

Rhetoric.

S. Frost



H. E. BARKER
Lincolniana
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LOS ANGELES, CALIFORNIA



BLAIR'S RHETORIC.

None of Lincoln's biographers make mention of this work as having been read or studied by him, but we have good and sufficient outside testimony that Blair's Rhetoric was familiar to Lincoln while living in New Salem.

Henry B. Rankin, in "Personal Recollections of Abraham Lincoln" states that this was one of the studies in which Mentor Graham coached Lincoln's sweetheart, Ann Rutledge, who was preparing to enter college at Jacksonville, Illinois, and in a personal letter to George Hambrecht, of Madison, Wisconsin, Mr. Rankin declared this to have been one of Lincoln's favorite text-books.

This information Mr. Rankin obtained direct from his mother who was intimately acquainted with all the members of the Rutledge family living in New Salem.

H. E. Barker

Sophia Frost

QUESTIONS

ADAPTED TO

BLAIR'S RHETORIC

ABRIDGED.

BY AN EXPERIENCED TEACHER OF YOUTH.

FOR THE

USE OF SCHOOLS AND ACADEMIES.

FIFTH EDITION.



SALEM:

PUBLISHED BY CUSHING & APPLETON.

Printed by J. D. Cushing & Brothers.

1822.

DISTRICT OF MASSACHUSETTS, to wit:

District Clerk's Office.

BE IT REMEMBERED, that on the fourth day of June, A. D. 1814, and in the thirty eighth year of the Independence of the United States of America, CUSHING & APPLETON, of the said District, have deposited in this office the title of a book, the right whereof they claim as Proprietors, in the words following, to wit:

“Questions adapted to Blair's Rhetoric abridged. By an experienced Teacher of Youth. For the use of Schools and Academies.”

In conformity to the Act of the Congress of the United States, entitled, “An act for the encouragement of learning, by securing the copies of maps, charts and books, to the authors and proprietors of such copies, during the times therein mentioned:” and also to an act entitled, “an act supplementary to an act, entitled, an act for the encouragement of learning, by securing the copies of maps, charts and books, to the authors and proprietors of such copies during the times therein mentioned; and extending the benefits thereof to the arts of designing, engraving and etching historical, and other prints.”

JOHN W. DAVIS,

Clerk of the District of Massachusetts.

QUESTIONS.

Taste.

WHAT is Taste ?

Is it a faculty common to all ?

How are the rudiments of taste discoverable in children ?

In what is it discoverable among savages ?

From this what may we infer ?

Is taste possessed in the same degree by all men ?

To what is the inequality of taste among mankind to be ascribed ?

What tends to convince us that taste is an improvable faculty ?

Of what is a complete good taste compounded ?

How can we be satisfied of this ?

Upon what is the pleasure we receive from such imitation founded ?

How do we judge whether they be properly executed ?

From what does a great part of our pleasure arise in reading the *Æneid* of Virgil ?

To what is the discovery owing ?

What are the constituents of taste ?

To what does delicacy of taste refer ?

What does it imply ?

What does correctness of taste respect ?

Is taste an arbitrary principle ?

Upon what is it built ?

Can we prove this to be the case ?

Criticism, Genius, Pleasures of Taste, Sublimity in Objects.

What is true Criticism ?

What is its design ?

Upon what is it founded ?

Is it possible to write well without rules of criticism ?

Is this an argument against the rules ?

What are critical rules intended for ?

Does the word **Genius** extend farther than to objects of taste ?

What does it signify ?

Can genius be improved ?

Can it be acquired ?

Is it as generally given to mankind, and as extensive in its sphere of operations, as taste ?

Are the sources of the Pleasures of Taste various ?

What are they ?

Who first attempted a regular inquiry into the subject of the pleasures of taste ?

How does he arrange them ?

Have greater advances been made since his time in this part of philosophical criticism ?

To what is this owing ?

Is the final cause of the sensations, occasioned by viewing the objects of taste, as obscure as the efficient cause ?

What do you understand to be the final cause ?

Which pleasure of the imagination has a character the most distinctly marked ?

In what is the simplest form of it seen ?

Does space extended in length make so strong an impression as height or depth ?

What does the excessive grandeur of the firmament arise from ?

What, that of the ocean ?

How may you render an object sublime ?

From what is the most copious source of sublime ideas derived ?

What ideas tend to assist the sublime ?

Why do descriptions of supernatural beings give us an idea of sublimity ?

Why do not things exactly regular and methodical appear sublime ?

What class of sublime objects is called *moral* sublime ?

What effect do they produce ?

Is terror consistent with sublimity ?

Is it necessary to it ?

What may be called the fundamental quality of sublimity ?



Sublimity in Writing.

In what must the foundation of the Sublime in composition be laid ?

How must the object be described ?

Upon what does this chiefly depend ?

Where are we to look for the most striking instances of the sublime ?

How can this be the case ?

Why ?

In what particular writings of the ancients do we find the sublimest passages ?

Why is the passage cited by Longinus so sublime ?

To what is Homer mostly indebted for his grandeur and sublimity ?

What is always found essential to sublime writing ?

To what is *simplicity* opposed ?

To what is *conciseness* ?

What effect has the emotion excited by a sublime object upon the mind ?

When the mind is brought to this state, why does a defect in conciseness and simplicity change it ?

Which is most propitious to sublime poetry, blank verse or rhyme ?

What author affords a full proof of this ?

What besides simplicity and conciseness are necessary to sublime writing ?

What does strength of description proceed from ?

What does it imply ?

What must the emotion which is aimed at by sublime description do ?

What are writers apt to imagine constitutes a sublime style ?

In what does the sublime really lie ?

What are the principal faults opposed to the sublime ?

In what does the *frigid* consist ?

In what does the *bombast* lie ?

Beauty and other Pleasures of Taste.

What next to sublimity affords the highest pleasure to the imagination ?

How is the emotion it raises distinguished from that raised by sublimity ?

Does beauty extend to a greater variety of objects than sublimity ?

To what is it applied ?

What affords the completest instance of beauty ?

What colours are chosen for beauty ?

What forms of beauty does figure open to us ?

In this what first offers itself as a source of beauty ?

What is meant by a regular figure ?

Is regularity a very powerful principle of beauty ?

Why does it appear beautiful ?

What next affords a source of beauty, distinct from figure ?

What motion belongs to the beautiful ?

What to the sublime ?

In what directions are the most beautiful motions made ?

What does Hogarth observe on the subject ?

Do these separate principles of beauty, colour, figure and motion, ever meet in one object ?

Can you mention any instance ?

Where is found the most complete assemblage of beautiful objects?

What beauty is the most complex?

What does it comprehend?

Upon what does its principal beauty depend?

What class of moral qualities produces in the mind emotions of sublimity and grandeur?

What class produces such emotions as are raised by beautiful external objects?

What does beauty of writing in its more general sense denote?

Whom can you mention as writers of this class?

Do objects derive a power of giving pleasure from any other principles than those of sublimity and beauty?

Can you mention any?

To what class of the pleasures above enumerated is to be referred that pleasure which we receive from poetry, eloquence, or fine writing?

What has been considered by critical writers as chief of all the imitative arts?

With what do they compare it?

Why do *imitation* and *description* differ?

How far may the art of an historian be called *imitative*?

Can it be so called in narrative and descriptive performances?

In what do imitation and description differ?

Origin and Progress of Language.

What must we do in order to form an adequate idea of the origin and progress of language?

How did mankind live in the earliest ages?

Why should this prevent the progress of language?

If language could not be formed before people were collected in large societies, how can we suppose it could be formed at all?

If language had a divine origin, is it probable a perfect system was at once given to mankind?

If we suppose a period existed before words were invented, how could men communicate their feelings?

Do these exclamations form a part of speech?

How may we suppose men proceeded in the application of names?

In the names of what object was this imitation obvious?

Can you mention any words of this kind?

Where does this analogy appear to fail?

Does a principle of natural relation between words and objects apply to language in its present state?

Why does it not?

What are words in general, as we now use them?

How came interjections to be retained in language after words were invented?

Why was the gesticulating manner, to which the barrenness of language in the early ages gave rise, retained when no longer necessary ?

In what nations was it retained in its highest degree ?

To what was the *declamation* and the *pronunciation* of their orators similar ?

Would their manner be pleasing to cultivated nations at the present day ?

Was the pantomime art in such repute at Rome ?

What made language in its infancy *metaphorical* ?

Was it the barrenness of language alone that gave rise to metaphorical language ?

What else gave rise to metaphors ?

When did language lose that figurative style which was its early character ?

For what are figures of speech now reserved ?



Rise and Progress of Language and of Writing.

Is there any difference between the ancient and modern arrangement of words in a sentence ?

Of what use will a consideration of this difference be ?

If a savage, unacquainted with words, desired some fruit, which he requested another would give him, how would he strive to make himself understood ?

Suppose him to have acquired words, how would he arrange them ?

Why ?

Do we find this in reality the order in which words were arranged in the infancy of language?

How do modern Europeans arrange words in a sentence?

What is this order called?

Is the ancient or modern arrangement the most animated?

Which allows of the greatest transposition and inversion, *poetry* or *prose*?

Do modern tongues vary in this respect?

What is their comparative difference?

Was writing prior or posterior to speech, in the order of time?

Of how many kinds are its characters?

What are signs of things?

What are signs of words?

What was the first attempt towards writing?

How do you account for these being the first?

Where did this kind of writing exist, when Columbus first discovered America?

Did it answer the purpose of recording facts correctly?

What was the second stage of the art of writing?

Of what did they consist?

Give an example.

Where was this kind of writing brought into a regular art?

What was the next attempt towards the art of writing?

What nation now makes use of these characters?

Of what is each character expressive?

Is the number of them large?

Can nations who speak different languages converse intelligibly by these characters?

Have we any example of this kind of writing?

What was invented to remedy the imperfections of these modes of writing?

To whom are we indebted for the discovery of letters?

By whom were they brought into Greece?

How many letters did his alphabet contain?

Is it probable that all the alphabets of the different nations were derived from the same source?

What was the ancient order of writing?

What was the next method?

What is the present established order?

How was writing first exhibited?

When was paper invented?

Structure of Language.

What is the foundation of Grammar, and the most ancient parts of speech?

How do you account for their being the first?

How did men contrive to distinguish what individual of a genus or species was meant, when they wished to designate *one* thing?

How many are there in English?

What else belongs to nouns ?

What is Number ?

How is the origin of the *dual* number accounted for ?

To what can Gender be applied with propriety ?

Is this distinction preserved in all languages ?

In what languages is the neuter gender wholly unknown ?

In what languages is the distinction of gender philosophically preserved ?

What does case denote ?

Do all tongues agree in this mode of expression ?

How do these languages express the relation of objects ?

Have English nouns any case ?

Has beauty or utility been given to language by the abolition of cases ?

What advantage results from this abolition of cases ?

What disadvantages ?

What are the greatest disadvantages ?

What are pronouns ?

To what are they subject ?

Are all the pronouns distinguished by gender ?

Why ?

What are Adjectives ?

Are they found in all languages ?

Structure of Language. English Tongue.

Which are the most complex parts of speech ?

Is it probable they were early invented ?

For what were the tenses contrived?

Of how many tenses do we naturally think?

How does language divide time?

Which tense may be considered as one indivisible point?

How many past tenses have we in English?

Explain them.

What else do verbs admit?

For what are modes intended?

How does the *indicative* mode express an action?

How the *imperative*?

How the *subjunctive*?

What constitutes the conjugation of a verb?

In what language is conjugation nearest perfection?

Do *Modern* or *Oriental* languages excel in this respect?

What in our language supersedes different terminations of modes and tenses?

Which formed the ancient conjugation?

What are adverbs?

For what do conjunctions and prepositions serve?

For what are conjunctions commonly employed?

For what are prepositions?

Of what languages is the English language compounded?

What advantages attend a compound language?

What do you understand by the flexibility of language?

Upon what does it depend?

What languages possessed these requisites in the highest degree?

In what did the Latin differ?

Among modern tongues, which is the most flexible?

Is our language destitute of flexibility?

What proves that our language is not destitute of harmony?

What constitutes the character of the English language?

What other peculiar-property does it possess?

Of what error is this the cause?

What is necessary in order to speak and write with propriety?

Can we catch an elegant and correct style by the ear, or acquire it by reading good authors?



Style, Perspicuity and Precision.

What is Style?

Under how many heads may the qualities of a good style be ranged?

What is the fundamental quality?

What does it require?

When considered with respect to words and phrases, what does it require?

What is purity?

What is propriety?

What does it imply?

May style be pure, and yet deficient in propriety?

Can it be proper without being pure?

What does precision signify?

In how many ways may words, employed to express ideas, be faulty?

Explain them.

Can you define the difference between courage and fortitude?

What is the great source of a loose style?

Are there many words really synonymous?

What is the difference between *surprised*, *astonished*, *amazed*, and *confounded*?

Between *pride* and *vanity*?

Between *haughtiness* and *disdain*?

Between *weary* and *fatigue*?

Between *abhor* and *detest*?

Between *invent* and *discover*?

Between *entire* and *complete*?

Between *enough* and *sufficient*?

Structure of Sentences.

What are the properties most essential to a perfect sentence?

From what does ambiguity arise?

What is the capital rule in the arrangement of our sentences?

What error do you find in the quotation from Addison, and how would you correct it?

What error in the remark of Lord Shaftesbury, and how would you correct it?

Do inaccuracies of this kind cause as much ambiguity in conversation as in writing?

What fault do you find with the quotation from Bolingbroke?

How should it be arranged?

Why is it requisite to pay still more attention to the disposition of relative pronouns, &c.?

What error do you observe in the quotation from Sherlock's sermons?

How should the sentence have been constructed?

What do you understand by unity?

How must we preserve it?

What is the *second* rule?

What is the *third* rule?

What is the *fourth*?

Structure of Sentences.

What is meant by the strength of a sentence?

To the production of this effect what is absolutely necessary?

What is the first rule respecting the other requisites?

Is there any danger of being too concise?

What is remarked respecting the quotation here introduced from Addison?

What is the second rule?

What is said respecting splitting particles?

What effect has the multiplication of *relative* and *demonstrative* particles?

What remark is made with regard to the *relative*?

What effect has the unnecessary repetition of *and* upon style?

What effect does omitting it frequently have?

When should it be repeated?

What is the *third* rule?

In our language, where do the most important words in a sentence generally stand?

What is the *fourth* rule?

What is this kind of arrangement called?

When a sentence consists of two members, where should the shortest be placed?

What is the *fifth* rule?

May such words ever close a sentence?

Can you name any other words with which it is improper to close a sentence?

What is the *sixth* rule?

Structure of Sentences. Harmony.

What is to be considered in regard to harmony of sentences?

Upon what does the beauty of musical construction depend?

Which words are most pleasing to the ear?

What kind of syllables compose the most musical words?

Upon what does the music of a sentence principally depend?

How should the pauses in a sentence be distributed?

What next demands attention?

What rule is given respecting it?

What does a musical close in our language seem to require?

Will it have a good effect to have every sentence so constructed?

How many degrees of sound are there adapted to sense?

What are they?

Have sounds a correspondence with ideas?

What ideas do sentences constructed in the manner of Cicero give rise to?

How many classes of objects may sounds of words be employed to represent?

What are they?

Do the names of any sounds bear a resemblance to those sounds?

Will the sounds of words imitate motion?

What kind of syllables excite an idea of slow motion?

What, of quick motion?

Is there a natural resemblance between sense and sound?

How then can sounds of words represent emotions and passions?

How would we describe pleasure, joy, &c.?

How, brisk and lively sensations?

How, melancholy subjects?

Origin and Nature of Figurative Language.

- How may Figures be described?
- How are they divided?
- What are the former called?
- What do they consist in?
- What does the other class suppose?
- From what are tropes derived?
- How does the imagination contemplate an idea?
- How do these accessories often operate?
- Why so?
- Can you give an example of a trope of this kind?
- Why does tropes and figures contribute to the beauty and grace of style?
- To what composition is such assistance essential?
- What other pleasures do figures afford?
- Can you give an example?
- Why do figures give us a clearer idea of an object than we could have without them?
- Can you give an example?
- Upon what are tropes founded?
- Is the cause ever put for the effect?
- Can you give an example?
- Can you give one where the effect is put for the cause?
- Does the relation between a sign and a thing signified give rise to tropes?
- What are those tropes, called metonymy, founded upon?
- What is metalepsis?
- When is a trope called a synecdoche?

Metaphor.

Upon what is Metaphor founded?

Why does metaphor approach near to painting?

What is the first rule respecting metaphors?

What is the second?

How may we render a metaphor perfect?

From what are the most pleasing metaphors derived?

What is the third rule?

What is the fourth?

What error do you observe in the quotation from Ossian?

What is the fifth rule?

What is the sixth?

What is the seventh?

What is the error termed?

What is an allegory?

What rules may be applied to them?

Hyperbole.

What does Hyperbole consist in?

Of how many kinds are they?

Which are the best?

Can the just boundary of this figure be ascertained?

Personification and Apostrophe.

How many degrees of Personification are there?
Describe them.

What is the first degree of this figure?

What discourses admit the first degree of this figure?

What is the second degree of this figure?

Upon what does the strength of this figure depend?

When and how may it be used?

In what is it most frequent?

What is the third degree of this figure?

When should it be used?

What is the first rule for the management of this personification?

What is the second?

What is an Apostrophe?

Is this as bold a figure as personification?

Why?



*Comparison, Antithesis, Interrogation, Exclamation,
and other Figures of Speech.*

What is comparison?

Under how many heads may comparison be reduced?

What are they?

In the use of explaining comparisons, what must be studied?

Must comparisons be founded on actual similitude?

When may Similes be used with propriety?

May they often occur in the same discourse?

Why must not comparisons be drawn from objects which have an obvious resemblance?

Why not from those too faint and distant?

From what should they be drawn?

Upon what is Antithesis founded?

Is there danger of using this figure too frequently?

What effect has it?

What is the figurative use of Interrogations?

How may they in this sense be employed?

To what do Exclamations belong?

What is Vision?

What is Climax?

To what composition is it best adapted?



General Characters of Style.

What is one of the most obvious distinctions of Style?

What does this distinction form?

By what is a *concise* writer distinguished?

By what is a *diffuse* writer?

How must we know when to adapt the different styles?

What advantage has conciseness in a written discourse?

In what style should description be written?

Generally speaking, when should style be concise?

When diffuse?

Is a diffuse style ever strong?

Why does a nervous writer always give a strong idea of his subject?

What effect has too great a study of strength upon style?

From what does harshness proceed?

Considering style with respect to the degree of ornament employed, how does it rise?

What is peculiar to a *dry* style?

To what writings is it best suited?

What are the peculiarities of a *plain* style?

What is the difference between a dry and plain writer?

What are the peculiar beauties of a *neat* style?

How may such a style be attained?

To what subjects is it suited?

What distinguishes an *elegant* style?

What does a *florid* style imply?



Style, simple, affected, vehement. Directions for forming a proper Style.

In how many ways is *simplicity* understood when applied to style?

What is the first?

What is the second?

What are simple thoughts?

What does refinement in writing mean?

Has simplicity in these two senses any relation to style?

Has it in the third sense?

What is it opposed to?

What writer of this kind can you mention?

Does simplicity in its fourth sense respect style?

What does it mostly regard?

In this sense, what is simplicity compatible with?

To what is it opposed?

What characterizes a simple writer?

In regard to simplicity in general, what may we observe?

What does this proceed from?

May a person write with simplicity, and yet without beauty?

What does beautiful simplicity suppose?

What other character of style is treated of?

What does this always imply?

What is it distinguished by?

To what does this style belong?

What is the first direction for attaining a good style?

What good will that do?

What next is necessary?

Is it every kind that will improve style?

How ought we to write?

What effect may pausing on every word have?

How is it best to manage what we have written, in order to correct it?

In the third place what is necessary?

Of what use will an acquaintance with them be?

What exercise is recommended in this case?

What fourthly must be attended to?

Why?

What fifthly must be observed?

What is the last rule?

Eloquence. Origin of Eloquence.

What is Eloquence?

What are its essential requisites?

What must be its foundation?

What is the distinction between convincing and persuading?

Who is to convince us?

Who is to persuade us?

Can persuasion be stable, that is not founded on conviction?

What besides solid argument and clear method enters into the idea of eloquence?

How many degrees does eloquence consist of?

What is the first?

What is the second?

What is the third?

Of what is the highest species of eloquence the offspring?

What is meant by passion?

When do we perceive the first remarkable appearance of eloquence, as the art of persuasion?

Had it a wide field in those republics?

How came it to have ?

Who was their greatest orator ?

Was he formed by nature for an orator ?

How did he attain to such excellence ?

What distinguishes the style of Demosthenes ?

How are his defects compensated ?

Roman Eloquence.

From whom did the Romans derive their Eloquence, Poetry, and Learning ?

In what did the Romans differ from them ?

What were the peculiarities of their language ?

Who was their greatest orator ?

How does he begin his orations ?

What are the characteristic excellencies of his style ?

What are his defects ?

Was the Grecian, or Roman, orator most generally preferred ?

Did eloquence flourish long among the Romans ?

How happened it to be so ?

Has public speaking been valued as highly in any European nation, as it was in Greece and Rome ?

Why might we expect to find the spirit of eloquence in France ?

Why in Great Britain ?

Can any reason be assigned why modern eloquence has been so confined and humble in its efforts ?

What has particularly checked the efforts of eloquence in the British Parliament?

What made the eloquence of the Bar more flourishing among the ancients than with us?

What has checked the eloquence of the Pulpit?

Eloquence of Popular Assemblies.

What is the foundation of every species of eloquence?

What should be the first study of him, who means to address a popular assembly?

What is the capital rule to render him a persuasive speaker?

Are set speeches approved in public meetings?

Does this forbid premeditation?

Of what use are short notes of the substance of a discourse?

What forms the peculiar character of popular eloquence in its highest perfection?

What is the best rule by which to attain excellence in the higher strains of oratory?

Is there any danger in this case of being too vehement?

On what ideas should an orator adjust the whole train and manner of his speaking?

What style is best, the diffuse, or concise?

Eloquence of the Bar.

To what is the eloquence of an orator at the bar chiefly addressed?

By what is his sphere of speaking limited?

Why will not the judicial orations of the ancients answer as models of that kind of speaking which is adapted to the present state of the bar?

In what must the foundation of a lawyer's reputation and success be laid?

Are we to conclude, because the ancient manner of pleading is in a great measure superseded, that there is no room for eloquence at the bar?

What is chiefly to be studied in the species of eloquence suited to the bar?

How should it be shown?

Why is conciseness in narration at the bar very necessary?

Why is more diffuseness in argument requisite?

Is *wit* considered an excellence in a lawyer?

*Eloquence of the Pulpit.*

What peculiar advantages attend Pulpit eloquence?

What disadvantages?

What is necessary in order to excel in preaching?

What is this object?

What are the characteristics of pulpit eloquence?

What does a proper union of these two form?

What quality of style must be particularly attended to in a sermon?

Which are the most useful kind of sermons?

What subjects are best suited to a sermon?

Is it necessary for a preacher to be concise?

What should be the grand object of every preacher?

What should he avoid?

What study is peculiarly necessary for a preacher?

Comparative Merit of the Ancients and Moderns.

In what had the ancients pre-eminence?

In what have the moderns the advantage?

What circumstances were favourable to the exertions of genius among the ancients?

Have any advantages been gained by the moderns in poetry?

Historical Writing.

What is History?

What are the great requisites in an historian?

What should be the first object in historical detail?

What knowledge is particularly necessary for an historian?

Of what use will it be ?

How is an historian to impart his political knowledge ?

What are primary virtues in an historical narration ?

When are these attained ?

What renders an historian interesting ?

Of what use is delineation of characters to an historian ?

Is morality essential to history ?

In modern times where has historical genius shone most ?

What are Annals ?

What is Biography ?

Who is the most celebrated writer of biography ?

What improvements have been lately introduced into historical writing ?



Philosophical Writing. Dialogue.

What is the professed design of Philosophy ?

Are style, form and dress, therefore, to be neglected ?

What beyond mere perspicuity are required in a philosophical writer ?

What style is suited to philosophical writings ?

What model of this style does our language afford ?

What form did philosophical writing assume among the ancients ?

What are the characteristical distinctions of writers in this way?

Epistolary Writing.

What are the fundamental requisites of Epistolary Writing?

What style is suitable?

What are the distinguishing excellencies of the various celebrated writers in this way?

Fictitious History.

What does this species of composition include?
Is the fondness for this kind of writing common to all mankind?

What is the ground work of novel writing?

Who are the most distinguished writers in this way?

What is said of the daily productions of this kind?

Nature of Poetry. Its Origin and Progress.

What is the best definition of Poetry?

What is the primary object of the poet?

To what does he address himself?

Was poetry prior to prose?

How is this accounted for?

What was the origin of versification?

Who were distinguished as poets among the ancients?

English Versification.

Upon what does the melody of our verse depend?

What other essential circumstance is there in the constitution of our verse?

Where may it fall?

Of what structure is our English verse?

When the pause falls after the fourth syllable, what effect has it?

What, when after the fifth?

What, when after the sixth?

What, when after the seventh?

What characterizes our blank verse?

Where does rhyme find its proper place?

When were couplets first introduced into our verse?

Who have most contributed to the beauty and excellence of our poetry?

Pastoral Poetry.

When did Pastoral Poetry assume its present form?

What reason is assigned for this?

What are the distinguishing marks of this kind of poetry?

Where must the scene be laid?

What talent must the poet possess?

What characterizes a good poet in this kind of poetry?

Is variety requisite?

What kind of characters may appear in pastorals?

What are the proper subjects of pastorals?

Who are the fathers of pastoral poetry?

What are their peculiar excellencies?

Who are the most celebrated modern writers of pastorals?

What improvements have lately been made in pastoral writing?



Lyric Poetry.

What does Ode signify?

What does Lyric Poetry imply?

What constitutes the subject of the ode?

What mark its characters?

How may odes be classed?

What is the characteristic of the ode?

What faults have been admitted into this kind of writing?

What should the poet carefully attend to?

Who was the father of lyric poetry?
 What were his characteristics?
 What imitators has he had?
 Do they equal him?

Didactic Poetry.

What is the intention of Didactic Poetry?
 In what ways may it be executed?
 Which is the highest species?
 What ones of the kind can you mention?
 What do the chief merits of such works consist
 in?
 Do they admit any ornaments?
 What method is requisite?
 What rule is necessary for the management of
 episodes?
 Who are the most noted didactic writers?

Descriptive Poetry.

Does this kind of Poetry afford much room for
 genius?
 In what does the great art of picturesque des-
 cription lie?
~~What ought they to be?~~
 Which is the most celebrated descriptive work
 in English?
 What are its principal beauties?

What ancient writers are most excellent in descriptive poetry?

Poetry of the Hebrews.

What are the distinguishing excellencies of Scripture Poetry?

Was poetry early cultivated among the Hebrews?

What is peculiar in its construction?

What was this form deduced from?

What else is the sacred poetry distinguished by?

What are the several kinds of poetry found in scripture?

In what books are these several kinds found?

What remarks are made on the book of Job?

Epic Poetry.

What are the general remarks upon the Epic Poem?

What is an epic poem?

What is its nature and tendency?

With this view how does it act upon the mind?

What objects does the epic muse present to our minds?

How is epic composition distinguished from history?

What properties must the actions of an epic poem have?

Does epic unity exclude episodes?

Of what kind and what date should the subject be?

What is the third requisite?

Upon what does this depend?

How ought an epic poem to conclude?

Is the duration of the action limited?

What should distinguish the personages in an epic poem?

What are general, and what particular, characters?

What forms the machinery of epic poetry?

Is this machinery essential to epic poetry?

Should allegorical beings be introduced?

How should the narration be managed?

What advantage results from its being given by any of the actors?

What is most important in the narration?

Homer's Iliad and Odyssey.

What must we do in order to relish Homer?

What are the two great characters of his poetry?

Was the subject of the Iliad well chosen?

Upon what traditions did Homer ground his poem?

What part of the war did he select?

In what did Homer discover his invention?

In what is his judgment conspicuous?

Are his characters well supported?

Is his machinery well managed?

What are the excellences of his style?

What peculiar beauties do we find in his narration?

What are the comparative merits of the Iliad and Odyssey?

Æneid of Virgil.

What are the distinguishing excellences of the *Æneid*?

What is the subject of the *Æneid*?

What are the particular merits of the action?

What, of the episodes?

What, of the intrigue?

How did Virgil succeed in his characters?

What is the principal excellence of Virgil?

Which are his best and most finished books?

In what episode has Virgil excelled Homer?

What are the comparative merits of these writers?

Lucan's Pharsalia.

What entitles the *Pharsalia* to a rank among epic poems?

What is the subject of the *Pharsalia*?

What defects has the subject?

How are Lucan's characters drawn?

What error has he committed in the management of the story?

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What does the chief merit of the poem consist in?

What is his chief defect?

How does he compare with Virgil?

Tasso's Jerusalem.

What is the subject of this poem?

What are Blair's general remarks upon it?

What is the capital quality of Tasso?

Are his characters well imagined?

What machinery does he make use of?

How does the Jerusalem rank in comparison with the Iliad and Æneid?

What are Tasso's distinguishing excellences?

The Lusiad of Camoens.

What is the subject of the Lusiad?

What is displayed in it?

What remarks are made respecting the machinery of the poem?

What apology does the poet make for this ridiculous mixture?

Is the machinery of the whole poem equally ridiculous?

Telemachus of Fenelon.

- What are Blair's general remarks on this poem?
- What is the chief beauty of the work?
- What was the design with which the author wrote this poem?
- What are the distinguishing excellences of the descent into hell?

Henriade of Voltaire.

- What are the general remarks on the *Henriade*?
- What is the subject of it?
- What siege does the poem include?
- Is the action completely epic?
- What great defects has it?
- Is his machinery good?
- Does any part possess dignity?
- Is his narration well conducted?
- What is the character of his sentiments?

Milton's Paradise Lost.

- Is this a strictly epic poem?
- What characteristic of epic poetry does it afford?
- What general remarks are made on the subject of the poem?
- What is the general tenor of the work?
- Are his characters well supported?

What is Milton's distinguishing excellence?
 How does he differ in this from Homer?
 Does he possess any other striking excellence?
 What faults are attributed to Milton?

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Dramatic Poetry. Tragedy.

How many forms of Dramatic Poetry are there?
 Which is the most dignified?
 What does it rest on?
 Upon what is Comedy founded?
 In what does Tragedy differ from the epic poem?
 Has tragedy a moral tendency?
 When are the moral purposes of tragedy accomplished?
 Does any machinery obtain a place in tragedy?
 What has been the gradual improvement in tragedy?
 What from this appears?
 What advantages were derived from the use of the chorus?
 Are the three unities essential to dramatic fable?
 Which is most important?
 What does it consist in?
 What is the distinction between unity of action and simplicity of plot.
 Upon what is the division of every play into five acts founded?

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How should each act terminate ?

Must a tragedy end happily ?

How is it that emotions of sorrow in a tragedy gratify the mind ?

How should the scenes of a play be regulated ?

What does unity of place require ?

What does unity of time ?

Must every other beauty be sacrificed to these unities ?

What personages should be the principal actors in tragedy ?

How should the poet describe his characters ?

Are unmixed characters approved of ?

Is it essential to tragedy that love occupy the principal part ?

How must the tragic poet manage his sentiments ?

What language is best adapted to tragedy ?

What should distinguish the style and versification of tragedy ?

Is blank verse, or rhyme, best adapted to it ?

Greek Tragedy.

What are the general remarks upon Greek Tragedy ?

What distinguishes Æschylus in the art ?

What were the comparative merits of Sophocles ?

In what did theatrical representations in Greece differ from ours ?

French Tragedy.

Have the French produced great tragic poets?

How have they improved upon the ancients?

What were Corneille's distinguishing excellences?

What were the comparative merits of Racine?

What, of Voltaire?

English Tragedy.

What is the general remark upon English Tragedy?

What are the distinguishing and peculiar merits of Shakspeare?

Which of his plays are esteemed the highest?

What other English writers of merit do you recollect?

What are their several merits and defects?

What is the difference between Greek, French and English tragedy?

Comedy.

In what is Comedy useful?

Is ridicule a proper test of truth?

Is English comedy well regulated?

Is comedy confined to any age or country?

Why?

Have all comic writers followed this rule?

- How many kinds of comedy are there?
 In what is the perfection of comedy to be found?
 How does a masterly writer give us his characters?
 What style should comedy be written in?

Ancient Comedy.

- What was Ancient Comedy?
 What are the several excellences and faults of Aristophanes?
 What alteration took place in comedy after the age of Aristophanes?
 What was this kind succeeded by?
 Who was the most celebrated writer of this kind?
 What were the peculiar excellences of Plautus and Terence?

Spanish Comedy.

- Who were the chief comedians in Spain?
 For what was Don Lopez peculiarly celebrated?

French Comedy.

- What is the character of the comic theatre of France?
 Who is their most celebrated comic writer?
 For what was he most eminent?
 What are his capital defects?

English Comedy.

Why may we expect great originality in comic characters in England?

Is the taste for comedy pure among the English?

Was this the case in the first age of English comedy?

What is said of Shakspeare's comedies?

What of Jonson's?

What of Beaumont and Fletcher's?

What gives its charm to comedy?

What took place after the restoration of Charles II, respecting plays?

How long did this continue?

What is said of Dryden's comedies?

Who flourished after Dryden?

What is said of Cibber?

What of Vanbrugh?

What of Congreve?

What of Farquhar?

To what have French writers attributed the profligate manners of London?

What has taken place of late years respecting comedy?

To what are the English indebted for this?

What kind of comedy is introduced there?

Is this a modern invention?

How does it seek to merit praise?

Are the French pleased with this?

Why?

What is sufficient in comedy?

