The background of the cover is a stylized illustration of a man in a dark blue suit and a red tie. He is holding a gold pocket watch in his left hand. The watch face is white with black numbers and hands. The background behind the man is a textured yellow. The title 'FITTING WORDS' is written in large, bold, white, sans-serif capital letters across the top. Below the title is a thin white horizontal line. The subtitle 'Classical Rhetoric for the Christian Student' is written in a white, italicized serif font. The author's name 'JAMES B. NANCE' is written in a white, bold, sans-serif font at the bottom left.

FITTING WORDS

*Classical Rhetoric
for the Christian Student*

JAMES B. NANCE

FITTING WORDS

James B. Nance, *Fitting Words: Classical Rhetoric for the Christian Student*
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FITTING WORDS

*Classical Rhetoric
for the Christian Student*

JAMES B. NANCE



ROMAN
ROADS
MEDIA



TABLE OF

CONTENTS

Preface: How to Use this Book 1

Introduction: The Goal and Purpose of This Book 5

UNIT 1

FOUNDATIONS OF RHETORIC

Lesson 1: A Christian View of Rhetoric 9

Lesson 2: The Birth of Rhetoric 15

Lesson 3: First Excerpt of *Phaedrus* 21

Lesson 4: Second Excerpt of *Phaedrus* 31

UNIT 2

INVENTION AND ARRANGEMENT

Lesson 5: The Five Faculties of Oratory; Invention 45

Lesson 6: Arrangement: Overview; Introduction 51

Lesson 7: Arrangement: Narration and Division 59

Lesson 8: Arrangement: Proof and Refutation 67

Lesson 9: Arrangement: Conclusion 73

UNIT 3

UNDERSTANDING EMOTIONS: ETHOS AND PATHOS

Lesson 10: Ethos and Copiousness	85
Lesson 11: Pathos	95
Lesson 12: Emotions, Part One.	103
Lesson 13: Emotions—Part Two.	113

UNIT 4

FITTING WORDS TO THE TOPIC: SPECIAL LINES OF ARGUMENT

Lesson 14: Special Lines of Argument; Forensic Oratory	125
Lesson 15: Political Oratory	139
Lesson 16: Ceremonial Oratory	155

UNIT 5

GENERAL LINES OF ARGUMENT

Lesson 17: Logos: Introduction; Terms and Definitions	169
Lesson 18: Statement Types and Their Relationships	181
Lesson 19: Statements and Truth	189
Lesson 20: Maxims and Their Use.	201
Lesson 21: Argument by Example	209
Lesson 22: Deductive Arguments	217
Lesson 23: Refutation of Arguments	229
Lesson 24: Informal Fallacies	243

UNIT 6

FITTING WORDS TO THE AUDIENCE: STYLE AND ORNAMENT

Lesson 25: Understanding Your Audience	261
Lesson 26: Style. Clarity and Elegance	273
Lesson 27: Levels of Style and Figures of Speech	285
Lesson 28: Tropes and Allusions	297

UNIT 7

MEMORY AND DELIVERY

Lesson 29: Memory	309
Lesson 30: Delivery	323
Appendix A: Speeches	331
Appendix B: Every Speech in the Bible	365
Glossary-Index	379
Works Cited	389



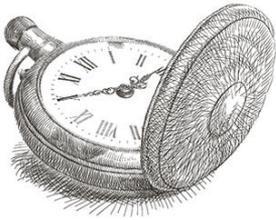
PREFACE

HOW TO USE THIS BOOK

The rise of the classical Christian school movement over the past twenty-five years has led to a renewed interest in the art of rhetoric among Christian educators. While many good college-level rhetoric textbooks from secular publishers are available today, there is a clear need for a complete and robust rhetoric curriculum for high school students written from an explicitly Christian point of view. *Fitting Words: Classical Rhetoric for the Christian Student* was written to meet that need.

CLASSICAL SOURCES

This rhetoric curriculum gleans practical lessons from the best available ancient sources—the *Rhetorica ad Herennium*, Aristotle’s *Rhetoric*, Quintilian’s *Institutio Oratoria*, and more—examined in the light of biblical truth. Several of the greatest speeches from history and the Bible are presented and used as examples of the concepts taught throughout the course. The text of the historical speeches can be found in Appendix B, and a listing of every biblical speech in Appendix C at the end of this text. Examples are also drawn from other historical speeches, and biblical and literary sources. To help you follow along in the original sources, citations of classical works (i.e., ancient works that have been translated into English and have several modern versions) will be parenthetically inserted in the text in this book, as will scripture citations. All other sources will be cited as endnotes for each lesson.



KEY CONCEPTS OF RHETORIC

-
- I. Rhetoric defined
 - II. The five faculties of oratory
 - A. Invention
 - B. Arrangement
 - i. Introduction
 - ii. Narration
 - iii. Division
 - iv. Proof
 - v. Refutation
 - vi. Conclusion
 - C. Style
 - i. Figures of speech
 - ii. Figures of thought
 - D. Memory
 - E. Delivery
 - III. The modes of persuasion
 - A. Ethos
 - i. Copiousness
 - B. Pathos
 - i. Emotions
 - C. Logos
 - ii. Special lines of argument
 - a. Forensic oratory
 - b. Political oratory
 - c. Ceremonial oratory
 - iii. General lines of argument
 - a. Argument by example
 - b. Enthymeme

A complete list of works cited appears at the end of the book. Also, be aware that as a rhetoric text, this book will occasionally include famous quotations that have passed into common currency. These will be attributed to the generally accepted originator (e.g. “as Benjamin Franklin said”), but without a specific citation in the endnotes.

FOUNDATIONAL CONCEPTS

The textbook is arranged around the five faculties of rhetoric, the five skills that a student must master to be an effective orator: invention, arrangement, style, memory, and delivery. Following the pattern of the ancients, much of the text concentrates on the first skill, the invention of arguments, including lessons on specific concepts and methods of formal logic.

The *Rhetorica ad Herennium* I.2 states that these faculties can be acquired by three means: theory, imitation, and practice. The theory is contained in the concepts taught in each lesson. The speeches included throughout the text provide clear models for imitation. But the final step to learning rhetoric must be continual practice on the part of the student. Therefore, each lesson includes one or two corresponding exercises in the *Student Workbook* designed to help students apply the concepts. Students will also write and deliver several speeches throughout the course. These speeches should be presented to someone, a teacher or a parent, who is qualified to judge them, following the judging sheets included in the student workbook and the test packet.

The outline at the left shows a complete overview of key concepts in *Fitting Words*. Sections of this outline will be repeated throughout the text to help orient you as you work through the lessons. Think of them “you are here” maps. Other marginalia include definitions of the key concepts and biographical sketches of famous orators and rhetoricians, usually (but not always) referred to in the lessons in which they appear.

SPEECH ASSIGNMENTS



Since practice in speaking is an integral part of learning rhetoric, this course assigns five speeches to be delivered by the student to a parent, teacher, or other judge. These speeches are assigned after Lessons 13, 14, 15, 16, and 30, and are intended to give the student practice applying the concepts from the lessons. Judging sheets are included in the Student Workbook (for the student to see the criteria by which he or she is judged) and in the Exam Packet for the judge to copy and use.

OPTIONAL ASSIGNMENTS

In addition, every lesson concludes with optional material to help the student develop his or her rhetorical skills. The optional material is easily identified by its corresponding icon.



Thinking Deeper

Thinking Deeper includes a few questions for more in-depth discussion for a class, or for research by the individual student. The questions relate to the concepts taught in the lesson (some more directly than others), and are intended to go a bit deeper for the sake of interest and discussion.



Developing Memory

Developing Memory gives the students exercise in improving that skill by suggesting material to memorize, including Bible verses, book or speech excerpts, or other relevant sources. The student may find it helpful before starting this course to read Lesson 29, which presents some methods for memorizing.



Reading Further

Reading Further suggestions are given for the student or teacher who wants to learn more about the topic in the lesson. These are often sections of books referred to by the author to verify his own understanding of the concepts in each lesson. The readings are completely optional; the information in the lessons are sufficient without them. They are included for those who want to do further research.

TESTS

Tests are provided in the exam packet and should be taken after the corresponding lessons are completed and reviewed.

VIDEO COURSE

In the video course that accompanies this text, the author introduces and teaches through each lesson. Each lesson also introduces a figure of speech or thought (retaught together in Lessons 27 and 28), suggestions for the optional Thinking Deeper discussions, delivery of the Developing Memory section, and suggestions for completing the exercises. Lessons just prior to tests or speeches will include related helps.

COMMONPLACE BOOK

Students should purchase a blank book for the recording of commonplaces: quotes, excerpts, or sayings gleaned from what they read, hear, or see that can be used to develop their copiousness. Topics for commonplaces are suggested in the video lessons. For more on copiousness and commonplace books, see Lesson 10.

We hope that this curriculum will provide Christian students the tools they need to learn the art of classical rhetoric.



INTRODUCTION

THE GOAL AND PURPOSE OF THIS BOOK

This text was written with one goal in mind: to help Christian high school students learn to speak with elegance and persuasion. It does so through the three-fold method of theory, imitation, and practice: teaching students the tools of classical rhetoric, demonstrating their use by the greatest orators in the best speeches available, including many biblical speeches, and helping students to skillfully wield those tools themselves, to the end that they can confidently deliver well-prepared speeches in any situation, to the glory of God.

Why should students strive toward this goal? Throughout their schooling, and later in their private and professional lives, they will frequently find themselves in situations where they are expected to speak thoughtfully and skillfully before an audience. Students and teachers, doctors and lawyers, salesmen, engineers, police officers, pilots, pastors, and people in nearly every other vocation need to communicate effectively through speaking. And while everybody uses words, believers, as people of the Word, should be especially deliberate in the study and practice of using words well.

Perhaps most importantly, the skills learned in rhetoric include gathering scattered particulars of knowledge into a coherent whole, organizing them into a useful synthesis, and communicating that knowledge and understanding effectively in order to benefit others. Given this, rhetoric can teach students on a small scale how to approach everything in their daily lives

with wisdom, building upon the reasoning skills learned in the study of formal logic.

This text is not a commentary on the *Ad Herennium* or Aristotle's *Rhetoric*; rather, it teaches the practical art of rhetoric from a Christian perspective with those classic works (and others) as primary sources. So it is not a guide to Aristotle, but allows Aristotle to be a guide to us, as Vergil was a guide to Dante, a pagan thinker leading a Christian pupil through unfamiliar territory. As such, we shall neither receive nor reject all that Aristotle and the other classical rhetoricians offer; rather, in the tradition of the Christian church through the centuries, we shall seek to redeem Aristotle by considering and appropriating many of the truths that he and others through common grace noted and taught, as viewed through the lens of biblical wisdom.

FOUNDATIONS OF RHETORIC

UNIT CONTENTS

Lesson 1: A Christian View of Rhetoric	9
Lesson 2: The Birth of Rhetoric	15
Lesson 3: First Excerpt of <i>Phaedrus</i>	21
Lesson 4: Second Excerpt of <i>Phaedrus</i>	31



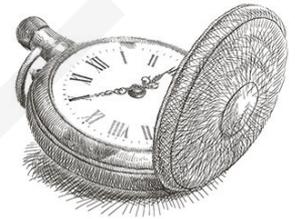
LESSON 1

A CHRISTIAN VIEW OF RHETORIC

What is rhetoric? We could say that rhetoric is the art of effective communication, but this would be too broad a definition. A bully harassing a youth out of his lunch money; a wayward woman winking at a hapless sap on the street—both communicate effectively, but that is not the kind of communication that rhetoric really encompasses.

Could we define rhetoric as the art of effective *verbal* communication? This is better, because rhetoric has more to do with words than with physical force or imagery. This definition is also brief, and fairly complete. But to some extent it does not obey itself—that is, it does not yet effectively communicate the point that needs to be made. How do people communicate through words? There are only two ways: speaking and writing, tongue and pen. Learning rhetoric means learning how to speak and write effectively.

Kicking this further down the road, what do we mean by *effective*? Effectiveness depends on the goal. Sunglasses are effective when they block surplus sunlight, and effective advertising makes you want to buy them. Something is effective if it does what we want it to do. What do we want to achieve through speaking and writing? According to the great Roman orator Cicero, the three-fold goal of rhetoric is to teach, to move, and to delight.¹ Now, these three goals line up with singular appropriateness to the three standards of truth, goodness, and beauty. Effectiveness in rhetoric can be measured against our ability to teach men the truth, to



KEY CONCEPT

* Rhetoric Defined

The five faculties of oratory
The modes of persuasion

* **Rhetoric:** the art of persuasive speaking and writing; the goals of rhetoric are to teach men the truth, to move men to goodness, and to delight men with verbal beauty



FAMOUS ORATOR

Marcus Tullius Cicero (106–43 BC)

Cicero was a Roman statesman and philosopher and is widely considered to be one of the greatest orators of all time.

“Not to know what happened before you were born is to be a child forever.”—Orator ad M. Brutum XXXIV.120

move men to goodness, and to delight men with beauty—that is, to *persuade*. Note that beauty here means verbal beauty, the beauty of a pleasing poem or a well-turned phrase. Effective speaking and writing is informative, powerful, and elegant. Thus rhetoric can be defined as the art of persuasive speaking and writing.

Something is truly effective if it does what we want it to do *in the way that it ought to be done*. The sunglasses wouldn’t be effective if they blocked sunlight by poking you in the eye. But that word “ought” implies a standard, often an ethical standard, which for Christians is found in the Word of God. According to the Scriptures, how ought we to use our words?

Consider first that in using words to communicate effectively we are imitating God, who characterizes Himself as a speaking God, as contrasted with dumb idols (Isa. 46:5–11). What does God accomplish through words? By His powerful Word, the Lord created all things (Gen. 1:3, Ps. 33:6), sustains all things (Heb. 1:3), and saves His people (James 1:21, Luke 8:15). God says His word is effective: “So shall My word be that goes forth from My mouth; It shall not return to Me void, but it shall accomplish what I please, and it shall prosper in the thing for which I sent it” (Isa. 55:11). In a similar way, God has given us the ability to speak and accomplish things through words. As His gift, the ability to speak should be employed in the way that He desires as taught in His word.

The Bible has a lot to say about what we say, so we will consider only a few key passages. Proverbs 10:19–21 commends righteous speaking in this way:

In the multitude of words, sin is not lacking, but he who restrains his lips is wise. The tongue of the righteous is choice silver, the heart of the wicked is worth little. The lips of the righteous feed many, but fools die for lack of wisdom.

We are made to speak, but because we are sinners, verse 19 says that we should speak with restraint (cf. Prov. 17:27–28, Eccles. 5:2–3, James 3:1–2). A fool says everything he thinks, and in this modern age he can now blog every thought and tweet his folly around the globe in seconds. We would be wise rather to prepare

what we say before we say it, and to speak only when it improves on silence. Benjamin Franklin once remarked, “Remember not only to say the right thing in the right place, but far more difficult still, to leave unsaid the wrong thing at the tempting moment.”

Verses 20–21 provide the proper balance; at times it is best to speak, to build one another up. Our words are compared here to riches and food. The righteous man speaking a kind word that benefits his brother, or a word of rebuke to silence a scoffer, is like a good neighbor feeding the man that the priest and the Levite passed by. If we can meet such needs with our words, then it may not only be right to speak, but wrong not to.

So as Christians we must speak righteously. But we should also speak appealingly, pleasantly, which includes speaking with proper style. Proverbs 15:26 says, “The words of the pure are pleasant words.” But what is less pleasant than listening to the pretentious prattle of a bag of breeze? While some critics mistakenly connect any stylistic devices with that sort of bombast, that is not what is meant by speaking with proper style.

We will say more about style in Unit 6, but for now we should simply realize that style is inescapable. You must choose some words and not others. How do you decide? By what standard? The standard is to *love your neighbor as yourself*. When your teacher speaks, you want to understand her, so you, too, should speak to be understood. You are bothered when your friend is insincere, so you should speak with sincerity. You enjoy a powerful metaphor or a delightful turn of phrase, so you should use such rhetorical devices in an enjoyable way. As Arthur Quiller-Couch said, “Essentially it resembles good manners”²—good style means thinking of others first.

Proverbs also says that we are to speak appropriately: “A word fitly spoken is like apples of gold in settings of silver” (25:11, cf. 15:23). We have all said at one time or another, “Thank you; that is just what I needed to hear.” The perfect words for a given situation can give us great joy, but they do not often come to us by chance. Rather, we must prepare ourselves by storing up wisdom

within ourselves so that we can say just the right thing at just the right time. Thus Solomon says, “The heart of the righteous studies how to answer” (15:28).

Jesus teaches this same truth in Matthew 12:33–35:

Either make the tree good and its fruit good, or else make the tree bad and its fruit bad; for a tree is known by its fruit. Brood of vipers! How can you, being evil, speak good things? For out of the abundance of the heart the mouth speaks. A good man out of the good treasure of his heart brings forth good things, and an evil man out of the evil treasure brings forth evil things.

Let’s consider this passage verse by verse.

“Either make the tree good and its fruit good, or else make the tree bad and its fruit bad; for a tree is known by its fruit” (v. 33). In order to learn what to say, you cannot prepare every word for every circumstance. Rather, you must strive to become a certain kind of person. As Doug Wilson once taught, “You must prepare the speaker before you prepare the speech.”³ More will be said about this in Lesson 10.

“You brood of vipers, how can you who are evil say anything good? For out of the overflow of the heart the mouth speaks” (v. 34). You may have heard the cliché that you should always speak from the heart; Jesus teaches here that you cannot speak otherwise. This is an indicative, not an imperative. Jesus does not command you to speak from the heart, He tells you that you already do. Consider what Owen Barfield once said about C. S. Lewis: “Somehow what he thought about everything was secretly present in what he said about anything.”⁴ To some extent this is true of us all; our spoken words expose our unspoken thoughts. Thus in order to speak rightly on one subject, you must learn to think rightly about all subjects.

“The good man brings good things out of the good stored up in him, and the evil man brings evil things out of the evil stored up in him” (v. 35). If you truly desire to say what is good—and you should—then you must store up good things within yourself:

good things of the word of God, and the best of what your schooling offers in literature, history, math and science. Read the Bible, especially the King James Version, then read it again in a different translation. Read Homer, Vergil, Dante, and Milton. Read Shakespeare, both his plays and his sonnets. Read the best of modern writers: C. S. Lewis, G. K. Chesterton, J. R. R. Tolkien, and P. G. Wodehouse. If you are studying early church history, read Eusebius, if the science of falling bodies, read Galileo. “He who walks with wise men will be wise” (Prov. 13:20).

1. Quintilian defined an orator as “a good man, skilled in speaking” (*Institutio Oratoria* XII.1.1). According to Quintilian, why must a true orator be a truly good man?
2. In 1 Corinthians 2:1-4, Paul tells the church of Corinth that he did not come to them with “excellence of speech” or “persuasive words.” Does this mean that we should not study rhetoric to improve our speaking? Consider the context, 1 Corinthians 1:17-2:13.
3. Read Psalm 119, and identify those places where the word of God is considered true, good, and beautiful.

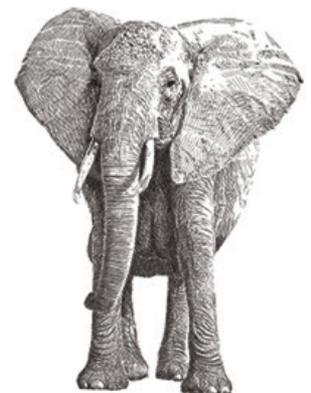
THINKING DEEPER



Memorize and recite Proverbs 25:11:

A word fitly spoken is like apples of gold in settings of silver.

DEVELOPING MEMORY



**READING
FURTHER**

- George A. Kennedy, *Classical Rhetoric and Its Christian and Secular Tradition from Ancient to Modern Times*. Chapter 7, "Judeo-Christian Rhetoric."
- Augustine, *On Christian Doctrine*, book IV.

NOTES

- 1 Quoted in Augustine, *On Christian Doctrine*, IV.12.
- 2 Arthur Quiller-Couch, "On Style," in *On the Art of Writing: Lectures Delivered in the University of Cambridge 1913–1914* (Mineola, NY: Dover Publ., 2006) 214.
- 3 Douglas Wilson, New St. Andrews Lectures on Classical Rhetoric (Moscow, ID, 8 July 2002).
- 4 Quoted in Alan Jacobs, *The Narnian: The Life and Imagination of C. S. Lewis* (New York: HarperCollins, 2005) 162.



LESSON 2

THE BIRTH OF RHETORIC

In 465 BC, the people of Syracuse, Sicily, deposed the tyrant Thrasybulus, who had ruled over them for eleven months, following the ten-year tyrannical reign of his brother Hieron. Once the tyrants were expelled, a democracy was established after the pattern of Athens, including government by popular assembly and trial by jury. The Sicilian citizens, who wanted their property restored to them, sought justice through the courts of law, but since there were no professional lawyers to represent them, many of the litigants found themselves unprepared to argue their own cases.

Some enterprising men named Corax and Tisias took advantage of this situation, and taught the citizens of Syracuse rules for speaking in court. These men first taught orally and for a fee, but later their precepts were written into handbooks that could be copied and sold. The handbooks flourished, and over the next few decades they and others like them spread throughout the Greek world. They were eventually compiled by the philosopher Aristotle (384–322 BC).¹ Though none of the handbooks nor Aristotle’s compilation of them has survived to this day,² we can discern—from what Plato, Aristotle and others wrote about them—two of their foundational contributions to the art of rhetoric. First, the handbooks taught the people to argue from probability or likelihood of behavior, e.g., “I would not have attacked my neighbor; he is a larger, stronger man than I.” Second, they taught the parts of a judicial speech: exordium, statement of facts, proofs, refutation, and recapitulation.



FAMOUS ORATOR

Aristotle (384–322 BC)

Aristotle was a Greek philosopher whose writings include rhetoric, logic, physics, biology, ethics, politics, and poetics. He attended Plato's academy and was tutor to Alexander the Great.

"And if it be objected that one who uses such power of speech unjustly might do great harm, that is a charge which may be made in common against all good things."—Rhetoric I.1

The discoveries (or developments) of Corax, Tisias, and the early handbook writers are traditionally considered to be the dawn of technical rhetoric. Before this time, of course, people spoke with eloquence and persuasion, but not, it seems, by following specific, prescribed rules that people could learn and use. For example, rhetoric had been practiced in skillful ways for decades in the Athenian assemblies and courts of law, but this practice had not resulted in a written art form; rather, the speakers had learned it by observing and imitating others.³

Several excellent examples of older, pre-technical rhetoric can be found in speeches contained in the Homeric epics. We hear smooth-tongued Nestor urging peace between the quarreling leaders, resourceful Odysseus seeking to cajole the angry Achilles to return to the battle, and Aeneas, counselor of the Trojans, declaring his noble lineage to his foes. Many of these speeches, though written hundreds of years before the development of rhetoric as an art, could nonetheless be favorably analyzed according to its methods.

The same could be said for the great orations of the Old Testament: Moses warning Israel to avoid idolatry: "For the LORD your God is a consuming fire" (Deut. 4:1–40); Joshua's last address at Shechem: "As for me and my house, we will serve the LORD" (Josh. 24:2–15); Ruth pleading with Naomi: "Wherever you go, I will go" (Ruth 1:16–17); David taunting Goliath: "That all the earth may know that there is a God in Israel" (1 Sam. 17:45–47); Abigail interceding for Nabal: "For as his name is, so is he" (1 Sam. 25:24–31); and Job's complaint against God: "What have I done to You, O watcher of men?" (Job 6–7).

Around the same time as Corax and Tisias, another class of orators arrived in Athens to teach their particular brand of rhetoric. These were the sophists, famous for delivering speeches in a highly-structured, poetic style. Rather than writing handbooks or teaching by rules and methods, the sophists delivered public and private speeches which they expected their students to memorize and imitate. They attracted many followers and started a movement that lasted for centuries.⁴ We know some things about them

from Plato (428–347 BC), who pits Socrates against the early sophists Protagoras and Gorgias in the dialogues named for them, and from Aristotle in his book *On Sophistical Refutations*. Near the end of *Refutations*, Aristotle argues that the sophists, in teaching by example and imitation, “trained people by imparting to them not the art but its products” (ch. 34, p. 253) as if one could teach a man shoemaking simply by presenting him with several kinds of shoes.

Gorgias (485–380 BC), perhaps the most famous of the sophists, was, like Corax and Tisias, from Sicily. Gorgias traveled from city to city displaying his oratorical skill, which became wildly popular for its poetic style, a style which included parallelism, antithesis, even rhythm and rhyme. He was also admired for his ability to speak extemporaneously on any subject. In 427 BC Gorgias was sent as an ambassador to Athens, and subsequently settled there to perform and teach. The Gorgianic style of speaking was imitated by many of his contemporaries, though with more restraint its originator, including the orators Lysias and Isocrates. Gorgias’s most famous speech is his *Encomium of Helen*, a rich illustration of his style that both praises and defends Helen of Troy.⁵ Here is a characteristic excerpt:

In many did she work much desire for her love, and her one body was the cause of bringing together many bodies of men thinking great thoughts for great goals, of whom some had greatness of wealth, some the glory of ancient nobility, some the vigor of personal agility, some the command of acquired knowledge. And all came because of a passion which loved to conquer and a love of honor which was unconquered.⁶

In Plato’s *Gorgias* dialogue, the sophist—under the questioning of Socrates—defines rhetoric as “the art of persuasion in courts of law and other assemblies...about the just and the unjust.” Socrates then corners Gorgias into conceding that a rhetorician, being ignorant of the subject on which he speaks, creates mere belief (rather than knowledge), and *that* only in the ignorant multitude. As the dialogue progresses, Socrates becomes increasingly critical of the rhetoric presented by Gorgias and the other interlocutors in the dialogue, Polus and Callicles.

The technical rhetoricians and the sophists each contributed their own innovations to rhetoric, but according to George Kennedy, “Neither handbook writers nor sophists seem to have discussed rhetoric in abstract terms nor attempted to define it and identify its parts.”⁷ This was accomplished by later philosophical rhetoricians (or rhetorical philosophers), including Aristotle, Cicero, and Quintilian.

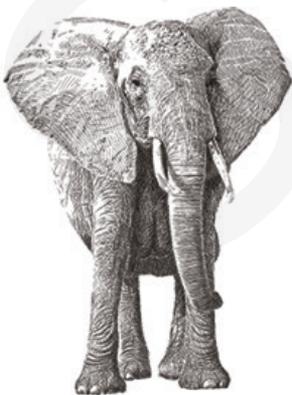
In the next lesson we will begin to work through the *Phaedrus*, Plato’s dialogue in which Socrates criticizes rhetoric (as in the *Gorgias*) while also offering many suggestions for understanding and practicing rhetoric as a true art.

THINKING DEEPER



1. In the *Iliad*, book IX, Agamemnon sends three envoys—Odysseus, Phoinix, and Aias—to Achilles, urging him to give up his anger and rejoin the battle. Find and read these three speeches (they are not too long). How does Achilles respond to each successive speech? Had you been a warrior in Achilles’ situation, which of them would have been persuasive to you, and why?
2. Locate and read the first part of Plato’s *Gorgias* (§447-466). Would Gorgias say that rhetoric is a universal art that applies to all subjects, or would he narrow its scope? How does Socrates define rhetoric? How does he define sophistry? Later in the dialogue (§503), what other type of rhetoric does Socrates admit may exist?

DEVELOPING MEMORY



Memorize and recite either of these biblical speeches:

Entreat me not to leave you,
Or to turn back from following after you;
For wherever you go, I will go;
And wherever you lodge, I will lodge;
Your people shall be my people,
And your God, my God.
Where you die, I will die,
And there will I be buried.
The Lord do so to me, and more also,
If anything but death parts you and me. (Ruth 1:16-17)

Then David said to the Philistine, "You come to me with a sword, with a spear, and with a javelin. But I come to you in the name of the LORD of hosts, the God of the armies of Israel, whom you have defied. This day the LORD will deliver you into my hand, and I will strike you and take your head from you. And this day I will give the carcasses of the camp of the Philistines to the birds of the air and the wild beasts of the earth, that all the earth may know that there is a God in Israel. Then all this assembly shall know that the Lord does not save with sword and spear; for the battle is the Lord's, and He will give you into our hands." (1 Sam. 17:45-47)

- George A. Kennedy, *A New History of Classical Rhetoric*.
- George A. Kennedy, *Classical Rhetoric and Its Christian and Secular Tradition from Ancient to Modern Times*.
- Cicero, *Brutus*, §46.
- Quintilian, *Institutio Oratoria* III.1, III.2.

READING FURTHER



NOTES

- 1 George A. Kennedy, *Classical Rhetoric and Its Christian and Secular Tradition from Ancient to Modern Times* (Chapel Hill: The University of North Carolina Press, 1980) 18–20.
- 2 George A. Kennedy, *A New History of Classical Rhetoric* (Princeton, NJ: Princeton University Press, 1994) 11.
- 3 Kennedy, *Classical Rhetoric*, 18.
- 4 Kennedy, *A New History*, 17ff.
- 5 Ibid.
- 6 *Gorgias*, translated by George Kennedy, in *The Older Sophists: A Complete Translation by Several Hands of the Fragments in Die Fragmente der Vorsokratiker*, ed. Rosamond Kent Sprague (Indianapolis: Hackett Publ., 2001) 51.
- 7 Kennedy, *A New History*, 19.



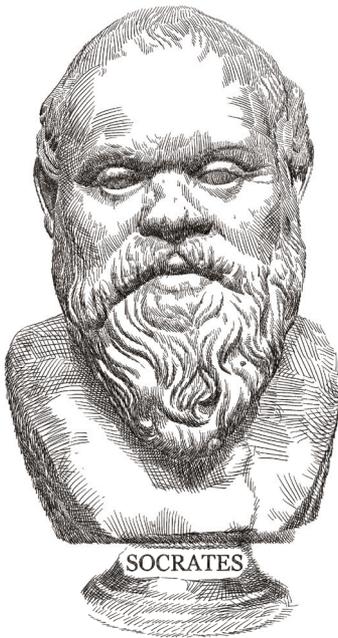
LESSON 3

FIRST EXCERPT OF *PHAEDRUS*

This lesson and the next will cover consecutive selections from Plato's dialogue titled *Phaedrus*, composed around 370 BC. Unlike the *Gorgias* dialogue, Socrates not only criticizes rhetoric as it was practiced in his day, but also provides several suggestions for developing rhetoric as a valid, philosophical art. As you read the dialogue, look for and identify these criticisms and suggestions by underlining or noting them in the margins.

In the first part of the dialogue, the young man Phaedrus had just finished listening to a declamation of the orator Lysias, when he was met by Socrates on the outskirts of Athens. Socrates insisted on hearing the speech—a copy of which Phaedrus was concealing under his cloak—and Phaedrus obliged. The speech argued that a man should accept the attentions of a non-lover, rather than those of a lover. Phaedrus was enraptured by the speech, and asked Socrates for his opinion. Socrates admitted to not fully approving it, and claimed that he could improve on Lysias's speech. Phaedrus compelled Socrates to deliver a speech of his own on the same topic. After obliging him, Socrates immediately felt guilty for dishonoring the god of love, and as penance he delivered yet a third speech, this last time arguing that the beloved should accept the attentions of his lover.

Having finished, Phaedrus concedes that Socrates' speech is better than Lysias's and so they agree to discuss the topic of rhetoric, with the three speeches as examples. Thus we find them relaxing at noon under the shade of a plane tree on the banks of the stream Ilissus.



FAMOUS ORATOR

Socrates (470-399 BC)

Socrates was a Greek philosopher known to us primarily through the dialogues of his student Plato, who presented him as the wise disputant and developer of the Socratic method of teaching.

"And this skill he will not attain without a great deal of trouble, which a good man ought to undergo."—Plato's Phaedrus

[259] PHAEDRUS: Let us talk.

SOCRATES: Shall we discuss the rules of writing and speech as we were proposing?

PHAE: Very good.

SOCR: In good speaking should not the mind of the speaker know the truth of the matter about which he is going to speak?

[260] PHAE: And yet, Socrates, I have heard that he who would be an orator has nothing to do with true justice, but only with that which is likely to be approved by the many who sit in judgment; nor with the truly good or honorable, but only with opinion about them, and that from opinion comes persuasion, and not from the truth.

SOCR: The words of the wise are not to be set aside; for there is probably something in them; and therefore the meaning of this saying is not hastily to be dismissed.

PHAE: Very true.

SOCR: Let us put the matter thus: Suppose that I persuaded you to buy a horse and go to the wars. Neither of us knew what a horse was like, but I knew that you believed a horse to be of tame animals the one which has the longest ears.

PHAE: That would be ridiculous.

SOCR: There is something more ridiculous coming: Suppose, further, that in sober earnest I, having persuaded you of this, went and composed a speech in honor of an ass, whom I entitled a horse beginning: 'A noble animal and a most useful possession, especially in war, and you may get on his back and fight, and he will carry baggage or anything.'

PHAE: How ridiculous!

SOCR: Ridiculous! Yes; but is not even a ridiculous friend better than a cunning enemy?

PHAE: Certainly.

SOCR: And when the orator instead of putting an ass in the place of a horse, puts good for evil, being himself as ignorant of their true nature as the city on which he imposes is ignorant; and having studied the notions of the multitude, falsely persuades them not about 'the shadow of an ass,' which he confounds with a horse, but about good which he confounds with evil, what will be the harvest which rhetoric will be likely to gather after the sowing of that seed?

PHAE: The reverse of good.

SOCR: But perhaps rhetoric has been getting too roughly handled by us, and she might answer: What amazing nonsense you are talking! As if I forced any man to learn to speak in ignorance of the truth! Whatever my advice may be worth, I should have told him to arrive at the truth first, and then come to me. At the same time I boldly assert that mere knowledge of the truth will not give you the art of persuasion.

PHAE: There is reason in the lady's defense of herself.

SOCR: Quite true; if only the other arguments which remain to be brought up bear her witness that she is an art at all. But I seem to hear them arraying themselves on the opposite side, declaring that she speaks falsely, and that rhetoric is a mere routine and trick, not an art. Lo! a Spartan appears, and says that there never is nor ever will be a real art of speaking which is divorced from the truth.

[261] PHAE: And what are these arguments, Socrates? Bring them out that we may examine them.

SOCR: Come out, fair children, and convince Phaedrus, who is the father of similar beauties, that he will never be able to speak about anything as he ought to speak unless he have a knowledge of philosophy. And let Phaedrus answer you.

PHAE: Put the question.

SOCR: Is not rhetoric, taken generally, a universal art of enchanting the mind by arguments; which is practiced not only in courts and public assemblies, but in private houses also, having to do with all matters, great as well as small, good and bad alike, and is in all equally right, and equally to be esteemed – that is what you have heard?

PHAE: Nay, not exactly that; I should say rather that I have heard the art confined to speaking and writing in lawsuits, and to speaking in public assemblies – not extended farther.

SOCR: Then I suppose that you have only heard of the rhetoric of Nestor and Odysseus, which they composed in their leisure hours when at Troy, and never of the rhetoric of Palamedes?

PHAE: No more than of Nestor and Odysseus, unless Gorgias is your Nestor, and Thrasymachus or Theodorus your Odysseus.

SOCR: Perhaps that is my meaning. But let us leave them. And do you tell me, instead, what are plaintiff and defendant doing in a law court – are they not contending?

PHAE: Exactly so.

SOCR: About the just and unjust – that is the matter in dispute?

PHAE: Yes.

SOCR: And a professor of the art will make the same thing appear to the same persons to be at one time just, at another time, if he is so inclined, to be unjust?

PHAE: Exactly.

SOCR: And when he speaks in the assembly, he will make the same things seem good to the city at one time, and at another time the reverse of good?

PHAE: That is true.

SOCR: Have we not heard of the Eleatic Palamedes (Zeno), who has an art of speaking by which he makes the same things appear to his hearers like and unlike, one and many, at rest and in motion?

PHAE: Very true.

SOCR: The art of disputation, then, is not confined to the courts and the assembly, but is one and the same in every use of language; this is the art, if there be such an art, which is able to find a likeness of everything to which a likeness can be found, and draws into the light of day the likenesses and disguises which are used by others?

PHAE: How do you mean?

SOCR: Let me put the matter thus: When will there be more chance of deception—when the difference is large or small?

[262] PHAE: When the difference is small.

SOCR: And you will be less likely to be discovered in passing by degrees into the other extreme than when you go all at once?

PHAE: Of course.

SOCR: He, then, who would deceive others, and not be deceived, must exactly know the real likenesses and differences of things?

PHAE: He must.

SOCR: And if he is ignorant of the true nature of any subject, how can he detect the greater or less degree of likeness in other things to that of which by the hypothesis he is ignorant?

PHAE: He cannot.

SOCR: And when men are deceived and their notions are at variance with realities, it is clear that the error slips in through resemblances?

PHAE: Yes, that is the way.

SOCR: Then he who would be a master of the art must understand the real nature of everything; or he will never know either how to make the gradual departure from truth into the opposite of truth which is effected by the help of resemblances, or how to avoid it?

PHAE: He will not.

SOCR: He then, who being ignorant of the truth aims at appearances, will only attain an art of rhetoric which is ridiculous and is not an art at all?

PHAE: That may be expected.

SOCR: Shall I propose that we look for examples of art and want of art, according to our notion of them, in the speech of Lysias which you have in your hand, and in my own speech?

PHAE: Nothing could be better; and indeed I think that our previous argument has been too abstract and wanting in illustrations.

SOCR: Yes; and the two speeches happen to afford a very good example of the way in which the speaker who knows the truth may, without any serious purpose, steal away the hearts of his hearers. This piece of good-fortune I attribute to the local deities; and, perhaps, the prophets of the Muses who are singing over our heads may have imparted their inspiration to me. For I do not imagine that I have any rhetorical art of my own.

PHAE: Granted; if you will only please to get on.

SOCR: Suppose that you read me the first words of Lysias' speech.

PHAE: 'You know how matters stand with me, and how, as I conceive, they might be arranged for our common interest; and I maintain that I ought not to fail in my suit, because I am not your lover. For lovers repent—'

[263] SOCR: Enough:—Now, shall I point out the rhetorical error of those words?

PHAE: Yes.

SOCR: Everyone is aware that about some things we are agreed, whereas about other things we differ.

PHAE: I think that I understand you; but will you explain yourself?

SOOCR: When any one speaks of iron and silver, is not the same thing present in the minds of all?

PHAE: Certainly.

SOOCR: But when any one speaks of justice and goodness we part company and are at odds with one another and with ourselves?

PHAE: Precisely.

SOOCR: Then in some things we agree, but not in others?

PHAE: That is true.

SOOCR: In which are we more likely to be deceived, and in which has rhetoric the greater power?

PHAE: Clearly, in the uncertain class.

SOOCR: Then the rhetorician ought to make a regular division, and acquire a distinct notion of both classes, as well of that in which the many err, as of that in which they do not err?

PHAE: He who made such a distinction would have an excellent principle.

SOOCR: Yes; and in the next place he must have a keen eye for the observation of particulars in speaking, and not make a mistake about the class to which they are to be referred.

PHAE: Certainly.

SOOCR: Now to which class does love belong – to the debatable or to the undisputed class?

PHAE: To the debatable, clearly; for if not, do you think that love would have allowed you to say as you did, that he is an evil both to the lover and the beloved, and also the greatest possible good?

SOOCR: Capital. But will you tell me whether I defined love at the beginning of my speech? For, having been in an ecstasy, I cannot well remember.

PHAE: Yes, indeed; that you did, and no mistake.

SOOCR: Then I perceive that the Nymphs of Achelous and Pan the son of Hermes, who inspired me, were far better rhetoricians than Lysias the son of Cephalus. Alas! how inferior to them he is! But perhaps I am mistaken; and Lysias at the commencement of his lover's speech did insist on our supposing love to be something or other which he fancied him to

be, and according to this model he fashioned and framed the remainder of his discourse. Suppose we read his beginning over again:

PHAE: If you please; but you will not find what you want.

SOCR: Read, that I may have his exact words.

PHAE: 'You know how matters stand with me, and how, as I conceive, [264] they might be arranged for our common interest; and I maintain I ought not to fail in my suit because I am not your lover, for lovers repent of the kindnesses which they have shown, when their love is over.'

SOCR: Here he appears to have done just the reverse of what he ought; for he has begun at the end, and is swimming on his back through the flood to the place of starting. His address to the fair youth begins where the lover would have ended. Am I not right, sweet Phaedrus?

PHAE: Yes, indeed, Socrates; he does begin at the end.

SOCR: Then as to the other topics – are they not thrown down anyhow? Is there any principle in them? Why should the next topic follow next in order, or any other topic? I cannot help fancying in my ignorance that he wrote off boldly just what came into his head, but I dare say that you would recognize a rhetorical necessity in the succession of the several parts of the composition?

PHAE: You have too good an opinion of me if you think that I have any such insight into his principles of composition.

SOCR: At any rate, you will allow that every discourse ought to be a living creature, having a body of its own and a head and feet; there should be a middle, beginning, and end, adapted to one another and to the whole?

PHAE: Certainly.

SOCR: Can this be said of the discourse of Lysias? See whether you can find any more connection in his words than in the epitaph which is said by some to have been inscribed on the grave of Midas the Phrygian.

PHAE: What is there remarkable in the epitaph?

SOCR: It is as follows:

I am a maiden of bronze and lie on the tomb of Midas;
So long as water flows and tall trees grow,
So long here on this spot by his sad tomb abiding,
I shall declare to passers-by that Midas sleeps below.

Now in this rhyme whether a line comes first or comes last, as you will perceive, makes no difference.

PHAE: You are making fun of that oration of ours.

SOCR: Well, I will say no more about your friend's speech lest I should give offence to you; although I think that it might furnish many other examples of what a man ought rather to avoid. But I will proceed to the other speech, [265] which, as I think, is also suggestive to students of rhetoric.

PHAE: In what way?

SOCR: The two speeches, as you may remember, were unlike; the one argued that the lover and the other that the non-lover ought to be accepted.

PHAE: And right manfully.

SOCR: You should rather say 'madly;' and madness was the argument of them, for, as I said, 'love is a madness.'

PHAE: Yes.

SOCR: And of madness there were two kinds; one produced by human infirmity, the other was a divine release of the soul from the yoke of custom and convention.

PHAE: True.

SOCR: The divine madness was subdivided into four kinds, prophetic, initiatory, poetic, erotic, having four gods presiding over them; the first was the inspiration of Apollo, the second that of Dionysus, the third that of the Muses, the fourth that of Aphrodite and Eros. In the description of the last kind of madness, which was also said to be the best, we spoke of the affection of love in a figure, into which we introduced a tolerably credible and possibly true though partly erring myth, which was also a hymn in honor of Love, who is your lord and also mine, Phaedrus, and the guardian of fair children, and to him we sung the hymn in measured and solemn strain.

PHAE: I know that I had great pleasure in listening to you.

SOCR: Let us take this instance and note how the transition was made from blame to praise.

PHAE: What do you mean?

SOCR: I mean to say that the composition was mostly playful. Yet in these chance fancies of the hour were involved two principles of which we should be too glad to have a clearer description if art could give us one.

PHAE: What are they?

SOCR: First, the comprehension of scattered particulars in one idea; as in our definition of love, which whether true or false certainly gave clearness and consistency to the discourse, the speaker should define his several notions and so make his meaning clear.

PHAE: What is the other principle, Socrates?

SOCR: The second principle is that of division into species according to the natural formation, where the joint is, not breaking any part as a bad carver might. [266] Just as our two discourses, alike assumed, first of all, a single form of unreason; and then, as the body which from being one becomes double and may be divided into a left side and right side, each having parts right and left of the same name—after this manner the speaker proceeded to divide the parts of the left side and did not desist until he found in them an evil or left-handed love which he justly reviled; and the other discourse leading us to the madness which lay on the right side, found another love, also having the same name, but divine, which the speaker held up before us and applauded and affirmed to be the author of the greatest benefits.

PHAE: Most true.

SOCR: I am myself a great lover of these processes of division and generalization; they help me to speak and to think. And if I find any man who is able to see 'a One and Many' in nature, him I follow, and 'walk in his footsteps as if he were a god.' And those who have this art, I have hitherto been in the habit of calling dialecticians; but God knows whether the name is right or not. And I should like to know what name you would give to your or to Lysias' disciples, and whether this may not be that famous art of rhetoric which Thrasymachus and others teach and practice? Skillful speakers they are, and impart their skill to any who is willing to make kings of them and to bring gifts to them.

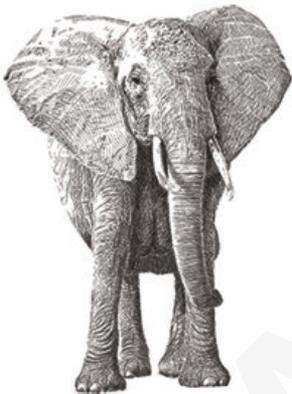
PHAE: Yes, they are royal men; but their art is not the same with the art of those whom you call, and rightly, in my opinion, dialecticians....¹

THINKING DEEPER



1. Find and read the first part of the *Phaedrus* dialogue, which includes the speech by Lysias and the two speeches by Socrates. Discuss their relative rhetorical effectiveness. How does Socrates' second speech describe the nature of the soul?
2. In Socrates' "shadow of an ass" analogy, what do the animals represent? Explain the analogy. [260]
3. Research Zeno's paradoxes. How do they relate to rhetoric as Socrates is presenting it in this dialogue? How do they relate to other subjects? [261]
4. Socrates says, "I do not imagine that I have any rhetorical art of my own." Describe the rhetorical effectiveness of Socrates. [262]

DEVELOPING MEMORY



Memorize and recite this quote taken from the above selection of *Phaedrus*:

The art of disputation, then, is not confined to the courts and the assembly, but is one and the same in every use of language; this is the art, if there be such an art, which is able to find a likeness of everything to which a likeness can be found, and draws into the light of day the likenesses and disguises which are used by others.

NOTES

- 1 Plato's *Phaedrus*, trans. Benjamin Jowett, *The Dialogues of Plato. Great Books of the Western World*, second edition, vol. 6, ed. Mortimer Adler (Chicago: *Encyclopedia Britannica*, 1990) 131–134.



LESSON 4

SECOND EXCERPT OF *PHAEDRUS*

We read in the first selection from Plato's *Phaedrus* dialogue that a good speaker must understand the truths of his subject, must not limit rhetoric's scope, must speak in an orderly manner, and must be able to comprehend several particulars under one clearly defined idea and divide them again in a logical arrangement.

As you read this second excerpt, which begins by discussing material from the technical handbooks on rhetoric and the sophists, be on the lookout for more suggestions from Socrates for developing rhetoric as a true art, as well as criticisms of how it was improperly practiced.

PHAEDRUS: ...Still we are in the dark about rhetoric.

SOCRATES: What do you mean? The remains of it, if there be anything remaining which can be brought under rules of art, must be a fine thing; and, at any rate, is not to be despised by you and me. But how much is left?

PHAE: There is a great deal surely to be found in books of rhetoric?

SOCR: Yes; thank you for reminding me:—There is the exordium, showing how the speech should begin, if I remember rightly; that is what you mean—the niceties of the art?

PHAE: Yes.

SOCR: Then follows the statement of facts, and upon that witnesses; thirdly, proofs; fourthly, probabilities are to come; the great Byzantian word-maker also speaks, if I am not mistaken, of confirmation and further confirmation.

PHAE: You mean the excellent Theodorus.

[267] SOCR: Yes; and he tells how refutation or further refutation is to be managed, whether in accusation or defense. I ought also to mention the illustrious Parian, Evenus, who first invented insinuations and indirect praises; and also indirect censures, which according to some he put into verse to help the memory. But shall I 'to dumb forgetfulness consign' Tisias and Gorgias, who are not ignorant that probability is superior to truth, and who by force of argument make the little appear great and the great little, disguise the new in old fashions and the old in new fashions, and have discovered forms for everything, either short or going on to infinity. I remember Prodicus laughing when I told him of this; he said that he had himself discovered the true rule of art, which was to be neither long nor short, but of a convenient length.

PHAE: Well done, Prodicus!

SOCR: Then there is Hippias the Elean stranger, who probably agrees with him.

PHAE: Yes.

SOCR: And there is also Polus, who has treasuries of diplasiology, and gnomology, and eikonology, and who teaches in them the names of which Licymnius made him a present; they were to give a polish.

PHAE: Had not Protagoras something of the same sort?

SOCR: Yes, rules of correct diction and many other fine precepts; for the 'sorrows of a poor old man,' or any other pathetic case, no one is better than the Chalcedonian giant; he can put a whole company of people into a passion and out of one again by his mighty magic, and is first-rate at inventing or disposing of any sort of calumny on any grounds or none. All of them agree in asserting that a speech should end in a recapitulation, though they do not all agree to use the same word.

PHAE: You mean that there should be a summing up of the arguments in order to remind the hearers of them.

SOCR: I have now said all that I have to say of the art of rhetoric: have you anything to add?

PHAE: Not much; nothing very important.

[268] SOCR: Leave the unimportant and let us bring the really important question into the light of day, which is: What power has this art of rhetoric, and when?

PHAE: A very great power in public meetings.

SOCR: It has. But I should like to know whether you have the same feeling as I have about the rhetoricians? To me there seem to be a great many holes in their web.

PHAE: Give an example.

SOCR: I will. Suppose a person to come to your friend Eryximachus, or to his father Acumenus, and to say to him: 'I know how to apply drugs which shall have either a heating or a cooling effect, and I can give a vomit and also a purge, and all that sort of thing; and knowing all this, as I do, I claim to be a physician and to make physicians by imparting this knowledge to others,'—what do you suppose that they would say?

PHAE: They would be sure to ask him whether he knew 'to whom' he would give his medicines, and 'when,' and 'how much.'

SOCR: And suppose that he were to reply: 'No; I know nothing of all that; I expect the patient who consults me to be able to do these things for himself'?

PHAE: They would say in reply that he is a madman or a pedant who fancies that he is a physician because he has read something in a book, or has stumbled on a prescription or two, although he has no real understanding of the art of medicine.

SOCR: And suppose a person were to come to Sophocles or Euripides and say that he knows how to make a very long speech about a small matter, and a short speech about a great matter, and also a sorrowful speech, or a terrible, or threatening speech, or any other kind of speech, and in teaching this fancies that he is teaching the art of tragedy—?

PHAE: They too would surely laugh at him if he fancies that tragedy is anything but the arranging of these elements in a manner which will be suitable to one another and to the whole.

SOCR: But I do not suppose that they would be rude or abusive to him: Would they not treat him as a musician a man who thinks that he is a harmonist because he knows how to pitch the highest and lowest note; happening to meet such an one he would not say to him savagely, 'Fool, you are mad!' But like a musician, in a gentle and harmonious tone of voice, he would answer: 'My good friend, he who would be a harmonist must certainly know this, and yet he may understand nothing of harmony if he has not got beyond your stage of knowledge, for you only know the preliminaries of harmony and not harmony itself.'

PHAE: Very true.

[269] SOCR: And will not Sophocles say to the display of the would-be tragedian, that this is not tragedy but the preliminaries of tragedy? and will not Acumenus say the same of medicine to the would-be physician?

PHAE: Quite true.

SOCR: And if Adrastus the mellifluous or Pericles heard of these wonderful arts, brachylogies and eikonologies and all the hard names which we have been endeavoring to draw into the light of day, what would they say? Instead of losing temper and applying uncomplimentary epithets, as you and I have been doing, to the authors of such an imaginary art, their superior wisdom would rather censure us, as well as them. 'Have a little patience, Phaedrus and Socrates, they would say; you should not be in such a passion with those who from some want of dialectical skill are unable to define the nature of rhetoric, and consequently suppose that they have found the art in the preliminary conditions of it, and when these have been taught by them to others, fancy that the whole art of rhetoric has been taught by them; but as to using the several instruments of the art effectively, or making the composition a whole,—an application of it such as this is they regard as an easy thing which their disciples may make for themselves.'

PHAE: I quite admit, Socrates, that the art of rhetoric which these men teach and of which they write is such as you describe— there I agree with you. But I still want to know where and how the true art of rhetoric and persuasion is to be acquired.

SOCR: The perfection which is required of the finished orator is, or rather must be, like the perfection of anything else; partly given by nature, but may also be assisted by art. If you have the natural power and add to it knowledge and practice, you will be a distinguished speaker; if you fall

short in either of these, you will be to that extent defective. But the art, as far as there is an art, of rhetoric does not lie in the direction of Lysias or Thrasymachus.

PHAE: In what direction then?

SOCR: I conceive Pericles to have been the most accomplished of rhetoricians.

PHAE: What of that?

SOCR: All the great arts require discussion and high speculation about the truths of nature; [270] hence come loftiness of thought and completeness of execution. And this, as I conceive, was the quality which, in addition to his natural gifts, Pericles acquired from his intercourse with Anaxagoras whom he happened to know. He was thus imbued with the higher philosophy, and attained the knowledge of Mind and the negative of Mind, which were favorite themes of Anaxagoras, and applied what suited his purpose to the art of speaking.

PHAE: Explain.

SOCR: Rhetoric is like medicine.

PHAE: How so?

SOCR: Why, because medicine has to define the nature of the body and rhetoric of the soul—if we would proceed, not empirically but scientifically, in the one case to impart health and strength by giving medicine and food, in the other to implant the conviction or virtue which you desire, by the right application of words and training.

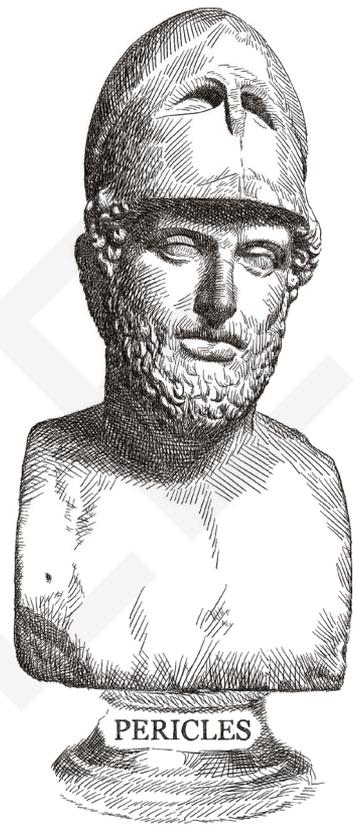
PHAE: There, Socrates, I suspect that you are right.

SOCR: And do you think that you can know the nature of the soul intelligently without knowing the nature of the whole?

PHAE: Hippocrates the Asclepiad says that the nature even of the body can only be understood as a whole.

SOCR: Yes, friend, and he was right:—still, we ought not to be content with the name of Hippocrates, but to examine and see whether his argument agrees with his conception of nature.

PHAE: I agree.



FAMOUS ORATOR

Pericles (c. 495–429 BC)

Known primarily through Thucydides' History of the Peloponnesian War, and called by him "the first citizen" of Athens, Pericles was an influential Greek general, statesman, and orator.

"For the whole earth is the tomb of famous men."
—Funeral Oration

SOCR: Then consider what truth as well as Hippocrates says about this or about any other nature. Ought we not to consider first whether that which we wish to learn and to teach is a simple or multiform thing, and if simple, then to enquire what power it has of acting or being acted upon in relation to other things, and if multiform, then to number the forms; and see first in the case of one of them, and then in the case of all of them, what is that power of acting or being acted upon which makes each and all of them to be what they are?

PHAE: You may very likely be right, Socrates.

SOCR: The method which proceeds without analysis is like the groping of a blind man. Yet, surely, he who is an artist ought not to admit of a comparison with the blind, or deaf. The rhetorician, who teaches his pupil to speak scientifically, will particularly set forth the nature of that being to which he addresses his speeches; and this, I conceive, to be the soul.

PHAE: Certainly.

[271] SOCR: His whole effort is directed to the soul; for in that he seeks to produce conviction.

PHAE: Yes.

SOCR: Then clearly, Thrasymachus or anyone else who teaches rhetoric in earnest will give an exact description of the nature of the soul; which will enable us to see whether she be single and same, or, like the body, multiform. That is what we should call showing the nature of the soul.

PHAE: Exactly.

SOCR: He will explain, secondly, the mode in which she acts or is acted upon.

PHAE: True.

SOCR: Thirdly, having classified men and speeches, and their kinds and affections, and adapted them to one another, he will tell the reasons of his arrangement, and show why one soul is persuaded by a particular form of argument, and another not.

PHAE: You have hit upon a very good way.

SOCR: Yes, that is the true and only way in which any subject can be set forth or treated by rules of art, whether in speaking or writing. But the writers of the present day, at whose feet you have sat, craftily conceal

the nature of the soul which they know quite well. Nor, until they adopt our method of reading and writing, can we admit that they write by rules of art?

PHAE: What is our method?

SOCR: I cannot give you the exact details; but I should like to tell you generally, as far as is in my power, how a man ought to proceed according to rules of art.

PHAE: Let me hear.

SOCR: Oratory is the art of enchanting the soul, and therefore he who would be an orator has to learn the differences of human souls—they are so many and of such a nature, and from them come the differences between man and man. Having proceeded thus far in his analysis, he will next divide speeches into their different classes:— ‘Such and such persons,’ he will say, are affected by this or that kind of speech in this or that way,’ and he will tell you why. The pupil must have a good theoretical notion of them first, and then he must have experience of them in actual life, and be able to follow them with all his senses about him, or he will never get beyond the precepts of his masters. But when he understands what persons are persuaded by what arguments, [272] and sees the person about whom he was speaking in the abstract actually before him, and knows that it is he, and can say to himself, ‘This is the man or this is the character who ought to have a certain argument applied to him in order to convince him of a certain opinion’—he who knows all this, and knows also when he should speak and when he should refrain, and when he should use pithy sayings, pathetic appeals, sensational effects, and all the other modes of speech which he has learned;—when, I say, he knows the times and seasons of all these things, then, and not till then, he is a perfect master of his art; but if he fail in any of these points, whether in speaking or teaching or writing them, and yet declares that he speaks by rules of art, he who says ‘I don’t believe you’ has the better of him. Well, the teacher will say, is this, Phaedrus and Socrates, your account of the so-called art of rhetoric, or am I to look for another?

PHAE: He must take this, Socrates, for there is no possibility of another, and yet the creation of such an art is not easy.

SOCR: Very true; and therefore let us consider this matter in every light, and see whether we cannot find a shorter and easier road; there is no use in taking a long rough roundabout way if there be a shorter and

easier one. And I wish that you would try and remember whether you have heard from Lysias or anyone else anything which might be of service to us.

PHAE: If trying would avail, then I might; but at the moment I can think of nothing.

SOCR: Suppose I tell you something which somebody who knows told me.

PHAE: Certainly.

SOCR: May not 'the wolf,' as the proverb says, 'claim a hearing'?

PHAE: Do you say what can be said for him.

SOCR: He will argue that there is no use in putting a solemn face on these matters, or in going round and round, until you arrive at first principles; for, as I said at first, when the question is of justice and good, or is a question in which men are concerned who are just and good, either by nature or habit, he who would be a skillful rhetorician has no need of truth—for that in courts of law men literally care nothing about truth, but only about conviction: and this is based on probability, to which he who would be a skillful orator should therefore give his whole attention. And they say also that there are cases in which the actual facts, if they are improbable, ought to be withheld, and only the probabilities should be told either in accusation or defense, and that always in speaking, the orator should keep probability in view, and say good-bye to the truth. [273] And the observance of this principle throughout a speech furnishes the whole art.

PHAE: That is what the professors of rhetoric do actually say, Socrates. I have not forgotten that we have quite briefly touched upon this matter already; with them the point is all important.

SOCR: I dare say that you are familiar with Tisias. Does he not define probability to be that which the many think?

PHAE: Certainly, he does.

SOCR: I believe that he has a clever and ingenious case of this sort: He supposes a feeble and valiant man to have assaulted a strong and cowardly one, and to have robbed him of his coat or of something or other; he is brought into court, and then Tisias says that both parties should tell lies: the coward should say that he was assaulted by more men than one; the other should prove that they were alone, and should

argue thus: 'How could a weak man like me have assaulted a strong man like him?' The complainant will not like to confess his own cowardice, and will therefore invent some other lie which his adversary will thus gain an opportunity of refuting. And there are other devices of the same kind which have a place in the system. Am I not right, Phaedrus?

PHAE: Certainly.

SOCR: Bless me, what a wonderfully mysterious art is this which Tisias or some other gentleman, in whatever name or country he rejoices, has discovered. Shall we say a word to him or not?

PHAE: What shall we say to him?

SOCR: Let us tell him that, before he appeared, you and I were saying that the probability of which he speaks was engendered in the minds of the many by the likeness of the truth, and we had just been affirming that he who knew the truth would always know best how to discover the resemblances of the truth. If he has anything else to say about the art of speaking we should like to hear him; but if not, we are satisfied with our own view, that unless a man estimates the various characters of his hearers and is able to divide all things into classes and to comprehend them under single ideas, he will never be a skillful rhetorician even within the limits of human power. And this skill he will not attain without a great deal of trouble, which a good man ought to undergo, not for the sake of speaking and acting before men, but in order that he may be able to say what is acceptable to God and always to act acceptably to Him as far as in him lies; [274] for there is a saying of wiser men than ourselves, that a man of sense should not try to please his fellow servants (at least this should not be his first object) but his good and noble masters; and therefore if the way is long and circuitous, marvel not at this, for, where the end is great, there we may take the longer road, but not for lesser ends such as yours. Truly, the argument may say, Tisias, that if you do not mind going so far, rhetoric has a fair beginning here....

[277] PHAE: Yes, I think with you; but I wish that you would repeat what was said.

SOCR: Until a man knows the truth of the several particulars of which he is writing or speaking, and is able to define them as they are, and having defined them again to divide them until they can be no longer divided, and until in like manner he is able to discern the nature of the soul, and discover the different modes of discourse which are adapted

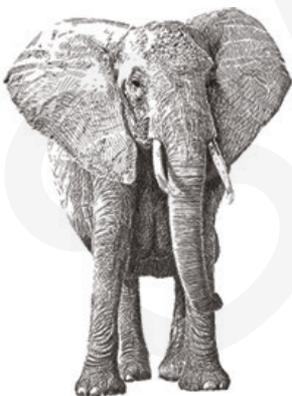
to different natures, and to arrange and dispose them in such a way that the simple form of speech may be addressed to the simpler nature, and the complex and composite to the more complex nature—until he has accomplished all this, he will be unable to handle arguments according to rules of art, as far as their nature allows them to be subjected to art, either for the purpose of teaching or persuading;—such is the view which is implied in the whole preceding argument.¹

THINKING DEEPER



1. Socrates claims that “The perfection which is required of the finished orator is...partly given by nature, but may also be assisted by art.” [269] What does such “natural power” consist of?
2. Socrates claims that “Rhetoric is like medicine.” [270] Other ancient rhetoricians also connected these two practices, including Gorgias in his *Encomium of Helen*, Plato in his *Gorgias* dialogue, and Aristotle in his *Rhetoric* I.1. What do rhetoric and medicine have in common? How do they differ?
3. How can we gain both a theoretical and practical knowledge of the differences in human character (i.e., of the soul), which Socrates argues that the pupils of rhetoric must have? [271]
4. When Socrates says that a person should learn rhetoric “in order that he may be able to say what is acceptable to God,” what or who does he (or Plato) mean by “God”? [273]

DEVELOPING MEMORY



Memorize and recite this quote taken from the above selection of *Phaedrus*:

And this skill he will not attain without a great deal of trouble, which a good man ought to undergo, not for the sake of speaking and acting before men, but in order that he may be able to say what is acceptable to God and always to act acceptably to Him as far as in him lies.

- “The Philosophers” Disc 2 in the *Old Western Culture* series from Romans Roads Media.

**READING
FURTHER****NOTES**

- 1 Plato's *Phaedrus*, 134–140.

INVENTION AND ARRANGEMENT

UNIT CONTENTS

Lesson 5: The Five Faculties of Oratory; Invention	45
Lesson 6: Arrangement: Overview; Introduction.	51
Lesson 7: Arrangement: Narration and Division	59
Lesson 8: Arrangement: Proof and Refutation.	67
Lesson 9: Arrangement: Conclusion.	73



LESSON 5

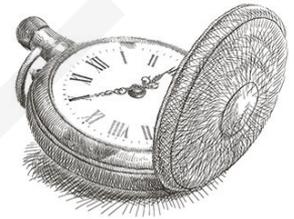
THE FIVE FACULTIES OF ORATORY; INVENTION

By considering a Christian view of rhetoric, the history of its beginnings as a technical art, and its presentation by Plato in the *Phaedrus* dialogue, we have been attempting to lay a firm foundation for the practical study of speaking well. Before we begin to build on this foundation, we must first set up the scaffolding for our construction of this art. That scaffolding will chiefly be taken from the first few sections of the *Ad Herennium*, an ancient Latin text on rhetoric once attributed to Cicero (though modern experts now admit that they don't know who wrote it), with some input from Aristotle and Quintilian.

THE FIVE FACULTIES OF ORATORY

As we mentioned in the Introduction and read in the *Phaedrus* dialogue, the skills to be mastered in rhetoric include gathering scattered particulars of knowledge into a coherent whole, arranging them into a useful synthesis, and then communicating that knowledge and arrangement in an effective manner. Five faculties (abilities or skills) by which we accomplish all of this have been conveniently specified and defined by the author of the *Ad Herennium* (I.2):

The speaker, then, should possess the faculties of Invention, Arrangement, Style, Memory, and Delivery. Invention is the devising of matter, true or plausible, that would make the case convincing. Arrangement is the ordering and



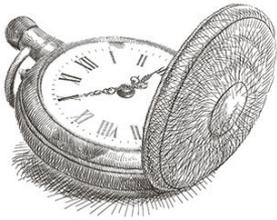
KEY CONCEPT

Rhetoric defined

★ **The five faculties of oratory**

The modes of persuasion

★ **The five faculties of oratory:** the skills to be mastered in rhetoric: invention, arrangement, style, memory, and delivery



KEY CONCEPT

The five faculties of oratory

* Invention

Arrangement
Style
Memory
Delivery

* **Invention:** "the devising of matter, true or plausible, that would make the case convincing" (*Ad Herennium* 1.2)

distribution of the matter, making clear the place to which each thing is to be assigned. Style is the adaptation of suitable words and sentences to the matter devised. Memory is the firm retention in the mind of the matter, words, and arrangement. Delivery is the graceful regulation of voice, countenance, and gesture.

Together, these five faculties provide a strategy for speechmaking, steps we can follow as we develop and deliver any speech. We will learn about all five in detail throughout this course, with the majority of our effort spent on invention (following the example of Aristotle and other ancient rhetoricians). In this lesson we will introduce the concept of invention and present a method that can be used for almost any topic.

The thesis

When approaching any speech situation, you must first have something to say, something of which you want to convince your audience. That is, you must have a *thesis*, an idea or statement that you are trying to argue for, whether you are accusing someone of a wrongdoing, urging a community to adopt some new policy, or praising your hero. The thesis is the starting point. It may be given to you by an instructor, or you may have to develop it yourself. A good thesis statement should be disputable, since there is no reason to argue for something that everyone already admits; provable, considering your own time, ability, and other constraints; clear and unambiguous, embodying one central idea; and interesting, memorable, something that you want to say and that your audience wants (or perhaps needs) to hear.

Once you know what you are trying to prove, you must come up with arguments to prove it. At this point in the construction, you are either making or gathering bricks, out of which you will build your speech. That is, you are either inventing or discovering proofs of your thesis.

Invention is different from discovery. Edison invented something new; Columbus discovered what was already there.

Invention is traditionally considered to be *artistic*, requiring original skill on the part of the orator, while discovery is *inartistic*, requiring only that the speaker find and organize existing information. Often both are used in preparing a speech, and though it is labeled inartistic there is, of course, some skill involved in research. But before doing research online or in a library, it is a good habit to first search your own mind, to think through the thesis topic in a systematic way as a means of developing arguments out of your own creativity and experience. This is what is meant by invention.

Invention and discovery are both means of finding truth. So be honest with your data, and have a healthy skepticism of statistics. Don't rely too heavily on other people's information, but instead create your own ideas. Don't merely acknowledge your sources, but check them for accuracy. As Abraham Lincoln once said, "Don't believe everything you read on the Internet."

Stasis theory

One generally applicable, systematic method of invention is called *stasis theory*. This method was first developed by Hermagoras, a rhetorician of the second century BC, and later expanded by Cicero, Quintilian, and others. The Greek word *stasis* means "stance," like the stance of a boxer as he faces an opponent. Stasis theory was developed to help determine the question at issue in a judicial speech: Did the defendant take the missing items? If so, is it properly called *stealing* or just *borrowing*? If he stole them, was his action justified in some way? Does this court even have jurisdiction over this situation? Questions like this can be broadened to apply to other speech situations, giving us four categories of questions of stasis:

- **Conjecture:** What are the facts? Does it exist? Did it occur? How did it start?
- **Definition:** What kind of thing is it? To what larger class does it belong? Is it properly called by this name? What are its parts, and how are they related?



FAMOUS ORATOR

Hermagoras (c. second century BC)

Hermagoras of Temnos was a Greek rhetorician best known for his works on rhetorical invention. He was the author of several works, all of which are lost.

"[T]he task of the perfect orator is to settle the political question proposed as persuasively as possible."—Quoted in Sextus Empericus, "Against the Professors," II.62

- **Quality:** Is it good or bad? Just or unjust? Honorable or dishonorable? Helpful or harmful? Wise or foolish?
- **Policy:** What can be done? Should some action be taken? Who should do it?

For any particular thesis, some questions will apply more naturally than others. But in the process of invention, it can be helpful to force yourself to think of as many questions and corresponding answers from each category as you reasonably can.

Let's consider a real-life example. At one time the school where I taught had semesters of equal length, which meant that first semester finished two weeks after we returned from Christmas break. During a particular teacher training our faculty was studying rhetoric and needed a thesis for a practice exercise. We decided on this thesis: "The first semester should end before Christmas break." We then worked through the questions of stasis, and came up with something like this:

Conjecture

- *What are the facts?* First semester continues for two weeks after a two-week break. Students return from break to a week of review, then a week of exams.
- *Does Christmas break occur?* First semester is interrupted by Christmas break, though families often leave early or return late.
- *How did this schedule start?* We live in a college town, and the school was following the pattern set by the college.

Definition

- *What kind of thing is a semester?* It is a half-year term in a school year. But that "half" does not have to be exactly half.
- *To what larger class does Christmas break belong?* Christmas break is a vacation.
- *Is Christmas break properly called by this name?* It is not properly called a "break" when the students know that they have to come back to final exams.

Quality

- *Is it good or bad?* It is not necessarily good that the semesters are even.
- *Is it honorable or dishonorable?* It may be dishonorable that students feel obligated to study during Christmas break, and teachers feel obligated to write exams.
- *Is it expedient or harmful?* There would be no harm in making first semester two weeks shorter than second semester.
- *Is it wise or foolish?* It might be wise to make semester break simultaneous with Christmas break, since it would give teachers time to grade finals and complete report cards.

Policy

- *What can be done?* We can change first semester to end at Christmas break.
- *Should some action be taken?* Semester break should coincide with Christmas break.
- *Who should do it?* The administration can and should make this change.

This is a good example of how some of the questions can be modified for a particular thesis. Several effective arguments can be drawn out of these questions and answers. Following this exercise, it was, in fact, decided to make this change in our school schedule. Our faculty discovered the power of stasis theory in helping to develop persuasive arguments.

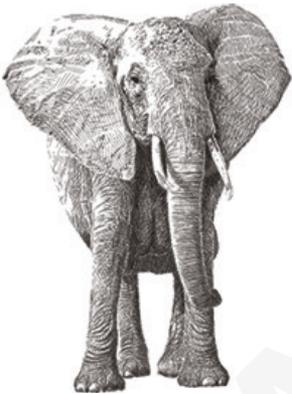
The *Ad Herennium* I.3 says that “Invention is used for the six parts of a discourse.” These six parts will be covered in this unit, Lessons 6–9. Invention can also be examined in terms of the three modes of persuasion as well as special and general lines of argument. These topics will be examined in later units.

THINKING DEEPER



1. Some ancient rhetoricians distinguished theses from hypotheses. A thesis does not involve specific persons or situations, but general ones (e.g., “A man should marry”). A hypothesis does involve specific persons or situations (e.g., “Cato should marry”). How might the process of invention, especially the questions of stasis, differ between theses and hypotheses?
2. What are some advantages of developing arguments by invention (such as using stasis theory) over developing arguments by discovery (doing research)?

DEVELOPING MEMORY



For this lesson, simply memorize the five faculties (in order)—invention, arrangement, style, memory, and delivery—and the four questions of stasis—conjecture, definition, quality, and policy.

READING FURTHER



- Quintilian, *Institutio Oratoria* III.3, III.6.



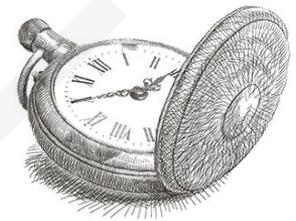
LESSON 6

ARRANGEMENT: OVERVIEW; INTRODUCTION

The five faculties of oratory—the skills that this course will help you develop—are invention, arrangement, style, memory, and delivery. We saw in the preceding lesson that by the tools of invention we make or gather the truths and arguments out of which we will construct our speech. But a collection of proofs does not make a speech any more than a pile of bricks makes a building. They need to be arranged and presented in an orderly, useful manner. This is the skill of arrangement, which, following the *Ad Herennium*, is “the ordering and distribution of the matter, making clear the place to which each thing is to be assigned” (I.2). We will begin our study of arrangement around the classic ordering of speeches, the *six parts of a discourse*: introduction, narration, division, proof, refutation, and conclusion.

The *Ad Herennium* I.3 defines the six parts of a discourse as follows:

1. “The **introduction** is the beginning of the discourse, and by it the hearer’s mind is prepared for attention.”
2. “The **narration** or statement of facts sets forth the events that have occurred or might have occurred.”
3. “By means of the **division** we make clear what matters are agreed upon and what are contested, and announce what points we intend to take up.”
4. “**Proof** is the presentation of our arguments, together with their corroboration.”



KEY CONCEPT

The five faculties of oratory

Invention

★ **Arrangement**

Style

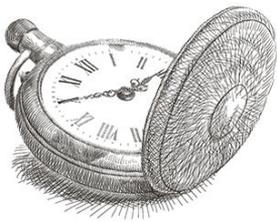
Memory

Delivery

★ **Arrangement:** “the ordering and distribution of the matter, making clear the place to which each thing is to be assigned” (*Ad Herennium* 1.2); can be done according to the six parts of a discourse: introduction, narration, division, proof, refutation, and conclusion

5. “**Refutation** is the destruction of our adversaries’ arguments.”
6. “The **Conclusion** is the end of the discourse, formed in accordance with the principles of the art.”

Though originally intended for the ordering of forensic speeches, the six parts of a discourse are applicable or adaptable to most any other kind of speech. We will consider each part in turn over the next few lessons.



KEY CONCEPT

The five faculties of oratory

Invention

Arrangement

★ **Introduction**

Narration

Division

Proof

Refutation

Conclusion

Style

Memory

Delivery

★ **Introduction:** “the beginning of a discourse, [by which] the hearer’s mind is prepared for attention” (*Ad Herennium* 1.3)

THE INTRODUCTION

The purpose of an introduction, according to the *Ad Herennium*, is to make your hearers “receptive, well-disposed, and attentive” (I.4). In making them receptive, the introduction should prepare them to be ready and willing to listen to you. To do this well, you must understand the attitudes that your hearers have coming into the speech, which is one reason it is so important to know your audience, to understand, as we read in *Phaedrus*, the nature of the soul.

To make them well-disposed to you, the introduction should be interesting, engaging, or surprising. You may also note that the topic of the speech relates to the audience’s character or situation, or is otherwise of special interest to them.

To make the hearers attentive, you may simply bid them to listen closely to what you have to say. Many speeches in the Bible start with a command to listen, to pay attention (Gen. 49:2, Deut. 4:1, Judg. 9:7, Prov. 1:8, Mark 4:3, Acts 7:2). Indeed, possibly the most famous introduction to a speech is Marc Antony’s “Friends, Romans, countrymen, *lend me your ears.*”

There are many other types of introduction. We will briefly consider seven, and for each method we will consider some examples from famous speeches (along with some from the Bible), and suggestions for when to use each one.

Refer to the occasion

Some of the greatest speeches start with remarks about the occasion or setting of the speech. Martin Luther King Jr.’s “I Have

a Dream,” John F. Kennedy’s inaugural address, and Martin Luther’s “Here I Stand” all open this way. It is easy to see why. This method connects you to the audience while helping to show the relevance of your speech, both of which may make them more receptive and well-disposed to you. You might consider using this type of introduction in formal settings, especially occasions where you have been invited to speak. (See also Exod. 13:3–16, Acts 4:8–12.)

Refer to a previous speech

Referring to a previous speech is a way of joining in a conversation. You may elaborate on what others have said about your topic, which also helps to make your speech relevant. You can also promise to approach your topic in a different way than your opponents, which may help recover an audience’s waning interest. This method can be useful when responding to a previous speaker, as in a debate, or when distancing your speech from a previous speech. This is how Patrick Henry starts “Give Me Liberty,” and how Pericles introduces his famous Funeral Oration. (See also Josh. 1:13–15, Matt. 5:21–48, Acts 15:13–21.)

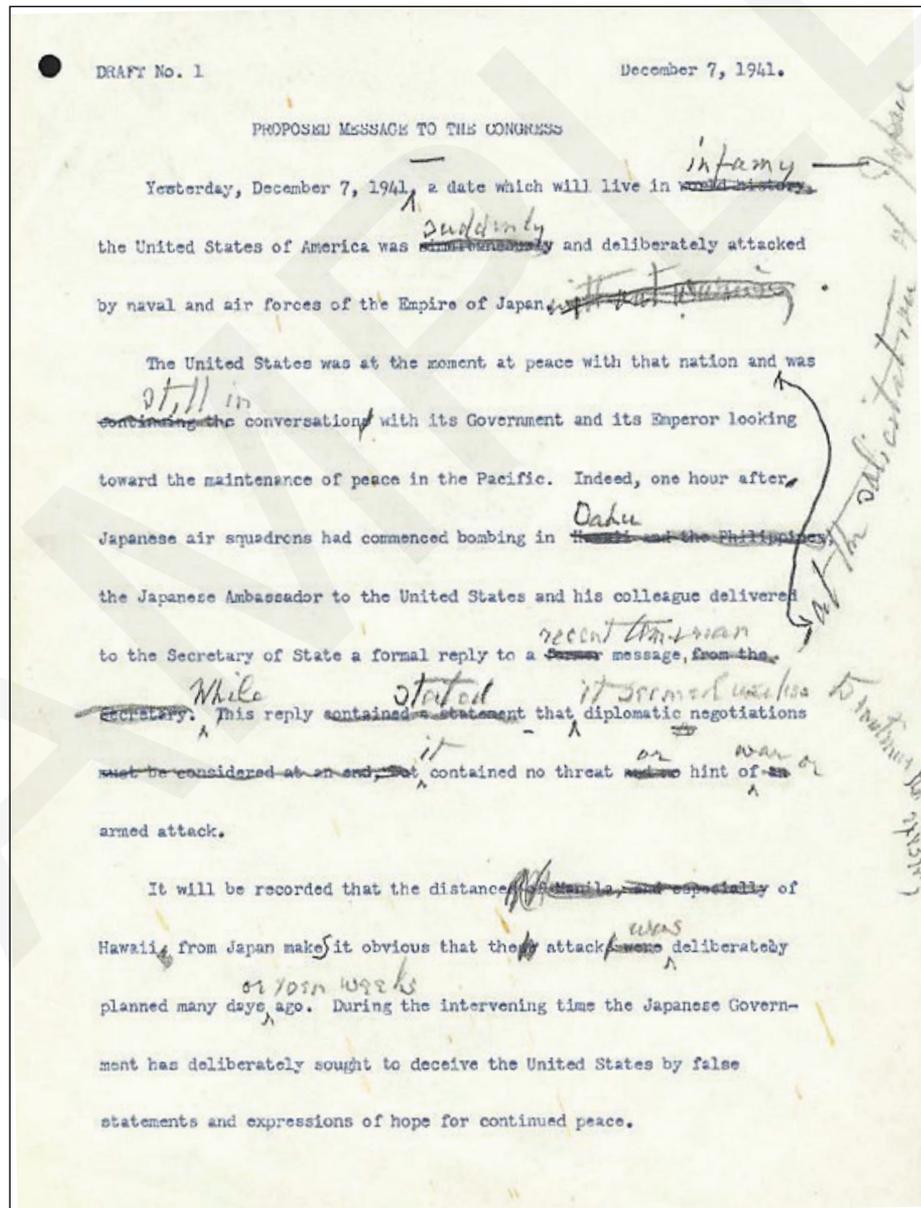
Ask questions

Asking questions in the introduction helps to make your hearers attentive because it motivates them to think about or listen for the answers. The questions themselves should be interesting and relevant. You can use this method when your questions demonstrate strong emotion, helping to show the importance of the speech, or when defending yourself. This is how Shakespeare’s *Henry V* begins the St. Crispin’s Day speech, how Cicero opens his accusation Against Catiline, and how Harold Ickes starts his 1941 speech “What Is an American?” (See also Gen. 31:26–30, 2 Kings 18:19–25, Job 19:2–29, Matt. 11:7–19.)

State something surprising

Starting your speech with surprising information or with “I know this may be hard to believe” can be an effective way of

securing the interest and attention of your audience. In his Declaration of War on Japan, Franklin D. Roosevelt announced, "Yesterday, December 7, 1941—a date which will live in infamy—the United States was suddenly and deliberately attacked." The original version of this introduction had "world history" rather than "infamy," and "simultaneously" rather than "suddenly." Roosevelt apparently changed those words to make the information more forceful.



Another well-known example is Susan B. Anthony's "On Women's Right to Vote," which opens with the startling, "I stand before you tonight under indictment for the alleged crime of having voted at the last presidential election."

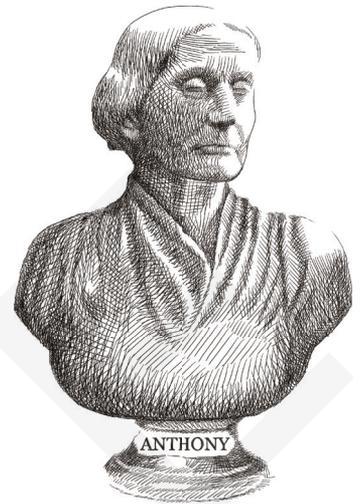
You might think about using this method if your hearers have become weary of listening to speeches. (See also 1 Kings 18:9–14, Matt. 5:3–12, Luke 14:26–35.)

Tell a story or anecdote

This is a popular type of introduction. People enjoy stories, so this method can help make the audience receptive and well-disposed to you. A story can also provide an example of the thesis, to be referenced later in the speech. Some speeches use the first part of a story for the introduction and finish it in the conclusion, such as Elie Wiesel's speech "The Perils of Indifference." Opening with a joke can gain your hearer's attention; just be careful about offending your audience (keeping in mind Oscar Wilde's reputed definition of a gentleman as "one who never hurts anyone's feelings unintentionally"). Douglas MacArthur's speech "Duty, Honor, Country" opens with this amusing anecdote: "As I was leaving the hotel this morning, a doorman asked me, 'Where are you bound for, General?' And when I replied, 'West Point,' he remarked, 'Beautiful place. Have you ever been there before?'" (See also Judg. 9:7–20, Luke 7:31–35 and 41–47.)

Elaborate on a quote

Quoting or alluding to a well-known saying can be helpful in ways similar to the above: it can be used to show relevance if it pertains to both the speech and the audience, to gain their interest if it is thought-provoking, or to make them well-disposed to you if it is humorous or otherwise puts you or your speech in a good light. John F. Kennedy introduced his 1963 speech in West Berlin in this way: "Two thousand years ago the proudest boast was *Civis Romanus sum*. Today, in the world of freedom, the proudest boast is *Ich bin ein Berliner*" (which, contrary to popular belief, was proper German and did *not* translate as "I am a jelly



FAMOUS ORATOR

Susan B. Anthony
(1820–1906)

Anthony was a social reformer who campaigned for women's suffrage in the United States. Her work ultimately resulted in passage of the Nineteenth Amendment to the Constitution in 1920.

"Being persons, then, women are citizens."—"On Women's Right to Vote"

doughnut”). Lincoln’s Gettysburg Address opens by elaborating on the quote from the Declaration of Independence, “All men are created equal.” (See also 1 Chron. 28:20–21, cf. Josh. 1:9; Luke 1:42–45, cf. Judg. 5:24.)

Skip the introduction

If the audience is already receptive, well-disposed, and attentive, you can possibly omit an introduction, especially if the speech is short and the topic simple. Skipping the introduction can also help to show the urgency of the matter. In his 1962 speech on the Cuban Missile Crisis, apart from a brief “Good evening, my fellow citizens,” John F. Kennedy jumps right into the statement of facts. Winston Churchill does the same in his short 1940 speech “Blood, Toil, Tears, and Sweat.” Omitting any introduction beyond “Mr. Speaker,” he begins by reciting the facts of the case: “On Friday evening last I received His Majesty’s commission to form a new Administration...” (See also 1 Sam. 8:11–18, Acts 20:18–35.)

There are other methods of introducing a speech, but this is a start. Keep in mind that good speeches sometimes combine different methods or use more than one kind of introduction. Often the best approach is to make yourself so familiar with your topic, your audience, and the circumstances, that what you ought to say first will be obvious.

FAULTY INTRODUCTIONS

An introduction may be defective to the degree that it fails to make the hearers receptive, well-disposed to you, and attentive. The *Ad Herennium* I.7 identifies four types of faulty introductions to avoid.

Banal introduction

An introduction that is so general that it can be applied to a number of different topics is called a banal introduction, meaning it lacks freshness. If your introduction is more than just a greeting or an exhortation to listen, it should be original and apply to your topic explicitly.

Common introduction

A similar fault exists when an opponent can as effectively use the same introduction or can otherwise turn your introduction against you. If your opponent successfully starts his speech with words nearly identical to your own, the audience will feel as if he has scored a point against you.

Unrelated introduction

If the introduction does not appear to have grown out of the topic itself, or does not have any connection whatsoever to the facts that follow, it may to that extent be considered faulty. Even an anecdote or joke should somehow relate to the topic, the audience, or the occasion.

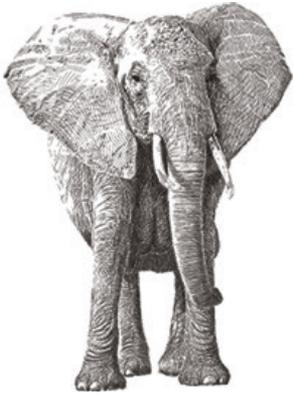
Interminable introduction

An introduction that runs on too long, causing your hearers to wonder if you are ever going to get to the point, is an interminable introduction. An introduction can also sound too long if written in an overly-contrived style. Keep your introduction short, and move on.

-
1. Did Jesus always seek to make His hearers well-disposed to Him? Did the prophets? The apostles? When, if ever, is it appropriate to offend your audience?
 2. Find other examples in the Gospels of Jesus introducing a discourse in a surprising or humorous way. In what situations is this type of introduction most appropriate?
 3. What additional type of introduction does Lincoln include in the second paragraph of his Gettysburg Address?
 4. What type of introduction does the angel use when making his announcement at Jesus' empty tomb in Luke 24:5-7? Explain.

THINKING DEEPER



**DEVELOPING
MEMORY**

Memorize and recite the first part of the introduction to Patrick Henry's speech "Give Me Liberty":

No man thinks more highly than I do of the patriotism, as well as abilities, of the very worthy gentlemen who have just addressed the House. But different men often see the same subject in different lights; and, therefore, I hope it will not be thought disrespectful to those gentlemen if, entertaining as I do, opinions of a character very opposite to theirs, I shall speak forth my sentiments freely, and without reserve. This is no time for ceremony. The question before the House is one of awful moment to this country. For my own part, I consider it as nothing less than a question of freedom or slavery; and in proportion to the magnitude of the subject ought to be the freedom of the debate. It is only in this way that we can hope to arrive at truth, and fulfil the great responsibility which we hold to God and our country.

**READING
FURTHER**

- Quintilian, *Institutio Oratoria* IV.1.
- Aristotle, *Rhetoric*, III.14.



APPENDIX A

SPEECHES

FUNERAL ORATION

Pericles, 431 BC, Athens (translated by Benjamin Jowett)

Most of those who have spoken here before me have commended the lawgiver who added this oration to our other funeral customs. It seemed to them a worthy thing that such an honor should be given at their burial to the dead who have fallen on the field of battle. But I should have preferred that, when men's deeds have been brave, they should be honored in deed only, and with such an honor as this public funeral, which you are now witnessing. Then the reputation of many would not have been imperiled on the eloquence or want of eloquence of one, and their virtues believed or not as he spoke well or ill. For it is difficult to say neither too little nor too much; and even moderation is apt not to give the impression of truthfulness. The friend of the dead who knows the facts is likely to think that the words of the speaker fall short of his knowledge and of his wishes; another who is not so well informed, when he hears of anything which surpasses his own powers, will be envious and will suspect exaggeration. Mankind are tolerant of the praises

of others so long as each hearer thinks that he can do as well or nearly as well himself, but, when the speaker rises above him, jealousy is aroused and he begins to be incredulous. However, since our ancestors have set the seal of their approval upon the practice, I must obey, and to the utmost of my power shall endeavor to satisfy the wishes and beliefs of all who hear me.

I will speak first of our ancestors, for it is right and seemly that now, when we are lamenting the dead, a tribute should be paid to their memory. There has never been a time when they did not inhabit this land, which by their valor they will have handed down from generation to generation, and we have received from them a free state. But if they were worthy of praise, still more were our fathers, who added to their inheritance, and after many a struggle transmitted to us their sons this great empire. And we ourselves assembled here today, who are still most of us in the vigor of life, have carried the work of improvement further, and have richly endowed our city with all things, so that she is sufficient for herself both in peace and war. Of the military exploits by which our various possessions were acquired, or of the energy with which we or our fathers drove back

the tide of war, Hellenic or Barbarian, I will not speak; for the tale would be long and is familiar to you. But before I praise the dead, I should like to point out by what principles of action we rose to power, and under what institutions and through what manner of life our empire became great. For I conceive that such thoughts are not unsuited to the occasion, and that this numerous assembly of citizens and strangers may profitably listen to them.

Our form of government does not enter into rivalry with the institutions of others. Our government does not copy our neighbors', but is an example to them. It is true that we are called a democracy, for the administration is in the hands of the many and not of the few. But while there exists equal justice to all and alike in their private disputes, the claim of excellence is also recognized; and when a citizen is in any way distinguished, he is preferred to the public service, not as a matter of privilege, but as the reward of merit. Neither is poverty an obstacle, but a man may benefit his country whatever the obscurity of his condition. There is no exclusiveness in our public life, and in our private business we are not suspicious of one another, nor angry with our neighbor if he does what he likes; we do not put on sour looks at him which, though harmless, are not pleasant. While we are thus unconstrained in our private business, a spirit of reverence pervades our public acts; we are prevented from doing wrong by respect for the authorities and for the laws, having a particular regard to those which are ordained for the protection of the injured as well as those unwritten laws which bring upon the transgressor of them the reprobation of the general sentiment.

And we have not forgotten to provide for our weary spirits many relaxations from toil; we have

regular games and sacrifices throughout the year; our homes are beautiful and elegant; and the delight which we daily feel in all these things helps to banish sorrow. Because of the greatness of our city the fruits of the whole earth flow in upon us; so that we enjoy the goods of other countries as freely as our own.

Then, again, our military training is in many respects superior to that of our adversaries. Our city is thrown open to the world, though and we never expel a foreigner and prevent him from seeing or learning anything of which the secret if revealed to an enemy might profit him. We rely not upon management or trickery, but upon our own hearts and hands. And in the matter of education, whereas they from early youth are always undergoing laborious exercises which are to make them brave, we live at ease, and yet are equally ready to face the perils which they face. And here is the proof: The Lacedaemonians come into Athenian territory not by themselves, but with their whole confederacy following; we go alone into a neighbor's country; and although our opponents are fighting for their homes and we on a foreign soil, we have seldom any difficulty in overcoming them. Our enemies have never yet felt our united strength, the care of a navy divides our attention, and on land we are obliged to send our own citizens everywhere. But they, if they meet and defeat a part of our army, are as proud as if they had routed us all, and when defeated they pretend to have been vanquished by us all.

If then we prefer to meet danger with a light heart but without laborious training, and with a courage which is gained by habit and not enforced by law, are we not greatly the better for it? Since we do not anticipate the pain, although, when the hour comes, we can be as brave as those

who never allow themselves to rest; thus our city is equally admirable in peace and in war. For we are lovers of the beautiful in our tastes and our strength lies, in our opinion, not in deliberation and discussion, but that knowledge which is gained by discussion preparatory to action. For we have a peculiar power of thinking before we act, and of acting, too, whereas other men are courageous from ignorance but hesitate upon reflection. And they are surely to be esteemed the bravest spirits who, having the clearest sense both of the pains and pleasures of life, do not on that account shrink from danger. In doing good, again, we are unlike others; we make our friends by conferring, not by receiving favors. Now he who confers a favor is the firmer friend, because he would rather by kindness keep alive the memory of an obligation; but the recipient is colder in his feelings, because he knows that in requiting another's generosity he will not be winning gratitude but only paying a debt. We alone do good to our neighbors not upon a calculation of interest, but in the confidence of freedom and in a frank and fearless spirit. To sum up: I say that Athens is the school of Hellas, and that the individual Athenian in his own person seems to have the power of adapting himself to the most varied forms of action with the utmost versatility and grace. This is no passing and idle word, but truth and fact; and the assertion is verified by the position to which these qualities have raised the state. For in the hour of trial Athens alone among her contemporaries is superior to the report of her. No enemy who comes against her is indignant at the reverses which he sustains at the hands of such a city; no subject complains that his masters are unworthy of him. And we shall assuredly not be without witnesses; there are mighty monuments of our power which will

make us the wonder of this and of succeeding ages; we shall not need the praises of Homer or of any other panegyrist whose poetry may please for the moment, although his representation of the facts will not bear the light of day. For we have compelled every land and every sea to open a path for our valor, and have everywhere planted eternal memorials of our friendship and of our enmity. Such is the city for whose sake these men nobly fought and died; they could not bear the thought that she might be taken from them; and every one of us who survive should gladly toil on her behalf.

I have dwelt upon the greatness of Athens because I want to show you that we are contending for a higher prize than those who enjoy none of these privileges, and to establish by manifest proof the merit of these men whom I am now commemorating. Their loftiest praise has been already spoken. For in magnifying the city I have magnified them, and men like them whose virtues made her glorious. And of how few Hellenes can it be said as of them, that their deeds when weighed in the balance have been found equal to their fame! Methinks that a death such as theirs has been the true measure of a man's worth; it may be the first revelation of his virtues, but is at any rate their final seal. For even those who come short in other ways may justly plead the valor with which they have fought for their country; they have blotted out the evil with the good, and have benefited the state more by their public services than they have injured her by their private actions. None of these men were enervated by wealth or hesitated to resign the pleasures of life; none of them put off the evil day in the hope, natural to poverty, that a man, though poor, may one day become rich. But, deeming that the punishment of their enemies was sweeter than any

of these things, and that they could fall in no nobler cause, they determined at the hazard of their lives to be honorably avenged, and to leave the rest. They resigned to hope their unknown chance of happiness; but in the face of death they resolved to rely upon themselves alone. And when the moment came they were minded to resist and suffer, rather than to fly and save their lives; they ran away from the word of dishonor, but on the battlefield their feet stood fast, and in an instant, at the height of their fortune, they passed away from the scene, not of their fear, but of their glory.

Such was the end of these men; they were worthy of Athens, and the living need not desire to have a more heroic spirit, although they may pray for a less fatal issue. The value of such a spirit is not to be expressed in words. Anyone can discourse to you forever about the advantages of a brave defense, which you know already. But instead of listening to him I would have you day by day fix your eyes upon the greatness of Athens, until you become filled with the love of her; and when you are impressed by the spectacle of her glory, reflect that this empire has been acquired by men who knew their duty and had the courage to do it, who in the hour of conflict had the fear of dishonor always present to them, and who, if ever they failed in an enterprise, would not allow their virtues to be lost to their country, but freely gave their lives to her as the fairest offering which they could present at her feast. The sacrifice which they collectively made was individually repaid to them; for they received again each one for himself a praise which grows not old, and the noblest of all tombs—I speak not of that in which their remains are laid, but of that in which their glory survives, and is proclaimed always and on every fitting occasion both in word

and deed. For the whole earth is the tomb of famous men; not only are they commemorated by columns and inscriptions in their own country, but in foreign lands there dwells also an unwritten memorial of them, graven not on stone but in the hearts of men. Make them your examples, and, esteeming courage to be freedom and freedom to be happiness, do not weigh too nicely the perils of war. The unfortunate who has no hope of a change for the better has less reason to throw away his life than the prosperous who, if he survive, is always liable to a change for the worse, and to whom any accidental fall makes the most serious difference. To a man of spirit, cowardice and disaster coming together are far more bitter than death striking him unperceived at a time when he is full of courage and animated by the general hope.

Wherefore I do not now pity the parents of the dead who stand here; I would rather comfort them. You know that your dead have passed away amid manifold vicissitudes; and that they may be deemed fortunate who have gained their utmost honor, whether an honorable death like theirs, or an honorable sorrow like yours, and whose share of happiness has been so ordered that the term of their happiness is likewise the term of their life. I know how hard it is to make you feel this, when the good fortune of others will too often remind you of the gladness which once lightened your hearts. And sorrow is felt at the want of those blessings, not which a man never knew, but which were a part of his life before they were taken from him. Some of you are of an age at which they may hope to have other children, and they ought to bear their sorrow better; not only will the children who may hereafter be born make them forget their own lost ones, but the city will be doubly a gainer. She

will not be left desolate, and she will be safer. For a man's counsel cannot have equal weight or worth, when he alone has no children to risk in the general danger. To those of you who have passed their prime, I say: "Congratulate yourselves that you have been happy during the greater part of your days; remember that your life of sorrow will not last long, and be comforted by the glory of those who are gone. For the love of honor alone is ever young, and not riches, as some say, but honor is the delight of men when they are old and useless.

To you who are the sons and brothers of the departed, I see that the struggle to emulate them will be an arduous one. For all men praise the dead, and, however preeminent your virtue may be, I do not say even to approach them, and avoid living their rivals and detractors, but when a man is out of the way, the honor and goodwill which he receives is unalloyed. And, if I am to speak of womanly virtues to those of you who will henceforth be widows, let me sum them up in one short admonition: To a woman not to show more weakness than is natural to her sex is a great glory, and not to be talked about for good or for evil among men.

I have paid the required tribute, in obedience to the law, making use of such fitting words as I had. The tribute of deeds has been paid in part; for the dead have them in deeds, and it remains only that their children should be maintained at the public charge until they are grown up: this is the solid prize with which, as with a garland, Athens crowns her sons living and dead, after a struggle like-theirs. For where the rewards of virtue are greatest, there the noblest citizens are enlisted in the service of the state. And now, when you have duly lamented everyone his own dead, you may depart.

THE FIRST ORATION AGAINST CATILINE

*Cicero, November 8, 63 BC, Roman Senate
(translated by Charles Duke)*

When, O Catiline, do you mean to cease abusing our patience? How long is that madness of yours still to mock us? When is there to be an end of that unbridled audacity of yours, swaggering about as it does now? Do not the nightly guards placed on the Palatine Hill—do not the watches posted throughout the city—does not the alarm of the people, and the union of all good men—does not the precaution taken of assembling the senate in this most defensible place—do not the looks and countenances of this venerable body here present, have any effect upon you? Do you not feel that your plans are detected? Do you not see that your conspiracy is already arrested and rendered powerless by the knowledge which every one here possesses of it? What is there that you did last night, what the night before—where is it that you were—who was there that you summoned to meet you—what design was there which was adopted by you, with which you think that any one of us is unacquainted? Shame on the age and on its principles! The senate is aware of these things; the consul sees them; and yet this man lives. Lives! aye, he comes even into the senate. He takes a part in the public deliberations; he is watching and marking down and checking off for slaughter every individual among us. And we, gallant men that we are, think that we are doing our duty to the republic if we keep out of the way of his frenzied attacks.

You ought, O Catiline, long ago to have been led to execution by command of the consul. That destruction which you have been long plotting against us ought to have already fallen on your



APPENDIX B

EVERY SPEECH IN THE BIBLE

These speeches were selected according to the following criteria:

- Spoken before an audience (or written with that intention), e.g., not a song without a direct audience
- Spoken from man to man or angel to man; not a prayer, nor from God (except for the speeches of Jesus), nor a prophet saying “Thus says the Lord”
- Formal, self-contained, some structure (not merely a conversation or set of commands)
- Not a New Testament epistle.
- Three or more sentences in length.

Reference	Speaker	Intended audience	Title or quote
Genesis			
4:23–24	Lamech	His wives	Seventy-sevenfold
13:8–9	Abram	Lot	No strife between us
24:34–49	Servant	Laban’s family	A wife for Isaac
27:27–29	Isaac	Jacob	Be master over your brethren
27:39–40	Isaac	Esau	You shall break his yoke
31:5–13	Jacob	Rachel and Leah	Flee from Laban
31:14–16	Rachel and Leah	Jacob	Response to Jacob
31:26–30	Laban	Jacob	Why did you steal my gods?
31:36–42	Jacob	Laban	What is my trespass?
34:8–10	Hamor	Sons of Jacob	Make marriages with us
34:14–17	Sons of Jacob	Shechem & Hamor	On one condition
34:21–23	Hamor	Men of the city	Will not their property be ours?
41:25–36	Joseph	Pharaoh	Let Pharaoh select a wise man

Reference	Speaker	Intended audience	Title or quote
44:18–34	Judah	Joseph	Interceding for Benjamin
45:4–13	Joseph	His brothers	It was not you who sent me here, but God
47:18–19	Egyptians	Joseph	Why should we die before your eyes?
47:23–24	Joseph	Egyptians	I have bought you and your land
48:3–7	Jacob	Joseph	Your two sons shall be mine
49:1–27	Jacob	His sons	Jacob blesses his sons
Exodus			
12:21–27	Moses	Elders of Israel	Instituting the Passover
13:3–16	Moses	Israel	You shall tell your sons
14:13–14	Moses	Israel	Stand and see the salvation of the Lord
18:17–23	Jethro	Moses	Jethro's advice
35:4–19	Moses	Children of Israel	Offerings for the tabernacle
35:30—36:1	Moses	Children of Israel	The LORD has called Bezaleel
Numbers			
14:7–9	Joshua & Caleb	Congregation	The LORD is with us
14:41–43	Moses	Congregation	Do not go up
16:5–11	Moses	Korah and Levites	You take too much upon yourselves
16:12–14	Dathan	Moses	We will not come up
16:28–30	Moses	Congregation	If the earth opens its mouth
20:14–17	Messengers	King of Edom	Please let us pass
22:5–6	Balak	Balaam	Curse this people for me
23:7–10	Balaam	Balak	First oracle: How shall I curse?
23:18–24	Balaam	Balak	Second oracle: God is not a man
24:3–9	Balaam	Balak	Third oracle: How lovely are your tents
24:15–24	Balaam	Balak	Fourth oracle: A star shall rise
31:15–20	Moses	Officers of the army	Purify yourselves
32:6–15, 20–24	Moses	Trans-Jordan tribes	Be sure your sin will find you out
Deuteronomy			
1:6—3:29	Moses	Israel	Moses reviews their journeys
4:1–40	Moses	Israel	This great nation
5:1—26:19	Moses	Israel	The Ten Commandments expounded
27:1–8	Moses & elders	Israel	Write on stones the words of this law
27:12–26	Moses	Israel	Curses from Mt. Ebal
28:1–68	Moses	Israel	Blessings and curses
29:2—30:20	Moses	Israel	This commandment is not far off
31:2–6	Moses	Israel	I am 120 years old
31:7–8, 23	Moses	Joshua	Be strong and courageous
31:26–29	Moses	Levites	A witness against you
32:1–43	Moses	Israel	The Song of Moses
33:2–29	Moses	Israel	Blessing the tribes of Israel

Reference	Speaker	Intended audience	Title or quote
Joshua			
1:13–15	Joshua	Trans-Jordan tribes	The LORD is giving you rest
1:16–18	Trans-Jordan	Joshua	As we heeded Moses so we will heed you
2:9–13	Rahab	The spies	Our hearts melted
2:17–20	The spies	Rahab	Bind a scarlet cord
3:9–13	Joshua	Israel	The waters shall stand as a heap
4:5–7, 21–24	Joshua	Israel	Memorial stones from crossing the Jordan
6:16–19	Joshua	Israel	At Jericho: Shout!
8:4–8	Joshua	Mighty men	We shall flee as before
9:9–13	Gibeonites	Joshua	Our bread is dry and moldy
14:6–12	Caleb	Joshua	The LORD has kept me alive
18:3–7	Joshua	Seven tribes of Israel	Go and possess the land
22:2–5	Joshua	Trans-Jordan tribes	You have obeyed
22:16–20	Ten rulers	Trans-Jordan tribes	What treachery is this?
22:22–29	Trans-Jordan	Ten rulers of Israel	Altar replica as a witness
23:2–16	Joshua	Israel	I am going the way of all flesh
24:14–15	Joshua	Israel	As for me and my house
Judges			
5:2–31	Deborah	Rulers	The Song of Deborah
6:31	Joash	Men of the city	Would you plead for Baal?
9:7–20	Jotham	Men of Shechem	Parable of the trees
11:15–27	Jephthah	King of Ammon	What Chemosh gives you
Ruth			
1:11–13	Naomi	Ruth and Orpah	Turn back, my daughters
1:16–17	Ruth	Naomi	Wherever you go, I will go
4:9–10	Boaz	The elders	I have acquired Ruth as my wife
4:11–12	The elders	Boaz	Blessing on their house
1 Samuel			
4:7–9	Philistines	Philistines	Fight like men!
6:3–9	Diviners	Philistines	Golden tumors and rats
8:11–18	Samuel	People asking for king	The behavior of your king
10:1–8	Samuel	Saul	Samuel anoints Saul
12:1–17	Samuel	Israel	In asking for a king
12:20–25	Samuel	Israel	I will teach you the right and good way
15:22–23	Samuel	Saul	To obey is better than sacrifice
17:8–10	Goliath	Armies of Israel	I defy the armies of Israel
17:34–37	David	Saul	Your servant has killed both lion and bear
17:45–47	David	Goliath	The battle is the LORD's
24:9–15	David	Saul	Whom do you pursue? A dead dog? A flea?
24:17–21	Saul	David	You are more righteous than I

Reference	Speaker	Intended audience	Title or quote
25:24–31	Abigail	David	Nabal is his name, and folly is with him
26:15–16	David	Abner	Are you not a man?
26:18–24	David	Saul	As when one hunts a partridge
28:16–19	Samuel's ghost	Saul	Tomorrow you and your sons will be with me
2 Samuel			
12:1–4, 7–12	Nathan	David	You are the man!
14:5–20	Joab's woman	David	As an angel of God, so is the king
15:33–37	David	Hushai	Defeat the counsel of Ahithophel
17:1–3	Ahithophel	Absalom	The counsel of Ahithophel
17:7–13	Hushai	Absalom	The counsel of Hushai
19:5–7	Joab	David	You love your enemies and hate your friends
1 Kings			
1:17–21	Bathsheba	David	You swore Solomon would be king
1:24–27	Nathan	David	Have you said Adonijah should be king?
1:32–35	David	Zadok, Nathan, <i>et al</i>	Proclaim Solomon king
1:43–48	Jonathan	Adonijah	David has made Solomon king
2:2–9	David	Solomon	Last instructions
2:31–33	Solomon	Benaiah	Their blood on Joab's head
3:17–21	Harlot	Solomon	The living one is my son
5:3–6	Solomon	Hiram	I propose to build the Lord's house
8:15–21	Solomon	Congregation of Israel	I have built the LORD's house
8:56–61	Solomon	Congregation of Israel	God has not failed in His promise
10:6–9	Queen of Sheba	Solomon	The half was not told me!
18:9–14	Obadiah	Elijah	How can I tell Ahab "Elijah is here"?
18:21–24, 27	Elijah	Israel & Baal prophets	On Mt. Carmel
20:23–25	Servants	King of Syria	Their gods are gods of the hills
2 Kings			
1:13–14	Captain of 50	Elijah	Spare my life and my men
14:9–10	Jehoash	Amaziah	Parable of the thistle and the cedar
18:19–25	Rabshakeh	Eliakim <i>et al</i>	Sennacherib's Boast
18:28–35	Rabshakeh	People of Jerusalem	Do not listen to Hezekiah
19:10–13	Messengers	Hezekiah	Have the gods of the nations delivered?
22:4–7	Josiah	The priest	Count the money brought into the temple
1 Chronicles			
22:7–16	David	Solomon	A house for My name
22:18–19	David	Leaders of Israel	Build the sanctuary
28:2–10	David	Leaders of Israel	Solomon shall build my house
28:20–21	David	Solomon	Be strong and of good courage
29:1–5	David	Congregation	I have prepared for the house of my God

Reference	Speaker	Intended audience	Title or quote
2 Chronicles			
2:3–10	Solomon	Hiram	Request for workers and material for the temple
2:11–16	Hiram	Solomon	Meeting Solomon's request
6:4–11	Solomon	Congregation of Israel	I have built the temple
9:5–8	Queen of Sheba	Solomon	The half was not told me!
13:4–12	Abijah	Jeroboam & all Israel	You have forsaken the Lord, we have not
15:2–7	Azariah	Asa & all Judah	The LORD is with you while you are with Him
16:7–9	Hanani	Asa	The eyes of the LORD run to and fro
19:2–3	Jehu	Jehoshaphat	Should you help the wicked?
19:6–7	Jehoshaphat	Judges	You judge for the LORD
19:9–11	Jehoshaphat	Levites	The LORD will be with the good
23:3–7	Jehoida	The congregation	The Levites shall surround the king
25:7–8	A man of God	Amaziah	The LORD is not with Israel
25:18–19	Joash	Amaziah	Parable of the thistle and the cedar
28:9–11	Oded	The army	Return the captives
29:5–11	Hezekiah	Levites	Cleanse the house of the LORD
30:6–9	Hezekiah	Israel	Return to the LORD
32:10–15	Sennacherib	People of Jerusalem	Sennacherib's boast
35:3–6	Josiah	Levites	Keep the Passover
35:21	Necho	Josiah	I have not come against you this day
36:23	Cyrus	The kingdom	Let him go up
Ezra			
1:2–4	Cyrus	The kingdom	Cyrus's proclamation
4:9–16	Rehum <i>et al</i>	Artaxerxes	Jews are rebuilding their city
4:17–22	Artaxerxes	Rehum <i>et al</i>	Make these men cease
5:7–17	Tattenai	Darius	Did Cyrus issue a decree?
6:3–12	Darius	Tattenai	Let them build the temple
7:12–26	Artaxerxes	Ezra	Decree to finance the rebuilding
9:1–2	Leaders	Ezra	They have taken pagan wives
10:2–4	Shechanaiah	Ezra	We have taken pagan wives
10:10–11	Ezra	Men of Judah	You have taken pagan wives
10:12–14	Men of Judah	Ezra	Many of us have transgressed
Nehemiah			
2:3, 5, 7–8	Nehemiah	Artaxerxes	Send me to Judah
4:19–20, 22	Nehemiah	The nobles <i>et al</i>	When you hear the trumpet, rally
5:2–5	The oppressed	Nehemiah	Our children are forced into slavery
5:8–11	Nehemiah	The oppressors	Stop this usury!
6:6–7	Sanballat	Nehemiah	It is reported that you plan to rebel
8:9–11	Nehemiah <i>et al</i>	The people	The joy of the LORD is your strength
13:25–27	Nehemiah	Jews who intermarried	Did not Solomon sin by these things?

Reference	Speaker	Intended audience	Title or quote
Esther			
1:16–20	Memucan	Ahasuerus	Queen Vashti dethroned
2:2–4	King's servants	Ahasuerus	Let beautiful young virgins be sought
3:8–9	Haman	Ahasuerus	Let a decree be written to destroy the Jews
4:13–14	Mordecai	Esther	For such a time as this
4:16	Esther	Mordecai	If I perish, I perish
6:7–9	Haman	Ahasuerus	For the man whom the king delights to honor
7:3–4, 6	Esther	Ahasuerus	We have been sold to slaughter
8:5–6	Esther	Ahasuerus	Revoke the letters of Haman
Job			
3:3–26	Job	Job's friends	Job curses the day of his birth
4:2–5:27	Eliphaz	Job	Man is born to trouble as sparks fly upward
6:2–7:21	Job	Job's friends	Have I sinned?
8:2–22	Bildad	Job	If you were upright He would awake for you
9:2–10:22	Job	Job's friends	I am blameless
11:2–20	Zophar	Job	God exacts from you less than you deserve
12:2–14:22	Job	Job's friends	You are worthless physicians
15:2–35	Eliphaz	Job	The gray-haired and the aged are among us
16:2–17:16	Job	Job's friends	Miserable comforters are you all
18:2–21	Bildad	Job	Such are the dwellings of the wicked
19:2–29	Job	Job's friends	I know that my Redeemer lives
20:2–29	Zophar	Job	This is the portion from God for a wicked man
21:2–34	Job	Job's friends	Why do the wicked prosper?
22:2–30	Eliphaz	Job	Is not your wickedness great?
23:2–24:25	Job	Job's friends	I would present my case before Him
25:2–6	Bildad	Job	How can a man be righteous before God?
26:2–14	Job	Job's friends	The thunder of His power who can understand?
27:2–28:28	Job	Job's friends	Where can wisdom be found?
29:2–31:40	Job	Job's friends	Summary defense
32:6–37:24	Elihu	Job & his friends	To speak on God's behalf
Psalms			
37:1–40	David	All peoples	Trust in the LORD and do good
49:1–20	Sons of Korah	All peoples	Do not trust in riches
Proverbs			
1:8–19	Father	Son	If sinners entice you, do not consent
1:22–33	Wisdom	The simple	How long will you love simplicity
2:1–22	Father	Son	Seek wisdom, avoid the seductress
3:1–35	Father	Son	Wisdom is better than riches
4:1–9	Father	Children	Get wisdom!
4:10–27	Father	Son	Avoid the way of evil

Reference	Speaker	Intended audience	Title or quote
5:1–23	Father	Son	Avoid the immoral woman
6:1–5	Father	Son	Deliver yourself from a pledge
6:20—7:27	Father	Son	Beware the evil woman
8:4–36	Wisdom	The simple	Whoever finds me finds life
9:4–12	Wisdom	The simple	The fear of the Lord is the beginning of wisdom
23:19–35	Father	Son	Avoid the seductress and drunkenness
30:2–33	Agur	Ithiel and Ucal	Wisdom is beyond me
31:2–31	Mother	King Lemuel	Avoid evil women, find a virtuous wife
Ecclesiastes			
11:9—12:7	The Preacher	The young man	Remember your Creator in your youth
Isaiah			
36:4–10	Rabshakeh	Hezekiah	Sennacherib's boast
36:14–20	Rabshakeh	People of Jerusalem	Do not listen to Hezekiah
37:10–13	Messengers	Hezekiah	Have the gods of the nations delivered?
Jeremiah			
26:12–15	Jeremiah	Princes and people	The LORD sent me to prophesy
26:18–19	Elders	Assembly of the people	We are doing evil against ourselves
28:6–9	Jeremiah	Hananiah & the people	The prophet who prophesies of peace
35:6–11	Rechabites	Jeremiah	Our father commanded us to drink no wine
37:18–20	Jeremiah	Zedekiah	What offense have I committed?
40:2–5	Nebuzaradan	Jeremiah	Go where you wish
40:9–10	Gedaliah	People of the land	Do not be afraid to serve the Chaldeans
44:16–19	Idolaters	Jeremiah	We will worship the Queen of Heaven
44:21–23	Jeremiah	Idolaters	Did the LORD not know?
51:61–64	Jeremiah	Seraiah	When you arrive in Babylon
Daniel			
2:27–45	Daniel	Nebuchadnezzar	The dream of the statue and the stone
3:9–12	Chaldeans	Nebuchadnezzar	These men do not worship the gold image
3:14–15	Nebuchadnezz.	Shadrach, <i>et al</i>	You shall be cast into the fiery furnace
3:16–18	Shadrach, <i>et al</i>	Nebuchadnezzar	Our God is able to deliver us
4:1–17	Nebuchadnezz.	All people	The dream of the tree
4:19–27	Daniel	Nebuchadnezzar	The interpretation of the dream
5:10–12	The queen	Belshazzar	Daniel shall give you the interpretation
5:13–16	Belshazzar	Daniel	I have heard you can give interpretations
5:17–29	Daniel	Belshazzar	Mene, mene, tekel, upharsin
6:6–8	Satrap	Darius	Whoever petitions any god except you
6:25–27	Darius	All people	Worship the God of Daniel
7:23–27	One who stood by	Daniel	Vision of the fourth beast interpreted
8:18–26	Gabriel	Daniel	Vision of the ram and the goat interpreted
9:22–27	Gabriel	Daniel	The Seventy Weeks

Reference	Speaker	Intended audience	Title or quote
10:20—12:4	Man in linen	Daniel	The kings of the north and south
12:9–13	Man in linen	Daniel	Go your way, Daniel
Jonah			
3:7–9	King	People of Nineveh	Fast and pray
Matthew			
3:7–12	John the Baptist	Pharisees & Sadducees	Who warned you to flee from the wrath to come?
5:3—7:27	Jesus	His disciples	The Sermon on the Mount
8:8–9	A centurion	Jesus	Speak a word, and my servant will be healed
8:10–11	Jesus	Those who followed	The faith of the centurion
9:4–6	Jesus	The scribes	The Son of Man has power to forgive sins
9:12–13	Jesus	Pharisees	I did not come to call the righteous
9:15–17	Jesus	Disciples of John	New wine into old wineskins
10:5–42	Jesus	The twelve	I send you out as sheep among wolves
11:7–19	Jesus	The multitudes	Yes, and more than a prophet
11:21–24	Jesus	Unrepentant cities	More tolerable for Tyre and Sidon
11:28–30	Jesus	The weary	My yoke is easy and My burden is light
12:3–8	Jesus	Pharisees	The Son of Man is Lord of the Sabbath
12:11–12	Jesus	Pharisees	It is lawful to do good on the Sabbath
12:25–37	Jesus	Pharisees	A house divided against itself will not stand
12:39–45	Jesus	Scribes & Pharisees	Evil and adulterous generation
12:48–50	Jesus	One who told him	Here are My mother and brothers
13:3–9	Jesus	The multitudes	Parable of the Sower
13:11–16	Jesus	The disciples	Why Jesus speaks in parables
13:18–23	Jesus	The disciples	Parable of the Sower explained
13:24–30	Jesus	The multitudes	Parable of the Wheat and the Tares
13:31–33	Jesus	The multitudes	Parables of the Mustard Seed and of Leaven
13:37–43	Jesus	The disciples	Parable of the wheat and the tares explained
13:44–50	Jesus	The disciples	Parables: Hidden Treasure, Pearl, Dragnet
15:3–9	Jesus	Scribes & Pharisees	Teaching as doctrines commandments of men
15:13–14	Jesus	The disciples	The blind leading the blind
15:16–20	Jesus	Peter	Defilement comes from within
16:2–4	Jesus	Pharisees & Sadducees	You cannot discern the signs of the times
16:8–11	Jesus	The disciples	The leaven of the Pharisees and the Sadducees
16:17–18	Jesus	Peter	On this rock I will build my church
16:24–28	Jesus	His disciples	Take up the cross and follow Me
17:11–12	Jesus	His disciples	Elijah has come
18:3–14	Jesus	The disciples	Little children
18:15–20	Jesus	The disciples	If your brother sins against you
18:22–35	Jesus	Peter	Parable of the Unforgiving Servant
19:4–6, 8–9	Jesus	Pharisees	What God has joined together
19:11–12	Jesus	His disciples	Not all can accept this saying

Reference	Speaker	Intended audience	Title or quote
19:28—20:16	Jesus	His disciples	The last will be first, and the first last
20:25–28	Jesus	The twelve	The Son of Man did not come to be served
21:21–22	Jesus	The disciples	The withered fig tree
21:28–32	Jesus	Chief priests and elders	Parables of the Two Sons
21:33–40	Jesus	Chief priests and elders	Parables of the Vinedressers
21:42–44	Jesus	Chief priests and elders	The stone which the builders rejected
22:2–14	Jesus	Chief priests and elders	Parable of the Wedding
22:24–28	Sadducees	Jesus	In the resurrection, whose wife will she be?
22:29–32	Jesus	Sadducees	They neither marry nor are given in marriage
22:37–40	Jesus	A lawyer	The greatest commandments
22:42–45	Jesus	Pharisees	Whose Son is the Christ?
23:2–12	Jesus	Multitudes & disciples	They do not practice what they preach
23:13–36	Jesus	Scribes & Pharisees	Woe to you, scribes and Pharisees, hypocrites!
23:37–39	Jesus	Jerusalem	Your house is left to you desolate
24:2, 4–51	Jesus	His disciples	The Olivet Discourse
25:1–13	Jesus	His disciples	Parable of the Ten Virgins
25:14–30	Jesus	His disciples	Parable of the Talents
25:31–46	Jesus	His disciples	The Sheep and the Goats
26:10–13	Jesus	His disciples	You have the poor with you always
26:23–24	Jesus	The twelve	Woe to that man by whom He is betrayed
26:26–29	Jesus	The disciples	Jesus institutes the Lord's Supper
26:40–41	Jesus	Peter	The spirit is willing but the flesh is weak
26:45–46	Jesus	His disciples	The Son of Man is betrayed
26:52–54	Jesus	Peter	All who take the sword will perish by the sword
26:55–56	Jesus	The multitude	Have you come out as against a robber?
27:40, 42–43	Mockers	Jesus	Come down from the cross
27:63–64	Chief priests <i>et al.</i>	Pilate	Command that the tomb be made secure
28:5–7	Angel	The women	He is risen!
28:18–20	Jesus	The disciples	The Great Commission
Mark			
2:8–11	Jesus	Scribes	The Son of Man has power to forgive sins
2:19–22	Jesus	Disciples of John	New wine into old wineskins
2:25–28	Jesus	Pharisees	The Son of Man is Lord of the Sabbath
3:23–29	Jesus	Scribes	A house divided against itself will not stand
4:3–8	Jesus	The multitude	Parable of the Sower
4:11–12	Jesus	The twelve	Why Jesus speaks in parables
4:13–20	Jesus	The twelve	Parable of the Sower explained
4:21–32	Jesus	The twelve	Parables: The Lamp, the Seed, the Mustard Seed
6:10–11	Jesus	The twelve	More tolerable for Sodom and Gomorrah
7:6–13	Jesus	Pharisees & scribes	Teaching as doctrine commandments of men
7:18–23	Jesus	His disciples	Defilement comes from within

Reference	Speaker	Intended audience	Title or quote
8:34–38	Jesus	His disciples	Take up the cross and follow Me
9:12–13	Jesus	Peter, James & John	Elijah has come
9:39–50	Jesus	The disciples	Causes of sin
10:5–9	Jesus	Pharisees	What God has joined together
10:23–27	Jesus	His disciples	A camel through the eye of a needle
10:29–31	Jesus	Peter	The first will be last, and the last first
10:42–45	Jesus	The twelve	The Son of Man did not come to be served
11:22–26	Jesus	The disciples	Teaching on prayer
12:1–11	Jesus	Jewish leaders	Parable of the Vinedressers
12:19–23	Sadducees	Jesus	In the resurrection, whose wife will she be?
12:24–27	Jesus	Sadducees	They neither marry nor are given in marriage
12:29–31	Jesus	A scribe	The greatest commandments
12:35–37	Jesus	Scribes	Whose Son is the Christ?
13:2, 5–37	Jesus	Peter, James <i>et al</i>	The Olivet Discourse
14:6–9	Jesus	Some there	You have the poor with you always
14:17, 20–21	Jesus	The twelve	Woe to that man by whom He is betrayed
14:22, 24–25	Jesus	The twelve	Jesus institutes the Lord's Supper
14:37–38	Jesus	Peter	The spirit is willing but the flesh is weak
14:41–42	Jesus	His disciples	The Son of Man is betrayed
14:48–49	Jesus	The multitude	Have you come out as against a robber?
16:6–7	The angel	The women	He is risen!
16:15–18	Jesus	The eleven	Go into all the world and preach the gospel
Luke			
1:13–17	Gabriel	Zacharias	You shall call his name John
1:28–37	Gabriel	Mary	You shall call his name Jesus
1:42–45	Elizabeth	Mary	Blessed are you among women
1:46–55	Mary	Elizabeth	The Song of Mary
1:68–79	Zacharias	His son John	You will be called the prophet of the Highest
2:10–12, 14	Angel	Shepherds	Glory to God in the highest
3:7–9	John the Baptist	The multitudes	Who warned you to flee from the wrath to come?
3:16–17	John the Baptist	The multitudes	I indeed baptize you with water
4:21, 23–27	Jesus	Those in the synagogue	Physician, heal yourself
5:22–24	Jesus	Scribes & Pharisees	The Son of Man has power to forgive sins
5:34–39	Jesus	Pharisees	New wine into old wineskins
6:3–5	Jesus	Pharisees	The Son of Man is Lord of the Sabbath
6:20–49	Jesus	His disciples	The Sermon on the level place
7:6–8	A centurion	Jesus	Say the word, and my servant will be healed
7:24–28	Jesus	The multitudes	Yes, and more than a prophet
7:31–35	Jesus	Pharisees & lawyers	The Son of Man has come eating and drinking
7:41–47	Jesus	Simon the Pharisee	Which one will love him more?
8:5–8	Jesus	A great multitude	Parable of the Sower

Reference	Speaker	Intended audience	Title or quote
8:10–15	Jesus	His disciples	Parable of the Sower explained
8:16–18	Jesus	His disciples	Parable of the lamp
9:3–5	Jesus	The twelve	Shake the very dust from your feet
9:21–27	Jesus	His disciples	Take up the cross and follow Me
10:2–12	Jesus	The seventy	I send you out as lambs among wolves
10:13–16	Jesus	Unrepentant cities	More tolerable for Tyre and Sidon
10:18–20	Jesus	The seventy	I saw Satan fall like lightning
10:30–36	Jesus	A lawyer	Parable of the Good Samaritan
11:2–13	Jesus	His disciples	Teaching on prayer
11:16–26	Jesus	Others testing Him	A house divided against itself will not stand
11:29–32	Jesus	The crowds	The sign of Jonah
11:33–36	Jesus	The crowds	The lamp of the body is the eye
11:39–44	Jesus	A Pharisee	Woe to you Pharisees!
11:46–52	Jesus	A lawyer	Woe to you lawyers!
12:1–3	Jesus	His disciples	Beware the leaven of the Pharisees
12:4–12	Jesus	His disciples	The fear of God and not of man
12:16–21	Jesus	A crowd	Parable of the Rich Fool
12:22–34	Jesus	His disciples	Where your treasure is
12:35–40, 42–48	Jesus	His disciples	The master will come when unexpected
12:49–53	Jesus	His disciples	I came not to bring peace but division
12:54–59	Jesus	The multitudes	How is it you do not discern this time?
13:2–5	Jesus	Some present	Unless you repent you likewise will perish
13:6–9	Jesus	Some present	Parable of the Fig Tree
13:18–21	Jesus	The multitudes	Parables: The Mustard Seed, the Leaven
13:24–30	Jesus	A questioner	Strive to enter through the narrow gate
13:34–35	Jesus	Jerusalem	Your house is left to you desolate
14:8–11	Jesus	Invitees at dinner	Whoever exalts himself will be humbled
14:12–14	Jesus	Those who invited Him	Invite the poor, maimed, lame, blind
14:16–24	Jesus	One at the table	Parable of the Great Supper
14:26–35	Jesus	The multitudes	Forsake all you have to be My disciple
15:4–10	Jesus	Pharisees & scribes	Parables: Lost Sheep and the Lost Coin
15:11–32	Jesus	Pharisees & scribes	Parable of the Prodigal Son
16:1–13	Jesus	His disciples	Parable of the Unjust Steward
16:14–18	Jesus	Pharisees	Rebuking the Pharisees
16:19–31	Jesus	Pharisees	Parable of the Rich Man and Lazarus
17:1–4	Jesus	The disciples	Offenses and forgiveness
17:6–10	Jesus	The apostles	Mustard-seed faith, servant duty
17:22–37	Jesus	The disciples	The day the Son of Man is revealed
18:2–8	Jesus	The disciples	Parable of the Persistent Widow
18:10–14	Jesus	The self-righteous	Parable of the Pharisee and the Tax Collector
18:16–17	Jesus	The disciples	Let the little children come to Me

Reference	Speaker	Intended audience	Title or quote
18:31–33	Jesus	The twelve	Jesus predicts His death and resurrection
19:12–26	Jesus	His hearers	Parable of the Minas
19:42–44	Jesus	Jerusalem	They will leave not one stone upon another
20:9–16, 17	Jesus	The people	Parable of the Vinedressers
20:28–33	Sadducees	Jesus	In the resurrection, whose wife will she be?
20:34–38	Jesus	Sadducees	They neither marry nor are given in marriage
20:41–44	Jesus	Sadducees	Whose Son is the Christ?
20:46–47	Jesus	His disciples	Beware of the scribes
21:6, 8–36	Jesus	Some disciples	The Olivet Discourse
22:15–22	Jesus	The apostles	Jesus institutes the Lord's Supper
22:25–30	Jesus	The apostles	Who is greatest among you
22:31–32	Jesus	Peter	Satan has asked to sift you as wheat
22:35–37	Jesus	The apostles	He who has no sword, let him buy one
22:52–53	Jesus	Chief priests <i>et al</i>	Have you come out as against a robber?
22:67–69	Jesus	The Sanhedrin	Son of Man will sit on the right hand of God
23:14–16	Pilate	Priests, rulers & people	I have found no fault in this Man
23:28–31	Jesus	Mourning women	Weep for yourselves and your children
24:5–7	Angels	The women	Why do you seek the living among the dead?
24:19–24	Two disciples	Jesus	We were hoping He would redeem Israel
24:36, 38–39	Jesus	The disciples	Behold My hands and My feet
24:44, 46–49	Jesus	The disciples	All things must be fulfilled which were written
John			
1:29–34	John the Baptist	John's disciples	The Lamb of God
1:50–51	Jesus	Nathanael	You shall see heaven open
3:3, 5–8	Jesus	Nicodemus	You must be born again
3:10–21	Jesus	Nicodemus	Are you the teacher of Israel?
3:27–36	John the Baptist	John's disciples	He must increase, I must decrease
4:21–24	Jesus	Woman at the well	True worshippers worship in spirit and truth
4:32, 34–38	Jesus	The disciples	The fields are white for harvest
5:19–47	Jesus	The Jews	The Father and the Son
6:26–27	Jesus	The people	Do not labor for the food which perishes
6:32–33, 35–40	Jesus	The people	I am the bread of life
6:43–51	Jesus	The Jews	I am the living bread which came from heaven
6:53–58	Jesus	The Jews	Whoever eats My flesh and drinks My blood
6:61–65	Jesus	His disciples	The words I speak are spirit and life
7:6–8	Jesus	Jesus' brothers	My time has not yet come
7:16–19	Jesus	The Jews	Why do you seek to kill Me?
7:21–24	Jesus	The people	I did one work, and you all marvel
8:14–18	Jesus	The Pharisees	My witness is true
8:23–24	Jesus	The Jews	I am not of this world
8:28–29	Jesus	The Jews	You will know that I am He

Reference	Speaker	Intended audience	Title or quote
8:31, 34–36	Jesus	The Jews	The truth shall make you free
8:39–41	Jesus	The Jews	If Abraham were your father
8:42–47	Jesus	The Jews	You are of your father the devil
8:54–56, 58	Jesus	The Jews	Before Abraham was, I AM.
9:3–5	Jesus	His disciples	I am the light of the world
9:30–33	The blind man	The Pharisees	He has opened my eyes
10:1–5, 7–10	Jesus	The Jews	I am the door for the sheep
10:11–18	Jesus	The Jews	I am the good shepherd
10:25–30	Jesus	The Jews	You do not believe for you are not My sheep
10:34–38	Jesus	The Jews	I am the Son of God
11:9–10	Jesus	The disciples	If anyone walk in the day he does not stumble
11:25–26	Jesus	Martha	I am the resurrection and the life
12:23–28	Jesus	Andrew & Philip	Unless a grain of wheat dies, it remains alone
12:30–32	Jesus	The people	If I am lifted up, I will draw all peoples to Myself
12:35–36	Jesus	The people	Walk while you have the light
12:44–50	Jesus	The people	As the Father has told Me, so I speak
13:12–17	Jesus	The disciples	Wash one another's feet
13:18–20	Jesus	The disciples	He has lifted up his heel against Me
13:31–35	Jesus	The disciples	A new commandment: love one another
14:1–4, 6–7	Jesus	The disciples	I am the way, the truth, and the life
14:9–11	Jesus	Philip	He who has seen Me has seen the Father
14:12–21	Jesus	The disciples	Ask in My name, and keep My commandments
14:23–24	Jesus	Judas (not Iscariot)	We will come and make Our home with him
14:25–31	Jesus	The disciples	The gifts of the Holy Spirit and peace
15:1–17	Jesus	The disciples	Abide in My love
15:18—16:4a	Jesus	The disciples	Hatred and persecution of the world
16:4b-16	Jesus	The disciples	If I depart I will send the Spirit
16:19–28	Jesus	His disciples	I leave the world and go to the Father
16:31–33	Jesus	His disciples	I have overcome the world
18:20–21	Jesus	The high priest	I spoke openly to the world
18:36, 37	Jesus	Pilate	My kingdom is not of this world
Acts			
1:16–22	Peter	The disciples	Let another take his office
2:14–36	Peter	Men of Judea	God has made this Jesus both Lord and Christ
3:12–26	Peter	Men of Israel	All the prophets have foretold these days
4:8–12	Peter	The Sanhedrin	No other name by which we must be saved
5:3–4	Peter	Ananias	You have not lied to men but to God
5:29–32	Peter <i>et al</i>	The Sanhedrin	We ought to obey God rather than men
5:35–39	Gamaliel	The Sanhedrin	If it is of God, you cannot overthrow it
7:2–53	Stephen	The Sanhedrin	Stephen's sermon
8:20–23	Peter	Simon the Sorcerer	Your money perish with you

Reference	Speaker	Intended audience	Title or quote
10:4–6	Angel	Cornelius	Send for Simon
10:28–29	Peter	Cornelius	I should not call any man unclean
10:30–33	Cornelius	Peter	I sent to you immediately
10:34–43	Peter	Cornelius's household	Whoever believes will receive remission of sins
11:5–17	Peter	The brethren	Who was I that I could withstand God?
13:16–41	Paul	Synagogue in Antioch	God has fulfilled His promise in us
14:15–17	Paul & Barnabas	People of Lystra	We are men like you
15:7–11	Peter	Jerusalem Council	We are all saved through the grace of Jesus
15:13–21	James	Jerusalem Council	The words of the prophets agree
17:22–31	Paul	Men of Athens	In Him we live and move and have our being
19:25–27	Demetrius	Tradesmen of Ephesus	The temple of Diana may be despised
19:35–40	The city clerk	The men of Ephesus	There is no reason for this uproar
20:18–35	Paul	Elders of Ephesus	Take heed to yourselves and to all the flock
21:20–25	Jerusalem elders	Paul	Many Jews have believed, zealous for the law
22:1, 3–21	Paul	Jerusalem mob	Paul's conversion and call to the Gentiles
24:2–8	Tertullus	Felix	Accusation against Paul
24:10–21	Paul	Felix	Paul's defense
25:10–11	Paul	Festus	I appeal to Caesar
25:14–21	Festus	King Agrippa	Festus lays Paul's case before the king
25:24–27	Festus	King Agrippa	I have brought Paul for you to examine
26:2–23	Paul	King Agrippa	Paul recounts his conversion and ministry
27:21–26	Paul	His shipmates	There will be no loss of life, only of the ship
28:17–20	Paul	Jewish leaders in Rome	For the hope of Israel I am bound with this chain
28:25–28	Paul	Jews in Rome	The Holy Spirit spoke rightly through Isaiah
Revelation			
1:17–20	Jesus	John	I am the First and the Last
2:1–7	Jesus	Church in Ephesus	You have left your first love
2:8–11	Jesus	Church in Smyrna	Be faithful unto death to gain the crown of life
2:12–17	Jesus	Church in Pergamos	The teachings of Balaam and the Nicolaitans
2:18–29	Jesus	Church in Thyatira	You tolerate that woman Jezebel
3:1–6	Jesus	Church in Sardis	You have a reputation for life, but you are dead
3:7–13	Jesus	Church in Philadelphia	I will also keep you from the hour of trial
3:14–22	Jesus	Church of Laodiceans	Because you are lukewarm, I will vomit you out
7:14–17	An elder	John	These have come out of the great tribulation
11:1–3	The angel	John	Measure the temple of God
12:10–12	Voice in heaven	Heavens and earth	The accuser of our brethren has been cast down
14:9–11	Third angel	All people	Do not worship the beast
17:7–18	The angel	John	The meaning of the woman and the beast
18:2–24	Angels	God's people	Babylon is fallen
21:3–4	Voice in heaven	God's people	God will dwell with His people
21:6–8	Jesus	John	I am the Alpha and the Omega



GLOSSARY-INDEX

The glossary and index are combined for easier access to the information you need. Definitions in quotation marks are from classical sources (citations can be found in the text). Bold page numbers indicate where the term is introduced or explained. Nonbold numbers indicate other mentions.

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- abusive *ad hominem***—the verbal attack of a man’s character as a means of invalidating his argument | **245**
- accent**—drawing a fallacious conclusion caused by emphasizing words in a sentence to change the meaning from the original intent | **254**, 279
- accident** or **sweeping generalization**—a fallacy committed when a general rule is applied to an exceptional case to which the rule does not apply | **256**
- ad baculum***—threatening one’s hearers in order to gain their consent to some position | **246**
- ad ignorantiam***—fallaciously arguing that a claim is false because it has not been proven to be true, or that it is true because it has not been proven false | **252**
- ad populum***—an appeal to the emotions of the masses to win them over to one’s point of view | **244**
- ad verecundiam* or *ipse dixit***—an illegitimate appeal to authority, arguing that a claim is true merely because an authority has declared it to be true | 250
- affirmative statement**—a statement that affirms the predicate of the subject | **182**, 192
- affirming the consequent**—an invalid mixed hypothetical syllogism of the form *if p then q, q, therefore p* | **236**, 238
- alliteration**—figure of speech that repeats the initial consonant sounds of related or adjacent words | 291
- allusion**—an indirect reference, often a near quote, bringing something familiar to the mind of the audience | 79, 287, **303**
- amphiboly**—a fallacious misunderstanding of a sentence due to its unclear grammar | **253**
- anadiplosis**—figure of speech that repeats the last word from the end of one clause at the beginning of the next | **294**
- anaphora**—figure of speech that repeats a word or group of words at the beginning of successive clauses | 278, **292**, 293
- anger**—“an impulse, accompanied by pain, to a conspicuous revenge for a conspicuous slight

- directed without justification toward what concerns oneself or toward what concerns one's friends" | 68, 75, 95, 98, **103**, 104, 107, 108, 113, 117, 119, 265, 327
- antimetabole**—figure of speech that repeats words in reverse grammatical order in successive clauses | **292**
- antithesis**—figure of speech in which contrasting ideas are placed together, often in parallel structure | 17, **289**
- apostrophe**—figure of thought that addresses an absent person or personification | **300**
- appeal to pity** or *ad misericordiam*—a type of *ad populum* that provokes pity from one's hearers to gain consent | **244**
- argument**—a set of statements in which a conclusion either is or appears to be implied by the premise or premises | 2, 46, 51, 59, 67, 86, 125, 144, 163, 169, 178, 181, 186, 191, 196, 201, 209, **217**, 229, 243, 261, 273, 285, 301, 324
- argument by example**—"rhetorical induction" | **209**
- arrangement**—"the ordering and distribution of the matter [of a speech], making clear the place to which each thing is to be assigned" | 2, 31, 45, **51**, 59, 67, 73, 261, 273, 278, 309
- artificial memory**—internal memory strengthened through training and special techniques | **309**, 311, 312
- artistic modes of persuasion**—persuasion invented and achieved by the spoken word | **85**, 125, 133
- assonance**—figure of speech that repeats similar vowel sounds in the stressed syllables of adjacent words | **291**
- asyndeton**—figure of speech that deliberately omits conjunctions between clauses | **290**
- axiom**—a self-evident truth that is the starting point of proof | 144, **190**
- bandwagon fallacy** or **appeal to the masses**—a type of *ad populum* that appeals to the popularity of a claim as a reason for accepting it, arguing that many people believe something, so it must be true | 145, **244**
- begging the question** or **circular reasoning**—a fallacy in which the conclusion of an argument is stated or presumed in the premises | **255**
- biconditional**—an "if and only if" statement, which is true when both component parts have the same truth value | 177, 183, **184**, 186, 195
- Bulverism**—a circumstantial *ad hominem* of the form *you are making this claim because you are a...* | **245**
- calmness**—"the settling down or quieting of anger" | 103, **104**, 113
- categorical syllogism**—a deductive argument with a conclusion and two premises in categorical form | **217**, 219, 222, 226, 235
- categorical statement**—a statement that connects a subject term with a predicate term, both of which are nouns or noun phrases, by means of a *to-be* verb | **181**, 186, 192, 217, 219
- ceremonial oratory** or **epideictic speech**—a speech of praise or censure based upon honor or dishonor | 126, 143, **155**, 169
- cherry-picking**—a fallacy of improper induction which generalizes based on unrepresentative instances | 234, **249**
- chiasmus**—figure of speech that reverses the grammatical structure in successive phrases, clauses, or larger units, but without the repetition of the words | **292**
- chronological snobbery**—a fallacy in which one argues that the ideas of an earlier time are inferior to those of the present time simply because of their age | **247**
- circumstantial ad hominem**—the attempt to invalidate an adversary's argument by appealing to special circumstances that affect him | **245**
- clear at a glance**—a type of maxim whose truth is immediately evident when stated | 201, **203**
- climax**—figure of speech that arranges successive sets of words in increasing importance | **293**, 324
- complement of a term**—everything not included in the term; ie, the complement of *p* is *non-p* | **193**
- complete proof**—an enthymeme based on a valid syllogism | **221**

- complex idea**—an idea that can be divided into parts | 170
- complex question**—fallaciously asking a question in a way that excludes an immediate legitimate answer, caused by making an unwarranted assumption | 256
- composition**—fallaciously concluding that whatever is true of the parts of a whole must also be true of the thing as a whole | 254
- compound statement**—a statement that can be broken down into simpler statements | 181, 183, 194, 222
- conclusion** (1)—“the end of a discourse, formed in accordance with the principles of the art” | 51, 55, 59, 73, 110, 149, 214
- conclusion** (2) or **judgment**—a statement that is the result of reasoning | 95, 103, 169, 191, 192, 209, 211, 214, 217, 233, 237, 240, 243, 277
- conditional**—a compound statement that connects two statements together in an “if/then” construction, considered false when the antecedent is true and the consequent is false, otherwise generally considered to be true | 177, 183, 194, 223, 239
- confidence**—“the expectation associated with a mental picture of the nearness of what keeps us safe and the absence or remoteness of what is terrible” the opposite of fear | 109, 113, 328
- conjunction**—a compound statement that connects other statements together with words like “and” or “but” such that the statement is true only when its component statements are all true | 183, 194
- consistent statements**—statements that can both be true at the same time, that is, when there is no logical conflict between them | 185
- contract**—a written agreement between two parties that is intended to be enforceable by law | 85, 133, 135
- contradiction**—a relationship between categorical statements of opposite quality and quantity in which the statements cannot both be true and cannot both be false | 136, 186, 187
- contrapositive**—a categorical statement that switches the subject and predicate while taking the complement of each universal affirmative and particular negatives have equivalent contrapositives | 193
- contrariety**—a relationship between universal statements of opposite quality, in which the statements cannot both be true but they can both be false | 186, 187
- converse**—a categorical statement that switches the subject and predicate, equivalent for particular affirmative statements and universal negative statements | 177, 192
- copiousness**—being full of true thoughts and wise words | 4, 90, 286
- copula**—a “to be” verb that connects the subject and predicate in a categorical statement | 181
- countenance**—a person’s general appearance, facial expressions, and eye contact | 323, 326
- counterexample**—an argument that shows another argument to be invalid by substituting terms in that argument to make the premises true and the conclusion false | 177, 237, 248
- courage**—“the virtue that disposes men to do noble deeds in situations of danger, in accordance with the law and in obedience to its commands” | 97, 120, 146, 157, 162
- criminal act**—wrongdoing due to moral badness that has expected results | 133
- deductive reasoning**—reasoning that draws conclusions that are valid or invalid | 191, 211
- delivery**—“the graceful regulation of voice, countenance, and gesture” | 2, 45, 51, 273, 279, 309, 323
- denying the antecedent**—an invalid mixed hypothetical syllogism of the form *if p then q, not p, therefore not q* | 236, 243
- dilemma**—an extended hypothetical syllogism, the standard form being *if p then q, and if r then s, p or r, therefore q or s* | 67, 225, 239
- disjunction**—a compound statement that connects statements together with “or” such that it is true when either part is true | 183, 194, 196, 222, 235, 239
- disjunctive syllogism**—a deductive argument employing a disjunctive statement | 222, 230, 235, 238

- disputable maxim**—a maxim that seems to contradict common sense or some other maxim | **202**
- distributed term**—a term that when used in a statement refers to its entire extension; in categorical statements, the subject of universals and the predicates of negatives are distributed | **219**
- division**—the part of a discourse that clarifies “what matters are agreed upon and what are contested, and announces what points we intend to take up” | 51, 59, **61**, 67, 74, 80
- division (fallacy)**—fallaciously concluding that what is true of the thing as a whole must be true of each individual part | **255**
- dubitatio**—figure of thought which presents a feigned or real incapacity to know what to say, or a reticence to continue speaking | **301**
- either-or or bifurcation or false dichotomy**—fallaciously presuming that the choices presented in an argument are exhaustive, when in fact unspoken alternatives exist | **256**
- ellipsis**—figure of speech in which the artful omission of a word is implied by the context | **290**
- emotions**—“those feelings that so change men as to affect their judgments, and that are also attended by pain or pleasure” | 95, 98, 101, **103**, 113, 174, 244, 262, 266, 288, 303
- emulation**—“pain caused by seeing the presence, in persons whose nature is like our own, of good things that are highly valued and are possible for ourselves to acquire; but it is not felt because others have these goods, but because we have not got them ourselves” | 97, 113, **120**
- enargia**—vivid, descriptive language that creates clear mental images | **96**, 108, 277
- encomium**—a speech of praise | 17, **155**, 164
- enmity**—hatred, the opposite of friendship | 103, **107**, 113
- enthymeme**—a rhetorical syllogism that consists of fewer propositions than a normal syllogism | 169, 209, **221**, 233, 238
- envy**—pain at the sight of the good fortune of others, felt not because we think the other person does not deserve their good fortune, but because we think we do | 113, **119**
- epanalepsis**—figure of speech that repeats at the end of a clause the same words that occurred at the beginning | **294**
- epistrophe**—figure of speech that repeats a word or groups of words at the end of successive clauses | **293**
- equity**—a sort of justice, applying to forgivable actions, that goes beyond the written law and makes up for defects in it | 127, **132**, 156
- equivocation**—the fallacious use of more than one meaning of an ambiguous word in argument | 173, 231, **252**
- error of judgment**—an act not due to moral badness that has results that should have been expected | **133**
- ethos**—persuasion achieved by the personal character of the speaker | 85, **86**, 95, 125, 133, 204, 262, 326
- etymology**—an explanation of a word’s origins, usually including its derivation from an older language | **175**
- exclusive or**—a disjunction that is true when either component statement is true, but not both | **183**
- exhibit**—a written document or item of physical evidence presented to a jury | 133, **136**
- exordium**—see *introduction*
- expert witness**—a person who has specialized knowledge relevant to the issue whose testimony can help make sense of the evidence in the case | **135**
- external memory**—information outside of our minds, which we can use to quickly recall information, such as notes, outlines, and other written information | **309**
- eyewitness**—a person who testifies to what he has perceived through his senses | **135**
- fable**—a short story that conveys a moral often employing talking animals as characters | 209, **213**
- fallacy**—an error in reasoning | 145, 231, **243**
- fallacy of ambiguity**—a category of informal fallacy with a problem in clarity | **252**
- fallacy of improper induction**—a category of informal fallacy in

- which the conclusion appears to be inductively established but is not | 243, **249**
- fallacy of irrelevance**—a category of informal fallacy in which there is no logical connection between the premises and conclusion of an argument | **243**
- fallacy of presumption**—a category of informal fallacy caused by assuming something that is not true | **255**
- false analogy** or **weak analogy**—a fallacious use of analogy in which the similarities are irrelevant or a related structural problem exists | 234, **249**
- fear**—“a pain or disturbance due to a mental picture of some destructive or painful evil in the future” | **108**
- figures of speech** or **schemes**—artful deviations from the ordinary arrangement or sound of words | 274, 285, **288**
- figures of thought** or **tropes**—artful turnings of words from their ordinary meaning | **297**
- forensic oratory** or **judicial speech**—a speech accusing or defending someone based on the justice or injustice of their past actions, often delivered before a judge or jury | 52, 60, 85, 125, **126**, 155, 169, 172, 279
- friendship**—wishing for your friend “what you believe to be good things, not for your own sake but for his” | 103, **105**, 113
- general lines of argument**—arguments that have no particular subject matter but are applicable to all subjects | 49, 125, 169, **170**, 209, 229, 273
- gentleness**—the virtue of doing good while considering the vulnerability of others | 156, **159**
- genus**—a general term that can be distributed into species | 170, **171**, 176, 201, 299
- gesture**—the movement of the orator of the hands, the head, the feet, and even the entire body | 46, 324, **327**
- go between the horns**—refute a dilemma by rejecting the disjunction and presenting another option | **239**
- good things**—“that which ought to be chosen for its own sake”; “that for the sake of which we choose something else”; “that which is sought after by all things”; that which must be prescribed for a given individual by reason | 105, 120, **143**, 151
- grand level of style**—level in which the stylistic devices are intended to be dramatic, apparent, and impressive its purpose is not only to inform the mind and persuade the will, but to grip the emotions and heart most appropriate for speeches delivered on formal occasions | 287, **288**
- grasp the horns**—refute a dilemma by rejecting one or both of the conditionals as false | **239**
- happiness**—“prosperity combined with virtue”; “independence of life”; “the secure enjoyment of the maximum of pleasure”; “a good condition of property and body, together with the power of guarding one’s property and body and making use of them” | **140**, 146, 149
- hasty generalization**—a fallacy that argues for a general conclusion based on insufficient evidence, such as too few or unrepresentative instances | 234, **249**
- hearsay witness**—a person who testifies to what someone else said or wrote | **136**
- hyperbole**—figure of thought that deliberately exaggerates or overstates something for the purpose of emphasis or emotional appeal | **302**
- hypothetical syllogism**—a deductive argument which employs conditional (hypothetical) statements | **223**, 235, 238
- ignoratio elenchi**—fallaciously missing the point in refutation | **248**
- illustrative parallel** or **analogy** a form of argument from a particular example (the source) to a particular conclusion (the target) | 209 **211**
- implication**—a relationship in which if the first statement is true the second must also be true | **185**, 187
- inartistic modes of persuasion** or **nontechnical**—persuasion that does not need to be invented, but is available at the outset | 47, 85, **133**
- inclusive or**—a disjunction that is true when either component statement is true, or when both are true | **183**, 235

- inconsistent statements**—statements that cannot both be true at the same time | 185
- indefinite statements**—statements that are unclear as to the extent of their subject | 182, 222
- independent statements**—statements in which the truth value of one statement has no effect on the truth value of the other | 185
- indignation**—pain caused by the sight of undeserved good fortune | 96, 113, 117, 303
- inductive reasoning**—reasoning based on experience, which draws conclusions that are probable | 191, 210, 233, 249
- informal fallacy**—an error in reasoning made in the everyday use of language, less structured and more typical than a formal fallacy | 229, 243
- injury**—suffering harm against one's will | 116, 126
- introduction**—“the beginning of a discourse, [by which] the hearer's mind is prepared for attention” | 51, 52, 59, 63, 67, 78, 80, 89, 99, 214, 262
- invented ethos**—ethos conveyed by the words of the speaker, including good sense, good moral character, goodwill toward one's hearers | 86
- invention**—“the devising of matter, true or plausible, that would make the case convincing” | 2, 45, 46, 51, 67, 273
- irony**—figure of thought in which the words mean the opposite of their literal significance | 303
- isocolon**—parallelism in which the parallel parts are equal in structure and length | 289
- justice**—“the virtue through which everybody enjoys his own possessions in accordance with the law”; giving to each thing what it is entitled to in proportion to its worth | 120, 126, 132, 134, 141, 146, 156, 160, 163
- kindness**—“helpfulness toward someone in need, not in return for anything, nor for the advantage of the helper himself, but for that of the person helped” | 96, 105, 113, 115
- known truth**—a type of maxim that is well known or generally agreed upon | 201, 202
- liberality**—the virtue that disposes us to spend money for others' good | 156, 158, 163
- litotes**—figure of thought that uses a deliberate understatement, often employing a double negative | 302
- logic**—the art of reasoning well | 2, 6, 67, 70, 169, 171, 176, 185, 189, 209, 212, 229, 237, 240, 253
- logically equivalent statements**—statements that imply each other | 186, 192
- logos**—persuasion achieved by the proofs contained in the speech | 85, 125, 133, 169, 181, 209
- magnanimity**—“the virtue that disposes us to do good to others on a large scale” | 156, 158, 163
- magnificence**—the virtue involving spending money to perform great deeds | 156, 158, 163
- maxim**—a general statement “about questions of practical conduct” | 170, 201, 213
- means of wrongdoing**—the ability of an action established when the premises in fact support a different conclusion | 248
- mixed hypothetical syllogism**—a hypothetical syllogism that uses a combination of conditional statements and nonconditional statements | 224, 236
- modus ponens**—a valid mixed hypothetical syllogism of the form *if p then q, p, therefore q* | 67, 224, 236
- modus tollens**—a valid mixed hypothetical syllogism of the form *if p then q, not q, therefore not p* | 224, 236
- motive of wrongdoing**—the good or pleasant things that the wrongdoer wanted to obtain, leading him to commit the wrong | 129
- narration or statement of facts**—the setting forth of “events that have occurred or might have occurred” | 51, 59, 67, 80, 165, 262
- natural memory**—internal memory by which we remember things without employing any special methods | 309
- negation**—a logical operator that switches the truth value of a statement | 183, 185, 187, 194, 239
- negative statement**—a statement that denies the predicate of the subject | 182, 219
- noble deed**—an act “desirable for its own sake and also worthy of praise”; “that which is both

- good and also pleasant because good" | 157, **160**, 163, 265
- nominalization**—a verb, adjective or adverb that has been turned into a noun | **274**
- obverse**—a categorical statement that changes the quality while taking the complement of the predicate all categorical statements have an equivalent obverse | 192, **193**
- opportunity of wrongdoing**—the particular circumstances that would allow the accused to commit the wrong | **129**
- oxymoron**—figure of thought that brings together ordinarily contradictory terms to call attention to the subject | **302**
- paradoxical maxim**—a maxim that seems to contradict itself or involve some logical absurdity | 201, **202**
- parallelism**—figure of speech that uses similar structure in different parts of a sentence to present a definite pattern | 17, 287, **289**, 293
- parenthesis**—figure of speech that inserts a verbal unit that interrupts the normal flow of the sentence, allowing the speaker to comment mid thought | **291**
- particular law**—law applying to a certain community | **127**, 132
- particular statement**—a statement that predicates something of part of the extension of the subject | **182**, 186, 192, 197
- pathos**—persuasion achieved by putting the audience into a proper emotional frame of mind | 85, **95**, 125, 133
- personification**—figure of thought that invests an inanimate object or abstraction with personal attributes | **300**
- pity**—"a feeling of pain caused by the sight of some evil, destructive or painful, which befalls one who does not deserve it, and which we might expect to befall ourselves or some friend of ours" | 75, 95, 113, **116**
- poisoning the well**—a type of abusive *ad hominem* committed when one seeks to discredit his opponent by attacking his integrity | **245**
- political oratory** or **deliberative speech**—a speech urging the hearers to take a course of action or not in the future based on expediency or harm the audience is often an assembly | 126, **139**, 155, 169, 279
- polyptoton**—figure of speech that repeats words of the same root but in a different grammatical form | **295**
- polysyndeton**—figure of speech that deliberately includes conjunctions between successive clauses | **290**
- post hoc ergo propter hoc** or simply **post hoc**—fallaciously declaring that because one event preceded another, the earlier event caused the later one | **251**
- proof**—"the presentation of our arguments, together with their corroboration" | 51, 59, 61, **67**, 80
- prudence**—"that virtue of the understanding which enables men to come to wise decisions" regarding that which will bring about good and prevent evil | 156, **159**
- pure hypothetical syllogism**—a hypothetical syllogism that uses only conditional statements | **223**, 235
- quality**—affirmative or negative aspect of a categorical statement | **182**
- quantity**—universal or particular aspect of a categorical statement | **182**
- reasoning**—drawing proper conclusions from other information | 189, **191**, 219, 243
- rebut the horns**—refute a dilemma by presenting a counter-dilemma | 239, **240**
- red herring**—a type of missing the point in which the attention of the audience is diverted from the main point to a plausible but unrelated issue | **248**
- reductio ad absurdum**—a means of refuting an argument by assuming its premises and showing that they lead to an absurd or otherwise undesirable conclusion | **240**
- refutable sign**—an enthymeme based on an invalid syllogism | **222**
- refutation**—"the destruction of our adversary's arguments" | 15, 51, 59, 67, **69**, 74, 80, 229, 248
- relevant testimony**—testimony that helps to prove or disprove some fact that is consequential to the issue in question | **135**

- reliable testimony**—testimony in which the witness is credible | 135
- rhetoric**—the art of persuasive speaking and writing | 1, 5, 9, 15, 21, 31, 45, 60, 75, 85, 174, 189, 210, 262, 285, 309, 323
- rhetorical question** or **erotema**—a figure of thought asking a question, not to elicit an actual response, but to make a persuasive assertion | 79, 301
- self-contradiction**—a statement that is false by logical structure the negation of a tautology | 192
- self-evident truth**—a statement that, once understood, is immediately assent to without further proof | 189, 190
- sensible proposition**—a statement known to be true through the evidence of the senses | 190
- shame**—“pain or disturbance in regard to bad things, whether past, present, or future, which seem likely to involve us in discredit” | 113
- simile**—figure of thought comparing two unlike things that have something in common | 298
- simple idea**—an idea that cannot be divided into other separate ideas | 170
- simple level of style** or **low** or **plain**—level in which the use of stylistic devices is not apparent the purpose is to teach or inform | 286
- simple statement**—a statement that cannot be broken down into simpler statements | 181, 185
- singular statement**—a statement that has a subject that is a single or individual term or idea | 182
- situated ethos**—ethos that is not produced by the spoken word but is brought about by reputation, appearance, etc | 86
- slippery slope**—a fallacy that uses an alleged chain reaction to connect a relatively harmless first step to some disastrous conclusion, in order to argue against taking that first step | 251
- sound argument**—a valid argument with true premises and a true conclusion | 218
- special lines of argument**—an argument based on propositions about a particular subject | 125, 163, 169, 273
- species**—a type, kind, or example of a term | 170, 171, 175, 201, 297, 299
- square of opposition**—a diagram that shows the relationships between the four types of categorical statements that have the same subject and predicate | 186
- stasis theory**—a method used to help determine the question at issue in a speech: conjecture, definition, quality, or policy | 47, 61, 67, 71, 273
- state of mind of the wrongdoer**—the wrongdoer’s justification for doing the wrong in the light of possible punishment | 130
- statement**—a declarative sentence; a sentence that is either true or false | 46, 61, 169, 177, 181, 189, 201, 204, 209, 211, 217, 219, 221, 233, 240, 250
- statement of facts**—see *narration*
- straw man**—a type of mistaken refutation in which a person distorts his adversary’s argument with a caricature that is more vulnerable to attack | 248
- style**—“the adaptation of suitable words and sentences to the matter devised” | 2, 11, 16, 45, 51, 57, 262, 273, 285, 304, 324
- subalternation**—a relationship in which the universal statement implies the particular of the same quality the implication is one of falsity when going from the particular to the universal | 186, 187
- subcontrariety**—a relationship between particular statements of opposite quality in which the statements can both be true but they cannot both be false | 186, 187
- synecdoche**—a figure of thought in which a part stands for a whole, a whole for a part, genus for species, species for genus, or material for an object made from it | 299
- tautology**—a statement that is true by logical structure | 192
- temperance** or **self-control**—“the virtue that disposes us to obey the law where physical pleasures are concerned” | 146, 156, 157, 163
- term**—a verbal expression (a word or a phrase) representing an

- idea | 59, 68, 71, 169, **170**, 181, 209, 219, 229, 237, 274, 299, 302
- testimony** or **report**—a statement thought to be true by authority | 135, 190, **191**
- thesis**—a statement being argued for, which should be disputable, provable, clear, and interesting | **46**, 55, 59, 61, 65, 70, 74, 80
- tu quoque**—a type of *ad hominem* in which a person defends himself against an accusation by pointing out that his accuser is equally guilty | **246**
- universal law**—law acknowledged by and applying to all people everywhere | **127**, 133
- universal statement**—a statement that predicates something of the entire extension of the subject | **182**, 186, 192, 219, 240
- valid argument**—an argument in which the premises imply the conclusion; if the premises are true, the conclusion must be true | **217**, 235
- virtue**—the ability to benefit others | 120, 140, 143, 146, 155, **156**, 262, 269
- voice**—speaking voice that considers volume, enunciation, tone, and timing | 46, 79, 310, 323, **324**
- voluntary**—“consciously and without constraint” | **126**
- wisdom**—the virtue by which one reasons from first principles to truth, goodness and beauty; the goal of knowledge and the proper application of understanding | 6, 11, 90, 91, 120, 156, **160**, 205
- wrongdoing**—“injury voluntarily inflicted contrary to law” | **126**
- zeugma**—ellipsis in which the word omitted is a verb which governs connected clauses, especially if the verb is used in two different senses | **290**



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