—propitious, kind, favourable, benign, benevolent, friendly, auspicious, lucky, fortunate, promising, encouraging.

Idea: To Make Succeed.

PROSPER (Lat. *pro*, for, according to, *spes*; according to one's hope; to render successful, favour, to be successful), befriend, aid, forward, assist, help, patronise,—succeed, flourish, thrive, advance, increase, make gain, progress, grow,—prosperous, fortunate, flourishing, lucky, auspicious, propitious.

Idea: To Make Ready Beforehand.

PROVIDE (Lat. *pro*, before, *videre*, to see; to make ready for the future), prepare, arrange, get, collect, furnish, supply, procure, make provision,—provident, forecasting, cautious, discreet, considerate, prudent, frugal, economical, thrifty, foreseeing.

Idea: To Be Practically Wise.

PRUDENT (a contraction of provident,—wise from forethought, foreseeing, having prudence; applies to persons and things, and is opposed to inconsiderate, prudential=according to rules of prudence, as opposed to voluntary), cautious, wary, circumspect, considerate, discreet, judicious, provident, careful, economical, sensible, rational, sagacious, well-judged, well-advised,—prudence, sagacity, judgment. practical wisdom, astuteness.

Idea: To Be Unmixed.

PURE (Lat. *purus*, clean, not mixed with anything else. See Pure Style, p. 524), unmixed, genuine, unadulterated, real, clear, clean, unsullied, unstained, immaculate, undefiled, fair, true, virtuous, honest, innocent, guileless, modest, chaste, meek, sheer, absolute,—purify, purge, cleanse, clean,

lustrate, clarify, defecate,—purity, excellence, sincerity, innocence, honesty, integrity, genuineness, cleanness.

Idea: To Be Little Spirited.

PUSILLANIMOUS (Lat. *pusus*, a little boy, *pusillus*, very small, *animus*, mind, spirit=destitute of manly courage or firmness of mind), cowardly, dastardly, mean-spirited, faint-hearted, timid, weak, feeble, chicken-hearted, white-livered, timorous, skulking, poltroon-like, sneaking, jackdaw-like.

— Q —

Idea: To Lose Spirit.

QUAIL, shrink, cower, blench, flinch, quake, tremble, quake, shudder, quiver, shiver,—crush, subdue, quell.

Idea: The Make Up of a Thing.

QUALITY; Property; Attribute. (1) *Quality*, Lat. *qualis*, of what sort, kind, how constituted; it respects what sort a thing really is, is inherent and co-existent in it, and is opposed to adventitious or accidental. The entire object would have to be changed if the quality of the object were changed. (2) *Property*, Lat. *proprius*, one's own=whatever is one's for the time being. The property of anything may be given or taken away without wholly destroying its identity. (3) *Attribute*, Lat. *ad, at, to, tribuere*, to give, bestow=quality, disposition, characteristic given to a person or thing bestowed upon another. Attributes are given at discretion.

Syn. Quality, nature, peculiarity, kind, sort, character, constitution, breed, specie, description,—qualify (to make of the sort required), fit, equip, prepare, adapt, capacitate, modify, restrict, restrain, abate, diminish, soften, moderate,—qualification, fitness, endowment, accomplishment, suitability. Property, goods, possessions, riches, wealth, ownership. Attribute, characteristic, mark, symbol.

Idea: To Move Quickly.

QUICKNESS; Swiftmess; Fleetness; Celerity; Rapidity; Velocity. (1) *Quickness*, Mid. English *kickenen*, to become alive, is opposed to slowness. (2) *Swiftmess*, Teut. *swip*, to move swiftly or suddenly. (3) *Fleetness*, probably from fly, and is quicker than swiftmess. Fleetness is peculiar to winds, horses, etc. (4) *Celerity*, Gr. *keles*, a racer. See Celerity Style, page 574. When an ordinary thing is to be executed, we say do it with celerity, also we say thoughts pass with celerity from one thing to another. (5) *Rapidity*, Lat. *rapere*, to seize, snatch and hurry away or along. This refers to things which hurry things along with them, e.g., the flooding

river sweeps along. Look out for the rapids, see p. 576. (6) *Velocity*, Lat. *volare*, to fly, surpasses all other motions of quickness, e.g., a cannon ball's velocity, a heavenly body's.

Syn. Quickness, speed, haste, expedition, nimbleness, despatch, agility, activity, briskness, liveliness, sagacity, shrewdness, penetration, dexterity, sharpness, adroitness, facility, alertness,—quick, impetuous, hasty, passionate,—quicken, resuscitate, revive, reinvigorate, refresh, hasten, excite, animate, stimulate. Swiftmess, readiness, promptness, eagerness, suddenness, instantaneity. Fleeting, flitting, flying, brief, fugitive, transient, transitory, evanescent, ephemeral. Celerity, speed, acceleration. Rapid, fast, hurried, precipitate, impetuous.

— R —

Idea: To Take Another's Property Violently.

RAPINE; Ravage; Plunder; Desolate; Pillage; Devastate. (1) *Rapine*, Lat. *rapere*, to seize and carry off: act of taking with violence, seizing with eagerness whatever falls in the way of one, e.g., troops are guilty of rapine when they invade an enemy's country and carry away whatever comes in their way. Mischiefs and bloodshed attend the course of rapine. (2) *Ravage*, Lat. *ravir*, to bear away suddenly, with violence = a tearing, breaking, and destroying, as hurricanes, tempests, flames, etc., do. (3) *Plunder*, Ger. *plündern*, sack, ransack, to remove with one's baggage, to take the goods by force. Loss accompanies plunder. If a soldier enters a house or any place full of goods, property, etc., and take any of it, he plunders. Plunder removes and carries away. (3) *Desolate*, Lat. *de*, fully, *solare*, to make alone = so fully to take away everything or destroy it as to leave it only itself, to reduce to solitude, to lay waste, deprive of inhabitants, such as wars, plagues, famine, etc., do. (4) *Pillage*, Lat. *pilare*, to strip, deprive of hair = searching after, as when a regiment enters a village, strips it of everything possible to be found and carries it away. Distress and ruin are the wake of pillage. (5) *Devastate*, Lat. *de*, fully, *vastare*, to lay waste (an unused desert), as hordes of barbarians enter a country and leave it a desert.

Syn. Rapine, spoliation, depredation, prey, despoiling, robbery,—rapacious, predatory, preying, raptorial, predacious, fleecing. Ravage, break, sack, ruin, destroy, tear up, demolish, subvert,—ravenous, greedily devouring, rapidly destroying. Plunder, booty, loot, spoil, rifle, strip. Desolate, depopulate, dispeople, unpeople,—desolate, comfortless, ruined, solitary, companionless, cheerless, forlorn, wretched, lone, deserted, uninhabited, pitiable, miserable, deplorable, calamitous, unhappy, sad, melancholy. Pillage, divest, dis-

possess, denude, ransack, rummage. Devastate, lay waste, play havoc with, slaughter, massacre, slay, decimate.

Idea: To Be Too Quick.

RASH; Temerarious; Hasty; Hurry; Precipitate. (1) *Rash*, Ger. *rasch*, quick=too quick in counsel or action; uttered without reflection. Temporary ardour or vehement character may be the cause, and it refers mostly to what we do, as, if we should jump into deep water and could not swim. Rashness is opposed to steadiness and thoughtfulness. (2) *Temerarious*, from the Lat. *temere*, to be in the dark, to act blindly. It refers chiefly to lack of consideration, presumptuousness and overweening confidence are its cause. It is no calculation of consequence and is opposed to consideration. (3) *Hasty* is the product of heat of action, is both passionate and forward, and is opposed to slow. (4) *Hurry*, Old Swed. *hurra*, to whirl around, whiz. It supposes eagerness to finish and fear of interruption, also confusion, trepidation, lack of collected thought, e.g., a thing hurriedly done is never accurately and well done. Hurry is opposed to careful, cool. (4) *Precipitate*, Lat. *præ*, fore, forward, forth, *caput*, head=head forward, or *capere*, to take; to take before a thing ought to be taken or done, as to precipitate a measure, is opposed to cautious.

Syn. Rash, foolhardy, heedless, thoughtless, unguarded. Temerarious, reckless, over-confident, presumptuous, mindless, incautions, indifferent. Hasty, irritable, easily excited, passionate, forward, early ripe, premature. Hurry, urgency, pressure, bustle, confusion, commotion. Precipitate, headlong, heady, headforemost, rushed forward.

Idea: To Think, Draw Conclusions.

REASON (Lat. *Reor*, I think, *ratio*, reckoning; the faculty of mind which draws conclusions or inferences from facts and premises, as to the truth and right, motive, cause, justice), judgment, understanding, intellect, sense, cause, ground, motive, principle, consideration, wisdom, argument, ratiocination, rationale,—reasonable, rational, judicious, right, equitable, just, fair, moderate.

Idea: To Come Back On.

REDOUND (Lat. *re*, *red*, back, *undare*, to surge, to roll back as a wave), result, tend, conduce, contribute.

Idea: To Be Faithless to Party or Principle.

RENEGADE (Lat. *re*, again, *negare*, to deny; deny again and again; one faithless to party or cause), apostate, recreant, traitor, deserter, rebel, vagabond, backslider.

Idea: To Make Good Again.

REPAIR (Lat. *re*, again, *parare*, to get, prepare; to restore to a sound or good state after decay or injury, etc.), mend,

patch, retouch, restore, recover, retrieve, redress, go to, amend, rectify, correct,—reparation, indemnification, amends, satisfaction, compensation, atonement.

Idea: To Exhibit the Image Of.

REPRESENT (Lat. *re*, again, *presentare*, to present, hold out; to bring before one again), exhibit, show, express, delineate, depict, portray, describe, personate, stand for, act the part of, take the part of,—representation, simulation, account, relation, portraiture, likeness, resemblance

Idea: To Decide, Purpose.

Resolve, decide, determine, purpose,—resolute, fixed, determined, steadfast, unshaken, firm, steady, inflexible,—resolution, determination, decision, constancy, courage, boldness, purpose, intention, firmness.

Idea: To Return Like for Like.

RETALIATE (Lat. *re*, again, back, *talis*, like; like back again), repay, requite, revenge, return,—retaliation, reprisal, retribution.

Idea: To Give in Return For.

REWARD, repay, recompense, compensate, remunerate,—pay, guerdon, bounty, premium, desert, requital, retribution, punishment, due.

Idea: To Abound in Possessions.

RICH, wealthy, opulent, affluent, costly, precious, superb, gorgeous, sumptuous, delicious, savoury, generous, plentiful, abundant, fertile, luxuriant, fruitful.

Idea: To Keep Straight.

RIGHT (Lat. *regere*, to keep straight=according with truth and duty), straight, direct, rightful, just, equitable, lawful, correct, true, accurate, sound, fit, suitable, proper, rectitude, goodness, integrity, uprightness, privilege, prerogative, immunity.

Idea: To Be Hale and Strong.

ROBUST (Lat. *robustus*, oaken, strong, like an oak), strong, evincing strength, muscular, lusty, sinewy, sturdy, hale, hearty, sound, vigorous.

Idea: To Bloom, or Be Florid.

ROSEATE, rosy, ruddy, red, blushing, blooming, charming, ruddy, florid, reddish, flushed, rubicund, sanguine, crimson.

Idea: To Tumble.

RUIN (*ruere*, to fall down, tumble; that change in anything which destroys it), destroy, demolish, overthrow, subvert, overwhelm, impoverish, spoil, mar,—downfall, perdition, destruction, havoc.

— S —

Idea: To Perceive Quickly, Wise.

SAGACIOUS (Lat. *sagax*, *sagire*, to perceive quickly, to scent as a hound, acute in penetration and judgment), shrewd, discerning, wise, sage, judicious, intelligent, sharp-witted, longheaded, sapient, knowing, acute, prudent.

Idea: To Be Striking.

SALIENT (Lat. *salire*, to leap, to shoot out or up), projecting, jutting, in relief, prominent, striking, remarkable, conspicuous.

Idea: To Shock.

SCANDALISE (Greek *σκάνδαλον skandalon*, a snare, offence, stumbling-block), shock, offend, disgust, horrify, disgrace, vilify, traduce, slander, libel, lampoon, reproach,—scandal, dishonour, shame, infamy, ignominy, disrepute, opprobrium, defamation, detraction, calumny, obloquy, back-biting, defamatory speech.

Idea: To Plan.

SCHEME (Greek *σχῆμα schema*, form, appearance, the outward fashion, the adorning a speech with rhetorical figures, outline, shape, plan; a combination of things connected and adjusted by design), plan, contrive, project, design, devise, imagine, frame, intrigue, plot,—plan, system, purpose, device, machination, design, contrivance, draft, outline, horoscope, rhetorical figure (see Forms of Oratorical Expression, from pages 1 to 441).

Idea: To Free From Care.

SECURE (Lat. *se*, free from, *cura*, care; free from care or anxiety, safe, sure), certain, sure, assured, confident, safe, snug, sheltered, protected, fixed, stable, immovable,—make safe, make certain, guard, get, acquire, procure,—security (*safety* respects the present moment, is absence of danger, and looks to the past; *security* puts a thing beyond the reach of danger, respects the future also the present, and is the freedom from all care, fear or apprehension, as gold is deposited in fire-proof safes for security), safe-keeping, deposit, warrant, guarantee, pledge, pawn, protection, safe-guard, shelter.

Idea: To Apply One's Self.

SEDULOUS; Assiduous; Diligent. (1) *Sedulous*, Lat. *sedere*, to sit; to sit at with much attention. It is regular and close application and is opposed to inert. (2) *Assiduous* is partial, e.g., assiduous in our attentions to anyone, whereas sedulous is permanent and respects the important concerns of life. (3) *Diligent*, Lat. *dis*, apart, *legere*, to choose, chiefly

implies something agreeable. One who is diligent goes at a thing by fits and starts as his humour or choice moves him. In Spanish "una diligencia" is a special task or errand to which one applies himself to fill. Diligent is opposed to dilatory.

Syn. Sedulous, constant, laborious, industrious, persevering, unremitting,—assiduous, attentive, studious. Diligent, active, careful, earnest.

Idea: To Perceive.

SENSE (Lat. *sentire*, to feel, perceive; the faculty or power by which external objects are perceived: sight, touch, taste, hearing, smell), feeling, sensibility, sensation, mind, intellect, reason, understanding, judgment, sagacity, wisdom, conception, mother-wit, notion apprehension, meaning, signification, import, persuasion, conviction, consciousness,—senseless, stupid, unreasonable, silly, foolish, absurd, unwise, unfeeling, apathetic,—sensible, cognisable, visible, tangible, cognisant, aware, judicious, wise, intelligent, reasonable, sober, sound,—sensitive, perceptive, impressible, susceptible, tender, delicate, shrinking,—sensual, carnal, fleshy, lewd, voluptuous, lewd, licentious, dissolute,—sentence, doom, judgment (passes on matters of sense for practical use), condemnation, proposition, axiom,—sententious, short, compact, axiomatic, pointed, terse, laconic,—sentient, feeling, thinking, reflecting, sensitive,—sentiment (makes us alive to the happiness and misery of others as well as our own), emotion, feeling, notion, idea, saying, maxim, toast,—sentimental, romantic, fanciful, maudlin, impressible, tender, affecting, touching.

Idea: To Put On.

SHOW; Outside; Appearance; Seem; Semblance. (1) *Show*, A.S. *sceawian*, to look, see; to appear, present to view, and refers mostly to action and persons. Anything is a mere show when what is shown is all that exists of it. A show is purposely got up to present to view. A lady makes a show so as to be seen by others. Show is opposed to modest, retiring. (2) *Outside* is made up of only what is outside and no attention is paid to the inside, and is that which the eyes can see. It is opposed to inside, interior. (3) *Appearance*, Lat. *ap, ad*, to, *parere*, to come into sight, and means that which is on view, the reality not being seen. It respects the conduct of a person and his reputation, is opposed to true, genuine. (4) *Seem*, Lat. *similis*, like; it looks like it, but is not so. (5) *Semblance*, Lat. *simulare*, to assume the appearance of. Any person who carries the semblance of friendship does not deserve the confidence of a friend; is opposed to unassumed.

Syn. Show, spectacle, exhibition, representation, parade, pomp, ostentation, display, pretence,—showy, gaudy, gay.

Outside, exterior, external, outward, outer, superficial, visible. Appearance, look, fraud, deception, imposition. Semblance, assumption, put on, likeness, resemblance, form.

Idea: To Be A Sign.

SIGN; Signification; Implication; Meaning; Import. (1) *Sign*, Lat. *signum*, a mark, token; that by which anything is made known or represented. (2) *Signification* is that by which a thing is made known, and is usually taken in the literal sense, e.g., a house signifies that which is built for people to live in. (3) *Implication*, Lat. *im, in, in, plicare*, to fold, to fold in, an idea in any object. It points out the value and force of one's action, e.g., silence implies consent, residence implies a building superior to a house, words which are simple imply a lot by the mode, connection and tone they are said in. (4) *Meaning* refers to the intention, e.g., "What means this shouting."—Shak. (5) *Import*, Lat. *im, in, into, in, portare*, to carry—that which is carried or conveyed to the understanding, it is the entirety which is comprehended under a word, which meaning is collected only from examples, etc.

Syn. Sign, token, mark, symptom, indication, symbol, type, signal, beacon, omen, pressage,—signify, denote, betoken, intimate, express, utter. Implication (see under this word). Meaning, intention, design, purpose, aim, object, interpretation, acceptation, explanation. Import, drift, gist, sense, tenor.

Idea: To Be Like.

SIMILE (Lat. *similis*, like. It associates objects by reason of any likeness between them, as godlike Daniel (Webster); *similitude* is a simile going into minute likenesses; *comparison* takes in everything both likenesses and contraries, see Fig. Comparatio, page 144.

Syn. Simile, likeness, resemblance, similarity, image. Similitude, analogy, counterpart, agreement, correspondence, parallelism. Comparison, likening, collation.

Idea: To Be Pure, Genuine.

SINCERE (Lat. *sine*, without, *cera*, wax=honey without wax, that is pure honey, is opposed to false. See Sincere Style, p. 599. It is being what it appears to be), pure, unmixed, unadulterated, true, genuine, unvarnished, unaffected, frank, upright, undissembling, honest,—sincerity, truthfulness, integrity.

Idea: Hard to Keep.

SLIPPERY (A.S. *slipan*, to glide, pass away; Dutch, *slippen*, to escape=hard to keep or walk on), smooth, glassy, glib, unstable, unsteady, mutable, treacherous, shuffling, erring, falling.

Idea: To Be Grave.

SOBER (Lat. *so*, apart from or without, *ebrius*, drunken; without being drunken=habitually temperate, see Grave Style, p. 597), abstinent, abstemious, sedate, grave, moderate, temperate, collected, staid, dispassionate, calm, self-possessed, reasonable, cool, grave, solemn, serious.

Idea: Anything Audible.

SOUND (Hebrew *shoon*, a noise or anything audible); *tone* (Greek *τόνος tonos*, a thing stretched, particularly a sound from a stretched string) is a species of sound arising from notes to express special feelings or to produce harmony.

Syn. Sound, noise, report, resonance, din, cry, clamour, racket. Tone, note, accent, intonation, modulation, emphasis, tension, style, manner, tenor, drift.

Idea: To Throw Away.

SPENDTHRIFT is one who is prodigal with money; *expend* is to lay out in quantities; *waste*, to throw away money to no purpose; *dissipate* (*dis*, apart, *supare*, to throw away in different directions, especially in pleasures); *squander* (E. *swatter*, to throw water about as geese do in drinking) to spend lavishly.

Syn. Spend, disburse, consume, exhaust. Expend, lay out, pay out,—expensive, costly, dear, high-priced, lavish, extravagant, profuse, excessive. Waste, useless expenditure, loss, worthless matter. Dissipate, disperse, scatter, strew, spread, distribute,—dissipation, diversion, distraction, debauchery, dissoluteness, drunkenness, profligacy. Squander, dash away, pour out.

Idea: To Bear the Weight Of.

STRESS (Lat. *stringere*, to draw tight, strain, pressure, and in reference to the voice it means the elevation or prolongation of it, e.g., we lay special stress on our reasoning by staying longer upon it than upon the other parts); *strain* is the undue stressing or forcing of the voice beyond its natural pitch, which injures the speaker and annoys the audience, also the strain or manner of delivering, say, a panegyric which strain poets call accents in which they pour forth their love; *emphasis* is the bringing out of particular points by stronger expression or epithets, see page 180; *accents* is the stress of voice laid on a syllable or part of a word to distinguish it from the other parts, and words.

Syn. Stress, force, weight, pressure, urgency, burden. Strain, exertion, stretch, overuse, force. Emphasis, stress of voice on words, weight, moment, importance,—emphatic, powerful, forcible, impressive, energetic, earnest, striking, positive, decided. Accent, strain, style, manner.

Idea: To Be Higher.

SUPERIOR (Lat. *superior*, comparative of *superus*, high,

meaning higher), upper, more elevated, noble, surpassing, predominant,—superiority, ascendancy, advantage, excellence, pre-eminence.

Idea: To Uphold.

SUPPORT (Lat. *sub, sup*, under, *portare*, to carry, bring; to place something under to keep up), prop, brace, cherish, nourish, maintain, assist, help, befriend, back, patronise, further, forward, advocate, perform, play, undergo, bear, endure, accompany, confirm, substantiate, corroborate, sustain, aid, comfort, approve, sanction, justify.

Idea: To Be of Like Measure With.

SYMMETRY (Greek *συν* with, *μέτρον* *metron*, measure; an adaptation of parts to each other or to the whole, as the symmetry of features), proportion, harmony, regularity, order, equality of ratio, shapeliness, equipoise, equation, balancing (see Figs. Parison, p. 350, and Isocolon, p. 311).

Idea: To Be of Like Meaning.

SYNONYMOUS, equivalent, interchangeable, identical, alternative, of same idea.

— T —

Idea: To Know and Do the Required Thing.

TACT (Lat. *tangere*, to touch; peculiar skill in handling, in knowing and doing what is required), adroitness, dexterity, judgment, management, address.

Idea: To Talk Too Much.

TALKATIVE (Icel. *túlka*, plead one's case; given to too much talking); *loquacious, loqui*, to speak, *ous*, full of; too much talking, always in an unfavourable sense; *garrulous*, from the Latin *garrere*, to prattle; an excessive desire to talk, and is a fault in old people because they generally have much to say.

Syn. Talkative, prattling, chatty, conversible, communicative. Loquacious, babbling, gabbling, jabbering. Garrulous, chattering, prating, tattling, chin-wagging.

Idea: To Taste, Experience.

TASTE (Lat. *taxare*, intensive of *tangere* to touch; to try or perceive by the touch of the tongue. See page 315), experience, suffer, try, prove,—savour, relish, flavour, gusto, dash, infusion, tincture, sprinkling, fondness, liking, partiality, discernment, judgment, perception, sensibility,—tasteful, elegant, refined, toothsome, palatable.

Idea: To Hold Fast.

TENACIOUS (Lat. *tenere*, to hold, *ous*, full of; full of fast holding and may be used in a good or bad sense, as a

person is tenacious of trifles thinking that they affect his importance; he is tenacious of his honour); *pertinacious*, Lat. *per*, very, throughout, and *tenere*, to hold; to hold fast throughout, especially very firmly to an opinion and to insist on everything likely to bear on or concern that opinion, e.g., he is pertinacious in maintaining an absurdity; "A liar is tenacious of his reputation for truth; sophists, freethinkers, sceptics are the most pertinacious objectors to whatever is established."—Crabb.

Syn. Tenacious, retentive, adhesive, sticky, obstinate. Pertinacious, determined, resolute, steadfast, stubborn, inflexible.

Idea: To Draw Conclusions.

THEREFORE (for this reason, or cause, see page 2, Fig. Aitiology, also pp. 201, 205, 364, marking also a deduction, being used especially in abstract reasoning, e.g., injudicious people are likely to do the wrong thing, therefore they ought willingly to yield to the opinion of those who know best); *consequently* (Lat. *con*, *cum*, with, together, *sequi*, to follow; to follow together with, and used in reasoning or narrative, e.g., people of to-day are materialistic and money-mad, consequently only a strong intellectual and spiritual stimulation will reinstate mental culture.

Syn. Therefore, wherefore, hence, thus, so, then, so then, consequently, accordingly, for, because, since, inasmuch as.

Idea: To Exercise the Mind.

THINK (A.S. *thencan*, suppose, judge=to have ideas, compare things or terms in the mind), cogitate, reflect, ponder, contemplate, deliberate, consider, reason, conclude, determine, judge, imagine, conceive, regard, hold, esteem, reckon,—thoughtful, careful, studious, wary, circumspect.

Idea: To Knuckle to the Times.

TIME-SERVER is one who complies with the times, adapts himself servilely to prevailing ideas of the hour, also declares those opinions which will subserve his aim and end, as sycophants, courtiers, etc., do. *Temporiser*, Lat. *tempus*, season, time, opportunity, complies with the occasion or time, and does not declare any opinions which may for the time being hurt him. He is passive.

Syn. Time-server, temporiser, sycophant, fawner, toady, hanger-on, cringer, truckler, croucher.

Idea: To Perceive by Feeling.

TOUCH (French, *toucher*, to come in contact with, see p. 315), hit, strike, feel, pierce, prick, meet, abut on, reach, arrive at, handle, meddle with, interfere with, affect, move, impress, melt, concern, regard, relate to,—touchy, irritable, peevish, petulant.

Idea: To Be of Little Value.

TRIFLING is to act or talk with levity, not requiring consideration, is opposed to weighty, as trifling objections have no weight against sound arguments. *Trivial*, Lat. *tri*, three, *via*, way; cross roads=that which belongs to the cross roads or picked up there, hence, common, and is opposed to profound. A trivial remark lays one open to the charge of shallowness. *Petty*, French *petit*, little, small; beneath one's consideration, being looked down upon as cheap. *Frivolous*, Lat. *frio*, *friare*, to crumble into dust=coming to nothing, silly, and refers mostly to our attachment or pursuit, e.g., people who make dress their pursuit are frivolous. *Futile*, *fundere*, to pour—to pour forth light, vain talk, especially in reasoning, e.g., futile objection.

Syn. Trifling, slight, unimportant, insignificant, worthless, inconsiderable,—trifle, toy, play, dally, tribble, wanton,—bauble, bagatelle, gewgaw, kickshaw, straw, bubble. Trivial, common, ordinary, vulgar, immaterial, stale, trite. Petty, little, small, diminutive, inferior, paltry, mean, feeble, weak. Frivolous, vain, silly, foolish, idle, dumsy. Futile, useless, worthless, profitless, unavailing, ineffectual.

Idea: To Change from Its Original Sense.

TROPE (Greek *τρέπειν* *trepein*, to turn, Lat. *tropus*, figure of speech), metaphor,—tropical, figurative, metaphorical, flowery, ornate, florid.

Idea: To Be Uneasy.

TROUBLE (M.E. *troublen*, to disturb, Lat. *turbare*, to disturb, *turbula*, a disorderly crowd—to put into confused motion, make uneasy), agitate, disturb, disorder, derange, perplex, distress, afflict, grieve, harass, annoy, tease, make anxious,—suffering, calamity, misfortune, adversity, sorrow, misery, inconvenience, embarrassment, plague, torment,—troublesome, trying, tumultuous, afflictive, troublesome, vexatious, disgusting, irksome, tiresome, tedious, burdensome, wearisome, importunate.

Idea: To Accord with Fact or Reality.

TRUTH, fact, reality, verity, principle, law, axiom, truthfulness, honesty, sincerity, integrity, faithfulness, fidelity, constancy, exactness, accuracy, precision,—truthful, real, genuine, candid, sincere, reliable, trustworthy,—true, actual, veritable, pure, unadulterated, steady, loyal, upright, positive, certain.

— U —

Idea: To Lie Beyond.

ULTERIOR (Lat. *ulter*, beyond, ulterior is the comparative form=more beyond), further, remoter, more distant,

interior, hidden, removed, invisible.

Idea: To Be Unvarying.

UNIFORM (Lat. *unus*, one, *forma*, form; having always the same form, manner or degree), unchanged, undeviating, equable, regular, constant, consistent, consonant, even, steady, immutable, stated.

Idea: To Make One.

Unite (Lat. *unire*, to make as one, *unus*, one—to put together or join; to become as one), join, combine, connect, attach, incorporate, embody, consolidate, blend, merge, couple, conjoin, associate, concur, agree, coalesce, league, confederate,—unity, oneness, individuality, union, concord, harmony, unanimity, unison.

Idea: To Be Courteous.

URBANITY (Lat. *urb-s*, city, *urbane*, pertaining to a city, refined), politeness, suavity, affability, refinement, courteousness, complaisance, civility,—urbane, well-bred, obliging, elegant, genteel, accessible, conversible, respectful.

Idea: To Employ to Advantage.

USE (Lat. *usare*, *uti*, to use, be wont or accustomed, occupy; use,—that which is actually employed to advantage,, employ, occupy, engage, apply, practise, exercise, expend, consume, exhaust, accustom, inure, habituate, treat,—usage, custom, treatment, prescription (what has been written long beforehand to be done),—useful, profitable, helpful, beneficial, available, serviceable, good,—usual, wonted, habitual, familiar, common, frequent, general,—utility, benefit, avail, profit, worth, value.

— V —

Idea: To Be Empty.

VACANT (Lat. *vacare*, to be empty; not filled or occupied), void, unfilled, free, open, unoccupied, disengaged, thoughtless, idle,—vacuous, unfilled, void, empty,—vacuity, emptiness, inanity, vacuum, empty space.

Idea: To Be Worthless.

VAIN (Lat. *vanus*, empty=having no substance, value, or importance), unreal, dreamy, shadowy, unsubstantial, un-availing, useless, fruitless, worthless, unsatisfying, light, inconstant, conceited, proud, ostentatious, inflated,—vanity, worthlessness, unreality, self-sufficiency, egotism.

Idea: To Have Force.

VALID (Lat. *valere*, to be strong,—having sufficient strength or force, well-founded), efficient, powerful, cogent, sound, weighty, just, good, logical, conclusive,—validity, force, cogency, strength.

Idea: To Act With Great Force.

VEHEMENCE (Lat. *vehere*, to carry, *mens*, mind; to carry away the mind=impulsive power; force derived from velocity, see Vehement Style, p. 546), violence, impetuosity, force, might, intensity, ardour, heat, fervency, passion,—vehement, furious, passionate, hot, very eager, earnest, zealous, strong, intense, vigorous.

Idea: To Be Green.

VERDANT (Lat. *viridis*, green; covered with growing grass, flourishing), growing, fresh, flourishing, green, thriving, prospering, blooming, ignorant, inexperienced, raw, undisciplined.

Idea: To Make Good or True.

VERIFY (Lat. *verus*, true, good, *facere*, to make—to prove to be true or correct), authenticate, attest, confirm, establish, corroborate, substantiate,—verily, really, truly, certainly, positively,—veritable, actual, true, certain, positive, absolute,—verity, truth, certainty, reality, true assertion, positive fact.

Idea: To Be Giddy.

VERTIGINOUS (Lat. *vertere*, to turn; to turn around), turning around, whirling, rotary, revolving, giddy, dizzy, twirling, spinning, gyrating, steep, precipitous, swimming.

Idea: To Perform Spiritedly.

VERVE (French, nervous energy in the composition or performance of artistic works), force, spirit, fire, enthusiasm, rapture, animation, lively spirit.

Idea: To Be On the Lookout.

VIGILANT (Lat. *vigilare*, to watch=attentive to discover and avoid danger or to provide for safety), wakeful, watchful, circumspect, cautious, careful, observant, heedful, wary, prudent.

Idea: To Be Lively, Actively Forceful.

VIGOROUS (Lat. *vigere*, to be lively, *ous*, full=full of physical strength or active force; strong in mind or body. See Vigorous Style, p. 556), powerful, strong, forcible, intense, energetic, effective, impetuous, pushing, pressing, active, healthy, robust, sound, hardy, flourishing, thriving, spirited, nervous, piquant, racy, impassioned,—vigour, robustness, health, might,—virile, manly, masculine.

Idea: To Prove To Be Just.

VINDICATE (Lat. *vindicare*, to lay legal claim=To maintain as true, lawful, or right against), justify, defend, uphold, support, assert, claim,—vindication, plea, excuse, apology, advocacy, maintenance.

Idea: To Have Goodness, Active Quality.

VIRTUE (Lat. *vir*, man, *virtus*, manly excellence=having active quality or strength), strength, force, efficacy, potency, excellence, morality, uprightness, worth, goodness, chastity, purity,—virtuous, blameless, just, moral, chaste, pure,—virtual (being in essence or effect, not in fact), potential, implied, constructive, indirect.

Idea: To See Falsely.

VISION (Lat. *videre*, to see; a sight; anything seen, is anything imaginary. A visionary is one who forms impracticable schemes. The vision will be fallacious, erroneous or bad if the sight be defective, e.g., he will see things double that are only single, crooked which are straight. Vision is opposed to reality. Apparition, Lat. *ad, ap, to, parere*, to come in sight, appear=something which appears and may be true or false, e.g., people who are credulous and timid frequently take trees and posts to be apparitions. Phantom (Greek *φανταζειν phantazein*, to appear, is chiefly a false appearance, that is the appearance of a thing otherwise than it really is. It is *ignis fatuus* commonly called Jack-o'-Lantern, e.g., "Hug the delusive phantoms of hope." Spectre and Ghost are immaterial substances which are the product usually of the imagination of the young and ignorant.

Syn. Vision, sight, seeing, dream, delusion. Apparition, spirit, shade, shadow, image. Phantom, spectre, ghost.

— W —

Idea: To Be Without.

WANT (Icel. *vant*, to be deficient, lacking) is to be without that which contributes to our comfort, or as the thing desired, and is opposed to plenty. *Need* is to be without that which our existence requires, or is essential to our purpose, and is opposed to independent. *Lack* is chiefly to be without some particular object, as a wealthy man may lack education, virtue or understanding. "He who wants nothing is a happy man; he who needs nothing may be happy if he wants no more than what he has; for then he lacks that which alone can make him happy which is contentment."—Crabb.

Syn. Want, deficiency, scarcity, scantiness, indigence, penury, poverty. Need, necessity, pressing want, exigency, urgency, strait, extremity, destitution,—needful, requisite, essential, indispensable. Lack, be wanting, be poor in, want.

Idea: To Be Moderately Hot.

WARM (A.S. *wearm*, having heat in a moderate degree), calescent, sunny, genial, pleasant, close, muggy, oppressive, ardent, zealous, fervent, glowing, cordial, keen, lively,—warmth, glow, fervency, cordiality, earnestness.

Idea: To Determine by Choice.

WILL, ordain, decree, command, direct, bequeath, devise, choose, elect, desire, wish,—determination, volition, choice, desire, discretion, good pleasure, inclination, disposition,—willing, minded, disposed, ready, spontaneous.

Idea: To Know How To Do.

WISE (Teut. *wisa*, skill, hence the way or mode of doing a thing), wise, sapient, judicious, discreet, sagacious, learned, skilful, dexterous, knowing, rational,—wisdom, sense, judgment, prudence, circumspection, expediency.

Idea: To Combine Ideas Happily and Ludicrously.

WIT (A.S. *witan*, to see, to know, especially how to associate ideas seemingly incongruous. See Acumen and Acrimony Style, p. 589, and pp. 114 and 115), ingenuity, jocusness, pleasantry, mind, intellect, understanding, imagination,—witty, ingenious, sharp, acute, smart, fanciful, arch, facetious, waggish, jocular, droll, funny.

Idea: To Exert Strength.

WORK (A.S. *wyrkan*, thing done, to do a thing=to exert one's self in performing a task, duty, or the like, is the most general term for exerting strength, and is opposed to play); *labour* is hard work, from which one rest; *toil* (Old Dutch *tuylen*, to till or manure the lands, is more intensive or painful labour, e.g., some people have to toil incessantly for the miserable pay or pittance they receive; *drudgery* is labouring in mean or unpleasant offices or degraded work; *task* is work imposed by a task-master, and is burdensome.

Syn. Work, act, operate, move, perform, ferment, effect, accomplish, exert, strain,—business, deed, achievement, occupation, employment, craft, production, feat, composition, book. Labour, travail, childbirth, effort, exertion, effort, industry, pains, task, undertaking, strive, take pains, endeavour, suffer, roll heavily, pitch,—laborious, toilsome, tiresome, irksome, onerous, fatiguing, difficult, diligent, industrious, indefatigable. Toil, task, labour with fatigue. drudge, slave, plod.

— Y —

Idea: To Long For.

YEARN (A.S. *gyrnan*, to be desirous of), crave, long for, hanker after, hunger for, covet, lust for, wish for, pine for, desire earnestly.

Idea: To Give Back in Return.

YIELD (A.S. *gielgan*, to pay, restore, give up, render; to give in return for labour), produce, bear, afford, furnish, exhibit, allow, admit, concede, grant, render, resign, sur-

render, relinquish, forgo, submit, relax, give way, assent, comply,—yielding, submissive, complying, accommodating, unresisting.

— **Z** —

Idea: To Be Fervid.

ZEAL (Greek ζήλος *zelos*, fervour, ardour, heat=passionate ardour in the pursuit of anything), eagerness, earnestness, enthusiasm, energy, fervour,—zealous, ardent, strenuous, warm, passionate, enthusiastic, vigorous, fiery, intense, keen,—zealot, enthusiast, fanatic, bigot, one overzealous, devotee, dogmatist.

Idea: To Enjoy Keenly.

ZEST (Mod. F. *zeste*, a piece of the peel of a citron or lemon, whence *zester*, to cut up lemon rind=something that gives or enhances a pleasant taste or gives flavour to, or the taste itself), flavour, savour, gusto, smack, twang, relish, twang, keen enjoyment.

THE EMOTIONS.

PRINCIPAL IDEAS

Relating Thereto.

1st EMOTION.

Current Idea: To Lie at Rest.

REPOSE (Lat. *re*, back, again, intensive, *pausare*, to pause, or *ponere*, to place, put-to, put or place one's self back in an attitude of rest. Repose represents the lowest degree of the Emotions. The ideas corresponding to these emotions generally take the normal quality of voice and median stress for their delivery for instance, tranquillity, see pp. 186 and 357, also as in the following:

“ Oft in the stilly night,
 Ere slumber's chain has bound me,
 Fond memory brings the light
 Of other days around me,
 The smiles, the tears,
 Of boyhood's years,
 The words of love then spoken;
 The eyes that shone
 Now dimm'd and gone,
 The cheerful hearts now broken!
 Thus in the stilly night
 Ere slumber's chain has bound me,
 Sad memory brings the light
 Of other days around me.”—*Thomas Moore.*

“ Leans o'er its humble gate and thinks awhile—
 Oh! that for me some home like this would smile,
 Some hamlet shade, to yield my sickly form,
 Health in the breeze, and shelter in the storm!”—*Campbell.*

There is a general relaxation of the body, the muscles are not exerted, the inflections are moderate, features horizontal, tone subdued, stress median, pitch middle, time slow, pauses long. If one is addressing a large audience, these ideas take the moderate orotund.

Synonymous Ideas: Repose, stillness, serenity, rest, ease, tranquillity, relaxation, lull, quiet, composure, placidity, oblivion, recumbency, peace, solitude, slumber, calm, collected,

dreamy, sedate, settled, subsided, appeased, pacified, mild, unruffled, soft, gentle, mellow, mitigated, undisturbed, silent, pensive, breathless, smouldering, taciturn, retired, gliding, sleeping.

2nd EMOTION.

Current Idea: To have the Least Motion.

LANGOUR (Lat. *languere*, to be faint; drooping or flagging from exhaustion; indisposed to exertion) may be placed at the head of this idea. The general trend of the delivery of the ideas coming under this head is in a pure, effusive tone of voice, semitone, oral in quality with voice in forepart of mouth, subdued force, feeble and plaintive expression, slowest movement, sometimes half-nasal, also falsetto and high pitch, head hanging to one side. For exhaustion and fatigue, the aspirated or oral quality, suppressed force and tremour are mostly used, e.g., "Dear master, I can go no further! Oh I die for the want of food! Here I lie down and measure out my grave. Farewell! kind master."—Shak. Resignation takes a low pitch. The poetic monotone with its unimpassioned force, see p. 153, the following taking a partial cadence note of the second, and high soft pitch: "For mine is the lay that lightly flōats, and mine are the murmuring dying nōtes that fall as soft as snow on the sēa." Languishing Love: "O, it came o'er my ear like the sweet South that breathes upon a bank of violets, stealing and giving odour."—Shak. The "Castle of Indolence," by James Thomson, depicts well this Second Idea, as these few extracts will show:

"A pleasing land of drowsy-head it was,
Of dreams that wave before the half-shut eye:
And of gay castles in the clouds that pass,
For ever flushing round a summer sky:

But what'er smacked of noyance or unrest,
Was far, far off expelled from this delicious nest.

Soft quilts on quilts, on carpets carpets spread,
And couches stretched around in seemly band;
And endless pillows rise to prop the head;
So that each spacious room was one full swelling
bed."

Synonymous Ideas: Langour, weakness, faintness, weariness, lassitude, listlessness, fatigue, ennui, feebleness, heaviness, slowness, dullness, idyll, laxity, zephyrs, frailty, languid, sickly, droll, pining, inanimate, monotonous, spiritless, withering, yawning, sighing, gasping, lingering, sauntering, lounging, murmuring, glimmering, musing, drōning, trinkling, fading, nodding, gliding, curling, indifferent, unconcerned, drowsy, indolent, idle, checkered, tardy, gentle, lazy, torpid, bland, balmy, droop, wither, flag, pine, languish, decline, hang down, be dispirited.

3rd EMOTION.

Current Idea: To have Moderate Motion as in Wisdom, Modesty.

WISDOM (see "Wise" under letter "W") stands at the head, and all which proceed from purely intellectual operations, as argument, reasoning, drawing conclusion, logic, didactic matters, matters of fact, chastened opinion, calm argumentation that is uncharged with passion, plain uncoloured narration. Typifying this is the wise owl, the blinking pelican. The intellectual delivery is moderate in time, unimpassioned in speech, using the smooth normal quality of voice coming from the upper and back part of the mouth for expressing ordinary thoughts, wisdom, conversation, etc., medium quantity (quantity being the length of time for uttering a sound or syllable) that is intermediate between long and short for ordinary narration, simple description, didactic thought, and all words which are not emphatic and which form the background and bring into contrast the strong words of emotive language, see further Logic XVII. and The Plain Style, pp. 525, 528/9 Clearness; and Meditative Sentiments, p. 431. The lips are mobile and muscular. This delivery is allied to the feeling of semi-repose or quasi-relaxation.

"WISDOM" by Dr. Isaac Barrow: "Wisdom makes all the troubles, griefs, and pains incident to life, whether casual adversities or natural afflictions, easy and supportable by rightly valuing and moderating the influence of them. It suffers not busy fancy to alter the nature, amplify the degree or extend the duration of them, by representing them more sad, heavy and remediless, than they really are."

The humbleness of wisdom is here pictured: "Those who have the greatest gifts and are of the most usefulness, are the most humble; like boughs and branches of trees which are richly laden with fruit, bend downward and hang lowest."—Gill.

Synonymous Ideas: Wisdom, prudence, instruction, counsel, deliberation, advice, meditation, contemplation, see further under letter "W," word "wise."

Current Idea: To Keep One's Self in Due Bounds.

MODESTY (Lat. *modus*, measure, *modestus*, kept within bounds or measure, especially keeping the opinion of one's self in due bounds, that is not too high) is opposed to self-sufficiency and conceit. Bashful show itself by downcast looks and timid airs, hangs head down and stammers when spoken to. Modesty has a low voice, submissive tone, words few, and a placid downcast countenance. It has a diffidence attended with a delicacy in our sense of whatever is mean, indecent, or dishonourable, or fear of doing these things or having them imputed to us. Cf. Walker. See Equitable Style, p. 593; Cor. 253, p. 595; Fig. Paralepsis, p. 338. The head hung down

indicates shame, humility.

“In peace there’s nothing so becomes a man
As modest stillness and humility.”—*Shak.*

Modesty is the characteristic of great wisdom; if otherwise manifested, it creates, as Aristotle says, “envy.” The orator must not display his learning nor his knowledge of speaking art, better do as Æschines the great orator who said he did not know rhetoric, or better say “it comes natural,” “I don’t believe in all these studies of how to speak”; but woe to the orator whose speech is faulty, whose grammar is bad, who pronounces his words wrongly, and betrays ignorance. Kipling well puts: “And yet don’t look too good, nor talk too wise.”

Synonymous Ideas: Modesty, moderation, honesty, diffidence, coyness, bashfulness, humility, shyness, meekness, chastity, purity, sobriety,—modest, reserved, fair, unobtrusive, temperate, chaste, unassuming, becoming, pure-minded, moderate, unexcessive, not extravagant.

4th EMOTION.

Current Idea: To Suffer Some Loss.

SADNESS; Sorrow; Melancholy; Grief; Suffering; Pity; Tenderness; Consolation; Sentiment, moral and humanitarian; Sympathy; Timidity; Irony; Regret; Remorse, Self-reproach form the 4th Emotion in which the general condition of the body is still relaxed, there being scarcely any tension. The movement is still somewhat slow in degree. The idea of loss in some form runs through these emotions. We shall take them up in order.

SAD (A.S. *saéd*, tired, weary; Mid. English, *sadden*, to settle—settled sorrow) is a continued sense of loss, silent and thoughtful, head sometimes shakes, and the quantities are long and soft, e.g.:

“For them no more the blazing hearth shall burn,

Or busy housewife ply her evening care:

No children run to lisp their sire’s return,

Or climb his knees, the envied kiss to share.”—Gray.

The following is taken from Edward Everett’s oration on the “Pilgrim Fathers”:—

(Pure orotund, subdued force, median stress, low pitch, prevalent falling inflection of the minor third, slow movement, long pauses, softened emphasis, grave and plaintive expression.—cf. Russell.)

“It is sad indeed to reflect on the disasters which the little band of Pilgrims encountered! Sad to see a portion of them, the prey of unrelenting cupidity, treacherously embarked in an unsound, unseaworthy ship, which they are soon obliged to abandon, and crowd themselves into one vessel; one hundred persons besides the ship’s company, in a vessel of one hundred and sixty tons. One is touched at the story of the long, cold and weary autumnal passage; of the landing on the inhospitable rock at this dismal season; when they are deserted before

long by the ship which had brought them, and which seemed their only hold upon the world of fellow-men, a prey to the elements and to want, and fearfully ignorant of the numbers, the power, and the temper of the savage tribes, that filled the unexplored continent upon whose verge they had ventured."

Synonymous Ideas: Sad, cheerless, dejected, downcast, gloomy, affecting, moping, dimmed, forlorn, forsaken, friendless, solitary, dull, heavy, sombre, depressed, disheartened, dismal, dreary, lonesome, comfortless, loneliness (p. 242, "last rose").

SORROW (A. S. *sōhr*, *sorg*, uneasiness or pain of mind produced by loss, or painful depression of spirit upon the deprivation of good or the arrival of evil), when moderate, the countenance is dejected, eyes cast down, arms hang loosely, sometimes a little raised to fall suddenly, voice plaintive. In "The Death of an Infant," by Mrs. Hemans, the stress of voice is median, tone effusive, pure, force subdued, the swell of the median very gentle and scarcely perceptible:

"Calm on its leaf-strewn bier,
Unlike a gift of value to decay,
Too rose-like, too beautiful, too dear,
The child at rest before its mother lay."

In sorrow the quantities are long, according to the speaker and sentiment, and are best on vowels and continuant sounds, as l, m, n, r, v, w, y, z, th, ng, zh,—a, e, i, o, u, oo, oi, ou, aw, see p. 185, p. 537, "Diction"; the features elongate, lips depressed.

Synonymous Ideas: Sorrow, privation, deprivation, bereavement, destitution, affliction, mourning, distress, trouble, unhappiness, misfortune, hardship, wretchedness, hurt—sorry, poor, mean, worthless, paltry, shabby, disconsolate, doleful, woeful, doleful, webegone, calamitous, rueful, discouraged, despondent, irrecoverable, irreparable, disastrous, lugubrious, necessitous, needy, bare, scanty, naked, chill, cold.

MELANCHOLY (Greek *μέλαν*, *melan*, dark, black, gloomy, *χολή*, *chole*, bile, jaundiced; full of gloomy bile) is sorrow so long indulged in that it posess the mind and becomes habitual, e.g., of deep melancholy: "She never told me of her love, but let concealment like a worm i' th' bud, feed on her damask cheeks. She pin'd in thought and with a green and yellow melancholy, she sat like patience in a moument smiling at grief."—Shak. Melancholy has the falling inflection, time slow, quantity long, the relaxation is almost total, is mute and reflective (see pp. 430 and 431), and tranquilly resigned, head hangs to one side and jaw falls. Green, in his "Cures for Melancholy," says:

"Laugh and be well. Monkeys have been
Extreme good doctors for the spleen;
And kitten, if the humour hit,
Has harlequined away a fit."

Synonymous Ideas: Melancholy, dejection, moodiness, vapours, hypochondria, spleen, gall, bitterness, bile, grumps, ill-humour, cloudiness, smokiness, despondency,—sour, crabbed, low-spirited, morose, sullen, cast-down, damped, crest-fallen, depressed.

GRIEF (Lat. *gravis*, heavy, grave, sad=heaviness or distress of mind caused by the loss of friends, by affliction, etc.) when moderate is slow, silent and relaxed. The idea of loss still subsists, only more intensive, and voice tends slightly to the tremulous. The eyes melt, the lips are depressed and projected, and sometimes soliloquy creeps in, see p. 430. Grief in Ethos or Emotion is silent, e.g., "are mere shadows to the unseen grief, that swells the silence in my torture."—Shak.

Grief with pity:

"Grief fills the room up of my absent child,
Lies in his, walks up and down with me;
Puts on his pretty looks, repeats his words,
Stuffs out his vacant garments with his form;
Then I have reason to be fond of my grief."

Synonymous Ideas: Grief, dejection, affliction, mourning, mournfulness, moaning, woe, anguish, trouble, tribulation,—cause of sorrow, trial, grievance, burden, oppression, hardship, injury, wrong,—grievous, painful, afflictive, distressing, heavy, offensive, provoking, hurtful, destructive,—great, atrocious, heinous, flagitious,—grieve, aggrrieve, afflict, wound, injure, trouble, annoy, vex, mourn, lament, weep, deplore, bewail, feel regret.

SUFFERING (Lat. *sub, suf*, under *ferre*, to bear; to undergo) takes the semitone as a rule, and is not without hope that it will pass away, nor without sympathy for others who suffer, see "friendly feeling," p. 330. It is allied to *misery*. In this emotion, the Fig. Apocateresis (Gr. *apo*, away, *kateresis*, a bearing patiently; taking away patient endurance) on which the Greek laid much stress, particularly after suffering and misery have been depicted or described, that hope be not omitted as it turns the sufferer's attention to something else, e.g., "Let the widow weep, and the fatherless children lament, let kinsfolk sorrow and friends mourn, yet cannot all this prevail, for he is gone and cannot be called again, his absence must needs be suffered, when his presence cannot be redeemed, and therefore *think on men that live and let the dead rest.*" Shakespeare used this Figure to great advantage in his tragedies. See also Fig. Paramythia, p. 346. The violent form of suffering comes under the Passions, see Anguish; the gentler form takes a soft, low pitch, e.g., Longfellow's "Resignation":

"There is no flock however watched and tended,
But one dead lamb is there!
There is no fireside, however defended,
But has one vacant chair."

Synonymous Ideas: Suffering, distress, misery, indigence, poverty, loss, mishap, mischance, want,—suffer, bear, undergo, experience, sustain, support, tolerate, permit,—miserable, neglect, poor, hungry, starving, wan, helpless, naked, pain-enduring, forbearing, injured.

PITY (Lat. *pitatem*, *pietas*, piety=sympathy, mercy) is benevolence to the afflicted, and is “a mixture of love for an object that suffers and a grief that we are not able to remove these sufferings. It shows itself in a compassionate tenderness of voice, a feeling of pain in the countenance, and a gentle raising and falling of the hands and eyes, as if mourning for the unhappy object. The mouth is open, the eyebrows are drawn down, and the features contracted or drawn together.”—Walker.

“ Ah, Richard! with eyes of heavy mood
I see thy glory like a shooting star
Fall to the base earth from the firmament!
Thy sun sets weeping on the lowly west
Witnessing storms to come, woe and unrest,
Thy friends are fled to wait upon thy foes,
And grossly to thy good all fortune goes.”

The foregoing is “pity for fallen greatness,” and the following is “pity for a departed friend:”

“ Alas! Poor Yorick! I knew him Horatio;
A fellow of infinite jest, of most excellent
Fancy; he hath borne me on his back a thousand times,
Where be your gambles? Your songs? Your flashes
Of merriment that were wont to set the table on a roar?
Not one to mock your own grinning! Quite chop fallen!”

Loss still obtains, but is sustained by some one else, and the sorrow which is the generic term for the 4th Emotion is not sufficient to brace the sinews; but in extreme pity, see p. 246, which weeps and is impassioned, there is some tension which converts this emotion into the Passion. See delivery of pity on page 188, “Pity the sorrows of a poor old man”; see Fig. “Interrogatio,” p. 307, and its keenness in the old and young, p. 333, in the one, at suffering held undeserving; in the other as a misfortune likely to befall age. Pity sometimes looks on the suffering object as weak, hence, inferior, little, paltry.

Synonymous Ideas: Pity, compassion, mercy, commiseration, condolence, pittance, sympathy, fellow-feeling, fellow-suffering,—compassionate, commiserate, feel for, sympathise,—pitiful, merciful, miserable, gentle, tender, sad, piteous, mournful, sorrowful, affecting, wretched, paltry, mean, little, despicable, pitiable, woeful.

SENTIMENT (Lat. *sentire*, to feel) refers mostly to the heart. Sorrow which still pervades, is extended toward others. The delivery of this idea is gentle, moderate, slow but not lagging and drawling which make it formal and heavy.

It is subdued, chasened opinion (sentiments of power, and intoxicating glory, p. 236 tend more to the Passions), moral sentiment, p. 237, as benevolence, *humane sentiment* as seen in the following :

“Blest is the man whose softening heart
 Feels all another's pain;
 To whom the supplicating eye
 Is never raised in vain;
 Whose breast expands with generous warmth
 A brother's woes to feel
 And bleeds in pity o'er the wound
 He wants the power to heal.”

Oratorical Sentiment takes according to Russell the following delivery: Pure tone, declamatory force, thorough stress (that is quantities prevailingly long; see p. 187) of moderate energy, varied inflection but prevalent downward slide of the fifth and third, moderate movement and pauses, energetic emphasis, vivid expression, e.g., “Happy that our fathers enjoyed no such patronage; happy that they fell into no such protecting hands; happy that our foundations were silently and deeply cast in quiet insignificance, beneath a charter of banishment, persecution and contempt; so that when the royal arm was at length out-stretched against us, instead of a submissive child, tied down by former graces, it found a youthful giant in a land, born amidst hardships, and nourished on the rocks, indebted for no favour and owing no duty. . . . Their banishment to Holland was fortunate; the difficulties which they experienced in getting royal consent to banish themselves to this wilderness, were fortunate; all the tears and heart breakings of that ever memorable parting at Delfthaven, had the happiest influence on the rising destinies of New England. All this purified the ranks of the settlers. Those rough touches of fortune brushed off the light, uncertain, selfish spirit.”—Edward Everett. See p. 555. See Bright, p. 457.

Synonymous Ideas: Sentiment, emotion, thought prompted by feeling, fidelity, honesty, virtue, goodness, benevolence (p. 238), candour,—sentimental, tender, sensible, feeling, impressionable, susceptible, high-toned, high-motived, conscientious, impressible, maudlin, altruistic.

TENDERNESS (Lat. *tenuis*, thin, *tender-hefted*, tender handled, gentle to the touch=easily moved to pity, easily injured or impressible) has pure tone, subdued force, median stress, middle pitch, prevalent semitone, slow movement, gentle emphasis, and long pauses, as in the following :

“Poor stumbler on the rocky coast of woe,
 Tutored by pain each source of pain to know.”

Synonymous Ideas: Tender, soft, fragile, delicate, feeble, weak, fond, gentle, humane, touching, kind, susceptible, melting, moving.

CONSOLATION (Lat. *con, cum*, with, fully, *solari*, to solace=gently to assuage the loss or sorrow of others, lighten it, offset it, e.g., one is consoled by the death of a friend or dear one, that he has exchanged imperfection for perfection, see Fig. Paramythia, p. 346. The delivery is the same as Tenderness but more solemn, and frequently takes the rising inflection as in conciliation, as in the expression: "Well, I did the best I could; well, well! I really meant to come." The following is delivered as "Poor stumbler. . . .":

"Peace! humble soul, whose plaintive moan,
Hath taught these rocks the notes of woe.
Cease thy complaint—suppress thy groan,
And let thy tears forget to flow:
Behold, the precious balm is found
To lull thy pain, to heal thy wound."

—Dodderidge.

Synonymous Ideas: Consolation, solace, alleviation, relief, encouragement, balm, mitigation, diminution, palliation, abatement, moderation, soothing syrup,—console, heal, soothe, calm, pacify, quiet, still, appease, comfort, allay, relieve, lessen, repress, abate, help, cheer, sustain.

SYMPATHY (Greek *σύν* syn, *πάθειν* *pathein*, to suffer, experience, feel; a feeling with another; like feeling; a feeling corresponding to that which another feels) is delivered after the style of Tenderness, and Consolation, the rising inflection largely abounding. See p. 236.

Synonymous Ideas: Sympathy, commiseration, pity, agreement, harmony, correspondence, affinity, union, concert, fellow-feeling.

TIMIDITY (Lat. *timere*, to fear) generally takes the oral, expulsive quality. It is trembling hesitation, a lack of courage to meet danger.

Synonymous Ideas: Timid, faint-hearted, pusillanimous, shrinking, retiring, diffident, timorous, cowardly, apprehensive, retreating, chicken-hearted.

REGRET (Lat. *re*, privative, *gratus*, pleasing; a feeling the reverse of pleasing) has the idea of sorrow for anything untoward. It has not the sting of compunction, and is less than remorse, see the passions for poignant regret. The delivery of Regret is usually in the pure orotund, force softened, stress median, pitch low, movement slow, pauses long, expression subdued, and prevalent falling inflection of the minor third, e.g.:

"That bring to my remembrance from what state
I fell, how glorious once!—above thy sphere,
Till pride and worse ambition threw me down
Warring in heaven against heaven's Matchless King."

—Milton.

Synonymous Ideas: Regret, repentance, penitence, com-

punction,—regretful, regrettable, repining.

REMORSE (Lat. *re*, again, *mordere*, to bite; to bite again, to vex) has the idea of sorrow or gnawing pain excited by sense of guilt, or for some wrong act; and the style of delivery is similar to that of Regret excepting that the expression is deepened in every trait. See pp. 430/1. When Remorse transcends the quiet emotions, it then enters the realm of the Passions. One of the best examples of Remorse is that by Richard Savage:—

“ Far be the guilt of home-shed blood from all
 On whom, unsought, embroiling dangers fall;
 Still the pale dead revives, and lives to me,
 To me, through pity’s eyes condemn’d to see!
 Remembrance veils his rage, but swells his hate,
 Grieved I forgive, and am grown cool too late.
 He might have lived till folly died in shame,
 Till kindling wisdom felt a thirst for fame.
 He might have saved some worth now doom’d to fall;
 And I perchance, in him, have murdered all.”

“ The Miser.”

“ The wind was high, the window shakes:
 With sudden start, the miser wakes!
 Along the silent room he stalks;
 Looks back, and trembles as he walks!
 Each lock and every bolt he tries,
 In every creek and corner pries;
 Then opes his chest with treasure stored
 And stands in rapture o’er his hoard:
 But now with sudden qualms possess’d,
 He wrings his hands and beats his breast.
 By conscience stung he wildly stares;
 And thus his guilty soul declares:
 Had the deep earth her stores confin’d,
 The heart had known sweet peace of mind,
 But virtue’s sold! Good heavens! What a price
 Can recompense the pangs of vice?”

Synonymous Ideas: Remorse, qualm, self-condemnation, throe, pang, scruple, misgiving,—remorseful, conscience-struck, penitent.

SELF-REPROACH (Lat. *repropiare*, to bring near to, hence to cast in one’s teeth) has the idea of violating some positive law moral or divine, and self-censure for the same. Violent self-reproach goes into the Passions. Sorrows still exists. The delivery of Self-reproach is the same as Remorse, but deepened and rendered more intense throughout.

Synonymous Ideas: Self-reproach, self-condemnation, self-censure, self-rebuke, self-reproof, self-reproving, self-accusing, self-upbraiding, self-shaming.

5th EMOTION.

Current Idea: To Be Pleasing.

Cheerfulness; Mirth; Gaiety; Mimicry; Buffoonery; Raillery; Humour; Gladness; Laughter; Joy; Delight; Charmingness; Pleasure; Happiness; Beauty; Love form the 5th Emotion through which runs the idea of gently pleasing with respective modifications which each of the foregoing makes. Here relaxation begins to alter. Quantities are short and pauses brief.

CHEERFULNESS (Lat. *cara*, face, countenance; M.E. *chere*, face, look) adds a smile to repose or tranquillity, and opens the mouth a little more. It puts a gentle smile on the face and has an unruffled flow of spirits; is permanent and habitual, and the voice leaps from pitch to pitch.

Synonymous Ideas: Cheer, enliven, animate, exhilarate, elate,—cheerful, genial, lively, lightsome.

MIRTH (Gael. *miraeg*, a sporting, frolic, play) increases the alteration to relaxation and adds more activity. The idea is temporary gentle ebullitions, singing, laughter, dancing, high excitement of pleasurable feelings in company, at dinners, card parties, etc. In mirth the mouth opens horizontally, cheeks are raised high, the aperture of the eyes is lessened, and teeth exposed.

“Haste thee nymph, and bring with thee
Mirth and youthful jollity.”

“Lady Gay: ‘Gloriously! Max! Gloriously! There were sixteen horses in the field, all metal to the bone; . . . Now for the first time I gave Blueskin his head—ha! ha!—away he flew like a thunderbolt. . . .’”

Synonymous Ideas: Mirth, merriment, glee, hilarity, festivity, jollity, laughter, pleasantry, prank, gambol, sport, fun, joviality, conviviality, buoyancy, jocularly, merry-making,—mirthful, playful, sportive, frolicsome, sprightly, jocund, joking (see p. 115), gushing, facetious, conversable, diverting, vivacious, airy, merry, blithe, blithesome, light-hearted, brisk.

GAIETY (G. *gehen*, to go, as in the English slang, “to be full of go”) leaps from pitch to pitch, the quantities and the pauses are short. Syn. Animation, show, gaudiness, finery, tawdriness,—gay, gleeful, bright, brilliant, loose, dissipated.

MIMICRY (Gr. *μιμικός*, *Mimikos*, imitative, belonging to or like a mime; Lat. *mimicus*, farcical) has the idea of pleasing running through it, and generally takes the expulsive nasal tone. See p. 115, Mimicry suitable for the orator as prescribed by Cicero.

BUFFOONERY (Italian, *buffare*, to joke, jest, puff out the cheeks, in allusion to the grimacing of jesters, which is the principal part of their business; a man who amuses by low

tricks, antic gestures, jokes, etc.) generally takes the expulsive nasal tone.

Synonymous Ideas: Buffoon, clown, jester, fool, merry-Andrew, droll, joker, clodpole.

RAILLERY (Fr. *railler*, to jest, Span. *rallar*, to scrape, vex, grate) has no animosity, puts on an aspect of cheerfulness, a smiling countenance, with a tone of voice that is sprightly and pure. The force is animated; stress, median; pitch, high; and an equal wave of the third. It is gentle apologies for youthful armours, playful ridicule, good-natured, satirical merriment, with a circumflex or curve of the voice. See example p. 589, also the following: "Men, 'I know you can do very little *alône*; for your helps are *mâny*; or else your *âctions* would grow wondrous *single*: your abilities are too infant-like for doing much *alône*. You talk of *pride*: Oh! that you could turn your eyes towards the napes of your necks, and make but an interior survey of your good *sêlves*!' "—Shak.

Synonymous Ideas: Raillery, pleasantry, banter, ridicule, jeer, twit, sport, flout.

HUMOUR (Lat. *humere*, to be moist) is exuberant, enlivening, effusive and playful, the eye twinkling in fun and winking in cunning pleasantry. See pp. 114/5/6 & 589. It is somewhat akin to Wit (*wissen*, to know; to know and to discover agreement and disagreement of ideas, see also foregoing pages). The following is interesting on the "Humorous and Playful" taken from Russell's "Orthophany":

"Perfect purity of tone is indispensable to the utterance of fanciful and humorous emotion, unless in the few instances in which, for mimetic or enhanced effect, a peculiar and characteristic voice is assumed on purpose. Humour, in its genuine expression, not only enlivens and kindles tones, but seems as it were to melt it, and make it flow into the ear and the heart, as the full clear, sparkling stream gushes into the reservoir. The playful and mirthful style of utterance seems to be the voice let loose from restraints which would impose upon it any rigidity, dryness, or harshness of sound. Humour goes beyond mere gaiety or exhilaration in the unbounded scope which it gives to the voice: its tones are higher, louder and quicker in movement. Humour excels even gaiety, in effusive purity of tone which seems to come ringing and full from the heart, with all the resonance of head and chest combined. Humour demands, however, not a mere fulness, but an actual exuberance and overflowing of feeling, in order to give it expression. An approach to the style of laughter should be perceptible in the quality with which it inspires the voice. The exercises following should be practised with all the playful, half-laughing style of voice which naturally belongs to this, vivid effusion of blended humour and fancy." E.g.: "Oh! then I see queen Mab hath been with you."

Synonymous Ideas: Humour, fancy, whim, caprice, freak, facetiousness,—humorous, jocose, playful, pleasant, comical, funny (see comical animals, p. 582), diverting, ludicrous, ridiculous, farcical, sportive, droll, burlesque, laughable, waggish, amusing, queer, odd, quaint, fanciful, curious, crotchety, frolicsome, caricaturing, parodying.

GLADNESS (A. S. *Glæd*, shining, bright, cheerful, pleased, well-contented) is little more than cheerful and less lightsome than joy, and has the expulsive, normal quality of voice.

Synonymous Ideas: Glad, gratified, pleased, blithesome, satisfied, contented, gladsome,—gladden, please, gratify.

LAUGHTER (allied to the Greek *κλώσσειν klossein*, to chuckle like a hen; M.E. *laughen*. It is an involuntary movement of the muscles of the face, or a peculiar expression of the eyes indicative of merriment; convulsive expression of mirth, ridicule, etc.) uses the explosive, normal quality of voice, and exposes the teeth.

Synonymous Ideas: Laughter, laughing, laugh, cachinnation,—laugh, cackle, giggle, titter, roar, chuckle, grin, snigger,—laughable, droll, comical, funny, ridiculous, ludicrous.

JOY (Lat. *gudere*, to rejoice, Span. *joya*, a jewel; an emotion excited by the acquisition of some good or the expectation of it, or an elation over good coming or actually attained, or deliverance from or expulsion of evil) opens the countenance with smiles, and has a kind of spring in the body as if to fly, is mostly short and fleeting. This is its mild state, the ecstatic state is passionate, see Passions, and p. 188.

Synonymous Ideas: Joy, merriment, gladness, glee,—joyful, very glad, gay, joyous, blithe, festive. See 30th Passion for other synonyms.

DELIGHT (Lat. *de*, full, *lacere*, to allure; *delicere*, to allure steadily, is largely of feeling or sight) is a high degree of satisfaction, or joy moderated. It affords leisure to dwell on the pleasing object, see p. 358 and example. The following is "Delight in Love":

"When you dance, I wish you
A wave o' the sea, that you might ever do
Nothing but that"

Synonymous Ideas: Delight, pleasure, enjoyment, amenity, agreeableness,—delightful, delicious, highly pleasing, captivating, fascinating, alluring, attractive, inviting, engaging, winning, tempting, magnetic, delectable, gratifying, lingering.

CHARMINGNESS (Lat. *carmen*, song; O. F. *charme*, enchantment; to subdue by occult influence or incantation; attract irresistibly) is sweetness or pleasingness to all the senses and to the mind, but principally the sight. See Charming Style, pp. 583 to 589, and the Fig. Chronographia, p. 140. Charmingness does not attain to so high a degree as joy or delight.

Synonymous Ideas: Charm, allure, entice, draw, attract, invite, fascinate, enchant, subdue, overpower, win, bewitch (which takes away all power of resistance), enrapture,—charming, comely, handsome, pretty, graceful (p. 149), lovely, amiable, neat, trim, tasteful, elegant,—charmingness, bewitchery, amenity, conjuration, sorcery.

PLEASURE (Lat. *placere*, to please, akin to *placare*, to appease, reconcile; to excite agreeable sensations or emotion in) may be from without or within, from ourselves or from others, and takes in all the senses, as when we eat, drink, see, smell, feel, or hear. It is opposed to pain, sorrow, etc. In pleasure the eyes swim (see further, p. 243) and the rising inflection mostly obtains.

Synonymous Ideas: Pleasure, satisfaction, comfort, enjoyment, preference, choice, gratification, solace, pick, selection, sensuality, voluptuousness, fruition,—please, satisfy, indulge, humour, content,—pleasant, prepossessing, amusing, entertaining, diverting, desirable, affable, pleasing, agreeable, acceptable, amusing.

HAPPINESS (Icel. *happ*, hap, chance, good luck, blessing as ascribed to chance, hap; fell out well; possession and enjoyment of any good) is applied to almost every kind of enjoyment, except animal appetites. Landscapes, music, fragrance and the like please us, but the consciousness to enjoy these pleasures makes us happy. It is a continual state, is inward and rises from consciousness. The pleasing idea which runs through the 5th Emotion will be seen in the following:

“It was a valley with sweetest sounds,
A languid music haunted everywhere,
Like those with which a summer eve abounds,
From rustling corn and song birds calling clear.”
“The Happy Valley”—Thomas Miller.

“Oh, happiness! our being's end and aim!
Good, pleasure, ease, content! whate'er thy name:
That something still which prompts th' eternal sigh,
For which we bear to live, or dare to die;
Which still so near us, yet beyond us lies,
O'er look'd seen double, by the fool and wise.”—Pope.

See delivery of the first line “Oh, happiness . . .” on page 625, see also “Happiness,” by Coton, p. 577, which is in a pure tone, moderate force, vivid median stress.

Synonymous Ideas: Happiness, contentment, well-being, welfare, prosperity, felicity, fruition, bliss, blessedness, grace, elegance, success, weal, good-fortune,—happy, blest, lucky, fortunate, successful, ready, apt, dexterous, expert, season, able, opportune, favourable, propitious, appropriate, felicitous, satisfying desire,—happily, luckily, gracefully, dexterously, successfully.

“ How happy is he born or taught,
 That serveth not another's will;
 Whose armour is his honest thought,
 And simple truth his highest skill:

Who hath his life from rumours freed;
 Whose conscience is his strong retreat;
 Whose state can neither flatterers feed,
 Nor ruin make oppressors great:

“ The Happy Man ”—Sir Henry Wotton

BEAUTY (Lat. *bellus*, fine, fair) has the idea also of pleasing especially to the eye or sight, although it may please the ear or mind, and consists mostly in the form and colouring (see Beautiful Style, p. 569, p. 149). Beauty generally takes a soft tone, is gentle, calm, smooth, and subdued, and has a gentle median stress.

Synonymous Ideas: Beauty, grace, symmetry, elegance, comeliness, fairness, loveliness, fine part, special feature, special quality, beautiful woman, belle, ornament, shapeliness, proportion, regularity, harmony, adornment, decoration, ornament, beau, fine fellow, dandy,—beautiful, symmetrical, graceful, neat, polished, refined, well-formed, spick and span, excellent, nice, elegant, fine, trim, tidy, beauteous, handsome.

LOVE (Teut. *lub*, covet, desire; an ardent attachment to a person, object, or pursuit; a marked preference for one of the opposite sex) stands at the head of the 5th Emotion. It is a desire kept temperate by reverence or apprehension of offending, and it approaches with utmost delicacy. The idea is desire for something lovely, that pleases, is still gentle and dwells largely on the charming (see pp. 584, 585 and 588). Whatever is pleasing or beautiful excites it, and before marrying it is love; after marrying it is affection. Beauty of form, shape, colour, etc., are lovely, but the kind, gentle, tender, affectionate, etc., are amiable. A flower may be lovely, an evening, a sunset. Much of the loveliness and beauty of women is due to their fragility, p. 149. The objects of love are numerous, notable among which are; home, hearth, mother, children, women, birds, country, birth place, see p. 236. The gentleness of love may be seen from the following selections:

“ But soft! What light through yonder window breaks;
 It is the east, and Juliet is the sun!
 The brightness of her cheek would shame those stars
 As daylight doth a lamp; her eyes in heav'n
 Would through the airy region stream so bright,
 That birds would sing, and think it were not night.

Rom. She speaks.

Oh, speak again, bright angel! for thou art
 As glorious to this sight, being o'er my head,
 As is a winged messenger of heav'n,

Unto the white-upturned, wond'ring eyes
Of mortals, that fall back to gaze on him,
When he bestrides the lazy-pacing clouds,
And sails upon the bosom of the air.

Rom. It is my soul that calls upon my name.
How silver-sweet sound lovers' tongues by night,
Like softest music to the attending ears!"—*Shakespeare*.
"The Effects of Love and Happiness on the Mind," by
Miss Harriet Martineau:—

"There is a vivid love of God in the child that lays its cheek
against the cheek of its mother, and clasps its arms about her
neck."

"All thoughts, all passions, all delights,
Whatever stirs this mortal frame,
Are all but ministers of love,
And feed this sacred frame.

Oft in my waking dreams do I
Live o'er again that happy hour,
When midway on the mount I lay,
Beside the ruined tower.

The moonshine, stealing o'er the scene,
Had blended with the lights of eve;
And she was there, my hope, my joy,
My own dear Genevieve!

I played a soft and doleful air,
I sang an old and moving story—
An old rude song that suited well
That ruin wild and hoary.

She wept with pity and delight,
She blushed with love and virgin shame;
And like the murmur of a dream
I heard her breathe my name.

'Twas partly love, and partly fear,
And partly 'twas a bashful art,
That I might rather feel than see
The swelling of her heart.

I calmed her fears; and she was calm,
And told her love with virgin pride;
And so I won my Genevieve,
My bright and beauteous bride!"

—*Samuel Taylor Coleridge*.

Synonymous Ideas: Love, affection, strong liking, warm
admiration, regard for, fondness, courtship, amity, kindness,
—lover, sweetheart, darling, one loved, suitor, wooer, beau,

flirt, gallant, spark, flatterer,—love, admire, worship, adore, woo, court, like, be enamoured, to be fond of, cherish, fondle, —loving, sweet, devoted, kind, tender, dear, treasured.

6th EMOTION.

Current Idea: Seeking to get.

Desire; Longing; Hope. Hope is the chief in the 6th Emotion through which the idea of seeking after something to get is current.

DESIRE (Lat. *desidere*, to long for, yearn after; composed of *de*, away, from, and *sidera*, stars, to turn the eyes from the stars, because an unlucky star is among them, hence to miss, regret—to long for, demanding gratification; to want and not get) has a suppliant voice but lively and cheerful; expressions fluent and copious; face smiling, eager and wistful; arms outstretched toward the object as if to grasp it; body forward and eyes open; eye-brows raised, mouth open; if attended with distress then sighs abound. See *Strange Country of Desire*, p. 165.

Synonymous Ideas: Desire, desiderate, wish, yearn, long for, hanker after, covet, want, wish, crave, fancy, ask, solicit, entreat, seek, pant after, sigh for, like,—appetency, eagerness (natural eagerness to obtain an object from which pleasure is expected), aspiration, inclination, appetite, avidity, request,—desirable, enviable, covetable, eligible, pleasing, preferable.

LONGING (Ger. *langen*, to reach after; A. S. *longian*, to long after, crave) is impatient sometimes, and is a continued kind of desire. It takes the pure tone of voice, subdued force, final stress (see p. 185, Anapæstic foot, p. 431), high pitch, plaintive semitone, slow movement, long pauses, and is generally earnest, e.g., "Quit Oh! quit this mortal frame!"

Synonymous Ideas: Longing, yearning, itching, earnest desire, wistful eye, hankering, hungering for, lusting for,—long for, pine after, wish for, crave.

HOPE (M.E. *hopen*, to expect; Greek *πέπο οφειο*, to look at with pleasure) has the idea of desiring something welcomed or pleasing. We always hope for good, while we expect either good or bad, e.g., we hope for good weather, we expect bad weather. Hope is a special trait of young people who hope much as they have years before them, see p. 333. Hope is a desire of some good, accompanied with expectation of obtaining it, or a belief that it is obtainable. It is a mixture of desire and joy agitating the mind, anticipating enjoyment; it erects and brightens the countenance, spreads the arms with the hands open as to receive the object of its wishes. The voice is plaintive and inclined to eagerness, breath drawn in more forcibly than usual in order to express our desire more

strongly and our earnest expectation of receiving the object of our wishes. Cf. Walker.

“ Oh hope! sweet flatterer, whose delusive touch
Sheds on afflicted minds the balm of comfort,
Relieves the load of poverty, sustains
The captive bending with the weight of bonds,
And smooths the pillow of disease and pain;
Send back th’ exploring messenger of joy.”—Glover.

Some extracts from Thomas Campbell’s “Pleasures of Hope” are good illustrations:—

“ Auspicious Hope; in thy sweet garden grow
Wreaths for each toil, a charm for every woe;
Won by thy sweets, in Nature’s languid hour,
The wayworn pilgrim seeks thy summer bower;
There, as the wild bee murmurs on the wing,
What peaceful dreams thy handmaid spirits bring!
What viewless forms th’ Æolian organ play,
And sweep the furrowed lines of anxious thought away.

Hope! when I mourn with sympathising mind,
The wrongs of fates, the woes of human kind,
Thy blissful omens bid my spirit see
The boundless fields of rapture yet to be;
I watch the wheels of Nature’s mazy plan,
And learn the future by the past of man.

Eternal Hope! when yonder sphere sublime
Peal’d their first notes to sound the march of Time,
Thy joyous youth began—but not to fade.—
When all thy sister planets have decay’d;
When rapt in fire the realms of ether glow,
And Heaven’s last thunder shakes the world below;
Thou, undismay’d shalt o’er the ruins smile,
And light thy torch at Nature’s funeral pile.”

Synonymous Ideas: Hope, expectation, anticipation, trust, confidence, faith, belief, reliance, dependence, prospect, promise, pregustration,—hope, believe, expect, feel confident, flatter one’s self, long for, look for,—hopeful, expectant, promising, confident, propitious, auspicious, encouraging, favourable.

7th EMOTION.

Current Idea: To Praise.

COMMENDATION which praises, presents as worthy of confidence or regard, takes a mild tone of voice and gently spreads the arms. Quintillian says that in praising, flattering, etc., the voice should be smooth and flowing. A reason

is generally given, *e.g.*, a man is commended for his conduct, his constancy, sobriety. The sufferer is commended on reciting his sufferings, p. 236. *Encomium* (Greek ἐγκώμιον *enkōmion*, a set of verses for praising, a laudatory ode) generally praises in verse and on some object. *Eulogy* praises persons, exploits, and character, and takes a flowing, clear tone in the middle voice. *Panegyric* (Greek πανήγυρις, whole, ἀγυρά *agura*; a gathering, a crowd; to praise before the whole crowd) is usually the praising of an individual in a set oration. *Flattery* (Lat. *flatus*, breath—to say what is light as air; feigned devotion) gives praises and thanks for little things. *Adulation* (Lat. *adulari*, to fawn, to wag the tail as a dog does) is fulsome praising. *Compliment* is to praise by way of courtesy, regard, or admiration.

Synonymous Ideas: Commendation, recommendation, approval, approbation, good word, praise, applause,—commend, laud,—encomium, eulogy, panegyric,—flattery, obsequiousness, wheedling, cajolery, toadyism, false commendation, feigned praise, humouring,—adulation, servile flattery, sycophancy, parasitism, servility, fawning, cringing, hanging on,—compliment, present, gift, favour,—complimentary, congratulatory, laudatory.

8th EMOTION.

Current Idea: To Give Heart To.

ENCOURAGE refers to action, it strengthens resolution, and gives heart to the timid, generally recurring to the finer feelings of one's nature, *e.g.*, encouraged by kindness. See more extensively under letter "E," word "Encourage." *Exhort* puts before one to hearten him, matters of duty, of necessity, obligation, right, good example, worth, see pp. 184, 335, 397, also see gesture for same, p. 338. The voice softens with love mixed with firmness, *e.g.*, "Why look you sad? Be great in act as you have been in thought." *Persuade*, animated exhortation which takes lively movements, heartens one or wins him by the agreeableness or kindness of his expression. See further under letter "P," the word "Persuade."

Synonymous Ideas: Encourage, Exhort, Persuade, etc., see list under respective word.

9th EMOTION.

Current Idea: To Have a Sense of Favours.

GRATITUDE is silent and lasting and thankful is temporary and outward in that it speaks out in making its acknowledgment of benefits. The voice is smooth and flowing in giving thanks, c f. Quintillian. Walker says that the right

hand with fingers spread and placed upon the breast just over the heart, expresses very properly, a sincere and hearty obligation.

Synonymous Ideas: Gratitude, thankfulness, gratefulness, —grateful, beholden, indebted, obliged, bound.

10th EMOTION.

Current Idea: To Ask Something.

Prayer; Entreaty; Supplication; Imploring; Beseeching; Beg. *Prayer* (Lat. *preco*, I pray) is the generic idea in the 10th Emotion, which is the application to some person for any favour to be granted. *Entreaty* (Lat. *en=in*, upon, *tractare*, to treat, handle, manage) is more argumentative, more urgent, more deeply interests the feelings. See delivery p. 358. It is gentle in tone, tremulous in utterance, and sometime makes cries for help, see Fig. *Obtestatio*, p. 606.

Supplication (Lat. *sub*, down, under, *plicare*, to bend=to bend down the body, or get on your knees) generally takes the rising inflection, as give me a penny please; when sad and solemn the pitch is low but inflection rising, e.g., "Pity me, hear my supplication."

Imploring (Lat. *im. in*, on, upon, *plorare*, to wail, weep) is when there is distress, and begs by weeping which makes it border upon the Passions. *Beseeching* (*be*, to, M.E. *seken*, seek; to seek) is urgency, necessity which prompts the prayer. *Beg* is more the act of a beggar or the poor, asking alms. The foregoing have as a common gesture the hand supine, that is the palm up, see page 241, and figure, p. 217.

Synonymous Ideas: Prayer, petition, suit, request, orison,—pray, solicit, crave, petition, adjure, invoke, conjure,—entreaty, importunity,—entreat, press, dun, importune, urge,—supplication, invocation,—suppliant, suing, precatory,—supplicate, plead, sue, prosecute,—implore, call upon, appeal to,—beseech,—beg, desire, beggar, mendicant, pauper.

11th EMOTION.

Current Idea: To Regard Reverently.

Reverence (Lat. *re*, intensive, *vereri*, to fear, feel awe; *reverentia*, respect; to regard with awe, fear mingled with respect and esteem) stands at the head of the Emotions. It is the highest idea in Ethos or the Emotional (see p. 274) which checks frivolity. It makes one stand in awe of, but awe of the mild, chastened kind. It is a strong sentiment of respect awakened by the understanding. Objects which are exalted and noble, produce reverence and inspire an outward mark of obeisance and humiliation. Age, wisdom, and virtue united

in one person are approached reverentially. The possession of these give such a person dignity which checks "the haughtiness of the arrogant, silences the petulance of pride and self-conceit, stills the noise and giddy mirth of the young, and communicates to all around a sobriety of mien and aspect." Altars, tombs, flags, country, age, God, battlefield, and the like are objects of reverence.

The delivery of Reverence is in the orotund quality of voice, with quantities long, force subdued, stress median, pitch low, monotone prevalent, movement slow, pauses long, *e.g.* :

"Father thy hand

Has reared these venerable columns, thou
Didst weave this verdant roof

. . . . The century living crow

Whose birth was in their top, grew old and died
Among their branches; till at last they stood
As now they stand, massy and tall and dark."

"The Forest Hymn"—William Cullen Bryant.

Synonymous Ideas: Reverence, awe, honour, adoration, veneration, homage, obeisance, respect, esteem, devotion, deference, worship,—revere, adore, venerate, idolise, value, bow to, honour,—reverent, humble, submissive, respectful, reverential, venerable, grave, sage, wise, oracular, sacred, sainted, hallowed, devoted, consecrated, inviolable, dedicated, enshrined, cherished, sanctified, treasured, holy, sober, serious, staid.

THE PASSIONS.

PRINCIPAL IDEAS

Relating Thereto.

Current Idea: To Begrudge.

ENVY (Lat. *in*, no, *videre*, to look; not to look at=to look askance at, grudgingly, or as if wanting it yourself; pain excited by the sight of another's superiority or success, see page 240) is a mixture of joy, sorrow and hatred. It is as Walker says, a sorrow arising from the happiness of others enjoying a good which we desire and think we deserve, or a pleasure we receive upon their losing this good, for which we hate them. It is nearly akin to malice in its tone and gestures. The following is a good example:—

Ey'd them askance, and to himself thus plain'd,
The happier Eden, shall enjoy their fill
Of bliss on bliss; while I to hell am thrust,
Where there is neither joy nor love, but fierce
desire.—Milton.

Envy sickens, grieves at another's good. A woman envies another for her superior beauty. It is irritating want.

Envy takes the falling inflection, low pitch, rapid movement, brief pauses, intense emphasis, fierce expression, aspirated, pectoral, guttural quality, impassioned force, explosive radical (cf. Russell), *e.g.*:—

“ But other powers as great
Fell not, but stand unshaken,—from within
Or from without,—to all temptation armed.”

The orator allays envy in a bright and encouraging tone; and arouses it in a low, rough, guttural, aspirated voice, picturing how undeservedly they have suffered, see p. 332. Speaking “Against Envy,” Sir George Mackenzie says: “We may cure envy in ourselves, either by considering how useless or how ill these things were, for which we envy our neighbours; or else how we possess as much or as good things. If I envy his greatness, I consider that he wants my quiet; as also I consider that he possibly envies me as much as I do him; and when I begin to examine his perfections, and balance them with my own, I found myself as happy as he was. . . . Thus,

when I envy a man for being learned, I consider how much of his health and time that learning consumes: if for being great, how he must flatter and serve for it; and if I would not pay his price, no reason I ought to have what he has got."

Synonymous Ideas: Envy, avidity, covetousness, chagrin, mortification, discontent, vexation,—envy, begrudge,—envious, envidious.

2nd PASSION.

Current Idea: To Fear Rivalship.

JEALOUSY (Greek ζήλος *zelos*; zeal to keep what is ours and fear to lose it; uneasy under the fear that another may or has engaged the affections of one we love) has corners of mouth down, lips showing teeth, and between sexes is a ferment of love, hatred, hope, fear, shame, anxiety, grief, pity, pride, rage, cruelty, vengeance, madness, and every other tormenting passion which can agitate the human mind. It expresses itself by peevishness, thoughtfulness, anxiety, restlessness, and absence of mind. Sometimes it bursts into piteous complaint and weeping, then a gleam of hope that all is yet well, lights up the countenance into a momentary smile. Immediately the face clouds up with a general gloom, shows the mind overcast again with horrid suspicions and frightful imaginations. The jealous man is a prey to the most tormenting feelings, and is alternately tantalised by hope and plunged into despair. Cf. Walker on "Suspicion and Jealousy." *Suspicion* (Lat. *sub*, under, *spicere*, to look; to look at from under the eye lid; to imagine to exist) is fear of another's endeavouring to prevent our attainment of the good desired or designing to do us some injury, or harbouring some bad design. Jealousy is noble as when the people are jealous of their rights, or a good man jealous of his honour. Tension now begins which gradually gets stronger and stronger till the loftiest reach of Attic eloquence, which the Greeks prized so highly, and which was intensest passion with the greatest self-control, is attained, see pp. 259, 472, 476. Here the passionate Figures *Anacalouthon*, pp. 48, 603; *Aposiopesis*, p. 91, *Ecphonesis*, p. 168, come into play. Shakespeare uses them in the following passages to indicate his inability to express the varying feelings of jealousy and suspicion, in making Othello cry out:—

How blest am I
 In my just censure! in my true opinion!
 Alack for lesser knowledge! how accurs'd
 In being so blessed! There may be in the cup
 A spider steep'd, and one may drink, depart
 And yet partake no venom. . . .
 . . .but if one present
 The abhorr'd ingredient to his eye, make known

How he hath drunk, he cracks his gorge, his sides,
With violent hefts.—I have drunk and seen the
spider! ”—Shak.

—Jealousy mixed with Grief.

Jealousy mixed with regret :

If I do prove her haggard

Oh the curse of marriage

That we can call these delicate creatures ours'

And not their appetites!

Synonymous Ideas: Jealous, apprehensive, anxious, solititous, emulous, rival, vigilant, watchful, intolerant of rivalry, circumspect,—suspicion, doubt, distrust, mistrust, misgiving, conjecture, guess, surmise, — suspicious, questionable, scrupulous, sceptical, misbelieving.

3rd PASSION.

Current Idea: To Incline to Injure Others Without Cause.

MALICE (Lat. *malus*, bad, Greek *μέλας melas*, black; a disposition to do evil, mischief, or harm to friend or foe) is active in doing harm. *Malignant* is dormant or passive, e.g., a malignant disposition is one that may be easily excited to do injury. *Spite* is a petty kind of malice in that it offends in trifling matters. Malice stands at the head of this evil passion, and watches occasion to exert itself on the despised object. This hateful disposition sets the jaws or gnashes the teeth, sends blasting flashes from the eyes, stretches the mouth horizontally, the tone of voice same as that of anger, but not so loud, e.g., “How like a fawning publican he looks, I hate him for he is a christian, he lends out money gratis and brings down the rate of usury. If I catch him once upon the hop I will feed fat the ancient grudge I bear him. Cursed be my tribe if I forgive him.” The delivery of Malice is in an aspirated voice, pectoral and guttural; force, impassioned; stress, vanishing (p. 185); pitch, low; inflection, prevalent falling of the fifth; movement, slow; pauses, long; emphasis and expression intense, e.g., “All hope excluded thus, behold instead of us outcast, exiled, his new delight—mankind created and for him this world.”

Synonymous Ideas: Malice, ill-will, malevolence, rancour, vindictiveness, hate, pique, bitterness, animosity, virulence, enmity, grudge, umbrage, personal hatred, venom, acrimony, poisonousness,—malicious, ill-disposed, evil-minded, mischievous, scorpion-tailed, resentful, rancorous, sullen, cur-like, evil-doing, harmful, injurious, hurtful, pernicious, noxious, wicked,—slanderer, calumniator (p. 282), malefactor, evil-doer,—malignant, ill-disposed, bitterly hostile, unpropitious,

ill-omened, dangerous,—spite, spleen, defiance, despite,—vex, thwart,—spiteful.

4th PASSION.

Current Idea: To Sneak Something Valuable.

STEALTHINESS (Greek *στερέω* stereo, I deprive, *στέλλειν* *stellein*, to get ready, to be still, having secretness and stealth) has generally an aspirated (p. 189) whispered tone, and if intense, it approaches to fear, the force, then is suppressed and the whispering becomes expulsive, e.g. "Soldiers! you are now within a few steps of the enemy's outpost. . . . Let every man keep strict silence under pain of death." In intense alarm, the whispering becomes explosive, that is vivid, abrupt and instantaneous because it bursts out suddenly, e.g. "Hark! I hear the bugles of the enemy! They are on their march along the bank of the river. We must retreat instantly, or be cut off from our boats. I see the heads of their column already rising over the height. Our only safety is in the screen of this hedge. Keep close to it; be silent; and stoop as you run. For the boats, forward!"

The foregoing may also be repeated in a half whisper. In whispering, the voice is clear on the tonics or vowels, and sub-tonics.

Synonymous Ideas: Stealthiness, furtiveness, secrecy, concealment,—stealthy, furtive, sly, clandestine, surreptitious, secret, hidden, covered, screened, disguised, masked, creepy, wormy, unperceived, grovelling, burrowing, weaseling, sneaking.

5th PASSION.

Current Idea: To Signify the Reverse.

IRONY (Greek *εἶπεν εἰρεῖν*, to say; to say less than one means or thinks, is censured praise with the slight reservation, if it were true) is another thief. It attacks under a false face, steals upon one by disguise, i.e., under the guise of praise, censures; it carries a meaning opposite to that literally expressed, e.g., "we are fools, you are wise, see p. 190, Fig. Enantiosis, see also pp. 310/11, 597; it is an agreeable and commendable disguise to convey a meaning contrary to the words used, and as Aristotle says: "It becomes a man of good breeding to use an ironical jest." Very refined, abstruse Irony becomes Noema. NOEMA (Greek *νοήματα* *noēma*, to see so as to discern or remark, imply; *νομα* *nomā*, thought, understanding) is a Figure of Speech used by the orator to signify something so privily that the hearer must seek out the meaning either by sharpness of wit or long consideration, e.g., Hortentius said he was never made friends with his mother or sister: meaning that there was never any debate or contention between

them. This figure, however, is seldom used except to the wiser sort of hearers to whom the sense is not so abstruse, as the purpose of the orator is perspicuity. See also species of Irony under the Fig. Mycterismus, p. 599, see examples under "Method" in form of ridicule, p. 589. "Fine outburst of Irony," p. 10.

Irony is hypocritical mirth; is sly, arched and satirical; tone is droll; look, eye-brow raised and eyelid drooped, e.g.:

"Yet none in lofty numbers can surpass
The bard who soars to elegise an ass:
How well the subject suits his *noble* mind!
A fellow feeling makes us wondrous kind."

—Byron.

It is a simulated ignorance by pretending to desire information or instruction from the opponent to expose his ignorance; is used also by the orator to disguise a prepared speech, e.g., "What is the last thing I said?" "What do you call it?" etc.

In addition to the quiet rhythm of Irony mentioned on page 311, the delivery of Irony and Derision is in a pure tone, aspirated force, compound inflection, high pitch, stress varying from radical to median, e.g., "How did Garrick speak the soliloquy last night?" "Against all rules, my Lord, most ungrammatically!" "Admirable grammarian! But in suspending his voice, was the sense suspended?" "I looked only at my stop watch, my Lord!" "Excellent observer."

Synonymous Ideas: Irony, dissimulation, raillery, obliquity, duplicity, wit, burlesque, innuendo, derision, satire, indirect insinuation, distant hint, suggestion.

6th PASSION.

Current Idea: To be What One is Not.

HYPOCRITE (Greek *ὑποκρυβο*, under, *κρίνομαι* *krinomai*, to contend; to contend under, to appear under a mask as one does when playing on the stage) gets something under false pretence. He sails under false colours and feigns to be what he is not, different from a dissembler who makes himself appear unlike what he really is, that is conceals what he really is. —He is a wolf in sheep's clothing, and makes a pretence to virtue, talking in the tones of virtue. The orator's voice roughens in denouncing the hypocrite.

"The Hypocrite," by Joseph Hall:—"At church sits where he may be seen best, turns his bible with noise . . . when he should give he looks about and says, 'Who sees me?' that which he dislikes in presence, in absence he censures not. . . . He comes to the sick bed of his step-mother and weeps, when he secretly fears her recovery . . . an angel abroad, a devil at home, and worse when an angel than when a devil."

"Oh, for a forty parson power to chant thy praise, Hypocrisy."—*Don Juan*.

"Hold with the hare and run with the hounds."

"A hypocrite is like unto an apple that is very fine and beautiful without, but within corrupt and rotten."—*Anthony Fletcher*. "A hypocrite had left off his mask and stood in naked ugliness. He was a man who stole the livery of the court of heaven to serve the devil in."—*Pollock*.

"Can you tell why a hypocrite's eye,
Can better descry than you or I
On how many toes, a pussy cat goes?
A man of deceit can best coun(her)terfeit,
And so I suppose, can best count her toes."

Synonymous Ideas: Hypocrisy, deceit, deception, pretence, imposture, pharisaism, cant, formalism, sanctimoniousness, deceitful appearance, insincerity, artifice, imposition, trickery, falsity, fraud,—hypocrite, feigner, deceiver, impostor, misleader, counterfeit, defrauder.

7th PASSION.

Current Idea: To Cast a Sneer under Disguise.

SARCASM (see definition on page 411) attacks under the softening disguise of epigram, innuendo, irony, and other figurative embellishments and partly shows its canine teeth. It is a biting taunt, and is chiefly bitter and personal, or personal resentment; a cutting jest or rebuke uttered with some degree of scorn, contempt, see "slept on his speech," p. 264. "Brutus is an honourable man." It uses the expulsive nasal quality of tone and has upturned nose. See further on pages 116, 186, 411, 543, 599, Repartee and Retort, p. xxix. It is a concealed scoff or dissembled derision, e.g., "If he is ashamed to beg, we are ashamed to give."

"A true sarcasm is like a sword-stick, it appears, at first sight, to be much more innocent than it really is, till, all of a sudden, there leaps something out of it—sharp and deadly and incisive—which makes you tremble and recoil."—*Sydney Smith*.

Synonymous Ideas: Sarcasm, taunt, retort, sneer, scoff, indirect rebuke, reviling, twitting, gibing, flouting, jeer, mock, quizzing, making sport of, banter.

8th PASSION.

Current Idea: To Look On as Worthless.

CONTEMPT (Lat. *con, cum*, wholly, *temnere*, to despise, look on just enough to see its worthlessness) measures its object from head to foot, twitches up the nostrils, curls up lip, uses in its derision, the aspirated quality (p. 189) guttural expulsive, nasal expression, impassioned force, median stress,

high pitch, unequal wave of the 3rd and 5th or compound inflection (p. 186), e.g.,

(3 and 8).

“ A p^hasant's s^hon (3 and 5), a w^handering b^hggar b^hoy
H^hear him, my Lord, he's w^hondrous c^hondesc^hending ”
(5 and 8).

The following takes, according to Russell, the guttural, aspirated orotund, radical stress, middle pitch, prevalent falling inflection, brisk movement, short pauses, vehement emphasis; abrupt expression:

“ None left but by submission; and that word
Disdain forbids me, and dread of shame
Among the spirits beneath, whom I seduced
With other promises and other vaunts
Than to submit, boasting I could subdue
The Omnipotent.’ —Milton.

The following Contempt and Derision take the aspirated, pectoral, guttural quality, impassioned force, vanishing or final stress (p. 185), high pitch, unequal wave, compound inflection:

“ Sh^hall! (semitone and octave)
They chose their magistrate:
And such an one as he who puts his sh^hall,
His popular sh^hall against a graver bench
Than ever frown in Greece.”

—*Coriolanus to the Tribunes.*

See further examples under Fig. Exuthenismus, “ scornful exclamation ” and Demosthenes vs. Æschines, p. 282. The circumflex or curve of the voice, and toss of the head are striking marks of Contempt.

Synonymous Ideas: Contempt, scorn; disdain, derision, sneer, jeer, slight, mockery, disregard,—contemptuous, supercilious, haughty, insolent, insulting,—contemptible, despicable, vile, abject, worthless, mean, base, paltry, sorry, scurrile, vulgar.

9th PASSION.

Current Idea: To Be Distasteful.

DISGUST (Lat. *dis*, not, *gustus*, taste; not agreeable to the taste=to dislike, loathe) curls the lips down in disgust, twitches up the nostrils, and roughens the voice, see p. 189, also 543. It is an aversion to what is unpleasant to the organs of sense.

Synonymous Ideas: Disgust, loathing, nausea (Gr. *naus*, sea-sick), dislike, distaste, repugnance, displeasure, dissatisfaction, offensive, disagreeable, obnoxious, disgusting, displeasing.

10th PASSION.

Current Idea: Deep-seated Dislike.

HATRED (Teut. base *hat*, connected with *hunt*, to pursue = dislike which pursues and desires evil to befall the person hated; different from Detest (Lat. *de*, from, *testor*, witness; witnesses from outside call to it; and is loud and expressive) is largely guttural in quality of tone, and explosive in force when violent, see pp. 189, 237, 240, "Harsh Style," p. 542, and Figure Bdeligma, p. 607. The following is descriptive: "When by frequent reflection on a disagreeable object, our disapprobation of it is attended with a disinclination of mind toward it, it is called hatred. When our hatred is accompanied with a painful sensation upon the apprehension of its presence or approach, there follows an inclination to avoid it called aversion. The body draws back to avoid the hated object, hands thrown out as if to keep it off; the face is turned away from that side toward which the hands are thrown out; the eyes looking angrily and obliquely the same way the hands are directed, eye-brows contracted; upper lip disdainfully drawn up and teeth set; the pitch of voice low, but loud and harsh, the tone chiding, unequal, surly, and vehement, the sentences are short and abrupt."—Walker, e.g., "Hatred cursing the object hated":

"Poison be their drink,
Gall worse than gall, the daintiest meal they taste,
Their sweetest shade a grove of cypress trees,
Their sweetest prospects murd'ring vasilisks,
Their softest touch as smart as lizard's stings,
Their music, frightful as the serpent's hiss,
And boding screech-owls make their concert full;
All the foul terrors of dark-seated hell."—Shak.

"For the sweet nightingale, may ravens croak,
Toads pant, and adders rustle through the leaves;
May serpents, winding up trees, let fall
Their hissing necks upon them from above."—Young.

"Pulpit Elocution" describes the delivery of hatred thus: "Aspirated orotund, intense force, thorough stress, pitch varying from low to middle, prevalent falling inflection, movement varying from slow to moderate, and thence to rapid, pauses varying in length with the rate of the movement, intense emphasis and fierce expression, e.g., Satan's Soliloquy:

"O thou that with surpassing glory crowned,
Look'st from thy sole dominion like the god
Of this new world at whose sight all the stars
Hide their diminished heads, to thee I call,
But with no friendly voice and add thy name
O sun; to tell thee how I hate thy beams."

"How like a fawning publican he stands, I hate him."—Shak.

Synonymous Ideas: Hatred, odium, ill-will, hate, animosity, enmity, rancour, imprecation, detestation, loathing, abhorrence, repugnance, antipathy, malevolence,—hateful, abominable, execrable, repugnant, repulsive, disgusting, forbidding, heinous, atrocious, monstrous, flagrant, flagitious, virulent, wicked, criminal, enormous, accursed,—hate, loathe, detest, abominate, abhor, dislike, nauseate, execrate, curse.

11th PASSION.

Current Idea: To Invoke Evil Upon.

CURSE (Gr. *κῦρόω* a sanction = a bad wish under oath or in a solemn manner; A.S. *curcian*, to imprecate evil in the name of the cross upon another; to invoke evil upon for a grievous offence; a threat of evil or harm) is delivered in the following manner: "Aspirated, pectoral and guttural, utmost impassioned force, explosive radical stress, low pitch, deep falling inflection, movement varying from rapid to slow, pauses varying from brief to long, strongest emphasis, expression varying from fierceness to grief."—"Pulpit Elocution," e.g. (See fig. Ara.)

"Be then his love accursed! since love or hate
To me alike it deals eternal wo;
Nay cursed be thou; since against His thy will
Chose freely what it now so justly rues."

Example of impassioned force (Force extends from whispering to shouting); "Faliero's Dying Curse on Venice," by Byron: "Ye elements! in which to be resolved I hasten, let my voice be as a spirit upon you! Ye blue waves! which bore my banner! Ye winds! . . . Thou my native earth which I have bled for! Ye skies . . . attest! I am not innocent, but are these guiltless? I leave my curse on her and hers forever." This style, says Russell, becomes intense and greatly transcends even the usual energy or vehemence of declamation. This degree of force is generally speaking, restricted to poetry or to prose of the highest character of emotion. Head is rigid and thrust forward in curse, imprecation, brutality, barbarity.

Synonymous Ideas: Curse, imprecation, malediction, malison, execration, ban, excommunication, anathema, plague, scourge, torment, affliction, trouble, vexation,—cursed, accursed, detestable, wicked, abominable, unsanctified, blasted by a curse, deserving a curse, unholy, impious, confounded, ungodly, profane, damnable, hellish,—curse, accurse, anathematise, hate, execrate, harass, torment.

12th PASSION.

Current Idea: To Inflict Injury for Injury.

REVENGE (Fr. *revancher*, whence the phrase *en revanche*, in return; to inflict harm, pain, injury in return for injury or

pain received, or for some insult, wrong or the like; passion for retaliation; a spiteful, wrong, malignant spirit) is "an eye for an eye, and a tooth for a tooth." An injury is revenged, a crime is avenged. See delivery on page 357. It becomes loudly-boasting exultation when injury is paid. Eager Revenge:

"But gentle heav'n cut short all intermission
Front to front bring thou this fiend of
Scotland and myself within my sword's
Length, if he 'scape, heav'n forgive him.
Revènge! revènge! revènge! revènge!"

Synonymous Ideas: Revenge, retaliation, retribution, reprisal, requital, punishment, payment, reward,—revenge, avenge, vindicate, retaliate, requite,—revengeful, vindictive, resentful, spiteful, vengeful, malicious, retaliatory, retributive, unforgiving, unrelenting, implacable.

13th PASSION.

Current Idea: To cast an Unfavourable Opinion Upon.

REPROACH (Lat. *repropiare*, to bring near, hence to cast in one's teeth—an unfavourable opinion of a person or thing cast up to one in his teeth; censure mingled with contempt) is an angry or contemptuous treatment of others, as the name of puritan is term of reproach given to some who affect greater purity than others, the name of a christian is a name of reproach in Turkey. It is an expression of blame, and settled anger in chastising the object of dislike by casting in his teeth the severest censures on his imperfection or misconduct, lip turns up with scorn, brow contracted, the head shaking, voice low as if abhorring, whole body expressive of aversion. "Reproaching with stupidity and inconsistency":

"Wherefore rejoice? What conquest brings he home?
. You blocks, you stones"

Reproach for the want of manliness, or courage and spirit:

"Thou slave, thou wretch, thou coward,
Thou little valiant, great in villany!
Thou ever strong upon the stronger side!
Thou fortune's champion, thou dost never fight
But when her humorous ladyship is by
To teach thee safety." —Shak.

Blame (Fr. *blemir*, to blemish) censures for blemish; *rebuke* (*re*, back, *bouche*, mouth, *boucher*, to stop one's mouth) is to check or put down with reproof, and is by word of mouth, having in it more anger and indignation (see p. 544); *reproof* (Lat. *re*, again, *probare*, to test; to retest, hence, to reject on second trial) is more personal, (see Fig. Epitimesis, p. 267),

that is one person to another, and puts on a stern aspect, roughens the voice, gesture similar to that of threatening, but not so lively. It is like reproach, but without the sourness and ill-nature.

“ And as a bird each fond endearment tries,
To tempt its new-fledged offspring to the skies;
He tried each art, reprov'd each dull delay,
Allured to brighter worlds and led the way.”

—*Goldsmith.*

See further “Gravity Style,” p. 597, Figure Onedismus, 599, and gesture of reproach, p. 241.

Synonymous Ideas: Reproach, upbraiding, condemnation stigma, obloquy, scum, hireling, reprehension, remonstrance, disrepute, discredit, dishonour, scandal, opprobrium shame, disgrace, infamy, censure, vilification,—reproachful, condemnatory, vituperative, contumelious, abusive, offensive,—rebuke, chide, reprimand, scold, admonish, rate, check, blame, abuse,—blame, charge, tax, disapprove, accuse,—reproof, reprehension,—reprovable, culpable, blameworthy,—reprove, inculcate, reprobate, criticise, animadvert, find fault with.

14th PASSION.

Current Idea: To Warn of the Consequence of an Offence.

ADMONITION (Lat. *ad*, to, *monere*, to remind, advise, put seriously in the mind of, to put on guard) generally comes from superiors and is prospective, reprehension is retrospective. See delivery on page 323, Figure Ominatio, also “warning,” p. 241. Admonition is given with mildness and gravity; *warning* with impressive force and warmth; and *caution* with clearness and precision.

The following is a good example of Admonition from Shakespeare:

“ Remember March, the ides of March remember!
Did not great Julius bleed for justice sake?
What villain touch'd his body, that did stab
And not for justice? What! shall one of us,
That struck the foremost man of all the world,
But for supporting robbers; shall we now
Contaminate our fingers with base bribes?
And sell the mighty space of our large honours
For so much trash as may be grasped thus?
I'd rather be a dog and bay the moon
Than such a Roman.”

Synonymous Ideas: Admonition, caution, reproof, monition, forewarning, advice,—admonish, reprove gently, caution, advise, counsel, censure, chide, warn, premonish, reprehend,—admonitory, precautionary, forewarning, counselling, wary.

15th PASSION.

Current Idea: To Demand Reasons for a Thing.

EXPOSTULATION (Lat. *ex*, from, *postulare*, to demand; *expostulare*, to demand urgently) has the tone of authority in it, and passes censure, and claims to be heard. *Remonstratio* requests to be heard, reasons and presents its case, and complains, e.g., "Artabanus remonstrated with Xerxes on the folly of his projected invasion." Expostulation presents wrong, urges redress, to desist, and to protect, whereas remonstratio presents and urges reasons against an act, measure, etc.

See delivery of Expostulation on page 359.

Synonymous Ideas: Expostulate, expostulation, expostulatory,—remonstrate, remonstrance, reproof, remonstrant.

16th PASSION.

Current Idea: To Accuse Publicly.

DENUNCIATION (Lat. *de*, fully, down, *nunciare*, to announce, *nuntius*, a messenger; to charge or blame publicly with some offence or crime, as a messenger use to do when sent from or to people) takes the orotund voice, prevalent monotone, median stress, long pauses, low pitch, subdued force, but clear and ringing, see page 358 for example, "Harsh Style," p. 543 "invective" under "Method"; "Vehement Style," p. 549, Fig. Thaumasmus; Figure Cataplexis, p. 607.

Synonymous Ideas: Denunciation, diatribe, philippic, charge, accusation, blame, invective (when against individuals), arraignment, crimination, impeachment, animadversion, criticism, stricture,—denounce, give formal notice of, point out as reprehensible, inform against, accuse, arraign (call to account, as some fault), declaim (against public measures), brand, stigmatise, condemn, decry, proscribe, menace, threaten.

17th PASSION.

Current Idea: To Feel Aroused Against Something Unworthy.

INDIGNATION (Lat. *in*, not, *dignus*, worthy; anger at what is unworthy; displeasure at it; a feeling aroused against the unworthy and atrocious conduct of others) flows from a high sense of honour. For vehement indignation, see delivery on page 187, "Chatham's rebuke"; see pp. 237, 240, 332, 358. A toss of the head represents indignation. See "Splendid Style," called also "impassioned style," p. 550, Webster and Pitt, p. 555; "Vigorous Style," Cor. 63, Cor. 61, p. 557; Æschines vs. Demosthenes, p. 304. The guttural quality of the voice is used on some of the words in Oratorical

Invective, that is the kind produced in the upper part of the mouth. The following is vehement indignation delivered similar to "Chatham's rebuke" illustrated on page 187: "We send out mandates for the certain death of thousands and ten thousands! Boys and girls and women that would groan to see a child pull off an insect's legs, all ready for war. The best amusement for our morning meal! . . . Like mere abstractions, empty sounds to which we join no feeling and attach no form! As if the soldier died without a wound; as if the fibres of this god-like frame, were gored without pang; as if the wretch who fell in battle, doing bloody deeds, passed off to heaven translated, and not killed; as though he had no wife to pine for him—no God to judge him! Therefore evil days are coming on us, O my Countrymen, and what if all-avenging Providence, strong and retributive, should make us know the meaning of our words, force us to feel the desolation and agony of our fierce doings?"—*Coleridge*.

Synonymous Ideas: Indignation, wrath, ire, fury, zeal, rage, exasperation, resentment, frenzy,—indignant, irate, angry, wrathful, exasperated, provoked, incensed, enraged, infuriated.

18th PASSION.

Current Idea: To Be Exercised Over Injury, Injustice, Etc.

ANGER (Lat. *an, ad, to, ago, I act, agere, to drive*; some untoward or contrary act that excites sudden displeasure; an impatient agitation against any one who acts contrary to our inclinations or opinions; a strong emotion of the mind excited by injury, injustice, etc.) brings great tension into the body, braces it, and stiffens its sinews. It is well portrayed in King Henry V. by Shakespeare:

"In peace there's nothing so becomes a man
As modest stillness and humility:
But when the blast of war blows in our ears,
Then imitate the action of the tiger;
Stiffen the sinews, summon up the blood,
Disguise fair nature with hard-favoured rage;
Then lend the eye a terrible aspect;
Let it pry through the portage of the head
Like a brass cannon; let the brow o'erwhelm it
As fearfully as doth a galled rock
O'erhang and jutty his confounded base,
Swilled with the wild and wasteful ocean.
Now set the teeth and stretch the nostrils wide,
Hold hard the breath, and bend up every spirit
To its full height! . . .

The corners of the mouth are down, the lips show the teeth,

the eyes burn, are fierce and savage. See pp. 184, 237, 240, 543. It is largely guttural in quality of tone, made on the chief word or words being all that is really necessary. Opinions on Anger: Walker says: "When hatred and displeasure rise high on a sudden from an apprehension of injury received, and perturbation of mind in consequence of it, it is called anger, and rising from a very high degree, and extinguishing humanity, becomes rage and fury. *Anger*, when violent, expresses itself with rapidity, noise, harshness, and sometimes with interruption and hesitation, as if unable to utter itself with sufficient force. It wrinkles the brow, enlarges and heaves the nostrils, strains the muscles, clenches the fist, stamps the foot and gives a violent agitation to the whole body. The voice assumes the highest tone it can adopt consistently with force and loudness, though sometimes to express anger with uncommon energy, the voice assumes a low and forcible tone," e.g., it becomes rapid in utterance, flint-eyed, acute voiced, and tongue-stumbling.

"Tut! tut! Grace me no grace, uncle me no uncle. . . ."
—Shak.

Anger in the explosive orotund, as Russell says, is produced by a violent and abrupt exertion of the abdominal muscles, acting on the diaphragm, the breath being dashed against the glottis causes a loud and instantaneous explosion, e.g., Anthony to the conspirators:

"Villains! you did not threat when your vile daggers hacked one another in the sides of Cæsar! You showed your teeth like apes, and fawned like hounds, and bowed like bondsmen, kissing Cæsar's feet, whilst damned Casca, like a cur behind, struck Cæsar on the neck. Oh! flatterers!"

A bold angry and threatening command, abrupt, explosive style of utterance: Satan's address to Death:—"Whence and what art thou? execrable shape that dar'st, though grim and terrible, advance. Thy miscreated front, athwart my—To yonder gates"

Anger shows canine teeth, gnashes them, aspirates the voice, and threatens. See Demosthenes' anger, p. 14. *Resentment* broods more; *wrath* and ire pertain more to superiors; *choler* (bile) is more sudden and virulent than anger; *rage* (Lat. *rabere*, to rave, to be mad; *rajax* tremble or shake with violent madness) is vehement ebullition of anger; *fury* (Lat. *furere*, to rage, *ferre*, to carry away) is an excess of rage. Rage breaks forth into extravagant expressions and virulent distortions; *passionate* is eagerness to repay. Anger lasts till cause is removed. See causes of Anger as given by Aristotle on page 330.

"Oppose not rage while rage is in its force,
But give it way awhile and let it waste."—Shak.

Synonymous Ideas: Anger, resentment, indignation, wrath,

exasperation, rage, vehemence, violence, frenzy, fury, impetuosity, passion, ire, cholera, displeasure, disapprobation, vexation, irritation, aggravation, exacerbation,—angry, passionate, hot, raging, furious, tumultuous, choleric, inflamed, irate, threatening,—anger, nettle, provoke, vex, fret, offend, annoy, gall, incense, infuriate, embitter, molest, harrass, tantalise, disturb, plague, torment, chafe, worry, fret.

19th PASSION.

Current Idea: To Be Afraid Of.

FEAR; Terror; Consternation. *Fear* (A.S. *fār*, a coming suddenly upon, a sudden peril; a painful emotion excited by an expectation of evil, or the apprehension of impending danger; to have reverential awe of) discomposes and debilitates the mind upon the approach or anticipation of evil, and "when violent and sudden, opens wide the eyes and mouth, shortens the nose, gives the countenance an air of wildness, covers it with deadly paleness, draws back the elbows parallel with the sides, lifts up the open hands with fingers spread to the height of the breast, at the same distance before it, so as to shield it from the dreadful object. One foot is drawn back behind the other so that the body seems shrinking from danger and putting itself in posture for flight. The heart beats violently, the breath is quick and short, and the whole body is thrown into a general tremour. The voice is weak and trembling, the sentences are short and the meaning confused and incoherent."—Walker, e.g., Fear from a dreadful object:

"Angels and ministers of grace defend us,
Be thou a spirit of health or goblin dam'd,
Bring with thee airs from heav'n or blasts from hell
Be thy intents wicked or charitable.
Thou com'st in such a questionable shape
That I will speak to thee.
Save me and hover o'er me with your wings
You heav'nly guards! What would your gracious
figure?"—*Shak.*

See pp. 236, 243 description and example by Cicero. The tone generally is aspirated in quality; force, suppressed; stress, tremulous; pitch, high; semitone; pauses preceding and following, long. *Suspicion* is fear one will do some positive evil. we fear at the approach of a hurricane, and prepare against its danger; the hurricane itself excites *terror* and terror urges us to flight.

TERROR (Lat. *terrere*, to tremble, to frighten) has the additional idea to escape from danger, and tone sometimes aspirated, expulsive force in great terror, expression soft and vivid. Terror from Committing a Murder:

Mac: "I have done the deed—did'st not thou hear a noise?"

Lady Mac: "I heard the owl scream and the crickets cry."

Terror of being discovered in a murder:

"Alas, I am afraid they have awak'd
And 'tis not done; th' attempt, and not the deed,
Confound us—Hark! I laid the daggers ready,
He could not miss them" —*Shak.*

See example also on page 245. The following is from "The Eve of Waterloo":

"And there was mounting in hot haste; the steed,
The mustering squadron, and the clattering car,
Went pouring forward with impetuous speed,
And swiftly forming in the ranks of war;
And the deep thunder peal on peal afar;
And near, the beat of the alarming drum,
Roused up the soldier ere the morning star;
While throng'd the citizens with terror dumb,
Or whispering, with white lips—"The foe! they come!
they come!"—*Byron.*

CONSTERNATION (Lat. *con, cum*, with, wholly, together, *sternere*, to throw down, prostrate) has the idea of terror and amazement mixed. A sudden calamity fills and seizes the whole mind, confounds the faculties. It is wild-faced, mouth-opened, eye-opened, nostril contracted, having the elbows drawn back and pinned to the sides, short-breathed, voice trembled, fingers spread, death-pallid, hot-haste, clattering, fluttering, shrinking and in attitude for flight, confused and incoherent. See Figure Pragmatographia, p. 386. There is great alarm (*a, ad*, to, *armes*, arms=to arms) which takes the explosive orotund.

Synonymous Ideas: Fear, anxiety, concern, dread, distrust, suspicion, timidity (takes the oral expulsive tone), diffidence, mistrust, apprehension, veneration, misgiving,—fearful, afraid, frightened, timorous, nervous, shfinking, pusillanimous, apprehensive,—terror, dismay, intimidation, terrorism,—terrible, shocking, frightful, terrific,—terrify, dismay, scare, appal, daunt, paralyse,—consternation, trepidation, alarm, agitation, panic, alarming fear, sudden fright, surprising dread, hurry and commotion (taking lively movement, e.g., "Send out for more horses, skim the country round; hang those that talk of fear! Give me mine armour."), shaking, quivering, fluttering, perturbation, disturbance, excitement, tremor, disorder.

20th PASSION.

Current Idea: To Strike Dumb.

AMAZEMENT; Astonishment. *Amazement* (*a*, in *maze*,

a maze, wilderness; in a maze, something unusual that bewilders, confounds) has an expulsive pectoral quality of voice, low, loud and slow, that is energetically low; shakes the head, holds the breath, whispers, rolls the eyes, wrinkles the brow, nods the head, opens the eyes, raises the hands, grasps the wrist, as seen in the following, "Amazement at Strange News," from Shakespeare :

"Old men and beldames, in the streets,
Do prophesy upon it dangerously :
Young Arthur's death is uncommon in their mouths;
And when they talk of him they shake their heads
And whisper one another in the ear,
And he that speaks doth grip the hearer's wrist,
Whilst he that hears makes fearful action
With wrinkled brows, with nods, with rolling eyes;
I saw a smith stand with his hammer thus
The whilst his iron did on the anvil cool."—King John.

ASTONISHMENT (Lat. *at*, to, *tonere*, to thunder; to strike, as it were, with the noise of thunder; to strike dumb with an unusual thing) astounds, that is strikes with fear and wonder, strikes dumb with sudden fear or terror. See page 189. "Pulpit Elocution" says, respecting the delivery of *Astonishment*, that it is with a slightly aspirated quality, declamatory force, compound stress, highest pitch, rising inflection of the fifth and octave, slow movement, long pauses, intense emphasis and expression, e.g., from Edward Everett on the "Pilgrim Fathers":—"And is it possible that neither of these causes, that all combined, were able to blast this bond of hope?⁽¹⁾ Is it possible that from a beginning so feeble, so frail, so worthy, not so much of admiration as of pity, there should have gone forth a progress so steady, a growth so wonderful, an expansion so ample, a reality so important, a promise yet to be fulfilled, so glorious?" ⁽¹⁾ The effect, says "Pulpit Elocution," of increasing astonishment is to produce impassioned force, vanishing stress, and falling inflections of the fifth in the last sentence. See 31st Passion, "Was it . . . ?"

The following is an Emphatic Climax of Astonishment :

"Sir Richard, what think you? Have you beheld,
Or have you read or heard? or could you think
Or do you almost think, although you see,
That you do see? Could thought without the object,
Form such another? This is the very top,
The height, the crest, or crest unto the crest
Of murder's arm: This is the bloodiest shame,
The wildest savagery, the vilest stroke,
That ever wall-ey'd wrath, or starving Rage
Presented to the tears of soft remorse."—King John.

Synonymous Ideas: Amazement, perplexity, confusion,—

amaze, electrify, startle, shock, bewilder, stupefy, puzzle, confuse,—astonishment, astonish, astound, stun, 'dumbfound,—astonishing, extraordinary, thunder-struck, overpowered.

21st PASSION.

Current Idea: To Shudder.

HORROR (Lat. *horrere*, to bristle, *horreo*, I shudder=dread with reference to the bristling of the hair through fear or terror; a shuddering as in a cold fit which precedes a fever) takes the pectoral, expulsive quality of voice, with the letter "h" well aspirated (the pectoral quality of voice is that veiled, hollow, half-whispered tone which comes, as it were, from the chest, e.g., "Is this the dagger I see before me. The handle turned toward my hand? *Come let me clutch thee,*" the italics taking the pectoral); and averts the head. The actual spectacle of murdering is horrible. Horror at a dreadful apparition:

"How ill this taper burns! ha! Who comes here?
I think it is the weakness of my eyes,
That shapes this monstrous apparition.
It comes upon me. Art thou anything?
Art thou some God, some angel, or some devil,
That mak'st my blood cold and my hair to start?
Speak to me. What art thou?" "Julius Cæsar"

—*Shak.*

Horror mixed with Awe: "Aspirated quality, impassioned force, thorough stress, low pitch, prevalent falling inflection of the fifth, slow movement, long pauses, intense emphasis and expression."—Russell, e.g., from Edward Everett's oration, "The Pilgrim Fathers."

"The awful voice of the storm howls through the rigging. the laboring masts seem strained from their base; the dismal sound of pumps is heard; the ship leaks, as it were, madly from billow to billow; the ocean breaks, and settles with engulfing floods over the floating deck, and beats with deafening, shivering weight against the staggered vessel."

Two double verticles, |||, indicate the longest pauses; a single, the shortest | e.g. Horror:

"The hand was cold! ||| a frozen thing: ||| it dropped from his like lead! |||

He looked up to the face above—||| the face | was of the dead."

—Mrs. Hemans.

Synonymous Ideas: Horror, scare, great alarm, detestation, loathing, disgust,—horrible, terrible, shocking, hideous, appalling, formidable, dreadful, horrific, horrid, bristling, prickly, alarming, offensive, disagreeable, ghastly, grim, grisly, ugly,—horrify, appal, shock, dismay, scare.

22nd PASSION.

Current Idea: To Fear with Admiration or Reverence.

AWE (Dan. *awe*, check, restraint; restraint on regarding with solemnity and fear, sublime, sacred and solemn objects as they awaken awe, the beholder stopping to consider whether he is worthy to approach nearer) takes the effusive orotund, and long quantities, see page 359. Reverence is the outward marks of obedience to such hallowed objects. See "Sublime Style," pp. 535 to 542; 536 (a), (b), (c), (d); Dignified Thoughts," p. 537; tornadoes, icebergs, clash of worlds, p. 537; example of vastness, p. 359. The following examples of Awe are mixed with other ideas.

Awe, solemnity and *tranquillity*: Orotund and pectoral quality, e.g., 'Evening in the graveyard':—

"The moon is up, the evening star
Shines lovely from its home of blue;
From the shores of light the beams come down
On the river's brink and cold gravestone.
Thou Father of all! in the worlds of light,
Fain would my spirit aspire to Thee;
And through the scenes of this gentle night
Behold the dawn of eternity:
For this is the path which Thou hast given,
The only path to the bliss of heaven."

Delivered in the Moderate Orotund:

"How still and peaceful is the grave
Where life's vain tumult's past,
The appointed house by heaven's decree
Receives us all at last."

"The suppressed force (whisper or half whisper for awe with tenderness). All passages of deep awe require a degree of suppression and hence aspiration or breathing effect which always produces more or less impurity of tone, in consequence of the restraining effect of awe upon the organs and the unavoidable escape of unvocalized breath along with the sound of the voice."—Russell.

Example: "The Eve of Waterloo," by Byron:

"There was a sound of revelry by night,
And Belgium's capital had gathered then
Her beauty and her chivalry, and bright
The lamps shone o'er fair women and brave men;
And all went merry as a marriage bell;
But *hush!* *hark!* a deep sound strikes like a rising
knell!
Did ye not hear it? No; 'twas but the wind,
Or a car rattling o'er the stony street,
On with the dance!

But *hark!*—that heavy sound breaks in once more,
 As if the clouds its echo would repeat;
 And nearer, clearer, deadlier than before!
 Arm! Arm! it is—it is—the cannon's roar!"

The above example is taken from "Student's Elocution Book," by L. Bagley and G. Goodes. The words in italics are to be delivered with suppressed force, i.e., deep whisper, as above described.

Synonymous Ideas: Awe, reverential fear, veneration, adoration, reverence, respect, homage, obeisance,—awful, venerable, majestic, tremendous, appalling, unsightly.

23rd PASSION.

Current Idea: To Be Lofty or Great.

SUBLIME; Grand; Splendid. Sublime (Lat. *sublimis*, raised on high; idea being excellence and superiority), takes long quantities, effusive orotund, see p. 359, also 153; "Sublime Style," p. 535; "O Tiber!" p. 187. The force is median; pitch, low; movement, slow; pauses, long; emphasis, moderate; expression, powerful; and the inflection prevalently falling and monotone, p. 244, e.g.:

"Hail holy light! Offspring of Heaven's first-born
 Or of the eternal co-eternal beam.
 May I express thee unblamed?
 Since God is light
 And never but unapproachable light."

The following contains Sublimity mixed with other ideas:—

Pathos with sublimity, solemnity: "Pathos, repose and solemnity, if united with grandeur, assume the orotund voice, although without this union they do not transcend the comparatively moderate limits of pure tone. The orotund is the distinctive quality of grandeur and power."—Russell, e.g., "Treasures of the deep."—Mrs. Hemans.

"Yet more, the depths have more. The waves have rolled
 Above the cities of a world gone by,
 Sand hath filled up the palaces of old,
 Seaweed o'er grown the halls of revelry!
 Dash o'er them ocean! in thy scornful play,
 Give back the lost and lovely! those for whom
 The place was kept at board and hearth so long."

Pathos and sublimity: "Rome."—Byron.

"O Rome! my country! City of my soul!
 The orphans of the heart must turn to thee,
 Lone mother of dead empires. . . ."

GRAND (Lat. *grandis*, great) has the idea of immensity, extension; while sublime, the idea of elevation because it elevates the imagination above the surrounding and less im-

portant objects, e.g., mountains, cliffs, etc., are sublime (see Coleridge, p. 269; vastness of the ocean, p. 359, which technically speaking is grand). Armies moving ahead in one great mighty impulse ; bustle and commotion of crowded thoroughfare with the hurrying people ; multitudes, great assemblies, tumults, uproars, acclamations of great bodies of people are grand ; likewise are gales which are brisk, sonorous and steady, blasts which blow impetuously, as of a trumpet ; gusts which are sudden and vehement ; storms which convulse the whole atmosphere as if the elements accompanied with wind, hail, and rain, were in war ; tempests with thunder and lightning ; hurricanes with violence and mighty sweep ; passions which are gusty, stormy, sudden, outbursting and furious ; patriotism, and lofty oratory which take the expulsive orotund ; empires, cities, centuries (see list, p. 537). See "grandeur," p. 244.

SPLENDID (Lat. *splendere*, to shine, see further "Splendid Style, p. 550 and under "Glory" letter "g") glitters with its superiority, see "splendid thoughts" in the "Oration on the Crown," p. 550 ; the splendour of Webster's "Bunker Hill Oration" ; the famous adjuration under Fig. Orcos, p. 326, and "We've sworn by our country's assaulters," same page ; "When my eyes shall be turned to behold for the last time. . . ." p. 112 ; "Not with brick and stones . . . is achieved the greatness of a nation," p. 113 ; rhythmical words, p. 407, and rhythmical constructions, "venerable men," p. 408.

Synonymous Ideas : Sublime, high, elevated, exalted, lofty, towering, eminent, tall, superior, noble, surpassing, conspicuous, majestic,—grand, chief, principal, pompous, august, stately, great, hugh, vast, bulky, massive, ample, immense, immeasurable, grandiose, imperial, royal, superb, imposing, gorgeous, limitless, magnanimous, sumptuous, numerous, considerable,—splendid, renowned, dignified, illustrious, celebrated, venerable, glorious, commanding, magnificent, famous, shining, bright, showy, brilliant, resplendent, immortal.

24th PASSION.

Current Idea : To Mark as with Religious Rites.

SOLEMN (Lat. *sollus*, entire, complete, *annus*, year, *ennus* in composition ; occurring annually like a religious rite, festive, solemn, having the idea of something occasional and extraordinary) has long quantities and slow movement. All solemn, grave and deep passions have long quantities, i.e., vowels and liquids prolonged, comparatively speaking, and pauses long, not only in the vocal sounds but rhythmical divisions as well, e.g. :

"Night || sable goddess, || from her ebon throne, |
In rayless majesty | now stretches forth

Her leaden sceptre | o'er a slumbering world.

Silence || how dead ! || and darkness || how profound !”

The single vertical | is the shortest and two doubles || the longest of the pauses within a sentence.

The admonition of a parent on his death bed will have a peculiar solemnity.

Synonymous Ideas: Solemn, formal, ritual, ceremonial, devotional, devout, sacred, religious, grave, serious, impressive, sober, sedate, momentous, important, weighty.

25th PASSION.

Current Idea: To Address Loudly.

COMMAND; Calling; Apostrophe. Command (Lat. *com*, *cum*, intensive, manus, hand, *dare*, to give; to give into the hands of, appoint as a task) usually enjoins in strong voice, as does a general, and emanates from a superior, having in it the sense of authority. It takes long quantities, falling inflection, explosive orotund, as in “Strike for your sires. . . .” on page 245, and in the angry, threatening command “Whence and what art thou. . . .” see under “Anger,” explosive orotund as in the “lofty command,” p. 187.

CALLING (M.E. *callen*, to cry aloud, speak loudly; to address loudly, to give a strong expression to the voice; Hebrew *kol*, to raise the voice) is sometimes a command, and takes long quantities as in the examples on page 245, “The Herald’s message,” and p. 246 “Liberty! Tyranny!” . . . “Some come to the pulpit, and cry,” explosive calling, “Princess! Potentates! . . .” p. 187. One calls the gods, calls ghosts from the tomb. Explosive force is used for excited calls, as “Come quick! quick!”

APOSTROPHE has a full definition under Figure Apostrophe, p. 107, and calls on or addresses one present or absent. It takes long quantities, as will be noted in the following: “Shut now the volume of history man of military science. . . .” p. 107; “O ye hills and groves,” p. 108; “Stop Gabriel. . . .” p. 110; “One of thy rays, O Liberty!” p. 244; “Oratorical Apostrophe to Future Generations.”—Webster, p. 250 and p. 555. The following illustrate the long quantities in the Apostrophe:

“O wonderful stream̄ is the river tim̄
As it runs̄ through the realm̄ of tears,
With a faultless rhythm̄ and a musical rhyme,
And a boundless sweep̄ and surge sublime
As it blends̄ with the ocean of years.”

“Isle of Long Ago.”—Taylor.

Examples of *Shouting* which is very similar to Calling, tak-

ing the expulsive, with vehement, thorough stress: Morris on "The Fate of Naples"

"Shout, Tyranny, shout

Through your dungeons and palaces, freedom is o'er."

Synonymous Ideas: Command, mandate, order, injunction, charge, direction, behest, precept, control, sway, management,—command, bid, require, rule,—commanding, authoritative, imperative, imperious, dictatorial. Call, bid, invite, summon, convoke, cry, shout.

26th PASSION.

Current Idea: To Rejoice over Success or Victory.

TRIUMPH (Lat. *triumphus*, a public rejoicing for a victory; pompous joy over success, victory; an exultation which comes from the Lat. *ex*, out, *salere*, to leap, meaning leaping for joy, and is interchangeable with triumph) is usually mixed with other ideas as the following: Rapture, joy, triumph and exultation which take the expulsive orotund, impassioned force, powerful stress of the thorough stress. "The Dying Christian," by Pope, is delivered thus: (rapture, exultation and triumph) pure orotund, intense impassioned force approaching to shouting, thorough stress, high pitch, prevalent falling inflections of fifth, movement rapid and constantly accelerating in the first three or four following lines:

Heaven opens to my eyes! in mine ears
With sounds seraphic ring!
Lend, lend your wings!—I mount! I fly
O Grave! where is thy victory?
O Death! where is thy sting?"

then retarded by the last two lines, pauses corresponding to the rate of movement, emphasis intense, expression ecstatic,—Cf. Russell.

Tell's exclamatory exultation on his escape:

"Ye crags and peaks, I am with you once again!
I hold to you the hands you first beheld,
To show they still are free! Ye guards of
Liberty, I'm with you once again!
I call to you with all my voice."

See also "Where rests the sword. . . ." p. 628, and Figure Pæanisimus, p. 607. "Awake, awake, put on thy strength, O Zion; put on thy beautiful garments, O Jerusalem, the holy city: . . . loose thyself from the bands of thy neck, O Captive Daughter of Zion." The Chironomia says a small circle made by the finger over the head indicates triumph.

Synonymous Ideas: Triumph, victory, conquest, achievement, ovation, jubilation, success, exultation,—triumphant, triumphing, exultant, jubilant, rejoicing, succeeding.

27th PASSION.

Current Idea: To Trust Fully.

CONFIDENCE (Lat. *con, cum*, intensive, with, fully, *fidere*, to trust; usually to trust fully to one's self, reliance on one's own ability to carry out what he undertakes) is extraordinary trust, whereas trust is ordinary. The confident man trusting too much to himself, usually fails because he does not take the necessary means to insure success. Self-confidence is opposed to diffidence, and is cured by self-knowledge. Confidence is hope elated by security of success in obtaining its object. It holds its head erect with the eye fixed, projects its breast, has a clear and open countenance, clear and strong accents round and not too rapid, firm and even voice, e.g., "Confidence in one beloved":

"His words are his bonds, his oaths are oracles,
His love secure, his thoughts immaculate."

Confidence in success of combat:

"As confident as is the falcon's flight
Against a bird, do I with Mowbray fight.
Oh thou the earthly author of my blood,
Add proof unto mine armour . . ."

COURAGE (Lat. *cor*, heart; power of mind to encounter danger, bear up against evil in prospect, and difficulties without fear and shrinking, and to advance coolly against them) is a virtue because it reasons, prepares for real dangers, and smiles at imaginary one. It holds the head turned up, takes the explosive orotund, and uses long quantities. It is the result of reflection, is collected, cool, and calm. It has the same characteristic as Confidence in respect to countenance, voice, etc. Courage is a contempt of any unavoidable danger in the execution of what is resolved upon. Mob "admires courage and must be faced boldly," see page xi., and "courage," p. 245; animated courage, p. 577.

A Mob, says Emerson, is cowardly for lack of cohesion and a leader, meet hooting with a smile, parry abuse with a jest. The mob would not let Wendell Phillips speak, rather kept interrupting, so he turned to the reporters and commenced to deliver his address to them, and the mob became silent at once. He was permitted to go on. He said if you will not hear I shall talk to the country through the reporters.

BOASTING (Mid. E. *bost*, vain-glory, bragging) exaggerates the appearances in Confidence by being loud, blustering and swaggering, with its legs taking large strides, its voice swelling into bombast, lips pouted, head on one side, e.g.:

"Show me what thou'lt do
Woo't weep! woo't fight, woo't eat crocodile,
I'll do't. I'll rant as well as thou."

Synonymous Ideas: Confidence, affiance, assurance, hope,

trust, reliance, dependence, belief, boldness, self-sufficiency, expectation, credit,—confident, certain, positive, sure, presumptuous, undaunted, dogmatic. Courage, heroism, intrepidity, valour, boldness, daring, firmness, hardihood, resolution, bravery, fortitude, gallantry,—courageous, valiant, doughty, redoubtable, formidable, dauntless, fearless, daring. Boast, brag, vaunt, vapour, glory, exult, bounce, parade, puff, bluster, flourish, roar, storm, crow, swank, show off, swagger, flaunt, flutter, self-glorify, self-commend,—boasting, swanky, boisterous, ostentatious, windy, bombastic, self-trumpeting,—boaster, braggart, swaggerer,—boast, braggadocio, swank.

Current Idea: To Challenge.

DEFIANCE (Lat. *de*, from, apart, *fides*, faith; to renounce faith in, to set at nought) has the explosive orotund, thorough stress, eyes fierce, with the idea of holding cheap that which opposes, of insolently resisting, of bearing resolutely whatever may be inflicted, of provoking to combat, e.g., "Setting mankind at defiance."—Burke; "The soul secure in its existence smiles at the drawn dagger and defies its point."—Addison. See Figure Eustathia, p. 606, "Let lion's claws tear out our bowels. . . ."; "Let the consequences be what they will . . .," p. 185/6 which takes pectoral, declamatory force in delivery; "You shan't," p. 184; Fig. Egoism, and "I defy them. . . .," p. 273; Campbell's "War Song of the Greeks" and delivery of same, p. 326; Æschines vs. Demosthenes, "You *summon* him against yourself . . .," p. 399. The determination and positiveness which Defiance has take explosive force and the falling inflection, see p. 244. "Come one, come all," is typical of defiance.

Defiance mixed with revenge is delivered as follows: the quality of tone varies from the aspirated pectoral to pure orotund, then reverts to the former; the force is impassioned of the greatest intensity; stress thorough; pitch varying from slow to rapid and returning to slow again, and then to rapid again; movement, emphasis and expression are of the deepest and fiercest character, e.g.:

"So farewell hope; and with hope farewell fear.
Farewell remorse: all good to me is lost;
Evil be thou my good; but thee at least
Divided empire with heaven's king I hold.
By thee; and more than half perhaps will reign
As man ere long, and this new world shall know."

Synonymous Ideas: Defiance, challenge, summons to combat, cartel, contempt, despite, opposition, determination, provocation,—defy, challenge, brave, dare, face, provoke, call out, disregard, contemn, spurn; despise, trample on, set at naught

28th PASSION.

Current Idea: To Be Wrapped in One's Own.

PRIDE; Vanity. Pride is probably connected with parade as it signifies that high flown temper in a person which makes him paint to himself all that is in him, beautiful and splendid. It is inordinate, self-esteem, self-valuing. The proud person is wrapped up in his own estimation, and dwells on his own perfections. Although largely used in an unfavourable sense, it is used in a good sense, as noble pride which seeks to display itself in everything that commands the respect, esteem or admiration of mankind, e.g., pride of wealth, power, in one's work, etc.

Pride: "When our esteem of ourselves, or opinion of our own rank and merit is so high as to lessen the regard due to the rank and merit of others, it is called pride. When it supposes others below our regard, it is contempt, scorn or disdain. Pride assumes a lofty look bordering upon the aspect and attitude of anger. The eyes are full open but with the eyebrows considerably drawn down, the mouth pouting, mostly shut and the lips contracted. The words are uttered with a slow, stiff, bombastic affection of importance; the hands sometimes rest on the hips, with the elbows brought forward akimbo; the legs at a distance from each other, the steps large and stately." Walker, e.g., "Pardon me . . . I am too high born to be property's, to be a secondary at control."—King John.

The head turned up shows pride, presumption, and arrogance.

"Ask for what end the heav'nly bodies shine,
Earth for whose use? Pride answers, 'Tis for mine:'
For me kind Nature wakes her genial pow'r,
Suckles each herb, and spreads out ev'ry flow'r;
Annual for me the grape, the rose renew
The juice nectarious, and the balmy dew;
For me the mine a thousand treasures brings;
For me health gushes from a thousand springs:
Seas roll to waft me, suns to light me rise;
My footstool's earth, my canopy the skies."—*Pope*.

VANITY (Lat. *vanus*, empty, *valde*, useless=exceeding emptiness, displaying itself in trifles, as dress, mode of walking, etc.) is fruitless desire or endeavour, empty pleasure, as pictured in Dr. Johnson's "Vanity of Human Wishes":

"Unnumbered suppliants crowd Preferment's gate,
Athirst for wealth and burning to be great;
Delusive Fortune hears th' incessant call,
They mount, they shine, evaporate and fall."

Synonymous Ideas: Pride, self-exaltation, conceit, hauteur, haughtiness, loftiness, arrogance, vain-glory, insolence, self-importance, lordliness, disdain, egotism, self-estimation,—self-respect, dignity, elevation, ornament, brightness, splendour, glory,—proud, supercilious, haughty, boastful, arrogant, imperious, presumptuous, showy, gaudy, swollen, turgid, inflated, puffed up, tumid, bloated, dictatorial, flaunting, lofty, splendid, magnificent, grand, stately. Vanity, emptiness, unsubstantialness, worthlessness, insanity, unreality, self-sufficiency,—vain, dreamy, shadowy, unavailing, useless, empty, worthless, unsatisfying, light, inconstant, conceited, ostentatious, finical (in speech, clips his words, etc.), foppish (in dress and manners), spruce, fastidious.

29th PASSION.

Current Idea: To Pause Mentally at Something Uncommon.

WONDER; Surprise; Admiration. Wonder (M.E. *wonden*, to falter, a variation of *wander* because wonder throws the mind off its bias; idea being a little more than the pausing of the mind, a suspension of the thinking faculties at an object which arouses our curiosity, at something out of the ordinary; an uncommon object causing the mind to pause) has circumflex or curve of the voice, opens the eyes and makes them appear very prominent. It sometimes raises them to the skies, but more frequently fixes them on the object; mouth is open and the hands are held up nearly in the attitude of fear; the voice is at first low but so emphatical that every word is pronounced slowly and with energy; when by the discovery of something excellent in the object of wonder, the emotion may be called *admiration*, the eyes are raised, the hands lifted up or clasped together, and the voice elated with expressions of rapture."—Walker.

The orator must not wonder too much as it shows ignorance. Ignorant people wonder at everything because they know nothing. See Fig. Thaumasmus and examples on page 607.

If mixed with awe, dread or terror, wonder takes a hightone, but voice pitched low. Wonder is natural and agreeable to the laws of nature, a *marvel* is incredible, a monster violates the laws of nature, is unnatural, and a *miracle* is supernatural and strikes the senses. It is wonderful that an oak tree grows from so small a seed. The following from "The Dying Christian."—Pope:

"The world recedes; It disappears!"

has the aspirated orotund; intense, impassioned force; explosive radical stress; high pitch; rapid movement; brief pauses; intense emphasis and expression."—Russell.

SURPRISE (Lat. *super, sur*, above, upon, *prehendere*, to take = to take napping, to take off one's guard, to startle at the unexpected, the uncommon) is when an uncommon object appears suddenly. We are surprised if that does not happen which we calculated would happen. Surprise takes the compound stress, e.g., "What! all? did they all fail?" See compound stress explained, p. 186. Surprise at an unexpected event:

"Gone to be married, gone to swear a peace!
False blood to false blood join'd! Gone to be friends!
Shall Lewis have Blanch? and Blanch those provinces?
It is not so: Thou hast mis-spoke, misheard?"

ADMIRATION (Greek *μεῖδασεν medasin* to smile; Lat. *ad*, at, *mirari*, to wonder, smile at = wonder mingled with approbation or delight; Heb. *marah*, to look at, look at attentively) has the idea of looking on with a smile, rapture or liking mixed with esteem and veneration at the excellent thing in the wonderful. See under "Wonder" above. Admiration esteems and prizes highly. The ignorant cannot admire because they cannot appreciate the value of anything. See pp. 170, "Oh, the depth of the riches. . ."; and 307.

Synonymous Ideas: Wonder, marvel, portent, miracle, phenomena, curiosity, rarity, sight, prodigy, monster, monstrosity, oddity, novelty, uncommonness, infrequency,—wonderful, astonishing, wondrous, strange, marvellous, great, prodigious, huge, enormous, extraordinary, astounding. Marvellous, amazing, incredible, improbable, unbelievable, unlikely. Miracle, miraculous, supernatural, preternatural, unaccountable. Surprise, surprising, startling, striking, unexpected. Admiration, appreciation, approval, adoration, esteem,—admire, esteem, delight in, extol, respect, prize highly,—admirable, praiseworthy, delightful, excellent, commendable, choice, valuable, exquisite.

30th PASSION.

Current Idea: To Be Elated over Good.

JOY; Ecstasy; Rapture; Transport. Joy (see definition under "Joy," 5th EMOTION) as a Passion, breaks loose from those restraints which are common to the emotions, and in the lowest passionate form, takes the expulsive, normal form of voice, pure tone, impassioned force as in the following Joy mixed with Admiration:

"How beauteous mankind is! Oh! brave new world,
That has such people in't."—Shak.

Joy inexpressible:

"Imoinda, Oh! this separation
Has made you dearer, if it can be so,

Than you ever were to me: you appear
 Like a star to my benighted steps
 To guide me on my way to happiness.
 Imoinda's found!
 And every thing I would have in her
 This little spot of earth you stand upon
 Is more dear to me than the extended plains
 Of my great father's kingdom; here I reign
 In full delight, in joys to pow'r unknown
 Your love my empire and your heart my throne."
 —*Southern's Oroonoko.*

Joy bordering on sorrow, see p. 431:

“Oh my soul's joy!
 If after every tempest come such calms.
 May the winds blow till they have waken'd death!
 And let the labouring bark climb hills of seas
 Olympus high, and duck again as low
 Hell's from heaven! If it were now to die,
 'Twere now to be happy, for I fear
 My soul hath her content so absolute
 That not another comfort like to this
 Succeeds in unknown fate.”

Scream of Joy takes the explosive, falsetto quality, see page 188.

ECSTASY (Gr. *εκ εκ*, out, *στα στα*, base, state; out of one's self) has the elation so great that it takes one out of himself, beyond his control, sometimes taking away the power of speech and often of thought. Ignorant people are ecstatic, ardent people, children and all persons who have not their feelings under control. Ecstasy mingled with joy takes a pure tone, impassioned force, median stress, high pitch, falling inflection, lively movement and intense expression, e.g.:

“Ring out the old, ring in the new,
 Ring happy bells, across the snow,
 The year is going; let him go;
 Ring out the false, ring in the true.
 Ring out the grief that saps the mind
 For those that here we see no more;
 Ring out the feud of rich and poor,
 Ring in redress to all mankind.”

—“Ring Out, Wild Bell.”—*Tennyson.*

RAPTURE (Lat. *rapere*, to seize and carry away) is applicable to superior minds, circumstances that elate, violent impulse of joy which calls the powers into action, and frequently arises from deep thought. It takes the pure orotund quality of voice, intense, impassioned force, radical stress (see p. 184), high pitch, falling inflection of the fifth, lively movement and vivid expression.

TRANSPORT (Lat. *trans*, beyond, *portare*, carry; to carry beyond one's self) is closely allied to Rapture in that it is a violent impulse of joy, or it may be anger, which hurries one forward; a sudden outburst of passion which from its vehemence, may lead to intemperate action. "Religious contemplation produces raptures in the zealous, pious mind; in the transports of rage, men have committed enormities which have cost them bitter tears of repentance after. Youth is the period in which transports of delight are mostly felt. Example of Joy approaching Transport:—

"Oh joy; thou welcome stranger
Twice three years, I have not felt
Thy vital beam, but now it warms
My veins, and plays about my heart."—*Dr. Young*.

"Wheresoever among men a heart shall be found that beats to the transports of patriotism and liberty, its aspirations shall be to claim kindred with thy spirit."—Webster's Bunker Hill Oration.

Synonymous Ideas: Joy, gaiety, exultation (p. 170), bliss, jubilation,—joyous, rejoicing, shouting with joy, triumphing, exulting, jubilant Ecstasy, ravishment, trance, enthusiasm. Rapture, delight, felicity, gladness. Transport, passion, enravishment, vehemence.

31st PASSION.

Current Idea: To Be Earnest.

ARDOUR (Lat. *ardere*, to burn, be hot) is warmth of heart, see "Sincere Style," pp. 599-608; words from the heart "endiatheton," p. 604; "Celerity Style," 574; "Vigorous Style," p. 556; William Pitt respecting "eloquence . . . brightens as it burns," p. 175. The delivery of Ardour is generally with the aspirated orotund, impassioned force, thorough stress, middle pitch, falling inflection, rapid movement, and vivid expression. Great Ardour takes the explosive form, and largely the upper tone of voice, see page 244. Extreme ardour or earnestness has the eyes fixed and takes half whispered, suppressed force, explosive radical, high pitch, prevalent falling inflection, animated movement, earnest emphasis, brief pauses, and intense expression—cf. Russell. See example of this on page 109 in "He my master . . ." By Henry Clay, and in the following:—

"Hark! they whisper. Angels say,
Sister spirit come away."

For Oratorical Sentiment see delivery under 4th Emotion. "Sentiment"; Earnest Interrogation takes orotund quality, declamatory force, radical stress, high pitch, rising inflection of the third note, moderate movement, long pauses, earnest emphasis and expression, with a circumflex or curve of the

voice on the last word at the end or emphatic word near end, e.g., "Was it winter's storm, beating upon the houseless heads of women and children; was it disease; was it the deep malady of blighted hope, a ruined enterprise, and a broken heart aching in its last moments, at the recollection of the beloved and left, beyond the sea: was it some or all of these united, that hurried this forsaken company to their melancholy fate?"—*Edward Everett*. See Demosthenes, "What was the part of a faithful citizen?" p. 309. See also Oratorical Apostrophe, p. 107, "Shut now the volume of history . . . ?" whose delivery Russell gives as follows: orotund quality, declamatory force, thorough stress, middle pitch, prevalent falling inflection of the fifth note, moderate movement, and pauses, energetic emphasis and bold expression. Energetic Declamation according to "Pulpit Elocution" takes orotund quality, declamatory force, moderate thorough stress, middle pitch, prevalent falling inflection, moderate movement and pauses, energetic emphasis and strong expression, e.g., "No effeminate nobility crowded into the dark and austere ranks of the pilgrims. No Carrs or Villiers would lead on the ill-provided band of despised puritans. No well-endowed clergy were on the alert to quit their cathedrals, and set up a pompous hierarchy in the frozen wilderness. No craving governors were anxious to be sent over to our cheerless El Dorado of ice and snow. No, they could not say they had encouraged, patronised, or helped the pilgrims; their own cares, their own labours, their own councils, their own blood, contrived all, achieved all, bore all, sealed all."—*Edward Everett*.

See Vivid Hypotyposis, p. 577, "Happiness," by Cotton, which takes a pure tone, moderate force, median stress, and lively movement. Synonymous Ideas: Ardent, fiery, intense, fierce, vehement, eager, zealous, keen, fervid, fervent, passionate, earnest, hot, heated, glowing, energetic, forcible, vigorous, warm, enthusiastic, animated, impassioned, excited, burning, lively, inspiring, rousing, electrifying, spirited, sincere, urgent.

32nd PASSION.

Current Idea: To Be Extremely Pained Bodily or Mentally.

ANGUISH (Lat. *angere*, to stifle, choke, strangle; Greek *αγγειν* *anchein*, to strangle, *αγωνισω*, to contend *αγωνισω* or strive; agony, a severe struggle with pain and suffering) has the idea of reflecting on evil that is past and in the sense of agony, of witnessing what is immediate and before the eye. Anguish is mostly mental, and Agony bodily, e.g., parents suffer anguish in seeing their children, by a life of recklessness, disappointing their high hopes; they experi-

33rd PASSION, GRIEF

ence agony in seeing them burned or drowned without being able to save them. "The agony of death, the anguish of despair." The features contract in pain, voice falsetto, explosive; and the lips are compressed in agony. The delivery of Anguish is generally in the aspirated orotund with the force impassioned; stress median; pitch, the highest; inflection double and plaintive, and a wave of the voice with a minor third; expression intense; movement, the slowest, e.g., "Oh! the pain . . ."

Synonymous Ideas: Anguish, pain, torture, pang, suffering, affliction, distress, misery, agony, torment, throe, paroxysm, rack.

33rd PASSION.

Current Idea: To Experience Great Loss.

GRIEF; Sorrow. Grief (Lat. *gravare*, to burden; see further definition under the 4th Emotion, Grief) has great sorrow or loss which weighs heavily at heart. Grief is an inward act, *mourn* is outward; although grief hangs down the head and sometimes is loud, wrings the hands and beats the breast, complains, etc. *Affliction* is silent and suffers; *lament* sobs and cries, see pp. 243 and 358; Figure Threnos, p. 606; *deplore* sheds tears and is very deep. Grief if tinged with anguish and bitter complainings, is active and bracing. Excessive grief takes the downward slide or falling inflection of the 5th, e.g., "O my son Absolom! my sòn, my son Absolom! Would to Gòd I had died for thèe. O Absolom, my sòn, my sòn." See p. 307 Fig. Interrogatio for sorrow, etc.; and Gracchus, p. 171 "Whither shall I turn?" median stress, p. 186, "Did mourn and mourn . . ."; tremor, p. 246. The complainings groan, and the lamentations are sometimes violent screams with an expulsive falsetto voice. An example of Grief deploring happiness, p. 431:—

"O now forever

Farewell the tranquil mind; farewell content,
Farewell the plumed troop and the big war
That makes ambition virtue! O farewell,
Farewell the neighing steed, and the shrill trump,
The spirit-stirring drum, the ear piercing fife,
The royal banner, and all quality,
Pride, pomp and circumstance of glorious war!
And, O you mortal engines, whose rude throats,
The immortal Jove's dread clamours, counterfeit,
Farewell! Othello's occupation's gone."—*Shak.*

In Wolsey's farewell to greatness, the italics represent the new ideas introduced as noted by Bell; the vertical line shows expressive pause:—

"*Farewell*, a long farewell to all my greatness!

This is the state of man: to-day he puts forth
 The tender leaves of *hope*, to-morrow *blossoms*,
 And bears his blushing honours *thick* upon him;
 The third day comes a *frost*, a *killing* frost;
 And,—when he thinks, good easy man, full *surely*
 His greatness is a *ripening*, nips his *root*
 And then . . . he *falls* . . . *as* I do. | I have ventured,
 Like little wanton boys, that swim on bladders,
 These many summers, in a *sea* of glory.
 But *far* beyond my *depth*. | My high-blown pride
 At length *broke* under me . . . and now has left me,
 Weary and old with service, to the mercy
 Of a rude stream that must *forever* hide me.
Vain pomp and glory of this world, I *hate* ye!
 I feel my heart *new* open'd. | O how wretched
 Is that poor man that hangs on princes' favours!
 There is, betwixt that smile he would aspire to,
 That sweet aspect of princes, and his *ruin*
 More pangs and fears than wars or women have |
 And—*when* he falls, he falls like *Lucifer*,
 Never to *hope* again."—*Shak.*

Grief approaching distraction:—

"An hour but married. Tybalt murder'd,
 Then might'st thou speak, then might'st thou tear thy hair,
 And fall upon the ground as I do now
 Taking the measure of an unmade grave."

Rom. & Juliet.

Synonymous Ideas: Grief, dejection, calamity, misfortune, affliction, mourning, woe, moaning, tribulation, trial, grievance, burden, hardship,—grieve, bemoan, bewail, mourn, afflict, deplore, lament, hurt,—grievous, burdensome . . . (See further under "Grief" under the 4th Emotion).

SORROW (see definition under "Sorrow," 4th Emotion) raises the voice to the loudest complainings when it is mixed with agony or pain, and sometimes even cries and shrieks, wrings the hands, beats the head and breast, tears the hair, and throws itself on the ground, and similar to other passions, appears to border on frenzy. Sorrow takes the pectoral quality of voice in its deepest groans.

The following is an example of deep sorrow of the least energetic type of the Passions; and the delivery is with occasional minor thirds, median stress, slow movement, long pauses, and expression deeply plaintive:—

"But not to me returns
 Day or the sweet approach of eve or morn,
 Or sight of vernal bloom or summer's rose,
 Or flocks or herds, or human face divine."

The more violent forms of sorrow are practically identical

with Grief as in the examples under same. Passionate sorrow discovers itself by simple, vehement expression, but when it becomes affliction it is then too deep for vehement expression.

Synonymous Ideas: Sorrow (see full list under "Sorrow," 4th Emotion).

34th PASSION.

Current Idea: To Be Pained for some Guilt or Wrong.

REMORSE; Reproach; Remorse (see definition under "Remorse," 4th Emotion), pricks the conscience, denoting a gnawing or biting, similar to the feeling of bodily pain expressed by the grinding and gnashing of the teeth, see p. 431 for delivery. Example of keen remorse for drunkenness:—

"I remember a mass of things, but nothing
Distinctly; a quarrel, but nothing wherefore.
O that men should put an enemy in
Their mouths to steal away their brains!
That we should, with joy, pleasure,
Revel and applause, transform ourselves
Into beasts! I will ask him for my
Place again; he shall tell me I am
A drunkard: Had I as many mouths as
Hydra, such an answer
Would stop them all. To be now a
Sensible man, by and by a fool and
Presently a beast! O strange!
Every inordinate cup is unblest
And the ingredient is the devil."—*Othello.*

Remorse for treachery and ingratitude:—

"I am alone the villain of the earth;
And feel I am so most. O Anthony
Thou mine of bounty, how would'st thou have paid
My better service, when my turpitude
Thou dost so crown with gold! This blows my heart.

I fight against thee! No I will go seek
Some ditch wherein to die; the foulest best
Fits my latter part of life."—*Ant. & Cleo.*

REPROACH (see "Self-reproach" under 4th Emotion for definition) has the same delivery as "Self-reproach," but more intense throughout, explosive radical on chief word, as will be seen in the following example of reproach and remorse for the murder of an innocent child:—

"Oh, when the last account 'twixt heaven and earth
Is to be made, then shall this hand and seal
Witness against us to damnation!

How oft the sight of means to do ill deed
 Makes deeds ill done! Had'st thou not been
 A fellow, by the hand of nature, mark'd
 Quoted and sign'd to do a deed of shame,
 This murder had not come into my mind."—*King John*.

Synonymous Ideas: see list under respective words in the 4th Emotion.

35th PASSION.

Current Idea: To Lose All Hope.

DESPAIR (Lat. *de*, away, from, *sperare*, to hope; to give up all hope or expectation) has once hoped, but it has now lost it; despair is positive, hopeless is negative: the hopeless person has never hoped. A matter is hopeless when its condition is such that it raises no hope of success, and it becomes desperate when the hope of success once entertained is now given up. We must have hoped beforehand to have become desperate afterwards. Between despair and desperation; the former is positive and the latter negative: despair interrupts and checks exertions, desperation impels to greater exertions, as one in a corner fights desperately. Despair, according to Walker, clouds the forehead, rolls the eyes frightfully, opens the mouth horizontally, bites the lips, widens the nostrils, and gnashes the teeth. The arms are sometimes bent at the elbows, the fist clinched hard, the whole body strained and violently agitated; while groans of inward torture are more frequently uttered than words. If any words, they are few and expressed with a sudden, eager bitterness, the tone of voice often loud and furious, and sometimes in the same note for a considerable time, e.g.,

"If thou be'st Death I'll give thee England's treasure,
 Enough to purchase such another island,
 So thou wilt let me live and feel no pain.

King H.

Ah what a sign it is of evil life
 What death's approach is seen so terrible.
 He dies and makes no sign: O God forgive him."—*Shak*.

Distraction is tossed first by hope then by fear; despair is settled into the all-hope-gone state; desperation has some violence, see violence, which braces the sinews, p. 243.

Synonymous Ideas: Despair, despondency, hopelessness, mental gloom, deep dejection, desperation,—desperate, rash, precipitate, frantic, irretrievable, irrecoverable, irremediable, forlorn, headlong, furious, violent, reckless, irreparable, fool-hardy, wild, forsaken,—desperado, outlaw.

36th PASSION.

Current Idea: To be Mentally Entangled or Uneasy.

PERPLEXITY; Harass; Reflection; Deliberation; Hesitation; Anxiety. Perplexity (Lat. *per*, thoroughly, *plexus*, entangled, pp. of *pletere*, to plaid, to wind around) has an uneven tone of voice, see pp. 431/2 and example with delivery.

HARASS (Gr. *ἁρᾶσσω* *harasso*, to beat) is to perplex or worry considerably, as provocations and hostile measures harass, stratagems and ambiguous measures perplex. The besieged are harassed by incessant attacks, the besiegers are perplexed by manœuvres and plans of the besieged. Delivery more or less the same as that of perplexity.

REFLECTION (Lat. *re*, back, *flectere*, to bend; to turn back or upon itself, or bend the mind back upon itself) has the idea of turning on the past, or the mind back on things, comparing and judging them, as to reflect on past follies and profit by them.

DELIBERATION (Lat. *de*, thoroughly, *librare*, to weigh, balance) has the idea of weighing and balancing well the matter, and estimating it. As Deliberation is closely linked with Reflection, the following delivery and example will serve both:

The tone pure orotund; force, moderate; stress, radical; pitch, middle; inflection, prevalent falling; movement shifting from moderate to animated; pauses, from moderate to brief; emphasis and expression augmenting in intensity from moderate to fierce, e.g.,

"But say I could repent and could obtain
By act of grace my former state; how soon
Would height recall high thoughts, how soon unsay
What feigned submission swore! Ease would recant
Vows made in pain, as violent and void.
For never can true reconciliation grow
Where wounds of deadly hate have pierced so deep;
Which would but lead me to a worse relapse
And heavier fall; so should I purchase dear,
Short intermission bought with double smart.
This knows my punisher; therefore as far
From granting he as I from begging peace."

HESITATION (Lat. *hesitare*, to stick fast, French, *hesiter*, to stagger, stammer, tarry) has the idea of wavering in deciding or acting, and generally takes in delivery an aspirated orotund; force suppressed; stress, of the radical form; pitch, high; inflection, prevalent falling; movement, moderate; pauses, long; and expression, earnest, e.g.,

"Yet why not?—some other power
As great might have aspired, and me though mean
Drawn to his part."

Hesitation is the result of the interruption of thought, of mental entanglement. A person who is not accustomed to speaking in public, or in the habit of collecting his thoughts into an arranged form is likely to hesitate even in ordinary conversation. Hesitation generally takes the rising inflection, see p. 244, e.g., *só-yés-nó*, I think he is alright (this latter expresses also indecision), see *doubting*, p. 307. Waver is like a wave that goes backward and forward.

ANXIETY (Lat. *angere*, to choke, strangle) has the idea of uneasiness of mind for the present, mixed with fear for the future, see delivery under Perplexity, p. 431.

Synonymous Ideas: Perplexity, difficulty, labyrinth, maze, complexity,—perplex, involve, entangle, complicate, puzzle, bewilder, confuse, distract, embarrass, harass, distress, fatigue, annoy, implicate, disconcert. Reflect, meditate, ruminate, consider, cogitate, return,—reflection, image, musing, meditation, abstraction, dreaming. Deliberate (weigh fact and arguments with a view to a choice or decision), consider maturely, take counsel with, ponder, weigh, perpend, debate, excogitate, contemplate, study, examine, counterbalance,—deliberation, thought, circumspection, caution, coolness, prudence, consultation, discussion,—deliberate, thoughtful, considerate, serious, studious, prudent, well considered, well advised, grave, calm, collected, designed, of set purpose, careful. Hesitation, doubt, suspense, uncertainty, dubiety, indecision, stammering, stuttering, scruple, irresolution, shilly-shallying, dilly-dallying, inconstancy, qualm, misgiving, hesitancy, irresoluteness, dubiousness,—hesitate, falter, demur, pause, doubt, scruple, waver, fluctuate, totter, tremble, stutter, stammer, be in doubt, make objection, vacillate, oscillate.

Anxiety, care, uneasiness, disquietude, watchfulness, restlessness, concern, apprehension, misgiving, solicitude, trouble,—anxious, disturbed, distressed, troubled, uneasy, disquieted, apprehensive, watchful, eager, unsettled, perplexed, distracted, restive, impatient, vigilant.

37th PASSION.

Current Idea: To Assert Positively.

AFFIRM (Lat. *af, ad*, to, *firmare*, make firm; to give strength to) declares that a thing is, and has a voice low and solemn; but if mingled with rage or resentment is more open and loud, the words become quicker; and the countenance has all the confidence of strong, positive, peremptory assertion, using much the falling inflection, see p. 244. Under this heading may come Animated Didactic which takes the expulsive orotund; force, moderate; stress, median; and an energetic radical, e.g., "Blood says pride of life is more honour-

able than money. Mind is the noblest part of man, and of mind virtue is the noblest distinction Virtue takes place of all things. It is the nobility of angels. It is the nobility of God."—*Virtue by Fawcett.*

Synonymous Ideas: Affirm, aver, asseverate, assure, vouch, assert, substantiate, maintain (repeatedly assert), vindicate (stand up for), declare, support, back, verify, corroborate, make good, ratify, establish, sustain.

38th PASSION.

Current Idea: To Be Weighty.

GRAVITY (Lat. *gravis*, heavy, French *grave*, stately, is opposed to light, see further "Gravity Style," pp. 597-599) has the idea of weighing the mind down, and prevents buoyancy, weight in intellectual operations which makes them proceed slowly. See delivery and example, p. 359. Russell says the Grave "assumes something of the expulsive tone of firmness and authority, although in a gentle and moderate style. The grave differs from the solemn in not descending to so low a pitch. The disturbing causes usually vitiates the purity of the tone in the grave style. It is a false, hollow, pectoral voice which merely murmurs in the chest without coming forth impressively to the ear, e.g., "The Throne of Eternity is a throne of mercy and love. God has permitted and invited us to repose ourselves and our hopes on that which alone is everlasting and unchangeable."

"Thou unrelenting Past!

Strong are the barriers round thy dark domain;

And fetters sure and fast

Hold all that enter thy unbreathing reign."

—*The Past.*—*Bryant.*

In the following, the tone is pure; force, moderate; stress, median, gentle and pure, the median or expulsive being used for impressive effect: "The excuses of youth for the neglect of religion are those which are most frequently offered, and easily admitted"

Gravity also upraids and uses irony, see "Shall I call myself a Batalus . . ." See p. 597.

Synonymous Ideas: Gravity, sobriety, seriousness, solemnity, sedateness, importance, moment, weightiness,—grave, stern, austere, heavy, important, pressing, sage, staid, demure, thoughtful, sedate, solemn, sober, serious, severe, rigorous, plain, not showy, deep, low in pitch, contemplative, composed, momentous.

No close to the Passions is more fitting than that impassioned figure of eloquence—Oratorical Invective, see p. 761 -2.

The following *Oratorical Invective* of Edmund Burke

against Warren Hastings; is delivered with the expulsive orotund, in the declamatory style, whose action implies the wide sweep and bold descent of energetic emphasis:—

“By the order of the House of Commons of Great Britain, I impeach Warren Hastings of high crimes and misdemeanours; I impeach him in the name of the Commons of Great Britain in Parliament assembled, whose parliamentary trust he has abused; I impeach him in the name of the Commons of Great Britain, whose national character he has dishonoured, I impeach him in the name of the People of India, whose laws, rights, and liberties he has subverted; I impeach him in the name of human nature itself, which he has cruelly outraged, injured, and oppressed, in both sexes; and I impeach him in the name and by virtue of those eternal laws of justice, which ought equally to pervade every age, condition, rank, and situation, in the world.” See pp. 88, 187.

CHARACTERISTIC IDEAS OF DIFFERENT PEOPLE

Met with, or Composing a Public Audience.

THE YOUNG (see p. 333) are: impulsive, changeable, fastidious, easily imposed on, sanguine, nature-warmed, courageous, hopeful, short-remembered, overdoing, omniscient, all-knowing, opinionated, jovial, companionable, jest-loving, all-pitying, violently angered, anger-executing, fervent, ardent, strongly-longing, ardently-craving, soon-satisfied, victory-wanting, superiority-desiring, hot-loving, honour-loving, eager, credulous, easily deceived, easily bamboozled, rash, hasty, passionate, inconsiderate, vacillating, variable, buoyant, sportive, spirited.

THE OLD (see p. 333, prevailing idea: the opposite to the young) are: indecisive, unassertive, undetermining, doubtful, doubting, questioning, vim-lacking, all-erring, dark-side-viewing, undertermined, distrustful, suspicious, peevish, waspish, timid, profit-seeking, covetous, parsimonious, close-fisted, sordid, money-holding, little-hoping, reason-dwelling, misfortune-pitying, complaining, calculation-making, evil-presaging, mirthless, loquacious, garrulous, illiberal, disbelieving, misbelieving, mistrusting.

THE MIDDLE-AGED (see pp. 333-4, prevailing idea: intermediation between the young and the old) are: befitting, becoming, judicious, prudent, rational, sagacious, wise, discreet, well-judged, deliberate, well-advised, coolly-spirited, not-too-hopeful, not-over-desirous, not-easily-angered, not-over-fearing, moderately-hazarding, not-over-confident, not-too-daring.

THE RICH (see p. 334) are: proud, luxurious, epicurean, pleasure-seeking, dainty, purse-proud, fastidious, wealth-boasting, overbearing, insolent, contumelious, effeminate,

affectedly-delicate, ill-mannered, voluptuous, ostentatious, pompous, showy, gorgeous, grand, sumptuous, good-breeding-violating.

THE NOUVEAU RICH (see p. 334 with all the faults of the old rich) are: wealth-inexperienced, wealth-apprenticed, intemperate, assaulting, adulterous (see Aristotle).

MEN IN POWER (see p. 334, resembling the rich but more ambitious) are: industrious, sober, serious, diligent, assiduous, power-seeking, dignified, manly-carrying, grave, sedately-graceful, greatly-injuring, high-souled, high-principled, stately.

PROSPEROUS MEN (see p. 334 being a compound of the noble, rich and powerful) are: religious, proud, inconsiderate, overbearing, successful, flourishing, lucky, fortunate.

POOR MEN (see p. 335; obscure men, powerless men, men in adversity) have characteristics just the opposite to above described.

PEOPLE ARE ANGERED (p. 330) when they are: neglected, slighted, contemned, disparaged, disgraced, mocked at, cross, scoffed at, derided, contradicted, jested upon, belittled, disappointed, disrespected, forgotten, unremembered, unsympathised with, unconsidered, annoyed, irritated, petulant, enraged, provoked.

PEOPLE ARE PLACATED (see p. 330) when they are: amused, mirthful, festive, rejoicing, good-humoured, happy, successful, healthy, unpained, cheered, triumphant, victorious, appeased, revenged, satisfied, benefited, revered.

SYMPATHETIC AMICABLE PEOPLE are those who are: co-suffering, uncontentious, unquerulous, bonny, good-humoured, neat, comely, unrivalling, non-competing, participating, co-labouring, congratulating, sharing, comrade-like, witty, well-dressed, emulating.

PEOPLE FEAR the irreparable, retaliating, fully-apprised, well-posted, harmful, wronged, evil, wicked, overbearing, aggressive, powerful, superior, free-spoken, cruel.

THE CONFIDENT are: good-omened, unafflicted, aggressing, recoverable, uninjured, unrivaled, lucky, successful, wealthy, well-armed, innocent. See pp. 328-334, other people and things.

Before closing the Rhetorlogue a few pages are here given from the forthcoming Spanish Edition containing all the Spanish Orators, which is dedicated to

The Great Catholic Monarch,
HIS AUGUST MAJESTY,

ALFONSO XIII

King of Spain.

In Spain was born Marcus Fabius Quintilianus, whose immortal work, "Institutes of Oratory," has been, over fifteen centuries, the standard of all students of eloquence.

The pages selected are from the incomparably eloquent address of Sr. D. Emilio Castelar on "Religious Liberty."

While the British House resounded with the eloquence of Disraeli, Gladstone and Bright; the American Senate with that of Clay, Webster and Calhoun; the Spanish Córtes rang with that of Castelar, which shook all Spain and penetrated the farthest confines of the "Great Western Kingdom."

SESSION DEL 12 DE ABRIL DE 1869.

Rectification de Castelar á Su Discurso en Defensa
De la Libertad de Cultos.

Extractos.

Señores Diputados: *Inmensa desgracia para mi, pero mayor desgracia todavía para las Córtes, verme forzado por deberes de mi cargo, por deberes de cortesía, á ocupar casi todas las tardes, contra mi voluntad, contra mi deseo, la atencion de esta Cámara.

¿ Qué dije yo, Señores, qué dije yo entónces? ¹Yo no ataqué ninguna creencia, yo no ataqué el culto, yo no ataqué el dogma. Yo dije que la Iglesia católica, organizada, como vosotros la organizais, organizada, como un poder del Estado, no puede ménos de traernos grandes perturbaciones y grandes conflictos, porque la Iglesia católica con su ideal de autoridad, con su ideal de infalibilidad, con la ambicion que tiene de extender estas ideas sobre todos los pueblos, no puede ménos de ser en el organismo de los Estados libres, causa de una gran perturbacion, causa de una grande y constante amenaza para todos los derechos.

²Señores, si alguna duda pudiérais tener, si alguna remordimiento pudiera asaltarnos, ¿ no se ha levantado el Sr. Manterola con la autoridad que le da su ciencia, con la autoridad que le dan sus virtudes, con la authority que le da su alta representacion en la Iglesia, con la autoridad que le da la altísima representacion que tiene en este sitio, no se ha levantado á decirnos en breves, en sencillas, en elocuentísimas palabras, ³cuál es el criterio en la Iglesia sobre la tolerancia ó intolerancia religiosa, sobre el porvenir de las naciones?

‘A medida que viene la libertad, se aflojan los lazos materiales; á medida que los lazos materiales se aflojan, se aprietan los lazos morales. Así es necesario, para que una sociedad libre pueda vivir, es absolutamente indispensable que tenga grandes lazos morales, que tenga grandes lazos de ideas, que tenga derechos, que tenga deberes, deberes impuestos, no por la autoridad civil, no por los ejércitos, sino por su propia razon, por su propia conciencia. . . . ‘Me decia un príncipe Ruso en Ginebra que habia más libertad en San Petersburgo que en Nueva-York; y preguntándole yo el por qué, me contestaba: “por una razon muy sencilla, porque yo soy muy aficionada á la música y en San Petersburgo puedo tocar el violin en Domingo, mientras no puedo tocarlo en Nueva-York.” ‘Hé aquí cómo la separacion de la Iglesia y el Estado, cómo la libertad de cultos, cómo la libertad religiosa engendra este gran principio, la aceptacion voluntaria de la religion ó de la metafísica, ó de la moral que cada individuo tenga en su consciencia. Ya sabe el Señor Manterola lo que San Pablo dijo: *Nihil tan voluntarium quam religio*.

Por consiguiente, el Sr. Manterola en todo su discurso no habia hecho más que pedir lo que pedian los antiguos peganos, que no comprendian, que no comprendieron jamás esta gran idea de la separacion de la Iglesia y del Estado; lo que pedian los antiguos peganos, que consistia en que el rey fuera al mismo tiempo Papa, ó lo que es igual, que el Pontífice sea al mismo tiempo, rey de España.

Se ha concluido para siempre el dogma de la proteccion de las Iglesias por el Estado. ‘El Estado no tiene religion, no la pueda tener, no la debe tener. El Estado no confiesa, el Estado no comulga, el Estado no se muere. Yo quisiera que el Sr. Manterola tuviese la bondad de decirme en qué sitio del valle de Josafat va á estar el dia del juicio el alma del Estado que se llama España.

Por consecuencia, el Sr. Manterola no tiene razon, absolutamente ninguna razon, al exigir, en nombre de catolicismo, en nombre del cristianismo, en nombre de una idea moral, en nombre de una idea religiosa, fuerza coercitiva, apoyo coercitivo al Estado. Esto seria una gran retroceso, porque, Señores ó creemos en la religion porque así nos lo dicta nuestra conciencia, ó no creemos en la religion porque también la conciencia nos lo dicta así.

Si creemos en la religion porque nos lo dicta nuestra conciencia, es inútil, completamente inútil la proteccion del Estado. Si no creemos en la religion porque nuestra conciencia nos lo dicta, en vano es que el Estado nos imponga la creencia; no llegará hasta el fondo de nuestro sér; no llegará hasta el fondo de nuestro espíritu: y como la religion, despues de todo, no es tanto una relacion social como una relacion del hombre con Dios, podreis engañar con

la religion impuesta por el Estado á los demas hombres, pero no engañareis jamás á Dios, ¹⁰á Dios, que escudriña con su mirada el abismo de la conciencia. . . .

¡Ah, Señores!¹¹ Haced esta ligera reflexion conmigo: no ha sido posible, ¹²lo ha intentado César, lo ha intentado Alejandro, lo ha intentado Carlo-Magno, lo ha intentado Cárlos V., lo ha intentado Napoleon; no ha sido posible constituir una sola nacion: la idea de variedad y de autonomía de los pueblos ha vencido á todos los conquistadores: y tampoco ha sido posible crear una sola religion: la idea de la libertad de conciencia ha vencido á los Pontífices.

¹³Cuatro razas fundamentales hay en Europa: la raza latina, la raza germánica, la raza griega y la raza slava..

Pues bien: en la raza latina, su amor á la unidad, su amor á la disciplina y á la organizacion se ve por el catolicismo: en la germánica, su amor á la conciencia y al derecho personal, su amor á la libertad del individuo se ve por el protestanismo: en la raza griega, se nota todavía lo que se notaba en los antiguos tiempos, el predominio de la idea metafísica sobre la idea moral; y en la raza slava . . . se ve lo que ha sucedido en los imperios autoritarios, lo que sucedió en Asia y en la Roma imperial, una religion autócrática. Por consiguientes, no ha sido posible de ninguna suerte, encajar á todos los pueblos modernos en la idea de la unidad religiosa.

Pues bien: ¿cuál es el carácter de la raza indo-europea que ha creado á Grecia, Roma, y Germania? El predominio de la idea de particularidad y de individualidad sobre la idea de unidad. ¿Cuál es la carácter de la raza semítica que ha creado las tres religiones, el mahometismo, el judaismo, y el cristianismo? El predominio de la idea de unidad sobre la idea de variedad. Pues todavía existe eso: así es que los cristianos de la raza semítica adoran á Dios, y apenas se acuerdan de la segunda y tercera persona de la Santísima Trinidad, mientras que los cristianos de la raza indo-europea adoran á la Virgen y á los santos, y apenas se acuerdan de Dios. ¿Por qué? Porque la metafísica no puede destruir lo que está en el organismo y en las leyes fatales de la naturaleza. . . .

España es una nacion eminentemente monárquica; y se recoge esa idea y cunde y se repite por todas partes hasta el fin de los siglos: España es una nacion intolerante en materias religiosas, y se sigue esto repitiendo, y ya hemos convenido todos en ello. . . . ¹⁴La intolerancia religiosa comenzó en el siglo XIV, continuó en el siglo XV por el predominio que quisieron tomar los reyes sobre la Iglesia; se empezó, digo, una gran persecucion contra los judíos . . . Ahora bien, Señores, nos decia el Sr. Manterola que los judíos no se llevaron nada de España, absolutamente nada; que los judíos

lo más que sabían hacer eran babuchas, que los judíos no brillaban en ciencias, no brillaban en artes, que los judíos no nos han quitado nada. Yo, al vuelo, voy á citar unos cuantos nombres europeos de hombres que brillan en el mundo y que hubieran brillado en España sin la expulsion de los judíos.

Spinoza: podreis participar ó no de su idea, pero no podeis negar que Spinoza es quizas el filósofo más alto de toda la filosofía moderna; pues Spinoza, si no fué engendrado en España, fué engendrado por progenitores españoles, y á causa de la expulsion de los judíos fué parido lejos de España, y la intolerancia nos arrebató esa gloria.

Y sin remontarnos á tiempos remotos, ¿no se gloria hoy la Inglaterra con el ilustre nombre de Disraely, enemigo nuestro en política, enemigo del gran movimiento moderno; tory, conservador reaccionario, ¹⁵aunque ya quisiera yo que muchos progresitas de aquí fueran como los conservadores Ingleses? Pues Disraely es un judío, pero de origen español; Disraely es un gran novelista, un grande orador, una grande hombre de Estado, una gloria que debia reivindicar hoy la nacion española.

Pues qué ¿ cree el Sr. Manterola en el dogma terrible de que ⁷ los hijos son responsable de las culpas de sus padres? ¿ Cree el Sr. Manterola que los judíos de hoy son los que matáron á Cristo? Pues yo no lo creo; yo soy más cristiano que todo eso.

¹⁶Grande es Dios en el Sinaí; el trueno le precede, el rayo le acompaña, la luz le envuelve, la tierra tiembla, los montes se desgajan; pero hay un Dios más grande, más grande todavía, que no es el magestuoso Dios de Sinaí, sino el humilde Dios del Calvario, elevado en una cruz, herido, yerto, coronado de espinas, con la hiel en los labios, y sin embargo, diciendo: " Padre mio, perdónalos, perdona á mis verdugos, perdona á mis perseguidores, porque no saben lo que se hacen! " Grande es la religion del poder, pero es más grande la religion del amor; grande es la religion de la justicia implacable, pero es más grande la religion del perdon misericordioso; y yo, en nombre de esta religion; yo, en nombre del Evangelio, vengo aquí á pedir que escribais al frente de nuestro Código fundamental la libertad religiosa, es decir, libertad, fraternidad, igualdad entre todos los hombres.

(Frenéticos y prolongados aplausos. Individuos de todos los lados de la Cámara se acercan á Castelar dándole calurosas muestras de felicitacion. LOS ORADORES DE 1869 —por Francisco Cañamaque, Madrid, 1879.)

* Exordio. (1) Sermocinación. (2) Apóstrofe. (3) Interrogación. (4) Proposición. (5) Arsis y Tesis, Asteísmo. (6) Epifonema y Anáfora. (7) Epicrisis. (8) Anáfora. (9) Anádiplosis. (10) Epizeusis. (11) Ecfonesis. (12) Aparitmesis. (13) Eutrepismos. (14) Narración. (15) Optatio. (16) Epilogo.

Translated Extracts of Castelar's Eloquent Address
 In the Córtes, April 12th, 1869, on
 RELIGIOUS LIBERTY.

"I attack no creed, I attack no religion, I attack no dogma. I say that the Catholic Church organised as you organise it, organised as a power of State, can bring nothing less than great perturbations and great conflicts, because the Catholic Church with its ideal of authority, with its ideal of infallibility, with its ambition to extend these ideas over all peoples, can, in the organism of free states, be nothing less than a source of great disquietude, a source of a great and constant menace to all rights.

In proportion as liberty increases, materialistic ties relax; in proportion as materialistic ties relax, moral ties tighten. Thus it is necessary, in order that a free community may thrive, absolutely necessary that it have great moral scope; that it have great scope of ideas; have rights; duties, duties imposed not by civil authorities, not by military, but by one's own reason, by one's own conscience.

The dogma of protection of church by the state is terminated forever. The state has no religion, it cannot have one, it ought not to have one. The state does not confess, the state does not receive sacrament, the state does not die. I would like for Mr. Manterola to have the kindness to tell me in what place in the valley of Jehoshaphat, on the day of judgment, will be the soul of the State which is called Spain.

Therefore, Mr. Manterola is incorrect, absolutely incorrect in demanding from the State, in the name of catholicism, in the name of Christianity, in the name of any moral idea, in the name of any religious idea, coercive force, coercive aid. This would be a great retrocession, because, Sirs, either we believe in religion because thus our conscience dictates, or we do not believe in religion because thus our conscience likewise dictates.

Castelar's Powerful Aparithmesis.

Ah! Sirs, make with me this brief reflection: it has not been possible, it has been attempted by Cæsar, it has been attempted by Alexander, it has been attempted by Charlemagne, it has been attempted by Charles the Fifth, it has been attempted by Napoleon; it has not been possible to found one, entire nation; the idea of diversity and of autonomy has overcome all conquerors: neither has it been possible to create one, entire religion; the idea of liberty of conscience has conquered the Pontiffs.

Spain is a nation eminently monarchical; this idea is cherished and grows, and will continue so till the end of

time; Spain is a nation intolerant in religious matters. . . . Religious intolerance commenced in the XIV century, continued in the XV century according to the superiority the kings desired to have over the church; it commenced with a great persecution of the Jews. . . . Well, Mr. Manterola told us that the Jews took away with them nothing from Spain, absolutely nothing. . . . I shall hurriedly mention a few European names of men who shine in the world, and who would have shone in Spain had it not been for the expulsion of the Jews.

Spinoza: you may or may not partake of his idea, but you cannot deny that Spinoza is, perhaps, the greatest philosopher of all modern philosophy; well, if Spinoza was not begotten in Spain, he was begotten by Spanish progenitors, and on account of the expulsion of the Jews, was born far from Spain, and on account of intolerance we have been robbed this glory.

And without going to remote times, does not England to-day pride herself with the illustrious name of Disraeli, enemy to our politics, enemy to great, modern revolt; tory, reactionary conservative; be it as it may, would that many progressives here were like the English conservatives? Well, Disraeli is a Jew, but of Spanish origin; Disraeli is a great novelist, a great orator, a great statesman, a glory which, to-day, the Spanish nation ought to have had.

Well, then, does Mr. Manterola believe in the terrible dogma that the sons shall suffer for the sins of the fathers? Does Mr. Manterola believe that the Jews of to-day are those who killed Christ? Well, I do not believe it; I am more Christian than that.

Castelar's Sublime Epilogue.

Great is God on Sinai; the thunder precedes Him, the lightning accompanies Him, splendour inwraps Him, the earth quakes, the mountains rend asunder; but there is a God greater, greater still, not the majestic God of Sinai, but the humble God of Calvary, raised on the cross, wounded, rigid, crowned with thorns, gall on his lips, nevertheless, saying: "Father, forgive them, forgive my torturers, forgive my persecutors, for they know not what they do!" Great is the religion of power, but greater is the religion of love; great is the religion of inexorable justice, but greater is the religion of merciful pardon; and I, in the name of this religion; I, in the name of the gospel, come here to ask you to write, at the head of our fundamental code, religious liberty, that is, liberty, fraternity, equality among all men."

ADDENDA.

The following Ideas are to be read with those on p. 720 :

Idea: To Be Sturdy.

STALWART (A.S. *stelferhdh*, a man of iron mood), bold, brave, strong, redoubted, daring, intrepid, brave, stout, muscular, brawny, robust, sturdy, strapping.

Idea: How One Stands.

STATE (Lat. *stare*, to stand=the position or circumstance a thing or one stands at a given time), implies a comparatively stable or fixed circumstance, e.g., a merchant's affairs are in a good state if he can meet all calls upon him and keep up his credit, a person's state of health, of mind. A building is in a bad state if any of its structural parts as the roof, joists, etc., are unsound. *Predicament*, Lat. *præ*, before, *dicere*, to say; to stand compromised by something one has said before, which he wishes he had not said, as it puts him in an embarrassing circumstance, to commit one's self by an assertion, a trying situation, e.g., one is in a predicament if what he says favourable to one friend offends another. *Plight* from M.E. *pliht*, danger, hence a promise to do something which involves danger or risk. It is any circumstance which disagreeably entangles one.

Syn. State, situation, condition, position, attitude, posture. *Predicament*, embarrassment, perplexity, entanglement, complication. *Plight*, difficulty, trial.

Idea: To Be Gentle, Easy.

SOFT (A.S. *söfte*, light, gentle, easily yielding to pressure), impressible, susceptible, yielding, plastic, pliable, smooth, delicate, fine, weak, tender, mild, gentle, effeminate, simple, silly, quiet, easy, light, mellifluous.

Idea: To Look Carefully Into.

STUDY, attention, research, investigation, meditation, survey, thought, contemplation, examination, scrutinisation, inspection,—studious, attentive, contemplative, assiduous.

Idea: To Be the Essential Part.

SUBSTANCE (Lat. *sub*, under, *stare*, to stand; the thing that stands under as the foundation of it), body, matter, essence, gist, texture, wealth, property, means, estate, life, being, quiteness,—substantial, real, tangible, actual, true, positive, solid, stout, massive, firm, sound,—substantiate, make good, make strong, corroborate, confirm.

Idea: To Be on the Surface.

SUPERFICIAL (Lat. *super*, above, on, *facies*, face; on the face or surface), external, outer, shallow (variation of hollow), flimsy (see through it), smattering, slight, imperfect, weak, empty, trifling.

To Arouse, Allay and Counteract Feelings.

(6) On Diverting, Allaying, Nullifying, and Giving a New Direction to Emotions and Passions, a few quotations from Whately's Rhetoric are here given: "When the occasion or object in question is not such as calls for or as is likely to excite in those particular hearers, the emotions required, it is a common rhetorical artifice to turn their attention to some object which *will* call forth these feelings, and when they are too much excited to be capable of judging calmly, it will not be difficult to turn their passions, once aroused, in the direction required, and to make them view the case in a very different light. Thus vehement indignation against some crime may be directed against a person who has not been proved guilty of it; and vague declamations against corruption, oppression, etc., or against mischiefs of anarchy; with high flown panegyrics on liberty, rights of man, etc., or on social order, justice, the constitution, law, religion, etc., will gradually lead the hearers to take for granted, without proof, that the measure proposed will lead to these evils or disadvantages; and it will, in consequence, become the object of groundless abhorrence or admiration. For the very utterance of such words as have a multitude of what may be called *stimulating ideas* associated with them will operate like a charm on the minds, especially of the ignorant and unthinking, and raise such a tumult of feelings as will effectually blind their judgment." To expose this is a great asset, see p. 612. To *Allay or annul* passions (see Garfield immediately after Lincoln's assassination, p. XI), use an opposite or incompatible passion, e.g., if anger has been aroused, kill it by depicting fear and punishment from those angered against; if fear, kill it by courage; if compassion, counteract it by disapprobation, jealousy, fear, ridicule, disgust or horror; if envy, by good will, or contempt; if laughter and jest, by seriousness, or hold aloof awhile from it by introducing suitable topics till you get the hearers in the mood required—serious or grave—then bring them up to the point. Repressing or moderating our own feeling creates a reaction in the hearers more so than labouring to work up their feelings, see pp. 239, 361. Let the fire gradually kindle, see rule, p. 361.

To *Recover Voice* after being on those passions requiring high pitch, lower it by entering those passions requiring a low pitch, as shame, hatred, admonition, etc., e.g. :—

"Think we, such toils, such cares disturb the peace
Of heaven's blest inhabitants? Alike I scôrn
Thy person and imposture."—*Milton*.

The voice goes to a high pitch on "inhabitants" and lowers on "scorn."

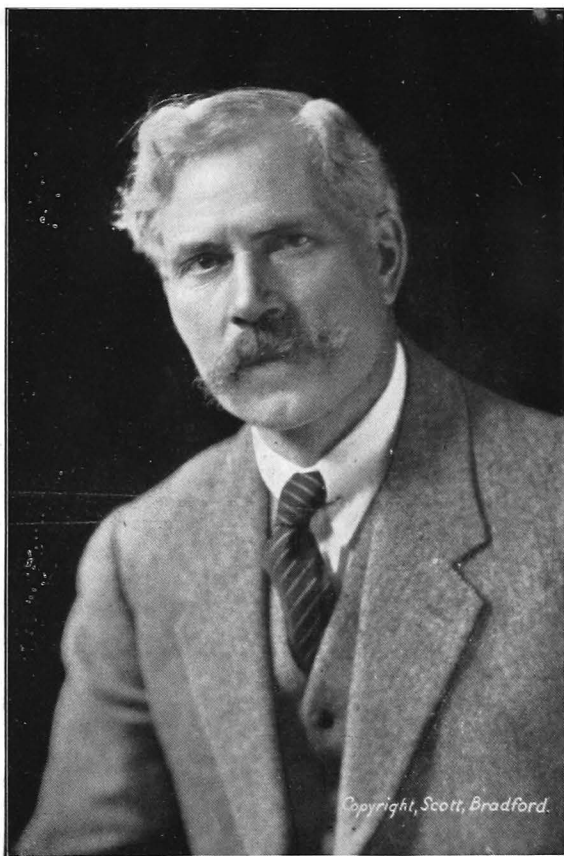
It would here be in order to give a few ideas of Hermogenes on what he styled "The Polished Expression," "The Comic Expression," and "The Tragic Expression."

(1) The Polished Expression ought to have beauty or elegance throughout all its parts, but the beauty should not be too evident as to the feet, etc. He claims that Demosthenes' orations are the most elegant of polished oratory, in that there is an admixture of Purity, Character, Amplification, Acrimony, Vehemence, Grandeur, Splendour, Vigour, and the rest. That his deliberative orations partake of Sublimity, Gravity, Dignity, Character, or rather Ironical Epieikeia, such as those against Philip which are sublime, full of impetus, Vehemence, also Asperity and Vigour. In the panegyrical

method of polished oratory, the muses are invoked: the diction is poetic, pure; the figures are properly of poetry, likewise are the thoughts; and the members, composition, rhythm, and cadence are those that are proper to poetry.

As to Comic Expression and how used by the orator, Hermogenes gives three ways; 1st, *Per Allusionem*, that is, by allusion, which consists generally in an exchange or substitution of letters, see pages 354 and 355, Fig. Paronomasia, e.g., "He is the clown prince" for "he is the crown prince." Here the position of a clown is stated, but the allusion is to a crown prince, which of course would be clear from the subject matter the orator might have under discussion. Example from Corona, 130: ". . . and by adding two syllables, he transformed his father from Tromes to Atrometus. . . ." "Tromes" meant slave, and "Atrometus" intrepid. 2nd, *Ex Inopinato*, that is, from an unexpected turn, e.g., "He proceeded wearing under his feet—*chilblains*." The hearers expected the orator to say "sandals" but were agreeably disappointed in their expectation. 3rd, *Per Similitudinem*, that is, a comparison of things repugnant in their nature, or by parody, e.g., Corona, 242: "But this creature is a reptile by nature (or as Leland translates it), a fox in human shape—a stranger to everything good and liberal—this theatrical ape, this strolling player, this blundering haranguer."

As an example of Tragic Expression, Hermogenes cites Demosthenes' oration on the Embassy, 65; "Results more awful and momentous, O Athenians, have not been wrought in Greece within our time, nor I should think in any time heretofore. Yet such mighty results has Philip been able to accomplish during the existence of the Athenian commonwealth whose hereditary privilege it is to take the lead in Greece, and not permit any proceedings of this kind. (65) The ruin which has fallen upon the poor Phocians may be seen not only by these decrees, but by what has actually been done—a shocking and pitiable spectacle, O Athenians! On our late journey to Delphi we were forced to see it all—houses razed to the ground, walls demolished, a country stripped of all its adult population, a few women and little children and miserable old men. No language can come up to the wretchedness now existing there. . . . Who was the deceiver? Æschines—who but he?" (See complete passage under fig. *Prosopopœia*, p. 394). Burke's description of the Carnatic on page 151 is a splendid modern example of Tragic Expression.



THE RT. HON. J. RAMSAY MACDONALD, M.P.,
PREMIER.

The Rt. Hon. J. RAMSAY MACDONALD, M.P.

“ O Caledonia, stern and mild,
Meet nurse for a poetic child.”—*Scott*.

Land of metaphysicians and logicians, economists and philosophers, theologians and rhetoricians; land where Stewart wrote the *Philosophy of the Mind*, Reid taught the *Intellectual Powers of Man*, and Hume inquired into the *Understanding*; where Mill wrote his *logic* and Smith the *Wealth of Nations*; where Knox and Chalmers established divine truth; and Blair and Campbell, and Bain made their rhetorics—to thee let us now turn.

Here, in thy land of great thinkers, in 1866, was born James Ramsay MacDonald. In that year the smoke of guns internecine was clearing in America, the intervention of Maximilian was collapsing in Mexico, the unification of Italy was dawning on Garibaldi, and the gigantic colossal work of the Suez was hastening to conclusion by De Lesseps.

Like Lincoln, MacDonald was born in the back country in poverty; like Lincoln, he was a son of the soil, and by dint of application and oratory, rose to eminence and distinction. He is the first Labour Premier the British Government has had.

His childhood imagination was fired by the songs and legends of battles, adventures, fairies and witches told to him by his grandmother. At the age of twelve, he stood at the head of his class in the school in which he afterwards became a pupil teacher. “*Cassell’s Popular Educator*,” and “*Science for All*,” Henry George’s “*Progress and Poverty*,” Scott, Dickens, and biographical works played an important part in the formation of his youthful mentality. At the age of 18 he commenced to practise public speaking, and, when 19, came to London, where he studied at Birkbeck College. While private secretary to Mr. Thomas Lough, the Radical candidate for West Islington, he put in four years of hard study of economics, biology, and geology, and zealously devoured history, poetry, and biography. He was engaged as one of the writers of the “*Dictionary of National Biography*.”

His inclination to oratory was much quickened on his hearing Mr. Thomas Davidson, scholar, writer, and orator, who founded the society called “*New Fellowship*,” in which abounded everlasting argument, debate and hair splitting, and from which he emerged as a lecturer.

Mr. MacDonald frequents the 1917 Club, which is in Gerrard Street, and which is composed of writers, artists, persons in “*movements*”—men and women who are known as “*intellectuals*.”

Characteristically, Mr. MacDonald is reticent, and in travelling usually buries himself in a book. Reticence and

incommunicativeness are traits of all great orators who look more to the preservation of the voice for the rostrum, the hustings and the forum, than wearing it out by perpetually conversing. Such was the trait, we are told, of Charles James Fox, such of Henry Clay. The late Theodore Roosevelt, while on a political campaign, always buried himself in a book from the time he entered the train till its next stopping place where he was to speak. On election tours, Mr. MacDonald neither smokes nor uses alcohol, for these interfere with the voice, the latter particularly because it distends the small vessels around the vocal mechanism. With sufficient bodily rest just before speaking, a good digestion and deep breathing, the orator is sure to keep himself in prime condition for speaking.

The author has heard him twice, once at Queen's Hall, which was crowded. His voice carried well, and was distinctly heard throughout this large building. His tones were good, and his manner, at times, vehement. He has a good command of the Figures of Thought, among which the Anaphora (see this figure explained on page 65 of the Rhetorlogue) was much in evidence. The Anaphora has always been the effective weapon of vehement and great orators. Another Figure of Thought called Aposiopesis (see explained p. 91 of The Rhetorlogue) finds favour with him, an illustration of which may be taken from his speech in Colston Hall, Bristol, in which over 5,000 people, while enraptured with a magnificent soaring of eloquence on the exposition of a political doctrine, were impressed by his suddenly pausing, and, in a voice changed to lower tone, pronouncing these words: "In 1895 I stood in a public place in Bristol, and three people came to listen to me. Who will say that there is not the finger of Providence in these things?" ?

As to gestures, Mr. MacDonald uses largely the synthetic (see explained on page 242 of The Rhetorlogue) to enforce his points. He generally speaks from a few notes orderly arranged on a small sheet of paper.

The following excerpts from the press will give the reader a further conception of him as an orator. The following taken from "Ramsay MacDonald's Life Story," published by *Reynold's News*, is of interest:—

"At his best and in his most characteristic line he has few, if any, equals among present-day orators. His speeches are not so incisive and compact as Philip Snowden's; they have not the unique Asquithian blend of monumental style, sly humour, and blunt forthrightness. Neither the unbroken stateliness of a Marquis Curzon nor the sustained and polished brilliancy of an Oswald Mosley is to be found in MacDonald's oratory. There is something wayward about it, something of the impromptu.

Where he does excel is in the combination, or alternation, of adroitness, logic, and human feeling, and these are almost always touched with a something I must call poetry, while underlying the whole, and sometimes coming out in clear assertion, is his strong moral sense.

Add to these qualities his free gestures, his handsome presence, and his rich, musical, and sensitively varied voice, and you have a picture of MacDonald as a speaker.

To fill in the details, I may say that he has still so much of the Scotsman in his pronunciation that the 't' in his 'not' is often inaudible, and that he says 'ote' for 'ought' and 'thote' for 'thought.'

He utters many fine passages, but very few flawless ones. His Parliamentary tribute to Mr. Bonar Law was, however, as nearly perfect as any in the long series of such orations. He often writes copious notes for his speeches, but does not stick closely to them.

Nature and early training have given him one of the most valuable assets of the public man—a tall (but not too tall), perfectly proportioned, athletic figure "

"'Vigorous Mr. MacDonald,' by Sir John Foster Fraser. 'He has the most stentorian voice of any Prime Minister within memory. There is virility in his manner and his words come with hard Scotch directness. He has caught the Balfourian habit of frequently gripping the lapels of his jacket, rising on his toes and sharply falling back on his heels.'" *The Evening Standard*.

CHOICE EXTRACTS ANALYSED FROM

The Prime Minister's Speech, February 12th, 1912, in the House of Commons.

"No Prime Minister has ever met the House of Commons in circumstances similar to those in which I meet it. For the time being no party in this House has a majority. The party opposite is the largest of the three, but on account of the circumstances of the election it was impossible for the House to ask them to remain in power. As the second party, the Labour Party has accepted the responsibility of office. . . .

THE POPLAR ORDER.

I am also told that the cancelling of a certain order by my right hon. friend the Minister of Health was the signal that the red flag was to be flown by every board of guardians from John o' Groats to Land's End. (Laughter.) I was perfectly amazed at it. Everyone knows perfectly well that that order had ceased to operate. ²Everybody knows perfectly well that the question of the cancellation of the order had been again and again under consideration in the Department concerned. Everybody knows perfectly well that as a matter of fact the order has never been effective. Everybody knows perfectly well that an Act of Parliament was passed in 1923 which changed the methods by which extravagance by boards of guardians was to be checked. . . . Such stories as those that were told by the right hon. Member for Hillhead (Sir R. Horne) when he set foot here, apparently at a time of the most excessive mental distress, after his arrival from Canada and his disembarkation from a stormy sea (laughter), ³such interviews as he gave, such statements as he made regarding ⁴not what is in our mind, ⁵but what was in our nature—a somewhat different thing—not regarding what we had deliberately set out to do, but what we were bound to do by the laws of God Himself, being Labour, to destroy the nation, destroy its credit, to make capital fly off in a state of wild excitement and terror, and so on (laughter)—the sooner that

sort of thing is proved to be sheer rubbish, the better it would be for everyone concerned. (Cheers.) . . . Are we going to pursue the policy of tranquillity? No, we are not. (Cheers.) We are going to pursue a fuller policy. We are going to pursue the policy of confidence—yes, ⁶confidence, not merely confidence in one section, but confidence on the part of the whole of the nation.

FINANCIAL POSITION. COMMITTEE TO BE APPOINTED.

If ever it were necessary for a ⁷complete honest, able, scientific survey of our national finance, I think now is the time for it. ⁸I believe it is possible to create such a Committee. ²I believe it to be possible to get men of business, in the actual production side of business, the finance side of business, economists,⁹men of experience, men whose work and whose judgment will be accepted by the whole intelligent business community. I believe an exploration by such a Committee would be one of the greatest benefits that could come to this country, and one of the best guarantees the Chancellor of the Exchequer could have.

FOREIGN AFFAIRS, RUSSIA AND FRANCE.

Now, as Foreign Minister, I recognise Russia without delay and with the full approval of the Government. . . . I made up my mind on this at the same time, that ¹⁰if you try to face these things—¹²debt, foreign relation, treaties of doubtful validity, disagreements which were threatening war almost every day, propaganda, North, South, East, and West—if any Foreign Secretary sat down and tried to settle those questions with a representative of Russia, who was not even a *Chargé d'Affaires*, if he lived to the age of Methuselah ¹¹he never would settle them. The preliminary for settlement was recognition. ¹³Therefore I recommended the Cabinet to recognise, and that was done.

A FINAL APPEAL.

My final appeal and statement is this. The Government will concern itself with what it considers to be great national and international interests, which it will present to this House from its own standpoint. . . . ¹⁴If we wind up this week, if misfortune befalls us before the week comes to an end, we shall have made our mark on the history of these islands. (Cheers.) ¹⁵We have done something, in the recognition of Russia, towards the beginning of a new European policy, and in the new attitude towards France we have started a fresh and successful exploration of problems that, had they not been taken in hand now, probably would have proved themselves insoluble, and in consequence the nations of Europe would have been doomed to go through once more the horrible operations of armaments and war.

¹⁶This country requires stimulation in its hopes. ²It requires to settle down to trade and development. It requires to be given courage and confidence, so that it may use its latent power. Above all the common man and the common woman must be brought into partnership with national prosperity. The unemployed, the partially unemployed, and others in like condition, must be taught that when we are talking here of national greatness and prosperity we mean to be partners in that prosperity, and unless we can assure them of that we shall never be content that we are doing our duty. (Cheers.) ¹⁷I appeal to everybody, whatever their class or function may be, at this time of irrational timorousness, when pessimism and optimism are striving for the mastery—²I appeal to everybody, I appeal to the House, ¹⁸to go out with hope, to go out with determination, to go out not for tranquillity, but for security and confidence, based on good will, with the aim of being just and worthy of respect. In that spirit the Labour Party propose to act. (Cheers.)”

¹Exordium; ²Anaphora; ³Epanalepsis; ⁴Arsis & ⁵Thesis; ⁶Anadiplosis; ⁷Synonymia; ⁸Accumulatio; ⁹Taxis; ¹⁰Protasis; ¹¹Apodosis; ¹²Hirmos, or Synothroismus; ¹³Aitiology; ¹⁴Hypothesis; ¹⁵Aparithmesis; ¹⁶Epilogo; ¹⁷Peroratio with Apostrophe, Anaphora, and ¹⁸Parison.

The Rt. Hon. John Robert Clynes, M.P., Lord Privy Seal and leader of the House of Commons, who rose, as "T.P.'s Weekly" gives it, from the "sunless slums of Oldham," is one of the closest of reasoners. In speaking, he is deliberate, self-possessed and eminently logical, and expresses himself with that smoothness and rhythm which are the results of his early predilection for words of harmonious and beautiful sound, and of his extensive reading. Early in life, his emotions and passions, likewise his reasoning, were awakened by the vehement discussion and heated argument of three blind men who would thump and bang the table with their fists and beat the floor with their sticks after young Clynes, whom they gave a few pence to read to them, had read some fiery passage out of the Irish Nationalist and English Radical weeklies.

We learn from Mr. T. P. O'Connell, M.P., that Mr. Clynes and Mr. Byrne used to have "mock and rehearsal debates in a disused quarry," and that "Byrne was all fire, and Clynes—often at least in language—all ice." It was in the weekly debates and discussions in the Irish organization in Great Britain that Mr. Clynes acquired practical experience in argumentation and speaking. It was here Mr. J. Wheatley, the Minister of Health, clever, of clear and strong voice, logical and argumentative, also got his first experience in public speaking.

Mr. Clynes usually casts his reasoning into those forms of oratorical expression called by the ancient Greeks, *Erotesis* and *Eperotesis* (see pp. 268, 222), two powerful interrogatory forms that always arrest the mind and summon the attention. The extract below is a good instance.

As an illustration of Mr. Clynes' ability as a reasoner, the following argument, taken from his address on the Speech from the Throne, shows his skilful use of deductive reasoning (see p. 203 of *The Rhetorlogue*—that powerful weapon employed by expert reasoners and forceful orators to reduce a proposition to absurdity):—

"If we are not careful about anything else which appears in the Speech from the Throne, we ought to be careful, at least, about the facts. What is the position in respect to Russia? Russia is a great foreign Power. Are our relations friendly with that foreign Power? If we are on terms of friendship with Russia, how is it that we have not yet decided to carry our friendship to the point of receiving here her representatives, as we long ago properly received the representatives of Germany? (Hear, hear.) Is it because Russia has not undertaken to pay her debts? If the fact of not undertaking, or not actually taking steps, to pay the debts of a nation is to be a bar to recognition, how is it that we have the representatives of France here? Is it that we do not need the trade which full diplomatic relations with Russia might well afford? Certainly, we do need it, for our difficulties in regard to economic and trading conditions are such that we cannot afford not to trade, even with an avowed enemy, should anybody class Russia in that category."

The Rt. Hon. Philip Snowden, M.P., Chancellor of the Exchequer, would be pronounced by any authority on elo-

quence, after making a proper scansion of the sublime epilogue of his speech given below, on "The Christ That Is To Be," as one of the finest, most polished, and accomplished orators of the day. In this epilogue, the sublime style, the beautiful style, the charming style, and the sincere style, are skilfully blended. This epilogue, constructed



on the oratorical form called Parallelism (see p. 341 of *The Rhetorologue*) contains, happily interspersed, the following figures of thought and of words, or rather forms of oratorical expression: *Comparatio*, p. 143 most highly approved by Cicero, by which like word or words, groups or phrasing, are placed in like position in a sentence; *Isocolon* and *Parison* (pp. 311, 350), by which clauses and phrases are neatly balanced, and succeed each other with equal or almost equal lengths; *Anaphora*, p. 65, a figure of great beauty, by which like word, or wording, begins phrases, clauses

The Rt. Hon. Philip Snowden, M.P. or sentences; *Syntheton* (p. 438), by which words or phrases are grouped in well-balanced pairs; *Epitheton* and *Synonymia* (pp. 267, 437), by which adjectives, adverbs and phrases similar in meaning are elegantly assembled one after the other; *Arsis* and *Thesis* (p. 111), the vehicle for magnificent soaring, the master figure of oratorical strength and beauty, by which sentences unfold like a telescope, and appropriately close; *Hyperbaton* (p. 287), by which words are transposed in a sentence, to give greater effect, grace and emphasis; *Accumulatio* (p. 1), by which phrases and sentences, more or less of the same tenor, are heaped up; and *Asyndeton* (p. 124), by which force and celerity are secured.

In a word, this epilogue, with its oratorical numbers so well distributed, its felicity of expression so charming, its word painting so fascinating, its Ciceronian sweep so rhythmical, and its peroration so well chosen, places Mr. Snowden in the category of the old masters. Compare John Bright's great epilogue in the speech at Durham (see p. 234), and Daniel Webster's noble utterance (p. 555), with this epilogue of Mr. Snowden:

"I see a vision of what the world will be when this spirit of love and sacrifice which has actuated some noble spirits in all ages, and which shone with the glory of full perfection in the life and example of Jesus of Nazareth.—I sometimes see, "as through a glass darkly," a vision of what the world will be when this spirit of love and sacrifice shall animate all men. I see that old things have passed away, and all things have become new. I see this sordid struggle for a material existence superseded by a social order in which men seek the gratification of their natural ambitions, not by the amount of tribute they levy on their fellows, but by the greatness of the service they can

render to them. I see men freed from arduous toil by the gifts of nature being freely shared. I see an industrial order where honest labour is a guarantee against starvation, and where men are not driven by the fear of undeserved misfortune and the terror of a despised old age to a self-inflicted death. I see no children deprived by early toil of the joys of childhood. I see no woman at unwomanly toil; but I see woman raised to her rightful sphere—"gained in mental breadth nor failed in childward care." I see the workman educated to take an interest in his work, and the machine minder once more the craftsman whose brain directs and evolves the work of his hands. I see the children sharing with the old folks in a thousand joys which the loving care of the strong can confer. I see the children's welfare no longer sacrificed to sectarian ends, but provision made by which every child can develop to the utmost its latent possibilities. I see our modern towns swept away, and in their place beautiful cities whose buildings reflect the pride of the community in their common life, and whose healthy homes show the value society attaches to the individual life. I see everywhere a change come over the face of the landscape; every meadow smiles with plenty, every valley blossoms as the rose, every hill is green with the glory of Lebanon. I see a revived art and a revived literature; I see a people healthy, happy, cultured, contented, whose wealth is life, full and free, "whose ways are ways of pleasantness, whose flowery paths are paths of peace." And my vision extends, though more dimly, beyond the confines of my own dear land, and I see this spirit of brotherhood among the nations has broken down international barriers, and international hatred is no more; the sword is beaten into a plough-share, the spear into a pruning hook, and the peoples of all lands are one, each freely sharing of its special bounties to add to the comforts of all. Is this but a vision, or is it a prophecy of a day that shall yet dawn on a world ransomed by love and sacrifice? That day will come, and whether it be soon or late depends upon us. But the only way to regain the earthly paradise is by the old, hard road to Calvary—through persecution, through poverty, through temptation, by the agony and bloody sweat, by the crown of thorns, by the agonising death. And then the resurrection to the New Humanity—purified by suffering, triumphant through Sacrifice."

IN the delivery of the Rt. Hon. J. H. Thomas, M.P., Secretary



of State for the Colonies, these styles come into prominence: the vigorous style, the sincere, and the beautiful. Of the latter, the following, with its beautiful rhythmic progression, is a specimen: "that constitution so broad, so wide, so democratic. . . ." His climaxes are full, sonorous and good, and the wit and humour he introduces into his speeches give them grace and admiration. A few extracts from his speech on Australia Day are here given:

"I am proud to be present for many reasons. I had already learned much from their land. I had discovered that, of the numerous Prime Ministers who existed in 1914,

The Rt. Hon. J. H. Thomas, M.P.

only one now survived. The moral I drew was that anyone who wanted to remain a Minister of the Crown should not get mixed up in any more wars. (Laughter.)

When I visited the Colonial Office on Tuesday last, I presented myself with all humility and the modesty characteristic of my party. (Laughter.) I was met by a porter on the steps, I said I wanted to go to the Colonial Office. 'Whom do you want to see?' he asked. In reply, I said, 'I am not quite sure; I want to see the office.' 'Yes, but *who* do you want to see?' Then, thinking I had better get at it right away, I said, 'I am the Colonial Secretary.' He looked at me, and then, turning to another porter, but in a voice audible to me, said, 'Oh, another shell-shock case.' (Loud laughter.)

I am more proud of our Empire than I ever was before. We had passed through a momentous period; a sort of bloodless revolution had taken place; the most that had been spilt was ink, not blood. . . . Many people had been apprehensive. The least apprehensive was their guest of to-day—the Prince of Wales. (Cheers.) The only exception to him I would make would be his illustrious and distinguished father. (Cheers.) They were the least disturbed of all people, because they were the most wise because they knew their people better than others did, because they had long recognised that patriotism, love of Empire, service and duty were not the gift or monopoly of any class or creed; because they recognised that there were men born in humble circumstances, denied the ordinary opportunities of a university education, denied those privileges that came from real learning, whose sense of duty, love of country, and patriotism were equal to those of any other type of men; because they were not unmindful of the fact that in the dark period of 1914-18 this great Empire of ours was defended and preserved by the man from the slum as well as the man from the palace, recognising a common duty.

I accepted the seals of office with pride and gratitude—pride because I could look back to the day when I was a little errand boy nine years of age, and gratitude on account of the constitution that enabled the engine-cleaner of yesterday to be the Minister of to-day. That constitution so broad, so wide, so democratic, must be preserved, and the Empire which provided it must be maintained." (Cheers.)

In the next edition, the author hopes to give some of the other orators of the Labour Party, as the Rt. Hon. Arthur Henderson, M.P., Home Secretary, the Rt. Hon. C. P. Trevelyan, M. P., Minister of Education, the late Mr. Anderson, M.P., who gave to the vanishing stress that delicate attenuation of sound which, to-day, is a feature in the remarkable eloquence of the Rev. Gipsy Smith, etc., also to give some of the noted orators of the Conservative Party.

He hopes that his work will aid all who desire to become proficient in speaking, and incidentally will help relieve the distress of a public bored by so many croaking, screeching, coffee-grinding, shouting mouthers, untrained and inefficient speakers. An answer to those who ask "What's the use of cultivated speaking?" is given in the tremendous effect on the political situation of the country, made by the recent election tour, the greatest ever here, greater than the Midlothian campaign, of that accomplished orator, the Rt. Hon. David Lloyd George.

O Calliope! may this work to all thy devotees result a boon.

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CONCLUSION

of the present edition.

We have laid before you the natural Forms of Oratorical Expression, Logical Expression, Styles, Ideas, Emotions and Passions, we have laid before you the most eminent authorities, we have laid before you the world's most eloquent men; it now rests with the reader to adopt that which expert advice, his own nature, his own judgment may best determine.

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COMMON NAMES OF FIGURES.

1, The Kiddle. 2, Tell-cause. 3, Double-meaner. 4, The Give-heads
 5, The Redouble. 6, The Jog-Memory. 7, Front Repeater. 8, Climber.
 9, The Rebound. 10, Counter-accuser. 11, Counter-arguer. 12, Counter-charge.
 13, Counter-turn. 14, The Opposer. 15, The Quarreler. 16, Sur-namer.
 17, The Sum-up. 18, Front cut. 19, End cut. 20, Distracter.
 21, The Doubter. 22, The Stop-sudden. 23, Turn-tale. 24, The Civil Jest.
 25, Climb-down. 26, Abuser. 27, The Knock-out. 28, The Sly-nip. 29, The Ladder.
 30, The Abider. 31, The Clarifier. 32, The Prejudicer. 33, The Disintegrator.
 34, Right-reasoner, also Cross-talker. 35, Live Picturer.
 36, Facts-giver. 37, Outcrier. 38, Exchanger. 39, The Pick-up-again. 40, After-corrector.
 41, The Praiser. 42, After-excuser. 43, The Tarrier. 44, Exclamatory approver.
 45, The Qualifier. 46, Sharp-repeater. 47, Questioner. 48, Tell-character.
 49, Calm-examiner. 50, Feeling-arouser. 51, The Belittler. 52, The Sage-sayer.
 53, Like-ender. 54, The Definer. 55, The Changeling. 56, Transposer.
 57, Over-reacher. 58, Both-side-arguer. 59, The Implier. 60, Vivid-representer.
 61, Rear-warder. 62, Argument-homebringer. 63, The Dry-mock. 64, Moderator.
 65, Distributer. 66, Middle-marcher. 67, Rhythm-changer. 68, Far-fetcher. 69, The Repenter.
 70, Name-borrower. 71, Misnamer. 72, Hidden conceit. 73, Neithers and Nors.
 74, Example-resembler. 75, The Surpriser. 76, The Add-on. 77, Passer-by.
 78, Between-comer. 79, The Near-equal. 80, The Proverb. 81, Like-letters.
 82, Admitter. 83, Nick-namer. 84, The Licentiate. 85, The Feeling-mover.
 86, The Round-a-bout. 87, The Ender. 88, Light Jesier. 89, Chief Arguer.
 90, Double-repeater. 91, Chain-speech, also Many Ands. 92, Big Deed-teller.
 93, Opponent refuter. 94, Fore-corrector. 95, Personifier. 96, Ring-leader.
 97, Smooth-streamer. 98, The Bitter Taunt. 99, Fore-and-aft repeater. 100, Heaper.
 101, Mid-cut. 102, Cross-couple. 103, Near-same, also Chain-shot. 104, Abaser.
 105, Place-describer. 106, Place-feigner. 107, The Translacer. 108, Retaliator. 109, Common-linker.

INDEX.

The following Index serves a double purpose, first as an Index to IDEAS, the number at beginning of each word representing the corresponding page in the Rhetorogue, and that at the end, the page in the author's separate work titled IDEAS; and second, to present in juxta-position opposite and contradictory words, for thus the mind better comprehends, and is trained to view both sides of a question, thereby to avoid hasty judgment, precipitation and partiality.

Let the reader, in making his list, distinguish between *opposites* and *contradictories*: opposites are quantative, see p. xxxi., and refer to degrees, admitting a medium, third or middle course, e.g., a stone is hard, harder, hardest, between soft and hard, medium, etc.; contradictories are qualitative, p. xxxi., and refer to quality, kind, sort, character, and rigidly adhere to the Law of Excluded Middle, namely that everything must either be or not be; a thing cannot be otherwise than it really is, it cannot both be and not be at the same time, no quality can both be present and absent simultaneously, see p. xxxiv. on, "is not—is," "is not—is not." This law demands as an answer "yes" or "no," e.g., a stone is hard or not—hard, and it cannot by nature be soft. If the opposite "soft" be substituted for the contradictory "not—hard," fallacy immediately arises, and this substitution or confusion of opposites and contradictories causes much fallacious argument, because all statements, or inferences "implying a combination of contradictory qualities must be taken as impossible and false." An action is either good or bad, it is either virtuous or not virtuous, etc.

Demosthenes' favourite figure was the Antithesis, and Cicero says that the orator must have talent to speak on either side.

Contradictories with a positive character are better than simple privatives, or negations, e.g., it is better to say day and night, than day and not-day; good and evil: the one actively and positively benefits, the other actively and positively harms.

Privative, opposite and contradictory prefixes are on pp. 640 and 641; and suffix, p. 641.

POSITIVE—AFFIRMATIVES.

A

ABANDON, 648, Leave, run away from, back out,—Give up, renounce, surrender, relinquished, disposed of, left, uncultured. Left off, lost, sunk, virtueless, abandoned, incorrigible, irreclaimable, miscreated, *contra bonos mores* 10

ABASE, 648-9, Lower, descend, subside, dismount, fall, droop, descendent, decurrent, declining, declivitous, descension, declination, downfall, débâcle. Humble, degrade, condescend, humiliate, snub, humility, abasement, lowliness 11, 12

ABATE, 650, Lessen: decrease, dwindle, wane, extenuate 12

ABERRATION, 650, demency, incoherence, dematation, lycanthropy, rave, dote, ramble, drivel,—*non compos*, moonstruck, corybantic 12

ABETTOR, 650, Help: abet, further, reinforce, incite, fan, 12

ABLE, 650, clever, talented, conversant, dædalian, tactful ... 12

ABNORMAL, 651, exceptional, anomalous, arbitrary, unparallelled, denaturalised 13

ABOLISH, 651, subvert, extirpate, pull down, disannul, repudiate, 13

ABRIDGE, 651, shorten, curtail, truncate, deprive, dispossess... 13

ABSOLUTE, 652, unconditional, self-existent, inexorable, severe, 14

ABSTRUSE, 652, undecipherable, paradoxical, enigmatical, concealed 14

ABSURD, 653, sophistical, reasonless, stultiloquent, cock and bull, 15

ABUNDANT, 653, uberous, exhaustless, saturated, plentiful, 15

ABUSE, 653, misemploy, desecrate, ill-use, villify, lampoon, dupe, 15

ACCOMPLISH, 653, perform, finish, consummate,—final, complete 15

ACME, 654, pinnacle, meridian, perfection, culmination 16

ACQUIRE, 654 reap. procure, get, 16

ADMIT, 654, let in, intromit, ingest, ingurgitate, concede, allow, 16

NEGATIVES—CONTRADICTIONS.

Pursue, carry on, prosecute, run after. Retain, keep, withhold. Tenacious, retentive, undeprived undisposed, unforfeited . . . Virtuous, meritorious, laudable, excellent, pure, noble, matchless, exemplary, godlike . . .

Ascend, uprise, mount, scale, escalate, surmount,—ascendant, scendant, soaring,—elevation, sublevation, erection, sublimation. Presume, strut, swank, swagger, glory. Pride, superciliousness, snobbishness, elation, gaudery, vanity . . .

Increase, 698, dilate, develop, aggrandise, magnify,—undiminished 60

Sanity, rationality, sobriety, lucidity, reasonable, *compos*, soberminded, underanged, sensible.

Dissuade, indispose, deter, damp, dehort, countercheck.

Inapt, helpless, undisciplined, inexperienced, ill-qualified.

Regular, prevalent, established, conventional, usual, commonplace.

Construct, produce, edify, uphold, maintain, conserve.

Lengthen, elongate, protract, rehabilitate, reinvest, restore.

Limited, dependent, negative, lenient, indulgent, gentle.

Intelligible, perspicuous, palpable, obvious, disclosed, divulged.

Logical, reasonable, sound, sensible, sage, wise, rational.

Insufficient, deficient, scanty, destitute, famished, stinted.

Employ well, turn to account, reverence, benefit, laud, undeceive.

Neglect, leave undone, abandon,—unaccomplished, unexecuted.

Bottom, substratum, keel, imperfection, subordinacy.

Lose, forfeit, miss.

Emit, eject, evacuate, disgorge, detrude, rebut, contravene.

- ADVANTAGE, 655, good, superiority, success, *summum bonum*, 17
- ADVERSE, 656, antagonistic,—counteract, thwart, repugnant, ill-fated 18
- AFFORD, 656, render, accrue, to be rich,—lucrative 18
- AGGRANDISE, 656, amplify, enlarge, ennoble, signalise, honour, 18
- AIM, 656, course, intention, destination, ambition 18
- ALLUDE, 657, insinuate, imply, infer, adumbrate 19
- ALLURE, 657, entice, inveigle, seduce 19
- AMBIGUOUS, 658, slippery, debatable, indecisive, obscure ... 20
- AMIALE, 658, gracious, sympathetic, accommodating 20
- AMICABLE, 658, friendly, well-affected, unhostile, cordial ... 20
- AMUSEMENT, 658, diversion, recreation, relaxation 20
- ANSWERABLE, 660, incumbent on, obligatory, chargeable on, 22
- APATHY, 660, callousness, dullness, coldness, indifference ... 22
- APOLOGY, 660, vindication, regret, penitence, amends 22
- APPREHEND, 660, know, understand, cognise, make out ... 22
- ARDUOUS, 661, operose, laborious, difficult, insuperable ... 23
- ARGUE, 661, discuss, debate, evince, indicate, connote, typify, 23
- ART, 662, skill, cunning, deception, representation 24
- ASCRIBE, 664, father upon, account for, invest with, assign as a cause 26
- ASPERSE, 664, depreciate, run-down, blow up, lampoon 26
- ASSIDUOUS, 665, unremitting, intent, in harness 27
- ASYLUM, 665, fastness, anchorage, haven, citadel 27
- ATTACK, 665, aggression, cannonade, fusilade, broadside 27
- ATTEMPT, 665, endeavour, adventure, embarkation 27
- AVARICIOUS, 666, ungenerous, mercenary, parsimonious 28
- AWAKEN, 666, quicken, impassion, electrify, animate 28
- Disadvantage, evil, drawback, inutility, inferiority, failure.
- Unopposed, co-operating,—concur, fraternise, operative, partial to, halcyon.
- Ill-afford,—unyielding, to be poor.
- Decrease, diminish, dishonour, humiliate, mortify.
- Obliquity, desultoriness, haphazard, random, promiscuity.
- Mean nothing, to be unmeaning, misinfer, misimply.
- Dissuade, dehort, disenchant, deter.
- Unambiguous, certain, categorical, indubious, clear.
- Unamiable, ungracious, disobliging, ill-natured.
- Inimical, unfriendly, hostile, discordant.
- Boredom, *ennui*, wearisomeness, tedium, unamusive, soporific.
- Unanswerable, irresponsible, exempt, unbound, scott free.
- Feeling, perceptivity, vivacity, excitement, affectibility.
- Accusation, inculpation, arraignment, condemnation, impenitence.
- Misapprehend, ignore, misconceive, misunderstand.
- Easy, performable, achievable, superable.
- Quibble, dodge, judge, intuitively, take for granted, unoppose.
- Artlessness, indexterity, simplicity, veracity, misrepresentation.
- To chance, hap, light upon, gamble.
- Flatter, fawn up, wheedle, humour, adulate, blandish.
- Inactive, dilatory, shilly-shally, indolent, lumpish.
- Pitfall, reefs, quicksands, breakers, snare.
- Defence, repulse, fortification, contravallation, rampart.
- Forbearance, refraining, avoidance.
- Prodigal, profuse, wasteful, lavish, extravagant.
- Compose, calm, allay, pacify, mollify, tranquillise.
- To be silent, taciturn, hold one's tongue, say nothing, suppress,

B

BABBLE, 666, prate, jabber, gabble, descant, palaver, bible-

- babble, gibble-gabble, *catque-
terie* 28
- BAD, 667, disserviceable, preju-
dicial, inauspicious, Mephitic, 29
- BAFFLE, 667, outgeneral, out-
manœuvre, circumvent, capsize,
29
- BANDIT, 667, buccaneer, thug,
marauder, despoiler 29
- BATTLE, 667, contest, grapple
with, encounter 29
- BAUBLE, 668, triviality, frippery,
discommodity, fiddle-faddle... 30
- BEFALL, 668, eventuate, issue,
turn up, come about 30
- BELIEF, 668, opinion, conviction,
notion, faith, religion 30
- BENEFACTION, 669, charity,
bounty, endowment, boon ... 31
- BENT, 670, direction, inclination,
proclivity, predilection, bias, 32
- BESPEAK, 670, purport, convey,
import, express, point to ... 32
- BLIGHT, 670, evil, injury, blast,
prostration, collapse 32
- BLOT OUT, 671, obliterate,
delete, expunge, deface, extir-
pate 33
- BREAK, 671, disjoin, sunder,
crunch, dissever, disruption, 33
- BREED, 671, procreate, progener-
ate, multiply, engender 33
- BRIDLE, 671, control, manage,
govern, superintend, check, rein
in, sway 33
- BULWARK, 671, palladium, cir-
cumvallation, rampart, refuge, 33
- BUSINESS, 671, concern, *agenda*,
pursuit, employment, career, 33
- C
- CAPITAL, 672, chief, top, superla-
tive, excellent, paramount, pe-
cuniary, monetary, wealthy ... 34
- CAUSE, 672, origin, *primum
mobile*, why, wherefore, motive,
reason 34
- CERTAIN, 673, absolute, in-
evitable, avoidless, special, spe-
cific 35
- CHANCE, 673, indetermination,
lottery, contingency, pot-luck, 35
- CHANGE, 673, Mutation, revolu-
tion, inconstancy, vicissitude, ebb
and flow 35
- COMMOTION, 674, agitation,
jactitation, hurly-burly, tumult,
stir 36
- COMPEL, 674, coerce, oblige, en-
force, constrain, conscript ... 36
- stop one's mouth, muzzle, gag,
muffle.
- Good, innocuous, beneficial, un-
sophisticated, inestimable.
- Succeed, prosper, triumph, to be
unbeaten, win.
- Good man, hero, demigod, angel,
saint.
- Agree, harmonise, fraternise, be at
peace.
- Utility, service, worth, merit, gain,
applicability.
- Must be, impend, foreordain, pre-
destine, doom.
- Disbelief, suspicion, distrust, in-
credulity, scepticism, infidelity.
- Illiberality, meanness, malevolence,
uncharitableness.
- Deviation, divergence, disinclina-
tion, nolition, indifference.
- Conceal, suppress, hush up, hide.
- Behoof, behalf, luck, windfall,
bonanza, godsend, refreshment.
- Record, note, chronicle,* mould,
shape, produce, create, beget.
- Conjoin, unite, re-embody, im-
pact, interlink, enterlace.
- Destroy, grub up, smash, eradicate,
exterminate, kill.
- Misrule, misgovern, give loose
rein, free, let loose, relax.
- Masked battery, mine, spring-gun,
trap, pitfall, snare, reefs.
- Leisure, indolence, idleness, vaga-
bondage, vagrancy.
- Bottom, undermost, nethermost,
unprofitable, unimportant, impe-
cunious, moneyless, penniless,
poor.
- Effect, consequence, resultance.
creature, caprice, whim.
- Uncertain, precarious, problemati-
cal, slippery, general.
- Aitiology, attribution, predetermina-
tion, teleology, purport.
- Permanence, stability, *status quo*,
immobility, invariableness.
- Listlessness, drowsiness, lethargy,
somnia, torpidity.
- Disengage, release, emancipate.
deliver, extricate.

COMPETE, 675, rival, emulate, counterwork, pit against 37
 CONCILIATE, 675, set at ease, gratify, content, satisfy, appease 37
 CONCLUDE, 675, infer, deduce, gather, end, terminate, reckon, 37
 CONCORD, 676, amity, *rapprochement*, correspondence, parallelism, melody, rhythm, euphony, assent, acquiescence 38
 CONDIGN, 676, due, merited, deserved, lawful, warranted ... 38
 CONDUCE, 676, tend, redound to, incline, accrue, contribute ... 38
 CONJECTURE, 676, assumption, postulation, hypothesis 38
 CONQUER, 676, overcome, surmount, master, succeed 38
 CONSEQUENCE, 677, result, effect, outgrowth, eventuality, 39
 CONTAMINATE, 677, sophisticate, debase, infect, taint, befoul 39
 CONTINUE, 678, carry on, persevere, endure, remain 40
 CONTEMPLATE, 679, introspect, meditate, excogitate, purpose, expect 41
 COPY, 679, counterpart, ectype, duplicate, imitation 41
 CORRECT, 679, rectify, redress, put straight, improve 41
 COVERT, 679, hidden, invisible, masked, surreptitious 41
 CRIME, 679, felony, delinquency, atrocity, enormity 41
 CRISIS, 680, pinch, exigency, difficulty, opportunity 42
 CRUEL, 680, excruciating, racking, inhuman, pitiless 42
 CULTIVATE, 680, advance, improve, till, retouch, forward... 42

D

DABBLE, 680, have hand in, potter, tinker, meddle, fribble, faddle, fiddle-faddle, piddle, 42
 DELAY, 680, procrastination, tardiness, lateness 42
 DELINEATE, 680, represent, portray, describe 42
 DESTROY, 680, deface, mutilate, annihilate, devastate 42
 DESULTORY, 680, rhapsodical, spasmodic, fitful, immethodical, 42
 DIFFICULT, 680, intricate, ticklish, fastidious 42

League, concert, conspire, collude, confederate, coalesce.
 Dissatisfy, discontent, mortify, lament, regret, grumble.
 Does not follow, *non sequitur*, *nihil ad rem*, begin, originate, misjudge.
 Discord, variance, dissention, disproportionateness, disparity, dissonance, cacophony, dissent, protest.
 Unmerited, undeserved, unentitled, unwarranted.
 Flow from, emanate, derive from, hinder, check.
 Fact, truth, authenticity, actuality, axiom, positivity.
 Fail, lose, miscarry, be defeated, founder, capsize.
 Cause, source, principle, preordination, destiny.
 Improve, ameliorate, purify, disinfect, depurate, defecate.
 Discontinue, cease, desist, refrain, abandon.
 Nictitate, disregard, skim, improvise, burst upon, bounce upon.
 Prototype, original, matrix, archetype, photoplast.
 Harm, injure, corrupt, disorder, pollute, deteriorate.
 Manifest, obvious, enunciative, patent, distinct.
 Probity, rectitude, good actions, piety, integrity.
 Easiness, disencumbrance, freedom, unseasonableness.
 Pleasant, gratifying, cordial, heart-felt, kindly, humane.
 Injure, retard, neglect, impair, hinder, obstruct.
 Desist, wash one's hands of, let alone, refrain, let pass by, lie by.
 Promptitude, expedition, punctuality.
 Mystify, bewilder, conceal, confuse.
 Obtain, produce, form, fashion, construct, edify.
 Sequent, continuous, successive, regular, unconfused.
 Easy, facile, attainable, accessible, conformable.

- DISCERN, 680, perceive,—discriminate, descry, judge 42
- DISENGAGE, 681, disconnect, liberate, divert, disburden ... 43
- DISCOMMODE, 681, inconvenience, disaccommodate, vex ... 43
- DISPARAGE, 681, depreciate, disrespect, vilipend, underestimate, 43
- DISQUALIFY, 681, incapacitate, disable, debilitate, disentitle, 43
- DISSEMINATE, 681, dispense, circumfuse, publish, pervade, 43
- DISSENTION, 681, discordance, recusancy, variance 43
- DISTINGUISHED, 682, great, famous, illustrious, honourable, 44
- DOLE, 682, deal out, dispense, parcel out 44
- DORMANT, 682, latent, delitescent, undeveloped, smouldering 44
- DREAM, 683, phantasmagoria, vision, *ignis fatuus*, Jack O'Lantern, will o' the wisp, illusion, wandering 45

E

- EBB, 683, regress, retrogression, retrogradation, declension, death, 45
- ECONOMISE, 683, save, retrench, put in order, discipline 45
- EDUCATE, 683, instruct, edify, indoctrinate, train, qualify ... 45
- ELECTRIFY, 683, excite, awaken, kindle, surprise, astonish 45
- EMBRACE, 683, comprise, comprehend, compose, embody, hug, enclose 45
- ENABLE, 683, empower, strengthen, fortify, reinforce 45
- ENCOURAGE, 683, persuade, exhort, aid, countenance, comfort, give, hope, assure, embolden, inspire 45
- ENCUMBER, 685, saddle with, load with, overlay 47
- ENDANGER, 685, expose, compromise, imperil, jeopardise ... 47
- ENERGETIC, 685, active, vigorous, puissant, Herculean, vivacious 47
- ENERVATE, 685, Emasculate, debilitate, enfeeble 47
- ENSHRINE, 685, consecrate, hallow 47
- EPHEMERAL, 685, fugacious, galloping, cursory 47
- Overlook, lose sight of, avert the eyes, nictate, misjudge.
- Engage, occupy, prosecute, take in hand, encumber.
- Ease, accommodate, favour, serve, administer to.
- Appreciate, respect, overestimate, venerate, hallow.
- Qualify, empower, enable, invigorate, entitle, fit.
- Assemble, muster, conglomerate, be absent, vacate.
- Assent, concordance, unanimity, harmony, peace.
- Inconsiderable, unknown, inglorious, infamous, dishonourable.
- Receive, take, catch at, jump at, accept.
- Manifest, prominent, in the foreground, developed, active.
- Entity, substance, substantiality, reality, actuality, fact, the real Simon Pure, circumspection.
- Progression, advance, ascension, increase, life.
- Spend freely, prodigalise, lavish, derange, topsy-turvy.
- Miseducate, unteach, misteach, mystify, misinform, pervert.
- Compose, calm, repress, lenify, smother, expect.
- Exclude, reject, eliminate, omit, segregate, repel, repulse.
- Disable, cripple, incapacitate, paralyse.
- Discourage, dissuade, contravene, hamper, aggravate, despair, give up, quail, dishearten.
- Unload, expedite, give a lift, lend a hand.
- Safeguard, shield, protect, ensconce, secure.
- Inactive, lifeless, weak, effeminate, nerveless, indolent.
- Innervate, invigorate, stimulate, brace.
- Profane, desecrate, revile.
- Perennial, permanent, intransient, enduring.

ERR, 685, mistake, blunder, transgress, lapse, sin 47
 ESSENTIAL, 685, intrinsic, inherent, inherited 47
 EVADE, 685, give the slip, avoid, escape, elude, get around 47
 EXAMINE, 686, scrutinise, fathom, delve into, analyse ... 48
 EXCEED, 686, eclipse, overstep, transcend 48
 EXIGENCY, 686, crisis, pinch, embarrassment, need 48
 EXPEDIENT, 687, means, the wherewith,—suitable, seasonable, 49
 EXTRAVAGANT, 687, absurd, foolish, costly, lavish, inordinate 49

F

FACILE, 687, feasible, performable, submissive 49
 FACT, 687, sober reality, verity, truth, event, phenomenon 49
 FAIL, 688, fall short, defalcate, miss, founder, default, decline, 50
 FALSE, 688, untrue, unfounded, erroneous, illogical, spurious, 50
 FIX, 688, place, lodge, wedge in, solidify, arrange 50
 FLOURISH, 688, brandish, prosper, fructify, swagger 50
 FLOUT, 688, grin at, ridicule, sneer at, hiss, hoot 50
 FLUENT, 688, voluble, glib, loquacious, flippant 50
 FOOL, 689, simpleton, hoddoddy loggerhead, noodle ... 51
 FOP, 689, macaroni, popinjay, coxcomb, dandy 51
 FORCE, 689, puissance, energy, power, strength, coercion, glow, verve, raciness, sententiousness, eloquence 51
 FORERUNNER, 690, precursor, pioneer, priority, omen 51
 FRAGRANT, 690, aromatic, redolent, balmy, scented 52
 FRANK, 690, artless, open, sincere, honourable 52
 FROWARD, 690, perverse, cantankerous 52
 FURTIVE, 690, surreptitious, skulking, insidious 52

G

GARNER, 690, collect, accumulate, store, save 52
 GENERAL, 691, collective, encyclopaedical, sweeping, prevalent,

To be true, hold good, act well, acquit oneself.
 Non-essential, accidental, extraneous, adventitious.
 Take in hand, hold, pursue, keep to, to be incumbent on.
 Skim over, glance over, read superficially, scamp.
 Come short of, fall short, keep within bounds.
 Disencumbrance, disentanglement, means, ease.
 Destitution, straits, penury,—inexpedient, improper, inadvisable.
 Unexaggerated, logical, intelligent, cheap, inexpensive, parsimonious, moderate.

Unachievable, stubborn, unyielding, difficult.
 Mirage, inexistence, mistake, untruth, fallacy, futurity
 Shoot ahead of, transcend, perfect, succeed, pay, flourish.
 True, positive, certain, logical, genuine, pure.
 Displace, dislodge, oust, rarefy, derange.
 Fail, abort, botch, decay, decline, cower, crouch.
 Respect, revere, esteem, venerate, hallow.
 Taciturn, reserved, mute, incommunicative.
 Sage, *savant*, luminary, academician, Magi.
 Slouch, puritan.
 Impotence, impuissance, helplessness, debility, freedom, tameness, frigidity, poverty, monotony.
 Successor, posterity, sequel, aftermath.
 Fœtid, rancid, putrescent, mouldy, foul.
 Artful, crafty, undisclosed, hypocritical, dishonourable.
 Gentlemanlike, urbane, affable.
 Expressive, enunciative, undisguised, unfeigned.

Disperse, scatter, strew, waste, exhaust.
 Special, individual, definite, certain, partial.

- GIGANTIC, 691, colossal, stupendous, Brobdignagian 53
 GLORY, 691, illustriousness, splendour, pride, halo 53
 GOOD, 691, benefit, behoof, gain, value, virtue 53
 GORGE, 691, ingurgitate, guzzle, bolt, gormandise, gluttonise... 53
 GRAPPLE, 691, struggle, contend, encounter 53
 GUARD, 691, protection, sentinel, wardenship 53

H

- HANDLE, 692, manage, conduct, 54
 HARD, 692, indurate, solid, difficult, grievous, pathetic, sour... 54
 HASTEN, 693, expedite, quicken, forward, speed 55
 HEARTY, 694, healthy, willing, cordial 56
 HELP, 694, aid, support, auxiliary, utility, remedy 56
 HODGE-PODGE, 694, mixture, salmagundi, confusion, mess, 56
 HONESTY, 694, pure, continent, true, faithful, upright, fair ... 56
 HOWEVER, 695, except, yet, notwithstanding, at all events, albeit, howbeit 57

I

- IDEA, 695, notion, thought, belief, knowledge, cognition 57
 IMMINENT, 696, impending, forthcoming 58
 IMMORTAL, 697, perpetual, glorious, illustrious 59
 IMPARTIAL, 697, equitable, fair, evenhanded 59
 IMPERTURBABLE, 697, inexcitable, dispassionate, collected, 59
 IMPLICIT, 697, understood, metaphorical, allusive, firm 59
 IMPOLITIC, 697, foolish, imprudent, improvident 59
 IMPOSSIBLE, 697, unfeasible, impracticable 59
 IMPOTENCE, 698, imbecility, invalidity 60
 IMPREGNABLE, 698, unassailable, invulnerable, inexpugnable 60
 INAUGURATE, 698, begin, celebrate, install 60
 INCOMMODE, 698, annoy, disaccommodate, hinder 60
 INCREASE, 698, enlarge, expand, amplify, aggrandise ... 60
 Puny, pigmy, microscopic, Lilliputian.
 Ingloriousness, discredit, ignominy, humiliation, umbrage.
 Drawback, detriment, mischief, badness, vice.
 Disgorge, vomit, fast, starve, famish, hunger.
 Tranquillise, pacify, harmonise, quiet.
 Risk, insecurity, precariousness, defencelessness.
 Mismanage.
 Soft, plastic, easy, performable, delightful, sweet, dulcet.
 Retard, impede, obstruct, counteract.
 Diseased, sickly, disinclined, unwilling.
 Hinder, balk, adversary, inutility, curse.
 Homogeneity, purity, simpleness, discipline, system.
 Incontinent, salacious, faithless, crooked, knavish.
 Always, invariably, never otherwise, without exception.
 Uniformly.
 Matter, disbelief, incomprehension, ignorance.
 Gone by, expired, retrospective, pre-existent.
 Momentary, inglorious, base, discreditable.
 Partial, inequitable, unfair, one-sided.
 Excitable, perturbable, impetuous, enthusiastic.
 Unmeant, unimplied, non-figurative, dubious.
 Politic, prudent, discreet, considerate, wise.
 Possible, feasible, attainable.
 Power, potentiality, might, potency.
 Insecure, vulnerable, attackable, assailable.
 End, terminate, conclude.
 Accommodate, suit, adapt, assist, further.
 Decrease, diminish, shrink, decay, attenuate, wane.

- INCUR, 698, expose oneself, to be liable, 60
- INDEFEASIBLE, 698, in-
scriptible, inviolable 60
- INDEPENDENT, 698, irrelative,
absolute, wealthy, free 60
- INDIGENCE, 698, pauperism,
mendicity, sufficient, scant ... 60
- INDUCTION, 698, investigation,
particularisation, cross-question-
ing 60
- INFATUATE, 699, make foolish,
drivel, dote, indurate, fascinate,
61
- INFERNAL, 699, diabolical, fiend-
ish, hell-born 61
- INGENUITY, 699, shrewdness,
tact, adroitness 61
- INHERENT, 699, essential, de-
rived from within, inborn ... 61
- INSINUATE, 700, interpenetrate,
meander, mean, imply, hint,
sneer 62
- INSTAURATION, 700, restora-
tion, reviviscence, rejuvenes-
cence 62
- INSTRUMENT, 700, Implement,
deed, security 62
- INTERDICT, 700, inhibit, debar,
disallow, limit 62
- INVETERATE, 700, habitual, in-
grained, inured, old, immemorial,
62
- INVIOABLE, 700, imprescrip-
tible, high-principled, undisclos-
able 62

J

- JANGLE, 700, grating, stidor,
cacophony, discord, squabble, 62
- JOSTLE, 701, clash, repugnance,
discongruity, appulse, impact, 63
- JOT, 701, molecule, speck, par-
ticle, granule, memorandum,
note 63

K

- KEEP, 701, retain, imprison, ob-
serve, celebrate, persist, feed, 63
- KNOWLEDGE, 701, erudition,
lore 63

L

- LACONIC, 701, succinct, concise,
terse 63
- LAPSE, 701, flight, past time, pre-
terition, downfall, degeneracy,
fault 63
- LATITUDE, 702, scope, play,
breadth, amplitude, freedom, 64
- LAUNCH, 702, let fly, dash, begin,
institute, adventure, expatiate, 64
- Evade, elude, be exempt, be free
from.
- Defeasible, annullable, dispens-
able.
- Relative, dependent, indigent,
poor, constrained.
- El Dorado, opulence, affluence,—
copious, inexhaustible.
- Deduction, generalisation, infer-
ence, universalising, theorisa-
tion.
- Rationalise, render sane, soften,
loathe, abominate.
- Celestial, immaculate, angelic,
divine.
- Indexterity, dulness, stupidity,
maladroitness.
- Non-essential, derived from with-
out, accidental.
- Uncurl, straighten, not mean, ex-
press, blurt, divulge, praise.
- Relapse, retrogradation, retrogres-
sion, deterioration.
- Gewgaw, scrap of paper, valueless-
ness, insecurity.
- Permit, tolerate, indulge, give
licence, authorise.
- Unhabituated, uncustomary, unin-
ured, novel, new-fangled.
- Annulable, dispensable, dis-
honourable, disclosable.
- Melody, euphony, harmony, accord,
unison.
- Consentaneousness, repercussion,
concurrence, recoil, rebound.
- Mass, heap, colossus, leviathan,
non-inscription.
- Relinquish, liberate, discard, dis-
continue, starve.
- Ignorance, illiteracy, nescience.
- Diffuse, long-winded, prolix, am-
bagious.
- Time to come, futurity, ascent,
melioration, innocence.
- Inextension, narrowness, incapaci-
ousness, subjection.
- Haul, pull, terminate, end, inten-
abbreviate, condense.

- LEAD, 702, precede, dispose, incline, direct, induce, govern, 64
- LEWD, 702, concupiscent, libidinous, dissipated 64
- LIFT, 702, elevate, exalt, aid, lend a hand, assist 64
- LINK, 703, relation, tie, vinculum, intermedium 65
- LIQUID, 703, fluid, fluent, mellifluous, dulcet, smooth-flowing, 65
- LIVE, 703, exist, continue, dwell, gain honour, vivacious, acute, enthusiastic, glowing, pithy, eloquent 65
- LOQUACIOUS, 703, garrulous, talkative, glib, flippant 65
- LOUD, 703, clamorous, vociferous, obstreperous, stentorian 65
- LUSCIOUS, 704, ambrosial, delectable, pleasing, grateful 66
- M
- MAGNANIMOUS, 704, disinterested, high-minded 66
- MANAGE, 704, superintend, supervise 66
- MARK, 704, trace, vestige, destination, target, object 66
- MELLIFLUOUS, 704, euphonious, numerous, rhythmical ... 66
- MELODY, 704, rhythm, unison, chime, homophony, euphony, 66
- MERCENARY, 705, venal, covetous, avaricious, sordid 67
- MERETRICIOUS, 705, spurious, false, vulgar, in bad taste, rakish 67
- METTLE, 705, spirit, pluck, nerve 67
- MISCONSTRUE, 705, misinterpret, misapprehend, distort ... 67
- MITIGATE, 705, abate, relieve, ease, calm, allay, improve ... 67
- MODULATE, 705, harmonise... 67
- MORAL, 706, right, fit, in duty bound, virtuous, righteous, proverbial 68
- MUSTER, 706, assemble, congregate 68
- MUTUAL, 706, interchangeable, correlative 68
- N
- NEAT, 706, spruce, sleek, clean, tidy, unornamented, plain ... 68
- NEGLECT, 706, disregard, slight, disuse, dispense with, break, leave undone, omit, evade ... 68
- NEUTRAL, 706, intermediate, middle 68
- Succeed, disincline, misdirect, curb, tolerate, misrule.
- Chaste, continent, virtuous, modest, pure.
- Let down, lower, detrude, depress, tie the hands, impede.
- Dissociation, irrelation, incon-
nection.
- Solid, dense, coherent, coagulated, ear-deafening, ear-piercing, splitting.
- Perish, disappear, discontinue, cease, vacate, lose caste, drooping, unlively, obtuse, dull, lukewarm, languid, jejune.
- Taciturn, silent, reserved, incon-
versable, mute.
- Low, inaudible, muffled, soothing, purling, mellifluous.
- Unsavoury, acrimonious, unpalatable, painful, unpleasing.
- Narrow-minded, selfish, illiberal, ungenerous.
- Mismanage, misdirect.
- Erasure, deletion, chance-medley.
- Stiff, cramped, harsh, inelegant
- Discord, dissonance, cacophony, Babel, cats' concert.
- Prodigal, extravagant, profuse, lavish.
- Authentic, genuine, classical, in good taste, decent, pure.
- Frigidity, faint-heartedness, pusillanimity.
- Interpret, construe, decipher, elucidate, unravel.
- Storm, burst out, aggravate, explode, fume, deteriorate.
- Croak, jar, be discordant.
- Wrong, unbound, at liberty, vicious, sinful, wicked.
- Scatter, disperse, disseminate.
- Independent, irrespective, unconnected.
- Grisly, dirty, filthy, florid, magniloquent, ornamented.
- Regard, recognise, use, apply, observe, execute, fulfil, discharge.
- Interested, bias, partial.

- NIP, 706, destroy, shiver, cut off, 68
- NOBLE, 706, ennobled, generous, disinterested, righteous 68
- NONENTITY, 707, nullity, inexistence 69
- NUGATORY, 707, non-existent, useless, futile 69
- O
- OBSTINATE, 707, opinionative, dogged, pertinacious, mulish, pig-headed, prejudiced 69
- ODOROUS, 708, redolent, pungent 70
- OPERATE, 708, induce, incite, provoke, work, exercise 70
- OPIATE, 708, dull, obtund, moderate, appease, benumb, hebetate 70
- OPINE, 708, believe, entertain, hold, consider 70
- OPPORTUNE, 708, well-timed, seasonable, expedient, just the thing 70
- ORDER, 708, regularity, law, edict, ordnance 70
- OPINIONATED, 708, self-opinioned, wilful 70
- OSTENSIBLE, 708, overt, conspicuous, plausible, pretended, 70
- OUST, 708, displace, dislodge, dispossess, unseat 70
- OVERFLOW, 709, disembogue, superabound 71
- P
- PALLIATE, 709, heal, mitigate, ease, excuse, apologise 71
- PALMY, 710, halcyon, thriving, blooming, rejoicing 72
- PALTRY, 710, mean, beggarly, despicable, shabby, little 72
- PARTIAL, 710, unequal, disparate, special, unjust, unfair, inclined 72
- PERCEPTION, 710, image, notion, impression, sensation ... 72
- PERMANENT, 710, continuing, unintermitting, immutable ... 72
- PERSEVERE, 710, be resolved, adhere to, stick to, plod, keep on 72
- PERSUADE, 710, induce, influence, win over, teach, advise, 72
- POLITIC, 711, wise, prudent, skilful, cunning 73
- POWER, 711, efficacy, authority, influence, force, spirit, verve. 73
- PRACTICABLE, 711, feasible, facile, superable 73
- Revivify, quicken, conjoin, unite.
- Disgraced, illiberal, ungenerous, virtueless, unrighteous.
- Entity, actuality, existence, fact.
- Real, beneficial, serviceable, effectual.
- Changeful, mobile, ductile, vacillating, unbigoted, unwarped.
- Inodorous, scentless, odorless.
- Cool, calm, remonstrate, expostulate, undo, let alone.
- Break out, detonate, effervesce, excite, feel, perceive.
- Disbelieve, doubt, dismiss, dream.
- Inopportune, ill-timed, intrusive, unsuited, in the way.
- Irregularity, disorder, outlawry, brute force.
- Unsteady, double-faced, fast and loose, time-serving.
- Concealed, hidden, unapparent, improbable, unlikely.
- Situate, establish, lodge, restore, induct, rehabilitate.
- Fall short of, moderate, want, need, withhold.
- Deteriorate, aggravate, inculcate, criminate.
- Improsperous, on the wane, joyless, dispirited.
- High-minded, signal, notable, big, ample.
- Equal, equiponderous, general, equitable, fair, disinclined.
- Matter, point, numbness, deadness.
- Temporary, fugitive, stationary, ephemeral, mutable.
- Vacillate, waver, be idle, dally, give up, discontinue.
- Dissuade, damp, restrain, misinform, pervert, unteach.
- Impolitic, imprudent, indiscreet, foolish, unskilful.
- Impotence, inefficiency, anarchy, feebleness, tameness, monotony.
- Impracticable, impossible, insurmountable.

- PREMATURE, 711, precocious, anticipatory 73
 PRINCIPLE, 711, element, cause, source, truth, orthodoxy, law, rule, uniformity, tenet, opinions, dogma, motive 73
 PROCLAIM, 711, publish, promulgate 73
 PROFICIENT, 711, adept, ready, knowing, alive to, versed in ... 73
 PROFLIGATE, 711, depraved, lost, dissolute 73
 PROMISCUOUS, 712, irregular, indiscriminate, heterogeneous, 74
 PROPITIATE, 712, forgive, reconcile, melt, soften, atone, fast, 74
 PROSPER, 712, succeed, flourish, advance, thrive 74
 PROVIDE, 712, furnish, purvey, prepare, anticipate 74
 PRUDENT, 712, cautious, circumspect, wise, discreet, politic... 74
 PURE, 712, simple, unmixed, unsophisticated, true, clean, veracious, truthful, honest, innocent, guiltless, virtuous 74
 PUSILLANIMOUS, 713, cowardly, timorous, chicken-hearted ... 75

Q

- QUAIL, 713, quake, shudder, cower, apprehend 75
 QUALITY, 713, power, endowment, nature, kind, nobility... 75
 QUICKNESS, 713, velocity, promptitude, transiency, fugacity, activity, briskness, skill, dexterity, irascibility, feeling, 75

R

- RAPINE, 714, spoliation, dragoonade, evil, havoc, sack 76
 RASH, 715, reckless, hot-headed, careless, inconsiderate 77
 REASON, 715, cause, the why, motive, intellect, mind, wisdom, wisdom in action, moderation, temperateness 77
 REDOUND, 715, conduce, contribute, accrue, supervene 77
 RENEGADE, 715, apostate, Judas, slubber de gullion, turncoat, deserter 77
 REPAIR, 715, mend, refresh, recruit, restore, rehabilitate, compensate 77
 REPRESENT, 716, delineate, imitate, personate, denote, commission 78
 RETALIATE, 716, retort, pay off, revenge, avenge, settle accounts, 78
 Belated, postliminious, posthumous, posterior.
 Inextension, immateriality, effect, issue, heresy, multiformity, abnormality, anomaly, scepticism, caprice.
 Conceal, secrete, suppress.
 Bungling, ignorant, unaware, unconversant.
 Virtuous, good, moral, righteous, dutiful.
 Regular, orderly, intentional, teleological, homogeneous.
 Revenge, avenge, irritate, harrow, indurate, taboo.
 Miss, fail, falter, tumble, decline, decay.
 Waste, disperse, exhaust, render unprepared, improvident.
 Imprudent, uncalculating, improvident, witless, unintelligent.
 Impure, mixed, untrue, false, dirty, filthy, truthless, dishonest, guilty, culpable, virtueless, immoral.
 Courageous, high-spirited, stout-hearted, enterprising.
 Be courageous, confront, defy, face.
 Impotence, incapacity, accident, commonalty.
 Slowness, dilatoriness, retardation, permanence, longevity, inactivity, drowsiness, unskilfulness, inexcitability.
 Bestowal, oblation, delivery, goodturn, blessing.
 Cool, steady, careful, heedful, considerate.
 Unreason, absurdity, effect, caprice, materialism, matter, unwisdom, folly, short-sightedness, intemperateness.
 Detract, undo, hamper, be vain, be useless, subduct.
 Zealot, enthusiast, devotee, bigot, believer, fanatic, disciple.
 Undo, break, fatigue, exhaust, dispossess, deprive.
 Misrepresent, distort, originate, vary, to be unlike, mean nothing, cashier.
 Let alone, forgive, remit, overlook, conciliate, placate.

- REWARD, 716, guerdon, remuneration, retribution 78
- RICH, 716, affluent, opulent, abundant, savoury, toothsome 78
- RIGHT, 716, just, privilege, prerogative, duty, honour, principle, —straight 78
- ROBUST, 716, strength, main force, stamina 78
- ROSEATE, 716, ruddy, rubescent, rosy 78
- RUIN, 716, decay, disorganisation, failure, loss, evil, curse, adversity, catastrophe, remains ... 78
- S
- SAGACIOUS, 717, intelligent, skilful, quick-witted 79
- SALIENT, 717, projecting, sharp, important, serious 79
- SCANDALISE, 717, disgust, defame, objurgate, reproach ... 79
- SCHEME, 717, devise, plan, project 79
- SECURE, 717, fasten, protect, make safe, engage, acquire, rest assured 79
- SEDULOUS, 717, active, persistent, untiring 79
- SENSE, 718, intellect, wisdom, common sense, meaning 80
- SHOW, 718, manifest, express, seem, appear, evince, argue, demonstrate, substantiate, prove, 80
- SIGN, 719, indication, forerunner, record, prodigy, evidence 81
- SIMILE, 719, relation, association, resemblance, comparison, metaphor 81
- SINCERE, 719, veracious, truthful, ingenuous, candid 81
- SLIPPERY, 719, smooth, velvety, uncertain, dangerous, trustless, 81
- SOBER, 720, moderate, temperate, abstemious, sane, in one's right mind, sound, calm, imperturbable, grave 82
- SOUND, 720, noisy, audible, healthy, hale, perfect, faultless, good, unvitiated, analytical, true, sensible, investigative 82
- SPENDTHRIFT, 720, prodigal, squanderer 82
- STRESS, 720, weight, emphasis, strain, effort 82
- SUPERIOR, 720, greater, major, important, good, choice 82
- SUPPORT, 721, sustain, uphold, corroborate, endorse, aid, preserve, endure, tolerate 83
- Penalty, penance, forfeit, amercement.
- Poor, impecunious, scanty, deficient, unsavoury, unpalatable.
- Wrong, unjust, usurpation, immunity, turpitude, —devious.
- Weakness, debility, emasculation, decrepitude.
- Green, virescent, verdant, verdigris-like.
- Convalescence, organisation, gain, success, good, blessing, fortune, prosperity, *Saturnia regna*, continuation.
- Unintelligent, unskilful, dull, lubberly.
- Retiring, cavernous, blunt, unimportant, trifling.
- Commend, compliment, panegyrise, eulogise.
- Disorganise, disconcert, confuse.
- Loose, unfasten, jeopardise, compromise, disengage, lose, incur loss, throw away, despair.
- Unoccupied, inactive, dilatory, shilly-shally.
- Senseless, imbecility, folly, imprudence, nonsense.
- Be latent, suppress, disappear, be real, tell another story, disprove, silence, rebut, invalidate.
- Obscurity, vagueness, unillumination, successor, untraceableness, Irrelation, disconnection, dissimilarity, unlikeness, disparity.
- Insincere, false, truthless, crafty, insidious, vulpine.
- Rough, unpolished, unsmooth, certain, sure, safe, trustworthy.
- Immoderate, intemperate, inabstinent, debauched, doting, cracked, absurd, excitable, delirious, hilarious.
- Still, hushed, diseased, ill, imperfect, faulty, bad, spoiled, uninquisitive, illogical, unreasonable.
- Miser, skinflint, curmudgeon, churl.
- Insignificance, lightness, relaxation, halt, pause.
- Inferior, lesser, subordinate, immaterial, vilest, worst.
- Depend, dangle, countervail, weaken, hinder, neglect, disallow, interdict.

- SYMMETRY, 721, uniformity, regularity, order, even tenor, beauty, *belle tournure*, grace, sameness, poise 83
- SYNONYMOUS, 721, identical, convertible, tantamount 83

T

- TACT, 721, touch, skill, cleverness, wisdom, *critique*, discrimination 83
- TALKATIVE, 721, loquacious, chatty 83
- TASTE, 721, sapidity, experience, refinement, discrimination ... 83
- TENACIOUS, 721, retentive, avaricious, resolved, obstinate, prejudiced, pig-headed 83
- THEREFORE, 722, consequently, thus, accordingly, for that reason, *ergo*, then 84
- THINK, 722, cogitate, ponder, meditate, believe, credit, hold, 84
- TIME-SERVER, 722, turn-coat, sycophant, flatterer 84
- TOUCH, 722, contact, relation, reference, mixture, sprinkling, alloyage, modicum, speck, fellow-feeling, test, *experimentum crucis* 84
- TRIFLING, 723, unimportant, trivial, scanty 85
- TROPE, 723, metaphor, image, figure 85
- TROUBLE, 723, derange, evil, nuisance, pain, care, cross, work, exertion, travail 85
- TRUTH, 723, verity, fact, principle, very thing 85
- Irregularity, malformation, disorder, jumble, ugliness, deformity, misproportion, inequality, imparity.
- Anonymous, different, dissimilar, inconvertible.
- Numbness, unskilfulness, awkwardness, folly, indiscrimination.
- Close-tongued, reserved, taciturn.
- Insipidity, tastelessness, intolerance, vulgarity, coarseness.
- Relinquishing, renunciatory, prodigal, unresolved, changeful, unwarped, unprejudiced.
- For, because, since, inasmuch as, as, *propter hoc*, for as much as.
- Overlook, jump over, drop the subject, disbelieve, question.
- Censor, critic, detractor, carper, caviler.
- Chasm, irrelation, inconnection, elimination, purity, deal, heap, unfeelingness, *non sine quâ non*.
- Important, momentous, considerable.
- Plain speech, literality, non-imitation.
- Bonus, utility, pleasure, enjoyment, ease, comfort, leisure, relaxation, repose.
- Error, fallacy, mistake, dream, delusion.

U

- ULTERIOR, 723, remote, far off, eventual, coming 85
- UNIFORM, 724, homogeneous, homologous, simple, orderly, systematic, regular, constant, well-set, accordant 86
- UNITE, 724, join, agree, tally, co-operate, assemble, converge, 86
- URBANITY, 724, courtesy, good breeding, politeness 86
- USE, 724, employment, wear, service, function, habit, rule 86
- Proximate, nigh, retrospective, bygone.
- Heterogeneous, intermixed, disorderly, immethodical, irregular, anomalistic, unsymmetric, discordant.
- Disunite, disjoin, jostle, disagree, antagonise, disperse, diverge.
- Discourtesy, ill-breeding, impoliteness, rudeness.
- Disuse, desuetude, reinforcement, inutility, non-observance.

V

- VACANT, 724, void, blank, absent, missing, thoughtless, foolish, scanty 86
- VAIN, 724, unreal, profitless, conceited, unvalued 86
- VALID, 724, strong, powerful, cogent, adequate, influential, 86
- Substantive, bodily, present, thoughtful, weighty, replete.
- Real, profitable, modest, valued.
- Invalid, weak, powerless, inadequate, uninfluential.

VEHEMENCE, 725, violence, impetuosity, agitation, flurry ... 87
 VERDANT, 725, green, sylvan, 87
 VERIFY, 725, test, prove, judge, value 87
 VERTIGINOUS, 725, light-headed, giddy, flighty 87
 VERVE, 725, inspiration, imagination, spirit 87
 VIGILANT, 725, attention, circumspection, care 87
 VIGOROUS, 725, strong, healthy, active, alert, energetic, racy, 87
 VINDICATE, 725, justify, set right, excuse, make good 87
 VIRTUE, 726, goodness, rectitude, power, validity, valour 88
 VISION, 726, sight, apparition, spectre, spook 88

W

WANT, 726, desire, the very thing, desideration, scantiness, poverty, incompleteness 88
 WARM, 726, hot, ardent, angry, 88
 WILL, 727, volition, mind, testament 89
 WISE, 727, intelligent, sage, thoughtful 89
 WIT, 727, intellect, humour, pleasantry,—wise, keen-eyed, 89
 WORK, 727, product, employment, action, book 89

Y

YEARN, 727, desire,—tenderness, love, sad.
 YIELD, 727, submit, obey, accrue, pay, gain 89

Z

ZEAL, 728, activity, spirit, feeling, fervency 90
 ZEST, 728, relish, palatableness, enjoyment 90

Moderation, gentleness, imperturbation, equanimity.
 Rubicund, crimson.
 Expose, invalidate, misjudge, misestimate.
 Rational, *compos*, sober-minded.
 Dulness, unimaginativeness, tameness.
 Inattention, distraction, neglect.
 Weak, diseased, suffering, inactive, inert, lifeless, jejune.
 Inculcate, brand with, accuse, invalidate.
 Vice, wickedness, immorality, impotence, invalidity, cowardice.
 Blindness, disappearance, reality, substantiality.

Indifference, abundance, wealth, completeness, entirety.

Cold, passionless, calm.
 Necessity, blind impulse, chance.

Unwise, unintelligent, thoughtless.

Witlessness, ignorance, flatness, infestivity,—short-witted.

Idealisation, disuse, inaction.

Indifference, pitylessness,—hate, cheerful.

Reject, disobey, resist, spend, lose.

Inactivity, remissness, frigidity, supineness.

Unsavouriness, unpalatableness, sorrow.

THE EMOTIONS

- REPOSE (an Emotion), 729, quiescence, immobility, *quietum* ... 91
- LANGUOR (an Emotion), 730, relaxation, atony 92
- WISDOM (an Emotion), 731, intelligence, judiciousness 93
- MODESTY (an Emotion), 731, humility, demureness, timidity, 93
- SADNESS (an Emotion), 732, dejection, infestivity, badness ... 94
- SORROW (an Emotion), 733, grievousness, commonness, paltriness, smallness, insignificance 95
- MELANCHOLY (an Emotion), 733, distressing, cheerless, depression 95
- GRIEF (an Emotion), 734, dejection, heaviness, joylessness ... 96
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- PITY (an Emotion), 735, compassion, regret 97
- SENTIMENT (an Emotion), 725, tenderness, affectibility 97
- TENDERNESS (an Emotion), 736, compassionateness, susceptibility 98
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- TIMIDITY (an Emotion), 737, diffidence, shyness 99
- REGRET (an Emotion), 737, sorrow, penitence, compunction, 99
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- SELF-REPROACH (an Emotion), 738, blame, self-reproof 100
- CHEERFULNESS (an Emotion), 739, liveliness 101
- GAIETY (an Emotion), 739, flow of spirits, laughter 101
- MIMICRY (an Emotion), 739, personation, simulation 101
- BUFFOONERY (an Emotion), 739, tomfoolery, mummery, 101
- RAILLERY (an Emotion), 740, ridiculing, persiflage 102
- HUMOUR (an Emotion), 740, caprice, takingness, indulgence, 102
- GLADNESS (an Emotion), 741, delight, joy 103
- LAUGHTER (an Emotion), 741, giggle, chuckle 103
- JOY (an Emotion), 741, glee, cheer 104
- Mobility, inquietude, transition.
- Energy, vigour, tonicity.
- Ignorance, silliness, imprudence.
- Vanity, pretentiousness, self-confidence.
- Cheerfulness, jocundity, excellence.
- Felicity, distinction, importance, greatness, significance.
- Gratifying, gladsome, exhilaration.
- Sprightliness, mirth, sportiveness, jubilation.
- Sensuality, contentment, health, soundness.
- Unsympathy, callousness, apathy.
- Apathy, coldness, insusceptibility.
- Impassibility, frigidity, indifference.
- Exacerbation, aggravation, exacerbation.
- Ill-will, venom, antipathy.
- Audacity, self-confidence, cockbr.
- Impenitence, induration, irrepentance.
- Uncontriteness, obduracy, unatonement.
- Propitiation, expiation, penance.
- Gloom, weariness, heaviness.
- Dismalness, dumps, blues.
- Non-imitation, originality, novelty.
- Disgust, gravity, seriousness.
- Respect, deference, esteem.
- Disagreeableness, interdiction, indisposedness.
- Dissatisfaction, annoyance, hurt, sadness.
- Weeping, crying, scowl.
- Woe, grief, distress.

- DELIGHT (an Emotion), 741, sunshine, gratification 103
 CHARMINGNESS (an Emotion), 741, fascination, attractiveness, 103
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 Displeasure, botheration, dissatisfaction.
 Unpleasantness, displeasingness, disenchantment.
 Painfulness, necessitation, troublesomeness.
 Unhappiness, infelicity, wretchedness, inappropriateness, unseasonableness.
 Ugliness, misproportion, disfigurement.
 Hate, aversion, alienation.
 Indifference, inappetency, unambitiousness.
 Spurning, disdain, contumely.
 Despair, forlornness, hopelessness.
 Reprobation, animadversion, invective.
 Discourage, dishearten, discountenance, relinquish.
 Ingratitude, forgetfulness, thanklessness.
 Deprecation, protestation.
 Irreverence, disrespect, disesteem, discourtesy.

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- ENVY (a Passion), 750, covetousness, chagrin, mortification, 112
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 Altruism, disinterestedness, contentedness.
 Confidence, faith, unconcern, indifference.
 Benevolence, goodwill, kindheartedness.
 Unstealthiness, disclosure, revelation.
 Respect, openness, simplicity.
 Saint, devotee, dupe, victim.
 Laudation, psalm, benison, acclimation.
 Esteem, consideration, deference, homage.
 Liking, predilection, attractiveness.
 Love, regard, partiality, innoxiousness.
 Benediction, remedy, cure, benefit.
 Forgiveness, oblivion, condonation, exculpation.

- REPROACH** (a Passion), 759. blame, obloquy, disgrace, disrepute 121
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 Approbation, commendation, repute, *éclat*.
 Laudation, commendation.
 Imploration, solicitation, importunity, commendation, approbation.
 Vindication, exoneration, exculpation, whitewashing.
 Pleasure, satisfaction, delight, coolness, impassivity.
 Apathy, stoicism, dispassionateness, imperturbability.
 Courage, valour, fearlessness, intrepidity.
 Indisturbance, quiescence, immobility, tranquillity.
 Unamazed, expectation, impassiveness.
 Expectance, anticipation, equanimity.
 Adoration, enchantment, beauty, symmetry, naturalness.
 Defiance, irreverence, desecration.
 Low, subjacent, inglorious, renownless, selfish, narrow-mind.
 Little, unimportant, secondary, discreditable, disgraceful, infamous.
 Vile, ribald, unnoticed, impious, irreverent, sacrilegious, light, giddy, trivial, unimportant.
 Countermand, revocation, laxness, toleration, dethronement, anarchy.
 Silence, deprecation . . .
 Interlocution, communication.
 Failure, non-success, ruin, catastrophe, wailing, lamentation, humility, unostentatiousness.
 Misgiving, hesitation, despair, forlornness, diffidence.
 Cowardice, pusillanimity, white feather, effeminacy.
 Reticence, delitescence, modesty, meekness, condescension.

- DEFIANCE** (a Passion), 774, daring, challenge, threat 136
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DELIBERATION (a Passion), 785, pondering, attention, circumspection 147
HESITATION (a Passion), 785, irresolution, fear, distrust, scepticism 147
 Timidity, flutter, fright, trepidation.
 Self-abasement, humiliation, demureness.
 Modesty, reserve, constraint, utility, serviceableness.
 Commonness, usualness, naturalness.
 Expectance, anticipation, forestalling, prospection, calculation.
 Commonness, unamazedness, disapprobation, depreciation.
 Grief, agony, excruciation, prostration.
 Crucifixion, martyrdom, torture, quietude, low-spirits.
 Throe, pain, anguish, disenchantment.
 Composure, collectedness, spasm, hell.
 Frigidity, lukewarmness, indifference, supineness.
 Bodily enjoyment, voluptuousness, felicity, content.
 Rejoicing, laughter, shout, merry-making, exultation.
 Pleasure, happiness, sunshine, enjoyment
 Remorselessness, impenitence, irrepentance, uncontriteness.
 Approbation, acclamation, honour, glory.
 Hope, confidence, prudence, deliberation.
 Perspicuity, order, facility, disentanglement, clearness, comprehension.
 Treat well, assist, refresh, restore, tickle, humour.
 Irreflectiveness, incogitancy.
 Inattention, thoughtlessness, precipitation.
 Indecision, indetermination, confidence, trust, credence.

- ANXIETY (a Passion), 786, trial, solicitude, fear, desire, longing, 148
 AFFIRM (a Passion), 786, assert, put forth, ratify, say yes ... 148
 GRAVITY (a Passion), 787, weight, dullness, seriousness, importance, significance 149
 Pleasure, ease, security, assurance, indifference.
 Deny, negative, dispute, contradict, protest.
 Lightness, jocularly, levity, insignificance, unimportance.

A D D E N D A .

- STALWART, 796, strong, sturdy, tall, towering, large, big ... 158
 State, 796, condition, nation, ostentation, pomp, property, possession, inform, tell, describe, set forth 158
 SOFT, 796, not hard, moderate, tempered, inaudible, low, muffled, smooth, weak, easy, silly, nonsensical 158
 STUDY, 796, thought, learning, research, exploration, intention, design, copy, imitation 158
 SUBSTANCE, 796, thing, matter, materiality, interiority, quantity, meaning, import, importance, wealth 158
 SUPERFICIAL, 796, shallow, ignorant, green, empty-headed, 158
 Weak, strengthless, squatty, short, little, pigmy.
 MYSTIFY, bewilder, conceal, confuse
 Hard, immoderate, loud, high-sounding, stentorian, rough, strong, prudent, wise.
 Incogitancy, inattention, ignorance, illiteracy, skimming, accident, chance, original.
 Nothing, naught, immateriality, spirituality, inextension, exteriority, stint, vagueness, plaything, poverty.
 Deep, profound, educated, well-informed, well-read.

C O R R I G E N D A

- Page 664, 20th line from top, "spagere" read "spargere," 26
 ,, 666, 1st line from top, "predere" read "prendere" 28
 ,, 667, 23rd line from top, "de, to" read "de, not" 29
 ,, 693, 4th line from bottom, "celere" read "celerare" 55
 ,, 703, 10th line from bottom, "clamere" read "clamerare" 65
 ,, 700, 4th line from bottom, "garire" read "garrire" 62
 ,, 706, 4th line from bottom, "nocere" read "noscere" 68
 ,, 710, 20th line from bottom, "nocere" read "noscere" 72
 ,, 714, 22nd line from top, "Lat" read "Fr. ravir" 76
 ,, 745, 9th line from top, "desidere" read "desiderare" 107
 ,, 748, 9th line from top, "preco" read "precari" 110
 ,, 766, 18th line from top, "tonere" read "tonare" 128
 ,, 776, 16th line from top, "M. E. wonden" read "C. E. wonden" 138

CORRIGENDA

- Page ix., 8th line from bottom, "principle" should read "principal."
- Page x., 11th line from bottom, read "people shown as slighted."
- „ xxviii, 16th line from bottom, "Beckley" read "Buckley."
- „ xxxvi., 25th line from top, "cause of" read "cause or."
- „ xl, 16th line from bottom, "pistets" read "pisteis."
- „ 25, 23rd line from bottom, "diminish" read "diminishes."
- „ 33, 7th line from top, "and the pre-" read "the pre-."
- „ 37, 24th line from bottom, should read "Chersonesus or Byzantium."
- „ 46, 15th line from bottom, "Deinosis" read "Deinotes."
- „ 47, 12th line from top, should read "many things."
- „ 67, 20th line from bottom, "use this" read "use frequently this."
- „ 79, 14th line from bottom, should read "than the *burst of irony.*"
- „ 87, 20th line from top, should read "the Briton."
- „ 106, 19th line from top, "which he" read "to which he."
- „ 113, 18th line from bottom, "human" read "humane."
- „ 114, 23rd line from top, "in wit" read "of wit."
- „ 148, 6th line from top, "Odessey" read "Odyssey."
- „ 162, 24th line from bottom, "Maker" read "make."
- Page 163, 7th line from top read, "injustice" read "justice."
- „ 176, 1st line, bottom, "pernaps" read "perhaps."
- „ 185, 1st line, bottom, "thūnderīng drūm" read "thūnderīng drūm."
- „ 194, 8th line from top, "Odessey" read "Odyssey."
- „ 198, 23rd line from top, "Ithica" read "Ithaca."
- „ 217, 9th line from bottom, "or no" read "or not."
- „ 220, 19th line from bottom, "most periods" read "many periods."
- „ 233, 1st line, top, "policy of" read "policy is."
- „ 258, 20th line from bottom, "go" read "goes."
- „ 267, 22nd line from bottom, "a small" read "as a small."
- „ 268, 18th line from top, "quarter" read "quaver."
- „ 281, 9th line from top, "Diomodes" read "Diomedes."
- „ 284, 25th line from top, "has something" read "have something."
- „ 312, 22nd line from bottom, "and establishing" read "establishes."
- „ 326, 7th line from top, "phany" read "phony."
- „ 357, 6th line from bottom, "exaltation" read "exultation."

- „ 357, 6th line from bottom, “ it ” read “ if.”
 „ 358, 14th line from top, “ give ” should read “ gives.”
 „ 391, 25th line from top, “ we intend ” read “ he
 intends.”
 „ 399, 5th line from bottom, should be transposed to 6th
 to read: “ all he can without discrimination.”
 „ 415, 17th line from top, “ grave ” should read “ grace.”
 „ 427, 12th line from top, “ Paricles ” should
 “Pericles.”
 „ 459, 27th line from top, “ has born ” read “ was born.”
 „ 461, 17th line from bottom, should read “ sermon.”
 „ 485, 1st line, bottom, “ Protesis ” read “ Protasis.”
 „ 501, 13th line from bottom, “ C. A. Vance ” should read
 “ C. A. Vince.”
 „ 508, 13th line from top, “ In 1875 ” read “ In 1889.”
 „ 514, 19th line from top, “ embodied in ” read “ em-
 bodied.”
 „ 570, 7th line from bottom “ moerately ” read “ moder-
 ately.”
 „ 572, 13th line from bottom, “ anacrisis ” read
 “ anacrusis.”
 „ 581, 2nd and 4th lines from bottom, transfer, read
 “ men of Athens.”
 „ 599, 4th line from top, “ Mysterismus ” read
 “ Mycterismus.”
 Page 642, 3rd line from top, “ apostacy ” read “ apostasy.”
 „ 663, 5th line from bottom, *στρατηγός* read *στρατηγός*.

Page vi, lines 21 and 42, read :

Deductive, viii, Genus to Species xxii Definition, 208,337 Systrophe, 439.
 or Figures, the inexpedience, injustice, disgracefulness,

Page vii, line 49, read : Asyndeton used here, see pp. 124, 127, 369, 370.

Page ix, line 29 read :

complex destructive to constructive, convert major premise by contraposition,—

Page xix, line 24, read :

I am rich, or I am dishonest.” The Dilemmatic Form becomes fallacious

Page xx, lines 18, 19 and 48, read :

Cesare : (e) No religious persons are untrustworthy, (a) all liars are un-
 trustworthy, therefore (e) no liars are religious persons.

stances are gravitating bodies; therefore (i) some gravitating bodies are

Page xxi, line 61 read :

three propositions, major and minor premises, and conclusion. (3) The middle

Page xxix, lines 20 and 22, read :

questions and get an audience. When hecklers become nuisances I mildly

HECKLER.... Of course, I ‘ wrap up ’ the innuendo and sweeten the pill,

Page 509, line 23, read : (Photo kindly lent by The Theosophical Pub. Ho.)

Page xviii.

Add the word “ if,” which is same as “ because ” or “ since ” before the
 reason, e.g., he can not pay his fare, if he has no money.

Page xxiv.

Add (1) effect appears in absence of cause; (2) the effect failed to appear
 when the alleged cause is present and no counteracting cause operating; (3)
 search has not been exhaustive; (4) there is an intermixture of effects.

Page 638, 2nd unnumbered page Gestures, Inflections :

Lifting up of the hand is equal to \cup or pause \uparrow or lifting up of the foot,
 bringing down the hand or stroke of gesture, to - or putting down the foot.

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— A —

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 tion, 590; Figures, 591; Mem-
 bers, Arrangement, 592; Rhythm,
 Cadence. 593.

"All" or "some," "some" before
 affirmative attribute; "all," be-
 fore negative; all or none for
 middle term; all for double
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AMPLIFICATION STYLE (Sub-
 lime) 560

.. 685, 29th line from top, "blunde" read
 "blunda" 47

.. 713, 10th line from bottom, "kickenen" read
 "quickenen" 75

Page 827, 12th line from top, "quantative" read "quantitative."

.. 831, 6th line from top, "non-sequitiur" read "non
 sequitur."

.. 844, 13th line from top, "impurturbability" read "imper-
 turbability."

.. 861, 8th line from top, "homogenous" read "homo-
 geneous."

.. 522, 3rd unnumbered page following; 8th line from
 bottom read thus:

Hyperbaton is not allowable. The cola must be short, commatic, and

.

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 popoeia, "leaping," 395; pro-
 trope, "do not I entreat you
 . . ." 397/8; rhythm, "you sum-
 mon . . ." 399; Sermocinatio,
 "shall not . . ." 412; pretend
 not know, rhetoric, 732.

Alfonso XIII, King of Spain, 790

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 XV.; Lennox Brown, M.D.,
 Rupert Garry, C. H. Spurgeon,
 J. E. Carpenter, Louie Bagley,
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 act; beautiful, antithetic, reason-
 ing; celerity, discarding argu-
 ments, brief objections; character,
 —simple, for simple oaths, etc.,
 charming, reason to plants,

- „ 357, 6th line from bottom, “it” read “if.”
- „ 358, 14th line from top, “give” should read “gives.”
- „ 391, 25th line from top, “we intend” read “he intends.”
- „ 399, 5th line from bottom, should be transposed to 6th to read: “all he can without discrimination.”
- „ 415, 17th line from top, “grave” should read “grace.”
- „ 427, 12th line from top, “Paricles” should “Pericles.”
- „ 459, 27th line from top, “has born” read “was born.”
- „ 461, 17th line from bottom, should read “sermon.”
- „ 485, 1st line, bottom, “Protesis” read “Protasis.”
- „ 501, 13th line from bottom, “C. A. Vance” should read

trustworthy, therefore (e) no liars are religious persons.
stances are gravitating bodies; therefore (i) some gravitating bodies are

Page xxi, line 61 read:

three propositions, major and minor premises, and conclusion. (3) The middle

Page xxix, lines 20 and 22, read:

questions and get an audience. When hecklers become nuisances I mildly
HECKLER.... Of course, I ‘wrap up’ the innuendo and sweeten the pill,
Page 509, line 23, read: (Photo kindly lent by The Theosophical Pub. Ho.)

Page xviii.

Add the word “if,” which is same as “because” or “since” before the
reason, e.g., he can not pay his fare, if he has no money.

Page xxiv.

Add (1) effect appears in absence of cause; (2) the effect failed to appear
when the alleged cause is present and no counteracting cause operating; (3)
search has not been exhaustive; (4) there is an intermixture of effects.

Page 638, 2nd unnumbered page Gestures, Inflections:

Lifting up of the hand is equal to ◡ or pause ¶ or lifting up of the foot,
bringing down the hand or stroke of gesture, to - or putting down the foot.

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London:

SAUNDERS & COLTHORPE, Printers, 39a Westbourne Terrace North, W.2.

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