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T H E
B E L L E S L E T T R E S,

O R,

A N I N T R O D U C T I O N T O L A N G U A G E S, P O E T R Y,
R H E T O R I C, H I S T O R Y, M O R A L P H I L O S O P H Y,
P H Y S I C S, & C.

W I T H

R E F L E C T I O N S O N T A S T E, and I N S T R U C T I O N S
w i t h r e g a r d t o t h e E L O Q U E N C E o f t h e P U L P I T,
t h e B A R, and t h e S T A G E.

T h e w h o l e i l l u s t r a t e d w i t h P A S S A G E S f r o m t h e m o s t f a -
m o u s P O E T S and O R A T O R S, a n c i e n t and m o d e r n,
w i t h C R I T I C A L R E M A R K S o n t h e m.

D e s i g n e d m o r e p a r t i c u l a r l y f o r S T U D E N T S i n t h e
U N I V E R S I T I E S.

By M R. R O L L I N,

L a t e P r i n c i p a l o f t h e U n i v e r s i t y o f P a r i s, P r o f e s s o r o f E l o -
q u e n c e i n t h e R o y a l C o l l e g e, and M e m b e r o f t h e R o y a l
A c a d e m y o f I n s c r i p t i o n s and B e l l e s L e t t r e s.

T r a n s l a t e d f r o m t h e F R E N C H.

V O L. I.

T h e S I X T H E D I T I O N, w i t h A L T E R A T I O N S.

L O N D O N:

P r i n t e d f o r W. S T R A H A N, J. and F. R I V I N G T O N, R. B A L D W I N,
L. H A W E S and W. C L A R K E and R. C O L L I N S, R. H O R S F I E L D,
W. J O H N S T O N, W. O W E N, T. C A S L O N, S. C R O W D E R, B. L A W,
Z. S T U A R T, R O B I N S O N and R O B E R T S, and N E W B E R Y and
C A R N A N.

M. DCC. LXIX.

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BY THE

TRANSLATOR.

THE work we here present the English reader, has already acquired so great a reputation all over Europe, that it would perhaps be impertinent to attempt a panegyric of it in this place. For the most learned and ingenious Journalists have honoured it with the highest and most just encomiums in their periodical pieces, and applauded it as one of the compleatest treatises ever published on the subject of polite literature. Nor have particular writers of the greatest fame, and the finest taste, been wanting in their praises of it, and to name only two of different nations: the late Bishop Atterbury, whose knowledge in the various topics here treated of, is universally allowed, gives it the highest character in a letter he sent to the author, on receiving this work from him; and the celebrated Mr. de Voltaire, though he has taken upon him to exclude a great number of eminent writers of his own country from his Temple of Taste, has yet given our author a very honourable place in it. In short, were we to transcribe all the elogiums which have been made on this composition, we should write a volume instead of a preface.

This Treatise is not merely the result of speculation, but of a great many years practice, in an university to which several of the most eminent men in France owed their education. No preceptor seems to have studied more carefully the various geniuses, dispositions, and inclinations of youth, nor to have been more successful in his labour, than our author. The manner in which he has drawn up this excellent work, proves him equal to it in every respect; and the tender and affectionate touches with which it is inter-

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persed, shew him to have been the kindest master. If ever a tutor stroved the paths to science with roses, it is Mr. Rollin. Thrice happy the pupils who were under the tuition of a gentleman, in whom knowledge and sweetness of temper are so agreeably blended!

It is too often observed, that when mere scholars (especially those concerned in the education of youth) take up the pen, their productions betray an air of pedantry, which is very distasteful to persons of a polite turn of mind and behaviour. But nothing of this character is seen in our author. He discovers so consummate a knowledge in the several arts he professed, that, to consider him in this light, one would conclude he had never stirred out of a college; and, on the other side, so much of the fine gentleman in the dress of his style and diction, that one would imagine he had spent his whole life in courts.

A circumstance which reflects the highest honour on him, is his great modesty. Learning is but too apt to elate the mind, and to make those who are possessed of it, look with the highest contempt on all such as cannot boast the same advantages; but it had quite a different effect on Mr. Rollin. This gentleman, so far from delivering himself in a magisterial tone, speaks always in the mildest and most submissive terms. In this work, it is not the pedagogue who instructs us, but the fond parent, the amiable friend.

A LETTER written by the Right Reverend
Dr. FRANCIS ATTERBURY, late Lord Bi-
shop of Rochester, to Mr. ROLLIN, in Com-
mendation of this Work.

Reverende atque Eruditissime Vir,

CUM, monente amico quodam, qui juxta ædes
tuas habitat, scirem te Parisios revertissè; statui
salutatum te ire, ut primùm per valetudinem liceret.
Id officii, ex pedum infirmitate aliquandiu dilatum,
cùm tandem me impleturum sperarem, frustra fui;
domi non eras. Restat, ut quod coram exsequi non po-
tui, scriptis saltem literis præstem; tibi que ob ea om-
nia, quibus à te auctus sum, beneficia, grates agam,
quas habeo certe, & semper habiturus sum, maximas.

Reverà munera illa librorum nuperis à te annis edi-
torum egregia ac perhonorifica mihi visa sunt. Multi
enim facio, & te, vir præstantissime, & tua omnia
quæcunque in isto literarum genere perpoluta sunt; in
quo quidem Te cæteris omnibus ejusmodi scriptoribus
facilè antecellere, atque esse eundem & dicendi & scri-
bendi magistrum optimum, prorsùs existimo: cùm que
in excolendis his studiis aliquantulum ipse & operæ &
temporis posuerim, liberè tamen profiteor me, tua cum
legam ac relegam, ea edoctum esse à te, non solùm
quæ nesciebam prorsùs, sed etiam quæ antea didicisse
mihi visus sum. Modestè itaque nimium de opere tuo
sentis, cùm juventuti tantùm instituendæ elaboratum
id esse contendis. Ea certè scribis, quæ à viris istius-
modi rerum haud imperitis, cum voluptate & fructu
legi possunt. Vetera quidem & satis cognita revocas
in memoriam; sed ita revocas, ut illustres, ut ornes;
ut aliquid vetustis adjicias quod novum sit, alienis quod
omnino tuum: bonasque picturas bonâ in luce collo-
cando, efficis, ut etiam iis, à quibus sæpissimè conspec-
tæ sunt, elegantiores tamen solito appareant, & place-
ant magis.

Certè, dum Xenophontem sæpitis versas, ab illo &
ea quæ à te plurimis in locis narrantur, & ipsum ubi-

que narrandi modum videris traxisse, stylique Xenophontei nitorem ac venustam simplicitatem non imitari tantum, sed planè assequi: ita ut si Gallicè scisset Xenophon, non aliis illum, in eo argumento quod tractas, verbis usurum, non alio prorsus more scripturum judicem.

Hæc ego, haud assentandi causâ (quod vitium procul à me abest) sed verè ex animi sententiâ dico. Cùm enim pulchris à te donis ditatus sim, quibus in eodem, aut in alio quopiam doctrinæ genere referendis imparerem me sentio, volui tamen propensi erga te animi gratique testimonium proferre, & te aliquo saltem munusculo, etsi perquam dissimili, remunerari.

Perge, vir docte admodum ac venerande, de bonis literis, quæ nunc neglectæ passim & sprete jacent, benè mereri: perge juventutem Gallicam (quando illi solummodò te utilem esse vis) optimis & præceptis & exemplis informare.

Quod ut facias, annis ætatis tuæ elapsis multos adjiciat Deus! iisque decurrentibus sanum te præstet atque incolumem. Hoc ex animo optat ac vovet.

Tui observantissimus

FRANCISCUS ROFFENSIS.

Pransurum te mecum post Festa dixit mihi amicus ille noster qui tibi vicinus est. Cùm statueris tecum quo die adfuturus es, id illi significabis. Me certè, annis malisque debilitatum, quandocunque veneris, domi invenies.

6° Kal. Jan. 1731.

A LETTER written by the Right Reverend Dr. FRANCIS ATTERBURY, late Lord Bishop of Rochester, to Mr. ROLLIN; in commendation of this Work.

Reverend and most learned Sir;

WHEN I was informed by a friend who lives near you, that you were returned to Paris, I resolv'd to wait on you, as soon as my health would admit. After having been prevented by the gout for some time; I was in hopes at length of paying my respects to you at your house; and went thither, but found you not at home. It is incumbent on me therefore to do that in writing; which I could not in person, and to return you my acknowledgments for all the favours you have been pleas'd to confer upon me; of which, I beg you will be assur'd; that I shall always retain the most grateful sense.

And indeed I esteem the books you have lately published, as presents of exceeding value, and such as do me very great honour. For I have the highest regard; most excellent Sir, both for you, and for every thing that comes from so masterly a hand as yours, in the kind of learning you treat; in which I must believe that you not only excel all other writers, but are at the same time the best master of speaking and thinking well; and I freely confess, that though I had apply'd some time and pains in cultivating these studies, when I read your volumes over and over again, I was instructed in things by you, of which I was not only entirely ignorant, but seem'd to myself to have learnt before. You have therefore too modest an opinion of your work, when you declare it compos'd solely for the instruction of youth. What you write, may undoubtedly be read with pleasure and improvement by persons not unacquainted in learning of the same kind. For whilst you call to mind ancient facts and things sufficiently known, you do it in such a manner, that you illustrate, you embellish them, still adding something new to the old, something entirely your own to the labours of others: by placing good pictures in a

good light, you make them appear with unusual elegance and more exalted beauties, even to those who have seen and studied them most.

In your frequent correspondence with Xenophon, you have certainly extracted from him, both what you relate in many places, and every where his very manner of relating; you seem not only to have imitated, but attained the shining elegance and beautiful simplicity of that author's style; so that had Xenophon excelled in the French language, in my judgment, he would have used no other words, nor wrote in any other method, upon the subject you treat, than you have done.

I do not say this out of flattery, (which is far from being my vice) but from my real sense and opinion. As you have enriched me with your fine presents, which I know how incapable I am of repaying either in the same, or in any other kind of learning, I was willing to testify my gratitude and affection for you, and at least to make you some small, though exceedingly unequal, return.

Go on, most learned and venerable Sir, to deserve well of sound literature, which now lies universally neglected and despised. Go on, in forming the youth of France (since you will have their utility to be your sole view) upon the best precepts and examples.

Which that you may effect, may it please God to add many years to your life, and during the course of them, to preserve you in health and safety. This is the earnest wish and prayer of,

Your most obedient servant,

FRANCIS ROFFEN.

P. S. Our friend, your neighbour, tells me you intend to dine with me after the holidays. When you have fixed upon the day, be pleased to let him know it. Whenever you come, you will certainly find one so weak with age and ills as I am, at home.

December 26, 1731.

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THE

Preliminary DISCOURSE.

PART THE FIRST.

*General REFLECTIONS upon the advantages of a
good EDUCATION.*

THE university of Paris, founded by the kings of France for the instruction of youth, has three principal objects in view in the discharge of so important an employment, which are, Science, Morals, and Religion. Their first care is to cultivate and adorn the minds of young persons with all the aids of learning of which their years are capable. From thence they proceed to rectify and form the heart by the principles of honour and probity, in order to their becoming good citizens. And to complete the work, of which thus far is only the design, and to give it the last degree of perfection, their next endeavour is to make them good Christians.

With these views our princes founded the university; conformable to which are the rules of duty, prescribed in the several statutes made by them in its favour. That of Henry the IVth, of glorious memory, begins in these words: "The happiness of kingdoms
" and people, and especially of a Christian state, de-
" pends upon the good education of youth; whereby
" the minds of the rude and unskilful are civilized
" and fashioned, and such as would otherways be use-
" less and of no value, qualified to discharge the se-
" veral offices of the state with ability and success:

“ by that they are taught their inviolable duties to
 “ God, their Parents, and their Country, with the
 “ respect and obedience which they owe to Kings and
 “ Magistrates.” *Cum omnium regnorum & populorum
 felicitas, tum maxime reipublicæ christianæ salus, a recta
 juventutis institutione pendet : quæ quidem rudes adhuc
 animos ad humanitatem flectet ; steriles alioquin & infruc-
 tuosos reipublicæ muniis idoneos & utiles reddit ; Dei cul-
 tum, in parentes & patriam pietatem, erga magistratus
 reverentiam & obedientiam, promovet.*

We shall examine each of these three objects in particular, and endeavour to shew how necessary it is to have them constantly before our eyes in the education of youth.

The first Object of INSTRUCTION.

*How much the study of the liberal ARTS and SCIENCES
conduces to forming the MIND.*

TO have a just idea of the benefits arising from the training up of youth in the knowledge of Languages, Arts, History, Rhetoric, Philosophy, and such other sciences as are suitable to their years; and to learn how far such studies may contribute to the glory of a kingdom; we need only take a view of the difference which learning makes, not only between private men, but nations.

Difference
study
makes be-
tween men.

The Athenians possessed but a small territory in Greece, but of how large an extent was their reputation? By carrying the sciences to perfection they completed their own glory. The same school sent abroad excellent men of all kinds, great orators, famous commanders, wise legislators, and able politicians. This fruitful source diffused the like advantages over all the politer arts, though seemingly independent of it, such as Music, Painting, Sculpture, and Architecture. It was hence they received their improvement; their grandeur, and perfection; and, as if they had been derived from the same root, and nourished with the same sap, they flourished all at the same time.

Rome, which had made herself mistress of the world by her victories; became the subject of its wonder and imitation, by the excellent performances she produced in almost all kinds of arts and sciences; and thereby she gained a new kind of superiority over the people she had subjected to her yoke, which was far more pleasing than what had been obtained by arms and conquest.

Afric, which was once so productive of great and learned men, through the neglect of literature is grown absolutely unfruitful, and even fallen into that

THE FIRST OBJECT OF INSTRUCTION,

barbarity of which it bears the name, without having produced one single person, in the course of so many ages, who has distinguished himself by any talent, called to mind the merit of his ancestors, or caused it to be remembered by others. Egypt in particular deserves this character, which has been considered as the source from whence all the sciences have flowed.

The reverse has happened among the people of the West and North. They were long looked on as rude and barbarous; as having discovered no taste for works of ingenuity and wit. But as soon as learning took place among them, they sent abroad considerable proficients in all kinds of literature, and in every profession, who, in point of solidity, understanding, depth, and sublimity, have equalled whatever other nations have at any time produced.

We daily observe, that in proportion as the sciences make their progress in countries, they transform the inhabitants into new creatures: and by inspiring them with gentler inclinations and manners, and supplying them with better forms of administration, and more humane laws, they raise them from the obscurity wherein they had languished before, and engage them to throw off their natural roughness. Thus they prove evidently that the minds of men are very near the same in all parts of the world; that all honourable distinction in regard to them is owing to the sciences; and that according as these are cultivated or neglected, nations rise or fall, emerge out of darkness, or sink again into it; and that their fate in a manner depends upon them.

But, without recourse to history, let us only cast our eyes upon what ordinarily passes in nature. From thence we may learn, what an infinite difference cultivation will make between two pieces of ground, which are otherways very much alike. The one, if left to itself, remains rough, wild, and over-run with weeds and thorns. The other, laden with all sorts of grain and fruits, and set off with an agreeable variety of flowers, collects into a narrow compass whatever is most

most rare, wholesome, or delightful, and by the tiller's care becomes a pleasing epitome of all the beauties of different seasons and regions. And thus it is with the mind, which always repays us with usury the care we take to cultivate it. That is the soil, which every man, who knows how nobly he is descended, and for what great ends designed, is obliged to manage to advantage; a soil [a] that is rich and fruitful, capable of immortal productions, and alone worthy all its care.

In reality the mind is nourished and strengthened by the sublime truths supplied by study. It increases and grows up in a manner with the great men, whose performances are the objects of its attention, almost as we usually fall into the practices and opinions of those with whom we converse. It strives by a noble emulation to attain to their glory, and is encouraged to hope for it from the success which they have met with. Forgetful of its own weakness, it makes noble efforts to soar with them above its ordinary pitch. Unfurnished with a sufficient stock in itself, and confined within narrow bounds, it has sometimes little room for invention, and its forces are easily exhausted. But study makes up its defects, and supplies its wants from abroad. It enlarges the limits of the understanding by foreign assistance, extends its views, multiplies its ideas, and renders them more various, distinct, and lively; by study we are taught to consider truth in various aspects, and different lights, we discover the copiousness of principles, and are enabled to draw from them the remotest consequences.

Study gives elevation and enlargement to the mind.

We come into the world surrounded with a cloud of ignorance, which is increased by the false prejudices of a bad education. By study the former is dispersed, and the latter corrected. It gives rectitude and exactness to our thoughts and reasonings; instructs us how to range in due order whatever we have to speak or write; and presents us with the brightest

Study gives rectitude of judgment.

[a] Nihil est feracius ingeniis, his præsertim quæ disciplinis excultæ sunt. Cic. Orat. n. 48.

ages of antiquity as patterns for our conduct, whom in this sense we may well call, with Seneca [b], the masters and teachers of mankind. By laying before us their judgment and discretion, we are made to walk with safety under the direction of such chosen guides, who, after having stood the test of so many ages and nations, and survived the downfall of so many empires, have deserved, by common consent, to be esteemed the sovereign judges of good taste thro' all succeeding times, and the most finished models of the highest perfection in literature.

Capacity
for business
derived
from study.

But the usefulness of study is not confined to what we call science; it renders us also more fit for business and employments.

Paulus Æmilius, who put an end to the empire of the Macedonians, knew perfectly well how to form a great man. Plutarch takes notice of the particular care he took of the education of his children. He was not satisfied with making them learn their own tongue by rule, as the manner then was, but he also caused them to be taught Greek. He provided them with masters of all kinds, in Grammar, Rhetoric, and Logic, besides the persons employed to instruct them in the art of war; and as often as possibly he could, he assisted himself in all their exercises. When he had conquered Perseus, he disdained to cast his eyes upon the immense riches, which were found in his treasury; and only permitted his sons, who, as the historian says, were fond of learning, to take the books of that king's library.

The cares of a father so knowing and diligent were attended with success. He had the good fortune to give Rome a second Scipio Africanus, the conqueror of Carthage and Numantia, who was no less famous for his wonderful taste in learning and all the sciences, than for his military virtues. This great man had always with him, both at home and abroad, the his-

[b] Quam venerationem parentibus meis debeo, eandem illis præceptoribus generis humani, à qui-

bus tanti boni initia fluxerunt. Sen. Epist. 64.

torian Polybius, and Panætius the philosopher, whom he honoured with particular marks of his friendship. “ No one (says [c] an historian of Scipio) could fill up the vacant hours of business to more advantage than he. Divided betwixt war and peace, he was constantly employed in exposing his body to dangers, or improving his mind by study.” There is reason to believe Cicero means him, when he [d] says, He had always the works of Xenophon in his hands; for I question whether that character agrees also with the elder Scipio.

[e] Lucullus found also great advantage in reading good authors, and the study of history. Upon his appearance at the head of an army, his consummate abilities astonished every body. He set out from Rome, says Cicero, with little or no experience in military affairs, and arrived in Asia an excellent general. His great genius, improved by the study of the liberal sciences, served him instead of experience, which one would have thought almost impossible.

Brutus passed part of his nights in learning the art of war from the relations of the campaigns of the most celebrated commanders, and thought the time well spent which he employed in reading the historians, especially Polybius, whose works he was found intent upon, but a little before the famous battle of Pharsalia.

[c] Scipio tam elegans liberalium studiorum omnisque doctrinæ & auctor & admirator fuit, ut Polybium Panætiumque præcellentes ingenio viros domi militiæque secum habuerit. Neque enim quiscquam hoc Scipione elegantius intervalla negotiorum otio dispunxit, semperque aut belli aut pacis serviit artibus; semper inter arma ac studia versatus, aut corpus periculis, aut animum disciplinis exercuit. Vell. Patere. lib. 1. cap. 13.

[d] Africanus semper Socraticum Xenophontem in manibus habebat. Lib. 2. Tuscul. quest. n. 62.

[e] Magnum ingenium Luculli, magnumque optimarum artium studium, tum omnis liberalis & digna homine nobili ab eo percepta doctrina.---Ab eo laus imperatoria non admodum expectabatur.---Sed incredibilis quædam ingenii magnitudo non desideravit indocilem usum disciplinam. Itaque, cum totum iter & navigationem consumpsisset, partim in percontando à peritis, partim rebus gestis legendis, in Asiam factus imperator venit, cum esset Roma profectus rei militaris rudis. Lib. 4. Academ. quest. n. 1, & 2.

It is easy to imagine, that the particular care the Romans took to improve the minds of their youth in the latter times of the republic, must naturally give an additional merit and lustre to the great qualifications they otherways possessed, by enabling them to excel alike in the field, and at the bar, and to discharge the employments of the sword and gown with equal success.

Generals themselves sometimes, through want of application to learning, lessen the glory of their victories, by dry, faint, and lifeless relations; and support but ill with their pens the achievements of their swords. How different is this from Cæsar, Polybius, Xenophon, and Thucydides, who, by their lively descriptions, carry the reader into the field of battle, lay before him the reason of the disposition of their troops, and the choice of their ground; point out to him the first onsets and progress of the battle, the inconveniences intervening, and the remedies applied; the inclining of victory to this or that side, and its cause; and by these different steps lead him as it were by the hand to the event?

The same may be said of negotiations, magistracies, offices of civil jurisdiction, commissions, in a word, of all the employments which oblige us either to speak in public or in private, to write, or give an account of our administration, to manage others, gain them over, or persuade them. And what employment is there, where almost all these are not necessary?

Nothing is more usual than to hear persons, who have been in the world, and taught by a long course of experience and serious reflections, bitterly complaining of the neglect of their education, and their not being brought up to a taste of learning, whose use and value they begin too late to know. They own that this defect has kept them out of great employments, or left them unequal to those they have filled, or made them sink under their weight.

When, upon certain great occasions, and in places of distinction, we see a young magistrate, improved
by

by learning, draw upon himself the applause of the public, what father would not rejoice to have such a son, and what son, of any tolerable understanding, would not be pleased with such success? All then agree to express their sense of the advantages of learning, and all perceive how capable it is of raising a man to a degree of superiority above his age, and often above his birth also.

But though this study was of no other use than the acquiring an habit of labour, the making application less troublesome, the attaining a steadiness of mind, and conquering our aversions to study, and a sedentary life, or whatever else seems to lay a restraint upon us, it would still be of very great advantage. In reality it draws us off from idleness and debauchery, and usefully fills up the vacant hours which hang so heavy on many people's hands, and renders that leisure very agreeable [*f*], which, without the assistance of literature, is a kind of death, and in a manner the grave of a man alive. It enables us to pass a right judgment upon other mens labours, to enter into society with men of understanding, to keep the best company, to have a share in the discourses of the most learned, to furnish out matter for conversation, without which we must be silent, to render it more agreeable by intermixing facts with reflections, and setting off the one by the other.

It is true indeed, that frequently we have nothing to do either with the Greek or Roman history, Philosophy, or Mathematics, in our common conversation, business, or even the public discourses we have to make. But then, the [*g*] study of these sciences, if well digested, gives a regular way of thinking, adds a solidity and exactness, with a grace also, which the learned easily perceive.

[*f*] Otium sine literis mors est, & hominis vivi sepultura. Senec. Epist. 82.

[*g*] Ipsa multarum artium sci-

entia etiam aliud agentes nos ornat, atque, ubi minimè credas, eminent et excellit. Dialog. de orat. cap. 32.

But it is time to proceed to the next advantage to be drawn from study, and the second object which masters should have in view in the instruction of youth; and this is the conduct of their manners, so as to make them honest men.

The second Object of INSTRUCTION.

Care in forming the MANNERS.

Necessity
for taking
pains in
forming
the man-
ners.

IF there were no other views in instruction than the making a man learned; if it was confined to his being skilful, eloquent, and fit for business; and if, in improving the understanding, it neglected to direct the heart; it would by no means come up to what might reasonably be expected, nor would it lead us to one of the principal ends for which we came into the world. How little soever we examine the nature of man, his inclinations, and his end, it is easy to discern, that he is not made only for himself, but for society. Providence has appointed him a station; he is the member of a body, whose advantage he ought to promote; and, as in a concert of music, he should qualify himself to perform his part well, that the harmony may not be imperfect.

But amongst the infinite variety of occupations which divide mankind, the employments which the state is most concerned to see well filled, are such as require the brightest talents, and the most exalted degrees of knowledge. Other arts and professions may be neglected to a certain point, and the state not be remarkably the worse for it. But the case is otherwise with employments which require wisdom and conduct, as they give motion to the whole body of the state, and having a greater share of authority, more directly affect the success of the government, and the happiness of the public.

Now, it is virtue alone which enables a man to discharge the offices of the state with honour. It is the good dispositions of the heart that distinguish him from the rest of mankind, and by constituting his real merit, make him also a fit instrument for promoting the happiness of society. It is virtue which gives him a taste for true and solid glory, inspires him with the love of his country, and motives to serve it well; which teaches him to prefer always the public good to his own private interest, to think nothing necessary but his duty, nothing valuable but integrity and equity, nothing comfortable but the testimony of his own conscience, and the approbation of good men, nor any thing shameful but what is vicious. It is virtue which makes him disinterested, and secures his liberty; which raises him above flattery, reproach, menaces, and misfortunes; which prevents his giving way to injustice, however mighty and formidable it may be, and which habituates him, in all his proceedings, to have a view to the lasting and incorruptible judgment of posterity, and never to prefer before it the faint glitter of false glory, which will vanish like smoke at the end of his days.

Probity alone discharges great offices with dignity.

These then are the ends which good masters propose in the education of youth. They set but a small value upon the sciences, unless they conduct to virtue. They look upon an immense erudition as inconsiderable, if unattended with probity. It is the honest man they prefer to the learned; and by laying before their scholars the most beautiful passages of antiquity, strive less to enlarge their capacity, than to make them virtuous, good children, good fathers, good friends, and good citizens.

The end of all study is to make men perfect.

Without this in reality, of what great significance would their studies be, which, according to the expression of a wise Pagan, might serve indeed to feed their ostentation, but would prove incapable of correcting their faults [b]? *Ex studiorum liberalium vana*

[b] Senec. Epist. 59.

ostentatione, & nihil sanantibus literis. Would they be useful in removing their prejudices, or governing their passions? Would they make them more valiant, just, or liberal [i]? *Cujus ista errores minuent? Cujus cupiditates prement? Quem fortiozem, quem justiozem, quem liberaliozem facient?*

Seneca borrowed this solid notion from Plato's philosophy, who, in several parts of his writings, lays down this great principle, That the end of the education and instruction of youth, as well as of government, is to make them better; and that whoever departs from this rule, how meritorious soever he may otherways appear to be, in reality does not deserve either the esteem or approbation of the public [k]. This judgment that great philosopher gave of one of the most illustrious citizens of Athens, who had long governed the republic with the highest reputation; who had filled the town with temples, theatres, statues, and public buildings, beautified it with most famous monuments, and set it off with ornaments of gold; who had drawn into it whatever was curious in sculpture, painting, and architecture, and had fixed in his works the model and rule of taste for all posterity. But, says Plato, can they name one single man, citizen or foreigner, bond or free, beginning with his own children, whom Pericles made wiser or better by all his care? He very judiciously observes, that his conduct, on the contrary, had caused the Athenians to degenerate from the virtues of their ancestors, and had rendered them idle, effeminate, babblers, busy bodies, fond of extravagant expences, and admirers of vanity and superfluity. From whence he concludes, that it was wrong to cry up his administration so excessively, since he deserved no more than a groom, who, undertaking the care of a fine horse, had taught him only to stumble and kick, to be hard-mouthed, skittish, and vicious.

It is easy to apply this principle to the study of literature and the sciences. It teaches us not to neglect

[i] Id. de brev. vite, cap. 1.

[k] Plato in Georgia.

them, but to draw all the advantages from them that may be expected; to look upon them, not as our end, but as the means to conduct us to it [1]. Virtue is not their immediate object, but they prepare us for it, and bear the same relation to it as the first rudiments of grammar bear to the arts and sciences; that is, they are very useful instruments, if we know how to make a good use of them.

Now, the use we ought to make of them, is, by a proper application of the maxims, examples, and remarkable stories to be met with in the reading of authors, to inspire young persons with the love of virtue, and detestation of vice.

Means of forming the Manners.

Ever since the fall, there is discernible in the heart of man an unhappy disposition to ill, which will soon eradicate in children the few good inclinations that remain, unless parents and masters be continually upon their guard to encourage and strengthen those faint but precious remains of our first innocence, and pluck up with indefatigable care the thorns and briars which are continually shooting up in so bad a soil.

Necessity of opposing the natural corruption of man, and the torrent of bad customs, with good principles and examples.

This natural inclination to ill takes frequently a deeper root in young people from every thing about them. [m] How few parents are there, who are sufficiently cautious and circumspect of what they do in presence of their children, or who are willing to restrain themselves from all such discourse as may instil false notions into them? Have they not continually the commendations of such persons in their ears, as have great estates, large attendance, good tables, fine houses, and sumptuous furniture? And does not all this amount to a public approbation [n], and a voice

[1] Quare ergo liberalibus studiis filios erudimus? Non quia virtutem dare possunt, sed quia animum ad accipiendam virtutem præparant. Quemadmodum prima illa, ut antiqui vocabant, literatura, per quam pueris elementa traduntur, non docet liberales artes, sed mox præcipendis locum parat: sic liberales artes non producunt animum ad vir-

tutem, sed expediunt. Senec. Epist. 88.

[m] Maxima debetur puero reverentia. Juv.

[n] Illa vox, quæ timebatur, erat blanda, non tamen publica: at hæc, quæ timenda est, non ex uno scopulo, sed ex omni terrarum parte circumsonat. Senec. Epist. 31.

far more dangerous than that of the Sirens in the fable, which after all was heard no farther than the neighbourhood of the rock they dwelt in; whereas this reaches to every town, and almost into every house. [o] Nothing is said before children without effect. One word of esteem or admiration for riches, falling from the father, is enough to create a passion for them in the son, which shall grow up with his years, and perhaps never be extinguished.

[p] To all these deluding enchantments it is therefore necessary that we oppose a voice, which shall make itself heard amidst the confused cries of dangerous opinions, and disperse all these false prejudices. Youth have need of a faithful and constant monitor, an advocate who shall plead with them the cause of truth, honesty, and right reason, who shall point out to them the mistakes that prevail in most of the discourses and conversations of mankind, and lay before them certain rules, whereby to discern them.

But who must this monitor be? The master who has the care of their education? And shall he make set lessons on purpose to instruct them upon this head? At the very name of lessons they take the alarm, keep themselves upon their guard, and shut their ears to all he can say, as though he were laying traps to ensnare them.

We must therefore give them masters who can lie under no suspicion or distrust. [q] To heal or preserve them from the contagion of the present age, we must carry them back into other countries and times;

[o] Nulla ad aures nostras vox impune perfertur. Epist. 94.

Admirationem nobis parentes auri argentique fecerunt: & teneris infusa cupiditas altius sedit, crevitque nobiscum. Epist. 115.

[p] Sit ergo aliquis custos, & aurem subinde pervellat, abigatque rumores, & reclamet populis laudantibus. . . . Necessarium est admoneri, & habere aliquem advoca-

tum bonæ mentis, eque tanto fremitu falsorum, unam denique audire vocem. . . . quæ tantis clamoribus ambitiosus exturdato salutaris infusurret. Epist. 34.

[q] Si velis vitis exui, longe a vitiorum exemplis recedendum est. . . . Ad meliores transi. Cum Catonibus vive, cum Lælio, &c. Senec. Epist. 104.

and oppose the opinions and examples of the great men of antiquity, whom the authors they have in their hands speak of, to the false principles and ill examples which mislead the greatest part of mankind. They will readily give ear to lectures that are made by a Camillus, a Scipio, or a Cyrus: and such instructions, concealed, and in a manner disguised under the name of stories, shall make a deeper impression upon them, as they seem less designed, and thrown in their way by pure chance.

The taste of real glory and real greatness declines more and more amongst us every day. [r] New raised families, intoxicated with their sudden increase of fortune, and whose extravagant expences are insufficient to exhaust the immense treasures they have heaped up, lead us to look upon nothing as truly great and valuable, but wealth, and that in abundance; so that not only poverty, but a moderate income, is considered as an insupportable shame; and all merit and honour are made to consist in the magnificence of buildings, furniture, equipage and tables.

How different from this bad taste are the instances we meet with in ancient history? We there see dictators and consuls brought from the plough. How low in appearance? [s] Yet those hands, grown hard by labouring in the field, supported the tottering state, and saved the commonwealth. [t] Far from taking pains to grow rich, they refused the gold that was offered them, and found it more agreeable to command over those who had it, than to possess it themselves. Many of their greatest men, as Aristides among the Greeks, who had the management of the public treasures of Greece for several years; Valerius

[r] *Homines novi. . . omnibus modis pecuniam trahunt, vexant: tamen summa lubidine divitias suas vincere nequeunt. Sallust. Catil. cap. 20.*

[s] *Sed illæ rustico opere attritæ manus salutem publicam stabilierunt. Val. Max. lib. 4. cap. 4.*

[t] *Curiò ad focum sedenti magnum auri pondus Samnites eum attulissent, repudiati ab'eo sunt. Non enim aurum habere, præclaram sibi videri dixit, sed iis qui haberent aurum imperare. Cic. de senect. n. 55.*

Publicola, Menenius Agrippa, and many others among the Romans, did not leave enough to bury them when they died; in such honour was poverty among them, and so much despised were riches. [u] We see a venerable old man, distinguished by several triumphs, feeding in a chimney-corner upon the garden-stuff his own hands had planted and gathered. [x] They had no great skill in disposing entertainments, but in return they knew how to conquer their enemies in war, and to govern their citizens in peace. [y] Magnificent in their temples and public buildings, and declared enemies of luxury in private persons, they contented themselves with moderate houses, which they adorned with the spoils of their enemies, and not of their countrymen.

Augustus, who had raised the Roman empire to an higher pitch of grandeur than ever it had attained before, and who, upon sight of the pompous buildings he had in Rome, [z] could vain-gloriously but truly boast, that he should leave a city all marble, which he had found all brick: this Augustus, during a long reign of more than forty years, departed not one tittle from the antient simplicity of his ancestors. [a] His palaces, whether in town or country, were exceeding plain; and his constant furniture was such, as the luxury of private persons would soon after have been ashamed of. He lay always in the same apartment, without changing it, as others did, according to the seasons; and his clothes were seldom any other, than such as the empress Livia, or his sister Octavia, had spun for him.

[u] Fabricius ad focum cœnat illas ipsas radices, quas in agro repurgando triumphalis fenex vulsit. Senec. de provid. cap. 3.

[x] Parum scite convivium exorno. . . . At illa multo optuma reipublicæ doctus sum, hostes ferire, &c. Sallust. Jugurth. cap. 85.

[y] In suppliciiis deorum magnifici, domi, parci. Catil. cap. 85.

[z] Urbem excoluit adeo, ut

jure sit gloriatus, marmoream se relinquere, quam lateritiam accepisset. Suet. in Aug. cap. 28.

[a] Habitabat ædibus neque laxitate, neque cultu conspicuis. Sueton. in Aug. cap. 72.

Instrumenti ejus & suppellectillis parsimonia apparet etiam nunc, relictis lectis atque mensis, quorum pleraque vix privatæ elegantia sint. Ib. cap. 73.

Passages of this nature make an impression upon young people, and indeed upon every body. They lead us to the reflections which Seneca says he made upon seeing very ordinary baths in the country-house of Scipio Africanus, where in his time they had carried the magnificence of them to an almost incredible excess. 'Tis a great pleasure, [b] says he, to me, to compare Scipio's manners with ours. That great man, the terror of Carthage, and honour of Rome, after manuring his field with his own hands, could wash himself in an obscure corner, lie under a small roof, and be content to have his rooms floored with a sorry pavement. But who now could be satisfied to live as he did? There is no man but looks upon himself poor and fordid, if his riches and magnificence do not extend themselves even to his baths.

[c] How glorious is it, says he, at another time, to see a man who had passed through the command of armies, the government of provinces, the honours of a triumph, and the most honourable offices of magistracy in Rome; and what is still greater, to see Cato, upon a single horse, without any other attendance, and his baggage behind him? Can any lecture in philosophy be more useful than such reflections?

How weighty are those admirable words of the same Scipio we have been speaking of, when he tells Masinissa, that continence is the virtue he most valued himself upon, "and that young men have less to fear
" from an army of enemies, than from the pleasures
" which surround them on all sides; and that whoe-

[b] Magna me voluptas sedit
contemplantem mores Scipionis ac
nostros. In hoc annulo ille Car-
thaginis horror, cui Roma debet
quod tantum semel capta est, ablu-
ebat corpus laboribus rusticis ses-
sum: exercebat enim opere se,
terramque, (ut mos fuit prisca)
ipse subigebat. Sub hoc ille tecto
tam fordido stetit: hoc illum tam
vile pavimentum sustinuit. At nunc
quis est, qui sic lavari sustineat?

Pauper sibi videtur ac fordidus, nisi
parietes magnis & pretiosis orbibus
refulserint. Sen. epist. 86.

[c] O quantum erat seculi decus,
imperatorem, triumphalem, censo-
rium, & (quod super omnia hæc
est) Catonem, uno caballo esse con-
tentum, & ne toto quidem! Par-
tem enim sarcinæ, ab utroque la-
tere dependentes, occupabant. Sen.
epist. 87.

“ ver was able to lay a restraint upon his desires, and
 “ subject them to reason, had gained a more glorious
 “ victory than they had lately obtained over Syphax.”

Non est, non (mibi crede) tantum ab hostibus armatis ætati nostræ periculum, quantum ab circumfusus undique voluptatibus. Qui eas sua temperantia frænavit ac domuit, næ multo majus decus majoremque victoriam sibi peperit, quam nos Syphace victo habemus [d.]

He had a right to talk thus after the example of wisdom he had given some years before, with reference to a young and beautiful princess, who was brought him among the prisoners of war. Upon information that she was promised in marriage to a young nobleman of the country, he caused her to be kept with as much care and caution as though she were in her mother's house. And as soon as her lover arrived, he gave her back into his hands, with a discourse full of that greatness and noble Roman spirit, which is now scarce any where to be met with but in books; and to complete the glorious action, he added to the princess's portion the ransom which her father and mother had brought to redeem their daughter. This instance is the more extraordinary, [e] as Scipio was then young, under no matrimonial tie, and a conqueror. And this piece of generosity gained him the affections of all Spain; [f] they looked upon him as a deity come down from heaven in human shape, conquering all opposition more by his kindness and generosity, than the force of his arms. Struck with admiration and astonishment, they caused this action to be engraved upon a [g] silver buckler, and presented it

[d] Tit. Liv. lib. 30. n. 14.

[e] Exinixæ formæ virginem . . . acceritis parentibus & sponso inviolatam tradidit, & juvenis, & cælebs, & victor. Val. Max. lib. 4. cap. 3.

[f] Venisse diis simillimum juvenem, vincentem omnia, cum armis, tum benignitate ac beneficiis. Tit. Liv. lib. 26. n. 50.

[g] M. Massieux, in his dissertation upon votive bucklers, takes notice that Scipio, upon his return to Rome, carried his buckler along with him, and that in passing the Rhone it was lost, with part of his baggage. It lay in the river till the year 1656, when it was drawn out by some fishermen. It is now in the king of France's cabinet.

to Scipio ; a present far more valuable and glorious, than all the treasures and triumphs whatsoever.

By examples like these, young people are taught to have a sense of what is excellent, to have a taste for virtue, and to place their esteem and admiration only upon real merit ; they learn hence to pass a right judgment upon mankind, not from what they outwardly appear to be, but from what they really are ; to overcome popular prejudices, and not to be led away by the empty shew of glaring actions, which often have no real greatness or solidity at bottom.

To accustom youth to prefer actions of goodness and generosity, before such as are attended with glory and praise.

They learn hence to prefer acts of bounty and liberality to such as more frequently attract the eyes and admiration of mankind ; and to esteem the second Scipio Africanus no less for giving up all his estate to his elder brother, upon being adopted into a wealthy family, than for his conquest of Carthage and Numantia.

They may here find it insinuated, that a service generously paid to a friend in distress, has the advantage of the most glorious victories. It is the beautiful reflection of Cicero in one of his orations. The passage is extremely eloquent, and deserves to have the whole art of it unravelled, and all its beauties pointed out to the young readers ; but they should particularly be taught to dwell upon the excellent principle that closes it. [b] Cicero lays open on the one side the military

[b] Multas equidem C. Cæsaris virtutes, magnas incredibilesque cognovi. Sed sunt cæteræ majoribus quasi theatris propositæ & pene populares: castris locum capere, exercitum instruere; expugnare urbes, aciem hostium profigare; hanc vim frigorum, hyememque, quam nos vix hujus urbis tectis sustinemus, exciperè; his ipsis diebus hostem persequi, tum, cum etiam feræ latibulis se tegant, atque omnia bella jure gentium conquiescant: sunt ea quidem magna, quis negat? Sed magnis excitata sunt præmiis ad memoriam homi-

num sempiternam. Quo minus admirandum est eum facere illa, qui immortalitatem concupiverit. Hæc mira laus est, quæ non poetarum carminibus, non annalium monumentis celebratur, sed prudentium judicio extenditur: Equitum Romanum, veterem amicum suum, studiosum, amantem, observantem sui, non libidine, non turpibus impensis cupiditatum atque jacturis, sed experientia patrimonii amplificandi, labentem exceperit, corruiere non sivit, fulsit & sustinuit re, fortuna, fide, hodieque sustinet; nec amicum prudentem corruiere patitur;

tary virtues of Cæſar, which he diſplays in their full-
eſt light, by repreſenting him not only as ſuperior to
his enemies, but as conqueror of the ſeaſons; on the
other he deſcribes the generous protection he granted
to an old friend, who was fallen into diſgrace, and re-
duced to want through an unforeſeen miſfortune; and
upon weighing theſe different qualities in the balance
of truth, he pronounces in favour of the latter. “ This,
“ ſays he, was an action truly great, and worthy our
“ admiration. Let people paſs what censure they
“ pleaſe upon my judgment, but, in my opinion,
“ Cæſar’s regard for the miſfortunes of an old friend,
“ in ſo exalted a condition of fortune and power,
“ ought to be preferred to all his other virtues.”

Reflections
upon the
point of
honour in
duels.

I ſhall conclude theſe remarks, with a paſſage in
hiſtory, very proper to inſtruct young men. Eury-
biades, the Lacedæmonian, generaliſſimo of the Greek
allies on board the fleet which was ſent againſt the Per-
ſians, not bearing that Themiſtocles, the chief of the
Athenians, who was but a youth, ſhould ſo ſtiffly
oppoſe his opinion, liſted up his cane in a paſſion,
and threatened to ſtrike him. What would our young
officers have done upon ſuch an occaſion? Themisto-
cles, without any concern, *Strike*, ſays he, *if you will
but hear me.* Πάταξον μὲν, ἀκυσσον δὲ. Eurybiades, ſur-
prized at his coolneſs, did indeed hear him, and fol-
lowing the advice of the young Athenian, gave bat-
tle in the ſtreights of Salamis, and obtained that fa-
mous victory which ſaved Greece, and acquired The-
miſtocles immortal glory.

An underſtanding maſter knows how to make an ad-
vantage of ſuch an occaſion, and will not fail to ob-
ſerve to his ſcholars, that neither amongſt the Greeks
or Romans, thoſe conquerors of ſo many nations, and
who certainly were very good judges of a point of ho-

nec illius animi aciem perstringit
splendor ſui nominis, nec mentis
quaſi luminibus officit altitudo for-
tunæ & gloria. Sint ſane illa mag-
na quæ revera magna ſunt. De
iudicio animi mei, ut volet quiſque

ſentiat. Ego enim hanc in tantis
opibus, tanta fortuna, liberalitatem
in ſuos memoriâ amicitia reliquis
omnibus virtutibus antepono. Pro
Rabir. Poſt. 4. 42, 43, 44.

nour, and perfectly understood wherein true glory consisted, was there so much as one single instance of a private duel, in the course of so many ages. This barbarous custom of cutting one another's throats, and expiating a pretended injury in the blood of one's dearest friends; this barbarous custom, I say, which now-a-days is called nobleness and greatness of soul, was unknown to those famous conquerors. "They reserved, says [i] Sallust, their hatred and resentment for their enemies, and contended only for glory and virtue with their countrymen." *Jurgia, discordias, similtates, cum hostibus exercebant: cives cum civibus de virtute pugnabant.*

[k] It is justly observed, that nothing is more apt to inspire sentiments of virtue, and to divert from vice, than the conversation of men of worth, as it makes an impression by degrees, and sinks deep into the heart. The seeing and hearing them often will serve them instead of precept, and their very presence, though they say nothing, speaks and instructs. And this advantage is chiefly to be drawn from the reading of authors. It forms a kind of relation betwixt us and the greatest men of antiquity. We converse with them; we travel with them; we live with them; we hear them discourse, and are witnesses of their actions; we enter insensibly into their principles and opinions; and we derive from them that noble greatness of soul, that disinterestedness, that hatred of injustice, and that love for the public good, which make so bright a figure in every part of their history.

When I talk thus, it is not that I think moral reflections should be largely insisted on. If we would make an impression, our precepts should be short, lively, and pointed. It is the surest way to give them

The knowledge of the characters and virtues of great men induces the imitation of them.

Moral reflections should be short.

[i] Catil. c. 9.

[k] Nulla res magis animis honesta induit, dubiosque & in primum inclinabiles revocat ad rectum, quam honorum virorum conversatio. Paulatim enim descendit in

pectora; & vim præceptorum obtinet, frequenter audiri, aspici frequenter. Occursus mehercule ipsæ sapientum juvat; & est aliquid quod ex magno viro vel tacito proficias. Sen. Epist. 94.

entrance into the mind, and fix them there. *Non multis opus est, sed efficacibus. Facilius intrans, sed & hærent,* says Seneca; and he adds a very proper comparison to the subject. [l] It is with these reflections, says he, as with seed, which is small in itself, but if cast into a well prepared soil, unfolds by degrees, till at last it insensibly grows to a prodigious increase. Thus the precepts we speak of are oft but a word or a short reflection, but this word and reflection, which in a moment shall seem lost and gone, will produce their effect in due time.

We must not therefore expect an immediate good effect, and much less a general one. It suffices if a small number profit by it, and the republic will be much the better for it. [m] It is Cicero's reflection upon a like occasion, having just before observed, that the good education of youth was the best service that could be done to the state, especially at a time of such boundless licentiousness, that all possible measures should be taken to restrain it.

The third Object of INSTRUCTION.

The STUDY of RELIGION.

WHAT we have lately observed of the care which masters ought to take in laying before their scholars the principles and examples of virtue

[l] *Seminis modo spargenda sunt: quod quamvis sit exiguum, cum occupavit idoneum locum, vires suas explicat, & ex minimo in maximus auctus diffunditur. Idem facit oratio. Non latè patet, si aspicias: in opere crescit. Pauca sunt, quæ dicuntur; sed si illa animus bene exceperit, convalescunt & exsurgunt. Eadem est, inquam, præceptorum conditio, quæ feminum. Multum efficiunt, etsi angusta sunt: tantum, ut dixi, idonea mens rapiat illa, & in se trahat.* Sen. Epist. 38.

[m] *Quod munus reipublicæ afferre majus meliusve possumus, quam si docemus atque erudimus juventutem, his præsertim moribus atque temporibus, quibus ita prolapsa est, ut omnium opibus refræ-
nanda atque coercenda sit. Nec verò id effici posse confido, quod ne postulandum quidem est, ut omnes adolescentes se ad studia convertant. Pauci utinam! quorum tamen in republica late patere poterit industria.* Cic. de Divin. l. 2. n. 4, 5.

to be found in authors, reaches no farther than the forming of youth to honesty and probity, to the making them good citizens, and good magistrates. It is indeed a great deal; and whoever is so happy as to succeed in it, does a considerable service to the public. But were he to stop here, he would have cause to fear the reproach we read in the gospel, [n] *What do ye more than others, do not even the heathens so?*

Without the study of religion christian schools would not differ from those of the pagans.

The heathens indeed have carried this matter to such a degree of delicacy, as might make us ashamed. I shall here mention a few passages of Quintilian, one of the masters of paganism, and at the same time a person of great abilities and great probity.

Wonderful care of the pagans with regard to the manners.

In the excellent treatise of rhetoric he has left us, [o] he lays it down as a rule in forming a perfect orator, that none but a good man can be so; and consequently he looks upon it as a necessary qualification, that he should not only be able to speak well, but that he should also possess all the moral virtues.

The precautions he takes for the education of a person designed for so noble an employment, are astonishing. [p] He extends his care to the cradle, and well knowing how deep the first impressions generally are, especially towards ill, he requires, that in the choice of all around him, nurses, servants, and children of the same age, a principal regard should be paid to good morals.

[q] He looks upon the blind indolence of parents towards their children, and their neglect to preserve in them the valuable treasure of modesty, as the original of all disorders; [r] and inveighs severely

[n] Matth. v. 47.

[o] Oratorem instituimus illum perfectum, qui esse nisi vir bonus non potest; ideoque non dicendi modo eximiam in eo facultatem, sed omnes animi virtutes exigimus. Quint. in Proœm. lib. 1.

[p] Et morum quidem in his haud dubie prior ratio est. . . Natura tenacissimi sumus eorum, quæ rudibus annis percipimus. . . Et

hæc ipsa magis pertinaciter hærent, quæ deteriora sunt. Id. lib. 1. c. 7.

[q] Cæca ac sopita parentum sollicitudo. . . Negligentia formandi custodiendique in ætate prima pudoris. Ibid. c. 3.

[r] Utinam liberorum nostrorum mores non ipsi perderemus! --- Mollis illa educatio, quam indulgentiam vocamus, nervos omnes & mentis & corporis frangit. Ibid.

THE THIRD OBJECT OF INSTRUCTION,

against that indulgent education, which is called indeed kind and tender, but serves only to enervate at once both the body and mind. [s] He particularly recommends the throwing all ill discourse and bad examples at a distance, lest children should be infected with them, before they are sensible of their danger, and the habit of vice become a second nature in them.

[t] He advises carefully to restrain the first sallies of the passions, and to make every thing subservient to the inculcating of morality; that the copies set them by their writing masters should contain some useful sentences or maxims for the conduct of life; and that they should also be taught the sayings of great men by way of diversion.

But in the choice of a tutor he is extremely rigid. The most virtuous man is scarce enough for him, and the most exact discipline too little. [u] *Et præceptorum eligere sanctissimum quemque (cujus rei præcipua prudentibus cura est) & disciplinam quæ maxime severa fuerit, licet.* And the reason he gives for it is admirable. It is, says he, that the wisdom of the master may preserve their innocence in their tender years, and when afterwards they shall become less easy to be governed, his gravity by commanding their respect may keep them within the bounds of their duty. [x] *Ut & teneriores annos ab injuria sanctitas docentis custodiat, & ferociore a licentia gravitas deterreat.*

One of the most beautiful and most noted passages in Quintilian, is where he handles the famous question, *Which is most profitable, a private or a public education?* He determines in favour of the latter, and gives several reasons for it, which appear to be very

[s] *Omne convivium obscœnis canticis strepit pudenda spectantur. Fit ex his consuetudo, deinde natura. Dicunt hæc miseri, antequam sciant vitia esse. Lib. 1. cap. 3.*

[t] *Protinus ne quid cupide, ne quid improbe, ne quid impotenter faciat, monendus est puer. lb. c. 4.*

Hi quoque verius, qui ad imitationem scribendi proponuntur, non

otiosas velim sententias habeant, sed honestum aliquid monentur. Prosequitur hæc memoria in senectutem, & impressa animo rudi, usque ad mores proficiet. . . . Etiam dicta clarorum virorum ediscere inter lusum licet. Ibid. c. 2.

[u] *Ibid. c. 3.*

[x] *Lib. 2. c. 2.*

convincing. [y] But he declares from the beginning, that if public schools were at all prejudicial to morality, how useful soever they might be for instruction in the sciences, there could be no dispute, for virtue was infinitely preferable to eloquence.

When he comes to speak of reading, [z] he says it should be managed with precaution, lest young people, in an age susceptible of deep impressions, should learn not only what is inelegant, but vicious and dishonest. [a] With this view he absolutely forbids the reading of any thing lewd or licentious: he allows of comedies only at a time when the morals are secure; and recommends the choice not of authors alone, but of passages to be picked out of their works. “For my part, says he, I own there are certain places in Horace, which I would not explain.” *Horatium in quibusdam nolim interpretari.*

Besides the precepts and examples of virtue which reading will furnish, he thinks it expedient, that the tutor should every day artfully introduce into his applications, some maxim, or principle, that may be of use in the conduct of life; *plurimus ei de honesto ac bono fit sermo*; [b] as what is delivered by the master's tongue, whom good scholars never fail both to love and reverence, makes a much greater impression than what is barely read. Quintilian explains himself thus in his directions, how to correct compositions, but the observation holds still stronger with respect to morals.

[y] Si studiis quidem scholas prodesse, moribus autem nocere constaret, potior mihi ratio vivendi honeste, quam vel optime dicendi videretur. Lib. 1. c. 3.

[z] Cætera admonitione magna egant; imprimis, ut teneræ mentes, tracturæque altius quicquid rudibus & omnium ignaris infederit, non modo quæ diserta, sed vel magis quæ honesta sunt, discant. Ibid. c. 14.

[a] Admoneantur, si fieri potest,

sin minus, certe ad firmitus ætatis robor reserventur . . . cum mores in tuto fuerint . . . In his non auctores modo, sed etiam partes operis elegeris. Ibid.

[b] Licet enim satis exemplorum ad imitandum ex lectione suppeditet, tamen viva illa, ut dicitur, vox alit, plenius, præcipueque præceptoris, quem discipuli, si modo recte sunt instituti, & amant & verentur. Lib. 2, c. 2.

Now,

Now, can this point be carried to a greater degree of perfection? or does it seem possible for Christian masters to go beyond it? Do all of them proceed so far? And yet, it is certain, if their righteousness, if their scrupulosity in this matter, does not exceed that of the heathen, *they shall in no ways enter into the kingdom of heaven.*

Thus, after they have laboured to instil principles of honesty and probity into youth, there is something still more essential and important left behind, which is to make them Christians.

The first qualities are highly valuable in themselves, but piety is in a manner the soul of them, and infinitely exalts their worth. And though this afterwards, through the violence of passion, should chance to be neglected, it is an advantage to have the moral virtues remain; and it would be very happy, if persons in place, and appointed to preside over others, would always keep up to a Roman probity. For which reason we cannot be too diligent in planting this good seed in the minds of young persons, and pressing these principles upon them.

To inculcate piety the university's chief view.

But religion should be the thing aimed at in all our endeavours, and the end of all our instructions. Though it be not constantly in our mouths, it should be always in our minds, and never out of sight. Whoever takes but a slight view of the old statutes of the university, which relate to masters and scholars; of the different prayers and solemnities prescribed for imploring the divine assistance; of the public processions appointed for every season of the year; of the days fixed for the interruption of their public studies, that they may have time allowed more duly to prepare for the celebration of the great feasts, and the receiving the sacraments; may easily discern that the intention of their pious mother is to consecrate and sanctify the studies of youth by religion, and that she would not carry them so long in her bosom, but with a view to regenerate them to Jesus Christ.

Children,

[c] Children, of whom I travel in birth again, until Christ be formed in you.

It is with this design she has ordered, that in every class, besides their other exercises of piety, the scholars should daily repeat certain sentences taken from the holy scripture, and especially from the New Testament, that their other studies might be in a manner seasoned by this divine salt. *Quibus si addatur quotidiana scripturæ sacræ quantumlacunque mentio, hoc velut divino sale reliqua puerorum studia condientur.* She consents they should derive a beauty and elegance of thought and expression from pagan writers, these precious vessels they have a right to borrow of the Egyptians. But she fears lest the wine of error should be given to young persons to drink out of such poisoned cups, according to St. Augustine's complaint, unless the voice of Jesus Christ, the sole master of mankind, is heard amidst the many profane voices with which the schools continually resound. *Petamus sane à profanis authoribus sermonis elegantiam, & ab iis verborum optimum supelleſtilem mutuemur. Sunt illa quasi pretiosa vasa, quæ ab Ægyptiis furari sine piaculo licet. Sed absit ut in iis (quemadmodum olim Augustinus de suis magistris conquerebatur) incautis adolescentibus vinum erroris ab ebriis doctoribus propinetur. Qui autem poterimus id vitare periculi, nisi tot profanis ethnicorum hominum vocibus inferatur divina vox, Christianisque scholis, ut decet, quotidie intersit, imo præsideat, unus hominum magister Christus?* She looks upon this pious exercise as a safe preservative, and an effectual antidote, to guard and strengthen young persons upon their going abroad into the world, against the allurements of pleasure, the false principles of a corrupted age, and the contagion of ill example. *Scilicet ætas illa simplex, docilis, innocens, plena candoris & modestiæ, necdum imbuta pravis artibus, accipiendo Christi evangelio maxime idonea est. Sed, prob dolor! brevi illam morum castitatem inficiet humanarum opinionum labes, seculi contagio, consuetudinif-*

Order of the university to make scholars learn every day some portion of the holy scriptures.

que imperiosa lex : brevi omnia trahens ad se blandis cupiditatem lenociniis voluptas tenerum puerilis innocentiae florem subvertet, nisi contra dulce illud venenum adolescentium mentes severis Christi praeceptis tanquam caelesti antidoto muniantur.

Ordinance of the parliament upon that head.

The parliament, whose business it is to see that the statutes of the university be well observed, in a general ordinance passed in regard to one of the colleges, enjoins the principal to take care, [d] *That the schools pass no day without getting by heart some small portion of the holy scriptures according to the direction of the statutes belonging to the faculty of arts.*

Advantage of reading the holy scriptures.

The short reflections the professor makes upon the sentence they are to learn, joined to the instruction which is regularly made in each class upon every Saturday, are sufficient to give young persons a reasonable tincture of the doctrines of Christianity. And if they will not learn it at that age, when can it be expected from them? For the time that follows is usually engrossed by vain amusements, trifles and pleasures, or else employed in business.

The principles derived from the reading of scripture will be of use, as an [e] ingenious writer of the present age has well observed, to correct abundance of things which occur in the works of profane authors, “and have been inserted there by the spirit of the devil, with a view to deceive mankind by a false lustre, which renders vice agreeable to us, from its being represented with a turn of wit.”

To remark in heathen writers all that relates to religion.

By this light we may be able to discover in the heathen writings, both those valuable sparks of truth which diffuse a brightness around them in relation to the being of a God, and the worship that is due to him, and the gross errors which superstition has blended with them. For nothing but divine revelation can serve us for an assured guide through such a mixture of light and darkness. And without it what have the people most esteemed for their understanding and

[d] Arret of the 27th of June, 1703. [e] M. Nicole.

knowledge been, but a blind and senseless generation, a foolish people, without wisdom? It is the idea the scripture gives us of them in several places [f]. The Greeks and Romans were civilized nations, polite, and abounding with persons well skilled in arts and sciences. They had their orators, philosophers, and statesmen; and several among them were lawgivers, interpreters of laws, and ministers of justice. And yet among so many persons, who seemed to have understanding in the eyes of men, God could discover none but fools and children. *Dominus de cælo prospexit super filios hominum, ut videat si est intelligens. . . . Non est usque ad unum.*

Ask the sages of these nations what it is they adore; what it is they hope from the worship they pay to their deities; what they are themselves, or what they hereafter shall be; what is the source and rule of duties; what the origin of the magistrate's authority; and what the end of republics; you will be surprised to see what very infants they are with reference to these important questions, differing little from bees and ants, who live in commonwealths, and observe certain laws, without knowing what it is they do.

They have discovered indeed some faint glimmerings of the consequences of original sin, but without being able to point out the spring and principle of it. The miseries of man coming into the world cannot possibly be described in more lively colours, than Pliny has done in the beautiful preface to his seventh book. He represents the proud animal, destined (as he says) to command over the universe, as bereaved of all power to help himself, bathed in his tears, and moaning with pain, in a cradle bound hand and foot, the unhappy scorn of nature [g]; who seems to have used him as a stepmother rather than a parent, beginning a sorrowful life by punishment, without any other offence than that of being born. *Jacet manibus pedibusque devinctus, flets, animal cæteris imperaturum, & a*

Traces of
original
sin.

[f] Deut. xxxii. 21.

[g] Ut non sit satis æstimare,

parens melior homini an tristior no-
verca fuerit.

supplicii vitam auspicatur, unam tantum ob culpam, quia natum est. All the conclusion Pliny draws from this condition is, that it is astonishing man should be proud, who took his rise from so low a beginning. *Heu dementiam ab iis initiis existimantium ad superbiam se genitos!*

Cicero, in a book we have lost, except some few valuable fragments preserved by St. Augustine, had before Pliny drawn a description of the state of man very like this, except that he there adds certain particulars, which more directly express the consequences of original sin, as pointing out the natural corruption of the soul, and the base and servile subjection of mankind to all sorts of passions, and their unhappy inclination to vice and depravity; and yet so as that some few rays of divine light and unextinguished sparks of reason may still be discerned in them. [b] *In libro tertio de republica Tullius hominem dicit, non ut a matre, sed ut a noverca natura editum in vitam, corpore nudo, fragili, & infirmo; animo autem anxio ad molestias, humili ad timores, ad labores, prono ad libidines; in quo tamen inesset tanquam obrutus quidem divinus ignis ingenii & mentis.*

Xenophon, in his [i] *Cyropædia*, speaks of a young nobleman of Media, who having yielded to a temptation he had no distrust of, so confident was he of his own strength, confesses his weakness to Cyrus, and tells him he found he had two souls; that one of them, which inclined him to do well, had always the superiority in his prince's presence; but that the other, which led him to do ill, generally got the better out of his sight. Can there be a more just description of concupiscence?

The philosophers themselves were sensible of this difficulty, and fell not far short of the Christian belief, as St. Augustine observes [k], by looking upon the errors

[b] S. August. lib. 4, contra Julian. cap. 12. n. 60.

[i] Lib. 6.

[k] Ex quibus humanæ vitæ erroribus & ærumnis fit, ut interdum veteres illi. . . qui nos ob aliqua scelera

errors and miseries with which human life abounds, as the effect of divine justice, which thus punished us for certain faults committed in another life, that were not less real, though to us unknown.

The surprising mixture we perceive in ourselves, of baseness and grandeur, of weakness and strength, of love for truth and credulity of error, of desires of happiness, and subjection to misery, which is the state of fallen man since Adam, was a riddle they could not explain. They experienced all these different dispositions in themselves, without knowing the cause from whence they arose, as St. Augustine observes of Cicero [l]: *Rem vidit, causam nescivit.* [m] And how could they possibly know it, who were entirely ignorant of the holy scriptures, which alone are able to resolve these difficulties, by laying before us the fall of the first man, and the effects of original sin?

But when the principles which revelation teaches us upon this subject are once laid down, then the profane writers, by a slight alteration of their expressions and opinions, may become Christians, as St. Augustine remarks [n], and be even very useful to us in matters of religion.

We find among them express proofs of the immortality of the soul, and the rewards and punishments of another life. We learn from them that there is a necessarily existent and supreme Being, independent and eternal, whose providence is universal, and extends to the smallest particulars; whose goodness prevents all the necessities of man, and heaps benefits upon him; whose justice punishes public disorders by public calamities, and relents upon repentance; whose infinite power disposes of kingdoms and empires, and

Traces of many other religious truths.

lera suscepta in vita superiore poenarum luendarum causa natos esse dixerunt, aliquid vidisse videantur. Cicer. in Hortensio apud S. August. contr. Julian. lib. 4. cap. 15. n. 78.

[l] St. August. contr. Julian. cap. 12. n. 60.

[m] Harum literarum illi atque hujus veritatis expertes, quid de hac re sapere potuerunt? Ibid. c. 15.

[n] Paucis mutatis verbis atque sententiis Christiani fierent. St. Aug. de doct. Christ. c. 4.

absolutely decides the fate of private men and nations. This Being, they observe, is every where present; and careful over all; hears our prayers, receives our vows, regards our oaths, and punishes such as break them; he penetrates into the obscurest recesses of the conscience, and troubles it with remorse; deprives some of prudence, reflection, and courage, which he bestows upon others; protects innocence, favours virtue, hates vice, and frequently punishes it in this life; takes a pleasure in humbling the proud, and depriving the unjust of the power they abuse.

How great an advantage may a judicious master draw from all these important truths, and many others of a like nature, which appearing every day under different views, form by degrees a secret, internal, and in a manner natural conviction in the mind, which may afterwards be better able to keep its ground against the force of infidelity?

To make youth sensible likewise of the inestimable happiness they enjoy from being born within the bosom of the christian religion, it may not be unserviceable to lay before them, with what contempt the most illustrious among the heathen writers have treated Christianity in its birth, tho' even then it broke out with a transcendent brightness. I shall here mention only two or three passages.

Tacitus, speaking of the burning of Rome, which was believed by all the world to have been set on fire by Nero, says [o], " That the emperor endeavoured
" to stifle that general belief by throwing the cause
" and odium of the fire upon the people called Chris-
" tians, whom he ordered to be tormented in the
" most cruel manner. These, continues the historian,
" were an infamous set of men, abhorred by all man-

[o] Abolendo rumori Nero subdidit reos, & quæsitissimis pœnis affectit, quos per flagitia invisos vulgus christianos appellabat. Auctor nominis ejus Christus, qui Tiberio imperitante pro procuratorem Pontium Pilatum supplicio affectus erat.

Repressaque in præsens exitiabilis superstitio rursus erumpebat, non modo per Judæam, originem ejus mali, sed per urbem etiam, quocumque undique atrociora aut pudenda consueverant celebranturque. Tacit. Annal. lib. 15. c. 6.

“ kind, as guilty of the most detestable crimes.
 “ They derived their name from one Christ, whom
 “ Pontius Pilate, the governor of Judea, had put to
 “ death under the reign of Tiberius. This pernicious
 “ sect, after having been suppressed for some time,
 “ sprung up again, not only in Judea, which was the
 “ place of its birth, but also at Rome, which is in a
 “ manner the sink of all the filth in the world.” He
 then adds, they were not so properly convicted of the
 crime they were accused of, as of the hatred of all man-
 kind. *Haud perinde in crimine incendii, quam odio hu-*
mani generis convicti sunt. Suetonius, [p] speaking of
 the same burning of Rome, gives us a like idea of
 Christianity, which he treats as a new superstition mix-
 ed with magic. *Afflicti suppliciis Christiani, genus homi-*
num superstitionis novæ ac maleficæ.

Those great geniuses, says M. de Tillemont, recit-
 ing this fact, who were so careful to find out truth in
 history and matters of indifference, were very cool
 upon a point which it most nearly concerned them to
 know. They could condemn the injustice of princes
 in their works, who inflicted punishments without full
 information of the crimes supposed to be committed,
 and yet were not ashamed to fall into the same injus-
 tice, by hating for imaginary offences persons in whom
 they saw nothing but what they were obliged to com-
 mend.

There is cause to believe, that the passage of Quin-
 tilian concerning [q] *the author of the Jewish supersti-*
tion, who drew after him a multitude of followers, pernicious
to all other people, is to be understood of Jesus
 Christ, and not of Moses; as in the beginning of
 Christianity it was very usual to confound the Chris-
 tians with the Jews. We might justly be surprised,
 that a man of Quintilian's character, who appears
 upon all other occasions to have wrote with so much

[p] In Ner. cap. 16.

[q] Est conditoribus urbium in-

mix, contraxisse aliquam perni-

ciosam cæteris gentem, qualis est
 primus Judaicæ superstitionis auc-
 tor. Quint. lib. 3. c. 9.

candour and moderation, and who had the good fortune to live in a [r] family abounding with Christians of reputation, and fruitful in martyrs, should pass such a judgment upon Christianity, if we did not know, that faith is not the fruit of reason and a good understanding, but the free gift of the divine mercy. A writer, who was capable of carrying his flattery to such an excess, as to acknowledge an emperor like Domitian for a god, was a fit person to blaspheme Jesus Christ and his religion.

The epistle of Pliny the younger to the emperor Trajan concerning the Christians, is very famous. We there see an adherence to Christianity treated as insatiation, obstinacy, and folly, and under that vain pretext punished as the most enormous of all crimes whatsoever. Pliny is doubtful in this case, whether repentance may deserve pardon, or whether it be useless to cease to be a Christian, when a man has once been so, whether the name alone was to be punished in them, or the crimes affixed to it. “ Those whom
 “ I have examined, says he, declared their whole fault
 “ to have been, that on a certain day they met together,
 “ before sun-rise, to sing praises alternately to Christ as
 “ God; that they engaged themselves by oath to do
 “ no wickedness, not to steal or commit adultery;
 “ to keep their word inviolably, and give back what-
 “ ever they were entrusted with, if re-demanded;
 “ that after this the meeting broke up, and they as-
 “ sembled again to take a repast in common, in which
 “ there was nothing criminal.” He owns however, that he had caused as many to be punished as had persisted in their confession, not doubting but their stiffness and inflexible obstinacy deserved correction, though Christianity had not made them criminal.

The emperor answered, “ That he should forbear
 “ to make enquiry after the Christians, but in case

[r] Quintilian was tutor to two young princes, children of Flavius Clemens, who, together with his wife Domitilla, and a niece of the same name, had the honour to suffer for Jesus Christ.

“ any of them were brought before him, and accused in form, he should cause them to be punished, but with this restraint, that if they denied the charge, and made good their asseveration by sacrificing to the gods, they should then be treated as innocent. . . . And farther, adds Trajan, we ought in no kind of crime to admit of libels and informations without the name of the accuser subscribed; for the example here might prove pernicious, and is very different from our maxims.”

There are many such passages as these to furnish us with reflections proper to give young persons a notion of the sanctity and purity of the Christian religion, the wilful and criminal blindness of the most understanding men among the heathens, the shocking injustice of the most moderate and wisest princes the Romans ever had, and the evident inconsistency of their edicts against the Christians; since, before they could condemn them, they were obliged, we see, to renounce not only all equity, but good sense and right reason. “ Imperial injunction, [s] cries Tertullian, speaking of this letter of Trajan, why are you thus inconsistent? If you direct the condemnation of a crime, why do you not order a strict enquiry to be made after the criminals; and if you forbid the enquiry, why do you not enjoin the absolution of the offence?” In my opinion young persons should not be suffered to leave the college till they have read some such passages as these in heathen authors, as several of them carry with them a proof of the holiness and truth of the christian religion, and are capable of inspiring youth with a reverence for it.

But the surest and most effectual way of instilling the sentiments of piety into young persons, is to have a master over them, who has a lively sense of it himself. Then every thing about him speaks and instructs, and conspires to raise a respect and esteem for religion, though seemingly engaged upon another sub-

The best method to inspire others with piety, is to be deeply affected with it one's self.

[s] Tertul. Apol. cap. 2.

ject. For this is more properly the business of the heart than of the understanding [*t*]; and it is with virtue as with the sciences, the way of teaching it by examples is far more short and sure than that of precepts.

This character most eminently prevailed in St. Augustine, and the account he has left us of the manner he taught his disciples may be of very great advantage both to masters and scholars. We may learn from thence, that the most essential qualification of a christian master is to have for his disciples that godly jealousy St. Paul speaks of [*u*], which kindles in him an ardent zeal for their salvation, and renders him extremely careful to avoid whatever may be in the least injurious to it.

[*x*] That great saint, after his conversion, retired into the country with some of his friends, and there instructed two young persons, who were named Licentius and Trygetius. He established regular conferences, in which each of them was to speak upon the different subjects that were proposed. Each defended his own opinion, and answered the questions and difficulties objected to him; and what was urged on both sides was set down in writing. Trygetius one day let drop an answer, which was not altogether so exact as it should have been, and desired that it might not be put down [*y*]. Licentius briskly opposed him, and insisted upon its being written. They both grew warm upon the matter, as is natural to young people, says Augustine, or rather to mankind, who all have their share of vanity and pride.

St. Augustine sharply reprimanded Licentius, and put him out of countenance: the other, overjoyed at the trouble and confusion in which he saw his rival,

[*t*] Longum iter est per præcepta, breve & efficax per exempla. Sen. Epist. 6.

[*u*] 2 Cor. xi. 2.

[*x*] St. Aug. lib. 1. de ordin. c. 10.

[*y*] Cum Trygetius verba sua scripta esse nollet, urgebat Licentius ut manerent, puerorum scilicet more, vel potius hominum, proh nefas omnium; quasi vero gloriandi causa inter nos illud ageretur. Ibid.

could not dissemble his satisfaction. The holy man was sensibly touched with grief upon discovering the secret indignation of the one, and the malicious joy of the other; and turning to them both, “Is this, says he, your conduct, and this that love of truth I flattered myself but a moment ago you were both inflamed with?” And after several remonstrances, he concludes thus, “My dear children, I intreat you not to add to my afflictions, which are already too great. If you are at all sensible how much I esteem and love you, and how dear your salvation is to me; if you are persuaded that I desire no advantage for myself, more than I do for you; if, in calling me your master, you think you owe me any return of love and affection, all the acknowledgment I require from you is, that you study to become good men; *boni estote.*” The tears in the mean while ran down his cheeks in abundance, and finished the work his discourse had begun. His disciples, extremely affected with what he had said, had now no other care but to comfort their master by a speedy repentance for the present, and sincere promises of amendment for the future.

Did the fault then of these young persons deserve, that their master should be so very much grieved at it? or was there any thing more than what is usual in such kind of disputes? And shall we not, by disallowing of that vivacity and sensibility, extinguish all ardour of study, and weaken the force of an incentive which seems necessary to that age?

That was not the meaning of St. Augustine. He strove only to restrain a noble emulation within just bounds, and hinder it from degenerating into pride, the greatest disease to which mankind is subject. He was far from being inclined to heal it by another, which perhaps is no less dangerous, I mean sloth and indolence. “I should have cause to complain, [z] says he, if my disciples were such, as, that I could not

[z] Me miserum, si necesse erit vitia decedere sine aliorum vitiorum
 tales etiam nunc perpeti, a quibus successione non possunt.

“ correct one vice in them without introducing another.”

The heathen writers have not carried this point to such a degree of nicety. They agree indeed that the ambition we here speak of is a vice, but by an extravagant contradiction represent it as a vice which is frequently the cause of virtue in young men; [a] *Licet ipsa vitium sit ambitio, frequenter tamen causa virtutum est*; and they use their utmost endeavours [b] to nourish and increase the disease. Christianity alone administers an universal remedy, declares war against vice in general, and restores man to perfect health. Philosophy, with all its most excellent precepts, is insufficient for that purpose.

To sum up all in a few words, reason then, after having graced the understanding of a scholar with the knowledge of all human sciences, and strengthened his heart with all the moral virtues, must at length resign him into the hands of religion, that he may learn from thence how to make a right use of all that has been taught him; and be consecrated for eternity. Reason should inform him, that without the instruction of this new master, all his labour would be but a vain amusement, as it would be confined to earth, to time, to a trifling glory, and a frail happiness; that this guide alone can lead man up to his beginning, carry him back into the bosom of the divinity, put him in possession of the sovereign good he aims at, and satisfy his immense desires with a boundless felicity. In fine, the last and most important advice reason should suggest to him, is, to receive with an entire submission the sublime instructions religion will lay before him, to give up every other light to that, and to look upon it as his greatest happiness, and most indispensable duty, to make all his other acquisitions and talents subservient to its glory.

[a] Quintil. lib. 1. cap. 3.

[b] Huic vitio (cupiditati gloriæ) non solum non resistebant, verum etiam id excitandum & accenden-

dum esse censebant, putantes hoc utile esse reipublicæ. St. Aug. lib. 5. de Civit. Dei, c. 13.

PART THE SECOND.

The PLAN and DIVISION of this Work. General REFLECTIONS upon TASTE. Particular OBSERVATIONS upon this Work.

I.

PLAN and DIVISION of this Work.

TAKING for granted always the three different objects which masters ought to have before their eyes in the instruction of youth, and which have already been mentioned in the first part of this preliminary discourse, I shall divide this work into six parts.

The first shall treat of grammar, and the understanding of those languages which are taught at school, the French, Greek, and Latin tongues.

In the second, I shall speak of Poetry.

The third shall be more extensive, and take in Rhetoric. And here I shall principally endeavour to form the taste of young persons, by laying before them the chief rules which the masters of the art have left us upon this subject; to which I shall add examples drawn from the best Latin and French authors, whose beauties I shall sometimes endeavour to explain.

History shall make up the fourth part; under which name I shall comprehend sacred history, which is the foundation of all the rest; fabulous history, which is less ancient than the true, but followed close upon it, and took its rise from it, by altering and corrupting it; the Greek history, which takes in also that of some other people; and last of all, the history of the Romans. The antiquities and customs of both nations, as well as what relates to chronology and geography, will enter into the discourse upon history.

Philosophy, with the sciences which relate to it, shall be the subject of the fifth part.

To these five parts I shall add a sixth, which would be of great use, if it were well treated. Besides several articles omitted, or which could not regularly come within the preceding parts of the discourse. This part shall give an account of the government of the classes and college within doors; the manner of educating young persons; how to get an insight into their characters, their humours, inclinations, and faults; and to let them into the knowledge of themselves; the care that is required in enlarging the mind and forming the heart; and that less by public instructions than private conversations, which should be free, easy and familiar, without stiffness, constraint, or artifice, and such as should induce young persons to place an entire confidence in their masters.

As I shall often have occasion in this work to speak of a right taste with regard to polite learning, or the liberal sciences and eloquence, I shall beg leave to make some general reflections upon this article beforehand, which will be of service to shew the importance and necessity of it.

II.

General REFLECTIONS upon what is called Right TASTE.

TA S T E, as it now falls under our consideration, that is, with reference to the reading of authors and composition, is a clear, lively, and distinct discerning of all the beauty, truth, and justness of the thoughts and expressions which compose a discourse. It distinguishes what is conformable to eloquence and propriety in every character, and suitable in different circumstances. And whilst, with a delicate and exquisite sagacity it notes the graces, turns, manners, and expressions most likely to please, it perceives also all the defects which produce the contrary effect, and distinguishes precisely wherein those defects consist, and how

how far they are removed from the strict rules of art, and the real beauties of nature.

This happy faculty, which it is more easy to conceive than define, is less the effect of genius than judgment, and a kind of natural reason wrought up to perfection by study. It serves in composition to guide and direct the understanding. It makes use of the imagination, but without submitting to it, and keeps it always in subjection. It consults nature universally, follows it step by step, and is a faithful image of it. Reserved and sparing in the midst of abundance and riches, it dispenses the beauties and graces of discourse with temper and wisdom. It never suffers itself to be dazzled with the false, how glittering a figure soever it may make. It is equally offended with too much and too little. It knows precisely where it must stop; and cuts off without regret or mercy, whatever exceeds the beautiful and perfect. It is the want of this quality which occasions the various species of bad style; as bombast, conceit, and witticism; in which, as Quintilian says, the genius is void of judgment, and suffers itself to be carried away with an appearance of beauty, [*c*] *quoties ingenium judicio caret, & specie boni fallitur.*

Taste, simple and uniform in its principle, is varied and multiplied an infinite number of ways, yet so as under a thousand different forms, in prose or verse, in a declamatory or concise, sublime or simple, jocosive or serious style, it is always the same, and carries with it a certain character of the true and natural [*d*], immediately perceived by all persons of judgment. [*e*] We cannot say the style of Terence, Phædrus, Sallust, Cæsar, Tully, Livy, Virgil, and Horace, is the same; and yet they have all, if I may be allowed

[*c*] Lib. 8. cap. 3.

[*d*] Quod sentitur latente judicio, velut palato. Quintil. lib. 6. cap. 3.

[*e*] Nec refert quod inter se specie differant, cum genere consentiant. . . . Omnes eandem sanitatem

eloquentiæ ferunt: ut si omnium pariter libros in manum sumpseris, scias, quamvis in diversis ingeniis, esse quandam judicii ac voluntatis similitudinem & cognitionem. Dial. de Orat. cap. 15.

the expression, a certain tincture of a common spirit, which, in that diversity of genius and style, makes an affinity between them, and a sensible difference also betwixt them and the other writers, who have not the stamp of the best age of antiquity upon them.

I have already said, that this distinguishing faculty was a kind of natural reason, wrought up to perfection by study. In reality all men bring the first principles of taste with them into the world, as well as those of rhetoric and logic. As a proof of this, we may urge, that every good orator is almost always infallibly approved of by the people, and that there is no difference of taste and sentiment upon this point, [f] as Tully observes, between the ignorant and the learned.

The case is the same with music and painting. A concert that has all its parts well composed and well executed, both as to instruments and voices, pleases universally. But if any discord arises, any ill tone of voice be intermixed, it shall displease even those who are absolutely ignorant of music. They know not what it is that offends them, but they find somewhat grating in it to their ears. And this proceeds from the taste and sense of harmony implanted in them by nature. In like manner a fine picture charms and transports a spectator who has no idea of painting. Ask him what pleases him, and why it pleases him; and he cannot easily give an account, or specify the real reasons; but natural sentiment works almost the same effect in him as art and use in connoisseurs.

The like observation will hold good as to the taste we are here speaking of. Most men have the first principles of it in themselves, though in the greater part of them they lie dormant in a manner, for want of instruction or reflection; as they are often stifled or corrupted by a vicious education, bad customs, or reigning prejudices of the age and country.

[f] Nunquam de bono oratore, populo dissentio fuit. Cic. in Brut. aut non bono, doctis hominibus cum n. 185.

But how depraved soever the taste may be, it is never absolutely lost. There are certain fixed remains of it deeply rooted in the understanding, wherein all men agree. Where these secret seeds are cultivated with care, they may be carried to a far greater height of perfection. And if it so happens, that any fresh light awakens these first notions, and renders the mind attentive to the immutable rules of truth and beauty, so as to discover the natural and necessary consequences of them; and serves at the same time for a model to facilitate the application of them; we generally see, that men of the best sense gladly cast off their ancient errors, correct the mistakes of their former judgments, and return to the justness and delicacy which are the effects of a refined taste; and by degrees draw others after them into the same way of thinking.

To be convinced of this, we need only look upon the success of certain great orators and celebrated authors, who by their natural talents have recalled these primitive ideas, and given fresh life to these seeds, which lie concealed in the mind of every man. In a little time they united the voices of those who made the best use of their reason, in their favour; and soon after gained the applause of every age and condition, both ignorant and learned. It would be easy to point out amongst us the date of the good taste which now reigns in all arts and sciences; by tracing each up to its original, we should see that a small number of men of genius have procured for the nation this glory and advantage.

Even those who live in the politer ages, without any application to learning or study, do not fail to gain some tincture of the prevailing good taste, which has a share, without their perceiving it themselves, in their conversation, letters, and behaviour. There are few of our soldiers at present, who would not write more correctly and elegantly than Ville-Hardouin, and the other officers who lived in a ruder and more barbarous age.

From what I have said, we may conclude, that rules and precepts may be laid down for the improvement of this discerning faculty; and I cannot perceive why Quintilian, who justly sets such a value upon it, should say that it is no more to be obtained by art than the taste or smell; [g] *Non magis arte traditur, quam gustus aut odor*; unless he meant, that some persons are so stupid, and have so little use of their judgment, as might tempt one to believe that it was in reality the gift of nature alone.

Neither do I think that Quintilian is absolutely in the right in the instance he produces, at least with respect to taste. We need only examine what passes in certain nations, in which long custom has introduced a fondness for certain odd and extravagant dishes. They readily commend good liquors, elegant food, and good cookery. They soon learn to discern the delicacy of the seasoning, when a skilful master in that way has pointed it out to them, and to prefer it to the grossness of their former diet. When I talk thus, I would not be understood to think those nations had great cause to complain for the want of knowledge and ability in what is become so fatal to us. But we may judge from hence the resemblance there is between the taste of the body and mind, and how proper the first is to describe the characters of the second.

The good taste we speak of, which is that of literature, is not limited to what we call the sciences, but extends itself imperceptibly to other arts, such as architecture, painting, sculpture, and music. It is the same discerning faculty which introduces universally the same elegance, the same symmetry, and the same order in the disposition of the parts; which inclines us to a noble simplicity, to natural beauties, and a judicious choice of ornaments. On the other hand, the depravation of taste in arts has been always a mark and consequence of the depravation of taste in literature. The heavy, confused, and gross ornaments of

[g] Lib. 6. cap. 5.

the old Gothic buildings, placed usually without elegance, contrary to rule, and out of all true proportion, were the image of the writings of the authors of the same age.

The good taste of literature reaches also to public customs and the manner of living. An habit of consulting the best rules upon one subject, naturally leads to the doing it also upon others. [b] Paulus Æmilius, whose genius was so universally extensive, having made a great feast for the entertainment of all Greece upon the conquest of Macedon, and observing that his guests looked upon it as conducted with more elegance and art than might be expected from a soldier, told them they were much in the wrong to be surpris'd at it; for the same genius which taught how to draw up an army to advantage, naturally pointed out the proper disposition of a table.

But by a strange, though frequent revolution, which is one great proof of the weakness, or rather the corruption of human understanding, this very delicacy and elegance, which the good taste of literature and eloquence usually introduces into common life, for buildings, for instance, and entertainments, coming by little and little to degenerate into excess and luxury, introduces in its turn the bad taste in literature and eloquence. [i] This Seneca informs us of in a very ingenious manner in one of his epistles, where he seems to have drawn a good description of himself, though he did not perceive it.

[k] One of his friends had asked him, whence the alteration could possibly arise, which was sometimes observable in eloquence, and which carried most people into certain general faults; such as the affectation of bold and extravagant figures, metaphors struck off

[b] Plutarch in the life of Paulus Æmilius.

[i] Senec. Epist. 114.

[k] Quare quibusdam temporibus provenerit corrupti generis oratio, quæris; & quomodo in quædam vitia inclinatio ingeniorum facta sit

... quare alias sensus audaces & fidem egressi placuerint, alias abruptæ sententiæ & suspiciosæ, in quibus plus intelligendum est quam audiendum: quare aliqua ætas fuerit, quæ translationis jure uteretur inverecunde?

without measure or caution, sentences so short and abrupt, that they left people rather to guess what they meant, than conveyed a meaning.

Seneca answers this question by a common proverb among the Greeks; "As is their life, so is their discourse." *Talis hominibus fuit oratio, qualis vita* [1]. As a private person lets us into his character by his discourse, so the reigning style is often an image of the public manners. The heart carries the understanding away with it, and communicates its vices to it, as well as its virtues. [m] When men strive to be distinguished from the rest of the world, by novelty and refinement in their furniture, buildings, and entertainments, and a studious search after every thing that is not in common use; the same taste will prevail in eloquence, and introduce novelty and irregularity there. [n] When the mind is once accustomed to despise rules in manners, it will not follow them in style. Nothing will then go down but what strikes by its being new and glaring, extraordinary and affected. Trifling and childish thoughts will take place of such as are bold and over-strained to an excess. We shall affect a sleek and florid style, and an elocution pompous indeed, but with little more than mere sound in it.

[o] And this sort of faults is generally the effect of a single man's example, who, having gained reputation enough to be followed by the multitude, sets up for a master, and gives the strain to others. It is thought honourable to imitate him, to observe and

[1] *Quemadmodum uniuscujusque actio dicenti similis est, sic genus dicendi aliquando imitatur publicos mores.*

[m] *Si disciplina civitatis laboravit, & se in deliciis dedit, argumentum est luxuriæ publicæ orationis lascivia, . . . Non potest alius esse ingenio, alius animo color.*

[n] *Cum assuevit animus fastidire quæ ex more sunt, & illi pro sordidis solita sunt, etiam in oratione quod novum est quærit. . . . Modo*

id, quod nuper increbuit, pro cultu habetur: audax translatio ac frequens. . . . Non tantum in genere sententiarum vitium est, si aut pusillæ sunt & pueriles, aut improbæ & plus ausæ quam pudore salvo licet; sed si floridæ sunt, & nimis dulces, si in vanum exeunt & sine effectu, nihil amplius quam sonant.

[o] *Hæc vitia unus aliquis inducit, sub quo tunc eloquentia est: cæteri imitantur, & alter alteri tradunt.*

copy after him, and his style becomes the rule and model of the public taste.

[*p*] As then luxury in diet and dress is a plain indication that the manners are not under so good a regulation as they should be; so a licentiousness of style, when it becomes public and general, shews evidently a depravation and corruption of the understandings of mankind.

[*q*] To remedy this evil, and reform the thoughts and expressions used in style, it will be requisite to cleanse the spring from whence they proceed. It is the mind that must be cured. When that is found and vigorous, eloquence will be so too; but it becomes feeble and languid when the mind is enfeebled, and enervated by pleasure. In a word, it is the mind which presides, and directs, and gives motion to the whole, and all the rest follows its impressions.

He has observed elsewhere that a style too studied and far-fetched is a mark of little genius. [*r*] He would have an orator, especially when upon a grave and serious subject, be less curious about words, and the manner of placing them, than of his matter, and the choice of his thoughts. When you see a discourse laboured and polished with so much carefulness and study, you may conclude, says he, that it comes from a mean capacity, that busies itself in trifles. A writer

[*p*] Quomodo conviviorum luxuria, quomodo vestium, ægræ civitatis indicia sunt: sic orationis licentia, si modo frequens est, ostendit animos quoque a quibus verba exeunt, procidisse.

[*q*] Oratio nulli molesta est, nisi animus labat. Ideo ille curetur. Ab illo sensus, ab illo verba exeunt. . . Illo sano ac valente, oratio quoque robusta, fortis, virilis est: si ille procubuit, & cetera sequuntur ruinam. . . Rex noster est animus. Hoc incolumi, cætera manent in officio, parent, & obtemperant. . . Cum vero cessit voluptati, artes quoque ejus actusque marcent, & omnis ex languido fluxoque conatus est.

[*r*] Nimis anxium esse te circa verba & compositionem, mi Lucili, nolo: habeo majora quæ cures. Quære quid scribes, non quemadmodum. . . Cujuscunque orationem videris sollicitam & politam, scito animum quoque non minus esse pusillum occupatum. Magnus ille remissus loquitur & securius: quæcunque dicit, plus habent fiduciæ quam curæ. Nosti complures juvenes, barba & coma nitidos, de capsula totos: nihil ab illis speraveris forte, nihil solidum. Oratio vultus animi est. . . si circumtonsa est & fucata & manufacta, ostendit illum quoque non esse sincerum, & habere aliquid fracti. Epist. 115.

of great genius will not stand for such minute things. He thinks and speaks with more nobleness and grandeur, and we may discern in all he says a certain easy and natural air, which argues a man of real riches, who does not endeavour to appear so. He then compares this florid prinked eloquence to young people curled out and powdered, and continually before their glass and the toilette. *Barba & coma nitidos, de capsula totos.* Nothing great and solid can be expected from such characters. So also with orators. The discourse is in a manner the visage of the mind. If it is decked out, pricked up, and painted, it is a sign there is some defect in the mind, and all is not found within. So much finery, displayed with such art and study, is not the proper ornament of eloquence. *Non est ornamentum virile, concinnitas.*

Who would not think, in hearing Seneca talk thus, that he was a declared enemy of bad taste, and that no one was more capable of opposing and preventing it than he? And yet it was he more than any other, that contributed to the depravation of taste and corruption of eloquence. I shall take an occasion to speak upon this subject in another place, and shall do it the more freely, as there is cause to fear, lest the bad taste for bright thoughts and turns of expression, which is properly the character of Seneca, should prevail in our own age. And I question whether this be not a mark and presage of the ruin of eloquence we are threatened with, as the immoderate luxury that now reigns more than ever, and the almost general decay of good manners, are perhaps also the fatal harbingers of it.

One single person of reputation sometimes, as Seneca observes, and he himself is an instance of it, who, by his eminent qualifications, shall have acquired the esteem of the public, may suffice to introduce this bad taste, and corrupt style. Whilst moved by a secret ambition, a man of this character strives to distinguish himself from the rest of the orators and writers of his age, and to open a new path, where he thinks it better

to march alone at the head of his new disciples, than follow at the heels of the old masters; whilst he prefers the reputation of wit to that of solidity, pursues what is bright rather than what is solid, and sets the marvellous above the natural and true; whilst he chuses rather to apply to the fancy than to the judgment, to dazzle reason than convince it, to surprise the hearer into an approbation, rather than deserve it; and by a kind of delusion, and soft enchantment, carry off the admiration and applause of superficial minds, (and such the multitude always are) other writers seduced by the charms of novelty, and the hopes of a like success, will suffer themselves insensibly to be hurried down the stream, and add strength to it by following it. And thus the old taste, tho' better in itself, shall give way to the new without redress, which shall presently assume the force of a law, and draw a whole nation after it.

This should awaken the diligence of the masters in the university, to prevent and hinder, as much as in them lies, the ruin of good taste; and as they are entrusted with the public instruction of youth, they should look upon this care as an essential part of their duty. The customs, manners, and laws of the ancients have changed; they are often opposite to our way of life, and the usages that prevail amongst us; and the knowledge of them may be therefore less necessary for us. Their actions are gone and cannot return; great events have had their course, without any reason left for us to expect the like; and the revolutions of states and empires have perhaps very little relation to their present situation and wants, and therefore become of less concern to us. But good taste, which is grounded upon immutable principles, is always the same in every age; and it is the principal advantage that young persons should be taught to obtain from reading of ancient authors, who have ever been looked upon with reason, as the masters, depositaries, and guardians of sound eloquence and good taste. In fine, of all that may any wise contribute to the culti-

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vating the mind, we may truly say this is the most essential part, and what ought to be preferred before all others.

This good taste is not confined to literature; it takes in also, as we have already suggested, all arts and sciences, and branches of knowledge. It consists therefore in a certain just and exact discernment, which points out to us in each of these sciences and branches of knowledge, whatever is most curious, beautiful and useful, whatever is most essential, suitable, or necessary to those who apply to it; how far consequently we should carry the study of it; what ought to be removed from it; what deserves a particular application and preference before the rest. For want of this discernment, a man may fall short of the most essential part of his profession, without perceiving it; nor is the case so rare as one might imagine. An instance taken from the *Cyropædia* of Xenophon, will set the matter in a clear light.

The young Cyrus, son of Cambyfes king of Persia, had long been under the tuition of a master in the art of war, who was without doubt a person of the greatest abilities and best reputation in his time. One day as Cambyfes was discoursing with his son, he took occasion to mention his master, whom the young prince had in great veneration, and from whom he pretended he had learnt in general whatever was necessary for the command of an army. Has your master, says Cambyfes, given you any lectures of œconomy; that is, has he taught you how to provide your troops with necessaries, to supply them with provisions; to prevent the distempers that are incident to them; to cure them when they are sick; to strengthen their bodies by frequent exercise; to raise emulation among them, how to make yourself obeyed, esteemed, and beloved by them? Upon all these points, answered Cyrus, and several others the king ran over to him, he has not spoke one word, and they are all new to me. And what has he taught you then? To exercise my arms, replies the young prince,

to ride, to draw the bow, to cast a spear, to form a camp, to draw the plan of a fortification, to range my troops in order of battle, to make a review, to see that they march, file off, and encamp. Cambyfes smiled, and let his son see, that he had learnt nothing of what was most essential to the making of a good officer, and an able general, and taught him far more in one conversation, which certainly deserves well to be studied by young gentlemen that are designed for the army, than his famous master had done in many years.

Every profession is liable to the same inconvenience, either from our not being sufficiently attentive to the principal end we should have in view in our applications to it, or from taking custom for our guide, and blindly following the footsteps of others, who have gone before us. There is nothing more useful than the knowledge of history. But if we rest satisfied in loading our memory with a multitude of facts of no great curiosity or importance, if we dwell only upon dates and difficulties in chronology or geography, and take no pains to get acquainted with the genius, manners, and characters of the great men we read of, we shall have learnt a great deal, and know but very little. A treatise of rhetoric may be extensive, enter into a long detail of precepts, define very exactly every trope and figure, explain well their differences, and largely treat such questions as were warmly debated by the rhetoricians of old; and with all this be very like that discourse of rhetoric Tully speaks of, which was only fit to teach people not to speak at all, or not to the purpose. [s] *Scriptit artem rhetoricam Cleantes, sed sic, ut, si quis obmutescere concupierit, nihil aliud legere debeat.* In philosophy one might spend abundance of time in knotty and abstruse disputes, and even learn a great many fine and curious things, but at the same time neglect the essential part of the study, which is to form the judgment and direct the manners.

[s] Cic. de Finibus, lib. 4. n. 7.

In a word, the most necessary qualification, not only in the art of speaking and the sciences, but in the whole conduct of our life, is, that taste, prudence, and discretion, which, upon all subjects, and on every occasion, teaches us what we should do, and how to do it. [t] *Illud dicere satis habeo, nihil esse, non modo in orando, sed in omni vita, prius consilio.*

III.

Particular OBSERVATIONS upon this Work.

MY design in this work is not to lay down a new plan of study, or to offer new rules, and a new method of instructing youth, but only to point out the practice of the university of Paris upon this head, what I have seen experienced by my own masters, and what I have endeavoured myself to observe in following their footsteps. And thus, except in a very small number of articles, where I have ventured to lay open some particular views of my own; as upon the necessity of learning the French tongue by rules, and of spending more time than usual in the study of history; I have in all the rest given only an exact account of what has for many years been constantly observed in the colleges of the university. I must therefore desire the reader to understand in this sense whatever he finds in this work under the name of observations and precepts: though I seem to declare what should be done, and not what actually is done, as not being able otherways to express myself clearly and methodically.

I must also, from the beginning, declare, that my intention is not to instruct the professors, especially such of them as are advanced in years and experience. It is from them that I would myself be informed how to instruct; and indeed I have consulted several of them whilst upon this work, with no small advantage

[t] Quintil. lib. 6. cap. 5.

to myself. But I hope my performance may be of some use to the younger masters, who have not had much experience, and to such studious young persons, as have good understandings and inclinations, but not having fallen into the hands of good guides and conductors at first, may stand in need of having the way pointed out, which they ought to take in the pursuit of their studies, and to qualify themselves to conduct others.

One of my principal views in the observations I have made upon this subject, especially in those which make up the latter end of this volume and part of the next, of this work, has been to establish, if it were possible, by those remarks, the good taste, which has so long prevailed in the university, and been preserved by a kind of tradition, being transmitted down, *viva voce*, from the masters to the scholars.

That I might say nothing at a venture, nor advance any thing that was not founded in reason, I usually begin every distinct subject, by laying down rules and principles, which I borrow from the greatest masters of the art, and especially Tully and Quintilian. I then apply their precepts to examples taken from the best French and Latin authors.

I quote abundance of passages in Latin from the two authors I have just named, who are my principal guides; and I flatter myself I shall not be blamed for it. They are generally select, bright passages, and are in a manner the flower of the purest Latinity, and excellent models of the most sound eloquence. These passages to me seem very proper of themselves to form the taste, which is my principal view. I have also made great use of Seneca, who abounds in solid thoughts, and beautiful expressions, tho' his style in many other respects is very defective.

I could indeed have avoided quoting all these passages, have thrown their meaning only into the work, which would thereby have been more uniform and original, and carefully concealed all marks of the places from whence I had borrowed. This I know

is the use which should be made of reading. An author, like [z] bees, who draw their honey from the juice, they artfully gather from a variety of flowers, should convert the thoughts and beauties he finds in the ancients, into his own substance, and by the use he makes of them, and the turn he gives them, make them so much his own as to become his property; in-
 somuch, that though it were discovered from whence they were taken, they might seem in a manner to have changed their nature by passing thro' his hands. But as my business here was to lay down precepts of eloquence, and rules of good taste, I thought it my duty to quote my authors, and produce my vouchers, whose names alone are sufficient to add a weight to my reflections.

I have not confined myself always to a literal translation of the passages I quote, and often content myself with expressing the sense of them in my remarks.

I have no inclination to do myself honour with the riches of others [x]; there would be something in it more than imprudence. I could only wish they might be a covering to my own poverty, and that the multitude of borrowed beauties, which adorn my work, might make my own personal faults be forgot, or at least excused.

Some people may be of opinion, that as this work was principally designed for the university, and treats of the studies in use there, it should have been written in Latin; and their notions seem very reasonable and natural.

It is probable, it might have been my interest to have done so, and that I might have succeeded better by writing in a language upon which I have spent one

[z] Apes debemus imitari, quæ vagantur, & flores ad mel faciendum idoneos carpunt: & quæ collegunt, in hunc saporem mixtura quadam & proprietate spiritus sui mutant. . . . Nos quoque has apes debemus imitari, & quæcunque ex diversa lectione congestimus separare. Deinde adhibita ingenii nostri cura

& facultate, in unum saporem varia illa libamenta confundere: ut, etiam si apparuerit unde sumptum sit, aliud tamen esse, quam unde sumptum est, appareat. Senec. Epist. 84.

[x] Est benignum & plenum ingenui pudoris, tateri per quos profeceris. C. Plin. in præfat.

part of my life, and am better used to, than I am to write in French. I am not ashamed of this confession, as I hope it may be an inducement to pardon several of the faults which may have escaped me in a manner of writing that is almost new to me. Since I finished the first volumes, I have read a discourse in Latin upon the same subject, which might have diverted me from writing mine in the same language, as I could not flatter myself with attaining to the beauty of the style of that treatise. It was written by F. Juvency the Jesuit, who has long taught rhetoric in Paris with great reputation and success, and is entitled, *De ratione discendi & docendi*. It is written with so much purity and elegance, with such solidity of judgment and reflection, and such a taste of piety, that we have only to wish the book had been longer, and the subjects in it more thoroughly treated; but that was not the author's design.

I had however several reasons for not writing in Latin. And first, it seemed directly opposite to the intention of my work, which was to instruct young persons who had made no great proficiency, and were not so well acquainted with the Latin tongue as to understand it with the same ease as that of their own country. And I thought, I ought to supply the want of other inducements to read it, by making it as easy to them as I could; and as I was not capable of diffusing flowers through it, that I ought at least to remove its thorns.

Besides, I judged it not proper to confine myself to the making men eloquent in Latin, but, with the university, to carry my views farther, in principally taking care of those, who were one day to employ their eloquence and learning in the French tongue; and this induced me to add examples to my work taken from French authors. And lastly, I thought it might be of service to give all fathers, and even mothers, an opportunity of reading this discourse upon study, that by this means they might know what their children ought to be taught.

But it may not be amiss to remind them, that they are not immediately to expect in one master all those branches of knowledge, which I have set down as proper for cultivating the minds of young persons; polite learning, or the liberal sciences, philosophy, sacred and profane history, geography, chronology, and many other things of that kind. For where are such masters to be found? I should be very unjust and unreasonable to require of them what I own I want myself, and which I understood still less of, when I first entered upon the profession. It is enough if they have good natural parts, docility, the desire of instructing, with some tincture of the principles of all these several parts of learning. And my design is to include as much of them in this work as may suffice to enable a young master to give his pupils some idea of them.

What remains, in concluding this preface, is to beg of God, [y] *in whose hands are both we and our words*, that he would give a blessing to my good intentions, and render this work beneficial to youth, whose instruction is always dear to me, and seems still to constitute a part of my vocation and duty in the ease and retirement which divine providence has vouchsafed me.

[y] *Wisd. vii. 16.*

BOOK THE FIRST.

Of the understanding of LANGUAGES.

THE understanding of Languages serves for an introduction to all the sciences. [z] We thereby come at the knowledge of a great many curious points with very little trouble, which cost the inventors of them a great deal of pains. By this means all times and countries lie open to us. We become in a manner cotemporary with all ages, and inhabitants of all kingdoms, and are qualified to converse with the most learned of all antiquity, who seem to have lived and laboured for us. We find in them, as it were so many masters, whom we are allowed at all times to consult; so many friends, who are always at hand, and whose ever useful and agreeable conversation enriches the mind with an infinite variety of curious knowledge, and teaches us to make an equal advantage of the virtues and vices of mankind. Without the aid of languages, all these oracles are dumb to us, and all these treasures locked up; and for want of having the key, which only can admit us, we remain poor in the midst of such immense riches, and ignorant in the midst of all the sciences.

The languages which are taught in the colleges of France, are reduced to three; Greek, Latin, and

[z] Ad res pulcherrimas ex tenebris ad lucem erutas alieno labore deducimur. Nullo nobis seculo interdictum est: in omnia admittimur . . . disputare cum Socrate licet, &c. Illi nobis nati sunt, nobis vitam præparaverunt. . . . Illos antistites bonarum artium, quisquis volet, potest habere familiarissimos. . . . Illi nocte conveniri & interdum ab omnibus mortalibus possunt. . . . Nemo horum quemquam ad se veni-

entem vacuis a se manibus abire patitur. Senec. de brevitat. vit. cap. 14.

Pernoctantur nobiscum, peregrinantur, rusticantur. Cic. pro Arch. n. 16.

Tot nos præceptoribus, tot exemplis instruxit antiquitas, ut possit videri nulla forte nascendi ætas felicior, quam nostra, cui docendæ priores elaboraverunt. Quint. lib. 12. cap. 11.

French.

French. I shall begin with the last, as in my opinion the student ought to begin with his native tongue.

C H A P. I.

Of the Study of the FRENCH LANGUAGE.

THE Romans have taught us, by the application they made to the study of their own language, what we should do for the attainment of ours. With them children were habituated to a purity of speech from their cradle. This was looked upon as the first and most essential care next to that of their morals; [a] and was particularly recommended to mothers, nurses, and servants. They were advised to be upon their guard, as much as possible, not to let any bad expression or false pronunciation escape them in presence of children, [b] lest these first impressions should become a kind of second nature in them, which it might be afterwards almost impossible to amend.

[c] They began indeed with teaching their children Greek; but the study of Latin followed immediately, and within a little while they taught them both together. They had each their distinct masters, as well for grammar, as for rhetoric, or philosophy; and if any preference was given to either of the two languages, it was certainly to that of their own country, which alone was used in transacting the public affairs.

[d] Indeed the Romans, especially in the time of the

[a] Ante omnia ne sit vitiosus sermo nutricibus. . . . Has primum audiet puer, harum verba effingere imitando conabitur. . . . Non affusecat ergo, ne dum infans quidem est, sermoni qui dediscendus est. Quint. lib. 1. cap. 1.

[b] Multa linguæ vitia, nisi primis eximuntur annis, inemendabili in posterum pravitate durantur. Ib. c. 2.

[c] A sermone Græco puerum incipere malo. . . . Non longe Latina subsequi debent, & cito pariter

ire. Quint. lib. 1. cap. 2.

[d] Illud magna cum perseverantia custodiebant, ne Græcis unquam, nisi Latine, responsa darent. . . . Quo scilicet Latinæ vocis honores per omnes gentes venerabilior diffunderetur. Nec illis deerant studia doctrinæ: sed nulla non in repallium togæ subjici debere arbitrabantur: indignum esse existimantes, illecebris & suavitate literarum imperii pondus & auctoritatem domari. Val. Max. lib. 2. cap. 2.

republic, would have thought it a dishonour and a debasement to their nation, if, in treating with foreigners, either at Rome, or in the provinces, they made use of any other language than Latin. Plutarch observes, in the life of Cato the censor, that being sent upon an embassy by the republic to the Athenians, he thought he was obliged to address himself to them only in Latin [e], though he was very capable of doing it in Greek; and Tully [f] was blamed for having spoke publicly in Greek among the Greeks themselves. Though [g] Paulus Æmilius discoursed in that language with king Perseus, whom he had just conquered, which perhaps he did in compliance with his quality, or it may be with the unfortunate condition he saw him in.

It were well if we took the same care to perfect ourselves in the French tongue. There are few who understand it by rule. The talking of it is thought sufficient to make us excel in it. And it is seldom that any one applies himself to study the genius, and acquire all the delicacies of it. Nay, very often the most common rudiments of it are not known, as is sometimes seen in the letters even of men of very great abilities.

So common a defect proceeds undoubtedly from education. And to prevent it, it is necessary, in passing through the several classes, to allot a certain time every day for the study of our own tongue.

Four things may, in my opinion, principally contribute to the progress which may be expected from it; and these are, the knowledge of the rules, the reading of French books, translation, and composition.

[e] Tully, in his treatise of *old age*, makes Cato say, That he was old when he learned Greek, *litteras Græcas senex didici*; and yet he was not fifty when he undertook the voyage here spoken of.

[f] In Verrem. 6. n. 147.

[g] Liv. lib. 45. n. 8.

ARTICLE THE FIRST.

Of the Knowledge of TRUTH.

AS the first elements of speech are in some degree the same in all languages, it is natural to begin the instruction of youth with the rules of the French grammar; the principles of which will serve also for the Latin and Greek, and will appear far less difficult and discouraging, as there will be little more to do than to make them range in a certain order such things as they already know, though somewhat confusedly.

It will be proper first to teach them the different parts of speech, as a noun, verb, &c. then the declensions and conjugations, and after that the most common rules in syntax. When they are become acquainted with these first elements, it may then be convenient to shew the application of them in some French book, and to be very exact in demanding of them an account of every word in the sentences.

They should be early taught to distinguish the stops, commas, accents, and other grammatical marks, in which the correctness of writing consists; and it would be well to begin with explaining to them their nature and use. They should be also made to articulate all the syllables distinctly, and especially the last syllables of a word. It is likewise necessary that the master should study with care the different defects of language or pronunciation, peculiar to every province, and sometimes also to towns that value themselves upon their politeness, that children may be made to avoid or correct them. It is scarce to be imagined how much pains this early care will save them, as they grow up.

In proportion as children increase in years and judgment, the reflections upon language should become more serious and important. A judicious master will not fail to make a good use of the learned remarks

marks which so many skilful persons have left us upon this head. But it will be requisite to make a good choice of them, and exclude whatever does not fall under general use, or is above the capacity of youth. Long and frequent lectures upon so dry a subject may become very tedious to them. Short questions, regularly proposed every day by way of conversation, so as to put them upon thinking, or making them say what one would have them learn, would instruct them at the same time it amused them, and by an insensible progression, if continued for a few years, would give them a perfect knowledge of the tongue.

Orthography is very frequently not known or neglected, and sometimes too by the most learned. This fault, to all outward appearance, is owing to their not having practised it early, and should remind masters how particularly careful they ought to be about it.

Custom, which is the sovereign judge of language, opposed to which reason itself must lose its rights, is the first rule to be consulted in orthography, as it has no less authority and jurisdiction over the manner of writing and pronunciation, than over the words themselves. Thus we have seen the project of reforming our orthography, in opposition to custom, stifled in its birth; and the new manner of writing all words in general, as they were pronounced, was no less offensive to the eyes of the public, than an endeavour towards introducing a new and fantastic fashion of dress would have been.

There are other alterations less noted, about which custom differs, and which may occasion some doubt. Is it necessary, for instance, to keep always certain letters in some words, which were anciently used, or which shew that they take their original from the Greek or Latin, such as *trésor*, *trésue*, *baptême*, *temps*, *saincteté*, *clef*, *genouil*, *debté*, *roy*, *loy*, *moyen*, *estre*, *escrite*, *rapport*? Is it requisite that all nouns and participles, which end with an *é* masculine in the singular number, should end with a *z* in the plural?

I think

I think that in such words as these every one may take the liberty that custom allows him, and follow his own taste, especially when it seems to be founded upon reason and utility. [b] And, in my opinion, both of them require, that we should come as near in writing to our manner of pronouncing, as possibly we can. For the characters of letters are appointed to preserve the different sounds we utter in speaking; and it is their proper office to lay them faithfully before the reader, as a deposit they have been entrusted with. The word written must therefore be the image of the word pronounced, and the letters express what we would say.

And thus as the first syllable of these two words *écrire* and *écrire*, and the antepenultima of these *répondans* and *correspondans* is to be pronounced differently, why should they not also be wrote differently; *écrire, écrire, répondans, correspondans*?

There is a great difference in the manner of pronouncing the first syllable in the different tenses and different persons of the verb *faire*, and it would be reasonable to write them in a different manner too, and custom seems to comply with it. *Je fais, tu fais, nous faisons, je faisois, je ferois, je ferai, tu feras.*

The general rule of forming nouns plural is by adding an *s* to the singular, *pomme, pommes, fleur, fleurs.* Why should nouns and participles ending in *é* be excepted? By this means *aimez*, which is the second person plural, is confounded with the participle; whereas, by writing the participle with an *s*, *aimés*, the two words are distinguished, and the general rule observed.

As to words derived from the Latin, our language seems inclined to throw off by little and little the remaining marks of the derivation, though our ancestors appear to have been proud of keeping religiously to all the traces of it. This may be observed in innu-

[b] Ego, nisi quod consuetudo obtinuerit, sic scribendum quoque iudico, quomodo sonat. Hic enim usus est literarum: ut custodiant vo-

ces, & velut depositum reddant legentibus. Itaque id exprimere debent, quod dicturi sumus. Quintil. lib. 1. cap. 13.

merable instances, *devoir, dette, tiltre, poulmon, nofire, &c.*

Lastly, though one cannot absolutely prescribe which of these two methods should be followed, it seems necessary that the professors of the same college should agree with one of them, that the scholars may not be obliged to change their orthography, as they change their classes. They cannot be too soon accustomed to write clearly and correctly, to place their great and little letters to advantage, to distinguish the *v* and *j* consonants from the *u* and *i* vowels, and to know what use they should make of stops, commas, accents, and other marks, which have been prudently invented to add clearness and order to writing.

And as I am now speaking of writing, I beg leave to give young persons one piece of advice, which may seem a trifle, but is not so indifferent, and that is, that they would learn, at least before they leave school, to make their own pens, and to do it dextrously, according to rule. Many persons write very ill, only for want of it. And why should we depend upon another hand for so small a thing, so frequently wanted?

ARTICLE THE SECOND.

Of the reading FRENCH Books.

MASTERS may find abundance of books to enable them to instruct their scholars well in the rules of the French tongue.

The grammar of M. l'Abbé Regnier, of the French academy, is perfect in its kind. They may also read over some others, which are very valuable. But we must not forget M. Arnauld's general and rational grammar, which plainly discovers the profound judgment and sublime genius of that great man. A judicious master will make his advantage of these performances, and extract from them what he shall think useful for the instruction of youth. The same may
be

be said of the observations made upon the French tongue by M. de Vaugelas, Thomas Corneille, F. Bouhours, M. Menage, and other ingenious writers [i], which the master may read in private, and having taken from them the best and most useful rules, may explain them to the boys, as he sees occasion. It were to be wished, that a short grammar were drawn up expressly for them, containing the most necessary rules and reflections.

When they have got a tincture of Greek and Latin, it will be proper, by the reading of authors, to give them a taste of the genius and character of the French tongue, in making them compare it with those languages. The French wants many helps and advantages wherein their principal beauty consists. And without speaking of the vast abundance of terms and turns peculiar to the two languages, and especially the Greek, the composition of one word out of several is scarce known in our tongue. It has not the art of varying *ad infinitum* the force and signification of words, whether nouns or verbs, by a variety of prepositions joined to them. It is extremely clogged and tied up by the necessity of placing words in a certain order, which seldom allows it the liberty of transposing them. It is subject to the same terminations in all the cases of its nouns, and several tenses of its verbs, especially in the singular number. It has one gender less than the other two languages, which is the neuter. And except [k] in a very few words, which are borrowed from the Latin, it has neither the comparative nor superlative degrees. It scarce ever makes use of diminutives, which add so much grace and beauty to the Greek and Latin. Quantity, which contributes exceedingly to the numbers and cadence of a discourse, has no share in it; I mean in the manner it is used in Greek and Latin, and especially with respect to the feet of verses. And yet notwithstanding all these

[i] It will be proper to join with notes which T. Corneille has wrote M. Vaugelas's observations the upon them.

[k] Meilleur, pire, moindre.

seeming impediments, can it be perceived from the writings of good authors, that our language is any way defective, either as to copiousness, variety, harmony, or any other grace? And has it not this inestimable advantage above the other two, that it is so averse to all intricacy, and lays every thing so clearly before the understanding, that it is impossible its meaning should be mistaken, when properly expressed? And thus we have full amends for whatever may be wanting to it, and it is capable of disputing the superiority with the richest languages of antiquity.

At the same time that youth are taught the principles and rules of their own tongue, we should begin likewise to form their taste and judgment. But as the reflections to be made upon this subject do not relate to grammar, and are besides common to all languages, I shall forbear to treat it with the extent it deserves, till I come to speak of rhetoric.

Only here it may be proper to observe, that whilst they are conversing with French authors, though we should constantly pay a particular regard to the rules of the language, yet we should not content ourselves with the bare examination of them. It will be proper to observe the propriety, justness, force, and delicacy of the terms and expressions; and still more, to dwell upon the solidity and truth of the thoughts and topics. It may be convenient to point out the connexion and disposition of the different proofs and parts of the discourse. But above all, we should be careful to prefer whatever is capable of forming the heart, of inspiring it with sentiments of generosity, disinterestedness, contempt for riches, love for the public good, aversion to injustice and insincerity; in a word, whatever will make an honest man, and still more a true Christian.

We shall speak of what concerns the choice to be made of authors with reference to the morals in another place. As to style, we must keep close to [1] Quintilian's rule, of making them always read the best au-

[1] Ego optimos quidem & statim, & semper. Quint. lib. 2. c. 6.

thors, even from the first. When they begin to have their judgment formed [*m*], it may not be amiss to point out to them such faults, as may be capable of leading them into error, of which kind are certain shining conceits, which make a sensible impression at first glance, but, upon examination, are found false and frothy. They must be early trained up to a love of truth; a sense of what is opposite to it; be cautioned not to be led away by appearances, but to pass a sound judgment upon what they read, and to give a reason for the judgment they make, but so as never to assume a decisive air and tone, which are less suitable to that age than any other.

Our language will supply us with abundance of excellent works, which are proper to form their taste; but the little time that can be spent in that study, and the little expence that most scholars are able to be at, oblige us to confine ourselves to a small number.

And here, if possible, profit and pleasure should go together, that this kind of reading may induce young people to be fond of it. Thus books, which treat only of piety, should be more rarely put into their hands than any other, lest they should conceive a distaste for them, which might not be thrown off, in a more advanced age. History is much better adapted to their capacity, especially at the first.

The figures of the Bible, and the manners of the Israelites and Christians, agree very well with the first classes. And there are several particular lives written by M. Flechier and M. Marfolier, which are very proper for those that follow. I shall speak of the abridgment of history, which M. Bossuet has left us, in another place. The history of the French academy by M. Pelisson, of the academy of inscriptions and belles lettres by M. de Boze, and of the revival of the academy of sciences by M. de Fontenelle, will mightily please young persons, by the elegance of their

[*m*] Ne id quidem inutile, etiam pravitatem mirantur, legi palam pueris. Ibid. cap. 5.
 corruptas aliquando & vitiosas orationes, quas plerique judiciorum

style, and the variety of their subjects, and will make them acquainted with the learned men, who first took pains to carry our language to the perfection it has attained, and have done so much honour to France by their profound erudition and curious discoveries in every branch of science. In my opinion, the university of Paris, the most ancient, and in a manner the mother and original of all other academies, should be peculiarly intent upon their glory, as it reflects back upon herself, and crowns her own.

We have many panegyrics and funeral orations, in which the rhetoricians will find perfect models of this kind of eloquence. The two tragedies of M. Racine, entitled Esther and Athalia, and many of Boileau's poems, may suffice to give them some idea of our poetry. The translation this last has made of Longinus, with his remarks upon it, will be a good book of rhetoric for them.

I reserve for philosophy M. Nicole's moral essays; I mean the four last volumes, to which may be added the thoughts of M. Pascal. I mention not the logic of Port-Royal; it is a part of school philosophy, and such a book cannot fail of being put into the hands of those who study it.

There are many other books, which it may be very useful for young people to read, of which every master may make choice according to his taste. A collection of the best pieces might be made for their use, and sometimes the most beautiful passages of certain books selected, which cannot be laid before them entire.

And here I beg leave to give an essay on the manner in which young people should be made to read French books, which may be of use to young masters upon their first setting out, before they have had much experience of their business.

An ESSAY on the manner of explaining FRENCH
AUTHORS.

THE fact I am going to relate is taken out of M. Flechier's history of Theodosius, book 1. chap. 35. It gives an account of the election of St. Ambrose to the archbishopric of Milan, and the part which the emperor Valentinian had in it.

“ Auxentius the Arian being dead, after having held the see of Milan for several years, Valentinian desired the Bishops would assemble to elect a new pastor. He required them to chuse a man of profound learning and unblameable life, *to the end*, said he, *that this imperial city may be improved in piety by his instructions and example; and that the emperors, who are masters of the world, and are notwithstanding great sinners, may receive his advice with confidence, and his corrections with respect.* The bishops besought him to nominate such a one as he desired himself; but that, he answered, was a matter above his abilities, and he had neither sufficient wisdom nor piety to intermeddle in it; that the choice belonged to them, as they were thoroughly acquainted with the laws of the church, and enlightened by the holy Spirit of God.

“ The bishops therefore assembled, with the rest of the clergy; and the people, whose consent was required, were summoned to the assembly. The Arians nominated a man of their own sect. And the Catholics insisted upon one of their communion. The two parties both grew warm upon the occasion, and the dispute was ready to break out into a sedition and open war. Ambrose, governor of the town and province, a man of understanding and probity, was informed of the disorder, and hastened to the church to prevent it. His presence put an end to all their differences, and the assembly, as if inspired from above, with one common
“ voice

“ voice demanded Ambrose for their pastor. The
 “ procedure seemed very [n] extravagant to him ; but
 “ as they persisted in their demand, he remonstrated
 “ to the assembly, that he had passed his whole life in
 “ secular employments, and was not even yet bap-
 “ tized; that the laws of the empire forbad any man
 “ that was possessed of a public employment to enter
 “ into orders without the emperor’s permission, and
 “ that the choice of a bishop was to be directed by
 “ the influence of the Holy Ghost, and not by the ca-
 “ price of the multitude. But notwithstanding all
 “ his reasons and remonstrances, the people were re-
 “ solved to place him upon the episcopal throne, for
 “ which God had designed him. They put him un-
 “ der a guard, that he might not escape, and present-
 “ ed a petition to the emperor, desiring that he
 “ would consent to the election.

“ The emperor very readily gave his consent, and
 “ ordered that he should be baptized immediately,
 “ and consecrated within eight days after. It is said,
 “ that this prince in person assisted at the consecra-
 “ tion, and lifting up his eyes and hands to heaven
 “ as soon as the ceremony was over, cried out in a
 “ transport of joy ; [o] *I thank thee, O my God, that*
 “ *thou hast confirmed my choice by thine, in committing*
 “ *the conduct of our souls to that person, to whom I had*
 “ *before committed the government of this province. The*
 “ *holy archbishop applied himself entirely to the stu-*
 “ *dy of the scriptures, and the re-establishment of the*
 “ *faith and discipline in his diocese.”*

This story should be read all at once by one or two
 of the scholars, the rest casting their eyes upon their
 books, to give them a notion of the fact it treats of ;
 and care should be taken, that in reading it they ob-
 serve the rules that have been already spoken of ; that
 they stop more or less according to the different punc-
 tuation ; that they pronounce every word and every
 syllable as they should do ; that they use a natural tone
 of voice, and vary it without affectation.

[n] Bizare,

[o] Theodoret. lib. 4. cap. 7.

After this first reading, if there are any remarks to make relating to orthography or language, the master should do it in a few words. We find in the original, *baptiser, promptement, empescher, vescu, throsne, &c.* I have not thought myself obliged to follow that manner of writing, but have substituted my own instead of it. I shall take the same liberty in all my quotations, to avoid the troublesome variety I should be under a necessity of falling into, if I quoted every author according to the orthography peculiar to him.

Bizarre. It will be proper to explain the force of this adjective, which denotes somewhat extraordinary and shocking in the person or thing to which it is applied. It signifies fantastical, capricious, troublesome, disagreeable; *esprit bizarre, conduite bizarre, voix bizarre.*

Caprice. This word deserves also to be explained. It expresses the character of a man, governed by fancy and humour, not by reason and principle. It will be well, by the bye, to shew the ridicule of these two faults, of acting extravagantly and by caprice.

Procéder à l'élection. The word *procéder* is very proper for that phrase. It has other significations, which may be observed.

Commettre la conduite des ames, or le gouvernement d'une province à quelqu'un. *Commettre* here signifies to entrust, to give an employment, of which an account is to be rendered. It comes from the Latin word *committere*, which has the same signification. *Quos adhuc mihi magistratus populus Romanus mandavit, sic eos accepi, ut me omnium officiorum obstringi religione arbitrarer. Ita quæstor sum factus, ut mihi honorem illum non tam datum, quam creditum ac commissum putarem [p].* In thus explaining this word by the passage of Tully, we give a considerable instruction, without seeming to do it, upon the nature and engagements of civil and ecclesiastical employments. *Commettre* has also other significations. *Commettre quelqu'un pour veiller*

[p] Cic. in Verr. 7. n. 35.

sur d'autres ; to appoint a person to have an eye upon others. Commettre une faute ; to commit a fault. Se commettre avec quelqu'un ; to venture one's self with a person. Commettre l'autorité du prince ; to commission a person with the prince's authority. These should all be explained.

Afin que la ville imperiale se sanctifiât par ses instructions & par ses exemples. This will be a proper occasion to explain to them a rule we find among the remarks of M. Vaugelas. "The repetition of prepositions is not necessary to nouns, except when the two substantives are not synonymous or equipollent. For instance, *Par le ruses & les artifices de mes ennemis.* *Ruses* and *artifices* are synonymous, for which reason the preposition *par* must not be repeated. But if instead of *artifices* it had been *armes*, then they must have said, *Par les ruses & par les armes de mes ennemis* ; because *ruses* and *armes* are neither synonymous nor equipollent, nor of a like signification. To give an example of words that are equipollent ; *Pour le bien & l'honneur de son maitre.* *Bien* and *honneur* are not synonymous, but they are equipollent, because *bien* is the genus which comprehends *honneur* under it as its species. But if instead of *honneur* it had been *mal*, then we must have repeated the preposition *pour*, and said, *Pour le bien & pour le mal de son maitre.* And thus it is with several other prepositions, as *par*, *contre*, *avec*, *sur*, *sous*, and the like."

After these grammatical observations, the story should be read over a second time, and at the end of every period, the boys should be asked if they find any thing remarkable as to expressions, thought, or the conduct of the manners [q]. This sort of interrogation renders them more attentive, obliges them to

[q] Nec solum hoc ipse debet docere præceptor, sed frequenter interrogare, & judicium discipulorum experiri. Sic audientibus securitas aberit, nec quæ dicentur perfluent ruses : simulque ad id perducentur,

quod ex hoc quaeritur, ut inventiant, & ipsi intelligant. Nam quid aliud agimus docendo eos, quam ne semper docendi sint? Quintil. lib. 2. cap. 5.

exercise their understanding, gives the opportunity of forming taste and judgment in them, interests them in a more lively manner in the coming at the sense of the author, by the secret satisfaction they take in discovering all his beauties of themselves, and by degrees enables them to dispense with the assistance of the master, which is the end of all the pains he takes in instructing them. The master then adds and supplies what is wanting in their answers, enlarges and lays open what they have said too succinctly, and mends and corrects whatever mistakes they have fallen into.

He required them to chuse a man of an unblameable life and deep learning, that the imperial city might be improved in piety from his example and instructions. A great lesson indeed! Knowledge is not a sufficient qualification for ecclesiastical employments; good example and morality are still more necessary. These last should always have the preference. And thus the historian Theodoret, from whence this passage is taken, has set morals before learning, and example before instruction, conformably to what is said of Jesus Christ, that [r] *he was mighty in deeds and in words*; [s] *he did and taught*.

That the emperors, who are masters of the world, and are notwithstanding great sinners, may receive his advice with confidence, and his corrections with respect. He might have simply said, *That the emperors might be the more enabled to profit by his advice and corrections.* But how great a beauty and solidity do the two epithets and characters here given to the emperors add to the thought? the one seems to place them above remonstrances, and the other expresses the great need they have of them. It will be proper also to take notice of the exactness and connexion of the two parts which make up the last clause of the sentence, *to receive his advice with confidence, and his corrections with respect.*

[r] Luke xxiv. 19.

[s] Acts i. 1.

But that, he said, was a matter above his abilities, and the choice belonged to them. How admirable was the piety of Valentinian, who would not take upon him the choice of a bishop, as knowing that he should make himself responsible for the terrible consequences that such a choice might have. One might mention, upon this occasion, the beautiful saying of Catharine queen of Portugal; “[t] I could wish, said she, the bishops of Portugal, during my regency, were immortal, that I might have never a bishopric to dispose of.”

The bishops assembled. One may explain in a few words, how elections were anciently made, and by what degrees they arrived at the state we now see them in.

Ambrose hastened to the church to prevent the disorder. One may observe how Divine Providence presides over all deliberations, and especially in ecclesiastical assemblies; after what manner it lies hid under events which seem to be the effect of pure chance, but are in reality secretly ordained; how absolutely it disposes of the wills of men, which it always infallibly leads to the compassing of its own ends, without any infringement upon their liberty; how it commands our thoughts, and with what facility it calms and unites mens minds, who were so divided but a moment before, as to be ready to break out into open sedition.

That he was not even yet baptized. Here we might put in a word upon the ancient custom of deferring baptism, and produce instances of it. This delay, we may observe, was owing to two motives; the one to make a fuller preparation for the duly receiving of baptism, and to be able more assuredly to preserve the effect and virtue of it; and the other, to live with impunity in sin and pleasure. The church approved of the first, and abhorred the second.

They put him under a guard, that he might not escape. We should here lay open the vain efforts of St. Ambrose to avoid the bishopric; his hasty flight for one

[t] D. Bath. liv. 1. cap. 6.

whole night, and his uncertain wanderings, which led him back to the place from whence he set out; his affectation of cruelty in a judgment he gave; with other artifices still more astonishing, which he made use of against all rule and decorum, but which the people knew the real cause of.

This will be a natural occasion to observe to them, that in the first ages of the church, they were obliged to offer violence to the saints, before they could engage them to enter into priests orders, or undertake the charge of a bishopric; and that ecclesiastical history furnishes us with abundance of very curious and agreeable instances of this nature, too long to be repeated at present. This would excite their curiosity, and upon other occasions, one might inform them how St. Basil, St. Gregory Nazianzen, St. Chrysostom, St. Augustine, St. Paulinus, and a great many others, broke out into tears, when forced into the priesthood or episcopal office, and how serious their fears were, and how deep and sincere their sorrow. One may add, that the weight of the employment is not lessened since that time, and endeavour to fix in their minds that excellent rule of St. Gregory the great, “[u] That
 “ he who possesses the virtues required in the care of
 “ souls, should not take upon him the priestly office,
 “ unless compelled; but that he who knows he has
 “ them not, should not take it upon him, even tho’
 “ the means were used to oblige him to do so.”

The emperor ordered, that he should be baptized immediately, and consecrated within eight days after. Notice might be taken, that this ordination was contrary to St. [x] Paul’s direction, not to ordain a *Neophyte*, that is, one newly baptized, and contrary also to the common rules of the church; but that it was the author of those rules, that dispensed St. Ambrose from the observation of them by the open violence he permitted the people to offer him upon this occasion, who went so far as not to hearken in any ways to his re-

[u] Virtutibus pollens, coactus ad regimen veniat: virtutibus vacuus nec coactus accedat. [x] 1 Tim. iii. 6.

monstrances against it. Besides, the equity, probity, and sufficient qualifications of Ambrose, which were acknowledged by all the world, placed him far above the state of Christians newly instructed in the faith.

By daily lectures of this sort in every class, it is easy to comprehend how large a progress might be made at the end of a few years; how thoroughly youth might become acquainted with their own tongue; how many curious points of history, and ancient customs, they might learn; what a fund of morality they would imperceptibly lay up; how many excellent principles for the conduct of life they would imbibe from the different passages of history they should be made to read, or hear quoted; and lastly, what a taste for reading they would carry from school, which I look upon as one of the principal advantages of education; because this taste, as I have already observed, would preserve them from abundance of dangers inseparable from idleness, would make them love and seek after the company of men of learning and merit, and would render such low and empty conversations insupportable, as are the consequence of ignorance, and the source of a thousand ills.

I am of opinion, that no body can think half an hour every day, or every other day, too much time to be spent in the study of the language of his own country, whilst all the rest is taken up in learning the two other tongues; and as one of the principal advantages we are to expect from them, is to be the more perfect in our own, I have more cause to fear that I shall be blamed for not having allowed enough to it; but the number of things that are to be taught in the several classes obliges us to confine ourselves within narrow bounds; and I must advise professors not to omit them, nor expatiate too much in their moral and pious reflections, which, to make the impression we desire, should be thrown in as if by accident, without any apparent design, and always without affectation.

ARTICLE THE THIRD.

Of TRANSLATION.

AS soon as youth have made some progress in the Latin authors, they must be put upon translating certain select passages, and setting them down in writing.

Their translation at first should be plain, clear, and correct, exactly rendering the meaning, and even the expression as much as may be. Pains must afterwards be taken to set it off and embellish it, in rendering the delicacy and elegance of the Latin phrases, by such as will answer to them in our own tongue. And lastly, we must endeavour to bring them by degrees to that point of perfection, in which the excellency of this kind of writing consists; I mean that exact medium, which being equally removed from too servile a restraint, and too excessive a liberty, faithfully expresses the entire meaning, without considering so much the number as the sense of the words.

This is the rule which [y] Cicero tells us he followed himself, in translating the orations that two of the most famous orators in Greece spoke against one another. “What a misfortune, (says M. de Turreil, in the beautiful preface he has prefixed to his translation of those orations,) that a copy which was extant in St. Jerome’s time, and by the excellence of the copist must have come so near the original, should not be transmitted down to us? It would have taught us how to translate well; we should have thence learnt when it is proper to shake off the yoke of an heavy exactness, and too servile an

[y] *Converti ex Atticis . . . nec converti ut interpres, sed ut orator, sententiis iisdem, & earum formis, tanquam figuris; verbis ad nostram consuetudinem aptis: in quibus non verbum pro verbo necesse ha-*

bui reddere, sed genus omnium verborum vimque servavi. Non enim ea me annumerare lectori putavi oportere, sed tanquam appendere. Cic. de opt. gen. orat. n. 14.

“ adherence ; it would in short have at once fixed the
 “ bounds of a judicious diffidence, and a successful
 “ boldness. Tully indeed points out the method we
 “ ought to follow ; but example instructs far better
 “ than precept.”

M. de Turreil, speaking of the difficulties of translation, lays down some general rules for that way of writing, which may be of great use both to masters and scholars. “ To this perpetual restraint, says he, “ is joined the difference of languages, which always “ embarrasses, and often leads into despair. You “ grow sensible, that the peculiar genius of the one “ is often contrary to that of the other, and is almost “ constantly lost in a version. So that the common “ translations have been justly compared to the wrong “ side of a piece of tapestry, which at best gives only “ the gross lineaments of the finished figures represented on the right.”

After quoting a beautiful passage of Quintilian upon the difficulty of imitation, he adds, “ It is true, when “ I translate, I give myself up to follow another “ whom I chuse for my guide ; and the best I can do “ is to take care lest my attachment to my guide “ should carry me too far, and degenerate into slavery ; in which case, instead of originals full of life “ and spirit, I should substitute dead and inanimate “ copies. I have the good authority of more than “ one, [x] who, upon a like occasion, withdrew from “ the tyranny of the letter, made themselves masters “ of the sense, and, as by right of conquest, subjected “ it to the phrase of their own tongue.

“ On the other hand, too free a translation has its “ inconveniencies, and escaping from one extreme, “ falls into another. Every paraphrase disguises the “ text. Instead of presenting the image it promises, “ it paints one half by fancy, and the other from an “ original ; from whence is formed some monstrous “ production, which is neither original nor copy.

[x] Quasi captivos sensus in su- suit. Hieronym. epist. ad Pam-
 am linguam victoris jure transpo- mach.

“ Now a translator, properly speaking, is no other
 “ than a painter, who deals in copying. And every
 “ copier that misplaces but the out-lines, or fashions
 “ them after his own liking, is unfaithful. He errs
 “ in the first setting out, proceeds against his own
 “ plan, for want of remembering that all he has to do
 “ is to produce a likeness, and if he fails of that, he
 “ does nothing. For my part then, I have my mo-
 “ del, and I cannot follow him too closely. Whe-
 “ ther therefore I extend or enlarge what he cuts short
 “ or abridges, whether I load with ornaments what
 “ he leaves plain, tarnish his beauties, or cover his
 “ faults; in short, wherever I depart from his cha-
 “ racter in the words I put into his mouth, it is no
 “ longer him, but myself that I describe; I deceive
 “ under a borrowed appearance, and am no longer a
 “ translator, but an original.

“ The first obligation of a translator is to enter well
 “ into the genius and character of the author he is to
 “ translate; to transform himself into him as much
 “ as possible; to clothe himself with the sentiments
 “ and passions he undertakes to transmit to us; and
 “ to lay a restraint upon that inward complacency,
 “ which is continually forcing itself upon us, and in-
 “ stead of forming us after the image of others, fashions
 “ them after ours: in a word, to draw over again
 “ the turns and figures of the original with the same
 “ force and beauty; and yet so, as if our language
 “ cannot perfectly come up to them by a strict adhe-
 “ rence to the like forms of expression, we may be
 “ allowed to cast off the yoke, and indulge ourselves
 “ in the full liberty of procuring amends by an equi-
 “ valent.”

I shall here add a reflection of M. Dacier's, which may serve to correct, or rather explain, what M. de Tournell means, when he says, that a translator, properly speaking, is no more than a copier. “[a] When I speak of a translation in prose, says she, I do not mean a servile translation; I mean a generous and

[a] Preface to the translation of Homer.

“ noble translation, which, keeping closely to the
 “ ideas of the original, takes in the beauties of its
 “ language, and represents the images, without re-
 “ tailing the words. The first sort becomes unfaith-
 “ ful through too scrupulous a faithfulness; for it
 “ loses the spirit to preserve the letter, which is the
 “ effect of a cold and barren genius; whereas the
 “ other, though chiefly aiming to preserve the spirit,
 “ forgets not, in its greatest liberties, to retain the
 “ letter, and by means of its bold, but genuine
 “ strokes, becomes not only a faithful copy of its ori-
 “ ginal, but another original itself; which cannot be
 “ performed but by a solid, noble, and fruitful ge-
 “ nius. . . . Translation is not like the copy of a pic-
 “ ture, where the copier is tied down to the lines,
 “ colours, proportions, turns, and postures of the
 “ original he follows: ’Tis quite another thing. A
 “ good translator is not so confined. . . . Here, as in
 “ all other instances of imitation, the soul, full of
 “ the beauties it intends to represent, and elevated
 “ by the pleasing vapours arising from those abun-
 “ dant sources, must suffer itself to be ravished and
 “ transported by the other’s enthusiasm, and thus
 “ making it its own, must produce very different
 “ images and expressions, though with great resem-
 “ blance.”

These rules may suffice for scholars. Only we must observe to them, that the translation of the poets claims some peculiar ones to itself, and though it be in prose, must partake of the genius of poetry, retain the same fire, vivacity, and boldness; and consequently, without scruple, we must make use of such expressions, turns, and figures, as are not allowable in an orator or an historian.

I have already observed, that it is proper to select the most beautiful passages of authors for youth to translate. For besides, that such will be more agreeable to them, and they will take the greater pains in translating them, it is the surest way of forming their taste. They will thereby become acquainted with
 their

their authors, and insensibly conceive their height of fancy, manner of writing, and way of thinking.

It will be useful too, when the authors have been translated by learned hands, to compare such versions with the translation of the scholars, in order to make them bold, and to lay before them good models. They will esteem it an honour to follow them, tho' at a distance. They will strive to get as near them as they can. And sometimes they will come up to them, and perhaps go beyond them in certain passages.

As examples have always more force than precepts, I will here insert the translation of some letters of Pliny the younger, which will doubtless be very agreeable to the reader, and useful to youth.

[b] C. PLINIUS CORN. TACITO SUO S.

Ridebis & licet rideas. Ego Plinius ille, quem nosti, apros tres, & quidem pulcherrimos cepi. Ipse inquis? Ipse; non tamen ut omnino ab inertia mea & quiete discederem. Ad retia sedebam, erat in proximo, non venabulum aut lancea, sed stylus & pugillaris. Meditabar aliquid, enotabamque, ut si manus vacuas, plenas tamen ceras reportarem. Non est quod contemnas hoc studendi genus. Mirum est, ut animus hac agitatione motuque corporis excitetur. Nam undique sylvæ & solitudo, ipsūque illud silentium, quod venationi datur, magna cogitationis incitamenta sunt. Proinde cum venabere, licet auctore me ut panarium & lagunculam, sic etiam pugillarem feras. Experieris non Dianam magis montibus, quam Minervam inerrare. Vale.

A CORNEILLE TACITE.

“ Vous allez rire, & je vous le permets : riez-en tant qu’il vous plaira. Ce Pline, que vous connoissez, a pris trois sangliers, mais très grands. “ Quoi lui-même, dites-vous ? lui-même. N’allez “ pourtant pas croire, qu’il en ait couté beaucoup à “ ma paresse. J’étois assis près des toiles. Je n’avois à

“ coté de moi ni épieu ni dard, mais des tablettes &
 “ une plume. Je révois, j’écrivois, & je me prépa-
 “ rois la consolation de remporter mes feuilles pleines,
 “ si je me’n retournois les mains vuides. Ne mépri-
 “ sez pas cette manière d’étudier. Vous ne sauriez
 “ croire combien le mouvement du corps donne de
 “ vivacité à l’esprit : sans compter que l’ombre des
 “ forêts, la solitude, & ce profond silence qu’exige la
 “ chasse, sont très propres à faire naitre d’heureuses
 “ pensées. Ainsi croïez-moi, quand vous irez chasser,
 “ portez votre pannetiere & votre bouteille ; mais
 “ n’oubliez pas vos tablettes. Vous éprouverez que
 “ Minerve se plaît autant sur les montagnes que Di-
 “ ane. Adieu.”

PLINY TO CORNELIUS TACITUS.

“ You will laugh, and I give you leave to
 “ laugh. Yes, that very Pliny your acquaintance,
 “ has taken three boars, and very fine ones too.
 “ What he himself? Yes, he. But yet to preserve
 “ my beloved sedentary way, I sat by the nets, and
 “ instead of a javelin or an hunting pole, I had my
 “ writing tablet with me, and indulged my medita-
 “ tion, so that if my hands were likely to be empty,
 “ I might have my papers full. You must not de-
 “ spise this method of studying. You can scarce
 “ conceive how exercise assists the thinking faculties.
 “ The woods and solitudes, and even the silence that
 “ is used in hunting, are incitements to meditation.
 “ Whenever therefore you hunt, take my advice,
 “ and be as careful to carry your tablets as your basket
 “ and bottle. You will find that Minerva is as much
 “ an inhabitant of the mountains as Diana herself.”

The translation here is literal, and very faithful. And yet there is nothing forced, or like a version ; but the whole has the air of an original.

We may observe to youth, that *ego Plinius ille* cannot be so well rendered into French by the first person ; but another expression more agreeable to our

manner was requisite to be used instead of the word *ceras*; that the phrase *l'ombre des forêts* forms a more musical and grateful sound to the ear, than if it had been, as it is in the Latin, *sans compter que les forêts, la solitude, &c.*

[c] C. PLINIUS MINUTIO FUNDANO SUO S.

Mirum est, quam singulis diebus in urbe ratio aut constet, aut constare videatur pluribus, cunctisque (or junctisque) non constet. Nam, si quem interrogas, Hodie quid egisti? respondeat, Officio togæ virilis interfui; sponsalia aut nuptias frequentavi. Ille me ad signandum testamentum, ille in advocationem, ille in consilium rogavit. Ita hæc quo die feceris, necessaria; eadem, si quotidie fecisse te reputes, inania videntur, multo magis cum secesseris. Tunc enim subit recordatio quot dies quam frigidis rebus absumpsi? Quod evenit mihi postquam in Laurentino meo aut lego aliquid, aut scribo, aut etiam corpori vaco, cujus fulturis animus sustinetur. Nihil audio, quod audisse: nihil dico, quod dixisse pœniteat. Nemo apud me quemquam sinistris sermonibus carpit; neminem ipse reprehendo, nisi unum me, cum parum commode scribo. Nulla spe, nullo timore sollicitor; nullis rumoribus inquietor. Mecum tantum & cum libellis loquor. O rectam sinceramque vitam! O dulce otium honestumque ac pene omni negotio pulchrius! O mare, ô littus, verum, secretumque μυστήριον! Quam multa invenitis, quam multa diætatis? Proinde tu quoque strepitum istum, inanemque discursum, & multum ineptos labores ut primum fuerit occasio relinque, teque studiis vel otio trade. Satius est enim, ut Attilius noster eruditissime simul & facetissime dixit, otiosum esse, quam nihil agere. Vale.

A MINUTIUS FUNDANUS.

“ C’est une chose étonnante de voir comment le
 “ tems se passe à Rome. Prenez chaque journée à
 “ part, il n’y en a point qui ne soit remplie: rassem-
 “ blez-les toutes, vous êtes surpris de les trouver si

[c] Lib. i. epist. 9.

“ vuides.

“ vuides. Demandez à quelqu’un, Qu’avez vous
 “ fait aujourd’hui ? J’ai assisté, vous dira-t-il, à la cé-
 “ rémonie de la robe virile, qu’un tel a donnée à son
 “ fils. J’ai été prié à des fiançailles ou à des nôces.
 “ L’on m’a demande pour la signature d’un testament.
 “ Celui-ci m’a chargé de sa cause. Celui-là m’a fait
 “ appeller à une consultation. Chacune de ces choses,
 “ quand on l’a faite, a paru nécessaire : toutes en-
 “ semble paroissent inutiles, & bien davantage, quand
 “ on les repasse dans une agréable solitude. Alors
 “ vous ne pouvez vous empêcher de vous dire. A
 “ quelles bagatelles ai-je perdu mon tems ? C’est ce
 “ que je répète sans cesse dans ma terre de Laurentin,
 “ soit que je lise, soit que j’écrive, soit qu’à mes étu-
 “ des je mêle les exercices du corps, dont la bonne
 “ disposition influe tant sur les opérations de l’esprit.
 “ Je n’entends, je ne dis rien, que je me repente d’a-
 “ voir entendu, & d’avoir dit. Personne ne m’y fait
 “ d’ennemis par de mauvais discours. Je ne trouve
 “ à redire à personne, sinon à moi-même, quand ce
 “ que je compose n’est pas à mon grè. Sans desirs,
 “ sans crainte, à couvert des bruits fâcheux, rien ne
 “ m’inquiete. Je ne m’entretiens qu’avec moi & avec
 “ mes livres. O l’agréable, ô l’innocente vie ! Que
 “ cette oisiveté est aimable, qu’elle est honnête, qu’elle
 “ est préférable même aux plus illustres emplois !
 “ Mer, rivage, dont je fais mon vrai cabinet, que
 “ vous m’inspirez de nobles, & d’heureuses pensées !
 “ Voulez-vous m’en croire, mon cher Fundanus ?
 “ Fuïez les embarras de la ville. Rompez au plutôt
 “ cet enchainement de sons frivoles qui vous y at-
 “ tachent. Addonnez-vous à l’étude ou au repos, &
 “ songez que ce qu’a dit si spirituellement & si plai-
 “ samment notre ami Attilius, n’est que trop vrai ;
 “ *Il vaut infiniment mieux ne rien faire, que de faire des*
 “ *riens.* Adieu.”

TO MINUTIUS FUNDANUS.

“ It is surprising to see how time passes at Rome,
 “ every day in itself is filled up, but take them to-

“ gether and they are a mere blank. Ask any per-
 “ son what he has done to-day? I have assisted, he
 “ will reply, at the ceremony of a friend’s taking the
 “ toga virilis, I have been at a wedding, I have been
 “ witness to a will, I have been pleading for a friend,
 “ I have been giving advice. Each of these while
 “ they are doing seem necessary, but the whole toge-
 “ ther appear trifling, particularly in our solitary
 “ hours of reflection. Then one cannot help think-
 “ ing upon what trifles he has spent his time. This
 “ I continually repeat in my country retirement, ei-
 “ ther reading or writing, or mixing exercise with
 “ my studies, which are the true supports of the
 “ mind. There I hear nothing, there I say nothing,
 “ at which I blush upon recollection. None about
 “ me ever slander the absent, nor do I set the exam-
 “ ple of ever abusing any except myself, when I
 “ don’t write at my ease. There I am agitated neither
 “ with hopes or fears, nor rendered uneasy by any
 “ reports. All my conversation is with myself and
 “ my books. O just and honest life! O happy lei-
 “ sure, and even to be preferred to every kind of
 “ employment! Ye seas, ye shores, the real cabinet
 “ that I retire to, what do you not furnish me, how
 “ do you delight! Be advised, my dear Fundanus,
 “ fly from the noise and empty labours of the town,
 “ take the first opportunity to leave them, and deli-
 “ ver yourself to study and to ease. It is better as our
 “ learned friend Attilius facetiously said, to be idle,
 “ than to be doing nothing.”

The pleasure one feels in reading this translation,
 is a greater commendation of it than any I can give.
 What delights me most is the faithfulness of the trans-
 lator in rendering every thought, and almost every
 expression, at the same time that he gives them an
 elegant turn; which should be well observed by the
 scholars. Sometimes the addition of an epithet raises
 the thought, *Que vous m’inspirez de nobles, d’heureuses*
pensées! The Latin might have been translated simply,
Que

Que vous m'inspirez de pensées ! Quam multa invenitis ! Quam multa distatis ! At another time a metaphor, introduced instead of a plain and natural expression, shall serve to set off a phrase. These Latin words, *Et multum ineptos labores, ut primum fuerit o caso, relinque,* might have been translated thus ; *Quittez au plutôt ces occupations frivoles.* The metaphorical turn has a much greater grace ; *Rompez au plutôt cet enchainement de soins frivoles, qui vous y attachent.* And here we should dwell upon the just choice of words, which run on still in the same metaphor, *Rompez, enchainement, attachent* ; and shew that the French adds two beautiful thoughts to the Latin ; *Enchainement de soins frivoles,* instead of saying simply, *Soins frivoles, ineptos labores,* which is far more emphatical, and shews how these idle occupations continually succeed one another. *Qui vous y attachent,* is not in the Latin, but was necessary to make the period more smooth.

I shall pass by several other observations of this kind, that I may come to some critical remarks. In my opinion they should be allowed in a work of this nature ; and though some faults should be discovered, which might have escaped the best capacity, they will take nothing from the merit of the translation, or the reputation of the author. Besides, I am doing here what I should do in a class upon reading this translation to the scholars, where I should think myself obliged to lay my doubts before them, and observe to them the passages where the sense may have been mistaken.

Celui-ci m'a chargé de sa cause. I question whether this is the meaning of the words, *Ille me in advocacionem rogavit.* In good Latin *advocatus* does not signify a pleader, but one who assists the pleader with his advice or credit, by appearing in the cause. Yet in Pliny's time it had also the first signification ; and Quintilian very often uses it in this sense. What makes me doubt whether *advocatio* here signifies the office of a pleader is, that the different occupations Pliny speaks of in this letter, are almost all matters

of mere ceremony, and for that reason better express the loss of time in being taken up with them; whereas nothing is more serious and important than the discharge of this office, and we certainly cannot look upon the time as ill spent, which is employed in the defence of a cause we have undertaken.

Chacune de ces choses, quand on l'a fait, a parti nécessaire ; toutes ensemble paroissent inutiles. The Latin gives quite another thought. *Upon examining these things the day we do them, they seem necessary ; but when afterwards we come to reflect, that all our days have passed thus, we find them very empty and trifling.*

Soit qu'à mes études je mêle les exercices du corps ; dont la bonne disposition insue tant sur les opérations de l'esprit. We must inform the boys, that sometimes there are thoughts and expressions in Latin, which cannot well be turned into French, and that instead of them we must express ourselves in such a manner as comes nearest to the sense of them. This passage may be one instance, and we shall have several more hereafter. The Latin presents us here with a fine image. Our body is a kind of building, but a building disposed to decay, and stands continually in need of being propped up and supported, or otherways it would tumble down, and fall to ruin. Diet, rest, walking, and several exercises, are so many props and supports to it ; and at the same time they serve also to support the mind. *Aut etiam corpori vaco, cujus futuris animus sustinetur.* The French has not expressed this beauty.

Personne ne m'y fait d'ennemis par de mauvais discours. This is not all the sense of the Latin, and the translator must have read it differently from what we have it in the text. *Nemo apud me quemquam sinistris sermonibus carpit :* *No one in my presence takes the liberty to speak ill of any body.*

Que cette oisiveté est aimable . . . qu'elle est préférable même aux plus illustres emplois ! The Latin is not so decisive ; there is a lenitive added, which was requisite to soften what would otherways be too absolute and

and

and excessive in the thought. *O dulce otium, honestumque, ac pene omni negotio pulchrius!* For is it really true, that the pleasures of rest and retirement are always to be preferred to public employments, though extremely irksome and laborious? Was this a received principle, what would become of the state?

Il vaut infiniment mieux ne rien faire, que de faire des riens. One might doubt, at first sight, whether this thought, which is extremely pretty, were really the author's or no. For *otiosum esse* does not ordinarily signify *ne rien faire*, but to be at leisure, to be without business, without necessary and pressing employment, which does not hinder but that a man may take pains and employ himself; it even gives him an opportunity of doing it, though in a more agreeable, because in a freer manner. [d] And this is the sense of that beautiful expression of Scipio Africanus, who used to say, [e] *Nunquam se minus otiosum esse, quam cum esset otiosus*; that he was never less at leisure, than when he was at leisure; never more employed, than when he was without employment. On the other hand, *nihil agere* usually signifies to do nothing; and it is one of the three faults that [f] Seneca charges upon the greatest part of mankind, that they pass the best part of their lives either in doing nothing, or doing ill, or in doing something they should not do.

Yet when we examine attentively the passage we are upon, we shall find that the French very faithfully expresses the meaning of the text. For Pliny advises Fundanus to retire into the country, that he may give himself either to study or repose, *teque studiis vel otio trade*; and the alternative implies that *otium* here must not be confounded with the time that is spent in study. *Otiosum esse* signifies therefore to be at rest, to do nothing. And *nihil agere* answers to the trifling occupations of the town, which Pliny hath termed *multum*

[d] Cic. lib. 3. offic. n. 1.

lorsqu'il étoit sans affaires.

[e] I question whether M. Du Bois has translated this passage very exactly; *Il avoit coutume de dire qu'il n'avoit jamais plus d'affaires, que*

[f] Si volueris attendere, magna vitæ pars elabitur male agentibus, maxima nihil agentibus, tota aliud agentibus. Senec. ep. 1.

ineptos labores. Consequently *nihil agere* is happily rendered by the words *faire des riens*; which, in the sense given it in Stephens's Thesaurus, is *rebus inanibus implicari*. And it is thus we can conceive it to be very sensibly and facetiously said, *Eruditissimè simul & facetissimè*; for there would be nothing either witty or facetious in it, if it meant only, *that it is better to be at leisure, than to do nothing.*

Criticism of this kind may, in my opinion, be very serviceable to young people; as it is a good means of forming their judgment, to lay difficulties before them, as I have done here, and to endeavour to make them give a solution of them themselves, if possible.

[g] C. PLINIUS BEBIO HISPANO SUO S.

Tranquillus contubernalis meus vult emere agellum, quem venditare amicus tuus dicitur. Rogo, cures, quanti æquum est, emat. Ita enim delectabit emisse. Nam mala emptio semper ingrata est, eo maximè quod exprobrare stultitiam domino videtur. In hoc autem agello, si modo arriserit pretium. Tranquilli mei stomachum multa sollicitant, vicinitas urbis, opportunitas viæ, mediocritas villæ, modus ruris, qui avocet magis, quam distringat. Scholasticis porro dominis, ut hic est, sufficit abunde tantum soli, ut relevare caput, reficere oculos, reptare per limitem, unâ semitâ terras omnesque viticulas suas nosse, & numerare arbusculas possint. Hæc tibi exposui, quo magis scires, quantum ille esset tibi, quantum ego tibi debiturus, si prædiolum istud, quod commendatur bis dotibus, tam salubriter emerit, ut pœnitentiæ locum non relinquat. Vale.

A BEBIUS.

“ Suetone, qui loge avec moi, a dessein d’acheter
 “ une petite terre, qu’un de vos amis veut vendre.
 “ Faites en forte, je vous prie, qu’elle ne soit vendue
 “ que ce qu’elle vaut. C’est à ce prix qu’elle lui plai-
 “ ra. Un mauvais marché ne peut être que désagrè-
 “ able, mais principalement par le reproche continuel

“ qu’il semble nous faire de notre imprudence. Cette
 “ acquisition (si d’ailleurs elle n’est pas trop chere)
 “ tente mon ami par plus d’un endroit ; son peu de
 “ distance de Rome, la commodité des chemins, la
 “ médiocrité des bâtimens, les dependances plus ca-
 “ pables d’amuser que d’occuper. En un mot, il ne
 “ faut à ces Messieurs les savans, absorbés comme lui
 “ dans l’étude, que le terrain nécessaire pour délasser
 “ leur esprit, & réjouir leurs yeux. Il ne leur faut
 “ qu’une allée pour se promener, q’une vigne dont
 “ ils puissent connoître tous les seps, que des arbres
 “ dont ils puissent savoir le nombre. Je vous mande
 “ tout ce détail pour vous apprendre quelle obligation
 “ il m’aura, & toutes celles que lui & moi vous au-
 “ rons, s’il achete, à des conditions dont il n’ait ja-
 “ mais lieu de se repentir, une petite maison telle que
 “ je viens de la dépeindre. Adieu.”

TO BEBIUS.

“ My fellow lodger Tranquillus is desirous of buy-
 “ ing a small farm, which I am told a friend of your’s
 “ is about selling. I beg you will enquire about its
 “ just value. Such a purchase will thus be pleasing.
 “ A bad bargain ever displeases, because it seems to
 “ upbraid the purchaser’s weakness. The present
 “ farm, if he can agree about the price, has many
 “ charms for my friend. Its nearness to the city, the
 “ good road to it, the moderate size of the village
 “ adjoining, the quantity of the land, which may
 “ rather amuse than employ him. It is enough for
 “ scholars, as he is, if he can look round his grounds,
 “ and delight his eyes with the prospect ; if he can
 “ walk out by one path, and grow acquainted with
 “ every vine and tree in his possession. I mention
 “ all this to shew you how much he will be obliged
 “ to me, and I to you, if he can buy this little farm,
 “ with all its conveniencies, at such a price as he
 “ will leave no room for repentance.”

This letter, though very short and plain, is exceeding fine. The translation is very happy in giving all its beauties, except one, which our language is not capable of; I mean the diminutives, which, in the Latin, especially upon a gay subject, are wonderfully agreeable. *Agellum, viticulas, arbusculas, prædiolum.* I place in the same class the frequentative verb *reptare per limitem*, the beauty of which is easier to be conceived than expressed.

[b] C. PLINIUS PROCULO SUO S.

Petis ut libellos tuos in secessu legam, examinemque an editione sint digni. Adhibes preces, adlegas exemplum. Rogas etiam, ut aliquid subcisivi temporis studiis meis subtraham, impertiam tuis. Adjicis M. Tullium mirâ benignitate poetarum ingenia fovisse. Sed ego nec rogandus sum, nec hortandus. Nam & poeticen ipsam religiosissimè veneror, & te validissimè diligo. Faciam ergo quod desideras tam diligenter, quam libenter. Videor autem nunc posse opus pulchrum, nec supprimendum affirmare, quantum estimare licuit ex iis, quæ me præsentè recitasti, si modo mihi non imposuit recitatio tua: legis enim suavissimè & peritissimè. Confido tamen, me non sic auribus duci, ut omnes aculei judicii mei illarum delinimentis refringantur. Hebetantur fortasse, & paululum retunduntur, revelli quidem, extorquerique non possunt. Igitur non temere jam de universitate pronuncio, de partibus experiar legendo. Vale.

A PROCULUS.

“ Vous me priez de lire vos ouvrages dans ma retraite, & de vous dire s'ils sont dignes d'être publiés. Vous m'en pressez, vous autorisez vos prières par des exemples. Vous me conjurez même de prendre sur mes études une partie du loisir que je leur destine, & de la donner à vôtres. Enfin, vous me citez Cicéron, qui se faisoit un plaisir de favoriser & d'animer les poètes. Vous me faites tort. Il ne faut ni me prier, ni me presser. Je suis adora-

[b] Lib. 3. epist. 15.

“ teur

“ teur de la poesie, & j’ai pour vous une tendresse
 “ que rien n’égale. Ne doutez donc pas que je ne
 “ fasse avec autant d’exactitude que de joie ce que
 “ vous m’ordonnez. Je pourrois déjà vous mander
 “ que rien n’est plus beau, & ne mérite mieux de pa-
 “ roître ; du moins autant que j’en puis juger par les
 “ endroits, que vous m’avez fait voir ; si pourtant
 “ vôtre prononciation ne m’a point imposé ; car vous
 “ lisez d’un fort imposteur. Mais j’ai assez bonne
 “ opinion de moi, pour croire que le charme de l’har-
 “ monie ne va point jusqu’à m’ôter le jugement.
 “ Elle peut bien le surprendre, mais non pas le cor-
 “ rompre ni l’alterer. Je croi donc déjà pouvoir ha-
 “ zarder mon avis sur le corps de l’ouvrage. La lec-
 “ ture m’apprendra ce que je dois penser de chaque
 “ partie. Adieu.”

TO PROCULUS.

“ You desire, that while I am in the country I
 “ would read your book, and see whether it be fit
 “ for publication. You exhort me to it, and enforce
 “ your prayers by an example. You ask also, that I
 “ would take some of my leisure time from my own
 “ studies, and grant it to your’s. You add, that Ci-
 “ cero was very kind, in ushering to the world the at-
 “ tempts of his cotemporary poets. But where is the
 “ need either to intreat or to spur me on to such a ser-
 “ vice. You know I love poetry in itself with the
 “ most fervent affection, and will be ready to do
 “ what you require with as much diligence as satis-
 “ faction. I even already perceive that your work is
 “ a fine one, and ought not to be suppressed, if I can
 “ depend upon myself ; and your manner of reciting
 “ has not imposed upon me, as you read with great
 “ judgment and harmony. I trust however, that I
 “ have not so far been drawn by the ears, as to have
 “ given up the acuteness of my discernment. The
 “ understanding may be blunted, or even turned
 “ away upon such occasions, but never totally set
 “ aside.

“ aside. I therefore pronounce in favour of the whole,
 “ without incurring any danger. I shall consider of
 “ the parts when I read it over.”

I shall examine but one single passage in this letter, which is not the least difficult, nor the least beautiful. *Confido tamen me non sic auribus duci, ut omnes aculei iudicii mei illarum delinimentis refringantur. Hebetantur fortasse, & paululum retunduntur; revelli quidem extorquerique non possunt.*

To make youth thoroughly understand this passage, we must begin with explaining the metaphor to them, in which all the beauty and difficulty of it consists. This metaphor is contained in the word *aculeus*, which signifies a *sharp point*, as the point of a dart or spear, designed to pierce through and penetrate. Now three things may either weaken or absolutely hinder this effect; if the edge of it be taken off, *hebetari, retundi*; if it be broken, *refringi*; and lastly, if it be entirely plucked off from the wood to which the iron is fastened, *revelli, extorqueri*.

Pliny expresses the penetration of the judgment by the image of a point, which might indeed have its edge taken off by the impression, which a graceful pronunciation had made upon his ears, but could not be broken, much less totally carried away.

It may be questioned, whether these two ideas *delinimenta* and *refringunt* square well together, the one expressing gentleness and allurements, and the other force and violence. But I think we should carry the matter too far, if we required so strict an exactness, as not to be content that the charms of pronunciation should produce the effect here mentioned upon the judgment, without being able to find out something gentle in nature, that may take off the edge of a point, break it, or pull it off.

The translator has rendered the passage thus; *J'ai assez bonne opinion de moi pour croire que le charme d'harmonie ne va point jusqu'à m'ôter le jugement. Elle peut bien le surprendre, mais non pas le corrompre, ni l'alterer.*

I make no doubt, considering his good taste, but he used his utmost endeavours to express the Latin metaphor. But seeing that our language was not capable of it, and that if he should servilely keep to the expression, he should lose the beauty of the thought, he followed Horace's advice upon the occasion, and quitted a subject he despaired of handling well,

— [i] *Et quæ*

Desperat tractata nitescere posse, relinquit.

And thus preserving the main of the thought, he has given it another turn, which seems more natural, and is no less beautiful than that of the Latin.

This is one of the principal rules of translation, which should be well inculcated into youth, and is particularly necessary with respect to metaphors, which are usually the torture and despair of translators, and cannot possibly be expressed in another language, without an alteration of all their beauties.

[k] C. PLINIUS MAXIMO SUO S.

Nuper me cujusdam amici languor admonuit, optimos esse nos, dum infirmi sumus. Quem enim infirmum aut avaritia aut libido sollicitat? Non amoribus servit, non appetit honores, opes negligit, & quantulumcunque, ut relictiturus, satis habet. Tunc deos, tunc hominem esse se meminit. Invidet nemini, neminem miratur, neminem despicit; ac ne sermonibus quidem malignis aut attendit, aut alitur. Balnea imaginantur & fontes. Hæc summa curarum, summa votorum, mollemque in posterum & pinguem, si contingat evadere, hoc est innoxiam beatamque destinat vitam. Possum ego, quod pluribus verbis, pluribus etiam voluminibus philosophi docere conantur, ipse breviter tibi, mibique præcipere, ut tales esse sani perseveremus, quales nos futuros profitemur infirmi. Vale.

A M A X I M E.

“ Ces jours passés, la maladie d'un de mes amis me
“ fit faire cette réflexion, que nous sommes fort gens

[i] De Arte Poeticâ.

[k] Lib. 7. epist. 26.

“ de bien quand nous sommes malades. Car quel est
 “ la malade que l’avarice ou l’ambition tourmente ?
 “ Il n’est plus enyvré d’amour, entêté d’honneurs. Il
 “ néglige le bien, & compte toujours avoir assez du
 “ peu, qu’il se voit sur le point de quitter. Il croit
 “ des dieux, & il se souvient qu’il est homme. Il
 “ n’envie, il n’admire, il ne méprise la fortune de
 “ personne. Les médifances ne lui font ni impression,
 “ ni plaisir. Toute son imagination n’est occupée
 “ que de bains & de fontaines. Tout ce qu’il se pro-
 “ pose, s’il est peut échaper, c’est de mener à l’avenir
 “ une vie douce & tranquille, une vie innocente &
 “ heureuse. Je puis donc nous faire ici à tous deux
 “ en peu de mots une leçon, dont les philosophes font
 “ des volumes entiers. Persévérons à être tels pen-
 “ dant la santé, que nous nous proposons de devenir,
 “ quand nous sommes malades. Adieu.”

TO MAXIMUS.

“ The late indisposition of one of my friends taught
 “ me to believe, that we are always best when we are
 “ sick. In sickness we see none troubled with the
 “ demons either of lust or avarice. The sick man is
 “ no slave to love or ambition ; he despises honours,
 “ and neglects riches, and is contented even with
 “ his little which he is about to leave. In that hour
 “ he remembers that there are gods, and finds him-
 “ self to be a man. He envies no man, he admires
 “ no man, he despises no man, nor does he listen to
 “ obloquy either with attention or pleasure. He only
 “ sends his imagination after baths and fountains ; all
 “ his care, all his wishes are, if he is restored to
 “ health, to lead an easy, innocent, and harmless life.
 “ I can therefore, in a very short compass, give you
 “ and myself an admonition, which some philosophers
 “ have spun out into many volumes ; I mean, that
 “ we should strive while we are well, to lead such a
 “ life as we could wish when we shall be sick ”

Instead of making any reflections upon this letter, I shall add another, which, in my opinion, is very beautiful and momentous, and it shall close this small collection.

[1] C. PLINIUS TACITO SUO S.

Nec ipse tibi plaudis, & ego nihil magis ex fide quam de te scribo. Posteris an aliqua cura nostri, nescio: nos certe meremur ut sit aliqua, non dico ingenio (id enim superbum) sed studio, sed labore, & reverentiâ posterorum. Pergamus modo itinere instituto; quod ut paucos in lucem famamque provexit, ita multos è tenebris & silentio protulit. Vale.

A TACITE.

“ Vous n’êtes pas homme à vous en faire accroire,
 “ & moi je n’écris rien avec tant de sincérité, que ce
 “ que j’écris de vous. Je ne fais si la postérité aura
 “ pour nous quelque considération; mais en vérité
 “ nous en méritons un peu; je ne dis pas par notre
 “ esprit, il y auroit une sottise présomption à le pre-
 “ tendre, mais par notre application, par notre travail,
 “ par notre respect pour elle. Continuons notre
 “ route. Si par là peu de gens sont arrivés au com-
 “ ble de la gloire, & à l’immortalité; par là au moins
 “ beaucoup sont parvenus à se tirer de l’obscurité &
 “ de l’oubli. Adieu.”

TO TACITUS.

“ You are a man of but few professions; and for
 “ my part, I never write with more sincerity than to
 “ you. I know not whether posterity will give them-
 “ selves any trouble about us, yet I think we deserve
 “ some notice from them: I do not mean for our ge-
 “ nius, (that would be vanity in me;) but for our ap-
 “ plication, our study, and our reverence for posterity.
 “ Let us then go on in the way we have begun. If

[1] Lib. 9. epist. 14.

“ by this few have been carried into fame, many
 “ least have avoided obscurity.”

The TRANSLATION of certain Passages from CICERO.

I.

TULLY'S *Letters to ATTICUS.*

IN this second edition I have added two letters, or rather parts of letters, from Tully to his friend Atticus, which are no less valuable than those of Pliny. I have inserted also two translations of these letters, and both by a masterly hand; the one by M. l'Abbé de St. Real, and the other by M. l'Abbé Mongault. M. St. Real translated only two books of these letters; M. Mongault, without being frightened at the difficulty of the undertaking, has published them all, and by that means done great service to abundance of persons, who are hereby enabled to read with certainty and pleasure, the most curious part of Tully's works relating to the history of his own time, though the most difficult and obscure.

Epist. xvii. *from Tully to Atticus*, Book I.

The argument of the letter. Quintus Cicero, brother to the famous orator, had married Pomponia, the sister of Atticus. But refusing to serve as lieutenant in Asia, under his brother-in-law, it contributed not a little to a misunderstanding between them, which occasioned very bitter complaints on the part of Quintus Cicero, and caused a kind of rupture. This is the subject of the first part of this letter, to which I shall confine myself.

CICERO ATTICO SAL.

Num. 1. *Magna mihi varietas voluntatis, & dissimilitudo opinionis, ac judicii Quinti fratris mei demonstrata est ex literis tuis, in quibus ad me epistolarum illius exempla misisti. Qua ex re & molestia sum tantâ affectus, quantum*

quantum mihi meus amor summus erga utrumque vestrum afferre debuit; & admiratione, quidnam accidisset, quod afferret Quinto fratri meo, aut offensionem tuam gravem, aut commutationem tantam voluntatis.

Num. 2. Atque illud à me jam ante intelligebatur, quod te quoque ipsum discedentem a nobis subspicari videbam subesse nescio quid opinionis incommodæ, sauciumque ejus animum, & insedisse quasdam odiosas suspiciones. Quibus ego mederi cum cuperem, antea sæpe, & vehementius etiam post fortitionem provinciæ, nec tantum intelligebam ei esse offensionis, quantum literæ tuæ declarant, nec tantum proficiebam, quantum volebam.

Num. 3. Sed tamen hoc me ipse consolabar, quod non dubitabam, quin te ille aut Dyrrachii, aut in istis locis uspiam visurus esset; quod cum accidisset, confidebam, ac mihi persuaseram, fore ut omnia placarentur inter vos, non modo sermone ac disputatione, sed aspectu ipso congressuque vestra. Nam, quanta sit in Quinto fratre meo comitas, quanta jucunditas, quam mollis animus & ad accipiendam & ad deponendam offensionem, nihil attinet me ad te, qui ea nostri, scribere. Sed accidit perincommodè, quod eum nusquam vidisti. Valuit enim plus quod erat illi nonnullorum artificii inculcatum, quam aut officium, aut necessitudo, aut amor vester ille pristinus, qui plurimum valere debuit.

Num. 4. Atque hujus incommodi culpa ubi resideat, facilius possum existimare, quam scribere. Vereor enim, ne, dum defendam meos, non parcam tuis. Nam sic intelligo, ut nihil a domesticis vulneris factum sit illud quidem, quod erat, eos certe sanare potuisse. Sed hujusce rei totius vitium, quod aliquanto etiam latius patet, quam videtur, præsentis tibi commodius exponam.

Num. 5. De iis literis, quas ad te Thessalonicâ misit, & de sermonibus, quos ab illo & Romæ apud amicos tuos & in itinere habitos putas, & quid tantum causæ sit, ignoro; sed omnis in tua posita est humanitate mihi spes hujus levandæ molestiæ. Nam, si ita statueris, & irritabiles animos esse optimorum sæpe hominum, & eosdem placabiles; & esse hanc agilitatem, (ut ita dicam) molliemque naturæ plerumque bonitatis; & id, quod caput est, nobis inter nos nostra sive incommoda, sive vitia, sive

injurias esse tolerandas ; facile hæc, quemadmodum spero, mitigabuntur. Quod ego, ut facias, te rogo. Nam ad me, qui te unicè diiugo, maxime pertinet, neminem esse meorum, qui aut te non amet, aut abs te non ametur.

Num. 6. Illa pars epistolæ tuæ minime fuit necessaria, in qua exponis, quas facultates aut provincialium, aut urbanorum commodorum, & aliis temporibus, & me ipso consule, prætermiseris. Mibi enim perspecta est ingenuitas & magnitudo animi tui ; neque ego inter me atque te quidquam interesse unquam duxi, præter voluntatem institutæ vitæ, quod me ambitio quædam ad bonorum studium, te autem alia minimè reprehendenda ratio ad honestum otium duxit. Verâ quidem laude probitatis, diligentæ, religionis, neque me tibi, neque quemquam antepono. Amoris vero erga me, cum à fraterno amore, domesticoque discessi, tibi primas defero. Vidi enim, vidi, penitusque perspexi in meis variis temporibus & sollicitudines & læticias tuas. Fuit mihi sæpe & laudis nostræ gratulatio tua jucunda, & timoris consolatio grata.

Num. 7. Quin mihi nunc, te absente, non solum consilium, quo tu excellis, sed etiam sermonis, communicatio, quæ mihi suavissima tecum solet esse, maxime deest. Quid dicam in publica re ? Quo in genere mihi negligenti esse non licet. An in forensi labore ? Quem antea propter ambitionem sustinebam, nunc ut dignitatem tueri gratiâ possum. An in ipsis domesticis negotiis ? In quibus ego cum antea, tum vero post discessum fratris, te sermonesque nostros desidero. Postremò, non labor meus, non requies, non negotium, non otium, non forenses res, non domesticæ, non publicæ, non privatæ, carere diutius tuo suavissimo atque amantissimo consilio ac sermone possunt.

The translation of the preceding letter by M. de St. Real.

The translation of the same letter by M. Mongault.

Num. I. **A**UTANT par votre lettre, que par le copie que vous m'envoiez de celle de mon frere,

Num. I. **J**E vois, & par votre lettre, & par la copie que vous m'avez envoiée de celle de mon frere,

frere, je vois une grande altération dans son amitié pour vous, & même dans son estime. J'en suis aussi affligé que ma tendresse pour tous les deux m'y oblige, & aussi surpris qu'on le peut être, ne sachant d'où peut venir un ressentiment si violent; ou s'il n'en a point de sujet, un si grand changement dans son affection.

N. 2. Je comprenois bien déjà ce dont vous-même vous défiez aussi quand vous partîtes d'ici, qu'il avoit quelque ombre contre vous, & que son esprit étoit ulcéré, & pré-occupé de quelques soupçons odieux sur votre compte. Mais il ne m'avoit pas paru, dans les efforts que j'ai faits à diverses fois près de lui pour l'en guérir, non seulement avant qu'il fût déclaré Préteur d'Asie, mais encore beaucoup plus fortement depuis: il ne me paroissoit pas, dis-je, qu'il fût aussi outré qu'il le paroît par sa lettre, quoique je ne gagnasse pas sur lui tout ce que je voulois.

N. 3. Je m'en consolais dans l'esperance certaine qu'il vous joindroit à Dyr-rachium, ou quelque'autre part

frere, qu'il y a une grande alteration dans les sentimens & dans les dispositions où il étoit à votre égard. J'en suis aussi affligé que ma tendresse pour vous deux le demande, & je ne conçois pas ce qui a pu si fort aigrir mon frere, & causer en lui un si grand changement.

N. 2. J'avois bien remarqué, & vous vous-étiez aussi aperçu avant que de partir, qu'on l'avoit prévenu contre vous, & qu'on avoit rempli son esprit de soupçons facheux. Lorsque j'ai travaillé à l'en guérir, & avant qu'il fût nommé Gouverneur d'Asie, & surtout depuis, il ne m'a pas paru aussi aigri que vous me le marquez dans votre lettre, quoiqu'à la vérité je n'aie pu obtenir de lui tout ce que j'aurois voulu.

N. 3. Ce qui me consolait, c'étoit que je comptois qu'il vous verroit à Dyr-rachium, ou quelque autre

part dans vos quartiers ; autre part dans vos quartiers ; & je me promettois, & je n'en doutois pas, que ou plutôt je ne doutois point, que cette entrevûe ne fuffit pour raccommo-
 tous'accommoderoientre der tout, même avant que
 vous, quand vous ne feriez vous entraffiez dans aucun
 que vous voir ; à plus forte vous éclairciffement. Car vous
 raison quand vous vous par- savez, auffi bien que moi,
 leriez, & que vous vous se- que mon frère est dans le
 riez éclaircis. Car il n'est fond le meilleur homme
 pas nécessaire que je vous du monde ; & que s'il se
 dife ce que vous savez brouille aifément, il se rae-
 comme moi, combien il commode de même. Le
 est traitable & doux, & malheur est que vous ne
 jusqu'ou va fa facilité, é- vous êtes point vûs ; & c'est
 galement à se brouiller & ce qui a été caufe que les
 à se raccommo- artifices de quelques mau-
 Le vais esprits ont prévalu sur
 malheur est, que vous ne ce qu'il devoit à la liaifon,
 vous êtes point vûs. Ainfî, à l'alliance, & à l'ancienne-
 ce qu'on lui a inspiré arti- amitié qui est entre vous.
 ficieufement contre vous,
 a prévalu dans fon esprit
 fur ce qu'il devoit à votre
 liaifon, à votre alliance, &
 à votre ancienne amitié.

N. 4. De favoir à qui en est la faute, c'est ce qu'il m'est plus facile de penfer que d'écrire ; parceque je crains de ne pas épargner affez vos proches, en voulant défendre les miens. Car je fuis perfuadé, que fi on n'a pas contribué dans la famille à l'aigrir, du moins y auroit on pu facilement l'adoucir. Mais je vous expliquerai plus commodément, quand nous nous reverrons, toute
 la

N. 4. Savoir à qui en est la faute, il m'est plus aisé de le deviner, que de vous le dire. Je craindrois de ne pas épargner vos proches, en défendant les miens. Je fuis perfuadé que, fi l'on n'a pas contribué dans fa famille à l'aigrir, on n'a pas du moins travaillé à l'adoucir comme on auroit pu. Mais je vous expliquerai mieux, quand nous nous reverrons, d'où vient tout le
 mal,

la malignité de cette affaire, qui s'étend plus loin qu'il ne semble.

N. 5. J'ignore, encore une fois, ce qui peut l'avoir obligé à vous écrire, comme il a fait, de Thessalonique, & à parler ici à vos amis, & sur la route, de la manière que vous croiez. Toute l'espérance qui me reste d'être délivré de ce chagrin, n'est fondée que sur votre seul honnêteté. Si vous considérez que les meilleurs gens sont souvent les plus faciles à s'emporter, comme à s'apaiser ; & que cette légèreté, pour ne pas dire cette mollesse de sentimens, ne vient la plupart du tems que d'une trop grande bonté de naturel ; & ce qu'il faut dire avant tout, que nous avons à supporter mutuellement les faiblesses, les défauts, & même les outrages les uns des autres : tout cela se calmera facilement à ce que j'espère, & je vous en prie. Car vous aimant uniquement comme je fais, je ne dois rien oublier pour faire en sorte, que tous ceux qui m'appartiennent vous aiment, & soient aimés de vous.

mal, ce qui s'étend plus loin qu'il ne semble.

N. 5. Je ne conçois pas ce qui a pu porter mon frere à vous écrire de Thessalonique comme il a fait, & à parler ici à vos amis, & sur la route, de la manière qu'on vous l'a rapporté. Quoiqu'il en soit, je n'espère d'être délivré de ce chagrin que par la confiance que j'ai en votre honnêteté. Si vous considérez que les meilleurs gens sont souvent ceux qui se fâchent le plus aisément, & qui reviennent de même ; & que cette légèreté, ou, pour parler ainsi, cette flexibilité de sentimens, est ordinairement une marque de bon naturel ; & surtout si vous faites réflexion, qu'entre amis on doit se pardonner, non seulement les faiblesses & les défauts, mais même les torts reciproques : j'espère que tout cela se calmera aisément, & je vous le demande en grace. Car vous aimant autant que je fais, il n'est pas indifférent pour moi que tous mes proches vous aiment, & soient aimés de vous.

N. 6. Rien n'étoit moins nécessaire que cette partie de votre lettre, où vous rapportez tous les emplois qu'il n'a tenu qu'à vous d'avoir, soit à Rome, soit dans les provinces, sous mon Consulat, & en d'autres tems. Je connois à fond la franchise & la grandeur de votre ame, & je n'ai jamais prétendu qu'il y eût d'autre différence entre vous & moi, que celle du différent choix de vie, en ce que quelque forte d'ambition m'a porté à rechercher les honneurs, au lieu que d'autres motifs, nullement blâmables, vous ont faits prendre le parti d'une honnête oisiveté. Mais quant à la véritable gloire, qui est celle de la probité, de l'application, & de la régularité, je ne vous préfère ni moi, ni homme du monde : & pour ce qui me regarde en particulier, après mon frere & ma famille, je suis persuadé que personne ne m'aime tant que vous m'aimez. J'ai vû d'une manière à n'en pouvoir douter, vos contentemens & vos peines dans les diverses rencontres de ma vie, & j'ai senti avec une égale satisfaction

N. 6. Rien n'étoit moins nécessaire que l'endroit de votre lettre, où vous faites un détail de tous les emplois qu'il n'a tenu qu'à vous d'avoir, soit dans les provinces, soit à Rome, pendant mon Consulat, & en d'autres tems. Je connois la noblesse & la droiture de votre cœur. J'ai toujours compté qu'il n'y avoit point d'autre différence entre vous & moi, que celle du différent choix de vie ; en ce que quelque forte d'ambition m'a porté à rechercher les honneurs, au lieu que d'autres motifs, nullement blâmables, vous ont faits prendre le parti d'une honnête oisiveté. Mais quant à cette gloire véritable, qui vient de la probité, de l'exactitude, de la régularité dans le commerce, je ne mets au dessus de vous ni moi, ni personne du monde : & pour ce qui me regarde en particulier, après mon frere & ma famille, je suis persuadé que personne ne m'aime autant que vous m'aimez. J'ai vû d'une manière à n'en pouvoir douter, & votre joie, & votre inquiétude dans les différentes situations où je me

faction la part que vous avez prise à mes avantages & à mes dangers.

me suis trouvé. Lorsque j'ai eu quelque succès, votre joie a augmenté la mienne: & lorsque j'ai été exposé à quelque danger, la part que vous y avez pris m'a rassuré & consolé.

N. 7. Dans le tems même que je vous parle, non seulement vos conseils en quoi vous êtes incomparable, mais votre entretien ordinaire, dont la douceur m'est si sensible, me fait un besoin extrême. Je ne vous regrette pas seulement pour les affaires publiques, qu'il ne m'est pas permis de négliger comme les autres: c'est encore pour mes fonctions du barreau, que je continue afin de me conserver la considération qui m'est nécessaire pour soutenir la dignité ou elles m'ont aidé à parvenir. Je vous regrette aussi pour mes affaires domestiques, dans lesquelles je vous trouve encore plus à dire depuis le départ de mon frere. Enfin, ni dans mon travail, ni dans mon repos; ni dans mes occupations, ni dans mon loisir; ni dans mes affaires domestiques, ni dans celles de ma profession; ni dans les particulieres, ni dans les

N. 7. Maintenant même que vous êtes absent, je sens combien j'aurois besoin, non seulement de vos conseils, en quoi personne ne peut vous remplacer; mais encore de la douceur & de l'agrément de votre conversation. Je vous souhaite, & pour les affaires publiques, qu'il ne m'est pas permis de négliger comme les autres; & pour mes fonctions du barreau, que je continue afin de me conserver la considération qui m'est nécessaire pour soutenir la dignité à laquelle elles m'ont élevé; & pour mes affaires domestiques, où je vous trouve encore plus à dire depuis le départ de mon frere. Enfin, ni dans le travail, ni dans le repos; ni dans mes occupations, ni dans mon loisir; ni dans mes affaires domestiques, ni dans celles du barreau; ni dans les particulieres, ni dans les publiques; je ne puis plus me passer de la ressource & de l'agrément

publiques ; je ne faurois que je trouve dans les conseils & dans l'entretien de votre aimable conversation, & de vos conseils.

TULLY TO ATTICUS.

1. I see by your letter, and by the copy of my brother's letter to you which you have sent me, that he is very much altered in the sentiments and disposition he had towards you. I feel this with so much the more uneasiness, as my love is greater to you both ; and I cannot conceive what could so much have offended my brother, and changed you in his opinion.

2. I had observed indeed, and you remarked it also before we parted, that somebody had prejudiced him against you, that his mind was wounded and filled with hateful suspicions. However, upon my endeavouring to remove them both before he was appointed to his province, as well as since his return, he did not appear to me so much irritated as you seem to imagine in your letter, yet I have not got him entirely to my mind.

3. I had some hopes, and found pleasure in thinking that he would see you at Dyrrachium, or in some other place thereabouts, and I did not doubt that this interview would settle all, and that even the meeting would do it. I need not tell you, for you know as well as me, of what an easy disposition my brother Quintus is. How ready to resent or to forget an offence. It was very unfortunate therefore, that you did not happen to see him ; and this was the reason that the artifices of some designing persons have prevailed over the ties with which affinity and ancient friendship had bound you.

4. Indeed I can more easily imagine, than write, where the fault lies. For I am afraid while I defend my friend, lest I injure your's, as I am certain that if this affair had not been inflamed in your family, it could

could very easily have been remedied. But I will explain the whole cause of this affair more conveniently to yourself when we are together, for it extends wider than you imagine.

5. I cannot conceive what could induce my brother to write to you from Thessalonica as he has done, and to speak here to your friends, and also upon his journey, in such a manner as has been told you; but all my hopes of getting over this uneasiness are placed in your humanity. If you consider that the very best of mankind are such, as are most easily offended and most easily pardon; and that this levity, or rather flexibility of sentiments, is usually the mark of a good disposition; and particularly if you reflect, that among friends we ought to pardon not only weaknesses and errors, but even mutual injuries, I hope you will readily forgive him, and I ask it as a favour; for loving you as I do, it is of some moment to me that all that belong to me should love and be beloved in like manner.

6. Nothing could be more unnecessary than that part of your letter, in which you inform me of the many employments you declined in his favour, even when I was consul. I know the greatness and the rectitude of your heart. I always supposed there was no other difference between us, except our different pursuits in life; that ambition had led me to study, while a contrary, but no way blameable turn of thinking, gave you up to honourable repose. I can notwithstanding think neither myself nor any other your superiors, either in probity, diligence, or piety; and really believe, that next to my brother or my family, no body loves me better. I have had the most convincing proofs of your pleasure and uneasiness for me in the different situations of my fortune. When successful, your joy augmented mine; and when exposed to danger, you consoled and encouraged me by taking a share.

7. In the mean time now you are absent, I perceive how much I stand in need, not only of your counsels,

counsels, in which none can excel you, but also of the sweetness of your conversation. This would be serviceable, as well in my public transactions, of which I must be for ever the slave, as in my pleadings at the bar, which I formerly carried on through ambition, but now through a desire of sustaining my dignity; and add to these my domestic concerns, on which I have frequently conversed with you, as well before as after my brother's departure. In short, whether I labour or rest, whether I am busy or at leisure, whether employed in my domestic concerns, or at the bar, whether in public or private, I stand in need of nothing more than the counsels and advice of such a friend as you.

The xvth letter of Tully to Atticus, Book I.

CICERO ATTICO SAL.

Num. 1. *Nil mihi nunc scito tam deesse, quam hominem eum, quocum omnia, quæ me curâ aliqua afficiunt, unâ communicem; qui me amet, qui sapiat, quocum ego colloquar, nihil fingam, nihil dissimulem, nihil obtegam. Absit enim frater ἀφελέστατος, & amantissimus Metellus, non homo, sed litus, atque aër, & solitudo mea. Tu autem, qui sæpissimè curam & angorem animi mei sermone & consilio levâsti tuo, qui mihi & in publicâ re socius, & in privatis omnibus conscius, & omnium meorum sermonum & consiliorum particeps esse soles, ubinam es?*

Num. 2. *Ita sum ab omnibus destitutus, ut tantum requietis habeam, quantum cum uxore, & filiola, & mellito Cicerone consumitur. Nam illæ ambitiosæ nostræ fucosæque amicitie sunt in quodam splendore forensi; fructum domesticum non habent. Itaque, cum bene completa domus est tempore matutino, cum ad forum stipati gregibus amicorum descendimus, reperire ex magna turba neminem possumus, quocum aut joculari libere, aut suspirare familiariter possimus.*

Num. 3. *Quare te expectamus, te desideramus, te jam etiam arcessimus. Multa enim sunt, que me sollicitant anguntque,*

guntque, quæ mihi videor, aures nactus tuas, unius ambulationis sermone exhaurire posse. Ac domesticarum quidem sollicitudinem aculeos omnes & scrupulos occultabo; neque ego huic epistolæ atque ignoto tabellario committam. Atque hi (nolo enim te permoveri) non sunt permolesti, sed tamen insident & urgent, & nullius amantis consilio aut sermone requiescunt.

The translation of the xvth letter, by M. de St. Real.

Num. 1. **S**Achez que rien ne me manque tant à l'heure qu'il est, que quelqu'un à qui je puisse communiquer tout ce qui me fait de la peine, qui ait de l'amitié pour moi, & de la sagesse, avec qui j'ose parler sans rien feindre, dissimuler, ni cacher. Car mon frere, à qui je pouvois m'ouvrir de mes plus secretes pensées avec autant de sûreté qu'aux bois & aux rochers, qui m'aime tendrement, & qui est la simplicité même, n'est plus ici, comme vous savez. Où êtes-vous, vous qui avez soulagé tant de fois mes soucis & mes peines par vos discours & par vos conseils? qui me secondez dans les affaires publiques, & à qui je ne cache pas les plus particulieres: enfin sans la participation de qui je ne saurois

The translation of the same letter, by M. l'Abbé Mongault.

Num. 1. **C**omptez que rien ne me manque tant à présent qu'une personne sûre, à qui je puisse m'ouvrir sur tout ce qui me fait de la peine, qui ait de l'amitié pour moi, & de la prudence, avec qui j'ose m'entretenir sans contrainte, sans dissimulation, & sans réserve. Car je n'ai plus mon frere, qui est du meilleur caractère du monde, qui m'aime si tendrement, & à qui je pouvois m'ouvrir de mes plus secretes pensées avec autant de sûreté qu'aux rochers & aux campagnes les plus désertes. Où êtes-vous à présent, vous dont l'entretien & les conseils ont adouci tant de fois mes peines & mes chagrins; qui me secondez dans les affaires publiques; & à qui je ne cache pas les plus par-

rois ni rien faire, ni rien dire ?

N. 2. Je suis si dépourvû de tout société, que je n'ai plus de bon que le tems que je passe avec ma femme, ma fille, & mon petit Cicéron. Car ces amitiés importantes & fastueuses que vous savez, ne sont bonnes que pour paroître au public ; elles ne sont d'aucun usage familiere. Cela est si vrai, que ma maison est pleine de gens tous les matins quand je vais à la place, & je suis escorté d'une foule de prétendus amis, sans trouver un seul homme dans tout ce nombre avec qui je puisse, ou rire en liberté, ou soupirer sans contrainte.

N. 3. Jugez si je vous attens, si je vous souhaite, & si je vous presse de venir. J'ai mille choses qui m'inquietent, ou me blessent, dont il me semble qu'une seule promenade avec vous me fera raison. Je ne saurois vous écrire plusieurs petits chagrins domestiques, que je n'oserois confier au papier, ni à ce porteur que je ne connois

particulieres ; que je consulte également sur ce que je dois faire, & sur ce que je dois dire ?

N. 2. Je suis si dépourvû de toute société, que je ne me trouve en repos & à mon aise qu'avec ma femme, ma fille, & mon petit Cicéron. Ces amitiés exterieures, que l'interêt & l'ambition concilient, ne sont bonnes que pour paroître en public avec honneur, & ne sont d'aucun usage dans le particulier. Cela est si vrai, que quoique ma maison soit remplie tous les matins d'une foule de prétendus amis qui m'accompagnent lorsque je vais à la place ; dans un si grand nombre il ne s'en trouve pas un seul avec qui je puisse, ou rire avec liberté, ou gémir sans contrainte.

N. 3. Jugez donc par là si je ne dois pas attendre, souhaiter, & presser votre retour. J'ai mille choses qui m'inquietent & me chagrinent, dont une seule promenade avec vous me soulagera. Je ne vous parlerai point ici de plusieurs petits chagrins domestiques : je n'ose les confier au papier, ni au porteur de cette lettre, qui je

nois point. N'en soiez ne connois point. N'en pourtant pas en peine, ils ne sont pas fort considérables, mais ils touchent de près, ils ne donnent aucun relâche, & je n'ai personne qui m'aime, de qui les conseils, ou seulement l'entretien puisse les interrompre.

soiez pourtant pas en peine : ils ne sont pas considérables, mais ils ne laissent pas de faire impression, parce qu'ils reviennent souvent, & que je n'ai personne qui m'aime véritablement, dont les conseils ou l'entretien puissent les dissiper.

TO ATTICUS.

1. Be assured that I want nothing so much at present, as a man on whom I may unburthen all my cares; one that will love me, that is worth loving, with whom I may converse without restraint, dissimulation, or reserve. I have no longer my brother with me, who is one of the most agreeable men living, who loves me so tenderly, and to whom I could lay open my most secret thoughts with as much safety as to the rocks and most desert plains. Where are you then at present, you whose conversation and counsels have so often alleviated the anguish of my mind, you my companion in public transactions, and my confident in private, where are you?

2. I am now so forsaken by all, that I now find myself only in company with my wife, my daughter, and my young Cicero. All our ambitions and painted friendships are rather for public shew, they confer no private happiness. Thus when in the morning our levees are crowded, when we go to the forum surrounded by crowds of professing friends, we can find none in the whole number with whom we can jest freely, or tell our sorrows with confidence to.

3. Let me therefore tell you that I expect you, wish for you, and pant for your return. I have many troubles and griefs, which when I have got your ear, I think I can deliver myself of in a single morning's walk. I suppress all my domestic cares and scruples
for

for the present, as I am unwilling to commit them to writing, nor to the bearer, whom I do not know. Don't however be uneasy, they are not considerable, yet they continually press and intrude upon me, and I have no body that loves me here to assuage them.

R E F L E C T I O N S .

It is impossible not to take notice of the easy, simple, and natural turn in these letters of Tully, which is the proper character of the epistolary style; and at the same time to observe the beauty and delicacy of expression, which diffuses inimitable graces through the whole. There is nothing affected, but all runs smooth and even; one may easily perceive that Tully wrote as he spoke, that is, without art, study, or endeavouring to display his wit. For this reason his epistles have been always preferred before Pliny's, which, in general, are too much laboured and set off, and seem the less beautiful to good judges, from being too much so.

We may learn also from these letters, what caution and address is requisite to be used in bringing about a reconciliation of differences; and to prevent the troublesome consequences of the disputes and quarrels which are almost inevitable in families; and how valuable a real friend is, to whom we may securely unbosom ourselves in all our troubles and uneasinesses.

But this is not the point we are now upon; my business here is only to examine what relates to the manner of translating; and I think it is a very useful exercise, to make youth from time to time compare in this manner, two translations of the same passage, and observe the differences in them as to better or worse, especially after their having translated it themselves. By these means they will be better qualified to discern, both their beauties and defects, and learn what they should follow or avoid in order to succeed in translation.

I leave the reader to decide which of the two translations I have here given him, deserves the preference; and I believe he will not find much difficulty in determining that. I should be apt to suspect my own judgment in this case, as I might be prejudiced in favour of M. Mongault, who was formerly my scholar in rhetoric, and, as I well remember, even then distinguished himself by a particular taste and an exact study of the French tongue. Without entering into a long examination of these two translations, I shall content myself with proposing some doubts and reflections, towards forming the taste of young persons.

Num. 1. The beginning of M. de St. Real's translation is by no means natural, nor has it at all the air of a letter: *Autant par votre lettre que par la copie que vous m'envoiez de celle de mon frere, je vois, &c.*

Je vois, qu'il y a une grande altération dans les sentimens & dans les dispositions où mon frere étoit à votre égard. This seems to me to be expressed with more ease and grace than in the translation of M. de St. Real. *Je vois une grande altération dans son amitié pour vous, & même dans son estime.* The same may be said of what follows: *Ne sachant d'où peut venir un ressentiment si violent.* M. Mongault has softened the thought: *Je ne conçois pas ce qui a pu si fort aigrir mon frere.*

Num. 2. *J'avois bien remarqué . . . qu'on l'avoit prévenu contre vous, & qu'on avoit rempli son esprit de soupçons fâcheux.* This translation of M. Mongault's is natural and elegant, but in my opinion does not give all the beauties of the Latin. *Illud à me jam ante intelligebatur . . . subesse nescio quid opinionis incommodæ, sauciumque ejus animum, & insedisse quasdam odiosas suspiciones.*

There is a great delicacy in the words *subesse nescio quid opinionis incommodæ*. All the expressions tend to soften and excuse the ill disposition of Quintus towards his brother-in-law. 'Twas not a fixed judgment, nor injurious, but an unhappy prejudice, as yet scarce

scarce expressed, and not openly declared. This is the meaning of *subesse nescio quid opinionis incommodæ*. But how shall we render it in French ?

Sauciumque ejus animum. We have here a fine idea, *his mind was wounded*. This thought is omitted by M. Mongault ; and I am afraid is too strongly expressed by M. de St. Real, *son esprit étoit ulcéré*.

Num. 5. *Cette légereté, ou, pour parler ainsi, cette flexibilité de sentimens est ordinairement une marque de bon naturel.* M. de St. Real had said *mollese de sentimens* ; which is not good sense in French, though it comes nearer to the Latin, *esse hanc agilitatem, ut ita dicam, mollitiemque naturæ plerumque bonitatis*.

Entre amis on doit se pardonner, non seulement les faiblesses & les défauts, mais même les torts réciproques. This last word is far more just than that of the other translator, & *même les outrages les uns des autres*, and expresses the Latin, *sive injurias*, much better.

Num. 3. *Je me promettois, ou plutôt je ne doutois point que cette entrevûe ne suffît pour raccommo-der tout.* I question whether our language will bear the joining thus two verbs together by a regimen which agrees only with one of them ; for we cannot say, *Je me promettois que cette entrevûe ne suffît*. I am in doubt also whether the expression, Num. 5. *Les meilleurs gens sont ceux qui se fâchent le plus aisément*, may be admitted, even in the epistolary style. But it is my part to receive instructions upon the delicacies of the French tongue from M. Mongault, who is in this, as in many other points, become my superior.

Epist. xv.

Num. 1. There is a very obscure passage in the beginning of this letter, which might deserve a long dissertation, but this is not a proper place for it ; *abest frater ἀφελείσται & amantissimus Metellus ; non homo, sed littus, atque æër, & solitudo mea.* The two translators have followed the conjecture of some learned [m] interpreters, who correct this passage thus,

[m] Malepine, Lambin, and Junius.

abest

abest frater ἀφελέσασθαι & *amantissimus mei*; *non homo, sed littus, atque aër, & solitudo mea*. And both have given this sense of it; *I have no longer my brother with me, who is one of the most agreeable men living, who loves me so tenderly, and to whom I could lay open my most secret thoughts with as much security, as to the rocks and most desert plains.*

Now I question whether this correction, though supported by so good authorities, ought to be admitted. For,

1. Before we change the text of an author, we should be in a manner forced upon it by an almost indispensable necessity, and a kind of evidence that it is wrong; which I think is not our case here.

2. By the words *littus, atque aër, & solitudo mea*, we understand the profound secrecy Tully's brother was capable of; what have we here to do with *aër*? Can we say, that we commit a secret to a man *as to the air*? And thus both translators have omitted this word.

3. Was a person of secrecy, to whom Tully might entrust with safety his inmost thoughts, the only thing he wanted? Did he not stand in need, as he says himself, of one whose conversation and advice might alleviate his pains and lessen his uneasiness?

4. The expression, *non homo*, does not naturally carry any idea of commendation along with it. This both the translators have been sensible of, and have therefore suppressed it.

5. What follows, *Tu autem, qui, &c. ubinam es*, seems to imply, that he had before mentioned several persons. My brother is absent, Metellus is good for nothing, but you, my dear friend, what is become of you?

6. And lastly, the text in my opinion without any alteration will admit of a very beautiful meaning. Tully had said before, that he had no person with him he could converse familiarly with, or lay open his griefs to, so as to receive any consolation. For, adds he, my brother, who loves me so affectionately, is

gone from me. And for Metellus, he is not like other men, whose conversation might be of any use to me; his company is to me like the most dreadful solitude, where nothing is to be seen but rocks and sky. But you, my dear friend, whose conversation and advice have so often eased my griefs and pains; . . . where are you now? *Metellus, non homo, sed litus, atque aër, & solitudo mera. Tu autem . . . ubinam es?*

However, I am far from condemning absolutely the other interpretation, which may be founded upon good reasons. I am satisfied with proposing my own, which is likewise supported by good authorities. And I think it of service in forming the taste of the youth, to insert now and then such critical remarks as these among my reflections.

Ita sum ab omnibus destitutus, ut tantum requietis habeam, quantum cum uxore, & filiola, & mellito Cicerone consumitur. The beauty of this passage lies in the last words *filiola* and *mellito Cicerone*, as they express the natural language of a father full of affection for very fine children. I think it not possible to render those words as they ought in our language, and accordingly the translators have neither of them attempted it.

Nam illæ ambitiosæ nostræ fucoſæque amicitiae sunt in quodam splendore forensi, fructum domesticum non habent. This thought is very beautiful, as it is well-grounded. M. Mongault has translated it thus, *Ces amitiés extérieures, que l'intérêt & l'ambition concilient, ne sont bonnes que pour paroître en public avec honneur, & ne sont d'aucun usage dans le particulier.* The two epithets Cicero gives to the friendships of the world, *ambitiosæ* & *fucoſæ*, do not seem here to be exactly translated. *Ambitiosæ amicitiae* are not friendships *procured by interest and ambition*, but friendships of pomp and shew, and attendance, as M. de St. Real has expressed it, *des amitiés importantes & fastueuses.* And *fucoſæ* implies somewhat more than *extérieures*, and signifies *false friendships*, which have only a vain outside.

II.

Proofs of a Deity, taken from the second Book of Tully de Naturâ Deorum.

Num. 15. *Quartam causam (afferet Cleanthes) eamque vel maximam, æquabilitatem motûs, conversionem cæli, solis, lunæ siderumque omnium distinctionem, varietatem, pulcritudinem, ordinem: quarum rerum aspectus ipse satis indicaret, non esse ea fortuito. Ut si quis in domum aliquam, aut in gymnasium, aut in forum venerit; cum videat omnium rerum rationem, modum, disciplinam, non possit ea sine causa fieri judicare, sed esse aliquem intelligat, qui præsit, & cui pareatur: multo magis in tantis motionibus, tantisque vicissitudinibus, tam multarum rerum atque tantarum ordinibus, in quibus nihil unquam immensa & infinita vetustas mentita sit, statuatur necesse est, ab aliqua mente tantos naturæ motus gubernari.*

Num. 15. La quatrième preuve [a] de Cléanthe, & la plus forte de beaucoup, c'est le mouvement réglé du ciel, & la distinction, la variété, la beauté, l'arrangement du soleil, de la lune, de tous les astres. Il n'y a qu'à les voir, pour juger que ce ne sont pas des effets du hazard. Comme quand on entre dans une maison, dans un college, dans un hôtel de ville, d'abord l'exacte discipline & la sage économie qui s'y remarquent, font bien comprendre qu'il y a là quelqu'un pour commander, & pour gouverner; de même & à plus forte raison, quand on voit dans une si prodigieuse quantité d'astres une circulation régulière, qui depuis un tems infini ne s'est pas démentie un seul instant, c'est une nécessité de convenir qu'il y a quelque intelligence pour la régler.

[a] Pour montrer que les hommes ont une idée de l'existence des Dieux.

N. 93. *Hic ego non miror esse quemquam, qui sibi persuadeat, corpora quædam solida atque individua vi & gravitate ferri, mundumque effici ornatissimum & pulcherrimum ex eorum corporum concursione fortuita? Hoc qui existimat fieri potuisse, non intelligo cur non idem putet, si innumerabiles unius & viginti formæ litterarum, vel aureæ, vel quales libet, aliqûd conjiciantur, posse ex his in terram excussis annales Ennii, ut deinceps legi possint, effici: quod nescio an ne in uno quidem versu possit tantum valere fortuna.*

N. 94. *Isti autem quemadmodum asseverant, ex corpusculis non colore, non qualitate aliqua, quam ποίοντα Græci vocant, non sensu præditis, sed concurrentibus temerè atque casu, mundum esse perfectum? vel innumerabiles potiùs in omni puncto temporis alios nasci, alios interire? Quòd si mundum efficere potest concursus atomorum, cur porticum, cur templum, cur domum, cur urbem non potest, quæ sunt minùs*

N. 93. Ici ne dois-je pas m'étonner qu'il y ait un homme qui se persuade, que de certains corps solides & indivisibles se meuvent eux-mêmes par leur poids naturel, & que de leur concours fortuit s'est fait un monde d'une grande beauté? Quiconque croit cela possible, pourquoi ne croiroit-il pas que si l'on jettoit à terre quantité de caractères d'or, ou de quelque matière que se fût, qui représentassent les vingt & une lettres, ils pourroient tomber arrangés dans un tel ordre, qu'ils formeroient lisiblement les Annales d'Ennius? Je doute si le hazard rencontreroit assez juste pour en faire un seul vers.

N. 94. Mais ces gens-là comment assurent-ils que des corpuscules, qui n'ont point de couleur, point de qualité, point de sens, qui ne font que voltiger témérairement & fortuitement, ont fait ce monde-ci: ou plutôt en font à tout moment d'innombrables, qui en remplacent d'autres? Quoi, si le concours des atomes peut faire un monde, ne pourroit-il pas faire des choses

minus operosa, & multò quidem faciliora? Certè ita temerè de mundo effutiunt, ut mihi quidem nunquam hunc admirabilem cæli ornatum, qui locus est proximus, suspexisse videantur.

N. 95. *Præclare ergo Aristoteles: " Si essent, inquit, qui sub terra semper habitavissent bonis & illustribus domiciliis, quæ essent ornata signis atque picturis, instructaque rebus iis omnibus, quibus abundant ii qui beati putantur, nec tamen exissent unquam supra terram: acceperunt autem fama & auditione, esse quoddam numen & vim deorum; deinde aliquo tempore, patentes terræ faucibus, ex illis abditis sedibus evadere in hæc loca quæ nos incolimus, atque exire potuissent: cum repente terram & maria, cælumque vidissent; nubium magnitudinem, ventorumque vim cognovissent; aspexissentque solem, ejusque magnitudinem pulcritudinemque, tum etiam efficientiam cognovissent, quòd is diem efficeret, toto cælo*

choses bien plus aisées, un portique, un temple, une maison, une ville? Je crois en vérité que des gens qui parlent si peu sensément de ce monde, n'ont jamais ouvert les yeux pour contempler les magnificences célestes, dont je traiterai dans un moment.

N. 95. Aristote dit très-bien: " Supposons des hommes qui eussent toujours habité sous terre dans de belles & grandes maisons, ornées de sculptures & de tableaux, fournies de tout ce qui abonde chez ceux que l'on croit heureux. Supposons que sans être jamais sortis de là, ils eussent pourtant entendu parler des dieux; & que tout d'un coup la terre venant à s'ouvrir, ils quittassent leur séjour ténébreux pour venir demeurer avec nous. Que penseroient-ils, en découvrant la terre, les mers, le ciel? En considérant l'étendue des nuées, la violence des vents? En jettant les yeux sur le soleil: en observant sa grandeur, sa beauté,

H 3 " l'effu-

" cælo luce diffusa: cùm
 " autem terras nox opacas-
 " set: tum cælum totum
 " cernerent astris distinctum
 " & ornatum, lunæque lu-
 " minum varietatem tum
 " crescentis tum senescentis,
 " eorumque omnium ortus
 " & occasus, atque in omni
 " æternitate ratos immuta-
 " bilesque cursus: hæc cùm
 " viderent, profectò & esse
 " deos, & hæc tanta opera
 " deorum esse arbitraren-
 " tur."

" l'effusion de sa lumiere
 " qui éclaire tout? Et
 " quand la nuit auroit ob-
 " scurci la terre, que diroi-
 " ent-ils en contemplant le
 " ciel tout parsemé d'astres
 " différens? En remar-
 " quant les variétés sur-
 " prenantes de la lune,
 " son croissant, son dé-
 " cours? En observant
 " enfin le lever & le
 " coucher de tous ces
 " astres, & la régularité
 " inviolable de leurs
 " mouvemens: pourroi-
 " ent-ils douter qu'il n'y
 " eût en effet des dieux,
 " & que ce ne fût là leur
 " ouvrage?"

N. 96. *Atque hæc qui-
 dem ille. Nos autem tene-
 bras cogitemus tantas, quan-
 tæ quondam eruptione Æt-
 næorum ignium finitimas re-
 giones obscuravisse dicuntur,
 ut per biduum nemo hominem
 homo agnosceret: cùm au-
 tem tertio die sol illuxisset,
 tum ut revexisset sibi videren-
 tur. Quod si hoc idem ex
 æternis tenebris contingeret,
 ut subitò lucem aspiceremus:
 quænam species cæli videren-
 tur! Sed assiduitate quotidi-
 ana, & consuetudine oculo-
 rum, assuescunt animi; neque
 admirantur, neque requirunt
 rationes earum rerum, quas
 semper vident: proinde quasi*

N. 96. Ainsi parle Arif-
 tote. Figurons-nous pa-
 reillement d'épaisses téné-
 bres, semblables à celles
 dont le mont Etna, par
 l'irruption de ses flammes,
 couvrit tellement ses en-
 virons, que l'on fut deux
 jours, dit-on, sans pou-
 voir se connoître; & que
 le troisième voiant reparoi-
 tre le soleil, on se croioit
 ressuscité. Si nous forti-
 ons d'une éternelle nuit,
 & qu'il nous arrivât de
 voir la lumière pour la lu-
 mière fois: que le ciel
 nous paroîtroit beau!
 Mais, parce que nous
 sommes faits à le voir,

novitas nos magis, quàm magnitudo rerum debeat ad exquirendas causas excitare.

nos esprits n'en font plus frapés, & ne s'embarraffent point de rechercher les principes de ce que nous avons toujours devant les yeux. Comme si c'étoit la nouveauté, plutôt que la grandeur des choses, qui dût exciter notre curiosité.

N. 97. *Quis enim hunc hominem dixerit, qui, cum tam certos cœli motus, tam ratos astrorum ordines, tamque omnia inter se connexa & apta viderit, neget in his ullam inesse rationem, eaque casu fieri dicat, quæ quanto consilio gerantur, nullo consilio assequi possumus? An cum machinatione quadam moveri aliquid videmus, ut sphaeram, ut horas, ut alia permulta; non dubitamus quin illa opera sint rationis: cum autem impetum cœli admirabili cum celeritate moveri vertique videamus, constantissime conficientem vicissitudines anniversarias cum summa salute & conservatione rerum omnium; dubitamus, quin ea non solum ratione fiant, sed etiam excellenti divinaque ratione.*

N. 97. Est-ce donc être homme, que d'attribuer, non à une cause intelligente, mais au hasard, les mouvemens du ciel si certains, le cours des astres si régulier, toutes choses si bien liées ensemble, si bien proportionées, & conduites avec tant de raison, que notre raison s'y perd elle-même? Quand nous voions des machines qui se meuvent artificiellement, une sphere, une horloge, & autres semblables; nous ne doutons pas que l'esprit n'ait eu part à ce travail. Douterons-nous que le monde soit dirigé, je ne dis pas simplement par une intelligence, mais par une excellente, par une divine intelligence, quand nous voions le ciel se mouvoir avec une prodigieuse vitesse, & faire succéder annuellement l'une à l'autre les diverses saisons, qui vivifient, qui conservent tout?

*Proofs of a Deity, taken from the second Book of
Tully de Naturâ Deorum.*

Cleanthes produces a fourth proof, which is of still greater weight, namely, the equable motion and regular periods of the heavenly bodies; the distinction of the sun, the moon, and the stars; their variety, their beauty, their order. Barely beholding such objects as these, evince them not to be the production of chance. As when a person enters into an apartment, a theatre, or a well-built street, when he beholds the regularity, the conduct, the convenience of every thing around him, he instantly concludes, that such cannot be without a proper cause; but that there is some one who presides, and to whom the whole is subservient. How much more then will he draw such a conclusion, when beholding the great and the various motions and vicissitudes of the heavenly bodies, still unimpaired by age, ever subject to the same laws; will he not at once admit of a mind who regulates and puts them into motion.

I am not surpris'd indeed, that there should be a man who persuades himself, that certain solid indivisible bodies, being carried by their force and gravity against each other, should form, by their fortuitous concussions, all the beauty of our present universe. Yet he who believes this, may, in my opinion, as well admit, that throwing at random a number of letters of gold, or whatever else he will, such shall, when examined, be found to contain the annals of Ennius, and be capable of being read with ease. Yet I doubt, whether chance would even set a single sentence in proper order.

These however assert, that such corpuscles, without colour, or any other form or quality, and carried about at random, have formed such a world as ours. Or rather, that such have made innumerable worlds, still destroying and still replacing each other. Yet if the concurrence of atoms can form a world, why do they

they not form a portico, why not a temple, why not an house, why not a city, works of much less labour, and much more readily executed? In fact, they talk so wildly of the world, that they seem to me not even to have beheld the beauty of the planetary system, which is in their very neighbourhood.

Aristotle therefore has finely observed: "If, says he, there were men who had always lived beneath the earth, there supplied with elegant mansions, furnished with statues and pictures, and other goods of fancied happiness, and yet had never been admitted above ground; if these, however, had heard by report, that there was such a thing as a God, and an efficient power. Suppose such men were at once admitted, through an aperture of the earth, to the seats allotted for our habitation: upon beholding suddenly our earth, seas, and heavens, when they perceived the largeness of the clouds, and the force of the winds; when they beheld the sun, and considered its bulk, its beauty, and its influence, in producing the variety of day and night; when they saw the whole hemisphere adorned and studded with stars; when they saw the varieties of the increasing and waning moon, its rising and setting, with its progressions, from all eternity the same; when they beheld all this, would they not at once own that there were Gods, and that all these were the effects of their power?"

Thus spoke Aristotle. Let us now, for a moment, suppose such a darkness to cover all things, as we are told in one of the eruptions of *Ætna*, so obscured the country round, as that, for the space of two days, men could not distinguish one another, and upon the third morning each seemed to rise from the dead. Let us suppose that we, in like manner, had been covered in eternal darkness, and that we had been suddenly brought up to light; how beautiful would the heavens appear to us? But our constant familiarity, and our eyes fatiated with its beauty, invite us neither to admire nor demand the reasons of objects continually

ally in our view; as if the novelty, rather than the greatness of things, it was that excited all our curiosity.

Who then shall call him a man, who shall deny those stated motions of the heavenly bodies, those certain orders of the stars, all so connected to each other, and so adapted to their ends, to be the effect of irrational chance; and that operations conducted with so much design, are executed with so little wisdom? When we see any object moved by mechanism, such as a sphere, a clock, and such like, we make no doubt but that these are the works of reason. How then can we, when we behold the heavens moved with admirable velocity, constantly producing its annual changes, and distributing health and safety, doubt that such are the effects of a common mind, but the efforts of excellent and heavenly wisdom?

R E F L E C T I O N S.

In reading the French translation, which is M. l'Abbé d'Olivet's, one might think one was reading an original, the whole is so easy and natural. The energy and beauty of the Latin text are faithfully rendered, without any thing of stiffness or constraint. At least it so appears to me. The fear of being too long will not allow me to enlarge very much in my remarks, and therefore I shall only make here some slight observations.

N. 15. *College*. This word in our language seems to carry with it another idea than that of *gymnasium* in Latin, where it usually signifies a place of bodily exercise.

Ib. Hôtel de ville. I am sensible that *forum* is thus rendered for want of another word that may refer to our customs. But may not *forum* here signify a court of justice, a place for holding of public assemblies, and where consequently a certain order and subordination are requisite to be observed.

Ib. Pour commander & pour gouverner. These two words signify very near the same thing. The Latin implies

implies somewhat more, *Esse aliquem intelligat, qui præsit, & cui pareatur*, “That there is one who governs, and makes himself obeyed.” For one may command, and not be obeyed.

Ib. Depuis un tems infini. To give the proof here brought its full beauty, instead of the expression used by the translator, I think we may say, *depuis une éternité*; and the rather, as the Latin terms seem to me to allow of it, *immensa & infinita vetustas*.

N. 94. *Qui n'ont point de sens.* This expression is ambiguous, and may signify either the *senses*, as the sight, hearing, &c. or the *judgment*. Would it not therefore be clearer to say, *Qui n'ont point de sentiment*?

Ib. Voltiger témérairement. I should not have thought that this word in French could have signified *by chance*, as *temerè* does in Latin.

N. 97. *Et si bien proportionnées.* I do not find fault with this translation, but I question whether it fully answers to the original. For *aptus*, besides its usual signification, which the translator seems to have followed, has another more curious and delicate, which is the same with *conjunctus alligatus*; as, *Fulgentem gladium è lacunari, setâ equinâ aptum, demitti jussit*. Cic. *Non sanè optabilis est quidem apta rudentibus fortuna*. Now in this place *aptus* has certainly the last signification. *Tamque omnia inter se connexa & apta*. The translator has referred these words to the two preceding clauses, whereas they have respect to all the other motions of the heavens in general.

Conduites avec tant de raison, que notre raison s'y perd elle-même. This translation is extremely happy. It gives the full force of the Latin expression, and is by no means inferior to it in beauty. *Quæ quanto consilio gerantur, nullo consilio assequi possumus*.

Nothing can be more useful to youth towards making them learn the rules and beauties of the French tongue, than to let them translate such passages as these, and then to compare their translations, with such as have been made by great masters already extant, adding the reflections necessary. This exercise is very
easy

easy in a private education, and not altogether impracticable in schools. For this sort of translations being but seldom proposed, and taken from different authors, the scholars cannot easily have all the books; nor at the same time always guess from what author the passages are taken. Besides, the scholars in their classes may sometimes be made to translate off-hand such passages as these, either by speech or in writing, and such time allotted for this purpose, as would otherwise have been taken up in correcting their themes, which will be very near the same, and of infinite advantage to them.

It would be no less serviceable to read to them certain passages, which have been ill translated, and to oblige them to pass a judgment upon them, to point out their faults, and, if it could conveniently be done, correct them at the same time.

I shall content myself with giving one example. It is the passage of Tully in his Brutus, where he speaks of Cæsar's commentaries. [o] *Tum Brutus: Orationes quidem ejus (Cæsaris) mihi vehementer probantur; complures autem legi. Atque etiam commentarios quosdam scripsit rerum suarum, valde quidem, inquam, probandos: nudi enim sunt, recti & venusti, omni ornatu orationis, tanquam veste, detracto. Sed dum voluit alios habere parata, unde sumerent qui vellent scribere historiam, ineptis gratum fortasse fecit, qui volent illa calamistris inurere: sanos quidem homines à scribendo deterruit. Nihil enim est in historia, pura & illustri brevitæ dulcius.*

M. D'Ablancourt has thus translated this passage, in his preface to Cæsar's commentaries: *Il a laissé, dit Brutus, des commentaires qui ne se peuvent assez estimer. Il sont écrits sans fard & sans artifice, & depouillés de tout ornement, comme d'un voile. Mais quoiqu'il les ait faits plutôt pour servir de memoires, que pour tenir lieu d'histoire; cela ne peut surprendre que les petits esprits, qui les voudront peigner & ajuster; car par là il a fait tomber la plume de mains à tous les honnêtes gens, qui voudroient l'entreprendre.*

[o] In Bruto, sine de clar. orator. n. 262.

“ He hath left, says Brutus, commentaries which
 “ cannot be sufficiently esteemed. They are writ-
 “ ten without affectation or art, and stripped of or-
 “ nament as of a veil. However, he has written them
 “ rather as memoirs than to serve as regular history.
 “ This can offend none but weak minds, who love to
 “ have all things ornamented and adjusted. How-
 “ ever, those that understand writing, will scarce take
 “ up the pen after him; for there is nothing more
 “ grateful in history than conciseness, at once ma-
 “ jestic and perspicuous.”

There are several defects in this translation, and some mistakes in the sense of the original, which such scholars as are somewhat advanced in learning, and already versed in Latin, will easily perceive.

Nudi sunt, recti, & venusti, in my opinion, are not justly rendered by the words, *ils sont écrits sans fard & sans artifice*, which do not shew that the simplicity, expressed by the two first words, *nudi, recti*, had in it a great deal of grace and elegance, *venusti*.

But the translator has not at all understood the words, *omni ornatu orationis, tanquam veste, detracte*, which are notwithstanding one of the chief beauties in this passage; *depoillés de tout ornement comme d'un voile*. Was ornament ever compared to a veil? The design of a veil is to hide, cover, and conceal; an ornament, which is in a manner the cloathing of a discourse, serves on the other hand to set it off, and display its beauty. The sense of this passage therefore is, that Cæsar's commentaries are wrote in a plain natural style, and at the same time are full of grace and elegance, though void of all ornament and dress.

Cela ne peut surprendre que les petits esprits, &c. Here again we have not the meaning of the Latin, *ineptis gratum fortasse fecit*. The design of Cæsar, in writing his commentaries, was only to supply memoirs of materials to such as should undertake to draw up the history of them in form. In this, says Brutus, he may perhaps have pleased men of a low genius, who would

not

not scruple to disfigure the natural graces of his work, by the flourishes and garb they should add to it.

I fear the expression, *à tous les honnêtes gens*, is not proper here, *sanos quidem homines à scribendo deterruit*. In speaking of composition and pieces of wit, we have nothing to do with mens *bonesty*, but their *sense and understanding*.

Criticism of this sort, proposed with modesty, and so as to begin by making the pupils speak their thoughts first, would be, in my opinion, not only useful in teaching them the language, but likewise in forming their *judgments*.

ARTICLE THE FOURTH.

Of COMPOSITION.

WHEN the pupils are capable of producing something of themselves, they should be put upon composing in French, and made to begin with what is most easy, and best suited to their capacities, as fables and stories. They should likewise be early accustomed to the epistolary style, as it is of universal use to all ages and conditions, and yet few we see succeed in it, though its principal ornament is a plain and natural air, which one should think was extremely easy. And here we must not omit the different address, which is required to be paid to the different rank and quality of the persons to whom we write; which is what they may easily be taught, even by a person who has had no great experience in that way himself.

To these first compositions should succeed common places, descriptions, little dissertations, short speeches, and other matters of a like nature. And these should always be taken from some good author, which should then be read to them, and laid before them as a pattern; I shall give several instances.

But one of the most useful exercises for youth, which likewise takes in both the kinds of writing I have

have been speaking of, namely translation and composition, is to lay before them certain select passages out of Greek or Latin authors, not to be barely translated, where the translator is confined to the thoughts of his author, but to be turned in their own way, by allowing them the liberty of adding or retrenching whatever they shall think fit. For instance, the life of Agricola, by Tacitus his son-in-law, is one of the most excellent remains we have of antiquity, for the liveliness of the expression, the beauty of the thoughts, and the nobleness of the sentiments; and I question whether any other piece whatsoever is more capable of forming a wise magistrate, a governor of a province, or a great statesman. And to this I would gladly join Tully's admirable letter to his brother Quintus. I have usually put good scholars, when they have passed through their rhetoric, upon writing the life of Agricola in French, at their leisure hours, and pressed them to introduce into it all the beauties of the original, but to make them their own, by giving them a proper turn, and endeavour, if they could, to improve upon Tacitus. And I have seen some of them succeed in so surprising a manner, that I am persuaded, the greatest masters of our language would have been well pleased with their performances.

C H A P. II.

Of studying the GREEK TONGUE.

I SHALL reduce what I have to say upon the study of the Greek tongue, to two articles. The first shall shew the usefulness and necessity of it; and the second shall treat of the method to be observed in teaching or learning it. I did design to have added a third upon the reading of Homer; but as that article will be of some extent, I judged it would be more convenient to transfer it to near the end of this first volume.

ARTICLE THE FIRST.

*The Usefulness and Necessity of studying the GREEK
TONGUE.*

THE university of Paris has had so great a share in the restoration of learning in the West, and particularly that of the Greek tongue, that it cannot suffer the study of it to decay or be laid aside without giving up what hitherto has been one of the most solid foundations of its reputation.

The university, we know, was an asylum to several of those learned men, who, upon the ruin of the empire of the East, came over into Italy and France, and she knew how to make an advantageous use of them. Under such able masters were formed those great men, whose names will ever be respected in the republic of letters, and whose works still do so much honour to France; I mean Erasmus, Gesner, Budæus, the Stephens, and so many others. With what immense treasures have these last enriched Europe; Budæus in particular communicated the taste of Greek learning to the French nation, which he had received from his master Lascaris, who had been employed by Laurentius de Medicis in erecting the famous library of Florence. It was at the solicitation of the master and scholar that Francis the first laid the design of framing a library in his palace of Fontainebleau, and of founding the royal college at Paris. And these two foundations have principally contributed to the flourishing of the Greek tongue amongst us, as well as the other learned languages, and the sciences in general.

It is astonishing to consider with what ease and celerity the taste of learning spread itself over all France. As the university of Paris was then almost the only school of the kingdom, and the magistrates had all their education there, they soon contracted a love and value for the Greek tongue; and every one strove who should most succeed and excel in it. The study of it

was

was judged to be honourable, and became universal ; and the progress swift and almost incredible. It was surprising to see young gentlemen of quality, in their early years, which are usually spent in the pursuit of pleasures, entirely given up to the reading of the most difficult Greek authors, and often without allowing themselves any hours of recreation.

I cannot avoid repeating here what I have read in the manuscript memoirs, which the late premier president de Mesmes was so kind as to communicate to me. Henry de Mesmes, one of the most illustrious of his ancestors, gives an account of his studies in a work which he drew up with a view of giving his posterity an idea of his education. I hope I shall be excused for this digression, as it is by no means foreign to my subject.

“ My father, says he, gave me for a preceptor
 “ John Maludan of Limoges, a scholar of the learned
 “ Durat, who was chosen, for the innocence of his
 “ life, and suitable age, to preside over the conduct
 “ of my youth, till such time as I should be of age
 “ to govern myself, as he did. For he made such ad-
 “ vances in his studies, by his incredible labour and
 “ pains, that he always got as far before me, as was
 “ requisite for my instruction, and never quitted his
 “ charge, till I entered upon employments. With him
 “ and my younger brother John James de Mesmes,
 “ I was sent to the college de Bourgogne in 1542,
 “ and was put into the third class, and then I spent
 “ almost a year in the first. My father said he had
 “ two motives for thus sending me to the college ;
 “ the one was the chearful and innocent conversation
 “ of the boys ; and the other was the discipline of the
 “ school, that we might be weaned from the fondness
 “ which had been shewn us at home, and cleansed as
 “ if it were in fresh water. Those eighteen months I
 “ passed at the college, were, I find, of very great ser-
 “ vice to me. I learned to repeat, dispute, and speak
 “ in public ; I became acquainted with several very
 “ worthy persons, who are some of them now alive.

“ I learnt the frugality of the scholastic life, and how
 “ to portion out my time to advantage ; so that when
 “ I went from thence, I repeated in public abundance
 “ of Latin, and two thousand Greek verses, made ac-
 “ cording to my years ; and could repeat Homer by
 “ heart from the one end to the other. By this means
 “ I was afterwards well received by the principal men
 “ of that time ; and my preceptor would sometimes
 “ carry me to visit Lazarus Baius, Tufanus, Trazel-
 “ lius, Castellanus, and Danesius, to my honour and
 “ improvement in learning. In 1545, I was sent to
 “ Toulouse, with my preceptor and brother, to study
 “ the law, under the tuition of an old grey-hair’d
 “ gentleman, who had travelled much. We were pu-
 “ pils three years under such strict rules and labori-
 “ ous studies, as few people would care to comply
 “ with. We got up at four, and having said our
 “ prayers, we began our studies at five, with our
 “ great books under our arms, and our inkhorns and
 “ candlesticks in our hands. We attended all the lec-
 “ tures till ten o’clock without intermission ; then we
 “ went to dinner, after having hastily collated for
 “ one half hour what we had writ down. After din-
 “ ner, by way of diversion, we read Sophocles, or
 “ Aristophanes, or Euripides, and sometimes De-
 “ mosthenes, Tully, Virgil, and Horace. At one
 “ o’clock to our studies again ; at five we returned
 “ home, to repeat and turn to the places quoted in
 “ our books, till after six. Then we supped, and
 “ read somewhat in Greek or Latin. On feast days
 “ we heard mass and vespers ; and the rest of the day
 “ were allowed a little music and walking. Some-
 “ times we went to dine with our friends, who in-
 “ vited us much oftener than we were allowed to go.
 “ The rest of the day we spent in reading, and had
 “ ordinarily with us Hadrianus Turnebus, Dionysius
 “ Lambinus, and other learned men of that time.”

I thought proper to insert here this valuable frag-
 ment entire, not as a pattern for youth to imitate ;
 our age, enervated by pleasures and luxury, not being
 any

any longer capable of so manly and vigorous an education, but that I might exhort them to follow it at least at a distance, to enure themselves to labour betimes, to make some advantage of their early years, to set a value upon the friendship of men of learning, and not to look upon the time as lost, which is spent upon Greek authors, but to be fully persuaded, that by such studies they may be enabled to do honour to their country, to fill the highest posts with credit and reputation, and to revive those noble sentiments [*p*] of generosity and disinterestedness, which are now scarce heard of but in books and ancient history.

They were sensible in those times, that whatever had a tendency towards carrying the sciences to perfection, contributed also to the splendor and glory of the state; and that no one could be truly learned, without a thorough knowledge of the Greek tongue.

And indeed how was it that the Romans came to carry all the arts, and the Latin tongue itself, to the perfection they had attained in the age of Augustus, and by that means to procure a no less solid and lasting glory to their empire, than they had gained by their conquests, but by the study of the Greek tongue?

Terence was the first who attempted to introduce every grace and delicacy into the Roman language, which till then had lain rough and barbarous; and he succeeded so well in the comedies he wrote, which were all copied from the Greek poet Menander, that they were judged to be compositions worthy of Lælius and Scipio, who were then in the highest reputation for wit and politeness, and ascribed to them by the public. In my opinion we may fix the rise of the good taste among the Romans to this epocha, who began to be ashamed of the approbation they had given the coarse performances of Ennius and Pacu-

[*p*] The same manuscript relates a noble action of this Henry de Mesmes, who refused a considerable place offered him by the king, and by that generous refusal kept the person in it, who had till then possessed it, and towards whom the king had conceived some dislike.

vius, [g] and of the too great patience with which they had heard the frigid jokes of Plautus.

It was very near the same time [r] that three deputies from Athens to Rome, upon public business, raised so great an admiration of their eloquence, and inspired the Roman youth with so great a desire of knowledge, that every other pleasure and exercise were in a manner suspended, and study became the reigning passion. It was carried so far, that Cato the censor began to fear, lest the Roman youth should turn their whole application that way, and *quit the glory of arms and action for the honour of knowledge and eloquence*. But Plutarch immediately adds, that experience soon taught them the contrary, and that the city of Rome was never so flourishing, nor its empire so great, as when learning and the sciences were had in honour and credit.

The interval from thence to Tully, which was about fourscore years, served to ripen, as I may say, the spirit of the Romans, by the serious application they gave to the study of the Greek tongue, and enabled them to produce that fruitful harvest of excellent writings in every kind, which has enriched all succeeding ages. Greece was then the usual school of the greatest geniuses of Rome, who strove to arrive at perfection in arts, and preserved its reputation for some time under the emperors. Though Cicero had gained universal applause by his first orations, he found that something was still wanting to complete his eloquence; and though already a famous orator at Rome, he was not ashamed to become again the disciple of the Grecian rhetoricians and philosophers, under whom he had studied in his youth. [s] Athens, which till then had been looked upon as the seat of science, and the capital of the whole world for eloquence, saw at the

[g] At nostri proavi Plautinos &
numeros &
Laudavere sales, nimium pati-
enter utrumque,
Ne dicam stulte, mirati.
Horat. de Art. Poet.

[r] Carneades, Critolaus, &
Diogenes. Lib. 2. de Orat. n.
155.

[s] Plut. in the life of Cicero.

same time with grief and admiration, that this young Roman was going, [t] by a new kind of conquest, to ravish from them the remains of their ancient glory, and to enrich Italy with the spoils of Greece.

The case will be the same in all ages. Whoever shall aspire to the reputation of being learned, will be obliged to travel, as I may say, a long time among the Greeks. Greece has always been, and always will be, the source of good taste. It is from thence we must derive every branch of our knowledge, if we will take it from the original. Eloquence, poetry, history, philosophy, and physics, were all formed, and most of them carried to perfection in Greece; and it is thither we must go in our search after them.

There is but one thing to be objected to what I have urged, which is, that the advantage we have of translations enables us to dispense with the originals. But I do not think this answer can satisfy any reasonable man.

For first, as to taste, there is no version, at least no Latin one, that gives all the graces and delicacy of the Greek authors. Nor indeed is it possible, especially in a long work, that a translator should transfuse all the beauties of his author into his own performance: and thus we constantly find abundance of beautiful thoughts languid, maimed, and disfigured in works of this nature. Such copies, void of all life and spirit, are no more like their originals, than a skeleton is like a living man.

Homer himself, who is so judicious, harmonious, and sublime, becomes childish, insipid, and insupportably low, when turned into Latin, word for word, as St. Jerom has rightly observed [u]. We need but

[t] Cæsar said of Tully, Non solum principem atque inventorem copix fuisse, sed etiam bene meritum de populi Romani nomine & dignitate. Quo enim uno vincebamur à victa Græcia, adds Brutus, id aut ereptum illis est, aut certe nobis cum illis communicatum. Brut. n. 254.

[u] Quod si cui non videatur

linguæ gratiam interpretatione mutari, Homerum ad verbum exprimat in Latinum. Plus aliquid dicam: eundem in sua lingua profè verbis interpretetur. Videbit ordinem ridiculum, & poetam eloquentissimum vix loquentem. S. Hieron. Præfat. Chronic.

open the book to be convinced of it ; and I shall give but one or two instances.

Longinus, in his treatise of the sublime, to shew how much the poet, in describing the character of an hero, is an hero himself, produces the passage of the Iliad, where Ajax, in despair of signalizing his courage amidst the thick darkness, which on a sudden had overspread the whole army of the Greeks, cries out for day, that at least he might die in a manner becoming the greatness of his mind.

[x] Ζεῦ πάτερ, ἀλλὰ σὺ ῥῦσαι ὑπ' ἥeros ὕας Ἀχαιῶν.
Ποίησον δ' αἴθρη, δὸς δ' ὀφθαλμοῖσιν ἰδέσθαι.
Ἐν δὲ φάει κ' ὄλεσσον, ἐπεὶ νύ τοι εὐαδεν ἔτως.

———Lord of earth and air,

Oh King, oh Father ! hear my humble pray'r :
Dispel this cloud, the light of heav'n restore ;
Give me to see, and Ajax asks no more ;
If Greece must perish, we thy will obey,
But let us perish in the face of day. POPE.

*Jupiter pater, sed tu libera à caligine filios Achivorum
facque serenitatem, daque oculis videre : inque luce etiam
perde (nos) quandoquidem tibi placuit ita.*

Do we find ourselves much affected by this version ?
That of M. Despreaux is far different ;

Grand Dieu, chasse la nuit qui nous, couvre les yeux,
Et combats contre nous à la clarté des cieux.

And yet here the last verse does not give all the beauty and force of the Greek, Ἐν δὲ φάει κ' ὄλεσσον. It does not say, *Fight against us*, but *destroy us, if it be your pleasure, provided it be in open day*. Ajax was not afraid of dying, provided he could die in a glorious manner, in signalizing himself by some great action.

The same Longinus, among other instances of the sublime, in which, as he observes, Homer principally excelled, quotes this passage of the Iliad, [y] where the poet describes the battle of the gods.

[x] Iliad, lib. xvii. ver. 645.

[y] Lib. xx. ver. 61.

L'enfer s'emeut au bruit de Neptune en furie.
 Pluton sort de son trône, il palit, il s'écrie :
 Il a peur que ce Dieu, dans cet affreux séjour,
 D'un coup de son trident ne fasse entrer le jour,
 Et par le centre ouvert de la terre ebranlée,
 Ne fasse voir du Styx la rive désolée :
 Ne découvre aux vivans cet empire odieux,
 Abhorré des mortels, & craint même des dieux.

“ [z] Above, the Sire of gods his thunder rolls,
 “ And peals on peals redoubled rend the poles.
 “ Beneath, stern Neptune shakes the solid ground,
 “ The forests wave, the mountains nod around :
 “ Through all their summits tremble Ida's woods,
 “ And from their sources boil her hundred floods.
 “ Troy's turrets totter on the rocking plain,
 “ And the tofs'd navies beat the heaving main.
 “ Deep in the dismal regions of the dead,
 “ Th'infernal monarch rear'd his horrid head,
 “ Leap'd from his throne, lest Neptune's arms
 “ should lay
 “ His dark dominions open to the day :
 “ And pour in light on Pluto's drear abodes,
 “ Abhorr'd by men, and dreadful ev'n to gods.
 “ Such war th'immortals wage ; such horrors rend
 “ The world's vast concave, when the gods con-
 “ tend.” POPE.

I question whether Homer himself would disapprove of verses so harmonious and grand. But what would he think of the following translation, which notwithstanding is very exact ?

Timuit vero subtus rex inferorum Pluto.
 Territus autem ex throno desiluit, & clamavit, ne
 ei desuper
 Terram rescinderet Neptunus quassator terræ,
 Domus autem (ipsum) mortalibus & immortalibus
 apparerent,
 Horrendæ, squalidæ, quasque horrent dii etiam.

[z] Il. xx.

Would one think it was the same man that was speaking, and that Homer could be so different from himself? Would Longinus, upon reading this version, have cried out in the manner he has done? “ See, “ my dear Terentianus, earth opened to its centre, “ hell ready to disclose itself, and the whole machine “ of the world upon the point of being overturned “ and destroyed; to shew that in this combat heaven “ and hell, things mortal and immortal, were all “ engaged as well as the gods, and nature itself in “ danger.”

Let us now take a view of some plainer passage in prose, where the Latin does not express the Greek as it should do. [z] St. Chrysostom, in one of his homilies to the people of Antioch, observes, that it is the peculiar effect of God’s goodness to annex certain pleasures to necessity and toil, which often the rich cannot purchase with all their silver and gold. After having mentioned eating and drinking, which are most grateful to the hungry and thirsty, he goes on, “ A “ rich man stretched on a bed of down, shall seek for “ rest, but in vain; sleep seems to fly from him, and “ refuses to close his eye-lids in the stillest night. “ Whereas, the poor, who has laboured all the day, “ no sooner throws his wearied limbs upon the bed, “ than he sinks into a sweet and gentle sleep; a sleep “ that’s sound and uninterrupted, the just recompence “ of his long toil;” ἄθροον, καὶ ἡδον, καὶ γνῆσιον τὸν ὕπνον ἐδίξαστο. These words are thus translated in the Latin, *integrum, & suavem, & legitimum somnum suscipit.* I know not whether I am in the wrong, but in my opinion there is a great beauty, and a peculiar energy in the word ἄθροος, which is not easily to be expressed in our language. It signifies, *Densus, stipatus, acervatim congestus, derepente & uno velut idu totus ingruens.* The poor man’s sleep does not come slowly on, nor stand in need of art and machines to procure it: it is St. Chrysostom’s term for the rich, *πολλὰ μνηστρονόμενοι*; it is speedy, close, and compact, and, as

[z] Hom. 2. ad pop. Antioch.

we say, all of a piece. There's no time lost for it, all is employed. Cares, uneasinesses, and indigestion disturb him not a moment. Now does the word *integer*, which the Latin version has instead of *densus*, *stipatus*, give the sense of the Greek, or express the beauty of the thought?

But though we should confine ourselves only to facts related by the ancients, and thoughts barely rendered with fidelity and exactness, are we sure of always meeting with this advantage in the translations? To how great absurdities should we be exposed, were we to quote the Greek authors, upon the credit of the most considerable printers or translators?

There are numberless mistakes of the press, which a very slight acquaintance with the Greek tongue would soon enable us to correct. [a] A translation of Ælian, in a passage of his *Variæ Historiæ*, where he is drawing the character of the most eminent men in Greece, makes him say, that they were all great liars; *Omnium Græcorum clarissimi præstantissimique viri per totam vitam in extrema MENDACITATE versati sunt.* Where we should read *mendacitate*, *πενήσατοι*. [a] Another version makes Aristotle say, that the manners of the father and mother are a rule of physiognomy, whereby to judge of their children. *Quidam autem ex moribus à parentibus, &c.* for *ex moribus apparentibus*, *Ἐκ τῶν ἐπιφανιομένων ἠθῶν*. What sense can we put upon this passage in Plato's dialogue, called *Io*? [c] *Musa MINIME afflatus ipsa facit. Per hos MINIME afflatus alii afflantur. Boni poëtæ non ex arte, sed MINIME afflati pulchra poemata dicunt.* The Greek word *ἔθεος*, which signifies *numine afflatus*, shews that the compositor had *numine* in his copy, for which he has thrice put *minimè*.

The knowledge of the Greek syntax would prevent other faults. This verse in Homer, [d] *Αὐτὰρ ἔγωγε λίσσομαι Ἀχιλλῆϊ μεθέμεν χόλον*, is thus translated in the Latin, *sed ego precabor Achillem deponere iram.* Yet it

[a] Ed. Basil. an. 1555. p. 431.

[c] Edit. Lat. Basil. an. 1561.

[b] Arist. de phys. ed. Paris

[d] Iliad. lib. 1. ver. 282.

1629. p. 1169.

is certain Ἀχιλλῆϊ is not governed by λίσσομαι, which always requires an accusative, but relates to μεθέμεν χόλον. *At ego supplex rogo te, ut in gratiam Achillis dimittas iram; or rather, ut iram contra Achillem tuam dimittas.*

But these faults are too nice; we may find still grosser. What [e] F. Vavasseur the Jesuit charges upon his friend F. Rapin, of the same society, is scarce credible. The latter, in his [f] reflections upon Aristotle's poetry, tells us this story concerning Homer. Speaking of a passage in the first book of the Iliad, "It was from this original, says he, that
 " Euphranor of old formed his idea of painting the
 " image of Jupiter. For, to succeed the better in it,
 " he went to Athens to consult a professor, who read
 " Homer to his scholars, and upon the description of
 " a Jupiter with black brows, a front covered with
 " clouds, and an head surrounded with all that is
 " most terribly majestic, the painter drew a pic-
 " ture, which was afterwards the admiration of his
 " age, as writes Apion the grammarian." [g] Eustathius, from whom this story is taken, says that the painter left the professor, full of the idea which the explication of this passage of Homer had raised in his mind, and immediately traced out the image of Jupiter, Καὶ ἀπιὼν ἔγραψε, *Et egressus pinxit.* Instead of this, F. Rapin changes the participle ἀπιὼν into the proper name *Apion*, and explains ἔγραψεν by *scripsit.* This mistake has been corrected in a later edition.

I cannot imagine why proper names should be so frequently misused by interpreters. The two following verses of Hesiod, quoted by Plutarch, in the ninth book of his table-talk, quest. 15.

Ἕλληνας δ' ἐγένοντο θεμιστόλοιο βασιλῆες.

Δωρὸς τε, Ἐξθός τε, καὶ Αἰόλος ἱππιόχαρμης.

Which signify that *to Hellen were born three sons, all kings, administering justice to the people, namely Dorus,*

[e] In his remarks upon F. Rapin's reflections.

[g] Eustath. in Hom. tom. i. fol. 345.

[f] Art. 28.

Xuthus, and Æolus a brave horseman, are thus translated by Amiot.

Les rois des Grecs, Xuthus le Dorien,
Hippiocharme aussi Æolien.

The kings of the Greeks, Xuthus the Dorian, and Hippiocharmes the Æolian; where we see that of the three brothers he has made but two, and disfigures their names in an astonishing manner.

This mistake puts me in mind of another almost of the same kind, which I remember to have seen in an old translation of Diodorus Siculus, where the Greek word ὄγδοος, which signifies the eighth, is translated as the proper name of a king, who, according to the translator, was called *Ogdous*.

M. Boileau, in his remarks upon the critic on Homer and the ancients, points out abundance of such oversights, which his adversary, though in other respects a very estimable writer, had fallen into, thro' reading the Greek authors only in the Latin translations.

And will any one, who has the least regard for his reputation, venture after this upon quoting any passage from the Greek authors, without understanding their language? Or will he not expose himself to adopting the grossest mistakes, if he relies only upon the translators?

This rashness becomes the more dangerous and blameable, when the subject treated of is a matter of religion, or doctrine, where often a word, and sometimes even a letter is decisive.

The learned interpreter [b], who has translated St. Chrysostom's homilies upon St. Paul's epistle to the Ephesians, in explaining the following passage, Ἐν τοῖς ἀλλοῖς καιροῖς εἰς καθαροὺς πολλάκις ὄντες προσέρχεσθε ἐν δὲ τῷ Πάσχα, καὶ ἢ τὶ τέσσημιμένον ὑμῖν, προσίτε, by taking away a comma, which should be placed after εἰς, gives it a sense directly opposite to St. Chrysostom's meaning. [i] *In alijs temporibus, cum NE mundi quidem*

[b] Gentianus Hervetus.

[i] Homil. 3. in cap. 1.

fitis, acceditis; in paschate autem, etiamsi aliquod scelus à vobis sit admissum, acceditis: That is, “At other times, even when you are not clean, you come (to the communion;) and at Easter, though you have committed a considerable crime, you venture also to come.” This is scarce sense, and is very different from the meaning of the text, which is, *In aliis temporibus sæpe, cum mundi fitis, non acceditis: in paschate autem, cum scelus à vobis admissum est, acceditis:* That is, “At other times, though you are prepared, you frequently abstain from communicating; but at Easter you communicate, though after the commission of some crime.” It is thus [k] M. Arnauld, doctor of the Sorbonne, renders this passage in his book, entitled, *Tradition de l’Eglise sur la penitence & sur la communion.* And we may learn from this instance, of what moment it is to consult the originals, and not rely upon the credit of translators.

It must be owned, (and this reflection alone is sufficient to demonstrate the necessity of understanding the Greek tongue) that it is impossible seriously to enter upon the study of divinity without the assistance of that language. Can any one defend the truth against heretics, without using the arms, which the Greek fathers furnish us with against them? May we not find ourselves absolutely puzzled with a passage in the New Testament, where the meaning of the vulgate, which is sometimes doubtful and uncertain, stands in need of being fixed by the original text? In a word, are there not abundance of difficulties, which are not to be got over any other way?

The word *προσκυνεῖν*, used by the fathers of the second council of Nice, to signify the worship which might be paid to images, is very different from *λατρεύειν*, which the sacred and ecclesiastical authors confine to the supreme worship and homage due only to God: the first of these words, I say, would not have induced the bishops of France and Germany to have made so violent an opposition in the council of Franc-

fort, if in those ages of ignorance the Greek language had been better known, or they could have read the acts of that council of Nice in the original tongue.

It is disputed among divines, whether, during the first seven centuries, absolution was immediately given after the confession of such sins as were subject to canonical penance, or not till after the satisfaction was made. And in this question, the case of urgent necessity is excluded. The writers in favour of the first opinion, amongst other proofs, produce a passage from the ecclesiastical history of Sozomen [l], where, according both to the versions of Christopherson and Valesius, we read, in speaking of the penitentiary of the church of Constantinople, that after having imposed penance upon those who had confessed, he gave them absolution, and charged them to perform the penance afterwards. *Absolvebat confitentes, à se ipsis pœnas criminum exaēturos.* But the Greek participle, aorist, decides the question, and shews that he did not give absolution, till after penance had been performed; ἀπέλυε, παρὰ σφῶν αὐτῶν τὴν δίκην εἰσπραξαμένους, *dimittebat, cum à se ipsis meritas pœnas exegissent.* It is thus the learned father Petavius translates this passage, in his notes upon St. Epiphanius [m], and Valesius is obliged in his remarks to substitute the future εἰσπραξαμένους for the aorist, without any reason brought to authorise the alteration. Without knowing the Greek tongue, how should we get over such difficulties as these?

The different interpretation of certain Greek words, in the decree of the council of Florence for the reunion of the Greek and Latin churches, has occasioned likewise a very famous dispute. After mentioning the Pope's prerogatives, and saying that he has received a full power from JESUS CHRIST, the council adds, Καθ' ὃν τρόπον καὶ ἐν τοῖς πρακτικοῖς τῶν οἰκουμενικῶν συνόδων, καὶ ἐν τοῖς ἱεροῖς κανόσι διαλαμβάνεται. The difficulty lies in knowing, whether the first words καθ' ὃν τρόπον

[l] Lib. 7. cap. 16.

[m] Ad hæres. 59. p. 247.

restrain the Pope's power to the limits expressed in the councils and sacred canons, as the Greeks understood them, and the church of France still understand them; or whether they only confirm the Pope's prerogatives by the authority of the councils and sacred canons; in short, whether they should be translated, *QUEMADMODUM ETIAM in gestis œcumenicorum Conciliorum & in sacris Canonibus continetur*; or, as [n] M. de Launoy has translated them, *JUXTA EUM MODUM qui & in gestis œcumenicorum Conciliorum & in sacris Canonibus continetur*. It is very unbecoming a divine to stop short in such questions as these, for want of having spent some time in studying the Greek tongue.

I have been somewhat large upon this article, as I thought it of very great moment both to masters and scholars. The generality of fathers look upon the time as absolutely lost, which their children are obliged to spend in this study, and are very willing to spare them the pains which they think equally troublesome and useless. They too learnt Greek, they say, when they were boys, but have retained nothing of it. This is the common language, which shews plain enough that it was not a great deal which they forgot. It is the duty of professors to strive against this bad taste, which is grown very prevalent, and to use their utmost efforts in withstanding the force of a torrent, which has already almost borne down all before it. To this end they should be thoroughly convinced, that the care they take in teaching this language is an essential part of their duty. In short, the university should look upon themselves as responsible to the public for this precious deposit entrusted to them, and as charged with preserving a glory to France, of which neighbouring nations seem inclined to deprive us. And happily the king's bounty, which has made the university independent of the caprice of parents, by securing to it an handsome revenue out of the post-office, which is its antient patrimony, has thereby

[n] Epist. Laun, edit. Anglic. p. 295.

enabled it more than ever to make the study of languages and sciences flourish.

Admitting then the study of the Greek tongue to be both useful and necessary, we are now to enquire into the proper method of instructing boys in it.

ARTICLE THE SECOND.

Of the METHOD to be taken in teaching the GREEK TONGUE.

BEFORE I lay down any rule upon this subject, I think it proper to inform such as are desirous of learning Greek, that it is the easiest and shortest of all the studies that are taught at school, the most sure of success, and where I have seldom observed any to fail, who have given their minds to it. What usually discourages both masters and scholars, is a notion that the attempt is very long, and very laborious. But the experience of the contrary ought to have removed this prejudice. One single hour, daily set apart for this purpose, is enough to give youth of a tolerable capacity a competent knowledge of this language, before they leave school. We see in several schools boys that are learning rhetoric, able to give an account, some of them of a considerable number of Demosthenes's orations, others of five or six of Plutarch's lives, others of Homer's Iliad or Odyssey, and sometimes of both together. And when once they are advanced so far, there is no Greek author they need be afraid of reading.

The custom of several colleges in placing the whole of this study in the making of Greek exercises, has doubtless occasioned the almost general distaste and aversion for Greek which formerly prevailed. The university is very sensible, that as the use of that tongue is now reduced to the understanding of authors, without our having scarce ever an occasion to write or speak it, the boys should principally apply themselves to translation.

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The first care of the master is to teach them to read Greek well, to accustom them directly to the pronunciation always used by the university, and so earnestly recommended by the learned. I mean that which teaches them to pronounce as they write, and does not lay them under a necessity of taking in the assistance of the eyes as well as the ears, to understand what others read.

When they have made some little progress, they should be taught to write Greek neatly and correctly, to distinguish the different figures of the letters, syllables, their connexions, and abbreviations; and to this end the most beautiful editions should be set before them, and if there was opportunity, they should be allowed a sight of the ancient manuscripts in the libraries, which sometimes surpass the most finished printed copies in beauty. This may be done by way of diversion, and will be of great advantage afterwards. I have seen young persons take a pleasure in it, which has been followed with admirable success.

When they have learnt to read tolerably well, they must be taught the grammar. This should be short, clear, and in their own tongue, as designed for children who have made no great progress in the Latin. That which is used in most of the schools of the university is a very good one. I could only wish that it was printed in larger and better characters. A beautiful edition, which strikes the eye, wins upon the mind, and by that innocent charm, invites to the reading of it. Masters will easily distinguish what part of the grammar should first be taught, and what reserved for riper years.

They cannot too much insist in the first setting out, upon the rudiments, the declensions, and conjugations. Children should be broke by use to the formation of tenses, and should rehearse them sometimes as they stand in their natural order, and sometimes by tracing them backward; and should always give a reason for the different changes in them, with the application of the rules.

If they are not very young, and have made some progress in the Latin, this exercise cannot take up above two or three months time; after which they may be taught to explain St. Luke's gospel; but must proceed at first by very slow degrees, and be kept long to a frequent repetition of the rudiments. If they are put into Greek in the sixth (or lowest) class, as I think they conveniently may, that first year should be wholly set aside for teaching them the rudiments, except that towards the end of the year they may be made to explain some fables of Æsop, by way of encouragement. The same method should be continued in the fifth class, and they should be made often to repeat what they had learnt in the sixth, but with some additional variety to prevent disgust. And half an hour every day employed upon this study I think will be enough for the two first years.

When thus instructed, they will find no difficulty in explaining St. Luke's gospel, or the Acts of the Apostles, in whole or in part, by that time they enter into the fourth class. And some dialogues of Lucian, and certain select passages taken either from Herodotus or Xenophon's *Cyropædia*, with some pieces of Isocrates, will find a place in the third.

As the difficulty of the Greek tongue consists principally in the multitude of words it abounds with, and which it requires only a memory to retain, that boys seldom want, 'tis a very good method to make them learn the Greek roots put into French verse, and to make them quote them at every word they see. This book may be divided into two parts, the first to be learnt in the fourth class, and the other in the third, and the whole to be repeated in the second and first. This exercise, which will not be very burdensome, will make the understanding of authors surprisngly easy to them, and supply the place of a long habit, which requires a great deal of time and pains. And it must be remembered, as they go along, to point out to them the etymologies of such Latin and French words, as are derived from the Greek.

In the second class they may be put upon reading some books of Homer, or certain extracts from Plutarch's lives. I should rather incline to Homer, not only as he is more easy and best suited to the capacity of the boys, but as it is proper at this time to give them a taste of the Greek poetry, and some notion of so ancient and excellent a poet; and it does not seem reasonable, as they have Virgil before them in almost every class, that the original from whence he has drawn his most considerable beauties, should remain unknown. All that there is to fear, is, lest the boys being puzzled at first with the novelty of the language and dialects, and more sensible of the difficulties than the beauties of the poet, should take up a distaste for him and despise him, which in point of study I should think a great misfortune. But this evil may easily be prevented by the skill and prudence of the master.

Plutarch's lives may usefully and agreeably employ the most studious in rhetoric. They have a peculiar right to the orations of Demosthenes, the most perfect master in his art. And in this class we may endeavour to improve their taste, by laying before them select passages from some other Greek writers of antiquity, as well orators, as historians or poets.

Such as have made some progress in this language, should not absolutely lay aside the study of it during their course of philosophy, but should set apart some time peculiarly to it. And indeed what notion can they have of Aristotle, or of Plato, the most valuable of the ancient philosophers, unless they acquire it in this class? Besides, so long an interruption would make them forget a part of what they had learnt; as is the case with regard to all languages, when totally neglected.

I must own (for in all cases we should be sincere) there is one great obstacle in the classes to the progress which boys might make in the knowledge of the Greek tongue. If a master was allowed to follow his own inclination and desire, he would go on apace
with

with some of the scholars who have a greater capacity and eagerness for their studies than the rest of the class; but then all the rest would lag behind, and not be able to keep up with them in the race. The master therefore, who knows what he owes to them all, is under a necessity of taking a kind of middle course, which is suited, as much as may be, to the different geniuses of his scholars. This is a rule which should be inviolably observed by all persons whatsoever, who have the direction of others. A guide, [o] shepherd, preceptor, and spiritual pastor, ought all to conform to it. Private persons may suffer by it, but the public is the gainer; and it would be to subvert all order to act otherwise.

Is there then no remedy for this inconvenience? I know that in some colleges of the university, the professors, zealous for the progress of their scholars, keep with them after the school hours those who are so inclined, and thereby put them forward without hindering the rest. But I dare not propose an example of such perfection, which in my opinion is rather to be admired than followed, and may be prejudicial to the health of the professors, which they should be very careful of, though without making themselves slaves to it.

I have seen another way practised with success, tho' not without its inconveniencies (for that is not to be expected) but it has also great advantages. The first quarter of an hour in the class is taken up in saying lessons, and immediately after that, Greek is explained for half an hour to the body of the class. During this time the best scholars have continued in their chamber, where a private master, who was not tied down by the difference of age and capacity, gave them instructions in proportion to their abilities. This me-

[o] My Lord knoweth will die. . . . I will lead on softly, that the children are tender, and according as the cattle that goeth with me, and the flocks and herds with young are before me, and the children be able to endure, Gen. xxxiii. 13, with me, and if men should over- 14. drive them one day, all the flock

thod was taken only with the pensioners, who boarded in the college; but some of the town boys might have been included. And by this means I have known several make a considerable progress in a very little time

The order of the classes, which I could not break through, has carried me a little from my subject: but I shall now return to it.

As the Greek tongue has a much greater conformity with ours, both as to turn and phrase, than with the Latin, learned persons have been of opinion, that it would be most proper for the boys to translate Greek into French. The custom of turning Greek into Latin word for word, may have also its advantage, at least with beginners. But they should never be allowed interlineary interpretations, which are of no other use than to accustom the mind to indolence and neglect, by presenting the work already done, and leave nothing to pains or reflection. I question whether it would not be of advantage, to give them only the pure Greek text. For then, if any difficulty offered, they would be obliged to try of themselves to surmount it; whereas, if there is a version on the side, the mind being naturally disposed to be idle, the eyes, as holding intelligence with it, strait turn thither, to spare it from taking pains. This is usual even with persons of a more advanced age, and experience shews us but too convincingly how very difficult it is to resist this temptation.

It may be asked, whether it is most proper for the boys to prepare themselves for their lessons before they come to school, by looking out for the words whose meaning they do not know; or whether the master, after having explained the text to them, may content himself with making them give an account of what he has said to them. For my own part, without condemning those who differ from me, I should prefer the latter method for the first years, as the other, in my opinion, induces a great loss of time, of which one cannot be too sparing at an age when every moment

ment is precious. But afterwards it may not be amiss that they come into the class prepared for what is to be explained to them. When they are in the higher classes, as in rhetoric, it is an excellent method with respect to those who are of capacity for it, and who are made to take pains in private after the manner I have mentioned, to accustom them to get their lessons by themselves, and after certain days to lay before their masters such difficulties, as they have met with. By this they become more attentive to what they are upon, they are obliged to exercise their understandings, and are insensibly led on to what should be the end of their instructions, the being able to study alone, and without assistance.

I have observed, that the university was in the right to substitute the explication of Greek authors in the place of making themes; but I did not mean that I would have composition to be wholly set aside. It has its advantages, which should not be neglected. It makes the boys more exact, obliges them to an application of their rules, accustoms them to write correctly, makes them better acquainted with the Greek, and gives them a more thorough insight into the genius of the language. They should therefore in the third and following classes from time to time be put upon this exercise, and to this end should learn the rules of syntax peculiar to this language, which are very few.

They should likewise have some knowledge of accents. For though they are of modern institution, and were not used by the old Greeks, as may be proved from inscriptions, and the most ancient manuscripts, they are notwithstanding of great advantage in the explication of authors, the accent alone often distinguishing the different tenses of verbs, and the different signification of words. But care must be taken in the pronunciation not to confound the accent with quantity; for this would entirely spoil the harmony, which notwithstanding makes one of the principal beauties of this language. The accent

points out to us when to raise or lower the voice; and quantity to stop more or less upon the syllables. A little attention and exactness at first would render this manner of pronunciation easy. The knowledge of the accents is not a matter of great labour, and is often too much neglected even by the learned.

I should not forget to take notice, that it is very useful to make the boys get by heart certain select passages out of the Greek authors, and especially the poets. What I have already related of a young gentleman of quality, who, upon leaving school could repeat all Homer entirely, shews us that this custom was formerly much practised in the university. To sum up all in a few words, I would have the eyes, the ears, the tongue, the hand, the memory, the understanding, be all employed in leading youth to the knowledge of Greek.

When they begin to be a little acquainted with it by the reading of authors, they must be made to observe carefully the phrase, the turn, and genius, the harmony of the cadence, and above all, the admirable copiousness of this language, which by the derivation and composition of words multiplies itself almost *ad infinitum*, and gives a prodigious variety to discourse. It is an advantage peculiar to it, and which I think was never disputed by any body but Tully. [p] That Roman, who was fond of his own tongue to a degree of jealousy, takes pains in several passages of his works to cry it up beyond the Greek, even for abundance and richness of expressions, and pretends, against evidence and the common opinion of all the learned of his time, that the Latin tongue is not only not inferior, but far superior to the Greek in this point. The proof he brings for it is, that the Greeks have

[p] Ita sentio, & sæpe disserui, aliqua querela, non Græcorum modò, sed etiam eorum qui se Græcos magis quàm nostros haberi volunt, nos non modò non vinci à Græcis verborum copia, sed esse in ea etiam superiores. Ibid. lib. 3. n. 5.

Sæpe diximus, & quidem cum

but one word, namely *πόνος*, to signify both *labor* and *dolor*, which are two things very different; as though they had not *ὀδύνη*, *λύπη*, *ὠδύς*, *ἄχος*, and a great many more, to express *dolor*. He omits not however, after such a proof, to insult Greece with a tone of raillery, as though the point had been absolutely gained; so apt are we to be blinded by passion and prejudice! [q] *O verborum inops interdum*, says he, *quibus abundare te semper putas, Græcia!*

[r] Quintilian is more sincere. In a chapter, where his subject induces him to draw a kind of parallel between the two tongues, upon the occasion of Atticism; he does not scruple to make the Latin tongue equal to the Greek in all other parts of eloquence, but durst not even urge the comparison in point of expressiveness.

He observes first, that the Latin has a much harsher sound, and gives several reasons for it, of which I shall here only produce a few. It wants certain letters, [s] as the *upsilon* and *zeta*, which are extremely soft, and, according to Quintilian, diffuse a kind of cheerfulness in discourse, when borrowed to express the Greek words, as in [t] *Zephyri*, *Zopyri*, whereas the

[q] Tuscul. Quæst. lib. 2. n. 35.

[r] Latina mihi facundia, ut inventione, dispositione, consilio, cæterisque hujus generis artibus similis Græcæ, ac proutius discipula ejus videtur: ita circa rationem eloquendi vix habere imitationis locum. Quintil. l. 12. c. 10.

[s] It appears from this passage of Quintilian, that the *upsilon* of the Greeks had a middle sound between the *u* and the *i* of the Latins, and that it answered to our French *u*, *Usage*, *Utile*, or as we pronounce it in the Latin words, *Dominus*, *Lumen*. But the *u* of the Latins formerly answered to the *ou* of the French, and the *u* of the Greeks, *Dominus*, *Lumen*. This may be clearly proved from examples. When the Romans had a Greek name to write in Latin characters, they never made use of any other than the

simple *u*. Ἐπίκουρος, Epicurus, Πηλοσίον, Pelmium, Buccphalus, Αρθήλα, Pitharchus, &c. On the other hand, as often as the Greeks wrote a Roman name in Greek letters, they always expressed the *u* simple of the Latins by *υ*. Τούλλος, Λούκουλλος. The rule is constant; nor could it be otherwise. For the diphthong *ou* is never found in Latin, the single *u* supplying its place. And when the Latins had a mind to express the sound of the *u* French, they made use of the Greek *upsilon*, as in *Zephyrus*, *Sylla*, *Papyrius*, *Tympanum*.

[t] Quod cum contingit, nescio quomodo velut hilarior protinus renidet oratio, ut in *Zephyris*, *Zopyrisque*; quæ si nostris literis scribantur, surdum quiddam & barbarum efficiunt. Quint. l. 12. c. 10.

Latin letters would form a heavy and gross noise. The sixth letter of the Latin alphabet F, is [u] rather a rough kind of blowing, than an articulate sound. The same may be said of the v consonant, (*fervus*) instead of which he would substitute the Æolic *digamma*. [x] The Latins end many of their words with an m, which is a kind of bellowing letter, and is never final among the Greeks, who, instead of using it, use n, which is a letter of a very clear and distinct sound, especially at the end of a word, where it is seldom found in Latin.

Quintilian then passes on to a greater inconvenience of the Latin tongue, [y] which is the want of words to express a great many things, which cannot otherwise be explained than by the assistance of a metaphor or circumlocution; and [z] Tully himself, notwithstanding his prejudice, is forced to allow it. Even in such matters as fell under a particular denomination, the language was so defective as to oblige them often to have recourse to the same terms, and fall into frequent repetitions; [a] whereas the Greeks have not only a plenty of words, but idioms very different from one another.

It is not with these idioms or dialects of the Greek language, as with the different jargons that are customary in several provinces of France, and are no other than a gross and corrupt way of speaking, and do not deserve to be called a language. Every dialect was a perfect language in its kind, which took place among certain people, and had its peculiar rules and

[u] Penè non humana voce, vel omnino non voce potius, inter discrimina dentium efflanda est. Ibid.

[x] Pleraque nos illà quasi mugiente literâ claudimus, M, quâ nullum Græcè verbum cadit. At illi v jucundam, & in sine præcipuè quasi tinnientem, illius loco ponunt, quæ est apud nos rarissima in clausulis. Quintil. lib. 12. c. 10.

[y] His illa potentiora, quòd res plurimæ euent appellationibus, ut

eas necesse sit transferre, aut circumire. Ibid.

[z] Equidem soleo etiam, quod uno Græci, si aliter non possum, idem pluribus verbis exponere. De fin. bon. & mal. lib. 3. n. 15.

[a] Etiam in iis quæ denominata sunt, summa paupertas in eadem nos frequentissimè revolvit: at illis non verborum modò, sed linguarum etiam inter se differentium copia est. Quintil. l. 12. c. 10.

beauties; and which we see were equally used by excellent authors, both in prose and verse, and often were blended all together, yet so as to have one constantly prevailing above the rest in every author. And from hence result that variety and copiousness of turns and expressions, which are so much admired in the Greek language, and are not to be met with in any other.

Amongst these different idioms, [b] Atticism, which was properly the language of the Athenians, had infinitely the advantage of all the rest. It was a taste in a manner natural to the climate, and reached no farther. Athens was the only city in Greece, where even the common people had those nice and delicate ears Tully speaks of, [c] *Atticorum aures teretes & religiose*, so as to be able to find out by a phrase, an expression, or even the sound of the voice, whether the speaker was a stranger or no; [d] as in the instance of Theophrastus, which made the orators so scrupulously careful not to let the least word fall from them, which might offend an audience so hard to please.

It is very necessary to make the boys observe, whilst they read the Greek authors, as much as possible, what this Atticism was, of which the ancients so frequently speak, and is more easily to be conceived than defined. Tully very justly takes notice, that it

[b] *Qualis apud Græcos Atticifmos ille redolens Athenarum proprium saporem. Quintil. l. 6. c. 4.*

Quid est quod in iis demum Atticum saporem putent? Ibi deum thymum redolere dicant? . . . Æschines intulit eò studia Athenarum quæ, velut satq̄ quædam cœlo terræque degenerant, saporem illum Atticum peregrino miscuerunt. Ib. l. 12. c. 10.

[c] Cic. Orat. n. 27.

[d] Tineam Granium obruebat nescio quo sapore vernaculo: ut ego jam non mirer illud Theophrasto accidisse, quod dicitur, cum perceptaretur ex anicula quadam, quan-

ti aliquid venderet, & respondisset illa, atque addidisset, HOSPES, non pote minoris: tulisse eum molestè, se non effugere hospitis speciem, cum ætatem ageret Athenis, optinèque loqueretur. Omnino (sic opinor) in nostris est quidam urbanorum, sicut ille Atticorum, sonus. Cic. in Brut. n. 172.

Quomodo & illa Attica anus Theophrastum, hominem alioqui disertissimum, annotata unius affectatione verbi, hospitem dixit: nec alio se id deprehendisse interrogata respondit, quàm quod nimium Attice loqueretur. Quint. l. 3. c. 1.

is not confined to any one species of eloquence. It is true, it is often seen in the simple kind, where its proper character is to express the most common and trifling things, with a plainness, grace, beauty, and delicacy, that are inimitable in any other language. From whence it comes to pass, as [e] Quintilian has observed, that the Greek comedy is infinitely superior to the Latin, as the language is not capable of that grace and elegance, which the Greeks themselves cannot transfer into any other dialect. And thus how delicate soever Terence may appear to us, he still falls far short of the elegance and beauty of Aristophanes.

However it must be remembered that Atticism suits as well with the sublime, as the simple and common way of writing. [f] The style of Demosthenes is perfectly Attic, as is that of Plato his master, and yet nothing can be more strong and lofty. [g] And the same may be said of Pericles, whose elegance notwithstanding is constantly compared to thunder and lightning. But with this character of force and grandeur, they had all an additional sweetness and charm, which was properly the effect of Atticism.

We may therefore apply this term to a discourse where all is natural and smooth, nothing is affected, and yet every thing pleases; where great and small things are expressed with an equal, though different grace; [b] where the taste however is heightened by a certain

[e] In comœdia maximè claudicamus. . . . Vix levem consequimur umbram, adeo ut mihi sermo ipse Romanus non recipere videatur illam solis concessam Atticis venerem, quando eam ne Græci quidem in alio genere linguæ obtinuerint. Quintil. l. 10. c. 1.

[f] Quo ne Athenas quidem ipsas, (says Cicero) magis credo fuisse Atticas. Orat. n. 27.

[g] Si solum illud est Atticum (elegantèr enucleatè que dicere) ne Pericles quidem dixit Atticè. Qui si tenui genere uteretur, nunquam

ab Aristophane poeta fulgurare, tonare, permiscere Græciam dictus esset. Cic. Orat. n. 29.

Quid Pericles? . . . cujus in labris veteres Comici. . . leporem habitasse dixerunt, tantamque in eo vim fuisse, ut in eorum mentibus, qui audissent, quasi aculeos quosdam relinqueret. 3. de Orat. n. 138.

[b] Velut simplex orationis condimentum, quod sentitur lateo judicio velut palato, excitatque & à tædio defendit orationem. Sanè famen, ut sal in cibis paulò liberaliùs aspersus,

a certain salt, a secret seasoning, which leaves nothing insipid, but discovering itself every where to the reader or hearer, augments his curiosity, and, as I may say, excites his thirst; and to sum up all in a word, where every thing is well expressed; according to Cicero's short definition; [*i*] *Ut bene dicere, id sit Attice dicere.*

[*k*] It was upon this model the Roman urbanity was formed, which disallowed of every thing rough, offensive, or of a foreign taste, either in the thought, expression, or manner of pronouncing; so that it less consisted in the beauty of each particular phrase, than in the air of the discourse, and the elegance of the whole, which was particular to the city of Rome, as Atticism was to Athens.

Tully excelled in this way more than any other person whatsoever; and I question whether any thing in this kind can be found more perfect than his treatises *De oratore*, especially the dialogues inserted in them, which abound with an inimitable grace of elocution, and, as it were, that flower of politeness, wherein urbanity principally consists.

We have also several performances of this kind in our own tongue, which are in no respect inferior to the ancients; where every thing is expressed both with spirit and simplicity; and a nice and delicate raillery seems to have borrowed the language of nature itself; where the most abstracted questions become plain and evident from the graceful ease in which they appear; in fine, where subjects merry and serious are equally treated with all the spirit and dignity of which they are capable.

I hope the reader will excuse this small digression upon Atticism, which seems to depart a little from

asperus, si tamen non sit immodicus, nihil agreste, nihil inconditum, nihil perëginum, neque sensu, neque verbis, neque ore gestive possit deprehendi: ut non tam sit in singulis dictis, quam in toto colore dicendi: qualis apud Græcos Atticissimos ille redolens Athenarum proprium saporem. Quintil. l. 6. c. 4.

[*i*] De opt. gen. orat. n. 13.

[*k*] Nam meo quidem judicio illa est urbanitas, in qua nihil absonum,

nihil agreste, nihil inconditum, nihil perëginum, neque sensu, neque verbis, neque ore gestive possit deprehendi: ut non tam sit in singulis dictis, quam in toto colore dicendi: qualis apud Græcos Atticissimos ille redolens Athenarum proprium saporem. Quintil. l. 6. c. 4.

the bounds of grammar, and falls more naturally within the compass of rhetoric.

There are many other reflections to be made upon the genius, turn, beauty, and copiousness of the Greek tongue, but these I leave to the judgment of the masters. They will find wherewithal to supply what is wanting here out of their own stock; and the *Methode Grecque*, which has long been in every body's hands, will furnish them with all that can be desired upon this subject.

C H A P. III.

Of studying the LATIN TONGUE.

THE study of this language is properly the business of the classes, and in a manner the substance of the exercises of the college, where they are taught not only to understand Latin, but to write and talk it. As the first of these three parts is the most essential, and a necessary introduction to the rest, I shall chiefly insist upon this, though without neglecting the other. And in the reflections I have to make upon this subject, I shall observe no other order than that of the studies themselves, beginning with what relates to the first elements of that language; and then running through all the classes, till I come to rhetoric exclusively, which I shall treat separately.

Of the METHOD to be taken in teaching LATIN.

THE first question which naturally offers, is to know what method should be taken in teaching the Latin tongue. I think at present it is generally enough agreed, that the first rules which are given for the learning of Latin, should be in French; as in every science, every branch of knowledge, it is natural to pass from what is known and clear, to what is unknown and obscure. Every body is sensible, that it is no less absurd, and void of reason, to give the first precepts of the Latin tongue in Latin, than it would

would be to do so in teaching Greek, or any other foreign language.

But is it best to begin with the making exercises, or explaining authors? Here lies the great difficulty, and it is on this point opinions are divided. And yet if we consult good sense and right reason, it seems natural that the last method should be preferred. For before a person can compose well in Latin, he must be somewhat acquainted with the turn, phrase, and rules of the language, and have also made a considerable collection of words, whose meaning he must understand, and know rightly how to apply them. Now all this cannot be done, but by the application of authors, who are a kind of living dictionary, and speaking grammar, from whence the meaning and true use of words, phrases, and rules of syntax, are to be learnt by experience.

It is true the contrary method has prevailed, and is of long standing; but it does not follow for all that, that we should blindly, and without examination, give into it. Custom frequently exercises a kind of tyranny over the mind, keeps it in subjection, and hinders it from making use of reason, which, in matters of this kind, is a surer guide than example, however authorised by time. [1] Quintilian owns, that for the twenty years he taught rhetoric, he was obliged publicly to follow the custom he found established in the schools, of not explaining authors, and he is not ashamed to confess that he was in the wrong to suffer himself to be carried away with the stream.

The university of Paris has thought fit to depart in other points from the old way of teaching. I wish it was possible to make some trial in this we are upon, that we might learn from experience whether it may not be attended with the same success in the public, as I know it has had privately in the case of several children.

In the mean while we should be well satisfied with the prudent medium the university follows, in not ab-

[1] Quint. l. 2. c. 5.

folutely giving in to either of thefe methods, but joining them both together, and fo tempering one with another, as to allow more time, even in the firft fetting out, to the explication of authors, than the making of exercifes.

Of the firft ELEMENTS of the LATIN TONGUE.

I Suppose the child to be taught has yet no knowledge at all of the Latin tongue; and am of opinion that we fhould begin here in the fame manner as in teaching Greek, that is, by making them learn the declenfions, conjugations, and moft common rules of fyntax. And when he is well eftablifhed in thefe principles, and has made them familiar to him by frequent repetitions, he muft then be put upon explaining fome eafy author, and proceed at firft by flow degrees, ranging all the words exactly in their natural order, and giving an account of every gender, cafe, number, perfon, tenfe, &c. applying all the rules he has feen, and in proportion as he advances, taking in new ones; and fuch as are more difficult.

It is a neceffary piece of advice, throughout the whole courfe of their ftudies, and more efpecially fo in the prefent cafe, to do well whatever is done, to teach thoroughly what is to be taught, to inculcate the principles and rules foundly into children, and not to be too hafty in making them pafs to other matters which are higher and more pleafing, but lefs proportioned to their ftrength. [m] A rapid and fuperficial manner of teaching may pleafe the parents, and be of fervice to the mafters, as it fets their fcholars off to more advantage; but inftead of bringing them forward, it throws them back confiderably, and often prevents their making any progrefs in their ftudies. [n] It is with the firft rudiments of the fciences, as with the

[m] Quod etiam adinonere fupervacuum fuerat, nifi ambitiofa feftinatione plerique à pofterioribus inciperent: & dum oftentare difcipulos circa fpeciofiora malunt, compendio morarentur. Quint. l. i. c. 7.

[n] Quæ (grammatica) nifi oratori futuro fundamenta fideliter jecerit, quidquid fuperfluxerit, corruet. Quint. lib. i. cap. 5.

foundations of a building; if they are not solid and deep, the superstructure will soon tumble. It is better for children to know but little, if they know it thoroughly and for ever. They will learn fast enough if they learn well.

At their first setting out, I make no scruple to declare, that they should scarce ever be put upon making exercises, which serve only to torment the children by a troublesome and useless labour, and to inspire them with a distaste for a study, which usually draws upon them from the generality of masters nothing but blame and correction. For the faults they make in their exercises, being very frequent, and almost inevitable, they must be as frequently corrected for them; whereas the explication and translation of authors, where nothing is to be produced out of their own heads, would spare them a great deal of time, trouble, and punishment.

I have often wished there were some books expressly drawn up in Latin for the use of children upon their first entrance on this study. These compositions should be clear, easy, and agreeable. At first the words should be almost all in their natural order, and the phrases very short. Then the difficulties should insensibly increase in proportion to the progress the boys might make. Above all, care should be taken to introduce examples of all the rules they were to learn. Elegance should not be principally sought after, but clearness. Their business is to learn the Latin words, to accustom themselves to the different constructions peculiar to that language, and to apply the rules of syntax to what they shall be made to read. One might give them some apophthegms of the ancients, some stories taken from holy scripture, as those of Abel, Joseph, Tobias, the Maccabees, and such like. Profane authors might likewise furnish us with some useful supplies. I shall here set down some short instances, which are fit only for the first attempts. In the stories taken from Holy Scriptures, I think too we should alter such expressions and phrases, as are
not

not met with in Latin authors. Thus in the following history of Tobias, for *in diebus Salmanasar*, I have put *tempore Salmanasar*; and for *in captivitatem positus*, I have put *in captivitatem abductus*. The word *concaptivus* is not Latin, no more than *consortium*, in the sense it is here taken; instead of the former, I have used *exilii sui comitibus*; and for the latter *societatem*.

[o] A former professor of the university, to whom I communicated my design, has thought fit to draw up a collection of stories of this kind from the Holy Scriptures, for the use of such children as enter upon the study of the Latin tongue, or are in the first classes. I hope the public will be pleased with this small performance, and that their approbation will induce the author to draw up a second in the same way, but of a different kind, containing moral stories and maxims, taken from ancient authors, and generally expressed in their own words, but free from all difficulties, and adapted to the weakness of young beginners.

[p] This second work has been sent abroad since the first edition of mine, and the approbation of the public has confirmed my conjectures. And indeed I know of no book which may be more useful, and at the same time more agreeable to youth. It contains excellent principles of morality, collected with great order and judgment, with very affecting passages of history upon every article. I know some very considerable persons, who acknowledge themselves to have found a great deal of pleasure in reading that little book.

T O B I A S.

[q] *Tobias ex tribu Nephtali captus fuit tempore Salmanasar regis Assyriorum. In captivitatem abductus viam veritatis non deseruit. Omnia bona, quæ habere po-*

[o] M. Heuzet, formerly professor of the bookfeller in Paris.
in the college of Beauvais.

[q] Tobias, cap. 1.

[p] They are both sold by Ste-

erat, quotidie sui exilii comitibus impertiebat. Cum esset junior omnibus, nihil tamen puerile gessit. Denique, cum irent omnes ad vitulos aureos quos Jeroboam rex Israel fecerat, hic solus fugiebat societatem omnium. Pergebat autem ad templum Domini, & ibi adorabat Deum. Hæc & bis similia secundum legem Dei puerulus observabat.

EPAMINONDAS.

[r] Epaminondas, dux clarissimus Thebanorum, unam solum habebat vestem. Itaque quoties eam mittebat ad fullonem, ipse interim cogebatur continere se domi, quod ei vestis altera deesset. In hoc statu rerum, cum ei Persarum rex magnam auri copiam misisset, noluit eam accipere. Si recte judico, celsiore animo fuit is qui aurum recusavit, quam qui obtulit.

FILIAE PIETAS IN MATREM.

[s] Prætor mulierem sanguinis ingenui, damnatam capitali crimine apud tribunal suum, tradidit triumviro necandam in carcere. Is qui custodiæ præerat, misericordia motus, non eam protinus strangulavit. Quin etiam permisit ejus filia ingredi ad matrem, sed postquam explorasset eam diligenter, ne forte cibum aliquem inferret: existimans futurum ut inedia consumeretur. Cum autem jam dies plures effluxissent, miratus quod tam diu viveret, curiosius observata filia animadvertit ejus lacte matrem nutriri. Quæ res tam admirabilis ad Judices perlata, remissionem pænæ mulieri impetravit. [t] Nec tantum matris salus donata filia pietati est, sed ambæ perpetuis alimentis publico sumptu sustentatæ sunt, & carcer ille, extructo ibi pietatis templo, consecratus. Quo non penetrat, aut quid non excogitat pietas, quæ in carcere servandæ genetricis novam rationem invenit? Quid enim tam inusitatum, quid tam inauditum, quam matrem natæ uberibus alitam fuisse? Putaret aliquis hoc contra rerum naturam factum, nisi diligere parentes prima naturæ lex esset.

[r] Ex Æliano, l. 5. c. 5.

[t] Plin. hist. nat. l. 7. c. 35.

[s] Ex Valer. Max. l. 5. c. 4. n. 7.

I have designedly left a little more difficulty in the last story than the rest ; because, in proportion as the children come on in the understanding of Latin, they must be put upon explaining more difficult passages.

And I desire all masters who have the care of the education of children before they are admitted into the college, to examine thoroughly without prejudice, and try by experience, whether this manner of instruction is not shorter, easier, and surer, than what is usually followed, in putting them at first upon making exercises. The same rules come over again here, and are frequently repeated to them, but with this difference, that they find the application of them already made in the authors they explain ; whereas they are obliged to apply them of themselves in their exercises, which exposes them, as I have already observed, to committing abundance of faults, and the bearing a great deal of chiding and correction. And I cannot help thinking it agreeable to sense and reason, that children thus used to explication for six or nine months, and obliged to give an account of what they explain, either by word of mouth or writing, or rather both ways, will be much more able afterwards to enter upon exercises, and be put, if it is thought proper, into the sixth class.

I must farther advise masters, who are employed in giving children their first instructions, to be very careful to make them read, explain, or repeat their lessons, with a natural tone : I mean such a tone as is used in common conversation, whilst we are talking with a friend, or relating a fact ; and then sure it would be very ridiculous to set up the loud cry, which children generally do. I know by experience with what difficulty this fault is to be corrected, and how apt they are always to retain something of it in their pronunciation.

Of what is to be observed in the sixth and fifth classes.

THE business of the lower classes with reference to the attainment of the Latin tongue, consists in the explaining of authors, the making of exercises, and translation. I have spoke to the last particular in another place, and I shall here treat of the two former.

Of the EXPLICATION of AUTHORS.

IT is a just complaint, that we have not authors enough, that are proper for the sixth and fifth classes. Those that are suitable to them, may be reduced to two or three, Phædrus, Cornelius Nepos, and Tully. For I question whether Aurelius Victor and Eutropius should be ranked in this number, as they are only very lifeless abridgements of the Roman history, generally full of a great number of proper names, and chronological dates, which are apt to discourage children upon their first entrance on the study of the Latin. It may likewise be doubted whether Tully's epistles are very proper for these classes, as they are somewhat serious, and often obscure and difficult. However, these authors are but three, and are not enough for these two classes, especially as children are supposed to have been somewhat accustomed to the explaining of authors, before they are admitted into the first of them.

This defect, I think, might easily be supplied by selecting out of Tully, Livy, Cæsar, and such authors, certain passages of history and morality, and modelling them to the children's capacity. Seneca, Pliny, and Valerius Maximus, tho' less pure, might likewise furnish stories and maxims, which the preparers still may reduce to a clearer and purer style. I shall here give a few instances.

I.

IMPIOS TORQUET CONSCIENTIA.

[u] Angor & sollicitudo conscientiae diu noctuque vexat impios. Non immeritò aiebat sapiens, si recludantur tyrannorum mentes, posse aspici leniatus & ietus. Ut enim corpora verberibus, ita sevitia & libidine animus dilaceratur. . . . Dicitur [x] Nero, postquam matrem Agrippinam interfecit, perfectò demum scelere, magnitudinem ejus intellexisse. Per reliquum noctis modo tenebris & cubili se occultans, modo præ pavore exsurgens, & mentis inops, lucem operiebatur, tanquam exitium allaturam.

II.

DAMOCLES.

[y] Dionysius Tyrannus Syracusanorum, cum omni opum & voluptatum genere abundaret, indicavit ipse quam parum esset beatus. Nam cum quidam ex ejus assentatoribus Damocles commemoraret in sermone copias ejus, opes, majestatem, rerum abundantiam, magnificentiam ædium regiarum; negaretque unquam beatiorem illo quemquam fuisse: Visne igitur, inquit, Damocles, quoniam hæc te vita delectat, ipse eandem degustare, & fortunam experiri meam? Cum se ille cupere dixisset, collocari jussit hominem in aureo lecto, strato pulcherrimis stragulis; abacosque complures ornavit argento auroque cætrato. Tum ad mensam eximia formâ pueros delectos jussit consistere, eosque ad nutum illius intuentes diligenter ministrare. Aderant unguenta, coronæ: incendebantur odores: mensæ exquisitissimis epulis exstruebantur. Fortunatus sibi Damocles videbatur. In hoc medio apparatu fulgentem gladium, è lacunari seta equina appensum, demitti jussit, ut impenderet illius beati cervicibus. Itaque nec pulchros illos administratores aspiciebat, nec plenum artis argentum; nec manum porrigebat in mensam: jam ipsæ defluebant coronæ. Denique exoravit tyrannum ut abire liceret, quod jam beatus esse nollet. Sa-

[u] Cic. l. 1. de Leg. n. 40.
Tacit. Annal. l. 6. n. 6.

[x] Tacit. An. l. 14. n. 10.
[y] E. Tusc. q. l. 5. n. 61, 62.
tisne

tisne videtur declarâsse Dionysius, nihil esse ei beatum, cui semper aliquis terror impendeat?

III.

MAGISTRI FALISCORUM PERFIDIA.

[z] *Romani Camillo duce Falerios obsidebant. Mos erat tunc apud Faliscos, ut plures simul pueri unius magistri curæ demandarentur. Principum liberos, qui scientia videbatur præcellere, erudiebat. Is cum in pace insituisset pueros ante urbem lusûs exercitationisque causa producere; eo more per belli tempus non intermisso, die quædam eos paulatim solito longius trabendo à porta, in castra Romana ad Camillum perduxit. Ibi scelesto facinori scelestiorem sermonem addidit: Falerios se in manus Romanorum tradidisse, cum eos pueros, quorum parentes in ea civitate principes erant, in eorum potestatem dedisset. Quæ ubi Camillus audivit, hominis perfidiam execratus: Non ad similem tui, inquit, nec populum, nec imperatorem, cum scelesto munere scelestus ipse venisti. Sunt belli etiam, sicut pacis, jura, justeque non minus quam fortiter bella gerere didicimus. Arma habemus, non adversum eam ætatem, cui etiam captis urbibus parcitur; sed adversus hostes armatos, à quibus injuste lacesiti fuimus. Denudari deinde jussit ludi magistrum, eumque manibus post tergum illigatis reducendum Falerios pueris tradidit; virgasque eis, quibus proditorem agerent in urbem verberantes, dedit. Falisci Romanorum fidem & justitiam admirantes, ultro se iis dediderunt, rati sub eorum imperio melius se quam legibus suis victuros. Camillo & ab hostibus & à civibus gratiæ actæ. Pace data, exercitus Romam reductus.*

IV.

DAMONIS ET PYTHIÆ FIDELIS AMICITIA.

[a] *Damon & Pythias, Pythagoricæ prudentiæ sacris initiati, tam fidelem inter se amicitiam junxerant, ut alter pro altero mori parati essent. Cum eorum alter à Dionysio*

[z] Tit. Liv. l. 5. n. 27.

l. 3. de Offic. n. 45.

[a] Val. Max. l. 4. c. 7. Cic.

tyranno necesse damnatus, impetrasset tempus aliquod, quo profectus domum res suas ordinaret; alter vadem se pro reditu ejus dare tyranno non dubitavit; ita ut, si ille non revertisset ad diem, moriendum esset sibi ipsi. Igitur omnes, & in primis Dionysius, novæ atque ancipitis rei exitum cupide expectabant. Appropinquante deinde definitâ die, nec illo redeunte, unusquisque stultitiæ damnabat tam temerarium sponsorem. At is nihil se de amici constantia metuere prædicabat. Et verò ille ad diem dictum supervenit. Admiratus eorum fidem tyrannus, petivit ut se in amicitiam tertium recipent.

V.

STILPONIS PRÆCLARA VOX.

[b] Urbem Megara ceperat Demetrius, cui cognomen Poliorcetes fuit. Ab hoc Stilpon philosophus interrogatus, num quid perdidisset? Nihil, inquit; omnia namque mea mecum sunt. Atqui, & patrimonium ejus in prædam cesserat, & filias rapuerat hostis, & patriam expugnauerat. Ille tamen, captâ urbe, nihil se damni passum fuisse testatus est. Habebat enim secum vera bona; doctrinam scilicet & virtutem, in quæ hostis manum injicere non peterat: at ea, quæ à militibus diripiebantur, non judicabat sua. Omnium scilicet bonorum, quæ extrinsecus adveniunt, incerta possessio est. Ita inter micantes ubique gladios, & ruentium tectorum fragorem, uni homini pax fuit.

VI.

BENEFICIA VOLUNTATE CONSTANT.

[c] Beneficia non in rebus datis, sed in ipsa benefaciendi voluntate consistunt. Nonnunquam magis nos obligat, qui dedit parva magnifice; qui regum æquavit opes animo; qui exiguum tribuit, sed libenter. Cum Socrati multa multi pro suis quisque facultatibus offerrent, Æschines pauper auditor, nihil, inquit, dignum te quod dare tibi possim, invenio, & hoc tantum pauperem me esse sentio. Itaque dono tibi quod unum habeo, meipsum. Hoc munus, rogo,

[b] Senec. de const. sap. c. 5.

[c] Senec. de benef. l. 1. c. 7; 8.

qualecumque

qualecumque est, non dedigneris; cogitesque alios, cum multum tibi darent, sibi plus reliquisse. Cui Socrates; istud quidem, inquit, magnum mihi munus videtur, nisi forte parvo te aestimas. Habebo itaque curæ, ut te meliorem tibi reddam, quam accepi. Vicit Æschines hoc munere omnem juvenum opulentorum munificentiam.

There is no occasion to say much here to shew how useful and agreeable at the same time such passages of ancient authors may be to the scholars, if chosen and prepared with care and discretion. All that can be desired, in my opinion, is found in them at once, the substance of the Latin, the application of their rules, words, thoughts, reflections, principles, and facts; and a good master knows how to set a right value upon each of them.

He will constantly begin with the construction, and range every word in its natural order. He will then give a plain explication, so as to render the full meaning of all the expressions. I shall produce instances from the story of Damocles, of the manner how I think authors should be explained to young beginners.

“ *Dionysius tyrannus Syracusanorum*, Dionysius tyrant of the Syracusians, *cum abundaret omni genere opum & voluptatum*, when he abounded in all kinds of riches and pleasures, *indicavit ipse quam parum esse beatus*, shewed himself how little he was happy.”

When the scholars have made some small progress, which I suppose them to have done, before they enter into the sixth class, I think it better thus to divide a sentence into distinct portions, which make up a complete sense, and whose terms are naturally connected, than to separate every one of them, and render word for word, thus, *Dionysius* Dionysius, *tyrannus* tyrant, *Syracusanorum*, of the Syracusians. After a sentence is thus explained, by giving the meaning of every word, if the sense will bear a better turn of expression, it may not be improper to give it; “ *Dionysius* the tyrant of Syracuse, though in full pos-

“ session of every kind of riches and pleasures, ex-
 “ pressed himself how remote he was from happi-
 “ nefs;” and reasons should be given for the several
 alterations.

In this first sentence, though very short, there are five or six rules to be explained. Why *Syracusanorum* and *opum* are in the genitive case? Why *genere* in the ablative? Why *abundaret* in the subjunctive mood? What *quam* signifies when joined to *beatus*? Why *esset* in the subjunctive mood? And why *beatus* in the nominative case? Almost all these rules are in the rudiments, and the boys should constantly be made to repeat them as they stand there, in order to their inculcating them the better, and to avoid all confusion. The rule which respects the government of *abundare* is not there. This therefore the master should tell them by word of mouth, as it lies, for instance, in the grammar of Port-Royal. *Verbs of plenty or want generally govern an ablative case.* And then he should quote the examples, as there annexed. It is enough at first to repeat this rule to them, which is plain and short, and afterwards, as occasion offers, he may let them know that *some of these verbs have indifferently after them an ablative case or a genitive*; and then give them examples of it.

There are in this history several uncommon expressions, which the master should endeavour to make them understand well, as *stragulum*, *abacus*, *unguentum*, *lacunar*, *seta*. The use of the verb *negare* requires particular notice; as does also the meaning of the word *exoravit*. *Orare* signifies to pray, to ask anything; *exorare*, which is a verb compounded of *ex* and *orare*, signifies to obtain by urgent entreaty whatsoever is asked. It has also a different construction. It governs an accusative of the person, and is followed by an *ut*, with a subjunctive mood; as here, *exoravit tyrannum ut abire liceret*; he obtained of the tyrant by the force of his entreaties, that he might have leave to depart, or, “ he obtained leave of the tyrant to depart.” Sometimes it governs an accusative, both

of the thing and of the person, *sine ut id te exorem*, “suffer that I obtain this of you.” And sometimes the thing is put after it in the accusative, and the person in the ablative with a preposition, *exorare aliquid ab aliquo*, “to obtain something of somebody.” By this means children become acquainted with the meaning of the Latin; and the master must not fail to put these words and phrases into the exercises he sets them.

There are likewise certain beauties, which even at those years they should be made to take notice of. *Gladium demitti jussit, ut impenderet illius beati cervicibus*. It might have been simply said, *illius cervicibus*; but the word *beati* adds a great beauty to the expression. The thought at the end answers to this word, and they should be made to observe it, *exoravit tyrannum, ut abire liceret, quod jam beatus esse nollet*.

The sentence which closes this story, includes the moral instruction to be drawn from it, which the master should not forget to dwell upon. He might upon this occasion tell the fable of the cobbler, that carried back the money he had received from the financier, because it deprived him of his rest and happiness.

There are several other remarks to be made upon this story, both as to the manner of the expression, and the rules of syntax. My design has been only to point out a few of them. The whole will take up more time than a single lesson. But the master should be careful, after every explication, to require an account from the scholars of all that has been said. Sometimes the examination may be deferred till the next morning, and by this delay he may the better discover how attentive they have been. And the giving them these passages to translate either the same day, or some days after, will produce the like effect.

I shall add here one of Phædrus's fables, only to shew in what manner the beautiful passages are to be pointed out to the boys.

The FABLE of the WOLF and the CRANE.

Os devoratum fauce cum hæreret lupi,
 Magno dolore victus, cœpit singulos
 Inlicere pretio, ut illud extraherent malum.
 Tandem persuasa est jurejurando gruis,
 Gulæque credens colli longitudinem,
 Periculofam fecit medicinam lupo.
 Pro quo cum factò flagitaret præmium;
 Ingrata es, inquit, ore quæ nostro caput
 Incolume abstuleris, & mercedem postulas.

This fable is short and plain, but of inimitable beauty in its simplicity, which is its principal grace. Even children are capable of discerning all the delicacy of it, and I have known several of them in their public exercises not let one word escape them, which deserved to be taken notice of, but to have given an exact account of all.

Os devoratum. This word is very proper to express the action of an hungry wolf, which does not so properly eat as swallow, or rather greedily devour.

Magno dolore victus, cœpit singulos inlicere pretio. The wolf is not naturally a gentle and suppliant animal. Violence makes properly a part of his character. It therefore cost him much, before he could condescend to such humble entreaties. There must have been a long struggle betwixt his natural fierceness and the pain he endured. The last however got the better, and this is well expressed by the word *victus*. *Dolore magno oppressus* would not present the same image.

Inlicere, or illicere pretio. This word is elegant and curious. The beauty of it should be pointed out to them, as of the other compounds, *allicere, pellicere*, and examples taken from other fables of Phædrus.

Ut illud extraherent malum, for illud os. The effect for the cause. How agreeably different!

Tandem. This word is very expressive, and shews that abundance of other animals had already passed by, but had not been so stupid as the crane.

Persuasa est jurejurando. She would not take the wolf's word, but must have an oath of him, and without doubt a terrible one; and with that the silly creature thought herself secure.

Gulæque credens colli longitudinem. Is it possible to image the action of the crane better? To shew the whole beauty of this verse, we need but throw it into a simple proposition, & *collum inserens gulæ lupi.* *Collum* alone is flat. *Collum longum* expresses more, but presents us with no image; whereas, by substituting the substantive in the place of the adjective, *colli longitudinem*, the verse seems to grow long like the crane's neck. But can the stupid rashness of the foolish animal, which ventured to thrust her neck down the wolf's throat, be better expressed than by the word *credens*? The meaning of this word should be explained, and confirmed by several examples taken from Phædrus.

Periculosam fecit medicinam lupo. He might have barely said, *os extraxit è gulâ lupi.* But *fecit medicinam* is more beautiful, and the epithet *periculosam* shews the risque the imprudent doctor ran. It will be proper, in explaining *medicinam*, which here signifies an operation in surgery, to take notice, that amongst the antients, the two professions were not distinct, and that physicians discharged the office of surgery.

Flagitaret. This verb signifies to demand with earnestness and importunity, to press, solicit, and frequently to urge the same suit. *Peteret, postularet,* would not have had the same force.

Ingrata es, inquit, &c. This manner of expression, which is very common in Phædrus, and in all narrations, is far more lively than if he had said, *respondit lupo, ingrata es, &c.* The force and vivacity of the wolf's answer should likewise be remarked. *Ore nostro* is far better than *meo.* The wolf looks upon himself as an animal of importance.

To shew the whole beauty of the fable still farther, I shall here give it entire, in a plain manner, without any ornament. And the children may be accustomed

to render such passages as are capable of a like alteration in the same manner.

Cum os haereret in fauce lupi, is magno dolore oppressus, cepit singulos animantes rogare ut sibi illud os extraherent. A ceteris repulsam passus est: at gruis persuasa est illius jurejurando, suumque collum lupi gulae inferens, extraxit os. Pro quo facto cum illa peteret premium, dixit lupo: Ingrata es, quae ex ore meo caput abstuleris incolume, & mercedem postules

I leave the reader to conclude how very useful stories and fables, explained in this manner to them every day for a whole year, may be in teaching them Latin: and which is of more moment, how proper they are at the same time to form their taste, and improve their understanding.

Of the making of EXERCISES.

WHEN children have made some little progress in Latin, and been some time accustomed to explication, I think the making of exercises may be very useful to them, provided they are not put upon them too frequently, especially at first. For thus they will be obliged to put in practice the rules, which have been often explained to them by word of mouth, and make the application of them themselves, which will fix them deeper in their minds; and they will farther have an opportunity of making use of all the words and phrases, which they have been made to take notice of in the explication of their authors. And it were to be wished the exercises which are set them, were usually taken from the author which has been explained to them, as it would furnish them with expressions and phrases already known, which they should apply according to the rules of syntax.

It is not necessary to take notice, that these exercises should always, as much as possible, contain some historical fact, some principle of morality, or some truth of religion. It is a custom established of old in the university, and now in almost general practice.

And

And it is a matter of great importance to the boys, as it insensibly furnishes the mind with curious knowledge, and principles of use in the conduct of life. I have already observed what Quintilian says in relation to the copies that writing-masters set their scholars. [d] He would not have them consist of idle words, and frivolous expressions, without any meaning; but that they should contain solid maxims, and convey some truth. And the reason he gives for it is a very just one: These maxims, which are taught in our infancy, never leave us till we grow old; and the impression they have made upon a mind as yet tender, grows up with it, and has an influence upon the rest of our lives. For, [e] says he in another place, it is with the mind of children, as with a new vessel, which long preserves the odour of the first liquor that is poured into it; and thus the first ideas, which we receive in our earliest years, are seldom effaced without difficulty.

This holds good still more with respect to exercises. Every body is sensible how ridiculous it is to have them constantly made up of trivial, or insignificant phrases. “Peter is richer than Paul, and should be more valued than he. . . . Lepidus is come from Lyons to Paris, and has brought me the money he had received of my father. . . . A diligent scholar should be sorry for not having studied the lessons his master has taught him.” Might not the same rules be applied to examples of more moment? “Knowledge should be esteemed more than riches, and virtue is still more valuable than knowledge. . . . Cyrus king of Persia, having at last taken Babylon, gave the Jews leave to return to Jerusalem, and sent back into the city the holy vessels, which had for-

[d] *U* versus, qui ad imitationem scribendi proponuntur, non otiosas velim sententias habeant, sed honestum aliquid monentes. Prosequitur hæc memoria in senectutem, & impressa animo rudi usque ad mores proficiet. *Quint.* l. 1. c. 2.

[e] *Natura tenacissimi sumus eorum quæ rûdibus annis percipimus: ut sapor, quo nova imbuatur. Ibid.* l. 1. c. 1.

Quo semel est imbuta recens, servabit odorem
Tacta diu. . . . Hor. l. 1. ep. 2.

“merly been carried away to Babylon, and Belsazar had defiled at a public feast. . . . Christian children should be ashamed of not reading the holy scriptures, which are as a letter that their heavenly Father has written to them.”

I do not think, however, that a master should always so far confine himself, as never to give any other sentences than such as carry with them some instruction, or that he should always pursue a close reasoning in his exercises. In this case he would put himself to an useless trouble, especially in exercises of imitation, and had better reserve his pains for matters of more moment. Separate phrases would come more easily, and be no less serviceable to the scholars.

In exercises of imitation we must observe a just medium between too great an easiness, so as to leave the children scarce any other labour than that of copying their author's words and phrases, and too great a difficulty, which would make them lose a deal of time, and be often above their capacity. The passage given them to imitate must not be long. At first they should have little besides the cases and tenses to alter. Sometimes they should be put only upon the imitation of the turns, and not of the words. And it is necessary the exercise should be got ready by the master, before he explains the passage upon which he is to give it, because, in the explication, he should principally insist upon the phrases and rules, which he designs should enter into it.

There is another manner of teaching children to compose, which may be very proper for the higher classes, and which I should think very useful, though not yet brought into practice. And this is to put them upon doing their exercises extempore, as the authors are explaining to them. By this means they would be more easily and certainly taught to apply their rules and their lectures, and their dictionaries might by degrees be dispensed with, which I should always have regard to, as the custom of turning over the leaves of them occasions a considerable loss of time. I am persuaded

suaded we should find by experience, that the boys, provided they would take pains, would find out almost all the expressions and phrases which should enter into an exercise; and only a small number, which were new and unknown to them, would oblige them to recur to their dictionaries, and for this reason the shortest and most simple would be the properest for them.

It is likewise a matter of great importance, that the moduses, which are put into their hands, be drawn up with care. I have often heard some professors observe, with reference to those which were then used, and I think they are much the same with what we have at present in several colleges, that though they were good in the main, yet they stood in need of several alterations, abridgements, and additions. And yet I think there is one very easy and natural way of correcting them; and this is to desire such as have taught in these classes for some time, to put down in writing the remarks they must undoubtedly have made upon the book they have been teaching for several years: and then that a person of ability and experience in this way should be employed to correct the deficiencies of the moduses, from the insight he may have received from their observations, and throw them into greater order and a clearer method than they are in at present. Though this work may seem trivial, it is not unworthy of an able hand. *In tenui labor, at tenuis non gloria.*

Of what is to be observed in the higher classes, viz. the Fourth, the Third, and the Second.

THE rules already laid down for the two lower classes, may in several points be useful for the rest. But these last require some particular observations; 1. Upon the choice of the authors to be explained; 2. Upon what is principally to be observed in the explaining them; and, 3. Upon the necessity of accustoming the boys to talk Latin,

Of the choice of the Books to be explained.

The books which are usually explained in the fourth class are seldom any more than these; Cæsar's commentaries, Terence's comedies, some discourses and epistles of Tully, and the history of Justin.

There is no book more perfect in its kind than Cæsar's commentaries; and I wonder that Quintilian, [f] who has made mention of certain orations of his then extant, which he says were of that force and vivacity, as to shew that Cæsar had the same fire in speaking as in fighting, should not have said one single word upon his commentaries. There is diffused through the whole an admirable elegance and purity of language, which was his peculiar talent; and we may say of them what Quintilian says [g] of the works of Messala, that they argue the birth and nobility of their author. But perhaps he might look upon these commentaries as bare memoirs, and not as an history drawn up in form, and so might think he ought not to speak of them.

Tully does them more justice. He first speaks of Cæsar's orations, and [b] says, that to the purity of language, which not only every orator, but every Roman citizen should aim at, he has added all the ornaments of eloquence. He then passes on to his commentaries, and gives them the high encomium I have already mentioned.

But it must be owned the graces and beauties of this author discover themselves better to persons who have their taste and judgment already formed, than to such children as are supposed to be in the fourth class.

[f] C. Cæsar, si foro tantum vacasset, non alius ex nostris contra Ciceronem nominaretur. Tanta in eo vis est, id acumen, ea concitatio, ut illum eodem animo dixisse, quo bellavit, appareat. Quint. l. 10. c. 1.

Exornat hæc omnia, mirâ sermonis cujus propriè studiosus fuit, elegantia. Ibid.

[g] Quodammodo præ se ferens in dicendo nobilitatem suam. Quint. l. 10. c. 1.

[b] Ad hanc elegantiam verborum Latinorum, (quæ, etiam si orator non sis, & sis ingenuus civis Romanus, tamen necessaria est) adjungit illa oratoria ornamenta dicendi. Brut. n. 261.

The brisk and lively imagination of children is fond of variety and a change of objects, and seldom relishes that sort of uniformity which prevails in Cæsar's commentaries, where we seldom see any thing but encampments, marches, sieges, battles, and speeches made by the general to his soldiers. For this reason some professors never explain this author in the fourth class, and I cannot blame them for not doing it.

There are some also who do not admit of Terence, but for a reason quite different. For it is their [*i*] fear lest the boys should be too much delighted with him, and grow too fond of him, that diverts them from it. I know that the Messieurs de Port-Royal, who cannot be suspected of abating any thing where the manners are concerned, have not thought him dangerous to be read by boys; as they have expressly translated some comedies for their use, after having erased certain passages, which are plainly offensive to modesty. But those passages are not the only thing to be feared with regard to the boys; it is the substance of the comedies itself, and the intrigue, which must necessarily be explained to them, if we would have them understand what follows: an intrigue capable of kindling a passion that is but too natural to them, so apt to engage so great a number of them as they grow up, and which makes such sad havock in families. The poet employs the whole force of his art and genius, not only to excuse, but even justify a passion, which amongst the heathens was not looked upon as criminal, and endeavours to make the conduct of a father, who is careful of the education of his children, appear entirely ridiculous, whilst he recommends as a pattern the example of another father, who shuts his eyes upon the debaucheries of his son, and lets him entirely loose to his own inclinations. Now what can be reasonably objected to the just fears of a professor, who is thoroughly sensible of all the beauty and delicacy of Terence, and

[*i*] Libenter hæc didici (says St. Augustine of Terence) delectabar miser; & ob hoc bonæ spei puer appellabar. Confes. lib. 7. c. 16.

at the same time still more apprehensive of the danger and poison that lie concealed under so fair an appearance? "I condemn not the words, [k] (says St. Augustine, speaking of Terence) they are choice and precious vessels; but I condemn the wine of error, which is given us to drink in those vessels by inebriated masters, who force it down our throats under pain of being chastised, without allowing us leave to appeal to any sober and reasonable judge."

[l] Quintilian advises to defer the reading of comedies, † till such time as the morals are secure; and can we blame

[k] Non accuso verba, quasi vasa electa atque pretiosa; sed vinum erroris, quod in eis nobis propinabatur ab ebriis doctoribus, & nisi biberemus, cædebamur: nec appellare ad aliquem judicem sobrium licebat. Confes. l. 1. c. 17.

[l] Lib. 1. cap. 5.

† M. Gaullier, professor in the college du Plessis, in the preface to a book he has lately published upon poetry, writes thus of what I have here said of Terence, *M. Rollin, from a passage, in Quintilian, forbids him to be read.* And after several arguments to prove the opinion he maintains, he concludes his confutation of me in these words, *And should a passage of Quintilian, probably mis-understood and mis-quoted, take place of so many good reasons, and authorities of credit?*

1. If M. Gaullier had read the passage he undertakes to confute, with any attention, he would have observed that I do not forbid Terence to be read, nor in any wise blame the masters who explain him in their classes. I have only said, that I did not think they were to be blamed, who through motives of religion did otherwise.

2. I do not see wherein I have mis-understood or mis-quoted Quintilian. His words are, *Cum mores in tuto fuerint, inter præcipua legenda erit Comædia*, lib. 1. cap. 5. And do they not clearly express, *That Comedies should not be read till the*

morals were secure? And does not Quintilian hereby intimate, that comedies may be prejudicial to the morals?

3. M. Gaullier supposes that my whole reasoning, in what I say upon reading of Terence, is founded only on a passage of Quintilian. And though it were so, my argument would neither be less just nor strong. According to Quintilian, it might be dangerous to read comedies at a time when the morals were not yet secure. And according to the same Quintilian, masters should be more careful of the purity of manners than the purity of language in the choice of the books they give boys to read; because the first impressions last long, and have the most important consequences. *Cetera admonitione magna egent: imprimis, ut teneræ mentes, tracturæque altius quicquid rudibus & omnium ignavis infederit, non modo quæ diserta, sed vel magis quæ honesta sunt, discant.* Quintil. lib. 1. c. 5. From which principle it naturally follows, that a Christian master is not to be blamed, who thinks he should not very early put the comedies of Terence into the hands of the boys. But I have so little insisted upon this passage of Quintilian, that I did not so much as quote his words.

4. The force of my reasoning lies in a reflection drawn from the very substance of the work we are upon

blame a Christian master for being equally nice upon so tender a subject?

This work had been published before I had seen a book entitled *Terentius Christianus*, printed at Cologne in 1604, and composed by a schoolmaster of Haerlem in Holland, *Cornelius Schonæus Gondanus*. We learn from the preface, that this *Schonæus*, a man of great merit and reputation, was very much grieved, as well as many others of his profession, that an author so dangerous to the morals as Terence, should be left in the hands of youth; and this danger, as he thought, arose from the very substance of the pieces themselves, which, under the purest and most elegant diction that is possible to be imagined, concealed a poison the more pernicious, as it was the more subtle, and did not alarm a chaste ear with those gross obscenities, which are commonly observable in Plautus. To remedy this inconvenience, this gentleman, full of a commendable zeal for the advancement of children in piety as well as learning, drew up several pieces in imitation of the comedies of Terence, but took his subjects from the holy scripture. I have read the two first of them, and they appear to me extremely beautiful. The rules of the theatre indeed are not exactly observed in them, but the diction is of a purity and elegance, that comes very near Terence's, whose genius and style we may easily discern the author has expressly studied, and very happily copied in the Christian pieces he has left us. I would gladly reprint one or two of them to rescue a writer from oblivion, who certainly deserves to be better known by men of learning than he is at present, and especially by those who are entrusted with the education of youth. This book would be very proper for the seminaries, where the pious ecclesiastics

upon, i. e. from the nature and quality of Terence's comedies, the matters there treated of, the principles that run through them, the intrigues which are to be found in them from beginning to end; intrigues which are indisputably very dangerous to youth. This is what I

have insisted upon for near two pages together, which M. Gaullier has not taken the least notice of. When any one undertakes to confute another's opinion, especially where morality is so nearly concerned, I think he should take care to do it with more exactness.

sometimes think it a duty to put no other books into the hands of the young clergy, than such as have a tincture of piety and Christianity in them.

Tully's epistles, his paradoxes, his treatises of old age and friendship, his offices, and such others, are a great help to the fourth and third classes. The purity and elegance of the Latin are not the greatest advantages the boys meet with in them; all the world knows what excellent principles those philosophical books abound with. But as they are often filled with subtle and abstracted reasonings, which suppose a thorough knowledge of the ancient philosophy, the generality of masters agree that many passages in them are above the capacity of their scholars. And this leads me to wish that the advice I have given for the two preceding classes might likewise take place here; that is, that the stories and maxims might be drawn from several authors, and especially from the philosophical works of Tully, adapted to the strength of those classes. For it is not our business there to make the boys comprehend the chain of a long and obscure reasoning, which is far beyond their age, but to teach them the purity of the Latin, and to instil good principles into them. Now extracts, made with care and discretion, and which might sometimes be drawn out into a reasonable length, would equally answer both these views, and not be subject to the inconveniencies which are inevitable in going on with the explanation of books as they stand at present, which certainly were not written to teach boys Latin.

I insist the more upon this article, as there are few historians, which are suitable to these classes. Except Cæsar, the fourth has none but Justin, and his latinity is not pure. The third is reduced to Quintus Curtius and Sallust, which are to be alternately explained every year. The first, though not of the age of Augustus, is very acceptable to the boys for his florid style, and the importance of the facts he relates. As for Sallust, there is no author to be preferred before him. Quintilian does not scruple to draw a parallel
between

between him and Thucydides, who was so much esteemed among the Greek historians, and [m] he thinks he does Livy a great deal of honour, after having extolled him very much, in saying that by so many excellent qualifications, though in a manner very different from those of Sallust, he at length obtained the immortal reputation which the last had acquired by his wonderful brevity. [n] Sallust indeed, as well as Thucydides, has written in a style extremely lively, close, and concise; he has almost as many sentences as words, and leaves to be understood far more than he expresses. But this very character gives us cause to apprehend, lest he should prove too difficult for the third class; and I am the more induced to believe it, as I have seen very able masters, in the conferences appointed to examine and clear up the difficulties in him, very much at a loss to find out the meaning of a great number of passages. However, there is no author, who gives us a juster idea of the Roman republic, than Sallust, or who describes the genius and manners of his own age in more lively colours, which it is very momentous for us to be well acquainted with.

As to the second class, we have abundance of excellent works proper for the boys that are in it, the history of Livy, Tully *de oratore*, his philosophical works, and some of his orations. But here again we have farther occasion for choice and discretion; and I do not think we should make it a rule to explain every part of these authors, as they now stand. It is but a small portion of them that can be read in the course of one year, four or five books of Livy for instance; and even that is a great deal. And is it not most prudent in this case to pass over the places of less moment, such as the disputes of the tribunes in the first Decad, and several little wars, and give the boys some notion of them by word of mouth, in order to dwell

[m] Immortalem illam Sallustii velocitatem diversis virtutibus consecutus est. L. 10. cap. 1.

[n] Densus, & brevis, & semper instans sibi. Quintil. ibid.

Ita creber est rerum frequentia, ut verborum prope numerum sententiarum numero consequatur. Lib.

2. de Orat. n. 56.

longer upon great events, which are far more pleasing, and more capable of improving their understanding? The same may be said of Tully's discourses upon eloquence and philosophy, which require still more the application of this rule. For would it not be insupportable in explaining the admirable book entitled *de oratore*, to put them upon reading fully and entirely the discourse upon numbers, which contains near an hundred pages, and has abundance of points in it above the capacity of boys, and altogether usefess to the end proposed, which is the teaching them the Latin tongue, and the forming their taste. An able and prudent master must therefore make choice of the passages he would explain; and I should willingly apply to him in this respect what Quintilian says in speaking of an orator, [o] *Nihil esse, non modò in orando, sed in omni vita, prius consilio.*

II.

*Of what is principally to be observed in the explaining
AUTHORS in the higher Classes.*

The remarks which should be made in the explaining authors, may be reduced to five or six articles. 1. The syntax, which gives the rules for the construction of the different parts of speech. 2. The etymology of the words, that is, their proper and natural signification. 3. The elegance of the Latin, or the pointing out what is most curious and delicate in that language. 4. The use of the particles. 5. Certain difficulties more particularly expressed. 6. The manner of pronouncing and writing Latin, which is not a matter of indifference, even towards understanding the ancient writers. I forbear to mention here what concerns the thoughts, figures, method, and œconomy of a discourse, as I shall speak at large upon those subjects in another place.

[o] Lib. 6. cap. 6.

I. *Of the SYNTAX.*

As this part must have been taught but very superficially in the two former classes, it is absolutely necessary the boys should be more thoroughly instructed in it, in proportion as they grow up. We must not think that grammar, [*p*] which has more solidity in it than shew, and for that reason may appear despicable to some persons, is undeserving the study of boys who are placed in the higher classes. [*q*] It has not only wherewithal to set an edge upon their understanding, but is capable of employing the learning of the masters; and it can only be prejudicial to such as dwell wholly upon it, and fix there, but can never hurt those who use it as a step or road to pass on to other branches of knowledge of a higher nature. It is grammar which enables the boys to give an account of the different constructions they meet with in discourse, and to resolve abundance of difficulties, which, without this help, would very much perplex them. For this reason they must always have in mind, certain short, clear, and express rules, to serve as so many keys for opening a door to the understanding of authors.

We find in these authors the relative, *qui, quæ, quod*, construed very different ways. *Populo ut placerent quas fecisset fabulas*, Terent. *Urbem quam statuo vestra est*, Virg. *Darius ad eum locum, quem Amanicas pylas vocant, pervenit*, Curt. *Ad eum locum, quæ appellatur Pbarsalia, applicuit*, Cæsar. The master should be thoroughly acquainted with all the rules that respect the relative. He must first give the children the most simple and easy, and then explain the rest to them in the higher classes, as occasion offers.

There are a great many ways of speaking in Latin, which cannot be accounted for, but by supposing the

[*p*] Plus habet in recessu, quam in fronte promittit. . . . Sola omnium studiorum genere plus habet operis quam ostentationis. Quint. lib. 1.

[*q*] Interiora velut sacri hujus adeuntibus, apparebit multa rerum subtilitas, quæ non modò acuerè

puerilia ingenia, sed exercere altissimam quoque eruditionem ac scientiam possit. Ibid.

Non obstant hæc disciplinæ perillas euntibus, sed circa illas hærentibus. Ibid.

word *negotium*, or some other like it, to be understood. *Triste lupus stabulis. Varium & mutabile semper femina*, Virg. *Parentes, liberos, fratres vilia habere*, Tac. *Annus salubris & pestilens contraria*, Cic. *Ultimum dimicatiois*, Liv. *sub. tempus. Amara curarum*, Horat. *Ad Castoris, sub. ædem. Est regis, sub. officium. Abesse bidui, sub. itinere.*

Upon how many occasions must we have recourse either to Hellenism, or to other rules, to give an account of certain extraordinary constructions? *Cum scribas, & aliquid agas quorum consuevisti*, Luceius Ciceroni. *Sed istum, quem quæris, ego sum*, Plaut. *Illum, ut vivat, optant*, Ter. *Hæc me, ut confidam, faciunt*, Cic. *Istud, quicquid est, fac me ut sciam*, Ter. *Abstine irarum. Desine lacrymarum. Regnavit populorum.*

I shall content myself with this small number of examples. But what follows from hence is, that a master, who would explain authors well to the boys, and give an account of every thing, should be perfect in the rules of syntax, have thoroughly searched into the reasons of them, compared them with the passages of ancient authors, and reduced them as much as possible to certain general principles, which should serve as the basis and foundation for the understanding Latin. The *Methode Latine* of Port-Royal will supply a master with the greatest part of the reflections which are necessary for him upon this subject, and it would be a very faulty negligence not to make use of such an assistance.

II. Of the ETYMOLOGY of WORDS.

It is requisite to be particularly careful in making them well observe the etymology of words, that is, their genuine and natural signification; and to this end to point out, as there is occasion, their original and etymology; whence they are derived, and of what compounded. Some examples will better explain what I mean.

Reus signifies equally the two parties that plead, *reos appello, non eos modò qui arguantur, sed omnes quorum*
de

de re disceptatur, Lib. 2. de Orat. n. 183. *Reos appello, quorum res est*, ibid. n. 321. Thus they called him *reus*, who had engaged himself by promise or other-ways, and was afterwards obliged to perform what he had promised. *Reus dictus est à re quam promisit ac debet*, Paulus. From whence comes that beautiful expression of Virgil, *Voti reus*. However *reus* is often opposed to *petitor*. *Quis erat petitor? Fannius. Quis reus? Flavius*, Q. Rosc. n. 42. And this appears to have been its most usual signification.

Crimen in good latinity signifies accusation, and in all probability comes from the Greek word κρίμα, *judicium*. *Ingrati animi crimen horreo. . . Laudem imperatoriam criminibus avaritiæ obterere. . . Falsum crimen, tanquam venenatum aliquod telum, in aliquem jacere*. Cic. Some persons of understanding are of opinion, that this word never signifies a crime in good authors; but I dare not venture to say so.

Facinus denotes a bold stroke, a daring action: when it is alone, it usually signifies a crime, a black action. *Nihil ibi facinoris, nihil flagitii prætermisum*, Liv. With an epithet, it is taken equally either in a good or bad sense. *Qui aliquo negotio intenti, præclari facinoris aut bonæ artis famam quæruni*, Sallust. *Facinus præclarissimum, pulcherrimum, rectissimum*, Cic. *Voluntario facinori veniam dari non oportere. . . Scelestum ac nefarium facinus*, Cic. But *facinorosus* is always taken in an ill sense.

Socordia and *desidia* are found together in the preface of Sallust to his history of Catiline, *Socordia atque desidia bonum otium conterere*. These two words have very near the same signification, but yet with some difference. Valla thinks that one respects the mind and the other the body. *Socordia est inertia animi, desidia autem corporis*. But I question whether this distinction be well grounded.

The root of *Socordia* is *cor*, whose compounds are *concors*, *discors*, *excors*, *vecors*; and *secors* or *socors*, i. e. *sine corde*. This last word signifies idle, lazy, negligent, careless, indolent. *Nolim cæterarum rerum te secordem*

secordem eodem modo, Ter. M. Glabrimonem bene institutum avi Scævola diligentia, socors ipsius natura negligensque tardaverat, Cic. socors futuri, Tac. careles of what is to come hereafter. Thus we see socordia signifies laziness, carelessness, negligence, sloth. Pænus advena ab extremis orbis terrarum terminis nostra cunctatione & socordia jam huc progressus, Liv. Quintilian joins two beautiful epithets to this substantive, to express that indolence of disposition, which blinds and stupifies the generality of parents to the faults of their children: si non cæca ac sopita parentum socordia est. Tacitus opposes industria to socordia. Languescet alioqui industria, intendetur socordia. We shall explain by and by what is meant by industria.

Desidia comes from sedeo, whose derivatives are obse, præses, reses, deses, which have the genitive in idis. The two last signify idle, stupid, careless, supine, lazy, slothful, one who does nothing. Desidem Romanum regem inter sacella & aras acturum esse regnum rati. . . . Sedemus desides domi, mulierum ritu inter nos altercantes. . . . Timere Patres residem in urbe plebem, Liv. Reses aqua, Var. "standing water." Thus we see what desidia signifies. Languori desidiæque se dedere, Cic. Marcescere desidia & otio, Liv. Virgil very happily makes use of this word to express the false king of the bees, whose laziness made him heavy and ugly; ille horridus alter Desidia, latamque trahens inglorius alvum; whereas the true king was active, laborious, and beautiful. I cannot avoid adding here that fine verse of Horace, Vitanda est improba Siren Desidia

Industria properly signifies activity of mind, application, attention, labour, care, and diligence. Ingenium industria alitur. . . . Mibi in labore perferendo industria non deerit. . . . Emitar ne desideres aut industriam meam, aut diligentiam. . . . Perfectum ingenio, elaboratum industria. . . . Demosthenes dolere se aiebat, si quando opificum antelucanâ victus esset industriâ, Cic. INDUSTRIUS also properly denotes a laborious, active, and vigilant man, φιλόπρονος. Homo gnævus & industrius. . . . Homo vigilans & industrius. . . . In rebus gerendis vir acèr &
in-

industrius, Cic. As success and abilities in business are gained by labour and application, I do not know whether *industria* may not also signify industry, address, ability. But as I dare not venture to deny it, so I question whether any instances can be produced of it. The master should not forget to observe to the boys, that this word is still taken in another sense; *de* or *ex industria*, expressly, designedly, of set purpose.

It is fit also to make the boys distinguish the signification of certain words, which scarce seem to have any difference.

TUTUS and SECURUS are very often confounded. *Tutus* signifies safe, sure, without danger, which has nothing to fear; *securus*, without fear, without care, without uneasiness, *quasi sine cura*. Thence comes that beautiful saying of Seneca, *Tuta scelera esse possunt, secura non possunt*, Ep. 97.

There is a difference betwixt GRATUS and JUCUNDUS. The former signifies something which pleases us, and we take kindly; the latter something agreeable, which excites our joy. Now a thing may please us, without being agreeable, as the speedy information of some bad or mournful piece of news, which it is of moment for us to know. Tully distinguishes these two significations. *Ista veritas, etiamsi jucunda non est, mihi tamen grata est*. Attic. lib. 3. Ep. 66. *Cujus officia jucundiora scilicet sæpe mihi fuerant, nunquam tamen gratiora*. Lib. 4. Ep. fam. 6.

In common use GAUDERE and LÆTARI are confounded and indifferently employed. Yet to speak exactly, they have a different signification. *Gaudium* expresses a more moderate and inward joy, *lætitia* a joy that shews itself outwardly with a great warmth and transport. Whence Cicero says, that there are occasions, in which *gaudere decet, lætari non decet*. Tusc. lib. 4. n. 66.

He distinguishes also betwixt AMARE and DILIGERE. *Quis erat qui putaret ad eum amorem, quem erga te habebam, posse aliquid accedere? Tantum accessit, ut mihi*
nunc

nunc denique amare videar, antea dilexisse. Ad. Att. lib. 14. Ep. 20. *Amare* seems to denote a love proceeding from the heart and inclination, *diligere* a love grounded upon esteem.

Persons of the greatest abilities may sometimes be deceived in the meaning of certain words, which are seldom used, such for instance as terms of art. Tully is not ashamed to own, in a letter to his friend Atticus, that a sailor had taught him the true signification of a term in navigation, which he had long been ignorant of, and had even mistaken.

[r] *Arbitrabar sustineri remos, cum INHIBERE essent remiges jussi. Id non esse ejusmodi didici heri, cum ad villam nostram navis appelleretur: non enim sustinent, sed alio modo remigant. Id ab ἐποχῆ remotissimum est. . . .* INHIBITIO remigum motum habet, & vehementiorem quidem, remigationis navem convertentis ad puppim. Indeed Tully, in a work which was wrote seven or eight years before the last just quoted, had given the word *inhibere* the meaning he here owns to be wrong. [s] *Ut concitato navigio, cum remiges INHIBUERUNT, retinet tamen ipsa navis motum & cursum suum intermisso impetu pulsuque remorum: sic in oratione perpetua, cum scripta deficiunt, parem tamen obtinet oratio reliqua cursum, scriptorum similitudine & vi concitata.*

III. Of the ELEGANCE and DELICACY of the LATIN TONGUE.

Though it may be said of the authors of good latinity, that every thing in them is pure and elegant, it must however be owned that we meet with a certain peculiar delicacy of elocution in several places, which is easily distinguishable from the rest by good judges; as in a parterre full of fine flowers, there are some of more exquisite beauty and value than others, which connoisseurs know how to separate from the more common. And it is soon to be perceived, whether such as write Latin have acquired this tincture of

[r] Ep. ad Att, 21. lib. 13.

[s] Lib, 1. de Orat. n. 153.

delicate and curious latinity from the ancients, or not. We frequently see discourses, in which the diction is pure, correct, and intelligible, and yet void of that grace we are speaking of, so that we may apply to them this sentence of Tacitus, *Magis extra vitia, quam cum virtutibus.*

This delicacy of expression consists sometimes in a single word, and sometimes in an entire sentence. I shall give some instances of both.

Satietas. When this word is applied to nourishment, it is common. *Cibi satietas & fastidium subamara aliqua re revelatur, aut dulci mitigatur,* Cic. But in a figurative sense it has a great deal of elegance. *Cum naturam ipsam expleveris satietate vivendi. . . . Ego mei satietatem magno labore meo superavi. . . . Necessesse est ut orator aurium satietatem delectatione vincat. . . . Difficile dictu est quenam causa sit cur ea quæ maxime sensus nostros impellunt, & specie prima acerrime commovent, ab iis celerrime fastidio quodam & satietate abalienemur. . . . Mirum me desiderium tenet urbis, satiety autem provincie,* Cic. *Sicubi eum satiety hominum, aut negotii si quando odium ceperat,* Terent. Sometimes *SATIAS* is used instead of *satiety*, and is no less elegant.

*Ex meo propinquo rure hoc capio commodi,
Neque agri, neque urbis, odium me unquam percipit.
Ubi satias caput fieri, commuto locum.* Ter. Eun. 5, 6.

INSOLENS. INSOLENTIA. These words are common in the figurative sense. *Insolens hostis. Victoris insolentia.* In their proper signification they are very elegant. They are compounded of *in* for *non*, and *soleo*. *Is nullum verbum insolens, neque odiosum, ponere solebat,* Cic. *Insolens vera accipiendi,* Sall. *Animus contumeliæ insolens,* Tac. *Ea requiruntur à me, quorum sum ignarus & insolens. . . . Moveor etiam loci ipsius insolentia. . . . Propter fori judiciorumque insolentiam, non modo subsellia, verum etiam urbem ipsam reformidat,* Cic. *Offenderunt aures insolentia sermonis,* Liv. *Quos nulla mali vicerat vis, perdidere nimia bona, ac voluptates immodicæ,*

modicæ, & eo impensius, quo avidius ex insolentia in eas se merferant, Liv. lib. 33. n. 18.

Utor. This verb, in its simple meaning, has nothing more than what is common. *Ad liberalitatem vœtigalibus uti, Cic.* But it has some other very elegant significations. *Statuit nihil sibi gravius faciendum, quam ut illa matre ne uteretur, Cic.* All he thought of doing after such ill usage, was never more to see such a mother. *Adversis ventis usi sumus, Cic.* We had contrary winds. *Quo nos medico amicoque usi sumus, Cic.* He was our physician and friend. *Mibi si unquam filius erit, nœ ille facili me utetur patre, Ter. for ero facilis erga illum.*

Nouns diminutives are very elegant in Latin, and are one of the particulars wherein that language is superior to ours. We need only mention them to shew their beauty. *Homines mercedula adducti. . . . In hortulis suis requiescit (Epicurus) ubi recubans molliter & delicate nos avocat à rostris. . . . Itacam illam, in asperrimis saxulis tanquam nidulum affixam, dicitur sapientissimus vir immortalitati anteposuisse. . . . Incurrit hæc nostra laurus non solum in oculos, sed jam etiam in vuculas malevolorum. . . . Rogo te. . . . ut amoris nostro plusculum etiam quam concedit veritas, largiari. . . . ut nosmetipsi vivi gloriolâ nostra perfruamur. . . . Non vereor ne assentatiuncula quadam aucupari gratiam tuam videar. . . . Narrationem mendaciunculis aspergere. . . . Opus est limatulo & politulo iudicio tuo. . . . Tenuiculo apparatu significas Balbum fuisse contentum, Cic. In unius mulierculæ animula si jactura facta fuerit. . . . Cum oppida, quæ quodam tempore florentissima fuerunt, nunc prostrata & diruta ante oculos jacerent, cæpi egomet mecum sic cogitare: Hem! nos homunculi indignamur, si quis nostrum interiit, aut occisus est, quorum vita brevior esse debet; cum uno loco tot oppidorum cadavera projecta jaceant, Sulp. in Epist. ad Cic. How expressive is the diminutive *homunculi*, to shew the meanness of man? And how necessary is the diminutive to express the astonishing force and length of note in so small a body as that of a nightingale? *Tanta vox tam parvo in corpusculo, tam pertinax spiritus,* Plin.*

Plin. Our language has not words to render beauties of this kind.

There is a great delicacy in several nouns and verbs compounded of the preposition *sub*, whose office is to diminish the force and signification of the words it is joined to. *Subagrestis. Subrusticus. Subcontumeliose. Quia tristem semper, quia taciturnum, quia subhorridum atque incultum videbant. . . . Subrauca vox. Subturpiculus. Subdubitare. Subirasci. Subinvidere. Suboffendere, Cic.*

Verbs frequentatives, so called, because the thing spoken of is frequently repeated, have likewise sometimes a peculiar grace. *Fastito. Declamito. Lectito. Ad me scribas velim, vel potius scriptites, Cic. Aiunt eum, qui bene habitet, sapius ventitare in agrum, Plin.*

The reading of Tully is very useful towards finding out the beauty and delicacy of the elocution I am speaking of. I shall here give some examples of greater length.

1. *Libandus est ex omni genere urbanitatis facetiarum quidam lepos, quo tanquam sale perspergatur omnis oratio, Lib. 1. de Orat. n. 159.* This is a true instance of Tully's taste in writing Latin. How curious is the expression, *libandus lepos!* He often makes use of it in other places very elegantly. *Nulla te vincula impediunt ullius certæ disciplinæ, libasque ex omnibus quodcumque te maxime specie veritatis movet, Lib. 5. Tusc. 82. Omnibus unum in locum coactis scriptoribus, quod quisque commodissime præcipere videbatur, excerpimus, & ex variis ingeniis excellentissima quæque libavimus, 2 de Inv. 4. Non sum tam ignarus causarum, non tam insolens in dicendo, ut omni ex genere rationem aucuper, & omnes undique flosculos carpan atque delibem, Pro Sext. 119.*

2. *Habeat tamen illa in dicendo admiratio ac summa laus umbram aliquam & recessum, quo magis id quod erit illuminatum exstare atque eminere videatur, 3 de Orat. n. 99.* All the terms are chosen, and proper to the image, from whence the metaphor is taken; *umbra, recessus, illuminatum, exstare, eminere.* And this passage teaches us not to expect the delicacy we speak of to be equally diffused through every part of a discourse.

3. Di-

3. *Dicebat Isocrates, doct̄or singularis, se calcaribus in Ephoro, contra autem in Theopompo fr̄enis uti solere: alterum enim exultantem verborum audacia reprimebat, alterum cunctantem & quasi verecundantem incitabat. Neque eos similes effecit inter se, sed tantum alteri affinxit, de altero limavit, ut id conformaret in utroque, quod utriusque natura pateretur.* Lib. de Orat. n. 36.

This passage would admit of several observations; but I shall confine myself to these two expressions, *alteri affinxit, de altero limavit*, which seem to be very just and extremely elegant. Put only *adjecit* and *detraxit*, which are synonymous to them, in their stead, and see the difference.

ALTERI AFFINXIT. *Affingere* in good latinity signifies *adjungere*. *Ne illi vera laus detracta oratione nostra, nec falsa afficta esse videatur*, Pro leg. Man. 10. *Faciam ut intelligatis in tota illa causa, quid res ipsa tulerit, quid error affinxerit, quid invidia constarit.* Pro Cluent. 9.

DE ALTERO LIMAVIT. This word in its simple meaning has nothing which strikes us. *In arbores exacuunt limantque cornua elephanti*, Plin. But in the figurative sense it has always something beautiful and remarkable. Sometimes it signifies to retrench, and sometimes to adorn, because it is by taking off what is superfluous, that the file polishes and finishes. It is here taken in the first sense, *de altero limavit*, as in this other passage of Cicero, *De tua benefica prolixaque natura limavit aliquid posterior annus propter quandam tristitiam temporum*, Ep. 3. lib. 8. *Limare*, when it signifies to polish, to adorn, to finish, is likewise very elegant. *Neque hæc ita dico, ut ars aliquid limare non possit. . . . Hæc limantur à me politius*, Cic. *Limandum expoliendumque se alicui permittere*, Plin. jun.

The comparing of several passages, where the same words are used, may be very useful to the boys, and also to the master, by enriching their memory with a great many elegant ways of expression, and by giving them a taste of good and pure latinity. Rob. Stephens's Latin Thesaurus, and for want of it Charles Stephens's

Stephens's Dictionary, which is no other than an abridgement of the Thesaurus, and which a good master cannot be without, will supply abundance of examples, out of which he may chuse such as will best suit his purpose. The Latin apparatus of Tully will be also very useful to him. And the pains he takes in making extracts, and in transcribing the most beautiful passages, will neither be unserviceable to himself nor his scholars; especially if he is careful to throw great part of the beautiful expressions, he dictates by word of mouth, into their exercises.

IV. *Of the Use of Particles.*

In the first edition of this work I forgot to treat of particles, which are not however a matter of indifference either for the understanding of the Latin tongue, or in composition. By this word we understand prepositions, conjunctions, adverbs, &c. Particles contribute very much to the force, delicacy, and beauty of language, and point out the turn and propriety of it. Nothing serves more to express the genius and peculiar character, which distinguishes this in particular from others. Nothing shews better, whether a man, who now speaks or writes Latin, is master of the beauties and elegance of the language, or is well read in the antient authors. For it often happens, without our perceiving it, (and who can hope to be entirely exempt from this fault?) that we speak our native tongue in Latin, by following the same turn, the same order of words, the same manner of expression, which we use in our own language, and which are absolutely different in Latin. It is therefore of moment to teach youth the use which good authors make of this kind of particles, and this study may be proper for every class, by proportioning the remarks to the capacity of the scholar.

Turfellinus has drawn up a little book on this subject, which is extremely well wrote. And be- fore him Steuvechius, a man of learning in Ger- many,

many, † had treated the same thing with a great deal of order and exactness. These two books may be of some assistance to the master. We learn from them, that particles serve not only to join sentences together, or the different parts of the same sentence, but to set off and vary the style; as will appear more evident from a few instances.

The first word we meet with in Turfelinus is the preposition *à* or *ab*. He produces thirteen or fourteen different significations of it, which he supports with several authorities. I shall mention but a few of them.

Si caput à sole doleat, Plin. By reason of the sun.

Pecuniam numeravit ab ærario, Cic. The money of the treasury.

Vide ne hoc totum faciat à me, Cic. Do not make for me.

Mediocriter à doctrina instructus, angustius etiam à natura, Cic. On the part of instruction. . . . On the part of nature.

Ab recenti memoria perfidiæ, aliquanto minore cum misericordia auditi sunt, Liv. Because of the still fresh remembrance of their treachery.

Homo ab epistolis. A secretary, a man employed to write letters.

E N I M V E R O.

This word has several different significations, which are all elegant.

To affirm or deny with more force; to insist strongly upon any thing. *Tum te abiisse hinc negas? . . . Nego enimvero*, Plaut. *Tunc enimvero deorum ira admonuit*, Liv.

To express the joy and readiness, wherewith any thing is done. *Illi enimvero se ostendunt, quod vellet, esse facturos*, Cic.

It is also used to express indignation. *Enimvero hoc ferendum non est*, Cic.

† It is called *Godeschalci Stuvetina liber*, and was printed at Cochii Hujilani de particulis lingua La- logne in 1580.

E O.

This adverb is construed different ways.

Quarum rerum eo gravior est dolor, quo culpa major,
Cic.

Eo tardius scripsi ad te, quod quotidie te expectabam,
Cic.

Id eo facilius credebatur, quia simile vero videbatur,
Cic.

*Non eo dico, C. Aquili, quo mihi veniat in dubium
tua fides,* Cic.

A careful master knows how to make use of this kind of remarks. He makes not a great many at a time, for fear of overcharging the memory of the boys. He introduces them at a proper season as opportunity offers. He supports them with several instances; to make the deeper impression; and he endeavours afterwards to throw them into the exercises he sets them to make. And I am of opinion, that this kind of exercise may be very useful both for the understanding of the language, and the elegance of composition.

V. Of difficult and obscure Passages.

Difficulty and obscurity in authors may arise either from what relates to history, fable, and antiquities; or from a perplexed, and sometimes an irregular construction; from expressions that are uncommon, metaphorical, and capable of several meanings; or from want of correctness in the text, and the same passage being read various ways, which often increases the obscurity instead of removing it.

1. To be able to understand and explain authors well, it is absolutely necessary for a master to be acquainted with the fable, history and customs of the ancients. He is not obliged to spend a great deal of time upon them, but he must neither be ignorant of them, nor neglect them. This point must not take up the whole business of his explication, but it must make a part of it. Under this head there is a kind

of obscure erudition, ill-digested, and loaded with useless and trifling facts, and in a word more capable of corrupting the understanding than improving it. And we may justly apply to it what Quintilian says upon another subject, [t] *Inter virtutes grammatici habebitur aliqua nescire*. But there is withal an ignorance in this case, which can proceed only from idleness, and which would be inexcusable in men of letters, who pass a part of their lives in studying the ancients, and by their profession are to teach others the knowledge of them. But I shall speak of this matter more at large in another place.

2. When a perplexed construction occasions the obscurity, it is removed at once by disposing the words in their natural order. This sentence, which stands at the beginning of Livy, *Utrumque erit, juvabit tamen rerum gestarum memoriæ principis terrarum populi pro virili parte & me ipsum consuluisse*, may puzzle the boys at first view. But place the words in the following manner, and there is no obscurity in them; *Juvabit & (id est etiam) me ipsum consuluisse pro virili parte memoriæ rerum gestarum populi principis terrarum*. This passage of the 6th book, *Ita omnia constante tranquilla pace, ut eo vix fama belli perlata videri posset*, has certainly some obscurity in it, which vanishes upon placing them thus, *Ita omnia tranquilla (subaudi erant) pace constante, ut, &c.*

3. Sometimes the difficulty arises from certain extraordinary or irregular constructions, which one word may clear up.

Eo melioribus usuras viris, [u] says Romulus, addressing himself to the Sabine women, who had been carried off, *quod annexurus pro se quisque sit, ut cum suam vicem functus officio sit, parentum etiam patriæque expleat desiderium*. It is the last part of this sentence that is somewhat obscure. It may be made plainer by giving it a little more length. **UT CUM SECUNDUM SUAM VICEM, seu, quod ad se proprie spectat, suo quisque FUNCTUS OFFICIO SIT, id est, cum suæ quisque conjugii amo-**

[t] Lib. 1. cap. 4.

[u] Liv. lib. 1. n. 9.

*rem præstiterit quem vir uxori debeat ; cumulationem in-
super impendat caritatis modum, quo PATRIÆ ET PA-
RENTUM amissorum illis jacturam DESIDERIUMQUE
EXPLEAT.*

*Hinc patres, hinc viros orabant (Sabinæ mulieres) ne
se sanguine nefando soceri generique respergerent : ne par-
ricidio macularent partus suos. nepotum illi, liberum hi
progeniem [x].* There is no obscurity, but in the se-
cond clause. It consists in the last words, *nepotum . . .
liberum . . . progeniem*, which signify *nepotes* & *liberos* ;
and still more in the preceding ones, *ne parricidio ma-
cularent partus suos*. They call parricide the crime by
which the fathers-in-law and the sons-in-law were
about to kill one another, and they conjure them to
spare their children and grandchildren that shame,
who might otherways be told that their fathers or
grandfathers were parricides. A great critic is of opi-
nion, that we must here necessarily read *orbarent* in-
stead of *macularent* ; but he is mistaken, and this shews
that we should not easily give in to altering texts.

[y] *Quia occisione prope occisos Volscos movere sua spon-
te arma posse, id fides abierit.* The construction of the
last words is very unusual, and requires a word to ex-
plain it. *Quia fides abierit, fides non sit, id est, credi
non possit, occisione prope occisos Volscos movere sua sponte
arma posse, quia, inquam, credi non possit id ita esse . . .*

[z] *Sunt & belli sicut pacis jura, justæque ea non mi-
nus quàm fertiter didicimus gerere.* To what does *ea*
here relate? The sense carries it before the syntax.
For it is plain that *bella* must be understood.

[a] *Filiam pater avertentem causam doloris . . . elicit,
comiter sciscitando, ut fateretur, &c.* The expression,
Filiam pater elicit, ut, &c. is uncommon, and re-
quires explaining.

4. At other times the reader is puzzled by an un-
usual metaphor, or an expression capable of different
constructions.

[x] Liv. lib. 1. n. 19.

[y] Liv. lib. 3. n. 10.

[z] Liv. lib. 5. n. 27.

[a] Liv. lib. 6. n. 34.

[b] *Dissipatæ res nondum adultæ discordia forent ; quas fovit tranquilla moderatio imperii, eoque nutriendo perduxit, ut bonam frugem libertatis maturis jam viribus ferre possent.* “ All affairs when not come to maturity, are repressed by discord ; which on the other hand are cherished by the gentleness of command, and are at length rendered capable of producing the ripe fruits of liberty.” This passage is admirable both for the substance of the reflection itself, and the manner wherein it is expressed. But from whence is the metaphor taken, in which its principal beauty consists ? For the explication of the passage must begin with that, as it cannot be understood without it. Had Livy a view to the cares of a nurse, and the light and simple nourishment which children have need of, before they can be brought to digest more solid food ? Or did he take his comparison from the moderate warmth of the earth, which, after having swelled and softened the grain, and made it shoot out at first a small green point, strengthens it insensibly, and conducting it by different degrees to its maturity, enables it at last to support the weight of the ear ? I have known two learned professors divided upon this passage, support each their sentiments with very plausible reasons ; and it is sure a point of difficulty.

[c] Livy ends the description of the punishment of Brutus’s children with this excellent reflection: *Nudatos virgis cædunt, securique feriunt ; cum inter omne tempus pater, vultusque & os ejus spectaculo esset, eminente animo patrio inter publicæ pænæ ministerium.* Two very different meanings are given to these last words *animo patrio*. The one side urges that they signify, that upon this occasion the character of consul gained the ascendant over that of the father, and the love of his country stifled all sense of compassion in Brutus towards his son. This verse in Virgil, *Vincet amor patriæ*, and the insensibility and rigour which [d] Plutarch ascribes to Brutus, seem to confirm this exposition. Others on the contrary maintain, and

[b] Liv. lib. 2. n. 1.

[c] Lib. 2. n. 5.

[d] Vit. Public.

their sentiments seem more reasonable, and better founded in nature, that these words signify, that during the execution of so sad a sentence, as the execution of his own children, which the office of consul imposed upon Brutus, how much soever he strove to suppress his grief, the affection of the father broke out, notwithstanding his endeavours. And the verse in Virgil necessarily carries this sense along with it, as it expresses a struggle between the sentiments of nature, and the love of his country, and that the latter should get the better. *Vincet amor patriæ.*

Such difficulties as these may serve to form the judgment of the boys, to give them a taste of true and exact criticism, and to throw a variety and cheerfulness into their studies, which may render them more agreeable.

5. There is another kind of difficulties arising from the corruption of the text. In my opinion we owe this justice to the good authors of antiquity, when we find in their writings passages of an impenetrable obscurity, and void of all sense, to think that the text is corrupt, and something wanting; after which we may have recourse to conjectures.

[e] *Dignos esse, qui armis (Volas) cepissent, eorum urbem agrumque Volanum esse.* M. le Febvre writes, *dignum esse, id est, æquam.*

[f] *Non jam orationes modò Manlii, sed facta popularia in speciem, tumultuosa eadem, qua mente fierent, intuenta erant.* Gronovius clears up this passage by changing two letters, and substituting *intuenti*. *Facta, popularia in speciem, tumultuosa eadem, qua mente fierent intuenti, erant.*

[g] *Sic libris fatalibus editum esse, ut, quando aqua Albana abundasset, tum, si eam Romanus ritè emisisset, victoriam de Veientibus dari.* The fault is evident, *ut . . . dari*, whether it proceeds from the inadvertency of the author, or the ignorance of the copist.

[e] Liv. lib. 4. n. 49. [f] Liv. lib. 6. n. 14. [g] Lib. 5. n. 15.

Pliny the naturalist speaks thus of the small worm, from whence the bee is formed: [*b*] *Id quod exclusum est, primum vermiculus videtur candidus, jacens transversus, adhærensque ita ut pascere videatur.* These last words, *ita ut pascere videatur*, which were in all the editions and manuscripts, scarce make any tolerable sense; and thus they have very much puzzled all the critics, who have taken a great deal of pains to explain them, or to introduce a various reading. This passage has been perfectly restored by the bare change of a few letters, *ita ut pars ceræ videatur.* As this small worm is white, and sticks close to the wax, it seems to be part of it. This emendation, which is one of the happiest in its kind, we owe to the learned F. Petavius, and after him to F. Hardouin, who before he had seen the former's note, had corrected the place in the same manner; and confirms the correction by a passage in Aristotle, which proves it to be just.

VI. *Of the ancient Manner of pronouncing and writing*
LATIN.

The gift of speech, and the invention of writing, are two inestimable advantages that Divine Providence has been pleased to grant mankind, which could never have been obtained by their unassisted endeavours.

“ It is a wonderful invention, (says [*i*] a great man upon this subject) to compose such an infinite variety of words, out of five and twenty or thirty sounds, which without any thing in themselves resembling what passes in our minds, do notwithstanding discover the whole secrets of them to others, and enable those who cannot otherwise penetrate so far, to understand whatever we conceive, with all the different motions of our souls.” [*k*]
And it is a second wonder, almost as astonishing as the first, to have found the means, by drawing figures

[*b*] Plin. hist. nat. lib. 11. cap. 16.

[*i*] Gram. raison. p. 27.

[*k*] Phœnices primi, si samæ creditur, ausi

Mansuram rudibus vocem signare figuris.

LUCAN. l. 3,

upon paper, of speaking to the eyes as well as the ears, of fixing so light a substance as words, of giving consistence to sounds, and colour to thoughts.

The boys should be early informed of this twofold advantage, we every day, and almost every moment, find serviceable, and for which we seldom make our acknowledgments to God in the manner we ought.

The ancient manner of writing and pronouncing being an essential part of grammar, should be taught the boys at their first entrance upon study. But some observations may be reserved to a more advanced age, as they require a greater maturity of judgment.

It is absolutely necessary for the boys to be well acquainted with the nature of the letters, and the connection they have with one another. This knowledge will make them better distinguish the cadence and harmony of periods, discover the etymology of certain words, know how they were anciently pronounced, and sometimes even enable them to understand very obscure passages in authors, or to restore such as have been corrupted.

The ancients in speaking always expressed the quantity of the vowels, and distinguished constantly the long from the short ones in pronunciation. We observe this distinction in the penultima of words of more than two syllables, *amabam*, *circumdabam*; but there does not usually appear the least trace of it in words of two syllables, *dabam*, *stabam*; which is a very considerable defect. By this means the Latin verses lose a great part of their grace, when uttered by us. It is as though we should pronounce *pate* in French, when spoken of animals, like *pâte*, which signifies paste. M. Perrault, for want of knowing the nature of letters, maintained that the *a* of *cano* in the verse of Virgil, *Arma virumque cano*, should be pronounced like the *a* in the penultima of *cantabo*, in the verse criticized upon by Horace, *Fortunam Priami cantabo, & nobile bellum*. It is, says M. Despreaux in his confutation, a mistake he imbibed at school, where the bad method
of

of pronouncing short letters in Latin words of two syllables as long ones, is generally practised.

The ancients sometimes confounded the *e* and the *i* in writing, and evidently did so in pronunciation. [1] Quintilian observes, that in his time they wrote *bere* instead of *beri*, that *sibe* and *quase* were to be found in several books instead of *sibi* and *quasi*, and that Livy wrote thus. From whence doubtless it happens, that these letters are indifferently used in certain cases, *pelvem* or *pelvim*, *nave* or *navi*. Hence also it is, that as the *e* in the diphthong *ei* was scarce sounded, and the *i* almost only heard, this last letter has remained single in certain words, as *omnis* for *omneis*, which is so very frequent in Sallust.

[*m*] Crassus in Tully reproaches Cotta, that by stiffing the *i*, and dwelling too long upon the *e*, in the diphthong *ei*, he did not pronounce like the orators of old, but like the ploughmen, who, according to Varro, said *vellam* for *veillam*, or *villam*. A fault, very like, is at present very customary among abundance of persons, who pronounce the *i* almost like an *e*, in such words as have an *i* before an *n*, as *princeps*, *ingens*, *ingenium*, *induo*; whereas in these words it should be pronounced as in the preposition *in*, and when the *i* is followed by other letters, *immitis*, *primus*,

The vowel *u* was pronounced *ou* by the Latins, and is still so by the Italians and Spaniards. *Euculus* was pronounced as we should do *coucoulous*, whence comes the French word *coucou*; which words in both languages have been formed by an *onomatopeia*, that is, an imitation of the sound taken from the cry of that bird. Now this pronunciation adds a peculiar grace and softness to the Latin words. We have some little remains of it in such words as have an *u* before an *m*, or an *n*, *dominum*, *dederunt*; which should not be pronounced as written with a full *o*, *dominom*, though this is very common.

[1] Lib. 1. cap. 7.

[*m*] Quare Cotta noster, cujus tu illa lata, Sulpici, nonnunquam imitari, ut *iota* literam tollas, & *ple-*

nissimum dicas, non mihi oratores antiquos, sed messorum videris imitari. 3. de Orat. n. 46.

Among the four liquids, *l*, *r*, *m*, *n*, the two first are justly so called; for they are indeed flowing, and pronounced with ease and quickness. The *m* has a very thick sound, and for that reason Quintilian calls it *mugientem literam*. He observes, that as there was something heavy in it, it was formerly cut off at the end of a word, *die' banc*; [*n*] and even when it was written, it was scarce pronounced, *Multum ille & terris, multum jacatus & alto*. And thus there was a smoothness and grace in the pronunciation of this verse, which we now know nothing of.

The *s* is called hissing, from the sound it makes; for which reason it used formerly to be cut off at the end of a word, *serenu' fuit, dignu' loco*. There are some French words, in which the same letter is suppressed in pronunciation, though retained in writing: *Vous, nous, faites*. . . The Romans always sounded the *s*, and pronounced it fully in the middle of a word, as in the beginning, *miseria, seria*. They even doubled it in the middle, when a long vowel went before it, *caussa, cassus, divissiones*. [*o*] And thus Tully and Virgil wrote. Our language softens this letter in the middle of a word, and we pronounce Latin in the same manner.

The *z* was pronounced by the Latins with great smoothness, which, according to [*p*] Quintilian, diffused an agreeable charm through a discourse. It answered almost to our *s* between two vowels, *Muse*, with the addition of something like the sound of a *delta* after the *s*. It was thus the Dorians pronounced and wrote it in Greek, *σπρίσσω* for *σπρίζω*, which certainly is very smooth. Some think the *d* should be pronounced before the *s*, *Mezentius, Medsentius*.

From the relation which certain letters bear to one another, as *b* and *p*, to *d* and *t*, we learn why some words are wrote one way, and pronounced another.

[*n*] Etiam si scribitur, tamen parum exprimitur: adeo ut penè cuiusdam novæ literæ sonum reddat. Quintil. l. 9. c. 4.

nem) & Virgilium scripsisse, manus eorum docent. Quint. lib. 1. cap. 13.

[*p*] Lib. 12. cap. 10.

[*o*] Quomodo & ipsum (Cicero-

[*q*] Quintilian observes, that in *obtinuit* reason demands a *b*, but the ears hear nought but a *p*. - And it is thus in all languages. The French pronounce *grant esprit*, *grant homme*, though they write *grand esprit*, *grand homme*.

The ancients strongly sounded the aspiration, especially before the vowels, which added great force and grace to the pronunciation. *Me-ne Iliacis occumbere campis Non potuisse, tuaque animam HANC effundere dextra?* 1. *ÆN.* 101. *Si Pergama dextrâ Defendi possent, etiam HAC defensa fuissent.* 2. *ÆN.* 291. These admirable verses lose a part of their beauty, if the aspiration is not strongly expressed. It is very usual with the boys to be negligent in this point, especially the Parisians, which the master's care may easily correct.

Several useful and important observations have been made upon the *v* and the *j* consonants, which the ancients without doubt did not pronounce altogether as we do. It may be of service to inform the boys of them, and to let them know what is meant by the *Digamma Æolicum*, or double *gamma*, a character designed to express the *v* consonant, TERMINAVIT for TERMINAVIT. The emperor Claudius, though master of the world, had not credit enough to have it admitted among the Latin letters.

From these observations, and several others of a like nature, we must conclude that the Romans pronounced Latin in a very different manner from what we do now; that thus both their prose and verse lose a great part of their beauty when pronounced by us, as we see ours very much mangled by foreigners, who are unacquainted with our manner of pronouncing. They had a thousand delicacies in their delivery, which we are strangers to. They distinguished the accent from the quantity, and knew very well how to raise the sound of a syllable, without making it long, which we are not accustomed to observe. They had even several sorts of long and short vowels, and uttered them with a sensible difference. The whole people were

[*q*] Lib. 1. cap. 13.

very delicate in this point; and we learn from Tully, that if a syllable was pronounced longer or shorter than it should be, in the verses of a comedy, the [r] whole theatre would cry out against the false pronunciation, without any other rule than the perception of the ear, which was accustomed to the difference betwixt long and short syllables, as also to the rising and falling of the voice, wherein the knowledge of accents consists.

Such observations as these, upon the manner of pronouncing and writing among the ancients, may be very useful, and at the same time agreeable to the boys, provided the masters make a judicious choice of them, introduce them at a seasonable time, and do not make too many of them at once, which may become very irksome and tedious. And, till they have leisure to consult the originals themselves, they may instruct themselves upon this head in a little time, and with very little trouble, from the *Methodo Latine* of Port-Royal, whence I have borrowed most of the reflections I have made upon this subject. That book, though it is not without its faults, will soon teach them to inform their scholars in many points, which are equally useful and curious.

They will see there, that it is most proper to write *sumsi, deliciae, vindico, autor* or *auctor, convicium, fecundus, felix, femina, fenus, fetus, lacrima, poena, patricius, tribunicius, fiducius, novicius, quatuor, quicquid, Sallustius, Appuleius, fidus, solemnus, sollicitum, sulfur, subsciva*, or *subsciva*, with several other like observations, confirmed by proofs and authorities.

III. Of the CUSTOM of making the Boys talk LATIN in the Classes.

There are two extremes in this case, which in my opinion are equally faulty. The one is not to suffer

[r] In versu quidem theatra tota reclamant, si fuit una syllaba aut brevior aut longior. Nec verò multitudo pedes novit, nec ullos numeros tenet: nec illud, quod offendit, aut cur, aut in quo offen-

dat, intelligit; & tamen omnium longitudinum & brevitatum in sonis, sicut acutarum graviumque vocum judicium, ipsa natura in auribus nostris collocavit. Orat. n. 173.

the boys to talk any other language in their classes than Latin; and the other is to neglect entirely the making them talk in that language at all.

1. As to the first inconvenience, I do not comprehend how it can be required of the children to talk a language which they do not yet understand, or which they are absolutely strangers to. Use alone may suffice for living languages, but not for the dead; which cannot well be taught otherways than by the assistance of rules, and the reading of authors, who have written in them. Now it requires some considerable time before they can arrive at the understanding of those authors.

Besides, supposing they should not be obliged to talk Latin, till some authors had been explained to them, is there the least reason to expect, that even then, by talking with one another, and in their classes, they should be able to express themselves in a pure, exact, and elegant manner? How many improprieties, barbarisms, and solecisms would escape them? And is this a likely way of teaching them the purity and elegance of the Latin tongue? Or would not the low and sorry language of their familiar discourse necessarily creep into their compositions.

If they are obliged always to talk Latin so early, what will become of their mother tongue? Is it reasonable to give it up, or neglect it, for the sake of a foreign one? I have already observed, the Romans did not act thus with their children, and a great many reasons may induce us to imitate them in this point. As the French language is now introduced into almost all the courts of Europe, not by the violent methods of arms or authority, like that of the Romans, but by its politeness and charms; as almost all negotiations, public or private, and treaties between princes, are transacted in scarce any other language; as it is become the common language of all gentlemen in foreign countries, and is generally used by them in the commerce of civil life; would it not be a shame
for

for Frenchmen in a manner to renounce their country, by deserting their mother tongue, in favour of another, which, with regard to them, can never be either so extensive in its use, or so necessary ?

But the greatest inconvenience of all in this custom, and which affects me most, is, that in some measure it cramps the genius of the boys, by laying them under a constraint which hinders them from expressing themselves with freedom. One of the principal parts of a good master's business, is to accustom youth to think, reason, ask questions, propose difficulties, and talk with exactness and some extent. And is this practicable in a foreign tongue ? Or are many masters capable of doing it themselves ?

It does not follow, however, from what I have observed, that this custom should be entirely neglected. Not to mention a number of unforeseen occasions, which may happen in life, especially in travelling into other countries, where the talent of understanding and talking Latin with ease becomes very serviceable, and sometimes absolutely necessary ; as the majority of such as are brought up in colleges are one day to apply themselves, some to physic, others to law, a great many to divinity, and all to philosophy, they are indispensibly obliged, in order to succeed in their several studies, to accustom themselves early to talk the language of those schools, which is Latin.

Besides these reasons, the custom of talking Latin, when attended with solid study, may serve to make that language easier to be understood, by rendering it more familiar, and in a manner natural ; and it may also be of use in composition, by supplying expressions in greater abundance.

The Romans, who were never to speak Greek upon any public occasion, which they thought below the dignity of their empire, were accustomed notwithstanding, in their youth, to compose in that language, and without doubt to talk it too ; and [s] Suetonius

[s] Cicero ad præturam usque græcè declamavit. Suet. de clar. Rhet. n. 1.

informs us, that Tully constantly made declamations in Greek, till he came to be pretor.

It is therefore very convenient to make the boys sometimes talk Latin in their classes; to oblige them to prepare themselves for it at home by reading some stories to them out of the authors they learn, and then making them first give an account of them in their own tongue, and afterwards in Latin; and now and then to ask them questions in that language upon the observations made to them whilst the authors were explaining. To this end the master himself should introduce some Latin with the French in his explications. For, were they to be wholly made in Latin, they would be of no great service to the boys. As a foreign language always carries some obscurity along with it, they would not give ear to it with like pleasure and attention, and consequently not with like advantage. But if there is any story to be told, any point of antiquity to be related, any principle of rhetoric to be established, there is nothing to hinder all this from being done in Latin at first; after which the same things should be repeated in French more at large, and in different views, in order to their being the better understood.

This method would not only be useful to the scholars, but of service to the masters, as the consequence of it would be a great facility in talking Latin, which is necessary to them on many occasions, and is not to be acquired but by long use, and frequent exercise.

IV. *Of the NECESSITY and MANNER of improving the MEMORY.*

In the preceding editions I forgot to say any thing concerning the manner of exercising and improving the memory of youth, which however is of great importance to the progress they may make in study. I shall here add some reflections upon it.

Memory is the power, or faculty, by which the soul retains the ideas and images of the objects, which
have

have either been conceived by the mind, or impressed upon the senses.

Of all the faculties of the soul, there is none more unaccountable than the memory. For can we easily conceive how the objects, which present themselves to the eyes, or strike upon the ears, (and so of the other senses, and still more of the thoughts and more intellectual notions) should leave behind them such footsteps in the brain, as to imprint there an actual image of those objects, with the power of recalling them to remembrance upon the first direction of the mind? What is then this store-house, this spacious repository, in which so many and so different things are laid up? [1] Of what extent must the large field of the memory be, to contain such an infinite number of perceptions and sensations of every kind, as have been so many years in collecting? How many little lodgments and different cells, (if I may be allowed the expression) for so incredible a multitude of objects, all ranged in their respective posts, without intermixture or confusion, without disturbing, displacing, or disordering each other?

But in the midst of such admirable order, and so wonderful an œconomy, what inequality sometimes, and if I may be permitted to say so, what strange ex-

[1] Magna vis est memoriæ, magna nimis; penetrabile amplum & infinitum. Venio in campos & lata prætoria memoriæ meæ, ubi sunt Thesauri innumerabilium imaginum sensus invectorum. Ibi reconditum est quicquid cogitamus, &c. . . . Nec omnia recipit recolenda cum opus est, & retractanda grandis memoriæ recessus, & nescio qui secreti atque ineffabiles sinus ejus. Quæ omnia suis quæque foribus intrant ad eam, & reponuntur in ea. Nec ipsa tamen intrant, sed rerum sensarum imagines illic præstò sunt cogitationi reminiscenti eas. . . . Ibi quando sum, posco ut proferatur quicquid volo. Et quædam statim prodeunt, quædam requiruntur di-

utius, & tanquam de abstrusioribus quibusdam receptaculis eruuntur: quædam catervatim se prouant, & dum aliud petitur & quaeritur, profiliunt in medium, quasi dicentia; Ne fortè nos sumus? Et abigo ea manu cordis à facie recordationis meæ, donec enubiletur illud quod volo, atque in conspectum prodeat ex abditis. S. August. Conf. l. 10. c. 7.

Quid? Non hæc varietas mira est, excidere proxima, vetera inhærescere? Hæternorum immemoræ, acta pueritiæ recordari? Quid? quædam quædam requisita se ostentant, & eadem forte succurrunt: nec manet semper memoria, sed aliquando etiam redit? Quintil. l. 11. c. 2.

travagance? Sometimes the objects return at the first signal, and as soon as they are called; at other times they require a long search before they appear, and we must draw them out in a manner by force, from the secret corners and obscure retreats where they lie concealed. Sometimes they crowd upon us in throngs, and the mind must give a kind of check to their approach, in order to separate from the rest such as it stands in need of. And whilst things that happened thirty or forty years before, present themselves uncalled, others which are quite recent disappear, and seem to shun our sight.

An accident or a disease shall efface at once all traces impressed upon the brain; and some years after the re-establishment of health shall make them all revive.

But if the memory is so wonderful a faculty, both in its cause and effects, we may say also that it is of infinite use on all the occasions of life, and especially in the attainment of the sciences. It is the memory which is the guardian and trustee of all we see, of all we read, of all that our masters or our own reflections teach us. It is a domestic and natural treasury, where a man securely lays up innumerable treasures of infinite value. Without it the study of several years would become useless, leave no impression behind it, and be continually flowing from the mind, like the water in the fable of the Danaïdes. It is the memory, which, after having suggested to the orator, in the warmth of composition, the matter of his discourse, preserves for him all his thoughts and expressions, with the disposition of both, for whole weeks and months, and at the time he wants them, represents them to him with such fidelity and exactness, as to let nothing be lost.

[u] The assistance of the memory is neither less admirable nor less necessary in discourses which are made

[u] Quid? extemporalis oratio non alio mihi videtur mentis vigore consistere. Nam dum alia dicimus, quæ dicturi sumus intuenda sunt. Ita, cum semper cogitatio ultra id quod est longius quærit, quicquid

interim reperit, quodammodo apud memoriam deponit; quod illa quasi media quædam manus acceptum ab inventione tradit elocutioni. Quint. lib. II. cap. 2.

extempore,

extempore, where the mind, by a surprising agility, taking a view at once of the arguments to be alledged, the thoughts and expressions, the manner of ranging them, the gesture and pronunciation, and still preceding what is actually delivered, supplies the orator with a continual and uninterrupted fund of matter, depositing the whole in a manner with the memory, which, after having faithfully received it from the invention, and delivered it to the elocution, restores it to the orator when required, without forestalling or retarding his orders a moment.

So wonderful and necessary a talent is at the same time a gift of nature, and the effect of labour, and is in some respects derived from both. It owes its original and birth to nature, and its perfection to art, [x] which never produces in us the faculties which are absolutely wanting, but gives increase and strength to such as are already happily begun.

An early application to improve the memory of children is therefore a matter of great moment. They have usually a very good one, and besides, in their tender years are scarce capable of any other pains; and this exercise should be regularly continued as they grow up.

When I say that art may contribute very much to strengthen the memory, I do not mean that artificial memory invented by the Greeks, [y] which Tully and Quintilian speak of. This consisted in affixing the things and words, which were to be retained, to certain places and images. For places, for instance, they chose the different parts of a house, as the entry, the hall, the gallery, the chambers, &c. In the first they placed the exordium, in the second the narration, and so of the rest. In the first place, which was the scene of the exordium, they set several images in order, some of which were to express the different parts and peri-

[x] Ars habet hanc vim, non ut totum aliquid, cujus in ingeniis nostris pars nulla sit, pariat & procreet, verum ut ea, quæ sunt orta jam in nobis & procreata, educat

atque confirmet. Cic. lib. 2. de Orat. n. 356.

[y] Cic. l. 3. Rhet. n. 28. . . 40.

& lib. 2. de Orat. n. 351. . . 360.

Quintil. lib. 11. cap. 2.

ods of the exordium, and others to point out the expressions. It does not appear that any orator of antiquity ever made use of this method, which seems, in my opinion, more likely to puzzle and perplex the memory, than assist it; and Quintilian is of the same opinion. They tell a story of a parish priest in Languedoc, that made a surprising use of this method. He had three or four hundred words given him to remember, without any manner of connexion; and he repeated them all one after another, beginning with the first, and ending with the last; making use of the streets and houses of Montpelier to fix them in his mind.

[z] An happy memory must have two qualities; the one is to receive the ideas confided to it with ease and promptitude; and the other faithfully to retain them. It is a great happiness when these two qualifications are naturally joined together; but care and pains may contribute very much to bring them to perfection.

The memory of some children is so slow and unactive, that it seems at first wholly unserviceable and condemned to an entire sterility. But this should be no discouragement, nor should they yield to this first repugnance, which we often see conquered by patience and perseverance. Children of this disposition should have only a few lines given them at first to get by heart, but they should be made to get them very perfectly. We should endeavour too to take off from the disagreeableness of the task, by imposing upon them such matters only as may please them, as, for instance, the fables of Fontaine, and such stories as affect them. A careful and diligent master will condescend to the capacity of his scholar, go along with him in his learning, and sometimes let him get the start of him, in order to convince him by his own experience, that he is able to do a great deal more than he thought he could; [a] *possunt, quia posse videntur*. Gentleness and

[z] *Memoriæ duplex virtus; faciliè percipere, & fideliter continere.*
 Quintil. lib. 1. cap. 3. [a] *Virgil.*

commendation are of more efficacy here than severity and reproof. In proportion as we discern their progress, their daily task must be increased by degrees, and in a manner insensibly. And by this discreet conduct we shall find the sterility, or rather the natural difficulty of the memory may be surmounted; and it is surprising to see how boys, whom at first one should have been almost tempted to despair of, will become in this point very near equal to any of their companions.

One general rule in the matter we are upon, is thoroughly to understand, and distinctly to comprehend whatever we are to learn by heart. For a clear notion certainly contributes very much to assist and facilitate the memory.

Several persons have likewise found by experience, that the reading over what is to be got by heart two or three times in the evening before we go to sleep, is of great service; though a reason cannot easily be given for it, unless it is, that the traces, which are then printed in the brain, not being interrupted or broke off by the multiplicity of objects which interpose in the day time, sink deeper, and make a stronger impression, by means of the silence and tranquillity of the night.

Verses are more easily to be retained than prose, especially when the boys are able to discern their numbers and measures; but prose is most proper to exercise and strengthen the memory, as it is less easily learnt, has more liberty, and is not tied down to regular and uniform measures.

We are still more sure of this advantage from single sentences, which have no connexion with one another; such as the Proverbs of Solomon, and Ecclesiasticus. It is of great use to subdue the memory, by exercising it with the utmost difficulties, that we may have it ready to serve our purpose upon every occasion.

I am apt to think, that the getting without book select passages of the Greek authors, and especially the poets, is too much neglected. The instance I gave, of a young gentleman who could repeat Homer by heart,

before he left school, shews us on one hand how much the study of the Greek tongue was then had in honour by the university ; and, on the other, very highly recommends the practice I am here advising.

We ought to be far from considering the time as lost, which is spent in improving the memory ; perhaps there is no time of our youth that is better employed. But the master's prudence should regulate the task which should every day be set the scholars, and proportion it, as much as may be, to their respective capacities.

In the classes which are not very numerous, I should think a quarter of an hour might suffice for the repetition of lessons, and every Saturday a longer time be allotted for repeating all the lessons of the week.

The best way is to make them short and few, but to insist upon their being repeated with the utmost exactness. The memory, which always inclines to freedom, and bears not the yoke without difficulty, stands in need of constraint and subjection, especially at the first, and thereby contracts an habit of docility and submission to whatever is required from it.

Too great a regard cannot be paid to this exercise, and I am sorry to see the old custom of challenging for places laid aside, even in the higher classes, as it is of infinite service in promoting emulation, and improving the memory. There is a simplicity and infant character, which becomes youth of all ages, and which, without lessening the merit of the understanding, implies an innocence of manners far more estimable than the most shining qualifications.

There is a memory for words, and another for things. The first is what we have now been speaking of, and consists in faithfully repeating word for word what has been got by heart. The other consists, not in retaining the words, but the substance, meaning, and chain of what has been read or heard, as of a story, a speech at the bar, or a sermon ; and this kind of memory is no less advantageous than the other, which

is preparatory and introductive to it, and of far more general use.

It is of consequence to exercise boys also in this sort of memory, by making them give an account of what they have heard or read. They must begin with what is most easy, as fables, and short stories; and if they omit any material circumstance, it must be observed to them. When any harangue of an historian, any book of a poet, or any speech of an orator has been explained to them, nothing can be of greater service than to make them recollect it, and give the contents, first in general, and then more at large, by rehearsing exactly the order and division of the discourse, the different parts of it, and the proofs of each part. The same may be said of any lesson of instruction or sermon, at which they have been present. Nothing is more usual than to hear persons of understanding, who have a taste for reading, complain that they cannot retain any thing they read, and that though they are very desirous of it, and take all the pains they can, almost all they have read escapes them, without leaving any thing behind it, but a confused and general idea.

It must be owned, that some memories are so unfaithful, and, if I may be allowed the expression, so [b] open on all sides, as to let every thing confided to them run through. But this defect may often proceed from negligence. Their end in reading is only to satisfy the present curiosity, without any consideration of the future. They endeavour rather to read much, than to advantage. They run fast on, and are continually desirous of new objects. And it is by no means wonderful, that those objects, multiplied *ad infinitum*, upon which they scarce allow themselves time to look, should make but a slight impression, and be effaced in a moment, without leaving any traces behind them. To remedy this inconvenience, they should not read so fast, often repeat the same thing, and give an account of it to themselves; and by this

[b] Plenus rimarum sum; hac atque illac perfluo. Ter.

exercise, though troublesome and disagreeable enough at first, they would arrive, if not at the perfect remembrance of all they read, at least to retain the greatest and most essential part of it. If they would but comply with this method for a little while, they would soon be brought to own, that not retaining a great deal of what they read, was not so much owing to the unfaithfulness of their memory, as to their own indolence.

I shall conclude this small discourse with a reflection, which perhaps might have been more properly placed at the beginning of it; as it concerns the choice and discretion to be used in the improvement of the memory. All is not equally beautiful in authors; and though every thing, for instance, in Virgil deserves to be learnt, yet even there we have some passages more shining and useful than others. And as we cannot charge the memory of the boys in general with a whole author, good sense and reason require that we would chuse out such passages, as are most proper to improve the mind, and form the heart, by the beauty of the thoughts and the nobleness of the sentiments. This choice is still more necessary in other writers, such as historians and orators, which should not be laid before them in their full length, but by extracts and parcels.

The university has wisely ordained, that the exercise of the memory should be sanctified through the whole course of their studies, by directing the boys to learn every day by heart some verses out of the Holy Scripture.

BOOK THE SECOND.

Of POETRY.

THE subject we are now upon would require a whole work of itself, were we to give it its just extent. But as my design is confined only to the instruction of youth, or at most to the information of young tutors, I am obliged to more narrow bounds. I shall first make some general reflections upon poetry, considered in itself, and then I shall descend to particulars, and lay down some rules concerning versification, and the manner of reading the poets.

CH A P. I.

Of POETRY in general.

THE reflections I have to make upon Poetry in general, will turn upon an enquiry into the nature and origin of Poetry; by what degrees it has degenerated from its primitive purity; whether the profane poets may be allowed to be read in Christian schools; and lastly, whether the use of the names and ministrations of the Pagan divinities be allowable amongst Christians

ARTICLE THE FIRST.

Of the NATURE and ORIGINAL of POETRY.

IF we trace Poetry back to its origin, I think we cannot question, but it had its rise from the very source of human nature, and was no other at first than the voice and expression of the heart of man, when ravished and transported with the view of the sole object deserving to be loved, and alone capable of making

ing

ing him happy. Full of the idea of this object, which was at the same time his joy and glory, it was natural that he should ardently endeavour to express his sense of its grandeur and benevolence, and, not being able to contain himself, that he should borrow the assistance of the voice, and, words falling short of his inward sentiments, that he should supply their want by the sound of instruments, such as drums, cymbals, and harps, which the hands touched and made loudly to resound; that the feet also should have their part, and express in their manner, with motions directed by harmony, the transports he felt.

When these confused and inarticulate sounds become clear and distinct, and form words which carry distinct ideas of the sentiments the soul is filled with, the common and vulgar language is looked upon with disdain. An ordinary and familiar style appears too low and mean. It rises to the grand and the sublime, in order to attain to the grandeur and beauty of the object which charms it. The most noble thoughts and expressions are explored; the boldest figures collected; the most lively images and comparisons multiplied. Nature is run over, and its riches exhausted, to image the sentiments, and give an high idea of them. And then the mind delights to add to its words the numbers, measure, and cadence, which had been expressed by the action of the hands in playing on the instruments, and the motion of the feet in dancing.

This is properly the original of Poetry, and herein its essence principally consists. Hence arise the enthusiasm of the poets, the fruitfulness of invention, the nobleness of sentiments and ideas, the sallies of imagination, the magnificence and boldness of terms, the love of what is grand, sublime, and marvellous. And hence by a necessary consequence arise the harmony of verse, the music of rhymes, the search after ornaments, the inclination to diffuse graces and charms throughout the whole. For the sovereign good being also the sovereign beauty, it is natural to love to seek to embellish and set off whatever it loves, and to re-
present

present such objects, as are pleasing, under an agreeable figure.

It is easy to discern all these characters of Poetry, if we go backward to the earliest ages, where it was pure and unmixed, and examine the most ancient pieces we have of this kind, such as the famous song of Moses upon the passage through the Red-sea. The prophet, with Aaron, Mary, and the other spiritual Israelites, [c] discovering in that great event the deliverance from the tyranny of the devil, which Jesus Christ was to procure to the people of God, and carrying their views forwards to the perfect liberty which will be granted to the church at the end of the world, when it shall be translated from the miseries of this banishment, to the happiness of an heavenly country, gave a loose to the transports of a joy, which the hopes of eternal felicity inspired. And for the carnal Israelites, whose thoughts were confined to earth, they saw in this deliverance, which the ruin of the Egyptians rendered certain, as perfect an happiness as the senses could form. And therefore it was natural for both to express aloud the excess of their joy in songs and Poetry, [d] as they did, and to join their hands in the concert by playing upon timbrels, and their feet in the dance.

The same characters may be observed in the song of Deborah, in those of Isaiah, and in the Psalms of David, who, to his songs of joy and thanksgiving, adds almost always the sound of the lute and harp, with leaping and dancing. He calls upon all his hearers to join with him, and set the example himself when he removed the ark, at which time, abandoning himself wholly to the impulse of his joy, he played upon the harp, [e] and danced with all his might.

[c] Cantantes canticum Moyse, servi Dei. Apocal. xv. 3.

[d] And Miriam the prophetess, the sister of Aaron, took a timbrel in her hand, and all the women went out after her with timbrels and with dances,

And Miriam answered them, Sing ye to the Lord, &c. Ex. xv. 20, 21.

[e] And David danced before the Lord with all his might. 2 Sam. vi. 14.

From what we have said, it may be concluded, that the right use of Poetry appertains to religion, which alone proposes his real good to man, and shews it to be only in God. And thus amongst his own people it was set apart for religious uses, and employed in singing the praises of the Creator, in extolling his divine attributes, and celebrating his benefits; and even the commendation of great men, which it sometimes introduced into its songs, had always some reference to God.

This also among the idolatrous ancients was the chief subject of their poesy. Of this nature were the hymns they sung at their sacrifices, and the feasts ensuing them; such were the odes of Pindar, and the other lyric poets; and such the theogony of Hesiod.

From the gods, by little and little, Poetry descended to demigods, heroes, founders of cities, and the deliverers of their country, and extended to all who were esteemed authors of public happiness, and guardians of the commonwealth. The Pagans, who prostituted the divinity to whatever bore the character of a goodness sufficiently powerful to procure such advantages as were superior to the ordinary capacity of men, thought it reasonable to divide the praises of their gods with such as shared with them the glory of procuring mankind the greatest good they knew, and the sole happiness they desired.

The poets could not treat these sublime subjects without entering into the praises of virtue, as the most beautiful attendant upon the divinity, and the principal instrument by which great men rose to the glory they admired in them. From the natural inclination, implanted in us, of embellishing whatever we love, and would render amiable to others, they applied themselves to display the beauty of virtue in the most lively colours, and to adorn their maxims and precepts with all the charms and graces imaginable, in order to make them the more grateful to mankind. But this was not from the motive of a sincere love to virtue in itself, as they buried all the obscure virtues in a
 profound

profound silence, though often more solid, and always more necessary in the ordinary commerce of the world, and reserved their whole praises for such as attracted popular applause, and made a more splendid figure in the eyes of pride and ambition.

ARTICLE THE SECOND.

By what Degrees POETRY has fallen from its PRIMITIVE PURITY.

AS men entirely plunged in sensuality placed their whole happiness in it, and gave themselves up without restraint to the pleasures of eating and drinking, and the allurements of carnal desire, it naturally followed, that, looking upon the gods as supremely happy from the nature of their existence, they should ascribe to them the most perfect felicity they had the experience and idea of in themselves; that they should represent them as passing their time in feasting and pleasures, [f] and add to these the ordinary consequences and vices, which they thought inseparable from them.

This principle of their theology soon taught them to make it a religious duty to consecrate all the passions and disorders they supposed in their gods, by solemn sacrifices and public feasts. And this they were the more inclined to, from the secret pleasure they felt in seeing the image of their own passions delineated in such venerable examples, and in having the gods they adored the favourers and accomplices of all their debaucheries. And thence arose the very ancient custom of groves, which were almost constantly annexed to their temples, in order to cover the grossest disorders by their shade and retirement. Thence the worship of Baal-peor, mentioned in the 25th chapter of Numbers, which, according to the

[f] The drunkenness of Bacchus and Silenus, the jests of Momus, the function of Hebe the cup-bearer, the nectar and ambrosia, &c. The marriages, jealousies, divorces, adulteries, incests, &c.

[g] Apo-

[g] Apocalypſe, conſiſted in eating and committing fornication, *edere & fornicari*. From thence what Herodotus relates of the ceremonies of Babylon, which the prophet Baruch had told long before him. And from thence the different kinds of mysteries, which concealed ſo much filth, and were ſo ſtrictly commanded to be kept ſecret.

In the ſchool of ſo profane a theology, what could Poetry ſay; Poetry, which was peculiarly ſacred to religion, and the natural interpreter of the ſentiments of the heart? Its office required it to celebrate ſuch gods as the public religion pointed out, and to repreſent them with characters, paſſions, and adventures aſcribed to them by fame. It was religion that inſpired the poet with invitations like theſe, [b] *Adſis lætitiæ Bacchus datur*. It was religion which dictated the following maxim, [i] *Sine Cerere & Baccho friget Venus*. How could Poetry avoid purſuing the wild miſtakes of Paganism, whilſt Paganism itſelf purſued the irregular motions of the heart? It could not but neceſſarily degenerate, in proportion as the two ſources, upon which it depended, degenerated, nor could it avoid contracting the vices of both. Properly ſpeaking, therefore, it was not Poetry which was the firſt cauſe of the Pagan impiety, or of the corruption of manners; but the corruption of the heart, which firſt infecting religion, thence carried the contagion into Poetry, which ſpeaks no other language than the heart dictates.

It muſt however be owned, that Poetry, in its turn, has contributed very much to ſupport this two-fold depravation. For it is ſure this profane and ſenſual theology would have had infinitely leſs authority over the mind, leſs reputation and credit among the people, if the poets had not exhausted all the wit, eloquence, and graces, they were maſters of, in its recommendation; if they had not ſtudied to gloſs over ſuch vices and crimes in the moſt lively colours, as muſt have fallen into contempt, had they not been

[g] Apocal. ii. 14.

[b] Virgil.

[i] Terence.

set off with the ornaments which they supplied, as a cover to their deformity, absurdity, and infamy.

This is the foundation of the just reproaches, which the wise men among the heathen have thrown upon the Poets. This is the subject of Tully's complaint against Homer in particular, that he has ascribed the frailties of men to the gods, instead of giving the virtues of the gods to men. [k] *Fingebat hæc Homerus, & humana ad deos transferebat; divina mallet ad nos.* And it was upon this motive, that Plato banished the poets his republic, without so much as excepting Homer, though no body ever admired him more, nor perhaps more faithfully copied after him. Is it a proper lesson of temperance, [l] says he, for youth, to hear Ulysses say at Alcinous's table, that the greatest happiness and pleasure of life, is to eat, drink, and be merry? The observation of Phœnix, that presents alone are capable of appeasing the gods and men, and the action of Achilles in refusing the body of Hector without a ransom, are they likely to inspire them with sentiments of generosity? Will they learn to despise afflictions and death, or set a small value upon life, by seeing the gods and heroes overwhelmed with grief upon the loss of a person that is dear to them, and hearing Achilles himself say, that he would rather chuse to be the slave of the poorest peasant on earth, than reign over all the dead in the other world? But what gives Plato most offence against Homer, is the stories he tells of the gods, their quarrels, divisions, battles, wounds, thefts, adulteries, and excesses in the most infamous debaucheries; all supposititious facts according to him, and which should not have been exposed, even though they had been true. [m] Tully imputes also these absurd fictions to the poets, which make the gods of the heathen so ridiculous, and gives us a long detail of them.

[k] Lib. 1. Tusc. quæst. n. 65.

[l] Lib. 3. de Repub.

[m] Nec multò absurdiora sunt ea, quæ, poetarum vocibus fusa, ipsa suavitate nocuerunt: qui & ira inflammatos, & libidine furentes induxerunt deos, feceruntque ut eorum bella, pugnas, prælia, vul-

nera videremus; odia præterea, dissidia, discordias, ortus, interitus, querelas, lamentationes, effusas in omni intemperantia libidines, adulteria, vincula, cum humano genere concubitus, mortalesque ex immortaliprocreatos. Lib. 1. de nat. deor, n. 42.

They were both mistaken in this point, by not going back to the original source of the disorder. Homer was not the inventor of fables. They were far more ancient than him, and made up a part of the heathen theology. He described the gods in such manner as he had read them from his ancestors, and as in his time they were generally believed to be. Plato therefore should have found fault with the religion, which supposed such gods, and not with the poet, who represented them under the idea commonly received. And this was indeed the secret motive of the law, by which he banished them from the commonwealth. For all the theology of the Pagans was divided between two schools, [n] the poets and the philosophers. The first preserved the substance of the popular religion, established by customs and immemorial traditions, authorised by the laws of the state, and annexed to the public feasts and ceremonies. The philosophers, who were secretly ashamed of the gross errors of the people, privately taught a purer religion, cleared from the multitude of gods abandoned to vices and shameful passions. And thus Plato, by excluding the poets from his republic, banished the popular religion by a necessary consequence, to make room for his own; and by that artifice secured himself from the hemlock of Socrates, who had fallen under the people's displeasure for explaining himself too freely against the superstitions of the ancient and prevailing religion.

This reflection serves to remove the seeming contradiction there is in the conduct of the Athenians towards Aristophanes and Socrates. It is not known why they should be so impious in the theatre, and so religious in the Areopagus; and why the same spectators should publicly approve of buffooneries so injurious to the gods in the poet, and put the philosopher to death, who had spoke of them with much more reserve.

[n] Per idem temporis interval- diis carmina faciebant. S. Aug.
lum extiterunt poetæ, qui etiam lib. 18. de Civit. Dei, cap. 14.
theologi dicerentur, quoniam de

Aristophanes, by representing the gods upon the theatre under such characters and defects, as raised the laughter of the audience, only copied after the public theology. He imputed nothing new to them, or of his own invention, nor differed in the least from the popular and commonly received opinions. He spoke what all the world thought of them, and the most scrupulous spectator saw nothing irreligious to be shocked at, nor so much as suspected the poet of the sacrilegious design of ridiculing the gods.

Socrates, on the other hand, opposing the religion of the state, and throwing down the worship they had received from their ancestors, with all the solemnities, ceremonies, and mysteries attending upon it, and thus giving offence to all established and generally received prejudices, was looked upon as a declared atheist; and the people, enraged at so sacrilegious an attempt, which attacked whatever they held to be most sacred, gave a loose to the whole fury of their zeal in vindication of their religion. For some religion is necessary to mankind; they cannot be without it; and the principles of it are too deeply implanted in the heart, to be wholly suppressed. But then they would have it to be indulgent, easy, and complaisant; and instead of laying a restraint upon their natural inclinations, or condemning them, it should authorise and excuse them. It was a religion of this character the Athenians were fond of; and by representing it under these colours, Aristophanes acquired their applause.

The same motive inspired the Romans with great indulgence for the theatre, and engaged them in some measure to consecrate the licence it took in regard to the gods, by giving it a place among the ceremonies of religion, of which their stage-plays were a part; though, on the other hand, the magistrates were very careful to screen the honour of the citizens from the invectives of satire. In reality, these plays did not discredit the gods in the opinions of the people, who had been accustomed from their infancy, to reverence them with the same passions that were ascribed to

them upon the stage, and lost nothing of their ordinary veneration, by the jests which were passed upon them; whereas the satires did really dishonour the great men of the commonwealth in the minds of the Roman people, and, by making them less esteemed and respected by the public, rendered them less serviceable to the state, and more unfit for command.

St. Augustine upbraids the Romans with great force and spirit for so inconsistent a conduct. “Why
 “ ([o] says he, addressing himself to Scipio, whose
 “ words upon this subject he had quoted but just before,) do you approve of forbidding the poets to
 “ defame a Roman under pain of death, and allow
 “ them the liberty of reviling your gods? Is then
 “ your Senate dearer to you than the Capitol? Do
 “ you prefer Rome to Heaven; and your own reputation to that of the gods? Do you tie up the poets
 “ tongues, when the credit of your citizens is
 “ concerned; and will you let them loose against the
 “ gods, under your inspection, and in your very presence,
 “ without either senator, censor, or pontiff opposing the liberties they take? Shall it be criminal
 “ in a Plautus or a Nævius to reflect upon the
 “ Scipio’s or Cato; and shall Terence be allowed
 “ to abuse and dishonour Jupiter without censure,
 “ by proposing him to young persons as a master and
 “ preceptor in criminal intrigues?”

[p] St. Augustine in the same place charges another contradiction upon the Romans, no less absurd and ridiculous. [q] Their players were declared infamous, and, as such, judged unworthy the exercise of any employment in the commonwealth, and shamefully expelled their tribe, which was the most infamous punishment the censors could inflict upon the citizens.

[o] St. Aug. lib. 2. de Civ. Dei, cap. 12.

[p] Ibid. cap. 13.

[q] Cum artem ludicram scenamque totam probro ducerent, genus id hominum non modò honore ei-

vium reliquorum carere, sed etiam tribu moveri notatione censor à voluerunt. Cic. lib. 4. de Rep. apud S. Aug. de Civit. Dei, cap. 5. & 13.

It must be observed, that these stage-plays were instituted among the Romans by the order and authority of the gods, and made up a part of the religious worship which was paid to them. *Nec tantum hæc agi voluerunt, sed sibi dicari, sibi sacrari, sibi solemniter exhiberi.* How then, says St. Augustine, can they punish an actor for being a minister of this divine worship? With what countenance can they declare the players infamous, whilst they adore the gods, that require their service? *Quomodo ergo abjicitur scenicus, per quem colitur deus? & theatricæ illius turpitudinis qua fronte notatur actor, si adoratur exactor?* and is it not still more extravagant to set a mark of infamy upon the [†] actors, and load the poets, who are the authors of the pieces represented, with praise and honours? [r] *Qua ratione rectum est, ut poeticorum figmentorum & ignominiosorum deorum infamentur actores, honorentur auctores?*

[†] Macrobius has preserved a copy of verses of an exquisite taste, where the poet Laberius, author of the *Mimi*, and a Roman knight, whom Julius Cæsar had obliged to appear upon the stage against his will, expresses his just grief for having incurred this perpetual dishonour through an excess of complaisance to his prince. It was the prologue to the comedy he acted, and deserves to have a place here entire.

Necessitas, cujus cursûs transversum impetum

Voluerunt multi effugere, pauci potuerunt,

Quò me detrusit penè extremis sensibus?

Quem nulla ambitio, nulla unquam largitio,

Nullus timor, vis nulla, nulla auctoritas

Movere potuit in juvena de statu;
Ecce in senecta ut facilè labefecit loco

Viri excellentis mente clemente edita

Submissa placidè blandiloquens oratio!

Etenim ipsi dî negare cui nihil potuerunt,

Hominem me denegare quis posset pati?

Ergo bis tricenis annis actis sine nota,

Eques Romanus è lare egressus meo,

Domum revertar nimus. Nimirum hoc die

Uno plus vixi, mihi quàm vividum fuit.

Fortuna immoderata in bono æquè atque in malo,

Si tibi erat libitum literarum laudibus

Florîs cacumen nostræ famæ frangere:

Cur, cum vigebam membris præviridantibus,

Satisfacere populo & tali cum poteram viro,

Non flexibilem me concurvâsti ut carperes?

Nunc me quò dejicis? Quid ad scenam afferro?

Decorem formæ, an dignitatem corporis;

Animi virtutem, an vocis jocundæ sonum?

Ut hedera serpens vires arboræ necat,

Ita me vetustas amplexu annorum enecat.

Sepulcri similis, nihil nisi nomen retineo. Mac. Sat. l. 2. c. 7.

[r] *Ibid. 2. cap. 14.*

ARTICLE THE THIRD.

Whether the Profane Poets may be allowed to be read in Christian Schools.

FROM what I have above observed, there arises a very strong objection against reading the heathen poets, which requires some explanation.

Plato, the wise and judicious philosopher, banished the poets from his commonwealth, and did not think them proper to be put into the hands of youth without great precaution, to prevent the dangers which might arise from them. [s] Cicero plainly approves of his conduct, and supposing with him, that Poetry contributes only to the corruption of manners, to enervate the mind, and strengthen the false prejudices, consequent on a bad education and ill example, he seems astonished that the instruction of children should begin with them, and the study of them be called by the name of learning, and a liberal education.

But we should be much more terrified with St. Augustine's invective against the fables of the poets. He looks upon the custom, which then prevailed, of explaining them in the Christian schools, as a fatal torrent, which rolled on without resistance, and carried youth along with it into the abyss of eternal destruction. [t] *Væ tibi flumen moris humani! Quis resistit tibi? Quamdiu non siccaberis? Quousque volves Evæ filios in mare & magnum formidolosum?* After quoting the passage of Terence, in which a young man encourages himself to wickedness and impurity by the example of Jupiter, he complains, that under a pretence of exercising his genius, and learning the Latin tongue, he was put upon reading such idle fables, or

[s] Videſne poetæ quid mali afferant? . . . Ita ſunt dulces, ut non legantur modò, ſed etiam edifeantur. Sic ad malam domesticam diſciplinam, vitamque umbratilem & delicatam, cum æceſſerunt etiam poetæ, nervos virtutis elidunt. Recte igitur à Platone educuntur ex ea

civitate, quam finxit ille, cum mores optimos & optimum reip. ſtatutum quaereret. At verò nos, docti ſcilicet à Græcia, hæc & à pueritia legimus, & didicimus. Hanc eruditionem liberalem & doctrinam putamus. Lib. 2. Tuſc. quaſt. n. 37.

[t] Lib. 1. Conf. cap. 16.

rather

rather such doating tales, *in quibus à me deliramentis atterebatur ingenium!* and he concludes, that such indecent stories were not more proper for learning him the Latin tongue, than any other subjects, but that the words were very likely to introduce a fondness for the obscenity they describe. *Non omnino per hanc turpitudinem verba ista commodius discuntur, sed per hæc verba turpitude ista confidentiùs perpetratur.*

[u] Pope Gregory expresses himself with equal force, in a letter to a certain bishop, wherein he blames him for teaching boys the profane poets. “The same mouth, says he, cannot pronounce the praises of Jupiter, and Jesus Christ; and it is abominable for a bishop to celebrate what ill becomes the character of a pious layman.”

May then the poets, who are so unanimously condemned by the fathers, and even by the heathen writers, be permitted to be read in the schools of Christians?

It must be owned, that these testimonies are very strong, and capable of making an impression upon a master, whose own salvation, with that of the youth committed to his care, are as dear to him as they should be. But to avoid extremes in a matter of this importance, as F. Thomassin observes, in a [x] treatise where he has thoroughly discussed this point, it is the abuse alone which is blame-worthy, and which was indeed condemned by the authors I have mentioned.

To speak only to the last, I mean the holy fathers, whose authority should make the greatest impression upon us, the constant use of teaching the heathen poets in the Christian schools, to which they bear witness themselves, is an evident proof that the custom was not looked upon as ill in itself.

Is it credible, that so many religious fathers and mothers, famed for piety and fearing God, under the inspection, and without doubt by the advice of the holy bishops, who then governed the church, should consent to the training up of their children in studies

[u] Ep. 43. [x] Methode d'enseigner & d'étudier chrétiennement les Poëtes.

condemned by the Christian religion? We learn from ecclesiastical history, that the mother of St. Fulgentius, a woman of remarkable piety, *religiosa mulier*, made her son get all Homer, and part of Menander, by heart, before he learnt the rudiments of the Latin tongue.

The singular application of St. Basil and St. Gregory Nazianzen, long before St. Fulgentius, to the reading of heathen authors, and particularly the poets, is known to all the world. These two great saints may be proposed as a perfect pattern to youth, both of the manner how they should apply themselves to read the heathen writers, and the rules they should observe in their studies. We learn from history, that they were acquainted only with two streets, the one whereof led to the church, and the other to the school. In a city so corrupt as Athens then was, and amidst young companions addicted to every kind of debauchery, they knew how to preserve their innocence and purity of manners, like rivers that retain their sweetness, though streams from the sea run through them. And whoever has but looked into their works, may easily discern how much they have sanctified the reading of the poets by the pious use they have made of them.

The Christian religion, so strongly and learnedly defended by St. Augustine in his admirable work of the City of God, had no cause to complain of the profane studies in which the youth of that great man was engaged, as they supplied him with invincible arms against the Pagans, and all the enemies of Christianity, which the church has ever since employed against them with so much advantage.

It might be wished, perhaps, that the fatal monuments and impure remains of heathenism, which are so capable of infecting and corrupting the mind, were buried in the same ruins which have swallowed up idolatry, and had sunk with it for ever. But Divine Providence has, without doubt, permitted them to survive idolatry, as a testimony to all future ages,
of

of the impurities and abominable excesses, which were not only tolerated by the Pagan religion, but commanded, and even recommended as sacred by the example of their gods.

Julian the apostate was thoroughly sensible of the mortal wound the study of profane authors gave to his superstitions, when he forbade the Christians to be instructed in human learning. The horror which all the holy bishops, and St. Augustine among the rest, expressed against that impious edict, may serve as an eloquent apology in favour of reading the heathen poets. They were then obliged to substitute Christian poetry in their stead. The greatest wits, and particularly St. Gregory Nazianzen, signalized their zeal and learning by composing different pieces in every kind of poetry, in imitation of Homer, Pindar, Euripides, Menander, and others. But when peace and liberty were restored to the church, one of the first fruits that was drawn from it, was to teach the heathen poets in the Christian schools, as before; and it was doubtless done in a still more Christian manner than ever.

What then was this Christian manner? We may learn it from a very short, but excellent treatise, drawn up by St. Basil on this subject, for the use of some young relations of his, who were studying the heathen authors, as we now do in colleges.

That learned bishop, who was one of the great lights of the Greek church, begins with laying down this principle, That as we have the happiness of being Christians, and under that denomination are destined to eternal life, our esteem and enquiries should be confined to such subjects as conduce to that end. And he owns that, properly speaking, only the holy scriptures can be our guides. But then he adds, that till maturity of age enables us thoroughly to study and perfectly to understand them, we may employ ourselves in the reading of other authors, which are not altogether foreign to them; as men are usually prepared for real combats by previous exercises.

The maxims diffused through the profane writers, either by their agreement, or even by their difference, may dispose us for those of the scripture. The soul may justly be compared to a tree, which not only bears fruit, but has leaves too, which serve it for an ornament. The fruit of the soul is truth; and profane learning is as leaves, which serve to cover that fruit and adorn it. Daniel was learned in all the arts and sciences of the Chaldeans, and thereby shewed that the study of them was not unworthy the children of God and the prophets; otherwise he would as religiously have abstained from them, as he did from the meat that was brought him from the king's table. And Moses long before him, was skilled in all the learning and wisdom of the Egyptians.

St. Basil shews in particular how the reading of the poets may be useful for the regulation of manners. He takes notice, that those beautiful verses of Hesiod, which are so well known and esteemed, where he represents the road of vice as spread with flowers, full of allurements, and open to all the world; and on the other hand the road of virtue, as rough, difficult, and rocky, are a beautiful lesson to youth, from whence they may learn not to be discouraged or repulsed by the pains and difficulties which usually attend the pursuit of virtue. He then speaks of Homer, and says that a learned man, who perfectly understood the meaning of the poet, had convinced him that he abounded in excellent maxims, and that his poems were to be looked upon as a continual panegyric upon virtue. And he proceeds to quote several beautiful passages from him.

As then the bees draw their honey from flowers, which seem proper only to entertain the sight and smell, thus we may find nourishment for our souls in those profane books, where others seek only for pleasure and delight. But, adds the father, going on with the comparison, as the bees do not dwell upon every sort of flowers, and even from those they fix upon, they extract only what is necessary for the com-
position

position of their precious liquid, so let us strive to follow their example: and as in gathering roses we take care to avoid the thorns, let us be careful to gather only from the profane writers what may be useful to us, without touching upon any thing pernicious.

This then is our rule and example; these the means of sanctifying the reading of the poets. And how can we swerve from it, since the heathens themselves have set us the example? Is it reasonable that we should be less delicate upon this point than they? [y] Quintilian, as I have already observed, requires that not only a choice should be made of authors, but likewise that passages should be selected from the authors so chosen, and he declares there are certain pieces of Horace he should be very unwilling to explain to youth. [z] Plato, whom we have so often spoke of, prescribes the same rule. He allows the poems to be preserved, which have nothing in them contrary to good manners; rejects such as are absolutely bad; would have those corrected which are capable of alteration, and corrected by persons advanced in life, of consummate experience, and known probity. The public is very much obliged to those gentlemen, who in our time have thrown almost all the poets into a condition of being read and explained in schools.

ARTICLE THE FOURTH.

Whether Christian Poets may be allowed to use the Names of the Heathen Divinities in their compositions.

I MUST begin with owning, that in the present question I have cause to fear it may be judged a kind of rashness, to disturb the Christian poets in the present possession of their seeming right to employ the

[y] Alunt & Lyrici: si tamen in quibusdam nolim interpretari. Quintil. lib. 1. cap. 14.
in his non auctores modò, sed etiam partes operis elegeris. Nam & Græci licenter multa, & Horatium [z] Plato de legibus, lib. 7.

names of the heathen deities in their performances; and the more so as the custom is very ancient, and has evidently been followed by persons of distinguished merit and eminent piety. But I beg the reader would excuse my not looking upon this custom as a law, and allow me to enquire into its original, to weigh the reasons of it, and examine into its consequences; because errors may be very ancient, and yet not the more receivable on that account; nor will any prescription hold good against truth, whose rights are eternal. Besides, I am not the first who has complained of this abuse; at all times there have been those who have opposed this pretended possession, as without foundation or legitimate title, and that is enough to make void the prescription.

The Poetry I am here speaking of, was conveyed to the Christians through the channel of Paganism, and by its assistance. Paganism alone prescribed the rules, and supplied the models of it. It is from the reading of the Greek and Latin poets that any idea of it has been formed. And the Christians have solely applied themselves to studying and copying them. All their inventions, and almost all their expressions, necessarily turn upon false deities. Take from them their Jupiter, Mars, Bacchus, Venus, Apollo, and the Muses, and you deprive them at the same time of the substance of their poetry and theology. And may it not have happened, that some persons, not over scrupulous in matters of religion, but enamoured, and in a manner inebriated, with the beauties of profane Poetry, habituated from their infancy to so agreeable a study, may have insensibly adopted the language of it through inattention; and this custom, like many others, has been followed through equal want of attention, and at length authorised by time and use, has become as common, as we now see it? I must therefore be allowed to examine whether in itself it be founded on reason.

Common sense alone tells us, that whoever speaks, should have a clear idea of what he intends to say,
and

and should make use of such terms as may convey a distinct notion of what passes in his own mind, to the understanding of his hearers. It is the first design of language, and the end of its institution. It is the most necessary bond of society, and the commerce of the world. The consent of nations and nature itself teaches us, that it is the only lawful use which can be made of words. The hearer has a right to demand it, and if we impose upon his expectation by putting him off with empty sounds, and words which have no meaning, we make ourselves unworthy of being heard.

Now I intreat, that a poet, who for instance invokes Neptune and Æolus in the description of a tempest, would let us know what passes in his own mind, whilst he is pronouncing the names of those heathen deities. What does he think of them, or what would he have others think? What signification does he, or would he have others affix to them? Does he by those terms mean any thing real and in nature?

The heathens, when they applied themselves to Neptune and Æolus in a tempest, understood by those names real beings, worthy of adoration and confidence, attentive to the cries of the wretched, and sensible of their sufferings, hearing their prayers and accepting their vows, exercising a certain authority over the elements that paid homage to them, and powerful enough to dispel the storm, and extricate them out of danger.

But who does the Christian poet talk to, whilst he invokes in a tempest those pretended gods of the sea and winds? Does he hope to be heard, or would he have others think he does? Have Neptune and Æolus any real signification with him? Does he so much as imagine that they exist, or ever did exist? Can any thing be more absurd, silly, and insipid, than to call upon names without power, without reality, in a pathetic tone; and to groupe the most lively figures in pompous verse, to conjure a pure nothing to assist us?

Or

Or does any one, who is thus fond of speaking to the air, deserve a serious attention ?

What can a poet think or mean, who in cool blood applies to Apollo and the Muses for inspiration : who gives thanks to Ceres, Bacchus, and Pomona, for a plentiful harvest, a rich vintage, and a fruitful year ? I would not readily suspect him of meaning by those names what the heathens did. That would be impious and irreligious. For, as St. Paul observes from David, the gods of the heathens were all devils, *Omnes dii gentium dæmonia*. This would be to lead men into infidelity, and to transfer their vows, their desires, their hopes and acknowledgments, to improper objects. This would be to make them idolatrous indeed, and to teach them to substitute other things in the place of God, to ascribe to them what is only received from him, and to rob him of the glory of all his works and benefits.

What seems most reasonable for a poet to answer upon this occasion, is, that by these names of the gods he invokes, or returns thanks to, he means the different attributes of the supreme and true God. Is God then honoured, by giving him the name of his most declared enemies, who have so long disputed the divinity with him, and assumed to themselves the titles and honours due only to him ? And may we not fear to provoke him by such a profanation, who is so often called in Scripture a jealous and an avenging God ? Is it not at least to disannul in words the fruit of the victory of Jesus Christ, who has driven the devil out of all his usurpations ? And do we not in some measure restore him to every branch of his empire, by replacing him in the stars, in the elements, and in universal nature ; by making him the arbiter of peace and war, of the event of battles, the fate of states and private men ; by allowing him to be the author of all the natural gifts he made his idolatrous worshippers ask, and return him thanks for of old ?

[a] The scripture informs us, that a disrespectful word against the sovereign majesty of the true God, uttered by the heathen who knew him not, was punished with the bloody defeat of a whole people. And can we think, [b] that tender and jealous ear, which hears every thing that passes, can be less offended now with the impure and sacrilegious names of profane deities, which Christians venture to give him? Would David have approved of an abuse so injurious to the Godhead, who held whatever usurped the glory of the true God in such abomination, as to think that his lips would be defiled, if he so much as named the object of an idolatrous worship? [c] Nor will I mention their names with my lips.

Between these two extremes, of meaning by these names the false gods, or the true God, there is a medium, which indeed is not so irreligious, but (if I may be allowed to say so) is absolutely foolish and extravagant, and that is, to mean nothing. And can sense and reason pardon such language, or rather such an abuse of words? Besides, when all professions, all arts and sciences, submit to the general rule of using only significant terms to declare their sense, why should Poetry alone be exempt from it, and boast at present of the new and singular privilege of being allowed to speak without any meaning?

It must indeed be owned, that many fall into this error for want of serious reflection. They follow the stream of a custom they find established, without examining its rise, or suspecting any ill. I own that formerly this was my case, and if at any time I have used the names of Pagan deities in my verse, which I am now sorry for, I did it in imitation of others, whose example was a rule to me, but not a justification.

[a] And there came a man of God and spake unto the king of Israel, and said, Thus saith the Lord, Because the Syrians have said, the Lord is God of the hills, but he is not God of the vallies, therefore will I deliver all this great mul-

titude into thy hand, and ye shall know that I am the Lord. 1 Kings xx. 28.

[b] Auris zeli audit omnia. Sap. i. 10.

[c] Psal. xv. 4.

This use which the Christian poets make of the heathen deities, seems still more absurd and insupportable, when employed in sacred matters, where the true God is spoken of, or acknowledgments are made to him for benefits conferred on men, or where the subject turns upon a grave and venerable point of religion.

With what pleasure might one read the poems of Sannazarius, could we excuse his having blended what is sacred and profane, in the manner he has done, in a poem where he treats of [d] the most august mystery of Christianity, I mean the incarnation of the Son of God? Is it fit, when he speaks of hell, upon this occasion, that he should leave the empire of it to Pluto; and join with him the Furies, the Harpies, Cerberus, the Centaurs, the Gorgons, and such other monsters? Is it reasonable to draw a parallel between the isles of Crete and Delos, the one famous for the birth of Jupiter, and the other for that of Latona's sons, and the little town of Bethlehem, which supplied Jesus Christ with a cradle? But above all, is it to be endured, that after an invocation of the true God, or at least of the blessed spirits in heaven, the poet, the better to express Jesus Christ's being born of a virgin, should implore the assistance of the Muses, those pretended virgins of heathenism, as equally concerned with him in the honour of the virgin Mary?

[e] Virginei partus; magnoque æquæva Parenti
 Progenies, superas cœli quæ missa per auras,
 Antiquam generis labem mortalibus ægris
 Abluit, obstructique viam patefecit olympi,
 Sit mihi, cœlicolæ, primus labor: hoc mihi primum
 Surgat opus. Vos auditas ab origine causas,
 Et tanti feriem, si fas, evolvite facti.

Nec minùs ó Musæ, vatum decus, hic ego vestros
 Optarim fontes, vestras nemora ardua, rupes:
 Quandoquidem genus è cœlo deducitis, & vos
 Virginitas, sanctæque juvat reverentia famæ.
 Vos igitur, seu cura poli, seu Virginis hujus

[d] De partu Virginis.

[e] Lib. 1.

Tangit honos, monstrate viam qua nubila vincam,
Et mecum immensi portas recludite cœli.

“ The virgin-birth, coeval with his Father :
 “ That birth which wash’d from man his native stain,
 “ And open’d heav’n to all that should succeed,
 “ Sing heav’nly fairs, inspire my first attempts ;
 “ You heard of these, and well can these relate.
 “ Nor less, O Muses, you the poet’s glory,
 “ Let me conjure you by your lov’d retreats ;
 “ You have your birth from heav’n, and you are
 “ virgins,
 “ Assist my labours, and inspire my song.”

He afterwards owns, that such mysteries are absolutely unknown to Phœbus and the Muses.

[f] Nunc age, Castaliis quæ nunquam audita sub
 antris,
 Musarumve choris celebrata, aut cognita Phœbo,
 Expediam.

But soon returning to his poetic folly, he restores them to their full power, acknowledges their authority, and pays them new homage, as the sole deities of the poets.

[g] Non si Parnassia Musæ
 Antra mihi, sacrosque aditus, atque aurea pandant
 Limina, sufficiam.

Though all men are not so religious as to be offended at the injury which such an abuse offers to the true God, the sole author of all our benefits and abilities, and of whom alone both reason and piety will teach us we ought to ask them, they have nevertheless sense enough to perceive inwardly the ridicule of so extravagant and monstrous a mixture of things sacred and profane, of Christianity and Paganism.

There was published here not long since, a French translation of an English poem, called *Paradise Lost*, done by a considerable hand, which gave general of-

fence, by the like intermixture of things sacred and profane; and the more so, as the subject treated of contains the most sublime and sacred truths of religion. It is pity a poem, so excellent in other respects, which has done so much honour to the English nation, should be defective in some passages, from a fault which might easily be corrected without injuring the substance of the work, in only retrenching certain comparisons entirely foreign to the subject. It is plain that the author only inserted them in compliance with custom, and through the bad taste which has possessed almost all the poets, of employing the ridiculous fictions of fable in their compositions, and reviving the Pagan deities in the bosom of Christianity, notwithstanding the absurdity of a mixture no less shocking to common sense than to religion. But though there be some defects in this poem, as the judicious author who has criticised upon it rightly observes, yet in my opinion it is justly considered as a master-piece in its kind, and may be set in competition with the most perfect and most admired poems of antiquity, upon the models of which it is formed.

The famous Santeuil de S. Victor had drawn up in his youth an apology for fables. His brother, a clergyman of distinguished probity and merit, answers him in a very beautiful and elegant copy of verses. And the former was afterwards thoroughly convinced that his brother was in the right. *In novos fabularum accusatores juvenile scripsi carmen, says he of himself, sed meus frater consultior, hoc christiano nec minus latino carmine me desipuisse haecenus monet.* He therefore thought himself obliged to make a public reparation for his offence, but in a poetical manner, and has joined it to the copy of verses which occasioned it. *Ne impietati mihi adscribas quòd quaedam ex antiquorum superstitione homo christianus versibus meis insperferim; hæc stili exercendi causa lusi, quo aptior fierem ad ea scribenda, quæ spectant ad religionem. Hoc autem, candide lector, nolim te nescisse.*

I must not here omit the reproaches which M. Bossuet bishop of Meaux cast upon the same Santeuil, for having made use of the name of POMONA in a piece he wrote to M. de la Quintinie, where he speaks of the gardens of Versailles. The authority of this great man, who united an exquisite taste of polite learning with a profound respect for religion, must, in my opinion, be of great weight in the matter I treat of. This poet made a copy of verses to justify, or rather to excuse himself for what he had done, and closes it with this inscription: *Me pœniteat errasse in uno vocabulo latino, si displicuisse videar in me insurgenti tanto episcopo, etiam absolventibus mœsis.*

But it may be asked, if the names of the heathen deities, and fabulous fictions are entirely thrown aside, what will become of Poetry? And especially, to what shall we reduce the epic poem, the most beautiful of all? The narration of it must become very languid, from a dull and tedious uniformity; and therefore we must either quite give it up, or the epic poem will differ only from history by the harmony of its language, and a skilful poet will be no longer distinguished from a good versifier.

By cutting off this troop of divinities, I am far from intending to forbid the poets the use of what they call the *fable*, or design of the poem. The poet will have always in that respect enough to distinguish him from the historian. The subject he treats of belongs no more to him than to the historian; it is a field common to both. But the poet makes it properly his own, and is only a poet by the artful and ingenious manner in which he disposes and lays together the parts of his subject.

He makes choice first of an event, an action celebrated in history, and preserves the most material circumstances of it: were he to alter or misplace them, he would give offence to readers of understanding, whose judgment he ought always to reverence or fear. Thus far he lies under restraint, and is tied down by his matter, as well as the historian. But he is at li-

berty after this to add new circumstances, provided he always keep within the exact bounds of probability, which is in Poetry like what is [b] called in painting, “ a secondary truth ; which usually supplies in every subject what it has not, but might have, and is given by nature to some other subjects ; and thus unites what she almost constantly divides.” The poet has therefore the liberty of handling incidents and circumstances in such a manner as to advance the character of his hero, or whomsoever else he pleases. Except the fabulous personages, he loses nothing of all we admire in the ancients. Every thing besides is left to him ; curious narrations, lively descriptions, noble comparisons, affecting discourses, new incidents, unforeseen events, and well painted passions. Add to these an ingenious distribution of all the several parts. Here then we have the beauties of all times and religions ; and wherever all these join with an harmony, purity, and variety of versification, they cannot fail of forming a perfect poem. But to reduce the whole to a single principle.

The design of epic Poetry, as of all the other kinds of Poetry, is to [i] profit and delight. All the rules of Poetry, and pains of the poet, have a tendency to this end. Now this cannot be attained by empty imaginations, or frivolous fictions. It is doubtless by forming at first an ingenious plan of the whole series of his action ; by carrying his reader from the beginning to the middle, or rather to the end of his subject ; by making him believe he has only one step to the conclusion of the whole, and then raising a thousand obstacles, which remove him from it, and excite his inclination to see it, by recalling the facts preceding it, with recitals advantageously introduced ; and lastly, by bringing on the event with the necessary connections preparatory to it, so as to awaken the reader's curiosity, to draw him into greater concern for the hero ; to keep him in a gentle uneasiness, and lead

[b] Lettre inserée dans le cours de peinture, par M. de Piles, p. 45.

[i] Et prodesse voluit & delectare poetæ. Horat.

him from one surprising incident to another, till the whole is unravelled. An epic poem executed in this taste, will certainly please, nor shall we regret the loss of either the intrigues of Venus, or the serpents and poison of Alecto.

To conclude, by declaring against the fabulous fictions of the poets in the manner I have done, I am far from condemning certain figures, by which thought, voice, and action, are given to inanimate beings. The poet may always be allowed to address himself to the heavens and the earth, to call upon nature to praise its author, to give wings to the winds in order to make them the messengers of God, to lend a voice to the thunder and the skies to sound forth his glory, and to clothe the virtues and vices in forms and persons. No one can be offended to hear it said of a conqueror, that victory waits always on his steps, that terror marches before him, and desolation and horror follow after him. These figures, bold as they are, are no more contrary to truth, than a metaphor or a hyperbole; and I may well apply here what Quintilian says of the last, [*k*] *Monere satis est, mentiri hyperbolen, nec ita, ut mendacio fallere velit.* In fact, all these figures, when discreetly used, are so far from creating any illusion in the mind, that they are indeed no other than lively and majestic forms of speaking, which express sensibly, and in few words, what would appear very faint by a longer circumlocution.

CHAP. II.

Of POETRY in particular.

THE instructions to be given youth concerning Poetry, regard either the versification, or the manner of reading and understanding the poets, or the knowledge of the rules, and nature of the different sorts of poems.

[*k*] Lib. 8. cap. 6.

ARTICLE THE FIRST.

Of VERSIFICATION.

*Of the different TASTE of Nations with regard to
VERSIFICATION.*

THE art of making verses is called versification. And the different taste of different nations in versification is very surprising. What in one language is extremely agreeable, in another is insipid and the mark of a bad taste. Rhymes, for instance, which have so good an effect in modern Poetry, and strike so agreeably upon the ear in French, Italian, Spanish, and High-Dutch, are shocking in Greek and Latin; and in like manner the measure of the Greek and Latin verses, which depends upon the [1] quantity of syllables, would have no grace in our modern Poetry.

But to talk only of one language, what an infinite variety of feet, measures, cadences, and verses do we meet with in the Latin Poetry? (And the same may be said of the Greek.) Into how many different kinds of poems is it divided, of which each is of itself a whole, and has its peculiar rules and beauties; and which often receives its highest graces from the mixture of several kinds of verses, which only suit certain matters and subjects; so that if we were to give them to others, they would put on a foreign look, have an air of constraint, and speak no more their natural lan-

[1] *Quantity* is properly the measure of every syllable, and the time to be taken up in pronouncing it, according to which some are called short, others long, and others common. The French tongue indeed observes the length and shortness of vowels in pronunciation, and the difference sometimes goes so far as to give a different signification to the same word. *Aveuglement* the substantive, *Aveuglement*, an adverb; *matin*, *mâtin*. The vowel *e*

in the following words, *sévere*, *évé-que*, *repêché* *revêtez*, has three different sounds, and three different quantities, of which I question whether the Greek and Latin tongues can give an example. Whence it is plain, that the French has its quantity, though not so distinctly expressed in every syllable as in the Greek and Latin; but this quantity is of no use in French Poetry towards forming of different feet and different measures.

guage ?

guage? The hexameter verse has something grave and majestic in it, but becomes more simple and familiar, when joined to the pentameter. The alcaic, especially when supported by the two different sorts of verses, usually joined with it, is full of force and grandeur; on the other hand, the sapphic is smooth and flowing, and derives abundance of grace from the adonic, which terminates the stanza. And if we examine the cadence of the phalœucic verse, one would say it was made expressly for burlesque and diversion. Now whence can this surprising variety arise?

I cannot believe that it was chance which established the different species of versification. This variety is doubtless founded in nature, which having given the ear a quick sense of sounds, leads it also to the choice of different sorts of measures, cadences, and ornaments, according to the subjects treated, and the passions to be expressed.

The epic poem, which represents the great actions of heroes, demands a grave and majestic versification. It requires verses which have a solemnity in their march, have a longer measure, without over-hasty or precipitate motions, and which end with a noble fall, supported by the gravity of the spondée.

On the other hand, odes and songs, which form a sort of Poetry full of images, and were usually set to music, and attended with dancing, seem to require shorter verses, which bound and caper, shoot out like arrows, and by their swift and rapid motion, assist the lively sallies, to which the soul abandons itself.

As the dramatic poem has neither the majesty of the epic, nor the impetuosity of hymns and odes, it suits best with the iambic foot, which gives harmony enough to verses to raise them above the common language, and leaves them notwithstanding simplicity enough to suit with the familiar discourse of the actors introduced upon the stage.

Our modern languages, by which I mean the French, Italian, and Spanish, are certainly derived from the remains of the Latin, intermixed with the

German or Teutonic. The greatest part of the words come from the Latin, but the construction and auxiliary verbs, which are of very great use, are taken from the German. And it is probable our rhymes are derived from that language too, with the custom of measuring verses, not by feet made up of long and short syllables, as the Romans did, but by the number of syllables.

In the ages of the latter empire, when they grew fond of rhymes, some attempts were made to introduce them into Latin Poetry, but without success. And they have been only preserved in certain hymns which we find in the offices of the church, where, like the verses of modern languages, they have a measure that barely depends upon the number of syllables, without any regard to their being long or short.

There is one thing in this diversity of tastes, which very much puzzles me, and that is, why rhymes, which please so much in one language, should be so shocking in another. Can this difference arise from habit and custom; or is it derived from the nature of languages?

The French Poetry (and the same may be said of all the modern languages) absolutely wants the delicate and harmonious variety of feet, which gives numbers, smoothness, and grace to the Greek and Latin versification, and is forced to be content with the uniform joining together of a certain number of syllables of equal measure in the composition of its verses. To arrive therefore at its proper end, which is pleasing the ear, it is under a necessity of seeking out for other graces and charms, and of supplying what it wants, by the exactness, cadence, and abundance of its rhymes, in which the principal beauty of the French versification consists.

At the same time that, in order to please, we require a performance should not be slovenly, but sent abroad in a suitable dress, we are likewise offended with too open an affectation of superfluous ornaments. It may be perhaps in this taste, that the rhymes, which

are

are very agreeable in French Poetry, as being essential to it, may seem insupportable in Latin, as they are superfluous, and express something too much affected.

2. *Whether it is useful to know how to make verses, and how the boys should be taught that art.*

It is sometimes asked of what use versification may be in most part of the employments, for which the youth brought up in colleges are designed; and whether the time spent in the making of verses might not be put to a better use, if employed in more serious and beneficial studies?

Though versification were not of so great use as it is upon particular occasions, as the making hymns for the church, singing the divine praises, celebrating the great actions and virtues of princes, and sometimes recreating the mind by an innocent and ingenious amusement; it must be allowed to be of absolute necessity for the right understanding of the poets, whose beauties can never be discerned as they ought, unless, by the composition of verses, the ear be accustomed to the numbers and cadence, which result from the different sorts of feet and measures employed in the different species of Poetry, every one of which has separate rules and peculiar graces. Besides, this study may be very useful to youth [m] in point of eloquence, by raising their minds, accustoming them to think after a noble and sublime manner, teaching them to describe objects in more lively colours, and giving their style a greater copiousness, force, variety, harmony, and beauty.

It is in the fourth class the boys are usually put upon the study of Poetry. To this end they are first taught the rules of quantity. This study is of great importance to them; and, through the neglect of it in their tender years, we see persons of great abilities in other

[m] Plurimum dicit oratori conferre Theophrastus lectionem poetarum. Namque ab his & in rebus spiritus, & in verbis sublimitas, & in affectibus motus omnis, & in personis decor petitur. Quintil. lib. 10. cap. 1.

respects, pronounce Latin in a manner not to their credit.

These rules may be studied in French or Latin. Some professors who first taught them in French, have since found by experience, that it is better to do it in Latin; and I think the reason of it may easily be assigned. For as this study depends almost wholly upon the memory, and in a manner upon an artificial memory, the Latin verses of Despauterius are more easily learnt and retained; though perhaps that work might be mended by lopping off some superfluities in it. The boys should be so far masters of these rules, as to be able to give an account of the quantity of every syllable, and quote immediately the rule for it, either in Latin or French.

The subject of the verses given to the boys, should be proportioned to their strength, and increase with it. At first they must be put upon changing the places of words; then upon adding some epithets, and altering some expressions; after that they must enlarge a little the thoughts and descriptions; and lastly, as they grow more improved, they must compose some little thing of themselves, where the whole is to be of their own invention. In the second and first classes, select passages from the French poets are often given to be turned into Latin verse; and I have known several of them very fond of this exercise, and succeed in it better than in any other. And the reason seems evident. For in this case their subject supplies them with beautiful thoughts, gives a poetic style and spirit, and inspires a noble sublimity; they have nothing to do but to make choice of proper expressions, and throw them into good order; and this they may easily learn from reading the poets.

It is necessary for the professors to dictate from time to time correct verses to their scholars, which may serve them to copy after. And if they study at home, it may not be amiss to take the subject from Virgil, or some other excellent poet.

ARTICLE THE SECOND.

Of READING *the* POETS.

ONLY reading the poets can teach youth how to make verses well. To this end their masters should take particular care to make them observe the cadence of verse and the poetical style.

I.

Of the CADENCE *of* VERSE.

There is a plain, common, and ordinary harmony of cadence, which supports itself alike universally, renders the verse smooth and flowing, carefully throws out whatever may offend the ear by a rough and disagreeable sound, and by the mixture of different numbers and measures, forms that pleasing harmony, diffused throughout the whole body of the poem.

Besides this there are certain particular cadences, of greater significancy, which make a more sensible impression. These sorts of cadences are very beautiful in versification, and add a considerable grace, provided they are used with prudence and address, and do not return too often. They prevent the tediousness, which uniform cadences, and regular returns, in one and the same measure, cannot fail of producing. In this point the Latin versification has an incomparable advantage over the French, which being obliged to divide the Alexandrine verse into exact hemistichs, to make a kind of stop after the three first feet, to have a regular rhyme at the end of the three last, and to proceed exactly in the same method in all the verses following, must be liable to tire the reader's attention soon, unless supported and reinforced by other beauties, sufficient to cause this perpetual monotony to be forgotten. As to the Latin Poetry, we have there an
entire

entire liberty to divide our verses as we please, to vary the pauses (*cæsuras* or *cadences*) at will, and artfully to spare delicate ears the uniform returns of the dactyle and spondée, which close an heroic verse.

Virgil will shew us all the value of this liberty, supply us with examples of every kind, and teach us the use we are to make of them.

1. *Grave and harmonious cadences.*

1. Long words properly placed, form a full and harmonious cadence, especially if there are several spondées in the verse.

[*n*] Obscœnique canes, importunæque volucres :

[*o*] Luctantes ventos tempestatæque sonoras
Imperio premit.

[*p*] Ecce trahebatur passis Priameia virgo
Crinibus.

[*q*] Ipsa videbatur ventis Regina vocatis
Vela dare.

[*r*] Dona recognoscit populorum, aptatque superbis
Postibus.

[*s*] Visceribus miserorum, & fanguine vescitur atro.

2. The spondaic verse has sometimes a great deal of gravity.

[*t*] Cara deum soboles, magnum Jovis incrementum.

Virgil has used it very advantageously in the description of Sinon's surprize and astonishment.

[*u*] Namque ut conspectu in medio turbatus, inermis
Constitit, atque oculis Phrygia agmina circumspexit.

It is also very proper to express any thing sad and doleful.

[*n*] Georg. 1. 470.

[*o*] Æn. 1. 57.

[*p*] Æn. 2. 403.

[*q*] Æn. 8. 707.

[*r*] Ibid. 721.

[*s*] Æn. 3. 622.

[*t*] Æn. 4. 49.

[*u*] Æn. 2. 67.

[x] Quæ quondam in buftis aut culminibus defertis
Nocte fedens, ferùm canit importuna per umbras.

The poet Vida has happily made use of it to exprefs the laft groan of Jefus Chrift.

Supremamque auram, ponens caput, expiravit.

3. Verfes ending with a monofyllable have often abundance of force.

[y] Infequitur cumulo præruptus aquæ mons :

[z] Hæret pede pes, denfusque viro vir.

[a] Manet imperterritus ille,

Hostem magnanimum expectans, & mole fua ftat.

[b] Sternitur, exanimifque tremens procumbit humi
bos.

[c] Sæpe exiguus mus

Sub terris pofuitque domos atque horrea fecit.

2. Cadences fufpended.

There are feveral forts of them, which have all their peculiar graces. The reader will eafily perceive the difference without me.

[d] Tumidufque novo præcordia regno
Ibat ; & ingenti, &c.

[e] At mater fonitum thalamo fub fluminis alti
Sensit ; eam circum, &c.

[f] Qua juvenis greflus inferret ; at illum
Curvata in montis fpeciem circumftetit unda.

[g] Caftræ ducebant facra per urbem
Pilentis matres in mollibus.

[h] Nonne vides ? cùm precipiti certamine campum
Corripuere, ruuntque effufi carcere currus.

[x] Æn. 12. 863.

[y] Æn. 1. 109.

[z] Æn. 10. 361.

[a] Ibid. 770.

[b] Æn. 5. 481.

[c] Georg. 1. 183.

[d] Æn. 9. 596.

[e] Georg. 4. 333.

[f] Ibid. 360.

[g] Æn. 8. 668.

[h] Georg. 3. 103.

[i] Sed non idcirco flammæ atque incendia vires
Indomitas posuere.

[k] Arrectas appulit aures
Confusæ sonus urbis, & illætabile murmur.

[l] Nec jam se capit unda : volat vapor ater ad auras.

[m] Et frustra retinacula tendens
Fertur equis auriga, neque audit currus habenas.

[n] Ac velut in somnis, oculos ubi languida preffit
Nocte quies, nequicquam avidos extendere cursus
Velle videmur, & in mediis conatibus ægri
Succidimus.

The two last instances are sufficient of themselves to shew the boys the beauty of verse. In how surprizing a manner does the suspended cadence, *fertur equis auriga*, express the coachman bending down and hanging over his horses ! And how aptly does the other cadence, *velle videmur*, which stops the verse at the beginning, and holds in a manner suspended, describe a man's vain endeavours to run in a dream ?

3. Broken cadences.

[o] Olli somnum ingens rupit pavor.

[p] Est in secessu longo locus.

[q] Hæc ubi dicta, cavum conversa cuspide montem,
Impulit in latus.

[r] Ipsi ante oculos ingens à vertice pontus
In puppim ferit ; excutitur, pronusque magister
Volvitur in caput.

[s] Illa noto citiùs volucrique sagitta
Ad terram fugit, & portu se condidit alto.

[t] Simul hæc dicens attollit in ægrum
Se femur.

[i] Æn. 5. 680.

[k] Æn. 12. 619.

[l] Æn. 7. 466.

[m] Georg. 1. 513.

[n] Æn. 12. 908.

[o] Æn. 7. 457.

[p] Æn. 1. 163.

[q] Ibid. 85.

[r] Æn. 1. 118.

[s] Æn. 5. 242.

[t] Æn. 10. 856.

[u] Tali remigio navis se tarda movebat :
Vela facit tamen.

4. *Elisions.*

Elision contributes very much to the beauty of verse. It serves equally to make the numbers smooth, flowing, rough, or majestic, according to the difference of the objects to be expressed.

[x] Phyllida amo ante alias.

[y] Flumina atem sylvasque inglorius.

[z] Sæpe etiam steriles incendere profuit agros.

[a] Scandit fatalis machina muros

Fœta armis.

[b] Arma amens capio.

[c] Illa graves oculos conata attollere, rursus
Deficit.

[d] Spelunca alta fuit.

[e] Quinquaginta atris immanis hiatibus hydra.

[f] Impiaque æternam timuerunt secula noctem.

[g] Grandiaque effossis mirabitur ossa sepulchris.

[b] Ut regem æquævum crudeli vulnere vidi
Vitam exhalantem.

[i] Tot quondam populis terrisque superbum
Regnatorem Asiæ.

[k] Nympha, decus fluviorum, animo gratissima
nostro.

[l] Dii, quibus imperium est animarum, umbræque
filentes.

[m] Mene Iliacis occumbere campis
Non potuisse, tuaque animam hanc effundere dextra?

[n] Urgeri mole hæc.

[u] Æn. 5. 280.

[x] Ec. 3. 78.

[y] Georg. 2. 486.

[z] Georg. 1. 84.

[a] Æn. 2. 237.

[b] Ibid. 314.

[c] Æn. 4. 688.

[d] Æn. 6. 237.

[e] Ibid. 576.

[f] Georg. 1. 468.

[g] Ibid. 497.

[h] Æn. 2. 561.

[i] Ibid. 556.

[k] Æn. 12. 152.

[l] Æn. 6. 264.

[m] Æn. 1. 101.

[n] Æn. 3. 579.

It is impossible we should know all the sweetness of the numbers and cadence of the Latin verses, as we do not pronounce them after the manner of the ancients; and perhaps murder them as much by our bad pronunciation, as foreigners do our verses by their way of pronouncing them.

Cadences proper to describe different objects.

1. Sorrow. As sorrow is to the soul, what sickness is to the body, it diffuses a languor and faintness around it, and requires to be expressed by spondees and long words, which gives a slowness and heaviness to verse.

[o] Extinctum Nymphæ crudeli funere Daphnim
Flebant.

[p] Afflictus vitam in tenebris luctuque trahebam,
Et casum infantis mecum indignabar amici.

[q] Cunctæque profundum
Pontum aspectabant flentes.

[r] Et caligantem nigra formidine lucum.

2. Joy. Joy on the other hand being the life, the health, the happiness of the soul, must inspire it with quick, lively, and rapid sentiments, which demand the rapidity of dactyles.

[s] Saltantes Satyros imitabitur Alphefibœus.

[t] Juvenum manus emicat ardens
Littus in Hesperium.

3. Softness. To express softness, we must make choice of words with many vowels, which have a great many syllables with very few letters, and the consonants smooth and flowing; and such syllables must be avoided, as consist of several consonants, harsh elisions, and rough letters or aspirates.

[o] Ec. 5. 20.

[p] Æn. 2. 92.

[q] Æn. 5. 614.

[r] Georg. 4. 468.

[s] Ec. 5. 73.

[t] Æn. 6. 5.

[u] Mollia luteolâ pingit vaccinia calthâ.

[x] Lanea dum nivea circumdatur infula vittâ.

[y] Vel mista rubent ubi lilia multâ

Alba rosâ.

[z] Ille latus niveum molli fultus hyacintho.

[a] Devenère locos lætos, & amœna vireta

Fortunatorum nemorum, sedesque beatas.

[b] Qualem virgineo demessum pollice florem

Seu mollis violæ, seu languentis hyacinthi.

4. Roughness. To express roughness, we must first chuse words which begin and end with an *r*, as *rigor*, *rimantur*, or which double the *r*, as *ferri*, *ferræ*. 2dly, We must employ rough consonants, as the *x*, *axis*, or the aspirate *b*, *trahat*. 3dly, Words formed of double consonants, *junctos*, *fractos*, *rostris*. 4thly, Elisions, by throwing together such words and vowels as sound harsh when joined, as *ergo*, *ægrè*.

[c] Tum ferri rigor atque argutæ lamina ferræ.

[d] Post valido nitens sub pondere faginus axis

Instrepat, & junctos temo trahat æreus orbes.

[e] Ergo ægrè rastris terram rimantur.

[f] Namque morantes

Martius ille æris rauci canor increpat, & vox

Auditor fractos sonitus imitata tubarum.

[g] Franguntur remi.

[h] Hinc exaudiri gemitus, & sæva sonare

Verbera: tum stridor ferri, tractæque catenæ.

[i] Una omnes ruere, ac totum spumare reductis

Convulsum remis rostrisque stridentibus æquor.

5. Lightness. Dactyles are proper to explain lightness.

[u] Ec. 1. 50.

[x] Georg. 3. 487.

[y] Æn. 12. 61.

[z] Ec. 6. 53.

[a] Æn. 6. 638.

[b] Æn. 11. 68.

[c] Georg. 1. 143.

[d] Georg. 3. 172.

[e] Ibid. 534.

[f] Georg. 4. 70.

[g] Æn. 1. 108.

[h] Æn. 6. 557.

[i] Æn. 8. 689.

[k] Tum

[*k*] Tum cursibus auras
Provocet, ac per aperta volans ceu liber habenis
Æquora, vix summa vestigia ponat arenâ.

[*l*] Inde ubi clara dedit sonitum tuba, finibus omnes,
Haud mora, profiluère suis: ferit æthera clamor.

[*m*] Mox aëre lapsa quieto
Radit iter liquidum, celeres neque commovet alas.

[*n*] Quadrupedante putrem sonitu quatit ungula
campum.

6. *Heaviness.* It requires spondées.

[*o*] Illi inter sese magna vi brachia tollunt
In numerum, versantque tenaci forcipe ferrum.

[*p*] Agricola incurvo terram molitus aratro.
Exesa inveniet scabrâ rubigine tela.

7. *Cadences, where the words placed at the end have a peculiar force or grace.*

Words thus placed produce this effect, either as they give the finishing stroke to the painting, or add a new beauty to a thought which seemed already perfect, or characterise it better, and render the mind of the hearer attentive to what is most affecting and important in it.

[*q*] Vox quoque per lucos vulgo exaudita silentes
Ingens.

[*r*] Hi summo in fluctu pendent.

[*s*] Quarto terra die primùm se attollere tandem
Visa, aperire procul montes.

[*t*] Vidi egomet duo de numero cùm corpora nostro
Prensa manu magnâ, &c.

[*u*] Jacuitque per antrum

Immensus.

[*k*] Georg. 3. 193.

[*l*] Æn. 5. 139.

[*m*] Æn. 5. 216.

[*n*] Æn. 8. 595.

[*o*] Georg. 4. 174.

[*p*] Georg. 1. 194.

[*q*] Ibid. 476.

[*r*] Æn. 1. 110.

[*s*] Æn. 3. 205.

[*t*] Ibid. 623.

[*u*] Ibid. 631.

[x] Corripit extemplo Æneas, avidusque refringit
Cunctantem.

[y] Nunc omnes terrent auræ, sonus excitat omnis
Suspensum. [arcum

[z] Namque humeris de moreabilem suspenderat
Venatrix.

[a] Et mediis properas Aquilonibus ire per altum
Crudelis.

[b] Sed tum forte cavâ dum personat æquora conchâ
Demens, & cantu vocat in certamina divos.

II.

Of the POETIC STYLE:

POETRY has a language peculiar to itself, which is very different from that of prose. As the poets design is principally to please, to affect and exalt the soul, to inspire it with grand sentiments, and work upon the passions, he is allowed to use bolder expressions, uncommon modes of speech, more frequent repetitions, freer epithets, and descriptions more adorned and extensive. These are the colours, that Poetry, which is a kind of painting in words, makes use of, to represent after nature, and the life, the subjects, and images it treats. This the boys should be carefully made to observe, as they read the poets. I shall give some examples, which may serve to make them distinguish it of themselves, and to give them a taste of the beauties of Poetry.

I. POETICAL EXPRESSIONS:

I shall make choice of a single expression, and endeavour to point out the use which Virgil has made of it in the description of different pictures. It is the word *pendere*.

[x] Æn. 6. 210.

[y] Æn. 2. 728.

[z] Æn. 1. 322.

[a] Æn. 4. 310.

[b] Æn. 1. 71.

[c] *Ite meæ, quondam felix pecus, ite capellæ.
Non ego vos posthac viridi projectus in antro
Dumolâ pendere procul de rube videbo.*

The poet might have said, *Non ego vos altâ pascentes rupe videbo.* The word *pendere* wonderfully describes the goats, which at a distance seem as it were to hang upon the steep rocks, whereon they feed.

[d] *Hi summo in fluctu pendent, his unda dehiscens
Terram inter fluctus aperit.*

If we put instead of it, *hi summo in fluctu apparent,* the image and beauty vanish at once. They consist in the word *pendent*, and in the place where it stands: for *hi pendent summo in fluctu*, does not produce the same effect.

[e] *Pendent opera interrupta, minæque
Murorum ingentes, æquataque machina cœlo.*

It must be owned that all the expressions here are very poetical. *Minæ ingentes murorum*, to express such high walls, as seem to menace heaven. But the word *pendent* very much heightens the description. For where would be the beauty, if we said *manent opera interrupta*?

[f] *Fronte sub adversa scopulis pendentibus antrum.*

Do we not seem to see the rocks hang advanced in the air, and forming a natural vault?

[g] *Ut pronus pendens in verbera telos
Admonuit bijugos.*

[b] *Nec sic immissis aurigæ undantia lora
Concussere jugis, pronique in verbera pendent.*

Can any picture better express the action and posture of a coachman bending over his horses, and lashing them on to a gallop?

[c] Ec. 1. 75.

[d] Æn. 1. 110.

[e] Æn. 4. 88.

[f] Æn. 1. 170.

[g] Æn. 10. 586.

[b] Æn. 5. 146.

[i] Simul arripit ipsum

Pendentem, & magnâ muri cum parte revellit.

The mind and the ear cannot but here be sensible of the force and grace of the word *pendentem*.

[k] Iliacos iterum demens audire labores

Exposcit, pendetque iterum narrantis ab ore.

It is impossible to express better the lively attention of a person who hears another with pleasure, and remains unmoveable, fixed, and in a manner hanging upon his lips.

[l] Fecerat & viridi fœtam Mavortis in antro

Procubuisse lupam? geminos huic ubera circum

Ludere pendentem pueros, & lambere matrem,

Impavidos.

How lively is the description! but the example which follows, supplies an image by far more agreeable, and drawn from nature itself. A father, who would embrace his child, bends down towards him, and when the infant has thrown his little arms around his neck, the father rises up, and holds him so hanging about him. The word *pendere* alone suffices to paint this image.

[m] Interea dulces pendent circum oscula nati.

[n] Ille ubi complexu Æneæ colloque pependit.

And the case is the same with a thousand other poetical expressions, the grace and energy of which the boys should be made to observe.

2. POETICAL TURNS.

The language peculiar to Poetry, which distinguishes it from prose, properly consists in certain turns and forms of speaking; for almost all words are common to both. In these turns and modes of speech, the

[i] Æn. 9. 561.

[k] Æn. 4. 78.

[l] Æn. 8. 630.

[m] Georg. 2. 523.

[n] Æn. 1. 719.

riches and beauty of Poetry consist. It is by them it finds means to vary a discourse to infinity, to shew the same object under a thousand different faces eternally new, to present pleasing images universally, to speak to the senses and imagination a language they love, to express the smallest matters with a grace, and the greatest with a nobleness and majesty, that supports the whole grandeur and weight of them. Some instances will explain my meaning.

1. To plough, to cultivate the ground; *arare, colere terram*; is a manner of speaking which in prose is not capable of many different turns, but may be very much diversified in verse; and Virgil has actually expressed it several ways. I shall give some of them, that youth may learn how the same thing, considered in different points of view, as to instruments, manner, circumstances, and effects, may be varied *ad infinitum*.

[o] Depresso incipiat jam tum mihi taurus aratro.
Ingemere, & fulco attritus splendescere vomer.

[p] Exercetque frequens tellurem, atque imperat arvis.

[q] Ante Jovem nulli subigebant arva coloni.

[r] Quod nisi & assiduis terram infectabere rastris.

[s] Prima Ceres ferro mortales vertere terram
Instituit. . . . [t] Incumbere aratris.

[u] Agricola incurvo terram dimovit aratro.

[x] Scindere terram,

Et campum horrentem fractis invertere glebis.

[y] Ergo ægrè rastris terram rimantur.

2. It is worth while to observe how many different ways Virgil describes navigation.

[z] Non aliter quàm qui adverso vix flumine lembum
Remigiis subigit.

[o] Georg. 1. 45.

[p] Ibid. 99.

[q] Ibid. 125.

[r] Ibid. 155.

[s] Ibid. 147.

[t] Ibid. 213.

[u] Georg. 2. 513.

[x] Georg. 3. 160.

[y] Ibid. 534.

[z] Georg. 1. 210.

[a] Et quando infidum remis impellere marmor
Conveniat.

[b] Sollicitant alii remis freta cœca.

[c] Vela dabant læti, & spumas falis ære ruebant.

[d] Veladamus, vastumque cava trabe currimus æquor.

[e] Vela cadunt, remis insurgimus: haud mora, nautæ
Adnixi torquent spumas, & cœrula verrunt.

Tentamusque viam, & velorum pandimus alas.

[f] Certatim focii feriunt mare, & æquora verrunt.

[g] Verrimus & proni certantibus æquora remis.

[b] Fluctus atros aquilone secabat.

[i] Ferit æthera clamor

Nauticus: adductis spumant freta versa lacertis.

Infundunt pariter sulcos, totumque dehiscit

Convulsum remis rostrisque stridentibus æquor.

[k] Olli certamine summo

Procumbunt, vastis tremit ictibus ærea puppis,

Subtrahiturque solum.

[l] Cùm venti posuere, omnisque repente refedit

Flatus, & in lento luctantur marmore tonsæ.

[m] Instat aquæ . . . & longâ fulcat maria alta carina.

3. One of the most usual methods with the poets, is to describe things by their effects, or their circumstances.

Instead of saying, *the ground which lies untilled for one year, will yield a more plentiful crop the year following*, the poet says, the land which has seen two summers and two winters, fully answers the wishes of the covetous husbandman, and produces so plentiful an harvest, that the barns can scarce support the weight of it.

[n] Illa seges demum votis respondet avari
Agricolæ, bis quæ solem, bis frigora sensit.
Illius immensæ ruperunt horrea messes.

[a] Georg. 1. 254.

[b] Georg. 2. 503.

[c] Æn. 1. 35.

[d] Æn. 3. 191.

[e] Ibid. 207.

[f] Ibid. 190.

[g] Ibid. 668.

[b] Æn. 5. 2.

[i] Ibid. 140.

[k] Ibid. 197.

[l] Æn. 7. 27.

[m] Æn. 10. 196.

[n] Georg. 1. 47.

For, *as yet they had known no war*, they had not yet heard the terrible sound of the trumpets, nor the crackling noise of the swords hammered upon the anvil.

[o] Necdum etiam audierant inflari classica, necdum Impositos duris crepitare incudibus enses.

It was in winter. The winter, through an excess of cold, made the stones cleave asunder, and checked the rapid course of the rivers with its ice as with a bridle.

[p] Et cùm tristis hiems etiam nunc frigore faxa Rumperet, & glacie cursus frœnaret aquarum.

III. REPETITION.

Repetitions are very graceful in Poetry, and are either used for mere elegance, and to render the versification more agreeable, or to lay a greater stress upon what is said, or to express the sentiments, and describe the passions.

I. REPETITIONS *barely elegant.*

[q] Ambo florentes ætatibus, Arcades ambo.

[r] Sequitur pulcherrimus Astur,
Astur equo fidens.

[s] Falle dolo, & notos pueri puer indue vultus.

2. REPETITIONS *which are emphatical.*

[t] Pan etiam Arcadia mecum si iudice certet,
Pan etiam Arcadia dicat se iudice victum.

[u] Nam neque Parnassi vobis juga, nam neque Pindi
Ulla moram fecere.

[x] Bella, horrida bella,
Et multo Tybrim spumantem sanguine cerno.

There is another sort of repetition very usual with the poets, which at the same time, has abundance of

[o] Georg. 2. 539.

[p] Georg. 4. 135.

[q] Ec. 7. 4.

[r] Æn. 10. 180.

[s] Æn. 1. 688.

[t] Ec. 4. 58.

[u] Ec. 10. 11.

[x] Æn. 6. 86.

grace and force. Instead of saying, that a man has attempted to do a thing several times, but in vain, they say, that thrice he would have done it, and was thrice obliged to lay it aside.

[y] Ter sunt conati imponere Pelio Ossam
Scilicet, atque Ossæ frondosum involvere Olympum;
Ter pater extractos disjecit fulmine montes.

[z] Ter conatus ibi collo dare brachia circum,
Ter frustra comprehensa manus effugit imago,
Par levibus ventis, volucrique simillima somno.

[a] Ter totum fervidus ira
Lustrat Aventini montem: ter saxea tentat
Limina nequicquam: ter fessus valle refedit.

Virgil, in the sixth book of the Æneid, has very properly made use of the figure we are here speaking of, to express how grief hindered Dedalus from painting the fatal fall of his son Icarus. It is one of the most beautiful passages in his poem.

[b] Tu quoque magnam
Partem opere in tanto, fineret dolor, Icare, haberes.
Bis conatus erat casus effingere in auro,
Bis patriæ cecidère manus.

How tender is the application to Icarus! How delicate the phrase *fineret dolor*, instead of *si dolor frivisset!* But can any thing be more finished than the two following verses? Twice the unhappy father strove to represent the mournful adventure of his son in gold, twice fell the father's hands. The epithet *patriæ manus* is of an exquisite taste.

3. REPETITIONS which serve to express the SENTI- MENTS or PASSIONS.

In ASTONISHMENT and SURPRISE.

[c] Miratur molem Æneas, magalia quondam:
Miratur portas, strepitumque, & strata viarum.

[y] Georg. 1. 281.

[z] Æn. 2. 792.

[a] Æn. 8. 230.

[b] Æn. 6. 30.

[c] Æn. 1. 425.

- [d] Mirantur dona Æneæ, mirantur Iulum.
 [e] Labitur uncta vadis abies, mirantur & undæ,
 Miratur nemus insuetum, &c.

Tender and lively PASSIONS.

- [f] Ut vidi, ut perii ! ut me malus abstulit error !
 [g] O mihi sola mei super Aftyanaëctis imago.
 Sic oculos, sic ille manus, sic ora ferebat.
 [h] Ad cœlum tendens ardentia lumina frustra :
 Lumina, nam teneras arcebant vincula palmas.

For SORROW.

- [i] Tityrus hinc aberat. Ipsæ te, Tityre, pinus,
 Ipsi te fontes ; ipsa hæc arbuſta vocabant.
 [k] Te nemus Angitiæ, vitrea te Fucinus unda,
 Te liquidi flevere lacus.

For JOY.

- [l] Cùm procul obscuros colles, humilemque videmus
 Italiam. Italiam primus conclamat Achates.
 Italiam læto focii clamore salutant.

IV. EPITHETS.

Epithets contribute very much to the beauty of verse. [m] Quintilian observes, that the poets make use of them both more frequently and more freely than orators. More frequently, because it is a great fault to over-load a discourse in prose with too many epithets ; whereas in Poetry, they always produce a good effect, though in ever so great a number. More freely, because with the poets, it is enough that the epithet is suitable to the word it is annexed to ; and thus we can dispense with [n] *dentes albi, humida vina.*

[d] Æn. 1. 713.

[e] Æn. 8. 91.

[f] Ec. 8. 41.

[g] Æn. 3. 489.

[h] Æn. 2. 405.

[i] Ec. 1. 39.

[k] Æn. 7. 760.

[l] Æn. 3. 522.

[m] Quint. l. 8. c. 6.

[n] Virg. Æn. 7. 667. Georg.
3. 364.

But in prose, every epithet, which produces no effect, and adds nothing to the thing spoken of, is vicious. Indeed, we sometimes meet with epithets among the Greek and Latin poets, which the delicacy of the French tongue will not excuse in our poets; but this is seldom, and we are abundantly recompensed for it by the number of beautiful epithets with which their verses abound. I shall here give a few, without observing any other order than as they stand in Virgil.

[o] Labitur infelix studiorum, atque immemor herbæ
Victor equus.

[p] Alter erit maculis auro squalentibus ardens,
Et rutilus clarus squamis; ille horridus alter
Desidia, latamque trahens inglorius alvum.

[q] Sed pater omnipotens speluncis abdidit atris,
Hoc metuens.

[r] Ponto nox incubat atra.

These two last examples shew the force of an epithet, when placed after a substantive.

[s] Ille impiger hausit
Spumantem pateram, & pleno se proluit auro.

[t] Ardentesque oculos suffecti sanguine & igni
Sibila lambebant linguis vibrantibus ora.

[u] Arma diu senior desueta trementibus ævo
Circumdat nequicquam humeris, & inutile ferrum
Cingitur.

[x] Intenti expectant signum, exultantiaque haurit
Corda pavôr pulsans, laudumque arrecta cupido.

[y] Pars ingenti subiere feretro,
Triste ministerium, & subjectam more parentum
Aversi tenere facem.

[z] Rostroque immanis vultur obunco
Immortale jecur tondens, fœcundaque pœnis
Viscera, rimaturque epulis, habitatque sub alto

[o] Georg. 2. 498.

[p] Georg. 4. 91.

[q] Æn. 1. 64.

[r] Ibid. 93.

[s] Ibid. 738.

[t] Æn. 2. 210.

[u] Ibid. 509.

[x] Æn. 5. 137.

[y] Æn. 6. 222.

[z] Ibid. 597.

Pectore ; nec fibris requies datur ulla renatis.

[a] Ille (speaking of a tame deer)

Ille manum patiens, mensæque assuetus herili,

Errabat sylvis ; rursusque ad limina nota

Ipse domum fera quamvis se nocte ferebat.

[b] Sed mihi tarda gelu, seclisque effœta senectus

Invidet imperium, seræque ad fortia vires.

[c] Et pontum indignatus Araxes.

[d] Tela manu jam tum tenerâ puerilia torfit.

V. DESCRIPTIONS and NARRATIONS.

The elegance and vivacity of the poetic style are chiefly seen in descriptions and narrations. Some are shorter and others longer. I shall give instances of both.

I. Short DESCRIPTIONS.

Virgil wonderfully describes, in a few verses, the sorrow of an husbandman, who had just lost one of his oxen by the murrain.

[e] It tristis arator

Mœrentem abjungens fraterna morte juvenum,

Atque opere in medio defixa relinquit aratra.

The following verses give a lively resemblance of the poor wretches, who demanded their passage over Acheron with earnestness and importunity.

[f] Stabant orantes primi transmittere cursum,

Tendebantque manus ripæ ulterioris amore.

Æneas, in the shades below, had endeavoured to appease Dido by an humble and pathetic discourse. That princess, looking first upon him with a countenance full of indignation and fury, turns her face aside, fixes her eyes upon the ground, and then leaves him abruptly without giving him one word of answer.

[a] Æn. 7. 490.

[b] Æn. 8. 508.

[c] Ibid. 728.

[d] Æn. 11. 578.

[e] Georg. 3. 517.

[f] Æn. 6. 313.

All this is described in a very few words. But the silence of Dido outdoes all the other beauties.

[g] Talibus Æneas ardentem & torva tuentem
 Lenibat dictis animum, lacrymasque ciebat.
 Illa solo fixos oculos averſa tenebat. . . .
 Tandem proripuit ſeſe, atque inimica refugit
 In nemus umbriferum.

2. NARRATIONS of greater Length.

I ſhall make choice of one only, taken from the fourth book of the Georgics, where Virgil tells the ſtory of Orpheus and Eurydice; from which I ſhall ſelect certain remarkable paſſages, and endeavour to ſhew the beauty of them.

Ipſe cava ſolans ægrum teſtudine amorem,
 Te, dulcis conjux, te ſole in littore ſecum,
 Te veniente die, te decedente caneſcit.

This ſimply means, *Orpheus cithara dolorem leniens die ac nocte conjugem caneſcit*; in which manner we ſhould give the boys ſubjects to make verſes upon. The merit conſiſts in giving a poetical turn to theſe very plain thoughts and expreſſions. *Cava teſtudine* is far more elegant than *cithara*. *Ægrum amorem* much better deſcribes the lively ſorrow of Orpheus than any other expreſſion. But the principal beauty lies in the two following verſes. The application to Eurydice has ſomething very tender and affecting in it, and ſeems in a manner to preſent her to the view. *Te, dulcis conjux*. And how expreſſive is the epithet *dulcis*! The ſame word repeated four times in two verſes, *te, dulcis conjux, te, &c.* ſhews that Eurydice was the ſole object of Orpheus's thoughts. *Solo in littore ſecum* is not indifferent. We know that ſolitude and deſert places are very proper to indulge grief.

Tænarias etiam fauces, alta oſtia Ditis,
 Et caligantem nigra formidine lucum

[g] Æn. 6. 467.

Ingreſſus,

Ingressus, manesque adiit, regemque tremendum,
Nesciaque humanis precibus manuescere corda.

These four lines take in this single thought, *Quin etiam Orpheus inferas sedes penetravit*. The poet, to extend this thought, gives a brief account of the shades below, and makes choice of such particulars, as seemed most likely to intimidate Orpheus. The last verse perfectly expresses the inflexible and inexorable character of the infernal deities. This line, *Et caligantem nigra formidine lucum*, is admirable both for the choice of the words and the numbers, which entirely consist of spondees. *Nigra formidine* very elegantly expresses the thick shade of the grove, which inspires horror.

Quin ipsæ stupuere domus, atque intima lethi
Tartara, cœruleosque implexæ crinibus angues
Eumenides; tenuitque inhians tria Cerberus ora.
Atque Ixionii vento rota constitit orbis. . . .

Nothing can be more poetical than this brief recital.

Jamque pedem referens casus evaserat omnes,
Reditaque Eurydice superas veniebat ad auras;
Ponè sequens; (namque hanc dederat Proserpina
legem)

Cùm subita incautum dementia cepit amantem:
Ignoscenda quidem, scirent si ignoscere Manes.
Restitit, Eurydicenque suam, jam luce sub ipsâ,
Immemor heu! victusque animi respexit. Ibi omnis
Effusus labor, atque immitis rupta tyranni
Fœdera, terque fragor stagnis auditus Avernis.
Illa, Quis & me, inquit, miseram, & te perdidit,
Orpheu?

Quis tantus furor? En iterum crudelia retro
Fata vocant, conditque natantia lumina somnus.
Jamque vale: feror ingenti circumdata nocte,
Invalidasque tibi tendens (heu! non tua) palmas.

It is not possible to conceive any thing more beautiful or finished than this narration. The beginning may be reduced to this simple proposition. *Jamque Eurydice ponè sequens conjugem, superas ad cras veniebat, cum illam Orpheus respexit.* It is plain, that of the two parts of this proposition, Orpheus's looking back upon Eurydice is the most affecting. And Virgil has accordingly laid the greatest stress upon it. Every word is significant in this line, *Cum subita incautum dementia cepit amantem*; and the thought is extremely heightened by the line following, *Ignoscenda quidem, scirent si ignoscere Manes.* But what is still drawn in more lively colours, is the phrase *Eurydicen respexit.* And the epithet he gives Eurydice surpasses all, *Eurydicen suam*, "his dear Eurydice." Besides this meaning, which first presents itself to the view, and seems the most natural, there is another perhaps less evident and more delicate: Eurydice whom he now judged to be restored to him, whom he now thought his own, and his own for ever. *Jam luce sub ipsa*; as the happy moment drew nigh, when she was about to be his indeed. *Immemor heu! victusque animi.* He had long struggled with himself, long resisted his eager desire of casting a look upon Eurydice; but at last, overcome by his passion, he forgot the condition upon which he had received her; all intimated by the word *victus*.

Respexit. That the mind of the reader might continue thus far in suspense, this word, which is decisive, and alone determines the sense, should be reserved to the close; and we may say that it is in a manner the finishing stroke of this inimitable picture.

The beauty and delicacy of the short speech of Eurydice cannot be sufficiently admired.

Nothing could have been more frigid than the common transition, *Illa sic loquitur: Quis, &c.* but the expression *Illa, quis & me, inquit, & te perdidit Orpheu?* is full of spirit.

Can any thing be more poetical than this phrase, *En iterum crudelia retro Fata vocant, conditque notantia lumina.*

lumina somnus? to express, “ Behold I die a second
“ time.”

The close of this short discourse, in my opinion, excels all the rest. All that Eurydice could do in the last remaining moment of her life, was to stretch out her weak and dying hands towards her dear Orpheus, the then sole interpreters of the sentiments of her heart. *Invalidasque tibi tendens, heu! non tua, palmas.* I will not pretend to shew the delicacy of the phrase, *heu! non tua*; it is more easy to be conceived than explained. This word seems used in opposition to the preceding expression. *Eurydicenque suam.* It recalls to my mind two beautiful verses made by a scholar in the first class of the college du Plessis. The subject was St. Anthony's eager return to St. Paul, who died during his absence. The young poet, after observing St. Anthony's earnest desire to go back to his holy and much valued friend, apostrophises thus to him,

Quid facis, Antoni? Jam friget Paulus, & altas
Immistus superis, nec jam tuus, attigit arces.

I have repeated this passage to shew what use students ought to make of the reading of Virgil, and the beauties pointed out to them in him.

I do not give the whole of this narration, lest I should tire the reader with reflections, which might seem tedious; but I cannot avoid transcribing here the beautiful verses which close it. They treat of the head of Orpheus, which the Thracian women had cast into the Hebrus.

Tum quoque, marmoreâ caput à cervice revulsum.
Gurgite cùm medio portans Oeagrius Hebrus
Volveret, Eurydicen vox ipsa & frigida lingua,
Ah! miseram Eurydicen, anima fugiente, vocabat.
Eurydicen toto referebant flumine ripæ.

The poet might have barely said, that the head of Orpheus being cast into the Hebrus, his tongue still pronounced the name of Eurydice. But how many beauties have we in three lines? *Vox ipsa*; the voice
of

of Orpheus, of itself, and through the habit it had contracted of pronouncing that tender name; & *frigida lingua*, and his tongue already cold and expiring, still called upon Eurydice. The epithet *frigida* is extremely elegant. It is usual with the poets to express death by the cold which follows upon it. *Ab! miseram Eurydicen*. How great tenderness is there in the repetition of Eurydice's name, in the epithet *miseram*, and the preceding exclamation! And lastly, does not this triple repetition of the name of Eurydice perfectly express the nature of an echo, which repeats the same word several times over?

[b] Ovid, upon the same subject, has expressed this last beauty in a different manner, but at the same time with great elegance and delicacy.

Membra jacent diversa locis: caput, Hebre lyramque
Excipis, & (mirum) medio dum labitur amne,
Flebile nescio quid queritur lyra; flebile lingua
Murmurat exanimis; respondent flebile ripæ.

There is extant a commentary upon Virgil by la Cerda the Jesuit, which is very proper to give youth a taste of what we now speak. He is very particular in examining all the thoughts, and sometimes every expression of this poet, and points out all his beauties and delicacies. M. Hersan, who taught rhetoric in the college du Pleffis, and was a good judge, valued it very much, and made his scholars esteem it equally. Scaliger also, in his treatise of Poetry, explains very well the whole art of Virgil.

VI. SPEECHES.

Upon this article I might refer to the rules laid down concerning rhetoric, as in general they belong also to Poetry; but I thought I ought not entirely to omit here what relates to poetical orations.

I shall make choice of one only, and that a short one, which will suffice to shew in what manner youth

[b] Metam. lib. ii.

may discover the force and energy of the speeches which occur in the poets.

The discourse I shall here undertake to explain, is that of Juno, when seeing the Trojans upon the point of landing in Italy, notwithstanding all her endeavours to prevent them, she reproaches herself with weakness and want of power.

[i] Vix è conspectu Siculæ telluris in altum
 Vela dabant læti, & spumas falis ære ruebant :
 Cùm Juno æternum servans sub pectore vulnus,
 Hæc secum : Me-ne incepto desistere victam !
 Nec posse Italia Teucrorum avertere regem !
 Quippe vetor fatis. Pallas-ne exurere classẽm
 Argivũm, atque ipsos potuit submergere ponto,
 Unius ob noxam & furias Ajacis Oilei ?
 Ipsa Jovis rapidum jaculata è nubibus ignem,
 Disjecitque rates, evertitque æquora ventis :
 Illum expirantem transfixo pectore flammam
 Turbine corripuit, scopuloque infixit acutõ:
 Ast ego, quæ Divũm incedo regina, Jovisque
 Et soror & conjux, unâ cum gente tot annos
 Bella gero ; & quisquam numen Junonis adoret
 Præterea, aut supplex aris imponat honorem ?

In this speech of Juno we may distinguish the exordium, the confirmation, and the peroration.

The narrative preceding it, plain as it is, foretels a very warm and passionate discourse, and implies how high the hatred of the Goddess rose: *Cùm Juno æternum servans sub pectore vulnus, Hæc secum.* The poet calls her relentment a wound, *vulnus*; and that the goddess kept and cherished it in her heart, *servans*.

Hæc secum: add *loquitur*, which is understood; and you take away all the fire and vivacity of the circumstance.

The EXORDIUM. *Me-ne incepto desistere victam!* This abrupt beginning suits perfectly well with the character of a goddess, who, full of haughtiness and rage, reflecting inwardly on the subject of her dissatisfac-

[i] *Æn.* 1. 38, &c.

tion, gives a vent at once to her grief and indignation. Every expression deserves to be examined. *Me-ne*: This one word implies all the rest, and Juno herself explains its full meaning in what follows. *Incepto desistere*, that a woman, a goddess, (and such a goddess) should be obliged to lay aside an enterprise she had undertaken; *victram*, that she should be forced to own herself conquered, notwithstanding all her pains and efforts to the contrary; and see her rival victorious and triumphant over her impotence. All these words might be retained, and not have the same force, as in *Incepto cogor desistere victa*. The thought is animated by the monosyllable, and the interrogation *me-ne*; and the infinitive *desistere*, without any preceding word to govern it; such language is the effect of rage.

Nec posse Italiâ Teucrorum avertere regem! Here then she stands convicted of want of power, this queen of the gods and men, *nec posse*. And this upon what occasion? Did she attempt to ruin a mighty prince, to force him from the throne, and drive him out of his dominions? Nothing like it. It was only to keep at a distance from Italy the unfortunate prince of a conquered people. *Teucrorum regem*.

Juno in another place shews how obstinately she had been bent to destroy the unhappy remains of the Trojan nation, and their prince Æneas. And that passage may serve to let us into the meaning of this we are now explaining.

[k] Heu stirpem invisam, & fatis contraria nostris
Fata Phrygum! Num Sigeis occumbere campis,
Num capti potuere capi? Num incensa cremavit
Troja viros? Medias acies mediosque per ignes
Invenêre viam. . . .

Quin etiam patria excussos infesta per undas
Aufa sequi, & profugis toto me opponere ponto.
Absumptæ in Teucros vires cœlique marisque.

[k] Æn. 7. 293.

Quid Syrtes, aut Scylla mihi, quid vasta Charybdis
 Profuit? optato conduntur Tybridis alveo,
 Securi pelagi atque mei. Mars perdere gentem
 Immanem Lapithum valuit: concessit in iras
 Ipse Deum antiquam genitor Calydonia Dianæ:
 Quod scelus aut Lapythis tantum, aut Calydone me-
 rente?

Ast ego; magna Jovis conjux, nil linquere inausum
 Quæ potui infelix, quæ memet in omnia verti,
 Vincor ab Ænea.

CONFIRMATION. *Quippe vector fatis.* The two preceding lines are instead of the exordium and proposition. Juno now confutes the only objection that could be made to her, drawn from the irresistible force of the fates, which oppose her enterprize. Some critics are of opinion, that this objection is ironical; and the word *quippe* seems to favour this notion. However it be, Juno confutes it by one single example, which makes up the whole matter of her discourse; *Pallas could avenge herself of Ajax, and yet I cannot compass the destruction of the Trojans.* This comparison has two parts, which are both treated with wonderful art. And it would be very difficult to find a more beautiful example of amplification than this.

The FIRST PART. *Pallas could avenge herself of Ajax.* This Ajax was the son of Oïleus, the chief of the Locrians, who had ravished Cassandra, the daughter of Priam, and priestess of Minerva, in her very temple. The poet employs seven lines to express this revenge in its full light.

Juno begins with naming Pallas, without adding any epithet to her name, any mark of dignity and distinction. *Pallas-ne.* And yet she was the daughter of Jupiter, and presided also over war and the sciences. She seems to intimate, as though it were the whole fleet of the Greeks that was destroyed, *classẽm Argivum*; and yet it was only the vessels of the Locrians. She uses a compound word *exurere*, to shew that the
 fleet

fleet was entirely burnt and consumed. And lest we should think the ships were only burnt, she adds,

*Atque ipsos potuit submergere ponto.
Unius ob noxam & furias Ajacis Oilei?*

The more Juno takes pains to exaggerate the greatness of the vengeance, the more she endeavours to lessen the cause of it. It was a simple fault, *noxam*, and what is still less, an involuntary fault, *furias*, committed in the heat of passion, when a man is not master of himself; and lastly, it was the fault of a single man. *Unius ob noxam & furias Ajacis Oilei.*

Ipsa Jovis rapidum jaculata è nubibus ignem, Disjecitque rates, evertitque æquora ventis. The vengeance would have seemed imperfect, if Pallas herself had not executed it with her own hands. *Ipsa*; this word implies the relish and satisfaction she took in it. *Rapidum Jovis ignem jaculata*, a beautiful periphrasis of thunder! *è nubibus*; this is not an indifferent circumstance. It was from the midst of the clouds, which is Juno's empire, that Pallas cast the avenging and destructive fire, which wrought so much havock in the Locrian fleet.

Illum expirantem transfixo pectore flammæ Turbine corripuit, scopuloque infixit acuto. Pallas would not have been satisfied with dispersing and burning a whole fleet, if, with her own hand, she had not struck the wretched Ajax, the object of her rage, and fixed him to a pointed rock.

The SECOND PART. *But for me, I cannot compass the destruction of the Trojans.* We have observed, in speaking of Pallas, that Juno contented herself with saying, *Pallas-ne*, without adding any epithet to set off the name of the goddess. She does not express herself thus, when she speaks of herself. *And I*, says she, *who am the queen of the gods, I, who am both the sister and wife of Jove.* All this is contained in the word *ego*. The contrast is very evident. The poet on one side shews us Pallas, as alone, without character or distinction, *Pallas-ne*. On the other hand he repre-

sents Juno as surrounded with glory, power and majesty. *Ast ego, quæ divûm incedo regina, Jovisque Et sorror & conjux.* The propriety of the word *incedo* should be observed to the scholars, which suits perfectly well with the majestic gait of a queen and a goddess, [1] *Et vera incessu patuit dea*; and the affected repetition of the conjunction, to insist still more upon her double quality of sister and wife, *Et soror & conjux.* [m] Horace makes Juno talk much after the same manner, when she declares, that if they attempted to rebuild Troy, she would place herself at the head of an army to destroy the town, the eternal object of her hatred.

Troja renascens alite lugubri
Fortuna tristi clade iterabitur,
Ducente victrices catervas
Conjuge me Jovis & sorore.

Unâ cum gente tot annos Bella gero. Juno, in spite of all her power and grandeur, her quality as queen of the gods, and the sister and wife of Jove, has the grief to see herself at variance with a single nation, and that for so many years, *unâ cum gente, tot annos*, a beautiful opposition; and exhausting all her force against it to no purpose, *bella gero.*

The PERORATION. *Et quisquam numen Junonis adoret Præterea, aut supplex aris imponat honorem!* Grief, spite, and revenge are equally evident in these words, so full of fire, and indignation. After such an affront, Juno looks upon herself as in disgrace, as degraded from the dignity of a goddess, as become from thenceforth the object of contempt amongst gods and men. The interrogation and exclamation are here of great force. Take away these figures, and the same thought, without changing a single word, would be cold and languid.

The poet has great reason to say, that the goddess had her heart inflamed and burning with rage, whilst she pronounced this discourse. *Talia flammato secum*

[1] Æn. 1. 409.

[m] Od. 3. lib. 3.

de corde volutans. It is all life and fire, and every expression in it breathes an ardent desire of vengeance.

ARTICLE THE THIRD.

Of the different SORTS of POEMS.

IT is impossible thoroughly to teach the boys all the rules of Poetry; it is a matter of too large extent, and would take up too much time; and yet it is not reasonable they should be absolutely ignorant of them, and leave the college without some knowledge of the different kinds of poems, and the rules peculiar to them.

M. Gaullyer, professor in the college du Pleffis-Sorbonne, has lately published a discourse upon Poetry. I have not yet read it, but the design of it seems good. He there lays down the *rules of Poetry drawn from Aristotle, Horace, Boileau, and other famous authors.* It is useful to have a book, which contains all the solid observations that have been made upon a subject, which masters cannot thoroughly explain in the classes, and which yet might be wished the boys were acquainted with to a certain degree.

Poetry is generally divided into epic and dramatic. The first consists in narration, and it is the poet that speaks in it. The second contains an action represented upon the theatre; and the poet puts his discourse into the mouths of persons, who appear upon the stage. According to this division, grounded upon the Greek words *ἔπος* and *δράμα*, which are opposite to each other, the great epic poem, as the most noble species, is called epic by way of eminence. [n] Tho' under this name are ranked several different sorts of poems, as eclogues, satires, odes, epigrams, elegies,

[n] F. Jouvenci, whom no body can suppose ignorant in matters of this kind, in his book *De ratione discendi & docendi*, ranks also under the epic poem, several sorts of small poems. Ad epicum poema revocantur varia poemata, ut Idyllia, Satyræ, Odæ, Eclogæ, Epigrammata, Elegiæ, &c. p. 104.

and didactic poems. The dramatic poem comprehends tragedy and comedy.

The boys should have some idea of all these different sorts of Poetry. The second and first classes are proper for this instruction. Horace's art of Poetry, which is usually explained every year in the first class, will give opportunity to instruct them in all that is necessary to be known upon this head.

But the reading the poets themselves will be far more useful than all the precepts that can be given.

It is usual to begin with Ovid, and with very good reason. This poet is very proper to give them a taste for Poetry; and to teach them facility, invention, and copiousness. His metamorphoses in particular will be very agreeable, through the great variety they contain. But we must not expect that exactness, propriety, and purity of taste, which we find in Virgil. He is often too prolix in his narrations, and abandons himself too much to the flow of his genius; but there are very beautiful passages in him, and he may be very useful to young beginners. [o] *Nimum amator ingenii sui, laudandus tamen in partibus.* His very faults, which a diligent master will not fail to point out to the boys, may be almost as beneficial to them as the beauties they should be taught to admire, especially when they become capable of comparing Ovid with Virgil.

The last takes up a great share of the time spent in the classes; he is indeed a perfect model, and may suffice alone to form the taste.

Horace and Juvenal are also explained there; and indeed they deserve it, both of them are excellent, though in a different way.

I could wish some of Seneca's tragedies were added to them, I mean those which are really his. The style of the author would easily be discerned in them; I mean, we should soon find admirable passages, full of fire and life, though not always that propriety and exactness which one might wish.

[o] Quintil. lib. 10. c. 1.

It might be of use also, in the first class, to read certain passages of Lucan, Claudian, Silius Italicus, and Statius, to the scholars, and to compare them with Virgil, to make them acquainted with the difference of styles. The fifth book of Scaliger's art of Poetry may assist them in this. He has collected several extracts from the Latin poets, upon the same subjects, as a tempest, the plague, &c.

I cannot imagine why the *Epigrammatum delectus* is not more used in schools than it is, as it is very proper to be put into the hands of the boys. Such a collection cannot fail of pleasing from the beauty and variety of the epigrams it contains; and I think we should principally furnish the memories of youth with such short and portable pieces as these. A new edition of this book might be useful in schools, but some alterations should be made in it, and some of the reflections of F. Vavasseur the Jesuit, in the elegant criticism he has made upon this small work, might be of use.

I say nothing here of the rules of French Poetry, as the different exercises of the classes do not allow time enough for instructions upon that head; and besides, the reading of our own poets may be dangerous to them in several respects; but especially as it requires no pains on their parts, and presents only roses without thorns, we have cause to fear, lest it should give them a distaste to their other studies, which, as they are more difficult and less agreeable, so they are infinitely more useful and important. The time will come, when they may read the French poets, not only without danger, but with great advantage; for it is not reasonable they should be solely employed in the study of Greek and Latin authors, and having no curiosity to become acquainted with the writers of their own nation, remain always strangers in their own country. But to make this study useful, a judicious choice, and wise precautions are necessary, especially in what regards the purity of manners.

OF READING HOMER.

THERE are few profane authors of antiquity which may be read with more advantage to the boys than Homer; and we should be very much wanting in our care for them, if we did not make them acquainted with a work, which Alexander the Great looked upon as the most curious and valuable production of human wit, [p] *pretiosissimum humani animi opus*. The advantage to be drawn from it respects either the excellence of Homer's poetry, which is very proper to form the taste of youth, or the different sorts of information it contains in regard to the customs, manners, and religion of the ancients. I shall treat of these two parts separately.

C H A P. I.

Of the EXCELLENCY of HOMER'S POEMS.

THE high encomium which Horace has given of the two poems of Homer, in judging them to contain more useful instructions than all the writings of the most able philosophers, has never seemed extravagant. But we cannot say so of the praises, which the learned of all ages have given him, as though they had strove to out-do each other in extolling the excellence of his poetry. Several persons, in other respects of distinguished merit and understanding, have been of a different opinion, and have taken incredible pains to bring this poet into contempt, who has been so anciently and generally esteemed.

We have reason to fear, lest these prejudices should be entertained by the boys, especially as they begin to read Homer at an age, which is more capable of finding out the difficulties and defects of the poet, than to relish his beauties. To prevent this inconvenience, I

[p] Plin. hist. nat. lib. 7. cap. 29.

have thought it might be of use to make some reflections in particular upon the manner in which he ought to be explained to youth. I shall begin with laying down some rules, which may serve to direct them how to form a right judgment of Homer. And then I shall produce select passages from him, and endeavour to make them sensible of their beauty and eloquence.

ARTICLE THE FIRST.

RULES to direct the Boys how to form a RIGHT JUDGMENT of HOMER.

ABOVE all things youth should be careful to avoid a fault very common to their age, who are too apt to think they have more understanding than others, because they have read and studied more. Thus they pass judgment in a decisive tone, and sometimes before persons of ability, whose determination they ought in decency rather to wait for, than prevent. And by this air of sufficiency they think to gain the esteem of others, though they only procure their contempt. Modesty, reservedness, and a distrust of their own capacity, should be the character of that age, and its greatest honour. They may lay open their doubts, propose their difficulties, and modestly question such as are of age and ability to inform them. It is a lesson the young Telemachus gives them in the *Odyssæy*. [9] He was not far from Nestor's apartment, and demands of Mentor his governor in what manner he should behave himself. "For as yet, says he, I have not acquired the habit of speaking; nor does it become a young man, as I am, to be too familiar with so venerable a personage as Nestor."

Οὐδ' ἔτι πω μύθοισι πεπείρημαι πυκνοῖσιν·
Αἰδῶς δ' αὖ νέον ἄνδρα γεραιότερον ἐξέρεεσθαι.

[9] L. 3. v. 23, 24.

II.

This reservedness is still more necessary in the case of censuring writers of the first class. We easily pardon a man who is smitten with the beauties of these authors, for running out into excessive and extravagant commendations, which are sometimes occasioned by an admiration, that transports him. It is a common fault to all persons of warm imaginations, and is easily corrected by reason and experience, and after all arises from a good principle, and does wrong to nobody. But every sensible man, especially at an age, when want of experience and apprehension of being mistaken should put him upon his guard, ought strictly to observe the judicious direction laid down by Quintilian, in the case of condemning great men [r]. “We should be very cautious and circumspect how we pass a judgment upon writers of established merit, for fear it should happen to us, as it does to a great many, to blame what we do not understand.”

III.

M. Boileau’s reflection upon the judgment to be passed upon the great men of antiquity is a very just one, and must take place with every reasonable and unprejudiced person. “When writers, says he, have been admired for a great many ages, and despised only by some persons of a capricious taste, for there will be always some or other of a bad taste, it is not only rashness but folly to question their merit. For though you do not discover their beauties, you must not therefore conclude that they have none, but that you are blind, and have not a taste for them. The generality of mankind, in a long course of time, is never mistaken in the judgment they pass upon works of genius. There is now no question, whether Homer, Plato, Tully, and Virgil,

[r] Modestè tamen & circumspecto judicio de tantis viris judicandum est, ne, quod plerisque ac-

cidit, damnet quæ non intelligunt. Quint. lib. 10. cap. 1.

“ were wonderful men. It is a matter beyond dispute, as it has had the consent of twenty ages. The business is to know, wherein that excellence consists, which has acquired them the admiration of so many ages ; and if you cannot find it out, you must give up all pretences to skill in literature, and allow that you have neither taste nor genius, since you cannot discover what every body else has discerned [s].”

IV.

It does not follow from thence, that these excellent writers should be looked on as absolutely perfect, and entirely exempt from faults. They are indeed great men, but still they are men, and as such subject to be sometimes in the wrong. We must therefore sincerely own, and the most zealous defenders of Homer have often acknowledged it, that there are some passages in this poet that are weak, defective, or prolix ; that there are speeches too long, descriptions sometimes too particular, repetitions that are offensive, epithets too common, comparisons which return too often, and do not always seem so noble as they ought. But all these defects are covered, and in a manner lost in an infinite number of graces and inimitable beauties, which affect and transport us ; and then these faults do not hinder us from paying the regard that is due both to the work and the author, according to the judicious observation of Horace.

[t] Verùm ubi plura nitent in carmine, non ego paucis
Offendar maculis, quas aut incuria fudit,
Aut humana parum cavit natura.

V.

But we must be very careful not to impute such faults to Homer, as subsist only in the imagination of

[s] Reflex. 7. sur Longin.

[t] Hort. de art. poet.

prejudiced or ignorant critics. Thus several are offended with certain words, which to them seem low and mean, as *kettle*, *pot*, *fat*, *intestines*, that are frequent in Homer, but are not allowed to be used by our poets, nor even by our orators.

“ But here,” as M. Boileau observes, whose words I shall barely transcribe, “ we must remember, that
 “ the words of different languages do not always precisely answer to one another; and that an expression in Greek, which is very noble, cannot often be
 “ rendered into French but by a very low phrase. As
 “ for instance, in the words *asinus* in Latin, and *âne* in
 “ French, which have something very contemptible
 “ in them in both those languages, though the word
 “ which denotes that animal, has nothing mean in it
 “ either in Greek or Hebrew, but it is used in the
 “ most sublime passages. And the same may be said
 “ of the word *mulet*, and several others.

“ In short, languages have all their peculiar oddities, but the French is particularly capricious in
 “ words; and though it abounds in beautiful terms
 “ upon certain subjects, it is very poor in many others,
 “ and there are abundance of little things which cannot be nobly expressed in it. Thus, for instance,
 “ though in the most sublime passages we may say
 “ without discredit, *un mouton*, *une chevre*, *une brebis*,
 “ we cannot say in any lofty style, without departing
 “ from it, *une veau*, *une trute*, *un cochon*. The word
 “ *génisse* in French is very beautiful, especially in an
 “ eclogue; *vache* is insufferable. *Pasteur* and *berger*
 “ are very elegant, *gardeur de pourceaux*, or *gardeur de*
 “ *bœufs* would be horrible. And yet perhaps there
 “ are not two words in the Greek tongue more beautiful than *Ζυβάτης* and *βυκόλος*, which directly answer to those words in French; and it is for this
 “ reason Virgil has given his eclogues the pretty name
 “ of *Bucolics*, which, literally translated, is in our language, *les entretiens des bouviers*, or *des gardeurs de*
 “ *bœufs*.

“ By

“ By this we see the injustice of those who charge
 “ Homer with the low style of his translators, and
 “ blame a Greek writer for not being justly expressed
 “ in Latin or French. It is very remarkable, that
 “ through all antiquity Homer has never been cen-
 “ sured upon this score, though he has wrote two
 “ poems that are each of them larger than the *Æneid*,
 “ and no one whatsoever has descended into more mi-
 “ nute circumstances than he, or more wilfully ex-
 “ pressed little matters, though always in noble
 “ terms, or at least by introducing low phrases with
 “ so much art and industry, as to make them noble
 “ and harmonious, as Dionysius Halicarnassensis has
 “ observed.”

VI.

Another cause of the wrong judgments passed upon Homer, is the fondness we generally have for the customs, usages, and manners of our own age and country, which makes us apt to take offence at the practices of times so remote, which were more simple, and came nearer to nature. We should be shocked to see princes in Homer dressing their own dinners, Achilles doing the most servile offices in person, the sons of great kings feeding their flock, princesses washing their own linen in the river, and drawing water out of the well.

But do we not also in scripture see Abraham, the master of a numerous family, tending his cattle; and Sarah, who had so many servants, kneading the bread with her own hands; Rebecca and Rachel, notwithstanding the tenderness of their sex, carrying heavy pitchers of water upon their shoulders; Saul and David, even after they were anointed kings, employed in feeding their flocks.

Reason, good sense, and equity require, that whilst we are reading ancient authors, we should go back into the times and countries they speak of; and not extravagantly suffer ourselves to be prejudiced against the customs of antiquity, because they differ from
 ours:

ours: we might with the same reason, out of a blind regard for the fashions of our own nation, look upon the dress of all other people as ridiculous. Besides, do we think, that the delicacy, softness, and luxury, which have infected these later ages, deserve so much to be preferred to the happy simplicity of earlier times, the precious remains of pristine innocence?

VII.

As to the real faults that are to be found in Homer, these in all reason and equity are to be excused in return for his innumerable beauties. [u] Longinus, in his enquiry whether mediocrity, when perfect in its kind, should not be preferred to the sublime with some faults, lays down this rule, and proves it from the very nature of this kind of performance. "For my own part, says he, [x] I am of opinion, that the sublime has not naturally the purity of the middle style. . . . It is with the sublime, as with immense riches, we cannot take care of every thing so particularly, but something, though in our possession, must be neglected. . . . Thus, continues he, though I have observed in Homer, and in all the most famous authors, passages which do not please me; I think that these are faults they disregarded, and which we cannot so properly call faults, as little oversights, which have escaped them, because being wholly intent upon what was great, they could not dwell upon little things. . . . [y] All we can obtain by committing no faults, is not to be blamed; but the sublime gains us admiration. What shall I say then? One of the beautiful passages and sublime thoughts, which we meet with in the works of these excellent authors, is alone sufficient to make amends for all their faults."

VII.

This rule may be of great use to assist us in passing a right judgment upon Homer and Virgil. I question

[u] Long. *περὶ ὑψηλῶν*, c. 27.

[y] Long. de sublim. cap. 30.

[x] Ib. cap. 27.

whether in explaining these poets to the boys, it would be proper to prefer the one before the other, and if it might not be better to leave this great point undecided by observing a kind of neutrality. It is enough to make them well acquainted with their different characters, by setting the beauties of both in their full light. Quintilian seems to have pursued this method in his judicious manner of treating these two great poets. He makes an high encomium on Homer, in which he gives in a few words a just idea of the wonderful variety of that poet's style, [z] *Hunc nemo in magnis sublimitate, in parvis proprietate superaverit. Idem lætus ac pressus, jucundus & gravis, tum copia tum brevitate mirabilis.* “ In great matters nothing is more
 “ sublime than his expression, in small ones nothing
 “ more proper. Flowing and concise, grave and
 “ pleasant, he is equally admirable for his copiousness
 “ and his brevity.” He then proceeds to Virgil, [a] after quoting a celebrated passage from Domitius Afer, the most famous orator of his time, who placed Virgil after Homer, but very near him, he draws in a few lines the perfect character of both. Homer he owns was the better genius, Virgil had a larger share of art and study; the one was more lively and sublime, the other more correct and exact; Homer rises with more force, but sometimes overflows; Virgil is constantly the same, and never departs from his character. It is thus Quintilian, after weighing in the balance of reason and equity the different qualifications of these two great men, seems willing to establish a kind of equality between them. *Et vercle, ut illi naturæ cœlesti atque immortalis cesserimus, ita curæ & diligentis vel ideo in hoc plus est, quod ei fuit magis laborandum: & quantum eminentioribus vincimur, fortasse æqualitate pensamus.*

[z] Quintil. lib. 10. c. 1.

[a] Utar verbis iisdem; quæ ex Afro Domitio juvenis accepi: qui mihi interroganti, quem Homero

crederet maximè accedere: secundus, inquit, est Virgilius, propior tamen primo quàm tertio. Ib.

XI.

By keeping up to a like neutrality, it might be very useful to make the boys compare certain beautiful passages of Virgil with those of Homer from whence they were copied. It is a great advantage on Homer's side, that he served as a pattern to Virgil, and we may justly apply to him what has been said of Demosthenes with respect to Cicero, [*b*] *Cedendum 'in hoc quidem, quod & ille prior fuit, & ex magna parte Ciceronem, quantum est, fecit.* Of the two heroes of Homer, Virgil has made but one, in whom he has artfully united all the great qualities that belonged to the other two. He has also taken from him the best part of his episodes; and has borrowed a great number of his comparisons. There is a secret pleasure in tracing the Greek poet through the performance of the Latin, and discovering the inestimable imitations, which are equally an honour to them both. The copy sometimes falls short of the beauties of the original; sometimes it surpasses it, and by happy strokes of the pencil adds lines, which make it an original of itself. As to the expression, numbers, and cadence, Homer is infinitely the superior; and it is proper early to accustom the ears of the boys to that sweet and harmonious melody, which reigns in all his verses, and diffuses such graces, as are not to be imitated in any language but the Greek.

Thus, we see, the study of Homer, undertaken in this manner, may contribute very much to forming the taste, which makes me think, that as in the classes there is not time enough to read over one of his poems entire, it might be useful to read only such select passages, as are capable of giving a proper idea of this poet. Some passages of this kind I shall now attempt to explain.

[*b*] Quintil. l. 1. c. 10.

ARTICLE THE SECOND.

PASSAGES in HOMER remarkable for the STYLE and ELOCUTION.

I MUST not be very large upon this subject, lest I should add too much to the length of my work, and yet it is difficult to be brief in speaking of the beauties of Homer. I shall produce some of different kinds, without tying myself down to any exact or regular order.

I.

NUMBERS and CADENCE.

Homer is admirable for expressing the nature of the things he describes, by the sound and order of the words, and sometimes by the choice of the letters.

1. *A harsh* SOUND.

[c] ἰσία δὲ ζφιν
Τριχθὰ τε κὴ τετραχθὰ διέσχισεν ἴς ἀνέμοιοι.

There is no ear, says M. Boivin speaking of the beauty of this passage, which does not seem to hear the crackling, and as I may say the cry of the fail, and the wind that rends it.

2. *A smooth and flowing* SOUND.

On the other hand, nothing can be more gentle or harmonious than the passage where the poet describes the soft and persuasive eloquence of Nestor.

[d] Τοῖσι δὲ Νέστωρ
Ἰδυεπὴς ἀνόρρασε, λιγυὺς Πυλίων ἀγορητής,
Τῶ κὴ ἀπὸ γλώσσης μέλιτι γλυκίων ῥέει αὐδὴ.

[c] Od. ix. 7.

[d] Il. i. 247.

“ To calm their passions with the words of age,
 “ Slow from his seat arose the Pylian sage,
 “ Experienc’d Nestor, in persuasion skill’d,
 “ Words, sweet as honey, from his lips distill’d.
 POPE.

3. HEAVINESS.

The following verses surprisingly express the taking of great pains, and laborious exercise.

[e] Καὶ μὲν Σίσυφον εἰσεῖδον, κρατέρ’ ἄλλγε’ ἔχουσα,
 Λᾶαν βασιάζουσα πελώριον ἀμφοτέρησιν.
 Ἦ τοι ὁ μὲν ζυγριπτόμενος χερσίνιε ποσίνιε
 Λᾶαν ἄνω ὤθεσκε ποτὶ λόφον· ἀλλ’ ὅτε μέλλοις
 Ἄκρον ὑπερβαλέειν, τότε ἀποσρέψασκε κραδίαις
 Αὔτις, ἐπεὶ αὖ πῶδον δὲ κυλίνδεο λάας ἀναιδής.
 Αὐτὰρ ὄγ’ ἀψῶσασκε τήλαινόμενος· κατὰ δ’ ἰδρῶς
 Ἐρρέεν ἐκ μελέων, κοινή δ’ ἐκ κρατὸς ὀρώρει.

“ I turn’d my eye, and as I turn’d survey’d
 “ A mournful vision! the Sisyphian shade;
 “ With many a weary step, and many a groan,
 “ Up the high hill he heaves a huge round stone;
 “ The huge round stone, resulting with a bound,
 “ Thunders impetuous down, and smokes along the
 “ ground.
 “ Again the restless orb his toil renews,
 “ Dust mounts in clouds, and sweat descends in dews.
 POPE.

4. SWIFTNESS.

In the following passage does not the rapidity of the second verse dispute it with that of the horse, whose swiftness in the race Homer is describing?

[f] Οἷοι Τρώϊοι ἵπποι, ἐπισάμενοι πεδίοιο,
 Κραιπνὰ μάλ’ ἔνθα κ’ ἔνθα διωκόμεν ἠδὲ φέεσθαι.

It is probable Virgil had this beauty in his eye, when he wrote this line,

[e] Od. xi. 592.

[f] Il. v. 222.

[g] Quadrupedante putrem sonitu quatit ungula
campum.

With what elegance does he describe in another place the speed and swiftness of Æneas's horses ?

[h] Αἰ δ' ὅτε μὲν Χιρτῶεν ἐπὶ Ζεΐδωρον ἄραραν,
Ἄκρον ἐπ' ἀνθερίκων καρπὸν θέον, ἔδ'ε κατέκλων·
Ἄλλ' ὅτε δὴ Χιρτῶεν ἐπ' εὐρέα νῶτα θαλάσσης,
Ἄκρον ἐπὶ ῥηγμῖνος ἀλὸς πολιοῖο θέεσκον.

“ These lightly skimming, when they swept the
“ plain,
“ Nor ply'd the grass, nor bent the tender grain ;
“ And when along the level seas they flew,
“ Scarce on the surface curl'd the briny dew. POPE.

Virgil has imitated this passage in describing the swiftness of Camilla, and I question whether the copy be at all inferior to the original.

[i] Illa vel intactæ fegetis per summa volaret
Gramina, nec teneras cursu læsisset aristas :
Vel mare per medium, fluctu suspensa tumentii
Ferret iter ; celeres nec tingeret æquore plantas.

Outstripp'd the winds in speed upon the plain,
Flew o'er the fields, nor hurt the bearded grain :
She swept the seas, and as she skim'd along,
Her flying feet unbath'd on billows hung. DRYDEN.

[k] But nothing can come up to the beauty of the description, which Homer gives of the passage of Neptune. I shall here do little else than copy the remarks of M. Boivin. This god was in the isle of Samothracia. His arms, his chariot and horses were at Æge, a town in Eubœa. He makes but four steps to get thither. The god puts on his arms, mounts his chariot, and departs. Nothing is more rapid than his course. He flies over the waters. The verses of Homer in that place run swifter than the god himself.

[g] Æn. 8. 596.

[h] Il. xx. 226.

[i] Æn. 7. 808.

[k] Il. xiii. 27, &c.

I appeal to the readers of the Greek text, if they are at all acquainted with the difference between the rapidity of a dactyle, and the slowness of a spondée.

Βῆ δ' ἐλάαν ἐπὶ κύματ' ἄταλλε δὲ κήτε' ὑπ' αὐτῶ
 Πάντοθεν ἐκ κευθμῶν, εἰδ' ἠγνοίησεν ἀνακλιᾶ.
 Γηθοσύνη δὲ θάλασσα δίτταλο· τοὶ δ' ἐπέτοῖο
 'Ρίμφα μάλ', εἰδ' ὑπέερθε διαίνετο χάλκεο ἄζων.

“ He mounts the car, the golden scourge applies,
 “ He sits superior, and the chariot flies :
 “ His whirling wheels the glassy surface sweep :
 “ Th' enormous monsters rolling o'er the deep,
 “ Gambol around him on the wat'ry way ;
 “ And heavy whales in aukward measures play :
 “ The sea subsiding spreads a level plain,
 “ Exults, and crowns the monarch of the main ;
 “ The parting waves before his coursers fly :
 “ The wond'ring waters leave his axle dry.

It is sufficient to have ears, to perceive the rapidity of Neptune's chariot in the very sound of the first and two last lines, each of which is entirely composed of dactyles, excepting that one spondée, which must necessarily terminate the verse. M. Boileau has translated this passage in his version of Longinus.

Il attelle son char, & montant fièrement,
 Lui fait fendre les flots de l'humide élément.
 Dès qu'on le voit marcher sur ces liquides plaines,
 D'aïse on entend sauter les pesantes balaines.
 L'eau frémit sous le dieu qui lui donne la loi,
 Et semble avec plaisir reconnoître son roi.
 Cependant le char vole, &c.

These lines are certainly admirable; yet we must own they are by far inferior to the Greek in numbers and harmony, which our language is not so capable of as the Greek and Latin, as it wants the distinction of long and short syllables, which in these two languages form the feet, and agreeably diversify the numbers. But notwithstanding this defect of language, the French poet in this verse,

D'aïse

D'aïse on entend sauter les pesantes balaines,
has mighty well expressed the agility of the leap, and
the heaviness of the monstrous fish, two things direct-
ly opposite, but happily described by the sound of the
words, and the numbers of the verse, which rises
swiftly, and falls heavily.

II.

DESCRIPTIONS.

[L] It is said that Homer was blind; and yet his
poetry is rather a painting than a poem, so exactly
does he lay before our eyes, and copy from nature,
the images of every thing he undertakes to describe.

1. It is not surprising that this poet, who gives life
and action to inanimate beings, should represent the
horses of Achilles under such affliction upon the death
of Patroclus. He describes them, after this mournful
accident, as fixed and immoveable with grief, their
heads bowed down to the earth, their manes trailing
in the dust, and shedding tears in abundance.

[m] Οὐδὲι ἐνισκήψαντες καρῆαλα· δάκρυα δὲ ζῶν
θερμὰ κατὰ βλεφάρων χαμάδις ῥέε μυρομένοισιν,
Ἕνιόχοιο πόθῳ· θαλερῆ δὲ μαινέτω χαίτη,
Ζεύγλης ἐξεριπῆσα παρὰ ζυγὸν ἀμφοτέροισι.

— “ Along their face

“ The big round drops cours'd down with silent pace,
“ Conglobing on the dust. Their manes, that late
“ Circled their arched necks, and wav'd in state,
“ Trail'd on the dust beneath the yoke were spread,
“ And prone to earth was hung their languid head.”

POPE.

Virgil's description of an horse's grief is shorter,
and no less lively.

[L] Traditum est Homerum cæ- rum, non ita expictus est, ut, quæ
cūm fuisse. At ejus picturam non ipse non viderit, nos ut viderimus,
poesim videmus. Quæ regio, quæ effecerit? Tusc. quest. lib. 5. n.
ora, quæ species formæ, quæ pug- 114.
na, qui motus hominum, qui fera-

[m] Il. xvii. 437.

[n] Post bellator equus positus insignibus Æthon
It lacrymans, guttisq; humectat grandibus ora.

To close the pomp, Æthon, the steed of state
Is led, the fun'ral of his lord to wait,
Stripp'd of his trappings, with a sullen pace
He walks, and the big tears run rolling down his face.

DRYDEN.

Can the tears of a horse be more finely described than by these last words? Put *lacrymis* instead of *guttis grandibus*, and the image is lost.

2. The fire of rage flashes in these lines of Homer, no less than in the eyes of Agamemnon, whose transport of passion he is describing.

[o] μένος δὲ μέγα φρένες ἀμφιμέλαιναι
Πίμπλαντ', ὅσσε δὲ οἱ πυρὶ λαμπετόωντι ἔϊκτην.

“Black choler fill'd his breast, that boil'd with ire,
“And from his eye-balls flash'd the living fire.

POPE.

Horace has intimated the first line, *Fervens difficili bile [p] tumet jecur*; and Virgil the second,

[q] Totoque ardentis ab ore
Scintillæ absistunt: oculis micat acribus ignis.

— from his wide nostril flies

A fiery stream, and sparkles from his eyes. DRYDEN.

3. The majestic motion of the head, by which Jupiter makes the heavens tremble, is known to all the world.

[r] Ἡ, καὶ κυανέησιν ἐπ' ὄφρῦσι νεῦσε Κρονίων·
Ἀμβρόσιαι δ' ἄρα χαῖται ἐπερρώσαντο ἀνακτός,
Κρατὸς ἅπ' ἀθανάτοιο· μέγαν δ' ἐλέλιξεν Ὀλυμπον.

“He spoke, and awful bends his sable brows,
“Shakes his ambrosial curls, and gives the nod;
“The stamp of fate, and sanction of the God;

[n] Æn. 11. 89.

[o] Il. i. 103.

[p] Ode 13. l. 1.

[q] Æn. 12. 101.

[r] Il. i. 528.

“ High heav’n with trembling the dread signal took,
 “ And all Olympus to the centre shook. POPE.

This passage has been imitated by the greatest poets.

[*s*] Annuit, & totum nutu tremefecit Olympum.

[*t*] Terrificam capitis concussit terque quaterque
 Cæsariem, cum quâ terras, mare, sidera movit.

[*u*] Regum verendorum in proprios greges,

Reges in ipsos imperium est Jovis,

Clari giganteo triumpho,

Cuncta supercilio moventis.

These three poets seem to have divided the three lines of Homer amongst themselves, with the three circumstances contained in them. Virgil has taken only the nodding of the head, Ovid the shaking of the hair, and Horace the motion of the brows.

The description of the battle of the gods is one of the most noble in Homer. The Greeks and Trojans being ready to join battle, Jupiter had given the gods permission to descend from heaven, share in the fight, and take which side they pleased.

“ [*x*] Above, the Sire of gods his thunder rolls,

“ And peals on peals redoubled rend the poles.

“ Beneath, stern Neptune shakes the solid ground,

“ The forests wave, the mountains nod around :

“ Through all their summits tremble Ida’s woods,

“ And from their sources boil her hundred floods.

“ Troy’s turrets totter on the rocking plain,

“ And the toss’d navies beat the heaving main.

“ Deep in the dismal regions of the dead,

“ Th’ infernal monarch rear’d his horrid head,

“ Leap’d from his throne, lest Neptune’s arms

“ should lay

“ His dark dominions open to the day ;

“ And pour in light on Pluto’s drear abodes,

“ Abhorr’d by men, and dreadful e’en to gods.

[*s*] Virg.

[*t*] Ovid.

[*u*] Horat.

[*x*] Il. xx.

“ Such war th’ immortals wage ; such horrors rend
 “ The world’s vast concave, when the gods contend.”

POPE.

M. Dacier’s translation of this passage, though very exact and noble, does not come up to the harmony and beauty of the Greek verses.

M. Boileau, as we have already observed, has translated one part of this passage.

L’enfer s’émeut au bruit de Neptune en furie.
 Pluton sort de son trône, il palit, il s’écrie :
 Il a peur, que ce dieu, dans cet affreux séjour
 D’un coup de son trident ne fasse entrer le jour,
 Et par le centre ouvert de la terre ébranlée,
 Ne fasse voir de Styx la rive désolée ;
 Ne découvre aux vivans cet empire odieux,
 Abhorré des mortels, & craint même des dieux.

These lines are very beautiful, but far inferior to the Greek. I shall examine but one of them. *Pluton sort de son trône, il palit, il s’écrie.* The word *sortir*, which might agree with Pluto, had he left his throne calm and undisturbed, is cold and languid. This god does not *turn pale*, till after he had quitted his throne. Does paleness then come on by such slow degrees ; and is it not the first and more immediate effect of fear ? The Greek has a very different vivacity, Δείσας δ’ ἐκ θρόνου ἄλλο, καὶ ἰαχε, *In a fright he leapt from his throne, and cried out.* But how shall we render the cadence Δείσας δ’ ἐκ θρόνου ἄλλο in any other language, which alone expresses the hasty and precipitate motion of the god ? Virgil has attempted to imitate one part of this beautiful passage of Homer, but has not been able to come up to the beauty of the original.

[y] Non secus ac siquâ penitus vi terra dehiscens
 Infernas referet sedes, & regna recludat
 Pallida, diis invisa ; superque immane barathrum
 Cernatur, trepidentque immisso lumine manes.

[y] Æn. 8. 243.

“ A

“ A sounding flaw succeeds : and from on high,
 “ The gods with hate beheld the nether sky :
 “ The ghosts repine at violated night.” DRYDEN.

Besides many other differences, in Virgil we have only a comparison, which renders the description cold and languid ; whereas in Homer, it is an action, which is much more lively and animated.

5. The passage where Hector, before he engages, takes leave of Andromache, and embraces Astyanax, is one of the most beautiful and pathetic in the whole poem. I shall give a part of it, which will take in both descriptions and discourse.

“ [z] Hector, this heard, return'd without delay,
 “ Swift through the town he trod his former way,
 “ Through streets and palaces, and walks of state,
 “ And met the mourner at the Scæan gate.
 “ With haste to meet him sprung the joyful fair,
 “ His blameless wife, Aëtion's wealthy heir ;
 “ The nurse stood near, in whose embraces prest,
 “ His only hope hung smiling at her breast,
 “ Whom each soft charm and early grace adorn,
 “ Fair as the new-born star, that gilds the morn.
 “ Silent the warrior smil'd, and pleas'd resign'd
 “ To tender passions all his mighty mind ;
 “ His beauteous princess cast a mournful look,
 “ Hung on his hand, and then dejected spoke ;
 “ Her bosom labour'd with a boding sigh,
 “ And the big tear stood trembling in her eye.
 “ Too daring prince ! ah, whither dost thou run ?
 “ Ah ! too forgetful of thy wife and son !
 “ And think'st thou not how wretched we shall be,
 “ A widow I, an helpless orphan he !
 “ For sure such courage length of life denies,
 “ And thou must fall, thy virtue's sacrifice.
 “ Greece in her single heroes strove in vain,
 “ Now hosts oppose thee, and thou must be slain !
 “ Oh, grant me, gods, e'er Hector meets his doom,
 “ All I can ask of heav'n, an early tomb !

- “ So shall my days in one sad tenor run,
 “ And end with sorrows, as they first begun.
 “ No parent now remains, my grief to share,
 “ No father’s aid, no mother’s tender care. POPE.

After having digressed, perhaps somewhat too long, upon the greatness of her past calamities, she then goes on ;

- “ Yet, while my Hector still survives, I see
 “ My father, mother, brethren, all in thee.
 “ Alas ! my parents, brothers, kindred, all
 “ Once more will perish, if my Hector fall.
 “ Thy wife, thy infant, in thy danger share,
 “ Oh prove a husband’s and a father’s care !

Hector having answered Andromache in a manner equally noble and affectionate,

- “ Th’ illustrious prince of Troy
 “ Stretch’d his fond arms to clasp the lovely boy,
 “ The babe clung crying to his nurse’s breast,
 “ Scar’d at the dazzling helm, and nodding crest.
 “ With secret pleasure each fond parent smil’d,
 “ And Hector hasted to relieve his child.
 “ The glitt’ring terrors from his brows unbound,
 “ And plac’d the beaming helmet on the ground :
 “ Then kiss’d the child, and lifting high in air,
 “ Thus to the gods preferr’d a father’s prayer.
 “ O thou, whose glory fills th’ æthereal throne,
 “ And all the deathless pow’rs, protect my son !
 “ Grant him, like me, to purchase just renown,
 “ To guard the Trojans, to defend the crown,
 “ Against his country’s foes the war to wage,
 “ And rise the Hector of the future age !
 “ So when, triumphant from successful toils,
 “ Of heroes slain he bears the reeking spoils,
 “ Whole hosts may hail him with deserv’d acclaim,
 “ And say, This chief transcends his father’s fame ;
 “ While pleas’d amidst the gen’ral shouts of Troy,
 “ His mother’s conscious heart o’erflows with joy ;
 “ He

- “ He spoke, and fondly gazing on her charms,
 “ Restor’d the pleasing burden on her arms ;
 “ Soft on her fragrant breast the babe she laid,
 “ Hush’d to repose, and with a smile survey’d.
 “ The troubled pleasure soon chaffis’d by fear,
 “ She mingled with the smile a tender tear. POPE.

There never was a finer piece of painting than this. How expressive is the grief and consternation of Andromache? How just and beautiful the image of a child, frightened at the glittering of his father’s arms, and shrinking back into the bosom of his nurse! The sentiment of Hector, who desires to see his son exceed him in glory, how natural? But how extremely delicate are the last words, *δακρυόεν γελάσασα!* It is sufficient to be able to read Greek, and to have some ear, to perceive the entire softness of them, and to own that no translation can come up to them in beauty.

M. de la Motte has thus imitated this short discourse of Hector.

Je vous offre mon fils, dieux, faites-en le vôtre :
 Digne de vôtre appui, qu’il n’en cherche point d’autre,
 Rendez le, s’il se peut, les secours des Troiens,
 Qu’un jour par ses exploits il efface les miens.
 Récompensez en lui la piété du pere,
 Et qu’il soit les plaisirs & l’honneur de sa mere.

I know not whether I am prejudiced in favour of antiquity, but the Greek verses affect me infinitely more than the French, though they are very beautiful. There is no opposition or antithesis in the Greek poet; the noble simplicity we find in him is far above those little figures. The French verses do not represent the beautiful and lively image of a young conqueror returning from the battle laden with spoils, those amiable and flattering words, which Hector, by a figure full of force and energy, puts into the mouths of the spectators, nor the pathetic and tender impression of joy which such a spectacle causes in the heart of a mother; *χαρίειν δὲ φρένα μητρῆς.* This last thought seems

seems very simple, and is so in reality; and its beauty lies in its simplicity. But let any one carefully examine what a mother must think and feel, who sees her son returning in triumph from a battle, and bearing the spoils with him, and hears the exclamations of the multitude in his praise, and he will discern this secret and inward sentiment of joy to reign in her heart, which Homer so wonderfully expresses in these few words, *χαρέει δὲ φρένα μήτηρ*. This is to copy after nature. [a] He makes the same observation of Latona, who was transported with joy to see her daughter Diana distinguished in the dance, and excelling all the other nymphs, *γένηθε δὲ τε φρένα Λητώ*. Virgil, in making the same comparison, has not omitted this circumstance,

[b] Latonæ tacitum pertentant gaudia pectus.

“ And feeds with secret joy her silent breast.”

DRYDEN.

M. de la Motte has not given us all those beauties. Thus his design was not to translate, but to imitate Homer by an abridgement of him.

c] The reception the shepherd Eumæus gives to the young Telemachus, upon his unexpectedly returning to him after a long absence, is inimitable both in its simplicity and its beauty. The dog, by a sudden expression of joy, and a gentle wagging of his tail, is the first to bring the tidings of his master's arrival. As soon as he appears, Eumæus lets fall the vessels he held in his hands, runs to meet him, throws his arms around his neck, tenderly embraces him, and bathes him in his tears. As a father, says the poet, grieved at the long absence of his son, the sole object of his affection, upon seeing him at last return, is never weary of embracing him; so Eumæus gives himself up to the transports of his joy upon sight of Telemachus, as though he had recovered him from the grave, and retrieved him from the dead. Dionysius of Halicarnassus, in the treatise I have already quoted, observes,

[a] Od. vi. 102, 109. [b] Æn. i. 506. [c] Od. xvii. 1, &c.

that this passage, which is one of the most beautiful in Homer, derives its chief beauties from the order, and harmonious sound of the words, which are other-ways very simple, and convey only common ideas. How is it possible to transfer these graces into another language?

III.

SIMILIES.

In these the riches and fertility of Homer's imagination principally appear, and one would say that all nature seems to have been exhausted to embellish his poems with an infinite variety of images and similitudes. Sometimes they consist only in a single circumstance, but are never the less noble. At other times they are of a just length, that gives the poet an opportunity to display all possible magnificence of expression, and I would intreat the reader to examine the whole grace and elegance of them in the original. There are some that are soft and pathetic, and others that are grand and sublime. I shall produce but a very few, and make a choice of such chiefly as Virgil has copied after him.

I. Homer very often uses the comparison of the wind, the hail, a whirlwind, a torrent, to express the swiftness and promptitude of his combatants. But all these ideas are too faint to describe the rapidity of the immortal horses.

“ [d] Far as a shepherd from some point on high,
 “ O'er the wide main extends his boundless eye;
 “ Through such a space of air with thund'ring sound,
 “ At every leap th' immortal coursers bound. POPE.

He measures their leaps, says Longinus, by the whole breadth of the horizon.

[e] He goes still further to shew the celerity of Juno, by comparing it to the thought of a traveller revolving in his mind the several places he had seen, and

[d] Il. v. 773.

[e] Il. xv. 80.

passing through them more swiftly than the lightning flies from west to east.

2. Homer has two beautiful comparisons in the beginning of the third book, and the application Virgil has made of them, may teach us their value.

“ [f] Him Menelaus, lov'd of Mars, espies,
 “ With heart elated, and with joyful eyes.
 “ So joys a lion, if the branching deer,
 “ Or mountain goat, his bulky prize, appear.
 “ In vain the youths oppose, the mastiffs bay,
 “ The lordly savage rends the panting prey.
 “ Thus fond of vengeance, with a furious bound
 “ In clanging arms he leaps upon the ground
 “ From his high chariot.”

POPE.

[g] Impastus stabula alta leo ceu cæpe peragrans,
 (Suadet enim vesana fames) si fortè fugacem
 Conspexit capream, aut surgentem in cornua cervum,
 Gaudet hians immane, comasque arrexit, & hæret
 Visceribus super accumbens: lavat improba teter
 Ora curor.

“ Then as a hungry lion, who beholds
 “ A gamefome goat, who frisks about the folds:
 “ Or beamy stag that grazes on the plain:
 “ He runs, he roars, he shakes his rising mane:
 “ He grins and opens wide his greedy jaws,
 “ The prey lies panting underneath his paws;
 “ He fills his famish'd maw, his mouth runs o'er
 “ With unchew'd morsels, while he churns the gore.

DRYDEN.

“ [b] Him, approaching near,
 “ The beauteous champion views with marks of fear,
 “ Smit with a conscious sense, retires behind,
 “ And shuns the fate he well deserv'd to find.
 “ As when some shepherd from the rustling trees
 “ Shot forth to view a scaly serpent sees;
 “ Trembling and pale he starts with wild affright,
 “ And all confus'd precipitates his flight;

[f] Il. iii. 21.

[g] Æn. x. 723.

[b] Il. iii. 30.

“ So from the king the shining warrior flies,
 “ And plung’d amid the thickest Trojans lies.

POPE.

Virgil has finely imitated this comparison, and seems to have added an additional beauty to the original.

[i] Improvisum aspris veluti qui sentibus anguem
 Pressit humi nitens, trepidusque repente refugit
 Attollentem iras, & cœrula colla tumentem.
 Haud secus Androgeos visu tremefactus abibat.

“ As when some peasant, in a bushy brake,
 “ Has with unwary footing press’d a snake ;
 “ He starts aside, astonish’d when he spies
 “ His rising crest, blue neck, and rolling eyes.”

DRYDEN.

3. Homer’s comparing Paris to a courser is a celebrated simile. The Greek lines are too beautiful to be omitted here.

[k] Ὡς δ’ ὅτε τις σαρδὸς ἵππος ἀκοςήσας ἐπὶ φάτῃη,
 Δεσμὸν ἀπορρήξας θείει ποδίοιο κραίνων,
 Εἰωθὸς λέεσθαι εὐρρέϊος ποταμοῖο,
 Κυδιῶν, ὑψὲ δὲ κάρη ἔχει, ἀμφὶ δὲ χαῖται
 Ὡμοῖς αἰσσοῦναι· ὁ δ’ ἀγλαΐηφι πεποιθὸς,
 Ῥίμφα ἐ γούνα φέρει μείλ’ ἤθεα κ’ νομὸν ἵππων.
 Ὡς υἱὸς Πριάμοι Πάρις κατὰ Περσάμε ἀκρης
 Τεύχεσι παμφαίνων, ὡς ἠλέκτωρ ἐβελήκει
 Καλχαλῶν, ταχέες δὲ ποδες φέρον.

“ The wanton courser thus, with reins unbound,
 “ Breaks from his stall, and beats the trembling
 “ ground ;
 “ Pamper’d and proud, he seeks the wonted tides,
 “ And laves, in height of blood, his shining sides ;
 “ His head now freed he tosses to the skies ;
 “ His mane dishevell’d o’er his shoulders flies ;
 “ He snuffs the females in the distant plain,
 “ And springs exulting to his fields again.

[i] Æn. ii. 379.

[k] Il. vi. 506.

“ With

“ With equal triumph, sprightly, bold and gay,
 “ In arms refulgent as the god of day,
 “ The son of Priam glorying in his might,
 “ Rush’d forth with Hector to the fields of fight.”

POPE.

Virgil seems here inclined to enter the lists with Homer, and in a manner to dispute with him the prize of his horse’s course.

[1] Cingitur ipse furens certatim in prælia Turnus. . .
 Fulgebatque altâ decurrens aureus arce. . .

Qualis, ubi abruptis fugit præsepia vinclis
 Tandem liber equus, campoque potitus aperto :
 Aut ille in pastus armentaque tendit equarum ;
 Aut assuetus aquæ perfundi flumine noto
 Emicat, arrectisque fremit cervicibus altè
 Luxurians : luduntque jubæ per colla, per armos.

“ Freed from his keepers, thus, with broken reins,
 “ The wanton courser prances o’er the plains ;
 “ Or, in the pride of youth o’erleaps the mounds,
 “ And snuffs the females in forbidden grounds.
 “ Or seeks his wat’ring in the well-known flood,
 “ To quench his thirst, and cool his fiery blood :
 “ He swims luxuriant in the liquid plain,
 “ And o’er his shoulder flows his waving mane :
 “ He neighs, he snorts, he bears his head on high ;
 “ Before his ample chest the frothy waters fly.”

DRYDEN.

We see plainly, that the Latin poet has taken a great deal of pains to give all the beauties of the original. He has made little addition ; and I can see nothing but this one expression, *tandem liber equus*, which gives a fine idea, and wonderfully describes the impatient ardor of the horse, upon seeing himself at liberty. And yet perhaps Virgil might intend by these words to express the meaning of *σαλὸς ἵππος*, &c. an horse at rest who had been kept long in the stall. This line, *Aut assuetus aquæ perfundi flumine noto*, gives ex-

[1] Æn. xi. 426.

actly the sense of the Greek, but not the harmony. And this other, in which he describes the course of the horse, *Aut ille in pastus armenta que tendit equarum*, is dull and heavy, in comparison of the Greek verse, which is entirely made up of dactyles, as swift as the horse itself, ῥίμφα ἐ γῆνα φέρει μέλα τ' ἤθεα καὶ νομόν ἵππων. The phrase ὁ δ' ἀγλαίηφι πεποιθώς, which happily expresses the noble stateliness of the steed, and the pleasure he takes in his own strength and beauty, is wanting in the Latin.

4. I shall conclude this article with two or three comparisons, that are shorter than those I have produced, and of a different kind.

“ [m] As men in slumbers seem with speedy pace
 “ One to pursue, and one to lead the chace,
 “ Their sinking limbs the fancied course forsake,
 “ Nor this can fly, nor that can overtake.” POPE.

[n] Ac velut in somnis, oculos ubi languida pressit
 Nocte quies, nequicquam avidos extendere cursus
 Velle videmur, & in mediis conatibus ægri
 Succidimus: non lingua valet, non corpore notæ
 Sufficiunt vires, nec vox aut verba sequuntur.

“ And as when heavy sleep has clos'd the sight,
 “ The sickly fancy labours in the night:
 “ We seem to run, and destitute of force,
 “ Our sinking limbs forsake us in the course:
 “ In vain we heave for breath; in vain we cry:
 “ The nerves unbrac'd their usual strength deny,
 “ And on the tongue the falt'ring accents die.” }
 DRYDEN.

The Latin poet has taken only the idea from the Greek, and much improved it.

“ [o] As full blown poppies, overcharg'd with rain,
 “ Decline the head, and drooping kiss the plain:
 “ So sinks the youth; his beauteous head, depress'd
 “ Beneath his helmet, drops upon his breast.” POPE.

[m] Il. xxii. 199.

[n] Æn. xii. 908.

[o] Il. viii. 308.

[*p*] Purpureus veluti cum flos succifus aratro
 Languescit moriens, lassove papavera collo
 Demisere caput, pluvîâ cùm fortè gravantur.
 It cruor, inque humeros cervix collapsa recumbit.

“ Like a fair flower by the keen share oppress’d :
 “ Like a white poppy sinking on the plain,
 “ Whose heavy head is overcharg’d with rain.”

DRYDEN.

3. “ [*q*] As the bold bird her helpless young at-
 “ tends,

“ From danger guards ’em, and from want defends,
 “ In search of prey she wings the spacious air,
 “ And with th’ untasted food supplies her care.
 “ For thankless Greece such hardships have I brav’d,
 “ Her wives, her infants, by my labours sav’d.
 “ Long sleepless nights in heavy arms I stood,
 “ And sweat laborious days in dust and blood.”

POPE.

It is Achilles who talks thus. I wonder any man of taste and learning should object against this passage, as being too prolix and florid. It takes up but two lines, without one superfluous word in them, and is principally distinguished by its simplicity.

4. SPEECHES.

The poems of Homer supply us with perfect models in every kind of eloquence.

1. The speeches of Ulysses, Phœnix and Ajax, who were delegated by the army to move Achilles to take arms again, and repel Hector, who was upon the point of setting fire to the Grecian fleet, may suffice alone to shew how well Homer succeeded in describing the different characters of the persons whom he makes speak.

Ulysses spoke the first. [*r*] We know the character Homer gives him in another place. In council, and upon a public deliberation, he seem’d at first in con-

[*p*] *Æn.* ix. 435.

[*q*] *Il.* ix. 323.

[*r*] *Il.* iii. 216, 224.

fusion and diffident, with eyes fixed upon the ground, without gesture or motion, or any appearance of a great orator. But as he grew warm, he was no longer the same person, but like a torrent that falls with impetuosity from the summit of a rock, he bore down all before him by the force of his eloquence.

Being here concerned with an obstinate and untractable man, his manner of speaking is extremely soft, persuasive, and affecting. He begins with describing the fatal extremity to which the Greeks were reduced. He raises the jealousy of Achilles, by repeating the great success and terrible menaces of Hector his rival. He represents the remorse he will feel, when the evil is past remedy, for having suffered the Greeks to perish in this manner before his eyes. And not daring to blame the furious excesses of his resentment, he introduces, with wonderful art, the voice of his father, and reminds him of what Peleus said to him taking leave of him, that the gods give victory, but moderation belongs to man, (so the heathens thought,) that valour, without this virtue, was no other than rage, and that no one could be beloved by the gods, or be agreeable to men, without a fund of benevolence and humanity, to make him compassionate the misfortunes of others. He then makes a pompous enumeration of all the presents and offers of satisfaction, by which Agamemnon proposes to make him amends for the injury he had done him. That if his person and presents were odious to him, he begs at least he would cast an eye of pity on the rest of the Greeks upon the point of being destroyed. And lastly, he concludes his discourse with the circumstance by which he began, and rekindling the jealousy of Achilles against Hector: behold him, says he, just by you, transported with fury, and insolently supposing that the Grecian vessels have not brought over a man that deserves to be compared to him.

It is easy to comprehend the force and beauty of such reasons, when joined with all the ornaments of poetical diction.

Phœnix addresses himself to him in a very different manner. He was a good old man, who had been guardian to Achilles in his infancy, by the direction of Peleus. He speaks to him with the affection of a father, and the authority of a master. He reminds him of all the cares he had undergone in his education. He then gives him admirable advice upon the necessity of suppressing his resentment, and submitting to a reconciliation, after the example of the gods, who are appeas'd by sacrifices and offerings. I shall hereafter mention what he says of prayers, and the goddess Ate, as it is one of the most beautiful and ingenious fictions to be met with in all antiquity. He intermixes several stories with all this, which might seem tedious and prolix, if we did not recollect, that it is the character of [s] old men to be fond of talking of the times past, and of relating the adventures and exploits of their youth.

The answers of Achilles to these two discourses are exceeding sublime; but I shall pass them over, to come to the speech of Ajax, the third ambassador, which I shall here repeat entire.

Ajax was of an haughty disposition, warm and impetuous. Thus his speech is short, but lively, and full of that noble boldness, which was natural to him. He does not at first address his discourse to Achilles, as supposing he was too inflexible and unrelenting to yield to persuasion, and herein has shown an art that cannot be sufficiently admired.

- “ Hence let us go, . . . why waste we time in vain ?
 “ See what effect our low submissions gain !
 “ Lik'd or not lik'd, his words we must relate,
 “ The Greeks expect them, and our heroes wait.
 “ Proud as he is, that iron heart retains
 “ Its stubborn purpose, and his friends disdain.
 “ Stern and unpitying ! if a brother bleed,
 “ On just atonement we remit the deed ;

[s] Laudator temporis acti
 Se puero, censor castigatque minorum.

Hor. de art. Poet.

“ A fire

“ A fire the slaughter of the son forgives,
 “ The price of blood discharg’d, the murd’rer lives :
 “ The haughtiest hearts at length their rage resign,
 “ And gifts can conquer every soul but thine ;
 “ The gods that unrelenting breast have steel’d,
 “ And curs’d thee with a mind that cannot yield.
 “ One woman-slave was ravish’d from thy arms,
 “ Lo, sev’n are offer’d, and of equal charms.
 “ Then hear Achilles, be of better mind ;
 “ Revere thy roof, and to thy guests be kind ;
 “ And know the men, of all the Grecian host,
 “ Who honour worth, and prize thy valour most.

POPE.

The discourse of Ajax was well received by Achilles ; but continuing still inflexible, he declared he would not take arms till Hector had covered the field with the slain, set fire to the fleet, and approached his own tent and vessels. There, says he, will I wait for him, and however enraged he is, I will there put a stop to his fury.

[*t*] I know not whether we must rank among the speeches the short discourse of Antilochus to Achilles, by which he informs him of the death of Patroclus ; but nothing can be more eloquent than that passage. The circumstance of his presenting himself with his face all drowned in tears, was a kind of prelude, foretelling what was after to follow.

“ Sad tidings, son of Peleus, thou must hear,
 “ And wretched I th’ unwilling messenger !
 “ Dead is Patroclus ! for his corse they fight,
 “ His naked corse : His arms are Hector’s right.

POPE.

[*u*] This short discourse is justly proposed as a perfect model of oratorical brevity. It consists of but four lines. In the two first Antilochus prepares Achilles for the sad tidings he was about to tell him, which

[*t*] Il. xviii. 18.[*u*] Narrare quis brevius potest,

quàm qui mortem nuntiat Patrocli ? Quint. lib. 10. cap. 1.

ought not to have been laid before him too abruptly. “ And in the two last, as Eustathius observes, it comprehends the whole affair, the death of Patroclus, the person that killed him, the contest for his body, and his arms in possession of the enemy. Besides, it should be observed, that grief has so crowded his words, that in these two verses he leaves the verb ἀμφιμάχουσαι without its nominative.” But what I find most admirable, is the choice of the word he makes use of to declare these tidings. He does not say, *Patroclus is dead*, as it has been translated, and perhaps could not possibly be otherways. He avoids all expressions which might carry with them sorrowful and bloody ideas, τέθνηκε, πέφαται, ἀνήρηται, and substitutes the most gentle phrase he could possibly employ upon this occasion, κείτοι Πάτροκλος, *Facet Patroclus*, “ Patroclus is fallen.” But our language is not capable of rendering this beauty and delicacy. One might say indeed, *Patroclus is no more*.

3. [x] I shall conclude with the speech of Priam to Achilles, when he demands of him the body of his son Hector. To conceive the full beauty of it, we must call to mind the character of Achilles, rough, violent, and inflexible. But he was a son, and had a father. His heart, obdurate and insensible to every other motive, could not be softened into compassion by any inducement but this. And therefore Mercury, the god of eloquence, advised him to dwell upon it. With this he begins and ends his discourse. Being entered the tent of Achilles, he throws himself upon his knees, kisses his hands, those murderous hands, that had slain to many of his children.

Χερσὶν Ἀχιλλῆος λάβε γένατα, καὶ κύσε χεῖρας
 Δεινὰς, ἀνδροφόνους, αἵ οἱ πολέας κτεάνων υἱίας.

Achilles is much surpris'd at so sudden a spectacle. All around him are seiz'd with a like astonishment, and keep silence; at last Priam speaks :

[x] Il. xxiv. 485, &c.

“ Ah think, thou favour'd of the pow'rs divinè !
 “ Think of thy father's age, and pity mine ;
 “ In me thy father's rev'rend image trace,
 “ Those silver hairs, that venerable face ;
 “ His trembling limbs, his helpless person see !
 “ In all my equal, but in misery !
 “ Yet now perhaps, some turn of human fate
 “ Expels him helpless from his peaceful state ;
 “ Think from some powerful foe thou seest him fly,
 “ And beg protection with a feeble cry.
 “ Yet still one comfort in his soul may rise ;
 “ He hears his son still lives to glad his eyes ;
 “ And hearing, still may hope a better day
 “ May send him thee to chase that foe away.
 “ No comfort to my griefs, no hopes remain,
 “ The best, the bravest of my sons are slain !
 “ Yet what a race, ere Greece to Ilion came,
 “ The pledge of many a lov'd and loving dame ?
 “ Nineteen one mother bore.—Dead, all are dead !
 “ How oft alas ! has wretched Priam bled ?
 “ Still one was left, their loss to recompense,
 “ His father's hope, his country's last defence ;
 “ Him too thy rage has slain ! beneath thy steel,
 “ Unhappy, in his country's cause he fell.
 “ For him through hostile camps I bent my way,
 “ For him thus prostrate at thy feet I lay !
 “ Large gifts, proportion'd to thy wrath, I bear :
 “ Oh, hear the wretched, and the gods revere !
 “ Think of thy father, and this face behold !
 “ See him in me, as helpless and as old !
 “ Though not so wretched : There he yields to me,
 “ The first of men in sovereign misery.
 “ Thus forc'd to kneel, thus grov'ling to embrace
 “ The scourge and ruin of my realm and race ;
 “ Suppliant my children's murd'rer to implore,
 “ And kiss those hands yet reeking with their gore.

POPE.

How uncompassionate soever Achilles was, he could not resist so pathetic a discourse. The gentle name of

father drew tears from his eyes. He raised Priam with tenderness, and seemed to bear a part in his sorrows. They both burst out into floods of grief, the one for the loss of Hector, the other in remembrance of Peleus and Patroclus.

There are abundance of such passages as these I have quoted, in Homer, and some perhaps still more beautiful. And the reading of this poet, in my opinion, especially if attended with some reflections to point out his beauties, and compared with the passages of Virgil where he has imitated him, is very capable of giving youth a just idea of fine poetry and solid eloquence.

C H A P. II.

INSTRUCTIONS *to be drawn from* HOMER.

I SHALL reduce the instructions, which the boys should principally attend to in reading Homer, to three articles. The first regards usages and customs; the second morality and the conduct of life; and the third religion and the gods. Madam Dacier, in the learned remarks she has added to her translation of this poet, is very exact in pointing out these valuable footsteps of antiquity to her reader. Her reflections have been of great help to me in treating this matter, and may supply a master with proper instructions for his scholars. As the chief design of my work, which, I have already frequently observed, is to form the taste of youth in every branch of learning, so far as lies in my power, and to enable them to derive all the advantages that may be reasonably expected, from the ancients, I imagine, that what I shall here say upon Homer, may serve as a model to young masters and scholars, for making the like observations in the reading of all other authors.

ARTICLE THE FIRST.

Of USAGES and CUSTOMS.

HORACE observes of Ulysses, that in travelling through different countries, he was very careful to inform himself of their customs and manners.

[y] *Qui mores hominum multorum vidit, & urbes.*

We should do the same in regard to the different books we read; and it is of great use to accustom youth early to make such observations as these, which will instruct them as they go along, in a great many agreeable and curious topics. As Homer is the most ancient of all the profane writers that have come down to us, he may contribute very much to satisfy this laudable curiosity, which should be found in every reader of understanding, as well as in a careful traveller.

I. *Of the MANNERS of the ANCIENTS.*

Princes and kings in Homer have nothing of the luxury and pomp which have since infected the courts of great men; simplicity and modesty were the happy character of those early ages. Their palaces were not filled with an useless throng of domestics, footmen, and officers, capable of introducing all sorts of vices by their pride and idleness. When the deputies of the princes of Greece came to find Achilles, that prince, all-powerful as he was, had no guards, gentlemen-ushers, or courtiers about him. They enter his apartment, and address him without ceremony. Presently after an entertainment is prepared, Achilles cuts the meat out himself, and divides and spits it.

The ladies and princesses were not more delicate. A noble and vigorous education had inured them to labour, and to such offices as we think low and mean, but were agreeable to what they were at first designed

[y] Hor. de art. poet.

for,

for, to their condition and capacities ; and more proper to preserve their virtue, than the vain amusements and diversions which have succeeded in their stead. They went to draw water from the spring in person. Nausicaa, the daughter of the Phæacian king, goes to wash her garments in the river with her women : and the queen her mother was got up to her spinning by break of day, in the chimney-corner.

“ [z] These were the customs of those heroic, those happy times, when luxury and effeminacy were not known ; when glory consisted only in virtue and labour, and nothing but sloth and vice were dishonourable. Both sacred and profane history inform us, that it then was the custom to serve themselves ; and this custom was a precious remnant of the golden age. The patriarchs wrought with their own hands ; the maidens of greatest quality went themselves to fetch water from the spring ; Rebecca, Rachel, and Jethro’s daughters drove their flocks thither. In Fabius Pictor, Rhea herself goes to draw water ; the daughter of Tarpeius does the same in Livy.”

II. SACRIFICES.

Homer describes at large the ceremonies used in sacrificing, in the first book of the Iliad, and the third of the Odyssæy. In this last passage Nestor is the sacrificer ; for kings had then the superintendency over religion, and the priesthood was annexed to the crown. I shall give this last description almost as it stands in Homer, adding only some of Madam Dacier’s notes, to make it more easily understood.

Nestor gave orders to the princes his sons to make ready the necessary preparations for the sacrifice he designed to offer to the gods, upon account of Telemachus’s arrival.

They bring the heifer. A proper officer gilds the horns. Stratius and Echephon present it to him.

[z] Madam Dacier in her preface to Homer.

Aretus carries in one hand a costly bason with a golden ewer, and in the other a basket, with the sacred barley necessary for the oblation.

Thrasymedes stood close by the victim, with an ax in his hand, ready to strike; and his brother Perseus held the vessel to receive the blood.

Then Nestor washes his hands, cuts off the hair from the forehead of the victim, and throws it into the fire, sprinkles the sacred barley upon his head, and joins prayers to this action, addressed to Minerva.

Thrasymedes then raises the ax, strikes the heifer, cuts the strings of its neck, and throws it upon its knees. The princesses assisting at the sacrifice repeat prayers attended with loud exclamations.

The princes raise the heifer, and as they hold it up, Pisistratus draws his knife and cuts its throat. The blood gushes out in large streams, and it lies without motion or life.

At the same time they strip off the hide, and cut the heifer to pieces.

They separate the thighs entire, [a] according to custom, wrap them in a double covering of fat, and lay upon them pieces cut from all the other parts. Nestor himself places them as a burnt-offering upon the altar, and sprinkles them with wine.

When the thighs of the victim were all consumed by the fire, they roasted the entrails, and divided them among the assistants. This circumstance is very remarkable; it closed the sacrifice offered to the gods, and was as a mark of communion among those that were present. The entertainment followed the sacrifice, and made up part of the ceremony.

They then cut in pieces the remaining parts of the victim, and put them on spits and roasted them.

Telemachus is there made to enter the bath, and after being perfumed with oils, is clothed in a rich vest and a pompous robe.

[a] They burnt the thighs entire, in honour of the gods, with pieces cut off from every other part, beginning at the shoulders; whence the word ἀποθελῆν from ἀπο; humc-

rus, and τήνου; pono. These pieces were a kind of *primitiæ*, which the gods accepted, leaving the rest to the use of the sacrificers.

When the meat was ready, they sat down to table.

These were the principal ceremonies of the sacrifices. If any new ones at any time occur, they should be remarked to the boys, and at the same time the agreement betwixt several of these ceremonies and those appointed by the immediate direction of God himself in holy scripture. But above all they should be taught to observe, that all people have unanimously placed the substance of public worship, and the very essence of religion, in sacrifice, without being able well to comprehend the reason, end, or institution of it, which is in no wise natural or of human invention; and that this constant uniformity, in so singular a point, could have been derived only from the family of Noah, whose descendants, upon their separation, carried each of them along with them the manner of worship which they had been taught that the Deity required.

As there were few great entertainments without sacrifices, and kings of old were the ministers of them, it was usual to see them engaged in such offices with honour, as are now the employments of our cooks and butchers. And thus, adds M. Boivin, from whom I have borrowed this observation, it is not to be wondered that Achilles should himself cut the victuals, at the entertainment he gave the three deputies of the Grecian army. 'Twas his proper office, and at the same time an act of civility, hospitality, and religion, which the poet would have been to blame to have suppressed.

III. MEALS.

Dinner and supper are very clearly expressed in Homer. Sometimes we meet with other meals, but they were upon extraordinary occasions.

Before they sat down to table, especially in entertainments of ceremony, they bathed and perfumed, and then the master of the family clothed his guests in robes and habits set apart for that purpose. This care and magnificence was a part of their hospitality.

The

The meal began and ended with libations offered to the Deity, which served as public attestations, that he was deemed the beginning and end of all the benefits they enjoyed.

They sat upon seats, and did not lie down in beds, as was the custom in after ages.

The use of table-cloths was not then introduced: They were very careful in washing their tables, and cleaning them with sponges, both before and after eating.

There is no mention made of boiled meat in Homer. They ate anciently no other than gross food. Fowling and fishing were however not unknown to them; but they looked upon fowls and fish as food too delicate, or too light.

Their meat was not served up in a common dish; but each had his portion apart, and sometimes every one had a separate table. The master of the house, or a particular officer, made the division, and all imaginable equality was observed in the distribution; unless some person of distinction was present, who was to be honoured in a very peculiar manner, and then he had either a greater share than the rest, or the choicest part. We find traces of this custom in the entertainment Joseph gave to his brethren, and in Saul's dining with Samuel.

IV. WARS, SIEGES, BATTLES.

Alexander the Great paid such a regard to Homer's poems, that he copied them over with his own hand, and laid them every night with his sword under his pillow. Nor was it barely for the pleasure he took in reading them, but as they contained excellent instructions for a warrior; [b] and he would not scruple to say, that he had learnt his trade out of them. At least it may be useful to observe in them the ancient customs relating to war.

[b] Τὴν Ἰλιάδα τῆς πολυταμιῆς ἀρετῆς ἐφόδιον καὶ νομίζων, καὶ ὀνομάζων. Plat. in vit. Alex.

And here we should carefully take notice of the arms they made use of, the method of drawing up their troops, the manner of leading them to the battle, how they attacked or defended a town, and how they entrenched.

Homer, in the third book of the Iliad, describes the armour of Paris in a very particular manner. We there see the cuiffes fastened with silver buckles, a corselet, a golden belt, with a large sword hanging to it, a great and heavy buckler, and a helmet adorned with a crest. Menelaus, who was to fight him, was armed in the same manner. They had each of them a spear in their hand.

The other kinds of arms, which occur in other places, should likewise be carefully observed to the boys.

The ancients, according to Madam Dacier, had neither trumpets [c] nor drums, nor any other instruments to signify their orders. They supplied this defect by other means, by some certain sign, or by the ministration of certain officers, who carried the orders from rank to rank by word of mouth.

The custom of making a speech to the soldiers, before the battle, and even in the midst of the engagement, was authorised in those early ages by universal practice. And it would be no less ridiculous to blame a poet for it, than a painter for drawing the persons he would represent, in the dress of the age they lived in.

[c] This is true of drums, which were not used amongst the ancients, and are a modern invention, though now in use amongst all nations. But what is here said of trumpets, is expressly contradicted by the beautiful description given of the war-horse, by God himself, in the book of Job, *Ubi audierit buccinam*, &c. Job xxxix. 25. which evidently shews, that in times as ancient as Job's, the custom of using trumpets to animate the troops, and to give different signals, was con-

stantly received, and very much practised, especially in the eastern nations, and among the people bordering upon Syria and Arabia. Not to mention the trumpets which Moses caused to be made by the immediate direction of God. It is true, in the battles described by Homer, we do not meet with any mention of trumpets, but they are alluded to in a comparison drawn from the siege of a town. Il. xviii. 219.

In the 4th book of the Iliad we see the order in which Nestor's troops were disposed for the battle. The chariots were placed in the front; the more numerous infantry were drawn up behind to support them; and in the middle were placed the worst soldiers, that they might be forced to fight, though against their inclination. In the eleventh book this order is reversed, and the horse placed behind the foot.

[d] The ancients used chariots only, instead of cavalry, and there is no instance of single horsemen so early as the siege of Troy. Every chieftain had a chariot, from whence they fought, usually drawn by two horses, and the driver was generally a person of distinction, and very capable of fighting himself. There is however very little reason to believe that the art of riding and managing horses was then unknown. In Homer's time at least it had attained such perfection, [e] that one man could guide several at once, and leap from one to another, though they were running full speed, as we learn from a comparison the poet uses.

The seventh book of the Iliad represents to us an intrenchment formed of a strong wall, flanked with

[d] It appears both from sacred and profane history, that chariots were long the chief strength of armies. There were several sorts of them, and great advantages derived from them. But when the good old time was past, when the nations afterwards chose out a large and spacious plain to decide their quarrels in pitched battles; and, having recourse to artifice, found out the benefit of an advantageous ground, they easily perceived, that all this apparatus and expence of chariots might be rendered entirely usefess, by an hedge, an inequality of ground, or a small intrenchment. And when they came to engage in an inclosed and woody country, in narrow lanes, or places abounding with brooks or rivers, the chariots, instead of being serviceable, became

absolutely inconvenient. Hence, in after-ages, the people and officers, who reduced war into an art or science, and fought with method and by rules, chose to lay aside the use of chariots in their expeditions: nor were they at all afraid of the chariots that were brought against them, as we learn from the army commanded by Lucullus. The legionary soldiers, being well disciplined, no sooner saw the chariots of Tigranes coming upon them, than they opened to let them pass through; and immediately closing again, resumed their ranks, and rendered the impetuosity of the chariots not only usefess, but ridiculous, so far as to cry out, as in the Circus, for more to start.

[e] Il. xv. 682.

towers,

towers, and furrounded by a deep ditch with pallifades about it.

“ Then, to secure the camp and naval powers,
 “ They rais’d embattl’d walls with lofty towers :
 “ From space to space were ample gates around,
 “ For passing chariots ; and a trench profound,
 “ Of large extent ; and deep in earth below
 “ Strong piles infix’d stood adverse to the foe.” POPE.

There is no mention in Homer of the machines which were afterwards used in the assault and defence of fortified places. If they were of later date than the Trojan war, that might be one of the reasons why sieges were of so long duration. But the silence of Homer is no certain proof that these machines were then unknown, because there is no place attacked throughout the whole Iliad ; and all the battles are fought in the open plain without the gates.

Many more observations might be made upon this head, and others of a like nature, such as the ceremonies at funerals, navigation, commerce, &c. But it is enough for me to observe in general, that it is advisable to make the boys diligently attend to particulars of this kind, and remark, as they go on, whatever concerns ancient usages and customs of this nature ; some of which are even of use to support religion, as for instance, the funeral ceremonies. For they all tended to confirm and transmit the public, uniform, and constant belief of the soul’s immortality ; as they supposed the dead were sensible of them, and consequently that their souls were still subsisting. And by the respect these ceremonies inspired for the bodies of the dead, as sacred deposits, and the honours paid them, they laid the foundations of the belief of the resurrection of the body, and prepared men to receive it.

ARTICLE THE SECOND.

Of MORALITY and the DUTIES of CIVIL LIFE.

HORACE makes no scruple to affirm, that Homer's poems contain purer and juster instructions in morality, than the books of the most excellent philosophers.

Qui quid sit pulchrum, quid turpe, quid utile, quid
non,
Pleniùs ac meliùs Chryfippo & Crantore dicit.

We should therefore lose one of the greatest advantages to be drawn from the reading of this poet, if we did not carefully observe the excellent maxims diffused through the whole, which may be equally beneficial in forming the manners, and regulating the conduct of life. We ought no less to observe the examples and actions, under which the poet has admirably veiled these instructions, in order to render them more engaging, persuasive and effectual.

I. RESPECT *for the GODS.*

Dione, speaking of Diomed, who had presumed to contend with Venus in the battle, expresses herself thus,

“ [f] Know thou, whoe'er with heav'nly pow'r
“ contends,
“ Short is his date, and soon his glory ends ;
“ From fields of death when late he shall retire,
“ No infant on his knees shall call him fire.”

Οὐδὲ τί μιν παῖδες ποτὶ γένασι παππάζουσιν,
'Ελθόντ' ἐκ πολέμοιο καὶ αἰνῆς δαΐδότητος.

- Here is a principle finely introduced, and with far more force and vivacity, than if it had been thrown

[f] Il. v. 408.

into the form of a sentence: *Those who contend with the gods are not long-liv'd.*

II. RESPECT for KINGS.

[g] Homer, speaking of Agamemnon, lays down in two words a firm foundation for the respect which is due to kings; Τιμὴ δ' ἐκ Διός ἐστι. *His honour springs from Jove.* And presently after adds,

“To one sole monarch Jove commits the sway,
“His are the laws, and him let all obey.” POPE.

These ideas are great and noble, and shew how sacred and inviolable the majesty and person of kings should be; that as they derive their power only from God, it is God alone can take it from them; and that to resist their authority, would be to resist the authority of God. It is a pleasure to hear an heathen author speak like St. Paul. [b] *Let every soul be subject unto the higher powers. For there is no power but of God, the powers that be, are ordained of God. Whosoever therefore resisteth the power, resisteth the ordinance of God; and they that resist, shall receive to themselves damnation.*

III. RESPECT due to PARENTS.

We see in several [i] passages of Homer, the horrible imprecations of fathers and mothers against such children as have failed of the respect due to them, heard by the gods in a terrible manner, and the avenging furies sent by the gods to punish so detestable a crime. Thus the scripture informs us, [k] *That the blessing of the father establisheth the houses of children, but the curse of the mother rooteth out foundations.* It may not be amiss upon this occasion, to tell the boys the story in [l] St. Augustine, which is so terrible an exam-

[g] Il. ii. 197.

[b] Rom. xiii. 1, 2.

[i] Il. ix. 453—457, and 561

—568. Il. xxi. 412, 414.

[k] Ecclef. iii. 9.

[l] S. Aug. Serm. 322. & lib.

22. de civ. Dei, c. viii. n. 22.

ple of the fatal effect of a mother's cursing her own children.

IV. HOSPITALITY.

There is nothing more admirable than the maxims diffused through the Iliad, and more especially thro' the Odyssey, concerning guests, strangers, and the poor; they are enough to make Christians ashamed, amongst whom there are scarce left any traces of that virtue so much practised of old amongst the heathen, in so noble and generous a manner, and equally recommended to the faithful by the Scriptures of the Old and New Testament.

[*m*] Telemachus perceives a stranger standing near his gate, and not presuming to enter, he runs to him in all haste, takes him by the hand, and carries him into the house, *not enduring*, says the poet, *and being under an extreme concern that a stranger should tarry so long at his doors.*

[*n*] At another time the same Telemachus entering the apartment of Eumæus, one of his shepherds, Ulysses, who was there, but unknown and disguised like a beggar, and in rags, strait rose from the place where he sat, to give it to the master of the house. Telemachus, considering him as a guest, pays him honour, and takes another seat.

[*o*] Nausicaa, the daughter of the king of the Phæacians, speaking of Ulysses, who, upon his escape from shipwreck, presented himself to her in a condition deserving compassion, says she must take great care of him; *for*, adds she, *all the poor, and all strangers come from Jupiter.*

Πρὸς γὰρ Διὸς εἰσὶν ἅπαντες
Ζεῖνοί τε πτωχοί τε.

In another place it is said, [*p*] *that every sensible and prudent man looks upon a guest and a supplicant as his own brother.*

[*m*] Od. i. 103, 121.

[*n*] Od. xvi. 41-45.

[*o*] Od. vi. 206.

[*p*] Od. viii. 546.

[*q*] Ulysses, concealed under the habit of a poor beggar, having been well received by Eumæus, who took care of a part of his flocks, and expressing some surprize at his treatment: *How could I, answers Eumæus, avoid treating a stranger well, though in a more deplorable condition than you are? All the strangers and poor are sent to us from Jupiter. We give them little, adds he, and that little is valuable to them: but it is all that servants can do in the absence of their master.*

It was sufficient to be poor, to be well received by Eumæus; that sole circumstance rendered such persons sacred, and objects of respect, ἀπάντες, all, without any distinction.

The ancients exercised hospitality not only with generosity and magnificence, but with prudence and discretion. Telemachus expressed an earnest desire to return home. [*r*] I have no inclination, says Menelaus to him, to keep you here longer than you have a mind. I would in no case be troublesome and importunate. Hospitality has its laws and rules. *We must treat our guests in the best manner we can, whilst we have them, and let them depart whenever they desire it.*

Χρὴ ξείνονα παρέουλα φιλεῖν, ἐθέλουσα δὲ ἑμπεπεῖν.

[*s*] One of that king's principal officers demanding of him, whether he should receive the guests that were come to him; Menelaus was displeas'd at the question, and "What is become of your wisdom, says he, to make such a demand? I had great need of hospitality myself, in all the countries I pass'd through upon my return to my dominions. I pray God that I may no more be reduced to such necessities, and that my afflictions may be at an end. Go therefore strait, and receive the strangers and bring them to my table." The same motive is urged by God to induce the Israelites to exercise hospitality. *Love ye therefore the strangers, [t] says he to them, for ye were strangers in the land of Egypt.* We are more

[*q*] Od. xiv. 51—61.

[*r*] Od. xv. 68, 74.

[*s*] Od. iv. 26, 36.

[*t*] Deut. x. 19.

inclined to assist the distressed, after having been unfortunate ourselves.

Non ignara mali, miseris succurrere disco. VIRG.

[u] The voluptuous and the luxurious have very little consideration for the poor. This Homer had observed, when speaking of the Phæacians, a people plunged in pleasures, and unacquainted with any other glory and happiness, than the leading a life of feasting and diversions, dancing and music: *The Phæacians*, [x] says he, *do not receive strangers kindly, and look upon them with an evil eye.* And the reason of such a conduct is very natural. For such persons, having a quicker sense of their own enjoyments than others, look upon every thing as lost, which they do not consume themselves. Besides, whatever has the appearance of indigence and misery, carries with it a melancholy idea; and persons of this disposition shun sorrow, as the poison of life, and fit only to interrupt the gladness and mirth they are desirous to enjoy without interruption. I am apt to think Homer would not have given so frightful a description of the Cyclops, and Polyphemus in particular, who treated the strangers that visited their cave with so much inhumanity, as he has done, but in order to represent the inhospitable as monsters and enemies to mankind.

Antinous, one of the young lords that were continually feasting in Penelope's house, was very angry with Eumæus for introducing Ulysses. Have we not beggars and vagabonds enough, says he, with an air of contempt, to consume our victuals, but thou must bring this fellow hither? He proceeded farther, and threw the footstool at his head, which he made use of as he sat at table. One of the persons present, moved at so brutal an insolence, "Antinous, says he, you
" are very much to blame to abuse this poor man
" thus. Who knows, whether it is not some god dis-
" guised in a beggar's dress? For the gods frequently
" visit cities, in the shape of travellers, to be wit-

[u] Od. xvii. 374, &c.

[x] Od. vii. 37.

“nesses of the violences they commit, or the justice
“they observe.”

[y] Καί τε θεοὶ ξείνοισιν ἰοικότες ἀλλοδαποῖσι,
Παντοῖσι τελέθουτες, ἐπισρωφῶσι πόληας,
Ἀνθρώπων ὕβριν τε καὶ εὐνομίην ἐφορῶντες.

We evidently see here what we are told in Genesis, that Abraham, the perfect model of hospitality, had the honour to entertain God himself under the form of three travellers, or rather of three angels. To this St. Paul alludes, when he says, [z] *Be not forgetful to entertain strangers; for thereby some have entertained angels unawares.* Where Abraham and Lot are evidently meant. And it is very remarkable that God appeared at that time under the form of travellers, to examine and see of himself how great the insolence and wickedness of the inhabitants of Sodom were. *Descendam & videbo, utrum clamorem, qui venit ad me, opere compleverint;* as Homer says of his gods,

Ἀνθρώπων ὕβριν τε καὶ εὐνομίην ἐφορῶντες.

V. *The VIRTUES of a good PRINCE.*

I shall point out only a few of these, and touch slightly upon them. They are all included in the following advice, which a prince gives to his son,

[a] Αἶεν ἀρισεύειν, καὶ ὑπείροχον ἔμμεναι ἄλλων,

“In every thing to excel, and surpass all others.”

Love of PIETY and JUSTICE.

[b] It is this virtue makes princes great, and people happy. “A king who reigns over several nations with
“piety, makes justice flourish under his government;
“the fields are covered with plentiful harvests, the

[y] Od. xvii. 485.

[z] Hospitalitatem nolite oblivisci; per hanc enim latuerunt quidem, angelis hospitio receptis, Heb.

xiii. 2. Διὰ ταύτης γὰρ ἔλαβόν τινες
ξενίσαντες ἀγγέλους.

[a] Il. vi. 208.

[b] Od. xix. 106, 114.

“ trees

“ trees loaden with fruit, the flocks fruitful, the sea
 “ abounding in fish, and the people always happy ;
 “ for these are the happy effects of a just and pious
 “ government.”

INTREPIDITY *founded upon* CONFIDENCE *in* GOD.

[c] ——— “ Or if all Greece retire,
 “ Myself will stay, till Troy or I expire ;
 “ Myself and Sthenelus will fight for fame,
 “ God bade us fight, and ’twas with God we came.”

POPE.

It is Diomed that talks thus : With what resolution, and greatness of soul ! The whole army is in consternation. The general himself orders them to retire. He remains intrepid, and will stay with Sthenelus alone. Methinks I hear the renowned Matthias, declaring, That though all the world were to obey the impious orders of king Antiochus, he and his family would not forsake the law of the Lord.

PRUDENCE. WISDOM.

The principal design of the Odyssæy is to shew how necessary this virtue is to a prince. It is by prudence Ulysses puts an end to the Trojan war ; and [d] Tully observes, that for this reason Homer gives the epithet of *πολιόπορος*, i. e. *a destroyer of cities*, not to Ajax or Achilles, but to the prudent Ulysses. Tully however is mistaken, for Homer gives this epithet several times to Achilles.

SINCERITY. INTEGRITY.

It has been said, that if truth were to be banished the rest of the earth, it ought to be found upon the lips of a king. He must therefore not only abhor perjury, but all falshood and dissimulation. *The man*

[c] Il. ix. 46, 49.

[d] Itaque Homerus non Ajacem, nec Achillem, sed Ulysiem

appellavit *πολιόπορον*. Epist. Famil. lib. x. 13.

that thinks one thing, and speaks another, I hate, says Achilles, like the gates of hell.

Ἐχθρὸς γὰρ μοι κείνος ὁμῶς ἀίδαο πύκῃσιν
᾽Οσχ' ἕτερον μὲν κεύθει ἐνὶ φρεσίν, ἄλλο δὲ βάζει.

It was what the scriptures call having two tongues, or two hearts; worldly men have two hearts, the one they shew, the other they conceal. In this they think themselves prudent, but in what confusion are they, when their double-dealing is discovered? *Os bilingue detestor*. "I hate a double tongue," says the wise man, in the very passage where he is teaching kings how to govern wisely.

GENTLENESS. DOCILITY.

I have joined these two qualifications together, tho' different in themselves, because the one naturally leads to the other. Gentleness gives a check to the transports of rage in a prince, and makes him avoid a great many faults. Docility inclines him to take advice, to follow it, to renounce his own views when better are laid before him, to retract what he has done when convinced that he has gone too far, and to make amends for the faults he has committed through haste or passion.

The whole Iliad, which is formed upon the anger of Achilles, and the miseries it brought upon the Greeks, is a very useful lesson to princes: though Achilles made little use of the advice his father gave him, when he set out for the siege of Troy.

" [f] My child, with strength, with glory and success,

" Thy arms may Juno and Minerva bless.

" Trust that to heav'n; but thou thy cares engage

" To calm thy passions, and subdue thy rage;

" From gentler manners let thy glory grow,

" And shun contention, the sure source of woe;

" That young and old may in thy praise combine,

" The virtues of humanity be thine." POPE.

[f] Il. ix. 254—258.

[g] Achilles,

[g] Achilles, who, to satisfy his resentment, had suffered the best of his friends to perish almost before his sight, at last acknowledged and lamented, though too late, the fatal effects of a passion, which, though sweet as honey at the first, occasions bitterness and grief in its continuance, and still increases, unless checked in its infancy.

“ ——— But oh, ye gracious pow’rs above,
 “ Wrath and revenge from men and gods remove;
 “ Far, far too dear to every mortal breast,
 “ Sweet to the soul, as honey to the taste;
 “ Gath’ring, like vapours of a noxious kind,
 “ From fiery blood, and dark’ning all the mind.
 “ Me Agamemnon urg’d to deadly hate,
 “ ’Tis past—I quell it; I resign to fate.” POPE.

We may justly here apply what [b] Quintus Curtius says upon the death of Clitus, which occasioned so severe a repentance in Alexander, who had slain him in the excess of his passion. *Malè humanis ingenii natura consuluit, quòd plerumque non futura, sed transacta perpendimus. Quippe rex, posteaquam ira mente decesserat, etiam ebrietate discussâ, magnitudinem facinoris serâ æstimatione pensavit.* “ It is an unfortunate circumstance in human nature, that we rather reflect upon things past than things to come. When the king, after the effects of his debauch were abated, reflected on what he had done, he too late repented the atrociousness of his crime.”

The first degree of virtue is to commit no faults; the second, is to suffer ourselves at least to be made sensible of them, and not to be ashamed of amending them. This useful lesson Ulysses ventured to give Agamemnon the king of kings, and the last heard it with great docility.

“ [i] Stretch not henceforth, O prince, thy sov’ reign
 “ might,
 “ Beyond the bounds of reason and of right;

[g] Il. xviii. 97—113.

[i] Il. xix. 181—188.

[b] Quint. Curt. lib. viii. c. 2.

“ ’Tis the chief praise that e’er to kings belong’d,
 “ To right with justice whom with pow’r they
 “ wrong’d.
 “ To him the monarch. Just is thy decree,
 “ Thy words give joy, and wisdom breathes in thee.
 “ Each due atonement gladly I prepare.” POPE.

VIGILANCE.

I shall close the qualifications of a prince with this. Kings are called in Homer *the shepherds of the people*, ποιμένες λαῶν; and we know the principal duty of a shepherd is to watch over his flock. Hence that beautiful sentence in Homer,

[k] Οὐ χρὴ παννύχιον εὔδειν βαληφόρον ἄνδρα,
 “ Ωἱ λαοί τ’ ἐπιτέτραφαίαι, κ’ τόσσα μέμηλε.

“ Ill fits a chief, who mighty nations guides,
 “ Directs in council, and in war presides,
 “ To whom its safety a whole people owes,
 “ To waste long nights in indolent repose.”

POPE.

Homer, in the [l] *Odyſſey*, ſtill better proves this truth by two ingenious fictions. Æolus, the king and guardian of the winds, had delivered them all to Ulyſſes, incloſed and pent up in a veſſel, except Zephyrus, which was favourable to him. His companions judging it to be gold, open the veſſel whiſt he ſlept; and the winds being thus ſet at liberty, raiſed an horrible tempeſt. [m] Upon another occaſion, as Ulyſſes was aſleep, his attendants killed the oxen of the ſun, which occaſioned their deſtruction.

But I muſt not confine the character of *ſhepherds of the people*, which Homer gives to kings, to bare vigilance. This beautiful image is of larger extent, and lays before us a much higher idea of the duties of royalty. By this one word Homer meant to inſtruct a prince, that he ought to cheriſh his ſubjects, to be ſo-

[k] Il. ii. 24, 25.
 [l] Od. lib. x.

[m] Od. lib. xii.

licitous in procuring for them all proper advantages, to prefer their happiness to his own, to devote himself entirely to them, and not them to him, to protect them with vigour and courage, and cover them, if necessary, with his own person. Tully, in the beautiful letter to his brother Quintus, lays down the same principle, and seems to found it upon the same comparison. “[*n*] The end of every one who commands “ over others, says he, is to make those happy whom “ he governs.” And this rule he does not confine to such as have authority over allies or citizens; but declares, that whoever has the care of slaves, or even cattle, should employ himself solely in promoting of their interest and advantage.

VI. INGENIOUS FICTIONS.

The poems of Homer abound in fictions, which, under the cover of a well-invented fable, conceal important truths, and very useful instructions for the conduct of life. I shall mention but two.

CIRCE.

[*o*] The companions of Ulysses were so imprudent as to enter into the habitation of this dangerous goddess, without any precaution. She gives them at first a kind reception, set victuals before them, and presents them with delicious wine, but secretly mingles a poison with all she gives, which had the power to make them absolutely lose all remembrance of their country. She then gives them a stroke with her wand, and they are all changed into hogs, driven into the stable, and reduced to the life and condition of beasts. Here we have a lively image of the sorrowful estate a man is brought into, who gives himself up entirely

[*n*] Ac mihi quidem videntur huc omnia esse referenda ab iis qui præsumunt aliis, ut ii, qui eorum in imperio erunt, sint quam beatissimi. . . . Est autem non modò ejus qui sociis & civibus, sed etiam ejus qui

servis, qui mutis pecudibus præsit, eorum quibus præsit commodis utilitatisque servire. Cic. lib. i. epist. 1. ad Quint. frat.

[*o*] Od. lib. x.

to pleasure. It is true, Ulysses escapes the dangerous allurements of Circe. He was only exposed to them through the necessity of delivering his companions, and Mercury came expressly to shew him a root, which alone was capable of preserving him from the fatal poison of that goddess. Horace seems to suppose that he did not drink with his companions of the liquor which Circe offered him; but in this he is contradicted by Homer. His lines are too beautiful to be here omitted.

[p] Sirenum voces & Circes pocula nosti;
 Quæ si cum fociis stultus cupidusque bibisset,
 Sub dominâ meretrice fuisset turpis & excors,
 Vixisset canis immundus, vel amica luto sus.

The SIRENS.

[q] Homer, by this ingenious fable, which is one of the most beautiful in all antiquity, has designed to let us know that there are pleasures, which seem very innocent, that are yet very dangerous. The Sirens were a kind of sea-nymphs, who, by the sweetness of their voices, and the harmony of their songs, drew all such as had the curiosity to hear them, into a precipice. For which reason the poet Martial calls them very elegantly *the pleasing pain, the cruel joy, and the agreeable destruction of travellers.*

Sirenas, hilarem navigantium pœnam,
 Blandasque mortes, gaudiumque crudele,
 Quas nemo quondam deserebat auditas,
 Fallax Ulysses dicitur reliquisse.

Ulysses, informed of the danger he was going to be exposed to, had very prudently closed the ears of all his companions with wax, and caused himself to be fast bound to the mast of a ship, that he might be in a condition of hearing the Sirens without danger. When he was nigh the place of their abode, *Draw near,* said they to him, *draw near, thou generous prince,*

[p] Hor. epist. ii. lib. 1.

[q] Od. lib. xii.

who deserveſt ſuch high commendations, and art the ornament and glory of the Greeks. Thus the firſt allure- ment, which ſeldom fails to move, we ſee, was praiſe and flattery. *Hearken to our voice. No traveller ever paſſed this way without lending an ear to the harmony of our concerts.* It is very natural for perſons fatigued with a long voyage to comply with ſo innocent a diverſion. And the example of all the reſt, who had indulged themſelves in it, was a freſh reaſon for the compliance. *Whoever has heard us, has gone away both inſtructed and charmed with our ſongs.* They raiſe at once the curioſity of the mind, and attract the ſenſes by the allure- ment of pleaſure. What was there criminal in all this? Or what appearance even of danger? And yet Ulyſſes had been undone, if his companions had given credit to them, and untied him. Conquered by the charms of their voices, he no longer remembered his former reſolutions, nor even the orders himſelf had given, to keep faſt his bands. He had ſaved his companions by his prudence, in ſtopping their ears with wax, and they ſaved him in their turn, by their neceſſary refusal to obey him. There are no other means of eſcaping the allurements of pleaſure and eaſe, thoſe dangerous Sirens to youth, but by ſtop- ping the ears and flying from them, like the compa- nions of Ulyſſes, or by being tied down, like Ulyſſes himſelf.

ARTICLE THE THIRD.

Of the GODS and RELIGION.

NOTHING is more proper to convince us in- to what extravagancies the mind of man is ca- pable of falling, when eſtranged from the true religi- on, than the deſcription Homer gives of the Gods of Paganism. It muſt be owned he gives us a ſtrange idea of them. They fall together by the ears, re- proach and ſcandalouſly abuſe each other. They enter into leagues, and engage in oppoſite parties againſt each

each other. Some of them are wounded in their contests with men, and all ready to perish. Lying, tricking, and thieving are genteel practices among them. Adultery, incest, and the most detestable crimes, lose all their blackness in heaven, and are had in honour there. Homer has not only described all the weaknesses of human nature to his gods, but all human passions and vices; whereas he should rather, as Tully has observed, have raised men to the perfections of the gods. *Humana ad deos transtulit: divina mallet ad nos.* For this reason, as we have already observed, Plato banished him his commonwealth, as offending against the Majesty of heaven; and Pythagoras said he was cruelly tormented in hell for having inserted such impious fictions in his poems. But, as Aristotle has remarked, he only followed herein the vulgar opinion. And such extravagancies shew how much we stand indebted to our Deliverer.

However, amidst so thick a gloom we have some sparks of light, which are sufficiently capable to illuminate the mind; some precious remains of primitive truths originally imprinted in the heart of man by the Author of nature, and preserved by a constant and universal tradition, notwithstanding the general corruption. And we ought to be particularly careful to make youth take notice of these fundamental principles of religion. I shall here mention only a few of the most important.

I. *One only supreme GOD, omnipotent, and the AUTHOR of FATE.*

Notwithstanding the monstrous multiplicity of Homer's gods, he plainly acknowledges one first Being, a superior God, upon whom all the other gods depended. Jupiter speaks and acts every where as absolute, and infinitely superior to all the other gods in power and authority, as able by a word to cast them all out of heaven, and plunge them into the depths of Tartarus, and as having executed this vengeance upon

On some of them ; whilst all of them own his superiority and independence. One single passage will suffice to shew the idea, which the ancients conceive of Jupiter.

“ [r] Aurora now, fair daughter of the dawn,
 “ Sprinkled with rosy light the dewy lawn ;
 “ When Jove conven’d the senate of the skies,
 “ Where high Olympus’ cloudy tops arise.
 “ The fire of gods his awful silence broke,
 “ The heav’ns attentive, trembled as he spoke :
 “ Celestial states, immortal gods, give ear ;
 “ Hear our decree, and rev’rence what you hear ;
 “ The fix’d decree, which not all heav’n can move,
 “ Thou Fate ! fulfil it ; and ye powers approve !
 “ What god but enters yon forbidden field,
 “ Who yields assistance, or but wills to yield ;
 “ Back to the skies with shame he shall be driv’n,
 “ Gash’d with dishonest wounds, the scorn of heav’n ;
 “ Or far, oh far, from steep Olympus thrown,
 “ Low in the dark Tartarian gulph shall groan,
 “ With burning chains fix’d to the brazen floors,
 “ And lock’d by hell’s inexorable doors ;
 “ [s] As deep beneath th’ infernal centre hurl’d,
 “ As from that centre to th’ ætherial world.
 “ Let him who tempts me dread those dire abodes ;
 “ And know th’ Almighty is the God of gods.
 “ League all your forces then, ye pow’rs above,
 “ Join all, and try th’ omnipotence of Jove :
 “ Let down our golden, everlasting chain,
 “ Whose strong embrace holds heav’n, and earth,
 “ and main :
 “ Stive all, of mortal and immortal birth,
 “ To drag by this the thund’rer down to earth :
 “ Ye strive in vain ! If I but stretch this hand,
 “ I heave the gods, the ocean and the land,

[r] Il. viii. 1—32.

[s] Porta adversa, ingens, solidoque adamante columnæ,
 Bis patet in preceps tantum, ten-

ditque sub umbras,
 Quantus ad æthereum cœli sus-
 pectus Olympum. VIRG.

“ I fix the chain to great Olympus’ height,
 “ And the vast world hangs trembling in my sight.
 “ For such I reign, unbounded, and above;
 “ And such are men and gods, compar’d to Jove.
 “ Th’ Almighty spoke, nor durst the pow’rs reply;
 “ A rev’reud horror silenc’d all the sky;
 “ Trembling they stood before their sovereign’s
 “ look.

POPE.

After this we must not be surpris’d that the poet represents Jupiter as the author of fate, which is no other than a law proceeding from him, to which every thing in heaven and earth is subject. [*t*] Fate, according to Homer, is the decree of Jupiter, Διὸς βεβλή. This decree fixes events, and is properly that necessity, that inviolable law, by which Jupiter himself is bound. And as a proof, that this is Homer’s doctrine, we may urge, that he has never once mentioned *fortune*, τύχη and consequently that blind divinity, ador’d in after-ages, was not known in his time.

II. A PROVIDENCE, *presiding over all, and governing all.*

The notion which the heathens had of a Providence, that governs and presides over all things, even the smallest events, and consequently condescends to take cognizance of every particular circumstance, must have been the effect of a tradition as old as the world, and derived from revelation.

[*u*] The good shepherd Eumæus ascribes the happy success of his cares to the protection of God, *who blessed his labour, and every thing committed to his trust.* In the same manner Laban says to Jacob, [*x*] *I have learned by experience that the Lord hath blessed me for thy sake*; one would think it was he that was talking.

[*y*] Ulysses owns, that *it was God who had sent him plenty of game.* And, according to the same principles of theology, Jacob tells his father; who was sur-

[*t*] M. Boivin, Apol. d’Hom.[*x*] Gen. xxx. 27.[*u*] Od. xiv. 65.[*y*] Od. ix. 158.

prised his son should so soon be returned from hunting, [z] *that the Lord had brought the venison to him.*

That Fate or Providence extends its care to animals, may be deduced from a principle that prevailed in Homer's time. Speaking of a dove, he says, [a] *that Fate should not suffer it to be taken.* And we all know what Jesus Christ has said upon the same subject, [b] *that a sparrow shall not fall to the ground without your Father.*

After this we must not be surpris'd, that Homer should make all the events which happen to mankind, to depend upon Providence, even the precise moment of their falling out, as in the case of Ulysses's stay in the isle of Ogygia, [c] *from whence he was not to depart, till the time fixed by the gods for his return to Ithaca.*

There is nothing wherein chance seems so much to prevail, as the casting of lots. Yet the decision was ascribed to Jupiter, since prayers were offered up to him for the success of it; [d] as when the lots were cast who should fight with Hector. The same is very exactly expressed in Scripture: [e] *The lot is cast into the lap, but the whole disposing thereof is of the Lord.*

Homer describes this watchful care of Providence over mankind in an admirable manner, by the ingenious fiction of two urns, to shew that Providence alone directs and dispenses good and evil.

—— “ [f] Man is born to bear ;
 “ Such is alas ! the gods severe decree,
 “ They, only they are blest, and only free.
 “ Two urns by Jove's high throne have ever stood,
 “ The source of evil one, and one of good ;
 “ From thence the cup of mortal men he fills,
 “ Blessings to these, to those distributes ills ;

[z] Gen. xxvii. 20.

[a] Il. xxi. 495.

[b] Matt. x. 29.

[c] Od. i. 17.

[d] Il. vii. 179.

[e] Prov. xvi. 33.

[f] Il. xxiv. 525—533.

“ To most he mingles both : The wretch decreed
 “ To taste the bad unmix’d, is curs’d indeed ;
 “ Pursu’d by wrongs, by meager famine driven,
 “ He wanders outcast both of earth and heav’n.”

POPE.

The poet by a second fiction, no less noble than the foregoing, shews that this dispensation of good and evil is carried on with the utmost equity, [g] by putting golden scales into the hands of Jupiter, wherein he weighs the fate of mortals, which denotes that it is Providence which presides over all events, distributes corrections and rewards, determines the time and measure of them, and that its decrees are always founded upon justice. This the Scripture expresses in one word in a lively manner. [b] “ The judgments of the Lord are a weight and balance.” And we see a terrible example of it in Belshazzar, who being weighed in the balances, *was found wanting*.

But to conclude, though these sentiments of Homer, concerning Providence, be very just and beautiful, we must not imagine that the poet keeps always up to this exactness, and thinks always right upon this subject. His Jupiter is not capable of a continual attention ; and whether diverted by different objects, weariness, or want of rest, his eyes are not constantly fixed upon all that passes. [i] Neptune, who was watching for an opportunity to assist the Greeks, lays hold of a favourable moment, when Jupiter’s eyes were drawn off from Troy. [k] Juno had found means to lay him asleep, that during his repose she might raise a storm against Hercules ; and [l] long before she knew how to deceive him, by favouring the birth of Eurystheus, who thereby became master of Hercules against Jupiter’s intention. In heathen authors the light is always obscured with darkness.

[g] Il. viii. 69. & xxii. 209.

[b] Prov. xvi. 11.

[i] Il. xiii. 1, &c.

[k] Il. xiv. 250.

[l] Il. xix. 95.

III. *All our BENEFITS, ABILITIES, and SUCCESS
come from GOD.*

This fundamental truth of religion is so conspicuous every where in Homer, that it would be a very blameable negligence not to take notice of it with care. I shall here only point out the passages.

[*m*] According to Homer every thing in general is derived from the gods. A man cannot be happy, unless they shed a blessing upon his birth and marriage, the two most considerable periods of his life. A prudent and discreet wife, capable of governing her household well, is their gift; and it is from them we must expect the most agreeable fruits of marriage, to wit, wife and virtuous children.

[*n*] The choice men make of different professions, though led to them by their natural inclinations, proceeds from God. It is with this view he dispenses different talents amongst mankind; to some he distributes the gift of eloquence, to others the gift of music, in which poetry is included; to one he gives courage, to another wisdom.

[*o*] It is evident, says Ulysses, the gods do not grant every advantage to the same man. There are some, who are not favoured in point of beauty and stature, but in return the gods give them an excellent talent in speaking, which raises them far above the rest of mankind, and makes them be rewarded as a kind of divinities. Others on the contrary may seem to contend with the immortal gods for beauty, but their beauty is mute and stupid, and they may be said to be bodies without souls.

It is God who inspires the words of the wise, and gives them the power to persuade. Achilles remained inflexible to the remonstrances of the three delegates.

[*p*] Nestor does not lose all hopes hereupon, but exhorts Patroclus to attempt again to prevail upon him. “ Try by your advice to conquer the too obstinate

[*m*] Od. iv. 203, 211. & xv. 26.

[*o*] Od. viii. 167—177.

[*n*] Od. xiv. 227.

[*p*] Il. xi. 771.

“resentment of the great Achilles. Who knows but
 “some favouring god may give you the power of
 “moving and persuading him?”

[r] It is God, who gives reputation, renown, and
 glory. Ἐκ δὲ Διὸς τιμὴ καὶ κῆδος ὀπιδεῖ. [s] Jupiter gives
 “and takes courage away from men, as he pleases.
 “He is Lord, and all depends upon him. The gods
 “hold victory in their hands, and dispose of it as
 “they think fit.” These maxims are scattered through-
 out Homer, and all his heroes seem thoroughly con-
 vinced of them. [t] Hector, who had ever been in-
 trepid, quits the field, because Jupiter has taken from
 his strength and courage, and gives this reason for
 his flight [u].

“I joy to mingle where the battle bleeds,
 “And hear the thunder of the founding steeds.
 “But Jove’s high will is ever uncontroul’d,
 “The strong he withers, and confounds the bold ;
 “Now crowns with fame, the mighty man, and now
 “Strikes the fresh garland from the victor’s brow.”

POPE.

[x] The same maxim is found word for word in the
 preceding book.

So likewise of wisdom. It can proceed only from
 God. It is he alone can open the eyes of men, and
 disperse the darkness that surrounds them. This is
 the frequent subject of the royal prophet’s petition ;
Illumina oculos meos. . . Revela oculos meos. And this
 truth the poet would insinuate to us, [y] when he
 says that Minerva purged the eyes of Diomed, of the
 mists that covered them. The same goddess, in ano-
 ther place produces a quite different effect. [z] Two
 opinions were proposed in the assembly of the Tro-
 jans. The advice of Hector, which was very bad and
 pernicious, was in general applauded and followed,

[r] Il. i. 27, 29. & xvii. 251.

[s] Il. xx. 242. & vii. 101.

[t] Il. xvi. 636.

[u] Il. xvii. 175, 178.

[x] Il. xvi. 638.

[y] Il. v. 127.

[z] Il. xviii. 310—313.

without any one's giving the least attention to the counsel of Polydamus, which was very salutary. And the reason given for it by the poet, is, that Minerva had deprived them of their wisdom and understanding. [a] Thus David offered up a petition in these beautiful words, *O Lord, I pray thee, turn the counsel of Achitophel into foolishness.* And in this sense Penelope [b] says to Eurycleus, "Till now, says she, you have been a pattern of prudence and discretion. The gods must have suddenly confounded your senses: for it depends upon them to change a wise man into a fool, and a fool into a person of understanding."

4. CONSEQUENCES of the preceding TRUTH.

As all is derived from the gods, we must not be vain of the talents which they have given us. This Agamemnon represents to Achilles, whose courage made him haughty and intractable, when he says to him,

"[c] Strife and debate thy restless soul employ,
 "And wars and horrors are thy savage joy.
 "If thou hast strength, 'twas heav'n that strength
 "bestow'd,
 "For know, vain man! thy valour is from God."

POPE.

Thus he lets him know, that nothing could be more ridiculous or unjust, than to grow haughty upon borrowed qualifications. St. Paul says the same thing more expressly. [d] *What hast thou that thou didst not receive? Now if thou didst receive it, why didst thou glory as if thou hadst not received it?*

If all comes from the gods, we must expect every thing at their hands, and place a full confidence in them. [e] Diomed looks upon his own courage as vain, and owns that all the efforts of the Greeks will

[a] 2 Reg. xv. 31.

[b] Od. xxiii. 10, 14.

[c] Il. i. 177, 178.

[d] 1 Cor. iv. 7.

[e] Il. xi. 317, & 365.

prove unsuccessful, because Jupiter favours the Trojans, and was resolved to give them the victory; [*f*] but he also hopes to conquer Hector, if some god assist him. And Hector himself places all his expectations in the assistance of the gods. Thus says he to Achilles,

“ I know thy force to mine superior far,
 “ But heav’n alone confers success in war :
 “ Mean as I am, the gods may guide my dart,
 “ And give it entrance in a braver heart.” POPE,

Ulysses observing his son terrified with the design he had of falling upon the princes, who were many in number, without any other than his assistance, says to him, “[*g*] Do you think the goddess Minerva and her father Jupiter are not a sufficient help; or shall we seek for any other?” And, in another place, [*b*] he speaks with still more assurance, “ If you vouchsafe to assist me, O great Minerva, were there three hundred of them, I would attack them in my single person, and am sure to conquer.” It is the very language of David. [*i*] *Though an host of men were led against me, yet shall not my heart be afraid; and though there rose up war against me, yet will I put my trust in him.*

If all comes from the gods, we must address ourselves to them by prayer, in order to obtain the benefits we stand in need of. There is scarce a page in Homer, which does not inculcate this truth. If a well thrown spear strikes where it is aimed; if a voyage succeeds, or a discourse makes an impression upon the hearers minds; if an enemy is cast to the ground, or in short any circumstance of advantage be gained in any point whatsoever, the whole success is ascribed to prayer; and, on the other hand, we see several fail of victory, for want of having prayed to the gods.

And here I must beg leave to transcribe at large what Homer says of the prevalence and efficacy of prayers with the gods, and set down the admirable

[*f*] Il. xx. 434, &c.
 [*g*] Od. xvi. 260.

[*b*] Od. xiii. 389—391.
 [*i*] Psal. xxvii. 3.

character he gives of them. It is in the ninth book of the Iliad, where Phœnix endeavours to appease the inflexible rage of Achilles.

“ [k] Now be thy rage, thy fatal rage, resign’d ;
 “ A cruel heart ill suits a manly mind :
 “ The gods (the only great, and only wise)
 “ Are mov’d by off’rings, vows, and sacrifice :
 “ Offending man their high compassion wins,
 “ And daily pray’rs atone for daily sins.
 “ Pray’rs are Jove’s daughters, of celestial race,
 “ Lame are their feet, and wrinkled is their face ;
 “ With humble mien, and with dejected eyes,
 “ Constant they follow, where injustice flies ;
 “ Injustice swift, erect, and unconfin’d,
 “ Sweeps the wide earth, and tramples o’er man-
 “ kind, } [hind.]
 “ While pray’rs to heal her wrongs move slow be-
 “ Who hears those daughters of almighty Jove,
 “ For him they mediate the throne above :
 “ When man rejects the humble suit they make,
 “ The fire revenges for the daughters sake ;
 “ From Jove commission’d, fierce injustice then
 “ Descends, to punish unrelenting men.
 “ Oh let not headlong passion bear the sway,
 “ These reconciling goddesses obey :
 “ Due honours to the seed of Jove belong,
 “ Due honours calm the fierce, and bind the strong.”

POPE.

It will be a pleasure to see here Madam Dacier’s reflections upon this passage of Homer, which is one of the most beautiful to be found in ancient authors.

In all the fine poetry we have, says she, I do not think there is any thing more noble, more poetical, and more happily imagined, than this fiction, which personifies prayer and injustice, by giving them all the qualities, sentiments, and features of those who offer the one, or have recourse to the other.

Pray’rs are Jove’s daughters. For it is God who inspires prayers, and teaches men to pray.

[k] Il. ix. 492—510.

Lame are their feet, and wrinkled are their face. Those who pray have one knee on the ground, and the face wrinkled and bathed in tears; they dare not lift up their eyes, but are trembling and dejected.

Injustice swift, &c. This goddess is called *Ate*, (which is properly vengeance, but which in our translation is called injustice) in the Greek. And we have a beautiful description of her in the nineteenth book of the Iliad, which the reader may consult. Light-footed injustice goes foremost; for the violent and hasty are quick in doing evil; humble prayer follows her, and nothing but prayer can repair the mischiefs injustice has done.

Who hears, &c. Here we have a great truth clearly expressed; whoever would be heard by the gods, and obtain pardon, must hear the prayers of men who have offended him, and pardon the offence.

When man rejects, &c. How fine is this return? Prayers naturally follow injustice, to cure the ills she has done; but when men scorn and reject prayers, injustice follows them in her turn, to revenge them, and this she does by the command of Jupiter himself, who makes use of her to execute the orders of his justice.

I must farther take notice, before I conclude this article, that it is principally from the subject here treated of, that we may discern to what darkness mankind have been abandoned since the fall. The heathens generally attributed to God alone all the benefits they enjoyed, except that only which depends most upon him, is preferable to all the rest, and properly speaking alone deserves the name, I mean virtue. For which reason, they applied to the gods for every other advantage, [1] as Tully observes, but had recourse only to themselves for virtue and wisdom: *Judicium hoc omnium mortalium est, fortunam à Deo petendam, à seipso sumendam esse sapientiam.* They were exact in their acknowledgments for every other good they received; but being fully persuaded that their virtue was owing

[1] Lib. iii. de nat. deor. 36, 38.

solely to themselves, they never thought of returning thanks to the gods for that. *Num quis, quòd bonus vir esset, gratias diis egit unquam?* The reader may consult the passage I have quoted from Tully, where this principle is treated of more at large. Horace has abridged it in a single line, where, speaking of Jupiter, he says,

Det vitam, det opes ; animum æquum mî ipse paro.

Where he evidently declares, that the advantages, which do not depend upon our will, are in the power of the gods, but that man has need only of himself to be wise and easy. And it is in this sense [m] Homer makes Peleus talk thus to Achilles,

“ My child, with strength, with glory and success,
 “ Thy arms may Juno and Minerva bless.
 “ Trust that to heav'n ; but thou thy cares engage
 “ To calm thy passions, and subdue thy rage.”

Τέκνον ἔμὸν, κάρτερό μὲν Ἀθηναίη τε καὶ Ἥρη
 Δώσουσ', αἶψ' ἐθέλωσί· ὧ δὲ μεγαλήτορα θυμὸν
 ἴσχειν ἐν σήθεσσι.

V. *The IMMORTALITY of the SOUL. REWARDS and PUNISHMENTS after DEATH.*

A man must be strangely blind not to discern throughout all Homer, that the notion of the soul's immortality was an ancient and universally prevailing opinion in his days. Without mentioning any other proofs, we need only read what he has said of the descent of Ulysses into hell.

The other opinion, which is a consequence of the foregoing, that virtues are rewarded, and crimes punished in another life, is as expressly laid down. [n] Homer represents to us Minos in the shades below, with a sceptre in his hand, distributing justice to the dead assembled in troops around his tribunal, and

[m] Il. ix. 254—256.

[n] Od. ix. 567.

pronouncing irrevocable judgments, which decide their fate for ever.

[o] His observation concerning the profound gulph of gloomy Tartarus, the frightful caverns of iron and brass, that lie beneath the earth, where the perjured are eternally punished, and into which Jupiter threatens to cast any god who shall disobey his orders, sufficiently explain what the heathens thought of the punishments to be suffered in another life.

[p] What the same poet says of the goddess Ate, the daughter of Jupiter, that dæmon of discord and malediction, whose business was to lay snares, and do mischief to all men, whom the father of the gods, in just resentment, had precipitated from heaven, with an oath that she never should return thither; all this, I say, gives us reason to believe, that the story of the apostate angels, the enemies of mankind, who take pains to hurt and destroy them, and are cast down for ever into hell, was not unknown to the ancients.

[o] Il. viii. 13—16. & Il. iii. 279.

[p] Il. xix. 90, &c.

BOOK THE THIRD.

Of RHETORIC.

THOUGH nature and genius are the principal foundations of eloquence, and sometimes suffice alone for success in it, we cannot however deny, but that precepts and art may be of great service to an [a] orator, whether he uses them as guides to supply him with certain rules for distinguishing the good from the bad, or for improving and bringing to perfection the advantages he has received from nature.

[b] These precepts, founded on the principles of good sense and right reason, are only the judicious observations of learned men on the discourses of the best orators, which were afterwards reduced into form, and united under certain heads; whence it was said, that eloquence was not the offspring of art, but art of eloquence.

From hence it is easy to conceive, that Rhetoric, without the study of good authors, is lifeless and barren, and that [c] examples in this, as in all other things, are infinitely more efficacious than precepts; and indeed the rhetorician seems only to point out the path at a distance which youth are to follow, whilst the orator takes them by the hand and leads them into it.

[a] Ego in præceptis hanc vim & hanc utilitatem esse arbitror, non ut ad reperendum quid dicamus arte ducamur, sed ut ea quæ natura, quæ studio, quæ exercitatione consequimur, aut recta esse confidamus, aut prava intelligamus; cum, quo referenda sint, didicerimus. Cic. 2. de orat. n. 232.

[b] Ego hanc vim intelligo esse in præceptis omnibus, non ut ea se-

cuti oratores eloquentiæ laudem sint adepti; sed, quæ sua sponte homines eloquentes facerent, ea quosdam observasse, atque id egisse. Sic esse non eloquentiam ex artificio, sed artificium ex eloquentia natum. 1. de orat. n. 146.

[c] In omnibus fere minus valent præcepta quam experimenta. Quint. 1. 2. c. 5.

As the end then proposed in the class of Rhetoric, is to teach them to apply the rules, and imitate the models or examples set before them; all the care of masters with regard to eloquence, is reduced to these three heads; Precepts, the Studying of Authors, and Composition

Quintilian tells us, the second of these articles was entirely neglected in his time; and that the rhetoricians bestowed all their study on the other two. To say nothing here of the species of composition then in vogue, called declamation, and which was one of the principal causes of the corruption of eloquence; they entered into a long train of precepts, and into knotty, and very often frivolous questions; which is the reason that even Quintilian's Rhetoric, though so excellent in other respects, appears vastly tedious in several places; he had too just a taste, not to observe, that the reading of authors is one of the most essential parts of Rhetoric, and most capable of forming the minds of youth. [d] Yet, however good his inclination might be, it was impossible for him to stem the torrent; and he was obliged, in spite of all his endeavours, to conform in public, to a custom that prevailed universally; but followed, in private, that method which he judged the best.

This method is now generally received in the university of Paris, and did not gain ground there but by degrees. I shall dwell chiefly on that part which relates to the study and explanation of authors, after having treated transiently of the other two, which it may be said to include in some measure.

[d] Cæterum, sentientibus jam aliter docendi fecerat legem, &c. Quint. l. 2. c. 5.
tum optima, duæ res impedimento fuerunt: quod & longa consuetudo

C H A P. I.

Of the PRECEPTS *of* RHETORIC.

THE best way to learn Rhetoric, would be to imbibe it at the fountain head, I mean, from Aristotle, Dionysius Halicarnasseus, Longinus, Cicero, and Quintilian. But since the reading of these authors, especially the Greek, is much above the capacity of the scholars usually admitted into the class of Rhetoric, the professors may explain by word of mouth, the solid principles that occur in those great masters of eloquence, which they ought to have made their peculiar study; and content themselves with pointing out to their pupils, the most beautiful passages in Cicero and Quintilian, where the topics to be expounded are discussed; for methinks it would be a shame to leave the class of Rhetoric, without having some idea and knowledge of those authors who have treated the art with so much success.

What is most important in Rhetoric does not consist so much in the precepts, as in the reflections that attend them, and shew their use. A man may know the number of the several parts of an oration, that of the tropes and figures, and the definitions very exactly, and yet be never the better qualified for composition. These things are indeed useful, and even necessary to a certain degree, but do not suffice; being only as it were the body or shell of Rhetoric. If the observations which give a reason for, and shew the effect of every precept, are not added, it is a body without a soul; but some examples will explain my meaning.

One rule of the exordium is, that the orator should speak very modestly of himself, in order to conciliate the judges in his favour; that he should not display his eloquence too much, and, if possible, even render that of his opponent suspected. This is a good and very necessary precept, but Quintilian's reflections
upon

upon it are much more valuable. “[*e*] It is natural for us, says he, to be prejudiced in favour of the weakest, and a religious judge hears very willingly a pleader or advocate, when he thinks him incapable of imposing upon his justice, and that he has no reason to distrust him. Thence, says he, proceeded the care of the ancients, to conceal their eloquence; in which they differ very widely from the orators of our age, who use their utmost efforts to display theirs.”

He elsewhere gives another still more coercive reason, deduced from nature itself, and founded on the knowledge of the human heart. “[*f*] It is never commendable, says he, in any man to boast of himself; but an orator, of all people, appears with the worst grace, when his eloquence makes him vain. Such a conduct raises contempt, and sometimes hatred in the auditors; for there is something naturally great, noble, and sublime, in the heart of man, which cannot bear a superior. For this reason we are inclined to raise up those who are cast down, or humble themselves, because it gives us an air of superiority; and, as that prostrate condition leaves no room for jealousy, sentiments of candour and humanity naturally take place. On the contrary, he who sets too high a value upon himself, shocks our pride, because we think, he lessens and contemns us; and seems less intent upon magnifying himself, than upon making others his inferiors.”

[*e*] In his quoque commendatio tacita, si nos infirmos & impares ingenii contra agentium dixerimus. . . . Est enim naturalis favor pro laborantibus; & iudex religiosus libentissime patronum audit, quem justitiæ suæ minime timet. Inde illa veterum circa occultandam eloquentiam simulatio, multum ab hac nostrorum temporum jactatione diversa. Quintil. l. 4. c. 1.

[*f*] Omnis sui vitiosa jactatio est, eloquentiæ tamen in oratore

præcipue; assertque audientibus non fastidium modo, sed plerumque etiam odium. Habet enim mens nostra sublime quiddam, & erectum, & impatiens superioris. Ideoque abjectos, aut summittentes se, libenter allevamus, quia hoc facere tanquam majores videmur; & quoties discessit æmulatio, succedit humanitas. At, qui se supra modum extollit, premere ac despiciere creditur; nec tam se majorem, quam minores cæteros facere. Quint. l. 11. c. 1.

Brevity

Brevity is generally laid down as one of the necessary qualities of narration, and is made to consist in saying no more than is necessary. If this precept be not explained, it will inform the mind but very little, and may occasion mistakes; but what Quintilian adds, sets it in the clearest light. “ [g] Although
 “ I observed, that brevity consists in saying no more
 “ than what is necessary, I don’t however pretend,
 “ that the orator should confine himself to the bare
 “ stating the fact; for though the narration should
 “ be short, it should not want its graces; without
 “ which it would be void of art, and disgusting.
 “ For pleasure deceives and amuses, and whatever
 “ gives delight seems of short duration; as a smooth
 “ and pleasant road, though of a considerable length,
 “ fatigues less than one that is short, but steep or
 “ disagreeable.”

“ [b] It is plain, such reflections may be of great
 “ service towards giving us a just taste of eloquence,
 “ and may even form and improve the style; but je-
 “ june and over-refined precepts only cramp the ge-
 “ nius, and deprive orations of their nobler parts,
 “ their vigour and beauty.”

M. Herfan, formerly professor in the college *du Plessis*, under whom I was so happy as to study three years, and who contributed in forming some of the best masters that have since appeared in the university, composed, on the plan here mentioned, an excellent system of Rhetoric, into which he introduced all the finest thoughts of the ancients; but unhappily, it would take up too much time to repeat it: and besides, I own I am of opinion, that it would be better

[g] Quantum opus est autem, non ita solum accipi volo, quantum ad judicandum sufficit: quia non inornata debet esse brevitatis, alioqui fit indocta. Nam & fallit voluptas, & minus longa quæ delectant videntur; ut amoenum ac molle iter, etiamsi est spatii amplioris, minus fatigat quam durum arduumque compendium. Quint. l. 5. c. 2.

[b] His omnibus admiscebitur dicendi ratio . . . quæ alere facundiam, vires augere eloquentiæ possit. Nam plerumque nudæ illæ artes nimia subtilitatis affectione frangunt atque concidunt quicquid est in oratione generosius, & omnem succum ingenii bibunt, & ossa detegunt. Quint. Procem. l. 1.

to read the beautiful passages of the ancient rhetoricians in the authors themselves.

Methinks then, for the sake of time, which is very precious in study, it were to be wished, that a short, plain, and clear printed system of Rhetoric was used in the university; wherein true definitions should be given; some reflections and examples added to the precepts; and the beautiful passages on each topic in Cicero, Quintilian, and even Longinus, (since we now have so good a translation of him,) pointed out. Part of those passages might be read to scholars in the class of Rhetoric, and they themselves might consult the rest.

I am very sensible, 'tis difficult, if not impossible, to do all this to advantage in the space of a year; and the best advice that can be given to parents who would have their children make a good progress in this class, which may be of infinite advantage to them during the remainder of their lives, whatever profession they may follow, is to let them continue two years in it. For what probability is there, that scholars, next to children, who have little judgment, are not much versed in the Latin tongue, and probably not very studious, should imbibe the precepts of so important an art in so short a time?

The Romans had a far different idea of this study. As eloquence, among them, opened the way to all grandeur, such young people as had a care taken of their education, applied themselves seriously to it, and spent several years under masters of Rhetoric, as appears from Quintilian. But, even in those days, they sometimes neglected that excellent discipline, of which one of the ancients complains; and ambitious fathers, solely intent upon promoting their children, hurried them to the bar, without giving them time to digest their studies, as though it were as easy to give them abilities, as a lawyer's gown: whereas had they made them pass through the ordinary degrees of literature, and allowed their judgment time to ripen, by a careful study of authors; to imbibe a great number of
just

just philosophical principles, and to acquire correctness of style; they would have enabled their sons to support all the weight and majesty of eloquence, with dignity and advantage.

C H A P. II.

Of C O M P O S I T I O N .

IT is particularly in Rhetoric that young people endeavour to display their genius by some Composition of their own, and that the greatest care is taken to form them in this study, which is not only the most difficult, but the most important, and as it were the end and scope of all the rest. To succeed in it, they ought to have collected, from the good authors in the other classes through which they have past, a great number of terms and phrases of that tongue in which they propose to write; so that when an occasion offers for expressing any thought in just and proper language, they may have recourse to their memory, which, like a rich treasury, may supply them with all the expressions they have occasion to use.

A R T I C L E T H E F I R S T .

Of T H E M E S .

TH E subjects or Themes for Composition are a kind of plan described by the master to his scholars, in order to point out what they are to say upon a subject given.

This plan may be laid down to the scholars either by word of mouth, by proposing a subject to be immediately discussed, and assisting them to invent, to range, and express thoughts; or in writing, by dictating on some subject, the matter for composition, which must be digested, must supply thoughts, prescribe their order, and requires little more than to be amplified and adorned.

The former of these methods is not so much practised as the other, but is no less useful; and I am persuaded, that a little trial of it will evince, that nothing is better adapted to assist the invention of youth, than to make them from time to time compose after this method in the master's presence; by interrogating them *vivâ voce*, and making them invent what may be said on a subject. I shall give some examples of these plans for Composition in the sequel of this work.

It is natural to begin with the easiest things, and such as are best adapted to the capacities of youth, as fables, for instance; for which end it will be proper to make them read for some weeks, those of Phædrus, which are a perfect model for that species of Composition.

Some of la Fontaine's might be added, which will teach them to introduce more thoughts with their fables, than we find in those of Phædrus, as Horace has done in that of the city and country mouse.

These fables are to be followed by short narrations, which, at first, must be very simple, but afterwards have some ornament. They must likewise be followed by common-places, and next by parallels, either between great men of different characters, whose history they have learnt; or different professions, of which Cicero has left us an example in his oration for Murena, where he makes a comparison between the art of war, and the profession of the law. Parallels may also be drawn between different actions, and the same great orator* compares the military virtues of Cæsar with his clemency. These kind of subjects naturally suggest a great variety of ideas.

Since speeches and orations are the most difficult lessons in Rhetoric, 'tis proper to reserve them for the last.

The matter for Composition given by the master, whether in Latin or the vulgar tongue, must be well studied and laid down; for on this the success of scholars principally depends. We must, as [i] Quintilian

* In his oration for Marcellus.

[i] Quint. l. 2. c. 7.

observes,

observes, remove all difficulties for them in the beginning; and give them themes proportionate to their capacities, which should be almost done to their hands. After they have been thus exercised for some time, nothing will then remain, but to point out the path, as it were, to them; and to give them a slight sketch of what they are to say, in order to accustom them by degrees, to go alone, and without assistance. It will afterwards be proper to leave them entirely to their own genius, lest, by being habituated to do nothing without help, they should fall into an idle slothful disposition, which may prevent their attempting to invent and digest of themselves. “[k] Some-
 “ thing like this is observable in birds; whilst their
 “ young ones are tender and weak, the parent brings
 “ them food; but when they gather more strength,
 “ she accustoms them to go out of the nest, and
 “ teaches them to fly, by fluttering round them; and
 “ at last, having made trial of their strength, she
 “ makes them take wing, and leaves them to them-
 “ selves.”

Among the duties of a Rhetoric Professor, the manner of correcting the Compositions of scholars, is one of the most important, and most difficult.

[l] Quintilian’s reflections on this are extremely judicious, and may be very useful to masters. They may learn from them particularly to avoid an essential defect in their profession, which is more dangerous, as it proceeds from too much wit and delicacy; I mean the correcting the Compositions of youth with too great severity and exactness.

Quintilian had treated of two kinds of narration, the one dry and unadorned, the other too luxuriant, too florid and embellished. “[m] Both, says he, are
 “ faulty;

[k] Cui rei simile quiddam facientes aves cernimus; quæ teneris infirmisque fœtibus cibos ore suo collatos partiuntur; at cum visi sunt adulti, paululum egredi nidis, & circumvolare sedem illam præcedentes ipsæ docent: tum expertas

vires libero cœlo suæque ipsorum fiducia permittunt. Quint. 1. 2. c. 7.

[l] Lib. 2. c. 4.

[m] Vitium utrumque: pejus tamen illud quod ex inopiâ, quam quod ex copiâ venit. Nam in pu-
 Z 2 eris

“ faulty ; but the first especially, as it denotes sterility, which is worse than the other proceeding from too fertile a genius. For we must neither require or expect a perfect discourse from a child ; but I should conceive great hopes of a fruitful genius, a genius that can produce without assistance, and make noble attempts, though it should sometimes take too great liberties. I am not offended to meet with some superfluities in the Compositions of young people : I would even have a master, like a good nurse, full of indulgence for his tender pupils, give them sweet nourishment, and permit them to feed, as on delicious milk, on whatever is most gay and agreeable. Let us indulge them a little in their rhetorical wantonness, if I may be allowed the expression ; let us suffer them to take some bold steps, to strike out, and delight in their own inventions, though their productions be neither correct nor just. It is easy to correct too great a redundancy ; but a barren genius has no remedy.”

“ [n] Those who have read Cicero, continues Quintilian, know very well, that I only follow his opinion in this place, which he explains thus in the second book *de Oratore*. *I would have a young man, says he, give his genius its full scope, and discover its fertility.* Frigidity in masters is as dan-

eris oratio perfecta nec exigi nec sperari potest : melior autem est in adulescentibus læta generosique conatus, & vel plura iusto concipiens interim spiritus. Nec unquam me in his discipulis annis offendat, si quid superferit. Quin ipsis doctoribus hoc esse curæ velim, ut teneras adhuc mentes more nutricum mollius alant, & satiari veluti quodam jucundioris disciplinæ lactæ patiantur. . . Audeat hæc ætas plura, & inveniatur, & inventis gaudeat, sint licet illa interim non satis sicca & severa. Facile remedium est ubertatis : sterilia nullo labore vincuntur. . .

Quint. l. 2. c. 4.

[n] Quod me de his ætatibus sentire nemo mirabitur, qui apud Ciceronem legerit : *Volo enim se efferat in adolescente sæcunditas.* Quapropter in primis vitandus, & in pueris præcipue, magister aridus, non minus quam teneris adhuc plantis siccum & sine humore ullo solum. Inde sunt humiles statim, & velut terram spectantes, qui nihil supra quotidianum sermonem attollere audeant. Macies illis profanitate, & iudicii loco infirmitas est : & dum satis putant vitio carere, in id ipsum incidunt vitium, quod virtutibus carent. Ibid.

“ gerous,

“gerous, especially for children, as a dry and a
 “scorching soil for tender plants. A young man in
 “their hands is always grovelling, and never has the
 “courage to take noble flights, or attempt any thing
 “above the common level. The want of flesh passes
 “with them for health, and what they call judgment,
 “is mere impotence. They fancy’tis enough to have
 “no faults; but even in that they fall into a very
 “great one, which is, not to have one excellency.”

[o] I must likewise observe, that nothing checks and damps the genius of children more, than a master who is over severe, and too difficult to be pleased; for when they are dejected, despair of success, and at last conceive an aversion for study; and, what is as prejudicial on these occasions, while they are in perpetual fear, they dare not attempt even to do well.

[p] Let a master then take particular care to make himself agreeable to youth, especially in their tender years, in order to soften, by his engaging behaviour, whatever may seem harsh in correcting; let him sometimes applaud one passage, find another tolerably well; change this, and give his reasons for it; and amend that, by adding something of his own; which is the method he should follow.

“[q] The difference of age ought also to be con-
 “sidered, in the manner of correcting exercises,
 “which should be proportioned to the progress scho-
 “lars have made. As to myself, when I have some-
 “times found their style too florid, and their thoughts
 “more bold than just, I used to tell them, it was very

[o] Ne illud quidem quod ad-
 moneamus indignum est, ingenia
 puerorum nimia interim emendatio-
 nis severitate deficere. Nam & des-
 perant, & dolent, & novissime ode-
 runt: & quod maxime nocet, dum
 omnia timent, nihil conantur. Ibid.

[p] Jucundus ergo tum maxime
 debet esse præceptor: ut quæ alic-
 qui natura sunt aspera, molli manu
 leniantur: laudare aliqua, ferre
 quædam, mutare etiam, reddita cur

id fiat ratione; illuminare interpo-
 nendo aliquid sui. Ibid.

[q] Aliter autem alia ætas emen-
 danda est, & pro modo virium exi-
 gendum & corrigendum opus. So-
 lebam ego dicere pueris aliquid au-
 sis licentius aut lætius, laudare illud
 me adhuc: venturum tempus quo
 idem non permetterem. Ita & in-
 genio gaudebant, & judicio non
 fallebantur. Ibid.

“ well for the present ; but that a time would come,
 “ when I should not be so easy with them. This
 “ flattered their genius, and did not deceive their
 “ judgment.”

I have nothing to add to these excellent reflections, except what Quintilian himself has said in another place, where he treats of the duty and qualifications of a master. “[r] Let him not deny youth, says he, “ the praises they deserve, neither would I have him “ be too lavish of them ; for the former discourages, “ and the latter makes them too secure, which may “ be of dangerous consequence. When he meets “ with any thing that requires correction, he ought “ not to treat his pupils with bitter or reproachful “ language ; for nothing gives them so much aversion “ to learning, as the being continually reprovèd with “ a gloomy air, the seeming effect of hatred.”

We see by this admirable passage, of which part only is copied, that the duty of a master in correcting the exercises of his pupils, does not consist merely in censuring improper expressions and thoughts, but in explaining the reason of their being so, and in substituting others ; that he must supply them immediately with such phrases and periods, as may exalt and adorn their exercises ; which when he does not approve, he should make them go over again. He should dictate from time to time the substance of the corrections to be made ; at least some part of it, which may afterwards serve for models. Above all, he must take care not to discourage his pupils by too severe an air, but, on the contrary, animate and cherish them with hopes of success, by moderate and seasonable applause ; and by all the methods that can excite emulation, and a love of study, in the minds of young people.

[r]. In laudandis discipulorum
 distionibus nec malignus, nec effu-
 sus : quia res altera tedium laboris,
 altera securitatem parit. In emen-
 dando quæ corrigenda erant, non

acerbus, minimeque contumeliosus.
 Nam id quidem multos à proposito
 studendi fugat, quod quidam sic
 objurgant, quasi oderint. Quint.
 l. 2. c. 1.

This

This emulation is one of the great advantages of an university or school education; and Quintilian does not fail to lay it down as a most powerful reason for preferring a public to a private education.

[5] “ A child, says he, can learn nothing at home, except what he is taught; but, at schools, he learns what is taught others. He will daily see his master approve one thing, correct another, blaming the idleness of this boy, applauding the diligence of that. Every thing will be of use to him. The love of fame will inspire him with emulation: he will be ashamed to be excelled by his equals, and even pant to surpass the most forward. This animates youth; and though ambition is a vice, we however may draw some good from it, and make it useful.”

He afterwards speaks of the custom of giving places in the class once a month; and though this seems inconsiderable and common, he does not fail to treat it with his usual wit and sprightliness. [1] “ Regular examinations were appointed, says he, for judging of the progress the scholars had made in their studies; and what endeavours did we not use to gain the victory? But to be the first in the class, and at the head of the rest, was the chief object of our ambition. However, the decision in this case was not final; for at a month’s end, he who was vanquished was allowed to revive the dispute, which thereby became warmer and more obstinate; for the one

[5] Adde quod domi ea sola discere potest, quæ ipsæ precipiuntur: in schola, etiam quæ aliis. Audiet multa quotidie probari, multa corrigi: proderit alicujus objurgata desidia, proderit laudata industria: excitabitur laude æmulatio: turpe ducet cedere pari, pulchrum superasse majores. Accidunt omnia hæc animos: & licet ipsa vitium sit ambitio, frequenter tamen causa virtutum est. Quint. l. 1. c. 3.

[1] Hujus rei judicia præbebantur. Ea nobis ingens palmæ con-

tentio. Ducere verò classē multo pulcherrimum. Nec de hoc semel decretum erat: tricesimus dies reddebat victo certaminis potestatem. Ita nec superior successu curam demittebat; & dolor victum ad depellendam ignominiam concitabat. Id nobis aciores ad studia dicendi facēs subdidisse, quam exhortationes docentium, pædagogorum custodiam, vota parentum, quantum animi mei conjectura colligere possum, contenderim. Ibid.

“ omitted nothing to keep the advantage he had
 “ gained, and the other, prompted by shame and
 “ grief, found sufficient force to surmount his dis-
 “ grace. I am very sure, this method gave us more
 “ courage, and inspired us with a greater desire to
 “ learn, than the exhortations of our masters, the vi-
 “ gilance of our inspectors, or the earnest wishes of
 “ our parents.”

If I might be allowed to join my reflections and practice with those of so great a master as Quintilian, I would add another custom (of great service to me) to that of distributing places regularly once a month; which ought never to be neglected, not even in the higher classes. This was, to propose some prizes, but without fixing on any particular day, for one or two of the scholars, who had succeeded best in a common exercise. Sometimes they were obliged to conquer twice to gain the prize. To raise some emulation likewise in those of indifferent capacities, I separated them from such as had the best, and proposed prizes also for them. By this method I kept the whole class in continual exercise. All their Compositions were as much laboured as those which were made for places; and the scholars were like soldiers who every moment expect the signal of battle, and therefore held themselves continually in readiness.

ARTICLE THE SECOND.

An ESSAY on the METHOD of forming youth for COMPOSITION, either by word of mouth, or by writing.

THE easiest method of teaching youth the art of composing, is to exercise them, first, by word of mouth, in making themes upon subjects treated of by good Latin or French authors. As the master must be supposed to have carefully perused the place he has chosen; to have studied the order, disposition, proofs, thoughts, turns, and expressions; he may very easily,

easily, by a few hints, enable them to find readily a part of what they are to say; and even, in some measure, the manner of turning every thought. After they have taken some pains about each part, the master should read the passage in the author, and endeavour to display all the art and beauties of it. When they have been exercised for some time in this manner, some subjects should be given them to be composed in writing, which, if possible, should be extracted from the best authors, and studied more deliberately at home.

I shall propose some examples in both kinds, but shall cite here only one passage from a Roman author, because the reader will find several others in the sequel. The relation of Canius's adventure, cited in number VI. of the first article, where the plain or simple kind is treated; and the combat of Horatii and Curiatii, given in article II. of §. II. which relates to the thoughts, may serve as examples for narrations.

I. *Elogium of Cæsar's clemency.*

Marcellus declared himself an enemy to Cæsar upon all occasions, and that in a very injurious and open manner. However, when Cæsar returned to Rome, he was very willing to pardon Marcellus, at the senate's request, and to receive him into favour.

Suppose this conduct were to be extolled: for that end it is natural enough to draw a comparison between the action and Cæsar's victories, and to give the former the preference. This then shall stand as the proposition, to which all this common-place will refer.

Cæsar's clemency in pardoning Marcellus is much more glorious than all his victories.

But this proposition must be handled with great art and delicacy. The pupils should be asked, if there be no reason to fear, that this comparison, which seemingly tends to lessen the splendor of Cæsar's victories,

will

will be offensive to a conqueror, who is commonly jealous of that kind of glory. To prevent so ill an effect, the scholars must be told, they should begin by making a great encomium on his military actions, which Cicero has done in a wonderful manner. This rule in rhetoric shall be explained hereafter, under the title of *oratorical precautions*.

[u] *Nullius [x] tantum est flumen ingenii, nulla dicendi aut scribendi tanta vis tantaque copia, quæ, non dicam exornare, sed enarrare, C. Cæsar, res tuas gestas possit: tamen hoc affirmo, & hoc pace dicam tua, nullam in his esse laudem ampliozem, quam eam, quam hodierno die consecutus es. Soleo sæpe ante oculos ponere, idque libenter crebris usurpare sermonibus, omnes nostrorum Imperatorum, omnes exterarum gentium potentissimorumque populorum, omnes clarissimorum Regum res gestas, cum tuis nec contentionum magnitudine, nec numero præliorum, nec varietate regionum, nec celeritate conficiendi, nec dissimilitudine bellorum posse conferri: nec verò disjunctissimas terras citius cujusquam passibus potuisse peragrari, quam tuis, non dicam cursibus, sed victoriis illustratæ sunt (alias, lustratæ sunt.) Quæ quidem ego nisi ita magna esse fatear, ut ea vix cujusquam mens aut cogitatio capere possit, amens sim: sed tamen sunt alia majora.*

After taking this precaution, he proceeds to compare the military actions of Cæsar, with his clemency,

[u] Pro Marcel. n. 4. 10.

[x] Never, Cæsar, will eloquence, with all its pomp and abundance, never will the greatest genius be able to express the grandeur of your exploits, much less to add the least lustre to them, by the manner of relating them. I dare however affirm, and you will permit me to say it in your presence, that among so many illustrious actions, none is more glorious to you than that whereof we are now witnesses. I often reflect, and find a real pleasure in publishing, that the noble actions of our most celebrated generals, those of the most renowned princes, or of the most warlike na-

tions, cannot be compared with yours; whether we consider the greatness of wars, the multitude of battles, the different countries, the rapidity of conquests, or the diversity of enterprises. By your victories, you have subdued a great number of regions, vastly distant from one another, and these you conquered as expeditiously as another would travel through them. And I should be void of all sense, not to own, that such exploits are almost superior to any ideas we can form to ourselves of them. They have, however, something still greater, and more astonishing.

in reinstating Marcellus : and this kind of clemency is preferred to his exploits for three reasons, which may easily occur to young people, at least the two first.

I. Reason. A general cannot ascribe all the glory of a victory solely to himself ; whereas that of Cæsar's clemency is personal, and entirely his own. This is the simple proposition : and it is the business of eloquence to enlarge upon, to display, and place it in the strongest light. Tutors direct young persons by proper questions, to find of themselves several circumstances, which shew a general has no more than a share of the glory arising from victories ; and add, 'tis not so with regard to that which Cæsar acquired by pardoning Marcellus.

[y] *Nam bellicas laudes solent quidam extenuare verbis, easque detrabere ducibus, communicare cum militibus, ne propriæ sint imperatorum. Et certe in armis militum virtus, locorum opportunitas, auxilia sociorum, classes, commeatu, multum juvant. Maximam vero partem quasi suo jure fortuna sibi vendicat, & quidquid est prospere gestum, id pene omne ducit suum.*

[z] *At vero hujus gloriæ, C. Cæsar, quam es paulo ante adeptus, socium habes neminem. Totum hoc, quantumcumque est, quod certe maximum est, totum est, inquam, tuum. Nihil sibi ex ista laude centurio, nihil præfectus, nihil cohors, nihil turma decerpit. Quin etiam illa ipsa rerum humanarum domina fortuna, in istius se societatem gloriæ non offert. Tibi cedit : tuam esse totam & propriam*

[y]. For as to military actions, some pretend to lessen their lustre, by asserting, that the private soldier shares the glory with his general, who, for that reason, cannot appropriate the whole to himself. And indeed, the valour of the troops, the advantage of commodious posts and encampments, the assistance of allies, naval forces, and seasonable convoys, contribute very much to victory ; but Fortune, above all, thinks she has a right to the greatest share of it, and looks upon herself as almost the sole cause of success.

[z]. But in this case, Cæsar, you have no companion, no competitor to dispute glory with you. How bright, how august soever it be (and nothing can be more so), 'tis all your own. Neither the soldier nor the officer, the infantry or cavalry, have any pretensions to it. Fortune herself, that haughty disposer of human events, cannot rob you of the least part of that honour : she yields it entirely to you, and acknowledges it wholly yours : for temerity and chance are never found where wisdom and prudence preside.

fatetur.

fatetur. Nunquam enim temeritas cum sapientia commiscetur, nec ad consilium casus admittitur.

II. Reason. 'Tis easier to conquer an enemy than to surmount one's passions.

[a] *Domuisti gentes immanitate barbaras, multitudine innumerabiles, locis infinitas, omni copiarum genere abundantes: sed tamen ea vicisti quæ & naturam & conditionem, ut vinci possent, habebant. Nulla est enim tanta vis, tanta copia, quæ non ferro ac viribus debilitari frangique possit. Verum animum vincere; iracundiam cohibere; victoriam temperare; adversarium nobilitate, ingenio, virtute præstantem, non modò extollere jacentem, sed etiam amplificare ejus pristinam dignitatem; hæc qui facit, non ego eum cum summis viris comparo sed simillimum deo judico.*

III. Reason. There is something tumultuous in battles, the bare relation of which occasions a kind of like disorder in the soul; whereas acts of beneficence and clemency sooth the mind agreeably, and gain the affections of all who hear them related.

[b] *Itaque, C. Cæsar bellicæ tuæ laudes, celebrabuntur illæ quidem non solum nostris, sed pene omnium gentium literis atque linguis; neque ulla unquam ætas de tuis laudi-*

[a] You have subdued innumerable nations, with their cities and fortresses, terrible from their ferocity, and provided with every thing necessary for defence. But then, you conquered only what was adapted by nature and condition to be conquered: for nothing is so powerful or formidable, but may be overcome by superior force. But to overcome one's self; to stifle resentment; to temper victory; to raise a discomfited enemy, an enemy considerable by his birth, his capacity, and courage; and not only to raise him from a dejected state, but to promote him to greater honours and dignities than he possessed before; he, I say, who does this, is not to be compared with the greatest of mankind, but, in my opinion, is most like the immortal gods.

[b] Your conquests, Cæsar, will indeed be read in our annals, and

those of almost all nations; nor will they be forgot by the latest posterity. But when we read or hear relations of wars and battles, it so happens, I know not how, that the admiration they excite, is in some measure interrupted by the tumultuous cries of soldiers, and the clangor of trumpets. On the contrary, the recital of an action where clemency, lenity, justice, moderation, and wisdom, are conspicuous, especially if it be performed in anger, ever averse to reflection, and in the midst of victory, which is naturally haughty and insolent; the relation, I say, of an action like this, even in feigned history, inspires such kind, such lively sentiments of benevolence and esteem for the authors, that we cannot avoid loving them, though we have not the least knowledge of their persons.

bus conticescet : sed tamen ejusmodi res, etiam dum audiuntur, aut dum leguntur, obstrepi clamore militum videntur, & tubarum sono. At vero cum aliquid clementer, mansuete, juste, moderate, sapienter factum, in iracundia præsertim, quæ est inimica consilio, & in victoria, quæ natura insolens & superba est, aut audimus aut legimus; quo studio incendimur, non modo ingestis rebus, sed etiam in fictis, ut eos sæpe, quos nunquam vidimus, diligamus?

[c] *Te vero, quem præsentem intuemur, cujus mentem sensusque nos cernimus; ut, quicquid belli fortuna reliquum reipublicæ fecerit, id esse salvum velis, quibus laudibus efferemus? quibus studiis prosequemur? qua benevolentia complectemur? Parietes medius fidius, C. Cæsar, ut mihi videtur, hujus curiæ tibi gratias agere gestiunt, quod brevi tempore futura sit illa auctoritas in his majorum suorum & suis sedibus.*

A subject in writing for a French theme.

The theme is to display the religion and piety of marshal Turenne, even in the midst of battles and victories.

The orator must begin with a common-place, to represent how difficult it is for a general, at the head of a great army, neither to be elated with pride, nor to consider himself infinitely superior to the rest of mankind. Even the aspect of the war, the noise of arms, and the cries of soldiers, conspire to make him forget what he himself and what God is. It was on such occasions that Salmoneus, Antiochus, and Pharaoh, had the presumption and impiety to think themselves gods; but it must be confessed, that religion and humility never appear more illustrious, than when they render a man submissive and obedient to God in such high fortunes.

[c] But you, Cæsar, whom we have the happiness to see; you whose heart, whose very soul we know; you who have no designs but such as tend to preserve the commonwealth, as much of it as has escaped the rage of war; What praises shall we pay to you? By what demonstration of zeal and re-

spect shall we profess our acknowledgment? Yes, Cæsar, all things here are sensible of this act of generosity; even these walls seem to express their joy for the design you have of restoring them to their ancient splendor, and the senate, to its former authority.

It was on such occasions that M. Turenne gave the greatest proofs of his piety : he was often seen to withdraw into woods, and, in the midst of the rain and dirt, prostrate himself before God. He ordered prayers to be said in the camp every day, at which he assisted in person with singular devotion.

Even in the heat of battle, when success appeared infallible, and news was brought him of it from all quarters ; he used to suppress the joy of the officers, by saying, “ If God does not support us, and finish
“ his work, we may still be defeated.”

When this theme is read a second time to scholars, they must be told which parts of it ought to be enlarged upon ; and some hints must be given for assisting them to find thoughts.

The foregoing subject, as treated by M. Mascaron, in the funeral oration of M. Turenne.

“ Do not imagine, Sirs, that our hero lost those religious sentiments at the head of armies, and in the
“ midst of victories. Certainly, if there be any conjuncture, in which the soul, full of itself, is in danger of forgetting God, it is in those illustrious stations where a man becomes as a god to others, by
“ the wisdom of his conduct, the greatness of his courage, the strength of his arm, and the number
“ of his soldiers ; and, being wholly inspired with glory, inspires all with love, admiration, or terror.
“ Even the externals of war, the sound of trumpets, the glittering of arms, the order of the troops,
“ the silence of the soldiers, their ardor in fight ; the beginning, progress, and end of the victory ; the
“ different cries of the conquered and the conquerors ; all these assail the soul on different sides,
“ which, deprived of all wisdom and moderation, knows neither God, nor itself. It is then the impious
“ Salmeon presumes to imitate the thunder of God, and to answer the thunder-bolts
“ of heaven with those of earth. It was then the sacrilegious Antiochus worshipped nothing but
“ his

“ his own strength and courage; and the insolent
 “ Pharaoh, swoln with the pride of his power, cried
 “ out, I am my own maker. But do religion and
 “ humility ever appear more majestic, than when they
 “ keep the heart of man, though in so exalted a point
 “ of glory, in that submission and dependence which
 “ the creature ought to observe with regard to his
 “ God?

“ M. Turenne was never more sensible that there
 “ was a God over his head, than on those extraordi-
 “ nary occasions, when others generally forget their
 “ Creator. It was then his prayers were most fer-
 “ vent. We have seen him retiring into woods,
 “ where, in the midst of rain, with his knees in the
 “ dirt, he adored that God in this humble posture,
 “ before whom legions of angels tremble, and prof-
 “ trate themselves. The Israelites, to secure them-
 “ selves of victory, ordered the ark of the covenant
 “ to be brought into their camp; and M. Turenne
 “ did not believe his could be safe, if not fortified
 “ daily by the oblation of the divine victim, who tri-
 “ umphed over all the powers of hell. He assisted
 “ at it with a devotion and modesty capable of in-
 “ spiring awe in those obdurate souls, on whom the
 “ sight of the tremendous mysteries makes no im-
 “ pression.

“ Even in the progress of victory itself, and in those
 “ moments of self-love, when a general sees fortune
 “ declare in his favour, his piety was watchful to pre-
 “ vent his giving the jealous God the least offence,
 “ by too hasty an assurance of conquering. Though
 “ the cries of victory echoed round him; though the
 “ officers flattered themselves and him also with assur-
 “ ance of success; he still checked all the extreme
 “ emotions of joy, in which human pride has so great
 “ a share, by these words, highly worthy of his pi-
 “ ety; *If God does not support us, and accomplish his
 “ work, we may still be defeated.*”

The same topic taken from M. Flechier.

The orator begins with saying, M. Turenne has shewn, by his example, that piety is attended with success; and that a warrior is invincible, when his faith is strong. He referred the glory of his victories to God alone, and placed his confidence in him only.

The orator then gives an instance of some military action. That great man attacked all the forces of Germany with a few troops. The battle was obstinate and doubtful. At length the enemy began to retire. The French cry out, Victory is sure. But M. Turenne says to them, *Hold! our fate is not in our own power; and we ourselves shall be vanquished, if God does not assist us;* and so turning his eyes to heaven, he waits for the victory from God alone.

Here the author adds a brief common-place, to shew how hard it is to be victorious and humble at the same time. Two thoughts which must be variously turned, and represented in different lights, form this common-place. It is usual for a conqueror to ascribe the victory to himself, and to look upon himself as the author of it; and though he returns God public thanks for it, it is however to be feared, he secretly reserves to himself some share of the glory which is due to God alone.

M. Turenne did not act in this manner. When he marches, when he defends a place, when he is intrenched, when he fights, when he triumphs, he expects all from, and refers every thing to God. Each part must have a peculiar thought.

“ M. Turenne has shewn, that courage is of more
 “ exalted force, when supported by religious prin-
 “ ciples; that there is a pious magnanimity, which
 “ produces success in spite of dangers and obstacles;
 “ and that a warrior, whose soul is inspired with
 “ faith, and lifts up pure hands to the God of bat-
 “ tles, is invincible.

“ As M. Turenne owes all his glory to God, so he
 “ refers it all to him; and has no other confidence
 “ but

“ but that which is founded in the name of the Lord.
 “ [d] Why cannot I here relate one of these important
 “ actions, in which he attacked all the forces of
 “ Germany with a few troops! He marches three
 “ days, passes three rivers, comes up with the enemy,
 “ fights them. Numbers on one side, and valour on
 “ the other, hold fortune long in suspense. At last,
 “ courage repels the multitude; the enemy are con-
 “ fused, and begin to retire. The cry of victory is
 “ heard. The general then suspends all the emotions
 “ which the heat of battle excites, and says with a
 “ severe tone; *Hold! our fate is not in our own hands;*
 “ *and we ourselves shall be defeated, if God does not*
 “ *assist us.* At these words, he turns his eyes towards
 “ heaven, whence he receives assistance; and conti-
 “ nuing to give his orders, waits submissively, be-
 “ tween hope and fear, the decisions of heaven.

“ How difficult is it, to be victorious and humble
 “ at the same time! The successes of war leave I
 “ know not what sensible pleasure in the soul, which
 “ fills and possesses it entirely. We ascribe to ourselves
 “ a superiority of power and strength: we crown our-
 “ selves with our own hands: we form a secret tri-
 “ umph within ourselves: we look upon those laurels
 “ which are gathered with labour and pain, and are
 “ often bedewed with our blood, as our property:
 “ and even when we give God solemn thanks, and
 “ hang up in churches the torn and bloody colours of
 “ the enemy, what danger is there that vanity may
 “ suppress some part of the acknowledgment; that
 “ we mingle the applauses we imagine our own due,
 “ with the vows we make to the Lord, and reserve to
 “ ourselves some small portion of the incense we are
 “ going to burn upon his altars?

“ It was on these occasions, that M. Turenne, di-
 “ vesting himself of all his pretensions, ascribed all
 “ the glory to him alone to whom it rightfully be-
 “ longs. If he marches, he acknowledges it is God
 “ that conducts and guides him. If he defends strong-

[d] Battle of Eintzen.

“ holds, he is sensible the enemy will dispossess him
 “ of them, if God is not on his side. If he is in-
 “ trenched, he thinks God makes a rampart to se-
 “ cure him from all insults. If he fights, he knows
 “ from whence he derives all his strength; and, if he
 “ triumphs, he thinks he sees an invisible hand
 “ crowning him from heaven.”

I shall here subjoin some passages extracted from the best authors, which seem very proper to form the taste of youth, both for Study and Composition. What generally gives the greatest beauty to discourses of the demonstrative kind, are descriptions, parallels, and common-places. In order to know all their art and delicacy, we have nothing to do, but to divest them of all ornaments, and express them in a common and ordinary manner: I call this the reducing things to a simple proposition. I shall endeavour to give examples in each kind.

D E S C R I P T I O N S.

I. *The retired life of M. de Lamoignon in the country, during vacations.*

A simple proposition. I wish I could represent him to you, when he went to pass the vacation at Basville, after all his labours and fatigues in the court of judicature. You would then see him sometimes employed in husbandry; sometimes meditating on the harangues he was to make at the opening of the court; sometimes reconciling the differences of the peasants in one of the alleys of his garden.

“ [e] Why cannot I represent him to you as he
 “ was, when he went to lay aside the burden of his
 “ employment, and to enjoy a noble repose at his re-
 “ treat at Basville, after a tedious fatigue, at a dis-
 “ tance from the noise of the town, and the hurry of
 “ business? You would see him apply himself some-
 “ times to the innocent amusements of husbandry,
 “ raising his thoughts to the invisible things of God,

[e] The funeral oration of M. de Lamoignon, by M. Flechier.

“ by

“ by the visible wonders of nature. Sometimes meditating upon the eloquent and solid discourses, which taught and inspired justice every year; in which he described himself, without design, by forming the idea of a good man. Sometimes reconciling differences which animosity, jealousy, or evil counsel, occasion among the country people; better pleased, and perhaps greater before God, when he established the repose of a poor family, at the bottom of a shady walk, and upon a tribunal of turf, than when he disposed of the most splendid fortunes on the supreme seat of justice.”

II. *The modesty of M. Turenne. His private life.*

A simple proposition. No person ever spoke more modestly of himself than M. Turenne. He related his most surprising victories as if he had no share in them. At his return from the most glorious campaigns he avoided praise, and was afraid of appearing in the king's presence, for fear of applause. It was then, in a private state, among a few friends, he exercised himself in the virtues of civil life. He conceals himself, and walks without attendance or equipage: but every one observes and admires him.

“ [f] Who ever performed such great exploits, and who more reserved in speaking of them? When he gained an advantage, he himself ascribed it to the enemy's oversight, and not to his own abilities. When he gave an account of a battle, he forgot nothing, but its being gained by his own conduct. If he related any of those actions which had rendered him so famous, one would have concluded he had only been a bare spectator, and might doubt whether he himself or fame were mistaken. When he returned from those glorious campaigns, which immortalize him, he avoided all acclamations of the people; he blushed at his victories; he received applauses with the same air that others make apologies, and was almost afraid of waiting upon the

[f] M. Turenne's funeral oration, by M. Flechier.

“ king, being obliged, through respect, to hear patiently the encomiums with which his majesty never failed to honour him.

“ It was then, in the calm repose of a private state, that this prince, divesting himself of all the glory he had acquired in the field, and shutting himself up with a small company of chosen friends, practised in silence the virtues of civil life: sincere in his words, plain in his actions, faithful in friendship, exact in duty, regular in his wishes, and great even in the minutest things. He concealed himself; but his fame discovers him. He walks without attendance; but every one images him riding in a triumphal chariot. When people see him, they count the number of the enemies he has conquered, and not the attendants that follow him. Though alone, they conceive him surrounded with his attendant virtues and victories. There is something inexpressibly great and noble in this virtuous simplicity; and the less haughty he is, the more venerable he appears.”

III. *The honourable reception M. de Turenne met with from the king, upon his return from the campaign. His modesty.*

A simple proposition. Renowned captains under the Roman emperors, were obliged, upon their return from the field, to avoid meeting their friends; and to come into the city by night, that they might not excite the jealousy of the prince, who used to receive them with great coldness; after which they stood undistinguished in the croud. M. Turenne had the good fortune to live under a king who bestowed the highest applauses upon him; and, had he been desirous of riches, would have lavished them upon him. He returned from the field as a private person comes from taking a walk. The looks, the praises, the acclamations of all the people made no impression on him.

“ [g] Suffer

“ [g] Suffer me to put you in mind of those un-
 “ happy ages of the Roman empire, when private
 “ men were not permitted to be virtuous or renown-
 “ ed; because the princes were so wicked, that they
 “ punished both virtue and glory. After their gene-
 “ rals had conquered provinces and kingdoms, they
 “ were obliged upon their return, to avoid meeting
 “ their friends; to come into the city by night, to
 “ prevent their drawing too much the eyes of the
 “ people upon them; so far were they from aspiring
 “ to the honour of a triumph. A cold embrace,
 “ without the least conference or discourse, was all the
 “ reception a prince gave a man who had saved the
 “ empire. After returning from the emperor’s cabi-
 “ net, through which he only passed, he was forced
 “ to mix among the croud of other slaves. [b] *Ex-*
 “ *ceptusque brevi osculo, nullo sermone, turbæ servientium*
 “ *immixtus est.*

“ M. Turenne had the happiness to live under, and
 “ serve a monarch, whose virtue cannot be eclipsed
 “ by that of his subjects. No grandeur or glory can
 “ cloud the sun which enlightens us; and the most
 “ important actions atchieved by subjects, never give
 “ any uneasiness to a prince whose own magnanimity
 “ convinces him that he deserves them. And indeed
 “ the marks of esteem and confidence which the king
 “ shewed M. Turenne, were equivalent to the glory
 “ of a triumph. The rewards would likewise have
 “ been as great as those distinctions, had the king
 “ found him inclinable to receive favours. But that
 “ which was the effect of good policy in unhappy
 “ times, when virtue had nothing to fear so much as
 “ its lustre, was in him the result of natural and art-
 “ less modesty.

“ He returned from his triumphant campaigns
 “ with the same indifference and tranquillity, as if
 “ he had come from taking a walk; not so much
 “ affected with his own glory as the rest of the world
 “ were; whilst the people thronged in vain to see

[g] M. Turenne’s funeral oration by M. Mascaron.

[b] Tacit.

“ him. Those who had the honour to know him,
 “ pointed him out in assemblies, with their eyes,
 “ their gestures, and voices, to such as did not. Tho’
 “ his presence only, without any attendance or equi-
 “ page, made that almost divine impression on the
 “ minds of people, which so strongly engages re-
 “ spect, and is the sweetest and most innocent fruit
 “ of heroic virtue: yet all these circumstances, so
 “ apt to make a man conceive either a secret vanity
 “ of himself, or express it by his outward behaviour,
 “ wrought no change in the tranquillity of his soul;
 “ and, for aught he cared, his victories and triumphs
 “ might have been buried in oblivion.”

IV. *The queen of England’s escape by sea.*

A simple proposition. The queen was obliged to leave her kingdom. She sailed out of the English ports in sight of the rebel fleet, which pursued her close. This voyage was far different from that she had made on the same sea, when she went to take possession of the sceptre of Great-Britain. At that time every thing was propitious; now all the reverse.

“ [i] The queen was obliged to leave her king-
 “ dom. And indeed she sailed out of the English
 “ ports in sight of the rebellious navy, which chased
 “ her so close, that she almost heard their cries and inso-
 “ lent threats! Alas! how different was this voyage
 “ from that she made on the same sea, when, coming to
 “ take possession of the sceptre of Great-Britain, she
 “ saw the billows smooth themselves, as it were, un-
 “ der her, to pay homage to the queen of the seas!
 “ Now chased, pursued, by her implacable enemies,
 “ who had been so audacious as to draw up an accu-
 “ sation against her; sometimes just escaped, some-
 “ times just taken; her fortune shifting every quarter
 “ of an hour, having no other assistance but God and
 “ her own invincible fortitude, she had neither winds
 “ nor sails enough to favour her precipitate flight.”

[i] The queen of England’s funeral oration by M. Bossuet.

P A R A L L E L S.

So I call those passages, in which the orator draws together and compares contrary or different objects. These paintings are very pleasing to the mind, from the variety of images they represent to it, and very much embellish a discourse. We have already taken notice of some of them in the preceding descriptions, and will now give some more examples.

I. PARALLEL *between M. Turenne and the Cardinal de Bouillon.*

A simple proposition. While M. Turenne was employed in taking fortresses, and conquering the enemy, the Cardinal de Bouillon was converting heretics, and repairing churches.

“ [k] How great was his joy, after the taking of fortresses, to see his illustrious nephew, more glorious by his virtues than by his awful robes, opening and re-consecrating churches, under the direction of a monarch equally pious and powerful! The one advanced military glory, the other holy religion: the one beat down ramparts, the other repaired altars: the one ravaged the lands of the Philistines, the other carried the ark around the tents of Israel; and then uniting their wishes, as before their hearts, the nephew shared in the services the uncle performed for the state, and the uncle partook of those performed by the nephew for the church.”

II. PARALLEL *between violent and languishing diseases.*

“ [l] 'Tis true, he did not undergo those cruel pains which pierce the body, rend the soul, and in a moment extinguish the constancy of a sick person. But if God's mercy softened the rigour of his repentance, his justice increased its duration; and

[k] M. Turenne's funeral oration, by M. Flechier.

[l] M. Montausier's funeral oration, by M. Flechier.

“ as much strength of mind was requisite to support
 “ that long trial, as if it had been shorter and more
 “ severe.

“ Indeed, nature collects her whole strength, when
 “ attacked by sudden and violent diseases; the heart
 “ fortifies itself with its whole fund of constancy:
 “ excess of pain on these occasions, makes us more
 “ insensible; and, if we suffer much, we have still
 “ the comfort of thinking we shall not suffer long.
 “ But languishing diseases are so much the more se-
 “ vere, as we cannot see when they will end. We
 “ must bear both with the sickness, and the medi-
 “ cines, which are no less grievous. Nature is every
 “ day more and more oppressed; its strength decays
 “ every instant; and patience grows weak, as well as
 “ the person who suffers.”

III. PARALLEL. *The queen serving the poor in the hos-
 pital, and sharing in the king's glory and triumphs.*

“ [m] Faithful companions of her piety, who
 “ now bewail her death, you followed her, when she
 “ walked in this Christian pomp, between two lines
 “ of poor, sick, or dying persons; greater far in thus
 “ voluntarily divesting herself of her grandeur, and
 “ more glorious in imitating the humility and patience
 “ of Jesus Christ, than when she shared in the glory
 “ and triumphs of the king her consort, in a splendid
 “ and triumphant car, between two lines of victori-
 “ ous soldiers.”

IV. PARALLEL *between a wicked and an ignorant
 judge.*

“ [n] He would have thought it the most essential
 “ defect in his employment, not to have made his in-
 “ tentions as clear and obvious, as he believed them
 “ upright and just; and indeed it was an usual saying
 “ with him, that there was little difference between a

[m] The queen's funeral oration,
 by M. Flechier.

[n] M. Lamoignon's funera-
 oration, by M. Flechier.

“ corrupt

“ corrupt and an ignorant judge : the one has, at
 “ least, the precepts of his duty, and the image of his
 “ injustice, before his eyes ; but the other sees nei-
 “ ther the good nor the evil he does : the one sins
 “ wittingly, and is therefore the more inexcusable ;
 “ but the other sins without remorse, and is the more
 “ incorrigible ; but they are equally criminal with re-
 “ gard to those they condemn, either through mis-
 “ take, or through malice. Whether a person is hurt
 “ by a mad or a blind man, the pain is still the same.
 “ And, with regard to those who are undone, it avails
 “ little whether it be by a man who deceives them, or
 “ one who is himself deceived.”

COMMON-PLACES.

Having already cited several, I shall give but one here, in which the importance and difficulty of the employment of the [o] *Lieutenant de Police* in Paris are represented.

“ [p] The inhabitants of a well-governed city en-
 “ joy the benefit of its polity, without considering the
 “ trouble and pains of those who establish or preserve
 “ it ; much after the same manner as all mankind
 “ enjoy the benefit of the celestial motions, without
 “ any knowledge of them ; and even, the more the
 “ uniformity of political order resembles that of
 “ the celestial bodies, the less ’tis observable ; and
 “ consequently is always less obvious, the more
 “ perfect it is. But he who should know it, in
 “ all its extent, would be astonished. To repair
 “ perpetually the immense consumption of the ne-
 “ cessaries of life in such a city as Paris, of which
 “ some of the sources may be dried up by a multitude
 “ of accidents ; to restrain the tyranny of tradesmen,
 “ with regard to the public, and at the same time to
 “ encourage their traffic ; to prevent the encroach-
 “ ments of the people upon one another, which often
 “ are difficult to unravel ; to discover, in an infinite

[o] A kind of Lord-Mayor.

[p] M. de Fontenelle.

“ multitude, all those who can so easily conceal their
 “ pernicious arts in it ; to purge the community of,
 “ or not tolerate them farther than as they may be
 “ useful to it, by employments which none but them-
 “ selves would undertake, or could discharge so well ;
 “ to keep necessary abuses within the exact bounds of
 “ the occasions for them, through which they are al-
 “ ways ready to break ; to confine them to the ob-
 “ scurity to which they ought to be condemned, and
 “ not to draw them out of it by too notorious and re-
 “ markable punishments ; to be ignorant of such
 “ things as had better be unknown than punished ;
 “ and to punish but seldom, and with good effect ;
 “ to penetrate, by invisible methods, into the most
 “ concealed conduct of families ; and to keep those
 “ secrets which were not trusted, so long as there may
 “ be no occasion to make use of them ; to be every-
 “ where without being seen ; in a word, to put in mo-
 “ tion, or to restrain at pleasure, an infinite and tu-
 “ multuous multitude ; and to be continually the ac-
 “ tive and almost unknown soul of this great body ;
 “ these are, in general, the functions of this magistrate
 “ in the city of Paris. One would imagine, that a
 “ single person were not equal to all this, from the
 “ number of things he is to take cognizance of ; the
 “ views and designs he must pursue ; the application
 “ that he must use, and the variety of conduct and
 “ characters he must assume. But the public voice
 “ will declare, whether M. d’Argenson is equal to
 “ these several functions.”

’Tis obvious, that such models, so beautiful and
 perfect in their kind, being proposed to youth, either
 for reading, or for subjects of Composition, are very
 well adapted to raise their genius, and enlarge the in-
 ventive faculty, especially when explained and illus-
 trated by an able master ; which was one reason that
 induced me to make choice of those examples in the
 demonstrative kind, being most susceptible of embel-
 lishments.

After

After they have read a considerable number of these passages selected from good authors, it will be proper to make them observe the difference of styles and characters; and even the faults, if any occur, both in style and language.

I have hitherto cited but four authors: not but there are several others, out of which I might extract the like examples; but it was proper to limit myself to a certain number, and those above fell in my way. They are all extraordinary; but then they are all different, there being no resemblance between any of them, each forming a peculiar character that distinguishes him; and perhaps they may not be without some faults.

What is most distinguishable in M. Flechier, is a purity of diction, elegance of style, rich and florid expressions, beautiful thoughts, a prudent vivacity of imagination; and, what is consequential of it, a wonderful art in painting objects, and making them, as it were, sensible and obvious.

But then, I think a kind of monotony and uniformity run through all his writings: he has every where almost the same turns, the same figures, the same method. The antithesis engrosses almost all his thoughts, and often enervates, out of design to adorn them. When that figure is sparingly used, and properly applied, it has a beautiful effect. Thus it happily concludes the magnificent eulogium of Lewis XIV. spoke by M. Flechier. [q] *By authority, always a king; by tenderness, always a father.* When it turns on a play of words, it is not so valuable: [r] *Happy he, who did not go in pursuit of riches! more happy he, who refused them when they went to him!* This figure may often become tedious, though it be ever so just, if it be too often repeated. [s] *Who does not know, she was admired in an age when others are not known? How great was her wisdom, at a time when others have hardly the use*

[q] M. le Tellier's funeral oration.

[s] Mad. de Montausier's funeral oration.

[r] M. de Lamoignon's funeral oration.

of reason! And how able was she to give advice, when others are scarce capable of receiving it!

M. Bossuet writes in a quite different manner. He did not amuse himself with the superficial ornaments of oratory; and even sometimes neglected the too slavish rules of the purity of diction, aiming at the grand, the sublime, and pathetic. It is true indeed, he is less uniform and equal, which is the characteristic of the sublime style: but, on the other hand, he raises, ravishes, and transports. The strongest and most lively figures are common, and, as it were, natural to him.

“ [t] O admirable mother, wife, and queen! and
 “ worthy of better fortune, were the fortunes of this
 “ world of any value! But——you must submit
 “ to your fate.

“ She saw with astonishment, when her hour was
 “ come, that God was going to take the king her son,
 “ as it were by the hand, to conduct him to his
 “ throne. She submitted more than ever to that so-
 “ vereign hand, which from the highest heavens holds
 “ the reins of all empires; and, despising the thrones
 “ that may be usurped, she fixed all her affection on
 “ that kingdom, where there is no fear of rivals [u],
 “ and where competitors view one another without
 “ jealousy.”

He draws the portrait of Cromwell, as follows. “ A
 “ man arose of an incredible depth of understanding;
 “ a refined hypocrite, as well as an able politician;
 “ capable of undertaking and concealing all things;
 “ equally active and indefatigable in peace and war;
 “ who never left any thing to fortune, which he
 “ could force from her by counsel or forecast; but,
 “ at the same time, so vigilant and ready, that he
 “ never lost any opportunity she put in his way. In
 “ a word, one of those restless and audacious spirits,
 “ that seem born to alter the course of the world.”

[t] The queen of England's funeral oration.

quo non timent habere consortes. S. Austin.

[u] Plus amant illud regnum, in

In another place, he describes the manner in which the princess Henrietta Anne of England was almost miraculously delivered out of the hands of the rebels.

“ [x] In spite of the storms of the ocean, and the more violent commotions of the earth, God taking her on his wings, as the eagle does her young ones, carries her into that kingdom; places her in the bosom of the queen her mother, or rather in the bosom of the catholic church.

“ [y] What shall I say more? Hear all in one word; daughter, wife, mother, mistress, queen, such as our wishes would have formed her; but, what is more than all, a Christian queen: she performed every duty without presumption; and was not only humble amidst all her greatness, but amidst the whole circle of virtue.

“ Sword of the Lord, what a blow hast thou now struck! the whole earth is astonished at it.”

He sometimes employs antitheses, but they are sublime in his orations. “ [z] Notwithstanding the ill success of his arms (meaning king Charles I.) and though his enemies were able to conquer him, yet they were not able to force him to base submissions; and as he never refused any thing that was reasonable while a conqueror, so he always rejected whatever was weak and unjust while a prisoner.”

M. Mascaron has something of the character of the two authors above-mentioned, but does not resemble them in every respect. He is at the same time very elegant and great; but, in my opinion, less florid than the one, and less sublime than the other. Art does not appear with so much ostentation in him as in the former, which is a great art; and perhaps his genius was not so fruitful and daring as that of the latter.

“ [a] Heathen Rome would have raised statues to him under the Cæsars; and Christian Rome finds

[x] The dutchess of Orleans's funeral oration.

[z] The queen of England's funeral oration.

[y] Funeral oration of Maria Teresa of Austria.

[a] M. Turenne's funeral oration.

“ him

“ him worthy of admiration under the pontiffs of the religion of Jesus.

“ M. Turenne, when conqueror of the enemies of the state, never created so universal and sensible a joy to France, as M. Turenne conquered by truth, and subject to the yoke of the faith.

“ Angels of the highest order in the hierarchy, spirits appointed by Providence to guard this great soul, tell us, how vast was the joy of the church of heaven at the conversion of this prince; and with what rejoicings the first perfumes of the prayers of this new catholic were received; when you waded them to the foot of the altar of the Lamb reigning in glory, from the foot of the altar of the Lamb sacrificed.

“ No man was ever better qualified to exhibit great and noble objects to the world; but no man ever solicited less the applauses of the spectators.

“ But though there was nothing harsh in his behaviour on these occasions; yet such was his modesty, that his countenance discovered he thought himself unworthy of praise.

“ In his discourse he was as free from the pomp of modesty, as from that of pride.

“ What cannot a great master effect, when he is to form a sublime genius? No sooner had M. Turenne given his first counsels, but he found there was no occasion for more; being prevented by the clear understanding, penetration, the happy and sage impetuosity of this great monarch's [b] courage. In like manner as we see the thunder (formed almost in an instant within a cloud) lighten, break out, strike and bear down every thing; so the first fires of military ardour are scarce lighted in the king's heart, but they sparkle, break out, and strike with terror universally.”

The author of the *Common-Place* upon the functions of the Lieutenant de Police, has a character very different from the three others. The little specimen I

[b] Lewis XIV.

have given of it is exquisite, and must appear the more beautiful, because its beauties are less affected, though the subject was very susceptible of those bright and florid turns: but he chose rather to express his thoughts in a just and solid manner.

The academic elogiums composed by the same author, being of that kind of eloquence which the Latins call *genus tenue & subtile*, its style is, as it should be, more simple; but that simplicity is attended with a great deal of wit, as will appear from some select passages I shall now cite: these will shew, that “Every thing he says is his own;” to use the same terms this author does in speaking of one of his brother academicians; to which I would willingly subjoin, “and his manner of expressing it.”

We there find some images copied from nature; and very simple, but at the same time very lively descriptions.

“M. Dodart, says he, in the elogium of that illustrious member of the royal academy, was naturally grave and serious; and the Christian attention with which he always watched over himself, was not of a cast to make him change that disposition. But this seriousness, so far from being gloomy or austere, sufficiently discovered a fund of that prudent and lasting joy, which results from the most refined reason and tranquillity of conscience. This disposition is not productive of starts of gaiety, but of an even sweetness of temper, which may however become gaiety, for some moments, by a kind of surprise. And all this united, imparts that air of dignity which belongs only to virtue, and which eminence and station cannot give. M. de Vauban despised that superficial politeness which pleases the generality of people, and under which a great deal of barbarity is often concealed; but his goodness, humanity, and liberality, formed another kind of politeness more seldom met with, it being entirely that of the heart. It became such an assemblage of virtues to neglect exterior forms, which were indeed
“natural

“ natural to him, but which vice can assume with
 “ too much facility.

“ It is allowed, that Cicero has served as a model
 “ for dialogue, and for this method of treating phi-
 “ losophy (he means the philosophy of M. du Hamel ;)
 “ but he is likewise distinguished by the purity
 “ and correctness of his Latin ; and, what is still more
 “ important, by the great variety of ingenious and
 “ delicate expressions, with which his works are in-
 “ terwoven. These are philosophical reasonings, which
 “ have happily lost their natural, at least their usual
 “ jejuneness, by passing through a florid imagination ;
 “ and yet without taking any more from it, than a
 “ just proportion of beauty. Whatever is to be adorna-
 “ ed only to a certain degree, it is always the most
 “ difficult to adorn.

“ Father Malebranche’s *Enquiry after Truth* is distin-
 “ guished on account of the great art with which it
 “ sets abstracted truths in their true light, joins them
 “ together, and adds new strength to them from their
 “ union. The diction is not only pure and correct,
 “ but has all the dignity requisite to the subjects, and
 “ all the graces they could admit. Not that he took
 “ any pains to cultivate the talents of the imagina-
 “ tion : on the contrary, he always undervalued them.
 “ But his own was naturally very noble and lively,
 “ and laboured for an ungrateful possessor, in spite
 “ of himself ; and adorned reason whilst she kept
 “ concealed.

“ Botany is not an idle sedentary science, that may
 “ be attained in the calm repose of a study. It re-
 “ quires us to ramble over mountains and forests,
 “ climb steep rocks, and expose ourselves upon the
 “ brink of precipices. The only books that can in-
 “ struct us effectually in this science, have been dis-
 “ persed at random over the whole surface of the
 “ earth ; and we must resolve to undergo the fatigue
 “ and danger of enquiring after and collecting them.
 “ [c] His predominant inclination made him surmount

[c] M. Tournefort,

“ all

“ all things. Those frightful and inaccessible rocks,
 “ with which he was surrounded on all sides, in the
 “ Pyrenees, were transformed, with respect to him,
 “ into a magnificent library, where he had the plea-
 “ sure to find whatever his curiosity required, and
 “ where he spent many delightful days.”

The author of the elogiums has the art of aptly applying certain passages from history and antiquity, which are very proper to instruct youth in the serious and prudent use to be made of them in Composition.

“ M. Parent was charged with writing obscurely ;
 “ for we are frank, and follow, in some measure, a
 “ law made anciently in Egypt ; by which the actions
 “ and characters of the dead were examined before
 “ judges, in order to determine what was due to their
 “ memory.

“ A certain king of Armenia asked Nero for an
 “ extraordinary player, fit for all parts ; that he might
 “ have, said he, a whole company in him alone. So
 “ M. de la Hire might have been said to have possessed
 “ in himself only, a whole academy of sciences.”

In speaking of M. Leibnitz, who had acquired almost the whole circle of sciences ; “ We are, says he,
 “ obliged to divide him in this place ; and, philoso-
 “ phically speaking, to resolve him into his constitu-
 “ ent parts. Of many Hercules’s the ancients made
 “ but one ; and of M. Leibnitz alone we shall make
 “ many learned men.

“ [d] He went into Auvergne, Languedoc, Pro-
 “ vence, on the Alps, and the Pyrenees ; and did
 “ not return till he had got together numerous colo-
 “ nies of plants, designed for replanting this desert,
 “ that is, the royal garden ; which was so unfurnish-
 “ ed with plants, that it was in a manner no longer
 “ a garden.”

If we were allowed to search for imperfections among so many beauties, we might perhaps suspect one to be a certain turn of thought, something too uniform (though very much diversified,) which ter-

[d] M. Fagon.

minates the greatest part of the articles by a short and lively turn in a sententious way, and seems formed to seize the conclusion of the period, as a post which belongs to itself, exclusively of all others.

What exalts the understanding should likewise exalt the soul.

The same piety that made him worthy of entering the church, kept him out of it.

The same cause that kept him out, made him worthy of it.

The more the eyes have seen, the more reason itself sees.

That which he believed, he saw : whereas others see ere they believe, &c.

I should be afraid, lest a model of such authority might, one day or other, make eloquence degenerate into those touches, called [e] *stimuli quidam & subitū ictus sententiarum*, by Seneca ; which, in the opinion of the same author, seem, by their studied affectation, to beg applause ; and which was unknown to the judicious ancients. [f] *Apud antiquos nondum captabatur plausibilis oratio.*

We must, however, not reject them entirely ; for they may give great grace, and even strength, to discourse, as we often find in the author in question, as I shall take notice elsewhere. But there is reason to fear the abuse of this permission ; which obliges me to animadvert often and strenuously upon it.

C H A P. III.

Of the READING and EXPLAINING of AUTHORS.

I HAVE already observed, in treating of the various duties of a professor of Rhetoric, with regard to eloquence, that this part was one of the most essential ; and may, in one sense, be said to include all the rest. 'Tis, indeed, in the explanation of authors, that the master applies the precepts, and teaches youth to make use of them in composing.

[e] Epist. 100.

[f] Epist. 59.

The rules which relate to the explaining of authors, are, no doubt, necessary in a certain degree to all the classes; but they belong to that of Rhetoric more particularly, because the judgment of youth is then more mature, and consequently more capable of improving from those rules: till then masters are principally intent upon teaching them the rules and principles of grammar, and to make them observe the correctness, purity, and elegance of language. [g] But the proper duty of a rhetorician is to shew them the disposition of an oration, and the beauties, and even faults, which may occur in it.

“ [b] He observes to them, in what manner the
 “ exordium conciliates the favour and good-will of
 “ the auditors; points out the perspicuity and brevity,
 “ the air of sincerity, the design which may sometimes
 “ be concealed, and the artifice of a narration; for
 “ the secret of this art is scarce known, except to such
 “ as profess it: afterwards he shews the order and
 “ exactness of the division; how the orator finds out,
 “ by the force of genius, a great number of methods
 “ and arguments, which he crowds upon each other;
 “ now he is more vehement and sublime; then soft
 “ and insinuating; with what force and violence he
 “ animates his invectives; what wit and beauty ap-
 “ pear in his raillery; in fine, how he moves the
 “ passions, wins the hearts of his hearers, and actu-
 “ ates them as he thinks fit: from hence proceeding
 “ to elocution, he makes them observe the proprie-

[g] Demonstrare virtutes, vel, si quando ita incidat, vitia, id professionis ejus atque promissi, qui se magistrum eloquentiæ pollicetur, maxime proprium est. Quintil. l. 5. c. 2.

[b] Quæ in proœmio conciliandi judicis ratio: quæ narrandi lux, brevitatis, fides; quod aliquando consilium, & quam occulto calliditas (namque ea sola in hoc ars est, quæ intelligi nisi ab artifice non possit:) quanta deinceps in dividendo prudentia: quam subtilis & crebra

argumentatio; quibus viribus inspiret, qua jucunditate permulceat; quanta in maledictis asperitas, in jocis urbanitas, ut denique dominetur in affectibus, atque in pectora irrumpat, animumque judicium similem iis quæ dicit efficiat. Tum in ratione eloquendi, quod verbum proprium, ornatum, sublime; ubi amplificatio laudanda; quæ virtus ei contraria; quid speciosè translatum; quæ figura verborum: quæ lenis & quadrata, virilistamen compositio. Quint. l. 2. c. 5.

“ ty, the elegance and nobleness of expressions ; on
 “ what occasion amplification is laudable ; and what
 “ its opposite virtue is ; the beauty of the metaphors,
 “ and other figures ; what a flowing and harmoni-
 “ ous, and at the same time a manly and nervous,
 “ style is.”

This passage of Quintilian may be considered as an excellent epitome of the precepts of Rhetoric, and of the duties of masters in explaining authors. What I shall say hereafter will serve only to illustrate and set it in a clearer light.

I shall begin with giving an idea of the three kinds or characters of eloquence, and here settle some general rules of Rhetoric, which appear to me best adapted to form the taste ; and this is properly the end I propose in this work. I shall afterwards proceed to the chief observations, which, I think, should be made in reading authors ; and conclude this treatise with some reflections on the eloquence of the bar, the pulpit, and that of the holy scripture.

But I must first premise, that authors should not be read superficially, or in a hurry, if we propose to improve by them. [i] We should often review the same passages, especially the most beautiful ; read them again with attention, compare them with one another, by thoroughly examining their sense and beauties : and make them so familiar to us, as to have them almost by heart. The surest way of improving by this study of authors, which is to be considered as the food of the understanding, is to digest it at leisure, and thereby convert it, as it were, into the substance of one's own thoughts.

To obtain that end, [k] we must not value ourselves upon reading a great number of authors, but such

[i] Optimus quisque legendus est, sed diligenter, ac pene ad scribendi sollicitudinem . . . Repetamus autem, & tractemus : & ut cibos man-
 fos ac propeliques factos dimittimus, quo facilius digerantur ; ita lectio
 non cruda, sed multa iteratione

mollita, & velut confecta, memo-
 riæ imitationique tradatur. Quint.
 l. 10. c. 1.

[k] Tu memineris sui cujusque
 generis auctores diligenter eligere.
 Aiunt enim multum legendum esse,
 non multa. Plin. epist. 9. l. 7.

only as are of most value. We may say of too great reading, what [l] Seneca observes of a prodigious library, that instead of enriching and forming the mind, it often only disorders and confounds it. It is much better to fix upon a small number of choice authors, and to study these thoroughly, than to amuse ourselves superficially, and hurry over a multitude of books.

SECTION I.

Of the three different kinds or characters of Eloquence.

[m] As there are three principal qualifications requisite in an orator, to instruct, to please, and move the passions; so there are three kinds of eloquence, which produce these effects, generally called the simple, the sublime, and the mixed.

[n] The first is more particularly adapted to narration and proof. Its principal character consists in perspicuity, simplicity and exactness. It is not an enemy to ornaments; but then it admits of none except such as are plain and simple, rejecting those which argue affectation and varnish. 'Tis not a lively shining

[l] Quo mihi innumerabiles libros & bibliothecas? . . . Onerat discentem turba, non instruit: multoque satius est paucis te auctoribus tradere, quam errare per multos. Sen. de tranq. an. c. 9.

[m] Erit eloquens is qui ita dicet, ut probet, ut delectet, ut fleat. Probare, necessitatis est; delectare, suavitatis; fletere, victoriæ . . . sed quot officia oratoris, tot sunt genera dicendi: subtile, in probando; modicum, in delectando: vehemens, in flecendo. Orat. n. 69.

[z] Illo subtili præcipue ratio narrandi probandique consistet. Quint. l. 12. c. 10.

Ut mulieres esse dicuntur nonnullæ inornatæ, quas idipsum deceat; sic hæc subtilis oratio etiam incompta delectat. Fit enim quid-

dam in utroque, quo sit venustius, sed non ut appareat. Tum removebitur omnis insignis ornatus, quasi margaritarum: nec calamistrum quidem adhibebuntur. Fucati vero medicamenta candoris & ruboris omnia repellentur: elegantia modò & munditia remanebit. Sermo purus & Latinus: dilucide pleneque dicetur. Orat. n. 78, 79.

Verecundus erit usus oratoricæ quasi supellestilis. n. 80.

Figuras adhibet quidem hæc subtilis, sed paulo parcius. Nam sic ut in epularum apparatu à magnificentia recedens, non se parcum solum, sed etiam elegantem videri volet; eliget quibus utatur. . . . Aberunt quæsitæ venustates, ne elaborata concinnitas, & quoddam aucupium delectationis manifeste deprehensum appareat. Ib. n. 84.

beauty that enhances its merit, but a soft, a modest grace, sometimes attended with an air of negligence, which still exalts its value. Simplicity of thought, purity of diction, with an inexpressible elegance, which affects more sensibly than it seems to do, are its sole ornaments. We do not find it in any of those elaborate figures, which too plainly discover art; and seem to proclaim the orator's endeavour to please. In a word, the same observation may be made on this species of writing, as on those simple, but elegant entertainments, where all the dishes are of an exquisite taste, but nothing admitted that is either too much forced, or too poignant, in sauces, seasoning, and preparation.

[*o*] There is another species of writing quite different from the former; great, rich, grave, and noble; 'tis called the sublime; it employs whatever in eloquence is most elevated, has the greatest force, and is most capable of moving the affections; such as noble thoughts, rich expressions, bold figures, and lively passions. It is this sort of eloquence that governed all things in old Athens and Rome, and determined absolutely in the public councils and measures. It is this that transports and seizes admiration and applause. It is this that thunders and lightens, and, [*p*] like a rapid stream, carries away, and bears down all before it.

In fine, there is a third [*q*] species of eloquence, which seems to be placed, as it were, between the other

[*o*] Tertius est ille amplus, copiosus, gravis, ornatus: in quo profecto vis maxima est. Hic est enim, cujus ornatum dicendi & copiam admiratæ gentes eloquentiam in civitatibus plurimum valere passæ sunt, sed hanc eloquentiam quæ cursu magno sonituque ferretur, quam suspicerent omnes; quam admirarentur; quam se assequi posse diffiderent. Hujus eloquentiæ est tractare animos; hujus omni modo permovere. Orat. n. 97.

Nam & grandiloqui, ut ita di-

cam, fuerunt, cum ampla & sententiarum gravitate, & majestate verborum; vehementes, varii, copiosi, graves, ad permovendos & convertendos animos instructi & parati. Orat. n. 20.

[*p*] At ille qui saxa devolvat, & pontem indignetur, & ripas sibi faciat, multus & torrens judicem vel nitantem contra feret, cogetque ire qua rapit. Quintil. l. 12. c. 10.

[*q*] Est quidam interjectus intermedius, & quasi temperatus, nec acumine posteriorum, nec fulmine utens

other two; having neither the plainness and simplicity of the first, nor the force and energy of the second: it comes near them, but without resembling them; and participates, or, to speak more properly, is equally distant from both. It has more force and copiousness than the first, but is less sublime than the second: it admits of all the embellishments of art, the beauty of figures, the splendor of metaphors, the lustre of thoughts, the grace of digressions, and the harmony of numbers and cadence. It nevertheless flows gently, like a beautiful river, whose water is clear and pure, and is overshadowed on each side with verdant forests.

ARTICLE THE FIRST.

Of the SIMPLE KIND.

I. **O**F these three kinds of writing, the [r] first, which is the Simple, is not the easiest, tho' it seems to be so. As its style is very natural, and does not deviate much from common discourse, we imagine no great ability or genius are required to succeed in it; and when we read or hear a discourse in this kind, those who have the least notion of eloquence, think themselves capable of imitating it.

utens superiorum; vicinus amborum, in neutro excellens; utriusque particeps, vel utriusque, si verum quærinus, potius expers. Ifque uno tenore, ut aiunt, in dicendo fuit, nihil afferens præter facilitatem & æqualitatem. Orat. n. 21.

Uberius est aliquantoque robustius quam hoc humile, summissius autem quam illud amplissimum. . . Huic omnia dicendi ornamenta conveniunt, plurimumque est in hac orationis forma suavitatis. Ibid. n. 92.

Medius hic modus & translationibus crebrior, & figuris erit jucun-

dior; egressionibus amœnus, compositione aptus, sententiis dulcis: lenior tamen, ut amnis lucidus quidam, & virentibus utrinque sylvis inumbratus. Quint. i. 12. c. 10.

[r] Summissus est & humilis, consuetudinem imitans, ab indifferētis re plus quam opinione differens. Itaque eum qui audiunt, quamvis ipsi infantes sint, tamen illo modo confidunt se posse dicere. Nam orationis subtilitas, imitabilis quidem illa videtur esse existimanti; sed nihil est experiēti minus. Orat. n. 76.

They think so indeed, but are mistaken; and to [s] convince them, let them only make a trial of it; for after much pains, they will be obliged to own they could not attain it [t]. Those who have any taste of true eloquence, and are the best skilled in it, own there is nothing so difficult as to speak with weight and propriety, and at the same time in so plain and natural a manner, that every man flatters himself he could do as much.

II. Cicero, in his first book *de Oratore*, observes, [u] that what excels most in other arts, is farthest from the understanding and capacity of the common people; and, on the contrary, that it is a great fault in eloquence, to vary from the common way of speaking. He does not however pretend to insinuate by this, that the style of the orator must be like that of the populace, or the language of common conversation; but what he requires, is that the orator should carefully avoid those expressions, and turns and thoughts which might render an oration obscure and unintelligible, by too affected an elegance, or too much sublimity. Since he has no other view but to be understood, it is certain that the greatest error he can fall into, is to speak unintelligibly. What therefore distinguishes his style, from that of conversation, is not, properly speaking, the difference of words or terms [x]; for they are very near the same on both sides, and derived from the same source, both for common speech, and the most pompous oration; but the

[s] Ut sibi quisvis speret idem, sudet multum, frustra que laboret ausus idem. Horat.

[t] Rem indicare, sermonis quotidiani, & in quemcunque etiam indoctorum cadentis esse existimant: cum interim, quod tanquam facile contempunt, necias præstare minus velint, an possint. Neque enim aliud in eloquentia cuncta experti difficilius reperient, quam id quod se dicturos fuisse omnes putant; postquam audierunt. Quint. l. 4. c. 2.

[u] In cæteris artibus id maxime

excellit, quod longissime sit ab imperitorum intelligentia sensuque distinctum: in dicendo autem vitium vel maximum est, à vulgari genere orationis atque à consuetudine communis sensus abhorreere. Lib. 1. de Orat. n. 12.

[x] Non sunt alia sermonis, alia contentionis verba; neque ex alio genere ad usum quotidianum, alio ad scenam pompamque sumuntur: sed ea nos cum jacentia sustulimus è medio, sicut mollissimam ceram ad nostrum arbitrium formamus & fingimus. Lib. 3. de Orat. n. 177.

orator knows how, by his use and disposition of them, to raise them, as it were, above every thing common, and give them a peculiar grace and elegance, which at the same time is so natural, that every one would think he could speak in the same manner.

III. Quintilian makes a very judicious remark on the topic before us, in explaining a seeming contradiction between two passages in Cicero. "Tully [y], says he, has somewhere writ, that perfection consists in saying such things as we imagine every one might easily say; in attempting which however, more difficulty is found than was expected. And he says in another place, that he did not study to speak, as every one imagined he could do, but as none could conceive possible; in which he seems to contradict himself. But both these are very just; for the only difference is in the subject treated. And indeed, this simplicity, and negligent air of a natural style, where nothing is affected, is extremely well adapted to small causes or affairs; as the marvellous style is to grand and important ones. Cicero excels in both; of which one, in the opinion of the ignorant, is easily attained; but neither of them is so, in the judgment of the learned." We see by this, that the plain style is to be used, when we speak of simple and common things; and that it is particularly adapted to narratives or relations, and to those parts of a discourse wherein the orator's only view is to instruct his auditors, or to insinuate himself gradually into their affections.

IV. [z] From thence proceeded the care of the ancients to conceal art, which indeed ceases to be so when

[y] Cicero quodam loco scribit id esse optimum, quod cum te facile credideris consequi imitatione, non possis. Alio vero, non se id egisse, ut ita diceret quomodo se quilibet posse consideret, sed quomodo nemo. Quod potest pugnare inter se videri. Verum utrumque, ac merito, laudatur. Causa enim modoque distat; quia simplicitas illa, ve-

lut securitas inaffectatæ orationis, mire tenues causas decet; majoribus illud admirabile dicendi genus magis convenit. In utroque eminent Cicero: ex quibus alterum imperiti se posse consequi credent, neutrum qui intelligunt. Qu. l. 11. c. 1.

[z] Inde illa veterum circa occultandam eloquentiam simulatio, multum

when perceived ; widely different from the ostentation and parade of those writers, whose aim is to display their wit. [a] From thence resulted a certain kind of negligence, no way offensive or disagreeable, because it intimates, that the orator is more intent upon things than words. [b] In a word, thence resulted that air of modesty and reserve, which the ancients generally took care to discover in the exordium and narration, in their style, expression, thoughts, and even in the tone of their voice and their action. The orator has not yet attained the favourable opinion of his hearers. We examine him carefully. Every thing then that favours of art is suspected by the auditors, and creates a diffidence, by making them apprehensive, that there is a design to ensnare them. They are afterwards less upon their guard, and give more liberty.

[c] Cicero observes, that Demosthenes followed this rule, in his beautiful oration for Ctesiphon, where he speaks at first with a soft and modest tone, and does not proceed to the quick and vehement style which is afterwards predominant, till he had insinuated himself by degrees into the opinion of the auditors, and made himself master of them : he would have us, for that reason, be a little timorous in the beginning, and [d] extols this character of modesty and reservedness in Crassus, which, far from being injurious to his dis-

tum ab hac temporum nostrorum
jactatione diversa. Quintil. l. 4.
c. 1.

[a] Habet iste stilus quiddam
quod indicet non ingratan negli-
gentiam, de re hominis magis quam
de verbis laborantis. Orat. n. 77.

[b] Frequentissimè præcæm
decebit, & sententiarum, & compo-
sitionis, & vultûs modestia. . . Di-
ligenter, ne suspecti simus in ulla
parte, vitandum : propter quod
minime ostentari debet in principiis
cura, quia videtur ars omnis di-
centis contra judicem adhiberi. . .
Nondum recepti sumus, & custodit
nos recens audientium attentio. Ma-

gis conciliatis animis ; & jam ca-
lentibus ; hæc libertas feretur.
Quintil. l. 4. c. 1.

[c] Demosthenes in illa pro Cte-
siphonte oratione longe optima,
summissius à principio ; deinde,
cum de legibus disputat, pressius ;
post sensim incedens, judices ut vi-
dit ardentés, in reliquis exultavit
audacius. Orat. n. 26.

Principia verecunda, non elatis
intensa verbis. Ibid. n. 124.

[d] Fuit mirificus quidam in
Crasso pudor, qui tamen non modò
non obisset ejus orationi, sed etiam
probitatis commendatione prodesset.
1. de Orat. n. 122:

course,

course made the orator himself more amiable and estimable, by the advantageous idea it gave of his person.

Homer and Virgil, whose poetry is so noble and sublime, begin their poems in the most plain and simple manner; far unlike that line, which Horace justly censures in a cotemporary bard,

Fortunam Priami cantabo, & nobile bellum.

The glorious war, and Priam's fate I'll sing.

[e] It is indeed ridiculous to cry out with so loud a voice, and promise such mighty things in the very first verse. The exordium ought generally to be plain and unaffected. [f] This fire, this sudden splendor, often turns into smoke; whereas a style at first sight more simple and less glittering, gives extreme pleasure, when followed by exalted brightness.

This rule, that the exordium must be simple and modest, is not general, either for prose or poetry. There are some harangues whose subjects allow and even require the orator to begin in a noble and grand manner; and the most sublime exordium suits the ode perfectly, though it might be very shocking in other poems. M. de la Mothe assigns a very good reason for this difference, with regard to poesy, in the preface to his odes. “The reason is, says he, that an epic
“poem being a work of great length, it would be
“dangerous to begin in such a strain, as it would be
“difficult to support or continue; whereas the ode
“being comprehended within narrow limits, we can
“run no risk, though we warm the reader in the be-
“ginning; for he will have no time to cool by the
“length of the piece. In like manner, a man who is
“to run a long race, should be very sparing of him-
“self at first, lest he should waste his strength too
“soon; and, on the contrary, he who had not far
“to go, might increase his natural swiftness by his
“first effort, and thereby finish his course with the
“more rapidity.”

[e] *Quid dignum tanto feret hic
promissor hiatu? Horat. de Art.
Poet.*

[f] *Non fumum ex fulgore,
sed ex fumo dare lucem cogitat. Ib.*

V. Youth cannot be made too sensible of the character of simplicity, which runs through the writings of the ancients. We must accustom them to study nature in all things; and often repeat to them, that the best eloquence is that which is the most natural, and least far-fetched. That whereof we are now treating consists in a certain simplicity, and an elegance which is extremely pleasing, for no other reason, but its not studying to please. The Grecians gave it a very expressive and significant [g] name ἀφέλεια. Ἀφελῆς intimates a plain kind of life, frugal, modest and decent; devoid of luxury or pomp; in want of nothing, and at the same time that has nothing superfluous; and is pretty near what Horace calls *simplex munditiis*, an elegant simplicity.

VI. The relation of Canius's adventure is of this kind; it is in the third book of Tully's Offices; the whole of which I shall here repeat with the translation.

[b] *C. Canius, eques Romanus, nec infacetus, & satis literatus, cum se Syracusas, otiandi, ut ipse dicere solebat, non negotiandi causa, contulisset; dicitabat se hortulos aliquos velle emere, quo invitare amicos, & ubi se oblectare sine interpellatoribus posset.* How elegant are these words, *nec infacetus & satis literatus!* The French version of Mr. du Bois gives the sense very well; but it is not so concise nor lively. There is a beauty in this kind of play of words, *otiandi, negotiandi*, and in the diminutives, *dicitabat, hortulos*, which can never be translated into another language.

[i] *Quod cum percrebuisset, Pythius ei quidam, qui argentariam faceret Syracusis, dixit venales quidem se hortos non habere, sed licere uti Canio, si vellet, ut suis; & simul*

[g] *Ipsa illa ἀφέλεια simplex & in affectatata habet quendam purum, qualis etiam in sceminis amaturo, ornatum.* Quint. l. 8. c. 3.

[b] When C. Canius, a Roman knight, a facetious and sensible man, and of some learning, went to Syracuse, not about business, but to do nothing, as he used to say;

he gave notice, that he would be glad to purchase a country-house near the city, where he might divert himself sometimes with his friends, without the importunity of visitors.

[i] The report of this spreading over all the city, a certain banker at Syracuse, called Pythius, told him,

him,

simul ad cœnam hominem in hortos invitavit in posterum diem. Cum ille promississet, tum Pythius, qui esset, ut argentarius, apud omnes ordines graciosus, piscatores ad se convocavit, & ab his petivit, ut ante suos hortulos postri-die piscarentur, dixitque quid eos facere vellet. The whole beauty of this paragraph consists in these few words: *Pythius, qui esset, ut argentarius, apud omnes ordines graciosus.* It is not so well expressed in the translation, which does not sufficiently shew, that his money gave him credit among all ranks of people. The words *hominem invitavit*, are much more elegant, than if the word *illum* had been substituted in their place.

[k] *Ad cœnam tempore venit Canius. Opipare à Pythio apparatus convivium. Cymbarum ante oculos multitudo. Pro se quisque quod ceperat, afferebat: ante pedes Pythii pisces abjiciebantur.* The concise style, in which the verbs are suppressed, is very graceful. We should make our youth observe, that this is a beauty which can seldom be expressed in our language. There is, in my opinion, in the words, *arte pedes Pythii pisces abjiciebantur*, a fine image of people, who were in a hurry to throw down a great quantity of fish at Pythius's feet. I know not the translator's reason for substituting another thought instead of it, which is not in the Latin.

[l] *Tum Canius: quæso, inquit, quid est hoc, Pythi? Tantumne piscium, tantumne cymbarum? Et ille: Quid mirum, inquit? Hoc loco est, Syracusis quidquid est piscium: hic aquatio: hac villa isti carere non possunt.*

him, he had indeed a country-house, but not to sell; that Canius might make use of it as his own, and in-treated him to dine with him at it next day. Canius promising he would, the banker, whose occupa-tion made him acceptable to all sorts of people, sent for some fish-ermen, and desired them to fish be-fore his house the day following; giving them some other directions proper for his design.

[k] Canius came at the time ap-pointed. He found a magnificent entertainment, and the sea covered

with fishermen's boats, who, one after another, brought Pythius a great quantity of fish, as if they had just taken them in his presence.

[l] Canius being very much sur-prised at the sight; What, says he, to Pythius, is there such a quan-tity of fish, and such a number of fishing-boats here every day? Every day, answered Pythius. This is the only place about Syracuse, where there is any fish, and where fishermen can even get water; and all these people cannot subsist in any other place.

[m] In-

[m] *Inensus Canius cupiditate, contendit à Pythio, ut venderet. Gravate ille primo. Quid multa? Impetrat: emit homo cupidus & locuples tanti, quanti Pythius voluit, & emit instructos: nomina facit: negotium conficit.* Nothing can be finer than this. But these two words, *homo cupidus & locuples*, are uncommonly elegant. They include the two motives which determined Canius to buy this little house at so high a price; which is, that he had a great inclination to possess it, and was very rich. The translator has not taken the true sense of the first word, *Canius*, a man of wealth and pleasure; which does not express *homo cupidus*.

[n] *Invitat Canius postridie familiares suos: venit ipse maturè. Scalmum nullum videt. Querit ex proximo vicino, num feræ quædam piscatorum essent, quod eos nullos viderit? Nullæ, quod sciam, inquit ille: sed hic piscari nulli solent. Itaque heri mirabar quid accidisset. Stomachari Canius. Sed quid faceret? Nondum enim Aquilius, collega & familiaris meus, protulerat de dolo malo formulas: in quibus ipsis, cum ex eo quæreretur quid esset dolus malus, respondebat, cum esset aliud simulatum, aliud ætum.*

Though we should suppress certain turns, a certain number of ideas and expressions in this narrative, still the foundation will be the same, and none of the necessary circumstances will be omitted; [o] but then it

[m] Behold Canius enamoured with the house; he presses Pythius to sell it him; Pythius seems very unwilling; is mightily courted; but consents at last. Canius, being a man of wealth and pleasure, buys the house, giving Pythius whatever he asked for it, together with the furniture. The contract is signed; and the affair ended.

[n] Canius intreats his friends to come to see him the day following at his new habitation. He repairs thither himself very early in the morning, but sees neither fishermen nor fishing-boats. He asks a neighbour, whether the fishermen were making holiday, seeing none of

them there? Not that I know of, replies the neighbour; for there never is any fishing in this place, and I was yesterday surpris'd to see so many fishing-boats. Upon this, Canius began to fall into a great rage. But what could he do? . . . For my colleague and friend Aquilius had not yet established the laws against deceit and treachery: what is called deceit then, says the same Aquilius, is when we give a man room to expect one thing, and do another.

[o] Caret cæteris lenociniis expostitio; & nisi commendetur hac venustate, jaceat necesse est. Quint. l. 4. c. 2.

will be divested of all its beauty and delicacy, that is, of every thing that adorns narration.

VII. [p] I cannot forbear relating in this place, a story which Pliny the naturalist has left us, where we may see, in a single word, the meaning and energy of that plain and natural embellishment of which we are now speaking. A slave, who had got out of the state of captivity, having purchased a small field, cultivated it with so much care, that it became the most fertile in the whole country; which drew on him the jealousy of all his neighbours, who charged him with employing magic and charms, to make his own field so surpris-ingly fruitful, and theirs barren. Upon this, he was cited to appear before the people of Rome. He appeared accordingly, on the day appointed for his trial. Every body knows that the assembly of the people was held in the *Forum*, which was the public place of justice. [q] He brought his daughter with him, who, says the historian from whom this is borrowed, was a sturdy country wench, very laborious, well fed and clothed. He had brought all his rustic instruments, which were in a very good condition; some very heavy mattocks, a strong plough, and his oxen, which were large and fat. Then, turning to the judges, These, says he, are my charms, and the magic I use in cultivating my land. I cannot, says he, set before you my toil, my watchings and my labour by day and night. . . He was unanimously acquitted.

There is no person but must be sensibly touched, upon the bare reading of this, with the beauty of that answer; *These, O Romans, are my charms!* But in what then does that beauty consist? Is there any extraordinary thought in those few words; any shining expression, bold metaphor, or sublime figure? There is nothing of all this. 'Tis only the natural and ho-

[p] Plin. l. 18. c. 6.

[q] Instrumentum rusticum omne in forum attulit, & adduxit filiam validam, atque (ut ait Piso) bene curatam ac vestitam, ferramenta egregie facta, graves ligones, vomeres ponderosos, boves saturos.

nest simplicity of the answer, drawn from nature itself, that pleases and charms. If we substituted the wittiest and most florid phrases that can be conceived, in the room of those few, plain, and homely words, we should deprive the peasant's answer of all its beauty. Thus, according to the same [r] Pliny, Nero, who, from an ill taste, preferred what was brilliant, to simplicity, spoiled one of the finest statues of Lyfippus, by ordering it to be gilt, because it was made of brass. But it was afterwards found necessary to take off the gilding (it having spoiled all the beauty of the artist;) and by that means the statue recovered its former value.

ARTICLE THE SECOND.

Of the SUBLIME

THE *Sublime* is that which constitutes the grand real eloquence. M. de la Mothe defines it thus, in the discourse prefixed to his odes. *I believe, says he, the Sublime is nothing but the true and the new, united in a grand idea, and expressed with elegance and brevity.* He afterwards assigns the reason of every branch of this definition. The first passage is well worth reading, and contains very judicious reflections. I am, however, in doubt whether the last part of this definition be entirely just; *expressed with elegance and brevity.* Are these two qualities then so essential to the *Sublime*, that it cannot subsist without them? I thought elegance so far from being the proper characteristic of the *Sublime*, that it was often the reverse of it; and, I own, I discover nothing of it in the two examples cited by M. de la Mothe: one of them is out of Moses: *God said, let there be light, and and there was light*; the other from Homer; *Great God, give us but day, and then fight against us.* As to brevity, it is sometimes necessary to the *Sublime*, when it consists in a short and lively thought, as in the former exam-

[r] Plin. 34. c. 8.

ples; but in my opinion it does not constitute its essence [r]. There are a great many passages in Demosthenes and Cicero, which are very extensive, and much amplified, and yet very sublime, though no brevity appears in them. I use the freedom which M. de la Mothe gives his readers in the place in question, and only point out my doubts, submitting them to his better understanding. The excellent treatise of Longinus upon this subject, would be alone sufficient to form the taste of youth. I propose little more in this place than to draw some reflections from it, which may serve as so many rules and principles.

Boileau asserts, that Longinus does not understand by the Sublime, what the orators call the Sublime Style, but that *extraordinary*, that *admirable*, which strikes in discourse, and gives a work that force which ravishes and transports. The Sublime Style, says he, always requires grand expressions; but the Sublime may be formed in a single thought, a single figure, a single turn of words. Without entering upon an examination of this remark, which admits of several difficulties, I think it sufficient to observe, that by the Sublime, I here understand, as well that which is more amplified and interwoven with the body of the oration, as that which is more concise, and consists in lively and moving strokes; because I find, equally in both kinds, a manner of thinking and expression, great and noble, which is the essence of the Sublime.

I. The plain style, of which I treated at first, though it be perfect in its kind, and often full of inimitable graces, is proper for instructing, proving, and even for pleasing; but it does not produce any of those great effects, without which Cicero [t] looks upon eloquence as trifling. As these plain and natural beauties have nothing of the grand, and as we see the orator always serene and calm, the equality of style used in that kind of eloquence does not at all warm

[r] Probably it is not that species of the Sublime which is defined in this place.

[t] Eloquentiam, quæ admirationem non habet, nullam judico. Cic. 2. Epist. ad Brut.

and raise the soul ; whereas [u] the Sublime produces a kind of admiration mixed with astonishment and surprize, which is quite different from merely to please or persuade. We may say, with regard to persuasion, that, generally speaking, it has no more power over us than what we are willing to admit ; but it is not so with the Sublime ; it gives the discourse a noble kind of vigour, an invincible force, which ravishes the souls of all who hear it. [x] It transports the auditor by that grand and majestic tone, by those quick and lively emotions, that force and vehemence, which prevail in it ; and leaves him as it were struck down and dazzled with its thunder and lightning.

II. This [y] Quintilian has observed on occasion of a bright and sublime passage in Cicero's defence of Cornelius Balbus, [z] where he introduced a magnificent encomium on Pompey the Great. He was not only interrupted by acclamations, but by extraordinary clapping of hands, which seemed no way suitable to the dignity of the place : but this would not have happened, says our rhetorician, if his sole view had been to inform the judges ; and had expressed himself merely in a plain and elegant style. It was, no doubt, the greatness, pomp, and splendor of his eloquence, that forced from his auditory all those cries and clapping of hands, which were not free or voluntary, nor the consequence of reflection, but the sudden effect of transport and enthusiasm, which in a manner superseded their reason, and did not give them time to consider what they did, or where they were.

[u] Longin. c. 1.

[x] Cap. 28.

[y] Nec fortibus modò, sed etiam fulgentibus armis præliatus in causa est Cicero Cornelii : qui non affectus esset docendo judicem tantum, & utiliter demum ac Latine perspicueque dicendo, ut Populus Romanus admirationem suam non acclamatione tantum, sed etiam plausu consideretur. Sublimitas profectò, & magnificentia, & nitor, &

auctoritas, expressit illum fragorem. Nec tam insolita laus esset profecta dicentem, si usitata & cæteris similis fuisset oratio. Atqui ego illos credo, qui aderant, nec sensit quid facerent nec sponte iudicioque plausisse, sed velut mente captos, & quo essent in loco ignaros, erupisse in hunc voluntatis affectum. Quint. l. 8. c. 3.

[z] Cicero's oration for Corn. Balbus, n. 9, 16.

III. This.

III. This is properly the difference between the effects of the mediate or embellished kind of eloquence, of which we shall presently treat, and the Sublime. [a] The latter moves, agitates, and raises the soul above itself, and instantly makes such an impression on the readers or hearers, as is difficult, if not impossible, to resist: the remembrance of it continues a long time in our minds, and is not easily obliterated; whereas the common or ordinary style, though full of beauties and elegancies, touches only the surface of the soul, as it were, and leaves it in its natural state of tranquillity. In a word, the one pleases and soothes, the other ravishes and transports. [b] Thus we don't admire little rivulets, though their waters are clear, transparent, and even useful to us: but we are actually surpris'd, when we view the Danube, the Nile, the Rhine, and above all the ocean.

IV. The Sublime is distinguished into several kinds: it is not always vehement and impetuous. Plato's style is lofty, though it flows without rapidity and noise. [c] Demosthenes is grand, though close and concise; and so is Cicero, though diffusive and copious. We may compare Demosthenes, on account of his vehemency, rapidity, and force, and the violence with which he ravages and carries away all before him, to a storm, to thunder. As to Cicero, he devours and consumes, like a great conflagration, whatever comes in his way, with a fire that never goes out, but spreads itself variously in his works, and receives fresh strength as he goes on. To conclude, says Longinus, the Sublime of Demosthenes is undoubtedly much more useful and efficacious in strong exaggerations, and violent passions, when we must astonish, as it were, the auditors. On the other hand, copiousness is preferable to it, when we would, if I may use the figure, diffuse an agreeable dew over the minds of the people.

[a] Longin. c. 5.

[b] Cap. 29.

[c] Cap. 10.

V. The true Sublime, [d] says Longinus, consists in a grand, noble, and magnificent way of thinking; and he consequently supposes the mind of him who writes or speaks, has nothing low or grovelling; but, on the contrary, that it is full of great ideas, generous sentiments, and I know not what noble pride, that appears in all his actions. This elevation of mind and style ought to be the image and effect of greatness of soul. Darius offered Alexander half Asia, with his daughter in marriage. *For my part,* says Parmenio, *if I were Alexander, I would accept these offers: And I,* replies Alexander, *if I were Parmenio.* Could any man but Alexander have made such an answer?

I shall here give some examples of the Sublime, which will much better explain the beauty and characteristics of it than any precepts.

[e] Excudent alii spirantia mollius æra. . .

Orabunt causas melius, &c.

Tu regere imperio populos, Romane, memento.

Hæ tibi erunt artes; pacisque imponere morem,
Parcere subjectis, & debellare superbos.

“ Let others better mould the running mass

“ Of metals, and inform the breathing brass, }
“ And soften into flesh a marble face :

“ Plead better at the bar, &c.

“ But Rome, ’tis thine alone, with awful sway

“ To rule mankind, and make the world obey.

“ To tame the proud, the fetter’d slave to free :

“ These are imperial arts, and worthy thee !”

DRYDEN.

[f] Et cuncta terrarum subacta,

Præter atrocem animum Catonis.

“ I see the world obey ;

“ All yield, and own great Cæsar’s sway,

“ Beside the stubborn Cato’s haughty soul.”

CREECH.

[d] Long. cap. 7.

[f] Horat. Od. 1. lib. 2.

[e] Æn. lib. 6. v. 847, &c.

M. Peliffon speaks thus in his elogium on the king :
Here he abolished duelling.—Here he knew how to pardon our faults, to bear with our weaknesses, and to descend from the highest point of his glory to the lowest of our interests. He is every thing to his people, a general, legislator, judge, master, benefactor, father ; that is to say, truly a king.

[g] *Every thing was God, God himself excepted ; and the world, which God had made to shew his power, seemed now a temple of idols.*

There was about five hundred years to the coming of the Messiah. God invested the majesty of his Son with the power of silencing the prophets during all that time, in order to keep his people in expectation of him who was to be the accomplishment of all their oracles.

[b] *Que peuvent contre lui (contre Dieu) tous les Rois de la terre ?*

*En vain ils s'uniroient pour lui faire la guerre.
 Pour dissiper leur ligue il n'a qu'à se montrer.
 Il parle, & dans la poudre il les fait tous rentrer.
 Au seul son de sa voix la mer fuit, le ciel tremble.
 Il voit comme un néant tout l'univers ensemble.
 Et les foibles mortels, vains jouets du trépas,
 Sont tous devant ses yeux comme s'ils n'étoient pas.*

Thus Englished,

“ What can all earthly monarchs against God ?
 “ Vainly they join to war against his might.
 “ If he but shew himself, he breaks their leagues.
 “ He speaks, and instantly they fall to dust.
 “ The universe is nothing in his fight.
 “ The ocean flies, earth trembles at his voice,
 “ And infect men, pale death's fantastic sport,
 “ Are all before him, as though they were not.”

This other passage in the same poet is no less sublime, though in one verse :

[g] Bouffet hist. univ.

[b] Rac. Esth.

Je crains Dieu, cher Abner, & n'ai point d'autre crainte.

Englished,

“ Abner, I fear my God, and him alone.”

In all these places, the Sublime results from the nobleness and greatness of the thought; but it must be owned, that what is said of God, obscures all the rest: and indeed, it is fit that every thing should disappear, and be as nothing, before him.

VI. The majesty of the thought is generally followed by that of the diction, which, in its turn, contributes very much to the sublimity of the thoughts [i]. But we must be very careful not to take for sublime, a seeming greatness, generally founded on lofty expressions, thrown together at a venture; and which, when closely examined, are no more than an empty assemblage of swelling words [k], rather to be contemned than admired. Indeed, inflation is as vicious in discourse as in the natural body. It has only a false and deceitful outside, but within it is hollow and empty. . . This fault is not easily avoided; for since we naturally seek after the grand in every thing, and are particularly afraid of being charged with driness, or want of force in writing, it happens, I know not how, that most people fall into this vice, founded upon this common maxim,

Dans un noble projet on tombe noblement.

“ 'Tis great to fall in great attempts.”

[l] It is a difficult task to stop where we ought, as Cicero does, who, according to [m] Quintilian, never soars too high; or as Virgil, who is sober even in his enthusiasm. . . . Those Latin declaimers, whose sentiments are taken notice of by Seneca the father, on occasion of Alexander's deliberating whether he should carry his conquests beyond the ocean, are extravagant.

[i] Longin. c. 5.

[k] Cap. 2.

[l] Le P. Bouhours.

[m] Non supra modum elatus
Tullius. Quint. 10.

Some of these say [*n*], that Alexander should content himself with conquering where the planet of the day is content to shine; [*o*] that it is time for Alexander to cease his conquests, where the world ceases to be, and the sun to give its light [*p*]. Others, that fortune assigned the same limits to his victories, as nature assigned to the world; that Alexander [*q*] is great in comparison of the world, and the world little in comparison of Alexander; [*r*] that there is nothing beyond Alexander, no more than beyond the ocean.

What a certain historian says of Pompey is scarce less extravagant than the passages above cited. *Such*, says he, *was the end of Pompey, after three consulships, and as many triumphs, or rather, after subduing the world; fortune being so inconsistent with herself, with regard to this great man, that the earth, which before did not suffice for his victories, was now wanting to him for a grave* [*s*].

The following passage in Malherbe is still more extravagant; he speaks of St. Peter's repentance.

C'est alors que ses cris en tonnerre s'éclatent.
Ses soupirs se font vents qui les chênes combattent;
Et ses pleurs qui tantôt descendoient mollement,
Ressemblent un torrent qui des hautes montagnes
Ravageant & noiant les voisines campagnes,
Veut que tout l'univers ne soit qu'un ur élément.

Thus Englished,

“ Then Peter's moan is like the thunder's voice.
“ His sighs are winds, and rend the sturdiest oaks:
“ His tears, which silently stole down his cheek,
“ Now are like torrents, which from highest mountains

[*n*] Satis sit hætenus vicisse Alexandro, qua mundo lucere satis est.

[*o*] Tempus est Alexandrum cum orbe & cum sole desinere.

[*p*] Eundem fortuna victoriæ tuæ, quem natura, finem facit.

[*q*] Alexander orbi magnus est: Alexandro orbis angustus est.

[*r*] Non magis quicquam ultra

Alexandrum novimus, quam ultra oceanum. Suafor. 1.

[*s*] Hic post tres consulatus, & totidem triumphos, domitumque terrarum orbem, vitæ fuit exitus; in tantum in illo viro à se discordante fortuna, ut, cui modo ad victoriam terra defuerat, deesset ad sepulturam. Vell. Pater. lib. 2.

“ Rushing, drown all the country in their course,
 “ As once again to deluge all the globe.”

This excellent poet visibly departs from himself in this place, and shews us how easy it is for bombast to usurp the place of the Grand and Sublime. This piece was, no doubt, writ in Malherbe's youth, and seems unworthy of a place amongst his other poems.

VII. [t] Figures are not the least part of the Sublime, and they give the greatest vivacity to a discourse. Demosthenes, endeavouring to justify his conduct after the loss of the battle of Chæronea, and to revive the courage of the Athenians, who were cast down and frighted at that defeat, tells them, *No, my countrymen, you have not erred. And this I swear, by the shades of those illustrious men who fell for the same glorious cause in the plains of Marathon, at Salamis, and before Platea.* He might have barely said, that the example of those great men justified their conduct; but by changing the natural air of the proofs, into that grand and pathetic manner of affirming by such new and extraordinary oaths, he raises those ancient citizens above the condition of mere mortals; he inspires his auditors with the spirit and sentiments of those renowned deceased persons; and equals, in some measure, the battle they lost against Philip, with the victories formerly gained at Marathon and Salamis.

[u] Cicero imputes the death of Clodius to the just anger of the gods, who at length revenged their temples and altars, which the crimes of that impious wretch had profaned. He does it after a very sublime manner, by appealing to the altars and the gods, and making use of the loftiest figures of Rhetoric.

[x] *Albani tumuli atque luci, vos, inquam, imploro atque*

[t] Longin. c. 14.

[u] Cicero's orations for Milo, n. 85.

[x] I call to witness and implore you, holy hills of Alba, which Clodius has profaned! venerable woods, which he has cut down!

sacred altars! the band of our union, and ancient as Rome itself, upon the ruins of which that abandoned wretch had raised those enormous piles of building . . . your religion violated, your worship abolished, your mysteries polluted, your gods

que obtestor; vosque, Albanorum obrutæ aræ, sacrorum populi Romani sociæ & æquales, quas ille præceps amentia, cæsis prostratisque sanctissimis lucis, substructionum insanis molibus opprefferat: vestræ tum aræ, vestræ religiones vigerunt, vestra vis valuit, quam ille omni scelere polluerat. Tuque, ex tuo edito monte, Latialis sancte Jupiter, cujus ille lacus, nemora, finesque, sæpe omni nefario stupro & scelere maculârat, aliquando ad eum puniendum oculos aperuisti. Vobis illæ, vobis, vestro in conspectu, seræ, sed justæ tamen & debitæ pœnæ solutæ sunt.

[y] M. Flechier describes a death very different from that of Clodius in a very sublime manner, by employing also the most lively figures. *O terrible God, but just in your counsels over the children of men, you dispose both of the victors and victories! To accomplish your will, and make us fear your judgments, your power overthrows those whom your power had raised. You sacrifice great victims to your sovereign greatness; and you strike, when you think fit, those illustrious heads which you have so often crowned.* This passage is certainly great, and would perhaps be more so, if it had fewer antitheses.

Do not expect, gentlemen, to see me open a tragical scene in this place, which shall represent this great man stretched out and extended on his own trophies; that I shall uncover the pale and bloody corse, near which the thunder that struck him still smokes; that I shall make his blood cry out like Abel's; and that I am setting before your eyes the sad images of your weeping religion and country.

gods treated outrageously, have at length displayed their power and vengeance. And thou, divine Jupiter Latialis, whose lakes and woods he had so often defiled with so many crimes and impurities, thou hast, at last, from the summit of thy holy hill, looked down upon this

wicked wretch in order to punish him. It is to thee, and before thine eyes; it is to thee that a slow, but just vengeance, has sacrificed this victim, whose blood was thy due.

[y] M. Turenne's funeral oration.

ARTICLE THE THIRD.

Of the MEDIATE KIND.

BETWEEN the two species of eloquence, of which we have hitherto treated, viz. the Simple and the Sublime, there is a third, which holds, as it were, the mean, and may be called the embellished and florid kind; because in this, eloquence displays her greatest splendor and beauty. It therefore remains for us, to make some reflections on this kind of style, which may assist youth in discerning between true and solid ornaments, and those that have nothing but false glitter and empty shew. I shall give no examples of this kind, because those I cited before, when I treated of composition, and many of those I shall cite hereafter, are of the florid kind, and may serve for the present subject.

I. Ornaments in eloquence are certain turns and modes of speech, which contribute to make an oration more agreeable, more engaging, and even more persuasive. The orator does not speak only to be understood; for then it would be sufficient to relate things in the most simple manner, provided it were clear and intelligible. His principal view is to convince and to move, in which he cannot succeed, if he does not find out the art of pleasing. He endeavours to reach the understanding and the heart; but he cannot do this otherwise than by passing through the imagination, which consequently must be addressed in its own language, viz. in that of figures and images, because nothing can strike or move it, but sensible objects. This made [z] Quintilian say, that pleasure is a help to persuasion, and that the auditors are always disposed to believe what they find agreea-

[z] Multum ad fidem adjuvat
audiens voluptas. Quint. l. 5. c.

14.

Nescio quomodo etiam credit fa-

cilius quæ audienti jucunda sunt, &
voluptate ad fidem ducitur. Lib.

4. c. 2.

ble. It is not enough then, that the discourse be clear and intelligible, or abounding with a great number of reasons, and just thoughts. Eloquence adds to that perspicuity and justness, a certain beauty and lustre, which we call ornament, whereby the orator satisfies both the understanding and the imagination. He gives to the former, truth, justness of thoughts, and proofs; which are, as it were, its natural nourishment; and presents to the latter, beauty, delicacy, the grace of expressions and turns, which belong more peculiarly to it.

II. [a] Some people are averse to all ornaments in discourse, and think no eloquence natural, but that in which the simple style resembles the language of conversation; these look upon every thing as superfluous that is not absolutely necessary; and think it a dishonour to truth to give her a foreign dress, which they fancy she does not want, and can serve no other end than to disfigure her. If we were to speak before philosophers only, or people free from all passion and prejudice, this notion might perhaps appear reasonable. But it is far otherwise; and if the orator wanted art to win his auditors by the pleasure he gives them, and to lead them with a kind of gentle violence, justice and truth would often be borne down by the industrious arts of wickedness. [b] This Rutilius, a man of the greatest justice and virtue at Rome, found to be true in the judgment given against him; because he would employ no other arms for his defence, but naked truth, as if he had been an inhabitant of Plato's

[a] Quidam nullam esse naturalem eloquentiam putant, nisi quæ sit quotidiano sermoni simillima, . . . contenti promovere animi voluntatem, nihilque accersiti & elaborati requirerent: quicquid huc sit adjectum, id esse affectationis, & ambitiosæ in loquendo jactantiæ remotumque à veritate. Quint. l. 12. c. 10.

[b] Cum esset ille vir (Rutilius) exemplum, ut scitis, innocentiae, . . . noluit ne ornatus quidem aut liberius causam dici suam, quam sim-

plex ratio veritatis ferebat. . . Quod si tibi, Crasse, pro P. Rutilio, non philosophorum more, sed tuo, licuisset dicere; quamvis scelerati illi fuissent, sicuti fuerunt pestiferi cives suppliciiisque digni, tamen omnem eorum importunitatem ex intimis mentibus evellisset vis orationis tuæ. Nunc talis vir amissus est, dum causa ita dicitur, ut si in illa commentitia Platonis civitate res ageretur. 1. de Orat. n. 229, 230.

imaginary

imaginary commonwealth. It would not have been so, says Antony to Crassus, in one of Cicero's dialogues, had you defended him; not after the manner of the philosophers, but your own; and had the judges been ever so corrupt, your victorious eloquence would have surmounted their wickedness, and preserved so worthy a citizen from their injustice.

III. It is this talent of embellishing a discourse, that distinguishes between a well-spoken and an eloquent man. [c] The former is contented with saying what it is necessary to say, upon any subject; but to be truly eloquent, we must express it with all proper graces and ornaments it will admit. The well-spoken man, that is, he who expresses himself in a clear and solid manner only, leave his auditors cold and sedate; and does not raise those sentiments of admiration and surprise, which, [d] in Cicero's opinion, can only be effected by a discourse adorned and enriched with whatever is most shining in eloquence, as well in regard to thoughts as expressions.

IV. There is one kind of eloquence which is wholly adapted to ostentation, having no other end than to please the auditors; such as academical orations, compliments to potentates, some sort of panegyrics, and the like, [e] where liberty is given to display all the splendor and pageantry of art; ingenious thoughts, strong expressions, agreeable turns and figures, bold metaphors; in a word, the orator [f] may not only

[c] M. Antonius ait (l. 1. de Orat. n. 94.) à se disertos vivos esse multos, eloquentem autem neminem. Disertis satis putat, dicere quæ oporteat; ornate autem dicere, proprium esse eloquentissimi. Quint. Proem. l. 8.

[d] In quo igitur homines exhorrescunt? Quem stupefacti dicentem audiunt? . . . qui distincte, qui explicite, qui abundanter, qui illuminatè & rebus & verbis dicunt: id est, quod dico ornate. L. 3. de Orat. n. 53.

[e] Illud genus ostentationi compositum solam petit audientium vo-

luptatem; ideoque omnes dicendi artes aperit, ornatumque orationis exponit. Quare quicquid erit sententiis populare, verbis nitidum, figuris jucundum, translationibus magnificum, compositione elaboratum, velut institor quidam eloquentiæ, intuendum & pene pertractandum dabit. Quint. l. 8. c. 3.

[f] In hoc genere, permittitur adhibere plus cultus, omnemque artem, quæ latere plerumque in iudiciis debet, non confiteri modo, sed ostentare etiam hominibus in hoc advocatis. Quint. l. 12. c. 11.

exhibit whatever is most magnificent and shining in art, but even make a parade and shew of it, in order to satisfy the auditor's expectation, who comes with no other view but to hear a fine discourse, and whose good opinion we can gain by no other means than by the force of elegance and beauty.

V. It is however necessary, [g] even in this kind, that the ornaments be distributed with a kind of prudence and moderation, and a particular care taken to diversify them abundantly. Cicero insists very much on this, as one of the most considerable rules in eloquence. We must, says he, make choice of an agreeable species of writing, which may please the audience, but so as not to create or give them any disgust: for this effect is generally produced by those things which strike us at first with a lively sense of pleasure, without our being very well able to give any reason for it. He gives us many examples of this, from painting, music, odours, liquors, meats; and after laying down this maxim, that great pleasures are apt to be succeeded by distaste and loathing, and that the sweetest things become soonest tasteless and insipid; he concludes from thence, that a work, whether in prose or verse, will not please long, if it be too uniform, and always in the same strain, whatever graces or elegance it may boast in other respects. An oration which is every where set off and decked out, without the least mixture or variety; where every thing strikes and glitters, or rather dazzles, as it were, than creates

[g] Ut conspersa sit quasi verborum sententiarumque floribus, id non debet esse fufum æquabiliter per omnem orationem. Genus dicendi est eligendum, quod maxime teneat eos qui audiant, & quod non solum delectet, sed etiam sine satietate delectet. . . . Difficile enim dictu est, quænam causa sit, cur ea quæ maxime sensus nostros impellunt voluptate, & specie prima acerrime commoveant, ab iis celerrimè fastidio quodam & satietate abalienemur. . . . Omnibus in rebus voluptatibus maximis fastidium finitimum est:

quo hoc minus in oratione miramur, in qua vel ex poetis, vel ex oratoribus, possumus judicare, concinnam, distinctam, ornatum, festivam, sine intermissione, sine reprehensione, sine varietate, quamvis claris sit coloribus picta vel poësis vel oratio, non posse in delectatione esse diuturna. Habeat itaque illa in dicendo admiratio & summa laus umbram aliquam & recessum; quo magis id, quod erit illuminatum, extare atque eminere videatur. 3. de Orat. n. 26, 97, 98, 100, 101.

true admiration; will grow tedious, and tire us with too many beauties, and displease at length by pleasing too much. There must be shadows in eloquence, as well as in painting, to soften attention, relieve the mind, and add boldness to the figures; for which reason all must not be light.

VI. If this be true, even in that kind of orations which are only intended for parade and ceremony, how much more exactly must the precept be observed, in those that treat of serious and important affairs; such as the eloquence of the pulpit and the bar? When an affair relates to the estates, repose, and honour of families, and, what is yet much more considerable, to eternal salvation; is the orator allowed to be solicitous about his reputation, or to endeavour to display his wit? [b] Not that we pretend to exclude the graces and beauties of style from these orations; but the ornaments which are allowed to be employed in them, must be very serious, modest and severe; and arise [i] rather from the matter itself, than from the genius of the orator. I shall have occasion to treat this subject in a more extensive manner hereafter; [k] nor can it be too often repeated, that the ornaments of such discourses must be manly, noble, and chaste. The kind of eloquence proper for these must be void of all paint and affectation; must shine however, but with health, if we may use the expression, and owe its beauty only to its vigour: [l] for it must be with orations of this kind, as with the human body, which derives its real graces from its good constitution; whereas paint and artifice only spoil the face, by the very pains taken to beautify it.

[b] Neque hoc eò pertinet, ut in his nullus sit ornatus, sed uti pressior & severior. Quint. l. 8. c. 3.

[i] Omnia potius à causa, quam ab oratore, profecta credantur. Qu. l. 4. c. 2.

[k] Sed hic ornatus (repetam enim) virilis, fortis, & sanctus sit: nec effœminatam levitatem, nec fucos eminentem colorem amet. San-

guine & viribus niteat. Qu. l. 8. c. 3:

[l] Corpora sana, & integri sanguinis, & exercitatione firmata, ex hisdem his speciem accipiunt, ex quibus vires: namque & colorata, & adstricta, & lacertis expressa sunt. Sed eadem si quis vulsa atque fucata muliebriter comat, foedissima sint ipso formæ labore. Quint. Proœm. l. 8.

VII. [*m*] A maxim of great importance, which is verified both in the works of nature and those of art, is, that those things which are most useful in themselves have generally most dignity and gracefulness. [*n*] Let us cast our eye a little on the symmetry and order of the different parts of a building, or a ship; those which form the structure of man's body, and that harmony in the universe, which we are never weary of admiring; we shall perceive, that each of those parts, the benefit or necessity of which alone might seem to have given the idea of it, contribute also very much to the beauty of the whole. The same thing may be said of an oration. That which constitutes strength, forms its beauty; [*o*] and real beauty is never separate from utility.

VIII. This maxim may be very useful in distinguishing real and natural graces from such as are fictitious and foreign; it is only examining if they are useful or necessary to the subject to be treated. [*p*] There is a flashy style, which imposes upon us by an empty jingle of words, or is always in search of little childish cold thoughts; is mounted upon stilts, or loses itself in common places void of sense; or shines with some small flowers, which fall as we begin to shake them; or skips, as it were, to the clouds, in order to catch the sublime. But all this is far from true eloquence, it being nothing but tawdry and ridiculous parade; and to make youth sensible of this,

[*m*] Ut in plerisque rebus incredibiliter hoc natura est ipsa fabricata, sic in oratione, ut ea, quæ maximam in se utilitatem continerent, eadem haberent plurimum vel dignitatis, vel sæpe etiam venustatis. De Orat. n. 178.

[*n*] Singula hanc habent in specie venustatem, ut non solum salutis, sed etiam voluptatis causa inventa esse videantur. . . . Habent non plus utilitatis, quam dignitatis. . . . Capitoli fastigium illud, & cæterarum ædium, non venustas, sed necessitas ipsa fabricata est. n. 180.

Hoc in omnibus item partibus orationis evenit, ut utilitatem, ac prope necessitatem, suavitas quædam ac lepos consequatur. n. 181.

[*o*] Nunquam vera species ab utilitate dividitur. Quint. l. 3. c. 3.

[*p*] Vitiosum est & corruptum dicendi genus, quod aut verborum licentia resultat, aut puerilibus sententiolis lascivit, aut immodico tumore turgescit, aut inanibus locis bacchatur, aut casuris si leviter excutiantur flosculis nitet, aut præcipitia pro sublimibus habet. Quint. l. 12. c. 10.

they must attend very carefully to that exact severity of good writers, ancient or modern, who never depart from their subject, and are never in extremes. [q] For these false graces and false beauties vanish, when solid ones are opposed to them.

IX. I would willingly compare the graces of a florid style with respect to the beauties of one more nervous and just, to what Pliny has observed of flowers, when he compares them to trees. [r] Nature, says he, seems as if she intended to divert, and, as it were, sport in that variety of flowers, with which she adorns the fields and gardens; an inconceivable variety, and above all description, because nature is much more capable to paint, than man is to speak. But as she produces flowers for pleasure only, so she often affords them only a day's duration; whereas she gives a great number of years, and sometimes whole ages, to trees, which are intended for man's nourishment, and the necessities of life; in order, no doubt, to intimate to us, that whatever is most splendid soon passes away, and presently loses its vivacity and lustre. It is easy to apply this thought to the beauties of style, whereof we are now speaking, which we know the orators generally call [s] flowers.

[q] *Evanescunt hæc atque emoriuntur comparatione meliorum; ut lana tineta fuco citra purpuram placet. . . . Si verò judicium his corruptis acrius adhibeas, jam illud quod fefellerat, exuat mentitum colorem, & quadam vix enarrabili fœditate pallefcit. Quint. l. 12. c. 10.*

[r] *Inenarrabilis florum varietas: quando nulli potest facilius esse loqui, quam rerum naturæ pingere, lascivienti præfertim, & in magno gaudio fertilitatis tam varie*

ludenti. Quippe reliqua usûs alimentique gratia genuit, ideoque sæcula annosque tribuit iis; flores verò odoresque in diem gignit: magna (ut palam est) admonitione hominum, quæ spectatissime florent, celerrime marcescere. Plin. hist. nat. l. 21. c. 1.

[s] *Ut conspersa sit verborum sententiarumque floribus, id non debet esse fufum æquabiliter per omnem orationem. 3. de Orat. n. 96.*

ARTICLE THE FOURTH.

GENERAL REFLECTIONS *on the* THREE KINDS
of ELOQUENCE.

IT would be of no advantage to examine which of these three kinds is fittest for an orator, since he must possess them all ; [t] and that his ability consists in making a proper use of them, according to the different subjects he undertakes to treat ; so as to be able to temper the one with the other, sometimes softening strength with beauty, and sometimes exalting beauty with strength. [u] Besides, these Three Kinds have something common in their diversity of style, which unites them ; that is, a solid and natural taste of beauty, abhorrent of paint and affectation.

But I cannot help observing, that this florid and shining eloquence, which sparkles, as it were, throughout with wit, is immoderately lavish of its graces and beauties, upon which we generally set so great a value, and often prefer to all others, and which seems to be so agreeable to the taste of our age, tho' almost unknown to the judicious writers of antiquity, is, nevertheless, of no great use, and is confined within very narrow bounds. This kind of eloquence is, certainly, no way suitable to the pulpit or the bar : neither is it proper for pious or moral subjects, or books of controversy, learned dissertations, controversies, apologies, nor for almost an infinite number of other works of literature. History, which should be written in a plain and natural style, would no way agree

[t] Magni judicii, summæ etiam facultatis esse debet moderator ille & quasi temperator hujus tripartitæ varietatis. Nam ut judicabit quid cuique opus sit ; & poterit, quocumque modo postulabit causa, dicere. Orat. n. 70.

[u] Si habitum etiam orationis & quasi colorem aliquem requiritis,

est plena quædam, & tamen teres ; & tenuis, & non sine nervis ac viribus, & ea, quæ particeps utriusque generis, quadam mediocritate laudatur. His tribus figuris insidere quidam venustatis non fucò illitus, sed sanguine diffusus debet color. 3. de Orat. n. 119.

with one so affected, and it would be still more intolerable in the epistolary way, of which the chief characteristic is simplicity. To what use then shall we reduce this so much boasted kind of eloquence? I shall leave the reader to examine the places and occasions where it may be reasonably admitted; and to consider whether it ought to ingross our application and esteem.

Not that all those writings I have mentioned are void of ornament, of which Tully is a strong proof; and he alone is sufficient to form us for every species of eloquence. His epistles may give us a just idea of the epistolary style: some of these are merely complimentary; others of recommendation, acknowledgement, and praise. Some are gay and facetious, in which he wantons with a great deal of wit; others again grave and serious, when he discusses some important question. In some he treats of public affairs; and these, in my opinion, are not the least beautiful. [x] Those, for example, in which he gives an account of his conduct in the government of his province, first to the senate and people of Rome, and afterwards to Cato in particular, are a perfect model of the clearness, order, and conciseness which should be predominant in memoirs and relations; and we must particularly remark the dextrous and insinuating method he employs in those epistles, to conciliate the good opinion of Cato; and to make him favourable to him in the demand he was to make of the honour of a triumph.

[y] His celebrated epistle to Luceius, where he requests him to write the history of his consulship, will ever be justly looked upon as a shining monument of his eloquence, and at the same time of his vanity. I have taken notice, in another place, of his beautiful epistle to his brother Quintus, in which all the graces and refinements of art are comprised. His treatises of Rhetoric and Philosophy are originals in their kind;

[x] Epist. 2. & 4. l. 14. ad fam.
mil.

[y] Epist. 12. l. 5. ad famil.

and the last shews us how to treat the most subtle and knotty subjects with elegance and decorum. As to his harangues, they comprehend all the species of eloquence, the various sorts of style, the plain, the embellished, and the sublime.

What shall I say of the Greek authors? Is it not the peculiar character of Homer to excel no less in little than great things; and to unite with a marvellous sublimity, a simplicity equally admirable? Is any style more delicate and elegant, more harmonious and sublime than Plato's? Was it without reason that [z] Demosthenes held the first rank amongst the croud of orators at Athens in his time; and has been always considered as almost the standard of eloquence? In a word, not to mention all the ancient historians, can any man of sense be tired with reading Plutarch? Of all those authors therefore, who were so antiently and generally esteemed, did one of them degenerate into points and witty conceits, shining thoughts, far-fetched figures, and beauties industriously crouded upon each other? And how little, how jenuous and childish does this style, which is almost banished from all serious discourses, appear, in comparison of the noble simplicity, the wise greatness, which characterise all good works, and are of use in all affairs, times, and conditions?

But, in order to judge of it in this manner, we need only consult nature. It cannot be denied, but those gardens so exactly trimmed and laid out, so enriched with whatever is splendid and magnificent in art; those parterres, which are disposed with such a delicacy of taste; those fountains, cascades, and little groves, are very pleasing and agreeable. But will any compare all this with the magnificent prospect which a [a] fine country presents us with, where we scarce

[z] Quorum longè princeps Demosthenes, ac pene lex orandi fuit. Quint. l. 10. c. 1.

[a] Terra vestita floribus, herbis, arboribus, frugibus. Quorum cin-

nium incredibilis multitudo insatiabili varietate distinguitur. Adde huc fontium gelidas perennitates, liquores perlucidos amnium, riparum vestitus viridissimos, spelunca-

scarce know what to admire most ; whether the gentle current of a river, that rolls its waters with majesty ; or those large and agreeable meadows, which the numerous herds continually grazing in them almost animate ; or the natural turf, which seem to invite repose, [*b*] its lively verdure unprofaned by needless works of art ; or those rich hillocks, so marvelously variegated with houses, trees, vineyards, and still more by its cultivated native graces ; or those high mountains, which seem to be lost in the clouds ; or, in a word, those vast forests, whose trees, almost as ancient as the world, owe their beauty solely to him who created them ? Such is the florid style, in comparison of the grand and sublime eloquence.

The celebrated Atticus, so well known by the epistles which Cicero wrote to him, walking with him in a very agreeable island near one of the country-houses, in which that orator [*c*] delighted most, being the place of his nativity ; says to him, as he was admiring the beauty of the country : What is the magnificence of the most stately house, halls paved with marble, gilded roofs, vast canals, which raise the admiration of others ? How little and contemptible do all these appear, when we compare them with that island, that rivulet, and those delightful rural scenes before our eyes ! And he observes judiciously, that this opinion is no way the effect of a whimsical prepossession, but founded in nature itself.

rum concavas altitudines, saxorum asperitates, impendentium montium altitudines, immensitatesque camporum. Lib. 2. de nat. deor. n. 98.

[*b*] Viridi si margine clauderet undas Herba, nec ingenuum violarent marmora tophum. Juven. l. 1. sat. 3.

[*c*] Hoc ipso in loco . . . scito me esse natum. Quare id est nescio quid, & latet in animo ac sensu meo, quo me plus hic locus fortasse delectet. 2. de leg. n. 3.

Equidem, qui nunc primum huc venerim, fatiari non queo: magnificasque villas, & pavimenta marmorea, & laqueata tecta contemno. Ductus vero aquarum, quosisti tubos & euripos vocant, quis non, cum hæc videat, irriserit? Itaque, ut tu paulo ante de lege & jure differens, ad naturam referrebas omnia, sic in his ipsis rebus, quæ ad quietem animi delectationemque quærentur, natura dominatur. Ib. n. 2.

We must say the same of works of wit; and cannot repeat it too often to youth, to put them upon their guard against a vicious taste for brilliant thoughts; witty and far-fetched turns, which seem to aim at superiority, and have always foretold the approaching fall of eloquence. Quintilian had reason to say, that if he were [*d*] obliged to chuse either the gross simplicity of the ancients, or the extravagant licentiousness of the moderns, he would, without hesitation, prefer the former.

I shall conclude this article with some extracts from a discourse, which, in my opinion, may be proposed as a complete model of the noble and sublime, and, at the same time, natural and unaffected eloquence, of which I shall endeavour to point out the characteristics here. This oration was spoke by M. Racine in the French academy, upon the admission of two members, one of whom was the brother of Thomas Corneille. M. Racine, after drawing a comparison between the last Corneille, and Æschylus, Sophocles, and Euripides, whom renowned Athens had honoured as much as it had Themistocles, Pericles, and Alcibiades, who were coteremporaries with those poets, proceeds thus:

“ Yes, Sir, let ignorance despise eloquence and
 “ poetry as much as it pleases, and treat great writers
 “ as persons unprofitable to the state; we will not be
 “ afraid of saying this in favour of learning, and of
 “ this celebrated body of which you now are a mem-
 “ ber; from the moment that sublime geniuses, which
 “ far surpass the ordinary bounds of human nature,
 “ distinguish and immortalise themselves by such mas-
 “ ter-pieces as those of your brother; whatever
 “ strange inequality fortune may make between them
 “ and the greatest heroes, while they are living; yet,
 “ after their deaths, that difference ceases. Posterity,
 “ who are pleased and instructed by the works they
 “ have left behind them, makes no difficulty of put-

[*d*] Si necesse sit, veterem illum tam novam licentiam. Quint. l. 8.
 horrorem dicendi malim, quam if- c. 5.

“ ting them upon a level with whatever is more im-
 “ portant amongst men ; and of ranking the excellent
 “ poet with the greatest captain. The same age that
 “ is now so highly magnified for bringing forth Au-
 “ gustus, boasts no less of producing Horace and
 “ Virgil. In like manner, when posterity will speak
 “ with astonishment of the surprising victories, and
 “ all the great things, which will render ours the ad-
 “ miration of all future ages ; Corneille (let us not
 “ doubt of it,) Corneille will have a place amongst
 “ all those wonders. France will remember with
 “ pleasure, that the greatest of her poets flourished
 “ in the reign of the greatest of her kings. They
 “ will likewise think it some addition to the glory of
 “ our august monarch, when they shall be told, he
 “ esteemed and honoured that excellent genius with
 “ his favour and munificence ; that even two days
 “ before his death, and when he was just at his last
 “ gasp, he sent fresh proofs of his liberality ; and that
 “ the last words of Corneille were acknowledgments
 “ to *Lewis the Great.*”

M. de Bergeret, cabinet-secretary, having been re-
 ceived a member of the French academy the same day
 with M. Corneille, M. Racine pronounced a magnifi-
 cent elogium on Lewis XIV. part of which I shall in-
 sert in this place.

“ Who could have said, in the beginning of last
 “ year, and even in this season, when we saw so much
 “ animosity break out on all sides ; so many leagues
 “ forming ; and that spirit of discord and suspicion
 “ which kindled the war in the four quarters of Eu-
 “ rope ; who could have said, that all would be
 “ peaceable and quiet before the end of the spring ?
 “ What probability was there of dissolving such a
 “ number of confederacies in so short a time ? How
 “ was it possible to reconcile so many contrary inte-
 “ rests ? How calm that croud of states and poten-
 “ tates, who were much more irritated against our
 “ power, than the ill treatment they pretended to
 “ have received ? Would not one have thought, that
 “ twenty

“ twenty years of negotiation would not have sufficed
 “ for putting an end to all these differences? The
 “ diet of Germany, which was to examine only a part
 “ of them, were no farther advanced than the preli-
 “ minaries, after an application of three years. In
 “ the mean time, the king had resolved in his cabinet,
 “ that for the good of Christendom there should be
 “ no war. The night before he was to set out for
 “ his army, he writes six lines, and sends them to his
 “ ambaffador at the Hague. Upon this the pro-
 “ vinces enter into deliberation; the ministers of the
 “ high allies affemble; every thing is in agitation,
 “ every thing in motion. Some will not comply
 “ with any thing demanded of them; others demand
 “ what has been taken from them; but all are deter-
 “ mined not to lay down their arms. The king, in
 “ the mean time, caufes Luxembourg to be taken on
 “ the one fide; and on the other marches in; person
 “ to the gates of Mons. Here he fends generals to
 “ his allies; there he orders the bombardment of
 “ Genoa. He forces Algiers to ask pardon. He
 “ even applies himfelf to regulate the civil affairs of
 “ his kingdom; relieves the people, and gives them
 “ an anticipation of the fruits of peace; and at length
 “ finds his enemies, as he had forefeen, after a great
 “ many conferences, projects, and ufelefs complaints,
 “ reduced to accept the very conditions he had offer-
 “ ed them, without being able to retrench or add any
 “ thing to them; or, to fpeak more properly, with-
 “ out being able, with all their efforts, to go one ftep
 “ out of the narrow circle he had thought fit to pre-
 “ fcribe them.”

Thefe two paffages are certainly beautiful, grand,
 and fublime. Every thing pleafes, every thing ftrikes,
 but not with affected graces, exact antithefes, or
 glaring thoughts; nothing of that kind is feen in
 them. It is the importance and greatnefs of the things
 in themfelves, and of ideas which transport, that con-
 ftitute the character of true and perfect eloquence,
 fuch as was always admired in Demofthenes. The

elogium of the king concludes with a grand thought, which leaves room to imagine infinitely more than it discovers, *without being able to go one step out of the narrow circle he had thought fit to prescribe them.* We imagine ourselves present at the conference, where Popilius, that haughty Roman, having prescribed terms of peace to Antiochus, in the name of the senate; and observing that the king endeavoured to elude them, inclosed him in a [e] circle which he made round him with a little stick he had in his hand; and obliged him to give him a positive answer, before he quitted it. The allusion to this historical passage, which we shall leave the reader the pleasure of applying, has much more grace and ornament, than if he had cited the place from which it was taken.

S E C T. II.

What must chiefly be observed in reading and explaining of A U T H O R S.

I will reduce these observations to seven or eight heads, viz. reasoning and the proofs; the thought; the choice of words, the manner of placing them; the figures, certain oratorical precautions, and the passions. To these remarks I shall sometimes add examples from the best authors, which will both illustrate the precepts, and teach the art of composing.

A R T I C L E T H E F I R S T.

Of R E A S O N I N G *and* P R O O F S.

THIS is the most necessary and most indispensable part of the oratorical art; being, as it were, the foundation of it, and upon which all the rest may be said to depend. Of the expressions, the thoughts,

[e] Popilius virga quam in manu referam. Obstupefactus tam viogerebat, circumscriptis regem, ac; lento imperio, parumper cum hæ-
Prinsquam hoc circulo excedas, in- sitasset; *Faciám,* inquit, *quod cen-*
 quit, *redde responsum senatui, quod set senatus.* Liv. l. 45. n. 12.

figures,

figures, and all the other ornaments of which we shall speak hereafter, they support the Proofs, and are only used to improve and place them in a clearer light. [*f*] They are to an oration what the skin and flesh are to the body, which form its beauty and gracefulness, but not its strength and solidity; they likewise cover and adorn the bones and nerves; but then they suppose these, and cannot supply their room. [*g*] I don't deny but we must study to please, and, which is more, to move the passions; but both will be effected with much more success, when the auditors are instructed and convinced; which cannot be effected but by the strength of the Reasoning and Proofs.

Youth then must be particularly attentive to the Proofs and Reasons, in examining a discourse, harangue, or any other work; and must separate them from all outward splendor with which they otherwise might suffer themselves to be dazzled; let them weigh and consider them; let them examine if they are solid, fit for the subject, and disposed in their proper places. All the consequence and structure of the discourse must be truly represented to them; and after it is explained to them, they should be able to give a reason for the author's design, and to declare upon every passage, that here the author intended to prove such a thing, which he does by such allusions.

[*b*] Amongst the Proofs, some are strong and convincing, each of which should be dwelt upon and pointed out separately, to avoid their being obscured or confounded in the throng of other Proofs. Others, on the contrary, are weaker, and must be assembled

[*f*] Cætera, quæ continuo orationis tractu magis decurrunt, in auxilium atque ornamentum argumentorum comparantur, nervisque illis, quibus causa continetur, adjiciunt superinducti corporis speciem. Quint. l. 5. c. 8.

[*g*] Nec abnuerim esse aliquid in delectatione, multum vero in commovendis affectibus. Sed hæc ipsa plus valent, cum se didicisse judex putat: quod consequi nisi argumen-

tatione, aliaque omni fide rerum, non possumus. Ibid.

[*b*] Firmissimis argumentorum singulis instandum; infirmiora congreganda sunt: quia illa per se fortiora non oportet circumstantibus obscurare, ut qualia sunt appareant; hæc imbecilla naturâ, mutuo auxilio sustinentur. Itaque si non possunt valere quia magna sunt, valebunt quia multa sunt. Quint. l. 5. c. 12.

together,

together, that they may mutually assist one another, and supply the want of strength by their numbers. Quintilian gives us a very remarkable example of this. The question was concerning a man who was accused of killing one of his relations, in order to inherit his estate; and here follow the Proofs which were advanced on that occasion: *Hæreditatem sperabas, & magnam hæreditatem; pauper eras, & tunc maxime à creditoribus appellaberis; & offenderas eum cujus hæres eras, & mutaturum tabulas sciebas.*

[i] These Proofs, considered separately, are slight and common; but being joined together, they strike us, not as the thunderbolt, that strikes down every thing, but as hail, which makes impresson when its strokes are redoubled.

We must avoid dwelling too much upon things that don't deserve it; [k] for then our Proofs, besides their being tedious, become also suspicious, by the very care we take to accumulate too great a number of them, which seems to argue our own diffidence of them.

[l] It is a question whether we should place our best Proofs in the beginning, in order to possess ourselves of people's affections at once; or at the end, to leave a stronger impresson in the minds of the auditors; or part in the beginning, and part at the end, according to the order which we find in Homer's battles [m]; or in a word, whether it is not best to begin with the weakest Proofs, that we may strengthen them continually in the progress of the oration. [n] Cicero seems to be of opinion in some passages, that we must begin and end with the most powerful and convincing Proofs, and intersperse the weakest between both:

[i] Singula levia sunt & communia; univèrsa vero nocent, etiam si non ut fulmine, tamen ut grandine. Ibid.

[k] Nec tamen omnibus semper quæ invenerimus argumentis operandus est iudex: quia & tedium

afferunt, & fidem detrahunt. Quint. l. 5. c. 12.

[l] Quint. ibid.

[m] Iliad. l. iv. v. 297.

[n] Cic. l. 2. de orat. n. 314, &c. in orat. 350.

but in his oratorical divisions, he [o] acknowledges we cannot always range our Proofs as we would; and that a sage and provident orator must, in that respect, consult the inclinations of his auditors, and regulate himself by their taste. Quintilian also observes, but without determining, that the arguments must vary according to the exigency of the matters in question; but so, as the oration must never sink, or conclude with trifling or weak Reasons, after we have employed strong ones in the beginning.

The union and harmony to be observed in the Proofs, is not an indifferent circumstance; these contribute very much to the perspicuity and ornament of the discourse. They depend upon the justness and delicacy of the transitions [p]; which are a kind of ties, by which the parts and propositions are united, that often seem to have no relation, but to be independent and foreign, as it were, to each other; and which, without this union, would clash, and never quadrate together. The orator's art therefore consists in knowing how by certain turns and thoughts, applied with art, to unite these different Proofs so naturally, that they may seem designed for each other; and the whole not form separate members and detached pieces, but an entire and complete body.

M. Flechier had begun the elogium of M. de Turenne, with that of the ancient and illustrious house of la Tour d'Auvergne, whose blood is mingled with that of kings and emperors; has given princes to Aquitaine, princesses to all the courts of Europe, and queens even to France itself.

He speaks afterwards of that prince's misfortune to be born in heresy. In order to join this part with the former, he uses a figure, called by the rhetoricians

[o] Semperne ordinem collocandi, quem volumus, tenere possumus? Non sane. Nam auditorum aures moderantur oratori prudenti & provido, & quod respuunt immutandum est. In Partition. Orat. n.

15.

[p] Ita res diversæ distantibus ex

locis, quasi invicem ignotæ, non collidentur, sed aliqua societate cum prioribus ac sequentibus se copulante tenebunt. . . . Ita ut corpus sit, non membra. . . . Ac videbitur non solum composita oratio, sed etiam continua. Quint. l. 7. c. ult.

correction,

correction, which supplies him with a very natural transition. “ But what do I say? We must not applaud him here on that score; we must rather lament him. How glorious soever the stock might be from which he sprung, the heresy of the latter times has infected it.”

There is another observation still more important. [7] It does not suffice to find solid Proofs, to range them in proper order, and to unite them well; we must know the method of displaying, and giving them a just extent, in order to make the auditors sensible of their weight and efficacy, and to deduce all possible advantages from them. This is generally called amplification, in which the force of eloquence and the orator’s art chiefly consist, and wherein Cicero principally excelled. I will confine myself to one example on this head, taken from his defence of Milo.

To the many Proofs by which Cicero had shewn, that Milo was far from premeditating the design of killing Clodius, he adds a reflection taken from the circumstance of time; and he asks if it is probable, that Milo, who was making interest for the consulship, should be so imprudent as to be guilty of a base and cowardly assassination, whereby he would lose the hearts of all the Roman people, and that almost at the time they were to assemble, in order to dispose of the public employments. [r] *Præsertim, judices, cum honoris amplissimi contentio & dies comitorum subesset.* This is a very just reflection; but if the orator had done nothing more than barely represent it, without supporting it with the arts of eloquence, it would not have very much affected the judges. But he improved and set off that circumstance of time in a surprising manner, by demonstrating, that at such a juncture men are extremely circumspect and attentive, in order to conciliate the favour and voices of the people. “ I know, says Cicero, how great are the caution and reserve of those who make interest for

[7] *Quædam argumenta ponere satis non est: adjuvanda sunt.* Qu. l. 5. c. 12.

[r] For Milo, n. 42, 43.

“ employ-

“ employments, and what care and uneasiness attend
 “ such as sue for the consulship. On these occasions,
 “ we are not only afraid of what may be openly ob-
 “ jected to us, but of what people may imagine with-
 “ in themselves. The least report, the idlest and
 “ worst-grounded story, alarms and disorders us. We
 “ anxiously consult the eyes, the looks, and words
 “ of all; for nothing is so delicate, so frail, uncer-
 “ tain, and variable, as the inclinations of citizens
 “ with regard to those who are candidates for public
 “ employments. They are not only offended at the
 “ lightest miscarriages, but are sometimes so caprici-
 “ ous, as to take an unreasonable dislike even to the
 “ most laudable actions.” *Quo quidem tempore (scio enim quam timida sit ambitio, quantaque & quam sollicita cupiditas consulatús) omnia, non modo quæ reprehendi palam, sed etiam quæ obscure cogitari possunt, timeamus: rumorem, fabulam fictam, falsam perborrescimus: ora omnium atque oculos intuemur. Nihil enim est tam molle, tam tenerum, tam aut fragile aut flexibile, quam voluntas erga nos sensusque civium, qui non modo improbitate irascuntur candidatorum, sed etiam in recte factis sæpe fastidiunt.* Is it possible to give a more lively idea of the whimsical levity of the people on the one hand; and, on the other, of the continual fears and inquietudes of those who court their suffrages? He concludes his argument in a still more lively and moving manner, by asking whether there is the least probability, that Milo, whose thoughts had been so long employed entirely on this great day of election, durst appear before so august an assembly as that of the people, with hands still reeking with the blood of Clodius, and his whole countenance haughtily confessing his crime. *Hunc diem igitur campi speratum atque expectatum sibi proponens Milo, cruentis manibus scelus & facinus præ se ferens & confitens, ad illa augusta centuriarum auspicia veniebat? Quam hoc non credibile in hoc! Quam idem in Clodio non dubitandum, qui se, interfecto Milone, regnaturum putaret!*

It must be confessed, that such passages as these convince, move, and transport the auditors. But we must take care not to carry them too far; we must distrust a too lively imagination, which giving too much way to its own sallies, dwells very unseasonably upon things either foreign to the subject, or of little moment; or insists too long even on things that merit some attention. Cicero candidly acknowledges, that he had formerly fallen into this last error. [s] In his defence of Roscius, he makes long reflections upon the punishment of parricides, who were put alive into sacks, and thrown into the sea. [t] The audience were ravished with the beauty of that passage, and interrupted the orator by their plaudits. Indeed it is difficult to meet with any thing brighter. [u] But Cicero, whose taste and judgment had attained perfection by long practice, and whose eloquence, as he himself observes, had acquired a kind of maturity by time; Cicero, I say, acknowledged afterwards, that when this passage was so highly applauded, it was not so much on account of its just or real beauties, as from the expectation of those he seemed to promise in a more advanced age.

It is a very useful exercise to youth, as I before observed, towards making invention easy to them, to propose a subject already treated of by some good author, and to make them find arguments immediately, by interrogating them *viva voce*, and by assisting them with leading or introductory hints.

Roscius, whose defence Cicero undertook, was charged with killing his father, and the accuser brought no proof against him. If we ask boys what they can say against the accuser, they will reply, no doubt, that in order to give some air of probability to

[s] For Rosc. Amer. 70, 71.

[t] Quantis illa clamoribus adolescentuli diximus de supplicio parricidarum! Cic. in Orat. n. 107.

[u] Cum ipsa oratio jam nostra caniscret, haberetque suam quandam maturitatem, & quasi senectutem. Brut. n. 8.

Quæ nequaquam satis deseruisse post aliquantò sentire cœpimus . . . sunt enim omnia sicut adolescentis, non tam re & maturitate, quam spe & expectatione laudati. Orat. n. 107.

Illa pro Roscio juvenilis redundantiz. Ibid. n. 108.

an accusation of that kind, there must be a great number of Proofs, which must likewise be very convincing, and entirely incontestable. We ought to shew the advantage that would redound to the son by the father's death; the irregularities and disorders of his former conduct, to prepare us to believe he might be guilty of so great a crime; and when all this was demonstrated, then, in order to bring Proofs of so incredible an act, we must remark the place, the time, the witnesses, and accomplices, without which, we cannot believe a son guilty of so black a crime, which supposes a man to be a monster, in whom all natural sentiments are entirely extinct. Care should be taken to tell them previously the story of the two children that were found asleep by their father who had been killed, and were acquitted by the judge, he being persuaded of their innocence, from the tranquillity of mind in which they were found: and youth will not fail to make a proper use of that story in this place. Fabulous history will come in to their assistance, by giving them examples of children, who, having imbrued their hands in the blood of their mothers, were abandoned by order of the gods to the avenging furies. In fine, the nature of the punishment established by the Romans against parricides, by displaying the enormity of the crime, will also sufficiently shew the necessity an accuser has to bring very evident and certain proofs of it. Youth will of themselves find out some of these arguments; and proper interrogations will lead them on to the rest. After this they ought to read the very passage in Cicero, which will teach them the method of treating every Proof distinctly.

Cicero's orations, and Livy's speeches, furnish us with a great number of such examples. I have made choice of a very short, but very eloquent speech out of the latter, which alone will shew youth the method of perusing authors, and how to compose.

EXPLANATION of a SPEECH in LIVY.

[x] Let us suppose the speech of Pacuvius to his son Perolla is given to a youth for a theme. Here follows the subject of it. The city of Capua was surrendered to Hannibal (who immediately made his entry into it) by the intrigues of Pacuvius, notwithstanding all the opposition of Magius, who continued steady to the Romans, and was united with Perolla both in friendship and sentiments. The day upon which Hannibal entered the city was spent in rejoicing and feasting. Two brothers, who were the most considerable persons in the place, gave Hannibal a grand entertainment. None of the Capuans were admitted to it but Taurea and Pacuvius, and the latter with great difficulty obtained the same favour for his son Perolla, whose friendship with Magius was known to Hannibal, who was willing however to pardon him for what was past, upon the intercession of his father. After the feast was over, Perolla led his father aside, and drawing a poniard from under his gown, told him the design he had formed to kill Hannibal, and to seal the treaty made with the Romans with his blood. Upon this Pacuvius was quite out of his senses, and endeavoured to divert his son from so fatal a resolution. A discourse in such circumstances must be very short, and consist of no more than twelve or fifteen lines at most.

The father must begin with endeavouring to find motives within himself to persuade and move his son. There occur three, which are natural enough. The first is drawn from the danger to which he exposes himself by attacking Hannibal amidst his guards. The second relates to the father himself, who is resolved to stand between Hannibal and his son, and consequently receive the first wound. The third reason is brought from the most sacred obligations of religion, the faith of treaties, hospitality and gratitude. The first step to be taken in the composition, is to find Proofs and

[x] T. Liv. l. 23. n. 9.

arguments, which in rhetoric is called *Invention*, and of which it is the first and principal part.

After we have found arguments, we deliberate about the order of ranging them, which requires, in so short a discourse as this, that the arguments should grow more powerful as the discourse goes on, and that such as are most efficacious should be applied in the conclusion. Religion, generally speaking, is not that which most affects a young man of a character and disposition like him of whom we now speak; we must therefore begin with it. His own interest, and the danger to which he would expose himself, affect him much more sensibly. That motive must hold the second place. The respect and tenderness for a father whom he must kill before he can come at Hannibal, surpass whatever can be imagined; which for that reason must conclude the discourse. This ranging of the arguments is called *Disposition* in rhetoric, and is the second part of it.

There remains *Elocution*, which furnishes the expressions and turns, and which, by the variety and vivacity of the figures, contributes most to the beauty and strength of discourse. Let us now see how Livy treats each part.

The preamble, which holds the place of the exordium, is short, but lively and moving.

[y] *Per ego te, fili, quæcunque jura liberos jungunt parentibus, præcor quæsoque, ne ante oculos patris facere & pati omnia infanda velis.* This confused disposition, *per ego te*, is very suitable to the concern and trouble of a distracted father: *amens metu*, says Livy. Those words, *quæcunque jura liberos jungunt parentibus*, include whatever is strongest and most tender. That proposition, *ne ante oculos patris facere & pati omnia infanda velis*, which represents the crime and fatal consequence of such a murder, is in a manner the whole speech abridged. He might have said only, *ne occidere Anni-*

[y] I pray and conjure you, my son, by all the most sacred laws of nature and blood, not to attempt before your father's eyes an action as criminal in itself, as it will be fatal to you in its consequence.

balem in conspectu meo velis. But what a difference is there between the one and the other!

I. Motive, drawn from religion. This is subdivided into three others, which are little more than barely shewn, but in a lively and eloquent manner, without a circumstance or word which does not carry its weight. 1. The faith of treaties confirmed by oaths and sacrifices. 2. The sacred and inviolable laws of hospitality. 3. The authority of a father over a son. [z] *Paucæ horæ sunt, intra quas jurantes quicquid deorum est, dextræ dextras jungentes, fidem obstrinximus, ut sacratas fide manus digressi ab colloquio extemplo in cum armaremus? Surgis ab hospitali mensa, ad quam tertius Campanorum adhibitus ab Annibale es, ut eam ipsam mensam cruentares hospitis sanguine? Annibalem pater filio meo potui placare: filium Annibali non possum?*

II. Motive. [a] *Sed sit nihil sancti; non fides, non religio, non pietas: audeantur infanda, si non perniciem nobis cum scelere afferunt.* This is no more than a transition; but how finely is it embellished! What justness and elegance in the distribution, which resumes in three words the three parts of the first motive! *faith*, for the treaty; *religion*, for the hospitality; *piety*, for the respect which a son owes to a father. *Audeantur infanda, si non perniciem nobis cum scelere afferunt.* This is a very beautiful thought, and leads us naturally from the first motive to the second.

[z] It is but a few minutes since we bound ourselves by the most solemn oaths; that we gave Hannibal the most holy testimonies of an inviolable friendship; and shall we, when we are scarce risen from the entertainment, arm that very hand against him, which we presented to him as a pledge of our fidelity? That table where the Gods preside who maintain the laws of hospitality, to which you were admitted by a particular favour, of which only two Capuans had a share; leave you that sacred table with no

other view but to defile it the next moment with the blood of your inviter? Alas, after I obtained my son's pardon from Hannibal, is it possible that I cannot prevail with my son to pardon Hannibal?

[a] But let us have no regard for those things which are most sacred among men; let us violate at one and the same time, faith, religion, and piety; let us perpetrate the blackest action, provided our destruction be not infallibly annexed to our crime.

[b] *Unus aggressurus es Annibalem? Quid illa turba tot liberorum servorumque? Quid in unum intenti omnium oculi? Quid tot dextra? Torpescuntne in amentia illa? Vultum ipsius Annibalis, quem armati exercitus sustinere nequeunt, quem horret populus Romanus, tu sustinebis?* What a multitude of thoughts, figures, and images? and this only to declare that Perolla could not attack Hannibal without exposing himself to inevitable death. How admirable is the opposition between whole armies, which cannot bear the sight of Hannibal, the Roman people themselves, who tremble at his looks, and a weak private man! *tu* (thou).

III. Motive. [c] *Et, alia auxilia desint, me ipsum ferire, corpus meum opponentem pro corpore Annibalis, sustinebis? Atqui per meum pectus petendus ille tibi transfigendusque est.*

I admire the simplicity and brevity of this last motive, as much as the vivacity of that which precedes it. A youth would be tempted to add some thoughts in this place; and to expatiate on the passage: can you imbrue your hands in the blood of your father? Tear life from him from whom you received your own? &c. But so great a master as Livy is well apprised, that it suffices to hint such a motive, and that to amplify would only weaken it.

The peroration. [d] *Deterreri hic sine te potius, quem illic vinci. Valeant preces apud te meæ, sicut pro te hodie valuerunt.* Pacuvius had hitherto employed the

[b] Do you alone pretend to attack Hannibal? But to what end! Do you imagine, that the multitude of free men and slaves who surround him; all those eyes that are constantly fixed upon him, in order to secure him from danger; or that so many hands always ready to defend him, would be blatted and immoveable, the moment you make this mad attempt? Will you be able to support only the looks of Hannibal; those formidable looks, which whole armies cannot support, and which make the Romans themselves tremble?

[c] And suppose we were deprived of all other assistance, will you have the boldness to strike me too, when I protect him with my body, and place myself between him and your sword? For I declare, that you cannot come at him, without stabbing me.

[d] Soften your resentments, my son, this very instant; and don't resolve to perish in so ill concerted an enterprise. Let my intreaties have some influence over you, since they have been so efficacious this day in your favour.

most lively and moving figures. Every thing is full of spirit and fire; no doubt but his eyes, his countenance, and hands, were more eloquent than his tongue. But he is softened on a sudden: he assumes a more sedate one, and concludes with intreaties, which, from a father, are more powerful than any arguments that can be brought. Accordingly, the son cannot hold out against this last attack. The tears which began to fall down his cheeks, demonstrated his confusion. The kisses of a father, who embraced him tenderly a long time, and his repeated and urgent intreaties, brought him at last to promise that he would not perpetrate such an offence. *Lacrymantem inde juvenem cernens, medium complectitur, atque oscula lærens, non ante precibus abstinit, quam pervicit ut gladium poneret, fidemque daret nihil facturum tale.*

ARTICLE THE SECOND.

Of THOUGHTS.

THOUGH**T** is a very vague and general word, having many different significations, like the Latin word *sententia*. It is evident enough, that the thoughts we are examining in this place are those which are introduced into works of genius, and are one of their chief beauties.

This properly forms the foundation and body of a discourse [*e*]; for elocution is only its dress and ornament. We must then inculcate this grand principle into young people very early, which is so often repeated by Cicero and Quintilian, [*f*] viz. that words are made only for things; that they are intended for no other end but to display, or at most to embellish our thoughts; [*g*] that the choicest and brightest ex-

[*e*] Quorundam elocutio res ipsas effœminat, quæ illo verborum habitu vestiuntur. Quintil. Proœm. l. 8.

[*f*] Sit cura elocutionis quam maxima, dum sciamus tamen nihil verborum causa esse faciendum; cum verba ipsa rerum gratia sint reperta. Quint. Proœm. l. 8.

Quibus (verbis) solum à natura sit officium attributum, servire sensibus. Quint. l. 12. c. 10.

[*g*] Quid est tam furiosum quam verborum vel optimorum atque ornatissimorum sonitus inanis, nulla subiecta sententia nec scientia? 1. de Orat. n. 51.

pressions,

pressions, uninformed with good sense, must be looked upon as empty, and contemptible sounds, altogether ridiculous and foolish; that on the contrary, we must esteem solid thoughts and reasons, though unadorned, because truth alone, in whatsoever manner it appears, is always estimable; in fine, [g] that an orator may bestow some care upon words, but must apply his chief attention to things.

We must likewise make youth observe, that the thoughts with which good authors embellish their discourses are plain, natural, and intelligible; that they are neither affected nor far-fetched, and, as it were, forced in, in order to display wit; but that they always rise out of the subject to be treated of, from which they seem so inseparable, that we cannot see how the things could have been otherwise expressed, whilst every one imagines he would express them the same way himself. But these observations will be more obvious by examples.

The combat of the Horatii and the Curiatii.

The description of this combat is, certainly, one of the most beautiful passages in [b] Livy, and the most proper to teach youth how to adorn a narration with natural and ingenious thoughts. In order to know the art and delicacy of this fine passage, we need only reduce it to a simple relation, by divesting it of all its ornaments, without however omitting any essential circumstance. I shall mark the different parts by different figures, in order the better to distinguish, and compare them afterwards, with the narrative itself, as we find it in Livy.

1. *Fœdere iëto trigemini, sicut convenerat, arma capiunt.*
2. *Statim in medium inter duas acies procedunt.*
3. *Confederant utrinque pro castris duo exercitus, in hoc spectaculum totis animis intenti.*
4. *Datur signum, infestisque armis terni juvenes concurrunt.*

[g] Curam ergo verborum, re- Procem. 1. 8.
 sum volo esse sollicitudinem. Quint. [b] Lib. 1.

5. *Cum aliquandiu inter se æquis viribus pugnâssent ; duo Romani, super alium alius, vulneratis tribus Albanis, expirantes corruerunt.*
6. *Illi superstitem Romanum circumfistunt. Forte is integer fuit. Ergo, ut segregaret pugnam eorum, cepisset fugam, ita ratus secuturos, ut quemque vulnere affectum corpus sineret.*
7. *Fam aliquantum spatii ex eo loco, ubi pugnatum est, aufugerat, cum respiciens videt magnis intervallis sequentes : unum haud procul ab sese abesse : in eum magno impetu redit, eumque interficit.*
8. *Mox properat ad secundum, eumque pariter neci dat.*
9. *Fam æquato Marte singuli supererant, numero pares, sed longe viribus diversi.*
10. *Romanus exultans, duos inquit, fratrum manibus dedi ; tertium causæ belli hujusce, ut Romanus Albano imperet, dabo. Tum gladium superne illius jugulo defigit : jacentem spoliat.*
11. *Romani ovantes ac gratulantes Horatium accipiunt.*
12. *Inde ex utraque parte suos sepeliunt.*

The business is to enlarge upon this narration, and to enrich it with Thoughts and images which may engage and strike the reader in a lively manner, and represent this action to him in such a light as he may imagine he does not read but see it, in which the greatest power of eloquence consists. To effect this, we need only consult nature, by carefully studying the emotions, and examining attentively what must have passed in the hearts of the Horatii and Curiatii, of the Romans and Albans, upon the occasion, and to paint every circumstance in such lively, and at the same time such natural colours, that we imagine we are spectators of the combat. This Livy performs in a surprising manner.

[i] 1. *Fœdere isto trigemini, sicut convenerat arma capiunt.*

[i] 1. The treaty being concluded, the three brothers on each side take arms according to agreement.

[k] 2. *Cum sui utrosque adhortarentur, Deos patrios, patriam, ac parentes, quicquid civium domi, quicquid in exercitu sit, illorum tunc arma, illorum intueri manus; feroces & suoapte ingenio, & pleni adhortantium vocibus, in medium inter duas acies procedunt.*

It was natural for each party to exhort their own champions, and represent to them, that all their country had their eyes upon their combat. This is a fine Thought, but it is very much improved by the manner of turning it; an exhortation more at length would be cold and languid. In reading the last words, we imagine we see those generous combatants advancing between the two armies, with a noble intrepid air of defiance.

[l] 3. *Confederant utrinque pro castris duo exercitus, periculi magis præsentis quam curæ expertes: quippe imperium agebatur, in tam paucorum virtute atque fortuna positum. Itaque ergo erecti suspensique in minime gratum spectaculum animo intenduntur.*

Nothing was more suitable here than this Thought, *periculi magis præsentis quam curæ expertes*; and Livy immediately assigns the reason of it. What image do these two words, *erecti suspensique* paint in our minds!

[m] 4. *Datur signum; infestisque armis, velut acies, terni juvenes, magnorum exercituum animos gerentes, con-*

[k] 2. While each party are exhorting their respective champions to do their duty, by representing that their gods, their country, their fathers and mothers, the whole city and army, had their eyes fixed on their swords and actions; those generous combatants, brave of themselves, and still more invigorated by such pressing exhortations, advance between the two armies.

[l] 3. They were ranged on both sides round the field of battle, being more uneasy on account of the consequences to the state, than to the danger to which themselves are exposed, because the combat was to determine which of the two nations should govern the other; and so being agitated with these reflections, and solicitous about the event, they

gave their whole attention to a fight which could not but alarm them.

[m] 4. The signal is given; the champions march three and three against each other; themselves alone inspired with the courage of armies. Both sides insensible of their own danger, having nothing before their eyes, but the slavery or liberty of their country, whose future destiny depends wholly upon their valour. The moment the clashing of their weapons is heard, and the glitter of their swords is seen; the spectators, seized with fear and alarm (while hope of success is inclined on either side), continued motionless; so that one would have said they had lost the use of their speech, and even of breath.

currant. Nec his, nec illis periculum suum, publicum imperium servitiumque obversatur animo, futuraque ea deinde patriæ fortuna, quam ipsi fecissent. Ut primo statim concursu increpuere arma, micantesque fulsere gladii, horror ingens spectantes perstringit; Et neutrò inclinata spe, torpebat vox spiritusque.

Nothing can be added to the noble idea which Livy gives us of these combatants in this place. The three brothers were on each side like whole armies, and had the courage of armies; insensible of their own danger, they thought of nothing but the fate of the public, confided entirely to their personal valour: two noble thoughts, and founded in truth! But can any one read what follows, and not be seized with equal horror and trembling with the spectators of the fight? The expressions are all poetical in this place, and youth must be told, that poetical expressions, which are to be used seldom and very sparingly, were requisite from the grandeur of the subject, and the necessity there was to describe so glorious a spectacle in a suitable pomp of words.

The mournful silence which kept both sides in a manner suspended and immoveable, turned immediately into acclamations of joy, on the side of the Albans, when they saw two of the Horatii killed. The Romans, on the other hand, lost all hope, and were in the utmost anxiety. Alarmed and trembling for the surviving Horatius, who was to combat three antagonists, they had no thoughts but of the danger he was in. Was not this the real sense of both armies, after the fall of the two Horatii; and is not the picture which Livy has given us of it very natural?

[n] 5. *Consertis deinde manibus, cum jam non motus tantum corporum, agitatioque anceps telorum armorumque, sed vulnera quoque Et sanguis spectaculo essent; duo Ro-*

[n] 5. Afterwards when they began to engage, not only the motion of their hands, and the brandishing of their weapons, drew the eyes of the spectators, but the wounds, and blood running down; two Romans falling dead at the feet of the Al-

bans, who were all wounded. Upon their falling, the Alban army shouted aloud, whilst the Roman legions remained without hope, but not anxiety, trembling for the surviving Roman, surrounded by the three Albans.

mani

mani super alium alius, vulneratis tribus Albanis, expirantes corruerunt. Ad quorum casum cum conclamasset gaudio Albanus exercitus, Romanas legiones jam spes tota, nondum tamen cura deseruerat, exanimis vice unius, quem tres Curiatii circumsteterant.

I shall give the remainder of this quotation with little or no reflection, to avoid a tedious prolixity. I must only observe to the reader, that the chief beauty of this relation, as well as of history in general, according to [o] Cicero's judicious remark, consists in the surprising variety that runs through the whole, and the different emotions of fear, anxiety, hope, joy, despair, and grief, occasioned by the sudden alterations and unexpected vicissitudes, which rouse the attention by an agreeable surprize, keep the reader in a kind of suspense, and give him incredible pleasure even from that uncertainty, especially where the narration concludes with an affecting and singular event. It will be easy to apply these principles to every thing that follows.

[p] 6. *Fortè is integer fuit; ut universis solus nequam par, sic adversus singulos ferox. Ergo, ut segregaret pugnam eorum, capessit fugam, ita ratus secuturos, ut quemque vulnere affectum corpus sineret.*

[q] 7. *Jam aliquantum spatii ex eo loco, ubi pugnatum est, aufugerat, cum respiciens videt magnis intervallis sequentes:*

[o] Multam casus nostri tibi varietatem in scribendo suppeditabunt, plenam cujusdam voluptatis, quæ vehementer animos hominum in legendo scripto retinere possit: nihil est enim aptius ad delectationem lectoris, quam temporum varietates, fortunæque vicissitudines. . . . Accipites varique casus habent admirationem, lætitiâ, molestiam, spem, timorem. Si verò exitu notabili concluduntur, expletur animus jucundissimæ lectionis voluptate. Cic. Ep. 12. l. 5. ad famil.

[p] 6. Happily, he was not wounded: thus being too weak against three, though superior to

any one of them single, he had recourse to a stratagem, in which he succeeded. In order to divide his adversaries, he fled, being persuaded they would follow him with more or less expedition, as their strength, after so much loss of blood, would permit.

[q] Having fled a considerable space from the spot where they had fought, he looked back and saw the Curiatii pursuing him at great distances from each other, and one of them very near: upon which he turned, and charged him with all his force; and while the Alban army were crying out to his brothers

quentes : unum haud procul ab sese abesse. In eum magno impetu redit. Et, dum Albanus exercitus inclamat Curiatius ut opem ferant fratri, jam Horatius caeso hoste victor secundam pugnam petebat.

[r] 8. *Tum clamore, qualis ex insperato faventium solet, Romani adjuvant militem suum : Et ille defungi praelio festinat. Prius itaque quam alter, qui nec procul aberat, consequi posset, Et alterum Curiatium conficit.*

[s] 9. *Famque æquato Marte singuli supererant, sed nec spe nec viribus pares. Alterum intactum ferro corpus, Et geminata victoria ferocem in certamen tertium dabant : alter, fessum vulnere, fessum cursu trahens corpus, victusque fratrum ante se strage, victori objicitur hosti. Nec illud praelium fuit.*

How beautiful are the Thoughts and expressions !
How lively the images and descriptions !

[t] 10. *Romanus exultans, duos, inquit fratrum manibus dedi : tertium causæ belli hujusce, ut Romanus Albano imperet, dabo. Malè sustinenti arma, gladium supernè jugulo defigit : jacentem spoliat.*

[u] 11. *Romani ovantes ac gratulantes Horatium accipiunt, eo majore cum gaudio, quo propius metum res fuerat.*

thers to succour him, Horatius, who had already slain the first enemy, runs to a second victory.

[r] 8. The Romans then encourage their champion with great shouts, such as generally proceed from unexpected joy ; and he, on the other hand, hastens to put an end to the second combat ; and in this manner, before the other combatant, who was not far off, could come up to assist his brother, he killed him also.

[s] 9. There remained now but one combatant on each side ; but though their number was equal, their strength and hope were far from being so. The Roman, without a wound, and flushed with his double victory, advances with great confidence to this third combat.

His antagonist, on the contrary, weak from the loss of blood, and spent with running, scarce drags his legs after him ; and, already vanquished by the death of his brothers, encounters the victor. But this could not be called a combat.

[t] 10. The Roman then cried out with an air of triumph, I have sacrificed the two first to the *manes* of my brothers ; I will now sacrifice the third to my country, that Rome may subdue Alba, and give laws to it. Curiatius being scarce able to carry his arms, the other thrust his sword into his breast, and afterwards takes his spoils.

[u] 11. The Romans receive Horatius in their camp, with a joy and acknowledgment proportioned to the danger they had escaped.

[x] 12. *Ad sepulturam inde suorum nequaquam paribus animis vertuntur; quippe imperio alteri aucti, alteri ditionis alienæ facti.*

I believe nothing is more capable of forming the taste of young people both for reading authors, and composition, than to propose such passages as these to them; and to habituate them to discover their beauties without any assistance, by stripping them of all their embellishments, and reducing them to simple propositions, as we have done here. This method will teach them how to find out and express Thoughts.

I shall add several reflections from father Bouhours, most of them with examples from Latin and French authors, taken from his *Manière de bien penser, &c.*

Different Reflections upon Thoughts.

I. Truth is the first quality, and in a manner the source of Thoughts. The most beautiful are vicious; or rather, those which pass for beautiful are not really so, unless founded in truth, p. 9.

Thoughts are the images of things, as words are the images of Thoughts; and to think, generally speaking, is to form in one's self the picture of an object either of the senses or the understanding. Now images and pictures are only true from the resemblance they bear to their objects. Thus a Thought is true, when it represents things faithfully; and false when it represents them otherwise than as they are in themselves, p. 9.

Truth, which is indivisible in other respects, is not so in this case. Thoughts are more or less true, as they are more or less conformable to their object. Entire conformity forms what we call the justness of a Thought; that is, as clothes fit, when they fit well on the body, and are completely proportioned to the person who wears them; so Thoughts are just, when

[x] 12. After this, each party apply themselves to burying their dead, but with sentiments widely different, the Romans having enlarged their empire, and the Albans become the subjects of a foreign power.

they

they perfectly agree with the things they represent ; so that a just Thought, to speak properly, is a Thought true in all respects, and in every light we view it, p. 41.

We have a beautiful example of this in the Latin epigram upon Dido, which has been so happily translated into the French language. For the better understanding it, we must suppose what history relates of this matter, viz. that Dido fled to Africa with all her wealth, after Sichæus had been killed ; and also what poesy feigns, viz. that she killed herself after Æneas had left her.

[y] Infelix Dido, nulli bene nupta marito :
Hoc pereunte, fugis ; hoc fugiente, peris.

Pauvre Didon, où t'a [z] réduite
De tes maris le triste sort ?
L'un, en mourant, cause ta fuite ;
L'autre, en fuïant, cause ta mort.

We must not however imagine that this exact play of words is any way essential to justness, which does not always require so much symmetry, or so great a sport of terms. It is enough for the Thought to be true in all its extent, and that nothing be false in it, in whatever light we examine it, p. 41, 42.

Plutarch, who was a man of solid understanding, condemns the celebrated Thought of an historian upon the burning of the temple of Ephesus : *That it was no wonder this magnificent temple, dedicated to Diana, should be burnt the very night Alexander was born ; because, as the goddess assisted at Olympias's delivery, she was so very busy, that she could not extinguish the fire.* It is surprising that [a] Cicero looked upon this as a pretty Thought ; he who always thinks and judges

[y] Aufon.

[z] On a remarqué ici une faute contre la langue, qui demande *réduit* au masculin parce que le nominatif est après le verbe.

[a] Concinnè, ut multa, Timæus : qui cùm in historia dixisset, qua

nocte natus Alexander esset, eadem Dianæ Ephesiæ templum deflagrasset ; adjunxit, minimè id esse mirandum, quod Diana, cùm in partu Olympiadis adesse voluisset, abfuisset domo. De nat. Deor. l. 2. n. 69.

right.

right. But it is still more surprising, that so austere a judge as Plutarch had so far forgot his severity, as to add, that the historian's reflection was cold enough to extinguish the fire, p. 49, 50.

Quintilian laughs very justly at certain orators, who imagined there was something very beautiful in saying, *That great rivers were navigable at their springs, and that good trees bore fruit at their first shooting out of the ground.* [These [b] comparisons may dazzle at first, and were very much cried up in Quintilian's time; but when we examine them narrowly, we discover the false in them,] p. 72.

II. To think justly, it is not enough that the Thoughts have nothing false in them, for they sometimes become trivial by being true; and when Cicero applauds Crassus on this subject of Thoughts, after saying that orator's were so just and true, he adds, they are so new and so uncommon: [c] *Sententiæ Crassitæ integræ, tam veræ, tam novæ*, viz. that, besides truth, which always satisfies the mind, something more is wanting to strike and surprise it. . . . Truth is to a Thought what foundations are to building; it supports and gives it solidity: but a building which had nothing to recommend it but solidity, would not please those who are skilled in architecture. Besides solidity, in well-built houses, magnificence, beauty, and even delicacy, are required: and this I would have in the Thoughts we are now speaking of. Truth, which pleases so much on other occasions without any embellishment, requires it here; and its ornament is sometimes no more than a new turn given to things. Examples will shew the reader my meaning.

Death spares none. This is a very true Thought, but it is very plain and common. In order to raise it, and make it new in some respect, we need only

[b] Quorum utrumque in iis est, quæ me juvene ubique cantari solebant: Magnorum fluminum navigabiles fontes sunt: & generosio-

ris arboris statim planta cum fructu est. Quint. l. 8. c. 4.

[c] De Orat. l. 2. n. 188.

turn it as Horace and Malherbe have done. The former, every body knows, has it thus :

Pallida mors æquo pulsat pede pauperum tabernas,
Regumque turres. *Carm. l. i. od. 4.*

“ Death overthrows equally the palaces of kings,
“ and the huts of the poor.”

The second gives it a different turn.

Le pauvre en sa cabane, où le chaume le couvre,
Est sujet à ses loix,
Et la Garde qui veille aux barrières du Louvre,
N'en défend pas nos Rois.

The turn of the Latin poet is more figurative and lively ; that of the French poet more natural and delicate. There's something noble in both, p. 75, 78, 79.

1. [Elevated [*d*] Thoughts, which represent nothing but what is great to the mind, principally heighten a discourse.] It is the sublimity and grandeur of a Thought, which properly transports and ravishes us, provided it be conformable to the subject. For it is a general rule, that our Thoughts must suit our matter ; and nothing is more inconsistent [*e*] than to introduce sublime Thoughts upon a mean subject, which requires only those of the mediate kind. It were almost better to introduce mediate Thoughts upon a great subject, which required sublime ones, p. 80.

[*f*] *Fortune has given you nothing greater than the power to preserve the lives of such multitudes ; nor nature any thing better than the will to do so.* Thus the Roman orator speaks to Cæsar ; and an historian speaks of the former in the following words. [*g*] *He owed his excellent endowments solely to himself ; and his great ge-*

[*d*] Non ad persuasionem, sed ad stuporem rapiunt grandia. Long. de sublim. lib. 1.

[*e*] A sermone tenui sublime discordat, fitque corruptum, quia in plano tumet. Quint. l. 8. c. 3.

[*f*] Nihil habet nec fortuna tua majus, quam ut possis, nec natura

tua melius, quam ut velis, conservare quam plurimos. Orat. pro Lig. n. 38.

[*g*] Omnia incrementa sua sibi debuit : vir ingenio maximus, qui effecit ne, quorum arma viceramus, eorum ingenio vinceremur. Vell. Paterc. lib. 2.

nius prevented the conquered nations from having the same advantage over the Romans by genius and knowledge, the Romans had over them by valour. But Seneca the elder says something nobler and greater on this occasion, [b] That Cicero's understanding alone was equal to the Roman empire, p. 83, 84.

Cicero speaks very nobly of Cæsar, [i] by saying there was no occasion to oppose the Alps against the Gauls, nor the Rhine against the Germans; that tho' the highest mountains should be levelled, and the deepest rivers dried up, Italy would have nothing to fear; and that the brave actions and victories of Cæsar, would defend it much better than the ramparts with which nature had fortified it, p. 87.

Pompey, having conquered Tigranes king of Armenia, would not suffer him to continue long at his feet, but put the crown again upon his head. [k] *He restored him to his former condition, says an historian, thinking there was as much glory to make, as to conquer kings, p. 88.*

The funeral oration of Henrietta of France, queen of England, and that of Henrietta Anne of England, dutchess of Orleans (by M. Bossuet), are full of Thoughts which Hermogenes calls majestic.

“ Her great soul was superior to her birth; any other place but a throne had been unworthy of her.

“ As gentle, familiar, and agreeable, as firm and courageous, she knew as well how to persuade and convince, as to command; and could make reason no less prevalent than authority.

“ Notwithstanding the ill success of his arms, (speaking of king Charles I.) though he could be overcome, he could not be compelled; and as he never refused any thing just and reasonable when a

[b] Illud ingenium quod solum populus Romanus par imperio suo habuit. Controv. l. 1.

[i] Perfecit ille, ut si montes sedissent, amnes exaruisissent, non naturæ præsidio, sed victoriâ sua

rebuque gestis Italiam munitam haberemus. Contra Pis. n. 82.

[k] In pristinum fortunæ habitum restituit; æquè pulchrum esse judicans, & vincere reges, & facere. Val. Max. l. 5. c. 1.

“conqueror, he always rejected whatever was inglorious and unjust when a prisoner,” p. 105.

Thoughts of this kind carry their own conviction along with them, seize the judgment in a manner by force, move our passions, and fire our souls.

2. This is then a first species of Thoughts, which not only gain belief, as being true, but excite admiration, as being new and extraordinary. Those of the second species are the agreeable, which surprise and strike us sometimes as much as the noble and sublime; but effect that by their beauty, which the others do by grandeur and sublimity. Sublime thoughts are also agreeable; but it is not their agreeableness that forms their character. They please, because they have something great, which always charms the mind: whereas the others please only because they are agreeable. What is charming in the latter is like the soft, tender, and graceful touches we observe in some paintings. It is partly that *soft and facetious*, the *molle atque facetum*, which [1] Horace attributes to Virgil, and does not consist in what we call humourous, but in some inexpressible grace, which cannot be defined in general, and of which there is more than one kind, p. 131, 132.

Comparisons taken from florid and delightful subjects form agreeable Thoughts, in like manner as those we take from grand subjects form noble ones. “I think, says Costar, it is a great advantage for a person to be naturally inclined to good; which unforced disposition is like a gentle rivulet, that following its own natural course, runs without obstacle between two flowery banks. Methinks, on the contrary, those who are good from reflection, who perform sometimes more virtuous actions than the former, are like those fountains in which art does violence to nature; and which, after having spouted their waters to the skies, are often stopped by the least obstacle.”

[1] Satyr. 19. l. 3.

Balzac thinks very prettily, when he says of a little river, " This beautiful stream is so fond of these meadows, that it divides itself into a thousand branches, and forms an infinite number of islands and turnings, in order to sport itself in them the more agreeably," p. 137, 138.

Ingenious fictions produce as agreeable effects in prose as in verse. They are so many diverting spectacles to the mind, which always please persons of taste and judgment. When Pliny the younger exhorts Cornelius Tacitus to follow his example, and study, even when hunting, he tells him, that [*m*] the exercise of the body exalts the mind; that woods, solitude, and even the silence of some sports, contribute very much to our thinking justly of things; in fine, that if he carried his tablets with him, he would find that Minerva delighted as much in forests and mountains, as Diana. Here is a little fiction in a very few words. Pliny had said before [*n*], that being at a hunting match, where they took three wild boars in toils, he sat down near the toils, with his tablets in his hand, writing down any happy thought which occurred to his mind, in order, that if he should chance to return home with empty hands, yet his pocket-book might be full. This is a pretty Thought; but there is more beauty in his imagining, that Minerva inhabits the woods as well as Diana, and that she is to be found in the valleys and mountains, p. 139, 140.

The agreeable arises generally from opposition; especially in Thoughts which have two meanings, and, as it were, two faces; for that figure which seems to deny what it advances, and contradicts itself in outward appearance, is vastly elegant. Sophocles says, the presents of an enemy are not presents, and that a

[*m*] Mirum est ut animus agitatione motuque corporis excitetur. Jam undique sylvæ, & solitudo, ipsumque illud silentium quod venationi datur, magna cogitationis incitamenta sunt. . . Experieris non Dianam magis montibus quam Mi-

nervam inerrare. L. 1. ep. 6.

[*n*] Ad retia sedebam: erant in proximo non venabulum aut lancea, sed stylus & pugillares. Meditabar aliquid, cnotabamque, ut, si manus vacuas, plenas tamen ceras reportarem. L. 1. ep. 6.

cruel mother is not a mother. [o] And Seneca tells us, a great fortune is great slavery; Tacitus, [p] that we are sometimes guilty of the basest and most servile actions for the sake of power. [q] Horace speaks of a sage folly, of an active sloth, and of a jarring concord. Some have said, kings are slaves upon the throne; that the body and soul are two enemies which cannot part with each other, and two friends that cannot bear each other. According to Voiture, the secret to be healthy and gay, consists in the exercise of the body, and the tranquillity of the mind. The same author says, speaking of a person of quality who was a great genius, and his friend; I am never so haughty as when I receive his letters, nor so humble as when I am going to answer them, p. 146.

However, we must not fancy that a Thought cannot be agreeable or beautiful, unless it glitters and carries with it a play of words; simplicity alone sometimes forms all its beauty. This simplicity consists in a plain and ingenuous, but lively and rational air, such as is observed sometimes in a peasant of good sense, or in a witty child, p. 150.

3. There is a third species of Thoughts, which have agreeableness mixed with delicacy; or rather, whose whole agreeableness, beauty, and merit, are owing to their delicacy. We may say, a delicate Thought is the most exquisite production, and as it were the quintessence of wit. In my opinion tutors should reason upon the delicacy of the Thoughts which are introduced in works of genius, with relation to that of the works of nature. [r] The most delicate are those which nature delights to work in miniature, and whose matter, being almost imperceptible, acts in such a manner, that it is doubtful

[o] Magna servitus est magna fortuna. De Consol. ad Polyb.

[p] Omnia serviliter pro dominatione. Hist. lib. 1.

[q] Infanientis dum sapientiæ consultus erro. . . Strenua nos exeret inertia. . . Rerum concordia

discors. Horat.

[r] Rerum natura nusquam magis, quam in minimis tota. Plin. l. 11. c. 2.

In arctum coacta rerum naturæ majestas, multis nulla sui parte mirabilior. Idem, l. 27. Procem.

whether she intends to discover or conceal her art. Such is a perfect insect, the more worthy of admiration, as it is less visible, according to Pliny, p. 158, 160.

Let us say, by way of analogy, that a delicate Thought has this property, viz. to be comprised in a few words; and that its sense is not so visible or conspicuous. [s] One would at first sight imagine, that it conceals a part of its sense on purpose that we may search after, and guess at it; or at least, that she only presents a glimpse of it, to give us the pleasure of discovering it entirely, if we have genius: for as we must have good eyes, and employ even those of art, I mean telescopes and microscopes, to behold the master-pieces of nature; the intelligent and clear-sighted only are capable of discovering the whole force and sense of a fine Thought. This little mystery is, as it were, the soul of the delicacy of Thoughts; so that those which have nothing mysterious either in their foundation or turn, and discover themselves entirely at first sight, are not properly delicate, how witty soever they may be in other respects. Whence we may conclude, that delicacy adds something inexpressible to the sublime, and to the agreeable or beautiful, which will appear more clearly by examples, p. 160, 161.

Pliny the panegyrist tells his monarch, who had long refused the title of father of his country, and would not receive it till he thought he had deserved it; [t] *You are the only man who has been the father of his country before you were made so*, p. 162.

The river which made Egypt so fruitful by its regular inundations, having missed overflowing for one season, Trajan sent great quantities of corn for the relief of the people. [u] *The Nile*, says Pliny, *never*

[s] Auditoribus grata sunt hæc, quæ cum intellexerint, acumine suo delectantur, & gaudent, non quasi audiverint, sed quasi invenerint. Quintil. l. viii. c. 2.

[t] Soli omnium contigit tibi, ut pater patriæ esses, antequam fieres.

[u] Nilus Ægypto quidem sæpe, sed gloriæ nostræ nunquam largior fluxit.

flowed more abundantly for the glory of the Romans, p. 163.

The same author says, upon Trajan's entry into Rome, [x] *Some proclaimed aloud, that they had seen enough after they had seen you: and others, that it was now necessary to extend life to the utmost,* p. 165.

There is a great deal of delicacy in Virgil's reflection on the imprudence or weakness of Orpheus, who, as he was bringing back his wife out of hell, looked back, and lost her the same instant: [y] *A pardonable folly indeed, if the infernal gods were capable of pardoning,* p. 178.

There is no less delicacy in Cicero's applause of Cæsar: [z] *'Tis usual in you to forget nothing but injuries,* p. 209.

Besides the delicacy of Thoughts which are merely ingenious, there is one that results from the sentiments, in which the natural affections have a greater share than the understanding. [a] *I shall never see you more,* says a poet on occasion of the death of a brother he loved passionately; *I shall never see you more, my dear brother; you who were dearer to me than life: but I will love you for ever.* Another speaks thus of a person who was very dear to him: [b] *You are to me a numerous company in the most solitary and desert places.* But there is nothing more delicate than the complaints of a turtle-dove, introduced speaking in a little dialogue in verse, between that bird and a man who passes by.

LE PASSANT.

Que fais-tu dans ce bois, plaintive tourterelle ?
Turtle, why moan you in this grove ?

LA TOURTERELLE.

Je gémis: j'ai perdu ma compagne fidelle.
The loss, alas! of her I love.

[x] Alii se satis vixisse, te viso, te recepto; alii nunc magis esse vivendum prædicabant.

[y] Cum subita incautum dementia cepit amantem;

Ignoscenda quidem, scirent si ignoscere manes. Geor. l. 4.

[z] Oblivisci nihil soles, nisi injurias. Orat. pro Ligari. n. 35.

[a] Nunquam ego te, vitâ frater amabilior, Aspiciam posthac; at certè semper amabo. Catul.

[b] In solis tu mihi turba locis. Tibul.

LE PASSANT.

Ne crains tu point que l'Oïseleur
 Ne te fasse mourir comme elle ?
*The fowler's art dost thou not fear ;
 Who thy complaints perhaps may hear ?*

LA TOURTERELLE.

Si ce n'est lui, ce sera me douleur.
*No, 'tis from him I hope relief,
 The end of life, the end of grief.* p. 213, 216, 217.

I shall conclude this extract with a reflection no less rational than witty, of Father Bouhours ; it is in his book of ingenious Thoughts. *Whatever, says he, is most delicate in the Thoughts and expressions of authors who have writ with great justness (and delicacy,) is lost when turned into another language ; not unlike those exquisite essences, whose subtile perfumes evaporate, when poured out of one vessel into another, p. 95.*

Of SHINING THOUGHTS.

There is a kind of Thoughts, little known to the writers of the Augustan age, and which were in no esteem or currency, till the decline of eloquence. These consist in a short, lively, and shining way of expressing one's self ; which please chiefly by means of a certain point of wit, that strikes us by its boldness and novelty, and by its ingenious, but very uncommon turn. Seneca had a great share in introducing that vicious taste at Rome ; and it was so general and predominant in Quintilian's time [c], that the orators made it a law among themselves, to close almost every period with some sparkling Thought, in order to gain the plaudits and acclamations of the auditors.

[c] Nunc illud volunt, ut omnis locus, omnis sensus, in fine sermōnis feriat aurem. Turpe autem ac prope nefas ducunt, respirare ullo loco, qui acclamationem non petierit. Quint. l. 8. c. 5.

Quintilian's reflections upon that subject are very judicious [d]. He does not condemn such kind of Thoughts in themselves, which may make an oration great and noble, and give it at the same time strength, grace, and elevation; he only condemns the abuse and too great affectation of it. [e] He would have them be looked upon as the eyes of the discourse; and eyes must not be spread over the whole body. [f] He agrees, that this new ornament may be added to the manner of writing among the ancients, as it was allowed to add to the ancient way of living, a certain neatness and elegance, which could not be condemned, and of which even endeavours should be used to make a kind of virtue; but excess should be avoided. [g] For, after all, the ancient simplicity of speaking would still be more valuable than this new licence.

[b] Indeed, when these Thoughts are too numerous, they hurt and suppress one another, like trees planted too near together; and occasion the same obscurity and confusion in an oration, which too many figures do in a picture.

[i] Besides, as these Thoughts, whose beauty consists in being short and lively, are distinct from one another, and each forms a complete sense; the oration from thence becomes very disjointed and concise, without any connexion, and, as it were, composed

[d] Quod tantum in sententia bona crimen est? Non causæ prodest? non iudicem movet? non dicentem commendat? Ibid.

[e] Ego hæc lumina orationis velut oculos quosdam eloquentiæ esse credo: sed neque oculos esse toto corpore velim. Ibid.

[f] Patet media quædam via: sicut in cultu victuque accessit aliquis citra reprehensionem nitor, quem, sicut postumus, adjiciamus virtutibus. Ibid.

[g] Si necesse sit, veterem illum horrorem dicenti malim, quam istam novam licentiam.

[b] Densitas earum obstat invicem, ut in satis omnibus fructibus

que arborum nihil ad justam magnitudinem adolescere potest, quod loco, in quem crescat, caret. Nec pictura, in qua nihil circumlitum est, eminet: ideoque artifices etiam, cum plura in unam tabulam opera contulerunt, spatiis distinguunt. . . ne umbrae in corpora cadant. Quint. l. 8. c. 5.

[i] Facit res eadem concisam quoque orationem. Subsistit enim omnis sententia; ideoque post eam utique aliud est initium. Unde soluta fere oratio, & è singulis non membris, sed frustis collata, structura caret; cum illa rotunda & undique circumcisa insistere invicem nequeant. Ibid.

rather of pieces and fragments, than of the members and parts which form a whole or perfect body. Now such a composition seems to be entirely opposite to the harmony of an oration, which requires more connexion and extent.

[*k*] We may likewise say, that these shining Thoughts cannot so justly be compared to a luminous flame, as those sparks of fire which fly through the smoke.

[*l*] In fine, when our only care is to crowd them one upon the other, we become very indelicate in distinguishing and chusing; and, amongst such a number, there must necessarily be a great many flat, puerile, and ridiculous ones.

It is obvious to those who are ever so little acquainted with Seneca, that what I have now said is his portrait, and the peculiar character of his writings; and Quintilian observes it evidently in another place [*m*], where, after doing justice to the merit and learning of that great man, and acknowledging that we find in his works a great number of beautiful Thoughts, and just maxims for forming our manners, he adds, that with regard to eloquence, a vicious and depraved taste runs through almost every part of them; and that they are more dangerous, because they abound with agreeable faults, which we cannot but approve. For that reason he says, it were to be wished that so fine a genius, capable of every thing great in eloquence, of so rich and fruitful an invention, had had a more correct taste, and a more exact discernment; that he had been less enamoured of his own produc-

[*k*] Lumina illa non flammæ, sed scintillis inter fumum emicantibus, similia dixeris. Ibid.

[*l*] Hoc quoque accidit, quòd solas captanti sententias, multas necesse est dicere leves, frigidas, ineptas. Non enim potest esse delectus, ubi numero laboratur. Ibid.

[*m*] Multæ in eo claræque sententiæ, multa etiam morum gratiâ legenda; sed in eloquendo corrupta pleraque, atque eò perniciosissima, quòd abundant dulcibus vitiiis.

Velles eum suo ingenio dixisse, alieno judicio. Nam . . . si non omnia sua amâisset, si rerum pondera minutissimis sententiis non fregisset, consensu potius eruditorum, quàm puerorum amore, comprobaretur. . . . Multa probanda in eo, multa etiam admiranda sunt, eligere modò curæ sit; quod utinam ipse fecisset! Digna enim fuit illa natura, quæ meliora vellet, quæ quod voluit effecit. Quint. l. 10. c. 1.

tions; that he had known how to make a proper choice of them; and, above all, that he had not weakened the important matters he treated, by a croud of trifling Thoughts, [*n*] which may deceive at first from the appearance and glitter of wit, but which are found frigid and puerile, when examined with some attention.

I shall extract some passages from this author, that youth may compare his style with Cicero's and Livy's, and examine whether Quintilian's judgment of it be well founded, or whether it be the effect of prejudice to Seneca.

I. Conference between Demaratus and Xerxes.

[*o*] *Cum* [*p*] *bellum Græciæ indiceret Xerxes, animum tumentem, oblitamque quàm caducis consideret nemo non impulit. Alius aiebat, non laturos nuncium belli, & ad primam adventûs famam terga versuros. Alius, nihil esse dubii quin illâ moie non vinci solum Græcia, sed obrui posset: magis verendum ne vacuas desertasque urbes invenirent, & profugis hostibus vastæ solitudines relinquerentur, non habituris ubi tantas vires exercere possent. Alius, illi vix rerum naturam sufficere: angusta esse classibus maria, militi castra, explicandis equestribus copiis campestria: vix patere cælum satis ad emittenda omni manu tela.*

[*n*] Plerique minimis etiam inventiunculis gaudent, quæ excussæ risum habent, inventæ facie ingenii blandiuntur. Quint. l. 8. c. 5.

[*o*] Senec. de benefic. l. 6. c. 31.

[*p*] At the time that Xerxes, puffed up with pride, and blinded with a vain opinion of his strength, meditated a war against Greece; all the courtiers who were about him, endeavoured to vie with each other, in pushing him, by their extravagant flatteries, down the precipice to which his ambition led him; one saying, that the bare news of the war would fill the Greeks with confusion; and that they would fly at the first report of his march. Another said, that, having so great an army, he was not only sure of

conquering Greece, but of entirely destroying it; and that there was nothing to fear, but that upon his arrival he should find the cities abandoned, and the country a perfect desert, by the precipitate flight of the people; and consequently that his great armies would have no enemies to engage. On the other side, they gave him to understand, that nature itself was scarce capacious enough for him; that the seas were too narrow for his fleets; that no camp was large enough for his infantry, nor any plain for his cavalry; and that there would hardly be space enough in the air for the darts which would be thrown from such an infinite number of hands.

[*q*] *Cum*

[q] *Cum in hunc modum multa undique jactarentur, quæ hominem nimia æstimatione sui furentem concitarent; Demaratus Lacedæmonius solus dixit, ipsam illam qua sibi placeret multitudinem, indigestam & gravem, metuendam esse ducenti; non enim vires, sed pondus habere: immodica nunquam regi posse; nec diu durare, quicquid regi non potest.*

[r] *In primo, inquit, statim monte Lacones objecti dabunt tibi sui experimentum. Tot ista gentium millia trecenti morabuntur: hærebunt in vestigo fixi, & commissas sibi angustias tuebuntur, & corporibus obstruent. Tota illos Asia non movebit loco. Tantas minas belli, & pene totius humani generis ruinam, paucissimi sustinebunt. Cum te mutatis legibus suis natura transmiserit, in semitâ hærebis, & æstimabis futura damna, cum putaveris quanti Thermopylarum angusta constiterint. Scies te fugari posse, cum scieris posse retineri.*

[s] *Cedent quidem tibi pluribus locis, velut torrentis modo ablati, cujus cum magno terrore prima vis desuit: deinde hinc atque illinc coorientur, & tuis te viribus prement.*

[q] Among all these compliments which were so likely to turn the brain of a prince who was already intoxicated with the idea of his greatness, Demaratus a Spartan was the only man who durst tell him, that the foundation of his confidence was the very thing he ought most to fear; that so vast a body of forces, so enormous and monstrous a throng, had weight, but no strength; that it is impossible to govern or manage what has neither bounds or measure, and that what cannot be governed, cannot subsist for any time.

[r] An handful of people whom you will meet on the first mountain you come to, will convince you of the courage of the Spartans; three hundred of these will stop the millions you drag after you; they will stand immoveable in the pass which will be committed to their care, and they will defend it to the last

breath, and will make a barrier and rampart of their bodies; all the power of Asia will not make them retreat one step; they alone will stand the dreadful onset of almost the whole world united against them. After you have forced nature to change all her laws, in order to open a way for you, you will be stopped in a narrow passage. You may judge of the loss you will afterwards sustain, by that which the passage of Thermopylæ will occasion, when, at the same time you find they can stop you, you will also find they can put you to flight.

[s] Your armies, like an impetuous flood, whose first efforts nothing can resist, may at first carry every thing before them; but your enemies will rally immediately, and, attacking you on different sides, will destroy you by your own strength.

[t] *Verum*

[t] *Verum est quod dicitur, majorem belli apparatus esse, quàm qui recipi ab his regionibus possit, quas oppugnare constituis. Sed hæc res contra nos est. Ob hoc ipsum te Græcia vincet, quia non capit. Uti toto te non potes.*

[u] *Præterea, quæ una rebus salus est, occurrere ad primos rerum impetus, & inclinatis opem ferre non poteris, nec fulcire ac firmare labantia. Multò ante vinceris, quàm victum esse te sentias.*

[x] *Cæterum, non est quòd exercitum tuum ob hoc sustineri putes non posse, quia numerus ejus duci quoque ignotus est. Nihil tam magnum est, quod perire non possit, cui nascitur in perniciem, ut alia quiescant, ex ipsa magnitudine sua causa.*

[y] *Acciderunt quæ Demaratus prædixerat. Divina atque humana impellentem, & mutantem quicquid obstiterat, trecenti stare jusserunt: stratusque per totam passim Græciam Xerxes intellexit, quantum ab exercitu turba distaret.*

[z] *Itaque Xerxes, pudore quàm damno miserior, Demarato gratias egit, quòd solus sibi verum dixisset, & permisit*

[t] What is reported is very true, viz. that the country you are going to attack is not sufficient to contain such immense preparations of war. But this makes directly against us. Greece will conquer you, because it cannot contain you; you will be able to employ only a part of yourself.

[u] Besides, that which forms the security and refuge of an army, becomes absolutely impracticable to you. You will neither be able to give proper orders, nor to come up time enough to the first shocks your army will receive, nor to support those who give way, nor encourage those who begin to retire; so that you will be overcome, long before you can be near enough to be sensible of it.

[x] To conclude, Do not flatter yourself, that nothing will be able to resist your forces, because their numbers are not known even to their general. There is nothing so

great but may perish; when, tho' there is no other obstacle, its own greatness is one cause productive of ruin.

[y] Every thing happened according to Demaratus's prediction. Xerxes, who had made a resolution to surmount all the obstacles which gods and men should oppose to his enterprises, and who had overthrown every thing that opposed his passage, was stopped by three hundred men; and, seeing very soon the remains of his formidable armies dispersed and defeated throughout all Greece, he found the difference between multitudes and an army.

[z] Then Xerxes, more unhappy from the shame and disgrace of so senseless an expedition, than the loss he had sustained, thanked Demaratus, because only he told him the truth; and gave him leave to ask what favour he would: upon which the latter desired the liberty.

permisit petere quod velet. Petit ille ut Sardes, maximam Asiae civitatem, curru vectus intraret, rectam capite tiaram gerens: id solis datum regibus. Dignus fuerat premio, antequam peteret. Sed quam miserabilis gens, in qua nemo fuit qui verum diceret regi, nisi qui non dicebat sibi!

We must own, that this little piece of Seneca is very fine, and that Demaratus's discourse is full of good sense and just reflections; but methinks the style is too uniform, and the antithesis too often made use of. The Thoughts are too close, and too much crowded. [a] They are all disjointed from one another, which makes the style too concise and abrupt. [b] A kind of point concludes almost every period. *Scies te fugari posse, cum scieris posse retineri—Ob hoc ipsum te Græcia vincet, quia non capit.—Multò ante vinceris, quam victum esse te sentias.* This is not so distasteful, when we read only one distinct passage; but, when a whole work is in the same strain, it is not easy to bear the reading of it for any time, whereas those of Cicero and Livy never tire.

Besides, can we use so unconnected and corrupt a style for discourses, where the auditors are to be instructed and affected; and can it therefore be proper for the bar or the pulpit?

We sometimes meet in Cicero with this kind of Thoughts, closing a period in a short and sprightly manner; but he is discreet and sparing in the use of those graces, which are, as it were, the salt and seasoning of a discourse; and which, for that reason, must not be lavished.

of making his entry into Sardis (one of the greatest cities of Asia) in a chariot, with an upright tiara upon his head, a privilege granted to kings only. He would have deserved that favour, had he not asked it. But what idea shall we entertain of a nation, where there was not a person to speak truth to the

king, except one who did not tell it to himself?

[a] Unde soluta ferè oratio, & è singulis non membris, sed fructis collata.

[b] Nunc illud volunt, ut omnis locus, omnis sensus, in fine sermonis feriat autem.

[c] *Leviculus*

[c] *Leviculus* [d] *sanè noster Demosthenes, qui illo surro delectari se dicebat aquam ferentis mulierculæ, ut mos in Grecia est, insufurrantisque alteri: Hic est ille Demosthenes. Quid hoc levius? ut quantus orator! Sed apud alios loqui videlicet didicerat, non multum ipse secum.* This Thought is very like that of Seneca's, *Quam miserabilis gens, in qua nemo fuit qui verum diceret regi, nisi qui non dicebat sibi!* "What a miserable nation, in which there was not one found who could speak truth to the king, except what he said to himself!"

II. Seneca's Reflection upon a saying of Augustus.

[e] Seneca relates a saying of Augustus, who, being very much troubled for his having divulged the irregularities of his daughter, said, *he would not have been guilty of so much imprudence, had Agrippa or Mæcenas been living.* Seneca, to heighten this sentence, makes a very judicious reflection upon it. [f] *Adeo tot habenti millia hominum, duos reparare difficile est! Cæsæ sunt legiones, & protinus scriptæ: fracta classis, & intra paucos dies natavit nova: sævitum est in opera publica ignibus, surrexerunt meliora consumptis. Tota vita, Agrippæ & Mæcenatis vacavit locus.* Nothing is more beautiful or judicious than this Thought, *All losses may be repaired except that of a friend.* But he should have stopped there.

[g] *Quid putem?* adds Seneca. *Defuisse similes qui assumerentur? an ipsius vitium fuisse, qui maluit queri quam*

[c] Lib. 5. Tuscul. n. 103.

[d] Demosthenes, whom we admire so much, must have been very vain, when he was so sensibly affected, as he himself owns, with the little flattering expression of a woman that carried water, who, pointing at him with her finger, whispered to a neighbour, *That is Demosthenes.* How mean was this! And yet, how great an orator was he! But this proceeded from his having learnt to speak to others, and seldom to speak to himself.

[e] De Benef. l. 6. c. 32.

[f] So difficult it is, among so many millions, to find enough to repair the loss of two! Legions have been cut to pieces, others have been raised immediately; a fleet has been wrecked, a new one has been built in a few days; a fire has consumed public edifices, when others more magnificent than the former rise almost immediately out of the earth: but while Augustus lived, the place of Agrippa and Mæcenas was always vacant.

[g] What shall I think of this saying of Augustus? Must I really imagine

quam querere? Non est quod existimemus Agrippam & Mæcenatem solitos illi vera dicere: qui, si vixissent, inter dissimulantes fuissent. Regalis ingenii mos est, in presentium contumeliam amissa laudare, & his virtutem dare vera dicendi, à quibus jam audiendi periculum non est.

Besides that nothing is more trifling than this play of words, *maluit queri quam querere*; the second reflection destroys the first entirely. This supposes it a difficult matter to supply the loss of good friends, and the other affirms quite the contrary. Farther, why does Seneca offer so much injury to Augustus, or rather to his two friends, as to say, they did not use to tell him the truth; and that they durst not do it on the occasion in question? Mæcenas had always the liberty of speaking freely to him; and we know, that, at a certain trial, where Augustus seemed inclinable to be cruel, this favourite, not being able to approach him, by reason of the croud, threw a little note to him in writing, by which he desired him [b] *to come away, and not act the part of the executioner.* As for Agrippa, he had courage enough to advise Augustus to restore the commonwealth to its ancient liberty, at a time that he was master of the empire, and deliberating whether he should form a republican or monarchical state.

We see by this, that Seneca wanted a quality essential in an orator; that is, to know how to keep within the bounds of truth and beauty, and to prune, without mercy, whatever is more than necessary to the perfection of the piece, according to that fine rule in Horace [i], *Recideret omne quod ultra Perfectum traberetur.* [k] Seneca was too much enamoured of his

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imagine there were not such men left in the empire as he could make choice of for friends; or was it his own fault, chusing to complain, rather than to give himself the trouble of searching for them? It is not probable, that Agrippa and Mæcenas used to tell him truth; and, had they been living, they would have been as silent as others on this

occasion. But it is a piece of policy among princes to speak well of the dead to shame the living; and to applaud the generous liberty of the former, in telling the truth, of which they have no longer any reason to be afraid.

[b] Surge tandem, carnifex.

[i] Satyr. 10. lib. 1.

[k] Si aliqua contempsisset. . . Si

non

own genius ; he could not prevail with himself to lose or sacrifice any of his productions ; and often weakened the strength, and debased the greatness of his subjects by little trifling Thoughts.

III. *Another Thought of Seneca upon the scarcity of sincere friends.*

[l] We meet with another very beautiful Thought in the same place, upon the subject of friendship. Seneca speaks of the croud who make their court to great men.

[m] *Ad quemcunque istorum veneris, says he, quorum salutatio urbem concutit, scito, etiamsi animadverteris obsessos ingenti frequentia vicos, & commeantium in utramque partem catervis itinera compressa, tamen venire te in locum hominibus plenum, amicis vacuum. In pectore amicus, non in atrio quaeritur. Illo recipiendus est, illic retinendus, & in sensus recondendus.*

It must be acknowledged there is great beauty and vivacity in this Thought and turn, *venire te in locum hominibus plenum, amicis vacuum.* After all that has been said of the bustle and noise in the city, because of the incredible concourse of citizens who hurry to visit the great, and fill their palaces ; this antithesis is very fine, *in locum hominibus plenum, amicis vacuum ; into a place full of men, empty of friends.* But to what end are the following words, *in pectore amicus, non in atrio quaeritur ; a friend is to be sought in the heart, and not in the antichamber ?* I only see an antithesis here, and nothing further, and I confess I have not been able to understand it.

non omnia sua amasset, si rerum pondera minutissimis sententiis non fregisset, consensu potius eruditorum quam puerorum amore comprobatur. Quint. l. 10. c. 1.

[l] Senec. de benef. l. 6. c. 34.

[m] If you visit any of those great men, to whom the whole city make their court ; know, that tho' you find the streets besieged, and the

roads barricaded by incredible numbers of people, who go backward and forward ; yet you come into a place full of men, and empty of friends. We must look for a friend in the heart, and not in the antichamber. It is there we must receive and keep him, it is there we must lodge him safely, as a deposit of inestimable value.

F. Bouhours has not forgot to tell us what judgment we are to form of Seneca. “Of all ingenious writers, says he, Seneca is the least capable of reducing his Thoughts to the boundaries required by good sense. He would always please, and he is so afraid that a Thought, which is beautiful in itself, should not strike, that he represents it in all its lights, and beautifies it with all the colours he can throw upon it: so that one may say of him, what his father said of an orator of his time: [n] *By repeating the same Thought, and turning it several ways, he spoils it: not being satisfied with once saying a thing well, he improves its merit quite away.*”

He cites a saying of cardinal Palavicini, which is pretty much in the Italian taste, but is however judicious. “Seneca, says the cardinal, perfumes his Thoughts with amber and musk, which, at last, affect the head; they are pleasing at first, but very offensive afterwards.”

Another very celebrated author forms the same judgment of Seneca, and gives, in a few words, excellent rules with regard to Thoughts.

“[o] There are, says he, two sorts of beauty in eloquence, of which we must endeavour to make youth sensible. The one consists in beautiful and just, but at the same time, extraordinary and surprising Thoughts. Lucian, Seneca, and Tacitus, are full of those beauties. The other, on the contrary, does not any way consist in uncommon Thoughts, but in a certain natural air, in an easy, elegant, and delicate simplicity, which does not force attention; but presents common, yet lively and agreeable images; and which knows so happily how to follow all the impulses of the mind, that it never fails of offering such objects to it on every subject, as may affect it; and to express all the

[n] Habet hoc Montanus vitium, sententias suas repetendo corrumpit: dum non est contentus unam rem semel bene dicere, efficit ne bene

dixerit. Controver. 5. l. 9.

[o] M. Nicole, in his education of a prince, 2 Part, n. 39, 40.

“ passions and emotions, which the thing it repre-
 “ sents ought to produce in it. Terence and Virgil
 “ are famous for this sort of beauty; from whence
 “ we may observe, that it is more difficult than the
 “ other, since these two authors are much the hardest
 “ to imitate.

“ If we have not the art of blending this natural
 “ and simple beauty with that of noble Thoughts,
 “ the more we endeavour to excel in writing and speak-
 “ ing, the worse we shall probably succeed; and the
 “ more genius we have, the more apt we shall be to
 “ fall into a vicious kind of eloquence. For hence it
 “ is we give into points and conceit, which is a very
 “ bad species of writing. And though the Thoughts
 “ should be just and beautiful in themselves, they yet
 “ would tire and oppress the mind, if too numerous,
 “ and applied to subjects which do not require them.
 “ Seneca, who is extraordinary when we consider him
 “ separately or in parts, wearies the mind, if we read
 “ much of him; and I believe, that if Quintilian
 “ had reason to say of him, that he is full of pleasing
 “ faults, *abundat dulcibus vitiis*, we might justly say
 “ of him, that he is full of beauties, which are disa-
 “ greeable by being too much crowded; and because
 “ he seemed resolved to say nothing that was plain,
 “ but to turn every thing into point and conceit. There
 “ is no fault we must endeavour to make children,
 “ who have made some advances in study, more sen-
 “ sible of, than this, because none contributes more
 “ towards depriving us of the fruits of our studies,
 “ with regard to language and eloquence.”

[p] The reading of Seneca may however be very
 beneficial to youth, when their taste and judgment
 begin to be formed by the study of Cicero. Seneca
 is an original, capable of giving wit to others, and
 of making invention easy to them. A great many
 passages may be borrowed from his treatise of cle-

[p] Verum sic quoque jam ro- exercere potest utrinque judicium.
 bustis, & severiore genere satis fir- Quint. l. 10. c. 1.
 matis, legendus, vel ideo, quod

mency, and from that of the shortness of life, which will accustom youth to find Thoughts of themselves. This study will likewise teach them to distinguish the good from the bad. But the master must direct them in it, and not leave them to themselves, lest they should mistake the very faults of Seneca for beauties; which are the more dangerous, as they are more conformable to the genius of their age, and have charms in them, as we before observed, capable of seducing the most judicious.

ARTICLE THE THIRD.

Of the CHOICE of WORDS.

WE have seen, by all the examples hitherto cited, how useful the Choice of Words is, in representing thoughts and proofs to advantage, and giving a clear idea of their beauty and force. Expressions indeed give things a new grace, and communicate that lively colouring, which is so well adapted to form rich paintings, and speaking pictures; so that, by the changing, and sometimes by the irregular placing of the words only, almost the whole beauty of a discourse shall disappear.

One would think, that the chief use a man should make of his reason, should be, to attend only to the things which are said to him, without giving himself any trouble about the manner in which they are proposed. But we experience the contrary every day, and it is perhaps one of the effects of the corruption and degeneracy of our nature, that, being immersed in sensual pleasures, we are scarce affected with any thing but what strikes and moves the senses; and that we seldom judge either of thoughts or of men, otherwise than by their dress and ornament.

Not that I think it a fault to prefer what is embellished to what is not so. We have a strong bias and inclination, not only to what is good and true, but

likewise to what is beautiful; and this attraction is derived to us from the Creator, who scarce presents any thing to our eyes that is not lovely and amiable. The viciousness in this is, that we are either more touched with outside and ornament, than truth; or are affected with embellishments only, without any regard to things themselves. But it is agreeable to the primary design of the Creator, that external beauty and agreeableness should be of service to set off and recommend what is otherwise good and true.

An orator is therefore under the absolute necessity of being particularly careful and studious of elocution [g], which may enable him to produce his thoughts in their full light; for without this, all his other qualifications, how great soever, would be of no use. This branch must be very essential to eloquence, since it received its name from it. [r] And indeed we find that elocution chiefly distinguishes the merit of an orator; forms the difference of styles, on which the success of an oration generally depends, and which, properly speaking, art teaches us; for the rest depends more on genius and nature.

We have treated elsewhere of the propriety and perspicuity of words; and we are now upon their elegance and force. It is surprising, that words, which are common to every one, and have no intrinsic or peculiar beauty, should acquire, in a moment, a lustre that alters them entirely, when managed with art, and applied to certain uses or occasions. *Edificare*, i. e. *to build*, when spoke of a house, is a very plain word; but when the poet employs it to express the ornaments with which the women decked the different stages of their head-dresses:

[g] Eloqui, hoc est, omnia quæ mente conceperis, promere, atque ad audientes perferre: sine quo supervacua sunt priora similia gladio condito, atque intra vaginam suam hærenti. Quintil. in Proem. l. 2.

[r] Hoc maximè docetur; hoc nullus nisi arte assequi potest; hoc maxime orator oratore præstantior; hoc genera ipsa dicendi alia aliis potiora; ut appareat in hoc & vitium & virtutem esse dicendi. Ibid.

[5] Tot premit ordinibus, tot adhuc compagibus
 Ædificat caput : [altum

It is like a diamond that sparkles with a strong light. Boileau has finely imitated Juvenal's thoughts and expression.

Et qu'une main savante, avec tant d'artifice,
 Bâtit de ses cheveux l'élégant édifice.

“ Thus the fair architect, with ceaseless care,
 “ Plans the just fabric of her order'd hair.”

We may indeed affirm, that Words have no value but what is communicated to them, and the art of the workman gives them. As they are intended to express our thoughts, they ought to grow out of them ; [t] for good expressions are generally affixed to the things themselves, and follow them as the shadow does the body. It is an error to think we should always search for them out of the subject, as tho' they hid themselves from us, and we were obliged to employ a kind of violence in using them. [u] The most natural are the best. I suppose, as I observed elsewhere, that people have diligently studied the lan-

[5] Juvenal. Sat. 7. v. 500.

[t] Res & sententiæ vi suâ verba parient, quæ semper satis ornata mihi quidem videri solent, si ejusmodi sunt, ut ea res ipsa peperisse videatur. Cic. 2. de Orat. n. 146.

Rerum copia verborum copiam gignit. Cic. 3. de Orat. n. 125.

Cùm de rebus grandioribus dicas, ipsæ res verba rapiunt. Lib. 3. de fin. n. 19.

Verba erunt in officio . . . sic ut semper sensibus inhærere videantur, atque ut umbra corpus sequi. Quint. in Proœm. l. 8.

Plerumque optima rebus cohærent, & cernuntur suo lumine. At nos quærimus illa, tanquam lateant semper, seque subducant. . . . Optima sunt minimè accersita, & simplicibus atque ab ipsâ veritate profectis similia,

[u] Qui rationem loquendi primum cognoverit, tum lectione multâ & idoneâ copiosam sibi verborum supellestem comparârit . . . ei res cum nominibus suis occurrent. Sed opus est studio præcedente, & acquisitâ facultate & quasi reposita. Ibid.

Onerandum complendumque peccus maximarum rerum & plurimarum suavitate, copiâ, varietate. Cic. 3. de Orat. n. 121.

Celeritatem dabit consuetudo. Paulatim res facilius se ostendent, verba respondebunt, compositio sequetur : cuncta denique, ut in familia bene instituta, in officio erunt . . . sic ut non requisita respondere, sed ut semper sensibus inhærere videantur. Quint. l. 10. c. 3. & l. 8. in Proœm.

guage they write in, that they have made a great collection of rich expressions from a close and serious commerce with good authors; but above all, that they have furnished themselves with all the knowledge requisite in an orator: then the diction will give them little trouble. It is with Words in composing, as with servants in a well-regulated family; they don't wait till called for, they come of themselves, and are always ready when wanted. The only difficulty lies in chusing, and knowing how to employ them in their proper places.

This choice costs us more time and trouble in the beginning, we being then obliged to examine, weigh, and compare things; but it becomes afterwards so easy and natural, that the [*x*] Words offer themselves, and rise under the pen, almost without our thinking of them. [*y*] A nice and exact care is required at first, but it ought to lessen as we improve. There are however some orators, who being always dissatisfied with themselves, and very ingenious in giving themselves pain, despise all the expressions which occur to them at first, though ever so useful, in order to search after the most beautiful, the brightest, and most uncommon; and who lose time in torturing themselves with wrangling with every word, and almost every syllable.

[*z*] But this is an unprofitable labour, a mistaken delicacy, which at last only extinguishes the fire of the

[*x*] Verba omnia, quæ sunt cuiusque generis maximè illustria, iub acumen styli subeant & succedant necesse est. Cic. 1. de Orat. n. 151.

[*y*] Ista quærendi, judicandi, comparandi anxietas, dum discimus, adhibenda est, non cum dicimus. . . . Quibusdam tamen nullus finis calumniandi est, & cum singulis penè syllabis commorandi: qui, etiam cum optima sint reperta quærent aliquod quod sit magis antiquum, remotum, inopinatum . . . increduli quidam & de ingenio suo

pessimè meriti, qui diligentiam putant facere sibi scribendi difficultatem. Quint. in Proœm. l. 8.

[*z*] Abominanda hæc infelicitas erat, quæ & cursum dicendi refrenat, & calorem cogitationis extinguit morâ & diffidentia. Quint. in Proœm. l. 8.

Neque enim vis summa dicendi est admiratione digna, si infelix usque ad ultimum sollicitudo persequitur, ac oratorem macerat & coquit, ægrè verba vertentem, & perpendendis coagmentandisque eis intabescentem. Nitidus ille, & sublimis,

the imagination, and makes the orator unhappy! The art of speaking would be of no great value, did it always cost so much pains, or were we condemned all our lives to the tedious task of hunting after Words, and of weighing and adjusting them: The orator, if he deserves the name, must be possessed of all the treasures of eloquence, and of the art of managing them; like the possessor of an estate, who disposes of it as he thinks fit.

There are several examples relating to the Choice of Words, in the article where I have treated of the elegance and delicacy of the Latin tongue; to which I will add a few more in this place.

Appius uses a comparison taken from hunting, to exhort the Romans to continue the siege of Veii in winter; telling them, that the pleasure we find in it makes us forget the greatest fatigues, and carries us into the most steep, craggy places, in spite of the severity of the weather. [a] *Obsecro vos, venandi studium ac voluptas homines per nives ac pruinas in montes sylvasque rapit: belli necessitatibus eam patientiam non adhibebimus, quam vel lusus ac voluptas elicere solet?* “For
 “heaven’s sake, when you suffer so much for the
 “pleasure of hunting, which leads you through fo-
 “rests and precipices, will you not suffer something
 “for the necessities of war: when pleasure can do
 “so much, will not duty do something?” How strong is the word *rapit*! To have a just sense of it, we need only compare it with another expression which Seneca uses, in a thought not unlike this. He speaks of merchants who undertake long and dangerous voyages by sea and land, through an insatiable thirst of gain. [b] *Alium mercandi præceps cupiditas circum omnes terras, omnia maria, spe lucri ducit.* The word *ducit* is too slow for so violent a passion as avarice: *præceps cupiditas.*

mis, & locuples, circumfluentibus
 undique eloquentiæ copiis imperat.

[a] Liv. lib. 5. n. 5.

[b] De brevitate vitæ, c. 2.

Quint. l. 12. c. 10.

Sallust condemns the fury of soldiers against the vanquished, and accounts for it thus: *Igitur hi milites, postquam victoriam adepti sunt, nihil reliqui victis fecere. Quippe secundæ res sapientum animos fatigant: ne illi, corruptis moribus, victoriæ temperarent.* “ These soldiers, therefore, when they had gained the victory, left the conquered unmolested. Prosperity, by which even the wise are in a manner fatigued out of their virtue, must certainly be impossible to be resisted by those whose morals are corrupt.” I would only fix upon this word *fatigant*. Is it possible to give a shorter or more lively representation of the hard trials which most good people undergo in prosperity? It attacks them, purifies them incessantly, makes perpetual war against them, and does not leave them till it has despoiled them of their virtue; and if it cannot conquer them by force, it seems to hope at least that they will give up their arms through fatigue and weariness. *Secundæ res sapientum animos fatigant.*

This expression makes me call to mind another of Tacitus, which is full as emphatical. [c] *An cum Tiberius, post tantam rerum experientiam, vi dominationis convulsus & mutatus sit, C. Cæsarem, &c.* which d’Ablancourt translates to this purpose; “ If Tiberius, after such long experience, suffered himself to be corrupted by his good fortune, what must become of Caligula?” &c. This translation enervates the whole force of the thought, which consists in these two words, *convulsus* and *vi dominationis*. *Convellere* signifies to tear away, to eradicate, to carry away by force, and to displace a thing by violence. There is in sovereign power a pomp, a pride and haughtiness, which attack the best princes with a violence they cannot guard against; so that being torn from themselves, and their good inclinations, they are soon changed into other men. *Vi dominationis convulsus & mutatus.*

The same author speaks of prosperity, in his histories, in the same sense with Sallust, but under another

idea. [d] *Fortunam ad huc tantum adversam tulisti. Secundæ res acrioribus stimulis animos explorant: quia miseriæ tolerantur, felicitate corrumpimur. Fidem, libertatem, amicitiam, præcipua humani animi bona, tu quidem eadem constantiâ retinebis; sed alii per obsequium immiuent. Irrumpet adulatio, blanditiæ, pessimum veri affectus venenum, sua cuique utilitas.* This passage is taken from Galba's speech to Piso, on his adopting and making him his associate in the empire, which d'Abblancourt has translated to this purpose. " Fortune " has hitherto been adverse to you; she is now chang- " ing to your advantage. Be now careful to make " yourself capable of supporting her favours as well " as her frowns. For the incentives of prosperity " are much more powerful than those of adversity; " because we yield to the one, and resist the other. " Although you should preserve your virtue, yet all " those near your person will lose theirs. Flattery " will take the place of truth, and interest that of " affection, to which they are poison and venom." Much might be said upon this translation, but that would be foreign to our present purpose. I only would observe, that it has not preserved the beauty of these words *irrupet adulatio*, which import, that whatever measures and precautions Piso might take to keep off flattery, she would however force herself a passage, and, in a manner, break through all the barriers he might oppose against her. The French does not sufficiently represent that idea; *Flattery will take the place of truth.*

Pliny the naturalist, ascribes the decay and ruin of morals to the prodigious expences of Scæurus during his ædileship. He expresses this thought in a wonderful manner, by a very few words, which are highly emphatical. [e] *Cujus nescio an ædilitas maximè prostraverit mores.* His ædileship completed the ruin of morals.

In all our good French writers, we meet with a multitude of expressions, either sprightly or emphatical, shining or beautiful.

[d] *Histor.* l. 1. c. 13.[e] *Lib.* 36. c. 15.

[f] *That man (Maccabæus) whom God had set over Israel, like a wall of brass, where the forces of Asia were so often shattered, after defeating powerful armies . . . came every year, as though he had been the meanest of the Israelites, to repair with his triumphant hands, the breaches which the enemy had made in the sanctuary.*

We saw him (M. de Turenne) in the famous battle of the Downs, force the weapons out of the hands of the mercenary troops, when they were going to fall on the vanquished with a brutal fury.

He won the hearts of those who are generally kept within the limits of their duty by fear of punishment only, with the obligation of respect and friendship. . . . By what invisible chains did he thus lead the will?

How often did he make his greatest efforts, to tear off the fatal bandage which closed his eyes against truth?

We might observe in many of the above-cited examples, that epithets contribute very much to the elegance and strength of an oration. They chiefly produce that effect, when they are figurative and metaphorical, according to Quintilian's observation. [g] *Discamus spes effrenatas & animum in futura eminentem velut in vinculis habere.* "Let us learn to keep our unbridled hopes; and a mind bursting after futurity, like a prisoner in shackles." [h] *Vide quantum rerum per unam gulam transitararum permisceat luxuria, terrarum marisque vastatrix.* "Observe how many things of different kinds does luxury, that tyrant both on earth and sea, pour down with promiscuous digestion." The same Seneca speaks thus in an excellent encomium upon the death of the wife of a provincial governor. [i] *Loquax & ingeniosa in contumelias præfectorum provincia, in qua etiam qui vitaverunt culpam, non effugerunt infamiam, eam velut unicum sanctitatis exemplum suspexit.* "That province was ever eloquent upon the faults of its governors, so that even those who avoided crimes, did not escape infamy. She alone was considered as a singular ex-

[f] M. Flechier.
[g] Senec. de tranq. anim.

[h] Idem epist. 95.
[i] De conf. ad Helv. c. 17.

“ ample of piety.” Cicero says something like this of his brother. [k] *Quæ cum honesta sint in his privatis nostris quotidianisque rationibus; in tanto imperio, tam depravatis moribus, tam corruptrice provinciâ, divina videantur necesse est.* “ Those things, which among us “ philosophers may be called honest in such a corrupt “ and extensive an empire as ours, and so indifferent “ a province as you are placed in, must be thought “ divine.”

[l] A discourse without epithets is languid, and seems almost without life or soul. However we must not multiply them too much. For, to use Quintilian’s comparison, it is with epithets in a discourse, as with servants in an army, who would be extremely burdensome, and of no other use but to embarrass it, if every soldier had one; for then the number would be doubled, but not the strength.

ARTICLE THE FOURTH.

Of the ORDER and DISPOSITION of WORDS.

IT must be owned, that the placing of Words contributes very much to the beauty, and sometimes even to the strength of a discourse. [m] Nature has implanted a taste in man, which makes him sensible to harmony and number; and in order to introduce this kind of harmony and concert into languages, we need only consult nature, study the genius of those languages, and sound and interrogate, as it were, the

[k] Ep. 1. ad Quint. frat. l. 1.

[l] Talis est ratio hujusce virtutis, ut sine oppositis nuda sit & incompta oratio. Ne oneretur tamen multis. Nam sit longa & impedita, ut . . . eam iudices similem agmini totidem lixas habenti, quot milites quoque; in quo & numerus est duplex, nec duplum virium. Quintil. l. 2. c. 6.

[m] Naturâ ducimur ad modos.

Quintil. l. 9. c. 4.

Aures, vel animus aurium nuncio naturalem quandam in se continet vocum omnium mentionem. . . . Animadversum est eâdem naturâ admönente, esse quosdam certos cursus conclusionesque verborum. Cic. Orat. n. 177, 178.

ear, which [n] Cicero justly calls a proud and disdainful judge. Indeed, let a thought be ever so beautiful in itself, if the words which express it are ill placed, the delicacy of the ear is shocked; [o] a harsh and inharmonious composition grates it; whereas it is generally soothed with that which is soft and flowing. If the harmony be not strong, and the cadence too quick, the ear is sensible that something is wanting, and is not satisfied. But, on the contrary, if there is any thing heavy and superfluous, it cannot bear it. In a word, nothing can give it pleasure but a full and harmonious flow of words.

To prove that this taste is natural, we need only observe, [p] that it is common to the learned and unlearned; but with this difference, that [q] the former know the reasons, and the other judge by opinion only. Thus [r] Cicero cannot conceive how it is possible for a man not to be sensible to the harmony of an oration; and he does not judge of it so much by his own experience, as by what frequently happened to a whole assembly, who were so charmed with the close of harmonious periods, that they discovered their satisfaction and taste, by universal acclamations.

It is then of the greatest importance that youth should be taught early to discover this Order and Dis-

[n] Graves sententiæ inconditis verbis elatæ, offendunt aures, quarum est judicium superbissimum. Orat. n. 150.

Aurium sensus fastidiosissimus. Lib. 1. ad Heren. n. 32.

[o] Itaque & longiora & breviora judicat, & perfecta ac moderata semper expectat. Mutila sentit quædam, & quasi decurtata, quibus tanquam debito fraudetur; productiora alia, & quasi immoderatiùs excurrentia; quæ magis etiam aspernantur aures. Orat. n. 177, 178.

Optimè de illâ (compositione) judicant aures, quæ & plena sentiunt, & parum expleta desiderant,

& fragosis offenduntur, & lenibus mulcentur, & contortis excitantur, & stabilia probant, clauda deprehendunt, redundantia & nimia fastidunt. Quint. l. 9. cap. 4.

[p] Unum est & simplex aurium judicium, & promiscuè ac communiter stultis ac sapientibus à naturâ datum. Cic. pro Font. n. 12.

[q] Docti rationem componendï intelligant, indocti voluptatem. Quint. l. 9. c. 4.

[r] Quod qui non sentiunt, quas aures habeant, aut quid in his hominis simile sit, nescio. Meæ quidem, &c. Quid dico meas? Conciiones sæpe exclamare vidi cum aptè verba cecidissent. Orat. n. 168.

position.

position of Words. [s] We must make them admire, how words in the orator's hands are like soft wax, which he handles and manages at pleasure, and to which he gives whatever form he thinks fit: how, by the different structure he gives them, the oration proceeds sometimes with a majestic gravity, or runs with rapidity; sometimes charms and ravishes the auditor by the softness of its harmony, or fills him with horror by a sharp and harsh cadence, according to the subject he treats. We must make youth observe, that this ranging of expressions has a surprising effect, not only as it pleases, but makes an impression on people's minds. [t] For, as Quintilian observes, it is scarce possible that an expression should reach the heart, when it begins with grating the ear, which is, as it were, its portico and avenue. On the other hand, a man is willing to hear what pleases him [u], and this induces him to believe what is said to him.

As the quality and measure of words do not depend upon the orator, and that he finds them all cut out, as it were, to his hand; [x] his address consists in ranging them in such order, that their concurrence and union (without leaving any vacuity, or producing any harshness) may render the oration soft, flowing, and agreeable. And there are no expressions, however harsh they may appear in themselves, but may con-

[s] Nihil est tam tenerum, neque tam flexibile, neque quod tam facile sequatur quodcumque ducas, quam oratio. . . . Ea nos (verba) cum jacentia sustulimus è medio, sicut molissimam ceram à nostrum arbitrium formamus & fingimus. Itaque tum graves sumus, tum subtiles, tum medium quiddam tehemus: sic institutam nostram sententiam sequitur orationis genus. Cic. 3. de Orat. n. 176, 177.

Rebus accommodanda compositio, ut asperis asperos etiam numeros adhibere oporteat, & cum dicente æquè audientem exhorrescere. Quint. l. 9. c. 4.

Idque ad omnem rationem, & au-

rium voluptatem, & animorum motum mutatur & vertitur. Ibid.

[t] Nihil intrare potest in affectum, quod in aure velut quodam vestibulo statim offendit. Quint. l. 8. c. 4.

[u] Voluptate ad fidem ducitur. Ibid.

[x] Collocationis est componere & struere verba sic, ut neve asper eorum concursus, neve hiulus sit, sed quodammodo coagmentatus & lævis. . . . Hæc est collocatio, quæ junctam orationem efficit, quæ coherentem, quæ lævem, quæ æqualiter fluentem. Cic. 3. de Orat. n. 171, 172.

tribute to the harmony of a discourse, when judiciously disposed [y] as in a building, in which the most irregular and roughest stones have their proper places. Isocrates, properly speaking, was the first among the Greeks, who made them sensible of this beauty of harmony and cadence; and we shall soon see, that Cicero did the same service to the language of his country.

The rules which Cicero and Quintilian have given us upon this topic, as they observed the different feet to be employed in orations, may be of service to young people, provided a judicious choice is made from them. The observations of Sylvius, called *Progymnasmata*, which are at the end of the collection of phrases from Cicero, may likewise be of great use to them: but the best master they can study on this subject, is Cicero himself. He was the first who perceived that the Latin tongue wanted a beauty which the ancient Romans were absolutely ignorant of, or neglected; and which, however, was capable of raising it to a much greater perfection. As he was extremely jealous of the honour of his country, he undertook, by embellishing the Latin tongue with sound, cadence, and harmony, to make, if possible, the language of his country equal to that of the Greeks, which has a very great advantage in this particular. It is surprising how it was possible for him, in a few years, to carry the Latin, in this respect, to the highest perfection, which is not effected, generally speaking, without long experience, and advances gradually by slow improvements. It is Cicero then that youth must set before them in this, as well as in every thing else. They will meet with rich thoughts and beautiful expressions in the historians; but they must not therefore search for harmonious periods in them. [z] The style of history, which may be easy, natural, and flowing, is not suitable to those grave and harmonious numbers, which the majesty of an oratorial discourse requires.

[y] Sicut in structurâ saxorum rudium etiam ipsa enormitas invenit cui applicari, & in quo possit insistere. Quint. l. 9. c. 4.

[z] Historiæ, quæ currere debet ac ferri, minùs conveniunt interstitentes clausulæ. Quint. l. 9. c. 4.

The easiest and surest way of making young people sensible of the beauty of ranging expressions, is to practise what Cicero himself did, in treating of this subject in his books *de Oratore*; that is, to select some of the most harmonious and periodical passages in the books which are explained to them; and to throw them out of the order and form in which they lie. [a] There will still be the same thoughts and expressions, but not the same grace, nor the same force; and the more those passages shine in sense and diction, the more grating will they be when thus displaced; because the magnificence of the words will make this still the more remarkable. The ears of young people being formed after this manner, by an assiduous reading of Cicero, and accustomed to the soft and harmonious cadence of his periods, will become delicate, and difficult to be pleased; and, as he says of himself [b], their ear will discover perfectly well a full and harmonious period, and perceive also whether there is any defect or redundancy in it.

[c] Although there must be harmony in the whole body and texture of the period, and the harmony of which we are treating results from this union and concert of all the parts; 'tis allowed, however, that the effect is more evident in the close. The ear being carried away in the other parts of the period, by the continuity of words, like a flood, is not capable of forming a proper idea of the sounds, till the rapidity of utterance ceasing a little, gives it a kind of pause. And indeed, it is here that the auditor's admiration, sus-

[a] Quod cuique visum erit vehementer, dulciter, speciosè dictum, solvat & turbet: aberit omnis vis, jucunditas, decor. . . Illud notasse satis habeo, quo pulchriora & sensu & elocutione dissolveris, hoc orationem magis deformem fore: quia negligentia collocationis ipsâ verborum luceprehenditur. Ibid.

[b] Meæ quidem (aures) & perfectio completoque verborum ambitu gaudent, & curta sentiunt, nec amant redundantia. Orat. n. 163.

[c] In omni quidem corpore, totoque, ut ita dixerim, tractu numeris inserta est (compositio). Magis tamen desideratur in clausulis, & apparet. Aures continuam vocem secutæ, ductæque velut pronoducurrentis orationis flumine, tum magis judicant, cum ille impetus stetit, & intuendi tempus dedit. Hæc est sedes orationis: hoc auditor expectat: hinc laus omnis declamat. Quint. l. 9. c. 4.

pended till then by the charms of the discourse, breaks out on a sudden in cries and acclamations.

[d] The beginning, likewise, requires particular care: because the ear, from the particular attention natural to what is new, easily discovers its faults.

It is therefore upon the beginning and end of the period, that the disquisitions youth are to make should principally turn; nor must we omit to make them attend to the surprising variety with which Cicero has interspersed his numbers, in order to avoid the offensive uniformity of the same cadences, which tire and disgust the auditors: I except however that trivial close, *esse videatur*, which he was justly reproached to have affected, and with which he concludes a great number of his phrases. We find it above ten times in his oration *pro lege Manilia*.

There is another Disposition or Order of Words more visible and studied, which may suit with pompous and ceremonious speeches; such as those of the demonstrative kind, [e] where the auditor, not being upon his guard against the surprises of art, is not afraid that snares are laid for his opinion; for then, so far from being disgusted at those harmonious and flowing cadences, he thinks himself obliged to the orator for giving him by their means a grateful and innocent pleasure. But it is otherways when grave and serious matters are handled, whose only view is to affect and instruct. The cadence must then be also something grave and serious; [f] and this charm of numbers prepared for the auditors, must be concealed, as it were, beneath the justness of the thoughts, and the beauty of the expressions, which may so engross

[d] Proximam clausulis diligentiam postulant initia: nam & ad hæc intentus auditor est. Ibid.

[e] Cum is est auditor, qui non vereatur ne compositæ orationis insidiis sua fides attentetur, gratiam quoque habet oratori, voluptati aurium servienti. Orat. n. 208.

[f] Sic minime animadvertetur delectationis aucupium, & quadran-

dæ orationis industria: quæ latebit eò magis, si & verborum & sententiarum ponderibus utemur. Nam qui audiunt, hæc duo animadvertunt, & jucunda sibi censent, verba dico & sententias: eaque dum animis attentis admirantes excipiunt, fugit eos & prætervolat numerus; qui tamen si abesset, illa ipsa delectarent. Ibid. n. 127.

their

their attention, that they appear inattentive to the harmony and disposition.

E X A M P L E S.

Every part of Cicero will convince our eyes, or rather ears, of the truth of what is now asserted.

[g] *Quod si è portu solventibus, ii, qui jam in portum ex alto invehuntur, præcipere summo studio solent & tempestatum rationem, & prædonum, & locorum, quòd natura affert ut eis faveamus, qui eadem pericula, quibus nos perfuncti sumus, ingrediuntur: quo tandem me animo esse oportet, prope jam ex magna jactatione terram videntem, in eum, cui video maximas republicæ tempestates esse subeundas!* “ If mariners who are come into port, “ are found to instruct those who are going out to sea, “ of the dangers of the voyage, the tempests to be “ encountered, the quick-sands, the pirates, which “ they themselves have escaped; how much more “ ought I, who have lately been tempest-beaten in “ every quarter, feel for him who is now to undergo “ the tempests of government!” Nothing can be smoother than this period: but were we to throw some of the words out of the order in which they stand, it would disguise the whole strangely.

[b] *Omnes urbanæ res, omnia hæc nostra præclara studia, & hæc forensis laus & industria, latent in tutelâ ac præsidio bellicæ virtutis. Simul atque increpuit suspicio tumultus, artes illico nostræ conticescunt.* “ All the arts “ of civil society, all the studies that employ philo- “ sophy, find refuge under the protection of military “ virtue. The moment that tumults but threaten “ to arise, then all our arts sink into silence.” This concluding cadence, which is a dichoreous, is extremely harmonious; and for that very reason Cicero thinks it should not be too often used in orations; because the affectation becomes vicious, even in the best things.

[i] *Animadverti, judices, omnem accusatoris orationem in duas divisam esse partes.* According to the natural order it should be, *in duas partes divisam esse.* But

[g] Pro Mur. n. 4.

[b] Ibid. n. 22.

[i] Pro Cluent. n. 7.

what

what a difference! *Rectum erat, sed durum & incomptum*, says Quintilian, in his observation on this Disposition of the Words.

[k] *Quam spem cogitationum & consiliorum meorum, cum graves communium temporum, tum varii nostri casus fefellerunt. Nam qui locus quietis & tranquillitatis plenissimus fore videbatur, in eo maximæ molestiarum & turbulentissimæ tempestates extiterunt.* Is there any thing in music sweeter than these periods?

[l] *Hæc Centuripina navis erat incredibili celeritate velis. . . Evolârat jam è conspectu fere fugiens quadriremis, cum etiam tunc cæteræ naves in suo loco moliebantur.* Here every thing is rapid; the Choice of Words, as well as the Disposition of them; and the Choice of the very letters, which of most are liquid and smooth, *Incredibili celeritate, velis.* The cadence at the beginning, *evolârat jam, &c.* is as swift as the ship itself; whereas that at the end, which consists wholly of one very long, heavy word, represents in a wonderful manner the efforts of an ill-equipped fleet, *Moliebantur.*

[m] *Respice celeritatem rapidissimi temporis: cogita brevitatem hujus spatii, per quod citatissimi currimus.* “Behold the swiftness of time past; consider the rapidity of future.” It is plain that Seneca endeavoured in this place to describe the rapidity of time, by that of words and letters.

[n] *Servius agit rem militarem: inseñatur totam hanc legationem: assiduitatis, & operarum harum quotidianarum putat esse consulatum.* One cannot doubt but Cicero purposely affected to employ three pretty long genitives plural, and the same termination in this place (which would have a very ill effect in any other) the more to degrade the profession which his adversary undertook to magnify. He seems to have copied this passage from Terence. [o] *O faciem pulchram! Deleo omnes de hinc ex animo mulieres. Tædet quotidianarum harum formarum.*

[k] Lib. 1. de Orat. n. 2.

[l] In Verr. 7. n. 87.

[m] Epist. 99.

[n] Pro Mur. n. 21.

[o] Eunuch act. 2. sc. 3.

The same orator endeavouring to prove, that Milo did not leave Rome with an intention to attack Clodius, gives the following description of his equipage: *Cùm hic infidiator, qui iter illud ad cædem faciendam apparâisset, cum uxore veberetur in rbeda, penulatus, vulgi magno impedimento, ac muliebri & delicato ancillarum puerorumque comitatu.* “When this assassin, who pretended a journey only to commit murder, went down, he was carried in a chariot with his wife, his provisions laid in, a crowd of vulgar slaves to attend him, women, boys and girls making up his retinue.” What man, who has ever so little ear, but is sensible, on the bare reading of this passage, that the orator affected to employ in this place, long words, consisting of many syllables; and that he crowded them one upon another, the better to express the multitude of men and women attendants, who were more likely to encumber than be of service in a combat?

A SECOND METHOD of ORDER or DISPOSITION.

The order I have hitherto been treating of, has no other end, properly speaking, but to please the ear, and to make the oration more harmonious. There is another kind, by which the orator is more intent upon giving strength than grace and beauty to his discourse. This consists in disposing certain expressions in such a manner, that the oration may grow still more vigorous as it goes on; and that the last may have always the most energy, and always add something to those which preceded them. Sometimes certain words are rejected in the conclusion, which have a particular emphasis, and give the greatest strength to a thought or description; in order that being separated, as it were, from the rest, and set in a stronger light, they may strike forcibly on the mind. This kind of order is as remarkable as the former, and deserves the utmost attention of the master. I will give two or three examples of this kind, extracted from Cicero, and add

Quintilian's reflections, which alone would be sufficient to form our taste, and teach us to understand and explain authors.

1. [p] *Tu istis faucibus, istis lateribus, istâ gladiatoria totius corporis firmitate, tantum vini in Hippie nuptiis exhauseras, ut tibi necesse esset in populi Romani conspectu vomere postridie.* “ Didst thou not, with that
“ face of thine, that Herculean make, those brawny
“ shoulders, drink so much wine at the nuptials of
“ Hippias, that thou wert obliged to disgorge it the
“ day following, in sight of the whole Roman people.” Quintilian weighs every word in this description. What are the face and shoulders, says he, to his being drunk? A great deal. For if we consider these, we are enabled to conjecture what quantity of wine he drank at those nuptials; which however, with all his strength, he was unable to digest.

We are sensible enough of the effect which is produced by this disposition of the words, *faucibus, lateribus, gladiatoria totius corporis firmitate*, which rise to the end.

But let us hear Cicero explain this thought, and plainly point out to us the whole extent of it [q]. *O rem non modo visu sedam, sed etiam auditu! Si hoc tibi inter cenam in tuis immanibus illis poculis accidisset, quis non turpe duceret? In cœtu verò populi Romani, negotium publicum gerens, magister equitum, cui ruclare turpe esset, is vomens frustis esculentiis, vinum redolentibus, gremium suum & totum tribunal implevit.* “ O conduct, not
“ only disgusting to the sight, but hateful to the
“ ear! If this had happened in the midst of your
“ brutal revelries at supper, it would have been
“ thought indecent; but to happen in the assembly
“ of the Roman people, while the business of the
“ state was transacting, while you were even in one of
“ the highest offices of that state, when even to belch
“ were indecent, to see such a character disgorging
“ the half-digested meal, stinking of wine, and de-

[p] Philip. 2. n. 63.

[q] Ibid.

“ filing

“ filing not only his own bosom, but the tribunal
 “ where he sat, who can be patient, &c.” It is obvious, that the last expressions still improve upon the preceding ones. Each of these sentences, says Quintilian, have their force increasing. The thing was filthy in itself alone, more so in company, still more in an assembly of the people, and these the Roman people: it had been indecent though no business were transacting, more so the public business; still more, himself in high office. A meaner orator might divide all these circumstances; Cicero unites them, and seizes upon sublimity, not by the frequency, but the force of his blow. This is a beautiful model of explanation for masters.

But how beautiful soever the Roman orator's description of Anthony's vomiting may be, and whatever precaution he may take to advertise us first of the effect it must produce: *O rem non modò visu fœdam, sed etiam auditu!* I do not believe our language, which is so nice and delicate with regard to decency, could bear this detail of circumstances which disgusts and shocks the imagination, and would never bear these words, *vomere, ructare, frustis esculentis* [*r*]. Here is an opportunity of making youth observe the difference in the genius of languages, and the indisputable advantage which ours has in this respect over the Greek and Latin.

2. [*s*] *Stetit soleatus prætor populi Romani cum pallio tunicaque talari mulierculâ nixus in littore.* These last words, *in littore*, placed in the close, add a prodigious strength to Cicero's thoughts, which I will explain in another place, where I endeavour to point out the beauty of this description, and relate Quintilian's admirable exposition of the passage.

3. [*t*] *Aderat janitor carceris, carnifex prætoris, mors terrorque sociorum & civium Romanorum, liëtor Sextius.* Whoever should put *liëtor Sextius* in the beginning,

[*r*] Perhaps the custom of retching voluntarily after meals (a practice very common in that age) made

these expressions not so distasteful.

[*s*] Verr. 7. n. 85.

[*t*] Ibid. n. 157.

would

would spoil all: the dreadful apparatus of this executioner must go before him. Whoever should throw the members of this period into another order, would destroy all its beauty [u], which, according to the rules of Rhetoric and good sense, must grow more emphatic as it proceeds. Nevertheless, this rule here complies with the delicacy of the ear, which would have been offended, had the words been placed thus, *terror morsque sociorum*, according to their natural order, *death* making a stronger impression than *terror*.

[u] Crescere solet oratio verbis omnibus altiùs insurgentibus. Quint. l. viii. c. 4.

END OF THE FIRST VOLUME.

