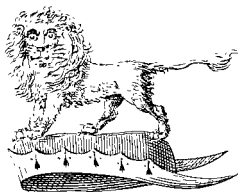


VIRTUS MILLE SCUTA





















JAMES HARRIS

MDCCLXXVI

PHILOLOGICAL  
INQUIRIES

IN

THREE PARTS

BY

JAMES HARRIS ESQ.

PART I AND II

---

L O N D O N,

Printed for C. NOURSE, in the Strand.

MDCCLXXXI.



T O T H E  
R E A D E R.

**T**HE two Volumes which now appear were entirely printed before the learned and respectable Author of them died\*, and were by him designed for publication in the course of this spring. Sir JAMES HARRIS, who has for some years resided in a public character at the Court of Peterburgh, on being apprised of these circumstances, signified his desire, that as soon as the Engravings which accompany these Volumes should be finished, they might be given to the world in the most exact conformity to his Father's intentions. In compliance with Sir JAMES HARRIS's desire, they are now presented to the Public.

The Frontispiece to the second Volume was designed by Mr. STUART, to whose

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\* December 22d, 1780, Ann. Æt. 72.

## TO THE READER.

well-known ingenuity and taste Mr. HARRIS's former works have been indebted for their very elegant decorations. The Back-ground, or Scene of the Picture, is the Peribolus, or Wall, which encloses a Gymnasium, and the Portal thro' which you pass into it. On each side of the Portal is a Statue placed in a Niche; one of them represents Mercury, the other Hercules. Two Youths approach the Gymnasium, and a Philosopher who attends them is speaking to them before they enter. Over the Wall are seen the tops of Trees with which the Gymnasium is planted. For the passages to which the Frontispiece refers, see pages 264 and 268.

The Engraving which is placed at page 542 of the second Volume was made from an Impression in Sulphur of a Gem, probably an antique Gem, which Impression was given to Mr. HARRIS by Mr. HOARE of Bath. Its correspondence in  
most

## T O T H E R E A D E R.

most particulars with the figure of Hercules described by Nicetas, and mentioned in pages 306, 307, induced Mr. HARRIS to imagine that it might possibly be some copy or memorial of that figure, for which reason he thought an engraving of it might properly find a place in this work.

April 16th, 1781.

---

## E R R A T A.

Page Line

234. 9. *after Morfel, dele the Comma.*  
260. 13. *for Logic, read Rhetoric.*  
451. 1. *in Notes, for Heredon, read Hovedon.*  
553. 8. *for Penipotentiary, read Plenipotentiary.*





## . A D V E R T I S E M E N T .

*AS the following Treatise was thought too large for one Volume, it has been divided into two Volumes, one of which contains the First and Second Parts of the Treatise ; the other, its Third Part.*

*The Numeration of the Pages is not changed, but carried on the same thro' both Volumes. To this Numeration the Index corresponds ; and in it the Capital, A, standing before a Number, denotes the former Volume ; the Capital, B, in the same place, denotes the latter Volume,*



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P H I-

PHILOLOGICAL  
INQUIRIES.

PART THE FIRST.





PHILOLOGICAL  
INQUIRIES

ADDRESS TO MY MUCH ESTEEMED  
RELATION AND FRIEND, EDWARD  
HOOPER, ESQ. OF HURN-COURT, IN  
THE COUNTY OF HANTS.

DEAR SIR,

**B**EING yourself advanced in years,  
you will the more easily forgive me,  
if I claim *a Privilege of Age*, and pass  
from PHILOSOPHY to PHILOLOGY:

You may compare me, if you please,  
to some weary Traveller, who, having  
long wandered over craggy heights, de-  
scends at length to the Plains below, and  
hopes, *at his Journey's End*, to find a  
smooth and easy Road.

FOR MY WRITINGS (such as they are)  
they have answered *a Purpose* I always  
wished, if they have led men to in-

B

spect

## PHILOLOGICAL

fect *Authors, far superior to myself, many of whose Works (like hidden Treasures) have lain for years out of sight.*

BE that however as it may, I shall at least enjoy the pleasure of thus recording OUR MUTUAL FRIENDSHIP; a *Friendship*, which has lasted for *more than fifty* years, and which I think so much for my honour, *to have merited so long.*

BUT I proceed to my Subject.

As the *great Events of NATURE\** led Mankind to *Admiration*: so Curiosity to *learn the Cause*, whence such Events should arise, was that, which by due degrees formed NATURAL PHILOSOPHY.

---

\* *Some of these great Events are enumerated by VIRGIL—the Course of the Heavens—Eclipses of the Sun and Moon—Earthquakes—the Flux and Reflux of the Sea—the quick Return of Night in Winter, and the slow Return of it in Summer. Virg. Geor. II. 475, &c.*

## I N Q U I R I E S.

WHAT happened in the *Natural* World, happened also in the *Literary*. *Exquisite Productions* both in PROSE and VERSE induced men *here* likewise to seek the Cause; and *such Inquiries*, often repeated, gave birth to PHILOLOGY.

PHILOLOGY should hence appear to be of a most *comprehensive* character, and to include not only all Accounts both of *Criticism* and *Critics*, but of every thing connected with *Letters*, be it *Speculative* or *Historical*.

THE TREATISE, which follows, is of this PHILOLOGICAL KIND, and will consist of THREE PARTS, properly distinct from each other.

THE FIRST will be an *Investigation of the Rise and different Species of CRITICISM and CRITICS*.

## PHILOLOGICAL

THE SECOND will be AN ILLUSTRATION OF CRITICAL DOCTRINES AND PRINCIPLES, *as they appear in* DISTINGUISHED AUTHORS, *as well Antient as Modern.*

THE THIRD AND LAST PART will be rather HISTORICAL than *Critical*, being AN ESSAY ON THE TASTE AND LITERATURE OF THE MIDDLE AGE.

THESE subjects of Speculation being dispatched, we shall here *conclude* THESE PHILOLOGICAL INQUIRIES.

*First* therefore for the *First*, THE RISE AND DIFFERENT SPECIES OF CRITICISM AND CRITICS.

CH A P

## CHAPTER. I.

*Concerning the Rise of CRITICISM in its FIRST SPECIES, the PHILOSOPHICAL — eminent persons, GREEKS and ROMANS, by whom this Species was cultivated.*

**T**HOSE, who can imagine that the Rules of Writing were first established, and that men then wrote in conformity to them, as they make conferves and comfits by referring to receipt-books, know nothing of *Criticism*, either as to its origin or progress. The truth is, they were Authors, who made the first good Critics, and not Critics, who made the first good Authors, however writers of later date may have profited by critical Precepts.

If this appear strange, we may refer to other subjects. Can we doubt that men had Music, such indeed as it was, before

Part I. the principles of Harmony were established into a Science? that Diseases were healed, and Buildings erected, before Medicine and Architecture were systematized into Arts? that men reasoned and harangued upon matters of speculation and practice, long before there were profest teachers either of Logic or of Rhetoric? To return therefore to our subject, the rise and progress of Criticism.

ANTIEN T GREECE in its happy days was the seat of Liberty, of Sciences, and of Arts. In this fair region, fertile of wit, the *Epic* Writers came first; then the *Lyric*; then the *Tragic*; and lastly the *Historians*, the *Comic* Writers, and the *Orators*, each in their turns delighting whole multitudes, and commanding the attention and admiration of all. Now, when wise and thinking men, the subtle investigators of principles and causes, observed the wonderful effect of these works upon the human mind, they were prompted to inquire  
*whence*

*whence this should proceed; for that it should* Ch. I.  
*happen merely from Chance, they could*  
 not well believe.

HERE therefore we have the RISE and ORIGIN of CRITICISM, which in its beginning was “ a deep and philosophical  
 “ Search into the primary Laws and Ele-  
 “ ments of good Writing, as far as they  
 “ could be collected from the most ap-  
 “ proved Performances.”

IN this contemplation of Authors, the first Critics not only attended to the Powers, and different Species of WORDS; the Force of *numerous Composition* whether in prose or verse; the Aptitude of *its various kinds to different subjects*; but they farther considered that, which is the basis of all, that is to say in other words, the MEANING or the SENSE. This led them at once into the most curious of subjects; the nature of *Man* in general; *the different characters of men*, as they differ in rank or


Part I. age; their *Reason* and their *Passions*; how the one was to be persuaded, the others to be raised or calmed; the *Places* or *Repositories*, to which we may recur, when we want proper matter for any of these purposes. Besides all this they studied *Sentiments* and *Manners*; what constitutes a *Work*, *One*; what, a *Whole* and *Parts*; what the *Effence* of probable, and even of natural *Fiction*, as contributing to constitute a *just Dramatic Fable*.

MUCH of this kind may be found in different parts of PLATO. But ARISTOTLE his Disciple, who may be called *the Systematizer* of his Master's Doctrines, has in his two Treatises of *Poetry* and *Rhetoric*\*, with such wonderful penetration, developed every part of the subject, that he may be justly called THE FATHER OF

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\* To such as read not this Author in the Original, we recommend the French Translation of his *Rhetoric* by *Cassandre*, and that of his *Art of Poetry* by *Dacier*; both of them elaborate and laudable performances.



CRITICISM, both from the age when he lived, and from his truly transcendent genius. The *Criticism*, which this capital writer taught, has so intimate a correspondence and alliance with *Philosophy*, that we can call it by no other name, than that of PHILOSOPHICAL CRITICISM. Ch. I. 

To *Aristotle* succeeded his Disciple *Theophrastus*, who followed his master's example in the study of *Criticism*, as may be seen in the catalogue of his writings, preserved by \* *Diogenes Laertius*. But all the *critical* works of *Theophrastus*, as well as of many others, are now lost. The principal authors of the kind now remaining in *Greek*, are *Demetrius of Phalera*, *Dionysius of Halicarnassus*, *Dionysius Longinus*, together with *Hermogenes*, *Aphthonius*, and a few others.

OF these the most masterly seems to be *Demetrius*, who was the earliest, and who

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\* Vid. Diog. Laert. L. V. f 46, 47, &c.

Part. I. appears to follow the Precepts, and even the Text of *Aristotle*, with far greater attention, than any of the rest. His Examples, it must be confessed, are sometimes obscure, but this we rather impute to the destructive hand of time, which has prevented us from seeing many of the original authors.

*Dionysius of Halicarnassus*, the next in order, may be said to have written with judgment upon the force of *Numerous Composition*, not to mention other tracts on the subject of *Oratory*, and those also *critical*, as well as *historical*. *Longinus*, who was in time far later than these, seems principally to have had in view the *Passions*, and the *Imagination*, in the treating of which he has acquired a just applause, and expressed himself with a dignity suitable to the subject. The rest of the *Greek Critics*, tho' they have said, many useful things, have yet so minutely multiplied the rules of Art, and so  
 much

much confined themselves to the Oratory of the Tribunal, that they appear of no great service, as to good writing *in general*. Ch. I.

AMONG the ROMANS, the first Critic of note was CICERO, who, tho' far below *Aristotle* in depth of philosophy, may be said, like him, to have exceeded all his countrymen. As his celebrated Treatise *concerning the Orator*\* is written in dialogue, where the Speakers introduced are the greatest men of his nation, we have incidentally an elegant sample of those manners, and that politeness, which were peculiar to the leading characters during the *Roman Commonwealth*. There we may see the behaviour of free and ac-

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\* This Treatise, being the Work of a *capital Orator* on the subject of his *own Art*, may fairly be pronounced a *capital Performance*.


The *Proem* to the third Book, both for language and sentiment, is perhaps as *pathetic*, and in that view as *sublime*, as any thing remaining among the Writings of the Antients.

completed

Part I. accomplished men, before a baser address had set that standard, which has been too often taken for good-breeding ever since.

NEXT to *Cicero* came *Horace*, who often in *other* parts of his writings acts the *Critic* and *Scholar*, but whose *Art of Poetry* is a standard of its kind, and too well known to need any encomium. After *Horace* arose *Quintilian*, *Cicero*'s admirer, and follower, who appears by his works not only learned and ingenious, but (what is still more) an honest and a worthy man. He likewise dwells too much upon the Oratory of the Tribunal, a fact no way surprising, when we consider the age in which he lived; an age, when tyrannic Government being the fashion of the times, that nobler *Species of Eloquence*, I mean the *popular* and *deliberative*, was, with all things truly liberal, degenerated and sunk. The latter *Latin Rhetoricians* there is no need to mention,

as

as they little help to illustrate the subject in hand. I would only repeat that the species of Criticism here mentioned, as far at least as handled by the more able Masters, is that which we have denominated **CRITICISM PHILOSOPHICAL**. We are now to proceed to another species. Ch. I. 

Part I.  
}

## C H A P. II.

*Concerning the Progress of CRITICISM in its SECOND SPECIES, the HISTORICAL —GREEK and ROMAN CRITICS, by whom this Species of Criticism was cultivated.*

AS to the *Criticism* already treated, we find it *not confined* to any one particular Author, but containing general Rules of Art, either for judging or writing, confirmed by the example not of one Author, but of many. But we know from experience that, in process of time, Languages, Customs, Manners, Laws, Governments, and Religions insensibly change. The *Macedonian* Tyranny, after the fatal battle of *Charonea*, wrought much of this kind in *Greece*; and the *Roman* Tyranny, after the fatal battles of *Pharsalia* and *Philippi*, carried it throughout the known world\*. Hence therefore of *Things* ob-

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\* See *Hermes*, p. 417, 418.

folete, the *Names* became obsolete also; and authors, who in their own age were intelligible and easy, in after days grew difficult and obscure. Here then we behold *the rise of a second race of Critics*, the tribe of *Scholiasts, Commentators, and Explainers.*

THESE naturally attached themselves to particular authors. *Aristarchus, Didymus, Eustathius*, and many others bestowed their labours upon *Homer*; *Proclus*, and *Tzetzes* upon *Hesiod*; the same *Proclus* and *Olympiodorus* upon *Plato*; *Simplicius, Ammonius*, and *Philoponus* upon *Aristotle*; *Ulpian* upon *Demosthenes*; *Macrobius* and *Asconius* upon *Cicero*; *Calliergus* upon *Theocritus*; *Donatus* upon *Terence*; *Servius* upon *Virgil*; *Acro* and *Porphyrio* upon *Horace*; and so with respect to others, as well Philosophers, as Poets and Orators. To these Scholiasts may be added the several Composers of Lexicons; such as *Hesychius, Philoxenus, Suidas, &c.*  
also

Part I. also the Writers upon Grammar, such as *Apollonius, Priscian, Sospater Charifus,* &c. Now all these pains-taking men, considered together, may be said to have completed another species of Criticism, a species which, in distinction to the former, we call CRITICISM HISTORICAL.

AND thus things continued, tho' in a declining way, till, after many a severe and unsuccessful plunge, the *Roman Empire* sunk through the *West of Europe*. *Latin* then soon lost its purity; *Greek* they hardly knew; *Classics*, and their *Scholiasts* were no longer studied; and an Age succeeded of Legends and Cru-fades.



## C H A P. III.

MODERNS, *eminent in the two species of Criticism before mentioned, the PHILOSOPHICAL and the HISTORICAL—the last Sort of Critics more numerous—those, mentioned in this Chapter, confined to the Greek and Latin Languages.*

AT length, after a long and barbarous period, when the shades of Monkery began to retire, and the light of Humanity once again to dawn, the Arts also of CRITICISM insensibly revived. 'Tis true indeed, the Authors of THE PHILOSOPHICAL SORT (I mean that which respects the Causes and Principles of good writing *in general*) were not many in number. However of this rank among the *Italians* were *Vida*, and the elder *Scaliger*; among the *French* were *Rapin*, *Bouhours*, *Boileau*, together

C with

Ch. III.

Part I. with *Bosſu*, the moſt methodic and accurate of them all. In our own Country our *Nobility* may be ſaid to have diſtinguiſhed themſelves; *Lord Roſcommon*, in his *Effay upon tranſlated Verſe*; the *Duke of Buckingham*, in his *Effay on Poetry*; and *Lord Shaftesbury*, in his Treatiſe called *Advice to an Author*: to whom may be added our late admired Genius, *Pope*, in his truly elegant poem, *the Effay upon Criticiſm*.

THE Diſcourſes of *Sir Joſhua Reynolds* upon *Painting* have, after a philoſophical manner, inveſtigated the Principles of an Art, which no one in *Practice* has better verified than himſelf.

WE have mentioned theſe Diſcourſes, not only from their merit, but as they incidentally teach us, that to write *well upon a liberal Art*, we muſt write *philophically*

*phically*—that all *the liberal Arts* in their Principles are *congenial*—and that these Principles, when traced to their *common Source*, are found all to terminate in the FIRST PHILOSOPHY\*.

Ch. III.

BUT to pursue our subject—How-  
ever small among *Moderns* may be the  
number of these *Philosophical Critics*, the  
Writers of HISTORICAL or EXPLANA-  
TORY CRITICISM have been in a man-  
ner innumerable. To name, out of  
many, only a few—of *Italy* were *Be-  
roaldus, Ficinus, Victorius, and Robertel-  
lus*; of the Higher and Lower *Germany*  
were *Erasmus, Sylburgius, Le Clerc, and  
Fabricius*; of *France* were *Lambin, Du  
Vall, Harduin, Capperonierius*; of *Eng-  
land* were *Stanley* (editor of *Æschylus*)

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\* See *Hermes*, p. 128, and *Philosoph. Arrang.* p. 367. also the words, *First Philosophy*, in the Index to those *Arrangements*.

Part I. *Gataker, Davis, Clarke*, (editor of *Homer*)  
 together with multitudes more from every  
 region and quarter,

*Thick as autumnal leaves, that strow the  
 brooks*

*In Vallombrosa* ———

BUT I fear I have given a strange catalogue, where we seek in vain for such illustrious personages, as *Sesostris, Cyrus, Alexander, Cæsar, Attila, Tottila, Tamerlane*, &c. *The Heroes of my Work* (if I may be pardoned for calling them so) have only aimed *in retirement* to present us with *Knowlege*. *Knowlege only was their Object*, not Havock, nor Devastation.

AFTER Commentators and Editors, we must not forget the Compilers of *Lexicons* and *Diſtionaries*, such as *Charles and Henry Stevens, Favorinus, Conſtantine, Budæus, Cooper, Faber, Voſſius*, and others.

To

To these also we may add the Authors upon *Grammar*; in which subject the learned *Greeks*, when they quitted the East, led the way, *Moschopulus*, *Chrysoloras*, *Lascharis*, *Theodore Gaza*; then in *Italy*, *Laurentius Valla*; in *England*, *Grocin* and *Linacer*; in *Spain*, *Sanctius*\*; in the Low Countries *Vossius*; in *France*, *Cæsar Scaliger* by his residence, tho' by birth an *Italian*, together with those able

Ch.III.

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\* SANCTIUS, towards the end of the Sixteenth Century, was Professor of Rhetoric, and of the Greek Tongue, in the University of *Salamanca*. He wrote many works, but his most celebrated is that, which bears the name of *Sanctii Minerva, seu de Causis Linguae Latinae*. This invaluable Book (to which the Author of these Treatises readily owns himself indebted for his *first* rational Ideas of *Grammar* and *Language*) was published by *Sanctius* at *Salamanca* in the Year 1587. Its superior merit soon made it known thro' *Europe*, and caused it to pass thro' many Editions in different places. The most common Edition is a large octavo printed at *Amsterdam* in the year 1733, and illustrated with Notes by the learned *Perizonius*.

Part I. Writers *Mess. de Port Royal*. Nor ought we to omit the Writers of *Philological Epistles*, such as *Emanuel Martin* \*; nor the Writers of Literary Catalogues (in French called *Catalogues Raisonnés*) such as the account of the Manuscripts in the Imperial Library at *Vienna*, by *Lambecius*; or of the

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\* EMANUEL MARTIN was Dean of *Alicant* in the beginning of the present Century. He appears from his writings, as well as from his history, to have been a person of pleasing and amiable manners; to have been an able antiquarian, and as such, a friend to the celebrated *Montfaucon*; to have cultivated with eagerness the various studies of Humanity, and to have written Latin with facility and elegance. His Works, containing twelve Books of Epistles, and a few other pieces, were printed in *Spain* about the year 1735, at the private expence of that respectable statesman and scholar, Sir *Benjamin Keene*, the *British* Ambassador, to whom they were inscribed in a Classical Dedication by the learned Dean himself, then living at *Alicant*. As Copies of this Edition soon became scarce, the Book was reprinted by *Wasselingius*, in a fair Quarto (the two Tomes being usually bound together) at *Amsterdam* in the year 1738.

*Arabic*

*Arabic Manuscripts in the Escorial Library, by Michael Casiri\*.* Ch. III.

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\* MICHAEL CASIRI, the learned Librarian of the *Escorial*, has been enabled by the Munificence of the last and the present Kings of *Spain*, to publish an accurate and erudite Catalogue of the *Arabic Manuscripts* in that curious Library, a Work well becoming its Royal Patrons, as it gives an ample Exhibition of *Arabic Literature* in all its various Branches of Poetry, Philosophy, Divinity, History, &c. But of these Manuscripts we shall say more in the *Appendix*, subjoined to the *End of these Inquiries*.

## CHAP. IV.

MODERN Critics of the Explanatory kind, commenting MODERN Writers—Lexicographers—Grammarians—Translators.

THO' much HISTORICAL EXPLANATION has been bestowed on the *antient* Classics, yet have the Authors of *our own Country* by no means been forgotten, having exercised many Critics of *Learning and Ingenuity*.

Mr. *Thomas Warton*, (besides his fine Edition of *Theocritus*) has given a curious History of *English Poetry* during the *middle Centuries*; Mr. *Tyrwhit*, much accurate and diversified Erudition upon *Chaucer*; Mr. *Upton*, a learned Comment on the *Fairy Queen of Spencer*; Mr. *Addison*, many polite and elegant *Spectators* on the Conduct and Beauties of the *Paradise Lost*; Dr. *Warton*, an *Essay on the Genius*



*Genius and Writings of Pope*, a work filled with Speculations, in a taste perfectly pure. The Lovers of Literature would not forgive me, were I to omit that ornament of her Sex and Country, *the Critic and Patroness* of our illustrious *Shakspeare*, Mrs. *Montagu*. For the honour of CRITICISM not only the *Divines* already mentioned, but others also, of rank still superior, have bestowed their labours upon our *capital Poets*\*, suspending for a while their severer studies, to relax in these Regions of Genius and Imagination.

THE *Dictionaries* of *Minsbrow*, *Skinner*, *Spelman*, *Sumner*, *Junius*, and *Johnson*, are all well known, and justly esteemed. Such is the Merit of *the last*, that our *Language* does not possess a more copious, learned, and valuable Work. For *Grammatical Knowledge* we ought to mention with distinction the learned prelate,

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\* *Shakspeare*, *Milton*, *Cowley*, *Pope*.

Part I. *Dr. Lowth, Bishop of London*; whole admirable tract on the *Grammar* of the *English Language* every Lover of that Language ought to study and understand, if he would write, or even speak it, with purity and precision.

LET my Countrymen too reflect, that in studying a Work upon this subject, they are not only studying *a Language*, in which it *becomes* them to be knowing, but *a Language*, which can boast of as many *good Books*, as any among the living, or modern Languages of *Europe*. The Writers, born and educated in a *free Country*, have been left for years to their *native Freedom*. Their Pages have been never defiled with an *Index expurgatorius*, nor their Genius ever shackled with the terrors of an Inquisition.

MAY this invaluable Privilege never be impaired either by the hand of Power, or by licentious Abuse.

PER-

PERHAPS with the Critics *just described* Ch.IV.  
 I ought to arrange TRANSLATORS, if it }  
 be true that *Translation* is a Species of *Ex-*  
*planation*, which differs no otherwise from  
*explanatory* Comments, than that these  
 attend to *Parts*, while *Translation* goes to  
 the *Whole*.

Now as *Translators* are infinite, and many of them (to borrow a phrase from Sportsmen) *unqualified Persons*, I shall enumerate only a few, and those, such as for their merits have been deservedly esteemed.

OF this number I may very truly reckon MERIC' CASAUBON, the Translator of *Marcus Antoninus*; MRS. CARTER, the Translator of *Epicetus*; and MR. SYDENHAM, the Translator of many of *Plato's* Dialogues. All these seem to have *accurately understood* the original Language, from which they translated. But that is not all. The Authors translated being  
 Phi-

Part I. Philosophers, the Translators appear to have studied *the Style* of their Philosophy, well knowing that in antient Greece every Sect of Philosophy, like every Science and Art, had a *Language of its own* \*.

To these may be added the respectable names of *Melmoth* and of *Hampton*, of *Franklyn* and of *Potter*; nor should I omit a few others, whose labours have been similar, did I not recollect the trite, tho' elegant admonition,

— *fugit irreparabile tempus,*  
*Singula dum capti circumvectamur amore.*

VIRG.

YET one Translation I can by no means forget, I mean that of *Xenophon's Cyropædia*, or the *Institution of Cyrus*, by the Honourable MAURICE ASHLEY COWPER, son to the second Earl of *Shaftesbury*, and brother to the third, who was Author of

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\* See *Hermes*, p. 269, 270.

the *Characteristics*. This Translation is made in all the *Purity* and *Simplicity* of the Original, and to it the Translator has prefixed a truly philosophical Dedication, addressed to my Mother, who was one of his Sisters. Ch.VI.

I ESTEEM it an honour to call this Author my Uncle, and that not only from his Rank, but much more from his *Learning*, and unblemished *Virtue*; Qualities, which the Love of *Retirement* (where he thought they could be best cultivated) induced him to *conceal*, rather than to produce in public.

THE first Edition of this Translation, consisting of two octavo Volumes, was published soon after his decease, in the year 1728. Between this time and the year 1770, the Book has past thro' a second and a third Edition, not with the eclat of popular Applause, but with the silent approbation of the studious Few.


C H A P.

*Rise of the THIRD SPECIES of CRITICISM, the CORRECTIVE—practised by the Antients, but much more by the Moderns, and WHY.*

**B**UT we are now to inquire after ANOTHER SPECIES OF CRITICISM. All antient books, having been preserved by *Transcription*, were liable thro' *Ignorance*, *Negligence*, or *Fraud*, to be corrupted in three different ways, that is to say, by *Retrenchings*, by *Additions*, and by *Alterations*.

To remedy these evils, a *third* Sort of *Criticism* arose, and that was CRITICISM CORRECTIVE. The Business of this *at first* was painfully to *collate* all the various Copies of authority, and then, from amidst the variety of Readings thus *collected*, to establish by good reasons either *the true*,

or

or *the most probable*. In this sense we may call such CRITICISM not only CORRECTIVE, but AUTHORITATIVE. Ch. V. 

As the number of these Corruptions must needs have increased by length of time, hence it has happened that *Corrective Criticism* has become much more necessary in these *latter* ages, than it was in others more antient. Not but that even in *antient* days *various Readings* have been noted. Of this kind there are a multitude in the Text of *Homer*; a fact not singular, when we consider his great antiquity. In the Comments of *Ammenius* and *Philoponus* upon *Aristotle*, there is mention made of several in the text of that Philosopher, which these his Commentators compare and examine.

WE find the same in *Aulus Gellius*, as to the *Roman* Authors; where it is withal remarkable, that, even in that *early* period, much stress is laid upon the authority

Part I. thority of *antient* Manuscripts \*, a Reading in *Cicero* being justified from a Copy made by his learned freedman, *Tiro*; and a Reading in *Virgil's Georgics*, from a Book, which had once belonged to *Virgil's* Family.

BUT since the revival of Literature, TO CORRECT has been a business of much more latitude, having continually employed, for two centuries and a half, both the Pains of the most laborious, and the Wits of the most acute. Many of the learned men before enumerated were not only famous as *historical* Critics, but as *corrective* also. Such were the two *Scaligers* (of whom one has been † already mentioned) the two *Casaubons*, *Salmasius*, the *Heinsii*, *Grævius*, the *Gronovii*, *Burman*, *Kuster*, *Wasse*, *Bentley*, *Pearce*, and *Markland*. In the same Class, and in a rank highly eminent, I place Mr. *TOUPE* of *Cornwall*,

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\* See *Aulus Gellius*, Lib. I. c. 7. and 21. *Macrob. Saturn.* Lib. I. c. 5.

† Pag. 17.



who, in his *Emendations upon Suidas*, and his Edition of *Longinus*, has shewn a *critical* acumen, and a compass of learning, that may justly arrange him with the most distinguished scholars. Nor must I forget Dr. TAYLOR, Residentiary of St. Paul's, nor Mr. UPTON, Prebendary of Rochester. The former, by his Edition of *Demosthenes* (as far as he lived to carry it), by his *Lysias*, by his comment on the *Marmor Sandvicense*, and other critical pieces; the latter, by his correct and elegant Edition, in Greek and Latin, of *Arrian's Epictetus* (the first of the kind that had any pretensions to be called complete), have rendered themselves, as Scholars, lasting ornaments of their Country. These two valuable men were the Friends of my youth; the companions of my social, as well as my literary hours. I admired them for their Erudition; I loved them for their Virtue; they are now no more—

*His saltem accumulẽm donis, et fungar inani  
Munere ———*

VIRG.

CRITICISM *may have been* ABUSED—*Yet DEFENDED, as of the last Importance to the Cause of Literature.*

**B**UT here was the misfortune of this last species of *Criticism*. The best of things may pass into abuse. There were numerous Corruptions in many of the finest authors, which neither antient Editions, nor Manuscripts could heal. What then was to be done?—Were Forms so fair to remain disfigured, and be seen for ever under such apparent blemishes? —“ No (says a Critic), “ CONJECTURE “ can cure all — *Conjecture*, whose performances are for the most part *more certain* than any thing, that we can “ exhibit from the authority of Manuscripts \*,” — We will not ask, upon this

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\* *Piura igitur in Horatianis his curis ex Conjecturâ exhibemus, quàm ex Codicum subsidio; et, nisi me omnia fallunt, pius unque certiora. Bentleyi Præfat ad Horat.*

wonderful assertion, *how, if so certain,* Ch.VI.  
*can it be called Conjecture?* — 'Tis enough }  
 to observe (be it called as it may) that this  
 spirit of *Conjecture* has too often past into  
 an intemperate excess; and then, what-  
 ever it may have boasted, has done more  
 mischief by far than good. Authors have  
 been taken in hand, like anatomical sub-  
 jects, only to display the skill and abilities  
 of the Artist; so that the end of many an  
 Edition seems often to have been no more,  
 than to exhibit the great sagacity and  
 erudition of an Editor. The Joy of the  
 task was the Honour of mending, while  
 Corruptions were sought with a more than  
 common attention, as each of them af-  
 forded a testimony to the Editor and his  
 Art.

AND here I beg leave, by way of di-  
 gression, to relate a short story concerning  
 a noted Empiric. “ Being once in a ball-  
 “ room crowded with company, he was  
 “ asked by a gentleman, *what he thought*

Part I. *“ of such a lady? was it not pity that she  
 squinted? — Squint! Sir! replied the  
 doctor, I wish every lady in the room  
 squinted; there’s not a man in Europe can  
 cure squinting but myself.”*

BUT to return to our subject—Well indeed would it be for the cause of letters, were this bold *conjectural* spirit confined to works of *second* rate, where let it change, expunge, or add, as happens, it may be tolerably sure to leave matters as they were; or if not much better, at least not much worse. But when the divine Geniuses of *higher* rank, whom we not only applaud, but in a manner revere, when these come to be attempted by petulant Correctors, and to be made the subject of their wanton caprice, how can we but exclaim with a kind of religious abhorrence,

—— *procul! O! procul este profani!*

THESE

THESE sentiments may be applied even to the celebrated *Bentley*. It would have become that able writer, tho' in literature and natural abilities among *the first* of his age, had he been more temperate in his Criticism upon *the Paradise lost*; had he not so repeatedly and injuriously offered violence to its Author, from an affected superiority, to which he had no pretence. But the rage of *Conjecture* seems to have seized him, as that of *Jealousy* did *Medea*\*; a rage, which she confess'd herself unable to resist, altho' she knew the mischiefs, it would prompt her to perpetrate.

AND now to obviate an unmerited Censure, (as if I were an enemy to *the thing*, from being an enemy to *its abuse*) I would have it remember'd, 'tis not either with

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\* See the *Medea* of *Euripides*, v. 1078. See also *Philosoph. Arrangements*, p. 428.

Part I. *Criticism* or *Critics*, that I presume to find fault. The Art, and its Professors, while they practise it with temper, I truly honour; and think, that, were it not for their acute and learned labours, we should be in danger of degenerating into an age of dunces.

INDEED CRITICS (if I may be allowed the metaphor) are a sort of *Masters of the ceremony* in the Court of letters, thro' whose assistance we are introduced into some of the first and best company. Should we ever, therefore, by idle prejudices against pedantry, verbal accuracies, and we know not what, come to slight their art, and reject them from our favour, 'tis well we do not slight also those *Classics*, with whom Criticism converses, becoming content to read them in translations, or (what is still worse) in translations of translations, or (what is worse even than that) not to read them  
at

at all. And I will be bold to assert, if Ch.VI,  
that should ever happen, we shall speedily  
return into those days of darkness, out  
of which we happily emerged upon the  
revival of *antient* Literature.

## C H A P. VII.

*Conclusion — Recapitulation — Preparation  
for the Second Part.*

AND so much at present for *Critics*, and learned Editors. So much also for the *Origin and Progress* of CRITICISM; which has been divided into three *species*, the PHILOSOPHICAL, the HISTORICAL, and the CORRECTIVE; the PHILOSOPHICAL, *treating of the principles, and primary causes of good writing in general*; the HISTORICAL, *being conversant in particular facts, customs, phrases, &c.* and the CORRECTIVE being divided into the AUTHORITY and the CONJECTURAL; the AUTHORITY, *depending on the Collation of Manuscripts and the best Editions*; the CONJECTURAL, *on the Sagacity and Erudition of Editors* \*.

As

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\* For the FIRST SPECIES OF CRITICISM, see p. 6. For the SECOND SPECIES, see p. 14. For the THIRD



As *the First Part* of these Inquiries ends here, we are now to proceed to *the Second Part, a SPECIMEN OF THE DOCTRINES AND PRINCIPLES OF CRITICISM, as they are illustrated in the Writings of the most distinguished Authors.*

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Chap.  
VII.

THIRD SPECIES, see p. 30, to the end of the Chapter following, p. 39.

There are a few other Notes besides the preceding; but as some of them were *long*, and it was apprehended for that reason that they might too much interrupt the *Continuity* of the Text, they have been joined with other pieces, *in the forming of an APPENDIX.*

END OF THE FIRST PART.



PHILOLOGICAL  
INQUIRIES.  
PART THE SECOND.



PHILOLOGICAL  
INQUIRIES.

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PART THE SECOND.

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INTRODUCTION.

WE are, in the following Part of Part II.  
this Work, to give a Specimen }  
of those Doctrines, which, having been  
*slightly* touched in *the First Part*, we are  
now to illustrate more amply, by refer-  
ring to Examples, as well antient as  
modern.

IT has been already hinted, that among  
Writers THE EPIC CAME FIRST\* ; it has  
been hinted likewise, that NOTHING EX-  
CELLENT IN A LITERARY WAY HAP-  
PENS MERELY BY CHANCE †.

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\* p. 6.

† p. 7.

Part II. MENTION also has been made of NUMEROUS COMPOSITION\*, and the force of it suggested, tho' little said farther.

To this we may add the THEORY OF WHOLE AND PARTS †, so essential to the very being of a *legitimate* Composition; and THE THEORY also of SENTIMENT and MANNERS ‡, both of which naturally belong to *every Whole*, called *Dramatic*.

NOR can we on this occasion omit a few Speculations on THE FABLE or ACTION; Speculations necessarily connected with every Drama, and which we shall illustrate from Tragedy, its most striking Species.

AND here, if it should be objected that we refer to *English* Authors, the Connection should be remembered between *good* Authors of *every* Country, as far as they all draw from *the same* Sources, the Sources I mean of *Nature* and of *Truth*. A like

\* P. 7.

† P. 8.

‡ P. 8.

Apology may be made for Inquiries concerning the ENGLISH TONGUE, and how far it may be made susceptible of *Classic Decoration*. *All Languages are in some degree congenial, and, both in their Matter, and their Form, are founded upon the same Principles\**. Part II.

WHAT is here said, will, we hope, sufficiently justify the following DETAIL; a *Detail* naturally arising from the former part of the Plan, by being founded upon expressions, *not sufficiently there developed*.

FIRST, therefore, for the First; that THE EPIC POETS LED THE WAY, and that NOTHING EXCELLENT IN A LITERARY VIEW HAPPENS MERELY BY CHANCE.

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\* Hermes, p. 349.

## CHAPTER. I.

THAT THE EPIC WRITERS CAME FIRST, *and that* NOTHING EXCELLENT IN LITERARY Performances happens merely from CHANCE — the CAUSES, or REASONS of such Excellence, illustrated by Examples.

IT appears, that not only in GREECE, but in *other* Countries, more barbarous, the *first* Writings were in *Metre*\*, and of an *Epic* Cast, recording Wars, Battles, Heroes, Ghosts; the Marvellous always, and often the Incredible. Men seemed to have thought, that the higher they soared, the more important they should appear; and that the common Life, which they *then* lived, was a thing too contemptible to merit Imitation.

HENCE it followed, that it was not till *this Common Life* was rendered respectable

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\* Temple's Works, Vol. I. p. 239. Fol. Edit.



by more *refined* and *polished Manners*, that Men thought it might be copied, so as to gain them applause. Ch. I.

EVEN in GREECE itself, *Tragedy* had attained its maturity\* many years before *Comedy*, as may be seen by comparing the age of *Sophocles* and *Euripides* with that of *Philemon* and *Menander*.

FOR *ourselves*, we shall find most of our *first Poets* prone to a *turgid Bombast*, and most of our *first Prosaic Writers* to a *pedantic Stiffness*, which rude Styles gradually improved, but reached not a *Classical Purity* sooner than *Tillotson*, *Dryden*, *Addison*, *Shaftesbury*, *Prior*, *Pope*, *Atterbury*, &c. &c.

As to what is asserted soon after upon the Efficacy of Causes in *Works of Ingenuity and Art*, we think in general, that the *Effect* must always be proportioned to its *Cause*. 'Tis hard for him,

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\* Aristot. Poet. c. 4. p. 227. Edit. Sylb. Also *Characteristics*, Vol. I. p. 244.

Part II. who reasons attentively, to refer to CHANCE  
 any *superlative* Production\*.

EFFECTS indeed strike us, when *we are not thinking about the CAUSE*; yet may we be assured, if we reflect, *that A CAUSE THERE IS, and that too a CAUSE INTELLIGENT, and RATIONAL.* Nothing would perhaps more contribute to to give us a *Taste truly critical*, than on every occasion *to investigate this Cause*; and to ask ourselves, upon feeling any uncommon Effect, *why we are thus delighted; why thus affected; why melted into Pity; why made to shudder with Horror?*

TILL this WHY is well answered, all is Darkness, and our *Admiration*, like that of the *Vulgar*, founded upon *Ignorance*.

To explain by a few Examples, that are *known* to all, and for that reason here alleged, *because they are known*.

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\* Philosoph. Arrang. p. 309.

I AM struck with the NIGHT-SCENE Ch. I.  
 in Virgil's *fourth Eneid* — “ the *universal*  
 “ Silence throughout the Globe — *the*  
 “ *sweet Rest* of its various Inhabitants,  
 “ soothing their Cares and forgetting  
 “ their Labours — the unhappy D I D O  
 “ alone *restless*; restless, and agitated with  
 “ impetuous Passions\*.”

I AM affected with the Story of REA-  
 GULUS, as painted by WEST. — “ The  
 “ crowd of *anxious* Friends, persuading  
 “ him not to return — his Wife, *fainting*  
 “ thro' sensibility and fear — Persons, the  
 “ least connected, appearing to feel for  
 “ him — yet himself *unmoved*, inexorable  
 “ and stern †.”

WITHOUT referring to these deeply  
 tragic Scenes, what Charms has Music,  
 when a masterly Band pass unexpectedly

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\* Æn. IV. 522, &c.

† Horat. Carm. L. III. Od. 5.

Part II. from *loud* to *soft*, or from *soft* to *loud*?—  
 When the System changes from the *greater* Third to the *less*; or reciprocally, when it changes from this last to the former?

ALL these Effects have a similar, and well-known Cause, *the amazing Force which CONTRARIES acquire, either by JUXTA-POSITION, or by QUICK SUCCESSION* \*.

BUT we ask still farther, *why have CONTRARIES this Force?*—We answer, because, *of all things which differ, none*

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\* This Truth is not only obvious, but ancient. Aristotle says,—Παράλληλα τὰ Ἐναντία μάλιστα φαίνεσθαι—that CONTRARIES, when set beside each other, make the strongest appearance. Παράλληλα γὰρ μᾶλλον τὰ Ἐναντία γνωρίζεται—that CONTRARIES are better known, when set beside each other. *Arist. Rhetor. Lib. III. p. 120, & p. 152. Edit. Sylb.* The same author often makes use of this Truth in other places; which Truth, *simple as it seems*, is the source of many capital Beauties in all the Fine Arts.

*differ*

*differ so widely.* Sound differs from Ch. I. }  
 Darkneſs, but *not ſo much* as from Silence; Darkneſs differs from Sound, but *not ſo much* as from Light. In the ſame intense manner differ Repoſe and Reſtleſſneſs; Felicity and Miſery; dubious Sollicitude and firm Reſolution; the Epic and the Comic; the Sublime and the Ludicrous\*.

\* From theſe inſtances we perceive the meaning of thoſe *deſcriptions* of CONTRARIES, that they are τὰ πλεῖστον διαφέρουſα τῶν ἐν τῷ αὐτῷ γένει—ἐν τῷ αὐτῷ δεκτικῷ—τῶν ὑπὸ τὴν αὐτὴν δύναμιν—*things which differ moſt widely, among things exiſting in the ſame Genus—in the ſame Recipient—comprehended under the ſame Power or Faculty.* *Ariſt. Metaph. Δ. 1. p. 82. Edit. Sylb.* Cicero, in his *Topics*, translates the *firſt deſcription—quæ in eodem genere plurimum differunt.* S. 70.

*Ariſtotle* reaſons as follows. Ἐπεὶ δὲ διαφέρειν ἐνδέχεται ἀλλήλων τὰ διαφέρουſα πλεῖστον ἢ ἑλαττον, ἐſτί τις ἢ μεγίſτη διαφορὰ, ἢ τάλιην λέγω ENANTIΩΣΙΝ. *It being admitted that things differing from one another, differ MORE and LESS, there muſt be alſo a certain DIFFERENCE, which is MOST, and this I call CONTRARIETY.* *Metaph. p. 162. Edit. Sylb.*

Part II. AND, why differ CONTRARIES thus widely?—Because while *Attributes, simply different, may co-exist* in the same subject, *CONTRARIES cannot co-exist*, but always destroy one another\*. Thus the same *Marble* may be both *white* and *hard*; but the same *Marble* cannot be both *white* and *black*. And hence it follows, that as their *Difference* is more intense, so is our *Recognition* of them more vivid, and our *Impressions* more permanent.

THIS EFFECT OF CONTRARIES is evident even in objects of *Sense*, where Imagina-

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\* *Ammonius*, commenting the doctrine of CONTRARIES, (as set forth in *Aristotle's Categories*) informs us, that *they not only do not imply one another* (as a Son necessarily implies a Father) *but that they even DESTROY ONE ANOTHER, so that, where one is present, the other cannot remain*—ἐ μόνον οὐ συνεισφέρει ἄλληλα, ἀλλὰ καὶ φθείρει· τὲ γὰρ ἐνὸς παρόντος, ἕχ υπομένει τὸ ἕτερον. *Ammon. in Categ.* p. 147. *Edit. Venet.* The *Stagarite* himself describes them in the same manner, τὰ μὴ δυνατὰ ἅμα τῷ αὐτῷ παρεῖναι, *things that cannot be present at once in the same subject.* *Metaph.* Δ. p. 82. *Edit. Sy.b.*

tion and Intellect are not in the least concerned. When we pass (for example) Ch. I.  
 from a Hot-house, we feel the common Air *more intensely* cool; when we pass from a dark Cavern, we feel the common light of the Day *more intensely* glaring.

BUT to proceed to Instances of ANOTHER and a very DIFFERENT KIND.

FEW Scenes are *more affecting* than THE TAKING OF TROY, as described in the *second Eneid*—“the Apparition of *Hector* “ to *Eneas*, when asleep, announcing to “ him the Commencement of that direful “ Event—the distant Lamentations, heard “ by *Eneas*, as he awakes—his ascending “ the House-top, and viewing the City “ in flames—his Friend *Pentheus*, escaped “ from destruction, and relating to him “ their wretched and deplorable condition “ —*Eneas*, with a few Friends, rushing “ into the thickest danger—their various “ success, till they all perish, but himself

Part II. “ and two more—the affecting Scenes of  
 “ Horror and Pity at *Priam’s* Palace—  
 “ a Son, slain at his Father’s feet; and  
 “ the immediate Massacre of the old Mo-  
 “ narch himself—*Eneas*, on seeing this,  
 “ inspired with the memory of *his own*  
 “ Father—his resolving to return home,  
 “ having now lost *all* his Companions  
 “ —his seeing *Helen* in the way, and his  
 “ Design to dispatch so wicked a wo-  
 “ man—*Venus* interposing, and shewing  
 “ him (by removing the film from his  
 “ Eyes) the *most sublime*, tho’ *most direful*,  
 “ of all sights; the Gods themselves bu-  
 “ ried in *Troy’s* Destruction; *Neptune* at  
 “ one employ, *Juno* at another, *Pallas*  
 “ at a third—’*Tis not Helen* (says *Venus*)  
 “ *but the Gods, that are the Authors of*  
 “ *your Country’s* Ruin—’*tis their Incle-*  
 “ *mency, &c.*”

NOT less solemn and awful, tho’ less  
 leading to *Pity*, is the Commencement of  
 the



*the sixth Eneid* — “ the *Sibyl's* Cavern — Ch. I.  
 “ her frantic Gestures, and Prophecy —  
 “ the Request of *Eneas* to descend to the  
 “ Shades — her Answer, and Information  
 “ about the Loss of one of his Friends —  
 “ the Fate of poor *Misenus* — his Funer-  
 “ ral — the Golden Bough discovered,  
 “ a preparatory Circumstance for the  
 “ Descent — the Sacrifice — the Ground  
 “ bellowing under their Feet — the Woods  
 “ in motion — the Dogs of *Hecate* howl-  
 “ ing — the *actual* Descent in all its  
 “ particulars of *the marvellous*, and *the*  
 “ *terrible*.”

IF we pass from an antient Author to a modern, what Scene more striking, than *the first Scene in HAMLET*? — “ The  
 “ Solemnity of the *Time*, a severe and  
 “ pinching Night — the Solemnity of the  
 “ *Place*, a Platform for a Guard — the  
 “ Guards themselves; and their apposite  
 “ Discourse — *yonder Star in such a Posi-*

Part II. “*tion; the Bell then beating one*—when  
 “*Description is exhausted, the thing itself*  
 “*appears, the Ghost enters.*”

FROM SHAKESPEAR the Transition to MILTON is natural. What Pieces have ever met a more just, as well as universal applause, than his *L'Allegro* and *Il Penseroso*?—The first, a Combination of every incident that is *lively* and *cheerful*; the second, of every incident that is *melancholy* and *serious*; the Materials of each collected, according to their character, from Rural Life, from City Life, from Music, from Poetry; in a word, from every part of *Nature*, and every part of *Art*.

To pass from POETRY to PAINTING—*the Crucifixion of Polycrates* by SALVATOR ROSA\* is “a most affecting Representa-

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\* See Vol. I. of these Treatises, p. 63.

“*tion*

“ tion of various human Figures, seen Ch. I.  
 “ under different modes of Horror and  
 “ Pity, as they contemplate a dreadful  
 “ Spectacle, the Crucifixion above men-  
 “ tioned.” *The Aurora* of GUIDO on the  
 other side is “ one of those joyous Ex-  
 “ hibitions, where nothing is seen but  
 “ Youth and Beauty, in every attitude of  
 “ Elegance and Grace.” *The former Pic-  
 ture in Poetry would have been a deep  
 Penseroso; the latter, a most pleasing and  
 animated Allegro.*

AND to what Cause are we to refer these  
*last* Enumerations of striking Effects?

To a very different one from the former  
 — not to an OPPOSITION of contrary In-  
 cidents, but to a CONCATENATION or AC-  
 CUMULATION of many, that are similar  
 and congenial.

AND why have CONCATENATION and  
 ACCUMULATION such a Force? — From  
 these

Part II. these most simple and obvious Truths, that many things *similar*, when *added together*, will be more in *Quantity*, than any one of them *taken singly*; — consequently, that *the more* things are thus added, *the greater* will be their Effect\*.

WE

\* QUINCTILIAN observes, that the man who tells us, *a City was stormed*, includes, in what he says, *all things which such a disaster implies*; and yet for all, that such a brief Information less affects us than a Detail, because 'tis less striking, to deliver *the whole at once*, than it is to *enumerate the several particulars*. His words are — *minus est TOTUM dicere, quam OMNIA*. *Quinct. Institut. VIII. 3.*

The whole is well worth reading, particularly his Detail of the various and horrid Events, which befall the storming of a City. *Sine dubio enim, qui dicit expugnatam esse Civitatem, &c.*

ARISTOTLE reasons much after the same manner. — *ἡ διαίρεμενα δὲ εἰς τὰ μέρη, τὰ αὐτὰ μείζω φαίνεται πλείονων γὰρ ὑπεροχὴ φαίνεται* — *the same things, divided into Parts, appear GREATER, for then there appears an Excess or an Abundance of MANY things.*

By way of proof, he quotes HOMER on the same subject, I mean the taking of a City by storm.

“Οσσα

WE have mentioned at the same time both *Accumulation* and *Concatenation*, because in *Painting*, the Objects, by *existing at once*, are *accumulated*; in *Poetry*, as they *exist by succession*, they are not *accumulated* but *concatenated*. Yet, thro' *Memory* and *Imagination*\*, even these also derive an *accumulative Force*, being *preserved* from passing away by those admirable Faculties, till, like many Pieces of Metal melted together, they collectively form one common Magnitude.

“Ὅσσα κακ’ ἀνθρώποισι πέλει, τῶν ἄστυ ἀλώη·  
 Ἄνδρας μὲν κτείνουσι, πόλιν δέ τε πῦρ ἀμαθύνει,  
 Τέκνα δέ τ’ ἄλλοι ἄγουσι, βαθυζώνας τε γυναῖκας  
 Iliad. IX. v. 588.

*The dire disasters of a City stormed;  
 The Men they massacre; the Town they fire;  
 And others lead the Children and the Wives  
 Into Captivity—*

See *Arist. Rhetor. Lib. I. p. 29. Edit. Sylb.* where the above Lines of *Homer* are quoted; and tho' with some variation from the common Reading, yet with none, which affects the Sense.

\* See *Hermes*, p. 354, &c.

Part II. IT must be farther remembered, there is an Accumulation of things *analogous*, even when those things are the objects of *different Faculties*. For example—As are passionate *Gestures* to the Eye, so are passionate *Tones* to the Ear; so are passionate *Ideas* to the Imagination. To feel the amazing force of an Accumulation *like this*, we must see some capital *Actor*, acting the *Drama* of some capital *Poet*, where all the Powers of *Both* are *assembled at the same instant*.

AND thus have we endeavoured, by a few obvious and easy examples, to explain what we mean by the words, *seeking the Cause or Reason, as often as we feel works of Art and Ingenuity to affect us\**.

IF I might advise a *Beginner* in this elegant pursuit, it should be, as far as


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\* See p. 1. 6. 7. 47. 48.

possible, to recur *for Principles* to the *most plain and simple Truths*, and to extend every Theorem, as he advances, to its *utmost latitude*, so as to make it *suit*, and *include*, the greatest number of possible Cases. Ch. I.

I WOULD advise him farther, *to avoid subtle and far-fetched Refinement*, which, as it is for the most part adverse to *Perspicuity* and *Truth*, may serve to make an able *Sophist*, but never an able *Critic*.

A WORD more — I would advise a young Critic, in his Contemplations, to turn his Eye rather to *the Praise-worthy* than *the Blameable*; that is, *to investigate the Causes of Praise*, rather than the Causes of *Blame*. For tho' an un-informed Beginner may in a single instance happen to *blame properly*, 'tis more than probable, that in the next he may fail, and incur the Censure cast upon  
the

Part II. the criticizing Cobler, *Ne sutor ultra cre-*  
 *pidam*\*.

WE are now to inquire concerning Nu-  
MEROUS COMPOSITION.

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\* Those, who wish to see the origin of this ingenious Proverb, may find it in *Pliny*, L. XXV. f. 12, and in *Valerius Maximus*, L. VIII. c. 12.

C H A P.



## C H A P. II.

NUMEROUS COMPOSITION—*derived from*  
 QUANTITY SYLLABIC—*antiently essen-*  
*tial both to Verse and Prose—Rhythm—*  
*Peans and Cretics, the Feet for Prose—*  
 QUANTITY ACCENTUAL—*a Degen-*  
*eracy from the SYLLABIC—Instances of*  
*it—first in Latin—then in Greek—Versus*  
*Politici—Traces of Accentual Quantity*  
*in Terence—essential to Modern Lan-*  
*guages, and among others to English,*  
*from which last Examples are taken.*

AS NUMEROUS COMPOSITION arises Ch. II.  
 from a just Arrangement of Words;   
 so is that Arrangement just, when formed  
 upon their VERBAL QUANTITY.

Now if we seek for this VERBAL  
 QUANTITY in Greek and Latin, we shall  
 find that, while those two Languages were  
 in Purity, their Verbal Quantity was in  
 Purity

Part II. Purity also. *Every Syllable* had a measure of *Time*, either long or short, defined with precision either by its *constituent Vowel*, or by the *Relation* of that Vowel to other Letters adjoining. SYLLABLES thus characterized, when combined, made A FOOT; and FEET thus characterized, when combined, made A VERSE; so that, while a *particular* Harmony existed in every *Part*, a *general* Harmony was diffused thro' the *Whole*.

PRONUNTIATION at this period being, like other things, perfect, ACCENT and QUANTITY were accurately *distinguished*; of which distinction, familiar *then*, tho' *now* obscure, we venture to suggest the following Explanation. We compare QUANTITY to *Musical Tones differing* IN LONG AND SHORT, as, upon whatever Line they stand, a *Semibreif* differs from a *Minim*. We compare ACCENT to *Musical Tones differing* IN HIGH AND LOW, as D upon the *third* Line differs  
from



Part II. ful to his reading, and so grateful to his  
 Ear\*.

NOW AS FEET were found an Essential to that *Rhythm*, they were obliged, as well as Poets, to consider FEET under their several characters.

IN this Contemplation they found THE HEROIC FOOT, (which includes *the Spondee, the Dactyl, and the Anapæst*) to be majestic and grave, but yet *improper for Prose*, because, if employed too frequently, the Composition would appear *Epic*.

On the contrary, in THE IAMBIC they found *Levity*; it often made, tho' undesignedly, *a part of common discourse*, and

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\* See *Aristot. Rhetor.* L. III. p. 129. *Edit. Sylb.* Τὸ δὲ σχῆμα τῆς λέξεως δεῖ μήτε ἑμμετροῦ εἶναι, μήτε ἀρρυθμοῦ, κ. τ. λ. So *Cicero—numerus astrictam Orationem esse debere, carere versibus. Ad Brut. Orator.* f. 187.

could

could not, for that reason, but *want* a Ch. II.  
*suitable dignity* \*.

What Expedient then remained?—They recommended A FOOT, where *the former two were blended*; where *the Pomp of the Heroic*, and *the levity of the Iambic* were *mutually to correct*, and *temper* one another.

BUT as this appears to require explanation, we shall endeavour, if we can, to render it intelligible, saying something previously upon the nature of *Rhythm*.

RHYTHM differs from METRE, in as much as RHYTHM is *Proportion applied to any Motion whatever*; METRE is *Proportion, applied to the Motion of WORDS SPOKEN*. Thus, in the drumming of a March, or the dancing of a Hornpipe, there is *Rhythm*, tho' *no Metre*; in *Dryden's* celebrated Ode there is METRE as well

\* See in the same Treatise of *Aristotle* what is said about these Feet, just after the Passage above cited. Τῶν δὲ ρυθμῶν, ὁ μὲν ἡρώως σεμανός, κ. τ. λ. All that follows is well worth reading.

Part II. as RHYTHM, because the Poet with the *Rhythm* has associated certain *Words*. And hence it follows, that, tho' ALL METRE is RHYTHM, yet ALL RHYTHM is NOT METRE\*.

THIS

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(\* ) Διαφέρει δὲ μέτρον ῥυθμῶ, ἕλη. μὲν γὰρ τοῖς μέτροις ἢ συλλαβῆ, καὶ χωρὶς συλλαβῆς ἐκ αὐτοῦ γένοιτο μέτρον· ὁ δὲ ῥυθμὸς γίνεται μὲν καὶ ἐν συλλαβαῖς, γίνεται δὲ καὶ χωρὶς συλλαβῆς, καὶ γὰρ ἐν τῷ κρέτω. "Ὅταν μὲν γὰρ τὰς χαλκίας ἴδωμεν τὰς σφύρας καταφερούσας, ἅμα τινα καὶ ῥυθμὸν ἀκέρμευ—μέτρον δὲ ἐκ αὐτοῦ γένοιτο χωρὶς λέξεως ποιῆς καὶ ποτῆς. METRE differs from RHYTHM, because with regard to Metres the subject matter is a syllable, and without a syllable (that is a Sound articulate) no Metre can exist. But RHYTHM exists both IN and WITHOUT syllables; for it may be perceived in mere PULSATION or STRIKING. 'Tis thus, when we see Smiths hammering with their sledges, we hear at the same time (in their strokes) A CERTAIN RHYTHM,—but as to METRE, there can be none, unless there be AN ARTICULATE SOUND, or WORD, having a peculiar Quality and Quantity, (to distinguish it) Longini Fragm. III. f. 5. p. 162. Edit. Pearce, qto.

METRUM in verbis modo; RHYTHMUS etiam in corporis motu est. Quintil. Inst. IX. 4. p. 598. Edit. Capper.

What these authors call RHYTHMUS, Virgil calls NUMERUS, or its plural NUMERI.

—NU-

THIS being admitted, we proceed and Ch. II. }  
 say, that the RHYTHM of the Heroic Foot  
 is *one to one*, which constitutes in Music  
 what we call COMMON TIME; and in *mu-*  
*sical Vibration*, what we call THE UNISON.  
 The RHYTHM of the Iambic is *One to Two*,  
 which constitutes in Music what we call

—NUMEROS memini, *si verba tenerem.* Bucol. IX. 45.  
 And, before that, speaking of the Fauns and wild  
 Beasts dancing, he informs us—

*Tum vero IN NUMERUM Faunosq; ferasq; videres*  
*Ludere*—— Bucol. VI. 27.

So too, speaking of the Cyclopes at their Forge, he  
 tells us,

*Illi inter sese magnâ vi brachia tollunt*  
 IN-NUMERUM—— Geor. IV. 174, 175.

Which same verses are repeated in the *eight Encl.*  
 So Cicero—NUMERUS Latinè, Græcè *ῥυθμός*—Ad  
*Brut. Orat.* f. 170.

No *English Term* seems to express RHYTHMUS bet-  
 ter than the word, TIME; by which we denote every  
 Species of *measured Motion*. Thus we say, there is  
 TIME in beating a Drum, tho' but a *single Sound*;  
 Time in Dancing, and in Rowing, tho' no Sound at  
 all, but what is quite *incidental*.

Part II. **TRIPLE TIME**; and in *musical Vibration*, what we call **THE OCTAVE**. *The RHYTHM next to these* is that of *Two to Three*, or else its equivalent, *Three to Two*; a *Rhythm* compounded of *the two former Times united*; and which constitutes in *musical Vibration*, what we call **THE FIFTH**.

'TWAS *here* then they discovered **THE FOOT** they wanted; *that FOOT*, which, being neither the *Heroic*, nor the *Iambic*, was yet so far connected with them, as to contain *virtually* within itself *the RHYTHMS of them both*.

**THAT** this is fact, is evident, from the following reasoning. *The Proportion of Two to Three* contains in *Two* the **RHYTHM** of the *Heroic Foot*; in *Three*, that of the *Iambic*; therefore, *in two and three united*, a *Foot compounded out of the two*.

Now **THE FOOT** thus described is no other than the **PÆAN**; a *Foot* constituted either



either by one long Syllable and three short, and called the Pæan a majori; or else by three short Syllables and one long, and called the Pæan a minori. In either case, if we resolve the long Syllable into two short, we shall find the Sum of the Syllables to be Five; that is, Two to Three, for the first Pæan, Three to Two for the second, each being in what we call THE SESQUI-ALTER PROPORTION\*.

Part II.

THOSE

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\* The sum of this speculation is thus shortly expressed by Cicero. *Pes enim, qui adhibetur ad numeros, partitur in tria: ut necesse sit partem pedis aut æqualem esse alteri parti; aut altero tanto, aut sesqui esse majorem. Ita fit æqualis, Dactylus; duplex, Iambus; sesqui, Pæon. Ad Brut Orat. l. 188.*

Aristotle reasons upon the same Principles. Ἐστὶ δὲ τρίτος ὁ Παιάν, καὶ ἐχόμενος τῶν εἰρημένων· τρεῖς γὰρ πρὸς δύο εἰσὶν ἐκειῶν δὲ, ὁ μὲν ἐν πρὸς ἓν ὁ δὲ, δύο· ἔχεται δὲ τῶν λόγων τέτων ὁ ἡμιόλιος, οὗτος δ' εἰς ἓν ὁ Παιάν· κ. τ. λ. Arist. Rhet. L. III. c. 8. p. 129, 130, Edit. Sylb.

Again, Cicero, after having held much the same doctrine, adds — *Probatur autem ab eodem illo* (scil. Aristotele) *maximè Pæan, qui est duplex; nam aut a longâ*

Part II. THOSE, who ask for examples, may find *the first Pæan* in the words ἠφᾶνισῆ, *Dēfīnitē*; the second, in the words μετᾶ δ᾽ ἔην, *Dōmüērānt*.

To the *Pæan* may be added THE CRE-  
TIC, a Foot of *one short Syllable between two Long*, as in the words ἐψῶμαί, quōvĕ nūnc; a Foot *in power* evidently equal to *the Pæan*, because resolvable, like that, into *five* equal times.

WE dwell no longer here; perhaps we have already dwelt too long. 'Tis enough to observe, that, by a discreet use of these *PÆANS*, the antients obtained what they desired, that is, they *enriched their Prose*, without making it into *Verse*; and, while

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*oritur, quam tres breves consequuntur, ut hæc verba, dē-  
fīnitē, incipitē, cōprimitē; aut a brevibus deinceps  
tribus, extrema producā atque longā, sicut illa sunt, dō-  
müērānt, sōmipēdēs. De Orator. III. 57, (183.) and  
in his Orator. ad M. Brutum—f. 205. and before,  
f. 191 to 197.*

vague

vague and vulgar *Prose* flowed *indefinitely* like a stream, theirs, like descending Drops, became capable of *being numbered*\*. Ch. II.

IT may give Credit to these Speculations, trivial as they may appear, when 'tis known they have merited the attention of the ablest Critics, of *Aristotle* and *Demetrius Phalereus*, of *Cicero* and *Quintilian* †.

THE

\* NUMERUS autem in Continuatione nullus est: Distinctio, et æqualium et sæpe variorum intervallorum Percussio, NUMERUM conficit: quem in cadentibus guttis, quod intervallis distinguuntur, notare possumus; in omni præcipitante non possumus. Cic. de Oratore, Lib. III. f. 186.

† See *Aristotle* and *Cicero*, as quoted before, particularly the last in his *Orator*, f. 189 to the end; *Quintilian*, L. IX. c. 4. *Demetrius Phalereus*, at the beginning of his Tract *De Elocut*.

*Cicero*, in his *De Oratore*, introduces *Crassus* using the same Arguments; those, I mean, which are grounded upon authority.

*Atque*

Part II. THE Productions still remaining of this Golden Period seem (if I may so say) to have been providentially preserved, to humiliate modern Vanity, and check the growth of bad Taste.

BUT this Classfical Æra, tho' it lasted long, at length terminated. Many Causes, and chiefly the irruption and mixture of *Barbarians*, contributed to the debasing both of *Latin* and *Greek*. As *Diction* was corrupted, so also was *Pronunciation*. *Accent* and *Quantity*, which had been once *accurately* distinguished, began now to be *blended*. Nay more, *Accent* so far usurped *Quantity's* place, as by a sort of *Tyranny*, to make short syllables, long; and long syllables, short. Thus, in Poetry, as the accent fell upon DE in *Dēus*, and

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*Atque hæc quidem ab iis Philosophis, quos tu maxime diligis, Catule, dicta sunt: quod eo sæpius testificor, ut auctoribus laudandis ineptiarum crimen effugiam. De Oratore, Lib. III. f. 187.*

upon *i* in *ibi*, the first syllables of these two words were considered as *long*. Again, where the Accent did *not* fall, as in the ultima's of *Regnō*, or *Saturnō*, and even in such ablatives as *Insulâ* or *Cretâ*, there the Poet assumed a Licence, if he pleased, to make them *short*. In a word, the whole doctrine of PROSODY came to this—that, as anciently the *Quantity of the Syllables* established the *Rhythm of the Verse*, so now the *Rhythm of the Verse* established the *Quantity of the Syllables*.

Ch. II.

THERE was an antient Poet, his name COMMODIANUS, who dealt much in this illicit Quantity, and is said to have written (if that be possible) in the fifth, nay some assert, in the third Century. Take a sample of his Versification.

*Saturnusque senex, si Dēus, quando senescit?*

and again,

*Nec Divinus erat, sed Dēum sese dicebat.*

and again,

*Jupiter*

Part II. *Jupiter hic natūs in insulā Cretā Sāturno,  
Ut fuit ādultus, patrem de regnō privavit.*

and again,

*Ille autem in Cretā regnavit, et ibi dēfecit.*

I SHALL crown the whole with an admirable distich, where (as I observed not long ago) *the Rhythm of the Verse* gives alone the *Quantity*, while the *Quantity of the Syllables* is wholly disregarded.

*Tōt rēūm crīmīnībūs, pārrīcīdām quōquē  
fūtūrūm,*

*Ex auctōritātē vēstrā cōntūlīs in āltūm.*

*Dr. Davies*, at the end of his *Minutius Felix*, has thought it worth giving us an Edition of this wretched author, who, if he lived so early as supposed, must have been from among the dregs of the people, since *Ausonius*, *Claudian*, *Sulpicius Severus*, and *Boethius*, who were all authors of the same or a later period, wrote both in *Prose* and *Verse* with *Classical Elegance*.

WE

WE have mentioned the Debasement of *Latin*, previously to that of *Greek*, because it was an Event, which happened much sooner. As early as the sixth Century, or the seventh at farthest, *Latin* ceased to be the common Language of *Rome*, whereas *Greek* was spoken with competent purity in *Constantinople*, even to the fifteenth Century, when that City was taken by the *Turks*. Ch. II.

NOT but that Corruption found its way also into *Greek* Poetry, when *Greek* began to degenerate, and *Accent*, as in *Latin*, to usurp dominion over *Quantity*.

'Twas then began the use of the *Versus Politici*\*, a species of Verses so called, because adapted to the *Vulgar*, and only fit for *Vulgar* Ears. 'Twas then the sublime *Hexameters* of *Homer* were de-

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\* See Fabricii Biblioth. Græc. Vol. X. p. 253, 318, 319.

Part II. bascd into miserable *Trochaïcs*, not even  
*legible as Verses*, but by a suppression of  
*real Quantity*.

TAKE a Sample of these Productions,  
 which, such as it is, will be easily under-  
 stood, as it contains the Beginning of the  
 First *Iliad*—

Τὴν ὄργην ἄδε, κ' λέγε,  
 ὦ θεά με Καλλιόπη,  
 Τῆ Πηλείδῃ Ἀχιλλέως,  
 Πῶς ἐγένετ' ὀλεθρία,  
 Καὶ πολλὰς λύπας ἐποίησε  
 Εἰς τὰς Ἀχαιοὺς δὴ πάντας,  
 Καὶ πολλὰς ψυχὰς ἀνδρείας  
 Πῶς ἀπέσειλεν εἰς Ἄδην.

In reading the above Verses, *we must care-  
 fully regard ACCENT, to which, and to  
 which alone we must strictly adhere, and  
 follow the same Trochaïc Rhythm, as in  
 those well known Verses of Dryden—*

*Wâr he sîng is toil and tróuble,  
 Hónour bút an émpy búbble, &c.*

The



The *Accentual* Quantity in the Greek, Ch. II. as well as in the English, totally destroys the *Syllabic*—δε in ἄδε is made long; so also is λε in λέγε; α, in θεᾶ; ο, in Καλλιόπη. Again μ is short; so also is Πη in Πηλείδης. In Ἀχιλλέως every Syllable is corrupted; the first and third, being short, are made long; the second and fourth, being long, are made short. We quote no farther, as all that follows is similar, and the whole exactly applicable to our present verification.

THIS disgraceful Form of *Homer* was printed by *Pinelli*, at *Venice*, in the year 1540, but the Work itself was probably some centuries older\*.

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\* A sort of Glossary is subjoined, whence, for curiosity, we select some very singular explanations, Πύλη, a Gate, is explained by Πορτα—θυρωροί, those, who keep Gates, are called Πορτάροι, that is, PORTERS—κλίσεις, TENTS, are called by the name of Τένται—πύργος, a TOWER, by that of Τέρη—and of κήρυξ we are informed, σημαίνει ὄλον Τρυμπετάρην, that it signifies in general A TRUMPETER.

BESIDES

Part II. BESIDES this anonymous Perverter of the *Iliad* and *Odyssëy* (for he has gone thro' both) there are *Political Verses* of the same barbarous character by *Constantinus Manassës*, *John Tzetzes*, and others of that period.

AND so much for the *Versè* of these times. Of their *Prose* (tho' next in order) we say nothing, it being loss of time to dwell upon authors, who being unable to imitate the Eloquence of their Predecessors, could discover no new Roads to Fame, but' thro Obscurity and Affectation. In this Class we range *the Historiæ Augustæ Scriptores*, *Marcianus Capella*, *Apuleius*, together with many others, whom we may call *Authors of African Latinity*. Perhaps too we may add some of the *Byzantine Historians*.

BEFORE we quit ACCENTUAL QUANTITY, there is one thing we must not omit. Strange as it appears, there are traces of it extant, even in *Classical Writers*.

As

As *Dactyls* and *Anapæsts* were frequently intermixed with *Iambics*, we find no less a writer, than the accurate *TERENCE*, make Syllables *short*, which by *Position* were *long*, in order to form the Feet above-mentioned. Take the following instances, among many others.

Ch. II.

˘Et id grātum *fuisse advorsum te habeo gratiam.*  
 Andr. A. I. f. 1. v. 15.


Pröptēr hōspitai hujusce consuetudinem  
 Andr. A. II. f. vi. v. 8.

˘Ego exclūdor : ille recipitur, quā gratiā?  
 Eunuch. Act. I. f. II. v. 79.

AMONG these Verses, all beginning with *Anapæsts*, the second syllable *ID* in the first Verse is made *short*, tho' followed by *three Consonants* : the first Syllable *PRÖPTER* in the second Verse is made *short*, tho' followed by *two Consonants* : and the third syllable, ˘*EX* in *exclūdor*, in the third Verse is made *short*, tho' fol-

G

lowed

Part II.  lowed by a *double Consonant*, and two others after it.

WE are to observe however that, while Licences were assumed by *the Dramatic Writers of the Comic Iambic*, and by TERENCE more than the rest; 'twas a practice unknown to the *Writers of Hexameter*. 'Tis to be observed likewise, that these Licences were taken *at the beginning* of Verses, and never *at the End*, where a *pure Iambic* was held indispensable. They were also *Licences usually taken with Monosyllables, Dissyllables, or Prepositions*; in general with Words *in common and daily use*, which in all Countries are pronounced with *rapidity*, and made short *in the very Speaking*. It has been suggested therefore with great probability, that TERENCE adopted such a Mode of Versifying, because it *more resembled* the common Dialogue of the *middle Life*, which no one ever imitated more happily than himself\*.

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\* See the *valuable Treat* of the celebrated BENTLEY, prefixed to his *Terence*, under the title of *De Metris Terentianis ΣΧΕΔΙΑΣΜΑ*.

WE are now to proceed to the *modern* Ch. II.  
*Languages*, and to *our own* in particular, }  
which, like the rest, has little of Har-  
mony but what it derives from ACCEN-  
TUAL QUANTITY. And yet as this  
ACCENTUAL QUANTITY is wholly go-  
verned by *Antient Rhythm*, to which, as  
far as possible, *we accommodate Modern*  
*Words*, the Speculations are by no means  
detached from *Antient Criticism*, being  
wholly derived from *Principles*, which  
that Criticism had *first* established.

## C H A P. III.

QUANTITY VERBAL *in English*—*a few Feet pure, and agreeable to SYLLABIC QUANTITY* — *instances* — *yet ACCENTUAL QUANTITY prevalent* — *instances* — *transition to PROSE*—*English Pæans, instances of*—*RHYTHM governs Quantity, where this last is Accentual.*

I N the scrutiny which follows we shall confine ourselves to ENGLISH, as no Language, *to us at least*, is equally familiar. And here, if we begin with quoting Poets, it must be remembered it is not purely for the sake of *Poetry*, but with a view to that *Harmony*, of which *our Prose is susceptible.*

*A few pure Iambics of the Syllabic sort we have, tho' commonly blended with the spurious and accentual. Thus Milton,*

*Foun-*

*Fōuntains, and ye, that warble, as YE* Ch.III.  
 FLŌW— P. L. V. 195. }

And again, more completely in that fine  
 Line of his—

*För Eloquēce, thē Soūl; Sōng chārms*  
 THĒ SĒNSE— P. L. II. 556.

IN the first of these Verses the last Foot  
 is (as it *always should be*\*) a pure SYL-  
 LABIC *Iambic*; in the second Verse every  
 Foot is *such*, but the Fourth.

BESIDES *Iambics*, our Language knows  
 also *the Heroic Foot*. In the Verse just  
 quoted,

FOŪNTAĪNS, and ye, that warble as ye flow,  
 the first Foot is a SPONDEE: so is the  
*fourth Foot* in that other Verse,

*For Eloquence, the Soul; SŌNG CHĀRMS*  
*the Sense.*

\* Sup. p. 82.

Part II. *This Foot* seems to have been admitted among *the English Iambics* precisely for the same reason as among the *Greek and Latin*; to infuse a certain *Stability*, which *Iambics* wanted, when alone—

TARDIOR *ut paullo*, GRAVIORQUE *veniret ad aures*,

SPONDEOS STABILES *in jura paterna*  
*recepit.* *Hor. Art. Poet.*

NOR do we want *that other Heroic Foot*, THE DACTYL, and that too accompanied (as usual) with THE SPONDEE. Thus in the second *Psalms* we read—

*Why do the people imagine a vain thing?*

And soon after—

—*against the Lord and against his anointed.*

WHERE in both instances we have the *Hexameter Cadence*, tho' perhaps it was casual,



casual, and what the Translators never intended. Ch. III.

It must indeed be confessed *this Metre* appears *not natural* to our Language, nor have its *Feet* a proper effect, but when mixt with *Iambics*, to infuse that *Stability*, which we have lately mentioned\*.

'Tis proper also to observe that, tho' metrical Feet in *English* have a few *long* and *short* Syllables, even in their *genuine* character (that I mean, which they derive from TRUE SYLLABIC QUANTITY) yet

† Sup. p. 86.

\* The use of the *Heroic* and the *Iambic* is well explained by *Cicero* from *Aristotle*.

*Quod longe Aristoteli videtur secus, qui judicat Heroum Numerum grandiore[m] quam desideret soluta oratio; Iambum autem nimis e vulgari sermone. Ita neque humilem, nec abjectam orationem, nec nimis altam et exaggeratam probat; plenam tamen eam vult esse gravitatis, ut eos, qui audiunt, ad majorem admirationem possit traducere. Ad Brut. Orat. l. 192.*

**Part II.** *is their Quantity more often determined BY ACCENT ALONE\**, it being enough to make a Syllable *long*, if it be ACCENTED; and *short*, if it be UNACCENTED; whatever may be the *Position of ANY subsequent Consonants*.

THUS in MILTON, we read,

— on the *secrēt tōp*

Of *Orēb dīdſt* ĪNSPIRE— P. L. I. 6. 7.

and again,

*Hūrl'd hēadLÖNG, flāmĪNG, frōm th' ēthē-riāl sky.* P. L. I. 45.

IN these examples, the first Syllable of *inspire* is *short* by *Accentual Quantity*, tho' the *Position* of its Vowel is before *three Consonants*; the last Syllable of *headlōng*, and the last Syllable of *flāmĭng*, are *short*, even tho' the *consecutive Consonants* are in both cases *Four*.

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\* Sup. p. 74. 83.

SUCH then in *English* being the force of ACCENTUAL QUANTITY, we are now to consider those Feet, thro' which not *our Verse*, but OUR PROSE may be harmonized. Ch.III.  
}


Now *these Feet* are no other than THE TWO PÆANS, already described †, and their equivalent, THE CRETIC, which three may more particularly be called the FEET FOR PROSE\*.

IN *Prose-composition* they may be called those Ingredients, which, like Salt in a Banquet, serve to give it a relish. Like Salt too, we should so employ them, that we may not seem to have mistaken the Seasoning for the Food. — But more of this hereafter ‡.

† Sup. p. 70, 71, 72.

\* *Sit egitur [oratio] (ut supra dixi) permista et temperata numeris, nec dissoluta, nec tota numerosa, PÆONE maximè, &c. Ad Brut. Orat. f. 196 — and soon before, f. 194. PÆON autem minimè est aptus ad Versum; quo libentius enim recepit ORATIO.*

‡ *Infr. p. 107. 108.*


Part II.  As to *the Place of these PÆANS*, tho' they have their effect in *every* part of a Sentence, yet have they a peculiar energy at its *Beginning*, and its *End*. The difference is, we are advised *to begin with the first Pæan*, and to *conclude with the second*, that the Sentence in each Extreme may be *audibly* markt\*. If the Sentence be emphatical, and call for such attention, nothing can answer the purpose more effectually, than that CHARACTERISTIC LONG SYLLABLE, which in the *first Pæan* is always *inceptive*, in the *second* is always *conclusive*.

FOR want of better examples we venture to illustrate by the following, where we have markt the TWO PÆANS, together with their Equivalent THE CRETIC, and

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\* Vid. *Aristot. Rhetor.* L. III. c. 8. p. 30. *Edit. Sylb.*  
 Ἐστὶ δὲ Παιᾶνος δύο εἶδη, ἀντικείμενα ἀλλήλοις· ὃν τὸ μὲν, κ. τ. λ.

where

where we have not only markt *the Time* Ch.III.  
 over each Syllable, but *separated each Foot*   
 by a disjunctive stroke.

*Beauty māy bē—loſt, māy bē för—yēars  
 outlīv'd: but Virtue remains the ſame, till  
 Life itſelf—is at an end.*

Again—

*Steep is the Aſcent by which wē—mōunt  
 to Fāme;—nōr is the Sūm—mit to bē gain'd  
 —būt by Sāgā—cīty ānd toil. Fōols āre  
 ſūre to loſe their wāy, ānd Cōwārdſ ſīnk  
 bēnēath the difficulty: thē wīſe ānd brāve  
 ālōne ſuccēd; pērfīſt—in their āttēpt—  
 ānd nēvēr yīeld—to thē fātīgūe.*

THE Reader in these examples will re-  
 gard two things; one, that the *Strokes of  
 Separation* mark *only the Feet*, and are  
 not to be regarded *in the Reading*; an-  
 other, that tho' he may meet perhaps a  
 few instances agreeable to *antient Profody*,  
 yet in *modern Rhythm* like this, be it  
 Pro-

Part II. *Prosaic* or *Poetic*, he must expect to find it governed for the greater part BY ACCENT\*.

AND so much for *Prosaic Feet*, and *Numerous Prose*, which, upon the Principles established by *antient* Critics, we have aimed to accommodate to *our own Language*.

BUT we stop not here, having a few more Speculations to suggest, which, appearing to arise from the Principles of the old *Critics*, are amply verified in our best *English* authors. But more of this in the following Chapter.

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\* Sup. p. 74. 83. 88.

## C H A P. IV.

*Other Decorations of Prose besides Prosaic Feet — ALLITERATION — SENTENCES — PERIODS — Caution to avoid excess in consecutive Monosyllables — Objections, made and answered — Authorities alleged — Advice about Reading.*

**B**ESIDES the Decoration of *Prosaic Feet*, there are other Decorations, Ch. IV.  
 admiffible into *English Composition*, such as ALLITERATION, and SENTENCES, especially THE PERIOD.

FIRST therefore for the first; I mean ALLITERATION.

AMONG the Classics of old there is no finer illustration of this Figure, than LUCRETIVS'S

Part II. **CRETIUS's** Description of those blest abodes, where his Gods, detached from *Providential* Cares, ever lived in the fruition of *divine Serenity*.

*Apparet Divum numen, sedesQUE QUIETÆ,  
QUAS neque concutiunt venti, neque NU-  
bila NIMBIS*

*Aspergunt, NEQUE NIX acri concreta  
pruinâ*

*CANA CADENS violat, semperque INNUBILUS  
æther*

*Integit, et LARGE diffuso LUMINE ridet.*

Lucret. III. 18.

THE sublime and accurate VIRGIL did not contemn *this Decoration*, tho' he used it with such pure, unaffected *Simplicity*, that we often feel its Force, without contemplating the Cause. Take one Instance out of infinite, with which his Works abound.

*Aurora*



Aurora interea miseris mortalibus AL- Ch.IV.  
 mam

Extulerat lucem, referens opera atque  
 Labores\*.

Æn. XI. v. 183.

\* The following Account of this Figure is taken from *Pontanus*, one of these ingenious *Italians*, who flourished upon the revival of a purer Literature in *Europe*.

*Ea igitur sive figura, sive ornatus, condimentum quasi quoddam numeris affert, placet autem nominare ALLITERATIONEM, quod è Literarum allusione constet. Fit itaque in versu, quoties dictiones continuatæ, vel binæ, vel ternæ ab iisdem primis consonantibus, mutatis aliquando vocalibus, aut ab iisdem incipiunt SYLLABIS, aut ab IISDEM primis vocalibus. Delectat autem ALLITERATIO hæc meriticè in primis et ultimis locis facta, in mediis quoque, licet ibidem aures minùs sint intentæ. Ut*

“ *Sæva sedens super arma — Virg.*

“ *—tales casus Cassandra canebat. ejusd.*

“ *Infontem infundo indicio. — ejusd.*

“ *—longè sale Saxa sonabant. ejusd.*

“ *—magno misceri murmure pontum. ejusd.*

“ *Quæque lacus latè liquidos — ejusd.*

*Fit interdum per continuationem insequentis versus, ut in his Lucretianis.*

“ *Ad-*

Part II. To VIRGIL we may add the superior authority of HOMER.

Ἦτοι ὃ καππεδίον τὸ Ἀλήϊον οἶος Ἀλάτο,  
 ὄν θυμὸν κατέδων, πάτον Ἀνθρώπων Ἀλεείνων.  
 IL. ζ. 201.

HERMOGENES, the Rhetorician, when he quotes these Lines, quotes them as an

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“ —*adverso flabra feruntur*  
 “ *Flumine.*—

*Atqui ALLITERATIO hæc ne Ciceroni quidem displicuit in Oratione solutâ, ut cum dixit in Bruto, “ Nulla Res magis penetrat in animos, eosque FINGIT, “ FORMAT, FLECTIT.” Et in secundo de Oratore; “ Quodque me SOLlicitare SUMme solet.” Quid quod ne in jocos quidem illis tam lepidis neglecta est à Plauto; ut cum garrientem apud herum induxit Pænulum; “ Ne tu oratorem hunc PUGnis PLECTas postea. ” Atque hæc quidem ALLITERATIO quemadmodum tribus in iis fit vocibus, fit alibi etiam in duabus simili modo. Ut,*

“ —*taciti ventura videbant.* Virg.  
 “ *Tamo tempus erit.*— ejusd.

JOHANNIS JOVIANI PONTANI *Ælius* — *Dialogus.*  
 Tom. II. p. 104. Edit. Venetis, ap. Ald. 1519.

example

example of the Figure here mentioned, Ch. IV. but calls it by a *Greek* name, ΠΑΡΗΧΗΣΙΣ\*.

*Cicero* has translated the above Verses elegantly, and given us too ALLITERATION, tho' not under the same letters.

*Qui miser in campis errabat solus Alæis,  
Ipsæ suum Cor edens, hominum VESTIGIA  
VITANS.* Cic.

*Aristotle* knew this Figure, and called it ΠΑΡΟΜΟΙΩΣΙΣ, a name perhaps not so precise as the other, because it rather expresses *Resemblance in general*, than that, which arises from *Sound in particular*.

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\* The Explanation of it, given by *Hermogenes*, exactly suits his Instance. Παρήχησης δὲ ἐστὶ κάλλος ὁμοίων ὀνομάτων, ἐν διαφόρῳ γνώσει ταυτὸν ἠχέοντων. PARECHESIS is *Beauty in similar Words, which under a different signification SOUND the same.* Ἑρμ. περὶ Ἐυρεσ. Τομ. δ. p. 193. Edit. Porti, 1570.

Part II. His example is—ΑΓΡΟΝ γὰρ ἔλαβεν, ΑΡ-  
 ΓΟΝ παρ' ἀνῆξ\*.

THE *Latin* Rhetoricians filed it AN-  
 NOMINATIO, and give us examples of  
 similar character †.

BUT the most singular Fact is, that so *early*  
 in our own History, as the reign of *Henry*  
*the Second*, this Decoration was esteemed  
 and cultivated both by the *English* and the  
*Welch*. So we are informed by *Giraldus*  
*Cambrensis*, a contemporary Writer, who,  
 having first given *the Welch* instance, sub-  
 joins *the English* in the following verse—

GOD is together GAMMEN and Wisedôme.  
 —that is, God is at once both Joy and  
 Wisdom.

HE calls the Figure by the *Latin* Name  
 ANNOMINATIO, and adds, “ *that the two*

\* Aristot. Rhet. III. 9. p. 132. Edit. Syll.

† Scrip. ad Herenn. L. IV. f. 29.

“ Nations were so attached to this verbal Ch. IV.  
 “ Ornament in every high finished Compo-  
 “ sition, that nothing was by them esteemed  
 “ elegantly delivered, no Diction considered  
 “ but as rude and rustic, if it were not  
 “ first amply refined with the polishing Art  
 “ of this Figure\*.”

'TIS perhaps from this National Taste of ours that we derive many *Proverbial Similes*, which, if we except the Sound, seem to have no other merit—*Fine, as Five pence—Round, as a Robin—&c.*

EVEN SPENSER and SHAKSPEARE adopted the practice, but then it was in a manner suitable to such Geniuses.

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\* *Præ cunctis cutem Rhetoricis exornationibus ANNO-  
 MINATIONE magis utuntur, eâque precipue specie, quæ  
 primas dictionum litteras vel syllabas convenientiâ jungit.  
 Adeo igitur hoc verborum ornatu duæ nationes (Angli  
 scil. et Cambri) in omni sermone exquisito utuntur, ut  
 nihil ab his eleganter dictum, nullum nisi rude et  
 agreste censeatur eloquium, si non schematis hujus  
 limâ plene fuerit expositum. Girald. Cambrensis  
 Cambriæ Descriptio, p. 889. Edit. Fel. Camdeni, 1603.*

Part II.

SPENSER says—

*For not to have been dipt in LETHE LAKE  
Could save THE SON of THETIS from  
to die;*

*But that BLIND BARD did him immortal  
make*

*With Verses, DIPT in DEW of Castalie.*

SHAKSPEARE says—

HAD my sweet HARRY HAD *but* HALF  
*their numbers,*

*This day might I, HANGING on HOT-  
SPUR'S neck,*

*Have talked, &c.*

Hen. IVth, Part 2d, Act 2d.

MILTON followed them.

*For Eloquence, the SOUL; SONG charms  
the SENSE. P. L. II. 556.*

and again,

BEHEMOTH, BIGGEST BORN of *Earth,*  
*upheav'd*

*His vastness—*

P. L. VII. 471.

FROM

FROM DRYDEN we select one example out of many, for no one appears to have employed this Figure more frequently, or (like *Virgil*) with greater Simplicity and Strength. Ch. IV.

*Better to HUNT in fields for HEALTH  
unbought,  
Than see the DOCTOR for a nauseous  
DRAUGHT.*

*The Wise for cure on exercise DEPEND;  
God never MADE his Work for MAN to  
MEND. Dryd. Fables.*

POPE sings in his *Dunciad*—

*'Twas chatt'ring, grinning, mouthing, jab-  
b'ring all;  
And NOISE, and NORTON; BRANGLING,  
and BREVAL;  
DENNIS, and DISSONANCE.—*

WHICH Lines, tho' truly poetical and humorous, may be suspected by some to shew their Art *too conspicuously*, and too

Part II. nearly to resemble that Verse of old En-  
*ninus—*

*O! Tite, Tute, Tati, Tibi Tanta, Ty-*  
*ranne, Tulisti.*

Script. ad Herenn. L. IV. f. 18.

GRAY begins a sublime Ode,  
 RUIN *seize thee*, RUTHLESS *King*, &c.

WE might quote also ALLITERATIONS  
 from *Prose Writers*, but those, we have  
 alleged, we think sufficient.

NOR is Elegance only to be found in  
*single Words*, or in *single Feet*; it may  
 be found, when we *put them together*, in  
*our peculiar mode* of putting them. 'Tis  
 out of *Words and Feet thus compounded*  
 that we form SENTENCES, and among  
*Sentences* none so striking, none so pleas-  
 ing, as THE PERIOD. The reason is,  
 that, while other Sentences are *indefinite*,  
 and (like a Geometrical Right-line) may  
 be *produced indefinitely*, THE PERIOD (like  
 a Cir-



a Circular Line) is always *circumscribed*, returns, and terminates at a given point. In other words, while other Sentences, by the help of common Copulatives, have a sort of *boundless effusion*; the *constituent parts* of a PERIOD\* have a sort of *reflex union*, in which union the Sentence is so far complete, as neither to require, nor even to admit *a farther* extension. Readers find a pleasure in this *grateful Circuit*, which leads them so agreeably to an acquisition of knowlege.

THE Author, if he may be permitted, would refer by way of illustration to the

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\* Vid. Arist. *Rhet.* III. c. 9. *Demetr. Phal. de Elocut.* f. 10, &c.

The *compact combining character* of the PERIOD is well illustrated by *Demetrius* in the following Simile. Ἐοικε γὰρ τὰ μὲν περιδικὰ κῶλα τοῖς λίθοις, τοῖς ἀνλερίδασιν τὰς περιφερεῖς σέγας, ἢ συνέχασιν — the *constitutive Members* of THE PERIOD resemble those *Stones*, which mutually support, and keep vaulted *Roofs* together. f. 13.

Part II. Beginnings of his HERMES, and his  
 PHILOSOPHICAL ARRANGEMENTS, where  
 some Attempts have been made in this  
*Periodical Style*. He would refer also  
 for much more illustrious examples, to  
 the Opening of CICERO'S OFFICES; to  
 that of the capital Oration of DEMOS-  
 THENES CONCERNING THE CROWN; and  
 to that of the celebrated PANEGYRIC,  
 made (if he may be so called) by *the fa-  
 ther of Periods*, ISOCRATES.

AGAIN — every *Compound Sentence* is  
 compounded of *other Sentences more simple*,  
 which, compared to one another, have a  
*certain proportion of Length*. Now 'tis in  
 general a good Rule, that among these  
*constituent Sentences* THE LAST (if pos-  
 sible) should be *equal* to THE FIRST; or if  
 not equal, then *rather longer* than shorter\*.

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\* —aut PARIA esse debent POSTERIORA superioribus, EXTREMA primis; aut, quod est etiam melius et iucundius, LONGIORA. Cic. de Orat. III. f. 136.

The reason is, that without a special Ch IV.  
Cause, *abrupt Conclusions are offensive*, and }  
the Reader, like a Traveller quietly pur-  
suing his Journey, finds an unexpected  
precipice, where he is disagreeably stopt.

To these Speculations concerning *Sen-  
tences*, we subjoin a few others.

IT has been called a fault in our Lan-  
guage, that it abounds in MONOSYL-  
LABLES. As these, in too lengthened  
a suite, disgrace a Composition; *Lord  
Shaftesbury*, (who studied purity of Stile  
with great attention) limited their number  
to *nine*, and was careful, in his *Charac-teri-  
stics*, to conform to his own Law. Even  
in *Latin* too many of them were con-  
demned by *Quintilian*\*.

ABOVE all, care should be had, that  
*a Sentence* END *not with a crowd of them*,

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\* *Etiam MONOSYLLABA, si plura sunt, male conti-  
nuabuntur: quia necesse est, COMPOSITIO, multis clau-  
sulis concisa, SUBSULTET.* Inst. Orat. IX. 4.

Part II. those especially of the *vulgar, untunable* fort, such as, *to set it up, to get by and by at it, &c.* for these disgrace a Sentence that may be otherwise laudable, and are like the Rabble at the close of some pompous Cavalcade.

'Twas by these, and other arts of similar fort, that Authors in distant ages have cultivated their STILE. Looking upon *Knowledge* (if I may be allowed the allusion) *to pass into the Mansions of the Mind* THRO' LANGUAGE, they were careful (if I may pursue the metaphor) not to offend in THE VESTIBULE. They did not esteem it pardonable to despise the *Public Ear*, when they saw the Love of Numbers so universally diffused\*.

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\* *Nil est autem tam COGNATUM MENTIBUS NOSTRIS, quam NUMERI atque VOCES; quibus et excitamur, et incendimur, et lenimur, et languescimus, et ad hilaritatem et ad tristitiam sæpe deducimur; quorum illa summa vis, &c.* Cic. de Orat. III. f. 197.

NOR were they discouraged, as if they thought their labour would be lost. In these *more refined*, but yet *popular* Arts, they knew the amazing difference between the *Power to execute*, and the *Power to judge*;—that to EXECUTE was the *joint* Effort of *Genius* and of *Habit*; a painful Acquisition, only attainable by the Few;—TO JUDGE, the simple Effort of that *plain but common Sense*, imparted by Providence in some degree to every one\*.

BUT here methinks an Objector demands—“ *And are Authors then to compose, and form their Treatises by Rule?* ”  
 “ — *Are they to ballance Periods? — To scan Pœans and Cretics? — To affect Aliterations? — To enumerate Monosyllables, &c.* ”

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\* *Mirabile EST, cum plurimum in Faciendo intersit inter doctum et rudem, quam non multum differat in Judicando. Ibid. III. f. 197.*

Part II. IF, in answer to this Objector, it should  
 be said, THEY OUGHT, the Permission  
 should at least be *tempered* with much  
 caution. These Arts are to be so *blended*  
 with a pure but *common* Stile, that the  
 Reader, as he proceeds, may *only feel*  
 their *latent* force. If ever they become  
*glaring*, they degenerate into *Affectation*;  
 an Extreme more disgusting, because less  
 natural, than even the vulgar language  
 of an unpolished Clown. 'Tis in  
 Writing, as in Acting — The best  
 Writers are like our late admired *Gar-*  
*rick*. — And how did that able Genius  
 employ his Art? — Not by a vain *osten-*  
*tation* of any *one* of its powers, but by  
 a *latent use* of them *all* in such an ex-  
 hibition of Nature, that, while we were  
 present in a Theatre, and only beholding  
 an Actor, we could not help thinking our-  
 selves in *Denmark* with HAMLET, or in  
*Bosworth* Field with RICHARD\*.

THERE

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\* *Ubiunque* ARS OSTENTATUR, VERITAS *abesse*  
*videtur*. *Quintil.* Instit. X. 3. p. 587. Edit. Capp.

THERE is another Objection still —  
 These Speculations may be called MINU-  
 / TIÆ; things partaking at best more of  
*the elegant*, than of *the solid*; and attended  
 with difficulties, beyond the value of the  
 labour.

To answer this, it may be observed,  
 that, when *Habit* is once gained, nothing  
 so easy as *Practice*. When the Ear is  
 once habituated to these *Verbal Rhythms*,  
 it forms them *spontaneously*, without at-  
 tention or labour. If we call for in-  
 stances, what more easy to every Smith,  
 to every Carpenter, to every common  
 mechanic, than *the several Energies of*  
*their proper Arts*\*? How little do even  
 the

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—*Quæ sunt ARTES ALTIORES, plurumque OCCULTAN-  
 TUR, ut Artes sint.* Ejusd. VIII. c. 3. p. 478. *Edit.*  
*Capper.*—*DESINIT Ars esse, si APPAREAT.* Ejusd.  
 IV. 2. p. 249.

\* See *Dionys. Halicarn. de Stru&E. Orat.* f. 25.  
 where this Argument is well enforced by the *common*  
*well-*

Part II. *the rigid Laws of Verse* obstruct a Genius truly Poetic? How little did they cramp a *Milton*, a *Dryden*, or a *Pope*? *Cicero* writes that *Antipater the Sidonian* could pour forth Hexameters *extempore* †; and that, whenever he chose to versify, Words followed him of course. We may add to *Antipater* the antient *Rhapsodists* of the *Greeks*, and the modern *Improvvisatori* of the *Italians*. If this then be practicable *in Verse*, how much more so *in Prose*? In *Prose*, the Laws of which so far differ from those of Poetry, that we can at any

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*well-known* HABIT OF READING, so difficult at first, yet gradually growing so familiar, that we perform it at last without deliberation, just as we see, or hear.

† Cic. de Oratore, L. III. 194. The same great writer in another place, speaking of the power of Habit, subjoins—*Id autem bonâ disciplinâ exercitatis, qui et multa scripserint, et quæcunque etiam sine scripto dicerent similia scriptorum effecerint, non erit difficilimum. Ante enim circumscribitur mente SENTENTIA, confestimque VERBA concurrunt, &c.* Orator. ad Brut. f. 200.

time



time relax them as we find expedient? Nay Ch. IV.  
 more, where to relax them is not only }  
 expedient, but even *necessary*, because tho'  
*Numerous Composition* may be a *Requisite*,  
 yet *regularly returning Rhythm* is a thing  
 we should avoid\*?

IN every *whole*, whether natural or artificial, *the constituent Parts* well merit our regard, and in nothing more, than *in the facility of their co-incidence*. If we view a Landkip, how pleasing the Harmony between Hills and Woods, between Rivers and Lawns? If we select from this Landkip a Tree, how well does the Trunk correspond with its Branches, and the whole of its Form with its beautiful Verdure? If we take an Animal, for example, a fine Horse, what a *Union* in his

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\* *Multum interest, utrum NUMEROSA sit (id est, similis Numerorum) an planè E NUMERIS, constet Oratio. Alterum si sit, intolerabile vitium est: alterum nisi sit, dissipata, et inculta, et fluens est Oratio. Ejustd. ad Brut. l. 220.*

Colour,

Part II. Colour, his Figure, and his Motions?  
 If one of human race, what *more pleasingly congenial*, than when *Virtue and Genius* appear to animate a *graceful Figure*?

—*pulchro veniens e corpore virtus?*

The charm increases, if to a graceful *Figure* we add a graceful *Elocution*. *Elocution* too is heightened still, if it convey elegant *Sentiments*; and these again are heightened, if cloathed with graceful *Diction*, that is, with Words, which are pure, precise, and well arranged.

BUT this brings us *home* to the very *spot, whence we departed*. We are insensibly returned to *Numerous Composition*, and view in SPEECH however referred, whether to the Body or the Mind, whether to the Organs of Pronunciation, or the Purity of Diction; whether to the Purity of Diction, or the Truth of Sentiment, how *perfectly natural the Co-incidence of every part*.

WE

WE must not then call these *verbal* Ch. IV.  
*Decorations*, MINUTIÆ. They are essen-  
 tial to *the Beauty*, nay to *the Completion*  
 of the *Whole*. Without them the Com-  
 position, tho' its *Sentiments* may be just,  
 is like a Picture, with good *Drawing*,  
 but with bad and defective *Colouring*.

THESE we are assured were the Senti-  
 ments of CICERO, whom we must allow  
 to have been a Master in his Art, and  
 who has amply and accurately treated  
*verbal* Decoration and *numerous* Compo-  
 sition in no less than *two* Capital Trea-  
 tises\*, strengthening withal his own Au-  
 thority with that of ARISTOTLE and  
 THEOPHRASTUS; to whom, if more were  
 wanting, we might add the names of  
 DEMETRIUS PHALEREUS, DIONYSIUS of  
 HALICARNASSUS, DIONYSIUS LONGINUS,  
 and QUINCTILIAN.

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\* His *Orator*, and his *De Oratore*.

Part II. } HAVING presumed thus far to advise AUTHORS, I hope I may be pardoned for saying a word to READERS, and the more so, as the Subject has not often been touched.

WHOEVER reads a *perfect* or *finished* Composition, whatever be the Language, whatever the Subject, should read it, even if *alone*, both *audibly*, and *distinctly*.

IN a Composition of *this* Character not only *precise* Words are admitted, but Words *metaphorical* and *ornamental*. And farther — as every Sentence contains a latent Harmony, so is that Harmony derived from the *Rhythm* of its constituents Parts\*.

A COMPOSITION then *like this*, should (as I said before) be read both *distinctly* and

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\* See before, from p. 84 to p. 105.

*audibly*; with due regard to Stops and Pauses; with occasional Elevations and Depressions of the Voice, and whatever else constitutes *just* and *accurate*\* PRONUNCIATION. He, who despising, or neglecting, or knowing nothing of all this, reads a Work of such character, as he would read a Sessions-paper, will not only miss many beauties of *the Stile*, but will probably miss (which is worse) a large proportion of *the Sense*. Ch.IV.

SOMETHING still remains concerning the Doctrine of WHOLE and PARTS, and those Essentials of *Dramatic* Imitation, MANNERS, SENTIMENT, and THE FABLE. But these Inquiries properly form other Chapters.

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\* *Vid. Scriptor. ad Herenn. L. I. f. 3. L. III. f. 19. 20. 21. 22. 23. P. 4. 73. 74. 75. Edit. Oxon. 1718.*

## Part II.

## CHAP. V.

*Concerning* WHOLE and PARTS, as essential to the constituting of a legitimate Work—the Theory illustrated from THE GEORGICS OF VIRGIL, and THE MENEXENUS OF PLATO—same Theory applied to smaller pieces—TOTALITY, essential to small Works, as well as great—Examples to illustrate—ACCURACY, another Essential—more so to smaller pieces, and why—Transition to DRAMATIC SPECULATIONS.

EVERY legitimate Work should be ONE, as much as a Vegetable, or an Animal; and, to be ONE like them, it should be a WHOLE, consisting of PARTS, and be in nothing redundant, in nothing deficient. The difference is, THE WHOLE of an Animal, or a Vegetable consists of PARTS, which exist at once: THE WHOLE  
of

*of an Oration, or a Poem, as it must be either heard or perused, consists of Parts not taken at once, but in a due and orderly Succession.* Ch. V.

*The Description of SUCH A WHOLE is perfectly simple, but not, for that Simplicity, the less to be approved.*

A WHOLE, we are informed, *should have a Beginning, Middle, and End\**. If we doubt this, let us suppose a Composition to want them:—would not the very vulgar say, *it had neither head nor tail?*

NOR are the *Constitutive Parts*, tho' equally simple in their description, for that reason less founded in truth. A BEGINNING is *that, which nothing necessarily precedes, but which something naturally fol-*

\* "Ολον δέ ἐστι τὸ ἔχον ἀρχὴν καὶ μέσον καὶ τελευτήν.  
Arist. Poet. cap. 7. p. 231. Edit. Sylb.

Part II. *lows.* AN END is that, which nothing naturally follows, but which something necessarily precedes. A MIDDLE is that, which something precedes, to distinguish it from a Beginning; and which something follows, to distinguish it from an End\*.

I might illustrate this from a PROPOSITION in *Euclid*. The stating of the thing to be proved, makes the BEGINNING; the proving of it, makes the MIDDLE; and the asserting of it to have been proved, makes the CONCLUSION, or END: and thus is every such *Proposition* a complete and perfect *Whole*.

THE same holds in Writings of a character totally different. Let us take for

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\* Ἀρχὴ δὲ ἔστιν, ὃ αὐτὸ μὲν ἐξ ἀνάγκης μὴ μετ' ἄλλο ἐστὶ μετ' ἐκεῖνο δ' ἕτερον πεφουκέν εἶναι ἢ γινέσθαι. Τελευτὴ δὲ τῶναυτίον, ὃ αὐτὸ μετ' ἄλλο πεφουκέν εἶναι, ἢ ἐξ ἀνάγκης ἢ ὡς ἐπιτοπολὺ, μετὰ δὲ τῆτο ἄλλο ἕδέν. Μέσον δὲ καὶ αὐτὸ μετ' ἄλλο, καὶ μετ' ἐκεῖνο ἕτερον. *Arist. Poet. cap. 7. p. 231, 232. Edit. Sylb.*



an Example the most highly finished Performance among the *Romans*, and that in their most polished period, I mean THE GEORGICS OF VIRGIL, Ch. V.

*Quid faciat lætas segetes, quo sidere terram  
Vertere, Mæcenæ, (II) ulmisque adjungere  
vites*

*Conveniat; (III) quæ cura boum, qui cultus habendo*

*Sit pecori; (IV) apibus quanta experientia parcis,*

*Hinc canere incipiam, &c.*

Virg. Georg. I.

In these Lines, and so on (if we consult the Original) for forty-two Lines inclusive, we have THE BEGINNING; which *Beginning* includes two things, THE PLAN, and THE INVOCATION.

IN the four first Verses we have THE PLAN, which *Plan* gradually opens and becomes the WHOLE WORK, as an Acorn,

Part II. when developed, becomes a perfect Oak.   
 After this comes THE INVOCATION, which extends to the last of the *forty-two Verses* above mentioned. The two together give us the *true character of a BEGINNING*, which, as above described, *nothing can precede*, and which, 'tis necessary that *something should follow*.

THE remaining Part of the first Book, together with the three Books following, to Verse the 458th of Book the Fourth, make the MIDDLE, which also has its *true character*, that of *succeeding the Beginning*, where we expect *something farther*; and that of *preceding the End*, where we expect *nothing more*.

THE eight last Verses of the Poem make THE END, which, like *the Beginning* is *short*, and which preserves its real character by satisfying the Reader, that *all is complete*, and that *nothing is to follow*.

*low.* The Performance is even *dated*. It finishes like an Epistle, giving us the *Place* and *Time* of writing; but then giving them in such a manner, as they ought to come from VIRGIL\*.

Ch. V.

BUT to open our thoughts into a farther Detail.

As *the Poem* from its very *Name* respects various MATTERS RELATIVE TO LAND, (GEORGICA) and which are either immediately or mediately connected with it: among the variety of these matters the Poem *begins* from the *lowest*, and thence *advances gradually* from *higher* to *higher*, till having reached the *highest*, it there properly *stops*.

*The first* Book begins from the *simple Culture of the EARTH*, and from its HUM-

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\* See *Philosophical Arrangements*, p. 295, 296.

Part II. BLEST PROGENY, Corn, Legumes, Flowers, &c. †

'TIS a NOBLER SPECIES OF VEGETABLES, which employs *the second Book*, where we are taught *the Culture of Trees*, and, among others, of that important pair, THE OLIVE and THE VINE\*. Yet it must be remembered, that all this is nothing more than the culture of mere *Vegetable* and *Inanimate Nature*.

'TIS in *the third Book* that the Poet rises to Nature SENSITIVE and ANIMATED, when he gives us precepts about *Cattle, Horses, Sheep, &c.* ‡

† These are implied by *Virgil* in the *first Line* of his *first Book*, and in every other part of it, the *Episodes* and *Epilogue* excepted.

\* This too is asserted at the *Beginning of his first Book* — *Ulmisque adjungere Vites* — and is the *intire subject* of the *second*, the same exceptions made as before.

‡ This is *the third subject* mentioned in *the Proeme*, and fills (according to just order) the *intire third Book*, making the same exceptions, as before.

AT

AT length, in *the fourth Book*, when Ch. V,  
 matters draw to a Conclusion, then 'tis }  
 he treats his Subject in a MORAL and  
 POLITICAL WAY. He no longer pursues  
 the Culture of the *mere brute Nature*;  
 he then describes, as he tells us,

— *Mores, et studia, et populos, et præ-  
 lia, &c.*

for such is the character of his BEES,  
 those truly SOCIAL and POLITICAL ANI-  
 MALS. 'Tis here he first mentions *Arts*,  
 and *Memory*, and *Laws*, and *Families*.  
 'Tis here (their great sagacity considered)  
 he supposes a portion imparted of a SUB-  
 LIMER PRINCIPLE. 'Tis here that every  
 thing *Vegetable* or merely *Brutal* seems  
 forgotten, while all appears at least HU-  
 MAN, and sometimes even DIVINE.

*His quidam signis, atque hæc exempla se-  
 cuti,*

*Esse apibus PARTEM DIVINÆ MENTIS,  
 et haustus*

*Ætherios*

Part II. *Ætherios dixere: DEUM namque ire per  
omnes*

*Terrasque tractusque maris, &c.*

Geor. IV. 219.

WHEN the subject will not permit him to proceed farther, he suddenly conveys his Reader, by the Fable of ARISTÆUS, among *Nymphs, Heroes, Demi-gods and Gods*, and thus leaves him in company, supposed more than mortal.

THIS is not only a sublime CONCLUSION to the *fourth Book*, but naturally leads to THE CONCLUSION OF THE WHOLE WORK; for he does no more after this than *shortly recapitulate*, and elegantly blend his recapitulating with a Compliment to *Augustus*.

BUT even this is not all.

THE dry, *didactic* character of the GEORGICS made it necessary, they should  
be

be enlivened by EPISODES and DIGRESSIONS. It has been the Art of the Poet, that these *Episodes* and *Digressions* should be *homogeneous*: that is, should so connect with the Subject, as to become (as it were) *Parts* of it. On these Principles every Book has for its END, what I call an *Epilogue*; for its BEGINNING, an *Invocation*; and for its MIDDLE, the several *Precepts*, relative to its Subject, I mean *Husbandry*. Having a *Beginning*, a *Middle*, and an *End*, EVERY PART ITSELF becomes A SMALLER WHOLE, tho' with respect to the *general* Plan it is nothing more than a PART. Thus the *Human Arm* with a view to its Elbow, its Hand, its Fingers, &c. is as clearly A WHOLE, as it is simply *but* A PART with a view to the *intire Body*.

THE SMALLER WHOLEs of this divine Poem may merit some attention; by these I mean *each particular Book*.

EACH

Part II. EACH Book has an INVOCATION. *The first* invokes the Sun, the Moon, the various rural Deities, and lastly *Augustus*; *the second* invokes *Bacchus*; *the third* *Pales* and *Apollo*; *the fourth*, his Patron *Mæcenæ*s. I do not dwell on these *Invocations*, much less on the Parts which follow, for this in fact would be writing a Comment upon the Poem. But the EPILOGUES, besides their own intrinsic beauty; are too much to our purpose, to be past in silence.

IN the arrangement of them the Poet seems to have pursued *such an Order*, as that *alternate Affections* should be *alternately excited*; and this he has done, well knowing the importance of that generally acknowledged Truth, *the Force derived to Contraries by their juxtaposition or succession*\*. *The first Book* ends with *those*

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\* See before, p. 50, 51, &c.



PORTENTS AND PRODIGIES, both upon Ch. V.  
 Earth and in the Heavens, which pre-  
 ceded the Death of the Dictator *Cæsar*.  
 To these direful scenes the Epilogue of  
*the second Book opposes* the TRANQUILITY  
 AND FELICITY OF THE RURAL LIFE,  
 which (as he informs us) Faction and civil  
 Discord do not usually impair—

*Non res Romanæ, perituraque regna—*

In the Ending of *the third Book* we read  
 of a PESTILENCE, and of *Nature in de-*  
*vastation*; in *the fourth*, of NATURE RE-  
 STORED, and, by help of the Gods, *re-*  
*plenished*.

As this CONCLUDING EPILOGUE (I  
 mean the Fable of *Aristæus*) occupies the  
 most important place, so is it decorated  
 accordingly with *Language, Events, Places,*  
 and *Personages*:

NO LANGUAGE was ever more polished  
 and harmonious. The Descent of *Aris-*  
*tæus*

Part II. *tæus* to his mother, and of *Orpheus* to the shades, are EVENTS; the watery Palace of the *Nereids*, the Cavern of *Proteus*, and the Scene of the *infernal Regions*, are PLACES; *Aristæus*, old *Proteus*, *Orpheus*, *Eurydice*, *Cyllene* and her *Nymphs*, are PERSONAGES; all great, all striking, all sublime.

LET us view these Epilogues in the Poet's Order,

- I. CIVIL HORRORS.
- II. RURAL TRANQUILITY.
- III. NATURE LAID WASTE.
- IV. NATURE RESTORED.

Here, as we have said already, *different* Passions are, by the *Subjects* being *alternate*\*, *alternately* excited; and yet withal excited so judiciously, that, when the Poem concludes, and all is at an end, *the Reader leaves off with tranquility and joy.*

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\* See before, p. 126.

FROM the GEORGICS of *Virgil* we proceed to the MENEXENUS of *Plato*; the first being the most finished Form of a *didactic Poem*, the latter, the most consummate Model of a *Panegyrical Oration*. Ch. V.

THE MENEXENUS is a *funeral Oration* in praise of those brave *Athenians*, who had fallen in battle by generously asserting the Cause of their Country. Like the *Georgics*, and every other just Composition, THIS ORATION HAS A BEGINNING, A MIDDLE, and AN END.

THE BEGINNING is a solemn account of the deceased having received *all the legitimate Rights of Burial*, and of the propriety of doing them honour not only by DEEDS, but by WORDS; that is, not only by *funeral Ceremonies*, but by a SPEECH, to perpetuate the memory of their magnanimity, and to recommend it to their posterity, as an object of imitation.

Part II. As the deceased were brave and gallant men, we are shewn *by what means* they came to possess their character, and *what noble exploits* they performed in consequence.

HENCE the MIDDLE of the Oration contains first their *Origin*; next their *Education* and Form of Government; and last of all, the consequence of such an Origin and Education; their Heroic *Atchievements* from the earliest days to the time then present\*.

THE *middle Part* being thus complete, we come to the CONCLUSION, which is perhaps *the most sublime piece of Oratory both for the Plan and Execution, which is extant of any age, or in any language.*

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\* See Dr. Bentham's elegant Edition of this Oration, in his *Δόγοι Ἐπιταφίαι*, printed at Oxford, 1746, from p. 21 to p. 40.

By an awful *Protopopeia*, the *Deceased* Ch. V.  
 are called up to address the *Living*; *the*  
*Fathers*, slain in battle, to exhort their  
 living Children; *the Children*, slain in bat-  
 tle, to console their living Fathers; and  
 this with every Idea of *manly* Consolation,  
 and with every generous incentive *to a*  
*contempt of Death*, and *a love of their*  
*Country*, that the powers of Nature, or  
 of Art could suggest\*.

'Tis here *this Oration concludes*, being  
 (as we have shewn) A PERFECT WHOLE,  
 executed with all the strength of *a sublime*  
*Language*, under the management of a  
 great and *a sublime Genius*.

If these Speculations appear *too dry*,  
 they may be rendered more pleasing, if  
*the Reader would peruse the two Pieces*

\* See the same Edition from the words Ω Παῖδες  
 ὅτι μὲν ἐσε παλίων ἀγαθῶν, p. 41, to the Conclusion  
 of the Oration, p. 48.

Part II. *criticized.* His labour, he might be assured, would not be lost, as he would peruse two of *the finest pieces*, which the two *finest ages* of Antiquity produced.

WE cannot however quit *this Theory* concerning WHOLE and PARTS, without observing that it regards alike both *small Works* and *great*; and that it descends even to an *Essay*, to a *Sonnet*, to an *Ode*. These *minuter* efforts of Genius, unless they possess (if I may be pardoned the expression) a certain character of TOTALITY, lose a capital pleasure derived from their UNION; from *a Union*, which, collected in a few pertinent Ideas, combines them all happily, under *One amicable Form*. Without this *Union*, the Production is no better than a sort of *vague Effusion*, where Sentences follow Sentences, and Stanzas follow Stanzas, with *no apparent reason* why they should be two rather than twenty, or twenty rather than two.

IF we want another argument for this MINUTER TOTALITY, we may refer to *Nature*, which *Art* is said to imitate. Not only *this Universe* is one stupendous Whole, but such also is *a Tree, a Shrub, a Flower*; such those Beings, which, without the aid of glasses, even *escape* our perception. And so much for TOTALITY (I venture to familiarize the term) that *common* and *essential Character* to every *legitimate Composition*.

THERE is *another* character left, which, tho' foreign to the present purpose, I venture to mention, and that is the character of ACCURACY. Every Work ought to be as *accurate as possible*. And yet, tho' this apply to Works of *every* kind, there is a difference whether the Work be *great* or *small*. In *greater* Works (such as Histories, Epic Poems, and the like) their *very Magnitude* excuses *incidental* defects, and their Authors, according to

Part II. *Horace*, may be allowed to *slumber*. 'Tis  
 otherwise in *smaller* Works, for the very  
 reason, *that they are smaller*. Such, thro'  
*every part*, both in Sentiment and Dic-  
 tion, should be perspicuous, pure, simple  
 and precise.

As Examples often illustrate better than  
 Theory, the following short Piece is sub-  
 joined for perusal. The Reader may be  
 assured, it comes not from the Author;  
 and yet, tho' not his own, he cannot  
 help feeling a *paternal* Sollicitude for it; a  
 wish for indulgence to a juvenile Genius,  
 that never meant a private Essay for public  
 Inspection.

PERDITA to FLORIZEL.

*Argument.*

*Several Ladies in the Country having  
 acted a Dramatic Pastoral, in which one of  
 them under the name of FLORIZEL, a Shep-  
 herd, makes love to another under the name  
 of*



of PERDITA; a Shepherdes; their acting Ch. V.  
 being finished, and they returned to their }  
 proper characters, one of them addresses the  
 other in the following lines.—

- “ No more shall we with trembling hear  
 that Bell \*,
- “ Which shew'd Me, Perdita; Thee, Flo-  
 rizel.
- “ No more thy brilliant eyes, with looks  
 of love,
- “ Shall in my bosom gentle pity move.
- “ The curtain drops, and now we both  
 remain,
- “ You free from mimic love, and I from  
 pain.
- “ Yet grant one favour—tho' our Drama  
 ends,
- “ Let the *feign'd* Lovers still be *real*  
 Friends.

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\* The Play-bell.

Part II. THE Author, in *his own Works*, as far as his Genius would assist, has endeavoured to give them a just TOTALITY. He has endeavoured that each of them should exhibit a real *Beginning, Middle, and End*, and these *properly adapted* to the places, which they possess, and *incapable of Transposition*, without Detriment or Confusion. He does not however venture upon a *Detail*, because he does not think it worthy to follow *the Detail* of Productions, like *the Georgics*, or *the Menexenus*.

So much therefore for the Speculation concerning WHOLE and PARTS, and such matters relative to it, as have incidentally arisen.

WE are now to say something upon the Theory of SENTIMENT; and as SENTIMENT and MANNERS are intimately connected, and in a DRAMA both of them  
naturally

naturally rise out of the FABLE, it seems also proper to say something upon DRAMATIC SPECULATION IN GENERAL, beginning, according to Order, first from the first. Ch. V.

C H A P.

DRAMATIC SPECULATIONS, — *the constitutive Parts of every Drama—Six in number—which of these belong to other Artists—which, to the Poet—transition to those, which appertain to the Poet.*

**T**HE Laws and Principles of *Dramatic Poetry* among THE GREEKS, whether it was from the excellence of their *Pieces*, or of their *Language*, or of both, were treated with attention even by their *ablest Philosophers*.

WE shall endeavour to give a sketch of their Ideas; and, if it shall appear that we illustrate by instances *chiefly Modern*, we have so done, because we believe that it demonstrates the *Universality* of the Precepts.

A DRAMATIC PIECE, or (in more common Language) A PLAY, is, *the Detail*

*tail or Exhibition of a certain Action*— not however an Action, like one in *History*, which is supposed *actually* to have happened, but, tho' taken from *History*, a FICTION or IMITATION, in various particulars derived from *Invention*. 'Tis by this that *Sophocles* and *Shakspeare* differ from *Thucydides* and *Clarendon*. 'Tis INVENTION makes them Poets, and NOT METRE, for had *Coke* or *Newton* written *in Verse*, they could not for that reason have been called *Poets*\*.

AGAIN, A DRAMATIC PIECE, OR PLAY is the Exhibition of an Action, *not*

\* Δῆλον ἔν ἐκ τῶν ὅτι τὸν ποιητὴν μᾶλλον τῶν μύθων εἶναι δεῖ ποιητὴν, ἢ τῶν μέτρων, ὅσω ποιητῆς κατὰ τὴν μίμησίν ἐστι μιμεῖται δὲ τὰς πράξεις. 'Tis therefore evident hence, that a POET or MAKER ought rather to be a MAKER OF FABLES, than of VERSES, in as much as he is a POET or MAKER in virtue of his IMITATION, and as the Objects he imitates are human actions. Arist. De Poet. cap. IX. p. 234. Edit. Sylb.

*simply*

Part II. *simply related*, as the *Eneid* or *Paradise Lost*, but where the Parties concerned are made *to appear in person*, and PERSONALLY TO CONVERSE AND ACT THEIR OWN STORY. 'Tis by this that the *Samson Agonistes* differs from the *Paradise Lost*, tho' both of them Poems from the same sublime Author.

Now such DRAMATIC PIECE OR PLAY, in order to make it pleasing (and surely, *to please* is an Effential to the Drama) must have A BEGINNING, MIDDLE, and END, that is, as far as possible, be a PERFECT WHOLE, *having Parts*. If it be defective here, it will be hardly comprehensible; and if hardly comprehensible, 'tis not possible that it should *please*.

BUT upon *Whole and Parts*, as we have spoken *already*\*, we speak not *now*.

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\* Sup. Ch. V.

At present we remark, that SUCH AN ACTION, as here described, makes in every Play what we call THE STORY, or (to use a Term more *technical*) THE FABLE; and that this STORY or FABLE is, and has been justly called the very SOUL OF THE DRAMA\*, since from this it derives its very Existence.

Ch.VI.

WE proceed—THIS DRAMA then being an *Action*, and that *not rehearsed* like an *Epopée* or *History*, but *actually transacted* by certain *present living Agents*, it becomes necessary that *these Agents* should *mutually converse*, and that they should have too *a certain Place*, where to hold their *Conversation*. Hence we perceive that in every *Dramatic Piece*, not only THE FABLE is a requisite, but THE SCENERY, and THE STAGE, and more

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\* Αρχὴ μὲν ἐν τῷ οἴῳ ΨΥΧΗ Ὁ ΜΥΘΟΣ τῆς τραγωδίας. *Arist. Poet.* C. VI. p. 231. *Edit. Sylb.*

than

Part II. than these, a PROPER DICTION. Indeed the *Scenery* and *Stage* are not in the Poet's Department: they belong at best to the Painter, and after him to inferior Artists. The DICTION is the *Poet's*, and this indeed is important, since the Whole of his Performance is conveyed *thro' the Dialogue.*

BUT DICTION being admitted, we are still to observe, that there are other things wanting, of no less importance. In the various transactions of *real* Life, every person does *not simply speak*, but some way or other SPEAKS HIS MIND, and discovers by his behaviour *certain* TRACES OF CHARACTER. Now 'tis in these *almost inseparable Accidents* to Human Conduct, that we perceive the rise of SENTIMENT and MANNERS. And hence it follows that as DRAMATIC FICTION copies real Life, not only DICTION is a necessary part of it, but MANNERS also, and SENTIMENT.

WE



WE may subjoin one Part more, and that is MUSIC. The antient Chorusses between the Acts were probably *sung*, and perhaps the rest was delivered in a *species of Recitative*. Our modern Theatres have a Band of *Music*, and have *Music* often introduced, where there is no Opera. In this last (I mean thè *Opera*) MUSIC seems to claim precedence.

Ch.VI.  
}

FROM these Speculations it appears, that the *Constitutive Parts of the Drama* are six, that is to say, the FABLE, the MANNERS, the SENTIMENT, the DICTION, the SCENERY, and the MUSIC\*.

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\* They are thus enumerated by *Aristotle* — μῦθος, καὶ ἦθος, καὶ λέξις, καὶ διάνοια, καὶ ὄψις, καὶ μελοποιΐα. *De Poet.* C. VI. p. 230. *Edit. Sylb.*

The Doctrines of *Aristotle* in this, and the following Chapters may be said to contain in a manner the whole Dramatic Art.

BUT

Part II. BUT then, as out of these *six* the *Scenery* and the *Music* appear to appertain to *other* Artists, and the *Play* (as far as respects the *Poet*) is *complete without them*: it remains that its *four primary and capital Parts* are the FABLE, the MANNERS, the SENTIMENT, and the DICTION.

THESE by way of Sketch we shall *successively* consider, commencing from the FABLE, as *the first* in dignity and rank.

CHAP.

## C H A P. VII.

*In the constitutive Parts of a Drama, the FABLE considered first—its different Species—which fit for Comedy; which, for Tragedy—Illustrations by Examples—REVOLUTIONS—DISCOVERIES—Tragic Passions—Lillo's Fatal Curiosity—compared with the Oedipus Tyrannus of Sophocles—Importance of Fables, both Tragic and Comic—how they differ—bad Fables, whence—other Dramatic Requisites, without the Fable, may be excellent—Fifth Acts, how characterised by some Dramatic Writers.*

**I**F we treat of DRAMATIC FABLES or C. VII.  
 STORIES, we must first inquire how  
 many are their SPECIES; and these we  
 endeavour to arrange, as follows.

ONE SPECIES is, when the *several*  
*Events flow in a similar Succession,* and  
 L calmly

Part II. calmly maintain that *equal* course, till the Succession stops, and *the Fable* is at an end. Such is the Story of a simple Peasant, who quietly dies in the Cottage where he was born, the same throughout his life, both in manners, and in rank.

THERE IS A SECOND SPECIES of *Story* or *Fable*, not *simple*, but *complicated\**; a Species, where the *succeeding Events* differ widely from *the preceding*; as for example, *the Story* of the well-known *Massinello*, who, in a few days, from a poor Fisherman rose to Sovereign Authority. Here the *Succession* is not *equal* or *similar*, because we have A SUDDEN REVOLUTION

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\* Εἰσὶ δὲ τῶν μύθων οἱ μὲν ἀπλοῖ, οἱ δὲ πεπλεγμένοι· καὶ γὰρ αἱ πράξεις, ὧν μιμήσεις οἱ μυθοὶ εἰσιν, ὑπάρχουσιν ἐνθὺς ἕσαι τοιαύται· λέγω δὲ κ. τ. λ. Of FABLES some are SIMPLE, and some are COMPLICATED; for such are Human Actions, of which Fables are Imitations. By simple, I mean, &c. *Arist. Poet. cap. 10. p. 235. Edit. Sylb.*

from

from low to high, from mean to magnificent. C. VII.

THERE IS ANOTHER COMPLICATED SPECIES, the reverse of this last, where THE REVOLUTION, tho' in extremes, is from high to low, from magnificent to mean. This may be illustrated by *the same Maffinello*, who, after a short taste of Sovereignty, was ignominiously slain.

AND thus are all FABLES or STORIES either *simple* or *complicated*; and *the complicated* also of two subordinate sorts; of which the one, beginning *from Bad*, ends *in Good*; the other, beginning *from Good*, ends *in Bad*.

IF we contemplate these various species, we shall find the *simple Story* least adapted either to *Comedy* or *Tragedy*. It wants those *striking Revolutions*, those un-  
L 2
*expected*

Part II. *expected Discoveries\**, so essential to engage, and to detain a Spectator.

'TIS not so with COMPLICATED STORIES. Here every sudden REVOLUTION, every DISCOVERY has a charm, and the *unexpected events* never fail to interest.

IT must be remarked however of *these complicated Stories*, that, where the RE-

\* These REVOLUTIONS and DISCOVERIES are called in *Greek* Περιπέτειαι and Αναγνώσεις. They are thus defined. Ἐστὶ δὲ Περιπέτεια μὲν ἢ εἰς τὸ ἐναντίον τῶν πραττομένων μεταβολή, καθάπερ εἴρηται, καὶ τῆτο δὲ—κατὰ τὸ εἶκος, ἢ αναγκαῖον. A REVOLUTION is, as has been already said, a Change into the reverse of what is doing, and that either according to Probability, or from Necessity. Arist. Poet. c. II. p. 235. Edit. Sylb. Again—Ἀναγνώσεις δ' εἰσὶν, ὥσπερ καὶ τὸνομα σημαίνει, ἐξ ἀγνοίας εἰς γνῶσιν μεταβολή, ἢ εἰς Φιλίαν ἢ ἔχθραν τῶν πρὸς ἐντυχίαν ἢ δυσυχίαν ὄρισμένων. A DISCOVERY is, as the name implies, a Change from Ignorance to Knowledge, a Knowledge leading either to Friendship or Enmity between those, who [in the course of the Drama] are destined to Felicity or Infelicity. Arist. Poet. ut supra.

OLUTION

OLUTION is *from Bad to Good*, as in the first subordinate Sort, they are more natural to COMEDY\* than to *Tragedy*, because Comedies, however *Perplexed* and *Turbid* may be their Beginning, generally produce at last (as well the antient as the modern) a Reconciliation of Parties, and a Wedding in consequence. Not only TERENCE, but every modern, may furnish us with examples.

C. VII.

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\* The *Stagirite* having approved the practice, that *Tragedy should end with Infelicity*, and told us that the introduction of *Felicity* was a sort of Complement paid by the Poet to the wishes of the Spectators, adds upon the subject of a HAPPY ENDING—*ἔστι δὲ οὐχ αὐτὴ ἀπὸ Τραγωδίας ἡδονή, ἀλλὰ μᾶλλον τῆς Κωμωδίας οὐκεία· ἐκεῖ γὰρ ἂν οἱ ἔχθιστοὶ ὦσιν ἐν τῷ μύθῳ οἷον Ορέστης καὶ Αἰγισθος· φίλοι γενόμενοι ἐπὶ τελευτῆς ἐξέρχονται, καὶ ἀποθνήσκει ἑδείς ὑπ' ἑδενός.* This is not a *Pleasure arising from TRAGEDY*, but is rather peculiar to COMEDY. For there, if the characters are most hostile; (as much so, as *Orestes* and *Ægisthus* were;) they become *Friends at last*, when they quit the Stage, nor does any one die by the means of any other. *Arist. Poet. c. 13. p. 238. Edit. Sylb.*

Part II. ON the contrary, when the REVOLUTION, as in the *second* fort, is *from Good to Bad*, (that is, *from Happy to Unhappy*, *from Prosperous to Adverse*) here we discover the *true Fable*, or *Story*, proper for TRAGEDY. Common sense leads us to call, even in *real life*, such Events, TRAGICAL. When *Henry the fourth of France*, the triumphant Sovereign of a great people, was unexpectedly murdered by a wretched Fanatic, we cannot help saying, 'twas a TRAGICAL STORY.

BUT to come to the TRAGIC DRAMA itself.

WE see this kind of REVOLUTION sublimely illustrated in the *Oedipus of Sophocles*, where *Oedipus*, after having flattered himself in vain, that his Suspicions would be relieved by his *Inquiries*, is at  
last



last *by those very Inquiries*\* plunged into the deepest woe, from finding it confirmed and put beyond doubt, that he had murdered *his own Father*, and was then married to *his own Mother*. C. VII.

WE see the force also of such a REVO-  
LUTION in *Milton's Sampson Agonistes*.  
When his Father had specious hopes to re-  
deem him from Captivity, these hopes are  
at once blasted by *his unexpected destruc-*  
*tion* †.

OTHELLO commences with a prospect  
of *Conjugal Felicity*; LEAR ‡ with that of  
*Repose*,

\* See the same Poetics of Aristotle, in the begin-  
ning of Chap. 11th — "Ὄσπερ ἐν τῷ Ὀιδίποδι κ. τ. λ.  
p. 235. *Edit. Sylb.*

† See *Samson Agonistes*, v. 1452, &c.

‡ This Example refers to the *real Lear* of *Shak-*  
*speare*, not the *spurious* one, commonly acted under  
his name, where the imaginary Mender seems to

Part II. *Repose, by retiring from Royalty.* DIFFERENT REVOLUTIONS (arising from Jealousy, Ingratitude, and other culpable affections) change both of these pleasing prospects into the deepest distress, and with this distress each of the Tragedies concludes.

NOR is it a small heightening to these REVOLUTIONS, if they are attended, as in the *Oedipus*, with A DISCOVERY\*, that is, if the Parties *who suffer*, and those *who cause* their sufferings, are *discovered* to be connected, for example, to be Husband and Wife, Brother and Sister, Parents and a Child, &c. &c.

IF a man in *real* Life happen to kill another, it certainly heightens the Mis-

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have paid the same Complement to his audience, as was paid to other audiences two thousand years ago, and *then* justly censured. See Note, p. 149.

\* See before, p. 150.

fortune,

fortune, even tho' *an Event of mere* C.VII.  
*Chance*, if he *discover* that person to be  
 his Father or his Son.

'Tis easy to perceive, if these Events are *Tragic* (and can we for a moment doubt them to be such?) that PITY and TERROR are *the true Tragic Passions\**; that they truly bear that *Name*, and are

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\* It has been observed that, if persons of *consummate Virtue and Probity* are made unfortunate, it does not move our *Pity*, for we are *shocked*; if Persons *notoriously infamous* are *unfortunate*, it may move our *Humanity*, but hardly *then* our *Pity*. It remains that PITY, and we may add FEAR, are naturally excited by *middle* characters, those who are no way distinguished by their *extraordinary Virtue*, nor who bring their misfortunes upon them so much by *Improbability*, as by *Error*.

As we think the sufferings of such persons *rather hard*, they move our PITY; as we think them *like ourselves*, they move our FEAR.

This will explain the following expressions —  
 ΕΛΕΟΣ μὲν, περὶ τὸν ἀνάξιον· ΦΟΒΟΣ δὲ, περὶ τὸν ὁμοίον. *Arist. Poet. c. 13. p. 237. Edit. Syll.*

necessarily

Part II. necessarily diffused thro' every *Fable truly Tragic.*

Now, whether our ingenious Countryman, LILLO, in that capital Play of his, THE FATAL CURIOSITY, learnt this Doctrine from others, or was guided by pure Genius, void of Critical Literature: 'tis certain that in *this Tragedy* (whatever was the cause) we find the model of A PERFECT FABLE, under *all* the Characters here described.

“ A long-lost Son, returning home  
 “ unexpectedly, finds his Parents alive,  
 “ but perishing with indigence.

“ THE young man, whom from his  
 “ long absence his Parents never ex-  
 “ pected, discovers himself first to an  
 “ amiable friend, his long-loved *Char-*  
 “ *lotte*, and with her concert the man-  
 “ ner how to discover himself to his Pa-  
 “ rents.

“ 'Tis

“ ’TIS agreed he should go to their C. VII.  
 “ House, and there remain *unknown*, till  
 “ *Charlotte* should arrive, and make the  
 “ happy Discovery.

“ HE goes thither accordingly, and  
 “ having by a Letter of *Charlotte’s* been  
 “ admitted, converses, tho’ unknown,  
 “ both with Father and Mother, and be-  
 “ holds their misery with filial Affection  
 “ — complains at length he was fatigued,  
 “ (which in fact he really was) and begs  
 “ he may be admitted for a while to re-  
 “ pose. Retiring he delivers a Casket to  
 “ his Mother, and tells her ’tis a deposit,  
 “ she must guard, till he awakes.”

“ CURIOSITY tempts her to open the  
 “ Casket, where she is dazzled with the  
 “ splendor of innumerable Jewels. Ob-  
 “ jects *so alluring* suggest *bad* Ideas, and  
 “ *Poverty* soon gives to those Ideas a *sanc-*  
 “ *tion*. Black as they are, she commu-  
 “ nicates

**Part II.** “ nicates them to her husband, who, at  
 “ first reluctant, is at length persuaded,  
 “ and for the sake of the Jewels stabs the  
 “ stranger, while he sleeps.

“ THE fatal murder is *perpetrating*, or  
 “ at least but *barely perpetrated*, when  
 “ *Charlotte* arrives, *full of Joy* to inform  
 “ them, that the stranger within their  
 “ walls was *their long lost Son*.

WHAT a DISCOVERY? What a REVO-  
 LUTION? How irresistibly are the *Tragic*  
 Passions of *Terror* and *Pity* excited †.

’Tis no small Praise to this *affecting*  
*Fable*, that it so much resembles that of  
 the Play just mentioned, the *Oedipus*  
*Tyrannus*. In both Tragedies that, which  
*apparently* leads to *Joy*, leads in its com-

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\* See p. 150, &c.

pletion to *Misery*; both Tragedies concur in the *horror* of their DISCOVERIES; and both in those great outlines of a truly TRAGIC REVOLUTION, where (according to the nervous sentiment of *Lillo* himself) we see

C.VII.

———— *the two extremes of Life,*  
*The highest Happiness, and deepest Woe,*  
*With all the sharp and bitter Aggravations*  
*Of such a vast transition* ———

A FARTHER concurrence may be added, which is, that each Piece begins and proceeds in *a train of Events*, which *with perfect probability* lead to its Conclusion, without the help of Machines, Deities, Prodiges, Spectres, or any thing else, incomprehensible, or incredible\*.

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\* It is true that in one Play mention is made of an *Oracle*; in the other, of a *Dream*; but neither of them affects the Catastrophe; which in both Plays arises from Incidents perfectly natural.

Part II. WE may say too, in both Pieces there exists TOTALITY, that is to say, they have a *Beginning*, a *Middle*, and an *End*\*.

WE mention this *again*, tho' we have mentioned it already, because we think we cannot enough enforce so absolutely essential a Requisite; a Requisite descending in *Poetry* from the mighty *Epopée* down to the minute *Epigram*; and never to be dispensed with, but in Sessions Papers, Controversial Pamphlets, and those passing Productions, which, like certain insects of which we read, live and die within the day †.

AND now, having given in the above instances this Description of THE TRAGIC FABLE, we may be enabled to perceive

\* See before, Ch. V.

† *Vid. Aristot, Animal. Histor. L. 5. p. 143. Edit. Sylb.*



its amazing efficacy. It does not, like a *fine Sentiment*, or a *beautiful Simile*, give an *occasional* or *local* Grace; it is never out of sight; it adorns every Part, and passes through the whole. C.VII.

'TWAS from these reasonings that the great *Father of Criticism*, speaking of THE TRAGIC FABLE, calls it THE VERY SOUL OF TRAGEDY\*.

NOR is this assertion less true of THE COMIC FABLE, which has too, like *the Tragic*, its REVOLUTIONS, and its DISCOVERIES; its Praise from NATURAL ORDER, and from A JUST TOTALITY.

THE DIFFERENCE between *them only* lies in the *Persons* and the *Catastrophe*, in as much as (contrary to the usual practice

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\* See before, p. 141.

Part II. of *Tragedy*) THE COMIC PERSONS are mostly either of *Middle* or *Lower* Life, and THE CATASTROPHE for the greater part from *Bad* to *Good*, or (to talk less in extremes) from *turbid* to *tranquil*\*.

ON FABLES, COMIC as well as TRAGIC, we may alike remark, that, when *good*, like *many other fine things*, they are *difficult*. And hence perhaps the Cause, why *in this respect* so many *Dramas* are *defective*; and why their *Story* or *Fable* is commonly no more, than either *a jumble of Events* hard to comprehend, or *a Tale taken from some wretched Novel*, which has little foundation either in *Nature* or *Probability*.

EVEN in the Plays we most admire, we shall seldom find our *Admiration* to arise from the FABLE: 'tis either from

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\* See p. 149.

THE SENTIMENT, as in *Measure for Measure*; or from the purity of THE DIC-  
 TION, as in *Cato*; or from the CHA-  
 RACTERS and MANNERS, as in *Lear*,  
*Othello*, *Falstaff*, *Benedict* and *Beatrice*,  
*Ben the Sailor*, *Sir Peter* and *Lady Teazle*,  
 with the other Persons of that pleasing  
 Drama, *the School for Scandal*. C.VII.

To these merits, which are great, we may add others far inferior, such as the *Scenery*; such, as in Tragedy, the *Spectacle* of Poms and Proceffions; in Comedy, the amusing *Buffle* of Surprizes and Squabbles; all of which have their effect, and keep our Attention alive.

BUT here, alas! commences the Grievance. After Sentiment, Diction, Characters and Manners; after the elegance of Scenes; after Poms and Proceffions, Squabbles and Surprizes; when, these being over, *the whole draws to a*

Part II. *conclusion*—'tis then unfortunately comes the *Failure*. At that critical moment, of all the most interesting (by that *critical moment* I mean the CATASTROPHE), 'tis then the poor Spectator is led into a Labyrinth, where both himself and the Poet are often lost together.

IN *Tragedy* this Knot, like the *Gordian Knot*, is frequently solved by the *sword*. The principal Parties are *slain*; and, these being dispatched, the Play ends of course.

IN *Comedy* the Expedient is little better. The *old Gentleman* of the Drama, after having fretted, and stormed thro' the first four Acts, towards the Conclusion of the fifth is unaccountably *appeased*. At the same time the *dissipated Coquette*, and the *dissolute fine Gentleman*, whose Vices cannot be *occasional*, but must clearly be *habitual*, are in the space of half a Scene miraculously

*lously reformed*, and grow at once as completely good, as if they had *never* been otherwise. C. VII.

'Twas from a sense of this concluding Jumble, this unnatural huddling of Events, that a witty Friend of mine, who was himself a Dramatic Writer, used pleasantly, tho' perhaps rather freely, *to damn the man, who invented Fifth Acts* \*.

AND

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\* So said the celebrated HENRY FIELDING, who was a respectable person both by Education and Birth, having been *bred at Eton School and Leyden*, and being lineally descended from an Earl of Denbigh.

His JOSEPH ANDREWS and TOM JONES may be called *Master-pieces* in the COMIC EPOPEE, which none since have equalled, tho' multitudes have imitated; and which he was peculiarly qualified to write in the manner he did, both from his *Life*, his *Learning*, and his *Genius*.

Had his *Life* been *less irregular* (for irregular it was, and spent in a promiscuous intercourse with persons of *all ranks*) his *Pictures of Human kind* had neither been so *various*, nor so *natural*.

Part II. AND so much for *the Nature* or *Character* of THE DRAMATIC FABLE.

WE are now to inquire concerning MANNERS and SENTIMENT, and first for the Theory of MANNERS.

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Had he possess'd less of *Literature*, he could not have infused such a spirit of *Classical Elegance*.

Had his *Genius* been less fertile in *Wit and Humour*, he could not have maintained that *uninterrupted Pleasantry*, which never suffers his Reader to feel fatigue.

CHAP.

## C H A P. VIII.

Concerning DRAMATIC MANNERS—*what constitutes them—Manners of Othello, Macbeth, Hamlet—those of the last questioned, and WHY—Consistency required—yet sometimes blameable, and WHY—Genuine Manners in Shakspeare—in Lillo—Manners, morally bad, poetically good.*

“ **W**HEN the *principal* Persons of Chap. VIII.  
 “ any *Drama* preserve such a  
 “ *consistency of Conduct*, (it matters not  
 “ whether that *Conduct* be virtuous, or  
 “ vicious) that, after they have appeared  
 “ for a *Scene* or two, *we conjecture* WHAT  
 “ THEY WILL DO *HEREAFTER*, *from*  
 “ WHAT THEY HAVE DONE *ALREADY*,  
 “ such Persons in *Poetry* may be said to  
 “ have *MANNERS*, for by this, and *this*  
 M 3 “ *only*,

Part II. “ *only*, are POETIC MANNERS confi-  
 “ tuted\*.

To explain this assertion, by recurring to instances—As soon as we have seen

\* Ἐστὶ δὲ ΗΘΟΣ μὲν τὸ τοιάτου, ὃ δηλοῖ τὴν προαί-  
 ρησιν ὁποῖά τις ἐστὶν, ἐν οἷς ἂν ἔστι δῶλον, εἰ προαιρεῖται,  
 ἢ φεύγει ὁ λέγων. MANNERS OF CHARACTER is that  
 which discovers, WHAT THE DETERMINATION [of a  
 Speaker] will be, in matters, where IT IS NOT YET  
 MANIFEST, whether he chuses to do a thing, or to avoid  
 it. Arist. Poet. c. 6. p. 231. Edit. Sylb.

It was from our being unable, in the Persons of  
 some Dramas, to conjecture what they will determine,  
 that the above author immediately adds—διόπερ ἂν  
 ἔχουσιν ἥθος ἕνιοι τῶν λόγων— for which reason some of  
 the Dramatic Dialogues have no MANNERS at all.

And this well explains another account of MAN-  
 NERS given in the same Book—Τὰ δὲ ΗΘΗ, καθ’ ἃ  
 ποιῆς τινὰς εἶναι φάμεν τὸς πράττουτας.—MANNERS  
 are those qualities, thro’ which we say the actors are men  
 of SUCH, or SUCH a character. *ibid.*

*Bossu*, in his *Traité du Poeme Epique*, has given a  
 fine and copious Commentary on this part of *Aristotle’s*  
*Poetics*. See his Work, Liv. IV. chap. 4, 5, &c.

the



the violent *Love* and weak *Credulity* of OTHELLO, the *fatal Jealousy*, in which they terminate, is no more than what we may *conjecture*. When we have marked the *attention* paid by MACBETH to the *Witches*, to the *persuasions* of his *Wife*, and to the *flattering dictates* of his *own Ambition*, we suspect *something atrocious*; nor are we surprised, that, in the Event, he murders *Duncan*, and then *Banquo*. Had he changed his conduct, and been only wicked by halves, his MANNERS would not have been as they now are, *poetically good*.

IF the leading Person in a Drama, for example HAMLET, appear to have been *treated most injuriously*, we naturally infer that he will meditate *Revenge*; and should that *Revenge* prove fatal to those who had injured him, 'tis no more than was *probable*, when we consider the *Provocation*.

Part II. BUT should *the same Hamlet* by chance kill an *innocent old Man*, an old Man, from whom he had *never received Offence*; and with whose *Daughter* he was *actually in love*;—what should we expect *then*? Should we not look for *Compassion*, I might add, even for *Compunction*? Should we not be shocked, if, instead of this, he were to prove *quite insensible*—or (what is even worse) were he *to be brutally jocular*?

HERE the MANNERS are *blameable*, because they are *inconsistent*; we should *never conjecture from HAMLET* any thing *so unfeelingly cruel*.

NOR are *Manners* only to be blamed for being thus *inconsistent*. CONSISTENCY itself is blameable, if it exhibit *Human Beings completely abandoned*; *completely void of Virtue*; prepared, like King *Richard*, at their very *birth*, for mischief.

chief. 'Twas of fuch models that a jocoſe Critic once ſaid, they might make *good Devils*, but they could never make *good Men*: not (ſays he) that they want *Conſiſtency*, but 'tis of a *ſupernatural* fort, which *Human Nature* never knew.

*Quodcumque oſtendis mihi ſic, incredulus odi.*

Hor.

THOSE, who wiſh to ſee Manners in a more genuine Form, may go to the characters already alleged in the preceding chapter\*; where, from our *previous* acquaintance with the ſeveral parties, we can hardly fail, as incidents ariſe, to *conjecture* † their *future* Behaviour.

WE may find alſo Manners of this fort in the *Fatal Curioſity*. *Old Wilmot* and

\* See p. 161.

† See p. 165, 166.

Part II. his Wife discover *Affection* for one another; nor is it confined here—they discover it for their absent Son; for his beloved *Charlotte*; and for their faithful servant *Pandal*. Yet, at the same time, from the memory of past Affluence, the pressure of present Indigence, the fatal want of Resources, and the cold Ingratitude of Friends, they shew to all others (the few above excepted) a gloomy, proud, unfeeling *Misanthropy*.

IN this state of mind, and with these manners an Opportunity offers, *by murdering an unknown Stranger*, to gain them immense Treasure, and place them above want. As the Measure was at once both tempting and easy, was it not natural that *such a Wife* should persuade, and that *such a Husband* should be persuaded?—We may *conjecture* from their past behaviour what part they would prefer, and that part, tho' *morally* wicked, is yet *poetically*

*tically* good, because *here* all we require, Chap. VIII.  
is a *suitable Consistence* \*.

⏟

WE are far from justifying Assassins. Yet Assassins, if truly drawn, are not Monsters, but *Human Beings*; and, as such, being chequered with *Good* and with *Evil*, may by their *Good* move our *Pity*, tho' their *Evil* cause *Abhorrence*.

BUT this in the present case is not all. The innocent parties, made miserable, exhibit a distress, which comes home; a distress, which, as mortals, it is impossible we should not feel.

*Sunt lacrymæ rerum, et mentem mortalia  
tangunt †.* Virg. Æn.

\* See p. 169.

† It was intended to illustrate, by large Quotations from different parts of this affecting Tragedy, what is asserted in various parts of these Inquiries. But the

Part II. the intention was laid aside, (at least in greater part) by reflecting that the Tragedy was easily to be procured, being modern, and having past thro' several Editions, one particularly so late, as in the year 1775, when it was printed with *Lillo's* other Dramatic Pieces.

If any one read this Tragedy, the author of these Inquiries has a request or two to make, for which he hopes a candid Reader will forgive him—one is, not to cavil at minute inaccuracies, but look to the superior merit of *the whole taken together*—another is, totally to expunge those *wretched Rhimes*, which conclude many of the Scenes; and which 'tis probable are not from *Lillo*, but from some other hand, willing to conform to an absurd Fashion, *then* practised, but now laid aside, the Fashion (I mean) of a *Rhiming Conclusion*.

C H A P.

## C H A P. IX.

*Concerning* DRAMATIC SENTIMENT —  
*what constitutes it — Connected with*  
 MANNERS, *and how—Concerning* SEN-  
 TIMENT, GNOMOLOGIC, *or* PRECEP-  
 TIVE—*its Description—Sometimes has a*  
*Reason annexed to it—Sometimes laud-*  
*able, sometimes blameable—whom it most*  
*becomes to utter it, and why—Bossu—*  
*Transition to* DICTION.

FROM MANNERS we pass to SENTI- Ch. IX.  
 MENT; a Word, which tho' sometimes {  
 confined to mere *Gnomology*, or *moral Pre-*  
*cept*, was often used by the *Greeks* in a  
*more comprehensive* Meaning, including  
*every thing*, for which men employ Lan-  
 guage; for proving and solving; for rais-  
 ing and calming the Passions; for exag-  
 gerating and depreciating; for Commands,  
 Monitions, Prayers, Narratives, Interro-  
 gations,

Part II. gations, Answers, &c. &c. In short, *SENTIMENT in this Sense* means little less, than *the universal Subjects of our DISCOURSE* \*.

IT

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\* There are two species of *SENTIMENT* successively here described, both called in *English* either a *SENTIMENT* or a *SENTENCE*; and in *Latin*, *SENTENTIA*. The *Greeks* were more exact, and to the *different Species* assigned *different Names*, calling the one *Διάνοις*, the other *Γνώμη*.

Of *Γνώμη* we shall speak hereafter: of *Διάνοις* their descriptions are as follows. "Ἐστὶ δὲ κατὰ τὴν διάνοιαν ταῦτα, ὅσα ὑπὸ τῆς λόγου δεῖ παρασκευασθῆναι: μέγιστα δὲ τῶν, τότε ἀποδεικνύουσι, καὶ τὸ λείπειν, καὶ τὸ πάθει παρασκευάζειν, οἷον ἔλεον, ἢ φόβον, ἢ ὀργὴν, καὶ ὅσα τοιαῦτα, καὶ ἔτι μέγεθος καὶ σμικρότητα. *All those things belong to SENTIMENT (or Διάνοις) that are to be performed thro' the help of Discourse: now the various branches of these things, are, to prove, and to solve, to excite Passions (such as Pity, Fear, Anger, and the like) and, besides this, to magnify, and to diminish.* Arist. Poet. c. 19. p. 245. Edit. Sylb.

We have here chosen the fullest Description of *Διάνοις*; but in the same work there are others more concise, which yet express the same meaning.

In



IT was under this meaning the word *Ch.IX.*  
 was originally applied to the *DRAMA*, and  
 this appears not only from Authority, but  
 from Fact: for what can conduce more  
 effectually than *DISCOURSE*, to establish  
 with precision *Dramatic MANNERS*, and  
*CHARACTERS*?

To refer to a Play already mentioned,  
*the Fatal Curiosity*—When *old Wilmot*  
 discharges his faithful Servant from pure  
 affection, that he might not starve him,  
 how strongly are his *MANNERS* delineated  
 by his *SENTIMENTS*? The following are  
 among his Monitions—

---

In the sixth chapter we are told it is—τὸ λέγειν  
 δύνασθαι τὰ ἐνούσια καὶ τὰ ἀρμότιον—*to be able*  
*to say* (that is, to express justly) *such things as ne-*  
*cessarily belong to a subject, or properly suit it.* And  
 again soon after—Διάνοια δὲ, ἐν οἷς ἀποδείκνυσι τι,  
 ὡς ἔστιν, ἢ ὡς οὐκ ἔστιν, ἢ καθόλου τι ἀποφάνειν—  
*Διάνοια or Sentiment exists, where men demonstrate any*  
*thing either to be, or not to be; or thro' which they assert*  
*any thing general or universal.* Ibid. p. 231.

*Shun*

Part II. *Shun my example; treasure up my precepts;  
 The world's before thee; BE A KNAVE AND  
 PROSPER.*

*The young man, shockt at such advice  
 from a Master, whose Virtues he had been  
 accustomed so long to venerate, ventures  
 modestly to ask him,*

*Where are your FORMER PRINCIPLES?*

*The old Man's Reply is a fine Picture  
 of Human Frailty; a striking and yet a  
 natural blending of Friendship and Misan-  
 thropy; of particular Friendship, of ge-  
 neral Misanthropy.*

*No Matter (says he) for Principles;  
 Suppose I have RENOUNC'D 'EM: I have  
 passions,  
 And LOVE THEE still; therefore would have  
 thee think,  
 THE WORLD is all A SCENE OF DEEP DE-  
 CEIT,*


*And*

*And he, WHO DEALS WITH MANKIND ON* Ch.IX.  
 THE SQUARE,  
*Is HIS OWN BUBBLE, and undoes HIM-*  
 SELF.

HE departs with these expressions, but leaves the young man far from being convinced.

THE suspicious gloom of *Age*, and the open simplicity of *Youth*, give the strongest *Contrast* to THE MANNERS of each, and *all this from the SENTIMENTS alone; Sentiments*, which, tho' *opposite*, are still perfectly just, as being perfectly suited to their *different* characters.

'TIS to this *comprehensive* Meaning of SENTIMENT that we may in a manner refer the Substance of these Inquiries; for SUCH SENTIMENT is every thing, either written or spoken.

**Part II.**  SOMETHING however must be said upon that other, and *more limited* SPECIES of it, which I call THE GNOMOLOGIC, or PRECEPTIVE; a species, not indeed peculiar to the Drama, but, when properly used, one of its capital ornaments.

THE following Description of it is taken from Antiquity. A GNOMOLOGIC SENTIMENT or Precept is an *Affertion* or *Proposition*—not however *all* Affertions, as that, *Pericles was an able Statesman; Homer a great Poet*, for these affertions are *Particular*, and *such a Sentiment* must be *General*—nor yet is it *every* affertion, tho' *General*; as that *The Angles of every Triangle are equal to two right Angles*—but it is an *Affertion*, which, tho' *general*, is *only relative to Human Conduct*, and to *such Objects*, as in *moral action* we either *seek or avoid*\*.

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\* We now come to the second species of Sentiment, called in Greek Γνώμη, and which *Aristotle* describes

AMONG the Affertions of this fort we Ch. IX. produce the following—the Precept, which forbids *unseasonable Curiosity*—

*Seek not to know, what must not be reveal'd.*

OR that, which forbids *unrelenting Anger*—

*Within thee cherish not immortal Ire.*

WE remark too, that these *Sentiments* acquire additional strength, if we *subjoin the Reason.*

describes much in the same manner as we have done in the Text. Ἔστι δὲ ΓΝΩΜΗ ἀπίφανσις, ἢ μέγας περὶ τῶν καθ' ἑκάστου, οἷον, ποῖός τις Ἰφικράτης· ἔτε περὶ πάντων Καθόλου, οἷον, ὅτι τὸ ἐνθῶ τῷ καμπύλῳ ἐναντίου· ἀλλὰ περὶ ὅσων αἰ πράξεις ἐῖσι, καὶ ἀίρετὰ ἢ φευκία ἐσι πρὸς τὸ πράσσειν. *Arist. Rhetor. L. II. c. 21. p. 96. Edit. Sylb.* Soo too the *Scriptor ad Herennium, L. IV. f. 24. SENTENTIA est Oratio sumpta de vitâ, quæ aut quid fit, aut quid esse oporteat in vitâ, breviter ostendit, hoc modo—Liber is est existimandus, qui nulli turpitudini servit.*

Part II. FOR example—

*Seek not to know, what must not be reveal'd;*  
 JOYS *only flow, where FATE IS MOST CON-*  
 CEAL'D.

Or again,

*Within thee cherish not IMMORTAL Ire,*  
 When THOU THYSELF art MORTAL—\*.

IN some instances the *Reason* and *Sentiment* are so blended, as to be in a manner inseparable. Thus *Shakspeare*—

\* The first of these *Sentiments* is taken from *Dryden*, the second is quoted by *Aristotle*, in his *Rhetoric*, L. II. c. 22. p. 97. *Edit. Sylb.*

Ἄθανάτου ὀργὴν μὴ Φύλαίτε, θνητὸς ὢν.

On this the Philosopher well observes, that if the *Monition* had been no more, than that *we should not cherish our Anger for ever*, it had been a *SENTENCE* or *MORAL PRECEPT*, but, when the words *θνητὸς ὢν*, *being Mortal*, are added, the Poet then gives us *the Reason*, τὸ διὰ τί λέγει. *Rhet. ut sup.* The Latin Rhetorician says the same. *Sed illud quodque probandum est genus SENTENTIÆ, quod confirmatur SUBJECTIONE RATIONIS, hoc modo: omnes bene vivendi rationes in Virtute sunt collocandæ, PROPTEREA QUOD sola Virtus in suâ potestate est. Scriptor. ad Heren. L. IV. f. 24.*

—He,

—He, who filches from me my good name,  
 Robs me of that, which not enriches Him,  
 But makes Me poor indeed— Ch.IX.

THERE are too Sentiments of bad  
 moral, and evil tendency—

If SACRED RIGHT should ever be infring'd,  
 It should be done for EMPIRE and DOMI-  
 NION :

In OTHER things PURE CONSCIENCE BE  
 THY GUIDE\*.

and again,

— the Man's a Fool,  
 Who, having SLAIN the Father, SPARES  
 the Sons †.

\* *Vid. Cic. de Officiis, L. III. c. 21. who thus trans-  
 lates Euripides—*

*Nam si violandum est Jus, regnandi gratiâ  
 Violandum est : aliis rebus pietatem colas.*

† Νύπιος, ὃς, πατέρα κλέινας, παῖδας καταλείπει.  
*Arist. Rhet. L. I. c. 16. L. III. c. 22. p. 98. Edit.  
 Sylb.*

Part II. THESE Ideas are *only fit* for Tyrants, Ufurpers, and other profligate Men; nor ought they to appear in a *Drama*, but to shew *such Characters*,

ON *Gnomologic Sentiments* in general it has been observed, that, tho' they decorate, they should not be *frequent*, for then the *Drama* becomes affected and declamatory\*.

It has been said too, they come most naturally from *aged persons*, because *Age* may be supposed to have taught them *Experience*. It must however be an *Experience, suitable to their characters*: an Old General should not talk upon Law; nor an Old Lawyer upon War †.

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\* So the same *Latin Rhetorician*, above quoted—*SENTENTIAS interponi RARÒ convenit, ut rei actores, non vivendi præceptores esse videamur.* Scriptor. ad Herenn. Lib. IV. f. 25.

\* Ἀρμόττει δὲ γνωμολογεῖν ἡλικία μὲν πρεσβύτερον, περὶ δὲ τούτων ὧν ἐμπειρός τις ἐστίν. *It becomes HIM to be*



WE are now to proceed to DICTION.

Ch. IX.

---

*be Sententious, who is* ADVANCED IN YEARS, *and that upon subjects, IN WHICH HE HAS EXPERIENCE. Aristot. Rhet. ut supra, p. 97. Edit. Sylb. See also the ingenious Bossu, in his* *Traité du Poeme Epique, Liv. VI. chap. 4. 5. who is, as usual, copious, and clear.*

*Concerning* DICTION—the vulgar—the affected—the elegant—this last, much indebted to the METAPHOR—Praise of the METAPHOR—its Description; and, when good, its Character—the best and most excellent, what—not turgid—nor enigmatic—nor base—nor ridiculous—instances—Metaphors by constant use sometimes become common Words—PUNS—Rupilius REX—ΟΥΤΙΣ—ENIGMAS—Cupping—The God TERMINUS—Ovid's *Fasti*—

**A**S every *Sentiment* must be expressed by *Words*; the Theory of SENTIMENT naturally leads to that of DICTION. Indeed the *Connection* between them is so intimate, that the same *Sentiment*, where the *Diction* differs, is as different in appearance, as the same person, dressed like a Peasant, or dressed like a Gentleman.

And

And hence we see, how much Diction Ch. X.  
merits a serious Attention. }

BUT this perhaps will be better understood by an Example. Take then the following — *Don't let a lucky Hit slip; if you do, be-like you mayn't any more get at it.* The *Sentiment* (we must confess) is exprest clearly, but the DICTION surely is rather *vulgar* and *low*. Take it another way — *Opportune Moments are few and fleeting; seize them with avidity, or your Progression will be impeded.* Here the DICTION, tho' not *low*, is rather *obscure*. The Words are *unusual*, *pedantic*, and *affected*.—But what says SHAKSPEARE?—

*There is a TIDE in the affairs of men,  
Which, taken at the flood, leads on to fortune;*

*Omitted, all the Voyage of their life  
Is bound in shallows——*

HERE

**Part II.** HERE the **DICTION** is *Elegant*, without being *vulgar* or *affected*; the **Words**, tho' *common*, being taken under a *Metaphor*, are so far estranged by this *metaphorical use*, that they acquire thro' the change a competent dignity, and yet, *without becoming vulgar*, remain intelligible and *clear*.

KNOWING therefore the stress laid by the antient Critics on THE METAPHOR, and viewing its admirable effects in *the decorating of Diction*, we think it may merit a farther regard.

THERE is not perhaps any *Figure of Speech* so pleasing, as THE METAPHOR. 'Tis at times the Language of every *Individual*, but *above all* is peculiar to the *Man of Genius*\*. His *Sagacity* discerns  
not

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\* — τὸ δὲ μέγιστον μεταφορικὸν εἶναι· μόνου γὰρ τῆτο ἕτε παρ' ἄλλῃ ἐστὶ λαβεῖν, εὐφυΐας τε σημεῖόν ἐστι·  
τὸ

not only *common Analogies*, but those *Ch. X.*  
 others *more remote*, which *escape the Vul-*  
*gar*, and which, tho' they *feldom invent*,  
 they *feldom fail to recognise*, when they  
 hear them from persons, *more ingenious*  
 than themselves.

τὸ γὰρ ἔν μείλαΦέρειν, τὸ ὁμοιον θεωρεῖν ἔστι—*the greatest thing of all is to be powerful in Metaphor; for this alone cannot be acquired from another, but is a mark of original Genius: for to metaphorize well, is, to DISCERN in DIFFERENT objects that which is SIMILAR.* Arist. Poet. c. 22. p. 250. *Edit. Syll.*

Δεῖ δὲ μεταΦέρειν—ἀπὸ οἰκείων καὶ μὴ φανερῶν, οἷον καὶ ἐν φιλοσοφίᾳ τὸ ὁμοιον καὶ ἐν πολὺ διέχουσι θεωρεῖν, εὐσόχῃ—*We ought to metaphorize, that is, TO DERIVE METAPHORS, from Terms, which are proper and yet not obvious; since even in PHILOSOPHY to discern THE SIMILAR in things widely DISTANT, is, the part of one, who CONJECTURES HAPPILY.* Arist. Rhetor. L. III. c. 11. p. 137. *Edit. Syll.*

That METAPHOR is an effort of *Genius*, and *cannot be taught*, is here again asserted in the *Words of the first Quotation.*—καὶ λαθεῖν ἐκ ἔστιν αὐτὴν. (scil. Μεταφορὰν) παρ' ἄλλῃ. *Rhetor. L. III. c. 2. p. 120. Edit. Syll.*

IT

Part II. IT has been ingeniously observed, that the METAPHOR took its rise from the *Poverty* of Language. Men, not finding upon every occasion *Words ready made* for their ideas, were compelled to have recourse to *Words Analogous*, and transfer them from their *original* meaning to the meaning *then* required. But tho' *the Metaphor began in Poverty*, it did not end there. When *the Analogy was just* (and this often happened) there was something *peculiarly pleasing* in what was both *new*, and yet *familiar*; so that *the Metaphor* was then cultivated, not out of *Necessity*, but for *Ornament*. 'Tis thus that Cloaths were first assumed to defend us against the Cold, but came afterwards to be worn for Distinction, and Decoration.

IT must be observed, there is a force in the *united* words, NEW and FAMILIAR.

What

What is **NEW**, but *not Familiar*, is often *unintelligible*: what is **FAMILIAR**, but *not New*, is no better than *Common place*. 'Tis in the union of the two, that *the Obscure* and the *Vulgar* are happily removed, and 'tis in *this union*, that we view the *character* of a *just Metaphor*.

BUT after we have so praised the **METAPHOR**, 'tis fit at length we should explain *what it is*, and this we shall attempt as well by a Description, as by Examples.

“ A **METAPHOR** is the transferring of  
 “ a word from its *usual Meaning* to an  
 “ *Analogous Meaning*, and then the em-  
 “ ploying it, *agreeably to such Transfer*\*.”  
 For example: the usual meaning of **EVENING** is *the Conclusion of the Day*. But

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\* Μεταφορὰ δ' ἔστιν ὀνόματος ἀλλοτρίας ἐπιφορὰ, κ. τ. λ.  
*Arist. Poet.* cap. 21 p. 247. *Edit. Sylb.*

Part II. AGE too is a *Conclusion*; the Conclusion of *human Life*. Now there being an Analogy in all *Conclusions*, we arrange in order *the two* we have alleged, and say, that, *As EVENING is to the DAY, so is AGE to HUMAN LIFE*. Hence, by an easy permutation, (which furnishes at once *two Metaphors*) we say *alternately, that EVENING is THE AGE OF THE DAY; and that AGE is THE EVENING OF LIFE †*.

THERE are other *Metaphors* equally pleasing, but which we only mention, as their *Analogy* cannot be mistaken. 'Tis thus that OLD MEN have been called STUBBLE; and THE STAGE OF THEATRE, THE MIRROR OF HUMAN LIFE\*.

IN

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† —ὁμοίως ἔχει ἑσπέρα πρὸς ἡμέραν, καὶ γῆρας πρὸς βίον: ἐρεῖ τοίνυν τὴν ἑσπέραν γῆρας ἡμέρας, καὶ τὸ γῆρας ἑσπέραν βίου. *Aristot. Poet. c. 21. p. 248. Edit. Sylb.*

\* The Stagirite having told us what a natural pleasure we derive from INFORMATION, and having told us that



IN Language of this fort there is a *double* Satisfaction: it is strikingly *clear*; and

Ch. X.

that in the subject of WORDS, *Exotic* words want that pleasure, *from being obscure*, and *Common* words *from being too well known*, adds immediately — ἡ δὲ Μεταφορὰ ποιεῖ τῆτο μάλισα· ὅταν γὰρ εἶπῃ τὸ γῆρας καλαμῆν, ἐποίησε μάθησιν καὶ γνῶσιν διὰ τῆ γένεσ, ἀμφω γὰρ ἀπηνθηκότα— *But THE METAPHOR does this most effectually, for when Homer (in metaphor) said that AGE was STUBBLE, he conveyed to us Information and Knowledge thro' a common Genus (thro' the Genus of Time) as both old Men, and Stubble, have past the Flower of their existence.*

The words in *Homer* are,

Ἄλλ' ἔμπης καλάμην γε σ' ὄϊμαι ἔισορόωϊα  
Γινώσκειν— Οδύσσ. Ε. v. 214. 215.

*Sed tamen stipulam saltem te arbitror intuentem  
Cognoscere—*

In which Verse we cannot help remarking an Elegance of the Poet.

*Ulysses*, for his protection, had been metamorphosed by *Minerva* into the Figure of an old Man. Yet even then the Hero did not chuse to loose his dignity. By his discourse he informs *Eumæus* (who did not know him) that altho' he was *old*, he was still *respectable*—  
*I ima-*

**Part II.** and yet *raised*, tho' clear, above the low and *vulgar* Idiom. 'Tis a Praise too of such Metaphors, to be *quickly comprehended*. The Similitude and the thing illustrated are commonly dispatched *in a single Word*, and comprehended by an immediate, and instantaneous Intuition.

---

*I imagine (says he) that even now you may know THE STUBBLE by the look.* As much to suggest, that, tho' he had compared himself to STUBBLE, it was nevertheless to that *better sort*, left after the reaping of the *best* Corn.

See the Note upon this Verse by my learned Friend, the late Mr. *Samuel Clarke*, in his *Greek Edition* of the *Odyssy*, and *Klotzius* upon *Tyrtæus*, p. 26.

As to *the next Metaphor*, 'tis an Idea not unknown to *Shakspeare*, who, speaking of *Acting* or *Playing*, says with energy,

*That its End, both at first, and now, was, and is,*  
 TO HOLD AS 'TWERE THE MIRROR UP TO NA-  
 TURE. Hamlet.

According to *Aristotle*, the *Odyssy* of *Homer* was elegantly called by *Alcidamas*,—καλὸν ἀνθρωπίνε βίε κατόπτρον—*a beautiful MIRROR of Human Life*. *Rhet. L. III. c. 3. p. 124. Edit. Sylb.*

THUS

THUS a Person of wit, being dangerously ill, was told by his Friends, two more Physicians were called in. *So many!* says he—*do they fire then in Platoons?*—

Ch. X.

THESE instances may assist us to discover, what METAPHORS may be called *the best*.

THEY ought not, in an *elegant* and *polite* Stile (the Stile, of which we are speaking) to be derived from Meanings too *sublime*; for then the *Diction* would be *turgid* and *bombast*. Such was the Language of that Poet, who, describing the Footmen's Flambeaux at the end of an Opera, sung or said,

*Now blaz'd* A THOUSAND FLAMING  
SUNS, *and bade*  
*Grim Night retire*——

NOR ought A METAPHOR to be *far-fetched*, for then it becomes an *Enigma*.

O

'Twas

Part II. 'Twas thus a Gentleman once puzzled his Country Friend, in telling him by way of Compliment, that *He was become a perfect CENTAUR*. His honest Friend knew nothing of *Centaur*s, but being fond of Riding, was hardly ever off his Horse.

ANOTHER Extreme remains, *the reverse* of the too *sublime*, and that is, *the transferring* from Subjects too contemptible. Such was the case of that Poet quoted by *Horace*, who, to describe Winter, wrote—

*Jupiter hybernas canâ nive CONSPUIT  
Alpes\**.

*O'er the cold Alps Jove SPITS his hoary  
snow.*

NOR was that modern Poet more fortunate, whom *Dryden* quotes, and who, trying his Genius upon the same subject, supposed Winter—

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\* Hor. L. II. Sat. 5.

TO PERRIWIG *with snow* the BALD-  
PATE *Woods.* Ch. X.

WITH the same class of Wits we may arrange that pleasant fellow, who speaking of an old Lady, whom he had affronted, gave us in *one* short Sentence no less than *three* choice *Metaphors*. *I perceive* (said he) *her Back is up*; —*I must curry favour—or the Fat will be in the fire.*

NOR can we omit that *the same* Word, when *transferred* to *different* Subjects, produces *Metaphors* very *different*, as to *Propriety*, or *Impropriety*.

'TIS with *Propriety* that we transfer the word, TO EMBRACE, from *Human* Beings to things purely *Ideal*. *The Metaphor* appears just, when we say, *To Embrace a Proposition*; *To Embrace an Offer*; *To Embrace an Opportunity*. Its Application perhaps was not quite so ele-

Part II. gant when the old Steward wrote to his Lord, upon the Subject of his Farm, that “if he met any OXEN, he would not fail TO EMBRACE THEM.\*”

IF then we are to avoid *the Turgid, the Enigmatic, and the Base or Ridiculous*, no other *Metaphors* are left, but such as may be described by Negatives; such as are neither turgid, nor enigmatic, nor base and ridiculous.

SUCH is the character of many *Metaphors* already alleged, among others that of SHAKESPEARE’S, where *Tides are trans-*

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\* The Species of *Metaphors*, here condemned, are thus enumerated, — ἐῖσι γὰρ καὶ Μεταφοραὶ ἀπρεπεῖς, αἱ μὲν διὰ τὸ γελοῖον — αἱ δὲ διὰ τὸ σεμνὸν ἄγαν καὶ τραγικόν· ἀσαφεῖς δὲ, ἂν πορρωθεν, κ. τ. λ. — For *METAPHORS* are unbecoming, some from being *RIDICULOUS*, and others, from being *TOO SOLEMN* and *TRAGICAL*: there are likewise the *OBSCURE*, if they are fetched from too great a distance. Arist. Rhet. L. III. c. 3. p. 124. Edit. Sylb. See Cic. de Oratore, L. III. p. 155, &c.

*ferred*

*ferred to speedy and determined Conduct*\*. Ch. X.

Nor does his WOOLSEY with less propriety moralize upon his Fall in the following beautiful *Metaphor*, taken from *Vegetable Nature*.

*This is the state of Man; to day he PUTS  
FORTH*

THE TENDER LEAVES of *Hope*; to-mor-  
row BLOSSOMS,

And bears his BLUSHING HONOURS THICK  
upon him:

*The third day comes* A FROST, A KILLING  
FROST

And—nips his root—

IN *such Metaphors* (besides their intrinsic elegance) we may say the Reader is flattered; I mean flattered by being left to discover something *for himself*.

THERE is one Observation, which will at the same time shew both *the extent* of this Figure, and *how natural* it is to all Men.

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\* Sup. p. 185.—Philos. Arrangements, p. 307.

## Part II,

THERE are METAPHORS *so obvious*, and of course *so naturalized*, that ceasing to be *Metaphors*, they are become (as it were) THE PROPER WORDS. 'Tis after this manner we say, *a sharp fellow*; *a great Orator*; *the the Foot of a Mountain*; *the Eye of a Needle*; *the Bed of a River*; to *ruminate*, to *ponder*, to *edify*, &c. &c.

THESE we by no means reject, and yet *the Metaphors* we require we wish to be *something more*, that is, to be formed under the respectable conditions, here established.

WE observe too, that a singular Use may be made of *Metaphors*, either *to exalt*, or *to depretiate*, according to the *sources*, from which we derive them. In antient Story, *Orestes* was by some called *the Murtherer of his Mother*; by others, *the Avenger of his Father*. The Reasons will appear by referring to the Fact. The Poet *Simonides* was offered money to celebrate



lebrate certain Mules, that had won a race. The sum being pitiful, he said with disdain, he should not write upon DEMI-ASSES.—A more competent Sum was offered,—he then began,

*Hail!* DAUGHTERS OF THE GENEROUS  
HORSE,

*That skims, like Wind, along the Course\*.*

There are times, when, in order to exalt, we may call *Beggars, Petitioners*; and *Pick-pockets, Collectors*; other times, when in order to depretiate, we may call *Petitioners, Beggars*; and *Collectors, Pick-pockets*.—But enough of this.

WE say no more of *Metaphors*, but that 'tis a general Caution with regard to

\* For these two facts, concerning *Orestes*, and *Simonides*, see *Arist. Rhet. L. III. c. 2. p. 122. Edit. Sylb.* The different appellations of *Orestes* were, ὁ Μητροφόντης, and ὁ Πατὴρ ἀμύλων—*Simonides* called the *Mules ἡμίονοι* at first; and then began—

Χαίρετ' ἀελλοπόδων θυγατρὲς ἵππων—

O 4

every

Part II. every Species, NOT TO MIX THEM, and that more particularly, if taken from subjects, which are *Contrary*.

SUCH was the Case of that Orator, who once asserted in his Oration, that—“ *If Cold Water were thrown upon a certain Measure, it would kindle a Flame, that would obscure the Lustre, &c. &c.*”

A word remains upon ENIGMAS and PUNS. It shall indeed be short, because, tho' they resemble the *Metaphor*, it is as Brass and Copper resemble Gold.

A PUN seldom regards MEANING, being chiefly confined to SOUND.

HORACE gives a sad sample of this *spurious* Wit, where (as *Dryden* humorously translates it) he makes *Persius* the Buffoon exhort the Patriot *Brutus* to kill Mr. KING, that is, RUPILIUS REX, because  
*Brutus,*

*Brutus*, when he flew *Cæsar*, had been Ch. X.  
accustomed to KING-KILLING. }

*Hunc REGEM occide; operum hoc mihi crede  
tuorum est\*.*

WE have a worse attempt in *Homer*, where *Ulysses* makes *Polypheme* believe his name was ΟΥΤΙΣ, and where the dull *Cyclops*, after he had lost his Eye, upon being asked by his Brethren who had done him so much mischief, replies 'twas done by ΟΥΤΙΣ, that is, by NOBODY †.

ENIGMAS are of a more complicated nature, being involved either in *Pun*, or *Metaphor*, or sometimes in both.

Ἄνδρ' εἶδον πυρὶ χαλκὸν ἐπ' ἀνέρι κολλήσαντα.

*I saw a man, who, unprovok'd with Ire,  
Stuck Brass upon another's back by Fire ‡.*

\* Horat. Sat. Lib. I. VII.

† Homer, Odyss. I. v. 366—408, &c.

‡ *Arist. Rhetor.* L. III. c. 2. p. 121. *Edit. Sylb.*

**Part II.** THIS ENIGMA is ingenious, and means the operation of Cupping, performed in antient days by a machine of Brass.

IN such Fancies, contrary to the Principles of good *Metaphor*, and good Writing, a *Perplexity* is caused, not by *Accident*, but by *Design*, and the *Pleasure* lies in the being able to resolve it.

*Aulus Gellius* has preserved A LATIN ENIGMA, which he also calls a *Sirpus* or *Sirpos*, a strange thing, far below the *Greek*, and debased with all the quibble of a more barbarous age.

*Semel minusne, an bis minus, (non sat scio)*  
*An utrumque eorum (ut quondam audivi*  
*dicier)*

*Jovi ipsi regi noluit concedere\*?*

THIS, being sifted, leaves in *English* the following small quantity of Meaning.

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\* *Aul. Gell. XII. 6.*

*Was it ONCE MINUS, or TWICE MINUS (I am not enough informed), or was it not rather THE TWO TAKEN TOGETHER, (as I have heard it said formerly) that would not give way to Jove himself, the sovereign?* Ch. X.

THE TWO TAKEN TOGETHER, (that is, ONCE MINUS and TWICE MINUS) make, when so taken, THRICE MINUS; and THRICE MINUS in Latin is TERMINUS, which, taken as a *single* word, is TERMINUS, *the God of Boundaries.*

HERE the *Riddle*, or *Conceit*, appears. The Pagan Legend says, that, when in honour of *Jove* the Capitol was founded, the other Gods consented to retire, but the God TERMINUS refused.

THE Story is elegantly related in the *Fasts* of Ovid, III. 667.

*Quid*

Part II. *Quid nova cum fierent Capitolia? nempe*  
*Deorum*

*Cun̄cta Jovi cessit turba, locumque dedit.*

TERMINUS (*ut veteres memorant*) *conventus in æde*

RESTITIT, *et magno cum Jove templa tenet.*

THE moral of the Fable is just and ingenious; *that Boundaries are sacred, and never should be moved.*

THE Poet himself subjoins the reason with his usual address.

TERMINE, *post illud* *Levitas tibi libera non est;*

*Quâ positus fueris in statione, MANE.*

*Nec Tu vicino quicquam concede roganti,*

*Ne videre hominem præposuisse Jovi.*

AND so much for the subject of *Puns* and *Enigmas*, to which, like other things  
of

of bad Taste, *no Age or Country* can give a Sanction. **Ch. X.**

MUCH still remains upon the subject of DICTION, but, as much has been said already\*, we here conclude.

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\* See Chapters II. III. IV.

## Part II.

## C H A P. XI.

RANK or PRECEDENCE of the constitutive Parts of the Drama—Remarks and Cautions both for judging, and Composing.

THE four constitutive Parts of Dramatic Poetry, which properly belong to the Poet †, have appeared to be THE FABLE, THE MANNERS, THE SENTIMENT, and THE DICTION, and something has been suggested to explain the nature of each.

SHOULD we be asked, to which we attribute the first Place; we think it due to THE FABLE\*.

IF

† Sup. p. 144.

\* Ἀρχὴ μὲν ἔστω, καὶ οἷον ψυχὴ ὁ Μῦθος τῆς Τραγωδίας—THE FABLE therefore is THE PRINCIPLE, and (as it were) THE SOUL of Tragedy.—And not long before,



IF THE FABLE be an *Action*, having a necessary reference to some *End*: it is evident that *the Manners* and *the Sentiment* are for the sake of that *End*; the *End* does not exist, for the sake of the *Manners* and the *Sentiment* \*.

Ch. XI.  


AGAIN, the finest *unconnected* Samples either of *Manners* or of *Sentiment* cannot of *themselves* make a *Drama*, without a *Fable*. But, without either of these, *any Fable* will make a *Drama*, and have pre-

fore, after the *constituent Parts* of the *Drama* have been enumerated, we read—μέγιστον δὲ τούτων ἐστὶν ἢ τῶν πραγμάτων σύσασις.—But THE GREATEST and the most important of all these is THE COMBINING OF THE INCIDENTS, that is to say, THE FABLE. Arist. Poet. cap. 6. p. 231. Edit. Sylb.

\* Οὐκ ἔν ὅπως τὰ ἦθη μιμήσῳλαι, πράττειν, ἀλλὰ τὰ ἦθη συμπεριλαμβάνουσιν διὰ τὰς πράξεις—*The Persons of the Drama* do not act, that they may exhibit *Manners*, but they include *Manners*, on account of the *Incidents* in the *Fable*. Arist. Poet. c. 6. p. 230. Edit. Sylb.

Part II.            tensions, (such as they are) to be called  
*a Play*\*.

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\* *The Stagirite* often illustrates his *Poetic Ideas* from *Painting*, an Art at that time cultivated by the ablest Artists, *Zeuxis*, *Polygnotus*, and others. In the present case, he compares the **DRAMATIC MANNERS TO COLOURING**; the **DRAMATIC FABLE TO DRAWING**; and ingeniously remarks—'Εἰ γὰρ τις ἐναλείψει τοῖς καλλίστοις Φαρμάκοις χύδην, οὐκ ἂν ὁμοίως εὐφράνειεν, καὶ λευκογραφήσας ἐκόντα—*If any one were to make a CONFUSED DAUBING with the most BEAUTIFUL COLOURS, he would not give so much delight, as if he were TO SKETCH A FIGURE IN CHALK ALONE.* Arist. Poet. c. 6. p. 231. Edit. Sylb.

—'Ετι ἐάν τις ἐφεξῆς τῆς ῥήσεις ἠθικὰς, καὶ λέξεις, καὶ διανοίας, εὖ πεποιημένας, εὖ ποιήσει ὁ ἦν τῆς τραγωδίας ἔργον, ἀλλὰ πολὺ μᾶλλον ἢ καταδειξέροις τέτοις κεχηρημένη τραγωδία, ἔχουσα δὲ μῦθον καὶ σύστασιν τραγμάτων—*Were any one to arrange in order the best formed EXPRESSIONS RELATIVE TO CHARACTER, as well as the best DICTION, and SENTIMENTS, he would not attain, what is the Business of a Tragedy; but much more would that Tragedy attain it, which, having these requisites in a very inferior degree, had at the same time a just FABLE, and Combination of Incidents.* Arist. Poet. c. 6. p. 230. Edit. Sylb.

A third

A third *superiority*, is, that the most *affecting* and *capital Parts* of every *Drama* arise out of its *FABLE*; by these I mean every unexpected *DISCOVERY* of unknown *Personages*, and every unexpected *REVOLUTION* \* from one condition to another. The *Revolutions* and *Discoveries* in the *Oedipus* and the *Fatal Curiosity* have been mentioned already. We add to these the striking *Revolution* in the *Samson Agonistes*, where, while every thing appears tending to *Samson's Release*, a horrible *Crash* announces *his Destruction* †.

Ch.XI.

THESE *Dramatic* Incidents are properly *Tragic*—but there are others of *similar* character, not wanting even to *Comedy*.—To refer to a *modern Drama*—what *DISCOVERY* more pleasing than that, where, in the *Drummer of Addison*, the worthy

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\* A *REVOLUTION*, Περιπέτεια; A *DISCOVERY*, Αναγνώρισις. See before what is said about these two, from p. 147 to 152.

† *Samf. Agon.* v. 481, and v. 1452 to v. 1507.

Part II. lost Master is *discovered* in the supposed Conjuror? or, to refer still to the same Drama, what REVOLUTION more pleasing, than where, in consequence of this *Discovery*, the House of Disorder and Mourning changes into a House of Order and Joy? Now these *interesting* Incidents, as well *Comic* as *Tragic*, arise neither from *Manners*, nor from *Sentiment*, but purely from THE FABLE.

IT is also a plausible Argument for the *Fable's Superiority*, that, from its superior difficulty, *more Poets* have excelled in *drawing Manners* and *Sentiment*, than there have in the forming of *perfect Fables* \*.

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\* —οἱ ἐγχειρῶνες ποιεῖν, πρότερον δύνασθαι τῇ λέξει καὶ τοῖς ἥθεσιν ἀκριβῶς, ἢ τὰ πράγματα συνίστασθαι, οἷον καὶ οἱ πρῶτοι ποιήται· οὐδὲν ἀπ᾿αὐτῶν. *Those, who attempt to write Dramatically, are first able to be accurate in THE DICTION and THE MANNERS, before they are able to COMBINE INCIDENTS [and form a Fable] which was indeed the case of almost all the first Poets.* Arist. Poet. c. 6. p. 230. Edit. Sylb.

BUT,

BUT, altho' we give a superiority to *the Fable*, yet the other *constitutive Parts*, Ch. XI.  
 even supposing *the Fable bad*, have still an important value; so important indeed, that thro' them, and them alone, many Dramas have merited Admiration.

AND here next to the *Fable* we arrange the MANNERS. The *Manners*, if well formed, give us *samples of Human Nature*, and seem in Poetry as much to excel *Sentiment*, as *the Drawing* in Painting to excel *the Colouring*.

THE third Place after *the Manners* belongs to THE SENTIMENT, and that *before the Diction*, however they may be united, it being evident that Men *speak*, because they think; they *seldom think*, because they speak.

AFTER this, the fourth and last Place falls to THE DICTION.

Part II. **HAVING** settled *the Rank* of these several *Constitutive* Parts, a few cursory Remarks remain to be suggested.

ONE is this—that if *all* these Parts are really essential, *no Drama* can be *absolutely complete*, which in *any one* of them is deficient.

ANOTHER Remark is, that tho' a Drama be not absolutely complete in every Part, yet *from the excellence of one or two Parts it may still merit Praise\**.  
'Tis

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\* This is a Case expressly decided by that able Critic, *Horace*, as to the MANNERS and the SENTIMENT.

—SPECIOSA LOCIS, MORATAQUE RECTE,  
FABULA NULLIUS VENERIS, *sine pondere et arte,*  
*Valdius oblectat populum, meliusque moratur,*  
*Quam versus inopes verum, nugæque canoræ.*

Art. Poet. v. 320, &c.

Which may be thus paraphrased—

“ A FABLE (or Dramatic Story) OF NO BEAUTY,  
“ *without dignity or contrivance, if it excel in SENTI-*  
“ MENT,

'Tis thus in Painting, there are Pictures admired for *Colouring*, which fail in the Drawing; and others for *Drawing*, which fail in the *Colouring*. Ch. XI. 

THE next Remark is in fact a Caution; a Caution not to mistake *one Constitutive Part* for *another*, and still, much more, not to mistake it for *the Whole*. We are never to forget the *essential differences* between FABLE, MANNERS, SENTIMENT, and DICTION.

IF, without attending to these, we presume to admire, we act, as if in Painting we admired a *Rembrant* for *Grace*, because we had been told, that he was capital in *Colouring*.

“ MENT, and have its CHARACTERS well drawn, will  
 “ please an audience much more than a trifling Piece  
 “ barren of Incidents, and only to be admired for the Har-  
 “ mony of its Numbers. See p. 221.

Part II. } THIS Caution indeed applies not only to *Arts*, but to *Philosophy*. For here if men fancy, that a Genius for *Science*, by having excelled *in a single part* of it, is superlative *in all* parts; they insensibly make such a Genius their Idol, and their Admiration soon degenerates into a species of Idolatry.

*Decipit exemplar, vitiis imitabile*— Hor.

'TIS to be hoped that our studies are at present more liberal, and that we are rather adding to that Structure, which our forefathers have begun, than tamely leaving it to remain, as if nothing farther were wanting.

OUR Drama among other things is surely capable of Improvement. Events from OUR OWN HISTORY (and none can be more interesting) are at hand to furnish FABLES, having *all the Dramatic Requi-*  
*sites.*



*sites.* Indeed should any of them be wanting, INVENTION may provide a Remedy, for here we know Poets have unbounded Privilege\*.

Ch. XI.

IN the mean time the subjects, by being *domestic*, would be as interesting to *Us*, as those of *Ajax* or *Orestes* were of old to *the Greeks*. Nor is it a doubt, that our Drama, were it thus rationally cultivated, might be made the School of Virtue even in a dissipated age.

AND now, having shewn such a regard for *Dramatic Poetry*, and recommended so many different RULES, as *essential to its Perfection*: it may not perhaps be improper to say something in their Defence, and, when that is finished, to conclude this Part of our Inquiries.

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\* *Infra*, 222.

## Part II.

## C H A P. XII.

RULES *defended*—do not *cramp* GENIUS, but *guide* it—*flattering Doctrine* that GENIUS *will suffice*—*fallacious*, and *why*—*farther defence* of RULES—NO GENIUS *ever acted* without them; nor *ever a Time*, when RULES *did not exist*—*Connection* between RULES and GENIUS—*their reciprocal aid*—*End of THE SECOND PART*—*Preparation for THE THIRD.*

HAVING mentioned RULES, and indeed our whole Theory having been little more than RULES DEVELOPED, we cannot but remark upon a common opinion, which seems to have arisen either from Prejudice, or Mistake.

“ Do not RULES, say they, *cramp* Genius? Do they not *abridge* it of certain Privileges?”

‡TIS

'TIS answered, if the obeying of RULES C. XII,  
 were to induce a Tyranny like this; to }  
 defend them would be absurd, and against  
 the liberty of Genius. But the truth is,  
 RULES, supposing them *good*, like good  
 Government, *take away no Privileges*.  
 They do no more, than save Genius from  
 Error, by shewing it, that *a Right to err*  
*is no Privilege at all*.

'TIS surely no Privilege to violate in  
 Grammar the *Rules of Syntax*; in Poetry,  
 those of *Metre*; in Music, those of *Har-*  
*mony*; in Logic, those of *Syllogism*; in  
 Painting, those of *Perspective*; in Drama-  
 tic Poetry, those of *probable Imitation*.

IF we enlarge on *one* of these *Instances*,  
 we shall illustrate the rest.

THE *probable Imitation* just now men-  
 tioned, like that of every other kind, is,  
 when *the Imitation resembles the thing imi-*  
*tated*

Part II. *tated in as many circumstances as possible; so that the more of those Circumstances are combined, the more probable the Resemblance.*

'TIS thus in Imitation by Painting the Resemblance is more complete, when to the *Out-line* we add *Light and Shade*; and more complete still, when to *Light and Shade* we add *the Colours*.

THE REAL PLACE of every *Drama* is a *Stage*, that is, a space of a few Fathoms deep, and a few Fathoms broad. ITS REAL TIME is *the Time it takes in acting, a limited Duration, seldom exceeding a few hours.*

Now *Imagination*, by the help of *Scenes*, can enlarge *this Stage* into a Dwelling, a Palace, a City, &c. and it is a decent Regard to this, which constitutes PROBABLE PLACE.

AGAIN,

AGAIN, the *usual Intervals* between the Acts, and even the *Attention paid by the Mind* to an interesting Story, can enlarge without violence *a few Hours* into *a Day or two*; and 'tis in a decent regard to this, we may perceive the Rise of PROBABLE TIME\*.

C. XII.  


Now 'tis evident that THE ABOVE PROBABILITIES, if they belong to the *Fable*, cannot but affect us, because they are both of them Requisites, which heighten the *Resemblance*, and because RESEMBLANCE is so universally an ESSENTIAL to IMITATION.

IF this Doctrine want confirming, we may prove it *by the contrary*, I mean by

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\* What this implies, we are told in the following passage—*ἔτι μάλιστα χειρᾶτοι ὑπο μίαν περιόδου ἢλίς εἶναι, ἢ μικρὸν ἐξαλλάττειν.* Tragedy aims as far as possible to come within a single Revolution of the Sun (that is, A NATURAL DAY) or but a little to exceed. Arist. Poet. c. 5. p. 229. Edit. Sylb.

Part II. a supposition of SUCH *Time* and SUCH *Place*, as are both of them *improbable*.

FOR example, as to TIME, we may suppose a Play, where Lady *Desmond* in the *first Act* shall dance at the Court of *Richard the Third*, and be alive in the *last Act* during the reign of *James the First*\*.

AS to PLACE, we may suppose a Tragedy, where *Motesuma* shall appear at *Mexico* in the *first Act*; shall be carried to *Madrid* in the *third*; and be brought back again in the *fifth*, to die at *Mexico*.

'TIS true indeed, did such Plays exist, and were *their other Dramatic Requisites*

\* *Aristotle* speaking upon the *indefinite duration* of the *Epopée*, which is sometimes extended to *years*, adds—  
καίτοι τὸ πρῶτον ὁμοίως ἐν ταῖς τραγωδίαις τῆτο ἐποίησεν.  
—at first THEY DID THE SAME IN TRAGEDIES, that is, their *Duration*, like that of the *Epopée*, was alike *undefined*, till a *better taste* made them more correct. *Arist. Poet.* c. 5. p. 229. *Edit. Syll.*

good;

good; these *Improbabilities* might be endured, and the Plays be *still* admired. C. XII.  
*Fine Manners* and *Sentiment*, we have already said\*, may support a wretched *Fable*, as a beautiful Face may make us forget a bad Figure. But *no Authority* for that reason can justify Absurdities, or make them *not to be so*, by being fortunately associated.

NOR is it enough to say, that *by this apparent Austerity* many a good Play would have been spoiled †. The Answer is obvious—*chuse another, and a fitter Subject.*

\* See p. 212. in the Note.

† *Aristotle* speaking about introducing any thing irrational into the Drama adds—ὡς τὸ λέγειν, ὅτι ἀνήρητο ἂν ὁ Μῦθος, γελοῖον· ἐξ ἀρχῆς γὰρ εἰ δεῖ συνίστασθαι τοιούτους—that to say (by this restriction) the the *Fable* would have been destroyed, is ridiculous; for they ought not, from the very beginning, to form *Fables* upon such a Plan. *Arist. Poet. c. 24. p. 253. Edit. Sylb.*

Subjects

Part II. Subjects are *infinite*. Consult the inexhaustible Treasures of HISTORY; or if these fail, the more inexhaustible Fund of INVENTION †. Nay more—if you are distressed, bring *History and Invention* TOGETHER, and let the Richness of the *last* embellish the Poverty of the *former*. Poets, tho' bound by the Laws of *Common Sense*, are not bound to the Rigours of *Historical Fact*.

IT must be confessed, 'tis a flattering Doctrine, to tell a young Beginner, *that he has nothing more to do, than to trust his own GENIUS, and to contemn all RULES, as the Tyranny of Pedants*. The painful Toils of *Accuracy* by this expedient are eluded, for GENIUSES (like *Milton's Harps* \*) are supposed to be *ever tuned*.

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† Sup. p. 214. 215.

\* *Par. Lost*, Book III. v. 365, 366.



BUT the misfortune is, that Genius is something rare, nor can he, who possesses it, even then, *by neglecting Rules*, produce what is *accurate*. Those on the contrary, who, tho' they *want Genius*, think *Rules* worthy their attention, if they cannot become good *Authors*, may still make tolerable *Critics*; may be able to shew the difference between the Creeping and the Simple; the Pert and the Pleasing; the Turgid and the Sublime; in short, to sharpen, like the Whet-stone, that Genius in others, which Nature in her frugality has not given to themselves.

INDEED I have never known, during a life of many years, and some small attention paid to Letters, and Literary men, that GENIUS *in any Art had been ever cramped by RULES*. On the contrary, I have seen *great Geniuses* miserably err by *transgressing* them, and, like vigorous Travellers, who lose their way, only wander

Part II. wander the wider on account of their own strength.

AND yet 'tis somewhat singular in *Literary Compositions*, and perhaps *more so in Poetry* than elsewhere, that many things have been done *in the best and purest taste*, long before RULES were established, and systematized in form. This we are certain was true with respect to HOMER, SOPHOCLES, EURIPIDES, and other GREEKS. In *modern times* it appears as true of our admired SHAKSPEARE; for who can believe that *Shakspeare* studied Rules, or was ever versed in *Critical Systems*?

A specious Objection then occurs. “ *If these great Writers were so excellent before Rules were established, or at least were known to them, what had they to direct their Genius, when RULES (to them at least) DID NOT EXIST?*”

To



To this Question 'tis hoped the Answer will not be deemed too hardy, should we assert, that THERE NEVER WAS A TIME, WHEN RULES DID NOT EXIST; that they *always* made a Part of that IMMUTABLE TRUTH, the natural object of every *pene- trating Genius*; and that, if at that *early Greek Period*, Systems of Rules were not established, THOSE GREAT and SUBLIME AUTHORS WERE A RULE TO THEMSELVES. They may be said indeed to have excelled, not by *Art*, but by NATURE; yet by a *Nature*, which gave birth to the perfection of ART.

The Case is nearly the same with respect to our SHAKSPEARE. There is hardly any thing we applaud, among his *innumerable beauties*, which will not be found *strictly conformable to the RULES of sound and antient Criticism*.

THAT this is true with respect to his CHARACTERS and his SENTIMENT, is  
 Q evident

Part II. evident hence, that, in explaining *these Rules*, we have so often recurred to him for Illustrations\*.

BESIDES Quotations *already alleged*, we subjoin the following as to CHARACTER.

WHEN FALSTAFF and *his suite* are so *ignominiously routed*, and the scuffle is by *Falstaff* so *humorously exaggerated*; what can be more natural than *such a Narrative* to *such a Character*, distinguished for his Humour, and withal for his want of Veracity and Courage †?

THE Sagacity of *common Poets* might not perhaps have suggested so good a Narrative, but it certainly would have suggested something of the kind, and 'tis in this we view the *Essence of Dramatic Character*, which is, *when we conjecture what*

\* See before, p. 55. 99. 108. 151. 161. 167. 185. 196. 197. 224.

† See Hen. IV. Part 2d.

any one WILL do or say, from what he HAS done or said ALREADY\*.

C. XII.

IF we pass from CHARACTERS (that is to say MANNERS) to SENTIMENT, we have already given Instances †, and yet we shall still give another.

WHEN *Rosincrosse* and *Guildenstern* wait upon *Hamlet*, he offers them a Recorder or Pipe, and desires them to play—they reply, *they cannot*—He repeats his Request—they answer, *they have never learnt*—He assures them nothing was so easy—they still decline.—’Tis then he tells them with disdain, *There is much Music in this little Organ, and yet you cannot make it speak—Do you think I am easier to be plaid on, than a Pipe?* Hamlet, Act III.

THIS I call an elegant Sample of SENTIMENT, taken under its *comprehensive*

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\* See before, p. 165, &c. † See before, p. 173, &c.

Part II. Sense\*. But we stop not here—We consider it as a complete instance of SOCRATIC REASONING, tho' 'tis probable *the Author* knew nothing, how SOCRATES used to argue.

To explain—XENOPHON makes SOCRATES reason as follows with an ambitious youth, by name *Euthydemus*.

“ 'Tis strange (*says he*) that those who  
 “ desire to play upon the Harp, or upon the  
 “ Flute, or to ride the managed Horse,  
 “ should not think themselves worth notice,  
 “ without having practised under the best  
 “ Masters—while there are those, who aspire  
 “ to the governing of a STATE, and can  
 “ think themselves completely qualified, tho'  
 “ it be without preparation or labour.”  
 Xenoph. Mem. IV. c. 2. f. 6.

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\* See before, p. 173. 177.

ARISTOTLE'S Illustration is similar in his reasoning against *Men*, CHOSEN BY LOT for *Magistrates*. 'Tis (says he) as if *Wrestlers* were to be appointed BY LOT, and not those THAT ARE ABLE to wrestle: or, as if from among *Sailors* we were to chuse a *Pilot* BY LOT, and that the *Man* so ELECTED were to navigate, and not the *Man* WHO KNEW the *business*. Rhetor. L. II. c. 20. p. 94. Edit. Sylb.

Nothing can be more ingenious than this *Mode of Reasoning*. The Premisses are *obvious* and *undeniable*; the Conclusion *cogent* and yet *unexpected*. It is a species of that Argumentation, called in Dialectic Ἐπαγωγή, or INDUCTION.

ARISTOTLE in his *Rhetoric* (as above quoted) calls such Reasonings τὰ Σωκρατικά, THE SOCRATICS; in the beginning of his *Poetics*, he calls them the Σωκρατικοὶ λόγοι, THE SOCRATIC DISCOURSES; and

Part II. HORACE, in his Art of *Poetry*, calls them  
 the SOCRATICÆ CHARTÆ\*.

IF TRUTH *be always the same*, no wonder *Geniuses should co-incide*, and that too in *Philosophy* as well as in *Criticism*.

WE venture to add, returning to RULES, that if there be any things in *Shakspeare* OBJECTIONABLE (and who is hardy enough to deny it?) THE VERY OBJECTIONS, as well as THE BEAUTIES, *are to be tried* BY THE SAME RULES, as the same Plummet alike shews, both what is *out of* the Perpendicular, and *in* it; the same Ruler alike proves, both what is *crooked*, and what is *strait*.

WE cannot admit, that *Geniuses*, tho' *prior to Systems*, were *prior also to Rules*,

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\* See a most admirable instance of this INDUCTION, quoted by CICERO from THE SOCRATIC ÆCHINES. *Cic. de Invent. Lib. I. f. 51.*

because



because RULES from the beginning *existed* C. XII.  
*in their own Minds*, and were a part of  
 that *immutable Truth*, which is eternal  
 and every where\*. *Aristotle* we know  
 did not form *Homer*, *Sophocles*, and *Euri-*  
*pides*; 'twas *Homer*, *Sophocles*, and *Euri-*  
*pides*, that formed *Aristotle*.

AND this surely should teach us to pay  
 attention to RULES, in as much as THEY  
 and GENIUS are so *reciprocally* connected,

\* The Author thinks it superfluous, to *pancgyrize*  
 TRUTH; yet in favour of SOUND AND RATIONAL  
 RULES (which must be *founded in Truth*, or they are  
 good for nothing) he ventures to quote the *Stagirite*  
 himself. Ἀληθῆ ἀληθείῃ οὐκ ἐνδέχεται ἐναντίαν εἶναι ἢ τε  
 δοῦσαν, ἢ τ' ἀνίφασιν—*It is not possible for A TRUE*  
*OPINION, or A TRUE CONTRADICTORY PROPO-*  
*SITION to be CONTRARY TO ANOTHER TRUE ONE.*  
*Aristot. De Interpret. c. 19. p. 78. Edit. Sylb.*

This may be thus illustrated. *If it be TRUE, that*  
 THE TIME and PLACE of every Drama should be *circ-*  
*umscribed*, THE CONTRARY CANNOT BE TRUE,  
 that its TIME and PLACE need not to be *circumscribed*.  
 See p. 125.

Q 4

that

Part II. that 'tis GENIUS, which discovers *Rules*; and then RULES, which govern *Genius*.

'TIS by this *amicable concurrence*, and by *this alone*, that every Work of Art justly merits Admiration, and is rendered as highly perfect, as by human Power it can be made\*.

BUT we have now (if such language may be allowed) travelled over a vast and mighty Plain; or (as *Virgil* better expresses it)—

—*immensum spatium confecimus æquor.*

'TIS not however improbable that some intrepid spirit may demand again †, *What*

\* This is fairly *stated*, and *decided* by *Horace*.

NATURA fieret laudabile carmen, an ARTE,  
 Quæsitum est. Ego nec studium sine divite venâ,  
 Nec rude quid profero video ingenium; alterius sic  
 Altera postulat opem res, et CONJURAT AMICE.

Art. Poet. v. 408, &c.

† See p. 107.

*avail*

*avail these subtleties? — Without so much trouble, I can be full enough pleased.* — I C. XII.  
 KNOW WHAT I LIKE. — We answer, *And so does the Carrion-crow, that feeds upon a Carcase.* The difficulty lies not in knowing WHAT *we like*; but in knowing HOW *to like*, and WHAT IS WORTH LIKING. Till these Ends are obtained, we may admire *Durfey* before *Milton*; a smoaking Boor of *Hemskirk*, before an Apostle of *Raphael*.

Now as to the knowing, HOW TO LIKE, and then WHAT IS WORTH LIKING, the first of these, being the Object of *Critical* Disquisition, has been attempted to be shewn thro' the course of *these Inquiries*.

As to the second, WHAT IS WORTH OUR LIKING, this is best known by studying *the best* Authors, beginning from the GREEKS; then passing to the LATIN; nor on any account excluding those  
 those

Part II. those, who have excelled among the Mo-  
 { DERNS.

AND here, if, while we peruse some Author of high rank, we perceive we don't instantly relish him, let us not be disheartened—let us even FEIGN *a Relish*, till we find *a Relish* come. A morsel' perhaps pleases us — Let us cherish it — *Another Morsel* strikes us — let us cherish this also. — Let us thus proceed, and steadily persevere, till we find we can relish, *not Morsels*, but *Wholes*; and feel that, what began *in FICTION*, terminates *in REALITY*. The Film being in this manner removed, we shall discover *Beauties*, which we never imagined; and condemn for *Puerilities*, what we once *foolishly* admired.

ONE thing however in this process is indispensibly required: we are *on no account*  
 to

to expect that FINE THINGS SHOULD DESCEND TO US; OUR TASTE, if possible, MUST BE MADE ASCEND TO THEM. C. XII.

THIS is the Labour, this the Work; there is *Pleasure* in the Success, and *Praise* even in the Attempt.

THIS Speculation applies not to Literature only: it applies to Music, to Painting, and, as they are all *congenial*, to all the *liberal* Arts. We should in each of them endeavour to investigate WHAT IS BEST, and there (if I may so express myself) *there* to fix our abode.

BY only seeking and perusing what is *truly* excellent, and by contemplating always *this* and *this alone*, the Mind insensibly becomes *accustomed* to it, and finds that *in this alone* it can acquiesce with content. It happens indeed *here*, as in a subject far more important, I mean  
in

Part II. in a *moral* and a *virtuous* Conduct. IF  
WE CHUSE THE BEST LIFE, USE WILL  
MAKE IT PLEASANT\*.

AND thus having gone thro' the Sketch we promised, (for our concise manner cannot be called any thing more) we here finish THE SECOND PART of these Inquiries, and, according to our original Plan, proceed to THE THIRD PART, THE TASTE AND LITERATURE OF THE MIDDLE AGE.

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\* Ἐλξ̄ βίου ἀριστον, ἡδὺν δὲ αὐτὸν ἢ συνήθεια ποιήσεις.  
*Plutarch. Moral. p. 602. Edit. Wolfii.*

END OF THE SECOND PART.









