

ficiently comprehensive as a definition. Cicero says oratory is "the art of speaking handsomely," and many considering it as synonymous with Eloquence have applied this as a definition of the latter. This however is liable to the same objection as the other; and without searching for the numerous and various opinions on the subject, we shall therefore rest satisfied with the following definition which has been given in modern times, since the science came to be better understood, and its principles were closely investigated. Eloquence may therefore be termed "the art of speaking in such a manner as to obtain the object for which we speak." And although this may appear more like an account of the effects of this science than a definition of it; upon an investigation of the requisites necessary for eloquence it will be found as just as any which has yet been hit upon. Whenever a man writes or speaks, he is supposed as a rational being, to have some end in view; he is wishful, either to inform, amuse or persuade his hearers for the attainment of some important object; and whenever a man writes or speaks in such a manner as to adapt all his words effectually to the end he has in view, he may justly be denominated eloquent. Whatever be the subject in which he speaks, there is in this view of it room for the display of eloquence; and this definition of it includes all kinds of Eloquence whether, applied to instruct, persuade or amuse. By some writers this science has been defined "the art of persuasion." This idea of it has arisen from a contemplation of its influence; as applied to excite action or conduct: and it is in this manner that it is employed as an object of art. Shakespeare seems to have viewed eloquence in this light for in his *Measure for Measure* he represents Claudio resting all his hope of life on the eloquence of his sister Isabella, when he says "Acquaint her with the danger of my state, implore her in my voice, that she make friends to the strict Deputy; bid her essay him; I have great hope in that; for in her youth there is a prone and speechless dialect, such as moves men; besides she hath prosperous art, when she will play with reason and discourse, and well she can persuade."

Under the opinion that eloquence is the same as the art of persuading; it may be fairly assumed that what is requisite for the one will form the essential properties of the other: and hence those qualifications which enable a man to persuade, may be fairly considered as the same with those which constitute eloquence. To enable a man to influence or persuade he must possess various talents: In the first place he must use solid arguments, or have the talent to make them appear so; secondly he must have a clear method of arranging the different parts of his subject: in addition to these he must possess a character for probity, united to such graces of style and utterance as will command attention. It will be obvious to all our readers that good sense, is not only the foundation but the indispensable accompaniment to all this, and without which no man can be eloquent. Fools may be persuaded by Fools; but to convince a person of sense, he must have his understanding satisfied, and be persuaded of the reasonableness of what is proposed, and to do this in a proper manner requires no little power of Eloquence.

Having mentioned the two acts of convincing and persuading as the