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LECTURE XXXI. CONDUCT OF A DISCOURSE IN ALL ITS PARTS— INTRODUCTION—DIVISION—NARRATION AND EXPLICATION.

I HAVE, in the four preceding Lectures, considered what is peculiar to each of the three great fields of Public Speaking, Popular Assemblies, the Bar, and the Pulpit. I am now to treat of what is common to them all; of the conduct of a Discourse or Oration, in general. The previous view which I have given of the distinguishing spirit and character of different kinds of Public Speaking, was necessary for the proper application of the rules which I am about to deliver; and as I proceed, I shall farther point out, how far any of these rules may have a particular respect to the Bar, to the Pulpit, or to Popular Courts.

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ON whatever subject any one intends to discourse, he will most commonly begin with some introduction, in order to prepare the minds of his hearers; he will then state his subject, and explain the facts connected with it; he will employ arguments for establishing his own opinion, and overthrowing that of his antagonist; he may perhaps, if there be room for it, endeavour to touch the passions of his Audience; and after having said all he thinks proper, he will bring his Discourse to a close, by some Peroration or Conclusion. This being the natural train of Speaking, the parts that compose a regular formal Oration, are these six; first, the Exordium or Introduction; secondly, the State, and the Division of the Subject; thirdly, Narration, or Explication; fourthly, the Reasoning or Arguments; fifthly, the Pathetic Part; and lastly, the Conclusion. I do not mean, that each of these must enter into every Public Discourse, or that they must enter always in this order. There is no reason for being so formal on every occasion; nay, it would often be a fault, and would render a Discourse pedantic and stiff. There may be

many excellent Discourses in public, where several of these parts are altogether wanting; where the Speaker, for instance, uses no In|troduction, but enters directly on his subject; where he has no occasion either to divide or explain; but simply reasons on one side of the question, and then finishes. But as the

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parts, which I mentioned, are the natural constituent parts of a regular Oration; and as in every Discourse whatever, some of them must be found, it is necessary to our present purpose, that I should treat of each of them distinctly.

I BEGIN, of course, with the Exordium or Introduction. This is manifestly com|mon to all the three kinds of Public Speakling. It is not a rhetorical invention. It is founded upon nature, and suggested by common sense. When one is going to counsel another; when he takes upon him to instruct, or to reprove, prudence will ge|nerally direct him not to do it abruptly, but to use some preparation; to begin with somewhat that may incline the persons, to whom he addresses himself, to judge fa|vourably of what he is about to say; and may dispose them to such a train of thought, as will forward and assist the purpose which he has in view. This is, or ought to be, the main scope of an Introduction. Ac|cordingly Cicero and Quinctilian mention three ends, to one or other of which it should be subservient,

"Reddere auditores benevolos, attentos, dociles."

FIRST, To conciliate the good will of the hearers; to render them benevolent, or well-affected to the Speaker and to the sub|ject. Topics for this purpose may, in Causes at the Bar, be sometimes taken from the

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particular situation of the Speaker himself, or of his client, or from the character or behaviour of his antagonists contrasted with his own; on other occasions, from the na|ture of the subject, as closely connected with the interest of the hearers: and, in general, from the modesty and good inten|tion, with which the Speaker enters upon his subject. The second end of an Intro|duction, is, to raise the attention of the hearers; which may be effected, by giving them some hints of the importance, digni|ty, or novelty of the subject; or some fa|vourable view of the clearness and preci|sion with which we are to treat it; and of the brevity with which we are to discourse. The third end, is to render the hearers do|cile, or open to persuasion; for which end, we must begin with studying to remove any particular prepossessions they may have contracted against the cause, or side of the argument which we espouse.

SOME one of these ends should be proposed by every Introduction. When there is no occasion for aiming at any of them; when we are already secure of the good will, the attention, and the docility of the Audience, as may often be the case, formal Introductions can, without any prejudice, be omitted. And, indeed, when they serve for no purpose but mere ostentation, they had, for the most part, better be omitted; unless as far as respect to the Audience

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makes it decent, that a Speaker should not break in upon them too abruptly, but by a short exordium prepare them for what he is going to say. Demosthenes's Introductions are always short and simple; Cicero's are fuller and more artful.

THE ancient Critics distinguish two kinds of Introductions, which they call

"Principium,"

and

"Insinuatio."

"Principium"

is, where the Orator plainly and directly professes his aim in speaking.

"Insinuatio"

is, where a larger compass must be taken; and where, presuming the disposition of the Audience be to much against the Orator, he must gradually reconcile them to hearing him, before he plainly discovers the point which he has in view.

OF this latter sort of Introduction, we have an admirable instance in Cicero's second Oration against Rullus. This Rullus was Tribune of the People, and had proposed an Agrarian Law; the purpose of which was to create a Decemvirate, or ten commissioners, with absolute power for five years over all the lands conquered by the Republic, in order to divide them among the citizens. Such laws had often been proposed by factious magistrates, and were always greedily received by the people. Cicero is speaking to the people; he had newly been made Consul by their interest; and his first attempt is to make them reject

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this law. The subject was extremely delicate, and required much art. He begins with acknowledging all the favours which he had received from the people, in

preferlence to the nobility. He professes himself the creature of their power, and of all men the most engaged to promote their interest. He declares, that he held himself to be the Consul of the People; and that he would always glory in preserving the character of a popular magistrate. But to be popular, he observes, is an ambiguous word. He understood it to import, a steady attachment to the real interest of the people, to their liberty, their ease, and their peace; but by some, he saw, it was abused, and made a cover to their own selfish and ambitious delsigns. In this manner, he begins to draw gradually nearer to his purpose of attacking the proposal of Rullus; but still with great management and reserve. He protests, that he is far from being an enemy to Agralrian Laws; he gives the highest praises to the Gracchi, those zealous patrons of the people; and assures them, that when he first heard of Rullus's law, he had resolved to support it, if he found it for their interlest; but that, upon examining it, he found it calculated to establish a dominion that was inconsistent with liberty, and to aggrandize a few men at the expence of the public: and then terminates his exordium, with telling them, that he is going to give his reasons for beging of this opinion; but that

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if his reasons shall not satisfy them, he will give up his own opinion, and embrace theirs. In all this, there was great art. His Eloquence produced the intended eflfect; and the people, with one voice, reljected this Agrarian Law.

HAVING given these general views of the nature and end of an Introduction, I proceed to lay down some rules for the proper compolsition of it. These are the more necessary, that this is a part of the Discourse which relquires no small care. Itis always of importance to begin well; to make a favourable impressilon at first setting out; when the minds of the hearers, vacant as yet and free, are most disposed to receive any impression easilly. I must add too, that a good Introductilon is often found to be extremely difficult. Few parts of the Discourse give the Comlposer more trouble, or are attended with more nicety in the execution.

THE first rule is, that the Introduction should be easy and natural. The subject must always suggest it. It must appear, as Cicero beautifully expresses it:

"Effloruisse penitus ex re de qua tum agitur*."

It is too common a fault in Introductions, that they are taken from some common-place topic, which has no peculiar relation to the subject

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in hand; by which means they stand apart, like pieces detached from the rest of the

Discourse. Of this kind are Sallust's Introductions, prefixed to his Catilinarian and Jugurthine wars. They might as well have been Introductions to any History, or to any other Treatise whatever: and, therelfore, though elegant in themselves, they must be considered as blemishes in the work, from want of due connection with it. Cilcero, though abundantly correct in this parlticular in his Orations, yet is not so in his other works. It appears from a letter of his to Atticus (L. xvi. 6.) that it was his custom to prepare, at his leisure, a collectilon of different Introductions or Prefaces, ready to be prefixed to any work that he might afterwards publish. In consequence of this strange method of composing, it haplpened to him, to employ the same Introlduction twice without remembering it; prelfixing it to two different works. Upon Atlticus informing him of this, he acknowlledges the mistake, and sends him a new Introduction.

IN order to render Introductions natural and easy, it is, in my opinion, a good rule, that they should not be planned, till after one has meditated in his own mind the sublstance of his Discourse. Then, and not till then, he should begin to think of some proper and natural Introduction. By taking a contrary course, and labouring in

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the first place on an Introduction, every one who is accustomed to composition will often find, that either he is led to lay hold of some common-place topic, or, that instead of the Introduction being accommoldated to the Discourse, he is obliged to aclcommodate the whole Discourse to the Inltroduction which he had previously writlten. Cicero makes this remark; though, as we have seen, his practice was not allways conformable to his own rule.

> "Omlnibus rebus consideratis, tum denique id quod primum est dicendum, postremum soleo cogitare, quo utar exordio. Nam si quando id primum invenire volui, nulllum mihi occurrit, nisi aut exile, aut nulgatorium, aut vulgare*."

After the mind has been once warmed and put in train, by close meditation on the subject, materials for the Preface will then suggest themselves much more readily.

IN the second place, In an Introduction, correctness should be carefully studied in the expression. This is requisite, on account of the situation of the hearers. They are then more disposed to criticise than at any other period; they are, as yet, unoccupied

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with the subject or the arguments; their attention is wholly directed to the Speaker's style and manner. Something must be done, therefore, to prepossess them in his favour; though for the same reasons, too much art must be avoided;

for it will be more easily detected at that time, than afterwards; and will derogate from persuasion in all that follows. A correct plainness, an elegant simplicity, is the proper character of an Introduction;

"ut videamur,"

says Quinctilian,

"accuratè non callidè dicere."

IN the third place, Modesty is another character which it must carry. All appearances of modesty are favourable, and prepossessing. If the Orator set out with an air of arrogance and ostentation, the selflove and pride of the hearers will be presently awakened, and will follow him with a very suspicious eye throughout all his progress. His modesty should discover itself not only in his expressions at the beginning, but in his whole manner; in his looks, in his gestures, in the tone of his voice. Every auditory take in good part those marks of respect and awe, which are paid to them by one who addresses them. Indeed the modesty of an Introduction should never betray any thing mean or abject. It is always of great use to an Orator, that together with modesty and deference to his hearers, he should show a certain sense of dignity, arising from a persuasion of the

justice, or importance, of the subject on which he is to speak.

THE modesty of an Introduction requires, that it promise not too much.

"Non fulmum ex fulgore, sed ex fumo dare lucem*."

This certainly is the general rule, that an Orator should not put forth all his strength at the beginning; but should rise and grow upon us, as his Discourse advances. There are cases, however, in which it is allowable for him to set out from the first in a high and bold tone; as, for instance, when he rises to defend some cause which has been much run down, and decried by the Public. Too modest a beginning, might be then like a confession of guilt. By the boldness and strength of his Exordium, he must endeavour to stem the tide that is against him, and to remove prejudices, by encountering them without fear. In subjects too of a declamatory nature, and in Sermons, where the subject is striking, a magnificent Introduction has sometimes a good effect, if it be properly supported in the sequel. Thus Bishop Atterbury, in beginning an eloquent Sermon, preached on the 30th of January, the Anniversary of what is called King

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Charles's Martyrdom, sets out in this pompous manner:

> "This is a day of Troulble, of Rebuke, and of Blasphemy; dis|tinguished in the Calendar of our Church, and the annals of our Nation, by the suf|ferings of an excellent Prince, who fell a sacrifice to the rage of his rebellious sub|jects; and, by his fall, derived infamy, misery, and guilt on them, and their sin|ful posterity."

Bossuet, Flechier, and the other celebrated French Preachers very of|ten begin their Discourseswith laboured and sublime Introductions. These raise atten|tion, and throw a lustre on the subject: but let every Speaker be much on his guard against striking a higher note at the begin|ning, than he is able to keep up in his pro|gress.

IN the fourth place, An Introduction should usually be carried on in the calm manner. This is seldom the place for vehe|mence and passion. Emotions must rise, as the Discourse advances. The minds of the hearers must be gradually prepared, be|fore the Speaker can venture on strong and passionate sentiments. The exceptions to this rule are, when the subject is such, that the very mention of it naturally awakens some passionate emotion; or when the unlexpected presence of some person or object, in a Popular Assembly, inflames the Speak|er, and makes him break forth with unu|sual warmth. Either of these will justify

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what is called, the Exordium *ab abrupto*. Thus the appearance of Catiline in the Se|nate, renders the vehement beginning of Cicero's first Oration against him very natu|ral and proper.

> "Quousque tandem, Catillina, abutere patientia nostra?"

And thus Bishop Atterbury, in preaching from this text,

> "Blessed is he, whosoever shall not be offended in me,"

ventures on breaking forth with this bold Exordium;

> "And can any man then be offended in thee, blessed Jesus?"

which address to our Saviour, he continues for a page or two, till he en|ters on the division of his subject. But such Introductions as these should be ha|zarded by very few, as they promise so much vehemence and unction through the rest of the Discourse, that it is very diffi|cult to fulfil the expectations of the hearers.

AT the same time, though the Introduc|tion is not the place in which warm

emo|tions are usually to be attempted, yet I must take notice, that it ought to prepare the way for such as are designed to be raised in subsequent parts of the Discourse. The Orator should, in the beginning, turn the minds of his hearers towards those senti|ments and feelings which he seeks to awak|en in the course of his Speech. According, for instance, as it is compassion, or indig|nation, or contempt, on which his Dis|course

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is to rest, he ought to sow the seeds of these in his Introduction; he ought to begin with breathing that spirit which he means to inspire. Much of the Orator's art and ability is shown, in thus striking properly at the commencement, the key note, if we may so express it, of the rest of his Oration.

IN the fifth place, It is a rule in Intro|ductions, not to anticipate any material part of the subject. When topics, or ar|guments, which are afterwards to be en|larged upon, are hinted at, and, in part, brought forth in the Introduction, they lose the grace of novelty upon their second ap|pearance. The impression intended to be made by any capital thought, is always made with the greatest advantage, when it is made entire, and in its proper place.

IN the last place, The Introduction ought to be proportioned, both in length and in kind, to the discourse that is to follow: in length, as nothing can be more absurd than to erect a very great portico before a small building; and in kind, as it is no less ab|surd to overcharge, with superb ornaments, the portico of a plain dwelling-house, or to make the entrance to a monument as gay as that to an arbour. Common sense di|rects, that every part of a Discourse should be suited to the strain and spirit of the whole.

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THESE are the principal rules that relate to Introductions. They are adapted, in a great measure, equally, to Discourses of all kinds. In Pleadings at the Bar, or Speeches in Public Assemblies, particular care must be taken not to employ any Introduction of that kind, which the adverse party may lay hold of, and turn to his advantage. To this inconvenience, all those Introductions are exposed, which are taken from general and common-place topics; and it never fails to give an adversary a considerable triumph, if, by giving a small turn to some|thing we had said in our Exordium, he can appear to convert, to his own favour, the principles with which we had set out, in beginning our attack upon him. In the case of Replies, Quinctilian makes an ob|servation which is very worthy of notice; that Introductions, drawn from something that has been said in the course of the Del|bate, have always a peculiar grace; and the reason he gives for it is just and sensible:

"Multum gratiae exordio est, quod ab ac|tione diversae partis materiam trahit; hoc ipso, quod non compositum domi, sed ibi atque e re natum; et facilitate famam ingenii auget; et facie simpli|cis, sumptique e proximo sermonis, fi|dem quoque acquirit; adeo, ut etiamsi reliqua scripta atque elaborara sint, tal|men videatur tota extemporalis oratio,

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cujus initium nihil preparatum habuisse, manifestum est*."

IN Sermons, such a practice as this can|not take place; and, indeed, in composing Sermons, few things are more difficult than to remove an appearance of stiffness from an Introduction, when a formal one is used. The French Preachers, as I before observed, are often very splendid and lively in their Introductions; but, among us, attempts of this kind are not always so successful. When long Introductions are formed upon some common-place topic, as the desire of happiness being natural to man, or the like, they never fail of being tedious. Variety should be studied in this part of composition as much as possible; often it may be proper to begin without any Introduction at all, unless, perhaps, one or two Sentences. Ex|planatory Introductions from the context, are the most simple of any, and frequently the best that can be used: but as they are in hazard of becoming dry, they should ne|ver

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be long. A Historical Introduction has, generally, a happy effect to rouze attenti|on; when one can lay hold upon some no|ted fact that is connected with the Text or the Discourse, and, by a proper deduction of it, open the way to the subject that is to be treated of.

AFTER the Introduction, what com|monly comes next in order, is, the Propo|sition, or Enunciation of the Subject; con|cerning which there is nothing to be said, but that it should be as clear and distinct as possible, and expressed in few and plain words, without the least affectation. To this, generally succeeds the Division, or the laying down the method of the Dis|course; on which it is necessary to make some observations. I do not mean, that, in every Discourse, a formal Division, or Distribution of it into parts, is requisite. There are many occasions of Public Speakling, when this is neither requisite, nor would be proper; when the Discourse, per|haps, is to be short, or only one point is to be treated of; or when the Speaker does not chuse to warn his hearers of the method he is to follow, or of the conclusion to which he seeks to bring them. Order of one kind or other is, indeed, essential to every good Discourse; that is, every thing should be so arranged as that what goes before, may give light and force to what follows

after. But this may be accomplishled

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by means of a concealed method. What we call Division, is, when the method is propounded in form to the hearers.

THE Discourse in which this sort of Dilvision most commonly takes place, is a Serlmon; and a question has been moved, whelther this method of laying down heads, as it is called, be the best method of preachling. A very able Judge, the Archbishop of Cambray, in his Dialogues on Elolquence, declares strongly against it. He observes, that it is a modern invention; that it was never practised by the Fathers of the Church; and, what is certainly true, that it took its rise from the schoolmen, when metaphysics began to be introduced into preaching. He is of opinion, that it renders a Sermon stiff, that it breaks the unity of the Discourse; and that, by the natural connection of one part with anolther, the attention of the hearers would be carried along the whole with more advanltage.

BUT, notwithstanding his authority and his arguments, I cannot help being of opinion, that the present method of dividling a Sermon into heads, ought not to be laid aside. Established practice has now given it so much weight, that, were there nothing more in its favour, it would be dangerous for any Preacher to deviate so far from the common tract. But

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the practice itself has also, in my judgment, much reason on its side. If formal partitilons give a Sermon less of the oratorial aplpearance, they render it, however, more clear, more easily apprehended, and, of course, more instructive to the bulk of hearers, which is always the main object to be kept in view. The heads of a Sermon are great assistances to the memory, and relcollection of a hearer. They serve also to fix his attention. They enable him more easily to keep pace with the progress of the Discourse; they give him pauses and restling places, where he can reflect on what has been said, and look forward to what is to follow. They are attended with this adlvantage too, that they give the audience the opportunity of knowing, before hand, when they are to be released from the faltigue of attention, and thereby make them follow the Speaker more patiently:

> "Refilcit audientem,"

says Quinctilian, taking notice of this very advantage of Divisions in other Discourses,

> "Reficit audientem certo singularium partium fine; non aliter quám facientibus iter, multum detrahunt fatilgationis notata spatia inscriptis lapidibus; nam et exhausti

laboris nôsse mensuram voluptati est; et hortatur ad reliqua forltius exequenda, scire quantum supersit*."

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With regard to breaking the Unity of a Dislcourse, I cannot be of opinion that there arises, from that quarter, any argument against the method I am desending. If the Unity be broken, it is to the nature of the heads, or topics of which the Speaker treats, that this is to be imputed; not to his layling them down in form. On the contrary, if his heads be well-chosen, his marking them out, and distinguishing them, in place of impairing the Unity of the whole, renlders it more conspicuous and complete; by showing how all the parts of a Discourse hang upon one another, and tend to one point.

IN a Sermon, or in a Pleading, or any Discourse, where Division is proper to be used, the most material rules are,

FIRST, That the several parts into which the subject is divided, be really distinct from one another; that is, that no one include another. It were a very absurd Division, for instance, if one should propose to treat first, of the advantages of Virtue, and next, of those of Justice or Temperance; because, the first head evidently comprehends the second, as a Genus does the Species; which method of proceeding involves the subject in indistinctness and disorder.

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SECONDLY, In Division, we must take care to follow the order of nature; beginlning with the simplest points, such as are easiest apprehended, and necessary to be first discussed; and proceeding thence to those which are built upon the former, and which suppose them to be known. We must divide the subject into those parts, inlto which most easily and naturally it is relsolved; that the subject may seem to split itself, and not to be violently torn asunder:

"Dividere,"

as is commonly said,

"non frangere."

THIRDLY, The several members of a Division ought to exhaust the subject; otherwise we do not make a complete Divilsion; we exhibit the subject by pieces and corners only, without giving any such plan as displays the whole.

FOURTHLY, The terms in which our partitions are expressed, should be as con|cise as possible. Avoid all circum|locution here. Admit not a single word but what is necessary. Precision is to be studied, above all things, in laying down a method. It is this which chiefly makes a Division ap|pear neat and elegant; when the several heads are propounded in the clearest, most expressive, and, at the same time, the few|lest words possible. This never fails to strike the hearers agreeably; and is, at the

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same time, of great consequence towards making the Divisions be more easily remem|bered.

FIFTHLY, Avoid an unnecessary multi|plication of heads. To split a subject into a great many minute parts, by Divisions and Subdivisions without end, has always a bad effect in speaking. It may be proper in a logical treatise; but it makes an Oration appear hard and dry, and unnecessarily fa|tigues the memory. In a Sermon, there may be from three to five, or six heads, in|cluding Subdivisions; seldom should there be more.

IN a Sermon, or in a Pleading at the Bar, few things are of greater consequence, than a proper and happy Division. It should be studied with much accuracy and care; for if one take a wrong method at first set|ting out, it will lead him astray in all that follows. It will render the whole Discourse either perplexed or languid; and though the hearers may not be able to tell where the fault or disorder lies, they will be sensi|ble there is a disorder somewhere, and find themselves little affected by what is spoken. The French writers of Sermons study neat|ness and elegance in laying down their heads, much more than the English do; whose distributions, though sensible and just, yet are often inartificial and verbose. Among the French, however, too much

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quaintness appears in their Divisions, with an affectation of always setting out either with two, or with three, general heads of Discourse. A Division of Massillon's on this text,

"It is finished,"

has been much extolled by the French Critics:

"This im|ports,"

says the Preacher,

"the consum|mation, first, of justice on the part of God; secondly, of wickedness on the part of men; thirdly, of love on the part of Christ."

This also of Bourdaloue's has been much praised, from these words."

"My peace I give unto you."

"Peace,"

says he,

"first, to the understanding, by submission to faith; secondly, to the heart, by submission to the law."

THE next constituent part of a Discourse, which I mentioned, was Narration or Ex|plication. I put these two together, both because they fall nearly under the same rules, and because they commonly answer the same purpose; serving to illustrate the cause, or the subject of which one treats, before proceeding to argue either on one side or other; or to make any attempt for interesting the passions of the hearers.

IN Pleadings at the Bar, Narration is of|ten a very important part of the Discourse, and requires to be particularly attended to. Besides, its being in any case no easy mat|ter to relate with grace and propriety, there is, in Narrations at the Bar, a peculiar dif|ficulty.

The Pleader must say nothing but what is true; and, at the same time, he must avoid saying any thing that will hurt his cause. The facts which he relates, are to be the ground-work of all his future reasoning. To recount them so as to keep strictly within the bounds of truth, and yet to present them under the colours most favourable to his cause; to place, in the most striking light, every circumstance which is to his advantage, and to soften and weaken such as make against him, demands no small exertion of skill and dexterity. He must always re|member, that if he discovers too much art, he defeats his own purpose, and creates a distrust of his sincerity. Quinctilian very properly directs,

"Effugienda in hac praeci|puè parte, omnis calliditatis suspicio; ne|que enim se usquam magis custodit judex, quàm cùm narrat orator: nihil tum vide|atur fictum; nihil sollicitum; omnia potius a causa, quam ab oratore, profecta vide|antur*."

TO be clear and distinct, to be probable, and to be concise, are the qualities which

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Critics chiefly require in Narration; each of which carries, sufficiently, the evidence of its importance. Distinctness belongs to the whole train of the Discourse, but is es|pecially requisite in Narration, which ought to throw light on all that follows. A fact, or a single circumstance left in ob|scurity, and misapprehended by the Judge, may destroy the effect of all the argument and reasoning which the Speaker employs. If his Narration be improbable, the Judge will not regard it; and if it be tedious and diffuse, he will tire of it, and forget it. In order to produce distinctness, besides the study of the general rules of perspicuity which were formerly given, Narration rel|quires particular attention to ascertain clearly the names, the dates, the places, and every other material circumstance of the facts recounted. In order to be probable in Narration, it is material to enter into the characters of the persons of whom we speak, and to show, that their actions proceeded from such motives as are natural, and likelly to gain belief. In order to be as concise as the subject will admit, it is necessary to throw out all superfluous circumstances; the rejection of which, will likewise tend to make our Narration more forcible, and more clear.

CICERO is very remarkable for his talent of Narration; and from the examples in his Orations much may be learned. The Nar|ration,

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for instance, in the celebrated Oral|tion *pro Milone,* has been often and justly admired. His scope is to show, that though in fact Clodius was killed by Milo or his servants, yet that it was only in self-del|fence; and that the design had been laid, not by Milo against Clodius, but by Clodius against Milo's life. All the circumstances for rendering this probable are painted with wonderful art. In relating the manner of Milo's setting out from Rome, he gives the most natural description of a family excursion to the country, under which it was impossible that any bloody design could be concealed.

> "He remained,"

says he,

> "in the Senate-house that day, till all the business was over. He came home, changed his clothes deliberately, and waited for some time, till his wife had got all her things ready for going with him in his carriage to the country. He did not set out, till such time as Clodius might easily have been in Rome, if he had not been lying in wait for Milo by the way. By and by, Clodius met him on the road, on horseback, like a man prepared for action, no carriage, not his wife, as was usual, nor any family equi|page along with him: whilst Milo, who is supposed to be meditating slaughter and assassination, is travelling in a car|riage with his wife, wrapped up in his cloak,

embarrassed with baggage, and attended by a great train of women ser|vants,

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and boys."

He goes on, descri|bing the rencounter that followed, Clodius's servants attacking those of Milo, and killing the driver of his carriage; Milo jumping out, throwing off his cloak, and making the best defence he could, while Clodius's servants endeavoured to surround him; and then concludes his narration with a very delicate and happy stroke. He does not say in plain words, that Milo's servants killed Clodius, but that

"in the midst of the tu|mult, Milo's servants, without the or|ders, without the knowledge, without the presence of their master, did what every master would have wished his servants, in a like conjuncture, to have done[*]."

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IN Sermons, where there is seldom any occasion for Narration, explication of the subject to be discoursed on, comes in the place of narration at the bar, and is to be taken up much on the same tone; that is, it must be concise, clear, and distinct; and in a Style correct and elegant, rather than highly adorned. To explain the doctrine of the text with propriety; to give a full and perspicuous account of the nature of that virtue or duty which forms the sub|ject of the Discourse, is properly the dil|dactic part of preaching; on the right exel|cution of which much depends for all that comes afterward in the way of persuasion. The great art of succeeding in it, is, to meditate profoundly on the subject, so as to be able to place it in a clear and strong point of view. Consider what light other passages of Scripture throw upon it; con|sider whether it be a subject nearly related to some other from which it is proper to distinguish it; consider whether it can be illustrated to advantage by comparing it with, or opposing it to, some other thing; by enquiring into causes, or tracing ef|fects; by pointing out examples, or ap|pealing to the feelings of the hearers; that thus, a definite, precise, circumstan|tial view may be afforded of the doctrine to be inculcated. Let the Preacher be persuaded, that by such distinct and apt illustrations of the known truths of Rel|ligion, he may both display great merit

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in the way of Composition, and, what he ought to consider as far more valuable, render his Discourses weighty, instructive, and useful.

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