

Thoughts

On the Beauties of Language,
including
the Use of Figures.

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~~These are the first thoughts on this subject.~~

1787

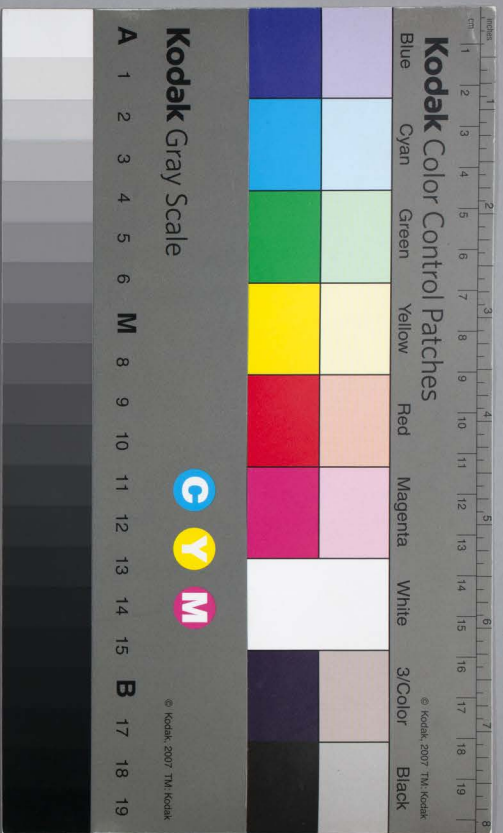
The passions of Hope are received through
the ear into the heart; but the Advantages
of them are a treasure to the heart.

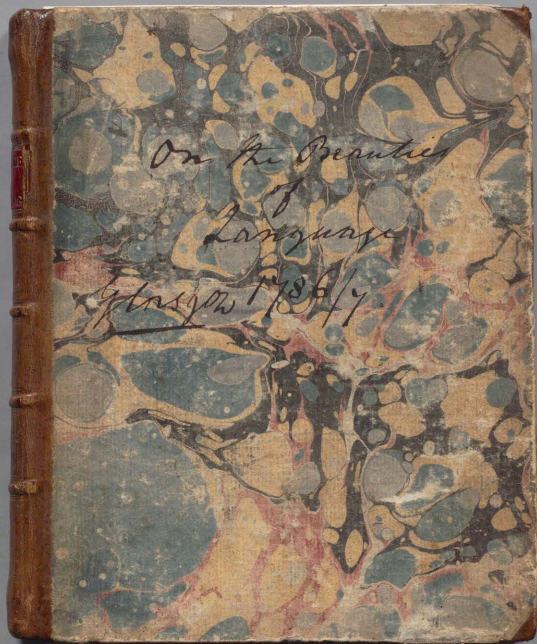
~~Thoughts on~~

Being

(Extended Notes of Lectures
Delivered by Professor Richard
102. Glasgow.)

1786 . 1787





*On the Beauties
of
Language
Glasgow 1784/5*



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Thoughts

On the Beauties of Language,
including
the Use of Figures.

~~Thoughts on the Beauties of Language~~
~~including the Use of Figures~~

~~By Wm Richardson~~
~~1786~~

the passions of the soul are excited by
words in the mind; but the knowledge
of them is a treasure to the heart.

Being
(Extended Notes of Lectures
Delivered by Prof. Wm Richardson
in Glasgow.)

1786 . 1787

On the Beauties of Language

The Beauty of Language chiefly consists in the proper choice of Words; in the judicious structure of Sentences; and in the right use of Figures.

These shall be separately considered.

Part

for no reason but because they are foreign, must render it obscure, & destroy its beauty, & its force. Nothing, but the want of a term to express an object or Idea, can authorize such introductions — Spenser, or Shakespeare would find it necessary to introduce words, for, in their time, the highest language was imperfect, and imperfect — but to do so now, when our language is so fully formed, when in force, and variety of expression, it at least equals the ancient, and surpasses the modern ones, merely for the sake of novelty, or from affectation, is ^{absolutely} inadvisable. —

The use of obsolete words, or of words in obsolete significations, must render the style of a prose writer unpolished — in poetical compositions the use of such words is more allowable, for it gives to them a peculiarity, which, as the subjects of them are different from those of prose, it is agreeable to mark; it gives to them also an air of simplicity, and antiquity; and occasions a variety, which gives us pleasure — Even in Poetry however it should chiefly be confined to such Poems, or passages in Poems, as are intended to

excite our veneration, or to command our respect: Virgil says,

Ille subditivo patet hominum atque deorum

The obsolete word is used here with propriety, because he speaks of the father of Gods and men — thus also from the same author

Proo Rutilare fuit multo discrimine habitis

But here, as in every thing, care should be taken, not to fall into extremes — for the obsolete words may be used in Poetry sometimes with propriety, a too frequent use of them is very improper — This seems to be a fault of many of the poetical productions of the present age, but most every sonnet is filled with them. — It is not an easy matter to fix on a period when words become obsolete — Dr Lambell, in his Philosophy of Rhetoric, gives a very ingenious account of the use which ought to give currency to words: — he says it ought to be Repetable use (or the practice of authors of Reputation); National use, (as it should appear



ed to provincial and foreign use; & present use, which ought to give roque or currency to words: the illustration of these particulars may be found in the 1 Chapter of the 2 Book -

The proficients & elegant writers will never make use of technical terms, or phrases - if he address himself to a company of Mechanics, it would be proper to suit his language to their conceptions; but when he addresses a mixed assembly, his language should be such to give pleasure to the man of taste & ^{the artist} ~~the artist~~ grasping rather than to the artist. Many passages from Dryden may be adduced for this fault - as the following:

Tack to the larboard, and stand off to sea,
The starboard sea and land - said.

In another passage of the same work we have the Caspian set very exactly delineated, - but the impropriety of any thing of this sort must be so obvious to every one, that

it is unnecessary to multiply examples: pleo of it. - Technical terms however that represent elegant images, and that are perfectly obvious may sometimes produce a fine effect thus in Milton:

— As when the potent rod
Of Amos's ear in Egypt's evil day
Wand' round the west, up call'd a pitchy cloud
Of darkness, wa'ping on the eastern wind,
That was the seal of impious Pharaoh
hung
like night, & dark'nd all the land of Nile
So also in the 12 Ede, of the 1. Book
of theace.

Whoever wishes to write proficients: must also be acquainted with the different significations of words, and with the different words which convey the same meaning, or that are synonymous to one another - If he be not perfectly acquainted with these his style will always be obscure, and often ridiculous. - Thus the word *Mote* had two significations very different

sent



sent from each other - in one it signifies being subject to death, and in the other causing it - the following sentence, from their significations not being properly distinguished, is unperceptive:

As for such animals as are mortal we have a right to destroy them.

So also if a writer gravely said that, suicide would be the last action of his life - he would justly be thought ridiculous -

As writers should not only be perceptive, but elegant, and pleasing, no provincialisms, no common place maxims or saws, no vulgar exclamations, no misapprehensions of any kind ought to appear in their compositions - this however chiefly respects the higher kinds of composition, in the lower kinds such expressions may sometimes be used with propriety - ~~what~~ what is proper in Comedy, would be the contrary in Tragedy - In the following lines from Milton there is an

expression highly vulgar, and unpleasing. Dr. Campbell however quotes the passage as peculiarly elegant, and happy - the uttered of Satan is devilled:

— Him thence they found
Aquat like a toad, close at the ear
of Eve.

The following expressions, which are to be met with in writers of considerable eminence, are inelegant and unpleasing -

'As those devices were hug'd about.
'By those devices staid off the law.'
'But the senate had no stomach for these things.'

Except in very serious or religious compositions, the use of the term eth is inelegant: so also the use of them for you; hath for has; doth for does - and several others of the same kind.

Nothing is so disgusting as the hug'd or affected style - those writers generally fall into it, who, conscious of

of the natural badness and defects of their style, are very desirous of finding out fine words, & pretty or sublime descriptions - This probably was the cause of the boom: but so often to be met with in most of the works of Thomson: and which has caused him to deservedly die - The bombast which characterizes his style has often been successfully imitated; has been lately so, in a Poem entitled 'A Pipe of Tobacco!' - The affected style is very well ridiculed by Johnson:

Thou art hoarse in solemn cell,
 Weaving out life's evening gray
 With thy bosom cage! and all,
 What is bliss, & which the way?
 Thus I speak, and speaking slight,
 Leave reposed the stinking hear,
 When the heavy cage replies,
 "Come my lad and drink some beer."

Sometimes the hoarse style is made use of from a design to conceal the weakness, or indelicacy of the sentiments, or ideas - Style thus adorned resembles persons in the last stage

stage of a Consumption, first in splendor, and then to conceal the attacks of disease: - but the false coloring of the one will not prevent the eye of discernment from perceiving the defect: it is intended to hide, nor will the greedy vessel of the other arrest the stroke of Death.

As our thoughts ought to be conveyed with force, Vehemently and brevity, ought carefully to be avoided; for they always render a style feeble, and vulgar: - every expression that is not necessary for conveying the Idea ought to be relinquished - for observations multiplied, & distinctions made without any material difference, and words heap'd together without meaning, obscure the style they are intended to illustrate; and lead us not only to suspect the truth, but the understanding of the writer. Pope says very justly, - adorning Dulness.

Caplain upon a thing, 'till all men doubt it,
 And write about it, Gossips, and about it.

Brevity is the opposite of Prolixity,
 and when properly used gives spirit,
 and energy to composition - It
 ought not however to be too short,
 or cut, for then it cannot have
 the prospectivity which every good
It ought to possess. Lucius may
 often be censured for the improper
 brevity of his It. - Cicero gives
 an excellent account of Brevity of
It - and in the passage where
 he treats of this he affords us an
 excellent example of the brevity
 that is proper to be used in Compo-
 sition.

~~It is not to be understood~~
~~that brevity is to be used~~
~~in all parts of composition~~
~~but only in those parts~~
~~where it is necessary~~
~~to give spirit and energy~~
~~to the composition~~
~~and to prevent it from~~
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~~prolix~~

There is nothing which tends
 more to take away all prospectivity,
 elegance, and force from Prose
 Compositions, than the improper use
 of the ornaments which ought only
 to belong to Poetry - This method
 of composing them, when the dis-
 juncta membra Poetae, as Horace calls
 them, are continually presented to
 us, ought to be carefully avoided -
 As it is an impropriety which many
 writers fall into, it may not be
 improper to consider, in what par-
 ticulars the affectation of using
 the ornaments of Poetry in Prose
 compositions chiefly consists.

1. Sometimes it shows itself in an
 affectation of Poetical Metaphor, or
 in a scrupulous selection of fine
 sounding words, or words of many
 vocal syllables. Tho' this adds
 much to the beauty of Poetry yet
 the



the appellation of it ⁱⁿ Prose is in-
 accurate:— as it tends to level
 a great part of the distinction
 between Verse & Prose it can never
 be allowed, & ought never to be
 attempted.

2. Sometimes the appellation of Prose
 in prose consists in throwing words
 into metrical arrangement— & to
 this perspicuity, elegance, and force
 are often sacrificed— as in this
 sentence— They anxious bear with
jealous opposition. The inversion in
 this sentence adds nothing to the
 thought, or the force of the expres-
 sion, but renders it unprosperous,
 jumbled, and unintelligible— such con-
 trivances are however often to be
 met with— the following sentence,
 from Guthrie's translation of Cicero's
 orations against Catiline, is in
 fact an hexameter line:

We boldly persevere in our country's cause.
 In the 2. Psalm this appellation
 is very striking.

3. Sometimes the appellation of Poetic
 prose consists in the use of the ad-
 jective

poetic noun, or the epithet. In prose
 this part of speech is generally
 placed before the substantives, but
 in Verse frequently after it. This
 disposition of the adjective has a
 fine effect in Poetry, for by susci-
 ping easiness, and suspending the
 meaning, it gives pleasure, and ca-
 lls into attention:— but in prose it is
 a labour for ornament, & sound, per-
 fectly inaccurate, and unnecessary:
 therefore all such capriciousness as
 "the Poetist approved" for the ap-
 proved Catiline, are highly improper,
 and will never be found in a pro-
 writer of improved taste.

4. The ornaments of Poetry, so far as
 they are connected with the embellish-
 ment of images or thoughts, are
 sometimes used by Prose writers for
 the sake of the sense, as well as
 the sound— Hence proceeds the in-
 discriminate use of epithets to be
 found in prose writers of unimproved
 taste— in many compositions we
 can scarcely find a substantive that
 is not wedded to its adjective— and

not

not only conjugally linked in pairs; but substantives are frequently to be found with several adjectives obviously attending in their train. This is improper in every kind of composition - In prose in this that should never be used but when the sense requires it; or when a great addition is made to the force, or the beauty of the thought by it. - In poetry a somewhat greater latitude is allowable - but even there the too frequent occurrence of them is improper, especially when little addition is made to the sense by them. Many of the epithets, in the first lines of Pope's third, might be taken in way, without injuring the sense:

Achilles' wrath, to freeze the virginal
spring

Of woes unnumber'd heavenly Goddesses sing
That wrath which hurried to Pluto's
gloomy reign

The souls of mighty things unkindly slain;
Whose limbs unburied on the naked shore,
Devouring dogs and hungry vultures tore.
Then great Achilles & Atreides show,
Such was the sov'reign doom, and such the
will of Jove.

Epithets are often necessary, & may frequently be used with a very fine effect: a total rejection of them is therefore improper - Compound epithets however must always be used with very great caution, for they are seldom to be found in the shade and correct writers either of modern, or ancient times - In every kind of Composition it is improper to double epithets without raising the idea, or to use one epithet to explain another - Thus in Pope's third:

Another shaft the raging archer threw;
That other shaft with essing fury flew.
(From Hector, Phœbus turn'd the flying
wound.)

Yet fell not roy or quill to the
ground -

These lines are very elegant and very pleasing. - Epithets are not only rarely doubled in them; but there is one epithet that does not apply - an wound was essing, ^{imagined} to fly.

5. In verse compositions the meaning of a word is sometimes changed from an analogy to its component parts.
This

this has a pleasing effect, when not too frequently made use of - or used only when a simple word to express the same idea is not obvious, and when the parts of the compound word made use of are perfectly clear - Dr. Hurd, in his criticism on Horan, supposes that this method of changing the meaning of words is allowed to in the Art of Poetry

*Diavis egrgie, notum si cillidra urbium
Reddunt junctura novum* -

No change of this kind however is allowable in Prose - In a sermon of the Dr. Hurd just mentioned, who very properly enforces the use of all such expressions, the common signification of a word is altered from a reference to its compound parts:

"At every step we cannot but see the sin of the commandment objected to us."

There was no necessity for using this word here, as *provident* would have conveyed the idea perfectly well, and without affectation.

If prose writers be unsound for affecting the ornaments of Poetry, what

is the reason it may be asked that in prose compositions, of universality acknowledged merit, such forms of expression are so frequently to be met with? as in the *Pellegrin* of Bunton; and the translation of *Offian* by Mr. Pherson - A reason for the style used by these authors, and for the praise that is bestowed on it, may be easily assigned -

Such vivification is not adapted for Epic Poetry - Bunton accordingly found it necessary to compose his work in Prose; but in an Epic poem, it is natural to suppose, there would be many ideas, and circumstances very unsuitable to the plain and simple style of Prose - To express these he found it necessary to make use of some of the forms of speech which properly belong only to Poetry - The necessity of composing the *Trunk* Epic Poetry in language not strictly Prosaic, that all the beauties of it is capable of receiving may be given

given to it, being, otherwise sufficient-
ly obvious, it is not to be
wondered at that the style had some
possession of London with so
much approbation.

Mr. Pherson saw that Prose was,
in general, better adapted for
expressing the thoughts of a
man than Verse; or that by using
it, the thoughts of the original
could be best retained - at the
same time he found that some
of the expressions of a given did
not suit the style of simple
Prose - that these might also be
given in his translation he found
it necessary to make use of the
language of Poetry - very on
using the necessity & propriety
of this mixed kind of style, the
translation receives the unbounded
applause it so justly deserves. - The
most elegant passages in Mr. Pherson's
own given however, are those,
perhaps, in which Poetical orna-
ment is least made use of.

It may be remarked here, that
all idioms taken from foreign
Languages

languages are exceedingly improper,
both in Prose, and Poetry - In the
following lines from Milton there
are two capricious faults in this
respect.

Now did they not perceive the wild flight
In which they were, or the given pains not
feel;

yet to their Generals' voice they soon obey'd
Innumerable. -

Part 2.

Of the structure of Sentences.

A sentence is the result, or consequence of order in the combination of words —

The great importance of sentences, and the many beauties they are capable of receiving, has drawn the attention of Critics both in ancient, and modern times. — Notwithstanding the accurate, and distinguished authors who have treated of this subject, there is scarcely a good definition of a sentence to be found in any of them: — even the Etymology of the word has occasioned doubt: — some are of opinion, that *sententia* is *quasi sententia*, from *sentis*; which originally signified to perceive by the senses; then, from an obvious analogy, it came to signify to understand; then to judge; and last of all to feel. — from some of these last signification *sententia* they thought was derived — others imagine that *sententia* is *quasi sensum tence*; and that

that the progress of the word *sententia* from its original signification is very plain, and obvious — first say they it signified a judgement; then it came to signify a determination, or resolution; then a purpose, or a judgement solemnly ratified; then an observation, or feeling; in a meaning much the same with *sententia*; and last of all a sentence, or a number of words united together.

Tho' we have no good definition of a sentence, yet a general Idea of what is meant by it is easily attained; and has been by most persons thought sufficient — Every one here then must contain in form: plain thought, or express a proposition: as — God made the world — This does not include interrogations, for they undoubtedly convey a complicated thought: — an ignorance of what is asked, and a desire of information is fully implied in them: as — Did God make the World? — Sentences may be divided into Simple, and Compound — they are called simple when only one proposition is expressed in them and

and complex when there are more than one.

Every discourse consists of a variety of simple sentences;— some of which are more intimately connected together, and of greater importance than those others: it is necessary that those simple sentences which are of greatest importance should be marked— this is done by including those of less importance, with which they are connected, under them:— by this addition sentences that were simple become complex.—

Cicero, when consul, skillfully baffled Cataline, a base conspirator. — this is a complex sentence — the leading part, or the part of greatest importance is, Cicero baffled Cataline — this part is accordingly expressed fully, & under it are included several parts of less importance connected with it.

I shall point out a few rules in agreement to which every sentence ought to be constructed.

1. In every sentence the laws of thought ought to be observed to: or, in other words, there ought to be only one thought expressed in a simple sentence, and only one principal object or ^{idea} thought in a complex one. By this the attention is not distracted, but is allowed to rest on that part of the sentence which is of most importance. The eminent authors of antiquity closely adhered to this rule — so much so indeed that it is difficult to find in any of them a sentence in which it is not attended to. — The following however is one from Livy —

Tum, prope jam periculo alio viturris, a. Virginio, ea colligis anno, Haec in capite dicit: atrox ingruum ac: undat eo facto magis, quam vultu: urat: eo acius distat legi, agitar plerum, tribunus velut justo persequi bello.

Book 3. Chap. 11

This sentence does not propose this; for in the beginning of it, the actions of one man are spoken of, and in the end of it, those of another.

thus. — A rapid change from one nominative to another, if they both relate to one object is left blameless — but even this ought to be done with delicacy, and caution. — In the following sentence, from the same author, the change from one nominative to another, tho' the same person be spoken of, is perhaps too sudden:

*L. Fabius praetor nobis: is, armata
juventute, disprotitogem praedidit,
tuta omnia ac tranquilla fecit.*
Book 3. Ch. 8.

2. The parts of a sentence should be marked according to their connection with one another, or with the principal part of the sentence: and, in general, the arrangement of parts in similar sentences ought to be similar — The sentence — *Queso*, when found skillfully baffled *Catiline*, a base conspirator — may be thought a transgression of this rule, for the baseness of *Catiline*

is

is more strongly marked, than the skillfulness of *Queso*, which is more intimately connected with the principal part of the sentence — but the skillfulness of *Queso* is expressed in other parts of the sentence: and the marking of the baseness of *Catiline* is so strongly, proceeds from the feelings naturally excited by such a character. — I do not mean however that this rule ought to be invariably observed: — there may be many cases when it would be improper — but in general it ought to be attended to.

3. Ambiguity in the structure of a sentence ought always to be carefully avoided — on this account particular attention must be paid to the particles that connect the parts of the sentence: — for they are very apt to create doubt and ambiguity. — Thus, from Pope: —
"And the son the fervent sin address'd"

We are at a loss here to know whether the son address'd the sin, or the

sin

since the son — the meaning may be to sur. be known from what goes before, or follows after — but in a sentence, as Lucretian justly observes "Non ut intelligere solent, sed ut non minus imperit non intelligere accidunt." — There is also ambiguity, proceeding from the same cause, in the following line, from the same Poet.

With the great heathen Death and God above.

Ambiguity likewise often proceeds, in the English language, particularly, from the improper use of pronouns, and relatives — as in the following instances —

Had I but serv'd my God, with half the zeal
I serv'd my King; he would not in
mine age
Have left me naked to mine enemies —
Shakspeare. Henry VIII.

Such were the contours of Saisons race,
Who a bright cloud for Juno did embrace.
Dunkin's Progress of Idleness.

In every kind of composition, the most important thought of a sentence ought to be so placed, or so marked, as to make a due impression on the Reader — There have been different opinions concerning the position of the principal part in the sentence, so as to make this impression. — Some critics, thinking that what is first presented strikes most, are of opinion that the most important part should be placed in the beginning of the sentence. — Others choose, for the position of the principal part, the end of the sentence; because there the sense is completed, and the pause allows the attention to rest on one part, without being distracted by any subsequent one. — The truth is, both the positions are equally good; and the choice of either must depend on the taste or judgement of the Writer, or on the nature of his subject. —

In the English Language there is not such a field for varying the positions of the parts of a sentence as in the Ancient Languages, or even in many of the Modern ones — slight
inversions

inversions in English - poor ought not to be frequent - and great ones are unallowable - the following sentence from the translation is thus differently transposed in different languages:

נפלה בבל נפלה.

Επεσε, επεσε Βαβυλων, η πολις η μεγαλη.

Cecidit, cecidit Babylon, urbs illa magna.
elle est tombee, elle est tombee, Babylone
la grande ville.

Caduta, caduta e Babilonia la gran
citta.

Babylon is fallen, is fallen, that
great city.

The position of the principal part does not make so great an impropriety in the English, as in the other languages - but this is not the fault of the translators, for any other arrangement they could have used, would either have been not so striking, or not so grammatical.

5. Nothing is more graceful, nothing gives to a sentence greater force, than to keep the meaning suspended till near the close of it -

* see Campbell's Phil. of Lit. Continues

sentences in which this is done are usually denominated by Criticks - Periods - as in the first lines of Paradise lost -

Of mans first disobedience, and the fruit
Of that forbidden tree, whose mortal taste
Brought death into the world, & all our
woe,
With loss of Eden, till one greater man
Restore us, and regain the slipper
sing heavenly muse -

Shakespeare begins his pleasures of imagination in the same manner - In the third Book of that Poem the following Period provides one of the finest passages in it.

Thus at length
Endow'd with all that nature can bestow,
The child of fancy oft in silence binds
His thro' mist measures of his pregnant
brain,
With conscious pride. -

When the principal part of a sentence is postponed, the clause that comes after it ought also to be of some importance: - if they are not the whole will appear languid, and disgusting

disgusting — as in this sentence
 "let us endeavour to establish favours in him
 who holds the reins of the world,
 — in his hands —"

This sentence would not have had
 so awkward, and ridiculous an appear-
 ance, if the last clause of it had
 appeared in a less conspicuous place;
 or had not followed the principal
 part of the sentence —

Nothing can give pleasure in Com-
 position that has the appearance
 of having been much studied, or of
 having flowed from the pen of
 the writer with labour or difficulty.

— For this reason, the style of
 Gibbon must be disapproved of
 by every man of taste, and discer-
 nment. An elaborate, formal ap-
 pearance characterizes it. — One
 kind of sentence occurs almost in
 every page of the History; — by
 which any effort it might have
 had, had it occurred, is frequently
 destroyed — I shall not bring
 any examples of this kind; —
 every one who reads his History with
 any degree of attention, must be
 convinced of the justice of the asser-
 tion.

I shall conclude this account of
 sentences with a few observations
 on the length and shorthings of sentences,
 as: 2 on the arrangement of their
 clauses, or parts: 3 on the terminat-
 ing word of a sentence: and 4 on the
 disposition of a word in the same sen-
 tence —

1. Concerning the length and shorthings
 of sentences different opinions have
 been entertained — Some critics give
 the preference to long sentences —
 they contend, they are more dignified,
 and interesting than the short ones,
 which carry always an air of flip-
 pancy along with them — as they
 contain a number of parts they
 are also more susceptible of harmony
 and variety. — The advocates for
 short sentences, on the other hand,
 contend that they are more perspic-
 uous, more easy, or more forcible
 than the long ones — they object
 in their turn, that long sentences
 are stiff, heavy, or diffuse — that
 they must be loaded with a num-
 ber of words which do not add to the
 sense, but prevent it from being un-
 intelligible. —

The truth is, both long, & short
 sentences

sentences have their advantages — the one are dignified, and concise: the other lively, and perspicuous: — they both are graceful: on the other hand, they have both their disadvantages; long sentences are apt to be obscure, & short ones flippancy. Both kinds of sentences then may be used occasionally, and their uses must be determined by the subject that is treated of, or the ideas that are intended to be conveyed — to solemn grave subjects the long sentence seems best adapted: but when an easy, familiar subject is treated of, the short sentence will be used with the greatest propriety. Some subjects require a mixture of both — as history — where it is necessary to treat of common occurrences, as well as great and unusual events: where the actions of an individual must be mentioned, as well as the affairs of a people — according to the best historians this mixture is to be found — every page presents peculiar attention to it.

2. The number of clauses a sentence should contain must be left to the choice of the writer; and the ought

to

to be guided by the subject of which he treats. — The arrangement of the clauses, or the symmetry that should subsist among them, is of the following nature — The last clause should not be shorter than those that precede it; when there are only two clauses they should be of an equal length: — when there are more than two, they ought to be a progress from shortness to length; as in the following very elegant sentence, which begins Cicero's oration for Archias:

si quid est in me ingenii, judicis, quod ante quam sit caugurum: aut si qua necessitatis decendi, in qua me non ingenui midicorum ipse oratione: aut, si hujusce rei satis aliqua, et optimum actum studis ac disciplina profecta, a qua ego nullum confictis etibus mea huncus ab: huncus: eorum non omnium, vel in primis huius. decimus fructum a me repeti prope me non debet.

Cicero however does not invariably observe this rule, and it would be improper if he did — for symmetry in composition is always disagreeable; from the idea of great labour being connected with it.

3. — The dominating word of a sentence ought

ought, in general, to be long: this gives the sentence an harmonious turn, which has a very pleasing effect - Cicero seems to have been sensible of this; for his sentences are frequently terminated by Polysyllables. When the last word of a sentence is short, or a monosyllable, it occasions a disagreeable monotony: this is a very common fault in Mr Johnson's *Grammar*; in Thomson's and in Milton's works. Johnson in his early compositions seems to have laboured very hard to find out sonorous Polysyllabic terminating words - his later productions, when his taste was more matured, are not composed in so stiff, & finical a manner. — A sentence ought not to terminate in the same word with the preceding sentence — except in an emphatical sense.

Some critics are of opinion that words ought not to be repeated in the same sentence: by words here must be meant nouns and verbs. But this rule is very apt to render composition stiff, and unspacious: nor is it practised by writers of eminent taste.

It

It may be remarked, that the sentences in Fitzgibbon's letters are composed with great attention to these particulars — rather more so perhaps than is compatible with Epistolary composition.



Part 3^d

Of the Use of Figures -

In treating of this part of my subject, I shall

- 1 endeavour to point out the nature of figures, and to give such an account of them, as will ^{fully} shew that the ideas, Criticks have generally entertain'd concerning them, are ill founded -
- 2 I shall point out the principal uses of proper arrangement of figures.
- 3 I shall give an account of some of the figures of thought &
- 4 of some of the figures of speech.

The true-Writer desires advance here from the use of words - without changing the Subject or Idea presented to the Understanding, he has it in his power to adorn, & enforce it in such a manner, as to give pleasure to the reader, and to leave a strong impression on his mind: when he says
 "That

"That Lion Achilles" he wishes to impress us, that something in the character of Achilles resembled a lion: this, by means of the figurative manner in which it is express'd, gives us greater pleasure, and strikes us with greater force, than if the thought had been convey'd in language of a plain, unfigurative kind - "Griest is Diana of the Ephesians" affects us very differently from "Diana of the Ephesians is griest" because the first mode of expression is figurative, and the last not - Since the use of figures contributes so much to beauty, & force of expression, it may be supposed that the true-Writer avails himself of every opportunity to adorn his composition with qualities of such an engaging nature. — That we may be enabled to enjoy fully the pleasure that arises from figurative language, and that we may know when & how to use it, we should make ourselves acquainted with the different kinds of figures, and the general classes to which



which they belong - we should know
 their oughts, the intentions or feelings
 of the mind from which they pro-
 ceed, and the effects they are in-
 tended to produce - and we should
 pay particular attention to the
 Rules that have been invented to
 regulate their use - A very brief
 account of any of these particulars,
 I may have occasion to touch on,
 must be expected: to give an ac-
 count of them equal to their
 importance would far exceed the
 limits of ~~the~~ ^{my} ~~myself~~ ^{myself} -

The term figure is applied to
 those modes of expression in a
 metaphorical sense. - These are
 certain properties or qualities pro-
 posed by every material substance -
 all of them have also some par-
 ticular shape or form which dis-
 tinguishes them from every other
 substance, and by which they can
 be referred to a general class - this
 is called their figure - in like
 manner - every expression in language
 denotes a combination of words, which
 in consequence of grammatical
 construction, conveys our thoughts to
 others

these - this corresponds to the general
 properties or qualities proposed by all
 material substances - but expressions
 may have also certain modifications
 which distinguish them from other forms
 of expression, and by which they may
 be referred to a general class - & these
 modifications of expression are called
 figures, from the correspondence they
 bear to the particular qualities prop-
 osed by material substances -

Figures of language have been by
 some critics, with very little propriety,
 illustrated by a comparison between
 them, and the uniforms of Regiments
 in an army - every Regiment has an
 uniform, but every expression is not
 figurative.

The following definition of figure
 is, tho' far from being a perfect
 one, may however enable us, in some
 degree, to understand what they denote.

Figures are forms of expression, dis-
 tinguished from other forms of expres-
 sion, by a particular modification, by
 means of which they may be referred
 to a general class.

Every one must have observed the
 great

great variety of figures: when taken singly they can be easily comprehended, and distinguished - but to class or arrange them under general heads, has been found a very difficult matter - doubt and obscurity have in general been the consequence of every attempt of that kind -

Quintilian divides all the modified forms of coposition into Tropes, and Figures.

He thus defines -

"A change of the meaning of words for the sake of force, or energy."

A figure is defined to be

"An uncommon conversion or change of the usual forms of coposition: in which first presents itself," or in other words - the deviation, from the forms of coposition commonly made use of, which first presents itself to the mind in any particular situation -

This division, and these definitions are, I believe, among the best on the subject; and they have accordingly been adhered to by most authors, as

well as critics - Both the divisions and the definitions are however liable to several objections -

1. The division of the modified forms of coposition into Tropes and Figures is inadequate. Within comparison, our Amplification, which are undoubtedly modified forms of coposition, can be included under them: for neither in the comparison, or amplification is there any change of the common meaning of words, or any deviation from the forms of coposition commonly made use of. There are many other modifications of coposition that cannot be included under Quintilian's division: such as the Hyperbolen or Transposition - as in this sentence, "Great is Diana of the Ephesians" - the common meaning, it is evident of no word is changed in this transposition - nor is the form of coposition unusual. - In like manner the Apostrophe or Prosopopeia cannot be included under Quintilian's Division: thus in the following beautiful

Apostrophe

Apostrophe made by Lucretius, there is
no distinction from common use, in
this in the words, or the form in
which they are delivered -

— hic pelagi tot tempestatis acrie
Nec genitorum, omnis curae caecaque

livamen, a
Amittit Anchisen. hic me, pater optime,
sequar

Deseris, haec, tantis nequidquam excepte
periculis!

2. Linnæus's supposition, that in
figures the common meaning of
words is changed, is ill founded -
for very often the beauty of the
figure depends on the common
meaning of every expression being
retained: - as in the elegant
Allegory of Horace

O navis, referent in mare me movi
Flechas? ò quid agis? posthæ occupa
Portum —

ode 12. B. 1.

The words, in these lines, and in the
rest of the ode, are intended to re-
tain their common significations;
and to this the beauty of the poem
is chiefly owing - the poet evidently
intended

intended that the imagination should
contemplate the vessel tossed by
impetuous waves, while the under-
standing perceived the resemblance it
bore to the state of the common-
wealth.

3. Linnæus says these modifi-
cations of expressions are not com-
monly used - on the contrary they
are very commonly used - Do we
not hear emphatical repetitions, hy-
perboles, similes, and many other im-
modifications of expressions, in every one's
conversation? - Is this frequency
of their use it is owing, that they
are in general so obvious, and well
understood.

4 - The term figure is not properly
applied - Gerard Botine, who explains
the definition of Linnæus, says
it is borrowed from the Theatre:
as the player varies his dress, and
appearance according to the charac-
ter he is to represent on the stage,
and the feelings it is intended to
excite; in like manner, the Writer va-
ries his forms of expressions according
to the emotion he wishes to produce.
- But this similarity between the
writer



writer and the play is not so strong as it should be — the appearance, or figure of the play is not varied by any emotion with which he is actuated — whereas the expressions of the writer, to which the name of figures are applied, proceed, or ought to proceed from some feeling or emotion in his mind — This account, and most others that have been given on the subject, affords a sufficient display of fancy, without any appearance of probability.

5. From these observations, it would appear, that the obscurity and inaccuracy which every where mark the account given by Leibniz of these modifications of expression, chiefly proceeds from attention being only paid to the rational forms of expression, without any reference to their proceeding from some feeling, or motion of the mind.

That

That a proper idea of these modes of expression may be entertained, I shall endeavour to ascertain as nearly as possible, the emotions, or feelings of mind from which they proceed.

It is impossible when speaking of anything that respects mind, altogether to avoid the use of metaphorical language, however improper it may be. — When we speak of modifications of thought, we mean the particular form or appearance, or the particular turn, or thought received, from the operation or exertion of some internal principle or power — Language is unable to express not only the simple thought, but the modification it may have thus received: of consequence, the great variety of different thoughts, is attended with a corresponding diversity in the forms of expression. — This variety of different thoughts proceeds from the operation, or exertion of some of the powers of the understanding — thus,

if

if we ourselves saw an object, if we examined its relation to other objects, and compared its qualities with those of others, our thoughts concerning it would be very different, from what they would be, had we never seen it, but were only informed of it. These diversities of thought, and many more that might be mentioned concerning the same object, arise from the variation of some of the powers of intellect, according to the situation we were in with regard to the object.

Our language, and our thoughts must then be of a corresponding nature - if our thoughts are plain and unmodified, so must our language be: if they are modified, our language must be marked by a corresponding modification.

The powers of the mind which modify thoughts are chiefly two; Fancy or Imagination, & Passion: these I shall now consider.

1 of Fancy, or Imagination.

We possess an internal power by which we can diversify, or change thoughts or ideas previously suggested by the understanding; this is the power which is commonly denominated Fancy, or Imagination: - the change it produces on thoughts, may often be so great, as to lead us to think them altogether different.

Fancy diversifies thoughts in different ways - sometimes it gives additions to thoughts, or rather to the objects of thoughts; - sometimes the parts or qualities of an object previously thought of by the understanding, are taken away; and sometimes they are thrown into new groups, it is needless to point out all the different ways in which thoughts are diversified; - every one may perceive them, by attending to repetitions dictated by fancy -

Imagination or Fancy then denotes that power of the mind, by which it

it invents - by which it makes others understand what is not in nature, by something in it.

Fancy is quite distinct from Imagination; which denotes the power of receiving Ideas or thoughts, from the recital or information of others. Thus we have a conception of delight, or of Braddignay; but Swift imagined, or invented them - Many can conceive, that cannot imagine or invent, and on the contrary, many can invent, that cannot conceive - if they were the same, or if the man who proposed the one, always proposed the other, the best Mathematician would always be the best Poet. —

In proportion to the modification which thoughts receive from Fancy, the language that expresses them is also modified - the language of Poetry exhibits the greatest displays of Fancy - the language of Mathematics exhibits no

such

such displays, for it does not proceed from any modification of Fancy, but from intellect alone.

When thoughts modified by Fancy are spoken of, they are generally called figures of thought: (these perhaps Images of thought would apply to them with greater propriety) - and compositions where they frequently occur, is said to be full of Imagery. —

2. The other power of the mind which modifies thoughts is Passion. by this is not meant that violent emotion or perturbation, commonly so called, which precipitates men into actions, which, in cooler moments, they would look on with horror, or disgust. - but by passion is here meant, the internal power by which we feel the objects or thoughts presented to the mind in such a manner, as to produce in us inclinations, aversions, and many other agitations of mind, or displays

displaye of will towards ^{them} which
 produce a corresponding modification
 upon the language that ex-
 presseth them — These emo-
 tions of mind are of different
 kinds — some are gentle, and others
 strong; some are violent and quick-
 ly over, others less violent, and of
 longer duration: the effects pro-
 duced by them on language are
 of a corresponding nature: Thus in
 the Mathematical sciences, the
 desire of ascertaining the truth,
 is the gentle and uniform passion
 that modifies the language; which
 is accordingly of a simple and
 uniform kind. — "Verily I say
 unto you", is the plain language
 of intellect, unmodified by passion;
 but "Verily, verily I say unto
 you" is the language of intellect,
 modified by passion. — It is a
 fine morning, is the language
 of intellect; "The breath of morn-
 is sweet", is the language of
 passion; but passion of a gentler
 kind, than that which ^{produces} this mo-
 dification on the same sentence,
 'Sweet

'Sweet is the breath of Morn!' —
 When the mind is very much moved
 with anything, it has an inclina-
 tion to rest upon it, or to brood
 over it: this kind of passion pro-
 duces on language a modification
 which is called repetition: as —
 "O my son Absalom, my son,
 Absalom: would to God I had
 died for thee, O Absalom, my son,
 my son."
 II Samuel.
 An object or Idea sometimes strikes
 or affects us previous to any other
 with which it is connected. This
 kind of passion produces the mo-
 dification in language which is
 called Transposition; as, Sweet is
 the breath of Morn. — A dispo-
 sition to dwell on an object is
 marked in language by the Pleo-
 nism; — It is a disposition to pass quick-
 ly over it by the Ellipsis: — all of
 these modifications of language,
 produced by passion, will hereafter
 be explained — The degrees &
 kinds of Passion, some of which have
 been



been now shown, are various;—
and the modifications of language
produced by them must be various;
necessarily diversified.— These
Modifications of language pro-
duced by passion are called, *figu-
res of speech*— which chiefly
compose the *impetuous, animal;
or, or vehement styles.*

By *Fancy* the parts or proper-
ties of objects or thoughts are
changed, but no object or thought
is ever changed, in any manner, by
Passion. Some parts of the object
of a thought may be brought into
view before others, but these parts
must be proposed by the object;
for nothing can be added, nor can
anything be taken away, by any
modification of Passion— objects may
be introduced rapidly, or slowly;
they may be trodded over, or they
may be slightly touched on, but
nothing can be introduced for
which there is not some foundation
in nature:— the magic veil is down,
and *Fancy* dare not encroach.

We

We have an excellent example of the
animated style proceeding from thought
modified by Passion alone, in the be-
ginning of Cicero's first *Catilinari-
an*—

Quosque tandem abutere, Catilina, patienti-
a nostra? quandem tuum furor iste tuus
nos elidit? quem ad finem sese effrenata
jactabit audacia? nihilne te nocetur
num praesidium Palatii, nihil urbis vir-
ginitas, nihil timor populi, nihil consensus
honorum omnium, nihil hic munitissimus
habundi senatus locus, nihil horum ora
vulturnque movissent? Patet tua consilia
non sentis? constituta jam omnium ho-
rum conscientia tuis conjectationum tu-
am non edes? Quid prosumus, quid super-
vixisse nocte egeris, ubi fueris, quos con-
vocaveris, quid consilii egeris, quem nos-
trum ignorare arbitraris? O tempora, O mo-
res! Senatus hac intelligit, consul edicit,
hic tamen vivit. Vivit? Iam vero etiam in-
dignatum venit—

In this elegant passage there is not
an *impetuous* modified by *Fancy*— if
penata audacia caught— all the
other figures that are used are figures
of speech— they proceed from *Passion*,
alone.

En

In the other hand Language is often modified by Fancy alone - as in the following beautiful passage from the 'Epithalamium', by far the finest of the works, of Catullus.

Ut flos in septis occulis nascentis herbae,
Sontus pueri, multa contentus arator,
Lacum mulcent aura, fumat sol, educat
ventus

Multa illum pueri, multa cupere puella,
Iam cum tenui corpore defloret unguis,
Nulla illum pueri, nulla cupere puella,
Sic Virgo, dum intacta manet, dum cara
avis; sed

Cum castum amisit polluto corpore, flo-
rum

Nec pueris juvenda manet, nec cara
puellis.

In these lines figure of thought are only to be found. - The descriptions of Fame, and Discord in the lines, and Thaid are very fanciful, but not impassioned - Spenser's fairy-queen is of the same nature. Authors are distinguished some by having their language in general dictated by passion, and those by fancy - thus

the style or language of Lucipides calls into greater displays of passion, than that of Sophocles, but less of fancy - the language of Shakespeare is dictated often by passion, than by fancy.

Language is sometimes modified neither by Passion, nor by Fancy - of this kind is the language of Euclid - thus when he says;

"Any two angles of a triangle are together less than two right angles."

very impassioned is dictated by Imagination unmodified by any other power of the mind -

From these observations it is evident, that there is no necessary relation between Passion, and Fancy; or that the one must follow the other: - if that were the case, the finest image would always be depicted in the most impassioned Language; and the finest pathos, always cloathed in modes of expression the most picturesque or fanciful.

The Passion and Fancy are so different in their effects in language,

and

and that they are often found separate, yet they may be sometimes also found united - to illustrate this by examples - Macbeth, on being informed that his family had been butchered by Macbeth, exclaims

He hath no children - all my pretty ones
Did you say all? what all? Oh, hell-kites
all?

that all my pretty chickens & their dam,
at one fell swoop!

The following lines, from Mrs Cowley's Tragedy of Alcina, are spoken by a villain, before the perpetration of a murder:

Gondibert. ——— Yet hold;
Yet let me pause upon this deed of horror!
Murder! So Murder then so light a thing?
Can I become a bloody, cool assassin?
Religion, nature, oh thou common sense:
thou!
Thou on thy flinty bosom do I fling
Throwing himself on the ground
A poisonous weight of war, take me - oh take
me!

Hide from the radiant eyes of night, a witch,
Whose persecuting crimes should they behold,
Would blot with horror their celestial orb -

In

In both these examples the language receives a modification from passion, as well as from passion - Every instance of this kind is by some critics thought improper it ought undoubtedly to be used with very great caution, for on many occasions it is unallowable - When passion is very violent, no other power can have influence on the mind - no: but passion modifies thoughts in so rapid and instantaneous a manner, that the more calm and deliberate power of fancy, has not time to exert itself, or to display its effects on language. For these reasons both the passages lately quoted may be excus'd - One of them however is more justifiable than the other. Gondibert a cool and deliberate villain had resolv'd on the perpetration of Murder - but when the moment came when he was to imbue his hands in human blood - horror seiz'd him at the thought - past villainies then crowd'd on his disturbed mind, and fill'd him with remorse - but these feelings imply much more weakness, and
deliberation

deliberation, and are consequently better fitted for receiving modification from Fancy, than the feelings of a father, immediately on being informed of the massacre of his children. — Figures of one kind are very apt to suggest those of another in the mind of a writer, who without being influenced by any emotion himself, wishes to convey it in his language; and from this proceed the many improprieties so often to be met with in the use of figures.

From these observations the different kinds of style, or modes of expression may be ranked under three divisions —

- 1 The language of Intellect.
- 2 The language of Fancy.
- 3 The language of Passion.

The first kind can never be mixed with any other, but must always be plain, and unmodified. The other two may sometimes be united with each other.

I shall now consider the principal kinds of figures: first as proceeding from Fancy, and then from Passion.

The modifications of language which arise from Fancy, or as they are called figures of thought, are commonly thought to be of two kinds.

1. In which the acceptation of the words, in which the figure is expressed, is not what it is in

Virgil says — first a meaning of which the figure is changed — included then — the God to signify what Expressions of the Tropes —

ing of no word, and acceptation: his Callus to the

Page 60
 of
 Propose, & spirit & flourish
 and the whole year in the
 absorption
 the cause the effect of
 and I

which the figure is founded more on appearance, than on reality — as I shall endeavour to show.

When the cause is taken for the effect the figure is generally ranked under



Page 6
Blasphemy, & prints & flowers
together near
and the whole year in a
confusion like
a prison
The cause great is but
and for the effect



deliberation, and are consequently better fitted for receiving modifications from fancy, than the feelings of a father, immediately on being informed of the misfortune of his children. — Figures of one kind are very apt to suggest those of another in the mind of a writer, who without being influenced by any emotion himself, wishes to convey it in his language; and from this proceed the many improprieties so often to be met with in the use of figures.

From these observations, the different kinds of style, or modes of expression may be ranked under three divisions —

- 1 The language of Intellect.
- 2 The language of Fancy.
- 3 The language of Passion.

The first kind can never be mixed with any other; but must always be plain, and unmodified. The other two may sometimes be united with each other.

I shall now consider the principal kinds of Figures; first as proceeding from Fancy, and then from Passion.

The modifications of language which arise from Fancy, or as they are called figures of thought, are commonly thought to be of two kinds.

1. In which the acceptation of the words, in which the figure is expressed, is different from what it is in common — as when Virgil says — *just Vulcanus* — here the meaning of *Vulcanus*, the word in which the figure is expressed, is changed — instead of its usual signification — the God Vulcan — it is used to signify what he presides over — *Fire* — Expressions of this kind are called Tropes — from *τροπος* — *verto*.

2. In which the meaning of no word is changed from its usual acceptation: as when Virgil compares *Callio* to the *Morning-star*.

The distinction now stated between figures of thought is founded more on appearance, than on reality — as I shall endeavour to show.

When the cause is taken for the effect the figure is generally ranked

under

under the class of hopes - and to distinguish it from those of the same class it is called a Mining, as Vulcanus first; Mars first; & many more of the same kind. I shall consider what title, such captivities as these have, to be called Hopes.

The ancient Greeks and Romans believed that Vulcan was the God of fire; and Mars the God of war - and they denominated that which the divinity presided over by his name - So Vulcan came to signify fire and Mars war. - If such be the real, and usual significations of the words, it may be said, there is no figure conveyed in the captivity - It may be allowed, I think, that such captivities are often used without any figure being intended to be conveyed. When the form of captivity was first made use of, a figure, suggested by Fancy, was no doubt included to be conveyed. - When a form of captivity is continued to any length, or delineated, we immediately en-

quire

whether or not a figure is intended to be conveyed - as in the following lines from Gray's Progress of Fancy:

O! sovereign of the willing soul,
 Present of sweet and solemn-breathing air,
 Breathing shell! the subtle force,
 And frantic passions bear thy soft constraint.
 On Thracia's hills the lord of war
 Has cut the fury of his war,
 And dropt his thirsty lance, as thy command
 Breathing on the captiv'd hand
 Of fire, thy magic kills the feather'd king
 With ruffled plumes, and flapping wings.
 Lurch'd in dark clouds of shades he
 The terror of his look and lightnings of
 his eye.

When these lines are read every one immediately sees, that the Bird, when he with them, was under the influence of Fancy, and that of various quaint figures of thought are intended to be conveyed in several captivities used in them - but there being no such delineation in the captivities Vulcanus first - Mars first, we cannot precisely determine in what light they were intended to be taken. - But it may be asked, How did these captivities, which

which at first were intended to convey images, come to be used without any such intention? To this I would answer, that

As every image must have some foundation in reality, as addressed to the understanding, at the same time that it exhibits a division from it as proceeding from fancy, and as these images were expressed in a very short, undelimited manner, many persons from a want of fancy would not be able to discern them, tho' they made a shift to understand their meaning:— they would perhaps condemn the phrases as unaccountable, or perhaps they would be pleased with their novelty— the expressions are in the mean time gaining currency:— men that have fancy enough to discover the image use the expressions without attending to the figure they contain, pleased only with the variety they occasion: and those that can see neither beauty nor fancy in them, make use of them from a motive of affectation. — That persons possess of fancy, or imagination, often

often make use of expressions, without attending to the images they may contain, cannot be doubted: and 'tis this it is owing that intelligent figures are so often to be met with, which had they been attended to, or properly analysed would never have been used.

I shall here enumerate some of the principal kinds of Metonymy, which constitute a subdivision of the figures of thought.

1. When the word denoting the cause is used to signify the word denoting the effect; as — *Justi bellantur*
2. When the word denoting the effect is used to signify the word denoting the cause; as — *Callida mors*
3. The containing, for the thing contained; as from *divy* "*La mastix domitius*" —
4. The name of the place, for what is done it: — thus the doctrine of Plato was called *Academica*, from its being taught in a place near Athens, called *Academia*.
5. The symbol or badge of anything, for the thing itself — thus from *Quis* *bedunt arma toga, concedat laurea lingua.*

6. The abstract Idea for the concrete one - or the part for the whole - as *panis thorax*; *quis dixeris vit parvum, aut mavis san chari capitis?*

This figure occurs very frequently in the *Rambler* - it has not however a pleasing effect.

7. A part of the body, for a power of the mind; as the head for wisdom.

8. The antecedent for the consequent & the consequent for the antecedent. Some have thought this last figure: the mode of expression does not come under the class of Metonymies - but have chosen rather to call it by a distinct name, the *Metalepsis*.

If we consider these different kinds of Metonymy, we will find that the observations made with regard to the first kind, apply equally well to the rest; or, we will find that these modes of expression are not with propriety denominated Tropes.

I shall now give an account of the figures of thought called the Hypocata, the *Chiasmus* or *Periphrasis*, & the *Apophthegma*.

As first of visit to capture that was dead

of the Hypocata.

The Hypocata consists in increasing or diminishing objects, beyond the truth, or what they are in Nature. Thus Virgil speaks Hypocatastically when he says of Polyphemus;

— *per ardua, altigena pulsat sidera.*

An Hypocata of the contrary kind is used in the following lines:

A single vow can make it night,
When air's gone farum he takes his flight.

It has been said by some Critics that the mind does not attend to the image conveyed in the Hypocata - but this opinion must be erroneous. - If the mind does not attend to the image why is it used? - Nothing is more absurd or improper than to multiply words without meaning, and nothing has a more disagreeable effect - but the image conveyed in the Hypocata, and it often produces a very fine effect - every man of taste must own that the images conveyed in the following Hypocatastical lines, are attended to; and every one must feel the fine effect produced by them.



Virgil says of *Lamilla* *Ann. VI. l. 308*

*Altae vel intacta vigiliae per omnia volantes
Gramina, nec teneras curvas lasisq; aristas;
Vel mare per medium, fluctu suspensa
humentis,
Siccat iter, calores nec tingunt aquore pluvio.
tas.*

The *Hypocata* is a very bold figure: its use should be restrained, and it ought never to be used, but when it proceeds from a mind highly exalted.

The best Rule to direct us in the use of the *Hypocata* is, never to study to be *Hypocritical*; & if one should present itself, we ought attentively to consider its propriety. When an *Hypocata* is sought after, or when it does not naturally present itself, it has always a very unpleasant effect.

Hypocata should be employed with great brevity, for as they are violent assaults on probability, reason must not be assailed by them — whenever they are discovered by the mental eye, the charm by which they pleased is dissolved.

of

of the *Periphrasis* or *Circumlocution*.

The *Periphrasis* has been abused under names, that not with propriety — for the meaning of our term or idea is changed by it: — When we call *Albanus* for the great, the Conqueror of *Darius*, or when we call him the son of *Phily* — the understanding perceives the person named in these different ways to be the same, and that no *Periphrasis* is changed by the figure.

The *Periphrasis* adorns what would not otherwise be so agreeable — thus from Virgil's 1st *Book*:

*Et jam summa procul villarum culmina
fumant,
Majoreque cadunt altis de montibus umbrae.*

The *Periphrasis* used here has a much finer effect, than if the same idea had been expressed in plain, and unfigurative language.

The *Periphrasis* should not be used unless it exalts, enlarges, or beautifies the object.

There is considerable danger in the use of the *Periphrasis* of becoming too grand or affected, which ought therefore to be particularly guarded against.

The



The *Ciriphrasie* is often used when we cannot express the same *idea* of an *object*, or as it is called the *Vox signata*, without a breach of *decorum* or *decorum*. — We ought not however to be too *gincial* in rejecting the *Vox signata*.

In translating from one *language* into another, when a single word cannot be found to express *any* thing in the original, the use of the *Ciriphrasie* is also found necessary.

of the *Apostrophe*.

The *Apostrophe* is dictated by *fancy* commonly influenced in some degree by *Passion*.

The *etymology* of the word somewhat shews the nature of the *figure* — ἀπο ὀρσεω — to turn away, — to this may be added, — from some thing that engaged our attention, to something else. — & as it proceeds from emotion the turning away must be abrupt, or sudden.

The *Apostrophe* sometimes consists in turning away from some person that is present, and addressing

ing some one that is also present, sometimes in turning from a person present, to one that is absent. — & sometimes it consists in a sudden address to inanimate objects. — I shall illustrate these by examples — *Virg* in his first speech against *Catalina* very often makes use of the *Apostrophe* — as in the following sentences when he turns from addressing the senators, and addresses *Catalina* who was present.

Pollicens hoc vobis, Ceteros concepit tantam in vobis consuetudinem perniciem, tantam in vobis auctoritatem, tantam in equitibus Romanis virtutem, tantam in omnibus bonis consensionem, at *Catalina* profectio omnia profectio illustrata, opprobra, vituperata et edicula. Haec omnibus, *Catalina*, cum summa veritate saluti, et cum tua hec te ac pernicie, cumque vobis vobis, qui se te: cum omni scelere pernicidique juramento profectio ad impium bellum, ac nefarium.

This kind of *Apostrophe* however, when persons that are present are suddenly addressed, has not so fine an effect as when the address is made to persons

persons, or inanimate objects that are absent —

The following, from *Urania*, a modern poem of some merit, is an example of the Apostrophe, in which a person that is absent is suddenly addressed:

This confidence has cost me many a tear,
To think of all the insults she hath
born.

Dear child! my sins are visited, I fear,
Upon thy head. —

In the following lines from the *Æneid*, which I formerly had occasion to quote, we have a very fine Apostrophe.

— hic, pelagi tot impudatibus actus,
Hinc genitorum, omnis cura carosque le-
vamus,
Armitto Anchisem. hic me, pater optime,
Ipsum
Desis, hinc tantis nequidquam exerta
puellis.

This is perhaps one of the finest examples of the Apostrophe any where to be met with. — it proceeds from a proper
Dign

degree of emotion; — and the remembrance of his father's death, very naturally excited this emotion, in the breast of the filial, and heroic *Æneas*.

In the following lines from the *Æneid*, we have also an example of the Apostrophe, in which absent, and inanimate objects are addressed!

Ut, si fata Deum, si mens non lava fuisset,
Impulsat ferro Regulus pedes latetras:
Troique munitur, Craniq; are
alta manere.

In the use of the Apostrophe then, two things ought principally to be attended to.

- 1 It ought only to proceed from that state of mind in which fancy, excited by Emotion, is supposed to dictate or direct the thoughts of the Poet: standing.
- 2 It ought to be expressed briefly — for the flash of imagination soon evanesces — Reason then prevails the delusion — and the effect of the figure is destroyed.

From the passages I have

quoted

quod to illustrate the Apostrophe,
it may be seen that emotion sou:
des fancy; it sometimes also happens
that fancy excites emotion; as in
the following Apostrophe from
Jeremiah —

They that fled, stood under the shadow
of Meshebon, because of the force: but
a fire shall come forth out of Heek:
son, and a flame from the midst of
Bethan, and shall devour the corner
of Moab, and the crown of the head
of the tumultuous ones. We be unto
them, O Moab, the people of Chemosh
herisheth: for thy sons are taken cap:
tives, and thy daughters captives.

The Apostrophe exhibits rather
a greater display of fancy than is
consistent with the strict of prose;
except in Oratorical compositions,
where it, as well as most other
figures, may be used with perfect
propriety: but even in other kinds
of prose composition, the Apostrophe,
if it be properly managed, may
sometimes be admitted; thus Dry:
den uses it frequently; either by out:
duly

duly relating past events in the
present tense instead of the perfect,
or as the French call it the His:
torical tense; or by making a sud:
den address to other readers — These
kinds of Apostrophe when used only
when animation, or emotion is intend:
ed to be excited, have a pleasing
effect, and also strongly interest the
attention — Virgil likewise frequently
makes use of these modes of expression:
as in the following lines from the
Æneid, which afford us an example of
them both:

*Juxta tamen Divum caequiter, laqueaque
visit.
Iam vero tuos incumbent, et liton ideas
dulcent toto navis; natat uncta cavina:
frondantisque ferunt ramos, et robora silvis
infusis, fugae studio.
Migrantes cernas, tetaque ex ubi ruentis.*

I shall now consider the Me:
taphor, Comparison, and Allegory — all
of which are evidently the offspring
of fancy, & therefore belong to the ge:
neral division — figures of thought — they

Page 76.
The following is an example
of a very beautiful Metaphor from
Bacon's Essays on the
History of England - just at the
conclusion of the work following
the description of the last passage
of Charles the first "as if
"in a wood" says his
about a month after this meeting
in Dept. then he reported but
he departed too late of his last
well might be reported for the vessel
was now full in this last part
made the waters of Bottoms over-
flow!"
Blair's Lectures

from the most of the material
in this mass since then been
taken



Page 77
I have some doubts
as to what I say of the immor-
tal
And then that was their value
Dying like me, tho' I lived in your
My shall be found, for this will
and was this honour ^{that I get them} ~~not~~ seeking
up to heaven
Hobbes



They are united together as all of them suggest resemblance, or similitude between objects, or ideas;—and they are distinguished from each other by the force with which the resembling, or the resembled object, or idea is marked—

Of the Metaphor X

In the figure of thought called the Metaphor, the resembled or principal object is more fully expressed, than the resembling object, which is intended to strengthen, or illustrate it— as in this sentence Science enlightens the world: Science the principal object in this sentence is fully expressed; but the sun, the object which science is thought to resemble, is expressed only by its property of giving light. To sum up what has been said concerning this figure in one sentence— The Metaphor denotes a comparison of objects; but in such a manner that the principal one is fully ex-

X See great varieties of examples of this and other figures in *Harv. Exercises*—Vol. I.

pressed, and the illustrating object, or that with which the principal one is compared, is not fully expressed, but by some of its properties, or qualities.— I have been the more particular with regard to the nature of the Metaphor, as both Vossius and Haines, from not paying sufficient attention to this particular, have confounded it with other figures.

The Metaphor is a very elegant figure, and a very great ornament to composition— There is however considerable difficulty in using it properly the following Rules on this account ought to be particularly attended to—

1. No Metaphor ought to represent leanness, or horrid images— In every species of fine writing, where the intention is not to displease or disgust, this ought to be carefully avoided— Improperities of this kind must be so very disagreeable, that I shall defer giving any example of them till I come to treat of the Comparison.
2. Confounding together incoherent images, or when there is no resemblance between Metaphors applied to one subject.

between the principal object and the figure intended to resemble it, is a very great impropriety - from a Star in Tragedy we have the following example of it:

Can words reweave, can wisdom reweave
The indestructible web that fate has wove?

There is a sentence very often used in common conversation, where an impropriety of this kind is very striking - your arguments are of so little weight, they fall to the ground.

The following, from Shakspeare's Merchant of Venice, is another example of this

There is a letter, lady,
And every word in it a gaping wound
Flourishing life-blood -

A metaphor, in Addison's letter to Halifax, has been very justly censured for this impropriety:

I bridle in my struggling muse with
hair,
That longs to launch into a nobler strain.

Now different is this, from the following most elegant metaphor, from the same author; - where he

compare

compare Macbeth to the Angel - who
Obeyed the almighty's orders to perform,
Rides in the whirlwind, and directs the
storm.

3. A multitude of different metaphors, though they are not inconsistent, joined together to illustrate one principal object, is exceedingly improper - a moderate compass may have a very good effect; but a wanton one cannot be allowed - Shakspeare and Milton have been blamed for this, and perhaps with justice.

4. The illustrating image which constitutes the Metaphor ought to be perfectly plain and obvious. There is a Metaphor, where this is not sufficiently attended to, in the 12th Chapter, of the 3rd Book of King

& Laertes, without any previous occasion to gloria vitæ -

In Verse, no doubt would have been occasioned by this expression, for the meaning of it would have been ascertained by the Quantity of the word. Ambiguity of this kind is not often to be met with in the history of King on the contrary.

contrary the Metaphors used in it,
are generally very clear, and obvious,
as well as happily chosen - of this
we have an example in the same
Chapter from which I quoted the
last:

*Incunctibus vitis, macturante virtute,
divinitus tantum vivum senem in civitate
fusi.*

5 The metaphor ought not to be
continued to any length, or ought
not, as it is sometimes Metaphorically
called, to be handled down.
I cannot give a better example of
this, than a passage quoted by Quinault
in his Elements of Criticism - Seneca
- he, known to us by the name of
Seneca the great, writes in the
following manner, to Bajazet Em-
peror of the Ottomans.

Where is the Monarch who dares resist
not when is the potentate that doth
not glory in being numbered among our
attendants? As for thee degraded from
succoman sailor, since the repeal of
thy untoward ambition hath been
wrenched in the gulf of thy self-love,
it would be proper, that thou shouldst
take in the sails of thy temerity, and
cast the anchor of repentance in the
port

port of sincerity and justice, which is also
~~the first clearest~~ but the simplest
The comparison of a tree which
sheds its top, is the most common
of a travellers
journey of a traveller
in the desert is perhaps
the best that English
Poetry can show
to be perfect
a figure
of the subject
or, and a very
must show it to be the
most shewing in a
clear view of a
point. The simile of
the Alps has no weight
in an very
obvious picture to belong
to nature. The figure of
a rock is suitable to
a spot of rocks on the
attention. A simile the
of a man & a woman
the fancy - Johnson

Mr. Pope's way on Crit.
even
thy to view:
is the metaphor only with parts or
qualities of the illustrating image
are



Copy of
A comparison of a
Student's Project in the
sciences with the
journey of a Traveller
in the desert is perhaps
the best that English
Prose can show
& while to be perfect
must both illustrate
& involve the subject
must show it to the
reader standing in a
clear view & display
it to the fancy in a
dignified & pleasing
style. The student
must get across a
subject before he
can show the
good & unobtainable
both facts both on the
affirmative & negative
the fancy — Johnson

Mr. Phipps copy on Criti-
cism



contrary the Metaphors used in it,
are generally very clear, and obvious,
as well as happily chosen - of this
we have an example in the same
Chapter from which I quoted the
last:

*Inconscius vitis, mahuocante virtute,
suisant tantum vium onem in civitate
fieri.*

5 The metaphor ought not to be
continued to any length; or ought
not, as it is sometimes Metaphorically
called, capricious, to be hunted down.
I cannot give a better example of this,
than a passage quoted by *Junius*
in his Elements of Criticism - *Junius*
- *be*, known to us by the name of
Junianus the great, writes in the
following manner, to *Rajazet* *be* -
be of the *Ottomans*.

What is the Monarch who dares resist
us? what is the potentate that doth
not glory in being numbered among our
attendants? do for thee drowned from
Turkoman sailor, since the vessel of
thy untoward ambition hath been
wrecked in the gulf of thy self-love,
it would be proper, that thou shouldst
take in the sails of thy temerity, and
cast the anchor of repentance in the
port

port of sincerity and justice, which is also
the port of safety; lest the tempest
of our vengeance make thee perish
in the eve of the punishment thou
deservest.

Of the Comparison or Simile.

The Comparison is a figure
of a very pleasing nature, and a very
great ornament to Composition -
Criticks have accordingly paid particu-
lar attention to it, and the rules
for its proper application are very
well known.

The Comparison evidently belongs
to the general class of figures of
Thought; and to a division of that
class in which attention is paid to
the resemblance or similarity exist-
ing between objects - The difference be-
tween the Comparison and the Meta-
phor is obvious - In the Metaphor
the illustrating image is partly sup-
pressed, but in the Comparison it is
brought fully and distinctly to view:
in the metaphor only such parts or
qualities of the illustrating image
are

are displayed as have a resemblance to the principal object, but in the comparison all the parts and forms of the illustrating object are often delineated, though many of them may not bear a very strict resemblance to the principal object — As in the following sublime comparison from *Opian*, where the resemblance is taken in so many views, that it becomes a description —

He rushed in the sound of his arms
like the dreadful spirit of *Leda*,
when he comes in the roar of a
thousand storms, and scatters battles
from his eyes. He sits on a cloud
our *Ruthlin's* seas: his mighty hand
is on his sword. The winds lift
his flaming locks. So horrible was
Ruthlin in the day of his fame.

In the same manner in the following lines from *Milton's Paradise Lost* Book 1.st

— As when the potent rod
of *Amsam's* son in *Egypt's* wild day
ward round the coast, up call'd a
pithy cloud
of locusts, wa'ping on the eastern
wind,

that vis the realm of impious *Pharaut*
hung
like night and darkened all the land of
Hel:

So numberless were those bad angels seen
flourishing on wing under the cope of *Hel*,
'twixt upper, nether, & surrounding fires.

In some comparisons both the illustrating image and the principal object are fully and distinctly delineated — as in the following from the *L. Georgic* of *Virgil*:

Ut saepe ingenti bello cum longa eboris
captivum legio, et campe stetit agmen apert.

to,

*Dirutaque acies, ac late fluctuant omnis
sere revidenti bellus, nec dum horrida mis.*

unt

Proelia, sed dubius undis Mars erat in ar-
ms.

Omnia sint paribus numeris dimensa via:
sum:

*Non animimum modo uti pascat prospectus
inanem;*

sed quia non aliter visis debet omnibus ar-
guas

*horra, neque in vacuum potuerat se cadere
rami.*

So also in the following lines
from

from the 2 Georgii:

Optum illum lotos prohibent in ordine
mensis

Rufa aut nivea dexte ad thyronis undam
Stipe sibi, et gelidis huc voligat sulc astris,
Mullentem hirsu, et argentum carmine
pennis.

Qualis populea marino philomela sub
umbra

Amisere queritur fatus; proo ducens avator
Theruvans rida implumis detrahit; at illa
Stil noctem, ramoque sedens miserabile casu
men

Integrat, et machis late loca questibus
implat

The difference between the
comparison and the metaphor, as also
the connection that subsists between
them, has been very well illustrated by
Keele - he shows in particular how
the Metaphor rises into the Compari-
son, or how the use of the one leads to
the use of the other - of this we
have an example in Cicero de Officiis:

Vna gloria ruidens agit atque chlam proo
lugatus: ficta omnia caliditer, tanquam
flouenti, succidunt, nec simulationem potest
quidquam esse disternere.

The Comparison produces a very fine
effect, when the resemblance is traced
not so much between objects themselves,

as

as between the effects they produce on
the mind - as when Homer compares the
eloquence of Nestor to the fall of
snow; the comparison is traced be-
tween the effects produced on the mind
by the eloquence of Nestor, and the
fall of snow - Shakespeare in the
beginning of his Twelfth-night gives
us also a fine example of this
engaging kind of Comparison -

That strain again - it had a dying fall:
O it came o'er my ear like the sweet
smell
Breathing upon a bank of Violets,
Whispering and giving odour -

As Metaphors ought not to re-
present disgusting or disagreeable
images, neither should the compari-
son trace horrid or louthome re-
semblances between objects - of this
shocking impropriety the follow-
ing from Shakespeare is an exam-
ple:

O there fond many with what tend of a
plaus
Didst thou beat heaven with blissing
Bolingbroke

Before

Before he was what they would not have him
be?
And now bring him up to thy own
device,
Thou, wastly feeder, art so full of him
that thou provok'st thyself to cast him up.
And so, thou common dog, didst thou
disgorge
thy gluttony bosom of the Royal Richard;
And now thou wouldst eat thy dead
vomit up,
And howl to find it.

Such comparisons always
degrade the object to which they
are applied - as an example of
this, take the following lines from
Hudibras:

And now had Phalar in the lap
of this taken out his nap.
And, like a lobster boil'd, the morn
from black to red began to turn

In this account Homer's comparing
Ajax to an ape, and Virgil's comparing
the Carthaginians to Bees have
been censur'd - tho' not perhaps
with justice - Homer's comparison
I must confess is improper; but not
so very much so as we are ready to
imagine; - for the ape was not held in

so much contempt in his days, as it is
now. But the comparison used by Vir-
gil needs no apology - he was well
acquainted with the Carthaginians to the ca-
bronal form, or parts of Bees, but
to their industry, and to the other
qualifications which they possess:
in this idea surely there is nothing
disagreeable or absurd - and every one
who reads the comparison, and under-
stands it must think so:

*Quales apes aestate nova per florum
caerent sole labor; cum gentis adultae
educunt fetus, aut cum liquoribus melle
stipant, et dulci distendant nutare cellas;
aut mura adiciunt orientium, aut agrorum
facta
ignatum facos feras a praecipitis arant
horret spes rutilantque thymis fragrantia
mella.*

Every comparison ought to be
natural; or the object with which
another is compared ought to have
an obvious resemblance to it - In
the Patriot a Tragedy we have an
example of the want of resemblance;
or, as Pope calls it, of the simile
unlike - Themistocles tells his son:
that

That virtue gains new lustre by affliction;
And oft is tarnish'd by prosperity.
A stream that runs not bitter sweet
and pure
When stagnant grows impure.

The following lines, from Jeruingsham's
Rise and progress of Scandinavian
Poetry, afford us another striking
example of this impropriety.
Thus to his ministers spoke the awful power
The emulous scolds avow the inspiring
hours:

And now dividing into many a band
Show their wild poetry o'er all the land
As while descending with resistless tide
The snow-flood hurries down the mountain.

The sun bright-sailing midst his advent
beams
Mills the wide havoc into various streams,
Which rushing thro' the naked vale below
Rouse vegetables as they roughly flow
Till a new scene displays the teaming
earth
And smiling nature hails the summer's
birth.

In the Comparison however, the image
ought not to be too close or partic-
ular resemblance to the object with
which it is compared - as in the
following from Milton's Paradise Lost:

A

A numerous brigade hasten'd, as when bands
Of pioneers with spade and pickaxe arm'd
Tov'rn the royal camp, to trench a field,
Or cast a rampart. —

Of the Allegory —

In the Metaphor the principal
object is chiefly dwell'd on, and in the
Comparison the principal object is the

page 89
The ship race compared is more fully
the chariot race is metaphorical object:
illustrated nor aggravated the Metaphor
and water with all the Metaphor
the difference Johnson's life of word from
Poet

figure of a
requisis
e, and reliqu
Morae in
us us a fine
the ful:

The allegory is taken
from the book of Ezekiel in the old
testament:

Morae, take thou up a lamentation for the
princes of Israel; and say, what is thy mother
a lioness: she lay down among lions, she
nurseth her whelps among young lions. And
she brought up one of her whelps: it became
a young lion, and it learned to catch the prey
it

page 89
The ship race compared w
the chariot race is neither
flashed nor aggravated
land & water mixed all
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So while descending with resistless tide
The snow-flow hurried down the mountain
side

The sun bright-sailing midst his ardent
beams
Melt the wide waste into various streams,
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Raise vegetables as they roughly flow
Till a new scene displays the teeming
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And smiling nature hails the summer's
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ular resemblance to the object with
which it is compared: as in the
following from Milton's Paradise Lost:

A

A numerous brigade hasten'd, as when bands
Of pioneers with spade and pickaxe arm'd
Pursue the royal camp, to breach a field,
Or cast a rampart.—

Of the Allegory—

In the Metaphor the principal
object is chiefly dwell'd on, and in the
Comparison the principal object & the
image are equally displayed; but in
the Allegory the image is more fully
drawn out, than the principal object:
it is then quite opposite to the Meta-
phor; and considerably different from
the Comparison—

The Allegory is a figure of a
very pleasing kind, and it requires
as much fancy to produce, and relish
it as any other figure—Moses in
his 18th of the 1st Book gives us a fine
example of this figure.—The fol-
lowing beautiful Allegory is taken
from the book of Ezekiel in the old
testament:

Moses, take thou up a lamentation for the
prince of Israel; and say, what is thy mother's
name? she lay down among lions the
nursling his whelps among young lions, And
she brought up one of her whelps: it became
a young lion, and it learned to catch the prey
it

it devoured men. The nations also heard of him, he was taken in their pits, and they brought him with chains unto the land of Egypt. Now when she saw that she had wasted and her hope was lost, then she took another of her whelps, and made him a young lion. And he went up and down among the lions, he became a young lion, and learned to catch the prey and devour it. And he knew their desolate palaces, and he laid waste their cities and the land was desolate, and the fullness thereof by the noise of his roaring. Then the nations set against him on every side from the provinces, and spread their net over him, he was taken in their pits, and they put him in ward in chains, and brought him to the king of Babylon; they brought him into holds, that his voice should no more be heard upon the mountains of Israel.

In this allegory the principal subject, or the subject of it is never mentioned. Sometimes however the principal object is mentioned, but it is never dwelt on.

The Metaphor it was shown frequently runs into the comparison, so also the growth of the comparison into the better form of the Allegory may be pointed out — Nothing can be so better than an example — for this I refer to the 1st Chapter of the

the book of Lamentations — in which the progress of Fancy in forming images is clearly displayed —

I have now endeavoured to show that the Metaphor, Comparison, and Allegory are the offspring of Fancy, and of consequence that they belong to the Figures of thought — and I have shown that they constitute a division of that general class. — I have been the more particular on this part of my subject, because Critics, in general, do not seem to have paid the attention to it, it certainly deserves —

To give an account of any more of the figures of thought would lead me too far from my original plan.



Of Figures of Speech —

Figures of Speech are deviations from the forms of expression which men use when they are not under the influence of passion, or emotion: or, in other words, deviations from the forms of speech which men make use of, when their own dispassionate understandings address the dispassionate understandings of others.

Figures of Speech then are expressive of some emotion of the mind — & therefore proceed from the internal power called Passion — In them objects are represented plainly as they are; without any of those beauties or illustrations, which fancy gives to the modifications of expression which proceed from it — Sometimes however figures of thought and of speech are united together: and very often the use of the one, leads to that of the other — they are not however by any means connected in their origin.

By figures of speech then

we understand combinations of words taken in their common acceptations, without any modification being given them by fancy, proceeding from an agitated state of mind and intending to excite it — thus: "Dearly, dearly I say unto you." — "O my son Absalom, my son, my son Absalom: would to God I had died for thee, O Absalom, my son, my son" — In these expressions there is no display of fancy whatever. —

I shall give an account of some of the Figures of Speech.

Of the Ellipse. —

That sentence is called an Ellipse, in which some parts, unnecessary for completing the grammatical construction, are omitted: thus from Virgil;

*hæc est flammarum, dat. uel, impellit
oculos.*

It is known that this Elliptical form of expression proceeds from a modification of passion, or emotion — In an agitated state of mind, it is well known that

that ideas often flow too rapidly on the mind for the organs of articulation to give all of them utterance: and even when the mind is not under the influence of passion, words, not absolutely necessary for conveying a meaning, are frequently omitted. — Thus proceed the many Grammatical Ellipses, as they are called, which are found in every language. The use of impersonal verbs is an instance of this — *pluit* is an elliptical form of *caprojo* for *Deus pluit* — the use of an adjective noun without a substantive is another of the Grammatical Ellipses — thus *adulescens*, for *adulescens homo* — *omnia* for *omnia homo* — from this inclination to abridge, our minds shortly proceed also the Grammatical Ellipses in which separate words are united together — as *nullus*, for *non ullus*; — *nemo* for *non homo* — *nudius tertius* for *super dies tertius*.

The Ellipse, from its affording a very genuine display of the passion or emotion which agitates

the

the mind, is a figure of a very pleasing nature, and often excites an emotion somewhat similar to that by which it was dictated.

The Ellipse sometimes consists in the omission of copulative conjunctions — Casseus letter "Uni, vidi, vici" has been brought by some critics as a fine example of the Ellipse; but I do not think with propriety — The Victor, by his laconic Epistle only intended to convey an idea of the utility with which he had obtained the victory; — he was himself agitated by no emotion, nor did he intend to communicate any. We have a proper, and very beautiful example of this kind of Ellipse, in the last passage I quoted from Virgil — as also in the following, from the beginning of Cicero's second Catilinean oration:

Tandem aliquandiu, Quiritis, et Catilinam furibundam audacia, oculis ambulatorem, furem patris imperii involentem, vobis, atque hinc ubi forum flammamque ministrantem, et ubi vel quiescis, vel conicimus, et forum gradientem vobis prosequenti ornans. — Abiit, inquit, wasit, inquit.

The

The Ellipsis ought never to be used artificially, or with studied intention - every appearance of this in the production of any figure is disagreeable, but in this one it is particularly so - it ought then either to proceed from an agitated state of mind, or not to be used at all -

Of the Hyperbaton or Transposition -

The Hyperbaton arises from an impetuous impulse of the mind, accompanied with great ardour of thought - Longinus says that the Hyperbaton by throwing words out of their common order is a genuine mark of vehement passion: to this may be added, by throwing words which are commonly placed in a sentence after others before them, and vice versa: thus, *periculum, me, me, adsum, qui fui, in me convertite feram,*

*O Rutuli. mea pars omnes nil iste neque ausus,
Nec potuit. calum hoc et conscia dicere
hostor.*

and IX.

Great

Great transpositions ought never to be used but when the mind is influenced by passion; and then language will naturally, without being studied, take the more best adapted for giving it vent. - For examples of Hyperbatons imperiously used, Gordons translation of Tacitus may be referred to.

For the sake of Variety, transpositions, not arising from emotion, may sometimes be used - but if they frequently occur the effect they would otherwise have produced, is destroyed -

Of Amplification or Climax -

Some Critics have been of opinion that the Climax belongs to the class of Figures of Thought. The observations to be made on this figure will, I flatter myself, show that this opinion is ill founded.

The Climax has been defined to be such a comparative assemblage of objects, or of the parts, or qualities of an object, as proceeds

as

as a particular affect, and arises from a particular feeling -

We have an example of it, in the beginning of Cicero's third oration against Catiline

Impugnacionem, levitatem, vituperum omnium vestrum, bona, fortunas, conjuges, liberisque vestris atque hoc domicilium clarissimi imperii, fortunatissimam pulcherrimamque urbem, hodieque diem, diosum immortaliun summo ergo vos amore, laboribus, consilio, precantibusque meis, ea flamma atque furore, ac fure ea faucibus fati exsternam, et vestra conservatam et nobilitatem videtis.

The Pleonasm is a figure of speech for it does not display any of the modifications of Parity - but proceeds entirely from the influence of passion or emotion - the meaning of no caprice is changed; no image is used to scantify or allude to, as in the case when the Pleonasm is used with propriety - but only a gradation, generally from lower to higher, is made use of in the expression of our thoughts - This gradual revealing of our thoughts is evidently ^{essentially} from passion, for when any thing affects us very strongly, or agitates our minds, we naturally fix on additional circumstances, connected

with

with it, to engage our thoughts concerning it.

These three figures of speech are now shortly explained, and particularly the first of them, caprice, is shown by the rapidity with which they pass over the thoughts capriciously in them: but there are others which dwell on, or brood over the object which causes the emotion; which wander over its parts, & leave it almost with reluctance. The first of these I shall give an account of, is the Pleonasm -

The Pleonasm is the opposite of the Ellipse - In the Ellipse, words not necessary for completing the sense are left out, in the Pleonasm they are taken in - as the Ellipse is used in common conversation, so also is the Pleonasm; as in the expressions - accidit ad urbem - or locuta est - nemo homo - and many others of the same kind.

In the Ellipse copulative conjunctions are thrown out; - in the Pleonasm they are taken in - as from Virgil:

the rat, alma parvum, quod me per tela, per ignis, lapis, ut medius hestem in funebribus, utque asonum

ascanium, butrimque mium, justaque
 Crusam,
 album in altivis matatus sanguine
 unam?

There are many different kinds of
 Phorism but they all proceed on
 the same principle -

as in using the Ellipse we run
 some risk of becoming obscure, so
 in using the Phorism of becoming
 tautological.

We see then, that the manner
 in which these figures of speech pro-
 duce their effects is very different,
 and in the figures of thought, as
 was pointed out, there are similar
 differences -

Particls, influenced by the feelings
 produced on their minds by harshness
 less figures raise, or unner them
 accordingly: - to come the Phorism
 gives the greatest pleasure, and to
 these the Ellipse - the Metaphor
 produces the finest effects on the
 minds of some, and the allegory on
 the minds of others - by these dif-
 ferent feelings their judgements con-
 cerning figures are influenced - to one
 kind they ascribe very beauty, and to
 another they allow no beauty at
 all - This very common method of
 judging

judging is exceedingly improper - Every Critic
 who, before he passes sentence on any
 part of fine Writing, should direct him-
 self of his own feelings or sensations; he
 ought to put himself into the situa-
 tion of other persons, and then endeavor
 to ascertain the effects that would
 be produced.

Page 181
 "How should he have thought" says
 Mr Elphinston in his Propriety as-
 tained in his picture, "that so
 fine a writer, & so great a hero,
 should have introduced his own
 so self swollen as to fancy all
 makes in arms against him &
 the Room, because she would not
 be commanded by a man too good
 not command himself? To me
 the morning lost at least four
 times in the two first times &
 the day three ~~times~~ remember
 by the fate of the Philosoph:
 she swind!

The dawn is overcast, the morning
 and heavily, in clouds brings on the day
 the grait, impavastant day! by the
 do late, & ov Room!"

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"Page 101

"Noo shoo has thought" says
Mr Elphinstone in his Propriety as:
explained in his picture, "That so
fine a writer, & so 'abed a critic
shoo has introduced his hero
so self swollen as to fancy all
Nature in arms against him &
~~the~~ Room, because she would not
be commended by a man too good
not command himself? To make
the morning tout at least four
times in the two first times &
by the day three ~~times~~ Reminders
of the Philosopher
of the suicide!

The dawn is overcast, the morning
and heavily, in clouds brings on the day
The grait, impavable day! big with
to late, or Room!"

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Asianum, heterogene mium, juralque
 Cursam
 album in altius madatus sanguine
 unam?

There are many different kinds of
 Plonasm but they all proceed on
 the same principle -

as in using the Ellipse we run
 some risk of becoming obscure, so
 in using the Plonasm of becoming
 metaphorical.

We see then, that the manner
 in which these figures of speech pro-
 duce their effects is very different,
 and in the figures of thought, as
 was pointed out, there are similar
 differences -

Criticks, influenced by the feelings
 produced on their minds by bashien-
 lar figures, praise or censure them
 accordingly: - to some the Plonasm
 gives the greatest pleasure, and to
 these the Ellipse - the Metaphor
 produces the finest effects on the
 minds of some, and the allegory on
 the minds of others - by these dif-
 ferent feelings their judgements on
 various figures are influenced - to one
 kind they ascribe very beauty, and to
 another they allow no beauty at
 all - this very common method of
 judging

judging is exceedingly improper - Every Critick
 first, before he passes sentence on any
 part of fine Writing, should direct him-
 self of his own feelings or sensations; he
 ought to put himself into the situa-
 tion of other persons, and then in-
 quire to ascertain the effects that would
 have been produced upon him; he ought
 also to examine with attention the feel-
 ings or emotions that may have agitated
 the mind of the writer: and if after all,
 he finds that his opinion does not agree
 with that of others, he ought rather to
 attribute it to his own want of taste,
 or of discernment, than to call in ques-
 tion the taste, or the discernment of
 others.

In Campbell's Philosophy of Rhetorick
 an accusation of tautology is
 brought against the two first lines
 of Addison's Ode:
 The dawn is overcast - the morning low,
 And heavily in clouds brings on the day -

It is no less dangerous to censure
 a writer of acknowledged taste, and distin-
 guished merit, than to bestow unbound-
 ed approbation on a writer unknown to
 fame - Campbell does not seem to have
 been aware of this; the most celebrated
 of the works of Addison, and parts of
 them, to which his attention must have
 been chiefly directed, he often unjustly
 disapproves

disapproves of — that he has done
so with regard to the lines just quoted,
the following observations, I flatter
myself will shew — They are offered
the rather as they will tend to illu-
minate the distinctions that were
made, between the figures of thought,
and those of speech.

Repetition, a species of the Pleonasm,
is allowed by every one to be an
elegant and graceful figure, and to
be expressive of great emotion —
O my own Absalom, my son, my son Abeo-
lom; would to God I had died for thee,
O Absalom, my son, my son.

The elegant use of the repetition
here marks the anguish of David's
soul, and points out the cause from
whence it proceeds.

But is it not natural in the use
of the repetition, proceeding from a
state of mind so much agitated to
express the same thought in different
language? — Does not the mind,
when very much agitated, naturally
survey the cause from which the agita-
tion proceeds in different points of
view? And if it does, there is surely
no impropriety in expressing them
in language. — Even in common con-
versation

the utterance of a thought is
frequently changed in the repetition;
without any change being made on the
thought itself. — Surely no man of
taste would wish that any of the rep-
etitions, of the same thought in different
language should be omitted in the fol-
lowing lines from Chatterton:

O ye woods, spread your branches aspear;
To your deepest recesses I fly;
I would hide with the bracts of the chace;
I would vanish from every eye.

These observations will apply to
the lines unsaid by Campbell, as
tautological

The dawn is overcast — the morning lowers;
And heavily in clouds brings on the day —

These lines, which begin the
tragedy, are addressed by Costius the
son of Cato, to his brother Marcus —

Costius, his father, and his friends
are engaged in a vast undertaking; an
undertaking, which, without the apos-
trophe, or the favours of the Gods,
could not succeed: — success had not
hitherto attended them; the Gods
had declared against them. The mo-
ment which was finally to decide
this

their fate, — which was to plunge them into the abyss of despair, or to raise them to the summit of their hopes was fast approaching such a critical and dangerous situation must have had a very strong effect on the mind of the son of Cato: — his language is accordingly the language of despair. Had Portius only been an unconcerned spectator of the scene, language less impassioned would have been used by him: — but Portius is the son of Cato; he speaks on the morning of the great the important day, his with the fate of his father, his brother, and his friends; he speaks as a Roman, and therefore every owner or possessor that can shew him on what foundation his hopes are rested, is anxiously sought after. — The appearance of the sky immediately attracts his notice — it fills him with apprehension, and with dread: — in every dark cloud he sees destruction ready to burst upon him, and his friends — when such forecasting terrors fill his mind will he not dwell

dwell on the cause of them? and is it not natural for him to vary his images, or to take different views of the gloomy appearance which is the cause of his apprehensive emotion. These lines then, if it be allowed that a thought may be expressed in different language without being tautologickal, cannot be censured; but on the contrary ought to be praised as exhibiting an elegant and natural display of emotion.

The first lines of Gray's *Elgy* might be censured for tautology, with equal justice, as the first lines of Cato:

The Confere tells the knell of parting day,
The loving land wind slowly o'er the sea,
The plowman homeward plods his weary way,
And leaves the world to darkness, and to me.

The following lines from Virgil, also —
Vestitus intusca calum, et suit ucano nox,
Involvens umbra magna terramque polo-
que.

I shall conclude my account of the figures of speech with a very few observations on the *Interjection*,
and

and the anacoluthon.

The Intujction may be termed a figure of speech for it is expressive of great emotion - as from Virgil:

Heu pietas! heu pietas fides!

Some French Critics have thought and perhaps with justice, that Intujctions are elliptical forms of exprobration.

The Intujction ought to be sparingly used, and never unless it is dictated by passion. - Virgil uses it with great propriety in the following lines:

*Ingenit, it delphinus ludens ad sidera
palmas,
talio vos refert: O torque quatuorq; beat,
avis ante ora patrum, Iovis est mania
tus albis,
Contigit oppiter! O Danaum fastidiosum
gentis
Ipsid, men stercis occumbere campis
Non potuigo? -*

Hamlet, likewise, with great propriety, on being left by his mother and uncle the murderers of his father

father, breaks forth in an Intujction which he had suppressed in their presence:

Oh that this too solid flesh would melt!

Nothing is more absurd or disgusting than an Intujction improperly used - Thomson, as it is well known, by the unhappy use of this figure, exposed himself to much ridicule.

The Intujction however seems to have been considered by some Poets merely as a resource to strike out a line: and hence we find it so frequently and so improperly made use of in many modern poetical compositions.

of the anacoluthon.

That sentence is called an anacoluthon which cannot admit of Grammatical construction, or where the turn of it is suddenly changed.

Unless it proceeds from violent emotion this figure ought never to be used -

Some French Critics have imagined

* *Oh Sophomista! Sophomista oh!*

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