John Adams Library.
IN THE CUSTODY OF THE BOSTON PUBLIC LIBRARY.
PHILOLOGICAL INQUIRIES IN THREE PARTS

BY

JAMES HARRIS ESQ.

PART I. AND II.

LONDON,
Printed for C. NOURSE, in the Strand.

MDCCCLXXXI.
TO THE
READER.

The two Volumes which now appear were entirely printed before the learned and respectable Author of them died*, and were by him designed for publication in the course of this spring. Sir James Harris, who has for some years resided in a public character at the Court of Peterburgh, on being apprised of these circumstances, signified his desire, that as soon as the Engravings which accompany these Volumes should be finished, they might be given to the world in the most exact conformity to his Father's intentions. In compliance with Sir James Harris's desire, they are now presented to the Public.

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

* December 22d, 1780, Ann. Aet. 72.
well-known ingenuity and taste Mr. Harris's former works have been indebted for their very elegant decorations. The Back-ground, or Scene of the Picture, is the Peribolus, or Wall, which encloses a Gymnasium, and the Portal thro' which you pass into it. On each side of the Portal is a Statue placed in a Niche; one of them represents Mercury, the other Hercules. Two Youths approach the Gymnasium, and a Philosopher who attends them is speaking to them before they enter. Over the Wall are seen the tops of Trees with which the Gymnasium is planted. For the passages to which the Frontispiece refers, see pages 264 and 268.

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

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

April 16th, 1781.

ERRATA.

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

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

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

Chapter I. Concerning the Rife of Criticism in its First Species, the Philosophical—eminent Persons, Greeks and Romans, by whom this Species was cultivated. P. 5.

Chap. II. Concerning the Progress of Criticism in its Second Species, the Historical—Greek and Roman Critics, by whom this Species of Criticism was cultivated, p. 14.

Chap. III. Moderns, eminent in the two species of Criticism before mentioned, the Philosophical and the Historical—the last Sort of Critics more numerous—those, mentioned in this Chapter, confined to the Greek
CONTENTS.

Greek and Latin Languages. p. 17.


Chap. V. Rise of the third Species of Criticism, the Corrective—practised by the Antients, but much more by the Moderns, and why. p. 30.

Chap. VI. Criticism may have been abused—Yet defended, as of the last Importance to the Cause of Literature. p. 34.

Chap. VII. Conclusion — Recapitulation — Preparation for the Second Part. p. 40.

PART THE SECOND.

Chapter I. That the Epic Writers came first, and that nothing
CONTENTS.

thing excellent in Literary Performances happens merely from Chance—
the Causes, or Reasons of such Excellence, illustrated by Examples. p. 46.

Chap. II. Numerous Composition —
derived from Quantity Syllabic—antiently essential both to Verse and Prose
—Rhythm—Peans and Critics, the Feet for Prose—Quantity Accentual—
a Degeneracy from Syllabic—Instances of it—first in Latin—then in Greek—Ver-
sus Politici—Traces of Accentual Quantity in Terence—essential to Modern Languages,
and among others to English, from which last Examples are taken. p. 63.

Chap. III. Quantity Verbal in English—a few Feet pure, and A 4 agree-
CONTENTS.

agreeable to Syllabic Quantity—instances—yet Accentual Quantity prevalent—instances—transition to Prose—English Paeans, instances of—Rhythm governs Quantity, where this last is Accentual. p. 84.

Chap. IV. Other Decorations of Prose besides Prosaic Feet—Alliteration—Sentences—Periods—Caution to avoid excess in consecutive Monosyllables—Objections, made and answered—Authorities alleged—Advice about Reading. p. 93.

Chap. V. Concerning Whole and Parts, as essential to the constituting of a legitimate Work—the Theory illustrated from the Georgics of Virgil, and the Menexenus of Plato—same
CONTENTS.

— same Theory applied to smaller pieces—TOTALITY, essential to small Works, as well as great—Examples to illustrate—ACCURACY, another Essential—more so to smaller pieces, and why—Transition to DRAMATIC SPECULATION. p. 116.

Chap. VI. DRAMATIC SPECULATIONS—
the constitutive Parts of every Drama, Six in number—
which of these belong to other Artists—which, to the Poet—
transition to those, which appertain to the Poet. p. 138.

Chap. VII. In the constitutive Parts of a Drama, the FABLE considered first—its different Species—
which fit for Comedy; which, for Tragedy—Illustrations by Examples—REVOLUTIONS—
DISCOVERIES—Tragic Pass-
CONTENTS.

sions—Lillo's Fatal Curiosity compared with the Oedipus Tyrannus of Sophocles—Importance of Fables, both Tragic and Comic—how they differ—bad Fables, whence—other Dramatic Requisites, without the Fable, may be excellent—Fifth Acts, how characterised by some Dramatic Writers.

p. 145.

Chap.VIII. Concerning Dramatic Manners—what constitutes them—Manners of Othello, Macbeth, Hamlet—these of the last questioned, and why—Consistency required—yet sometimes blameable, and why—Genuine Manners in Shakespear—in Lillo—Manners, morally bad, poetically good.

p. 165.
CONTENTS.

Chap. IX. Concerning Dramatic Sentiment—what constitutes it—Connected with Manners, and how—Concerning Sentiment Gnomologic, or Preceptive—its Description—Sometimes has a Reason annexed to it—Sometimes laudable, sometimes blameable—whom it most becomes to utter Sentences—Bossu—Transition to Diction. p. 173.

Chap. X. Concerning Diction—the vulgar—the afficted—the elegant—this last, much indebted to the Metaphor—Praise of the Metaphor—its Description; and, when good, its Character—the best and most excellent, what—not turgid—nor enigmatic—nor base—nor ridiculous—instances—Metaphors by constant
CONTENTS.


PART
CONTENTS.

PART THE THIRD.

Chapter I. Design of the whole—Limits and Extent of the Middle Age—Three Classes of Men, during that interval, conspicuous; the Byzantine Greeks; the Saracens or Arabians; and the Latins or Franks, Inhabitants of Western Europe—Each Class in the following Chapters considered apart. p. 237.

Chap. II. Concerning the first Class, the Byzantine Greeks—Simplicius—Ammonius—Philoponus—Fate of the fine Library at Alexandria. p. 247.

Chap. III. Digression to a Short Historical Account of Athens, from the time of her Persian Triumphs,
CONTENTS.

umphs, to that of her becoming subject to the Turks—
Sketch, during this long interval, of her Political and
Literary State; of her Philosophers; of her Gymnasia;
of her good and bad Fortune, &c. &c. — Manners of the
present Inhabitants—Olives and Honey. p. 255.

Chap. IV. Account of Byzantine Scholars
continued—Suidas—John Stobæus or of Stoba—
Photius—Michael Psellus—this last said to have commented twenty-four Plays
of Menander—Reasons, to make this probable—Eustathius, a Bishop, the Commentator of Homer—Eu-
stratius, a Bishop, the Commentator of Aristotle
—Pla—
CONTENTS.

—Planudes, a Monk, the admirer and translator of Latin Classics, as well as the Compiler of one of the present Greek Anthologies.—Conjectures concerning the duration of the Latin Tongue at Constantinople.

p. 287.

Chap. V. Nicetas, the Choniate—his curious Narrative of the Mischiefs done by Baldwyn's Crusade, when they hatch Constantinople in the Year 1205—many of the Statues described, which they then destroyed—a fine Taste for Arts among the Greeks, even in those Days, proved from this Narrative—not so, among the Crusaders—Authenticity of Nicetas's Narrative—State of Constantinople
CONTENTS.

TINOPLE at the last Period of the Grecian Empire, as given by contemporary Writers, Philelphus and Æneas Sylvius—National Pride among the Greeks not totally extinct even at this Day. p. 301.

Chap. VI. Concerning the second Class of Genius during the middle Age, the Arabians, or Saracens—at first, barbarous—their Character before the time of Mahomet—Their greatest Caliphs were from among the Abassidæ—Almanzur one of the first of that race—Almamum of the same race, a great Patron of Learning, and learned Men—Arabians cultivated Letters, as their Empire grew settled and established—
CONTENTS.

Translated the best Greek Authors into their own Language — Historians, Abulfaragius, Abulfedæ, Bohadin — Extracts from the last concerning Saladin.

Chap. VII. Arabian Poetry, and Works of Invention — Facts relative to their Manners and Characters.

Chap. VIII. Arabians favoured Medicine and Astrology — facts, relative to these two subjects — they valued Knowledge, but had no Ideas of civil Liberty — the mean Exit of their last Caliph, Mostassem — End of their Empire in Asia, and in Spain — their present wretched degeneracy in Africa — an Anecdote.

P. 322.

P. 346.

P. 374.
Chap. IX. Concerning the Latins or Franks—Bede, Alcuin, Joannes Erigena, &c. Gerbertus or Gibertus, travelled to the Arabians in Spain for improvement—suspected of Magic—this the misfortune of many superior Geniuses in dark Ages; of Bacon, Petrarch, Faust, and others—Erudition of the Church; Ignorance of the Laity—Ingulphus, an Englishman, educated in the Court of Edward the Confessor—attached himself to the Duke of Normandy—accomplished Character of Queen Egitha, Wife of the Confessor—Plan of Education in those Days—the Places of Study, the Authors
CONTENTS.

THORS STUDIED—Canon Law, Civil Law, Holy War, Inquisition—Troubadours—William of Poictou—Debauchery, Corruption, and Avarice of the Times—William the Conqueror, his Character and Taste—his Sons, Rufus and Henry—little Incidents concerning them—Hildebert, a Poet of the times—fine Verses of his quoted.

Chap. X. Schoolmen—their Rise and Character—their Titles of Honour—Remarks on such Titles—Abelard and Heloisa—John of Salisbury—admirable Quotations from his two celebrated Works—Geraldus Cambriensis—Walter Mapps—Richard Coeur de Leon—his Transactions with Sara 2 ladin.—
ladin—his Death, and the singular Interview, which immediately preceded it. p. 430.

Chap. XI. Concerning the Poetry of the latter Latins or Western Europeans—Accentual Quantity—Rhime—Samples of Rhime in Latin—in Classical Poets, accidental; in those of a later age, designed—Rhime among the Arabians—Odilo, Hucbaldus, Hildigim, Halabaludus, Poets or Heroes of the Western Europe—Rhimes in modern Languages—of Dante, Petrarch, Boccaccio, Chaucer, &c.—Sannazarius, a pure Writer in Classical Latin, without Rhime—Anagrams, Chronograms, &c. finely and accurately described by the ingenious Author of the Scrible-Riad. p. 457
CONTENTS.

Chap. XII. Paul the Venetian, and Sir John Mandeville, great Travellers—Sir John Fortescue, a great Lawyer—his valuable Book, address to his Pupil, the Prince of Wales—King's College Chapel in Cambridge, founded by Henry the Sixth—

480

Chap. XIII. Concerning Natural Beauty—its Idea the same in all Times—Thessalian Temple—Taste of Virgil, and Horace—of Milton, in describing Paradise—exhibited of late years first in Pictures—thence transferred to English Gardens—not wanting to the enlightened Few of the middle Age—proved in Leland, Petrarch, and Sannazarius—comparison between the
CONTENTS.

the Younger Cyrus, and Philip le Bel of France.

Chap. XIV. Superior Literature and Knowledge both of the Greek and Latin Clergy, whence — Barbarity and Ignorance of the Laity, whence — Samples of Laymanners, in a Story from Anna Comnena's History — Church Authority ingeniously employed to check Barbarity — the same Authority employed for other good purposes — to save the poor Jews — to stop Trials by Battle — more suggested concerning Laymanners — Ferocity of the Northern Laymen, whence — different Causes assigned — Inventions during the dark Ages — great, tho' the
CONTENTS.

the Inventors often unknown
— Inference arising from these Inventions. p. 505.

Chap. XV. Opinions on Past Ages, and the Present — Conclusion arising from the Discussion of these Opinions — Conclusion of the Whole. p. 523.

APPENDIX

PART THE FIRST.

An Account of the Arabic Manuscripts, belonging to the Escorial Library in Spain. p. 545.

PART THE SECOND.

Concerning the Manuscripts of Livy, in the same Library. p. 553.

PART THE THIRD.

Concerning the Manuscripts of Cebes, in the Library of the King of France. p. 557.
CONTENTS.

PART THE FOURTH.

Some Account of Literature in Russia, and of its Progress towards being civilized.  p. 560.
PHILOLOGICAL INQUIRIES.
PART THE FIRST.
PHILOLOGICAL INQUIRIES

Addrest to my much esteemed Relation and Friend, Edward Hooper, Esq. of Hurn-Court, in the County of Hants.

Dear Sir,

Being yourself advanced in years, you will the more easily forgive me, if I claim a Privilege of Age, and pass from Philosophy to Philology.

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

For my Writings (such as they are) they have answered a Purpose I always wished, if they have led men to in-
pect Authors, far superior to myself, many of whose Works (like hidden Treasures) have lain for years out of sight.

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

But I proceed to my Subject.

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

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

What happened in the Natural World, happened also in the Literary. Exquisite Productions both in Prose and Verse induced men here likewise to seek the Cause; and such Inquiries, often repeated, gave birth to Philology.

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

The Treatise, which follows, is of this Philological kind, and will consist of three Parts, properly distinct from each other.

The First will be an Investigation of the Rise and different Species of Criticism and Critics.
The Second will be an Illustration of Critical Doctrines and Principles, as they appear in distinguished Authors, as well Antient as Modern.

The Third and last Part will be rather Historical than Critical, being an Essay on the Taste and Literature of the Middle Age.

These subjects of Speculation being dispatched, we shall here conclude these Philological Inquiries.

First therefore for the First, the Rise and different Species of Criticism and Critics.
INQUIRIES.

CHAPTER. I.

Concerning the Rise of Criticism in its First Species, the Philosophical—eminent persons, Greeks and Romans, by whom this Species was cultivated.

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

If this appear strange, we may refer to other subjects. Can we doubt that men had Music, such indeed as it was, before
the principles of Harmony were established into a Science? that Diseases were healed, and Buildings erected, before Medicine and Architecture were systematized into Arts? that men reasoned and harangued upon matters of speculation and practice, long before there were professed teachers either of Logic or of Rhetoric? To return therefore to our subject, the rise and progress of Criticism.

**Antient Greece** in its happy days was the seat of Liberty, of Sciences, and of Arts. In this fair region, fertile of wit, the *Epic* Writers came first; then the *Lyric*; then the *Tragic*; and lastly the *Historians*, the *Comic* Writers, and the *Orators*, each in their turns delighting whole multitudes, and commanding the attention and admiration of all. Now, when wise and thinking men, the subtle investigators of principles and causes, observed the wonderful effect of these works upon the human mind, they were prompted to inquire.
whence this should proceed; for that it should happen merely from Chance, they could not well believe.

Here therefore we have the Rise and Origin of Criticism, which in its beginning was "a deep and philosophical Search into the primary Laws and Elements of good Writing, as far as they could be collected from the most approved Performances."

In this contemplation of Authors, the first Critics not only attended to the Powers, and different Species of Words; the Force of numerous Composition whether in prose or verse; the Aptitude of its various kinds to different Subjects; but they farther considered that, which is the basis of all, that is to say in other words, the Meaning or the Sense. This led them at once into the most curious of Subjects; the nature of Man in general; the different characters of men, as they differ in rank or age;
Part I. age; their Reason and their Passions; how the one was to be persuaded, the others to be raised or calmed; the Places or Repositories, to which we may recur, when we want proper matter for any of these purposes. Besides all this they studied Sentiments and Manners; what constitutes a Work, One; what, a Whole and Parts; what the Essence of probable, and even of natural Fiction, as contributing to constitute a just Dramatic Fable.

Much of this kind may be found in different parts of Plato. But Aristotle his Disciple, who may be called the Systematizer of his Master's Doctrines, has in his two Treatises of Poetry and Rhetoric*, with such wonderful penetration, developed every part of the subject, that he may be justly called the Father of

* To such as read not this Author in the Original, we recommend the French Translation of his Rhetoric by Cassandre, and that of his Art of Poetry by Dacier; both of them elaborate and laudable performances.
Criticism, both from the age when he lived, and from his truly transcendent genius. The Criticism, which this capital writer taught, has so intimate a correspondence and alliance with Philosophy, that we can call it by no other name, than that of Philosophical Criticism.

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

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

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

Dionysius of Halicarnassus, the next in order, may be said to have written with judgment upon the force of Numerous Composition, not to mention other tracts on the subject of Oratory, and those also critical, as well as historical. Longinus, who was in time far later than these, seems principally to have had in view the Passions, and the Imagination, in the treating of which he has acquired a just applause, and expressed himself with a dignity suitable to the subject. The rest of the Greek Critics, tho' they have said, many useful things, have yet so minutely multiplied the rules of Art, and so much
much confined themselves to the Oratory of the Tribunal, that they appear of no great service, as to good writing in general.

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

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

The Proem to the third Book, both for language and sentiment, is perhaps as pathetic, and in that view as sublime, as any thing remaining among the Writings of the Antients.
Part I. accomplished men, before a baser address had set that standard, which has been too often taken for good-breeding ever since.

Next to Cicero came Horace, who often in other parts of his writings acts the Critic and Scholar, but whose Art of Poetry is a standard of its kind, and too well known to need any encomium. After Horace arose Quintilian, Cicero's admirer, and follower, who appears by his works not only learned and ingenious, but (what is still more) an honest and a worthy man. He likewise dwells too much upon the Oratory of the Tribunal, a fact no way surprising, when we consider the age in which he lived; an age, when tyrannic Government being the fashion of the times, that nobler Species of Eloquence, I mean the popular and deliberative, was, with all things truly liberal, degenerated and funk. The latter Latin Rhetoricians there is no need to mention,
as they little help to illustrate the subject in hand. I would only repeat that the species of Criticism here mentioned, as far at least as handled by the more able Masters, is that which we have denominated Criticism Philosophical. We are now to proceed to another species.
PHILOLOGICAL

Part I.

CHAP. II.

Concerning the Progress of Criticism in its Second Species, the Historical — Greek and Roman Critics, by whom this Species of Criticism was cultivated.

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

* See Hermes, p. 417, 418.

folete,
folefe, the Names became obfolete also; and authors, who in their own age were intel-
ligible and easy, in after days grew diffi-
cult and obscure. Here then we be-
hold the rise of a second race of Critics, the tribe of Scholiafts, Commentators, and Explainers.

These naturally attached themselves to particular authors. Arifarchus, Didymus, Eufathius, and many others bestowed their labours upon Homer; Proclus, and Tzetzes upon Hesiod; the same Proclus and Olympiodorus upon Plato; Simplicius, Ammonius, and Philoponus upon Aristotle; Ulpian upon Demosthenes; Macrobius and Asconius upon Cicero; Calliergus upon Theocritus; Donatus upon Terence; Servius upon Virgil; Acro and Porphyrio upon Horace; and so with respect to others, as well Philosophers, as Poets and Orators. To these Scholiafts may be added the several Composers of Lexicons; such as Hefychius, Philoxenus, Suidas, &c. also
also the Writers upon Grammar, such as Apollonius, Priscian, Sophater Charisius, &c. Now all these pains-taking men, considered together, may be said to have completed another species of Criticism, a species which, in distinction to the former, we call Criticism Historical.

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

Moderns, eminent in the two species of Criticism before mentioned, the Philosophical and the Historical— the last Sort of Critics more numerous— those, mentioned in this Chapter, confined to the Greek and Latin Languages.

At length, after a long and barbarous period, when the shades of Monkery began to retire, and the light of Humanity once again to dawn, the Arts also of Criticism insensibly revived. 'Tis true indeed, the Authors of the Philosophical sort (I mean that which respects the Causes and Principles of good writing in general) were not many in number. However of this rank among the Italians were Vida, and the elder Scaliger; among the French were Rapin, Bouhours, Boileau, together with
Part I. with Boffu, the most methodic and accurately of them all. In our own Country our Nobility may be said to have distinguished themselves; Lord Roscommon, in his Essay upon translated Verse; the Duke of Buckingham, in his Essay on Poetry; and Lord Shaftesbury, in his Treatise called Advice to an Author: to whom may be added our late admired Genius, Pope, in his truly elegant poem, the Essay upon Criticism.

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

We have mentioned these Discourses, not only from their merit, but as they incidentally teach us, that to write well upon a liberal Art, we must write philosophically
INQUIRIES.

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

But to pursue our subject—However small among Moderns may be the number of these Philosophical Critics, the Writers of Historical or Explanatory Criticism have been in a manner innumerable. To name, out of many, only a few—of Italy were Berroaldus, Ficinus, Victorius, and Robertellus; of the Higher and Lower Germany were Erasmus, Sylburgius, Le Clerc, and Fabricius; of France were Lambin, Du Vall, Harduin, Capperonerius; of England were Stanley (editor of Æschylus)

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

C 2 Gataker,
Part I. Gatarker, Davis, Clarke, (editor of Homer) together with multitudes more from every region and quarter,

*Thick as autumnal leaves, that flow the brooks*

*In Vallombrosa—*

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

*After Commentators and Editors, we must not forget the Compilers of Lexicons and Dictionaries, such as Charles and Henry Stevens, Favorinus, Constantine, Budæus, Cooper, Faber, Vossius, and others.*
To these also we may add the Authors upon Grammar; in which subject the learned Greeks, when they quitted the East, led the way, Moschopulus, Chryso- loras, Lascaris, Theodore Gaza; then in Italy, Laurentius Valla; in England, Grocin and Linacer; in Spain, Sanctius*; in the Low Countries Vossius; in France, Caesar Scaliger by his residence, tho' by birth an Italian, together with those able

* Sanctius, towards the end of the Sixteenth Century, was Professor of Rhetoric, and of the Greek Tongue, in the University of Salamanca. He wrote many works, but his most celebrated is that, which bears the name of Sanctii Minerva, seu de Caussis Lingua Latina. This invaluable Book (to which the Author of these Treatises readily owns himself indebted for his first rational Ideas of Grammar and Language) was published by Sanctius at Salamanca in the Year 1587. Its superior merit soon made it known thro' Europe, and caused it to pass thro' many Editions in different places. The most common Edition is a large octavo printed at Amsterdam in the year 1733, and illustrated with Notes by the learned Perizonius.
Writers Mess. de Port Royal. Nor ought we to omit the Writers of Philological Epistles, such as Emanuel Martin*; nor the Writers of Literary Catalogues (in French called Catalogues Raisonnées) such as the account of the Manuscripts in the Imperial Library at Vienna, by Lambecius; or of the

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

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

P. I.

CHAP. IV.

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

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

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

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

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

* Shakespeare, Milton, Cowley, Pope. Dr.
PHILOLOGICAL

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

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

May this invaluable Privilege never be impaired either by the hand of Power, or by licentious Abuse.
Perhaps with the Critics just described I ought to arrange Translators, if it be true that Translation is a Species of Explanation, which differs no otherwise from explanatory Comments, than that these attend to Parts, while Translation goes to the Whole.

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

Of this number I may very truly reckon Meric Casaubon, the Translator of Marcus Antoninus; Mrs. Carter, the Translator of Epictetus; and Mr. Sydenham, the Translator of many of Plato's Dialogues. All these seem to have accurately understood the original Language, from which they translated. But that is not all. The Authors translated being Phi-
Philosophers, the Translators appear to have studied the Style of their Philosophy, well knowing that in antient Greece every Sect of Philosophy, like every Science and Art, had a Language of its own.

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

—fugit irreparabile tempus,
Singula dum capti circumvectamur amore.

Virg.

Yet one Translation I can by no means forget, I mean that of Xenophon's Cyropædia, or the Institution of Cyrus, by the Honourable Maurice Ashley Cowper, son to the second Earl of Shaftesbury, and brother to the third, who was Author of

* See Hermes, p. 269, 270.
the *Characteristics*. This Translation is made in all the *Purity* and *Simplicity* of the Original, and to it the Translator has prefixed a truly philosophical Dedication, addressed to my Mother, who was one of his Sisters.

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

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

**C H A P.**
PHILOLOGICAL

Part I.

C H A P. V.

Rise of the third Species of Criticism, the Corrective—practised by the Ancients, but much more by the Moderns, and why.

But we are now to inquire after another species of Criticism. All antient books, having been preserved by Transcription, were liable thro' Ignorance, Negligence, or Fraud, to be corrupted in three different ways, that is to say, by Retrenchings, by Additions, and by Alterations.

To remedy these evils, a third Sort of Criticism arose, and that was Criticism corrective. The Business of this at first was painfully to collate all the various Copies of authority, and then, from amidst the variety of Readings thus collected, to establish by good reasons either the true,
or the most probable. In this sense we may call such Criticism not only corrective, but authoritative.

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

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

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

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

---

† Pag. 17.

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

His fullem accumulem denis, et fungar inani
Munere———Virg.

D———Chap.
PHILOLOGICAL

Part I.

CHAP. VI.

Criticism may have been abused—Yet defended, as of the last Importance to the Cause of Literature.

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

* Plura igitur in Horatianis bis curis ex Conjecturâ exhibemus, quam ex Codicum subsidio; et, nisi me omnia fallunt, plerunque certiora. Bentleii Præsat. ad Horat.
wonderful assertion, how, if so certain, can it be called Conjeture? — 'Tis enough to observe (be it called as it may) that this spirit of Conjeture has too often past into an intemperate excess; and then, whatever it may have boasted, has done more mischief by far than good. Authors have been taken in hand, like anatomical subjects, only to display the skill and abilities of the Artist; so that the end of many an Edition seems often to have been no more, than to exhibit the great sagacity and erudition of an Editor. The Joy of the task was the Honour of mending, while Corruptions were fought with a more than common attention, as each of them afforded a testimony to the Editor and his Art.

And here I beg leave, by way of digression, to relate a short story concerning a noted Empiric. "Being once in a ball-room crowded with company, he was asked by a gentleman, what he thought of
"of such a lady? was it not pity that she squinted? — Squint! Sir! replied the doctor, I wish every lady in the room squinted; there's not a man in Europe can cure squinting but myself."

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

— procul! O! procul esse profani!

These
INQUIRIES.

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

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

---

* See the Medea of Euripides, v. 1078. See also Philosoph. Arrangements, p. 428.
Part I. Criticism or Critics, that I presume to find fault. The Art, and its Professors, while they practise it with temper, I truly honour; and think, that, were it not for their acute and learned labours, we should be in danger of degenerating into an age of dunces.

Indeed Critics (if I may be allowed the metaphor) are a sort of Masters of the ceremony in the Court of letters, thro' whose assistance we are introduced into some of the first and best company. Should we ever, therefore, by idle prejudices against pedantry, verbal accuracies, and we know not what, come to flight their art, and reject them from our favour, 'tis well we do not flight also those Classics, with whom Criticism converses, becoming content to read them in translations, or (what is still worse) in translations of translations, or (what is worse even than that) not to read them
at all. And I will be bold to assert, if Ch.VI. that should ever happen, we shall speedily return into those days of darkness, out of which we happily emerged upon the revival of antient Literature.
Conclusion — Recapitulation — Preparation for the Second Part.

And so much at present for Critics, and learned Editors. So much also for the Origin and Progress of Criticism; which has been divided into three species, the philosophical, the historical, and the corrective; the philosophical, treating of the principles, and primary causes of good writing in general; the historical, being conversant in particular facts, customs, phrases, &c. and the corrective being divided into the authoritative and the conjectural; the authoritative, depending on the Collation of Manuscripts and the best Editions; the conjectural, on the Sagacity and Erudition of Editors*.

* For the First Species of Criticism, see p. 6. For the Second Species, see p. 14. For the Third
INQUIRIES.

As the First Part of these Inquiries ends here, we are now to proceed to the Second Part, a Specimen of the Doctrines and Principles of Criticism, as they are illustrated in the Writings of the most distinguished Authors.

Third Species, see p. 30, to the end of the Chapter following, p. 39.

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

End of the First Part.
PHILOLOGICAL INQUIRIES.

PART THE SECOND.
PHILOLOGICAL INQUIRIES.

PART THE SECOND.

INTRODUCTION.

We are, in the following Part of this Work, to give a Specimen of those Doctrines, which, having been slightly touched in the First Part, we are now to illustrate more amply, by referring to Examples, as well antient as modern.

It has been already hinted, that among Writers the Epic came first*; it has been hinted likewise, that Nothing excellent in a literary way happens merely by Chance†.

* p. 6.  † p. 7.  

Men-
Part II. 

Mention also has been made of Numerous Composition*, and the force of it suggested, tho' little said farther.

To this we may add the Theory of Whole and Parts†, so essential to the very being of a legitimate Composition; and the Theory also of Sentiment and Manners‡, both of which naturally belong to every Whole, called Dramatic.

Nor can we on this occasion omit a few Speculations on the Fable or Action; Speculations necessarily connected with every Drama, and which we shall illustrate from Tragedy, its most striking Species.

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

* p. 7. † p. 8. ‡ p. 8.

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

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

First, therefore, for the First; that the Epic Poets led the way, and that Nothing excellent in a literary view happens merely by Chance.

* Hermes, p. 349.
Part II.

CHAPTER I.

That the Epic Writers came first, and that nothing excellent in Literary Performances happens merely from Chance — the Causes, or Reasons of such Excellence, illustrated by Examples.

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

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

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

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

For ourselves, we shall find most of our
first Poets prone to a turgid Bombast, and
most of our first Prosaic Writers to a
pedantic Stiffness, which rude Styles gra-
dually improved, but reached not a Classi-
cal Purity sooner than Tillotson, Dryden,
Addison, Shaftesbury, Prior, Pope, At-
terbury, &c. &c.

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

* Aristotle, Poet. c. 4. p. 227. Edit. Sylb. Also

who
who reasons attentively, to refer to Chance any superlative Production*.

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

Till this Why is well answered, all is Darkness, and our Admiration, like that of the Vulgar, founded upon Ignorance.

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

I am struck with the Night-scene in Virgil's fourth *Enéid* — "the universal Silence throughout the Globe — the sweet Rest of its various Inhabitants, soothing their Cares and forgetting their Labours — the unhappy *Dido* alone restless; restless, and agitated with impetuous Passions".

I am affected with the Story of Regulus, as painted by West. — "The crowd of anxious Friends, persuading him not to return — his Wife, fainting thro' sensibility and fear — Persons, the least connected, appearing to feel for him — yet himself unmoved, inexorable and stern".

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

---

* *En. IV. 522, &c.*
† *Horat. Carm. L. III. Od. 5.*
Part II. from loud to soft, or from soft to loud?—When the System changes from the greater Third to the less; or reciprocally, when it changes from this last to the former?

All these Effects have a similar, and well-known Cause, the amazing Force which Contraries acquire, either by Juxta-position, or by quick Succession*.

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

* This Truth is not only obvious, but antient. Aristotle says,—Παράλληλα τὰ 'Εναλία μᾶλλα Φαινοθεί— that Contraries, when set beside each other, make the strongest appearance. Παράλληλα γὰρ μᾶλλον τὰ 'Εναλία γνωσθεῖστα— that Contraries are better known, when set beside each other. Aris. Rhetor. Lib. III. p. 120, & p. 152. Edit. Sylb. The same author often makes use of this Truth in other places; which Truth, simple as it seems, is the source of many capital Beauties in all the Fine Arts.
INQUIRIES.

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

* From these instances we perceive the meaning of those descriptions of Contraries; that they are τὰ πλείστων διαφέροντα τῶν ἐν τῷ άντίθετοι—ἐν τῷ άντίθετοι δεικτικῷ—τῶν ὑπὸ τῶν ἀντίθετων δύναμιν—things which differ most widely, among things existing in the same Genus—in the same Recipient—comprehended under the same Power or Faculty. Arist. Metaph. Δ. 1. p. 82. Edit. Sylb. Cicero, in his Topics, translates the first description—quae in eodem genere plurimum different. S. 70.

Aristotle reasons as follows. Επεὶ δὲ διαφέρειν εἶν—διέχεται ἀλλήλων τὰ διαφέροντα πλείστων ἥ ἐλατίτων, ἵπ τις ἡ μεγίστη διαφορὰ, ἡ τάξιν λέγω ἘΝΑΝΤΙΟΣΙΝ. It being admitted that things differing from one another, differ more and less, there must be also a certain difference, which is most, and this I call Contrariety. Metaph. p. 162. Edit. Sylb.

E 2  AND,
Part II. And, why differ Contraries thus widely?—Because while Attributes, simply different, may co-exist in the same subject, Contraries cannot co-exist, but always destroy one another *. Thus the same Marble may be both white and hard; but the same Marble cannot be both white and black. And hence it follows, that as their Difference is more intense, so is our Recognition of them more vivid, and our Impressions more permanent.

This Effect of Contraries is evident even in objects of Sense, where Imagina-

* Ammonius, commenting the doctrine of Contraries, (as set forth in Aristotle's Categories) informs us, that they not only do not imply one another (as a Son necessarily implies a Father) but that they even destroy one another, so that, where one is present, the other cannot remain—υ μόνον οὐ συνεισφέρει ἄλλακτα, ἄλλακ νῦ θείρει τὰ γὰρ ἐνὸς πάροικος, ῥὰ ὑπομένει τὸ ἑτέρον. Ammon. in Categ. p. 147. Edit. Venet. The Stagarite himself describes them in the same manner, τὰ μὴ δυνατὰ ἀμα τῆς αὐτῶ παρεῖναι, things that cannot be present at once in the same subject. Metaph. Δ. p. 82. Edit. Sylb.
INQUIRIES.

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

But to proceed to Instances of another and a very different kind.

Few Scenes are more affecting than the taking of Troy, as described in the Second Eneid—"the Apparition of Hec tor to Eneas, when asleep, announcing to him the Commencement of that direful Event—the distant Lamentations, heard by Eneas, as he awakes—his ascending the House-top, and viewing the City in flames—his Friend Pentheus, escaped from destruction, and relating to him their wretched and deplorable condition—Eneas, with a few Friends, rushing into the thickest danger—their various successes, till they all perish, but himself..."
Part II. "and two more—the affecting Scenes of "Horror and Pity at Priam's Palace—
"a Son, slain at his Father's feet; and "the immediate Massacre of the old Mo-
"narch himself—Eneas, on seeing this, "inspired with the memory of his own "Father—his resolving to return home, "having now lost all his Companions "—his seeing Helen in the way, and his "Design to dispatch so wicked a wo-
"man—Venus interposing, and shewing "him (by removing the film from his "Eyes) the most sublime, tho' most direful, "of all fights; the Gods themselves bu-
"fied in Troy's Destruction; Neptune at "one employ, Juno at another, Pallas "at a third—'Tis not Helen (says Venus) "but the Gods, that are the Authors of "your Country's Ruin—'tis their Incle-
"mency, &c.'"

Not less solemn and awful, tho' less leading to Pity, is the Commencement of the
the sixth Eneid — the Sibyl's Cavern — her frantic Gestures, and Prophecy — the Request of Eneas to descend to the Shades — her Answer, and Information about the Loss of one of his Friends — the Fate of poor Misenus — his Funeral — the Golden Bough discovered, a preparatory Circumstance for the Descent — the Sacrifice — the Ground bellowing under their Feet — the Woods in motion — the Dogs of Hecate howling — the actual Descent in all its particulars of the marvellous, and the terrible.

If we pass from an antient Author to a modern, what Scene more striking, than the first Scene in Hamlet? — "The Solenity of the Time, a severe and pinching Night — the Solernity of the Place, a Platform for a Guard — the Guards themselves; and their apposite Discourse — yonder Star in such a Position;
Part II. "tion; the Bell then beating one—when
"Description is exhausted, the thing itself
"appears, the Ghost enters."

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

To pass from Poetry to Painting—the Crucifixion of Polycrates by Salvator Rosa* is "a most affecting Representa-

* See Vol. I. of these Treatises, p. 63.
tion of various human Figures, seen under different modes of Horror and Pity, as they contemplate a dreadful Spectacle, the Crucifixion above mentioned." The Aurora of Guido on the other side is "one of those joyous Exhibitions, where nothing is seen but Youth and Beauty, in every attitude of Elegance and Grace." The former Picture in Poetry would have been a deep Penseroso; the latter, a most pleasing and animated Allegro.

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

To a very different one from the former—not to an Opposition of contrary Incidents, but to a Concatenation or Accumulation of many, that are similar and congenial.

And why have Concatenation and Accumulation such a Force?—From these
Part II. these most simple and obvious Truths, that many things similar, when added together, will be more in Quantity, than any one of them taken singly; consequently, that the more things are thus added, the greater will be their Effect.*

We

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

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

Aristotle reasons much after the same manner.

—καὶ διαφέρειν ἕτερ εἰς τὰ μέρη, τὰ δὲ μὲν τὰ φαινεται πλείων γὰρ ὑπερων φαινεται—the same things, divided into Parts, appear greater, for then there appears an Excess or an Abundance of many things.

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

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

"Ὅσσαι καὶ ἄνθρωποι πέλεις, τῶν ἀλλ' ἀλών"

"Ανδρας μὲν κλείσαι, πόλιν δὲ τε πῦρ ἀμαθύνει,
Τίνα δὲ τ' ἄλλοι ἁγνοὶ, βαθυφώνας τε μυαίκας"

Iliad. IX. v. 588.

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

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

* See Hermes, p. 354, &c.
It must be farther remembered, there is an Accumulation of things analogous, even when those things are the objects of different Faculties. For example—As are passionate Gestures to the Eye, so are passionate Tones to the Ear; so are passionate Ideas to the Imagination. To feel the amazing force of an Accumulation like this, we must see some capital Actor, acting the Drama of some capital Poet, where all the Powers of Both are assembled at the same instant.

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

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

* See p. 1. 6. 7. 47. 48. possible,
possible, to recur for Principles to the most plain and simple Truths, and to extend every Theorem, as he advances, to its utmost latitude, so as to make it suit, and include, the greatest number of possible Cases.

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

A word more—I would advise a young Critic, in his Contemplations, to turn his Eye rather to the Praise-worthy than the Blameable; that is, to investigate the Causes of Praise, rather than the Causes of Blame. For tho' an uninformed Beginner may in a single instance happen to blame properly, 'tis more than probable, that in the next he may fail, and incur the Censure past upon the
Part II. the criticizing Cobler, *Ne stud ultra crepidam*.

We are now to inquire concerning Numerous Composition.

* Those, who wish to see the origin of this ingenious Proverb, may find it in *Pliny*, L. XXV. f. 12, and in *Valerius Maximus*, L. VIII. c. 12.
Numerous Composition—derived from Quantity Syllabic—antiently essential both to Verse and Prose—Rhythm—Peans and Cretics, the Feet for Prose—Quantity Accentual—a Degeneracy from the Syllabic—Instances of it—first in Latin—then in Greek—Versus Politici—Traces of Accentual Quantity in Terence—essential to Modern Languages, and among others to English, from which last Examples are taken.

As Numerous Composition arises from a just Arrangement of Words; so is that Arrangement just, when formed upon their Verbal Quantity.

Now if we seek for this Verbal Quantity in Greek and Latin, we shall find that, while those two Languages were in Purity, their Verbal Quantity was in Purity
Part II. Purity also. *Every Syllable* had a measure of *Time*, either long or short, defined with precision either by its *constituent Vowel*, or by the *Relation* of that *Vowel* to other *Letters* adjoining. *Syllables* thus characterized, when combined, made a *Foot*; and *Feet* thus characterized, when combined, made a *Verse*; so that, while a *particular Harmony* existed in every *Part*, a general Harmony was diffused thro' the *Whole*.

*Pronunciation* at this period being, like other things, perfect, *Accent* and *Quantity* were accurately distinguished; of which distinction, familiar then, tho' now obscure, we venture to suggest the following *Explanation*. We compare *Quantity* to *Musical Tones* differing in Long and Short, as, upon whatever Line they stand, a *Semibreif* differs from a *Minim*. We compare *Accent* to *Musical Tones* differing in High and Low, as D upon the third Line differs from
from G upon the first, be its length the same, or be it longer or shorter.

And thus things continued for a succession of Centuries, from Homer and Hesiod to Virgil and Horace, during which interval, if we add a trifle to its end, all the truly classical Poets, both Greek and Latin, flourished.

Nor was Prose at the same time neglected. Penetrating Wits discovered this also to be capable of numerous composition, and founded their Ideas upon the following Reasonings.

Tho' they allowed, that Prose should not be strictly metrical (for then it would be no longer Prose, but Poetry); yet at the same time they asserted, if it had no Rhythm at all, such a vague Effusion would of course fatigue, and the Reader would seek in vain for those returning Pauses, so helpful
ful to his reading, and so grateful to his Ear.

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

In this Contemplation they found the **Heroic Foot**, (which includes the *Spondee, the Dactyl, and the Anapaest*) to be majestic and grave, but yet *improper for Prose*, because, if employed too frequently, the Composition would appear *Epic*.

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


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

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

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

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

* See in the fame Treatise of Aristotle what is said about these Feet, just after the Passage above cited. Τῶν δὲ ἑσπερίων, ὅ μὲν ἐπίδων σημεῖον, κ. τ. λ. All that follows is well worth reading.
part ii. as rhythm, because the poet with the rhythm has associated certain words. and hence it follows, that, tho' all metre is rhythm, yet all rhythm is not metre.

(*) Διαφέρει δὲ μέτρου ῥυθμῷ, οἷς μὲν γὰρ τῶν μέτρων ἡ συλλαβή, ἢ χωρὶς συλλαβής ἢκ ἄν γένοιο μέτρον· δὲ ῥυθμὸς γίνεται μὲν ἢ ἐν συλλαβής, γίνεται δὲ ἢ χωρὶς συλλαβής, ἢ γὰρ ἐν τῷ χρόνῳ. "Οταν μὲν γὰρ τῶς χαλκείας ἑιδομεν τῶς σφύρας καταφερόμεν, ἀλα τινὰ ἢ ῥυθμόν ἀκόμην—μέτρον δὲ ἄν ἄν γένοιο χωρὶς λέξεως ποιάς ἢ ποιῆς. metre differs from rhythm, because with regard to metres the subject matter is a syllable, and without a syllable (that is a sound articulate) no metre can exist. but rhythm exists both in and without syllables; for it may be perceived in mere pulsation or striking. 'Tis thus, when we see smiths hammering with their fedges, we hear at the same time (in their strokes) a certain rhythm,—but as to metre, there can be none, unless there be an articulate sound, or word, having a peculiar quality and quantity, (to distinguish it) longini fragm. iii. l. 5. p. 162. edit. pearce, qto.

metrum in verbis modo; rhythmus etiam in corporis motu est. quinell. inst. ix. 4. p. 598. edit. capper.

what these authors call rhythmus, virgil calls numerus, or its plural numeri.
This being admitted, we proceed and say, that the Rhythm of the Heroic Foot is one to one, which constitutes in Music what we call Common Time; and in musical Vibration, what we call the Unison. The Rhythm of the Iambic is One to Two, which constitutes in Music what we call

—Numeros memini, si verba tenerem. Bucol. IX. 45.

And, before that, speaking of the Fauns and wild Beasts dancing, he informs us—

Tum vero in numerum Faunos; foras; videres Ludere—

Bucol. VI. 27.

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

Illi inter sese magnâ vi brachia tollunt
In numerum— Geor. IV. 174, 175.

Which same verses are repeated in the eight Eneid. So Cicero—Numerus Latinè, Græce Ρυθμός—Ad Brut. Orat. f. 170.

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

F 3 Triple
PHILOLOGICAL

Part II. Triple Time; and in musical Vibration, what we call the Octave. The Rhythm next to these is that of Two to Three, or else its equivalent, Three to Two; a Rhythm compounded of the two former Times united; and which constitutes in musical Vibration, what we call the Fifth.

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

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

Now the Foot thus described is no other than the Pæan; a Foot constituted either
either by one long Syllable and three short, and called the Pæan a majori; or else by three short Syllables and one long, and called the Pæan a minori. In either case, if we resolve the long Syllable into two short, we shall find the Sum of the Syllables to be Five; that is, Two to Three, for the first Pæan, Three to Two for the second, each being in what we call the Sesqui-alter Proportion*. Those

* The sum of this speculation is thus shortly expressed by Cicero. *P&æ

Ad Brut Ora. f. 188.

Aristotle reasons upon the same Principles. *Esi

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

---

**INQUIRIES.**

Part II.  

---
Those, who ask for examples, may find the first Pæan in the words ναυνιε, Defined; the second, in the words μετα δε νυ, Domuertant.

To the Pæan may be added the Cretic, a Foot of one short Syllable between two Long, as in the words ἐφόμαι, quove nunc; a Foot in power evidently equal to the Pæan, because resolvable, like that, into five equal times.

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

oritur, quam tres breves consequuntur, ut hae verba, definitē, incipitē, comprimitē; aut a brevisbus deiniceps tribus, extremâ producat atque longâ, sicent illa sunt, domuerrant, sonipèdes. De Orator. III. 57, (183.) and in his Orator. ad M. Brutum—f. 205. and before, f. 191 to 197.

vague
INQUIRIES.

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

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

The

* Numerus autem in Continuatione nullus est: Distinctio, et equalium et sepe variorum intervallorum Percussio, Numerum consicit: quem in cadentibus fallis, quod intervallis distinguuntur, notare possimus; in mini precipitante non possimus. Cic. de Oratore, Lib. II. f. 186.

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

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

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

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

Atque hac quidem ab iis Philosophis, quos tu maxime diligis, Catule, diea sunt: quod eo sepius tellificor, ut auctoris laudandis ineptiarum crimen esugiàm. De Oratore, Lib. III. f. 187.
upon i in *ibi*, the first syllables of these two words were considered as long. Again, where the Accent did not fall, as in the ultima's of *Regnō*, or *Saturnō*, and even in such ablatives as *Insulā* or *Cretā*, there the Poet assumed a Licence, if he pleased, to make them short. In a word, the whole doctrine of Prosody came to this—that, as anciently the Quantity of the Syllables established the Rhythm of the Verse, so now the Rhythm of the Verse established the Quantity of the Syllables.

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

*Saturnusque senex, si Dēus, quando senescit?*

and again,

*Nec Divinus erat, sed Dēum sé fé dicebat.*

and again,

*Jupiter*
**Part II.**

Jupiter hic natūs in insulā Cretā Sāturno,
Ut fuit adūltus, patrem de regnō privavit.

and again,

Ille autem in Cretā regnavit, et ībi dēfecit.

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

Tot rēum crīmīniābūs, pārricīdām quōqū fūtūrūm,

Ex aūtōrītātē vēstrā cōntūlīstis īn āltūm.

Dr. Davies, at the end of his Minutius Felix, has thought it worth giving us an Edition of this wretched author, who, if he lived so early as supposed, must have been from among the dregs of the people, since Ausonius, Claudian, Sulpicius Severus, and Boethius, who were all authors of the fame or a later period, wrote both in Prose and Verse with Classical Elegance.
We have mentioned the Debatement of Latin, previously to that of Greek, because it was an Event, which happened much sooner. As early as the sixth Century, or the seventh at farthest, Latin ceased to be the common Language of Rome, whereas Greek was spoken with competent purity in Constantinople, even to the fifteenth Century, when that City was taken by the Turks.

Nor but that Corruption found its way also into Greek Poetry, when Greek began to degenerate, and Accent, as in Latin, to usurp dominion over Quantity.

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

based into miserable *Trochaics*, not even legible as *Verses*—but by a suppression of real Quantity.

**Take** a Sample of these Productions, which, such as it is, will be easily understood, as it contains the Beginning of the First *Iliad*—

*Tēn ὀργὴν ἄδει, κυ λέγε,∗

"Ω Θεά με Καλλιστή,

Τῇ Πηλέιδῃ Ἀχιλλέως,

Πῶς ἐγένετ' ὀλεθρία,

Καὶ ωολλαίς λύπας ἐποίσε

Εἰς τῆς Ἀχαιῶς δὴ πόντας,

Καὶ ωολλαίς θυμαὶς αὐνθείας

Πῶς ἀπέσειλεν εἰς Ἀθήν.

In reading the above *Verses*, we must carefully regard Accent, to which, and to which alone we must strictly adhere, and follow the same *Trochaic Rhythm*, as in those well known *Verses* of *Dryden*—

*W*r he *s*ing is *t*oil and *t*rouble,

*H*onour *b*ut an *é*mpty *b*bble, &c.

The
The Accentual Quantity in the Greek, as well as in the English, totally destroys the Syllabic—
d in ădă is made long; so also is ăe in ăge; α in ăed; о, in ăal-λιόνη. Again με is short; so also is η in ηηλέιδας. In Αχιλλέως every Syllable is corrupted; the first and third, being short, are made long; the second and fourth, being long, are made short. We quote no farther, as all that follows is similar, and the whole exactly applicable to our present versification.

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

* A sort of Glossary is subjoined, whence, for curiosity, we select some very singular explanations, Πύλη, a Gate, is explained by Πορτα—Συφροσι, those, who keep Gates, are called Πορτάρι, that is, Porters—
κλίσαι, Tents, are called by the name of Τένται—
σύγκες, a Tower, by that of Τέγη—and of κήρυξ we are informed, σημαίει ὑλον Τρημπτέας, that it signifies in general a Trumpeter.

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

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

Before we quit Accentual Quantity, there is one thing we must not omit. Strange as it appears, there are traces of it extant, even in Classical Writers.
As *Dactylics and Anapæstis* were frequently intermixed with Iambics, we find no less a writer, than the accurate *Terence*, make *Syllables short*, which by *Position* were *long*, in order to form the *Feet* above-mentioned. Take the following instances, among many others.

"Et id grātum *fuisse advorsum te habeo grātiam.*

*Andr. A. I. f. I. v. 15.*

"Prōptēr hōspitaī *hujusce consuetudinem*

*Andr. A. II. f. vi. v. 8.*

"Ego *excludor: ille recipitur, quā gratiā?*


Among these *Verses*, all beginning with *Anapæstis*, the second *syllable* in the first *Verse* is made *short*, tho' followed by *three Consonants*: the first *syllable* *Prōptēr* in the second *Verse* is made *short*, tho' followed by *two Consonants*: and the third *syllable*, "ex in *excludor*, in the third *Verse* is made *short*, tho' followed
followed by a double Consonant, and two others after it.

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

* See the valuable Tract of the celebrated Bentley, prefixed to his Terence, under the title of De Metris Terentianis ΣΧΕΔΙΑΣΜΑ.
We are now to proceed to the modern Languages, and to our own in particular, which, like the rest, has little of Harmony but what it derives from Accentual Quantity. And yet as this Accentual Quantity is wholly governed by Antient Rhythm, to which, as far as possible, we accommodate Modern Words, the Speculations are by no means detached from Antient Criticism, being wholly derived from Principles, which that Criticism had first established.
PHILOLOGICAL

Part II.

CHAP. III.

Quantity Verbal in English—a few Feet pure, and agreeable to Syllabic Quantity—instances—yet Accentual Quantity prevalent—instances—transition to Prose—English Paeans, instances of—Rhythm governs Quantity, where this last is Accentual.

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

A few pure Iambics of the Syllabic sort we have, tho’ commonly blended with the Spurious and accentual. Thus Milton,
Foûntâins, and ye, that warble, as ye flow— P. L. V. 195.

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

Für *Elôquênce, the Soul; Sông charms the Sense— P. L. II. 556.

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

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

Foûntâins, and ye, that warble as ye flow,

the first Foot is a Spondee: so is the fourth Foot in that other Verse,

For Eloquence, the Soul; Sông charms the Sense.

* Sup. p. 82.
This Foot seems to have been admitted among the English Iambics precisely for the same reason as among the Greek and Latin; to infuse a certain Stability, which Iambics wanted, when alone—

Tardior ut paullo, graviorque veniret ad aures,

Nor do we want that other Heroic Foot, the Dactyl, and that too accompanied (as usual) with the Spondee. Thus in the second Psalm we read—

Why do the people imagine a vain thing?

And soon after—

—against the Lord and against his anointed.

Where in both instances we have the Hexameter Cadence, tho' perhaps it was casual,
casual, and what the Translators never intended.

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

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

† Sup. p. 86.

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

Quod longe Aristotelis videtur secus, qui judicat Heroum Numerum grandiorem quam desideret soluta oratio; Iambum autem nimis e vulgari sermone. Ita neque humilem, nec abjectam orationem, nec nimis altam et exaggeratam probat; plenam tamen eam vult esse gravitatis, ut eos, qui audint, ad majorem admirationem possit traducere. Ad Brut. Orat. f. 192.
Part II. is their Quantity more often determined by Accent alone*, it being enough to make a Syllable long, if it be accented; and short, if it be unaccented; whatever may be the Position of any subsequent Consonants.

Thus in Milton, we read,

--- on the secret top

and again,

Hūrld headlōng, flāmīng, frōm thē ēthē-rīāl sky.

P. L. I. 45.

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

* Sup. p. 74. 83.
Such then in *English* being the force of *Accentual Quantity*, we are now to consider those Feet, thro' which not **our Verse**, but **our Prose** may be harmonized.

Now **these Feet** are no other than the **two Pæans**, already described†, and their equivalent, the **Cretic**, which three may more particularly be called the **Feet for Prose**.

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

† *Sup.* p. 70, 71, 72.

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

† *Infr.* p. 107, 108.
As to the Place of these Pæans, tho' they have their effect in every part of a Sentence, yet have they a peculiar energy at its Beginning, and its End. The difference is, we are advised to begin with the first Pæan, and to conclude with the second, that the Sentence in each Extreme may be audibly marked*. If the Sentence be emphatical, and call for such attention, nothing can answer the purpose more effectually, than that characteristic long Syllable, which in the first Pæan is always inceptive, in the second is always conclusive.

For want of better examples we venture to illustrate by the following, where we have marked the Two Pæans, together with their Equivalent the Cretic, and

"Εἰς δὲ Παϊάνος δύο ίδια, ἀντικείμενα αἵλληλοις οὐ τὸ 
παῖν, οὐ τὸ λα. 

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

Beauty may bē—lost, may bē fōr—years past liv'd: but Virtue remains the same, till Life itself—is at an end.

Again—

Steep is the A-scēnt by which wē—mount to Fame;—nōr is the Sūm—mīt to bē gāin'd—but būy Sāgu—city and toil. Fools āre sure tō lōse thei'r way, ānd Cōwārds sīnk beneath the difficulty: thē wise ānd brāve ālone sūcceed; pērsīst—in thei'r āttēmpť ānd nēvēr yīeld—tō thē fātigūē.

The Reader in these examples will regard two things; one, that the Strokes of Separation mark only the Feet, and are not to be regarded in the Reading; another, that tho' he may meet perhaps a few instances agreeable to antient Prosody, yet in modern Rhythm like this, be it Pro-
Part II. Prosaic or Poetic, he must expect to find it governed for the greater part by Accent*.

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

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

* Sup. p. 74. 83. 88.
CHAP. IV.

Other Decorations of Prose besides Prosáic Feet — Alliteration — Sentences — Periods — Caution to avoid excess in consecutive Monosyllables — Objections, made and answered — Authorities alleged — Advice about Reading.

Besides the Decoration of Prosáic Feet, there are other Decorations, admissible into English Composition, such as Alliteration, and Sentences, especially the Period.

First therefore for the first; I mean Alliteration.

Among the Classics of old there is no finer illustration of this Figure, than Lucrétius's
cretius's Description of those blest abodes, where his Gods, detached from Providential Cares, ever lived in the fruition of divine Serenity.

Apparet Divum numen, sedesque quieta,
Quas neque concutiunt venti, neque nubila nimbis
Aspergunt, neque nix acri concreta pruinâ
Cana cadens violat, semperque innubilus aether
Integit, et large diffuso lumine ridet.
Lucret. III. 18.

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

Aurora
I N Q U I R I E S.

Aurora interea misericis mortalibus al-
mam
Extulerat lucem, referens opera atque
labores *.

Æn. XI. v. 183.

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

Ea igitur sua figura, sua ornatus, condimentum quasi quoddam numeris affert, placet autem nominare Allitera-
tionem, quod è Literarum allusione constet. Fit itaque in versu, quoties dictiones continuate, vel binae, vel
ternae ab iisdem primis consonantibus, mutatis aliquando vocalibus, aut ab iisdem incipient Syllabis, aut ab
iisdem primis vocalibus. Dolestat autem Allitera-
tio haec merita in primis et ultimis locis sua, in mediis
quoque, licet ibidem aures minus sint intentae. Ut

" Sæva sedens super arma — Virg.
" — tales casus Cassandra canebat. ejusd.
" Insontem infando indicio. — ejusd.
" — longè sale Saxa sonabant. ejusd.
" — magno miseri murmure pontum. ejusd.
" Quaque lacus laet liquidos — ejusd.

Fit interdum per continuationem insequenti versus, ut
in his Lucretianis.

" Ad-
Part II. To Virgil we may add the superior authority of Homer.

"Ἡτοὶ δὲ καττεδὼν τὸ Ἀλήιον οἷς Ἀλᾶτο,
Οὐ θυμὸν κατέδων, πάτων Ἀνθρώπων Ἀλεινῶν.
Ia. §. 201.

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

" — adversa flabra furentur
" Flumine.—

Atque Alliteratio hae ne Ciceroni quidem dicit, plicuit in Oratione solutâ; ut cum dixit in Brute,
" Nulla Res magis penetrat in animos, eosque fingit,
" format, flectit." Et in secundo de Oratore;
" Quodque me sollicitare summe solet." Quid quod ne
in jecis quidem illis tam lepidis negletât est à Plauto;
ut cum garriente apud herum induxit Pænulum;
" Ne tu oratorem hunc pugnis plectas postea. "Atque
haec quidem Alliteratio quemadmodum tribus in iis
sit vocibus, sit alihi etiam in duabus simili modo. Ut,

" — taciti ventura videbant. Virg.
" Tamo tempus erit.— ejusd.

Johannis Joviani Pontani Adiun.— Dialogus.

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

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

Qui miser in campis errabat solus Alectis, 
Ipse suum Cor edens, hominum vestigia vitans; 

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

* The Explanation of it, given by Hermogenes, exactly suits his Instance: Παρηχησις δε εσι καλλος ομοιων ουματων, εν διαφαρο γνωσι ταιλοι ηχητων. PARECHESIS is Beauty in similar Words, which under a different signification sound the same. Εμπογ. περι Ευγευ. Τομ. 5. p. 193. Edit. Porti, 1570.
His example is—ἈΓΡΟΝ γὰρ ἐλάζειν, ἈΡ-
ΓΟΝ μᾶς' ἀνέφ*.

The Latin Rhetoricians stiled it AN-
NOMINATIO, and give us examples of
similar character†.

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

God is together GAMMEN and WISDOM.

—that is, God is at once both Joy and
Wisdom.

He calls the Figure by the Latin Name
ANNOMINATIO, and adds, "that the two

† Scrip. ad Herenn. L. IV. f. 29.
INQUIRIES.

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

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

Even Spenser and Shakspeare ad-
opted the practice, but then it was in a
manner suitable to such Genius'es.

* Prae cunctis cuitem Rhetorices exornationibus Anno-
minatione magis utuntur, eaque precipue specie, que
primas distionum litteras vel syllabus convenientiae jungit.
Adeo igitur hoc verborum ornatu duae nationes (Angli
scil. et Cambri) in omni sermone exquisito utuntur, ut
nihil ab his elegantior dictum, nullum nisi rude et
agreste censeatur eloquium, si non schematis hujus
lima plene fuerit expolitus. Girald. Cambrensis
PHILOLOGICAL

Part II.  

Spenser says—

For not to have been dipt in Lethe Lake
Could save the Son of Thetis from
to die;
But that blind Bard did him immortal make
With Verses, dipt in Dew of Castalie.

Shakspeare says—

Had my sweet Harry had but half their numbers,
This day might I, hanging on Hotspur's neck,
Have talked, &c.

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

Milton followed them.

For Eloquence, the Soul; Song charms the Sense.

P. L. II. 556.

and again,

Behemoth, biggest born of Earth,
upheav'd
His vastness—

P. L. VII. 471.

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

**Better to hunt in fields for Health unbought,**

**Than see the Doctor for a nauseous Draught.**

**The Wise for cure on exercise depend;**

**God never made his Work for Man to mend.**

Dryd. Fables.

Pope sings in his Dunciad—

'Twas chatt'ring, grinning, mouthing, jab-br'ring all;

And Noise, and Norton; Brangling, and Breval;

Dennis, and Dissonance.—

Which Lines, tho' truly poetical and humorous, may be suspected by some to shew their Art too conspicuously, and too nearly
Part II. nearly to resemble that Verse of old En-
nius—

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

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

Gray begins a sublime Ode,

Ruin seize thee, ruthless King, &c.

We might quote also Alliterations from Prose Writers, but those, we have alleged, we think sufficient.

Nor is Elegance only to be found in single Words, or in single Feet; it may be found, when we put them together, in our peculiar mode of putting them. 'Tis out of Words and Feet thus compounded that we form Sentences, and among Sentences none so striking, none so pleasing, as the Period. The reason is, that, while other Sentences are indefinite, and (like a Geometrical Right-line) may be produced indefinitely, the Period (like a Cir-
a Circular Line) is always *circumscribed*, returns, and terminates at a given point. In other words, while other Sentences, by the help of common Copulatives, have a sort of *boundless effusion*; the *constituent parts* of a *Period* have a sort of *reflex union*, in which union the Sentence is so far complete, as neither to require, nor even to admit a *farther extension*. Readers find a pleasure in this *grateful Circuit*, which leads them so agreeably to an acquisition of knowledge.

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


The *compact combining character of the Period* is well illustrated by Demetrius in the following Simile. "Ειςικε γὰς τὰ μὲν περιοδικὰ κάλα τοῖς λίθοις, τοῖς ἀνερίδισιν τὰς περιφερεῖς σέγας, καὶ συνέχεον — the *constitutive Members of the Period* resemble those Stones, which mutually support, and keep vaulted *Roofs* together." f. 13.
Part II. Beginnings of his Hermes, and his Philosophical Arrangements, where some Attempts have been made in this Periodical Style. He would refer also for much more illustrious examples, to the Opening of Cicero's Offices; to that of the capital Oration of Demosthenes concerning the Crown; and to that of the celebrated Panegyric, made (if he may be so called) by the father of Periods, Isocrates.

Again — every Compound Sentence is compounded of other Sentences more simple, which, compared to one another, have a certain proportion of Length. Now 'tis in general a good Rule, that among these constituent Sentences the last (if possible) should be equal to the first; or if not equal, then rather longer than shorter*. 

*R — aut paria esse debent posterioura superioribus, extrema primit; aut, quod est etiam melius et iucundius, longiora. Cic. de Orat. III. f. 136.
The reason is, that without a special Cause, abrupt Conclusions are offensive, and the Reader, like a Traveller quietly pursuing his Journey, finds an unexpected precipice, where he is disagreeably flopt.

To these Speculations concerning Sentences, we subjoin a few others.

It has been called a fault in our Language, that it abounds in Monosyllables. As these, in too lengthened a suite, disgrace a Composition; Lord Shaftesbury, (who studied purity of Stile with great attention) limited their number to nine, and was careful, in his Characteristics, to conform to his own Law. Even in Latin too many of them were condemned by Quintilian*.

Above all, care should be had, that a Sentence end not with a crowd of them,


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

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

---

* Nihil est autem tam cognatum mentibus nostris, quam Numeri atque Voces; quibus et excitamur, et incendimur, et lenimur, et languescimus, et ad hilaritatem et ad tristitiam sœpe deducimur; quorum illa summa vis, &c. Cic. de Orat. III. f. 197.
INQUIRIES.

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

But here methinks an Objector demands—"And are Authors then to compose, and form their Treatises by Rule?—Are they to balance Periods?—To scan Pæans and Cretics?—To affect Aliterations?—To enumerate Monosyllables, &c."

* Mirabile est, cum plurimum in Faciendo interdum inter doctum et rudem, quam non multum differat in Judicando. Ibid. III. f. 197.
If, in answer to this Objector, it should be said, they ought, the Permission should at least be tempered with much caution. These Arts are to be so blended with a pure but common Stile, that the Reader, as he proceeds, may only feel their latent force. If ever they become glaring, they degenerate into Affe&itation; an Extreme more disgusting, because less natural, than even the vulgar language of an unpolished Clown. 'Tis in Writing, as in Acting—The best Writers are like our late admired Garrick.—And how did that able Genius employ his Art?—Not by a vain ostentation of any one of its powers, but by a latent use of them all in such an exhibition of Nature, that, while we were present in a Theatre, and only beholding an Actor, we could not help thinking ourselves in Denmark with Hamlet, or in Bosworth Field with Richard*.

There is another Objection still—Ch. IV.

These Speculations may be called Minutiae; things partaking at best more of the elegant, than of the solid; and attended with difficulties, beyond the value of the labour.

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


* See Dionys. Halicarn. de Struct. Orat. t. 25. where this Argument is well enforced by the common well.
Part II. the rigid Laws of Verse obstruct a Genius truly Poetic? How little did they cramp a Milton, a Dryden, or a Pope? Cicero writes that Antipater the Sidonian could pour forth Hexameters extempore†; and that, whenever he chose to versify, Words followed him of course. We may add to Antipater the antient Rhapsodists of the Greeks, and the modern Improvisatori of the Italians. If this then be practicable in Verse, how much more so in Prose? In Prose, the Laws of which so far differ from those of Poetry, that we can at any

well-known Habit of Reading, so difficult at first, yet gradually growing so familiar, that we perform it at last without deliberation, just as we see, or hear.

† Cic. de Oratore, L. III. 194. The same great writer in another place, speaking of the power of Habit, subjoins—Id autem bonâ disciplinâ exercitatis, qui et multa scriptserint, et quacunque etiam sine scripto dicerent similia scriptorum effecerint, non erit difficilimum. Ante enim circumscribitur mente Sententia, confestimque Verba concurrunt, &c. Orator. ad Brut. f. 200.
time relax them as we find expedient? Nay more, where to relax them is not only expedient, but even necessary, because tho’ Numerous Composition may be a Requisite, yet regularly returning Rhythm is a thing we should avoid*?

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

* Multum intereß, utrum numerosa sit (id est, si-millis Numerorum) an plane e numeris, consent Oratio. Alterum si sit, intolerabile vitium est: alterum nisi sit, dissipata, et inculta, et fluens est Oratio. Ejusd. ad Brut. f. 220. Colour,
Colour, his Figure, and his Motions?

If one of human race, what more pleasingly congenial, than when Virtue and Genius appear to animate a graceful Figure?

—pulchro veniens e corpore virtus?

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

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

We must not then call these *verbal* Ch IV. Decorations, *Minutiae*. They are essential to the Beauty, nay to the Completion of the Whole. Without them the Composition, tho' its Sentiments may be just, is like a Picture, with good Drawing, but with bad and defective Colouring.

These we are assured were the Sentiments of Cicero, whom we must allow to have been a Master in his Art, and who has amply and accurately treated *verbal* Decoration and *numerous* Composition in no less than two Capital Treatises*, strengthening withal his own Authority with that of Aristotle and Theophrastus; to whom, if more were wanting, we might add the names of Demetrius Phalereus, Dionysius of Halicarnassus, Dionysius Longinus, and Quintilian.

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

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

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

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

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

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

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

Something still remains concerning the Doctrine of Whole and Parts, and those Essentials of Dramatic Imitation, Manners, Sentiment, and the Fable. But these Inquiries properly form other Chapters.

Concerning Whole and Parts, as essential to the constituting of a legitimate Work—the Theory illustrated from the Georgics of Virgil, and the Menexenus of Plato—same Theory applied to smaller pieces—Totality, essential to small Works, as well as great—Examples to illustrate—Accuracy, another Essential—more so to smaller pieces, and why—Transition to Dramatic Speculations.

Every legitimate Work should be One, as much as a Vegetable, or an Animal; and, to be One like them, it should be a Whole, consisting of Parts, and be in nothing redundant, in nothing deficient. The difference is, the Whole of an Animal, or a Vegetable consists of Parts, which exist at once: the Whole of
of an Oration, or a Poem, as it must be either heard or perused, consists of Parts not taken at once, but in a due and orderly Succession.

The Description of such a Whole is perfectly simple, but not, for that Simplicity, the less to be approved.

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

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

Part II. **PHILOLOGICAL**

An End is that, which nothing naturally follows, but which something necessarily precedes. A Middle is that, which something precedes, to distinguish it from a Beginning; and which something follows, to distinguish it from an End*.

I might illustrate this from a Proposition in Euclid. The stating of the thing to be proved, makes the Beginning; the proving of it, makes the Middle; and the asserting of it to have been proved, makes the Conclusion, or End: and thus is every such Proposition a complete and perfect Whole.

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

Inquiries.

an Example the most highly finished Performance among the Romans, and that in their most polished period, I mean the Georgics of Virgil.

Quid faciat letas segetes, quo sidere terram Vertere, Maecenas, (ii) ulmisque adjungere vites
Conveniat; (iii) qnae cura boum, qui cultus habendo
Sit pecori; (iv) apibus quanta experientia parcis,
Hinc canere incipiam, &c.

Virg. Georg. I.

In these Lines, and so on (if we consult the Original) for forty-two Lines inclusive, we have the Beginning; which Beginning includes two things, the Plan, and the Invocation.

In the four first Verses we have the Plan, which Plan gradually opens and becomes the Whole Work, as an Acorn, when
Part II. when developed, becomes a perfect Oak. After this comes the Invocation, which extends to the last of the forty-two Verses above mentioned. The two together give us the true character of a Beginning, which, as above described, nothing can precede, and which, 'tis necessary that something should follow.

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

The eight last Verses of the Poem make the End, which, like the Beginning is short, and which preserves its real character by satisfying the Reader, that all is complete, and that nothing is to follow.
The Performance is even dated. It finishes like an Epistle, giving us the Place and Time of writing; but then giving them in such a manner, as they ought to come from Virgil*.

But to open our thoughts into a farther Detail.

As the Poem from its very Name respects various Matters relative to Land, (Georgica) and which are either immediately or mediatly connected with it: among the variety of these matters the Poem begins from the lowest, and thence advances gradually from higher to higher, till having reached the highest, it there properly stops.

The first Book begins from the simple Culture of the Earth, and from its hum-
Part II. blest Progeny, Corn, Legumes, Flowers, &c.†

'Tis a nobler Species of Vegetables, which employs the second Book, where we are taught the Culture of Trees, and, among others, of that important pair, the Olive and the Vine*. Yet it must be remembered, that all this is nothing more than the culture of mere Vegetable and Inanimate Nature.

'Tis in the third Book that the Poet rises to Nature sensitive and animated, when he gives us precepts about Cattle, Horses, Sheep, &c.‡

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

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

‡ This is the third subject mentioned in the Proem, and fills (according to just order) the entire third Book, making the same exceptions, as before.
At length, in the fourth Book, when matters draw to a Conclusion, then 'tis he treats his Subject in a moral and political way. He no longer pursues the Culture of the mere brute Nature; he then describes, as he tells us,


for such is the character of his Bees, those truly social and political animals. 'Tis here he first mentions Arts, and Memory, and Laws, and Families. 'Tis here (their great sagacity considered) he supposes a portion imparted of a sublimer principle. 'Tis here that every thing vegetable or merely brutal seems forgotten, while all appears at least human, and sometimes even divine.

His quidam signis, atque haec exempla secuti,
Eisse apibus partem Divinæ mentis,
et haustus

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

This is not only a sublime Conclusion to the fourth Book, but naturally leads to the Conclusion of the whole Work; for he does no more after this than shortly recapitulate, and elegantly blend his recapitulating with a Compliment to Augustus.

But even this is not all.

The dry, didactic character of the Georgics made it necessary, they should be
be enlivened by Episodes and Digressions. It has been the Art of the Poet, that these Episodes and Digressions should be homogeneous: that is, should so connect with the Subject, as to become (as it were) Parts of it. On these Principles every Book has for its End, what I call an Epilogue; for its Beginning, an Invocation; and for its Middle, the several Precepts, relative to its Subject, I mean Husbandry. Having a Beginning, a Middle, and an End, every Part itself becomes a smaller Whole, tho' with respect to the general Plan it is nothing more than a Part. Thus the Human Arm with a view to its Elbow, its Hand, its Fingers, &c. is as clearly a Whole, as it is simply but a Part with a view to the intire Body.

The smaller Wholes of this divine Poem may merit some attention; by these I mean each particular Book.
Each Book has an Invocation. The first invokes the Sun, the Moon, the various rural Deities, and lastly Augustus; the second invokes Bacchus; the third Pales and Apollo; the fourth, his Patron Mæcenas. I do not dwell on these Invocations, much less on the Parts which follow, for this in fact would be writing a Comment upon the Poem. But the Epilogues, besides their own intrinsic beauty, are too much to our purpose, to be past in silence.

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

* See before, p. 50, 51, &c.
Portents and Prodigies, both upon Earth and in the Heavens, which preceded the Death of the Dictator Caesar. To these direful scenes the Epilogue of the second Book opposes the Tranquility and Felicity of the rural Life, which (as he informs us) Faction and civil Discord do not usually impair—

Non res Romae, perituraque regna—

In the Ending of the third Book we read of a Pestilence, and of Nature in devastation; in the fourth, of Nature restored, and, by help of the Gods, replenished.

As this concluding Epilogue (I mean the Fable of Aristaeus) occupies the most important place, so is it decorated accordingly with Language, Events, Places, and Personages.

No Language was ever more polished and harmonious. The Descent of Aristaeus.
Part II. tæus to his mother, and of Orpheus to the shades, are Events; the watery Palace of the Nereids, the Cavern of Proteus, and the Scene of the infernal Regions, are Places; Aristaæus, old Proteus, Orpheus, Eurydice, Cyllene and her Nymphs, are Personages; all great, all striking, all sublime.

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

I. Civil Horrors.
II. Rural Tranquility.
III. Nature laid waste.
IV. Nature restored.

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

* See before, p. 126.
From the Georgics of Virgil we proceed to the Menexenus of Plato; the first being the most finished Form of a didactic Poem, the latter, the most consummate Model of a Panegyrical Oration.

The Menexenus is a funeral Oration in praise of those brave Athenians, who had fallen in battle by generously asserting the Cause of their Country. Like the Georgics, and every other just Composition, this Oration has a Beginning, a Middle, and an End.

The Beginning is a solemn account of the deceased having received all the legitimate Rights of Burial, and of the propriety of doing them honour not only by Deeds, but by Words; that is, not only by funeral Ceremonies, but by a Speech, to perpetuate the memory of their magnanimity, and to recommend it to their posterity, as an object of imitation.
As the deceased were brave and gallant men, we are shewn by what means they came to possess their character, and what noble exploits they performed in consequence.

Hence the Middle of the Oration contains first their Origin; next their Education and Form of Government; and last of all, the consequence of such an Origin and Education; their Heroic Achievements from the earliest days to the time then present.

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

* See Dr. Benthani's elegant Edition of this Oration, in his Λόγος Ἐπιταφίων, printed at Oxford, 1746, from p. 21 to p. 40.
By an awful Prosopopeia, the Deceased are called up to address the Living; the Fathers, slain in battle, to exhort their living Children; the Children, slain in battle, to console their living Fathers; and this with every Idea of manly Consolation; and with every generous incentive to a contempt of Death, and a love of their Country, that the powers of Nature, or of Art could suggest *.

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

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

---

* See the same Edition from the words Ω Παιδε ὅτι μὲν ἐστὶν ἐγείρων ἀγαθῶν, p. 41, to the Conclusion of the Oration, p. 48.
Part II. criticized. His labour, he might be as-
sured, would not be lost, as he would peruse
two of the finest pieces, which the two
finest ages of Antiquity produced.

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

If
INQUIRIES.

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

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

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

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

PERDITA to FLORIZEL.

Argument.

Several Ladies in the Country having acted a Dramatic Pastoral, in which one of them under the name of Florizel, a Shepherd, makes love to another under the name
of Perdita, a Shepherdess; their acting being finished, and they returned to their proper characters, one of them addresses the other in the following lines.

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

* The Play-bell.
Part II.

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

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

We are now to say something upon the Theory of Sentiment; and as Sentiment and Manners are intimately connected, and in a Drama both of them naturally
INQUIRIES.

137

naturally rise out of the Fable, it seems Ch. V. also proper to say something upon DRAMATIC SPECULATION IN GENERAL, beginning, according to Order, first from the first.
Dramatic Speculations,—the constitutive Parts of every Drama—Six in number—which of these belong to other Artists—which, to the Poet—transition to those, which appertain to the Poet.

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

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

A Dramatic Piece, or (in more common Language) a Play, is, the De-
not however an Action, like one in History, which is supposed actually to have happened, but, tho' taken from History, a Fiction or Imitation, in various particulars derived from Invention. 'Tis by this that Sophocles and Shakespeare differ from Thucydides and Clarendon. 'Tis Invention makes them Poets, and not Metre, for had Coke or Newton written in Verse, they could not for that reason have been called Poets *

Again, a Dramatic Piece, or Play is the Exhibition of an Action, not

* Διόλον ἐν ἐκ τέτων ὃτι τὸν ὑοντήν μᾶλλον τῶν μέτων εἶναι δεῖ ψωντήν, ὡ τῶν μέτρων, εἰς ψωντής κατὰ τὴν μιμήσιν ἐστὶ μιμεῖται δὲ τὰς ψράξεις. 'Τις therefore evident hence, that a Poet or Maker ought rather to be a Maker of Fables, than of Verses, in as much as he is a Poet or Maker in virtue of his Imitation, and as the Objects he imitates are human actions. Arist. De Poet. cap. IX. p. 234. Edit. Sylb.
Part II. *simply related, as the Eneid or Paradise Lost*, but where the Parties concerned are made to appear in person, and personally to converse and act their own story. 'Tis by this that the *Samson Agonistes* differs from the *Paradise Lost*, tho' both of them Poems from the same sublime Author.

Now such *Dramatic Piece or Play*, in order to make it pleasing (and surely, *to please* is an Essential to the Drama) must have a beginning, middle, and end, that is, as far as possible, be a perfect whole, having parts. If it be defective here, it will be hardly comprehensible; and if hardly comprehensible, 'tis not possible that it should please.

But upon *whole and parts*, as we have spoken already*, we speak not now.*

* Sup. Ch. V.  

At
INQUIRIES.

At present we remark, that such an Action, as here described, makes in every Play what we call the Story, or (to use a Term more technical) the Fable; and that this Story or Fable is, and has been justly called the very Soul of the Drama*, since from this it derives its very Existence.

We proceed—This Drama then being an Action, and that not rehearsed like an Epopee or History, but actually transacted by certain present living Agents, it becomes necessary that these Agents should mutually converse, and that they should have too a certain Place, where to hold their Conversation. Hence we perceive that in every Dramatic Piece, not only the Fable is a requisite, but the Scenery, and the Stage, and more

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

But Diction being admitted, we are still to observe, that there are other things wanting, of no less importance. In the various transactions of real Life, every person does not simply speak, but some way or other speaks his Mind, and discovers by his behaviour certain Traces of Character. Now 'tis in these almost insep-parable Accidents to Human Conduct, that we perceive the rise of Sentiment and Manners. And hence it follows that as Dramatic Fiction copies real Life, not only Diction is a necessary part of it, but Manners also, and Sentiment.

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

From these Speculations it appears, that the Constitutive Parts of the Drama are six, that is to say, the Fable, the Manners, the Sentiment, the Diction, the Scenery, and the Music*.


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

But
But then, as out of these six the Scenery and the Music appear to appertain to other Artists, and the Play (as far as respects the Poet) is complete without them: it remains that its four primary and capital Parts are the Fable, the Manners, the Sentiment, and the Diction.

These by way of Sketch we shall successively consider, commencing from the Fable, as the first in dignity and rank.
In the constitutive Parts of a Drama, the Fable considered first—its different Species—which fit for Comedy; which, for Tragedy—Illustrations by Examples—Revolutions—Discoveries—Tragic Passions—Lillo's Fatal Curiosity—compared with the Oedipus Tyrannus of Sophocles—Importance of Fables, both Tragic and Comic—how they differ—bad Fables, whence—other Dramatic Requisites, without the Fable, may be excellent—Fifth Acts, how characterised by some Dramatic Writers.

If we treat of Dramatic Fables or Stories, we must first inquire how many are their Species; and these we endeavour to arrange, as follows.

One Species is, when the several Events flow in a similar Succession, and calmly
calmly maintain that equal course, till the
Succession stops, and the *Fable* is at an
end. Such is the Story of a simple Pea-
sant, who quietly dies in the Cottage
where he was born, the same through-
out his life, both in manners, and in rank.

There is a second Species of *Story*
or *Fable*, not simple, but complicated*; a
Species, where the succeeding *Events* differ
widely from the preceding; as for example,
the Story of the well-known *Massinello*,
who, in a few days, from a poor Fisherman
rose to Sovereign Authority. Here
the Succession is not equal or similar, be-
cause we have a sudden Revolution

---

* Εἰςὶ δὲ τῶν μῆθων οἱ μὲν ἀπλοὶ, οἱ δὲ πεπλεγμένοι, ἐγὼ γὰρ οἱ πράξεις, ἐν μικρὸις οἱ μυθοὶ εἰσίν, ὑπάρχον ἐνθὰ ἐστὶν τοιάνιας λέγω δε ὑ. τ. ὁ. Of *Fables* some are simple, and some are compli-
cated; for such are Human *Actions*, of which *Fables*
are Imitations. By simple, I mean, &c. *Arist. Poet.*

from
from low to high, from mean to magnificent.

There is another complicated species, the reverse of this last, where the Revolution, tho' in extremes, is from high to low, from magnificent to mean. This may be illustrated by the same Massinello, who, after a short taste of Sovereignty, was ignominiously slain.

And thus are all Fables or Stories either simple or complicated; and the complicated also of two subordinate sorts; of which the one, beginning from Bad, ends in Good; the other, beginning from Good, ends in Bad.

If we contemplate these various species, we shall find the simple Story least adapted either to Comedy or Tragedy. It wants those striking Revolutions, those unexpected
Part II. expected Discoveries*, so essential to engage, and to detain a Spectator.

'Tis not so with complicated Stories. Here every sudden Revolution, every Discovery has a charm, and the unexpected events never fail to interest.

It must be remarked however of these complicated Stories, that, where the Re-

* These Revolutions and Discoveries are called in Greek Περίπτεσις and Αναγνώσις. They are thus defined. "Εὰν δὲ Περίπτεσις μὲν ἡ εἰς τὸ ἐναντίον τῶν φρατομένων μεταβολή, καθάπερ εἰρήνη, κῇ τῷ δὲ—κατὰ τὸ εἰκός, ἡ ἀναγνώσις. A Revolution is, as has been already said, a Change into the reverse of what is doing, and that either according to Probability, or from Necessity. Arist. Poet. c. II. p. 235. Edit. Sylb. Again—Αναγνώσις δὲ ἐστὶ, ὡσπερ ἵνα τόνομα σημαίνει, εἰς ἀγνοίας εἰς γράμμα μεταβολή, ἢ εἰς φιλίαν ἢ ἕχθραν τῶν πρὸς ἐντυπχέναι ἢ δυσυχίαις ὁμοιόμενων. A Discovery is, as the name implies, a Change from Ignorance to Knowledge, a Knowledge leading either to Friendship or Enmity between those, who in the course of the Drama] are destined to Felicity or In-felicity. Arist. Poet. ut supra.
volution is from Bad to Good, as in the first subordinate Sort, they are more natural to Comedy than to Tragedy, because Comedies, however Perplexed and Turbid may be their Beginning, generally produce at last (as well the antient as the modern) a Reconciliation of Parties, and a Wedding in consequence. Not only Terence, but every modern, may furnish us with examples.

* The Stagirite having approved the practice, that Tragedy should end with Infelicity, and told us that the introduction of Felicity was a fort of Complement paid by the Poet to the wishes of the Spectators, adds upon the subject of a happy ending—ἐὰν δὲ ὄντων ἄλλων ἀπὸ Τραγῳδίας ὄφθαι, ἀλλὰ μᾶλλον τῆς Κωμῳδίας ὑπεκείαν ἐκεῖ γὰρ ἄν ὦ ἐχθισοὶ ἄσιν ἐν τῷ μόθῳ ὁπείρασι τὸν Οἰδίπος καὶ Αἰγίθος Φίλοι γενόμενοι ἐπὶ τελευταῖς ἐξερχομέναι, καὶ ἀποθνῄσκει ἢ ἐδεῖσιν ὑπὲρ ἔδεισιν. This is not a Pleasure arising from Tragedy, but is rather peculiar to Comedy. For there, if the characters are most hostile; (as much so, as Orestes and Aegisthus were;) they become Friends at last, when they quit the Stage, nor does any one die by the means of any other. Arist. Poet. c. 13. p. 238. Edit. Sylb.
Part II. On the contrary, when the Revolution, as in the second sort, is from Good to Bad, (that is, from Happy to Unhappy, from Prosperous to Adverse) here we discover the true Fable, or Story, proper for Tragedy. Common sense leads us to call, even in real life, such Events, Tragical. When Henry the fourth of France, the triumphant Sovereign of a great people, was unexpectedly murdered by a wretched Fanatic, we cannot help saying, 'twas a Tragical Story.

But to come to the Tragic Drama itself.

We see this kind of Revolution sublimely illustrated in the Oedipus of Sophocles, where Oedipus, after having flattered himself in vain, that his Suspicions would be relieved by his Inquiries, is at last
last by those very Inquiries* plunged into the deepest woe, from finding it confirmed and put beyond doubt, that he had murdered his own Father, and was then married to his own Mother.

We see the force also of such a Revolution in Milton’s Sampson Agonistes. When his Father had specious hopes to redeem him from Captivity, these hopes are at once blasted by his unexpected destruction†.

Othello commences with a prospect of Conjugal Felicity; Lear‡ with that of Repose,

* See the same Poetics of Aristotle, in the beginning of Chap. 11th—"Ωσπερ ἐν τῷ Ὀδύσσει. ἐκ. τ. λ. p. 235. Edit. Sylb.

† See Samson Agonistes, v. 1452, &c.

‡ This Example refers to the real Lear of Shakespeare, not the spurious one, commonly acted under his name, where the imaginary Mender seems to have
Part II. Repose, by retiring from Royalty. Different Revolutions (arising from Jealousy, Ingratitude, and other culpable affections) change both of these pleasing prospects into the deepest distress, and with this distress each of the Tragedies concludes.

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

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

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

* See before, p. 150.
fortune, even tho' an Event of mere Chance, if he discover that person to be his Father or his Son.

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

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

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

This will explain the following expressions—

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

Now, whether our ingenious Country-man, Lillo, in that capital Play of his, the Fatal Curiosity, learnt this Doctrine from others, or was guided by pure Genius, void of Critical Literature: 'tis certain that in this Tragedy (whatever was the cause) we find the model of a perfect Fable, under all the Characters here described.

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

"The young man, whom from his long absence his Parents never expected, discovers himself first to an amiable friend, his long-loved Charlotte, and with her concerts the manner how to discover himself to his Parents.

"'Tis
INQUIRIES.

"'Tis agreed—he should go to their House, and there remain unknown, till Charlotte should arrive, and make the happy Discovery.

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

"Curiosity tempts her to open the Casket, where she is dazzled with the splendor of innumerable Jewels. Objects so alluring suggest bad Ideas, and Poverty soon gives to those Ideas a sanction. Black as they are, she communciates
Part II. "...nicates them to her husband, who, at first reluctant, is at length persuaded, and for the sake of the Jewels stabs the stranger, while he sleeps.

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

What a Discovery? What a Revolution? How irresistibly are the Tragic Passions of Terror and Pity excited†.

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

* See p. 150, &c.
pletion to Misery; both Tragedies concur in the horror of their Discoveries; and both in those great outlines of a truly Tragic Revolution, where (according to the nervous sentiment of Lillo himself) we see

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

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

* It is true that in one Play mention is made of an Oracle; in the other, of a Dream; but neither of them affects the Catastrophe; which in both Plays arises from Incidents perfectly natural.
Part II. We may say too, in both Pieces there exists Totality, that is to say, they have a Beginning, a Middle, and an End*

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

And now, having given in the above instances this Description of the Tragic Fable, we may be enabled to perceive

* See before, Ch. V.

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

'Twas from these reasonings that the great Father of Criticism, speaking of the Tragic Fable, calls it the very Soul of Tragedy*.

Nor is this assertion less true of the Comic Fable, which has too, like the Tragic, its Revolutions, and its Discoveries; its Praise from natural Order, and from a just Totality.

The difference between them only lies in the Persons and the Catastrophe, in as much as (contrary to the usual practice

* See before, p. 141.
Part II. of Tragedy) the Comic Persons are mostly either of Middle or Lower Life, and the Catastrophe for the greater part from Bad to Good, or (to talk less in extremes) from turbid to tranquil.*

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

Even in the Plays we most admire, we shall seldom find our Admiration to arise from the Fable: 'tis either from

* See p. 149.
the Sentiment, as in Measure for Measure; or from the purity of the Diction, as in Cato; or from the Characters and Manners, as in Lear, Othello, Falstaff, Benedict and Beatrice, Ben the Sailor, Sir Peter and Lady Teazle, with the other Persons of that pleasing Drama, the School for Scandal.

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

But here, alas! commences the Grievance. After Sentiment, Diction, Characters and Manners; after the elegance of Scenes; after Poms and Processions, Squabbles and Surprizes; when, these being over, the whole draws to a
Part II. conclusion—'tis then unfortunately comes the Failure. At that critical moment, of all the most interesting (by that critical moment I mean the Catastrophe), 'tis then the poor Spectator is led into a Labyrinth, where both himself and the Poet are often lost together.

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

In Comedy the Expedient is little better. The old Gentleman of the Drama, after having fretted, and stormed thro' the first four Acts, towards the Conclusion of the fifth is unaccountably appeased. At the same time the dissipated Coquette, and the dissolute fine Gentleman, whose Vices cannot be occasional, but must clearly be habitual, are in the space of half a Scene miraculously
lously reformed, and grow at once as completely good, as if they had never been otherwise.

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

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

His Joseph Andrews and Tom Jones may be called Master-pieces in the Comic Epopee, which none since have equalled, tho' multitudes have imitated; and which he was peculiarly qualified to write in the manner he did, both from his Life, his Learning, and his Genius.

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

Had
PHILOLOGICAL

Part II.  And so much for the Nature or Character of the Dramatic Fable.

We are now to inquire concerning Manners and Sentiment, and first for the Theory of Manners.

Had he possessed less of Literature, he could not have infused such a spirit of Classical Elegance.

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

WHEN the principal Persons of any Drama preserve such a consistency of Conduct, (it matters not whether that Conduct be virtuous, or vicious) that, after they have appeared for a Scene or two, we conjecture what they will do hereafter, from what they have done already, such Persons in Poetry may be said to have Manners, for by this, and this only,
To explain this assertion, by recurring to instances—As soon as we have seen

_*"Εγὼ δὲ ἩΘΟΣ μὲν τὸ τοιότου, ὃ ὄηλοὶ τὴν προοιμίαν ὧποίως τις ἐγὼ, ἐν οἷς ἐκ ἐγὼ ὄηλον, ἐπὶ προοιμίαν, ὃ Φωτός ἐλέγων. MANNERS or CHARACTER is that which discovers, what the determination [of a Speaker] will be, in matters, where it is not yet manifest, whether he chooses to do a thing, or to avoid it. Arist. Poet. c. 6. p. 231. Edit. Sylb._

*It was from our being unable, in the Persons of some Dramas, to conjecture what they will determine, that the above author immediately adds—ὅποιρ ἐκ ἔχουσιν ἂνοι ἐνιοῦ τῶν λόγων—for which reason some of the Dramatic Dialogues have no MANNERS at all._

*And this well explains another account of MANNERS given in the same Book—Τὰ δὲ ΗΘΗ, καθ' ἄ ωνος τινας εἶναι φάμεν τῆς πράξεως. MANNERS are those qualities, thro' which we say the actors are men of such, or such a character._ ibid.

_Boffu, in his Traité du Poème Epique, has given a fine and copious Commentary on this part of Aristotle's Poetics. See his Work, Liv. IV. chap. 4, 5, &c._

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

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

But
PHILOLOGICAL

Part II.

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

Here the Manners are blameable, because they are inconsistent; we should never conjecture from Hamlet any thing so unfeelingly cruel.

Nor are Manners only to be blamed for being thus inconsistent. Consistency itself is blameable, if it exhibit Human Beings completely abandoned; completely void of Virtue; prepared, like King Richard, at their very birth, for mischief.
chief. 'Twas of such models that a jocose Critic once said, they might make good Devils, but they could never make good Men: not (says he) that they want Consistency, but 'tis of a supernatural fort, which Human Nature never knew.

"Quodcumque ostendis mihi sic, incredulus odi." Hor.

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

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

---

* See p. 161.
† See p. 165, 166.
his Wife discover Affection for one another; nor is it confined here—they discover it for their absent Son; for his beloved Charlotte; and for their faithful servant Randal. Yet, at the same time, from the memory of past Affluence, the pressure of present Indigence, the fatal want of Resources, and the cold Ingratitude of Friends, they shewed to all others (the few above excepted) a gloomy, proud, unfeeling Misanthropy.

In this state of mind, and with these manners an Opportunity offers, by murdering an unknown Stranger, to gain them immense Treasure, and place them above want. As the Measure was at once both tempting and easy, was it not natural that such a Wife should persuade, and that such a Husband should be persuaded?—We may conjecture from their past behaviour what part they would prefer, and that part, tho' morally wicked, is yet poetically
We are far from justifying Assassins. Yet Assassins, if truly drawn, are not Monsters, but Human Beings; and, as such, being chequered with Good and with Evil, may by their Good move our Pity, tho' their Evil cause Abhorrence.

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

_Sunt lacrymæ rerum, et mentem mortalia tangunt._

*Virg. Æn.*

* See p. 169.

† It was intended to illustrate, by large Quotations from different parts of this affecting Tragedy, what is asserted in various parts of these Inquiries. But the
the intention was laid aside, (at least in greater part) by reflecting that the Tragedy was easily to be procured, being modern, and having past through several Editions, one particularly so late, as in the year 1775, when it was printed with Lillo's other Dramatic Pieces.

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

CHAP. IX.

Concerning Dramatic Sentiment — what constitutes it — Connected with Manners, and how — Concerning Sentiment, Gnomologic, or Preceptive — its Description — Sometimes has a Reason annexed to it — Sometimes laudable, sometimes blameable — whom it most becomes to utter it, and why — Boffu — Transition to Diction.

FROM Manners we pass to Sentiment; a Word, which tho' sometimes confined to mere Gnomology, or moral Precept, was often used by the Greeks in a more comprehensive Meaning, including every thing, for which men employ Language; for proving and solving; for raising and calming the Passions; for exaggerating and depreciating; for Commands, Monitions, Prayers, Narratives, Interrogations,
Part II. gations, Answers, &c. &c. In short, *Sentiment in this Sense* means little less, than the universal Subjects of our Discourse*.

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

Of Γνώμη we shall speak hereafter: of Διάνοια their descriptions are as follows. "Εὰν δὲ κατὰ τὴν διάνοιαν ταῦτα, ὡσα ὑπὸ τῷ λόγῳ δεῖ συμπεριευματισθῆναι μέρη ἐὰν τῇ τῶν, τὸντε ἀποδεικνύοντα, καὶ τὸ λόγῳ, καὶ τὸ πάθος συμπεριευματιζον, οἷον ἔλεος, ὡς θυσία, ὡς εὐγνώμων, ὡς ὧσα τοιαύτα, καὶ ἄτι μέγεθος ὡς σιμικρατησα. All these things belong to Sentiment (or Διάνοια) that are to be performed thro' the help of Discourse: now the various branches of these things, are, to prove, and to solve, to excite Passions (such as Pity, Fear, Anger, and the like) and, besides this, to magnify, and to diminish. Aris. Poet. c. 19. p. 245. Edit. Sylb.

We have here chosen the fullest Description of Διάνοια; but in the same work there are others more concise, which yet express the same meaning. In
It was under this meaning the word was originally applied to the Drama, and this appears not only from Authority, but from Fact: for what can conduce more effectually than Discourse, to establish with precision Dramatic Manners, and Characters?

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

In the sixth chapter we are told it is—τὸ λέγειν δύνασθαι τὰ ἐνόλα καὶ τὰ, ἀξιόμαχον—to be able to say (that is, to express justly) such things as necessarily belong to a subject, or properly suit it. And again soon after—Διάνοιας δὲ, ἐν ὑπὸ ἀποδεικνύον τι, ὃς ἐστι, ἢ ἐστὶν ἢ ἐστὶν, ἢ καθότι τι αποφαίνοιται—Διάνοια or Sentiment exists, where men demonstrate any thing either to be, or not to be; or those which they assert any thing general or universal. Ibid. p. 231.
Part II. Shun my example; treasure up my precepts; The world's before thee; BE A KNAVE AND PROSPER.

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

Where are your former Principles?

The old Man's Reply is a fine Picture of Human Frailty; a striking and yet a natural blending of Friendship and Misanthropy; of particular Friendship, of general Misanthropy.

No Matter (says he) for Principles; Suppose I have renounc'd 'em: I have passions, And love thee still; therefore would have thee think, The World is all a Scene of deep deceit,
INQUIRIES.

And he, who deals with mankind on the square,
Is his own bubble, and undoes himself.

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

The suspicious gloom of Age, and the open simplicity of Youth, give the strongest contrast to the manners of each, and all this from the sentiments alone; sentiments, which, tho' opposite, are still perfectly just, as being perfectly suited to their different characters.

'Tis to this comprehensive meaning of sentiment that we may in a manner refer the substance of these inquiries; for such sentiment is every thing, either written or spoken.
PHILOLOGICAL

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

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

* We now come to the second species of Sentiment, called in Greek ἰδιός, and which Aristotle describes
Among the Affertions of this sort we produce the following—the Precept, which forbids unseasonable Curiosity—

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

Or that, which forbids unrelenting Anger—

Within thee cherish not immortal Ire.

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

---

describes much in the same manner as we have done in the Text. "Εσι δὲ ΓΝΩΜΗ ἀπόθαντις, τὸ μὲν οὐ̣ οὐ̣ τὸν καθ’ ἐκαστόν, οἷον, τοιὸς τοῖς Ἐφεράτης ὑπὲρ οὐ̣ οὐ̣ τὸν Καθάλα, οἷον, ὅτι τὸ ἐνθώ τῷ καμπύλῳ ἐναίων ἀλλὰ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ οὐ̣ ο yal οὐ̣ ἔναίων. Αριστ. Rhetor. L. II. c. 21. p. 96. Edit. Sylb. Scoo too the Scriptor ad Herennium, L. IV. f. 24. Sententia est Oratio jumpta de vitâ, quae aut quid sit, aut quid esse oporteat in vitâ, breviter estendit, hoc modo—Liber is est exitii-
mandus, qui nulli turpitudini servit.
Part II. For example—

Seek not to know, what must not be reveal'd; Joys only flow, where Fate is most conceal'd.

Or again,

Within thee cherish not immortal Ire, When thou thyself art mortal—*

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

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

'Αθάνατον ὄργην μὴ φύλατε, Συντός ὁμ. On this the Philosopher well observes, that if the M"onition had been no more, than that we should not cherish our Anger for ever, it had been a Sentence or Moral Precept, but, when the words Συντός ὁμ, being Mortal, are added, the Poet then gives us the Reason, τὸ διὰ τί λέγει. Rhet. ut sup. The Latin Rhetorician says the same. Sed illud quodque probandum est genus Sententiae, quod confirmatur Subjectione Rationis, hoc modo: omnes bene vivendi rationes in Virtute sunt collocandae, propter quod sola Virtus in sua potestate est. Scriptor. ad Heren. I. IV. f. 24.

—He,
INQUIRIES.

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

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

If Sacred Right should ever be infring’d, It should be done for Empire and Dominion: In other things pure Conscience be thy Guide*,

and again, —— the Man’s a Fool, Who, having slain the Father, spares the Sons†.

* Vid. Cic. de Officiis, L. III. c. 21. who thus translates Euripides —

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

These Ideas are only fit for Tyrants, Usurpers, and other profligate Men; nor ought they to appear in a Drama, but to shew such Characters,

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

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

* So the same Latin Rhetorician, above quoted—

**Sententias interponi rarò convenit, ut rei actores, non vivendi præceptores esse videamur. Scriptor. ad Herenn. Lib. IV. f. 25.**

**'Aμαλτέε δὲ γνωμολογείν ἡλικία μὲν πρεσβύτερον, ἔτι δὲ τάτων ὑν ἐπαυτόφος τες ἐσίν. It becomes him to**
INQUIRIES.

We are now to proceed to Diction.

be Sententious, who is advanced in years, and that upon subjects, in which he has experience. 
Aristot. Rhet. ut supra, p. 97. Edit. Sylb. See also the ingenious Boffu, in his Traité du Poème Epique, Liv. VI. chap. 4. 5. who is, as usual, copious, and clear.
Concerning Diction—the vulgar—the affected—the elegant—this last, much indebted to the Metaphor—Praise of the Metaphor—its Description; and, when good, its Character—the best and most excellent, what—not turgid—nor enigmatic—nor base—nor ridiculous—instances—Metaphors by constant use sometimes become common Words—Puns—Rupilius Rex—ΟΤΤΙΣ—Enigmas—Cupping—The God Terminus—Ovid's Fasti—

As every Sentiment must be express'd by Words; the Theory of Sentiment naturally leads to that of Diction. Indeed the Connection between them is so intimate, that the same Sentiment, where the Diction differs, is as different in appearance, as the same person, dress'd like a Peasant, or dress'd like a Gentleman.
And hence we see, how much Diction Ch. X. merits a serious Attention.

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

There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune;
Omitted, all the Voyage of their life
Is bound in shallows—
Part II. Here the Diction is Elegant, without being vulgar or affected; the Words, tho' common, being taken under a Metaphor, are so far estranged by this metaphorical use, that they acquire thro' the change a competent dignity, and yet, without becoming vulgar, remain intelligible and clear.

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

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

* —τὸ δὲ μέγιστον μεταφορικόν εἶναι μόνου γὰρ τὸν ὑπὲρ τὰς ἄλλας ἢ τὰ λαθέων ἐν φυσικαὶς τε οἰκεῖοι ἐστὶν.
not only common Analogies, but those others more remote, which escape the Vulgar, and which, tho' they seldom invent, they seldom fail to recognise, when they hear them from persons, more ingenious than themselves.

τὸ γὰρ ἐν μεταφέρειν, τὸ ὁμοιοῦ Στεφεῖν ἐσι—*the greatest thing of all is to be powerful in Metaphor; for this alone cannot be acquired from another, but is a mark of original Genius: for to metaphorize well, is, to discern in different objects that which is similar.* Arist. Poet. c. 22. p. 250. Edit. Sylb.

Δεῖ δὲ μεταφέρειν—ἀπὸ οἰκείων ἡ μὴ φαινεῖν, αἷν ἡ ἐν Φιλοσοφίᾳ τὸ ὁμοῖον ἡ ἐν ψυλῇ διέξασι Στεφεῖν, ἐνσόχα—*We ought to metaphorize, that is, to derive Metaphors, from Terms, which are proper and yet not obvious; since even in Philosophy to discern the similar in things widely distant, is, the part of one, who conjectures happily.* Arist. Rhetor. L. III. c. 11. p. 137. Edit. Sylb.

That Metaphor is an effort of Genius, and cannot be taught, is here again asserted in the Words of the first Quotation.—*ἢ λαβεῖν ἐν ἔσιν αὐθαν (sicil. Metaphορὰν) ἦν ἄλλοι. Rhetor. L. III. c. 2. p. 120. Edit. Sylb.*
Part II. It has been ingeniously observed, that the Metaphor took its rise from the Poverty of Language. Men, not finding upon every occasion Words ready made for their ideas, were compelled to have recourse to Words Analogous, and transfer them from their original meaning to the meaning then required. But tho' the Metaphor began in Poverty, it did not end there. When the Analogy was just (and this often happened) there was something peculiarly pleasing in what was both new, and yet familiar; so that the Metaphor was then cultivated, not out of Necessity, but for Ornament. 'Tis thus that Cloaths were first assumed to defend us against the Cold, but came afterwards to be worn for Distinction, and Decoration.

It must be observed, there is a force in the united words, new and familiar. What
What is New, but not Familiar, is often unintelligible: what is Familiar, but not New, is no better than Common place. 'Tis in the union of the two, that the Obscure and the Vulgar are happily removed, and 'tis in this union, that we view the character of a just Metaphor.

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

"A Metaphor is the transferring of a word from its usual Meaning to an Analogous Meaning, and then the employing it, agreeably to such Transfer*." For example: the usual meaning of Evening is the Conclusion of the Day. But

Part II. **Age too is a Conclusion**; the Conclusion of **human Life**. Now there being an **Analog**y in all **Conclusions**, we arrange in order the **two** we have alleged, and say, that, **As Evening is to the Day, so is Age to Human Life**. Hence, by an easy permutation, (which furnishes at once **two Metaphors**) we say **alternately**, that **Evening is the Age of the Day**; and that **Age is the Evening of Life**.

**There are other Metaphors** equally pleasing, but which we only mention, as their **Analogy** cannot be mistaken. ’Tis thus that **old Men** have been called **Stubble**; and the **Stage of Theatre, the Mirror of human Life**.

---


* The Stagirite having told us what a natural pleasure we derive from **Information**, and having told us **that**
In Language of this sort there is a double Satisfaction: it is strikingly clear; and that in the subject of Words, Exotic words want that pleasure, from being obscure, and Common words from being too well known, adds immediately — η δὲ Μετα-
Φορά τὸ τὸ μάλιστα ὅταν γὰρ εἴπη τὸ γῆρας καλάμην, ἐπίτησε μάθησιν καὶ γνώσιν διὰ τὸ γένος,
ἀμφο γὰρ ἀπηνθηκότα — But the Metaphor does this most effectually, for when Homer (in metaphor) said that Age was Stubble, he conveyed to us Information and Knowledge thro' a common Genus (thro' the Genus of Time) as both old Men, and Stubble, have past the Flower of their existence.

The words in Homer are,

'Αλλ' ἔμπις καλάμην γε σ' οἶμαι ἐισοφόρωλα
Γνώσκειν — Οδυσσ. Ξ. v. 214, 215.

Sed tamen stipulam saltem te arbitrator intuentem
Cognoscere —

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

Ulysses, for his protection, had been metamorphosed by Minerva into the Figure of an old Man. Yet even then the Hero did not chuse to loose his dignity. By his discourse he informs Eumæus (who did not know him) that altho' he, was old, he was still respectable —
and yet raised, tho' clear, above the low and vulgar Idiom. 'Tis a Praise too of such Metaphors, to be quickly comprehended. The Similitude and the thing illustrated are commonly dispatched in a single Word, and comprehended by an immediate, and instantaneous Intuition.

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

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

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

That its End, both at first, and now, was, and is,
To hold as twere the Mirror up to Nature.

Hamlet.

According to Aristotle, the Odyssey of Homer was elegantly called by Alcidamas,—καλὸν ἀδριανὸν βίον κατόπισθον — a beautiful Mirror of Human Life. Rhet. L. III. c. 3. p. 124. Edit. Sylb. Thus
Thus a Person of wit, being dangerously ill, was told by his Friends, two more Physicians were called in. *So many!*

says he—*do they fire then in Platoons?—*

**These instances may assist us to discover, what Metaphors may be called the best.**

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

*Now blaz'd a thousand flaming Suns, and bade Grim Night retire.—*

-Nor ought a *Metaphor* to be *far-fetched*, for then it becomes an *Enigma.*

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

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

Jupiter hybernas cana nive conspuit Alpes*.

O'er the cold Alps Jove spits his hoary snow.

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

* Hor. L. II. Sat. 5.

To
INQUIRIES.

To perriwig with snow the bald-pate Woods.

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

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

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

O 2
Part II. gant when the old Steward wrote to his Lord, upon the Subject of his Farm, that "if he met any Oxen, he would not fail "to Embrace them.*"

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

Such is the character of many Metaphors already alleged, among others that of Shakspeare’s, where Tides are trans-

* The Species of Metaphors, here condemned, are thus enumerated,—εἰσι γὰρ ἡ Μεταφορᾶς ἁρπητέως, ἀι μεῖν διὰ τὸ γελοῖον—αἱ δὲ διὰ τὸ σεμνὸν ἁγαν ἃ τραγικῶν ἁσαφέως δὲ, ἀν ἄρρητων, κ. τ. λ.—For Metaphors are unbecoming, some from being Ridiculous, and others, from being too Solemn and Tragical: there are likewise the Obscure, if they are fetched from too great a distance. Arist. Rhet. I. III. c. 3. p. 124. Edit. Sylb. See Cic. de Oratore, L. III. p. 155, &c.
ferred to speedy and determined Conduct*. Ch X.
Nor does his Woolsey with less propriety moralize upon his Fall in the following beautiful Metaphor, taken from Vegetable Nature.

This is the state of Man; to day he puts forth
The tender Leaves of Hope; to-morrow blossoms,
And bears his blushing Honours thick upon him:
The third day comes a Frost, a Killing Frost
And—nips his root—

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

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

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

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

We observe too, that a singular Use may be made of Metaphors, either to exalt, or to depretiate, according to the sources, from which we derive them. In antient Story, Orestes was by some called the Murtherer of his Mother; by others, the Avenger of his Father. The Reasons will appear by referring to the Fact. The Poet Simonides was offered money to ce-
lebrate certain Mules, that had won a race. The sum being pitiful, he said with disdain, he should not write upon Demi-asses.—A more competent Sum was offered,—he then began.

_Hail! Daughters of the generous Horse,_

*That skim, like Wind, along the Course.*

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

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

---

* For these two facts, concerning Orestes, and Simonides, see _Arist. Rhet._ L. III. c. 2. p. 122. _Edit. Sylb._ The different appellations of Orestes were, ὁ Μνημοθέαν, and ὁ Πατρὸς ἀμύλος—Simonides called the Mules ἀμύλοι at first; and then began—

_Xaieret ἀελλοπόδων Ἰνατρες ἵππων—*

Q 4  every
Part II. every Species, not to mix them, and that more particularly, if taken from subjects, which are Contrary.

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

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

A Pun seldom regards Meaning, being chiefly confined to Sound.

Horace gives a sad sample of this spurious Wit, where (as Dryden humorously translates it) he makes Persius the Buffoon exhort the Patriot Brutus to kill Mr. King, that is, Rupilius Rex, because Brutus,
INQUIRIES.

Brutus, when he flew Caesar, had been accustomed to King-killing.

Hunc Regem occide; operum hoc mihi crede tuorum est*.

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

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

'Ανδρός ἐδοξὶ τω ἀνάρτις, ἐπὶ αὐτῷ κολλήσαντα.

I saw a man, who, unprovok’d with Ire, Stuck Bras upon another’s back by Fire‡.

* Horat. Sat. Lib. I. VII.
† Homer, Odyss. I. v. 366—408, &c.
This Enigma is ingenious, and means the operation of Cupping, performed in antient days by a machine of Brass.

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

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

Semel minusne, an bis minus, (non sat scio)
An utrumque eorum (ut quondam audivi
dicier)
Jovi ipsi regi noluit concedere*?

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

* Aul. Gell. XII. 6. Was
INQUIRIES.

Was it Once Minus, or Twice Minus (I am not enough informed), or was it not rather the two taken together, (as I have heard it said formerly) that would not give way to Jove himself, the sovereign?

The two taken together, (that is, Once Minus and Twice Minus) make, when so taken, Thrice Minus; and Thrice Minus in Latin is Terminus, which, taken as a single word, is Terminus, the God of Boundaries.

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

The Story is elegantly related in the Fasti of Ovid, III. 667.
Part II. Quid nova cum fierent Capitolia? nempe Deorum
Cuncta Jovi cessit turba, locumque dedit. Terminus (ut veteres memorant) conven-
tus in æde
Restitit, et magno cum Jove templatenet.

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

The Poet himself subjoins the reason with his usual address.

Termine, post illud Levitas tibi libera non est;
Quod postitus fueris in statione, MANE.
Nec Tu vicino quicquam concede roganti,
Ne videare hominem præposuiffe Jovi.

And so much for the subject of Puns and Enigmas, to which, like other things of
of bad Taste, no Age or Country can give a Sanction.

Much still remains upon the subject of Diction, but, as much has been said already*, we here conclude.

* See Chapters II. III. IV.
Rank or Precedence of the constitutive Parts of the Drama—Remarks and Cautions both for judging, and Composing.

The four constitutive Parts of Dramatic Poetry, which properly belong to the Poet†, have appeared to be the Fable, the Manners, the Sentiment, and the Diction, and something has been suggested to explain the nature of each.

Should we be asked, to which we attribute the first Place, we think it due to the Fable*.

† Sup. p. 144.

* Ἀρχὴ μὲν ἦν, ὡς ὁ θυγατὴρ ὁ Μοῦδος τῆς Τραγωδίας—The Fable therefore is the Principle, and (as it were) the Soul of Tragedy.—And not long before,
INQUIRIES.

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

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

fore, after the constituent Parts of the Drama have been enumerated, we read—μέρισον δὲ τῶν ἐν ἡ τῶν πραγμάτων σύμπασις.—But the greatest and the most important of all these is the combining of the Incidents, that is to say, the Fable. Arift. Poet. cap. 6. p. 231. Edit. Sylb.

* Οὔχ ἐν ὑπὸς τὰ ἴθα μιμήσωμαι, πράττομιν, ἀλλὰ τὰ ἴθα συμπεριλαμβανεῖτω διὰ τὰς πράξεις—The Persons of the Drama do not act, that they may exhibit Manners, but they include Manners, on account of the Incidents in the Fable. Arift. Poet. c. 6. p. 230. Edit. Sylb.
tensions, (such as they are) to be called a Play*. 

* The Stagirite often illustrates his Poetic Ideas from Painting, an Art at that time cultivated by the ablest Artists, Zeuxis, Polygnotus, and others. In the present case, he compares the Dramatic Manners to Colouring; the Dramatic Fable to Drawing; and ingeniously remarks—"Ες γάρ τις ευαλίνως τοῖς καλλίστοις Φαρμάκοις χρύνην, ἐνι αὖ όμοίως εὑ-φράινειν, κα λευκογραφήσας εἰκόνα—If any one were to make a confused Daubing with the most beautiful Colours, he would not give so much delight, as if he were to sketch a Figure in Chalk alone. Arist. Poet. c. 6. p. 231. Edit. Sylb.

—"Ετι ἵν τις ἐφέξεις ἦν ῥήσεις ἑικας, κα λείεις, κα διανοίας, ἐν πεποιημένας, ἡ ποιήσει δ ἐν τῆς τραγω-δίας ἔγγον, ἀλλὰ πῶλ μάλλον ἡ καταδειγμένας τύτοις κεχρημένα τραγῳδία, ἐχθα δὲ μιθὸν κα σύσασιν τραγ-ῳδίων—Were any one to arrange in order the best formed Expressions relative to Character, as well as the best Diction, and Sentiments, he would not attain, what is the Business of a Tragedy; but much more would that Tragedy attain it, which, having these requisites in a very inferior degree, had at the same time a just Fable, and Combination of Incidents. Arist. Poet. c. 6. p 230. Edit. Sylb.

A third
INQUIRIES.

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

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

---

* A Revolution, Περιτέσσα; a Discovery, Αναγνώρισις. See before what is said about these two, from p. 147 to 152.
† Samson. Agon. v. 481, and v. 1452 to v. 1507.
lost Master is discovered in the supposed Conjurer? or, to refer still to the same Drama, what Revolution more pleasing, than where, in consequence of this Discovery, the House of Disorder and Mourning changes into a House of Order and Joy? Now these interesting Incidents, as well Comic as Tragic, arise neither from Manners, nor from Sentiment, but purely from the Fable.

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

* — οί ἐν εἰσαγωγές ποιεῖν, πρῶτος ὄντως μὴ λέγειν
καὶ τοῖς ἐθέσις εἰρήνη, ἢ τὸ πράγματα συνήθεια, αὐτον
καὶ τὸ πρῶτος συνήθεια σύνεδρον ἀπαινεῖν. Τοὺς, who attempt to write Dramatically, are first able to be accurate in the Diction and the Manners, before they are able to Combine Incidents [and form a Fable] which was indeed the case of almost all the first Poets. Arift. Poet. c. 6. p. 230. Edit. Sylb.
But, altho' we give a superiority to Ch.XI. the Fable, yet the other constitutive Parts, even supposing the Fable bad, have still an important value; so important indeed, that thro' them, and them alone, many Dramas have merited Admiration.

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

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

After this, the fourth and last Place falls to the Diction.
Part II. Having settled the Rank of these several Constitutive Parts, a few curfory Remarks remain to be suggested.

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

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

---

* This is a Case expressly decided by that able Critic, Horace, as to the Manners and the Sentiment.

—Speciosa locis, morataque recte, 
Fabula nullius veneris, sine pondere et arte, 
Valdus oblectat populum, meliusque moratur, 
Quam versus inopes rerum, nugaeque canora. 
Art. Poet. v. 320, &c.

Which may be thus paraphrased—

"A Fable (or Dramatic Story) of no beauty, 
"without dignity or contrivance, if it excel in Sentiment, "
"Tis thus in Painting, there are Pictures admired for Colouring, which fail in the Drawing; and others for Drawing, which fail in the Colouring.

The next Remark is in fact a Caution; a Caution not to mistake one Constitutive Part for another, and still, much more, not to mistake it for the Whole. We are never to forget the essential differences between Fable, Manners, Sentiment, and Diction.

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

"ment, and have its Characters well drawn, will please an audience much more than a trifling Piece barren of Incidents, and only to be admired for the Harmony of its Numbers. See p. 221."
Part II. This Caution indeed applies not only to Arts, but to Philosophy. For here if men fancy, that a Genius for Science, by having excelled in a single part of it, is superlative in all parts; they insensibly make such a Genius their Idol, and their Admiration soon degenerates into a species of Idolatry.

*Decipit exemplar, vitiiis imitabile*—Hor.

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

Our Drama among other things is surely capable of Improvement. Events from our own History (and none can be more interesting) are at hand to furnish Fables, having all the Dramatic Requisites.
sities. Indeed should any of them be wanting, Invention may provide a Remedy, for here we know Poets have unbounded Privilege.

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

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

* Infra, 222.
RULES defended—do not cramp GENIUS, but guide it—flattering Doctrine that GENIUS will suffice—fallacious, and why—farther defence of RULES—No GENIUS ever acted without them; nor ever a Time, when RULES did not exist—Connection between RULES and GENIUS—their reciprocal aid—End of the Second Part—Preparation for the Third.

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

"Do not RULES, say they, cramp GENIUS? Do they not abridge it of certain Privileges?"
'Tis answered, if the obeying of Rules were to induce a Tyranny like this; to defend them would be absurd, and against the liberty of Genius. But the truth is, Rules, supposing them good, like good Government, take away no Privileges. They do no more, than save Genius from Error, by shewing it, that a Right to err is no Privilege at all.

'Tis surely no Privilege to violate in Grammar the Rules of Syntax; in Poetry, those of Metre; in Music, those of Harmony; in Logic, those of Syllogism; in Painting, those of Perspective; in Dramatic Poetry, those of probable Imitation.

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

The probable Imitation just now mentioned, like that of every other kind, is, when the Imitation resembles the thing imitated
Part II. tated in as many circumstances as possible; so that the more of those circumstances are combined, the more probable the Resemblance.

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

**The real Place** of every Drama is a Stage, that is, a space of a few Fathoms deep, and a few Fathoms broad. Its **real Time** is the Time it takes in acting, a limited Duration, seldom exceeding a few hours.

Now Imagination, by the help of Scenes, can enlarge this Stage into a Dwelling, a Palace, a City, &c. and it is a decent Regard to this, which constitutes **Probable Place**.
Again, the usual Intervals between the Acts, and even the Attention paid by the Mind to an interesting Story, can enlarge without violence a few Hours into a Day or two; and 'tis in a decent regard to this, we may perceive the Rise of Probable Time*.

Now 'tis evident that the above Probabilities, if they belong to the Fable, cannot but affect us, because they are both of them Requisites, which heighten the Resemblance, and because Resemblance is so universally an Essential to Imitation.

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

---* What this implies, we are told in the following passage—&i μάλιστα περάτοι ὑπὸ μίαν περίδον ὑπία εἴναι, ἡ μικρὸν ἐξαλλάτισιν. Tragedy aims as far as possible to come within a single Revolution of the Sun (that is, a Natural Day) or but a little to exceed. Arist. Poet. c. 5. p. 229. Edit. Sylb. a sup-
PHILOLOGICAL

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

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

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

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

---

* Aristotle speaking upon the indefinite duration of the Epopee, which is sometimes extended to years, adds—καίτοι το περιτον ὁμοίως ἐν ταῖς πραγμαθίαις τύτο ἐποίην.

—at first they did the same in Tragedies, that is, their Duration, like that of the Epopee, was alike undefined, till a better taste made them more correct. Arist. Poet. c. 5. p. 229. Edit. Sylb. good;
good; these Improbabilities might be endured, and the Plays be still admired. *Fine Manners* and *Sentiment*, we have already said*, may support a wretched *Fable*, as a beautiful Face may make us forget a bad Figure. But *no Authority* for that reason can justify Absurdities, or make them *not to be so*, by being fortunately associated.

Nor is it enough to say, that by *this apparent Absurdity* many a good Play would have been spoilt†. The Answer is obvious—*choose another, and a fitter Subject.*

---

* See p. 212. in the Note.

† *Aristotle* speaking about introducing any thing irrational into the Drama adds—ὡς τὸ λέγειν, ὅτι ἀνήρῳ ἀν ὁ Μῦθος, γελοῦν ἐξ ἀφικὴν γὰρ ὡς δὲι συνήσασθαι τοῦτος—*that to say* (by this restriction) *the Fable would have been destroyed*, is ridiculous; *for they ought not, from the very beginning, to form Fables upon such a Plan.* *Arist. Poet. c. 24.* p. 253. *Edit. Sylb.*

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

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

† Sup. p. 214. 215.
* Par. Lefl, Book III. v. 365, 366.
INQUIRIES.

But the misfortune is, that Genius is something rare, nor can he, who possesses it, even then, by neglecting Rules, produce what is accurate. Those on the contrary, who, tho' they want Genius, think Rules worthy their attention, if they cannot become good Authors, may still make tolerable Critics; may be able to shew the difference between the Creeping and the Simple; the Pert and the Pleasing; the Turgid and the Sublime; in short, to shew the difference between the Creeping and the Simple; the Pert and the Pleasing; the Turgid and the Sublime; in short, to sharpen, like the Whet-stone, that Genius in others, which Nature in her frugality has not given to themselves.

Indeed I have never known, during a life of many years, and some small attention paid to Letters, and Literary men, that Genius in any Art had been ever crampt by Rules. On the contrary, I have seen great Geniiuses miserably err by transgressing them, and, like vigorous Travellers, who lose their way, only wander
Part II. wander the wider on account of their own strength.

And yet 'tis somewhat singular in Literary Compositions, and perhaps more so in Poetry than elsewhere, that many things have been done in the best and purest taste, long before Rules were established, and systematized in form. This we are certain was true with respect to Homer, Sophocles, Euripides, and other Greeks. In modern times it appears as true of our admired Shakspeare; for who can believe that Shakspeare studied Rules, or was ever versed in Critical Systems?

A specious Objection then occurs. "If these great Writers were so excellent before Rules were established, or at least were known to them, what had they to direct their Genius, when Rules (to them at least) did not exist?"
To this Question 'tis hoped the Answer will not be deemed too hardy, should we assert, that there never was a time, when rules did not exist; that they always made a part of that immutable truth, the natural object of every penetrating genius; and that, if at that early Greek period, systems of rules were not established, those great and sublime authors were a rule to themselves. They may be said indeed to have excelled, not by art, but by nature; yet by a nature, which gave birth to the perfection of art.

The case is nearly the same with respect to our shakspeare. There is hardly any thing we applaud, among his innumerable beauties, which will not be found strictly conformable to the rules of sound and antient criticism.

That this is true with respect to his characters and his sentiment, is evident
Part II. evident hence, that, in explaining these Rules, we have so often recurred to him for Illustrations*.

Besides Quotations already alleged, we subjoin the following as to Character.

When Falstaff and his suite are so ignominiously routed, and the scuffle is by Falstaff so humorously exaggerated; what can be more natural than such a Narrative to such a Character, distinguished for his Humour, and withal for his want of Veracity and Courage†?

The Sagacity of common Poets might not perhaps have suggested so good a Narrative, but it certainly would have suggested something of the kind, and 'tis in this we view the Essence of Dramatic Character, which is, when we conjecture what

† See Hen. IV. Part 2d.
any one will do or say, from what he has done or said already *

If we pass from Characters (that is to say Manners) to Sentiment, we have already given Instances †, and yet we shall still give another.

When Rosincroffe and Guildernstern wait upon Hamlet, he offers them a Recorder or Pipe, and desires them to play—they reply, they cannot—He repeats his Request—they answer, they have never learnt—He assures them nothing was so easy—they still decline.—'Tis then he tells them with disdain, There is much Music in this little Organ, and yet you cannot make it speak—Do you think I am easier to be plaid on, than a Pipe? Hamlet, Act III.

This I call an elegant Sample of Sentiment, taken under its comprehensive

* See before, p. 165, &c. † See before, p. 173, &c.

Q 2

Sense.
Part II. Sense *. But we stop not here—We consider it as a complete instance of Socratic Reasoning, tho' 'tis probable the Author knew nothing, how Socrates used to argue.

To explain—Xenophon makes Socrates reason as follows with an ambitious youth, by name Euthydemus.

"'Tis strange (says he) that those who desire to play upon the Harp, or upon the Flute, or to ride the managed Horse, should not think themselves worth notice, without having practised under the best Masters—while there are those, who aspire to the governing of a State, and can think themselves completely qualified, tho' it be without preparation or labour." Xenoph. Mem. IV. c. 2. f. 6.

* See before, p. 173. 177.
Aristotle's Illustration is similar in his reasoning against *Men*, chosen by Lot for Magistrates. 'Tis (says he) as if Wrestlers were to be appointed by Lot, and not those that are able to wrestle: or, as if from among Sailors we were to choose a Pilot by Lot, and that the Man so elected were to navigate, and not the Man who knew the business. Rhetor. L. II. c. 20. p. 94. Edit. Sylb.

Nothing can be more ingenious than this Mode of Reasoning. The Premisses are obvious and undeniable; the Conclusion cogent and yet unexpected. It is a species of that Argumentation, called in Dialectic 'Επαγωγή, or Induction.

Aristotle in his Rhetoric (as above quoted) calls such Reasonings τὰ Σωκρατικά, the Socratics; in the beginning of his Poetics, he calls them the Σωκρατικοὶ λόγοι, the Socratic Discourses; and
Part II. Horace, in his Art of Poetry, calls them the Socraticæ chartæ.

If Truth be always the same, no wonder Geniuses should co-incide, and that too in Philosophy as well as in Criticism.

We venture to add, returning to Rules, that if there be any things in Shakspeare objectionable (and who is hardy enough to deny it?) the very objections, as well as the Beauties, are to be tried by the same Rules, as the same Plummets alike shews, both what is out of the Perpendicular, and in it; the same Ruler alike proves, both what is crooked, and what is strait.

We cannot admit, that Geniuses, tho' prior to Systems, were prior also to Rules.

* See a most admirable instance of this Induction, quoted by Cicero from the Socratic Æchines. Cic. de Invent. Lib. I. s. 51.

because
because Rules from the beginning existed in their own Minds, and were a part of that immutable Truth, which is eternal and every where*. Aristotle we know did not form Homer, Sophocles, and Euripides; 'twas Homer, Sophocles, and Euripides, that formed Aristotle.

And this surely should teach us to pay attention to Rules, in as much as they and Genius are so reciprocally connected,

* The Author thinks it superfluous, to panegyrize Truth; yet in favour of sound and rational Rules (which must be founded in Truth, or they are good for nothing) he ventures to quote the Stagirite himself. 'Αληθινὴ ἀληθεὶς ὁμοίως ἐνδεχόμεναι εἰσαίρειν εἰςαὶ ἄτε δόξαν, ἐτ' ἀνθίσαν—It is not possible for a true Opinion, or a true contradictory Proposition to be contrary to another true one. Aristotle. De Interpret. c. 19. p. 78. Edit. Sylb.

This may be thus illustrated. If it be true, that the Time and Place of every Drama should be circumscribed, the Contrary cannot be true, that its Time and Place need not to be circumscribed. See p. 125.
that 'tis Genius, which discovers Rules; and then Rules, which govern Genius.

'Tis by this amicable concurrence, and by this alone, that every Work of Art justly merits Admiration, and is rendered as highly perfect, as by human Power it can be made*.

But we have now (if such language may be allowed) travelled over a vast and mighty Plain; or (as Virgil better expresses it)—

—inmensum spatio concescimus aequor.

'Tis not however improbable that some intrepid spirit may demand again †, What

---

* This is fairly stated, and decided by Horace.

Natura fieret laudabile carmen, an Arte,
Quaesitum est. Ego nec studium sine divite venâ,
Nec rude quid profuit video ingenium; alterius sic
Altera pofsit opem res, et conjurat amice'.

Art. Poet. v. 408, &c.

† See p. 107.
avail these subtleties? — Without so much trouble, I can be full enough pleased.—I
know what I like.—We answer, And so does the Carrion-crow, that feeds upon a Carcase. The difficulty lies not in knowing what we like; but in knowing how to like, and what is worth liking. Till these Ends are obtained, we may admire Dursey before Milton; a smoaking Boor of Hemskirk, before an Apostle of Raphael.

Now as to the knowing, how to like, and then what is worth liking, the first of these, being the Object of Critical Disquisition, has been attempted to be shewn thro' the course of these Inquiries.

As to the second, what is worth our liking, this is best known by studying the best Authors, beginning from the Greeks; then passing to the Latins; nor on any account excluding those
PHILOLOGICAL

Part II. those, who have excelled among the Moderns.

And here, if, while we peruse some Author of high rank, we perceive we don't instantly relish him, let us not be disheartened—let us even feign a Relish, till we find a Relish come. A morsel perhaps pleases us—Let us cherish it—Another Morsel, strikes us—let us cherish this also.—Let us thus proceed, and steadily persevere, till we find we can relish, not Morsels, but Wholes; and feel that, what began in Fiction, terminates in Reality. The Film being in this manner removed, we shall discover Beauties, which we never imagined; and contempt for Puerilities, what we once foolishly admired.

One thing however in this process is indispensible required: we are on no account to
INQUIRIES.

to expect that fine things should descend to us; our taste, if possible, must be made ascend to them.

This is the Labour, this the Work; there is Pleasure in the Success, and Praise even in the Attempt.

This Speculation applies not to Literature only: it applies to Music, to Fainting, and, as they are all congenial, to all the liberal Arts. We should in each of them endeavour to investigate what is best, and there (if I may so express myself) there to fix our abode.

By only seeking and perusing what is truly excellent, and by contemplating always this and this alone, the Mind insensibly becomes accustomed to it, and finds that in this alone it can acquiesce with content. It happens indeed here, as in a subject far more important, I mean in
in a *moral* and a *virtuous* Conduct. If we choose the best Life, Use will make it pleasant*.

And thus having gone thro' the Sketch we promised, (for our concise manner cannot be called any thing more) we here finish the Second Part of these Inquiries, and, according to our original Plan, proceed to the Third Part, the Taste and Literature of the Middle Age.


End of the Second Part.