



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

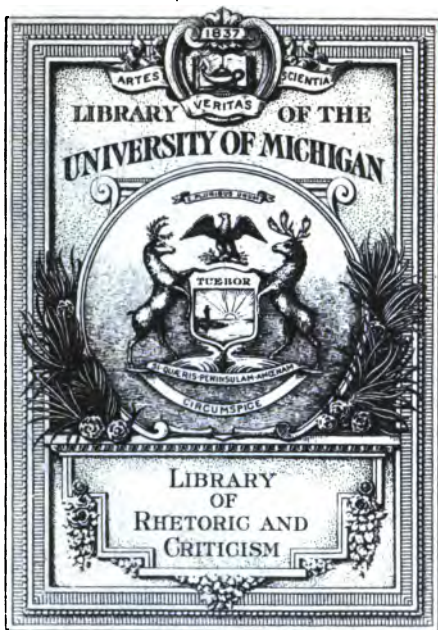
Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>



THE GIFT OF
FRED NEWTON SCOTT

880.7

B632 in

1737

90

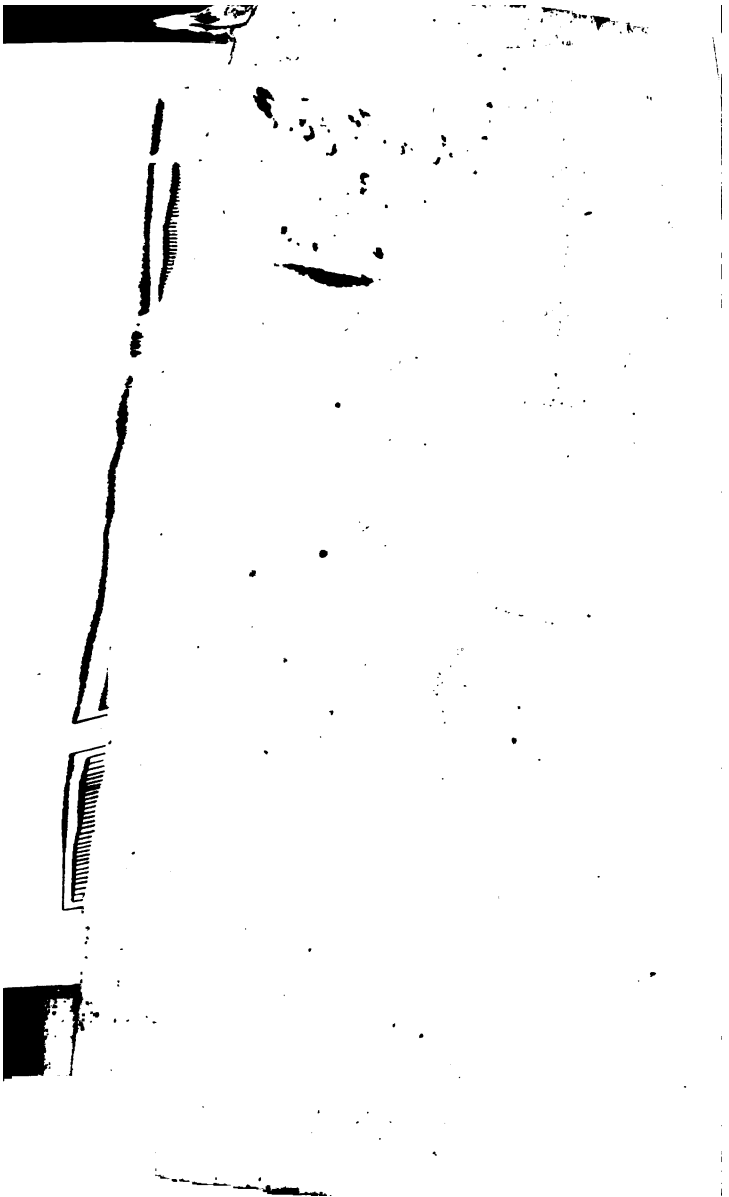
2

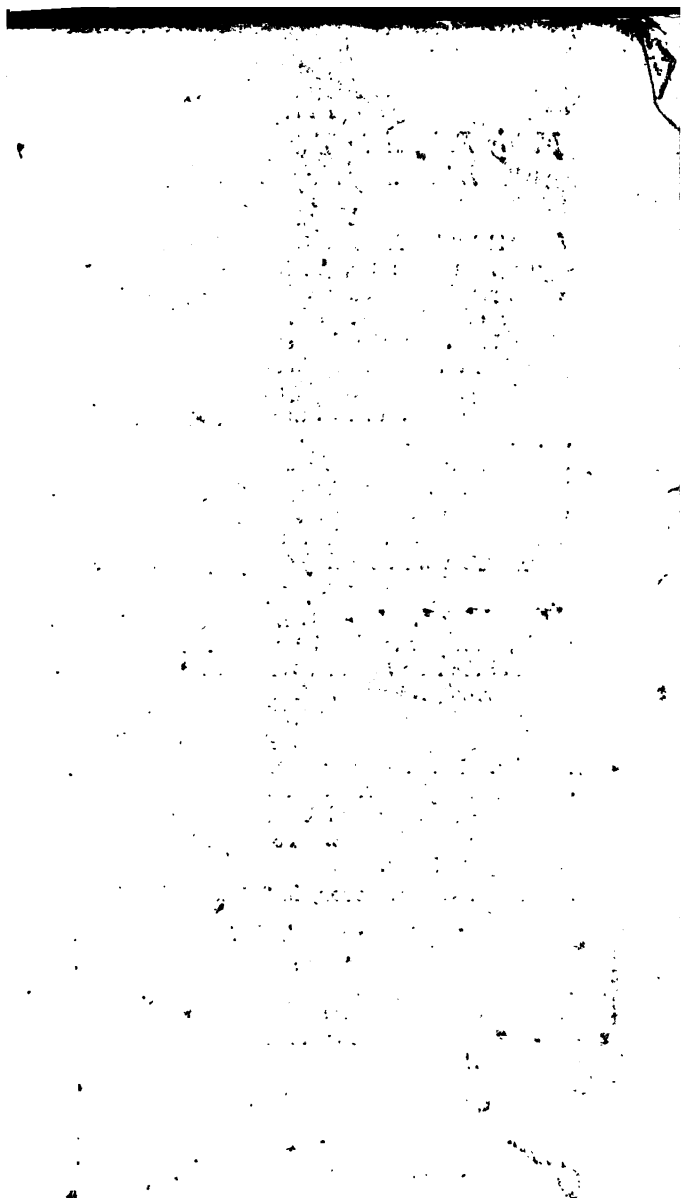
Ball Cell

Oxon

1765

Ball Cell





Just Publish'd,
Neatly Printed in TWO VOLUMES 12^{vo}.
Written by the same Author,

VOL. I.

THE SACRED CLASSICS defended and illustrated: Or, An Essay humbly offer'd towards proving the Purity, Propriety, and true Eloquence of the Writers of the *New Testament*. In Two Parts. In the first of which these Divine Writers are vindicated against the Charge of barbarous Language, false Greek, and Solecisms. In the second is shewn, that all the Excellencies of Style, and sublime Beauties of Language and genuine Eloquence do abound in the Sacred Writers of the *New Testament*. With an Account of their Style and Character, and a Representation of their Superiority, in several Instances, to the best Classics of *Greece* and *Rome*. To which are subjoin'd proper *Indexes*.

VOL. II.

Containing, I. A farther Demonstration of the Propriety, Purity, and sound Eloquence of the Language of the *New Testament* Writers. II. An Account of the wrong Division of Chapters and Verses, and faulty Translations of the *Divine Book*, which weaken its Reasonings, and spoil its Eloquence and native Beauties. III. A Discourse on the *Various Readings* of the *New Testament*. With a Preface, wherein is shewn the Necessity and Usefulness of a new Version of the Sacred Books. To which is annex'd a very copious Index.

Printed for C. RIVINGTON, in *S. Paul's Church-yard*.

Where may be had

A *New Latin Grammar*: Being a short, clear, and easy Introduction of young Scholars to the Knowledge of the *Latin Tongue*: containing an exact Account of the Two First Parts of *Grammar*; with an Index.

AN
INTRODUCTION
TO THE
CLASSICS
CONTAINING, A
SHORT DISCOURSE
ON THEIR
EXCELLENCIES;
AND
DIRECTIONS how to Study them
TO ADVANTAGE.

WITH
An ESSAY
ON THE
NATURE and Use of those Emphatical
and Beautiful FIGURES which give
Strength and Ornament to WRITING.

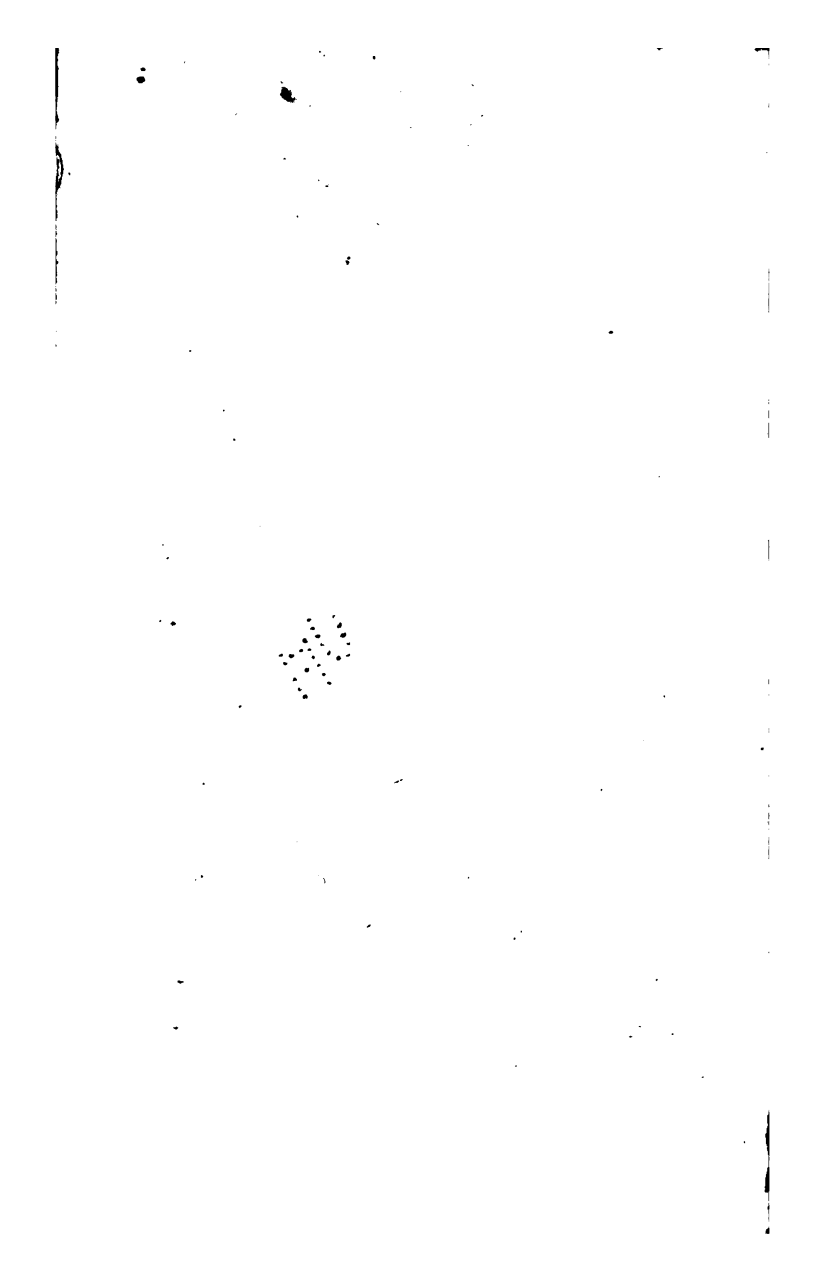
By ANTHONY BLACKWALL, M. A.

The Fifth Edition, with Additions, and an Index.

L O N D O N :

Printed for C. RIVINGTON, at the Bible and
Crown in St. Paul's Church-yard.

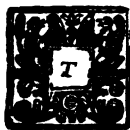
M.DCC.XXXVII.



4-17-25 R.H.



THE
P R E F A C E.



THE following Essays are only design'd for the Use and Instruction of younger Scholars; and Gentlemen, who have for some Years neglected the Advantages of their Education, and have a mind to resume those pleasant and useful Studies, in which they formerly made a handsome Progress at the Schools or Universities.

The PREFACE.

ties. Every Thing contain'd in them is humbly submitted to the Correction of advanc'd Scholars and Masters in the Classics; who will find no greater Faults than I hope may be aton'd for, by the Diligence they will see I have used in collecting proper Materials, and the Care I have taken to dispose 'em in a clear and useful Method.

As to the First Part, I might possibly have said more in Praise of my Authors, but believe I have said enough to shew that it is a considerable Disadvantage to any Scholar to neglect the Study of them. As

The PREFACE.

As to the second Part, my Design was to reform Rhetoric from the Rubbish and Barbarism which it lies under in the common Books; and to reduce it to a liberal and rational Science. As we have it in those dry and trifling Systems of it in some Schools, it is little better than a Heap of hard Words of ill Sound, of Definitions without Meaning, and Divisions without any Distinction. I have thrown aside all little Alterations and Figures purely Grammatical, and struck out of the List of beautiful Schemes of Speech all Puns and

THE PREFACE.

*Quibbles, all childish Jingle of Sound, and vain Amusement of Words ; and have only selected the noblest Tropes and Figures, which give real Strength and Grace to Language ; which beighten and improve our Notions ; and are of excellent Use to persuade and please. With respect to the Passages I have quoted, and the Accounts and Characters I have any-where given of Authors, I have very rarely taken them upon Trust, but have inform'd myself from the Originals, leaving it as the peculiar Happiness of vast and very forward Wits to criticise
up-*

THE PREFACE:

upon Languages they don't understand, and give formal Characters of Authors they never read. The Quotation of some Latin and Greek Passages will easily be excus'd, because the judicious Reader will see the Necessity of it. And when there is Occasion, 'tis as much Conceit and Pedantry superstitiously to avoid citing Greek or Latin, as 'tis to be pompous and profuse in those Citations, when there is no Occasion. A Man may run into one Species of Superstition and Vanity, by injudiciously shunning another.

THE PREFACE.

In short, I hope I have in the Book come up pretty near to what the Title promises; and therefore shall not plead Want of Time, Helps, or Abilities. Since those must be sorry Excuses for a Man's Writing but indifferently, which are strong Reasons why he should not have written at all. If my Reader be pleas'd and satisfy'd, there needs no Apology; if he be not, 'tis certain none will be admitted.



[1]

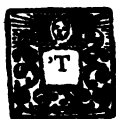


A

NEW INTRODUCTION
TO THE
CLASSICS.

THE FIRST PART.

CHAP. I.



IS not proper here to make a Comparison betwixt the *Greek and Roman Languages*, or determine in what Respects the former excels the latter. Scarce a Man who is qualified to judge

A 6

iii

in such Controversies, but will own that they are much to be preferr'd to *English*, and all other *Living Languages*, in Strength and Delicacy; in the *Emphasis* of their Expression, and the *Harmony* of their Numbers. So that altho' we should be in so complaisant a Humour as to allow Mr. *Perrault*, and the few Gentlemen of his Opinion, that the *Moderns* are equal to the *Ancients* in Genius and Abilities; yet it cannot be deny'd, but that the *Ancient Classics* were much happier in the Beauty and Durableness of their Language. *Greek* and *Latin* have an intrinsic Value, and are true Sterling all over the *learned World*. *English* is chiefly valuable in this *Island* and its Colonies, and current within its own *Seas*. It cannot sustain the Sublime with that Strength and Grace that the *Greek* and *Latin* do. And this may be much more affirmed of most of the *Languages* of *Europe*. Suppose a Writer in any *European* living Language, to be of equal natural
Parts,

Parts, and acquir'd Abilities with any of the noblest Wits of *Greece* or *Rome*, yet the *Ancient* would in his *Language* have extremely the Advantage of the *Modern*: As much as an Architect or Statuary, who had the finest Marble, and most compliant Materials to work on, would go beyond one of his own Profession, equally skilful, who was confin'd to such unfit and mouldering Materials, as mocked his Art, and were incapable to receive his curious Workmanship. *Greek* and *Latin* have for many Ages been fix'd and unalterable; and the best Writers in those Languages flourish'd in those happy Times, when *Learning* and all the *Polite Arts* were come to their Perfection and Standard. We are come to no settled and authentic Standard; our *Tongue* is in a daily Flux and Alteration.

That which was written in *English* two hundred Years ago, is now scarce intelligible; and few *Authors* of one hundred

hundred Years standing can by this refin'd Age be read with Patience. Our *Language* being in this unsettled and changeable Condition, Time will spread a Rust and Obsoleteness over our brightest and most admir'd Writers. But whatever Decays and Alterations *English* may be subject to, whatever Confusion and Barbarism may be brought in by long Civil Wars, or foreign Invasions; whenever the Dawn of a *Reformation* shall appear, whenever Men of elevated Genius and public Spirit shall arise to drive out the *barbarous Goths* and *Vandals*, and to restore *Learning* and the *Liberal Sciences*, they must have Recourse to the *Ancients*, and call in their Succours. To speak in plain Terms, there are unexhausted Stores of noble Sense and suitable Expression in the best *Greek* and *Latin Classics*. By Supplies drawn from them, Gentlemen of happy Talents and Industry, may, in any Country, with proper Encouragement, fill up the
the

the Defects, and smooth the Roughness of their Mother-Tongues. Those precious *Volumes* are so universally, and in such great Numbers dispers'd over the World, that they can only perish in its last *Conflagration*. And while they last, there cannot be much danger that Ignorance and Stupidity should generally prevail; or gain the absolute Empire they had in the long and dismal Night before our happy *Reformation*. Here 'tis obvious to observe, that true *Religion* and good *Learning* for the most part flourish and decay together. We at the same time triumph'd over *Barbarism* and *Superstition*; and at once got into our Hands the *Classics* and the *sacred Writers*.

Polite Literature, if duly applied, is highly subservient to the Explication and Ornament of that *inestimable Book*, which came from *Heaven* to direct Mankind in the Way thither. Some vain Critics and half-witted Philologers have presum'd to make Objections

jections against the Style and Propriety of the inspir'd *Authors*; and the Reason of their Impudence was not only Wickedness, but want of Genius, Languages and Reading, to enter into their awful *Beauties*, to discern the exalted *Sublimity* of their Sense, and relish the *heavenly Graces* of their Expression. Just so it has been observ'd, that a Smattering in *Philosophy*, and a slender Acquaintance with the wonderful Works of *Nature*, disposes little Pretenders to talk saucily, and profanely cavil against the *Providence* and *Majesty* of its omnipotent *Author*; while Men of regular Study, of sound and piercing Judgment, have discover'd and admir'd innumerable Footsteps and bright Characters of *Divine Wisdom* and *Goodness* in every Part of the *World*: They have equally advanced in Knowledge and Devotion; and the more they understood of the Heavens and the Earth, the more they have ador'd that infinite *Being*,
who

who is the Creator and Supporter of the whole Frame. I need beg no Pardon of the good *Reader* for this Digression ; but now pass on directly to shew some of the Excellencies of those true *Classics*, that Men of Taste in all Ages and Nations have so eagerly studied, and unanimously admir'd.

§. I. THE *Ancients* (of whom we speak) had good natural Parts, and applied them right ; they understood their own Strength, and were Masters of the Subject they undertook ; they had a rich Genius carefully cultivated : In their Writings you have Nature without Wildness, and Art without Ostentation. For 'tis vain to talk of Nature and Genius, without Care and diligent Application to refine and improve 'em. The finest *Paradise* will run wild, and lose both its Pleasure and Usefulness without a skilful Hand constantly to tend and prune it. Tho' these generous *Spirits* were inspir'd with the Love of true Praise,
and

and had a modest Assurance of their own Abilities; yet they were not so self-sufficient, as to imagine their first Thoughts were above their own Review and Correction, or their last above the Judgment of their Friends. They submitted their Compositions to the Censure of private Persons and public Assemblies. They review'd, alter'd and polish'd, 'till they had good Hopes they could present the World with a *finish'd Piece*. And so great and happy was their Judgment, that they understood when they had done well, and knew the critical Season of laying aside the File.

For as those excellent Masters *Pliny* and *Quintilian* observe, there may be an Intemperance in Correction; when an ingenious Man has such an Excess of Modesty and faulty Distrust of himself, that he wears off some of the necessary and ornamental Parts of his Discourse, instead of polishing the rough, and taking off the superfluous.

These

These immortal *Wits* did not preposterously resolve first to be *Authors*, and then immediately fall to writing without Study and Experience; but took care to furnish themselves with Knowledge by close Thought, select Conversation and Reading; and to gain all the Information and *Light* that was necessary to qualify 'em to do Justice to their *Subject*. Then, after they had begun to write, they did not hurry on their Pen with Speed and Impatience to appear in the View of the World; but they took Time and Pains to give every Part of their Discourse all possible Strength and Ornament, and to make the whole Composition uniform and beautiful. They wisely consider'd, that Productions which come before their due Time into the World, are seldom perfect or long-liv'd; and that an *Author* who designs to write for Posterity, as well as the present Generation, cannot study a Work with too deep Care and resolute Industry.

Varu

Varus tells us of his incomparable Friend *Virgil*, that he compos'd but very few Verses in a Day. That consummate *Philosopher, Critic, and Poet*, regarded the Value, not Number of his Lines; and never thought too much Pains could be bestowed on a *Poem*, that he might reasonably expect would be the Wonder of all Ages, and last out the whole Duration of Time. *Quintilian* assures us, that *Sallust* wrote with abundance of Deliberation and prudent Caution; and indeed that fully appears from his complete and exquisite Writings. *Demosthenes* labour'd Night and Day, out-watch'd the poor Mechanic in *Athens*, (that was forc'd to perpetual Drudgery to support himself and his Family) till he had acquir'd such a Mastery in his noble Profession, such a rational and over-ruling Vehemence, such a perfect Habit of nervous and convincing Eloquence, as enabled him to defy the strongest Opposition, and to triumph over Envy and Time.

Plato,

Plato, when he was eighty Years old, was busily employ'd in the Review and Amendment of his *divine Dialogues*: And some People are severe upon Cicero, that, in Imitation of Plato, he was so scrupulous whether he ought to write *ad Piræa* or in *Piræa*, *Piræum* or *in Piræum*, that now in the sixtieth Year of his Age, in the Fury of the Civil Wars, when he knew not how to dispose of his Family, and scarce expected Safety, he earnestly intreated his noble and learned Friend *Atticus* to resolve that Difficulty, and ease him of the Perplexity which it created him. Whatever Raillery or Reflection some humourous Wits may make upon that great Man's Exactness and Nicety in that Respect, and at such a Time; 'tis a plain Proof of his wonderful Care and Diligence in his Composition, and the strict Regard he had to the Purity and Propriety of his Language. The *Ancients* so accurately understood, and so indefatigably studied their Subject,

ject, that they scarce ever fail to finish and adorn every Part with strong Sense, and lively Expression. They seldom flag thro' their whole Work, but gloriously keep up their Fire and Spirits to the last. How many of our modern Pretenders, who have neither sufficient Genius nor Education, are strangely fond of a Subject that of all Things they least understand! They awkwardly court a *Muse* that still flies; and, with a barren and perverse Diligence, plod upon a Subject that can never answer their Pains. It seems to be in this Case, as hath been observ'd in some others, that Persons of the least Power, have the most intemperate Inclinations. They have not Flame nor Strength of Sense to invigorate their Conceptions, and strike Life into a whole Piece.

But I must remember, 'tis not my Business to shew the Deformities of some modern *Pamphleteers*, but the Beauties of the *Ancients*.

To

To make out a little farther what I have advanc'd upon this first Head, I ask Leave to name a few particular *Authors*.

'Tis no romantic Commendation of *Homer*, to say, that no Man understood Persons and Things better than he ; or had a deeper Insight into the Humours and Passions of human Nature. He represents great Things with such Sublimity, and little ones with such Propriety, that he always makes the one admirable, and the other pleasant.

He is a perfect Master of all the lofty Graces of the *figurative Style*, and all the Purity and Easiness of the *plain*. *Strabo*, the excellent Geographer and Historian, assures us, that *Homer* has describ'd the Places and Countries of which he gives Account, with that Accuracy, that no Man can imagine who has not seen 'em ; and no Man but must admire and be astonish'd who has. His *Poems* may justly be compar'd with that Shield of divine
Work-

Workmanship so inimitably represented in the eighteenth Book of the *Iliad*. You have there exact Images of all the Actions of War, and Employments of Peace; and are entertain'd with the delightful View of the Universe. *Homer* has all the Beauties of every Dialect and Style scatter'd through his Writings; he is scarce inferior to any other *Poet*, in the *Poet's* own Way and Excellency; but excels all others in Force and Comprehension of Genius, Elevation of Fancy, and immense Copiousness of Invention. Such a Sovereignty of Genius reigns all over his Works, that the *Ancients* esteem'd and admir'd him as the great *Higb Priest* of Nature, who was admitted into her inmost Choir, and acquainted with her most solemn *Mysteries*.

The great Men of former Ages, with one Voice, celebrate the Praises of *Homer*; and old *Zoilus* has only a few Followers in these later Times, who detract from him either for want
of

of *Greek*, or out of a Spirit of Conceit and Contradiction.

These Gentlemen tell us, that the divine *Plato* himself banish'd him out of his Commonwealth; which, say they, must be granted to be a Blemish upon the *Poet's* Reputation. The Reason why *Plato* would not let *Homer's* Poems be in the Hands of the Subjects of that Government, was because he did not esteem ordinary Men capable Readers of 'em. They would be apt to pervert his Meaning, and have wrong Notions of *God* and *Religion*, by taking his bold and beautiful *Allegories* in too literal a Sense. *Plato* frequently declares, that he loves and admires him as the best, the most pleasant, and the divinest of all the *Poets*; and studiously imitates his figurative and mystical Way of Writing. Tho' he forbid his Works to be read in public, yet he would never be without 'em in his own *Closet*. Tho' the *Philosopher* pretends, that for *Reasons* of

B State

State he must remove him out of his *City*, yet he declares he would treat him with all possible Respect while he staid; and dismiss him laden with Presents, and adorn'd with Garlands, (as the *Priests* and Supplicants of their *Gods* us'd to be) by which Marks of Honour all People where-ever he came might be warn'd, and induc'd to esteem his Person sacred, and receive him with due Veneration. *Virgil* follows Nature, and *Homer*, her faithful Interpreter; so that he is admirable upon every Subject, and Master of all Styles. He keeps to the Characters and Humours of the Shepherds of those Ages in his *Pastorals*, with such Plainness and Propriety, such Pleasantness and suitable Easiness of Expression, that one would think he had liv'd among those happy People; and been long acquainted with the Care of their Flocks, their Amours, and harmless Differences. In his *Georgics* he raises his Style, and describes the Art of
Tillage,

Tillage, the Government of the Bees, and all the Affairs of the Husbandman, with such sound Judgment, suitable Language, and proper Heightenings of Fancy, that every skilful *Professor* of *Agriculture* must admire him for the first of his Excellencies; and every learned *Critic* for the two next. In his *Heroic Poem* he has come so near *Homer*, that he has rais'd himself far above all other *Poets*. Not to mention the Propriety and Sublimity of his Thought, the manly Elegance, and majestic Conciseness of his Expression; he is very admirable in the judicious and most agreeable Variety of his *Numbers*. In that Excellency, I think, he does not in the least yield to the glorious *Grecian*, tho' he had the Disadvantage in his *Language*: *Latin* being a Tongue more close and severe than *Greek*; neither having different *Dialects*, as *that* has, nor allowing that Latitude and Liberty of Variation which *that* does. The Plan of his *Epic Poem* is so noble and re-

gular, his Conduct so prudent, his Characters so just and accurate, and his Ornaments so becoming, that both *Mæcenas* and *Augustus*, two of the completest Statesmen and Scholars in the World, must allow the *Æneid* to be a *Master-piece*. In all Ages, whoever shall imitate these two *supreme Wits* with the exactest Care, and nearest Resemblance, will be superior to all Corrivals.

If we mention *Theocritus*, he will be another bright Instance of the happy Abilities and various Accomplishments of the *Ancients*. He has writ in several sorts of *Poetry*, and succeeded in all. It seems unnecessary to praise the native Simplicity and easy Freedom of his *Pastorals*; when *Virgil* himself sometimes invokes the *Muse of Syracuse*; when he imitates him thro' all his own *Poems* of that kind, and in several Passages translates him. *Quintilian* says of our *Sicilian Bard*, that he is admirable in his Kind; but when he adds, that his

his *Muse* is not only shy of appearing at the *Bar*, but in the *City* too, 'tis evident this Remark must be confin'd to his *Pastorals*. In several of his other *Poems* he shews such Strength of Reason and Politeness, that would qualify him to plead among the *Orators*, and make him acceptable in the Courts of *Princes*. In his smaller *Poems* of *Cupid* stung, *Adonis* kill'd by the Boar, &c. you have the Vigour and Delicacy of *Anacreon*; in his *Hylas*, and Combat of *Pollux* and *Amycus*, he is much more pathetic, clear, and pleasant, than *Apollonius* on the same, or any other Subject. In his Conversation of *Alcmena* and *Tiresias*, of *Hercules* and the old Servant of *Augeas*, in *Cynisca* and *Thyanichus*, and the Women going to the Ceremonies of *Adonis*, there is all the Easiness and engaging Familiarity of Humour and Dialogue, which reign in the *Odysséis*; and in *Hercules* destroying the Lion of *Nemea*, the Spi-

rit and Majesty of the *Iliad*. The *Panegyric* upon King *Ptolemy* is justly esteem'd an Original and Model of Perfection in that way of Writing. Both in that excellent *Poem*, and the noble Hymn upon *Castor* and *Pollux*, he has prais'd his *Gods* and his *Hero* with that Delicacy and Dexterity of Address, with those sublime and graceful Expressions of Devotion and Respect, that in Politeness, Smoothness of Turn, and a refin'd Art of praising without Offence, or Appearance of Flattery, he has equall'd *Callimachus*; and in Loftiness and Flight of Thought scarce yields to *Pindar* or *Homer*. *Horace* in various sorts of *Poetry* has preserv'd the Character of being clear and pleasant; bright in his Images, and moral in his Sentences; harmonious in his Numbers, and happily daring in the Choice of his Words. In his *Lytic Poems* upon divine Matters he is grave and majestic: In those which contain the Praise of his *Heroes*, pom-
pous

pous and sublime: In those that relate to Pleasure, and free Enjoyment, gay and lively: In his *Iambics* he is severe and cutting. His *Satires* and *Epistles*, besides their Salt and Spirit, have the Air of a genteel Negligence, and unforc'd Easiness, which no Study or Diligence of Imitation can reach. There is that Purity of Style, and Pleasantry of Humour, that are no less admirable and entertaining in their kind, than the Grandeur of *Virgil*. He every-where shews himself to be a *Scholar* and a *Critic*, a *Gentleman* and a *Courtier*. His Sprightliness of Imagination is temper'd with Judgment; and he is both a pleasant Wit, and a Man of Prudence. In those *Poems* that have both the Ornaments of Verse, and the Easiness of Prose, the Reader has excellent Directions for wise Conduct of Life, and Rules both how to study and judge the Writings of others, and how to write Things worthy of reading. If our

Author had undertaken an *Epic Poem*, there is little Doubt but he had succeeded: I am pleas'd with that fine Passage, wherein he gallantly pleads his Incapacity for *Heroic Poetry* in lofty and heroic Lines:

—— Cupidum, pater optime, vires
 Deficiunt; neque enim quivis horrentia pilis-
 Agmina, nec fracta pereuntes cuspide Gallos,
 Aut labentis equo describat vulnera Parthi*.

If we look into the chief *Greek* and *Roman Historians* and *Orators*, we shall find the same Happiness of Genius, and incredible Diligence; and shall equally admire their *Prose*, and the others *Verse*.

To name *Herodotus* and *Livy*; whatever they treat of, either Affairs of War and Peace, public or private,

* Lib. II. Satir. 1. v. 12. &c.

of small or great Importance, they do it with complete Decorum and Exactness. The *Grecian* had gain'd Experience by travelling over all his own *Country, Thrace, and Scythia*: He travell'd likewise to *Arabia, Palestine, and Egypt*, where he carefully view'd the chief Curiosities, and most remarkable Places; and convers'd with the *Egyptian Priests*, who inform'd him of their ancient *History*, and acquainted him with their Customs *Sacred and Civil*. Indeed he speaks of their *Religious Rights* with such Plainness and Clearness in some Cases, and such Reserve and Reverence in others, that I am apt to believe he was initiated into their Ceremonies, and consecrated a *Priest* of some of their Orders*.

Thus, being acquainted with the most famous Countries, and valuable

* See Herodot. Gale's Edition, lib. ii. sect 3. p. 91. sect. 65. p. 114. sect. 171. p. 156.

Things, and knowing the most considerable Persons of the Age, he apply'd himself to write the History of the *Greeks* and *Barbarians*; and perform'd the noble Work with that Judgment, Faithfulness, and Eloquence, that gain'd him the Approbation and Applause of the most *august Assembly* in the World at that time; the Flower of all *Greece*, met together at the *Olympic Games*.

His History opens to the Reader all the Antiquities of *Greece*, and gives Light to all her *Authors*.

We don't find that *Livy* had travell'd much, or been employ'd in military Affairs; yet what he might want in Experience, was happily supply'd by wonderful Parts and Eloquence; by severe Study, and unweary'd Endeavours after Knowledge and Information: So that he describes all the Countries, Towns, Seas, and Ports, whither the *Roman Legions* and *Navies* came, with near the same Accuracy and Perfection, (if possible) which he
could

could any Place in *Italy*; lays a Siege, draws up an Army with Skill and Conduct scarce inferior to *Cæsar* himself. Was there as much Charm in the Conversation of this *extraordinary Man*, as there is in his Writings, the Gentleman of *Cales* would not repent of his long Journey, who came from thence only to see *Livy*, upon the Fame of his incomparable Eloquence, and other celebrated Abilities; and we have Reason to believe he receiv'd Satisfaction, because, after he had seen *Livy*, and convers'd with him, he had no Curiosity to see *Rome*, to which he he was so near; and which at that time was, for its Magnificence and Glories, one of the greatest Wonders of the whole Earth.

These two Princes of *Greek* and *Roman History* tell a Story, and make up a Description, with inexpressible Grace; and so delicately mix the great and little Circumstances, that there is both the utmost Dignity and Pleasure in it.

The *Reader* is always entertain'd with an agreeable Variety both of Matter and Style. And indeed every *Author*, that expects to please, must gratify his *Reader* with Variety. That is the universal Charm, which takes with People of all Tastes and Complexions. 'Tis an Appetite planted in us by the *Author* of our *Being*; and is natural to an *human Soul*, whose immense Desires nothing but an infinite *Good*, and unexhausted Pleasure, can fully gratify. The most palatable Dish becomes nauseous, if it be always set before a Man: The most musical and harmonious *Notes* too often and unseasonably struck, grate the Ear like the Jarring of the most harsh and hateful *Discord*.

These *Authors*, and the rest of their Spirit and Elevation, were sensible of this; and therefore you find a continual Change, and judicious Variation, in their Style and Numbers.

One Passage appears to be learned, and carefully labour'd; an unstudy'd
Easiness,

Easiness, and becoming Negligence, runs thro' the next. One Sentence turns quick and short; and another, immediately following, runs into longer Measures, and spreads itself with a sort of elegant and beautiful Luxuriancy. They seldom use many *Periods* together consisting of the same Number of *Members*; nor are the *Members* of their *Periods* of equal Length, and exact Measure, one with another.

The Reflections that are made by these *noble Writers* upon the Conduct and Humours of Mankind, the Interests of Courts, and the Intrigues of Parties, are so curious and instructive, so true in their Substance, and so taking and lively in the manner of their Expression, that they satisfy the soundest Judgment, and please the most sprightly Imagination. From these glorious *Authors* we have Instruction without the common Formality and Driness of Precept; and receive the most edifying Advice in
the

the pleasing Way of Insinuation and Surprize.

§. 2. ANOTHER Excellency of the *true Classics* is *Perspicuity*, and clear Style; which will excuse and cover several Faults in an *Author*; but the want of it is never to be aton'd by any Pretence of Loftiness, Caution; or any Consideration whatever.

And this is the Effect of a clear Head, and vigorous Understanding; of close and regular Thinking, and the Diligence of select Reading. A Man should write with the same Design as he speaks, to be understood with Ease, and to communicate his Mind with Pleasure and Instruction. If we select *Xenophon* out of the other *Greek Classics*, whether he writes of the Management of Family-affairs, or the more arduous Matters of State and Policy; whether he gives an Account of the Wars of the *Grecians*, or the Morals of *Socrates*; the Style, tho' so far vary'd, as to be suitable

to every Subject, yet is always clear and significant, sweet without Lusciousness, and elegantly easy.

In this genteel *Author* we have all the Politeness of a study'd Composition; and yet all the Freedom and winning Familiarity of elegant Conversation.

Here I cannot but particularly mention *Xenophon's Symposium*, wherein he has given us an easy and beautiful Description of a very lively and delightful Conversation. The Pleasant and Serious are there so happily mix'd and temper'd, that the Discourse is neither too light for the Grave, nor too solemn for the Gay. There's *Mirth* with *Dignity* and *Decorum*; and *Philosophy* attended and enliven'd by all the *Graces*.

If among the *Latin Classics* we name *Tully*, upon every Subject he equally shews the Strength of his Reason, and the Brightness of his Style. Whether he addresses his *Friend* in the most graceful Negligence

gence of a familiar *Letter*, or moves his *Auditors* with labour'd *Periods*, and passionate Strains of manly *Oration*; whether he proves the Majesty of *God*, and Immortality of *human Souls*, in a more sublime and pompous Eloquence, or lays down the Rules of Prudence and Virtue in a more calm and even way of Writing; he always expresses good Sense in pure and proper Language: He is learned and easy, richly plain, and neat without Affectation. He is always copious, but never runs into a faulty Luxuriance, nor tires his *Reader*: And, tho' he says almost every thing that can be said upon his Subject, yet you'll scarce ever think he says too much. But this Part of his *Character*, tho' just, may look like a Digression. I pass on.

Those few Obscurities, which are in the best *Authors*, do not proceed from Haste and Confusion of Thought, or ambiguous Expressions, from a long Croud of *Parentbeses*, or perplex'd
Periods;

Periods ; but either the Places continue the same as they were in the *Original*, and are not intelligible to us only by reason of our Ignorance of some Customs of those Times and Countries ; or the Passages are alter'd and spoil'd by the Presumption and busy Impertinence of foolish Transcribers, and conceited Critics. Which plainly appears from this, that since we have had more accurate Accounts of the *Greek* and *Roman* Antiquities, and old *Manuscripts* have been search'd and compar'd by able and diligent Hands, innumerable Errors have been rectify'd, and Corruptions, which had crept into the *Text*, purg'd out : A various Reading happily discover'd, the Removal of a Verse, or a Point of Distinction, out of the wrong into the right Place, or the adding a small Mark where it was left out, has given clear Light to many Passages, which for Ages had lain overspread with an Error, that had obscur'd the Sense of the
Author,

Author, and quite confounded all the Commentators. The latter Part of the thirty-second Verse of the Hymn of *Callimachus* on *Apollo* was in the first Editions thus, Τῆς ἀν ἕτα Φοῖβον αἶδει; *Who can sing of Phœbus in the Mountains?* Which was neither Sense of itself, nor had any Connection with what went before. But *Stephens's* Amendment of it set right both the Sense and the Connection, without altering a Letter; Τῆς ἀν ἕτα Φοῖβον αἶδει; *Phœbus is an unexhausted Subject of Praise;* among all his glorious Qualifications and Exploits, what *Poet* can be so dull, what *Wit* so barren, as to want Materials for an *Hymn* to his Honour? In the fourth Verse of the eleventh *Epigram* of *Theocritus*, there wanted a little Point in the Word ὑμνοδέτης, which took off all the Sprightliness and Turn of the Thought; which *Daniel Heinsius* luckily restor'd by changing the *Nom. Sing.* ὑμνοδέτης, into the *Dat. Plur.* ὑμνο-

ἑμνοῦσιν. *The Friends of Euthenes the Poet gave him, tho' a Stranger, an honourable Burial in a foreign Country; and the Poet was extremely belov'd by 'em.* How flat and insipid! According to the Amendment it runs thus: *The Acquaintance of Euthenes bury'd him honourably, tho' in a foreign Country, and he was extremely belov'd by his Brother Poets themselves.* For a Man to be mightily honour'd by Strangers, and extremely belov'd by People of the same Profession, who are apt to malign and envy one another, is a very high Commendation of his Candour, and excellent Temper. That very valuable Amendment in the sixth Line of *Horace's* Preface to his *Odes*, has clear'd a Difficulty, which none of the *Critics* could handsomely acquit themselves of before the admirable *Dr. Bentley*; and has rescu'd the *Poet*, eminent for the Clearness of his Style, from the Imputation of Harshness and Obscurity in the very Beginning,
and

and first Address to his *Reader*; where peculiar Care and Accuracy is expected. It would be endless to mention the numerous Places in the Ancients happily restor'd and illustrated by that *Great Man*; who is not only a sound and discerning *Critic*, but a clean and vigorous *Writer*, excellently skill'd in all divine and human Literature: To whom all Scholars are oblig'd for his learned Performances upon the *Classics*; and all Mankind for his noble and glorious Defence of *Religion*. The learned *Meursius* was strangely puzzled with a Passage in *Minutius Felix* *; and alter'd the Text with such intolerable Boldness, as, if allow'd, would soon pervert and destroy all good *Authors*; which the ingenious *Editor* of that *Father* has clear'd, by putting the Points of Distinction in their proper Places. *Reges tantum regni sui, per*

* *Min. Felix, Camb. Edit. by Davis, §. 33. p. 163. Not. 7.*

officia ministrorum, universa novere. Meursius had disguis'd and deform'd the Passage thus: *Reges statum regni sui per officia ministrorum diversa novere.* Dr. Bentley has made a certain Emendation in Horace's *Art of Poetry*, only by altering the Places of two Lines, making that which was the forty-sixth in the common Books, the forty-fifth in his own beautiful *Edition*.

§. 3. ANOTHER valuable Advantage which the chief *Classics* had, was, that most of them were placed in prosperous and plentiful Circumstances of Life, rais'd above anxious Cares, Want, and abject Dependence. They were Persons of Quality and Fortune, Courtiers and Statesmen, great Travellers, and Generals of Armies, possess'd of the highest Dignities and Posts of Peace and War. Their Riches and Plenty furnish'd them with Leisure and Means of Study; and their Employments improv'd them in
Know-

Knowledge and Experience. How lively must they describe those Countries, and remarkable Places, which they had attentively view'd with their own Eyes! What faithful and emphatical Relations were they enabled to make of those Councils, in which they presid'd; of those Actions, in which they were present, and commanded!

Herodotus, the Father of *History*, besides the Advantages of his Travels, and general Knowledge, was so considerable in Power and Interest, that he bore a chief Part in expelling the Tyrant *Lygdamis*, who had usurp'd upon the Liberties of his native Country.

Thucydides and *Xenophon* were of distinguish'd Eminence and Abilities, both in Civil and Military Affairs; were rich and noble; had strong Parts, and a careful Education, in their Youth, completed by severe Study in their advanc'd Years: In short, they had all the Advantages and Accom-

complishments both of the retir'd and active Life.

Sophocles bore great Offices in *Athens*; led their Armies; and in Strength of Parts, and Nobleness of Thought and Expression, was not unequal to his Colleague *Pericles*; who by his commanding Wisdom and Eloquence influenc'd all *Greece*, and was said to *thunder* and *lighten* in his Harangues.

Euripides, famous for the Purity of the *Attic* Style, and his Power in moving the *Passions*, especially the softer ones of Grief and Pity, was invited to, and generously entertain'd in the Court of *Archelaus* King of *Macedon*. The Smoothness of his Composition, his Excellency in *Dramatic Poetry*, the Soundness of his Morals, convey'd in the sweetest Numbers, were so universally admir'd, and his Glory so far spread, that the *Athenians*, who were taken Prisoners in the fatal Overthrow under *Nicias*, were preserv'd from perpetual Exile
and

and Ruin, by the astonishing Respects that the *Sicilians*, Enemies and Strangers, paid to the Wit and Fame of their illustrious Countryman. As many as could repeat any of *Euripides's* Verses, were rewarded with their Liberty, and generously sent home with Marks of Honour.

Plato, by his Father's side, sprung from *Codrus*, the celebrated King of *Athens*; and by his Mother's from *Solon*, their no less celebrated Law-giver. To gain Experience, and inlarge his Knowledge, he travell'd into *Italy*, *Sicily*, and *Egypt*. He was courted and honour'd by the greatest Men of the Age wherein he liv'd; and will be study'd and admir'd by Men of Taste and Judgment in all succeeding Ages. In his Works are inestimable Treasures of the best Learning. In short, as a learned Gentleman says, he writ with all the Strength of human Reason, and all the Charm of human Eloquence.

Anacreon liv'd familiarly with *Polycrates* King of *Samos*; and his sprightly *Muse*, naturally flowing with innumerable Pleasures and Graces, must improve in Delicacy and Sweetness by the Gaiety and refin'd Conversation of that flourishing Court.

The bold and exalted Genius of *Pindar* was encourag'd and heighten'd by the Honours he receiv'd from the Champions and Princes of his Age; and his Conversation with the *Heroes* qualify'd him to sing their Praises with more Advantage. The Conquerors at the *Olympic Games* scarce valu'd their Garlands of Honour, and Wreaths of Victory, if they were not crown'd with his never-fading Laurels, and immortaliz'd by his celestial Song. The noble *Hiero* of *Syracuse* was his generous Friend and Patron; and the most powerful and polite State of all *Greece* esteem'd a Line of his, in Praise of their glorious *City*, worth public Acknowledgments, and a Statue. Most of the genuine and valuable

Latin Classics had the same Advantages of Fortune, and improving Conversation, the same Encouragements with these and the other celebrated *Grecians*.

Terence gain'd such a wonderful Insight into the Characters and Manners of Mankind, such an elegant Choice of Words, and Fluency of Style, such Judgment in the Conduct of his Plot, and such delicate and charming Turns, chiefly by the Conversation of *Scipio* and *Laelius*, the greatest Men and most refin'd Wits of their Age. So much did this judicious Writer, and clean Scholar, improve by his diligent Application to Study, and their genteel and learned Conversation; that it was charg'd upon him by those who envy'd his superior Excellencies, that he publish'd their Compositions under his own Name. His Enemies had a mind that the World should believe those *Noblemen* wrote his *Plays*, but scarce believ'd it themselves: And the *Poet* very prudently

dently and genteelly slighted their Malice, and made his great Patrons the finest Compliment in the World, by esteeming the Accusation as an Honour, rather than making any formal Defence against it*.

Sallust, so famous for his neat expressive Brevity, and quick Turns, for Truth of Fact, and Clearness of Style, for the Accuracy of his Characters, and his piercing View into the Mysteries of Policy, and Motives of Action, cultivated his rich Abilities, and made his acquir'd Learning so useful to the World, and so honourable to himself, by bearing the chief Offices in the *Roman Government*; and sharing in the important Counsels and Debates of the *Senate*.

Cæsar had a prodigious Wit, and universal Learning; was noble by Birth, a consummate Statesman, a brave and wise General, and a most heroic Prince. His Prudence and

* See *Prologue to Adelpbi*, v. 15 ——— 22.

Modesty in speaking of himself, the Truth and Clearness of his Descriptions, the inimitable Purity and Perspicuity of his Style, distinguish him with Advantage from all other Writers. None bears a nearer Resemblance to him in more Instances than the admirable *Xenophon*. What useful and entertaining Accounts might reasonably be expected from such a *Writer*, who gives you the *Geography* and *History* of those Countries and Nations, which he himself conquer'd, and the Descriptions of those military Engines, Bridges, and Encampments, which he himself contriv'd and mark'd out?

The best *Authors* in the Reign of *Augustus*, as *Horace*, *Virgil*, *Tibullus*, *Propertius*, &c. enjoy'd happy Times, and plentiful Circumstances. That was the *Golden Age* of *Learning*. They flourish'd under the Favours and Bounty of the richest and most generous *Court* in the *World*; and the *Beams* of *Majesty* shone bright and propitious on them.

What

What could be too great to expect from such *Poets* as *Horace* and *Virgil*, belov'd and magnificently encourag'd by such *Patrons* as *Mæcenas* and *Augustus*?

A chief Reason why *Tacitus* writes with such Skill and Authority, that he makes such deep Searches into the Nature of Things, and Designs of Men, that he so exquisitely understands the Secrets and Intrigues of *Courts*, was, that he himself was admitted into the highest Places of Trust, and employ'd in the most public and important Affairs. The *Statesman* brightens the *Scholar*, and the *Consul* improves and elevates the *Historian*.

§. 4. THE *Ancients* are peculiarly to be admired for their Care and happy Exactness in selecting out the noblest and most valuable *Numbers*, upon which the Force and Pleasantness of Style principally depend. A Discourse, consisting most of the strongest

Numbers, and best sort of *Feet*, such as the *Dactyl*, *Spondee*, *Anapest*, *Moloss*, *Cretic*, &c. regularly compacted, stands firm and steady, and sounds magnificent, and agreeable to a judicious Ear. But a Discourse made up of the weakest *Numbers*, and the worst sort of *Feet*, such as the *Pyrrhic*, *Choree*, *Trochee*, &c. is loose and languid, and not capable with such Advantage to express manly Sense. It cannot be pronounc'd with Ease, nor heard with Patience. The Periods of the *Classics* are generally compos'd of the major Part of the noblest *Numbers*; and when they are forc'd to use weaker and worse-sounding *Feet* and *Measures*, they so carefully temper and strengthen 'em with firm and nervous Syllables on both sides, that the Imperfection is cover'd, and the Dignity of the Sentence preserv'd and supported.

§. 5. ANOTHER *Excellency*, nearly ally'd to this in these glorious *Writers*,
is

is their suiting the Contexture of their Discourse, and the Sound of their Syllables, to the Nature and Character of their Subjects. That is, they so contrive and work their Composition, that the Sound shall be a Resemblance, or, as *Longinus* says, an *Echo* of the Sense, and Words lively Pictures of Things. In describing the Loveliness of Beauty, and the Charms of Joy and Gaiety, they avoid disagreeable Elisions; do not make the Discourse harsh by joining Mutes, and coupling Letters, that, being united, make a distasteful and grating Sound. But by the Choice of the best Vowels, and the sweetest Half-vowels, the whole Composition is made smooth and delicate; and glides with Easiness and Pleasure thro' the Ear.

In describing of a Thing or Person full of Terror, Ruggedness, or Deformity, they use the worst-sounding Vowels; and encumber the Syllables with Mutes of the roughest and most

difficult Pronunciation. The Rushing of Land-floods, the Roaring of huge Waters, and the Dashing of Waves against the Shores, is imitated by Words that make a vast and boisterous Sound, and rudely clash together.

The great *Plato*, who had a Genius for all manner of *Learning*, was discourag'd from *Poetry* by reading that Verse in *Homer*, which so wonderfully expresses the Roaring of the Billows,

Ἡρόες βόωντι πρηνζομένης αἰλὸς ἔξω*.

Haste and Swiftneſs is figur'd by ſhort Syllables, by quick and rapid *Numbers*; Slowneſs, Gravity, &c. by long Syllables, and *Numbers* ſtrong and ſolemn. I ſhall produce ſome Inſtances, and ſpeak to them juſt as they come into my Thoughts, without any Nicety of Method. *Virgil*,

* *Iliad*. 17. v. 265.

in his Account of the Sufferings of wicked Souls in the Regions of Punishment, fills the Reader with Dread and Amazement; every Syllable sounds Terror; Awe and Astonishment accompany his majestic *Numbers*. * In that Passage,

————— Tum sæva fonare

Verbera, tum stridor ferri, tractæq; catenæ;

the hissing Letter repeated with broad sounding Vowels immediately following, the Force and Roughness of the canine Letter so often us'd, and those strong Syllables in the second, third, and fourth Places; emphatically express those dreadful Sounds. A Man of an Ear will, upon the Repetition of them, be apt to fancy he hears the Crack of the *Furies* Whips, and the Rattling and Clank of infernal Chains. Those harsh Elisions; and heavy robust Syllables in that Description of the

* *Æneid.* 6. v. 558, &c.

hideous *Cyclops*, *Monstrum horrendum, informe, ingens*, naturally express the enormous Bulk, and brutish Fierceness of that mis-shapen and horrid Monster.

Our *Spencer*, one of the best *Poets* this Nation has bred, and whose Faults are not to be imputed either to want of Genius or Care, but to the Age he liv'd in, was very happy and judicious in the Choice of his *Numbers*: Of which take this Example, not altogether foreign or unparallel to that of *Virgil* just mention'd ;

—— He heard a dreadful Sound,

Which thro' the Wood loud-bellowing did rebound.

And then,

—— His monstrous Enemy

With sturdy Steps came stalking in his Sight,
An hideous *Giant*, horrible and high.*

* Fairy Queen.

Those Verses in the first *Georgic*,

Ter sunt conati imponere *Pelio Ossam*

Scilicet, atq; *Ossa* frondosum involvere *Olym-*
*pum**,

are contriv'd with great Art to represent the prodigious Pains the *Giants* took in heaping Mountains upon Mountains to scale Heaven, and the Slowness of their Progress in that unwieldy Work.

For a Vowel open before a Vowel, makes a Chasm, and requires a strong and full Breath; therefore a Pause must follow, which naturally expresses Difficulty and Opposition.

But when Swiftneſs and Speed are to be describ'd, ſee how the ſame *wonderful Man* varies his Numbers, and ſtill ſuits his Verſe to his Subject!

* *Georg. 1. v. 281.*

Quadrupedante putrem sonitu quatit ungula
campum.

Here the rapid *Numbers*, and short *Syllables*, sustain'd with strong Vowels, admirably represent both the Vigour and Speed of a Horse at full Stretch scouring o'er the Plain.

When *Horace* sings of Mirth, Beauty, and other Subjects, that require Delicacy and Sweetness of Composition, he smooths his Lines with soft *Syllables*, and flows in gay and melting *Numbers*. Scarce any *Reader* is so much a *Stoic*, but good Humour steals upon him; and he reads with something of the Temper which the *Author* was in when he wrote. How inexpressibly sweet are those near Lines!

Urit mē *Glyceræ* nitor

Splendentis *Pario* marmore purius:

Urit grata protervitas,

Et vultus nimium lubricus aspici.

Innu-

Innumerable Beauties of this Nature are scatter'd thro' his *Lyric Poetry*. But when he undertakes lofty and noble Subjects, he raises his Style, and strengthens his Expression: For Example, when he proposes to do Honour to *Pindar*, and sing the Glories of *Augustus*, he reaches the *Grecian's* noblest Flights, has all his Magnificence of *Thought*, his Strength of *Fancy*, and daring Liberty of *Figures*.

The *Roman Swan* soars as high as the *Theban*: He equals that commanding Spirit, those awful and vigorous Beauties, which he generously pronounces inimitable; and praises both his immortal *Predecessor* in *Lyric Poetry*, and his *Royal Benefactor*, with as much Grandeur, and exalted Eloquence, as ever *Pindar* prais'd any of his *Heroes*.

'Tis a just Observation of *Longinus*, That tho' *Homer* and *Virgil* are chiefly confin'd to the *Dactyl* and *Spondee*, and rarely use even any equivalent

valent *Feet*, yet they temper them together with such astonishing Skill and Diligence, so carefully vary their *Syllables*, and adapt their Sounds to the Nature of the Thing describ'd, that in their *Poems* there is all the harmonious Change and Variety of *Numbers*, which can be compos'd by all the possible Turns, and different Position of all the *Feet* in the *Languages*.

I shall add no more of my own upon this Head, but conclude with those curious and judicious Lines of *Mr. Pope*.

'Tis not enough, no Harshness gives Offence ;
 The Sound must seem an Echo to the Sense.
 Soft is the Strain, when *Zephyr* gently blows ;
 And the smooth Stream in smoother Numbers
 flows :

But when loud Surges lash the sounding Shore,
 The hoarse rough Verse should like the Torrent
 roar.

When

When *Ajax* strives some Rock's vast Weight
to throw,

The Line too labours, and the Words move
slow:

Not so, when swift *Camilla* scours the Plain,
Flies o'er th'unbending Corn, and skims along
the Main*.

§. 6. A Reader of such *Authors* can scarce ever be weary; he has the Advantage of a Traveller for many Miles round *Damascus*; he never removes out of *Paradise*, but is regal'd with a constant Succession of Pleasures, and enjoys in a small Compass the Bounty and Gaiety of universal Nature. From hence may be seen the Injustice and Folly of those People, who would have *Translations* of the *Classics*; and then, to save the Trouble of learning *Greek* and *Latin*, throw away the great *Originals* to Dust and Oblivion.

* *Essay on Criticism*, pag. 20. Edit. 3.

It would indeed have all the *Classics* turn'd into our Language by the most masterly Hands, (as we already have some) among other Reasons, for this, that ingenious and inquisitive People, who have the Misfortune not to be well acquainted with the learned Tongues, may have some Taste of their Excellencies. Ignorant Persons, who know nothing of their Language, would soon be persuaded to believe; and shallow Pretenders, who know nothing of their Beauties, would boldly pronounce, that some *Translations* we have go beyond the *Originals*; while Scholars of clear and sound Judgment are well satisfy'd, that 'tis impossible any *Version* should come up to them. A *Translation* of the noble *Classics* out of their native Tongues, so much in many respects inferior to them, always more or less flattens their Sense, and tarnishes their Beauties. 'Tis something like transplanting a precious Tree out of the warm and fruitful Climes in which it

it

it was produc'd, into a cold and barren Country: With much Care and Tenderneſs it may live, bloſſom, and bear; but it can never ſo chearfully flouriſh, as in its native Soil; it will degenerate, and loſe much of its delicious Flavour, and original Richneſs. And beſides the weakening of the Senſe, (tho' that be by far the moſt important Conſideration) *Greek* and *Latin* have ſuch a noble Harmony of Sound, ſuch Force and Dignity of *Numbers*, and ſuch Delicacy of *Turn* in the *Periods*, that cannot intirely be preſerv'd in any Language of the World. Theſe two *Languages* are ſo peculiarly ſuſceptive of all the Graces of Wit and Elocution, that they are read with more Pleaſure, and lively Guſt, and conſequently with more Advantage, than the moſt perfect *Translation* that the ableſt *Genius* can compoſe, or the ſtrongeſt modern *Language* can bear. The Pleaſure a Man takes in reading, engages a cloſe Attention; raiſes and chears the Spirits; and

and impresses the Author's Sentiments and Expressions deeper on the Memory. A Gentleman travels thro' the finest Countries in the World, is in all respects qualify'd to make Observations, and then writes a faithful and curious History of his Travels. I can read his Relations with Pleasure and Improvement, and will pay him the Praise due to his Merits; but must believe, that if I myself travell'd thro' those Countries, and attentively view'd and consider'd all those Curiosities of *Art* and *Nature* which he describes, I should have a more satisfactory *Idea*, and higher Pleasure, than 'tis possible to receive from the exactest Accounts. *Authors* of such distinguish'd Parts and Perfections cannot be study'd by a rational and discerning *Reader* without very valuable Advantages. Their strong Sense, and manly Thought, cloath'd in the most significant and beautiful Language, will improve his Reason and Judgment; and enable him to acquire the Art of genteel and sensible

fensible Writing. For 'tis a most **absurd** Objection, that the *Classics* do **not** improve your Reason, nor inlarge your Knowledge of useful Things; but only amuse and divert you with artificial Turns of Words, and Flourishes of *Rhetoric*. Let but a Man of Capacity read a few Lines in *Plato*, *Demosthenes*, *Tully*, *Sallust*, *Juvenal*, &c. and he will immediately discover all such Objections either to proceed from Ignorance, a deprav'd Taste, or intolerable Conceit. The *Classics* are intimately acquainted with those Things they undertake to treat of; and explain and adorn their Subject with sound Reasoning, exact Disposition, and beautiful Propriety of Language. No Man in his right Mind would have People to study them with Neglect and Exclusion of other Parts of useful Knowledge, and good Learning. No, let a Man furnish himself with all the *Arts* and *Sciences*, that he has either Capacity or Opportunity to learn; and he will still find, that
Rea-

Readiness and Skill in these correct and rational *Authors* is not the least ornamental or serviceable Part of his Attainments. The Neatness and Delicacy of their Compositions will be Refreshment and Music, after the Toils of severer and harsher Studies. The Brightness of their Sense, and the Purity and Elegance of their Diction, will qualify most People, who duly admire and study their Excellencies, to communicate their Thoughts with Energy and Clearness. Some *Gentlemen*, deeply read in old Systems of *Philosophy*, and the abstruser Part of *Learning*, for want of a sufficient Acquaintance with these *great Masters* of Style and Politeness, have not been able so to express their Notions, as to make their Labours fully intelligible and useful to Mankind. Irregular broken *Periods*, long and frequent *Parentheses*, and harsh *Tropes*, have perplex'd their Notions; and much of their Sense has lain bury'd under the Confusion and Rubbish of an obscure:

fcure and horrid Style. The brightest and most rational Thoughts are ob-
 fcur'd, and in a great measure spoil'd,
 if they be encumber'd with obsolete
 and coarfe Words unskilfully plac'd,
 and ungracefully turn'd. The match-
 less Graces of some fine Odes in *Ana-
 creon* or *Horace*, do chiefly arife from
 the judicious Choice of the beautiful
 Words, and the Delicacy and Har-
 moniousness of the Structure.

§. 7. BESIDES the other Advantages
 of studying the *Classical Historians*,
 there is one, which *Gentlemen* of
 Birth and Fortune, qualify'd to ma-
 nage *public Business*, and fit as Mem-
 bers in the most *august Assemblies*,
 have a more considerable Share in,
 than People of meaner Condition.
 The Speeches of the great Men among
 the *Greeks* and *Romans* deserve their
 peculiar Study and Imitation, as be-
 ing Master-pieces of clear *Reasoning*,
 and genuine *Eloquence*: The *Orators*
 in

in the *Classics* fairly state their *Case*, and strongly argue it: Their *Remarks* are surprizing and pertinent, their *Repartees* quick, and their *Raillery* clear and diverting. They are bold without *Rashness* or *Insolence*; and severe with good *Manners* and *Decency*. They do *Justice* to their *Subject*, and speak agreeably to the *Nature* of *Things*, and *Characters* of *Persons*. Their *Sentences* are sprightly, and their *Morals* sound. In short, no Part of the *Compositions* of the *Ancients* is more finish'd, more instructive and pleasing than their *Orations*. Here they seem to exert their choicest *Abilities*, and collect the utmost *Force* of their *Genius*. Their whole *Histories* may be compar'd to a noble and delicious *Country*, that lies under the favourable *Eye* and perpetual *Smiles* of the *Heavens*, and is every-where crown'd with *Pleasure* and *Plenty*: But their choice *Descriptions* and *Speeches* seem like some peculiarly fertile

fertile and happy *Spots* of Ground in that Country, on which *Nature* has pour'd out her Riches with a more liberal Hand, and *Art* has made the utmost Improvements of her Bounty. They have taken so much Pains, and us'd such Accuracy in the Speeches, that the greater Pleasure they have given the *Reader*, the more they have expos'd themselves to the Censure of the *Critic*. The *Oration*s are too sublime and elaborate; and those Persons to whom they are ascrib'd, could not at those times compose or speak them. 'Tis allow'd, that they might not deliver themselves in that exact Number and Collection of Words, which the *Historians* have so curiously laid together; but it can scarce be deny'd, but the great Men in *History* had frequent Occasions of speaking in public; and 'tis probable, that many times they did actually speak to the same purpose. *Fabius Maximus* and *Scipio*, *Cæsar* and *Cato*, were capable of making as good Speeches

as

I

as *Livy* or *Sallust*; and *Pericles* was an *Orator* no ways inferior to *Thucydides*. When the Reason of the Thing will allow that there was Time and Room for Premeditation, there is no question but many of those admirable Men in *History* spoke as well as they are represented by those able and eloquent *Writers*. But then the *Historians* putting the Speeches into their own Style, and giving us those Harangues in form, which we cannot tell how they could come at, trespasses against Probability, and the strict Rules of writing *History*. It has always been allow'd to *great Wits* sometimes to step out of the beaten Road, and to soar out of the View of a heavy Schooliaſt. To grant all that is in the Objection; the greatest *Classics* were liable to human Infirmities and Errors; and whenever their forward Censurers shall fall into such Irregularities, and commit such Faults join'd to such Excellencies, the learned World will not only pardon, but admire them.

We

We may say of that celebrated Speech of *Marius* in *Sallust*, and others that are most attacked upon this Foot, as the Friends of *Virgil* do in Excuse of his offending against *Chronology* in the Story of *Æneas* and *Dido*; that had there been no room for such little Objections, the World had wanted some of the most charming and consummate Productions of human Wit. Whoever made those noble Speeches and Debates, they so naturally arise from the Posture of Affairs, and Circumstances of the Times which the *Authors* then describe, and are so rational, so pathetic and becoming, that the Pleasure and Instruction of the *Reader* is the same. A complete Dissertation upon the Uses and Beauties of the chief Speeches in the *Classical Historians* would be a Work of Curiosity, that would require an able Genius and fine Pen. I shall just make some short Strictures upon two; one out of *Thucydides*, and the other out of *Tacitus*.

The Funeral Oration made by *Percles* upon his brave Countrymen who dy'd in Battle, is full of Prudence and manly Eloquence; of hearty Zeal for the Honour of his Country, and wise Remarks. He does not lavish away his Commendations, but renders the Honours of the *State* truly desirable, by shewing they are always conferred with Judgment and Wariness. He praises the Dead in order to encourage the Living to follow their Example; to which he proposes the strongest Inducements in the most moving and lively manner; from the Consideration of the immortal Honours paid to the Memory of the Deceas'd; and the generous Provisions made by the *Government* for the dear Persons left behind by those who fell in their *Country's* Cause. He imputes the greatest Share of the Merits of those gallant Men to the Excellency of the *Athenian* Constitution; which trained them up in such regular Discipline, and secur'd to them and their Descendents such invaluable

valuable Privileges, that no Man of Sense and Gratitude, of Public Spirit, and a Lover of his Children, would scruple to venture his Life to preserve them inviolable, and transmit them to late Posterity. The noble *Orator* in this *Speech* gives an admirable Character of his Countrymen the *Athenians*. He represents them as brave, with Consideration and Coolness; and polite and genteel, without Effeminacy. They are, says he, easy to their Fellow-citizens, and kind and communicative to Strangers: They cultivate and improve all the *Arts*, and enjoy all the Pleasures of *Peace*; and yet are never surpriz'd at the Alarms, nor impatient of the Toils and Fatigues of *War*. They are generous to their Friends, and terrible to their Enemies. They use all the Liberty that can be desir'd without Insolence or Licentiousness; and fear nothing but transgressing the Laws*.

* See Thucyd. Oxon. Ed. lib. 2. p. 103.

Mucian's Speech in *Tacitus* * contains many important Matters in a small Compass; and in a few clean and emphatical Words goes thro' the principal Topics of Persuasion. He presses and conjures *Vespasian* to dispute the *Empire* with *Vitellius*, by the Duty he owes his bleeding *Country*; by the Love he has for his hopeful Sons; by the fairest Prospect of Success that could be hop'd for, if he once vigorously set upon that glorious Business; but if he neglected the present Opportunity, by the dismal Appearance of the worst Evils that could be feared, he encourages him by the Number and Goodness of his Forces, by the Interest and Steadiness of his Friends; by the Vices of his *Rival*, and his own *Virtues*. Yet all the while this great Man compliments *Vespasian*, and pays him Honour, he is cautious not in the least to diminish his own Glory: If he

* Tacit. Elzevir. Ed. 1634. Hist. 2. p. 581, 585.

readily allows him the first Rank of Merit, he briskly claims the second to himself. Never were Liberty and Complaisance of Speech more happily mix'd; he conveys sound Exhortation in Praise; and at the same time says very bold and very obliging Things. In short, he speaks with the Bravery of a *Soldier*, and the Freedom of a *Friend*: In his Address there is the Air and the Gracefulness of an accomplish'd *Courtier*; in his Advice, the Sagacity and Caution of a consummate *Statesman*.

§. 8. ANOTHER great Advantage of studying the *Classics* is, that from a few of the best of them may be drawn a good System and beautiful Collection of sound *Morals*. There the Precepts of a virtuous and happy Life are set off in the Light and Gracefulness of clear and moving Expression; and *Eloquence* is meritoriously employed in vindicating and adorning *Religion*. This makes deep

Impressions on the Minds of young Gentlemen, and charms them with the Love of Goodness so engagingly dress'd, and so beautifully commended. The *Offices*, *Cato Major*, *Tusculan Questions*, &c. of Tully want not much of *Epietetus* and *Antonine* in *Morality*, and are much superior in *Language*. *Pindar* writes in an exalted Strain of *Piety* as well as *Poetry*; he carefully wipes off the Aspersions that old *Fables* had thrown upon the *Deities*; and never speaks of Things or Persons sacred, but with the tenderest Caution and Reverence. He praises *Virtue* and *Religion* with a generous Warmth; and speaks of its eternal Rewards with a pious Assurance. A notable *Critic* has observ'd, to the perpetual Scandal of this *Poet*, that his chief, if not only Excellency, lies in his moral Sentences. Indeed *Pindar* is a great Master of this Excellency, for which all Men of Sense will admire him; and at the same time be astonish'd at that Man's
Honesty

Honesty who slight such an Excellency; and that Man's Understanding, who cannot discover many more Excellencies in him. I remember, in one of his *Olympic Odes*, in a noble Confidence of his own Genius, and a just Contempt of his vile and malicious Adversaries, he compares himself to an *Eagle*, and them to *Crows*: And indeed he soars far above the Reach and out of the View of noisy fluttering Cavillers. The famous *Greek Professor Duport* has made an entertaining and useful Collection of *Homer's* Divine and Moral Sayings, and has with great Dexterity compar'd them with parallel Passages out of the *inspir'd Writers* *. By which it appears, that there is no Book in the World so like the Style of the *Holy Bible* as *Homer*. The noble *Historians* abound with moral Reflections upon the Conduct of human Life; and powerfully instruct both by Pre-

* *Gnomologia Homericæ, Cantab. 1660.*

cepts and Examples. They paint Vice and Villainy in horrid Colours; and employ all their Reason and Eloquence to pay due Honours to Virtue, and render undissembled Goodness amiable in the Eye of Mankind. They express a true Reverence for the establish'd Religion, and a hearty Concern for the prosperous State of their native Country. *Xenophon's* memorable Things of *Socrates* is a very instructive and refin'd System of *Morality*; it goes thro' all Points of Duty to God and Man, with great Clearness of Sense and sound Notion, and with inexpressible Simplicity and Purity of Language. The great *Socrates* there discourses in such a manner, as is most proper to engage and persuade all Sorts of Readers: He argues with the Reason of a *Philosopher*; directs with the Authority of a *Lawgiver*, and addresses with the Familiarities and Endearments of a *Friend*.

He made as many Improvements in true *Morality*, as could be made
by

by the unassisted Strength of *human Reason*; nay, he delivers himself in some Places as if he was enlighten'd by a *Ray from Heaven*. In one of *Plato's divine Dialogues*, * *Socrates* utters a surprising Prophecy of a *divine Person*, a true Friend and Lover of human Nature, who was to come into the World to instruct them in the most acceptable Way of addressing their Prayers to the Majesty of *God*.

I don't wonder when I hear that some Prelates of the Church have recommended the serious Study of *Juvenal's* moral Parts to their Clergy. That manly and vigorous *Author*, so perfect a Master in the serious and sublime way of *Satire*, is not unacquainted with any of the Excellencies of good *Writing*; but is especially to be admir'd and valu'd for his exalted *Morals*. He dissuades from *Wickedness*, and exhorts to *Goodness*, with

* Dialog. Select. Cantab. 1683. ad Alcibiad. p. 255.

Vehemence of Zeal that can scarce be dissembled, and Strength of Reason that cannot easily be resisted. He does not praise *Virtue*, and condemn *Vice*, as one has a favourable, and the other a malignant Aspect upon a Man's Fortune in this World only; but he establishes the unalterable Distinctions of *Good* and *Evil*; and builds his Doctrine upon the immovable Foundations of *God* and infinite *Providence*.

His *Morals* are suited to the Nature and *Dignity* of an immortal *Soul*; and, like it, derive their Original from *Heaven*.

How sound and serviceable is that wonderful Notion in the thirteenth *Satire*, * That an inward Inclination to do an ill Thing is criminal; that a wicked Thought stains the Mind with Guilt, and exposes the Offender to the Punishment of *Heaven*, tho' it never ripen into Action! A suitable Practice would effectually crush the

* V. 208, &c.

Serpent's Head; and banish a long and black Train of Mischiefs and Miseries out of the World. What a Scene of Horror does he disclose, when in the same *Satire* * he opens to our View the Wounds and Gashes of a *wicked Conscience!* The guilty *Reader* is not only terrify'd at the dreadful Cracks and Flashes of the *Heavens*, but looks pale and trembles at the *Thunder* and *Lightning* of the *Poet's* awful *Verse*. The Notion of true *Fortitude* cannot be better stated than 'tis in the eighth *Satire* †, where he pressingly exhorts his *Reader* always to prefer his *Conscience* and *Principles* before his *Life*; and not to be restrained from doing his *Duty*, or be aw'd into a Compliance with a villainous Proposal, even by the Presence and Command of a barbarous *Tyrant*, or the nearest Prospect of *Death* in all the Circumstances of *Cruelty* and *Terror*. Must not a Professor of *Cbri-*

* V. 192, &c. 210, &c. † V. 79, 10 v. 85:
D 6 *stianity*

stianity be asham'd of himself for harbouring uncharitable and bloody Re-
sentments in his Breast, when he reads and considers that invaluable Passage against Revenge in the above-mention'd thirteenth *Satire* *? Where he argues against that fierce and fatal *Passion*, from the Ignorance and Littleness of that Mind which is possess'd with it; from the Honour and Generosity of passing by and forgiving Injuries; from the Example of those wise and mild Men *Chryfippus* and *Tbales*, and especially that of *Socrates*, that undaunted *Champion* and *Martyr* of *Natural Religion*: Who was so great a Proficient in the best *Philosophy*, that he was assur'd his malicious Prosecutors and Murderers could do him no hurt; and had not himself the least Inclination or rising Wish to do them any; who discours'd with that chearful Gravity and graceful Composure a few Mo-

* V. 181, &c.

ments before he was going to die, as if he had been going to take Possession of a *Kingdom*; and drank off the poisonous *Bowl* as a *Potion of Immortality*.

Here I am aware, that upon this Commendation of *Juvenal*, an Objection will be made against some faulty Passages; which I am so far from being able to defend, that I think they are not fit to be mention'd. Whence we may learn, that the greatest *Beauties* in the *Pagan Morals* are mix'd with considerable *Blemishes*; that they have no System so *pure*, but some *Taint* cleaves to it.

Only the *Christian Institution* furnishes a sufficient and perfect Scheme of *Morality*, in which there is not the least Mixture of Vice or Folly, nor the least Spot or Blemish to soil its Purity. *Seneca*, *Epietetus*, *Plutarch*, *Antonine*, &c. deliver diviner Doctrines than the *Moralists* before them, because they flourish'd in Times that afforded better Advantages for the Improve-

Improvement of such Studies. The *Morals* of the *Gospel* had then enlighten'd and improv'd the World; the *Philosophers* had learnt to speak in the Language of *St. Peter* and *St. Paul*; and *Pagan Theology* had dress'd herself in many of the Ornaments of *Christianity*.

I shall subjoin to these few Examples of excellent *Morality* in the *Classics*, an Observation which naturally falls under this Head: And that is, That the best *Classics* lay down very valuable Rules for the Management of *Conversation*, for graceful and proper *Address* to those Persons with whom we converse. They instruct their *Readers* in the Methods of engaging and preserving Friends; and reveal to them the *true Secret* of pleasing Mankind. This is a large and agreeable *Field*, but I shall confine myself to a small Compass.

While *Tully*, under the Person of *Crassus*, gives an Account of the Word *ineptus*, or impertinent, he insinuates

finuates excellent Caution to prevent a Man from rendering himself ridiculous and distasteful to Company. These are his Words: " He that
 " either does not observe the proper
 " Time of a Thing, or speaks too
 " much, or vain-gloriously sets him-
 " self off, or has not a regard to the
 " Dignity or Interest of those he con-
 " verses with, or, in a word, is in
 " any kind indecent or excessive, is
 " call'd Impertinent." That is ad-
 mirable Advice in the third Book of his *Offices*, for the prudent and grace-
 ful Regulation of a Man's *Discourse*,
 (which has so powerful an Influence
 upon the Misfortune or Happiness of
Life) that we should always speak with
 that Prudence, Candour, and undif-
 ferent Complaisance, that the Per-
 sons we address may be persuaded that
 we both love and reverence them.

For this Persuasion settled in their
 Minds, will secure their Friendship,
 and create us the Pleasure of their
 mutual Love and Respect. Every
 judicious

judicious Reader of *Horace* will allow the Justness of Sir *William Temple's* Character of him; That he was the greatest Master of *Life*, and of true Sense in the Conduct of it. Is it possible to comprise better Advice in fewer Lines than those of his to his Friend *Lollius*, which I shall give you in the *Original*?

Arcanum neque tu scrutaberis ullius unquam :
 Commissumque teges, & vino tortus & ira :
 Nec tua laudabis studia, aut aliena reprendes :
 Nec, cum venari volet ille, poemata panges*.

Horace had an intimate Friendship and Interest with Men of the chief *Quality* and *Distinction* in the *Empire*: Who then was fitter to lay down Rules how to approach the *Great*, and gain their Countenance and Patronage?

* Hor. Ep. 18. l. 1. v. 37.

This great Man has a peculiar Talent of handsomly expressing his Gratitude to his noble *Benefactors*: He just puts a due Value upon every Favour, and in short manages that nice Subject of *Praise* with a manly *Grace*, and irreproachable *Decency*. How clean is that Address to *Augustus* absent from *Rome*, in the fifth Ode of the fourth Book!

Lucem redde tux, dux bone, patriæ;

Instar veris enim, vultus ubi tuus

Affulsit populo, gratior it dies,

Et soles melius nitent.

Here are no forc'd *Figures*, or unnatural Rants; 'tis all seasonable and beautiful, poetical and literally true.

§. 9. THE *sacred Books* themselves receive Illustration from the *Classics*, which have numerous parallel Places; and inlarge upon many Customs and Practices to which they allude.

The

The learned *St. Paul* was well acquainted with *Heathens* as well as *Jewish Authors*; and has inserted into the *holy Canon* Quotations made from the *Greek Poets*, *Epimenides*, *Menander*, and *Aratus*. Nay, many Passages in this *divine Author* would lose the Beauty and Vigour of their Sense, and some not be understood at all, without the Explications of *Pindar* and *Plato*, or some other good Writers; who give Accounts of the painful Exercises, long Preparations, and eager Engagements of the Combatants, the solemn Sentences of the Judges, the Proclamations of the Heralds, and the Prizes of the Victors at the *Isthmian* and *Olympic Games*. Out of many, see the Places below*, that manifestly refer to those famous Games, and are not intelligible without the Knowledge of the Solemnities and Laws which were observ'd at the Celebration of them.

* 1 Cor. ix. 24, &c. Phil. iii. 12, 13, 14. Heb. xii. 1, 2.

But

But to go something farther upon this Head: The *Classical* and foreign *Authors* not only illustrate the *sacred Writers*, but they confirm their Truth, and strengthen their Authority. Much of the Heathen *Theology* is deriv'd from the Rites of the *Jewish Religion*: The most remarkable Stories of the *Bible* lie under the Disguise of Pagan Fables, and the *Classical Historians* give Testimony to the Veracity of the *Prophets*. The *Classical* and *Sacred Writers* agree in their Accounts of the Manners and Customs of the *Eastern People*. The noblest *Writers* of the Heathen World have borrow'd many of their Notions from the *sacred Philosophy* of *Moses*; and enrich'd their Works with the sound Morals and sublime Passages of the inspir'd *Penmen*. I have taken Pains to make a Collection of these Matters; and shall, without Formality, and Niceness of Method, present my young *Classical Scholar* with some select Passages; several of which, I believe, have

have not been publish'd before: By which it may appear, that the *Bible* is the most excellent and useful Book in the World; and to understand its Meaning, and discover its Beauties, 'tis necessary to be conversant in the *Greek* and *Latin Classics*. *Homer's* Notion of his *Gods* descending in human Shape to converse with Mortals, and regulate Affairs below, is copy'd from *God* walking in *Paradise*, and discoursing with our *First Parents*; and from the *Angel's* visiting *Abraham* and *Lot* *; whence *Jupiter* is by *Ovid* introduc'd thus speaking:

———— Summo delabor Olympo;

Et Deus humana lustrò sub imagine terras.

The Calamities of *Tiresias* † and others who saw the Gods in their Privacies, are deriv'd from those awful

* Gen. xviii. 19. Heb. xiii. 2. See Hom. Od. p. v. 485.

† Callima. La. Pal. v. 54.

Passages which declare that no Man can see *God* and live *.

The antient Temple of *Hercules* at *Cales*, a Colony of the *Tyrians* built before the *Temple* of *Solomon*, had all its religious Rites performed after the Customs of the *Jewish Tabernacle*. It was not built of Stones, but Wood; Swine were not suffer'd to come near it: Those who approach'd these holy Rites were bare-footed, as *Moses* was before the *burning Bush*; wore Linen Garments, and kept from their Wives during the Course of their Ministration and Attendance: A perpetual Fire burnt upon the Altar, and no Image or Representation of the *Deity* was to be seen. *Arrian* expressly affirms that religious Worship was performed in this Temple after the *Pœnician* Manner †. *Plato*, whom *Numenius* the *Pythagorean* and *Platonist* calls the *Attic Moses*, gives an Account of the Creation from the Writings of *Mo-*

* Exod. xxxiii. 20. Judges xiii. 22. † Vid. Huetii Demonstrat. Evangcl. Parisiis 1697. p. 125.

ses. Ovid upon that Subject expresses himself in the very Words of the *sa-cred Text*. What is his — — *Rudis indigestaq; moles*, but the *Tobu Vabobu* of that famous *Prophet*? And is not his — — *Finxit in effigiem moderantúm cunéta Deorum* --- the same as --- God created Man in his own Image.

The *Indian Brachmans* and the *Grecian Philosophers* agreed in this Doctrinè, that all Things were originally fashion'd and made out of Water: Which comes up exactly to the Account which the most ancient and authentic *Writer* in the World gives of its Creation. *The Spirit of God moved upon the Face of the Waters* †. The *New Testament Writers* say the same Thing, *By the Word of God the Heavens and the Earth were of old composed or constituted of Water* *. *Aristotle* frequently asserts Water to be the Principle of all Things; and indeed many of his Notions are very agreeable to *Moses* and the *Prophets*;

† Gen. i. 2.

* 2 St. Pct. iii. 5.

which

which might proceed partly from his Perusal of the *Writers* of the *Old Testament*, partly from his Conversation with a very wise and pious *Jew*, who came upon important Business to the Court of *Herminas*, King of *Atarna*, a City of *Mysia*, where *Aristotle* liv'd some Years, having marry'd that Prince's Niece *. The Dove that was sent out of the *Ark* to discover the Abatement of the Waters, is mention'd by *Plutarch* in his Piece of the Sagacity of Animals. From hence the Heathens esteem'd a Dove to be an ominous Bird; and *Apollonius* † tells us, that the *Argonauts* let loose a Dove out of their Ship, that by her Flight they might make trial whether they should have a happy Passage thro' the Streights of the *Symplegades*. Those who have undertaken to explain the Heathen Fables, tell us, that *Minos* King of *Crete* was the same as

* See *Prideau Connection of O. and N. T. P. I. p. 475.*
 † Οἰωνῶ δὴ πρόβατο πέλαιδι παρῆσασθε. *Apoc.*
Argon. 2. v. 328.

Moses;

Moses; which they prove by several Resemblances and near Relations in their History. The Mother of *Minos* was a *Phœnician*, and he is said to reign in *Crete*. *Moses* was King in *Palestine*, the Inhabitants of which are in *Hebrew* called *Cerethim*, and sometimes by the *Greek Interpreters* Κρητες.

These Expressions in *Homer* * and *Horace* †, that *Minos* discours'd with *Jupiter*, and was admitted to his Cabinet Councils, seem to be taken from those wonderful Passages in *Scripture*, which acquaint us that *Moses* convers'd with *God* in the *holy Mount*; and that his *infinite Majesty* spoke to that highly favour'd Man Face to Face, as a Man speaketh unto his Friend ††.

The Fable of *Baucis* and *Philemon* is nothing but the Relation of *Lot* and his Wife, vary'd by the Licentiousness of *Poetical Fancy*. They are chara-

* *Odyss.* τ'. v. 179.

†† *Exod.* iii. 11.

† *Ode* 1. 28. 9.

cteriz'd as pious and hospitable in a debauch'd and barbarous Neighbourhood ; they entertain'd *Jupiter* and *Mercury*, were conducted out of the wicked Place of their Abode to the Mountains by those *Gods*, who destroy'd that profligate People, and overspread that accurs'd Country with a sudden Deluge.

Tacitus gives Testimony to the Destruction of *Sodom* and *Gomorrab*, and the adjacent Places, by a Shower of Fire and Brimstone ; and tells you, that the Country was once rich and fertile, but by Lightning became a burnt and barren Soil, wash'd upon by a vast Lake, that neither produces Fish, nor feeds Fowl, and by its Stench is noisom to all who dwell near it*. The same *Historian*, tho' a virulent Enemy to the *Jews*, does 'em Honour in that Character, that they adore one *eternal* and *unchangeable Deity* ; and esteem it Profaneness to have any

* Tacit. Hist. 5. p. 673.

Images in their Temples or Cities; that they despise the *Gods* of the *Greeks* and *Romans*, lay aside all Regard for their Country, and are harden'd against the Tenderneſs of Nature, and deareſt Relation. Where 'tis plain he muſt mean, when Tenderneſs to their Friends is inconſiſtent with their Duty to *God*; for he owns they bear an inviolable Faith, and have a ready and flowing Compaſſion to their own Country and Kindred, when he accuses them of hoſtile Hatred to all Mankind beſides. This we may obſerve of that famous *Historian*, that in his Character of the *Jews*, what he deſigns as the fouleſt Diſparagement to them, does, even in the Judgment of the beſt and moſt admir'd *Heathen Philoſophers*, tend moſt to their Praise; and when he thinks he does them Honour by allowing they come up in ſome Inſtances to the Pagan Superſtition, he is very near running into Inconſiſtency with himſelf*.

He-

* *Effigiem animalis, quo monſtrante errorem ſi-
timque*

Herodotus gives this Character of *Apries* King of *Egypt*, the same with *Pharaoh Ophra* in the *Prophets*, that he was so intolerably haughty and presumptuous, as to declare that neither *God* nor *Man* could dispossess him of his Kingdom * ; which is agreeable with the *Prophet Ezekiel*, who charges him with *Pride* and *Insolence* †.

And the *Terror* of his *Fall*, related by the same *noble Historian*, (who says he was taken *Prisoner* to *Amasis*, carry'd to the *City* of *Sais*, and after some *Time* of *Captivity* strangled in his own *Palace*) shews the *Completion* of *Jeremiah's Prophecy* † † ; *Behold, I will give Pharaoh Ophra King of Egypt into the Hand of his Enemies, and into the Hand of them that seek his Life.*

timq; depulerant, penetrati sacra vere. Hist. 5. p. 671.
 Judæi mente sola, unumque Numen intelligunt —
 Igitur nulla simulacra urbibus suis, nedum templis
 sunt. Hist, 5. 672.

* Hist. 2. p. 155.

† Ezek. xxix. 3.

‡ Jerem. xlv. 30.

The same *Author* acquaints us, that when *Darius* had laid Siege to *Babylon*, the barbarous and inhuman Inhabitants, to make their Provisions last longer, murder'd all their Wives, Sisters, Children, and Servants, that were uselefs for War. Only every Man preserv'd one of his Wives most dear to him, and a Maid-servant to do the necessary Affairs of the House*. Which was a signal Completion of that terrible Prophecy of *Isaiab* †; *But these two Things shall come to thee in a Moment, in one Day; the Loss of Children and Widowhood; they shall come upon thee in their Perfection* —

The Memory of the *Israelites* miraculous Passage thro' the midst of the *Red Sea* upon dry Ground, was preserv'd by the Heathen; as we learn from *Diodorus Siculus* in his third Book †.

* Herod. 3. p. 220.

† *Isaiab* xlvii. 2.

‡ See *Dr. Patrick on Exod.* xiv. 21.

“ There

“ There is, says he, a Tradition
 “ among the *Icthyophagi*, who bor-
 “ der upon the *Red Sea*, which they
 “ had from their Ancestors, and was
 “ preserv’d unto that Time : How
 “ that upon a great Recess of the Sea
 “ every Place of that Gulph was dry,
 “ and the Sea falling to the opposite
 “ Part, the Bottom of it appear’d
 “ green (from the Weeds, I suppose,
 “ that were in it); but returning back
 “ with a mighty Force, repossess’d its
 “ former Place.”

’Twas a Custom universal among
 the *Eastern* People, to entertain their
 Guests, at their Entrance into their
 Houses, with clear Water, and sweet
 Oil: So our *Saviour* was entertain’d
 by the devout Woman: So *Telemachus*
 and *Pisistratus* are entertain’d at the
 Court of *Menelaus* *.

’Twas a Custom amongst the *Eastern*
 People, to strew Flowers and Branches
 of Trees in the Way of Conquerors,

* Hom. Od. *ſ*: v. 48, 49.

and great Princes: The People of the *Jews*, who esteem'd *our Saviour* to be their *Messias* and *King*, paid him those Honours. Thus People went before *Xerxes* passing over the *Hellepont*, that burnt all manner of *Perfumes* on the *Bridges*, and strew'd the *Way* with *Myrtles* *. We are inform'd by the *inspir'd Writers*, that the *Philistines* hung up the *Armour* of *Saul* and *Jonathan* by way of *Trophy* in the *Temple* of their *Idol Dagon*. That this was a common *Custom* in the *Eastern Nations*, we learn from the *Classics*. So *Hector* promises, that if he should conquer *Ajax* in single *Combat*, he would dedicate his *Spoils* to *Apollo*. Take the *Hero's Vow* in *Mr. Pope's Translation*:

And if *Apollo*, in whose Aid I trust,
Shall stretch your daring Champion in the Dust;

* Herod. 7. p. 404.

If mine the Glory to despoil the Foe,

On *Phæbus'* Temple I'll his Arms bestow.

The same *divine Penmen* of the *Holy Ghost* inform us, that Mankind from the Beginning of the World delighted to pay their Devotions, and perform their sacred Rites upon Mountains, and in retir'd Groves: The *Classic Writers* frequently attest this Truth. *Herodotus*, in his first Book, says of the *Persians*, that when they offer Sacrifice to *Jupiter*, they ascend the highest Parts of the Mountains, and call the whole Compass of the Heavens by the Name of *Jupiter*. *Xenophon*, in his Life of *Cyrus the Great*, says of him, that he took Victims, and offer'd them to *Jupiter*, the *Sun*, and other *Gods*, upon the Heights of the Mountains, according to the Custom of the *Persian* Sacrifices.

That smiting of the Thighs was a Custom with the *Eastern* People in deep Mourning, is plain from these

E 4

Passages

Passages in the *Old Testament**: Surely, after that I was turned, I repented; and after that I was instructed, I smote upon my Thigh. Terrors, by reason of the Sword, shall be upon thy Thigh. The Heroes in *Homer* are describ'd as using this Circumstance of Grief among others;

— ἐν τῷ πεπλήγητο μηρῷ †.

So in *Xenophon* the brave *Cyrus* smites his Thigh upon receiving the News of the Death of his generous Friend *Abradatas* ||. 'Tis a frequent Expression in the *divine Writers*, that *God Almighty* forgets the Sins of Nations, and particular Persons, when he pardons them upon their Repentance and Reformation ‡; which is a Condescension to the Capacities of Mankind, to signify that God remits the Sin, and

* Jer. xxxi. 19. Ezek. xxi. 12.

† Il. μ'. v. 162.

|| *Cyrop.* 7. p. 422.

‡ *Isaiah* xliii. 25.

is reconcil'd to the Penitent, as certainly as a Man can have no Resentment of an Injury, which is intirely blotted out of his Memory. *Herodotus*, whose Style is likest that of the *Bible* of any Prose-writer among the *Classics*, says of *Otanes*, General of *Darius's* Army; "Tho' he kept the King's Orders in mind, yet he forgot them;" *i. e.* He neglected to obey them, as if he had forgot them*. It is apparent from the History of *Achan* and *Jonah*, that a whole Community of Men may suffer for the crying Guilt of one heinous Offender among them. Old *Hesiod* is very express to this Purpose; — Πολλάκις ἢ ζυμπασσα πόλις κακῶ ἀνδρὸς ἐπαυρεῖ. *Palæstria* in *Plautus* †, after a Storm and Wreck, being expos'd upon the Shore, expostulates with her Gods, why they would bring such Calamities upon a Person innocent and pious;

* Herod. 3. p. 219.

† Sed herile scelus me sollicitat, &c. *Plant. Rudens*, A. 1. S. 3. v. 15.

and at last concludes, it was the Wick-
edness of her Master which rais'd the
Storm, and sunk the Ship. The *sa-
cred Writers* often say of God, that
he knows such Things or Persons,
when by his *Providence* he is pleas'd
to make them known to the World,
and recommend them with Marks of
Favour: *Let me be weigh'd in an even
Balance, that God may know mine
Integrity* *.

Pindar has an Expression exactly
parallel; Γνώσομαι τὰν ὀλίαν Κόρινθον||,
I will know rich Corinth, i. e. I will
make her known in the World, and
celebrate her Glories in my Verse.
Those People who join Forces in main-
taining *Religion*, and the Cause of
God, are, by a very bold and elevated
Figure, said to help God: *Curse ye
Meroz, (said the Angel of the Lord)
curse ye bitterly the Inhabitants there-
of; because they came not to the Help
of the Lord, to the Help of the Lord*

* Job xxxvi. 6.

|| Od. 13. 3.

against the Mighty*. So the confederate Armies of Greece, which made War against the *Cyrrhæans* and *Acragallidæ*, who had profan'd and sacrilegiously plunder'd the Temple of *Apollo* at *Delphi*, are said by the Orator *Æschines* † to have taken a solemn Oath to help the God with all their Might and Power. 'Tis not improbable, that the Eyelids of the Morning, in the lofty Poem of *Job* ††, gave Original to that marvelous Expression in *Pindar* †‡; *Εσπέρης ὑπδαλμῶν ἀνέπλεξε Μῆνα.*

Virgil's Wings of Lightning resemble the Royal inspir'd Poet; *He rode upon a Cherub, and did fly; yea, he did fly upon the Wings of the Winds.* Sparks, in *Job*, are call'd Children of the Fire**. *Pindar* uses the same sprightly Form of Expression, when he calls Day the bright Daughter of

* Judges v. 23.
Oxon. Ed. 1715.
§ Psalm xviii. 10.

† Adversus Ctesiphon. p. 68.
‡ Cap xli. v. 8. †† O. 3. 36.
** Job v. 7.

the Sun*. *Homer* often says of his *Heroes*, that they are cloath'd with *Courage* and *Fortitude* †; which is the strong and noble *Eloquence* of the *East*. With what *Force* and *Propriety* does the *divine Writer* apply this *Metaphor* to the ever-blessed *God*! *Thou art cloathed with Honour and Majesty, and coverest thyself with Light, as with a Garment* ||. To eat *Bread*, in the *Old* and *New Testament*, is to be entertain'd with all proper *Provisions*; 'tis us'd in the same comprehensive *Sense* in *Herodotus* ‡. The *Expression* of *Juno* in *Virgil* — *Ast ego, quæ Divûm incedo regina* — is the same with that of the great *Patriarch* — *But I go childless* §. *Brethren*, in the *Old* and *New Testament*, are us'd to signify *Kinsmen*, and near *Relations*: So in *Homer* †.

* Od. 2. 59. Ἀμύγαν παῖδ' Ἀλίου. † Il. p. 741.
 † Psalm 104. 1, 2. ‡ Σίτον αἰρέεσθαι. Herod. 7.
 p. 420. § Gen. xv. 2. † Il. 6. 544

'Tis likely a profane *Critic* would cavil at the Boldness of that Expression in *Scripture*; ——— *Tbou feedest them with the Bread of Tears, and givest them Tears to drink in great measure**; when that in *Ovid* so exactly like it, ——— *Rore mero & lacrymis jejunia pavit †*, might escape his Censure, or, it may be, gain his Applause.

Theocritus and *Callimachus* flourish'd in the Court of *Ptolemy Philadelphus*, when the *Hebrew Bible* was translated into *Greek*. Out of those sacred and sublime *Authors* they seem to have borrow'd several Notions. *Callimachus* represents long Life as the Reward of *Piety* and *Obedience*, in almost the same Words which we find in the *Old Testament* upon that Subject. "They come not to their Tomb before a full-ripe Age ‡." How near in Sense

* Psalm lxxx. 5. † Met. 4. v. 263. ‡ Hymn. in Dian. v. 131.

to the Promise annex'd to the *Fifth Commandment*! How near both in Sense and Words to that in *Job**! *Thou shalt come to thy Grave in a full Age, as a Shock of Corn cometh in its Season.* *Theocritus* has enrich'd his *Idylliums* out of *Solomon's* divine *Pastoral*.

Ἄδύ πὶ τὸ σῶμα τοι, ἢ ἐρίμεθ', ὦ
 Δάρη, φωνά.
 Κρέσσον μελπομένω τεύ ἀκτέμεν, ἢ
 μέλι λείχων †,

appears much like that Passage in the *Septuagint*; *Κηρίον ἀποσάξουσι τὰ χεῖλη σου, νόμην, μέλι ἢ γάλα ἐπὶ τὴν γλῶσσαν σου ‡.* Not to mention other Places scatter'd up and down his *Poems*, I shall only lay before the *Reader* that Passage of the despairing *Lover*, which is a *Passion* very tenderly touch'd, and one of the finest *Turns* of Thought in *Theocritus*.

* *Job* v. 26. † *Id.* 8. v. 82, 83. ‡ *Cant.* iv. 11.

— Ἐνθαὶ τὸ αἶδος.
 Ἄλλα κὲν ἡ ὄλον αὐτὸ λαβὼν ποτι
 χεῖλ᾽ ἀμέλξω,
 Οὐδέ κε τὰς σβέσω τ' ἐμὸν πόδον*.

And let him judge whether it be not a strong Probability that it was copy'd from that *great Original*; Ἰδὼς πολὺ ἐδυνήσεται σβέσαι τίς ἀγάπην, κὲν ποταμοὶ ἐσὺκλύουσιν αἰὲλ᾽ †. The *Gates of Hell* is an Expression which both the *Inspir'd* and *Classical Writers* seem to delight in ‖. That upon the Dissolution of the Body, the Soul goes to *God* who gave it, is the Doctrine of *Solomon*, and other *sacred Writers*: *Plato* speaks in the same sound Language: “ The *Soul*, which is an invisible Being, departs into some excellent, pure, and invisible State; the proper Place of Souls; really to a good and a wise *God* ‡.”

* Id. 23. v. 24, 25, 26.

† Cant. viii. 7.

‖ Psalm ix. 13. Il. i. 312. Eurip. Hippol. v. 56.

‡ Phælo, p. 116.

That

That the *departed Spirits* of pious Men are conducted by *Guardian Angels* to blessed Mansions of heavenly Refreshment and Happiness, was the Notion of the *Jewish Church*, which *our Saviour* approves and confirms in that most moving Parable of *Lazarus*. The same Prince of the Hea-then wise Men affirms, That the Soul, which has led a pure and regular Life on Earth, has Gods for her Guides and Companions; and under their Conduct inhabits a State proper for her *. The same *wonderful Man*, declaring the utter Impossibility that any insolent and unrelenting Offender should be conceal'd or protected from the strict Animadversion of *Divine Justice*, has these remarkable Words:
 “ Thou wilt never be overlook'd or
 “ neglected by it, tho' thou be so
 “ small, that thou sinkest into the
 “ Depths of the Earth; or so lofty,
 “ that thou fliest up into Heaven:

* Phælo, p. 167, 168.

“ Whe-

“ Whether thou continuest here, or
 “ goest to *Hades*; or whether thou
 “ be carry’d to a more remote and
 “ terrible Place*.” Who can read
 this and not be apt to conclude, that
 the *Author* had in view those Passa-
 ges, which rise to the uppermost Re-
 gions of Sublimity †? *Whither shall*
I go from thy Spirit? or whither shall
I flee from thy Presence? If I ascend
up into Heaven, thou art there: If I
make my Bed in Hell, behold thou art
there: If I take the Wings of the
Morning, and dwell in the uttermost
Parts of the Sea, even there shall
thy Hand lead me, and thy Right-
hand shall hold me. If I say, Surely
the Darknefs shall cover me, even
the Night shall be light about me;
yea, the Darknefs hideth not from
thee, but the Night shineth as the
Day: The Darknefs and the Light

* Plat. de Leg. 10. p. 224.

† Psalm cxxxix. v. 7, &c.

are both alike to thee. In copying from this *Original*, the great Artift has trac'd some fine Features, and hit some agreeable Likeneſs; yet it cannot be deny'd but he has loſt a World of Beauties. 'Tis indeed obvious to obſerve, that in this and innumerable Inſtances, tho' it be a pleaſant and uſeful Entertainment to compare the old *Classical Writings* and the *Holy Bible* together; yet the Eloquence of *Greece* and *Rome* never appears with ſuch Diſadvantage, as when 'tis compar'd with the ſuperior and *diviner Sublimity* of the *Prophets* and *Apoſtles*.

The Inſtances we have hitherto produc'd, relate chiefly to the *Old Teſtament*. I ſhall now ſhew, in a few Words, that the *Classical* and foreign Authors, do likewise wonderfully atteſt and illuſtrate the *History* and *Doctrines* of the *New Teſtament*.

Tacitus and *Suetonius* mention our *Saviour Chriſt*, and his *Crucifixion*
under

under *Pontius Pilate* *. *Julian* the Emperor (a sharp and witty Writer) owns our *blessed Saviour's* Miracles, and yet undervalues them in such a strange manner, as reflects the utmost Reproach upon his Understanding in that respect; and shews what horrible Darkness and Infatuation, Malice and Bigotry, will spread upon the brightest Mind.

“ *Jesus*, says he, did no great Works, unless one can suppose that to cure the Lame and Blind, and drive out Dæmons from possess'd Persons by Exorcisms in the Villages of *Bethsaida* and *Bethany* be great Works.” As if commanding the Lame and Blind to walk and see by a Word, and having an absolute Authority over infernal Spirits, were not infinitely greater and more glorious Instances of Power than building the most stately *Pyramids*, and conquering Millions of arm'd Legions: Since

* Tacit. *Annal.* 15. p. 394.

these are the Works of mortal Men,
those only of *Almighty God*.

St. *Paul's* Character of the *Athenians*, that they extremely delighted to hear and tell new Things, is confirm'd by their own most valuable and authentic *Writers*. *Thucydides* in particular introduces an *Athenian* General boldly telling the People, that they did not give more Credit to what they saw with their Eyes, than what they heard; that their Ears were always open to receive Novelty, and that their Curiosity and credulous Temper made them liable to be abus'd by the Invention and Flatteries of their subtil and insinuating Orators.

The same great *Apostle of the Gentiles* charges them with Bigotry and Superstition; and that the Charge was just, we have the Testimony of their own *Authors*. *Xenophon*, in his Account of the *Athenian State*, says, they observe double the Number of Festivals in Honour of their *Deities*, to any of their Neighbours of *Greece*.
St.

St. *Paul* mentions *Jannes* and *Jambres* as Magicians in the *Egyptian* Court, that vainly oppos'd *Moses* the Servant of the *High God*. *Pliny*, in the thirtieth Book of his *Natural History* *, mentions two eminent Men under the Names of *Jannes* and *Jotapes*, who were the Heads of a particular Sect of Magicians.

This Account of *Pliny* illustrates the Passage of the *Apostle*, tho' he makes some Variation in the Names, and makes them the Friends and Confederates of *Moses*, and his Countrymen, who were his Opponents, and *Egyptians*.

That the *Primitive Christians* ador'd *Christ* as *God*, sung Hymns to his Praise in their religious Assemblies, and bound themselves by a *Sacrament* to do no ill Thing, is plain from the Testimony of *Pliny* to the Emperor *Trajan* †. 'Tis the express Doctrine of the *New Testament*, that there shall

* Cap. 1.

† Ep. 10, 97. p. 284.

be a 'general Conflagration of this World, as there has been a Deluge of Waters. *The Heavens and the Earth which are now, by the same Word are kept in store reserved unto Fire against the Day of Judgment* *. And must not we stand amaz'd at the blind Malice and brutish Barbarity of the *Heathens*, who outrageously reviled and persecuted the *Christians* as Incendiaries and Enemies to Mankind for maintaining this Opinion; which was the Doctrine of their best and most admir'd *Philosophers*? *Seneca, Marc Antonine*, and all the *Stoics* held it. 'Twas a general Tradition of the *East and West*. The *Druids* affirm'd, that Fire and Water must once prevail over the World, tho' not finally destroy it. We have it plain in *Lucretius*; and *Ovid's* Passage to the same Purpose is very full;

* *St. Pet.* iii. 7, 10.

Esse quoque in fatis reminiscitur affore tempus,
 Quo mare, quo tellus, correptaq; regia cæli
 Ardeat ——— *

Tacitus himself, tho' a virulent Enemy to the *Christians*, owns that the burning of *Rome*, charg'd upon them by the impious *Nero*, was not prov'd against 'em, nor at all believ'd §.

When I read that admirable Passage of *Hierocles*, “ He only knows
 “ how to pay Honour, who does not
 “ confound the Dignity of the Per-
 “ son honour'd, but in the first Place
 “ offers himself a Sacrifice, and frames
 “ his Soul into the divine Image, and
 “ prepares his Mind, as a Temple, for
 “ the Reception of the divine Light || ”;
 I am dispos'd to believe that the Hea-
 then *Moralist* had been conversant in

* Met. 1. v. 256, &c.

§ Annal. 15. p. 394.

|| In Aur. Car. p. 24. Ed. Camb. by Needham.

the Writings of the *Disciples* and *Followers* of *Jesus Christ*; who exhort all *Christians* to offer their Souls and Bodies a pure and living Sacrifice to *God* their *Saviour* *; who tell them they must be renew'd after the *divine Image* ||; and warn them to preserve their Chastity and Purity with all Diligence, because they are the Temples of the *Holy Ghost* †.

Philo the *Jew*, a very eloquent and learned *Author*, gives great Light to the *New Testament Writers*. That Place in the *Hebrews* which treats of our *Saviour's* being an *High Priest* that had no Sin of his own, only that of others to sacrifice and atone for **, is exactly parallel'd by that wonderful Passage: 'Ο πρὸς ἀλήθειαν ἀρχιερεὺς, ἢ μὴ ψευδώνυμος, ἀμείτοχος ἀμαρτημάτων ἐστίν. And his Notion of the *Logos* and *divine Mediator* between *God* and *Man*, is exactly conformable

* Rom. xii. 1.

† Cor. iii. 16, 17. vi. 19.

|| Cor. iii. 18.

** Heb. vii. 26, 27.

to what infallible *Authority* delivers to us concerning these venerable *Doctrines*. The *Logos*, says he, has this *Privilege* granted him by his *Father*, that he should stand the $\mu\epsilon\sigma\sigma\epsilon\iota\alpha$, in the midst between *God* and his *Creatures*; that is, an *Intercessor* for *Mortals* with the *Immortal*, a *Legate* of the *Ruler* to his *Subjects*: He is neither begotten as *Mortals*, nor unbegotten as *God*. He intercedes with *God*, that he will not destroy his *Creature*; and assures the *Creature*, that the merciful *God* will not lay aside the *Care* of his own *Work* and *Creation*. *St. Paul*, in the first Chapter of his sublime *Epistle* to the *Hebrews*, asserts, that the *Son of God* is the *Brightness* of his *Father's* *Glory*, and the express *Image* of his *Person*; and that by him he first created, and ever since preserves and sustains the *Frame* of the *Universe*: Which wonderful Passage is illustrated by that excellent Remark of *Philo*: $\text{Αβας ος εις ος, δι' εσ μνας υποπος εδημιουργητο.}$

That a Man cannot attain to the full Knowledge of his Duty, nor be able rightly to discharge it, without *supernatural Assistance*, and the Directions of *God's Eternal Spirit*, is an important Doctrine in the *sacred Volumes*, press'd and inculcated almost in every Page. *Pythagoras*, *Plato*, *Cicero*, and all the approv'd *Moralists* in the Pagan World, acknowledge the Soundness and Necessity of this Doctrine. *Xenophon*, in the Conclusion of his *OEconomics*, affirms, that no Man can successfully govern Mankind, unless he be a divine Person; that is, assisted in the Administration, as well as rais'd to the Honour, by *God*. *Seneca* says, a Mind moderate and excellent is mov'd and influenc'd by celestial Power. We learn the wonderful Propagation of *Christianity* from the forenam'd Epistle of *Pliny* to his Master *Trajan*, from *Suetonius*, *Tacitus*, and *Lucian*.

The invincible Courage of the *Primitive Christians*, and their steady Ad-

Adherence to their *Religion*, notwithstanding all manner of Torments, and Death in its most formidable Shapes, was the Triumph of their *Cause*, and the Astonishment and Confusion of their Pagan Persecutors. *Pliny* is more full upon this Point than any other relating to the *Christians*. The *Royal Philosopher* takes notice of the *Christian Bravery*; but thro' Misrepresentation and Prejudice ascribes it to Obstinacy and Sullenness of Temper *. Their excessive Charity and Goodness to their Fellow *Christians*, and to their most fierce Enemies and Persecutors, is acknowledg'd by *Lucian* † and *Julian*; and their Example is by the latter of these recommended to the Imitation of the Pagans, in a Letter to the High Priest of *Galatia*.

Their Interest with *Heaven*, and the Efficacy of their Prayers, is evi-

* M. Ant. Med. lib. xi. cap. 3.

† De Morte Peregrini, tom. 2. p. 566, 567. Ed. Amstel. 1687.

dent from the surprising Victory gain'd by them for the Emperor *Antonine* against the *Marcomanni*. 'Twas insisted upon by the *Christian Apologists* with such Circumstances of full Assurance, as no Men, who had either regard to their Safety or Honour, would do, if they were not certain they could invincibly prove what they so confidently affirm'd*.

Claudian the Heathen Poet takes notice of this Victory obtain'd not by human Force, but the visible and peculiar Favour of Heaven. *St. Austin*, and some other *Christian Writers* †, have spoken of the miraculous Victory of *Theodosius*, against the Rebels *Eugenius* and *Arbogastes*, in strong and triumphant Expressions. But what is more to our Purpose, the foremention'd Heathen Poet owns the Mira-

* Euseb. Eccles. Hist. 5. cap. 5. Tertul. Apol. cap. 5. Justin. Martyr. 1. Apol. p. 138. Ed. Græve, Oxon. 1700.

† Sozomen. Eccles. Hist. 7. cap. 24.

cles of this Victory in that fine Address to the *Emperor* :

O nimium dilecte Deo, cui fundit ab antris
 Æolus armatas hyemes, cui militat æther,
 Et conjurati veniunt ad classica venti!

C H A P. II.



Those Excellencies of the *Ancients*, which I accounted for in the former Chapter, seem to be sufficient to recommend them to the Esteem and Study of all Lovers of good and polite Learning: And that the young Scholar may study them with suitable Success and Improvement, a few Directions may be proper to be observ'd; which I shall lay down in this Chapter. 'Tis in my Opinion a right Method to begin with the best and most ap-

prov'd *Classics*; and to read those *Authors* first, which must often be read over. Besides that the best *Authors* are easiest to be understood, their noble Sense, and animated Expression, will make strong Impressions upon the young Scholar's Mind, and train him up to the early Love and Imitation of their Excellencies.

Plautus, Catullus, Terence, Virgil, Horace, Ovid, Juvenal, Tibullus, Propertius, cannot be study'd too much, or gone over too often. One Reading may suffice for *Lucan, Statius, Valerius Flaccus, Silius Italicus, Claudian*; tho' there will be frequent Occasions to consult some of their particular Passages. The same may be said with respect to the *Greek Poets: Homer, Pindar, Anacreon, Aristophanes, Euripides, Sophocles, Theocritus, Callimachus,* must never be intirely laid aside; and will recompense as many Repetitions as a Man's Time and Affairs will allow. *Hesiod, Orpheus, Theognis, Æschylus, Lycophron,*

phron, Apollonius Rhodius, Nicander, Aratus, Oppian, Quintus Calaber, Dionysius Periegetes, and Nonnus, will amply reward the Labour of one careful Perusal. *Sallust, Livy, Cicero, Cæsar, and Tacitus,* deserve to be read several times; and read them as oft as you please, they will always afford fresh Pleasure and Improvement. I cannot but place the two *Plinies* after these illustrious Writers; who flourish'd indeed, when the *Roman Language* was a little upon the Declension; but by the Vigour of a great Genius, and wondrous Industry, rais'd themselves in a great measure above the Discouragements and Disadvantages of the Age they liv'd in. In Quality and Learning, in Experience of the World, and Employments of Importance in the Government, they were equal to the greatest of the *Latin Writers*; tho' excell'd by some of them in *Language*.

The elder *Pliny's Natural History* is a Work learned and copious, that

entertains you with all the Variety of Nature itself, and is one of the greatest Monuments of universal Knowledge, and unwear'd Application, now extant in the World. His *Geography*, and Description of Herbs, Trees, and Animals, are of great Use to the understanding of all the *Authors of Rome and Greece*.

Pliny the younger is one of the finest Wits that *Italy* has produc'd; he is correct and elegant, has a florid and gay Fancy, temper'd with Maturity and Soundness of Judgment. Every thing in him is exquisitely study'd; and yet, in general speaking, every thing is natural and easy. In his incomparable Oration in Honour of *Trajan*, he has frequent and surprising Turns of true Wit, without playing and tinkling upon Sounds. He has exhausted the Subject of Panegyric, using every Topic and every Delicacy of Praise. *Herodotus*, *Thucydides*, *Xenophon*, *Plato*, *Demosthenes*, are of the same Merit among the
Greeks:

Greeks: To which, I think, I may add *Polybius*, *Lucian*, and *Plutarch*. *Polybius* was nobly born, a Man of deep Thought, and perfect Master of his Subject: He discovers all the *Mysteries of Policy*, and presents to your View the inmost Springs of those Actions which he describes: His Remarks and Maxims have been regarded by the greatest Men both in *Civil* and *Military Affairs* as *Oracles of Prudence*: *Scipio* was his Friend and Admirer; *Cicero*, *Strabo*, and *Plutarch*, have honour'd him with high Commendations; *Constantine the Great* was his diligent Reader, and *Brutus* abridg'd him for his own constant Use. *Lucian* is an universal Scholar, and a prodigious Wit: He is *Attic* and neat in his Style, clear in his Narration, and wonderfully facetious in his Repartees: He furnishes you with almost all the *Poetical History* in such a diverting Manner, that you will not easily forget it; and supplies the most dry and barren Wit with a rich Plenty of

Materials. *Plutarch* is an *Author* of deep Sense, and vast Learning; tho' he does not reach his illustrious *Predecessors* in the Graces of his Language: His *Morals* are sound and noble, illustrated with a perpetual Variety of beautiful *Metaphors* and *Comparisons*, and enforc'd with very remarkable *Stories*, and pertinent *Examples*: In his *Lives* there is a complete Account of all the *Roman* and *Grecian Antiquities*, of their Customs, and Affairs of Peace and War: Those Writings will furnish a capable and inquisitive Reader with a curious Variety of *Characters*, with a very valuable Store of wise *Remarks*, and sound *Politics*. The Surface is a little rough, but under lie vast Quantities of precious Ore.

Every Repetition of these *Authors* will bring the *Reader* fresh Profit and Satisfaction. The rest of the *Classics* must by no means be neglected; but ought once to be carefully read over, and may ever after be occasionally consulted with much Advantage.

The

The *Grecian Classics* next in Value to those we have nam'd, are, *Diodorus Siculus*, *Dionysius Halicarnassensis*, *Strabo*, *Ælian*, *Arrian's Expedition of Alexander the Great*, *Polyænus*, *Herodian*: The *Latin* are, *Hirtius*, *Justin*, *Quintus Curtius*, *Florus*, *Nepos*, and *Suetonius*. We may with a little Allowance admit that Observation to be just, that he who would completely understand one *Classic*, must diligently read *all*. When a young *Gentleman* is enter'd upon a Course of these Studies, I would not have him to be discourag'd at the Checks and Difficulties he will sometimes meet with: If upon close and due Consideration he cannot intirely master any Passage, let him proceed by constant and regular Reading, he will either find in that *Author* he is upon, or some other on the same Subject, a parallel Place, that will clear the Doubt.

The *Greek Authors* wonderfully explain and illustrate the *Roman*.

Learning came late to *Rome*, and all the *Latin Writers* follow the Plans that were laid out before them by the *great Masters of Greece*.

They every-where imitate the *Greeks*, and in many Places translate 'em. Compare 'em together, and they will be a Comment to one another: You will by this means be enabled to pass a more certain Judgment upon the Humour and Idiom of both Languages; and both the Pleasure and Advantage of your Reading will be double.

In the second *Idyllium* of *Theocritus**, among other Tokens that *Delphis* had forsaken *Simætha*, one was, that his House was dress'd up with Garlands; which was a certain Sign that he was engag'd in a fresh Amour, and was bringing home either a Wife or a Mistress. Such Solemnities were usual upon both these Occasions. In particular, that it was a Sign that a Marriage was to be celebrated, *Ovid*,

* Ver. 153.

admirable for his Knowledge and agreeable Descriptions of the *Religious* and *Civil* Customs of the *Greeks* and *Romans*, assures us in his Account of the Preparations for the Nuptials of *Perseus* and *Andromeda*; where we have particular Notice taken of this Circumstance:

—— *Largis satiantur odoribus ignes,*

Sertaque dependent testis —— *

Brodeus has quarrell'd with the common Reading in the second *Epi-gram* of *Theocritus* †,

—— Ὁ καλᾶ ἀνείμι μερίτδων
Βυκολικὸς ὕμνος ——

where he has peremptorily thrown out *μερίτδων*, and offer'd Reasons why *μελίσδων* should take place: But in my Opinion his Conjecture is spoil'd, and the rejected Reading ascertain'd, by the Authority of *Horace*, who in the

* *Metam.* 4. v. 759, 760. † *Ver.* 1, 2.

fifteenth Ode of his first Book of *Lyrics**,
seems to have this Passage in view:

———— Grataque foeminis
Imbelli cythara carmina divides.

Which our great *Spenser* imitates †:

And all the while most heav'nly Melody
About the Bed sweet Music did divide,
Him to beguile of Grief and Agony.

That daring Expression in *Virgil* —
Nec audit currus habenas ||, is a literal
Translation of *Pindar's* ἀρματα
πεισιχάλια ‡.

Horace, in that fine Passage §,

———— Ille [*Cupido*] virentis &
Doctæ psallere Chixæ
Pulcris excubat in genis,

* Ver. 14, 15. † *Fairy Queen*, I. 5. 17. 6. 7. 8.
|| *Geor.* I. v. 514. ‡ *Pyth.* 2. 21. § *Car.* IV.
13. v. 7. 8.

has borrow'd both the Notion and
Expression of *Sophocles* * ;

* *Ἔρωσ* —

Ὅς ἐν μαλακαῖς παρειαῖς
Νεάνιδος ἐννυχεύεις.

By a careful Comparison of the *Greek* and *Latin Writers*, you will see how judiciously the latter imitated the former; and will yourself be qualify'd with greater Pleasure and Success to read and imitate *both*. By observing what Advantages *Virgil* has made of *Homer* in his *Æneid*, and of *Theocritus* in his *Pastorals*; how cleanly *Horace* has apply'd several Places out of *Anacreon*, and other *Lyrics*, to his own Purpose; you will learn to collect precious Stores out of the *Ancients*; to transfuse their Spirits into your Language with as little Loss as possible; and to borrow with so much Modesty and Discretion, as to make their Riches

* *Antigone*, v. 794, &c.

your own, without the Scandal of unfair Dealing. It will be convenient and pleasant to compare *Authors* together, that were *Countrymen* and *Fellow-Citizens*, as *Euripides*, *Thucydides*, *Xenophon*: That were *Contemporaries*, as *Theocritus* and *Callimachus*: That writ in the same *Dialect*, as *Anacreon* and *Herodotus* in the *Ionic*; *Theocritus*, *Pindar*, and *Callimachus*, upon *Ceres* and the Bath of *Pallas*, in the *Doric*: That writ upon the same Subject, as *Apollonius*, *Valerius Placcus*, and *Theocritus*, on the Combat of *Pollux* and *Amrycus*, and the Death of *Hylas*. *Sallust's* polite and curious History of *Catiline's* Conspiracy, and *Tully's* four glorious *Oration*s upon the same Subject, are the brightest *Commentaries* upon each other. The *Historian* and the *Orator* scarce disagree in one Particular; and *Sallust* has left behind him an everlasting Monument of his Candor and Impartiality, by owning and commending the *Consul's* Vigilance, and meritorious
Ser-

Services ; tho' these two great Men had the Misfortune to be violent Enemies. He that praises and honours an Adversary, shews his own Generosity and Justice, by proclaiming his Adversary's eminent Merits.

By comparing *Authors* after this Method, what seems difficult in one, will be easy in another ; what one expresses short, another will inlarge upon ; and if some of them do not furnish us with all the Variety of the *Dialect* and *Idioms* of the Language, the rest will supply those Defects. It will likewise be necessary for the young Scholar diligently to remark and commit to Memory the *Religious* and *Civil Customs* of the *Ancients* : An accurate Knowledge of them will make him capable to discern and relish the Propriety of an Author's Words, and the Elegance and Graces of his Allusions. When St. Paul speaks of his speedy approaching *Martyrdom*, he uses this Expression ; 'Eyo'

ἡ δὲ ἰδὴ σπένδομαι*. Which is an Allusion to that universal Custom of the World, of pouring Wine or Oil on the Head of the *Victim* immediately before it was slain. The *Apostle's* emphatical Word signifies — Wine is just now pouring on my Head, I am just going to be sacrific'd to Pagan Rage and Superstition. That Passage of *St. Paul*, *For I think that God hath set forth us the Apostles last, as it were, appointed to Death. For we are made a Spectacle unto the World, and to Angels, and to Men*†; is all express'd in Agonistical Terms, and cannot be understood without taking the Allusion that it manifestly bears to the *Roman Gladiators*, which came last upon the Stage at Noon, and were mark'd out for certain Slaughter and Destruction; being naked, with a Sword in one Hand, and tearing one another in pieces with the other; whereas those who fought the wild Beasts

* 2 Tim. iv. 16. † 1 Cor. iv. 9.

in the Morning, were allow'd Weapons offensive and defensive, and had a Chance to come off with Life. The most ancient Way of giving Sentence among the *Greeks*, and particularly the *Athenians*, was by black and white Pebbles, call'd $\psi\eta\phi\sigma\iota$. Those Judges who put the black ones into an Urn, pass'd Sentence of Condemnation upon the Person try'd; and those who put in the white, acquitted and sav'd. Hence we may learn the Significancy and Beauty of our *Saviour's* Words in *St. John*, *To him that overcometh, I will give a white Stone**. I, who am the only Judge of the whole World, will pass the Sentence of Absolution upon my faithful Servants, and the Champions of my *Cross*; and crown them with the inestimable Rewards of *Immortality* and *Glory*. There are innumerable Places, both in the *sacred Classics* and the others, which are not to be understood with-

* *Rev. ii. 7.*

out a competent Knowledge of *Antiquities*. I call the *Writers* of the *New Testament* the *Sacred Classics*; and shall, in a proper Place, endeavour fully to prove, that they deserve the highest Character for the Purity of their Language, as well as the Vigour of their Sense, against the Ignorance of some, and the Insolence of others, who have fallen very rudely upon them with respect to their *Style*. Every *Scholar*, and every *Christian*, is oblig'd, to the utmost of his Abilities, to defend those *venerable Authors* against all Exceptions, that may in any respect tend to diminish their Value. I cannot but be of the Opinion of those *Gentlemen*, who think there is Propriety in the Expression, as well as Sublimity in the Sentiments of the *New Testament*; and esteem that Man as bad a *Critic*, who undervalues its *Language*, as he is a *Christian*, who denies its *Doctrines*.

The

The *Classic Scholar* must by no means be so much wanting to his own Duty, Pleasure, and Improvement, as to neglect the Study of the *New Testament*; but must be perpetually conversant in those inestimable Writings, which have all the *Treasures of divine Wisdom*, and the Words of *eternal Life* in them. The best Way will be to make them the first and last of all your Studies, to open and close the Day with that *sacred Book*, wherein you have a faithful and most entertaining *History* of that blessed and miraculous Work of the Redemption of the World, and sure Directions how to qualify and intitle yourself for the great *Salvation* purchas'd by *Jesus*.

This Exercise will compose your Thoughts into the sweetest Serenity and Chearfulness; and happily consecrate all your Time and Studies to *God*. After you have read the *Greek Testament* once over with Care and Deliberation, I humbly recommend
to

to your frequent and attentive Perusal
these following *Chapters*:

St. Matthew 5. 6. 7. 25. 26. 27. 28.

St. Mark 1. 13.

St. Luke 2. 9. 15. 16. 23. 24.

St. John 1. 11. 14. 15. 16. 17. 19.
20.

Acts 26. 27.

Romans 2. 8. 12.

1 Cor. 3. 9. 13. 15.

2 Cor. 4. 6. 11.

Ephes. 4. 5. 6.

Philipp. 1. 2. 3.

Coloss. 1. 3.

1 Thess. 2. 5.

1 Tim. 1. 6.

2 Tim. 2. 3.

Philemon.

Heb. 1. 4. 6. 11. 12.

1 St. Peter all.

2 St. Peter all.

St. Jude.

1 St. John 1. 3.

Revel. 1. 18. 19. 20.

In this Collection you'll find the *Book of God*, written by the *Evangelists* and *Apostles*, compris'd in a most admirable and comprehensive *Epitome*. A true *Critic* will discover numerous Instances of every Style in Perfection; every Grace and Ornament of Speech more chaste and beautiful, than the most admir'd and shining Passages of the secular *Writers*.

In particular, the Description of *God*, and the future State of *heavenly Glory*, in *St. Paul* and *St. Peter*, *St. James* and *St. John*, as far transcend the Descriptions of *Jupiter* and *Olympus*, which *Homer*, and *Pindar*, and *Virgil* give us, as the *Thunder* and *Lightning* of the *Heavens* do the Rattling and Flashes of a *Salmoneus*; or the eternal *Jehovah* is superior to the Pagan Deities. In all the *New Testament*, especially these select Passages, *God* delivers to Mankind Laws of Mercy, Mysteries of Wisdom, and Rules of Happiness, which Fools and Madmen stupidly neglect, or impiously scorn;

scorn; while all the best and brightest Beings in the Universe regard them with sacred Attention, and contemplate them with Wonder, and transporting Delight. These Studies, with a suitable Christian Practice, (which they so loudly call for, and so pathetically press) will raise you above all vexatious Fears, and deluding Hopes; and keep you from putting an undue Value upon either the *Eloquence* or *Enjoyments* of this World.

That we may still qualify ourselves the better to read and relish the *Classics*, we must seriously study the old *Greek* and *Latin Critics*. Of the first are *Aristotle*, *Dionysius Longinus*, and *Dionysius of Halicarnassus*: Of the latter are *Tully*, *Horace*, and *Quintilian*. These are excellent *Authors*, which lead their *Readers* to the *Fountain-head* of true Sense and Sublimity; teach them the first and infallible *Principles* of convincing and moving *Eloquence*; and reveal all the
Mystery

Mystery and Delicacy of good Writing. While they judiciously discover the Excellencies of other *Authors*, they successfully shew their own; and are glorious Examples of that Sublime they praise. They take off the general Distastefulness of *Precepts*; and *Rules*, by their dextrous Management, have Beauty as well as Usefulness. They were, what every true *Critic* must be, Persons of great Reading and happy Memory, of a piercing Sagacity, and elegant Taste. They praise without Flattery or partial Favour; and censure without Pride or Envy. We shall still have a completer Notion of the Perfections and Beauties of the *Ancients*, if we read the choicest *Authors* in our own *Tongue*, and some of the best Writers of our neighbour Nations, who always have the *Ancients* in view, and write with their Spirit and Judgment. We have a glorious Set of *Poets*, of whom I shall only mention a few, which are the chief, *Spencer*, *Shakespeare*, *Milton*,
G
Waller.

Waller, Denham, Cowley, Dryden, Prior, Addison, Pope, who are inspir'd with the true Spirit of their *Predecessors of Greece and Rome*, and by whose immortal Works the Reputation of the *English Poetry* is rais'd much above that of any Language in *Europe*. Then we have *Prose Writers* of all Professions and Degrees, and upon a great Variety of Subjects, true Admirers and great Masters of the old *Classics and Critics*; who observe their Rules, and write after their Models. We have *Raleigh, Clarendon, Temple, Taylor, Tillotson, Sharp, Sprat, South* — with a great many others both dead and living, that I have not time to name, tho' I esteem 'em not inferior to the *illustrious Few* I have mentioned; who are in high Esteem with all *Readers of Taste and Distinction*, and will be long quoted as bright Examples of good Sense and fine Writing. *Horace and Aristotle* will be read with greater Delight and Improvement, if we join with them
the

the Duke of Buckingham's *Essay on Poetry*, Roscommon's Translation of *Horace's Art of Poetry*, and *Essay on Translated Verse*, Mr. Pope's *Essay on Criticism*, and *Discourses* before *Homer*, Dryden's *Critical Prefaces* and *Discourses*, all the *Spectators* that treat upon *Classical Learning*, particularly the justly admir'd and celebrated Critic upon *Milton's Paradise Lost*, Dacier upon *Aristotle's Poetics*, Bossu on *Epic Poetry*, Boileau's *Art of Poetry*, and *Reflections on Longinus*, Dr. Felton's *Dissertation on the Classics*, and Mr. Trapp's *Poetical Prelections*. These Gentlemen make a true Judgment and Use of the *Ancients*: They esteem it a Reputation to own they admire 'em, and borrow from 'em; and make a grateful Return by doing Honour to their Memories, and defending them against the Attacks of some over-forward Wits, who furiously envy their Fame, and infinitely fall short of their Merit. I shall put an end to this *Essay*,

say, after I have recommended a few Books more to the young *Classic Scholar*.

Dr. *Potter's Greek Antiquities*, Dr. *Kennet's Roman Antiquities*, and *Lives of the Poets*; and Mr. *Eachard's Roman History*, are Books of excellent Use for the understanding of the *Greek and Latin Authors*; and he who studies 'em carefully will read on without many Difficulties, and have little occasion for any other Helps of the same Nature. These learned and industrious *Gentlemen* write in a clear Style, and easy Method; they have made their Collections with so much Care and Judgment, that in their Books there is all the Cheapness and Convenience of *Abridgments*; and you scarce want any of the Satisfaction of *voluminous Folios*, and costly *Treasures of Antiquities*. Here I would fain beg Room among the *Classics* for three primitive Writers of the Church, *St. Chrysoftom, Minutius Felix, and Lactantius*.

tantius. St. *Chrysoſtom* is eaſy and pleaſant to new Beginners ; and has written with a Purity and Eloquence which have been the Admiration of all Ages. This wondrous Man in a great measure poſſeſſes all the Excellences of the moſt valuable *Greek* and *Roman Classics*. He has the Invention, Copiouſneſs and Perſpicuity of *Cicero* ; and all the Elegance and Accuracy of Composition which is admir'd in *Iſocrates* ; with much greater Variety and Freedom. According as his Subject requires, he has the Eaſineſs and Sweetneſs of *Xenophon*, and the pathetic Force and rapid Simplicity of *Demosthenes*. His Judgment is exquisite, his *Images* noble, his *Morality* ſenſible and beautiful. No Man underſtands *human Nature* to greater Perfection, nor has a happier Power of *Persuaſion*. He is always clear and intelligible upon the loftieſt and greateſt Subject ; and ſublime and noble upon the leaſt.

The Dialogue of *Minutius* is judicious and elegant, close and perspicuous. The Critics have indeed charg'd him with want of the *Roman Purity* in some Places; but if he has in a few Passages a little Spice of the *African Dialect*, 'tis the least imaginable. He is full of lively and instructive *Sentences*, which almost equal the Number of the Periods; which *Sentences* naturally result from his Subject, and are neatly interwoven with the Thread and Contexture of his Discourse. He argues with convincing Reason, and rallies with agreeable Satire and Sharpness. His Wit is true Sterling, solid and bright, of intrinsic Value, and unallay'd Lustre. He clears *Christianity* from the vile Aspersions which the Pagan Disputant threw upon it, and retorts his Charge upon his Adversary's Religion with such becoming Vehemence and Evidence of Truth, that he demonstrates himself to be the most dangerous Opponent that could be fear'd against a bad Cause, as well as the

the noblest Advocate and ablest Champion that could be desir'd for a good one.

Lactantius has so much of the Strength and Beauty of the great *Roman Philosopher* and *Orator*, that he has gain'd the honourable Character of the *Christian Cicero*. No Man writ with equal Purity after the Decay of the *Latin Tongue*; scarce any Man so like *Cicero* in its State of Perfection. Both the *Christian Apologists* understand all the Rites and Ceremonies of the *Grecian* and *Roman Religion*; and are perfectly acquainted with all their *Authors*. They happily employ the Arguments of the *Pagan Philosophers*, the Accounts of their *Historians*, and the Eloquence of their *Poets* and *Orators*, to defend and adorn the *Christian Cause*. They turn the Artillery of their *Heathen Enemies* against them; prove their pretended *Gods* to be mere *Mortals*, by the Concessions of their most zealous *Worshippers*; and triumph over

Roman Superstition by the Force of Roman Eloquence.

It were to be wish'd that Gentlemen, who write upon moral and divine Subjects in *Latin* would diligently read and study these two *Christian Writers*, together with *Tully's Philosophical Works*; that they might gain to themselves a Style neatly expressive, and suitable to the Nature of their Subject.

Some learned Men, not duly considering that every Subject hath its peculiar Style and Method of Management, have jumbled together the Expressions of *Poets, Moralists, Historians, and Orators*, with such an odd and unnatural Confusion, that tho' most of the Words, and some of the Phrases and Modes of Speech have been *Roman*, yet the whole Piece has been barbarous. So that by improper Expressions and very faulty Language they have lost the Reputation, and the World the Benefit of good Learning. We
have

have in our Language a happy Variety of very excellent Books of *Morality* and *Religion*, which should be uppermost in our Thoughts, and nearest our Hearts; as, to name a few out of great numbers, Dr. Scot's *Christian Life*, Dr. Jenkin's *Reasonableness of the Christian Religion*, Dr. Stanhope's *Commentary on the Epistles and Gospels*, and his admir'd *Version of the Imitation of Christ*, Mr. Reeves's *Apologies*, Dr. Goodman's *Winter Evening Conferences*, and *Parable of the Prodigal*. I cannot but very earnestly recommend to my young Scholar the *Whole Duty of Man*, Mr. Nelson of the *Feasts and Fasts of the Church of England*, Bishop Pearson on the *Apostles Creed*, Mr. Trapp's *Discourses against unsettled Notions and want of Principles in Religion*, and Dr. Bisse's *Beauty of Holiness in the Common Prayer*. The *Whole Duty of Man* will be of wonderful Use to form the young Scholar's Style, and settle his Morals. The Method and Divisions of that Book

are clear and regular; the Arguments resistless, and the Language superlatively pure and unaffected. 'Tis easily understood by the Ignorant, and extremely admired by the Learned.

In Mr. *Nelson's* excellent Book there is a good Account of all the *Essential Articles of Christianity*, and the *venerable Customs of the universal Church*. He was accurately acquainted with the Writings and Lives of the *Primitive Christians*; and express'd their heavenly Zeal and devout Spirit in his *own*. In this *Book*, and the rest of his *Writings*, you will find the Reading of a judicious *Scholar*, the Piety of a serious *Christian*, and the Politeness of a fine *Gentleman* happily united. Bishop *Pearson* had a wonderful Genius, and solid Judgment, with an immense Collection of Reading and acquir'd Learning, thoroughly digested and happily apply'd. His plain and masculine Style fully and adequately expresses his noble Sense, and keeps the true Medium betwixt

betwixt Negligence and Affectation. His Explications and Proofs of the *Articles* of our *holy Faith* are so bright and strong, so orthodox and complete, that a judicious *Reader* will scarce expect any farther Satisfaction in this *State*.

Mr. *Trapp's* divine *Discourses* are a glorious Confirmation of the most awful Points of *Christianity*, and a vigorous Confutation of the Cavils of the Men of *Latitude* and *Free-Thinking*; the canting Terms by which they varnish over their Looseness of Notion, and Infidelity. This *Gentleman* has a peculiar Talent fairly and clearly to state his Case, and to bring his Argument to an Issue in a few clean and choice Periods: His Judgment and Wit are so happily temper'd, that his most abstracted Reasonings are clear and pleasant; and his Performances in the gayest and politest Parts of *Learning*, are substantial and rational. As he has the several very valuable Qualifications of an excellent *Critic*, *Poet*, and *Di-*
 G 6. *vine,*

vine, in his Writings you will find sure *Preservatives* against *unsettled Notions* both in *Religion* and *Learning*; and be instructed in the fundamental *Rules* and *Principles* of regular *Thinking*, *Writing* and *Living*. Dr. *Bisse's* Book is a short, comprehensive and beautiful *Rationale* on the *Common-Prayer*; which he admires with pious *Zeal*, and defends with convincing *Argument*. His sound *Reasoning* and select *Reading* are enforced and adorned by a pure and emphatical *Style*, by graceful *Turns*, and *Variety* of elegant and proper *Allusions*. I cannot but here repeat what I said before, of the *Advantage* of reading the best *Authors* several times over. There must needs be *Pleasure* and *Improvement* in a *Repetition* of such *Writers* as have fresh *Beauties* in every *Section*, and new *Wonders* arising in every new *Page*.

One superficial *Reading* exhausts the small *Stores* of a superficial *Writer*; but the genuine *Ancients*, and those
who

who write with their Spirit, and after their Pattern, are deep and full. An ill-written loose Book is like a formal Common-place Fop, who has a Set of Phrases and Stories, which in a Conversation or two are all run over: The Man quickly impoverishes himself, and in a few Hours becomes perfectly dry and insipid. But the *old Classics*, and their genuine Followers among the *Moderns*, are like a rich natural *Genius*, who has an unfailing Supply of good Sense on all Occasions; and gratifies his Company with a perpetual and charming *Variety*.






A.

NEW INTRODUCTION
TO THE
CLASSICS.

The SECOND PART.

CHAP. I.

 *Hetoric is the Art or Faculty of Speaking and Writing with Elegance and Dignity, in order to instruct, persuade, and please. Grammar only teaches Plainness and Propriety: Rhetoric*

toric lays these for its Foundation, and raises upon them all the Graces of *Tropes* and *Figures*. Elegance consists in the Purity and Clearness of the Language. Purity requires choice and proper Words, not foreign, and such as are not yet adopted into the Language you write or speak in; nor obsolete, or such as are grown into Disuse with polite Gentlemen and Scholars. This is chiefly gain'd by studying the best *Authors*, by conversing with refin'd Company, and by frequent and careful Composition; To obtain Perspicuity or Clearness, a full Knowledge of our Subject, and frequent close Meditation upon it, are necessary. We must likewise avoid ambiguous Words, a dry Brevity, a confus'd Length of Periods, and too large a Train of *Metaphors* together. Dignity arises from sublime Thoughts, noble *Tropes*, and moving *Figures*. *Tropes* alter and affect single Words: *Figures* affect and enliven whole Sentences. *A Trope is a Word remov'd from*

from its first and natural Signification; and apply'd with Advantage to another Thing, which it does not originally mean; but only stands for it, as it has a Relation to or Connection with it: As in this Sentence, God is my Rock. Here the Trope lies in the Word Rock; which, 'tis plain, in its primary and proper Sense, signifies nothing less than the Hope and Trust Mankind have in that adorable Being: Yet because a Rock is firm and immoveable, and a Building founded on it will not sink, it excites in our Minds the Notion of God's unfailing Veracity, and the steady Support which good Men receive from their Dependence on him. The Necessity and Use of Tropes will be made plain in a few Words.

1. No Language furnishes us with a sufficient Number of proper and plain Words fully to express all our Thoughts. The *Mind* of Man is of an astonishing Capacity and Extent, and has a numberless Store of Notions; therefore

therefore being often distress'd for want of allow'd and appropriate Terms to utter her Conceptions in, she turns Things all ways; considers them in their different Relations; and views them in all their various Aspects and Appearances: That she may be enabled to declare her Meaning in suitable Terms, and communicate herself intelligibly and forcibly to Persons she has Conversation with. When we know not a Man's Name which we have occasion to speak of, we describe him by his Features, Profession, Habit, Place of Abode, Acquaintance, and other Circumstances; till by such a Description he is as well known to the People we speak to, as if we had at first given him his peculiar Name, and distinguishing Title.

2. *Tropes* are us'd for the sake of an agreeable Variety; they divert the Mind, and revive Attention, when it begins to flag and be weary. In many Cases there is an absolute Necessity for the *Writer* or *Speaker* to repeat the

the same Thing several times; therefore to prevent the Offence which the Repetition of it in the same Words might probably give, he carefully diversifies his Expression, and judiciously intermixes plain and figurative Language. So he carries on his *Reader* or *Hearer* with such continual Pleasure, that he is insensible of the Length of the Discourse; and when 'tis concluded, only wishes it had been longer. As a Traveller, if he has a good Road, and fair Weather, if he be entertained, as he passes along, with Variety of Landscapes, and pleasant Prospects of Groves, Meadows, Parks, and fine Houses, never considers or regrets the Length of the Way; but comes in fresh and chearful to his Journey's End: *Tropes* increase the Stores of Language, by exchanging, or borrowing what it has not: 'Tis by the Help of *Tropes* that nothing in *Nature* wants a Name.

3. *Tropes* add wonderful Ornament: and Emphasis to a Discourse; and
often:

often give the Mind a brighter and stronger *Idea* of a Thing than proper Words. We receive much of our Knowledge into the *Mind* by the outward Senses: And *Comparisons* drawn from Things sensible and pleasant (such as the most florid *Tropes* are) come easy and agreeable to the *Mind*; as exempting it from that severe Study and Application, which is necessary for the Discovery of those Truths which do not immediately fall under the Notice of our Senses. Such are the Properties and sublime Powers of human *Souls*, the Attributes and Majesty of *Almighty God*; which are in themselves the most venerable Truths in Nature, and of the highest Importance to Mankind. A good and beautiful *Trope* often gives us a clearer Apprehension of these Things, than large Discourses that are obscur'd and encumber'd by perplex'd Reasoning, and endless Divisions. Thus 'tis the Custom of the *divine Writers* to describe the *blessed God* with human Shape.

Shape and Eyes, to put into his Hands all the Instruments of War, and to arm him with Thunder and Lightning; that by the Terror of these sensible and well-known Things they may give Men awful Apprehensions of his invisible and resistless *Power*, and make lasting Impressions upon their Minds. *Virgil* calling the two *Scipio's* the Thunderbolts of War, represents the rapid Speed and victorious Progress of their Arms with more Emphasis than all the plain Terms of the *Roman Language* could have done. When to describe the Pleasantness of a rich Harvest, the *Writer* says, the Fields laugh and sing; he raises in the Mind a more gay and delightful Imagination both of the Fruitfulness of the Crop, and the Chearfulness of the Season, than a long and particular Relation, in the best chosen plain Words, could have rais'd. *Tropes* at first, in the rude Times of the World, us'd for Necessity, were soon found to be ornamental, and to give Strength and Gracefulness.

to the Turn of Mens Thoughts: As Garments first put on for the necessary Defence of the Body against the Severities of the Weather, were quickly found to be serviceable to set off the comely Proportions, and add to the Dignity of the Body itself.

4. Mankind are mightily pleased with a seasonable and select *Trope*, because it expresses the Boldness and Curiosity of an *Author's* Fancy, which is not content with Things near and vulgar only; but steps out of the common Way to fetch in something noble, new and surprising. By an expressive and beautiful *Trope* a fresh Notion is started to entertain the *Mind*, and yet it is not taken off from the Subject before it; only sees it placed in a better and stronger Light. That the young Scholar may make use of *Tropes* seasonably and with Advantage, these following Directions may be carried in mind.

1. Be

1. Be sparing and cautious in the Use of them, and omit them when they are not either as plain as proper Words, or more expressive. *Tropes* are the Riches of a *Language*, and therefore it will be an Imputation upon a Man to lavish them away without Discretion. Too thick a Croud of them encumber a Discourse, and make it obscure and heavy; and that is just contrary to the Nature and Design of *Tropes*; which is to illustrate dark Truths, and relieve the labouring Thoughts.

2. Care must be taken that *Tropes* hold a Proportion to the *Ideas* intended to be rais'd by them. And this may be taken in two Senses: First, there ought to be an easy and unforc'd Relation betwixt the *Trope* and the proper Word it is put for, or the Thing intended to be express'd by it. When there is not this Suitableness and Relation, the Expression at best will be harsh and unpleasant; but often barbarous and ridiculous.

Such

Such was that Saying of the *Roman* expos'd by *Tully* --- The *Commonwealth* was castrated by the Death of *Cato*. The Connexion between the *Trope* and the proper Word, ought to be so close and evident, that the one cannot be mention'd without raising the *Idea* of the other. This Connexion is either natural or artificial: *The natural is when the Things express'd by their proper and metaphorical Names naturally resemble one another.* When 'tis said a Man has Arms of Brass, that Expression readily and naturally conveys to one's Understanding, a Notion of the extraordinary Strength and Firmness of that Man's Arms. *The artificial Connexion depends upon Use and established Custom.* The *Turks* are generally esteem'd a barbarous and cruel People; a rude and unrelenting Person is by Custom call'd a *Turk*; and the frequent Use of it in this Sense makes the *Idea* of the Word *Turk* raise in the Mind the *Idea* of a rude and unrelenting Man. The other way

way of preserving the Proportion above-mention'd is, that a *Trope* don't exprefs more or less than the Thing requires : That Things capable of Heightening and Ornament be not debas'd and vilify'd by low Expressions; nor small Matters over-magnify'd by pompous and swelling Words of Vanity. *Euripides* is censur'd by *Aristotle* for calling Rowing the Exercise of the Empire of the Oar; and so may *Cato* in *Agellius* for calling a Hill, cover'd with Brakes and Thickets, by the Name of a Wart. But if a *Trope* seem to be a little harsh, and yet is necessary, and very significant, you may mollify and smooth it by a good *Epithet*, or in a few Words without Formality, begging the *Reader* or *Hearer* to pardon the Expression.

3. A *Trope* ought to be obvious and intelligible : and therefore must not be fetch'd from Things too remote, so as to require much Reading and Learning to apprehend it. If a Man,
speaking

speaking of a House of Debauchery, says, 'tis a dangerous Rock of Youth, the Relation lies plain to an ordinary Capacity: But if he calls it the *Syrtes* of Youth, 'tis far-fetch'd and obscure; because few know that the *Syrtes* are Sands on the Coast of *Afric*, which inevitably swallow up all the Ships that fall into them.

4. No *Tropes* are to be us'd, which convey a sordid or lewd *Idea* to the Mind. Vile and debauch'd Expressions are sure Marks of an abject and groveling Mind, and the filthy Overflowings of a vicious Heart. He who so far forgets the Design and Dignity of Speech, as to endeavour to poison and debauch by it, instead of instructing in Virtue, and pleasing Men in order to do them good, acts against Reason, and all the Decencies and Modesty of *human Nature*.

To conclude: *Tropes* and *metaphorical* Expressions are us'd either for *Necessity*, *Emphasis*, or *Decency*. For *Necessity*, when we have not proper

H

Words

Words to declare our Thoughts; for *Emphasis*, when the proper Words we have are not so comprehensive and significant; for *Decency*, when plain Language would give Offence and Distaste to the *Reader*.

C H A P. II.

Containing a particular Account of the chief Tropes of Language.

§. I.



METAPHOR is a Trope, by which we put a strange Word for a proper Word, by reason of its Resemblance and Relation to it. All Tropes are, in strict speaking, *Metaphors* or *Translations*; yet this is more peculiarly call'd so by reason of its constant Use, and peculiar Beauty. But more plainly to distinguish this particular Trope from the general Name, it may be thus defin'd: *A Metaphor is a Simile or Comparison, intended to enforce*

force and illustrate the Thing we speak of, without the Signs or Form of Comparison. Thus, if we say, God is a Shield to good Men, it is a *Metaphor*; because the Sign of Comparison is not express'd, tho' the Resemblance, which is the Foundation of the *Trope*, is plain: As a Shield guards him that bears it against the Attacks and Strokes of an Enemy; so the Providence and Favour of God protects good Men from Malice and Misfortunes. But if the Sentence be put thus, God is as a Shield to good Men, then it becomes a *Simile*, or *Comparison*. So in short, a *Metaphor* is a *stricter* or *closer Comparison*; and a *Comparison* a *looser* and *less compact Metaphor*. The *Metaphor* is very vigorous and beautiful in this noble Passage of my Lord Roscommon*:

— Who did ever in *French* Authors see
The comprehensive *English* Energy?

* *Essay on translated Verse*, v. 51, &c.

The weighty Bullion of one sterling Line,
 Drawn in *French Wire*, would thro' whole
 Pages shine.

This *Trope* may be taken from any thing which is the Object of any of our Senses; but that is generally the most agreeable and sprightly, which arises from the Sense of *Seeing*; because of all the Senses *Seeing* is the most perfect and comprehensive, the most unweary'd and inquisitive, the most desirable and delightful. That is a fine Passage of the eloquent *Archbishop Tillotson* *; "Piety and Virtue, in Persons of eminent Place and Dignity, are seated to great Advantage, so as to cast a Lustre upon their very Place, and by a strong Reflection double the Beams of Majesty." This lively way of Expression is of extraordinary Use in *Descriptions* of a considerable Length;

* *Sermons, Folio*, Lond. 1696. p. 45.

it keeps the Mind pleas'd, and the Attention awake. So, if an *Author* is oblig'd to give a large Account of Things plain, and of common Observation, he must raise and ennoble them by strong and graceful *Metaphors*.

This Rule that Miracle of Reason and Eloquence *Tully* has observ'd in his elaborate Description of the several Parts of this habitable World, in his Books concerning the *Nature* of the *Gods*. So has the *Prince* of *Latin Poetry* in his accurate *Georgics*, where he has made his meanest and coarsest Subjects fine and admirable by his judicious Use of *Metaphors*. The little Affairs of Shepherds and Farmers, in his perfect Lines, appear with Dignity. His Descriptions make the Country a Paradise; and his Touch, as a noble * *Wit* expresses it, turns every thing into Gold. Those are admirable and very beautiful *Meta-*

* Boileau.

pbors, when the Properties of rational Creatures are apply'd to Animals, and those of Animals to Plants and Trees: This way of treating a Subject gives Life and Beauty to the whole *Creation*. We receive the strongest Pleasure from those bold and comprehensive *Metaphors*, which, besides the Illustration of the Subject they are intended to raise and improve, convey to us a fresh and a lively *Image*; as that in *Spenser*:

Vile is the Vengeance on the Ashes cold;
And Envy base, to bark at sleeping Fame.

§. 2. ALLEGORY is a Continuation of several *Metaphors* all thro' the same Sentence or Discourse, when one Thing is said, and something different is understood.

Did I but purpose to embark with thee
On the smooth Surface of a Summer's Sea,

While

While gentle Zephyrs play with prosperous
 Gales,
 And Fortune's Favour fills the swelling Sails;
 But would forsake the Ship, and make the Shore,
 When the Winds whistle, and the Tempests
 roar* ?

The Use of an *Allegory* is to convey our Meaning under disguis'd Terms, when to speak it out in plain may not be so safe, so seasonable, or effectual upon the Person we design to instruct by it. 'Tis often likewise us'd for Magnificence and Loftiness, to raise Wonder, and gratify Curiosity. To prevent Confusion, and want of Consequence and Decorum in a Discourse, an *Allegory* must end as it begun; and the same *Metaphor*, which was chosen at first, be continu'd to the last. Several *Allegories* may be brought into one Discourse at a small

* Prior's *Henry and Emma*, p. 187. of *Poems*, Lond. 1711.

Distance one from another; but every Particular must be in a Sentence distinct from the rest, intirely of a Piece, and must admit nothing foreign. To this may be referr'd *Apologue* or *Fable*, which is ascribing the Actions, Passions, and Discourse of Mankind, to the irrational, and even inanimate Creation, with a Design to instruct and affect People with an useful *Moral* dextrously convey'd.

§. 3. METONYMY is a Trope, whereby one Name is put for another, which it may properly stand for, by reason of the near Relation or mutual Dependence there is between both.

————— As *Jupiter*

On *Juno* smiles, when he impregns the Clouds,
That shed *May-flow'rs** —————

* Milton's *Par. Lost*, 4th. 500, 501.

The mild and fruitful Showers of *April* have such a certain and speedy Influence upon the beautiful Productions of *May*, that by the Flowers any Man understands those soft Rains which feed and cherish them.

By this *Trope* any of the most significant Circumstances or Appendages of a Thing are put for the Subject or chief Thing to which they belong, or on which they depend. But I think, this *Trope* is us'd with much more Vigour and Advantage in the following Cases:

1. When the Narration or Counsel stands for the Action; and what the *Poet* or *Historian* describes, he is said to do; which is a vehement way of Expression, exceeding the common as much as Action goes beyond Description, and Life excels Painting.

Against bold *Turnus* the great *Trojan* arm,
Amidst their Strokes the *Poet* gets no Harm:

H 5

Achilles

*Achilles may in Epic Verse be slain, &c. **

2. When the Name of any Relation is put for the Duty which that Relation requires, and the Benevolence and Tenderneſs which may be expected from it. *Anacreon* †, ſpeaking of *Money*, ſays, that thro' it there is no longer any ſuch thing as Brethren or Parents in the World. When the Love of Money is the reigning *Paſſion* in a Man, it baniſhes Humanity, confounds Right and Diſtinction, and tramples upon the moſt ſacred and endearing Relations in Nature.

3. *Rivers*, which contribute ſo much to the Plenty and Pleaſantneſs of a Country, are often mention'd by the *Poets* to expreſs the whole Country in which they ariſe, or thro' which they take their Courſe ||. A Branch

* Dryden's *Juvenal*, Sat. 1. v. 145.

† Ode 46. v. 744, 745. *Barnes's Ed.*

|| See *Theoc. Idyl.* 4. 6. *Virg. G. IV.* 560, 561.

of the *Metonymy* is *Antonomasia*, or *Exchange of Names*, which puts a significant and emphatical *Epithet*, *Title*, or *Character*, for the proper and most distinguishing *Name*. The Word which is us'd for the principal and most proper *Name*, is either taken from the Person's *Country*, *Family*, *Relation*, *Profession*, *personal Circumstance*, *Resemblance* to some other Person, or from the *Virtue* or *Vice* for which he is remarkable. *Sardanapalus* was a Master of *Debauchery*; *Nero* of *Cruelty*: Therefore to call a very debauch'd Person *Sardanapalus*, and a cruel one *Nero*, brands them much deeper than barely to call one debauch'd, and the other cruel. The Nearness and Connexion of the Names is the true Ground and Reason of their Exchange. This must be carefully observ'd, that whenever any *Epithet*, additional *Title*, or other *Denomination*, excludes the proper and primitive *Name*, it ought to start a new Thought at least; and is then completely

pletely right, and highly agreeable, when it carries a fuller Signification, and makes up a stronger and more lively *Character*. This *Trope* is of very great Use and Extent; gives boundless Scope and Liberty to the Fancy; and furnishes a Man with an unexhausted Plenty of Notions, and a delightful Variety of Expressions.

§. 4. SYNECDOCHE, or Comprehension, is a *Trope* which puts the Name of the Whole for a Part, or of a Part for the Whole; a General for a Particular of the same Kind, or a Particular for a General. By this *Trope* a round and certain Number is often set down for an uncertain one. The *Plural* us'd for the *Singular* generally gives an Elevation and Turn of Grandeur to the Discourse.

Leave Earth, my Muse, and soar a glorious

Height;

Tell me what *Heroes* slew the gallant *Hector*,

Cycnus;

Cycnus, and *Memnon*, terrible in Arms*.

Where 'tis plain the *Poet* only speaks of *Achilles*; but he uses the *Plural* Number to magnify the Strength and Courage of his *Hero*; and to shew that one such brave Man is of more Value and Importance in War than Troops of common Warriors. The treacherous *Sinon* emphatically uses the *Plural* for the *Singular*, when he would aggravate his Danger of being sacrific'd by his Countrymen, and raise the Horror of their Preparations for those inhuman Rites,

Ye curst Swords and Altars which I scap'd §!

Sometimes a single *collective Word* expresses Multitudes with more Clearness and Vehemence than *Plurals* would do; as in that Passage of *He-*

* Pindar. Isthmai. 3. v. 48.

§ Virg. *Æn.* 2. 155.

*rodotus**, when *Phrynicus* represented the Destruction of *Miletus* on the Stage, the *Theatre* burst out into Tears. If the Author had said, all the People in the *Theatre* burst out into Tears, who sees not that the Expression would have been comparatively loose and languid?

But whether *Plurals* be us'd for *Singulars*, or on the contrary, there is need of Judgment and great Consideration, to discern that the way of speaking prefer'd to the other be in that Place, and upon that Occasion, more proper and beautiful: That it more strongly describe the Passion, more agreeably diversify and adorn the Period, and more effectually contribute to the Surprise and Pleasure of the *Reader*.

§. 5. *HYPERBOLE* is a Trope that goes beyond the Bounds of strict Truth, in representing Things greater

* Lib. vi. p. 341.

or smaller, better or worse than really they are, in order to raise Admiration or Love, Fear or Contempt.

————— *Camilla.*

Outstript 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*.

Human Nature is seldom content with Things as they are; but is apt to magnify what it admires to the Height of Wonder; and sink what it despises or hates to the lowest Degree of Contempt. Things great, new, and admirable, extremely please the *Mind* of Man; but Trifles dress'd up in gaudy Ornaments, and a counterfeit Sublime, give the utmost Aversion

* Dryd. Virg. *Æn.* 7. *in fine.*

to a Man of clear Reason, and elegant Taste. Therefore Temper and Judgment are to be us'd in both Branches of this *Trope*, in *Excess* and *Defect*; that we neither fly too high, nor sink too low; that we neither misapply nor carry too far our Wonders and Praises, nor our Contempt and Invectives. For to admire worthless Things, and despise Excellencies, is a sure Sign of Weakness and Stupidity; and in the latter Case, of Ill-nature and Malice besides. There are various Ways of expressing an *Hyperbole*: I shall name three which seem to be the chief.

1. In *plain* and *direct Terms* which far exceed the Strictness of Truth:

The *Giant's* lofty Head o'ertops the Clouds*.

2. By *Similitude* or *Comparison*.

* Virg. *Æn.* 3. 620.

It seems as if the *Cyclades* again

Were rooted up, and juttled in the Main:

Or floating Mountains floating Mountains
meet:

Such is the first Encounter of the Fleet*.

3. By a strong *Metaphor*: As the *Poet* in the Place above-mention'd, instead of saying that *Camilla* ran very swiftly, heightens the Expression, and makes her fly. Two or three of these *Tropes* added together raise our Wonder and Pleasure, by carrying up the Discourse to the utmost Point of Sublimity. *Pindar* speaking of *Hercules* invading the Inhabitants of *Cos*, says, that Hero's Attack upon them was not like Winds, or Seas, or Fire, but like a Thunderbolt; as if the Fury of *those* was less, of *this* only equal. There are the same Steps and Degrees of sinking what is to be render'd con-

* Dryden's Virgil. Æn. 8. 691, 692.

temptible

temptible and ridiculous, as of raising what should appear great and wonderful. 'Tis a bold *Trope*, and must be us'd with Caution and Judgment. In comical Characters, and Pieces of Humour and Drollery more Liberty is allow'd than in serious and grave Subjects. Not only *Plautus* in the Character of *Euclio* §, but *Horace* in the Description of his *Miser* ¶, runs the Matter to a Degree of Extravagance.

§. 6. IRONY is a *Trope* whereby a Man speaks contrary to his Thoughts, that he may speak with more Force and Advantage. As when a notorious Villain is scornfully complimented with the Titles of a very honest and excellent Person. The Character of the Person *ironically* commended, the Air of Contempt that appears in the *Speaker* or *Writer*, and the Exorbitance of the Commendations, suffi-

§ In *Aulularia*.

¶ Sat. 2. 3.

ciently discover the Diffimulation. *Milton* represents *God Almighty* addressing his blessed *Son* upon the Revolt of *Lucifer*, and laughing to scorn the Attempts of those most ungrateful and infatuated Rebels, in a very majestic Irony :

Son! Thou in whom my Glory I behold
In full Resplendence, Heir of all my Might,
Nearly it now concerns Us to be sure
Of our Omnipotence *!

This way of Expression has great Force in correcting Vice and Hypocrisy, and dashing Vanity and Impudence out of Countenance. To dress up a scandalous Wretch in all the Virtues and amiable Qualities that are directly contrary to the vicious and ugly Dispositions which have rendered him infamous, only makes him excessively ridiculous in those Mock-

* *Parad. Lost. V. v. 719, &c.*

Ornaments; and more effectually exposes him for a public Mark of Derision. False and unmerited Praise lashes an Offender with double Severity, and sets his Crimes in a *glaring Light*. A lively and agreeable kind of this *Trope* is *ironical Exhortation*: By this when a Man has largely reckon'd up the Inconveniencies and Mischiefs that attend any Practice or way of Living, he concludes with feign'd Encouragement and Advice to act after that Manner, and pursue that very Course of Life.

So when *Horace* * has beautifully describ'd the Tumults, Noise, and Dangers of *Rome*, he closes his Description with this drolling Application;

Go now, and study tuneful Verse at *Rome*!

When a dying or dead Person is insulted with Scoffs and *ironical* Tart-

* Ep. 2. 2. 67.

ness, 'tis usually call'd a *Sarcasm*, which proceeds from Heat of Blood, Eagerness of Resentment, and that Arrogance and Pride which possesses the Heart of Man upon Victory and Success. Custom has prevail'd, that any keen Saying, which has the true Point of *Satire*, and cuts deep, is call'd a *Sarcasm*.

Had *Cain* been *Scot*, *God* would have chang'd
his Doom,

Not banish'd him, but have confin'd him
home*.

§. 7. CATACHRESIS, or Abuse, is a bold Trope, which borrows the Name of one Thing to express another Thing; which either has no proper Name of its own; or, if it has, the borrow'd Name is more surprising and acceptable by its Boldness and Novelty. Milton's Description of *Raphael's* Descent from the *Empyrean Heaven*

* Cleaveland.

to *Paradise*, affords us a beautiful *Example* of this *Trope* this last way:

—— Down thither prone in Flight
 He speeds, and thro' the vast *Ethereal Sky*
 Sails between Worlds and Worlds ——*.

The first way of using this *Trope* may be illustrated by this Instance. A *Parricide* is strictly and properly a Murderer of his Father; but there is no appropriate and authoriz'd Name in *English* for a Murderer of his Mother, Brother, Sister, &c. therefore we call all those bloody unnatural Wretches by the Name of *Parricide*. And tho' at first there be a seeming Impropriety in the Word so apply'd; yet upon a little Consideration, we find that the Sense runs clear, and the Connexion is just and obvious. 'Tis no Treipass against Reason and Propriety of Language to give the same


* *Parad. Lost*. V. v. 266, &c.

odious Name to Monsters, who are involved in the same enormous Guilt.

By this short Account 'tis plain, that there is a general Analogy and Relation between all *Tropes*, and that in all of them a Man uses a foreign or strange Word instead of a proper one; and therefore says one Thing, and means something different. When he says one Thing, and means another almost the same, 'tis a *Synecdoche* or *Comprehension*: When he says one Thing, and means another mutually depending, 'tis a *Metonymy*: When he says one Thing, and means another opposite or contrary, 'tis an *Irony*: When he says one Thing, and means another like to it, it is a *Metaphor*: A *Metaphor* continu'd and often repeated becomes an *Allegory*: A *Metaphor* carry'd to a great Degree of Boldness is an *Hyperbole*; and when at first Sound it seems a little harsh and shocking, and may be imagin'd to carry some Impropriety in it, 'tis a *Catachresis*.

C H A P. III.

Giving an Account of the Nature, Necessity, and Use of Figures in general.

§. I.  **FIGURE** is a Manner of Speaking different from the ordinary and plain Way, and more emphatical; expressing a Passion, or containing a Beauty.

The best and most lively *Figures* do both. The Impressions of Wonder, Love, Hatred, Fear, Hope, &c. made upon the Soul of Man, are characteriz'd and communicated by *Figures*; which are the *Language* of the *Passions*. God has planted these *Passions* in our Nature, to put us upon exerting all our Abilities and Powers to guard ourselves against Mischiefs and Dangers; and to attain Things which are serviceable to our Preservation and Pleasure.

The

The Soul has such a mighty Command over that curious Organ the human Body, that it can make all the Impressions upon it, (while it is in Health and Harmony) whereby all the different *Affections* and *Passions* are express'd. It can by its sovereign Pleasure so move and alter the Blood and Spirits, so contract or relax the Nerves, that in Sorrow, a Deadness and Heaviness shall make the Countenance lour: In Anger, a brutal Fierceness shall inflame the Eyes, and ruffle the Looks into Deformity: In Joy and Chearfulness, a sprightly Gaiety shall smile in the Eye, and enliven every Feature. The Soul likewise tunes the *Organs* of Speech, and sets them to that *Key* which will most effectually express her present Sentiments. So that in Joy, the Voice shall be tender, flowing, and rapturous; in Anger, shrill, eager, and full of Breaks; in Fear, low, confused, and stammering.

§. 2. THE *Necessity* of *Figures* may appear from the following Reasons:

1. Without *Figures* you cannot describe a Man in a *Passion*; because a Man in a cool and sedate Temper is quite another Thing from himself under a Commotion, and vehement Disturbance. His Eyes, his Motions and Expressions are intirely different; and why should not the *Description* of him in such contrary Postures be so? Nay, the several *Passions* must be as carefully distinguish'd as a State of Indolence and Tranquillity from any one *Passion*. For Instance, the same *Hector* taking Leave of his Lady and only Son, and after pursuing the *Greeks* with Fire and Sword to their Ships, must be painted with very different Colours. *There* he must lay aside all the Fierceness and Terrors of the *Warrior*, and appear with all the Condescension and Goodness of a tender *Husband* and indulgent *Father*.

Here

Here he must resume all his military Ardour; a noble Rage must sparkle in his Face, and his very Smiles must be terrible.

If *Writers* and *Speakers* desire to affect their *Readers* and *Hearers*, they must not only appear to be concern'd, but must really be so.

When a Man is vehemently mov'd with the *Passion* which he would inspire other People with, he speaks with Spirit and Energy; and will naturally break out into strong *Figures*, and all the suitable and moving Expressions of an undissembled Eloquence. Unlearn'd People in Grief, Anger, Joy, &c. utter their *Passion* with more Vehemence and Fluency than the most learn'd, who are not heartily interested in the Matter, nor thoroughly warmed with the *Passion* which they describe. What the Speaker is, for the most part the Audience will be: If he be zealously concern'd, they will be attentive; if he be indifferent, they will be perfectly

fectly careless and cold. Fire kindles Fire; Life and Heat in the Speaker, enliven and inspirit the Reader. As we see by common Experience, that one very gay and pleasant Person propagates his chearful Humour wherever he comes; and gives a Vivacity to a whole Company: so, on the contrary, a sour and sullen Wretch damps the Liveliness of all about him, and infects them with his own melancholy and gloomy Temper.

3. *Figures* are highly serviceable to clear difficult Truths; to make a Style pleasant and pathetic; and to awaken and fix Attention. But of this more in our particular Accounts of the *Figures* themselves.

§. 3. I SHALL now only mention some of the Directions which are given by our great *Masters* for the prudent and proper Use of *Figures*.

1. Let your Discourse always be founded upon Nature and Sense, supported with strong Reason and Proof; and

and then add the Ornaments and Heightning of *Figures*. A Man of clear Understanding will despise the Flourish of *Figures*, that has not solid Sense, and Pomp of Words, that wants Truth and Substance of Things. The regular way is to inform the *Judgment*, and then to raise the *Passions*. When your *Hearer* is satisfy'd with your Argument, he is then at leisure to indulge his *Passions*; and your Eloquence and pathetic Address will scarce fail to have Power and Prevalence over him.


2. Be sparing in the Use of *Figures*. A *Passion* describ'd in a Multitude of Words, and carry'd on to a disproportionate Length, fails of the End propos'd, and tires instead of pleasing. Contract your Force into a moderate Compass; and be nervous rather than copious: But if at any Time there be occasion for you to indulge a Copiousness of Style, beware it does not run into Looseness and Luxuriance.

3. *Figures* must not be over adorn'd, nor affectedly labour'd, and rang'd into nice and scrupulous Periods. By Affectation and Shew of Art, the *Orator* betrays and exposes himself; and 'tis apparent, that he is rather ambitious to set off his Parts and Wit, than that he expresses his sincere Concern and *Passion*. His Hearer will despise him as a Trifler, and hate his Hypocrisy, who attempts to delude him with false Reasoning; and persuade him to the Belief of what he himself does not believe. Therefore he will stand upon his Guard against a Man whom he suspects to have Designs upon him; and who proposes to triumph over his Weakness. Sprightliness of Thought and Sublimity of Sense most naturally produce vigorous and transporting *Figures*; and most beautifully conceal the Art, which must be us'd in cloatheing them in suitable Expressions. The Thought is so bright, and the Turn of the Period so easy, that the *Hearer* is not
aware

aware of their *Contrivance*, and therefore is more effectually influenced by their *Force*.

C H A P. IV.

Giving a particular Account of the chief and most moving Figures of Speech.

§. I.  XCLAMATION is a Figure that expresses the breaking out and Vehemence of any Passion.

O unexpected Stroke, worse than of Death!
Must I thus leave thee, *Paradise*? Thus leave
Thee, native Soil; these happy Walks and
Shades,
Fit Haunt of *Gods* *!

* Milton's *Parad. Lost*, II. v. 268, &c.

Some *Figures* are the proper *Language* of some particular *Passions*; but *this* expresses them all. 'Tis the Voice of *Nature*, when she is in Concern and Transport. The Soul being vehemently moved, raises the animal Spirits; which passing thro' the Channels of the Body, flow into the Muscles that are about the Organs of the Voice, and straiten the Passage of the Words; so that the *Passion* presses them out with greater Force and Impetuosity. The *Passion* of *Andromache*, upon the News of her *Son's* being sentenc'd to be thrown from a Precipice, and dash'd in Pieces, and that of *Hecuba* upon the View of his mangled Body, are as masterly Touches as any in *Euripides**: On that Occasion the *Tragic Muse* put on her Robe of deepest Mourning, and deplor'd the untimely and cruel Fate of the *Royal Innocent* in the tenderest and most melting Strains of Sorrow.

* *Troades*, 735, &c. 1167, &c.

§. 2. DOUBT expresses the Debate of the Mind with itself upon a pressing Difficulty. A Man in a severe Strait and Perplexity first takes up one Resolution, and then lays it aside; after thinks another Method more convenient, and then changes again. He is to's'd to and fro with strong Tides of *Passion*; and at last, after terrible Struggles, scarce fixes upon a final Determination. Thus *Dido* upon the Departure of her *Lover*:

What shall I do? What Succour can I find?
 Become a Suppliant to *Hiarbas*'s Pride?
 And take my Turn to court, and be deny'd?
 Shall I with this ungrateful *Trojan* go?
 Forfake an Empire, and attend a Foe?
 Then shall I seek alone the churlish Crew;
 Or with my Fleet their flying Sails pursue?

Rather with Steel thy guilty Breast invade,
 And take the Fortune thou thyself hast
 made*.

This *Figure* keeps the Soul in eager *Attention*, and moves all her *Tenderness* and *Compassions* for an unhappy Sufferer.

§. 3. CORRECTION is a *Figure* whereby a Man earnestly retracts and recalls, what he had said, or resolv'd.

———— First and last

On me, me only, as the Source and Spring
 Of all Corruption, all the Blame lights due:
 So might the Wrath ! Fond Wish ! couldst
 Thou support

* Dryd. Virg. Æn. 4.

That

That Burden, heavier than the Earth to bear ;

Than all the World much heavier * ?

When what an *Author* had said appears too much, he abates it by correcting himself, and using some lessening Expression. What is it then can give Men the Heart and Courage ; but I recal that Word, because it is not true Courage, but Foolhardiness, to outbrave the Judgments of *God* †? When what has been said appears too little, he strengthens the Expression, and enlarges the Thought. *This* was a great Trouble to me, but *that* much more, that before my Face they thus entertain'd, caress'd, and kiss'd my Enemy: My Enemy, did I say? Nay, the Enemy of the Laws, the Courts of Justice, of Peace, his Country, and all good Men §. An *Author* thus correcting and checking himself, prevents Cavils and Ob-

* *Adam* in *Milt.* Par. Lost, X. 851, &c.

† Tillotson.

§ Cicero.

jections; and by the unexpected Quickness of the Recollection and Turn, pleasingly surpriseth the *Reader*, and all of a sudden fires him with his own *Passion*. The Height of this *Figure* is when a Person having lately declar'd an Inclination to a Thing, presently rejects it with Horror, and vows against it with Imprecations.

But may I first in op'ning Earth sink down,
 Or to the lowest Hell be Thunder-thrown,
 In Night's eternal Shades shut up beneath,
 Ere I my Honour wound, or break my
 Faith *!

§. 4. SUPPRESSION is a *Figure* whereby a Person in Rage, or other Disturbance of Mind, speaks not out all he means, but suddenly breaks off his *Discourse*.

* Dido in Lauderdale's *Virg. Æn.* 4.

The Gentleman in *Terence*, extremely incens'd against his Adversary, only accosts him with this abrupt Saying, *Thou of all!* The Excess of his Indignation and Rage choaked the Passage of his Voice, and would not suffer him to utter the rest. But in these Cases, tho' the Discourse is not complete, the Meaning is readily understood; and the Evidence of the Thought easily supplies the Defect of Words.

Suppression sometimes proceeds from Modesty, and Fear of uttering any Word of ill and offensive Sound.

§. 5. OMISSION is when an Author pretends, that he conceals and omits what he declares. I do not mention my Adversary's scandalous Gluttony and Drunkenness; I take no Notice of his brutal Lusts; I say not a Syllable of his Treachery, Malice, and Cruelty. In eager *Passion* and Contest Variety of Arguments crowd into a Man's Thoughts; but he is so mov'd
and

and disturb'd, that he cannot regularly enlarge upon them. Besides, he has some Fear, that if he should say all his Indignation would dictate, he might trespass upon the Patience of his *Hearers*; therefore he only gives shorter Hints, and pretends that Time and Reverence for them will not allow him to be more copious and express. This *Figure* is serviceable to an *Orator*, in proposing his weaker Arguments; which yet he knows lie more level to the Capacities of some Part of his *Audience*; which he desires to have an Interest in: therefore he does not quite omit them, because they may make Impressions on those People to his Advantage: And yet he mentions them with an Air of Modesty and Caution, lest he should disgust another Part of his *Audience*, to whom they don't appear of equal Force and Conviction.

This *Figure* is related to the *Irony*. *Tully* in his first *Oration* against *Catiline* points it at that *Monster* with a just Severity and Satire:

What?

What? When upon the Death of your former Wife, you had made Room in your House for a new Marriage, did not you enhance and consummate that *Deed of Horror* with another Piece of *Wickedness* monstrous and incredible? Which I pass by, and am willing it should be suppress'd in Silence, lest it should be thought, either that such an outrageous Impiety could be committed in this *City*; or if committed, could be carried off with Impunity.

§. 6. ADDRESS or Apostrophe is when in a vehement Commotion a Man turns himself on all sides, and applies to the Living and Dead, to Angels and Men, to Rocks, Groves, and Rivers.

O Woods, O Fountains, Hillocks, Dales,
and Bow'rs!

With other Echo late I taught your Shades

To

To answer, and rebound far other Song*.

When the *Passion* is violent, it must break out and discharge itself. By this *Figure* the Person mov'd desires to interest *universal Nature* in his Cause; and appeals to all the *Creation* for the Justness of his Transport. *Adam's Morning Hymn* in † *Milton*, is a Chain and Continuation of the most beautiful and charming *Apostrophes*; 'tis an astonishing Flight of *Poetry* in Imitation of the *inspir'd Writers*, and can scarce be outdone by human Wit.

When the *Poets* address a *Muse* or some divine Power to assist and direct them, this kind of *Apostrophe* or poetical Prayer is called *Invocation*. By which they gain Esteem both to their Persons and Poems: *They* are look'd upon as favour'd, their *Poems* as inspir'd, by *Heaven*, In the Progress of

* *Adam in Milt. Par. Lost.* 10, 860, &c.

† *Par. Lost.* V. 153, &c.

their

their Poems they often repeat these pious *Addresses*; especially when a Difficulty arises, that surmounts human Power, or a Secret is to be reveal'd, that could not be found out by human Sagacity. These *Invocations*, repeated at seasonable Distances, and upon Occasions that require them; diversify the Manner of the Style, refresh the Reader after a long Narration, and gratify him with Change and Novelty.

A Species of this *Figure* I take *Communication* to be, when the Speaker applies to his Judges and Hearers, and intreats their Opinion upon the Question in Debate. By this a Man declares his hearty and unfeign'd Concern for the Cause, and pays Deference and Honour to those he addresses; they are pleas'd with his Modesty and Submission, and so inclin'd to hear and judge with Favour. There is a sort of *Communication* something different from this, when a Person excuses his Conduct, gives Reasons for it,
and

200 *A New Introduction*
and appeals to those about him, whether
they be not satisfactory.

What should I do? While here I was enchain'd,
No Glympe of godlike Liberty remain'd:
Nor could I hope, in any Place but there,
To find a God so present to my Pray'r*.

§. 7. SUSPENSION begins and carries on a Period or Discourse in such a Manner as pleases the Reader all along, and keeps him in Expectation of some considerable Thing in the Conclusion. With what infinite Sweetness does Eve carry on, with what grateful Surprise close up, that rapturous Speech to Adam, worthy an Inhabitant of Paradise, and the State of Innocence!

Sweet is the Breath of Morn, &c.
But neither Breath of Morn, when she ascends

* Dryd. Virg. Eclog. 1.

With Charm of earliest Birds, nor rising Sun
In this delightful Land, nor Herb, Fruit, Flow'r,
Glitt'ring with Dew, nor Fragrance after
Show'rs,
Nor grateful Ev'ning mild, nor silent Night
With this her solemn Bird, nor Walk by Noon,
Nor glitt'ring Star-light ——— without thee
is sweet*.

This beautiful *Figure* makes People attentive; and when it is perfect, as here, amply rewards the closest Attention. Great Care must be taken, that the Expectation which is rais'd, be not disappointed: For nothing is more vain and contemptible than to promise much, and perform nothing; to usher in an errant Trifle with the Formality of Preface, and solemn Preparation.

* Milt. Par. Lost, IV. ver. 641, &c.

Inversion is a Branch of this lively *Figure*: Which is, when the plain Order of a Sentence is advantageously transpos'd, to give Vigour and Variety to it; and to keep the Mind in an agreeable Suspense, and Expectation, of a marvellous Turn and Conclusion.

It is a considerable Beauty and Grace of Speech, either in Verse or Prose, when we have it from an able Genius.

That *Inversion*, in the Beginning of *Virgil's* eighth *Pastoral*; is brought in by the excellent *Archbishop* of *Cambray* as complete:

Pastorum Musam, Damonis & Alphesibœi,
 Immemor herbarum quos est mirata juventa
 Certantes; quorum stupescit carmine lynces;
 Et mutata suos requierunt flumina cursus;
 Damonis Musam dicemus, & Alphesibœi.

Take away this *Inversion*, says that great and good Man, and place the
 Words

Words in the Order of Grammar, and you'll take away all their Motion and Majesty, their Grace, and their Harmony.

§. 8. INTERROGATION is when the Writer or Orator raises Questions, and returns Answers; not as if he was in a Speech, or continu'd Discourse, but in Dialogue or Conference with his Reader, Auditor, or Adversary.

“ Tell me, will you go about, and
 “ ask one another what News? What
 “ can be more astonishing News than
 “ this, that the *Man* of *Macedon*
 “ makes War upon the *Athenians*,
 “ and disposes the Affairs of *Greece*?
 “ Is *Philip* dead? No; but he's sick.
 “ What signifies it to you, whether
 “ he be dead or alive? For if any
 “ thing happen to this *Philip*, you'll
 “ immediately raise up *another* *.”

* Demosthenes quoted by Longinus.

All this, deliver'd without *Interrogation*, had been faint and ineffectual; but the Suddenness and Fervor of Question and Answer imitates the Transport of *Passion*; makes the Discourse to sound with Probability, and to be heard with Attention. What is said after such a warm and eager Manner, does not seem the Effect of Study and Premeditation, but the natural Result and Effusion of a Man's unfeign'd Concern. The *Orator* conceals his Art and Design, and so gains the Esteem of the *Audience* for his Sincerity and Heartiness; they lie open to him, and are carry'd along with the Torrent of his *Passion*, and resistless Eloquence. Scarce any *Passion* can be nam'd but may be put into the Form of *Interrogation*, and may appear with Beauty and Advantage in it.

Expostulation is nearly related to this vigorous and pressing *Figure*:
Whereby

Whereby the injur'd Person urges the Offender with all the proper Questions he thinks can be propos'd, and pleads with him from all the Topics of Reason; that he may convince him of his Injustice, and make him ashamed of his Folly and Ingratitude; that he may beat him off his Excuses, and Pleas of Abatement; that he may reduce him to an ingenuous Promise, and steady Resolution, for the future to observe his Duty.

“ For what have you left unat-
“ tempted, what have you esteem'd
“ sacred these late Days? What Names
“ shall I bestow on this Assembly?
“ Shall I call you *Soldiers*, who have
“ besieg'd your *General*, and *Empe-*
“ *ror's* Son, with Trenches and Arms?
“ *Citizens*, who so contemptuously
“ insult the Authority of the *Senate*?
“ Nay more, you have even violated
“ the Right of Enemies, the Sacred-
“ ness of Embassadors, and the Law
“ of

§. 9. PREVENTION is when an *Author* starts an *Objection*, which he foresees may be made against any thing he affirms, desires, or advises to; and gives an answer to it.

What then remains? Are we depriv'd of Will?

Must we not ask, for fear of asking Ill?

Receive my Counsel, and securely move;

Intrust thy Fortune to the *Pow'rs* above.

Leave *God* to manage for thee, and to grant

What his unerring Wisdom sees thee want §.

This generally gets the *Author* the Reputation of Foresight and Care; of Diligence, and a generous Assurance of the Reason and Justice of his Cause.

* Germanicus in his noble Speech to his mutinous Soldiers, Tacit. Annal. I. 27. &c. See also Scipio's noble Speech to the Mutineers at Sucro, Liv. Vol. 3. lib. 28. p. 360. Ed. Hearne.

§ Dryd. Juv. Sat. 10. v. 346, &c.

When

When he puts the Objections against himself in their full Force, it is plain that he does not fear the clearest Light, nor decline the strictest Examination. By it likewise some Advantage is gain'd over an Adversary: He is forestall'd and prevented in his Exceptions; and either silenc'd, or oblig'd to a Repetition; which is not so grateful as the Mention of a Thing fresh and untouched.

To this *Figure* may be referr'd *Premunition*, whereby the Speaker, especially in the Entrance and Beginning of his Discourse, cautiously guards himself against Prejudice and Misapprehension; that he may neither lessen his Interest with his Friends, nor inflame the Malice, and increase the Power of those who watch to do him Mischief.

§. 10. CONCESSION *freely allows something that yet might bear some Dispute, to obtain something that a*

K

Man

Man would have granted to him, and which he thinks cannot fairly be deny'd.

This *Figure* is sometimes favourable in the Beginning, but severe and cutting in the Close; as *Tully* upon the *Greeks* ——— “ I allow the *Greeks*
 “ Learning and Skill in many Sciences;
 “ Sharpness of Wit, and Fluency of
 “ Tongue; and if you praise them
 “ for any other Excellencies, I shall
 “ not much contradict you; but that
 “ *Nation* was never eminent for Ten-
 “ derness of Conscience, and Regard
 “ to Faith and Truth.” Sometimes
 the first Parts are fretting and severe,
 but the Conclusion healing ——— “ I
 “ am, Sir, I own, a Pimp, the com-
 “ mon Bane of Youth, a perjur'd Vil-
 “ lain, a very Pest; but I never did
 “ *you* any Injury*.” The Shew of
 Candor and Veracity a Man makes by

* Sannio to *Æschinus* in Terence *Adelph.* 2. 1. 34.
35.

this *Figure* in frankly granting so much, removes from him the Suspicion of Partiality; and gives him more Credit and Authority in what he denies.

Another sort of Concession is, when fearing we cannot obtain all we desire, we give up one Part to carry the rest. When *Dido* despairs of prevailing with *Æneas* to settle with her at *Carthage*, she only intreats he would stay a little longer, to allow her some Time to assuage her Grief, and prepare to bear his Departure.

The Nuptials he disclaims, I urge no more;

Let him pursue the promis'd *Latian* Shore.

A short Delay is all I ask him now,

A Pause of Grief, an Interval from Woe*.

'Tis by this *Figure* that oppress'd People, in the Extremity of their

* Dryd. Virg. *Æn.* IV.

To this *Figure* may be referr'd that eloquent *Insinuation*, whereby the *Orator*, after he has us'd all his Arguments to persuade his Hearers, as it were, once more sets them at Liberty, and leaves them to their own Election; it being the Nature of Man to stick more stedfastly to what is not violently impos'd, but is our own free and deliberate Choice. *If it seem evil unto you to serve the Lord, chuse you this Day whom you will serve**. When the great *Joshua* had, under *God*, in the most astonishing Manner conquer'd the People of *Canaan*, and conducted the *Israelites* into their Land; he exhorts them to a steady Adherence to the Worship of the true *God*, who had so visibly appear'd for them, and made them so gloriously triumph over their Enemies. In the Conclusion of his Speech, well knowing the Advantage and Merits of his Cause, and that he

* Tillotson on Joshua xxiv. 15. Serm. 27. p. 308.

might safely appeal to their own Conscience and Experience for the Truth of what he had said, he seems to leave them to their own Liberty and Choice. As if that brave Man had said, My Friends and Countrymen! if I should inlarge on a Matter so plain, it might seem a Distrust upon both your Understanding and Ingenuity. I leave all to you, not in the least suspecting that you can resist such Arguments, as cannot fail to work upon any one, who has either Reason or Gratitude.

We have an *Ironical Concession* in *Cato's* Speech about the Punishment of the Traitors in *Catiline's* Conspiracy, which is cutting and satirical:
“ Let them then, since the Genius of
“ the Age is so careless and corrupt,
“ be liberal out of the Fortunes of
“ our Allies; let them be compaffi-
“ onate to the Thieves of the Trea-
“ sury: But let them not dispose of
“ our Blood, and while they spare a
“ few

“ few profligate Villains, go to de-
 “ stroy all good Men.”

§. II. REPETITION is a *Figure* which gracefully and emphatically repeats either the same Word, or the same Sense in different Words. Care is to be taken, that we run not into insipid *Tautologies*, nor affect a trifling Sound and Chime of insignificant Words. All *Turns* and *Repetitions* are so, that do not contribute to the Strength and Lustre of the Discourse, or at least one of them. The Nature and Design of this *Figure* is to make deep Impressions on those we address. It expresses Anger and Indignation, full Assurance of what we affirm, and vehement Concern for what we have espous'd.

The most charming *Repetitions* are those, whereby the principal Words in a Sentence, either the same in Sound, or Signification, are repeated with such Advantage and Improvement, as raises a new Thought, or

gives a musical Cadence and Harmony to the Period. These in *English* are call'd fine *Turns*, and are either upon the Words only, or the Thought, or both. A dextrous *Turn* upon Words is pretty; the Turn upon the Thought substantial; but the Consummation and Crown of all is, when both the Sound of the Words is grateful, and their Meaning comprehensive; when both the Reason and the Ear are entertain'd with a noble Thought vigorously express'd, and beautifully finish'd. That in Mr. *Prior's Henry* and *Emma* is a very agreeable *Turn*:

Are there not Poisons, Racks, and Flames,
That *Emma* thus must die by *Henry's* Words?
[and Swords,

Yet what could Swords, or Poison, Racks,
But mangle and disjoint this brittle Frame?
[or Flame,

More fatal *Henry's* Words: They murder
[*Emma's* Fame *.

* *Prior's Poems*, p. 192.

Strong and vehement *Passions* will not admit *Turns* upon Words; not ought they to have place in *Heroic Poems*, or in grave Exhortations, and solemn Discourses of *Morality*. To this *Figure*, which has a great Variety, and many Branches, may be referred the using of many Words of the same Signification to express one important Thing. When a Man is full of his Subject, and eager to communicate his Thoughts with Vigour, he is not satisfy'd with one Expression, tho' never so strong; but uses all the significant Variety he can recollect. So *Tully* for *Milo**; The *Affassin* was baffled, Force repelled by Force, or rather Boldness overcome by Bravery. If Reason prescribes this to the Learned, and Necessity to Barbarians, Custom to Nations, and Nature itself to brute Beasts, always to beat off all manner

* Select. Orat. in usum Del. Lond. 1706. p. 316. § 7.

of Violence, by all possible Ways from their Body, from their Head, from their Life; you cannot judge this to be a criminal and wicked Action, but at the same time you must judge that all Persons, who fall amongst Robbers and Bravoës, must either perish by *their* Weapons, or *your* Sentence. An Orator in the Heat of his Engagement, in the Vehemence of his Indignation against an insolent and unreasonable Adversary, and his earnest Concern for the Preservation of a dear Friend in Danger, exerts the utmost Power of his Eloquence, redoubles his Strokes, and eagerly pushes on all his Advantages.

§. 12. CIRCUMLOCUTION, Periphrasis, *uses more, and sometimes less plain Words, to avoid some Inconvenience and ill Effects, which would proceed from expressing a Thing in fewer and plainer Words.*

When

When *Tully* * could not deny the Death of *Clodius*, and was defending *Milo* charged with his Murder, he says, *Milo's* Servants, without the Command, Knowledge, or Presence of their Master, did what every *Master* would expect his Servants should do in the like Case. He avoids the Word kill'd or stabb'd, for fear of offending the *People*. This Method of treating a Subject gives the *Audience* a good Opinion of the Prudence and Modesty of the *Pleader*: One unguarded and distasteful Word, has sometimes lost the Speaker the Favour of the *Audience*, before well-inclin'd to him; and ruin'd a promising Cause. After *Homer*, in his fourteenth *Iliad* ||, has represented *Jupiter* extremely inflam'd with Love for *Juno*, and retir'd to sleep in her Arms; he, with wonderful Address and Decency, diverts the Imagination of the *Reader* from following

* Orat. pro Mil. §. 6. p. 316. || Ver. 347, &c.
K 6 them

them into their awful Privacies; and amuses him, by describing *Nature* at that time in a very gay Humour. He feigns the *Earth* producing a new Crop of Hyacinth and Crocus, and forms a golden Cloud distilling ambrosial Dew.

Very often *Circumlocution* is us'd, not merely out of Prudence or Necessity to conceal a Secret, or cover an Indecency; but for Variety and Ornament, to give Pomp and Dignity to our Expressions, to enrich a Discourse with new Thoughts, and to multiply the Graces of a *Description* :

The *Night's* bright *Empress*, in her golden Car,
 Darting full Glories from her lovely Face,
 Kindles fresh Beauties in the Eye of *Hesper*.

Which Lines, I believe, hit the Sense, tho' I am sure they don't reach the Beauties of that admirable *Periaphras* of *Pindar* *.

* Ὀλ. 3. v. 35, 36. p. 138.

— Διχόμενις ὄλον χρυσάρμα1Θ
 Ἐσπόμενος ὀρθαλμῶν ἀνέφλαξι Μήνα.

§. 13. AMPLIFICATION is when every chief Expression in a Period adds Strength and Advantage to what went before ; and so the Sense all along heightens, till the Period be vigorously and agreeably clos'd.

'Tis pleasant to be virtuous and good, because that is to excel many others : 'Tis pleasant to grow better, because that is to excel ourselves : Nay, 'tis pleasant even to mortify and subdue our Lusts, because that is Victory : 'Tis pleasant to command our Appetites and Passions, and to keep them in due Order, within the Bounds of Reason and Religion, because this is Empire *. When an *Author* thus improves upon us in his Discourse, we are extremely pleas'd and attentive while he continues it ; and perfectly

* *Arabbishop Tillotson, Sermon. 12. p. 138. |*
 satisfy'd

fatisfy'd when he concludes. We are edify'd and charm'd with the Instruction of one, whom we find to be complete Master of his Subject. What Reputation must it be to the *Writer*, what Pleasure to the *Reader*, when the one says every Thing in the best manner it can be said; and the other is entertain'd with every Thing that can be desir'd? But 'tis the utmost Re-
proach to an *Author*, and a most intolerable Disappointment to the *Reader*, when the one stags and falters every Step; and so the other is fatigued and mortify'd, with a continual Series of heavy and lifeless Periods. There are various Ways of contriving and forming this *Figure*, which have great Force and Elegance; tho' perhaps they cannot nicely be adapted to every Part of the *Definition*. I shall name three very lively Ways of expressing an *Amplification*.

1. We amplify or raise a Discourse by selecting a Number of the most emphatical and strongest Words of
the

the Language we use ; every one of which adds something new to the Sentence ; and all join'd, heighten it to the utmost Degree of Perfection. That Passage in *Terence* * is upon this Account universally admir'd ;

Hæc verba mehercule una falsa lacrymula

Quam, oculos terendo misere, vix vi expres-
[ferit,

Restinguet ———

2. This *Figure* is express'd by way of Comparison — When that great Man *P. Scipio*, tho' but a private Person, kill'd *Tiberius Gracchus* making some small Innovation and Disturbance in the *State* ; shall we, who are *Consuls*, bear *Catiline*, who is endeavouring and plotting to lay the *World* waste with Fire and Sword † ?

3. A Discourse is very happily and beautifully heighten'd by way of Argument or rational Inference. *Quin-*

* Eunuch. I. 1. v. 22, &c. † Tully *against* Catiline.

tilian * excellently observes, that *Ho-*
mer gives us a very exalted *Idea* of
Helen's sovereign Charms, when he
introduces *Priam's* grave Counsellors
owning, that it was not to be com-
plain'd of or resented, that the *Trojans*
and *Greeks* had sustain'd the Calamities
of a long and cruel War for *such a Wo-*
man ; and makes the King himself
place her by him, call her, *Dear Child*,
and treat her with all possible Tender-
ness and Respect. Must not every ju-
dicious *Reader* infer that her Beauty
must be incomparable, which was ad-
mir'd and prais'd to such a Degree by
Men cool and unpassionate, of mature
Wisdom and great Age, who had been
deep Sufferers by it? Must not that
Face be superlatively lovely, and those
Eyes sparkle with resistless Lustre, that
could be view'd with Pleasure and Ve-
neration by that miserable *Prince* ;
tho' they had kindled the Flames of

* Institut. lib. 8. cap. 4. p. 405.

War in his Country, and blasted the Prosperity, and all the Hopes of his late flourishing Family?

To this we may refer *Climax* or *Gradation* — *Which is when the Word or Expression which ends the first Member of a Period, begins the second, and so on; so that every Member will make a distinct Sentence, taking its Rise from the next foregoing, 'till the Argument and Period be beautifully finish'd.* Or, in the Terms of the Schools, 'Tis when the Word or Expression, which was predicate in the first Member of a Period, is subject in the second, and so on, till the Argument and Period be brought to a noble Conclusion. This Figure, when natural and vigorous, furnishes the Mind with Variety of Ideas, and accustoms it to Attention and close Thinking. The Art and Contexture of a *Gradation* often appears plain, and lies in too open View; therefore Care must be taken that the *Gradations* we use be unforc'd.

forc'd, and abound with good Sense ;
 be significant, and dextrously turn'd.
 I am pleas'd with that in *Dr. Tillotson* *.
 After we have practis'd good Actions
 awhile, they become easy ; and when
 they are easy, we begin to take Plea-
 sure in them ; and when they please us,
 we do them frequently ; and by Fre-
 quency of Acts, a Thing grows into
 a Habit ; and a confirm'd Habit is a
 second kind of Nature ; and so far as
 any Thing is natural, so far it is ne-
 cessary, and we can hardly do other-
 wise ; nay, we do it many times
 when we do not think of it.

§. 14. OMISSION of Copulative is
when the Conjunctions or little Par-
ticles that connect Words together, are
left out, to represent Rage, or Eager-
ness of Passion.

When *Dido*, in the Violence of her
 Rage and Resentment for the abrupt
 Departure of *Æneas* ; charges her

* Serm. x. p. 111.

People to arm themselves, and pursue
the *Trojan Fleet*,

Haste, all my Gallies out; pursue the Foe;

Bring flaming Brands; set sail; impetuous
[row*.

The Members of the *Period* are loose and unconnected; which most naturally paints the Hurry and Distraction of her Thoughts. The Conjunctions put between the Words would have cramp'd and fetter'd the Period, so that it would have mov'd slow and unwieldy, and have made nothing less than a Representation of the raging *Queen's* Disturbance of Mind, and Vehemence of *Passion*.

Sallust § excellently and very naturally represents the Rout and precipitate Flight of the *Moors* in these Words — *Tum spectaculum horri-*

* *Æn.* 4.

§ *Bel. Jugurth.* p. 106. Ed. *Mattaire*.

bile in Campis patentibus : Sequi, fugere, occidi, capi.

The contrary to the former -- *Multitude of Copulatives is when the little Particles are properly put in before every principal Word in the Period.*

Livy, giving an Account how the Pleasures and Luxury of *Capua* corrupted and softned the Army of *Anibal*, amongst others has this beautiful Passage — For Sleep, and Wine, and Feasts, and Strumpets, and *Bagnios*, and Rest, that thro' Custom grow every Day more bewitching, had so weaken'd both their Bodies and their Minds, that the Reputation of their past Victories protected them more than their present Strength. This *Figure*, when aptly and judiciously us'd, makes a Discourse strong and solemn, fixes an Emphasis upon every Word, and points it out as worthy of Observation.

* *Liv. Hist.* 3. Vol. Edit. Hearn, lib. 23. p. 27.

§. 15. SEEMING CONTRADICTION
is when the Members of a Period quite disagree in Appearance and Sound; but perfectly agree, and are consistent in Sense:

Cowards die many times before their Deaths;
The Valiant never taste of Death but once§.

This *Figure*, when noble and perfect, shews a bold and enterprising Genius, that encounters Dangers without Fear, and walks steadily and securely upon a Precipice. Therefore it strikes vigorously upon the Mind of the *Reader*, calls for new Thoughts, and raises Admiration and Surprise. Every judicious *Reader* admires the daring Flights of a sublime and noble *Genius*; and easily forgives some few smaller Faults for the sake of his ma-

§ Shakespear in Julius Cæsar.

ny vigorous Beauties : But despises a little groveling Writer, who creeps on in a heavy Road, and dares not attempt to rise; but being content to shun a *Grammatical Fault*, never reaches at an *Excellency*.

§. 16. OPPOSITION is a Figure whereby Things very different or contrary are compar'd and plac'd near, that they may set off each other. White plac'd near Black shines brighter : Innocence compar'd with Guilt appears with double Charm and Loveliness.

The Poets, Historians, and Orators improve their Subject, and much heighten the Pleasure of their Reader, by the beautiful Opposition of their Characters and Descriptions.

Tacitus * describes the excessive Dalliances and frantic Revels of the Empress *Messalina* with *Silius* a little before their Death, in wonderful Pomp and Gaiety of Expression ; that

* Annal. 11. p. 252.

the Reader may be the more surpris'd and astonish'd at the Suddenness and terrible Circumstances of her Fall. The * *Poet* in his fine Description of *Dido's* Despair the Night before her Death, represents all the Creation enjoying profound Tranquillity, and sweet Rest, to render that miserable *Queen's* Disquietudes more moving. She was depriv'd of the common Privilege indulg'd to the poorest and most despicable Creatures; Sleep fled from her Eyes, and Quiet was banish'd from her Breast.

This Manner of using this *Figure* is very agreeable and noble, because the *Opposition* does not lie in Words, but Things.

In *Virgil's* second *Georgic* there is a very agreeable Contrast and *Opposition* in that fine *Comparison* between the Court and the Country; the

* *Virg. Æn.* 4. v. 522.

Pomp and Hurry of State, and the Freedom and pure Pleasures of Retirement and Agriculture. Upon a full Enumeration of the several Conveniences and Enjoyments of both ways of Living, what Advantage and Over-balance does the Poet give to the latter! The very Manner of his Expression, and Turn of his Poetry, are with great Judgment and Dexterity vary'd, and made suitable to his different Subjects. The Description of the Pride and Stateliness of the Great is drawn to the Life in a pompous Run of Verse, and Variety of very bold *Tropes*.

— Ingentem foribus domus alta superbis
 Mane salutantum totis vomit ædibus undam;
 — Varios inhiant pulchra testudine postes,
 Illusasque auro vestes — §.

§ Geor. 2. v. 461, &c.

But

But you have the Innocence and Plainness, the Sweetness and undisturb'd Quiet of the Country, naturally represented in proper Words, in plain and easy Expression, and in the smoothest and sweetest Numbers.

At secura quies, et nescia fallere vita,
 Dives opum variarum ; at latis otia fundis,
 Speluncæ, vivique lacus ; at frigida tempe,
 Mugitusq; boum, mollesq; sub arbore somni
 Non absunt ——— *.

§. 17. COMPARISON *beautifully sets off and illustrates one Thing by resembling and comparing it to another, to which it bears a manifest Relation and Resemblance.*

The *Poet* wonderfully praises the Bravery of his *Hero* with perfect Se-

* *Ib.* v. 467.

renity and Presence of Mind, giving Orders of Battle in the Hurry and Heat of the bloody Action, when he compares him to an *Angel* riding upon the Wings of the Wind, and directing a Storm where to pour out its Fury.

So, when an *Angel*, by divine Command,
 With rising Tempests shakes a guilty Land,
 (Such as of late o'er pale *Britannia* past)
 Calm and serene he drives the furious Blast;
 And, pleas'd th' *Almighty's* Orders to perform,
 Rides in the Whirlwind, and directs the
 [Storm *.

Comparisons mightily strengthen
 and beautify a Discourse; for some

* *Mr. Addison on the Duke of Marlborough in his Poem on the Battle of Blenheim.*

time take off the *Reader* from the principal Subject, and start new and agreeable *Images* to divert and entertain him, that he may return to it with fresh Pleasure and Eagerness. In *Comparisons* these Things are to be observ'd :

I. The chief and essential Parts of the *Comparison* must bear an exact and true Proportion. Some small Disagreement in a less considerable Circumstance will not spoil the Grace, or take away the Strength of the *Figure*; tho' the greater Agreement, and exacter Parallel there is in all Particulars, the more lively and charming the *Figure* is. And therefore, generally speaking, *Comparisons* ought to be short. In running into minute Circumstances, besides the Tedioufness, there is Danger of discovering some unagreeable Disproportion.

2. *Comparisons* need not always be drawn from very noble and lofty Subjects. Those taken from meaner Things are significant and agreeable, if they be set off in noble Words, if they give clear Notions, and paint in strong and fine Colours the Thing we intend to represent by them. In great Subjects, *Comparisons* from lesser Things relieve and refresh the Mind, that had been long kept upon the Stretch of close Intention. Strong and sublime *Comparisons* heighten and improve a meaner Subject. For Examples of both Kinds, I refer my *Reader* to those beautiful Passages mark'd below*. Those are very fine and pleasing *Comparisons*, which not only clear and adorn the Thing they are design'd to illustrate, but besides

* Hom. Iliad. ℳ. 130, 131. Milton's Parad. Lost, L. 168, &c. Virg. Georg. II. 279, &c.

contain

contain in themselves a new and lively *Description*. Of this Number I take that Passage in *Spenser* to be one, where he compares the dangerous Diffimulation, and treacherous Tears of *Duessa* to the *Crocodile*, that, they say, weeps most tenderly, when he is most ravenously eager to devour.

As when a weary *Traveller*, that strays
 By muddy Shore of broad sev'n-mouthed *Nile*,
 Unweeting of the perilous wand'ring Ways,
 Doth meet a cruel crafty *Crocodile*;
 Which in false Grief hiding his harmful Guile,
 Doth weep full sore, and sheddeth tender Tears:
 The foolish Man, that pities all this while
 His mournful Plight, is swallow'd unawares,
 Forgetful of his own, that minds another's
 [Cares*.

* *Fairy Queen*, 1. 5. 18.

Those are very strong and glowing *Comparisons*, where the noblest *Beings* of the natural and moral World, where *Angels*, good or bad, are compar'd to the *Luminaries* of *Heaven*. How sublime, how rapturous is *Milton*, in his Comparison of *Lucifer's* diminish'd Splendor, and faded Beauties, to the *Sun* overclouded or eclips'd!

———— His Form had yet not lost

All her original Brightness, nor appear'd
 Less than *Archangel* ruin'd, and th' Excess
 Of Glory obscur'd: As when the *Sun* new ris'n
 Looks thro' the horizontal misty Air,
 Shorn of his Beams; or from behind the *Moon*
 In dim Eclipse disastrous Twilight sheds
 On half the *Nations*, and with Fear of Change
 Perplexes

Perplexes Monarchs. Darken'd fo, yet fhone
Above them all th' Archangel ~~*****~~*,

A *Comparison* introduc'd in few
Words, and without Formality, is
very neat and agreeable.

That Compliment of *Pindar* to
his generous Patron King *Theron*, is
graceful and lofty; and yet methinks
the Excellency is not fo much in the
Thought and Substance of it, as in
the Manner and dextrous Turn of
the Expression.

Ἐπεὶ ψάμμ' ἀεθμὸν περὶ πύργῳ,
Ἐκὼν ὅσα χάσμα' ἄλ-
-λοῖς ἔδρακεν, τίς ἂν ρεῖσσαι δύναιτο †;

Which please to take thus in the
loose Paraphrase of a Friend.

* Par. Loft, I. 591, &c.

† Ol. 2. 178.

To count the Sea-shore Sands known Numbers
 What Words can reach the Largeness of his ^{[fail:}
 What Numbers count those Multitudes of ^{[Heart?}
 His bounteous Hand has pour'd on human ^{[Blessings}
[Race?

§. 18. *LIVELY DESCRIPTION is such a strong and beautiful Representation of a Thing, as gives the Reader a distinct View and satisfactory Notion of it.*

————— *Thames,*

With gentle Course devolving fruitful Streams:
 Serene, yet strong; majestic, yet sedate;
 Swift without Violence, without Terror great.
 Each ardent Nymph the rising Current craves;
 Each Shepherd's Pray'r retards the parting
 The Vales along the Banks their Sweets disclose; ^{[Waves.}
 Fresh Flow'rs for ever rise, and fruitful Harvest ^{[grows*.}

* Prior's *Carm. Sec.* p. 114. v. 17, &c.

Where,

Where, 'tis plain, the *Poet* has imitated that wonderful Passage of Sir *John Denham* upon the same Subject:

Tho' deep, yet clear; tho' gentle, yet not dull;
Strong without Rage, without o'erflowing full;

In *Descriptions* a judicious *Author* will omit low and vulgar Circumstances, and chiefly bestow his Pains to complete and beautify all the essential and masterly Strokes. 'Tis the manner of little Versifiers to take every Hint that presents itself, and run out into long *common Places*. A Writer that would live and please, will cut off Superfluities, and reject the most pleasing Thoughts, and florid Lines, which would come in abruptly, and quite foreign to his Subject. Many Things must be left to the Imagination of the *Reader*, and *seasonable Silence* has its *Emphasis*.

Virgil * tells his *Reader*, that *Eurydice* was kill'd by a monstrous Serpent lurking in a Bank, but says nothing more of that venomous Creature. A Poetaster would probably have spent as many Lines in a horrid *Description* of it, as compose that admirable *Poem*: But that *divine Poet* knew there was no room for such a Liberty here, his Design in this short and exquisite Piece being only to give a moving Pattern of true conjugal Affection, and to shew the rapturous Force which good *Music* and *Poetry* have over the most fierce and savage Tempers.

But he describes the two Serpents which destroy'd *Laocoon* † and his Sons in such particular Circumstances, and paints the devouring Monsters in such strong and frightful Colours,

* *Geor.* IV. 457, &c.

† *Æn.* II. 203, &c.

that they amaze and chill the Reader. Here his only Business was to raise Terror, and give his Reader a due Notion of the Displeasure of the Gods against Troy, which was so fixt and implacable, that they thus signally cut off an innocent Man, and his Family, for giving his Countrymen Advice, which tended to the opposing their severe Decree, and the Preservation of that devoted City.

The Description of a Person is call'd a Character; in drawing which, the true Proof of Art and Judgment is to hit a beautiful Likeness; and with a delicate Touch to give those Features and Colours which are peculiar to the Person, and distinguish him from the rest of Mankind. In every good and lively Description a Man must come to an Enumeration of the chief Particulars: For Generals are often obscure and faint; a judicious Account of Particulars sets every thing in full View, and makes a strong

and lasting Impression upon the Reader.

Among all the Variety of *Descriptions*, the most universally agreeable and moving is *Ethopœia*; which is a natural and lively Representation of the Duties, Employments, and innocent Pleasures of common Life. The *Revolutions of Empires, Fall of Princes, the bloody Executions of Ambition, and the Rage of Despair*, are Scenes of *Tragedy and Terror*, that are far from equally concerning or affecting all *Mankind*. But the *Great and the Little, the Prince and the Peasant*, are possess'd of the same *human Nature*. The Alliance of *Blood, the Endearments of Friendship, the common Offices and Enjoyments of Life* are the same, and equally concern and affect all human Creatures, that are not either transform'd into *Fiends* by Wickedness, and unnatural Rage, or into *Savages*

for

for want of Converse and Cultivation.

As *Milton* describes the Battles of *Cberubims*, and the insufferable *Thunder* of the *Messias's* Chariots, with rapturous Sublimity, and the selectest Circumstances of *Awe* and *Majesty*; so he describes the Happiness and Innocence of *Adam* and *Eve* in *Paradise*, their delightful Labours, charming Discourses, and endearing Conversation, with all possible Sweetness, Delicacy, and Tenderness of *Passion*. So complete were their *Persons*, and such the Happiness of their *State*, that *One* once a chief *Minister* in the *Court of Heaven*, and a dignify'd *Inhabitant* of the *Regions of Happiness*, pronounces them but little inferior to the *Angels*. And so sweet, so resistless was their *Innocence*, that the *Murderer* could not resolve upon their Ruin without Reluctance; some transient ineffectual Throws of Compassion touch'd that infernal Breast.

It

It may not be unpleasant to transcribe
 some of the *Apostate Archangel's* Ex-
 pressions on the Subject out of the
 above-nam'd lofty *Poet*;

O Hell! What do mine Eyes with Grief
 Into our Room of Bliss thus high advanc'd ^{[behold,}
 Creatures of other Mould, Earth-born per-
 Not Spirits; yet to heav'nly Spirits bright ^{[haps,}
 Little inferior: Whom my Thoughts pursue
 With Wonder, and could love, so lively shines
 In them divine Resemblance; and such Grace
 The Hand that form'd them on their Shape
 [hath pour'd.

And a little after,

And should I at your harmless Innocence
 Melt, as I do; yet public Reason just,

Honour,

Honour, and Empire with Revenge enlarg'd
 By conqu'ring this new World, compels me
 To do, what else, tho' damn'd, I should ab-
[now
[hor*]

§. 19. VISION, or Image, is a Representation of Things distant and unseen, in order to raise Wonder, Terror, or Compassion, made with so much Life and Emphasis, that as the Poet has a full View of the whole Scene he describes, so he makes the Reader see it in the same strong Light.

Or mad Orestes, when his Mother's Ghost
 Full in his Face infernal Torches tost,
 And shook her snaky Locks: He shuns the
 Flies o'er the Stage, surpris'd with mortal
[Sight,
[Fright;
 The Furies guard the Door, and intercept
[his Flight †.

* Par. Lost, V. 388.

† Dryd. Virg. Æn. IV. 683, &c.

This noble *Image* raises Conster-
nation and Terror: An Instance of
a tender *Image* to move Pity, we
have in those soft and sweet Lines of
Spenser *:

—— Not one Word more she said;
But breaking off the End for want of Breath,
And sliding soft, as down to Sleep her laid,
And ended all her Woe in quiet Death.

The *Poet* or *Orator* upon these
Occasions is fully possess'd of, and
vehemently intent upon his Subject,
that he is really transported with
those *Passions* which he would in-
spire his *Readers* and *Hearers* with:
And by that Strength and noble *En-
thusiasm* of *Imagination*, he is hap-
pily qualify'd to captivate their *Af-
fections*. A commanding Genius can

* *Fairy Queen*, 2. 1. 56.

impress his own *Images* upon those he addressess; can move the inmost Springs of their Soul; and with a pleasing Power triumph over the whole Man.

§. 20. FICTION of a Person, *Protopoæia*, has two Parts:

1. *When good and bad Qualities, Accidents, and Things inanimate, are introduc'd in Discourse, and describ'd as living and rational Beings.* *Virtue* and *Pleasure* address young *Scipio* in *Silius Italicus** as two bright Ladies of opposite Parties: The one would fain induce him to decline the Toils of War, and indulge himself in Ease and Luxury: The other earnestly exhorts him to shake off Sloth, and pursue Fame in the glorious Steps of his *Ancestors*. Take the Description

* De Bello Punico, lib. XV. v. 23, &c.

Some of the finest *Apostrophes*, and beautiful bold *Metaphors*, are founded upon *Fiction of a Person*.

———— Now gentle *Gales*,

Fanning their odorif'rous Wings, dispense

Native Perfumes; and whisper whence they
[stole

Those happy Spoils ————— *.

2. The second Part of this lively *Figure* is, when we give a *Voice* to *inanimate Things*; and make *Rocks*, *Woods*, *Rivers*, *Buildings*, &c. to express the *Passions of rational Creatures*.

As when the *Walls* and *Pillars* of a *Temple* are brought in trembling at, or inveighing against the daring *Profanation* of *Blasphemy* utter'd, of *Sacrilege* or *Debauchery* committed within their hallow'd *Bounds*.

* Milton's *Par. Lost*, IV. 156, &c.

She foul blasphemous Speeches forth did cast,
 And bitter Curses, horrible to tell;
 That ev'n the *Temple*, wherein she was plac'd,
 Did quake to hear, and nigh afunder brast*.

Either *feign'd Persons* are represented as uttering the Resentments of Mankind in express Terms; or 'tis suppos'd they would cry out upon Occasion; or 'tis affirm'd in general, that they do utter their Concern and *Passion*, but the Words are not set down. Of the first Kind, which is the most moving and sprightly, is that *Representation* of *Tully* †, wherein he introduces *Rome* as a venerable *Matron*, the common Mother of all the *Romans*, in a pathetic Speech expostulating with *Catiline*, who was

* Spenser's *Fairy Queen*, 5. 11. 28.

† Orat. in Catil. p. 86. in usum Del.

then

then engag'd in a bloody and unnatural Conspiracy to destroy his native Country, and pressing him to depart; and deliver her from her present terrible Apprehensions and Danger. There is an Excess of *Passion*, a Degree of *Enthusiasm* in this sublime *Figure*; and therefore 'tis dangerous and ridiculous to use it, but when the Importance and Grandeur of the Subject require such a noble Vehemence. A Man of Understanding will keep his boldest Flights within the Bounds of common Sense, and guide himself by the Rules of Probability and Decorum in his most adventurous Sallies of Imagination. It is very tender and moving, when in *Pastorals*, and *mourning Poems*, Rivers, Groves, and Mountains are brought in languishing for the Absence, or lamenting the Loss of some very valuable Person, that before frequented them, and chear'd them with his Presence.

All

All Nature mourns; the Floods and Rocks de-
And cry with me, *Pastora* is no more*. ^{[plore,}

This *Figure* animates all Nature; gratifies the Curiosity of Mankind with a constant Series and Succession of Wonders; raises and creates new Worlds and Ranks of rational Creatures, to be Monuments of the *Poet's* Wit, to espouse his *Cause*, and speak his *Passion*. To discern how much Force and Sprightliness this *Figure* gives to a Sentence or Expression, we need but first set down that Line;

Aut conjurato descendens Dacus ab Istro §:

And then alter it thus;

Aut conjuratus descendens Dacus ab Istro:

* Congreve's Mourning Muse.
§ Geor. II. 497.

And

And so make a Comparison. In the *plain* Way it is not above the humble Style of *Phædrus*; in the *figurative* it rises up to the Loftiness and Majesty of *Virgil*. Any of the best *Tropes* and *Figures*, seasonably us'd, give the same Grace and Life to a Discourse in their Proportion.

§. 21. CHANGE of Time is when Things done and past are describ'd as now doing and present. This Form of Expression places the Thing to be represented in a strong and prevalent *Light* before us, and makes us *Spektators* rather than *Hearers*.

My *Mother*, with that curst Partaker of her
My Royal *Father's* Head in pieces cleaves, ^{[Bed,}

As sturdy Woodmen fell a stately Oak:

By Treason's Blow the Victor *Hero* falls,

To Woman's Rage, and Coward's Guilt, a
[Victim.

While

While thus the Lord of Greece expiring lies,

No Pity touches any Breast but mine*.

Here the *Princess* presents you with a mournful Scene of *Agamemnon's* Murder, and gives you a View of the Horrors of that guilty Night, and bloody Supper. She moves every generous Breast to sympathize with her; to boil with Indignation against the treacherous and barbarous Murderers; and bleed with Compassion for the Royal Sufferer.

§. 22. CHANGE of *Person* has some Variety — 'Tis most commonly when the *Writer* on a sudden breaks off his *Relation*, and addresses his *Reader*.

Again a fierce Engagement by the Ships arose;
You'd think that neither Weariness nor Wounds
Could touch the fearless Warriors — §.

* From the *Electra* of *Sophocles*.

§ Iliad. 6. 696.

This *Figure*, when we have it in Perfection, takes off the Tediouſneſs of a long direct Narration ; makes the *Reader* attentive, as if he ſaw the Place where the Thing was tranſacted ; and raiſes his *Paſſions*, as if he himſelf was in the Hurry and Heat of the Action.

'Tis of peculiar Grace and Advantage in the Deſcription of Places: It leads the *Reader* pleaſantly into them ; heightens his Imagination ; and, to uſe that bold Expreſſion, gives him the Delight of ſafe and eaſy travelling in a fine Country. Sometimes for Variety's ſake, to ſmooth a harſh Expreſſion, to pay Reverence to the *Reader*, or to avoid ſuppoſing, that any thing may happen which is ſhocking, or of dangerous Conſequence, the *Author* appropriates and applies that to himſelf, which he deſigns for the *Reader's* Warning or Inſtruction.

So

So *Virgil* of the mischievous Serpent
in *Calabria*.

O! let not Sleep my closing Eyes invade
In open Plains, or in the secret Shade;
When he, renew'd in all the speckled Pride
Of pompous Youth, has cast his Slough aside*.

Change of Persons is common and very natural in eager Contests, and strong *Passions*; when Adversaries breathe mutual Rage and Scorn; or a deserted Lover inveighs against the Perjuries, and aggravates the Barbarity of the guilty and treacherous Person.

Turnus in *Virgil*†, enrag'd at the malicious Harangue of *Drances*, first smartly replies to him; and then turns his Discourse to King *Latinus*,

* Dryd. Virg. Geor. III. 435, 436.

† Æn. XI. v. 392, &c.

and his Council; then attacks *Drances* again with Variety of severe and satirical Language.

Dido, upon Notice of the Departure of *Æneas*, distracted with Rage and Despair, first furiously falls upon him, then, disdainfully turning from him, speaks of him as an absent Person; after exclaims against the Cruelty of Heaven and Earth; then reproaches and condemns herself for her own Credulity and Weakness, and again with Scorn, and eager Indignation, turns her Speech to *Æneas*.

False as thou art, and, more than false, for-
 Not sprung from noble Blood, nor Goddess ^{[sworn;}
 Why should I fawn? what have I worse to ^{[born!}
 Did he once look, or lent a list'ning Ear; ^{[fear?}
 Sigh'd when I sobb'd, or shed one kindly ^{[Tear?}

Nor

Nor *Juno* views my Wrongs with equal Eyes;

Faithless is Earth, and faithless are the Skies.

I sav'd the shipwreck'd Exile on my Shore —

With needful Food his hungry *Trojans* fed:

I took the Traitor to my Throne and Bed;

Fool that I was! —

But go; thy Flight no longer I detain;

Go seek thy promis'd Kingdom thro' the Main*.

What a Storm is here, and how inimitably painted!

§. 23. TRANSITION is of two Sorts:

1. *The first is, when a Speech is introduc'd abruptly, without express Notice given of it. As when Milton* ||

* Dryd. Virg. *Æn.* IV.

|| Par. Lost, IV. 721.

gives an Account of our first Ancestors Evening Devotions.

Both turn'd, and under open Sky ador'd

The *God* that made both Sky, Air, Earth, and
 [Heav'n ———
 ——— Thou also mad'st the Night,

Maker Omnipotent, and thōu the Day.

Had it been introduc'd in a formal
 Manner,

Adam presents their joint Petitions thus;

O *God!* that mad'st both Sky, &c:

it had lost all its Sprightliness and Grace. After the *Greek Poet* * has finish'd the Narration of *Hector* putting to Flight the *Grecians*, and vehemently urging the *Trojans* to pursue their Advantage, and forbear the Spoil of the Field, till they had burn'd the Enemies Ships, without any notice

* Hom. Iliad. 6. v. 348, &c.

he immediately makes the *Hero* utter his own Passion in an impetuous Speech; wherein he threatens Disgrace and Death to any Man that should disobey his Orders, and neglect this promising Season of a complete Victory. The Speech that breaks from a Warrior in the Speed of his glorious Success, and the full Prospect of Revenge upon his Enemies, and the final Deliverance of his Country and Kingdoms after a long and bloody War, comes rapid and resistless, like a pointed Shot out of an Engine, and strikes the *Reader* with Surprise and Terror.

Leaving out the heavy Formality of *He said*, and *He reply'd*, is very graceful in Stories and *Dialogues*, renders the Relation clean and full, and the Repartee quick and lively.

Horace is extremely happy in this sort of *Transition*; as indeed he is in every Delicacy of Turn, and Beauty of Language.

2. *The second sort of Transition is when a Writer suddenly leaves the Subject he is upon, and passes on to another, from which it seems very different at first View, but has a Relation and Connexion with it, and serves to illustrate and inlarge it.*

Horace, in the thirteenth Ode of the second Book, gives us a very lively Account of the Danger he was in of being destroy'd by the Fall of a Tree, and after makes wise and moral Remarks on the Accident. Then he falls out into an Account of the other World, upon which he was so near entering; and beautifully expatiates upon the Praises of his illustrious Predecessors in *Lyric Poetry*; who were heard with Pleasure and Wonder *there*, as they us'd to be in *this World*. In these Cases the *Poet* does not disappoint his *Reader* of the Instruction and Pleasure he proposes, but multiplies and increases both; nor
does

does he so much take him off from the View of his Subject, as he gives him a delightful Prospect of it every way, and in the best Light. A Guide cannot be said to mislead the Traveller, who brings him safely and pleasantly to his Journey's End; and only takes him out of the common Road, to shew him a Palace or a Paradise, to entertain him with a Wonder or surprising Curiosity. In just and noble *Transitions* Invention in its largest Extent, and Imagination in its most vigorous Warmth, are, under the Conduct of sound Judgment, employ'd to make the farthest Discoveries into the Subject, and give it the richest and most glorious Ornaments.

§. 24. SENTENCE *is an instructive and lively Remark made on something very observable, and agreeably surprising; which contains much Sense in few Words.*

'Tis either direct and plain: as, *In all the Affairs of the World so much Reputation is really so much Power**; or indirect and disguis'd; as,

— Fool! not to think how vain

Against th' Omnipotent to rise in Arms §.

This is a very dextrous and prevalent way of bringing in a *Sentence*. You are entertain'd with a noble Reflection, when you did not expect it; and pleasantly surpris'd and instructed without the Appearance and Formality of Art. Not to come down to useles Nicety and Distinction, a *Sentence*, in my Opinion, appears with most Beauty and Advantage, when it is put into some of these following Forms:

I. When it is expres'd in any way of *Exclamation*, but peculiarly of Wonder or Indignation; as,

* Tillotson.

§ Milton's *Parad. Lost*, VI. 135, 136.

How advantageous it is to pass thro' Adversities to the Enjoyment of Prosperity!*

How sharper than a Serpent's Tooth it is, to have a thankless Child †!

2. When it is put into a moving *Expostulation*, or pressing *Interrogation*.

Are these our Sceptres, these our due Reward? †

And is it thus that *Jove* his plighted Faith re-
[gards †?]

3. When the *Sentence* is deliver'd, and a *Reason* immediately added to support it.

In a Government it is much better to be unmindful of good Services than

* Plinii Panegy. p. 125. Ed. Lipsii, 1652.

† Shakespeare.

‡ Dryd. Virg. *Æn* I.

bad: For a good Man only becomes more slow, when you take no account of him; a bad Man more daring and insolent.*

4. When a *Sentence* is made up of a short Relation, and a clean and pertinent Remark upon it.

Messalina desir'd the Name of Matrimony (with her Adulterer Silius) purely for the Greatness of the Infamy; which is the last Pleasure of profligate People †.

And this is near akin to the *Epi-phonema*, of which we shall presently speak two or three Words.

Sentences must not stand awkward and bulky out of the Discourse, but be neatly interwoven and wrought into it.

* Sallust. Bel. Jugurth. p. 61.

† Tacit. Annal. 11. c. 9. p. 250.

They

They must be unaffected and significant; and such as the Subject easily suggests to a thoughtful and distinguishing Man.

Sentences are the Ornaments and *Lights* of a Discourse; and therefore, as *Lights* and *Shades* are in a good *Picture*, so ought *Sentences* to be so exactly and judiciously mix'd with the other Parts of the Discourse, that all together may make up one uniform *Beauty*, one regular and consummate *Piece*.

§. 25. EPIPHONEMA is an Acclamation, containing a lively Remark plac'd at the End of a Discourse or Narration. So Milton, on the Obstinacy of the Rebel *Angels*, who were so infatuated, that they would not submit, tho' they knew *Almighty Power* and *Majesty* came arm'd against them.

In heav'nly Minds can such Perverseness dwell?

This

This *Figure* closes a Narration in a very advantageous and taking manner; deeply impresses the Thing related upon the Memory of the *Reader*; and leaves him in a good Humour, well satisfy'd and pleas'd with the Sense and Sagacity of his *Author*.

§. 26. BEFORE the Conclusion I shall only add a Word upon *Complex*, or *Assemblage* of *Tropes* and *Figures*; which is when several strong and beautiful *Figures* or *Tropes* are united together in the same *Period*.

It were endless to produce Instances out of good *Authors*, of all the various Ways of advantageously sorting and uniting several *Figures*: I shall only select a few, and leave the rest to every *Gentleman's* Observation and Reading.

1. Beautiful *Comparison*, and lively *Image*.

— She .

————— She never told her Love,
 But let Concealment, like a Worm i' th' Bud,
 Feed on her damask Cheek : She pin'd in
 And sat like *Patience* on a Monument, ^{[Thought,}
 Smiling at *Grief*—————*.

2. Proper *Allegory*, just *Comparison*,
 and strong *Description*.

Our Lives, discolour'd with our present Woes,
 May still grow bright, and smile with happier
 So the pure limpid Stream, when foul with ^{[Hours.}
 Of rushing Torrents, and descending Rains, ^{[Stains}
 Works itself clear; and, as it runs, refines,
 Till by degrees the floating Mirror shines;
 Reflects each Flow'r that on the Border grows,
 And a new Heav'n in its fair Bosom shows †.

* Shakespeare.

† Addison's *Cato*, 1. 6. p. 20. Ed. in 8vo.

3. *Exclamation, Apostrophe, strong Metaphor.*

O wretched State! O Bosom black as Death!
 O limed Soul, that, struggling to be free,
 Art more engag'd! Help, *Angels*, make Essay!
 Bow, stubborn Knees! and, Heart with Strings
 Be soft as Sinews of the new-born Babe ^{[of Steel,} *!

4. *Fiction of a Person, passionate Exclamation, and Apostrophe, and fine Turn*, are admirably join'd together by Mr. *Prior*, in his *Mourning Poem* † upon the Death of his Friend drown'd in the River *Piava*.

On curst *Piava's* Banks the *Goddess* stood;
 Shew'd her dire Warrant to the rising *Flood*;

* Shakespeare's *Hamlet*, 3. 1. p. 362, 363.

† Page 137, 138.

When whom I long must love, and long must
With fatal Speed was urging his Return;
In his dear Country to disperse his Care,
And arm himself by Rest for future War;
To chide his anxious Friends officious Fears,
And promise to their Joys his elder Years.
O destin'd Head! and O severe Decree!
Nor native Country thou, nor Friend shalt see;
Nor War hast thou to wage, nor Year to come:
Impending Death is thine, and instant Doom.

Any one of these fine *Figures* and Beauties of Speech would, single of itself, gloriously illustrate and adorn a Period: But when Numbers of them, like a bright *Constellation*, shed their united *Rays* upon it, how charmingly beauteous, and full of Graces, must that whole Discourse appear!

The E N D.

Just Published,
(In a neat Pocket Volume) The THIRD EDITION,
considerably Improv'd, of,

I. **T**HE Right Reverend the Lord Bishop of Sodor and Man's Instructions for the true Understanding of the BLESSED SACRAMENT of the LORD'S SUPPER, with the necessary Preparation requir'd; for the Benefit of young Communicants, and of such as have not well consider'd this holy Ordinance. To which is annex'd, The Office of the HOLY COMMUNION, with proper Helps and Directions for joining in every Part thereof with Understanding and Benefit.

II. The PRINCIPLES and DUTIES of CHRISTIANITY: Being a farther *Instruction* for such as have learnt the Church-Catechism. Together with short and plain Directions and Prayers for particular Persons, Families, the Lord's Day, the Lord's Supper, the Time of Sickness, &c. By the same Author. The 4th Edition. N. B. To this Edition is added, The true *Christian Method*, &c. of educating the Children both of the Rich and Poor.

Such who are dispos'd to give away the above two excellent Books, shall, on taking a Number, have a handsome Allowance.

III. REVELATION Examined with CANDOUR: Or, A fair *Inquiry* into the *Sense* and *Use* of the several REVELATIONS expressly declar'd, or sufficiently imply'd, to be given to Mankind from the Creation, as they are found in the Bible. With a PREFACE, containing the *Present State* of *Learning, Religion, and Infidelity*, in Great Britain. In 2 Volumes 8^{vo}. By a profess'd Friend to an honest Freedom of Thought in Religious Inquiries.



THE INDEX.

A



<i>Buse</i> , vide <i>Catachresis</i> .	
<i>Address</i> , vide <i>Apostrophe</i> .	
<i>Allegory</i>	Page 164
<i>Amplification</i>	219
<i>Anacreon</i>	39
<i>Antithesis</i> , vide <i>Opposition</i> .	
<i>Antonomasia</i>	169
<i>Apologue</i>	166
<i>Apostrophe</i>	197
<i>Aporia</i> , vide <i>Doubt</i> .	
<i>Auxesis</i> , vide <i>Amplification</i> .	

B

<i>Bible</i> , illustrated by Classic Authors	79, &c.
<i>Bisse</i> , on Common Prayer	146

C

<i>Cæsar</i>	41
<i>Catachresis</i>	179
<i>Character</i>	241
<i>Christianity</i> , attested by Pagan Authors 107 to	114.
<i>St. Chrysostom</i>	139
<i>Circumlocution</i> , vide <i>Périphrasis</i> .	
<i>Classics</i> , their Excellencies	7, &c.
	<i>Climax</i> ,

The I N D E X.

<i>Climax</i> , vide <i>Gradation</i> .	
<i>Common Places</i>	Page 239
<i>Communication</i>	199
<i>Comparison</i>	231
<i>Complex of Figures and Tropes</i>	268
<i>Concession</i>	207
- - - - <i>Ironical</i>	212
<i>Contradiction</i> , seeming	227
<i>Copulatives</i> , Omission of	224
- - - - - <i>Multitude of</i>	226
<i>Correction</i>	192
<i>Critics</i> , genuine	134, &c.

D

<i>Demosthenes</i>	10
<i>Description</i> , lively	238
<i>Doubt</i>	191

E

<i>Epiphonema</i>	267
<i>Ethopœia</i>	242
<i>Euripides</i>	37, 190
<i>Exclamation</i>	189
<i>Exhortation</i> , <i>Ironical</i>	178
<i>Expostulation</i>	205

F

Fiction of a Person, vide *Prosopœia*.

G

<i>Georgics of Virgil</i>	163
<i>Gradation</i>	223
<i>Greek Classics</i> illustrate the <i>Latin</i>	121

H

The INDEX.

H

<i>Herodotus</i>	Page 22, 36
<i>Homer</i>	13.
<i>Horace</i>	20, 50
<i>Hyperbole</i>	172

I

<i>Image, vide Vision.</i>	
<i>Insinuation</i>	211
<i>Interrogation</i>	203
<i>Inversion</i>	202
<i>Invocation, Poetical</i>	198
<i>Irony</i>	176
- - - Beautiful Branches of it	187
<i>Juvenal</i>	71

L

<i>Lactantius</i>	141
<i>Livy</i>	24
<i>Lucian</i>	119

M

<i>Metaphor</i>	160
<i>Metonymy</i>	166
<i>Minutius Felix</i>	140
<i>Morals, excellent in the Classics</i>	67, &c.
- - - - Refin'd since the Gospel	79
<i>Mucian's Speech in Tacitus</i>	66

N

<i>Nelson</i>	144
<i>New Testament Writers, noble</i>	129, 130
- - - - - Select Chapters	132
<i>Numbers select and suited to the Subject</i>	43, &c.
	O

The INDEX.

O

<i>Obscurity</i> , whence it proceeds	Page 30
<i>Omission</i>	195
<i>Opposition</i>	228

P

<i>Pearson on the Creed</i>	144
<i>Pericles's Funeral Speech</i>	64
<i>Periphrasis</i>	216
<i>Person Change of</i>	255
<i>Person Fiction of</i> , vide <i>Prosopopœia</i> .	
<i>Perspicuity</i>	28, 149
<i>Philo</i>	110
<i>Pindar</i>	39, 68
<i>Plato</i>	11, 38
<i>Pliny Sen. and Jun.</i>	117
<i>Plutarch</i>	120
<i>Polybius</i>	119
<i>Premunition</i>	207
<i>Prevention</i>	206
<i>Prosopopœia</i>	247

R

<i>Repetition</i> , beautiful	213
<i>Rhetoric</i>	148

S

<i>Sallust</i>	41
<i>Sarcasm</i>	176
<i>Sentence</i>	263
<i>Socrates</i>	70, 74
<i>Sophocles</i>	37
<i>Speeches in Classics</i>	59
<i>Spenser</i>	48
<i>Suppression</i>	194
<i>Suspension</i>	200
<i>Synecdoche</i>	170

T

S

The INDEX.

T

<i>Tacitus</i>	Page 43, 87, 117
<i>Terence</i>	40
<i>Theocritus</i>	18, 99
<i>Thucydides</i>	36
<i>Time Change of</i>	254
<i>Transition</i>	259, &c.
<i>Translation of the Classics</i>	53, &c.
<i>Trapp</i>	145
<i>Tropes</i>	149
- - - Use of them	150, &c.
<i>Tully</i>	11, 29
<i>Turns, fine</i>	214

V

<i>Variety in Style agreeable</i>	26
<i>Virgil</i>	10, 16
- - - admirable for his Numbers	52
- - - beautiful Passages of his	229, 240, 241
<i>Vision</i>	245

W

<i>Whole Duty of Man</i>	143
--------------------------	-----

X

<i>Xenophon</i>	28, 29, 36, 70
-----------------	----------------

F I N I S.



