

selves. Yea, even rules are not enough. Exigencies arise that seem to be met by no rule, new forces in nature are to be subdued and applied to ever varying needs, hence principles must be known upon which rules are based, and not only so but the relations also existing between principles and rules. True, there must be native power, art is not force. Art paints the canvas, genius creates the ideal, but without art and rules of art, the ideal beats against its prison bars till struggling through, broken and torn it lies, with traces only of the beauty that was and might have been. Therefore, gentlemen, we need to study principles and rules before we can be orators.

That our study may be intelligent, we must first of all keep distinctly before us the aim of this art of Oratory. Of all composition, if we consider the subject matter as addressed to the Understanding, the Emotions, or the Will, there are three kinds, Prose Poetry and Oratory, each having in view its own definite aim.

Prose, speaking generally, appealing to the intellect is the language of argument in removing error and establishing truth, of philosophy in the statement of truth and in reflection upon it. Poetry, in which the feelings find expression, and the fancy has its flights, addresses the Emotions. But Oratory, embracing both Prose and Poetry, has an aim that reaches far beyond that of either. When the orator has established truth and removed error, when he has charmed the fancy and kindled the emotions, his work is not complete, is but begun. These are not ends but means in oratory. Through the intellect and the emotions the orator seeks the man himself to make him act; not to teach him, not to please him, but to persuade him. The orator aims at the will, using intellect and emotions in his purpose of persuasion. "Oratory," as one has said, "is just and impassioned persuasion, the legitimate influencing of the will through the understanding and the emotions." Hence, relations are different from those of Philosophy or Poetry. The Philosopher is abstracted from all but his thought, the Poet is absorbed in his conception, but the Orator abstracted from everything subjective, concentrates his powers upon an external object. His oration is the complex product of an inner and an outer force. Thought must not lure him into a search for its hid treasure, fancy must not enthral him with forms of passing beauty.