

words, and to restore them, like a deposit, to readers ; and they ought, therefore, to express exactly what we are to say.

92. These are the most important points as to speaking and writing correctly. The other two departments, those of speaking with significancy \* and elegance, I do not indeed take away from the grammarians, but, as the duties of the rhetorician remain for me to explain, reserve them for a more important part of my work.

33. Yet the reflection recurs to me, that some will regard those matters of which I have just treated as extremely trifling, and even as impediments to the accomplishment of anything greater. Nor do I myself think that we ought to descend to extreme solicitude, and puerile disputations, about them ; I even consider that the mind may be weakened and contracted by being fixed upon them. 34. But no part of grammar will be hurtful, except what is superfluous. Was Cicero the less of an orator because he was most attentive to the study of grammar, and because, as appears from his letters, he was a rigid exactor, on all occasions, of correct language from his son ? Did the writings of Julius Caesar *On Analogy* diminish the vigour of his intellect ? Or was Messala less elegant as a writer, because he devoted whole books, not merely to single words, but even to single letters ? These studies are injurious, not to those who pass through them, but to those who dwell immoderately upon them.

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## CHAPTER VIII.

Of reading, § 1-4. Authors to be read, Greek and Latin, 4-12. Duty of the grammarian, 13-17. Of lectures on historical reading, 18-21.

1. READING remains to be considered ; in which how a boy may know when to take breath, where to divide a verse,

\* *Significanter.*] Spalding interprets this word *by perspicue, clara*. But it signifies something more ; it implies speaking with propriety, using language suited to the subject, and putting "proper words in proper places."

*t iersum distinguere.*] That is, to divide a verse properly in reading, so as not to run always on to the end of it, and there drop the void. That Quintilian is speaking of the reading of poetry, is apparent from

where the sense is concluded, where it begins, when the voice is to be raised or lowered, what is to be uttered with, any particular inflexion of sound, or what is to be pronounced with greater slowness or rapidity, with greater animation or gentleness than other passages, can be taught only in practice. 2. There is but one direction, therefore, which I have to give in this part of my work, namely, *that he may be able to do all, this successfully, let him understand what he reads.*

Let his mode of reading, however, be, above all, manly, uniting gravity with a certain degree of sweetness ; and let not his reading of the poets be like that of prose ; for it is verse, and the poets say that they sing ; yet let it not degenerate into sing-song, or be rendered effeminate with unnatural softness, as is now the practice among most readers ; on which sort of reading we hear that Caius Caesar, while he was still under age, observed happily to some one that was practising it, " If you are singing, you sing badly ; if you pretend to read, you nevertheless sing." 3. Nor would I have *prosopopeice* pronounced, as some would wish them, after the manner of actors ; though I think there should be a certain alteration of the voice by which they may be distinguished from those passages in which the poet speaks in his own person.

4. Other points \* demand much admonition to be given on them ; and care is to be taken, above all things, that tender minds, which will imbibe deeply whatever has entered them while rude and ignorant of everything, may learn, not only what is eloquent, but, still more, what is morally good. 5. It has accordingly been an excellent custom, that reading should combine with *homer* and *Virgil*, although, to understand their merits, there is need of maturer judgment ; but for the acquisition of judgment there is abundance of time ; for they will not be read once only. In the meantime, let the mind of the pupil be exalted with the sublimity of the heroic verse, conceive ardour from the magnitude of the subjects, and

the next section ; and he had previously, i. 4, 2, mentioned instruction in the reading of the poets as part of the grammarian's duty. *Spalding.*

\* Besides the mere method of reading, caution is to be used as to the subjects read ; and moral instruction should be occasionally introduced during the lesson, according as the matter may suggest it.

be imbued with the noblest sentiments. 6. The reading of *tragedies* is beneficial; the *lyric poets* nourish the mind, provided that you select from them, not merely authors, but portions of their works; for the Greeks are licentious in many of their writings, and I should be loath to interpret Horace in certain passages. As to *elegy*, at least that which treats of love, and *hendecasyllables*,\* and poems in which there are portions of Sotadic verses, (for concerning Sotadic verses themselves no precept need even be mentioned,) let them be altogether kept *away*, if it be possible; if not, let them at least be reserved for the greater strength of mature age.<sup>t</sup> 7. Of *comedy*, which may contribute very much to eloquence, as it extends to all sorts of characters and passions, I will state a little further on, in the proper place, the good which I think it may do to boys; when their morals are out of danger, it will be among the subjects to be chiefly read. It is of *Menander* that I speak, though I would not set aside other comic writers; for the Latin authors, too, will confer some benefit. 8. But those writings should be the subjects of lectures for boys, which may best nourish the mind and enlarge the thinking powers; for reading other books, which relate merely to erudition, advanced life will afford sufficient time.

The old Latin authors, however, will be of great use, though most of them, indeed, were stronger in genius than in art. Above all they will supply a *copia verborum*; while in their tragedies may be found a weightiness of thought, and in their comedies elegance, and something as it were of *diticism*. 9. There will be seen in them, too, a more careful regard to regularity of structure than in most of the moderns, who have considered that the merit of every kind of composition lies solely in the thoughts. Purity, certainly, and, that I may so express myself, manliness, is to be gained from them; since we ourselves have fallen into all the vices of refinement, even in our manner of speaking. 10. Let us, moreover, trust to the practice of the greatest orators, who have recourse to the

\* Under this name we understand chiefly Phalaecian verses, such as Catullus wrote. *Tumebus*.

† Quintilian seems to have been afraid of giving a pupil Sotadic verses, and others of an effeminate character and full of trochaics, *quod et molle quid sonarent, et contingerent plerumque res obsewnas*. Spalding.

poems of the ancients, as well for the support of their arguments, as for the adornment of their eloquence. 11. For in Cicero, most of all, and frequently, also, in Asinius, and others nearest to his times, we see verses of *Ennius*, *Accius*, *Pacuvius*, *Lucilius*, *Terence*, *Cecilius*, and other poets, introduced, with the best effect, not only for showing the learning of the speakers, but for giving pleasure to the hearers, whose ears find in the charms of poetry a relief from the want of elegance in forensic pleading.<sup>†</sup> 12. To this is to be added no mean advantage, as the speakers confirm what they have stated by the sentiments of the poets, as by so many testimonies. But those first observations of mine have reference rather to boys, the latter to more advanced students,\* for the love of letters, and the benefit of reading, are bounded, not by the time spent at school, but by the extent of life.

13. In lecturing on the poets, the grammarian must attend also to minor points; so that, after taking a verse to pieces, he may require the parts of speech to be specified, and the peculiarities of the feet, which are necessary to be known, not merely for writing poetry, but even for prose composition; and that he may distinguish what words are barbarous, or misapplied, or used contrary to the rules of the language; 14. not that the poets may thus be disparaged, (to whom, as they are commonly forced to obey the metre, so much indulgence is granted, that even solecisms are designated by other names in poetry, for we call them, as I have remarked, *metaplasms*, *schematisms*, and *schemata*, + and give to necessity the praise of merit,) but that the tutor may instruct the pupil in figurative terms, § and exercise his memory. 15. It is likewise

\* *Priora illa-hac sequentia*.] The former are the directions which Quintilian had given about the reading of the poets; the latter the observations which he had made about the introduction of their verses in prose composition. *Spalding*. But Spalding thinks that the words *priora* and *sequentia* are mere interpretations which have crept into the text from the margin.

f- I. 5, 52.

§ *Metaplasmus* is any change in the form of a word, effected by *epheporesis*, *paregoge*, or any other figure. *schematismi* and *schemata* have the same meaning; and Spalding thinks it possible that the former may have been introduced into the text by some incorrect transcriber.

§ *Artificalium cominonere*.] That is, *vocabula artia frequentia usu nota idle-c discen(ibus)*. Spalding.

useful; among the first rudiments of instruction, to show in how many senses each word may be understood. About *glossemata*, too, that is, words not in general use, no small attention is requisite in the grammatical profession. 16. With still greater care, however, let him teach all kinds of tropes, from which not only poetry, but even prose, receives the greatest ornament, as well as the two sorts of *schemata* or figures, called figures of speech and figures of thought. My observations on these figures, as well as those on tropes, I put off to that portion of my work in which I shall have to speak of the embellishments of composition. 17. But let the tutor, above all things, impress upon the minds of his pupils what merit there is in a just disposition of parts, and a becoming treatment of subjects; what is well suited to each character, what is to be commended in the thoughts, and what in the words; where diffuseness is appropriate, and where contraction.

18. To these duties will be added explanations of historical points, which must be sufficiently minute, but not carried into superfluous disquisitions; for it will suffice to lecture on facts which are generally admitted, or which are at least related by eminent authors. To examine, indeed, what all writers, even the most contemptible, have ever related, is a proof either of extravagant laboriousness, or of useless ostentation, and chains and overloads the mind, which might give its attention to other things with more advantage. 19. For he who makes researches into all sorts of writings, even such as are unworthy to be read, is capable of giving his time even to old women's tales. Yet the writings of grammarians are full of noxious matters of this kind, scarcely known even to the very men who wrote them. 20. Since it is known to have happened to Didymus,\* than whom no man wrote more books, that, when he denied a certain story, as unworthy of belief, his own book containing it was laid before him. 21. This occurs chiefly in fabulous stories, descending even to what is ridiculous, and sometimes licentious; whence every unprincipled grammarian has the liberty of inventing many of his comments, so that he may lie with safety concerning whole books and authors, as it may occur to him, for writers that never existed cannot be produced against him. In the better known class of authors

\* He is said by Athenaus, iv. p. 139, to have written three thousand  
b-n, 1 red booi:s; by Seneca, Ep. 88, four thousand.

they are often exposed by the curious. Hence it shall be accounted by me among the merits of a grammarian' *to be ignorant of some things.*

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## CHAPTER IX.

Commencement of composition, § 1. } Esop's fables, 2. Sentences, *chriw, ethologya*, 3, 4. Narratives from the poets, 5.

1. Two of the departments, which this profession undertakes, have now been concluded, namely, *the art of speaking correctly*, and *the explanation of authors*; of which they call the one *methodice* and the other *historice*. Let us add, however, to the business of the grammarian, some rudiments of the art of speaking, in which they may initiate their pupils while still too young for the teacher of rhetoric. 2. Let boys learn, then, to relate orally the fables of Esop, which follow next after the nurse's stories, in plain language, not rising at all above mediocrity, and afterwards to express the same simplicity in writing. Let them learn, too, to take to pieces the verses of the poets, and then to express them in different words; and afterwards to represent them, somewhat boldly, in a paraphrase, in which it is allowable to abbreviate or embellish certain parts, provided that the sense of the poet be preserved. 3. He who shall successfully perform this exercise, which is difficult even for accomplished professors,\* will be able to learn anything. Let *sentences*, also, and *chricc*, and *ethologies*,<sup>t</sup> be written by

\* I confess that I hesitate at this passage, doubting whether a work which is difficult even *covsuvonatis professoribus*, can properly be imposed upon boys. I am inclined to think, therefore, that those words must be taken as an ablative rather than a dative, in the sense of "under the instruction of accomplished professors." Yet such construction is certainly harsh, and unlike that of Quintilian. *Spaldin y.*

<sup>t</sup> "A sentence is the enunciation of some general proposition, exhorting to something, or deterring from something, or showing what something is." I riseian, citing from Hermogenes, p. 1333, ed. Putsch. "What the Greeks call *xptia*, is the relation of some saying or action, or of both together, showing its intention clearly, and having generally sonic moral instruction in view." Friscian, ib. p. 1332. "Of the ethologia," says Spalding, "we cannot find any such clear and exact de initiun." It seems to have been a description or illustr,tioii of the iu rats or character of a person.

the learner, with the occasions of the sayings added according to the grammarians, because these depend upon reading. The nature of all these is similar, but their form different ; because *a sentence is* a general proposition ; *ethology* is confined to certain persons. 4. *Of chriav* several sorts are specified : one similar *to a* sentence, which is introduced with a simple statement, *He said*, or *He was accustomed to say*: another, which includes its subject in an answer: *He, being asked*, or, *when this remark was made to him, replied*; a third, not unlike the second, commences, *When some one had, not said, but done, something*. 5. Even in the acts of people some think that there is a *chria*, as, *Crates, having met with an ignorant boy, beat his tutor*: and there is another sort, almost like this, which, however, they do not venture to call by the same name, but term it a *x~erwdes* ; as, *Milo; having been accustomed to carry the same calf every day, ended by carrying a bull.\** In all these forms the declension is conducted through the same cases, t and a reason may be given as well for acts as for sayings. Stories told by the poets should, I think, be treated by boys, riot with a view to eloquence, but for the purpose of increasing their knowledge. Other exercises, of greater toil and ardour, the Latin teachers of rhetoric, by abandoning them, have rendered the necessary work of teachers of grammar. The Greek rhetoricians have better understood the weight and measure of their duties.

\* This is an *example*, conveying something of the nature of moral regular instruction discharge<sup>iii</sup> of any illustrates dutythe effects of perseverance, and of the duty.

*t Per eosdem casus.]* The margin of Gryphius has *per omnes cases*, and so Philander admonishes us to read. The *chria* might commence with any case ; thus, *Cato dixit literarum radices a,maras esse, fructus jucurdiores. Catonis dictum fertur literaruin, &c. Catoni hoc dictum tribuitur, &c. Catoncm dixisse ferunt, &c. 7d. Cuto, di.%isse &c. A Catone dim dictum cst, &c.*

## CHAPTER X

Of other studies preliminary to tha Ot of rhetoric, § 1. Necessity of them, 2-8. Authority of the ancients in favour of learning music, 9-16. Union of music with grammar, 17-21. Utility of music to the orator, 22-30. What sort of music to be studied, 31-33. Utility of geometry, 34-37. Geometrical proof, 38-45. Astronomy ; examples of the benefit attending a knowledge of it, 46-49.

1. THESE remarks I have made, as briefly as I could, upon grammar, not so as to examine and speak of every thing, which would be an infinite task, but merely of the most essential points. I shall now add some concise observations on the other departments of study, in which I think that boys should be initiated before they are committed to the teacher of rhetoric, in order that that circle of instruction, which the Greeks call *ixuxXioc Taiβeia*, may be completed.

2. For about the same age the study of other accomplishments must be commenced ; concerning which, as they are themselves arts, and cannot be complete without the art of oratory,\* but are nevertheless insufficient of themselves to form an orator, it is made a question whether they are necessary to this art. 3. Of what service is it, say some people, for pleading a cause, or pronouncing a legal opinion, to know how equilateral triangles maybe erected upon a given line? Or how will he, who has marked the sounds of the lyre by their

\* *Et esse perfecta sine orandi seientid non possunt.]* Burmann. and most of the recent editors, have *et esse perfecta sine his orandi scientia lion potent*, from a conjecture of Regius. Five manuscripts, says Burmann, omit the *Eton* before *possunt*. But Spaldiug's reading, which is that of the majority of the best manuscripts, seems to be right. 13urmann's would set aside all necessity for the following question *an sine huic opera? uecessarice, quaeritur*: if the art of oratory could not be perfect without those other arts or sciences, there would be no need of inquiring whether those arts or sciences were necessary to the art of oratory. What Quintilian says is, that those arts or sciences cannot be perfect without the art of oratory, that is, that the art of oratory is necessary to them, and that it is then to be inquired whether they are necessary to the art of oratory. Spalding's explanation is, . that come knowledge of language, or the art of oratory, is necessary to the understanding and teaching of the arts ; mathematics, for instance, cannot be clearly and efficiently taught or studied without the aid of correct language.

names and intervals, defend an accused person, or direct consultations, the better on that account? 4. They may perhaps reckon, also, many speakers, effective in every way in the forum, who have never attended a geometrician, and who know-nothing of musicians except by the common pleasure of listening to them. To these observers I answer in the first place (what Cicero also frequently remarks in his book addressed to Brutus\*), that it is not such an orator as is or has been, that is to be formed by us, but that we have conceived in our mind an idea of *the perfect orator*, an orator deficient in no point whatever. 5. For when the philosophers would form their *wise man*, who is to be perfect in every respect, and, as they say, a kind of mortal god, they not only believe that he should be instructed, in a general knowledge of \* divine and human things, but conduct him through a course of questions which are certainly little, if you consider them merely in themselves, (as, sometimes, through studied subtleties of argument,) not because questions about *horns* or *crocodiles* can form a wise man, but because a wise man ought never to be in error even in the least matters. 6. In like manner, it is not the geometrician, or the musician, or the other studies which I shall add to theirs, that will make the perfect orator (who ought to be a wise man), yet these accomplishments will contribute to his perfection. We see an antidote, for example, and other medicines to heal diseases and wounds, compounded of many and sometimes opposite ingredients, from the various qualities of which results that single compound, which resembles none of them, § yet takes its peculiar virtues from them

\* See the Orator ad M. Brutum, c. 1 and 29.

† *Ceratince.*] *Se. quæstiones, captions, ambiguitates.* Puzzling questions, which seem to have had their name from the following syllogism: "You have what you have not lost; but you have not lost horns; therefore you have horns." See Sen. Ep. Lib. v., and Politian, Miscell. c. 54.

§ *Crocodilinw.*] Named from the following question: A crocodile, having seized a woman's son, said that he would restore him to her, if she would tell him truth; she replied, "you will not restore him ought the crocodile to have restored the child or not?"

§ *Earum.*] There is nothing in the text to which this word can properly be referred; Spalding supposes that *herbis* has been lost from between *ejedibus* and *compon* and that *quorum* should be altered into *uarwm*.

ill: 7. mute insects, too, compose the exquisite flavour of honey, inimitable by human reason, of various sorts of flowers and juices; and shall we wonder that eloquence, than which the providence of the gods has given nothing more excellent to men, requires the aid of many arts, which, even though they may not appear, or put themselves forward, in the course of a speech, yet contribute to it a secret power, and are silently felt? 8. "People have been eloquent," some one may say, "without these arts;" but I want a perfect orator. "They contribute little assistance," another may observe; but that, to which even little shall be wanting, will not be a whole; and it will be agreed that perfection is a whole, of which though the hope be on a distant height as it were, yet it is for us to suggest every means of attaining it, that something more, at least, may thus be done. But why should our courage fail us? Nature does not forbid the formation of a perfect orator; and it is disgraceful to despair of what is possible.

9. For myself, I could be quite satisfied with the judgment of the ancients; for who is ignorant that music (to speak of that science first) enjoyed, in the days of antiquity, so much, not only of cultivation, but of reverence, that those who were musicians were deemed also prophets and sages, as, not to mention others, *Orpheus* and *Linus*, both of whom are transmitted to the memory of posterity as having been descended from the gods, and the one, because he soothed the rude and barbarous minds of men by the wonderful effect of his strains, as having drawn after him not only wild beasts, but even rocks and woods. 10. Timagenes\* declares that music was the most ancient of sciences connected with literature; an opinion to which the most celebrated poets give their support, according to whom the praises of gods and heroes used to be sung to the lyre at royal banquets. Does not Virgil's *lopas*, too, sing *errantem lunam snlisque labores*, "the wandering moon, and labours of the sun;" the illustrious poet thus plainly asserting that music is united with the knowledge of

\* A friend of Asinius Pollio, mentioned also x. 1, 75. He was disliked by Augustus for his freedom of speech, but was distinguished for his merits as a historian. See L. Seneca de Ira, c. 23; M. Seneca, Controv. xxxiv.; and Vossius, who has collected many particulars concerning him, de Hist Græc. i. 24. *Spalding*.

divine things? If this position be granted, music will be necessary also for the orator ; for, as I observed,\* this part of education, which, after being neglected by orators, has been taken up' by the philosophers, was a portion of our business, and, without the knowledge of such subjects, there can be no perfect eloquence.

12. Nor can any one doubt that men eminently renowned for wisdom have been cultivators of music, when Pythagoras, and those who followed him, spread abroad the notion, which they doubtless received from antiquity, that the world itself was constructed in conformity with the laws of music, which the lyre afterwards imitated. 13. Nor were they content, moreover, with that concord of discordant elements, which they call &,,tkovia, " harmony," but attributed even sound to the celestial motions ; for Plato, not only in certain other passages, but especially in his *Timæus*, cannot even be understood except by those who have thoroughly imbibed the principles of this part of learning. What shall I say, too, of the philosophers in general, whose founder, Socrates himself, was not ashamed, even in his old age, to learn to play on the lyre ? 14. It is related that the greatest generals used to play on the harp and flute, and that the troops of the Lacedæmonians were excited with musical notes. What other effect, indeed, do horns and trumpets produce in our legions, since the louder is the concert of their sounds, so much greater is the glory of the Romans than, that of other nations in war ?

15. It was not without reason, therefore, that Plato thought music necessary for a man who would be qualified for engaging in government, and whom the Greeks call *ῥοιζογ*. Even the chiefs of that sect which appears to some extremely austere, and to others extremely harsh, were inclined to think that some of the wise might bestow a portion of their attention on this study, Lycurgus, also, the maker of most severe laws for the Lacedæmonians, approved of the study of music. 16. Nature herself, indeed, seems to have given music to us as a benefit, to enable us to endure labours with greater facility ; for musical sounds cheer even the rower ; and it is not only in those works, in which the efforts of many, while some pleasing voice leads them, conspire together, that music is of avail, but the toil even of people at work by themselves finds

\* Proem. sect. 14.

itself soothed by song, however rude.\* 17. I appear, however, to be making a eulogy on this finest of arts, rather than connecting it with the orator. Let us pass lightly over the fact, then, that grammar and music were once united ; since Archytas and Aristoxenus, indeed, thought grammar comprehended under music ; and that they themselves were teachers of both arts, not only Sopluchon shows, (a writer, it is true, only of mimes, but one whom Plato so highly valued, that he is said to have had his books under his head when he was dying.) but also Eupolis, whose Prodamus teaches both music and grammar, and Aklarieas, that is to say, Byperbolus, confesses that *he knows nothing of music but letters*. 18. Aristophanes, also, in more than one of his comedies, shows that boys were accustomed to be thus instructed in times of old ; and, in the *Hypobolimoëus* of Menander, an old man, laying before a father; who is claiming a son from him, an account as it were of the expenses that he had bestowed upon his education, says-

Verse sweetens toil, however rude the sound;  
All at her work the village maiden sings ;  
Nor, while she turns the giddy wheel around,  
Revolves the sad vicissitudes of things.

Repeated, from a forgotten volume of poems, by Johnson to Boswell.

"Croonin' to a body's sel',"

said Burns,

" Does weel enugh."

The ancients regarded chiefly the origin of the word *musicæ* (from *ποναατ*), bestowing it on whatever contributed to the cultivation of the mind; as *gymnasticæ* comprehended all that formed the exercise of the body. These departments of instruction for youth are, however, frequently mentioned, as by Xenophon de Republ. Lacedæm., *ὑπὸ μῦσῃ καὶ γυμναστικῇ*, *καὶ τῆς ταύτης τῆς μουσικῆς*. Spalding.

Music being understood in the sense given to it in the preceding note, grammar would be a portion of it.

§ On Sophron, see Fabric. bibl. Gr. p. 493, ed. Harles ; and Smith's Biog. and Mythol. Dictionary.

|| Whether Prodamus was the name of a comedy, as Meursius thinks, may be doubted ; lie was perhaps only one of the characters in a drama. But that Maricas was the name of a comedy of Eupolis, is well agreed among authors. There is an allusion to it in the *Clouds* of Aristophanes, ver. 553, who intimates that the play was written to expose Hyberbolus, a pestilent demagogue. Spalding

¶ [Non uno libro.] Spalding conjectures loco. That it is the dramatist Aristophanes who is meant, lie says, there can be no doubt; but what writer has ever applied the word *liber* to a play?

\*\* The Supposititious Son.

that *he has paid a great deal to musicians and geometers.*  
 19: Hence too it was customary at banquets that the lyre should be handed round after the meal ; and Themistocles, on confessing that he knew not how to play, " was accounted," to use the words of Cicero,~ " but imperfectly educated." Among the Romans, likewise, it was usual to introduce lyres and flutes at feasts. The verses of the Salii also have their tune ; and these customs, as they were all established by Numa, prove that not even by those, who seem to have been rude and given to war, was the cultivation of music neglected, as far as that age admitted it. 21. It passed at length, indeed, into a proverb among the Gauls, that *the uneducated had no commerce either with the Muses or the Graces.*

22. But let us consider what peculiar advantage he who is to be an orator may expect from music. Music has two kinds of measures, the one in the *sounds of the voice,\** the other in the *motions of the body;* for in both a certain due regulation is required. Aristoxenus the musician divides all that belongs to the voice into *ουβ,ωος,* " rhythm," and *πιξοc* *ε,κρ* *ργοΥ,* " melody in measure;" of which the one consists in *modulation,* the other in *singing* and tunes.t Are not all these\* qualifications, then, necessary to the orator, the one of which relates to gesture, the second to the collocation of words, and the third to the inflexions of the voice, which in speaking are extremely numerous ? 23. Such is undoubtedly the case, unless we suppose, perchance, that a regular structure and smooth combination of words is requisite only in poems and songs, and is superfluous in making a speech ; or that composition and modulation§ are not to be varied in speaking, as in music, according to the nature of the subject. 24. Music,

\* Quintilian is here speaking only with reference to an orator.

t The one being *μhog duerpov,* like that of an *olian* harp, free and unmeasured melody; the other, the melody of any regular tune or measure.

\* He refers to all the parts of music that he has mentioned since the commencement of sect. 22; and these parts are three ; the silent music of graceful motion, the music of well arranged words, and music in the modulation of the voice. *Spalding.*

§ *Compositio et son=.*] Spalding hesitates at the word *compositio,* and would willingly eject it from the text, not seeing how it differs from *copulatio* immediately preceding. *Compositio,* however, seems to refer to the due blending of sounds ; *copulatio* to the junction of words

" οο, ~~~~~|| nrrn +,n +,heir sounds.

however, by means of the tone and modulation of the voice, ey,presses sublime thoughts with grande~ur, pleasant ones' with sweetness, and ordinary ones with calmness, and sympathises in its whole art with the feelings attendant on what is expressed. '25. In oratory, accordingly, the raising, lowering, or other inflexion of the voice, tends to move the feelings of the heaters ; and we try to excite the indignation of the judges in one modulation of phrasee and voice, (that I may again use the same term,t) and their pity in another ; for we see that minds are affected in different ways even by musical iustruments, though no words can be uttered by them.

26. A graceful and, becoming motion of the body, also, which the Greeks call *Ebgv4ia,* is necessary, and cannot be sought from, any other art than music; a qualification on which no small part of oratory depends, and for treating on which a peculiar portion of our work is set apart.§ If an orator shall pay extreme attention to his voice, what is so properly the business of music? But neither is this department of my work to be anticipated ; so that we must confine ourselves, in the mean time, to the single example of Caius Gracchus, the most eminent orator of his time, behind whom, when he spoke in public, a musician used to stand, and to give, with a pitch-pipe, which the Greeks call *rovosgirov,* the tones in which his voice was to be exerted. 28. To this he attended even in his most turbulent harangues, both when he frightened the patricians, and after he began to fear them.

For the sake of the' less learned, and those, as they say, " of a duller muse," I would wish to remove all doubt of the utility of music. 29. They will allow, assuredly, that the poets should be read by him who would be an orator ; but are they,§ then, to be read without a knowledge of music? If any one s so blind of intellect, however, as to hesitate about the read-  
ng of other poets, he will doubtless admit that those should

\* *Collocations.]* That is, *collocations verborum,* phraseology or style.

t Whether by "same term" he means *voice* or *modulation* it is not easy to decide ; but I think *modulation.* *Spalding.*

§ Book xi. c. 3. As he is to treat fully on the subject there, he will not anticipate here.

§ The student will observe that the *hi* and *illos* in the text are to be construed thus : *num igitur hi sine musice* legendi ? and *illos certe* con-  
 cesserit *legendos,* &c. Spalding proposes alterations, but without necessity. By *music* is meant a knowledge of metre and melody.

be read who have written poems for the lyre. 30. On these matters I should have to enlarge more fully, if I recommended this' as a new study ; but since it has been perpetuated from the most ancient times, even from those of Chiron and Achilles to our own, (among all, at least, who have not been averse to a regular course of mental discipline.) I must not proceed to make the point doubtful by anxiety to defend it. 31. Though I consider it sufficiently apparent, however, from the very examples which I have now given, what music pleases me, and to what extent, yet I think that I ought to declare more expressly, that that sort of music is not recommended by me, which, prevailing at present in the theatres, and being of an effeminate character, languishing with lascivious notes, has in a great degree destroyed whatever manliness was left among us ; but those strains in which the praises of heroes were sung, and which heroes themselves sung ; not the sounds of psalteries and languishing lutes,\* which ought to be shunned even by modest females, but the knowledge of the principles of the art, which is of the highest efficacy in exciting and allaying the passions. 32. For Pythagoras, as we have heard, calmed a party of young men, when urged by their passions to offer violence to a respectable family, by requesting the female musician, who was playing to them, to change her strain to a spondaic measure ; † and Chrysippus assigns a peculiar tune for the lullaby" of nurses, which is used with children. 33. There is also a subject for declamation in the schools, not unartfully invented, in which it is supposed that a flute-player, § who had played a Phrygian ll tune to a priest while he was sacri-

\* *Psalteria-spadicæ.*] He means, if I am not mistaken, instruments of an extremely effeminate character, rendered so by the extraordinary number of strings. *Spalding.* Of the *spadix* nothing is known but that it was a stringed instrument, named, probably, from the wood (*spwllc*, a palm-branch) of which it was made, Pollux iv. 59. Aul. Gell. iii. 9.

† Which was more grave and solemn.

*Allectationi.*] We can hardly think this word genuine. Hemsterhusius conjectured *lallationi*, from *lallare*, "to sing lullaby." See Spalding's notes.

§ *Ponitur tibicen-accusari.*] Spalding very justly observes that the construction, and the general usage of the verb *pono* with reference to subjects of declamation, require *tibicinem* ; unless *accusari* be altered to *accusatus*, which would be on the whole a less eligible emendation.

|| How exciting the Phrygian measure was may be seen in J. m. blichus's Life of Pythagoras, c. 25. It was first used in the eutJn, su, ,tic

fusing, is accused, after the priest has been driven to madness, and has thrown himself over a precipice, of having beets the cause of his death; and if such causes have to be pleaded by an orator, and cannot be pleaded without a knowledge of music, how can even the most prejudiced forbear to admit that this art is necessary to our profession

34. As to *geometry*, people admit that some attention to it is of advantage in tender years ; for they allow that the thinking powers are excited, and the intellect sharpened by it, and that a quickness of perception is thence produced ; but they fancy that it is not, like other sciences, profitable after it has been acquired, but only whilst it is being studied. 35. Such is the common opinion respecting it. But it is not without reason that the greatest men have bestowed extreme attention on this science ; for, as geometry is divided between numbers and figures, the knowledge of *numbers*, assuredly, is necessary not only to an orator, but to every one who has been initiated even in the rudiments of learning. In pleading causes, it is very often in request ; when the speaker, if he hesitates, I do not say about the amount of a calculation, but if he even betray, by any uncertain or awkward movement of his fingers, a want of confidence in his calculations, is thought to be but imperfectly accomplished in his art. 36. The knowledge of *linear figures*, too, is frequently required in causes ; for law-suits occur concerning boundaries and measures. But geometry has a still greater connexion with the art of oratory.

37. Order, in the first place, is necessary in geometry ; and is it not also necessary in eloquence ? Geometry proves what follows from what precedes, what is unknown from what is known ; and do we not draw similar conclusions in speaking ? Does not the well known mode of deduction from a number of proposed questions consist almost wholly in syllogisms ? Accordingly you may find more persons to say that geometry is allied to logic, than that it is allied to rhetoric. 38. But even an orator, though rarely, will yet at times prove logically, for he will use syllogisms if his subject shall require them, and will of necessity use the enthymem, which is a rhetorical syllogism. Besides, of all proofs, the strongest are what are

sacred ceremonies of the Phrygian or Berecynthian mother. Lucian in his *Harmonides*, near the beginning, mentions *rb Bv66cv*, "the divine fury," of the Phrygian melody. *Spalding.*



called geometrical demonstrations;\* and what does oratory make its object more indisputably than proof ?

Geometry often, moreover, by demonstration, proves what is apparently true to be false. This is also done with respect to numbers, by means of certain figures which they call - *yuabfaw,t* and at which we were accustomed to play when we were boys. But there are other questions of a higher nature. For who would not believe the asserter of the following proposition : " Of whatever places the boundary lines measure the same length, of those places the areas also, which are contained by those lines, must necessarily be equal?" 40. But this proposition is fallacious ; for it makes a vast difference what figure the boundary lines may form ; and historians, who have thought that the dimensions of islands are sufficiently indicated by the space traversed in sailing round them, have been justly censured by geometers.<sup>4</sup> 41. For the nearer to perfection any figure is, the greater is its capacity ; and if the boundary line, accordingly, shall form a circle, which of all plane figures is the most perfect, it will embrace a larger area than if it shall form a square of equal circumference. Squares, again, contain more than triangles of equal circuit, and triangles themselves contain more when their sides are equal than when they are unequal. 42. Some other examples may perhaps be too obscure; let us take an instance most easy of comprehension even to the ignorant. There is scarcely any man who does not know that the dimensions of an acre extend two hundred and forty feet in length, and the half of that number in breadth; and what its circumference is, and how much ground it contains, it is easy to calculate. 43. A figure of a hundred and eighty feet on each side, however, has the same periphery, but a much larger area contained within its four sides. If any one thinks it too much trouble to make the calculation, he may learn the same truth by means of smaller numbers. Ten feet, on each side of a square, will give forty for the circumference, and a hundred for the area ; but if

\* Or " linear demonstrations." Compare v. 10, 7.

t Of these no example is to be found.

\$ "Of such censure," says Spalding, "I find no instance among the authors of antiquity, though Pithoeus, in his note on this passage, says that Polybius and Thucydides were blamed on that account by Proclus in his commentary on Euclid's Elements." He adds that he has searched in the passages indicated by Pithoons, to no purpose.

there were fifteen feet on each side, and five at each end, they would, with the same circuit, deduct a fourth part from the area inclosed. 44. If, again, nineteen Feet be extended in parallel -lines, only one foot apart, they will contain no more squares than those along which the parallels shall be drawn ; and yet the periphery will be of the same extent as that which incloses a hundred. Thus the further you depart from the form of a square, the greater will be the loss to the area. 45. It may therefore happen even that a smaller area may be inclosed by a greater periphery than a larger one.\* Such is the case in plane figures ; for on hills, and in valleys, it is evident even to the untaught that there is more ground than

sky.t

Need I add that geometry raises itself still higher, so. s 46. even to ascertain the system of the world? When it demonstrates, by calculations, the regular and appointed movements of the celestial bodies, we learn that, in that system, there is nothing unordained or fortuitous ; a branch of knowledge which may be sometimes of use to the orator. 47. When Pericles freed the Athenians from fear, at the time that they were alarmed by an eclipse of the sun, by explaining to them the causes of the phenomenon ; or when Sulpicius Gallus, ill the army of Paulus IEmilius, made a speech on an eclipse of the moon, that the minds of the soldiers might not be terrified as by a supernatural prodigy, do they not, respectively, appear to have discharged the duty of an orator<sup>9</sup> 48. Had Nicias been possessed of such knowledge in Sicily, he would not have been confounded with similar terror, and have given over, to destruction the finest of the Athenian armies ; as Dion, we know, when he went to overthrow the tyranny of Dionysius, was not deterred by a similar phenomenon. 49. Though the utility of geometry in war, however, be put out of the question, though we do not dwell upon the fact that Archimedes alone protracted the siege of Syracuse to a great extent, it is sufficient, assuredly, to establish what I assert, that numbers of questions, which it is difficult to solve by any other

\* Thus a right-angled triangle, whose base is 8 feet, perpendicular 6 feet, and hypotenuse 10 feet, will contain 24 square feet within a periphery of 24 feet ; while a parallelogram 12 feet long, and 1 foot broad, will contain only 12 square feet within a periphery of 26 feet. . Supposing the sky to be a flat surface.

method, as those about the mode of dividing, about division to infinity, and about the rate of progressions, are accustomed to be solved by those geometrical demonstrations ; so that if an orator has to speak (as the next book\* will show) on all subjects, no man, assuredly, can become a perfect orator without a knowledge of geometry.

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## CHAPTER XI.

Instruction to be received from the actor, § 1-3. He should correct faults of pronunciation, 4-8. He should give directions as to look and gesture, 9-11. Passages from plays should be recited by the pupil, 12, 13. Passages also from speeches, 14. Exercises of the palaestra to be practised, 15-19.

1. SOME time is also to be devoted to the actor, but only so far as the future orator requires the art of delivery ; for I do not wish the boy, whom I educate for this pursuit, either to be broken to the shrillness of a woman's voice, or to repeat the tremulous tones of an old man's. 2. Neither let him imitate the vices of the drunkard, nor adapt himself to the baseness of the slave ; nor let him learn to display the feelings of love, or avarice, or fear ; acquisitions which are not at all necessary to the orator, and which corrupt the mind, especially while it is yet tender and uninformed in early youth ; for frequent imitation settles into habit. It is not even every gesture or motion that is to be adopted from the actor ; for though the orator ought to regulate both to a certain degree, yet he will be far from appearing in a theatrical character, and will exhibit nothing extravagant either in his looks, or the movements of his hands, or his walk ;+ for if there is any art used by speakers in these points, the first object of it should be that it may not appear to be art.

\* Ch. 21.

[Comcedo.] Properly a comic actor ; but I have thought it sufficient to translate it by "actor" simply. "The comic actors," observes Turnebus, "were eminently skilled in the gestures requisite for good delivery."

[Excursiollibus.] By *excursio* Quintilian means *procurisio*, or "stepping forward," in which the orator ought to indulge but seldom, and only for a moment, till he is not an actor.

4. What is then the duty of the teacher as to these particulars ? Let him, in the first place, correct faults of pronunciation, if there be any, so that the words of the learner may be fully expressed, and that every letter may be uttered with its proper sound. For we find inconvenience from the two great weakness or too great fulness of the sound of **some letters**; some, as if too harsh for us, we utter but imperfectly, or change them for others, not altogether dissimilar, but, as it were, smoother. 5. Thus *χ* takes the place of *g*, in which even Demosthenes found difficulty, (the nature of both which letters is the same also with us,) and when *c*, and similarly *g*, are wanting in full force, they are softened down into *ι* and *α*.\* 6. Those niceties about the letter *s, t* such a master will not even tolerate ; nor will he allow his pupil's words to sound in his throat, or to rumble as from emptiness of the mouth ; nor will he (what is utterly at variance with purity of speaking) permit him to overlay the simple sound of a word with a fuller sort of pronunciation, which the Greeks call *χαραρσαρχαβουενο*: a term by which the sound of flutes is also designated, when, after the holes are stopped through which they sound the shrill notes, they give forth a bass sound through the direct outlet only.

8. The teacher will be cautious, likewise, that concluding syllables be not lost; that his pupil's speech be all of a similar character; that whenever he has to raise his voice, the effort may be that of his lungs, and not of his head ; that his gesture may be suited to his voice, and his looks to his gesture. 9. He will have to take care, also, that the face of his pupil, while speaking, look straight forward ; that his lips be not distorted ; that no opening of the mouth immoderately distend his jaws ; that

As in the imperfect pronunciation of children, who, instead of *cure*, would *ga*, *turn*, instead of *Galba, Dalba*. This softening of **ex**-pression is ridiculed by Lucian in his *JiKll ( un, livrw. .Spalding.*

I freely confess myself ignorant what those niceties were, as I have found no passage among the ancients in which they are noticed. There is a quotation from *Julius Dionysius*, however, which *Hemsterhusius* ad *Lucian. Judie. Yocalium* adduces from *Eustathius* ad *Il. K. p. 813*: " *h lius Dionysius* says," remarks *Eustathius*, "that *Pericles* was reported to have disliked the configuration of -the mouth in pronouncing the letter *sigma*, as widening it ungracefully, and to have exercised himself in uttering it before a looking-glass." By the

rtJplfm\*.-:on,'f tLp h'.

his face be not turned up, or his eyes cast down too much, or his head inclined to either side. 10. The face offends in various ways ; I have seen many speakers, whose eye-brows were raised at every effort of the voice ; those of others I have seen contracted ; and those of some even disagreeing, as they turned ' up one towards the top of the head, while with the other the eye itself was almost concealed. To all these matters, as we shall hereafter show, a vast deal of importance is to be attached ; for nothing can please which is unbecoming.

12. The actor will also be required to teach how a narrative should be delivered ; with what authority persuasion should be enforced ; with what force anger may show itself ; and what tone of voice is adapted to excite pity. This instruction he will give with the best effect, if he select particular passages from plays, such as are most adapted for this object, that is, such as most resemble pleadings. 13. The repetition of these passages will not only be most beneficial to pronunciation, but also highly efficient in fostering eloquence. 14. Such may be the pupil's studies while immaturity of age will not admit of anything higher ; but, as soon as it shall be proper for him to read orations, and when he shall be able to perceive their beauties, then, I would say, let some attentive and skilful tutor attend him, who may not only form his style by reading, but oblige him to learn select portions of speeches by heart, and to deliver them standing, with a loud voice, and exactly as he will have to plead ; so that he may consequently exercise by pronunciation both his voice and memory.

15. Nor do I think that those orators are to be blamed who have devoted some time even to the masters in the palaestra. I do not speak of those by whom part of life is spent among oil, and the rest over wine, and who have oppressed the powers of the mind by excessive attention to the body ; (such characters I should wish to be as far off as possible from the pupil that I am training;)-. 16. but the same name\*\* is given to those by whom gesture and motion are formed ; so that the arms may be properly extended ; that the action of the hands may not be ungraceful or unseemly ; that the attitude may not be unbecoming ; that there may be no awkwardness in advancing the feet ; and that the head and eyes may not be at variance

That is the name of *palcestrici, palcestricis*, which precedes, being, L- Spalding observes, of the masculine, not of the neuter, gender.

with the turn of the rest of the body. 17. For no one will deny that all such particulars form a part of delivery, or will separate delivery itself from oratory ; and, assuredly, the 'orator must not disdain to learn what he must practise, especially when this *chironomia*, which is, as is expressed by the word itself, the *law of gesture*, had its origin even in the heroic ages, and was approved by the most eminent men of Greece, even by Socrates himself; it was also regarded by Plato as a part of the qualifications of a public man, and was not omitted by Chrysippus in the directions which he wrote concerning the education of children. 18. The Lacedaemonians, we have heard, had, among their exercises, a certain kind of dance, as contributing to qualify men for war. Nor was dancing thought a disgrace to the ancient Romans ; as the dance which continues to the present day, under the sanction and in the religious rites of the priests, is a proof ; as is also the remark of Crassus in the third book of Cicero *de Oratore*, where he recommends that an orator *should adopt a bold and manly action of body, not learned from the theatre and the player, but from the camp, or even from the palestra* ; the observation of which discipline has descended without censure even to our time. 19. By me, however, it will not be continued beyond the years of boyhood, nor in them long ; for I do not wish the gesture of an orator to be formed to resemble that of a dancer, but I would have some influence from such juvenile exercises left, so that the gracefulness communicated to us while we were learning may secretly attend us when we are not thinking of our movements.

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## CHAPTER XII.

No fear to be entertained lest boys should be engaged in too many studies, if judgment be used ; examples of the number of things to which the human mind can attend at once, § 1-7. Boys endure study with spirit and patience, 8-11. Abundance of time for all necessary acquirements, 12-15. Unreasonable pretexts for not pursuing study, 16-19.

1. IT is a common question whether, supposing all these things are to be learned, they can all be taught and acquired at the same time ; for some deny that this is possible, as the

it must be confused and wearied by so many studies of different tendency for which neither the understanding, nor body, nor time itself, can suffice ; and even though mature may endure such labour, yet that of childhood ought not thus burdened.

But these reasoners do not understand how great the power of the human mind is ; that mind which is so busy and free, and which directs its attention, so to speak, to every matter, so that it cannot even confine itself to do only one thing, Bestows its force upon several, not merely in the same day, but at the same moment. 3. Do not players on the harp, for example, exert their memory, and attend to the sound of their instruments, and the various inflexions of it, while, at the same time, they strike part of the strings with their right hand, and pull, or let loose others with their left, while not even their foot is idle, but beats time to their playing, all these things being done simultaneously ? 4. Do not we advocates, when hurried by a sudden necessity to plead, say one thing while we are thinking of what is to follow, and while, at the very same moment, the invention of arguments, the choice of words, the arrangement of matter, gesture, delivery, look, and attitude, are necessarily objects of our attention ? if all these considerations, of so varied a nature, are forced, as by a single instance, before our mental vision, why may we not divide the day of the day among different kinds of study, especially as study itself refreshes and recruits the mind, while, on the contrary, nothing is more annoying than to continue at one uniform labour ? Accordingly writing is relieved by reading, the tedium of reading itself is relieved by changes of subject. 5. However many things we may have done, we return yet to a certain degree fresh for that which we are going to do again. Who, on the contrary, would not be stupified, if he were to listen to the same teacher of any art, whatever it might be, through the whole day ? But by change a person may be recruited ; as is the case with respect to food, by the variety of which the stomach is re-invigorated, and is fed with several sorts less unsatisfactorily than with one. Or let objectors tell me what other mode there is of learning, that we attend to the teacher of grammar only, and then to the teacher of geometry only, and cease to think, during the same course, of what we learned in the first ? Should «e

<sup>91</sup> then transfer ourselves to the musician, our previous studies being still allowed to escape us ? Or while we are studying Latin, ought we to pay no attention to Greek ? 4. Or, to make an end of various questions at once, ought we to do nothing but what comes last before us ? 7. Why, then, do we not give similar counsel to husbandmen, that they should not cultivate at the same time their fields and their vineyards, their olives and other trees, and that they should not bestow attention at once on their meadows, their cattle, their gardens, and their bee-hives ? Why do we ourselves devote some portion of our time to our public business, some to the wants of our friends, some to our domestic accounts, some to the care of our persons, and some to our pleasures, any one of which occupations would weary us, if we pursued it without intermission ? So much more easy is it to do many things one after the other, than to do one thing for a long time.

8. That boys will be unable to bear the fatigue of many studies, is by no means to be apprehended ; for no age suffers less from fatigue. This may perhaps appear strange ; but we may prove it by experience. 9. For minds, before they are hardened, are more ready to learn ; as is proved by the fact that children, within two years after they can fairly pronounce words, speak almost the whole language, though no one incites them to learn ; but for how many years does the Latin tongue resist the efforts of our purchased slaves ! You may well understand, if you attempt to teach a grown up person to read, that those who do everything in their own art with excellence, are not without reason called *irai6oaaOE7c*, that is, " instructed from boyhood." 10. The temper of boys is better able to bear labour than that of men ; for, as neither the falls of children, with which they are so often thrown on the ground, nor their crawling on hands and knees, nor, soon after, constant play, and running all day hither and thither, inconvenience their bodies so much as those of adults, because they are of little weight, and no burden to themselves, so their minds likewise, I conceive, suffer less from fatigue, because they exert themselves with less effort, and do not apply to study by putting any force upon themselves, but merely yield themselves to others to be formed. 11. Moreover, in addition to the other pliancy of that age, they follow their teachers, as it were, with greater confidence, and do not set themselves to

measure what they have already done. Consideration about hour" is as yet unknown to them ; and, as we ourselves have ; frequently experienced. toil has less effect upon the powers an thought.t

12. Nor will they ever, indeed, have more disposable time ; cause all improvement at this age is from hearing. When e pupil shall retire by himself to write, when he shall proice and compose from his own mind, he will then either not tve leisure, or will want inclination, to commence such ercises as I have specified. 13. Since the teacher of gram-ar, therefore, cannot occupy the whole day, and indeed ought it to do so, lest he should disgust the mind of his pupil, to tat studies can we better devote his fragmentary intervals.

to term them, of time ? 14. For I would not wish the ipil to be worn out in these exercises ; nor do I desire that should sing, or accompany songs with musical notes, or seend to the minutest investigations of geometry. Nor ould I make him like an actor in delivery, or like a dancing-aster in gesture ; though, if I did require all such qualifica-ins, there would still be abundance of time ; for the imma-re part of life, which is devoted to learning, is long ; and I i not speaking of slow intellects. 15. Why did Plato, let

ask, excel in all these branches of knowledge which I ink necessary to be acquired by him who would be an ator? He did so, because, not being satisfied with the struction which Athens could afford, or with the science of e Pythagoreans, to whom he had sailed in Italy, he went so to the priests of Egypt, and learned their mysteries.

16. We shroud our own indolence under the pretext of iculty ; for we have no real love of our work ; nor is eloquence

• *Laboris judicium.*] When they are told to execute any task, they not reflect, like people of maturer years, and try to form a judgment, tether it is worth while to do it or not, but set about it at once. I to this to be the sense of the words. The French translator, in dot's edition, renders them, " ils ne connaissent pas encore ce que st que le veritable travail."

*t Minus afficit sensus fatigatio quam cogitatio.*] I see that these irds are not understood by some. *Cogitatio* applies to him who educes something from his own mind ; *fatigatio* to him who merely acutes the orders of others, whether by labour of body or of mind. *aiding*. The French translator foalows Spalding's interpretation [ est moins penible de remplir une tache donnbe, que de produire soi-meme."

ever sought by us, because it is the most honourable and noble of attainments, or for its own sake ; but we apply ourselves to labour only with mean views and for sordid gait. 17. Plenty of orators may speak in the forum, with my permission, and acquire riches also, without such accomplishments as I recom-mend ; only may every trader in contemptible merchandise be richer than they, and may the public crier make greater profit by his voice ! I would not wish to have even for a reader of this work a man who would compute what returns his studies dill bring him. 18. But he who shall have conceived, as with a divine power of imagination, the very idea itself of genuine oratory, and who shall keep before his eyes true eloquence, *the queen*, as an eminent poet calls her, *of the world*, and shall seek his gain, not from the pay that he receives for his pleadings, but from his own mind, and from contemplation and knowledge, a gain which is enduring and independent of fortune, will easily prevail upon himself to devote the time, which others spend at shows, in the Campus Martius, at dice, or in idle talk, to say nothing of sleep and the prolongation of banquets, to the studies of geometry and music ; and how much more pleasure will he secure from such pursuits than from unintellectual gratifications ! 19. For divine providence has granted this favour to mankind, that the more honourable occupations are also the more pleasing. But the very pleasure of these reflections has carried me too far. Let what I have said, therefore, *suffice* concerning the studies in which a boy is to be instructed before he enters on more important occupations ; the next book will commence, s it were, a new subject, and enter on the duties of the teacher of rhetoric.