

# FITTING WORDS

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*C L A S S I C A L   R H E T O R I C*



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**FITTING**  
WORDS

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*CLASSICAL RHETORIC*



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FOREWORD

## RHETORIC IN THE HANDS OF AN ANGRY MOD

“The final proof and product of clear thought is clear speech.”

– John Milton Gregory, *Seven Laws of Teaching*

### GOD SPEAKS

**W**e must begin where it all begins. God speaks. It is. It was. It will be. There has never been and will never be a time when God is not speaking, where he stops caroling, cantoring, creating, and communing. Therefore, if we want to set for ourselves a proper introduction into human speech, we must begin by seeing aright the divine dialect. We must begin with what those higher scholars may call a “theology of rhetoric.” A Christian theology of rhetoric would make a few initial and important claims about speech: speech is a gift, speech is a matter of love, speech is personal, speech is powerful, speech is mysterious, speech is good, and speech is sacrificial. When we begin there, when we begin to place Trinitarian categories among our assumptions about speech, we are placed on firm footing, and we are therefore able to see where things have gone and can go wrong when it comes to speech.

### WE MUMBLE

If we begin, as Scripture does, with “in the beginning,” and we follow, in our understanding of speech, that same biblical narrative, we see then that speech—as a gift, as a matter of love, as

personal and powerful, as mysterious and good and sacrificial—is subject to man’s fallen nature. Therefore, not only must we see aright a “theology of rhetoric,” we must also see aright a “sociology of rhetoric.” We must know how our Triune God is a God who speaks, and we must also know that man mumbles, in more ways than one. Our mumbling nature has perverted, we may even say our mumbling nature has profaned, all our speech acts. Though a gift, we are ungrateful. Though a matter of love, we persuade ourselves and others to love the wrong things. Though personal and powerful, we use it to manipulate others to our selfish ends. Though mysterious and good, we dissect and degrade. Though sacrificial, we make it superficial. If we wish to make any worthy headway in a proper study of rhetoric, we must begin with these two important propositions: God speaks, and we mumble.

## **WE REPENT**

So, welcome to that introduction which a high school student, or most adults for that matter, would rather not have to read: “The time is fulfilled, and the kingdom of God is at hand: repent ye, and believe the gospel.” (Mark 1:15) Repent. Believe. Love your neighbor. Love God. This is the whole of the Christian life; there is nothing more. And that means this is the whole of every discipline a Christian attempts to master. The typical reader may be thinking that their entrance into this curriculum once started with grand visions of academic copiousness and all the treasures afforded to us by classical Christian education. “Surely,” the young man may say, “here I will study (clears throat followed by a slight and sophisticated roll of his tongue) rrrrhretoric!” And here this same young man reads a complete stranger telling him that this study will indeed be accompanied by great treasures, but that the key to those treasures, the key to true copiousness, is that same dreadful thing perhaps his pastor and parents have been saying all along: you are not God. In short, be humble. If we can begin with a theology of rhetoric, followed by a confession, an agreement, that we are indeed naturally bad rhetoricians, then we may

get to the best starting place of all: humility. We have, therefore, gone through a kind of initial liturgy into rhetoric, and so now we may commune together, at this finely set table, in this fitting curriculum.

## **RHETORIC IN THE HANDS OF AN ANGRY MOD**

There are many things these days that get into a Christian's head, and not all of them are worth having there. Some things that find their way in may tend to dismember the Christian's body of knowledge. Other things seek to numb. Other inoculate. Others just provide a light and momentary fog. Others clarify, convict, and congeal, leaving the Christian better off for having let that thing run its course in the mind. Whatever enters a Christian's head, it will either help or hurt one of the Christian's great responsibilities: "Go and stand in the temple and speak to the people all the words of this Life." (Acts 5:20) Rhetoric, like logic, is not the kind of discipline that we either let in or not. It's not the kind of thing we choose as a part of our lives. Rhetoric, and its constituent parts, is one of those rare disciplines which will be there whether we want it or not, and it will have its way with every other thing we let enter our head and heart. Consequently, rhetoric is one of those rare human disciplines that as we get into it, it gets into us, each and every area of our lives. When it matures in us, it matures all things in us, the good and the bad. And when it is weak and inadequate in us, it malnourishes every part of us. But it is not enough to just study rhetoric; we must study it well, in the broader framework of the Christian life, and that is far more difficult than learning a few rules to untie our tongues.

It is my wish we were a tongue-tied people, for fixing that is a matter of mechanism. We are far worse off. We are a people whose rhetorical imaginations are in knots. The very words that would free us from linguistic lunacy are the very words which have been

hijacked and turned against us: *logic, reason, faith, religion, love*, and worst of all *rhetoric*. Find a man who has studied logic in the contemporary university, and we would be disappointed to find how illogical such a study has made him. Sit next to a man who has discovered his faith, a man who glories in having explored the vast religions of the world, and we would find he knows very little about honest faith and true religion. The same may be said of rhetoric. Most men today who speak of *rhetoric* are the ones least equipped to do so, for they are the ones who have merely picked her up second-hand from a crowded tavern. That man has not courted Rhetoric. He has not dined with her and met her parents. He has not taken the time to learn her language, to understand her strengths and weaknesses. He has not met her brother *Logos* and her sister *Sophia*. The modern man who espouses the word rhetoric is least of all to be trusted that he should teach us anything worthwhile on the subject. And so for those who have studied the ancients on the subject, we find ourselves in a familiar place. There has never been a time when rhetoric has not been perverted. There has never been a man who has not been prone to abuse her. And there has never been a society which can function well without her. As Isocrates states,

...there is no institution devised by man which the power of speech has not helped us to establish. For this it is which has laid down laws concerning things just and unjust, and things honourable and base; and if it were not for these ordinances we should not be able to live with one another. It is by this also that we confute the bad and extol the good. Through this we educate the ignorant and appraise the wise; for the power to speak well is taken as the surest index of a sound understanding, and discourse which is true and lawful and just is the outward image of a good and faithful soul. With this faculty we both contend against others on matters which are open to dispute and seek light for ourselves on things which are unknown; for the same arguments which we use in persuading others when we speak in public, we employ also when we deliberate in our own thoughts; and, while we

call eloquent those who are able to speak before a crowd, we regard as sage those who most skillfully debate their problems in their own minds. And, if there is need to speak in brief summary of this power, we shall find that none of the things which are done with intelligence take place without the help of speech, but that in all our actions as well as in all our thoughts speech is our guide, and is most employed by those who have the most wisdom...Therefore, it behooves all men to want to have many of their youth engaged in training to become speakers..."<sup>1</sup>

Speech is pervasive, because it is in its essence a reflection of how God made and upholds the world. Speech is not just one part of God's being, it is coextensive, cooperative, and coeternal with his being. It is, then, how he has made the world, how he has made us. If something is, then God has said it. If God says it, then it is. Speech is the same way for us. As St. Augustine asked,

"Since rhetoric is used to give conviction to both truth and falsehood, who could dare to maintain that truth, which depends on us for its defence, should stand unarmed in the fight against falsehood?" (*De Doctrina Christiana* IV)

Philosophically, rhetoric is, along with logic, a branch of epistemology, the study of knowledge. Because our God is a revelatory God, epistemology cannot be a side dish in our academic menu. Like logic, rhetoric is one of those self-evident disciplines. Asking "Why rhetoric?" is similar to asking "Why logic?" Again, the answer is self-evident. Without logic, the question couldn't exist. Without rhetoric, the question couldn't be well answered. The question, then, is not, "Why should we study rhetoric?" The more appropriate question is, "How could we not study rhetoric?" Hear St. Augustine again,

"...oratorical ability, so effective a resource to commend either right or wrong, is available to both sides; why then is it not acquired by good and zealous Christians to fight for

1 Thomas W. Benson, and Michael H. Prosser, *Readings in Classical Rhetoric*, (David, CA: Hermagoras Press, 1988), 48.



## FAMOUS ORATOR

**Augustine**  
(AD 354-430)

Augustine of Hippo was a Roman theologian and philosopher who authored several books, including *City of God*, *On Christian Doctrine*, and *Confessions*. Having been a rhetorician before his conversion, Augustine argued that it is lawful for Christians to use the art of rhetoric.

"Since rhetoric is used to give conviction to both truth and falsehood, who could dare to maintain that truth, which depends on us for its defence, should stand unarmed in the fight against falsehood?" On *Christian Doctrine* IV.2

the truth, if the wicked employ it in the service of iniquity and error, to achieve their perverse and futile purposes?”  
(*De Doctrina Christiana* IV)

There is a danger, however, in answering this question and becoming convinced enough about rhetoric so that the school, the student, or the parent grabs this curriculum and dives in headlong. It is the same warning I give the seniors each year at our commencement:

What you have received during your time at Sequitur has been invaluable, and certainly you have been invaluable to us. You will see this more in time. But we have only done work at the bottom, at the base. We have only sought to lay a foundation for learning. You could say we have only outlined the land and perhaps cleared the brush. Sure, you've read the greatest literature in all the world and discussed some of the most important ideas in all of mankind. From Homer and Dante to St. Augustine and O'Connor, you have explored the earthly and the divine. You have grappled with the ideas we judge by (truth, goodness, and beauty) and the ideas we live by (liberty, equality, and justice). You have been introduced to the importance of a sharp mind, humble heart, and faithful hands. And this education has been *only* that: *an introduction*. While you have had classes the angels envy, you have had these in your adolescence, at a time when you have been distracted, enthralled, and bombarded with other things, for this is the nature of immaturity: we seek what we ought not to seek and love what we ought not to love.

There is a danger in putting this kind of book in a young scholar's hands; it is the same danger in giving a mere human a good education whatsoever: it is a gift that can indeed be used for ill. And it is easier to get caught in the trappings of the tool without paying attention enough to the kind of hand which wields it. This is particularly true of speech, and it is in even greater danger of becoming true of us today, if the rules of persuasive speech get into

the hands of “an angry mod,” a discontent modern man or woman whose chin is too high and whose gaze is too inwardly turned. So we return to where we started: enter these pages with gratitude, humility, and repentance. That is the only path forward. Do not underestimate the component of classical rhetoric which states that good speech and ethics are inseparable; worthy speech can only come from good men and women. Petronius advised:

Advice to a Young Poet:

“If greatness, poet, is your goal,  
the craft begins with self-control.  
For poems are of the poet part,  
and what he is decides his art.  
With character true poems begin.  
Poet, learn your discipline.  
Avoid ambition as the blight  
of talent. If the rich invite  
you out to dine, be proud; decline.  
Don’t snuff your genius in your wine  
nor pin your Muse to clique or clique.  
Avoid the postures of the hack.”<sup>2</sup>

As said at the beginning, part of the answer for why a formal study of rhetoric has not yet invaded every school in this country is because we do not desire enough to know the truth. We enjoy our mumbling far too much. We, like our idols, want to live in the muddled and mumbled middle, at best. We perhaps want just enough clarity to confirm our idolatry, but no more. Therefore, a Christian who is serious about their faith and the implications thereof, will eventually come to see that one of the greatest disciplines we could mature in is our ability to speak the truth beautifully, and that means rhetoric. If we want to love our neighbor, engage in cultural critique, hear and understand God’s Word, persuade the lost to be found, convince the unfaithful to return, and have the tools to assess where we and others may be going verbally wrong—in short, if we want to be faithful and maturing

2 Thomas W. Benson, and Michael H. Prosser, *Readings in Classical Rhetoric*, 110-111.

Christians—then studying rhetoric is not an option; it is not an elective. It is a necessity. And unless we want to learn it poorly, we then need a good path to tread. Because Rhetoric has been so poorly treated, and but for the grace of God go we, we therefore need a chaperone in this endeavor. We cannot leave her unwed, for a far worse man will find her. We cannot leave her unloved. As Christians, there are no people more burdened with the task of properly courting and committing to Rhetoric. This curriculum is a fitting chaperone for such a calling. Here, in these pages, is our good path.

BRIAN DAIGLE,  
Headmaster, Sequitur Classical Adademy







## PREFACE

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# HOW TO USE THIS BOOK

**T**he 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* 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.

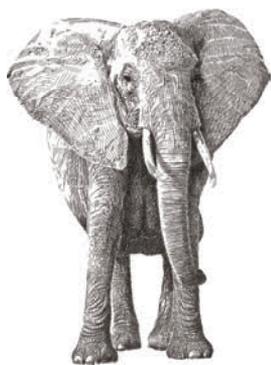
## OPTIONAL ASSIGNMENTS

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, each lesson is introduced and taught through two videos: a main lesson video which walks you through the lesson from the textbook, and a separate application video which walks students through the exercises. Each lesson also introduces a figure of speech or thought (retaught together in Lessons 27 and 28), and suggestions for the optional Thinking Deeper discussions. The video also includes 9 exam prep videos.

### **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 students the tools they need to learn the art of classical rhetoric.



## INTRODUCTION

# THE GOAL AND PURPOSE OF THIS BOOK

**T**his text was written with one goal in mind: to help Christian high school students (and students of every age) 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 speak 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, often 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.

A common complaint of parent's whose children have acquired new skills in logic is that they tend towards being insufferable with these new word-weapons. The study of Rhetoric will provide similar temptations to students as they realize the power not only of reason but of reason eloquently framed. Like a young knight receiving his first sword, it is crucial to remember that words are powerful and dangerous. Since the purpose of eloquence is to "*make men do,*" as Dabney says in *Sacred Rhetoric*, students must also cultivate wisdom and virtue, so that their Rhetoric is true eloquence, that is, the "the soul's virtuous energy exerted through speech." It is possible that along the way students will cut themselves and others with this new "sword." This should not discourage the student, parent, or teacher. The formal study of Rhetoric is the right place to learn and even make mistakes. If you bruise with your words, be quick to repent. As you joist and play with words, enjoy them, but never forget their power to both maim and heal.

Remember the purpose of Rhetoric: to teach, to move, and to delight. Remember this flows from wisdom and virtue, and therefore cultivate these things first by fearing God, knowing His Word, and loving your neighbor.

DANIEL FOUCACHON,  
Founder, Roman Roads Media

# 1

## FOUNDATIONS OF RHETORIC

### UNIT CONTENTS

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## LESSON 1

# A CHRISTIAN VIEW OF RHETORIC

**W**hat 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.<sup>1</sup> 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”<sup>2</sup>—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.”<sup>3</sup> 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.”<sup>4</sup> 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.

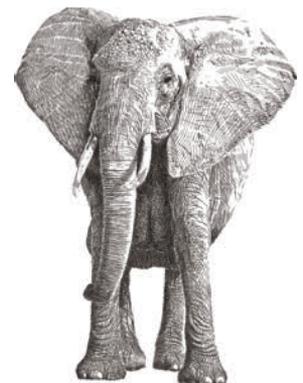
### THINKING DEEPER



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).<sup>1</sup> Though none of the handbooks nor Aristotle’s compilation of them has survived to this day,<sup>2</sup> 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.<sup>3</sup>

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.<sup>4</sup> 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 than its originator), including 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.<sup>5</sup> 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.<sup>6</sup>

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.”<sup>7</sup> This was accomplished by later philosophical rhetoricians (or rhetorical philosophers), including Aristotle, Cicero, and Quintilian.

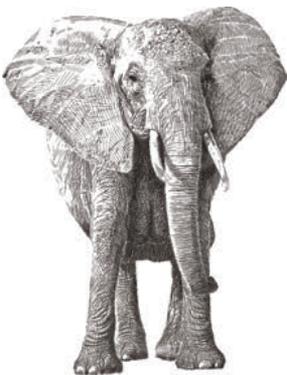
In the next lesson we will begin to work through the *Phaedrus*, Plato’s dialogue in which Socrates criticizes rhetoric (as in the *Gorgias*) while also offering many suggestions for understanding and practicing rhetoric as a true art.

### THINKING DEEPER



1. In the *Iliad*, book IX, Agamemnon sends three envoys—Odysseus, Phoenix, 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.





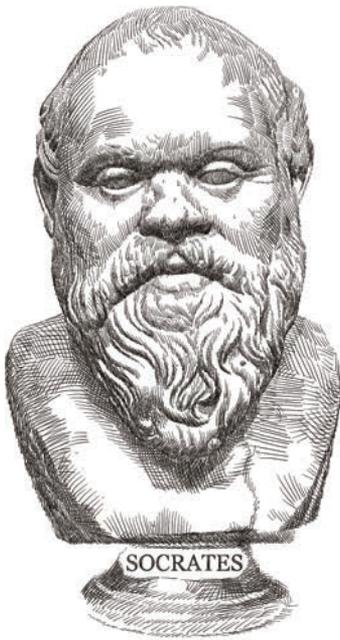
## LESSON 3

# FIRST EXCERPT OF *PHAEDRUS*

**T**his 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?

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

PHAE: Certainly.

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

PHAE: Precisely.

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

PHAE: That is true.

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

PHAE: Clearly, in the uncertain class.

SOCR: 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.

SOCR: 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.

SOCR: 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?

SOCR: 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.

SOCR: 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....<sup>1</sup>

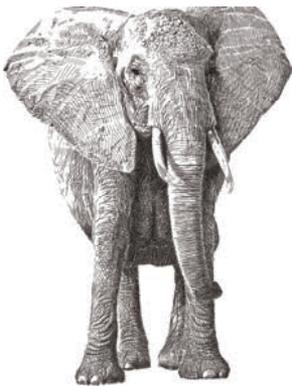
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## THINKING DEEPER



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.



# INVENTION AND ARRANGEMENT

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## 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.)

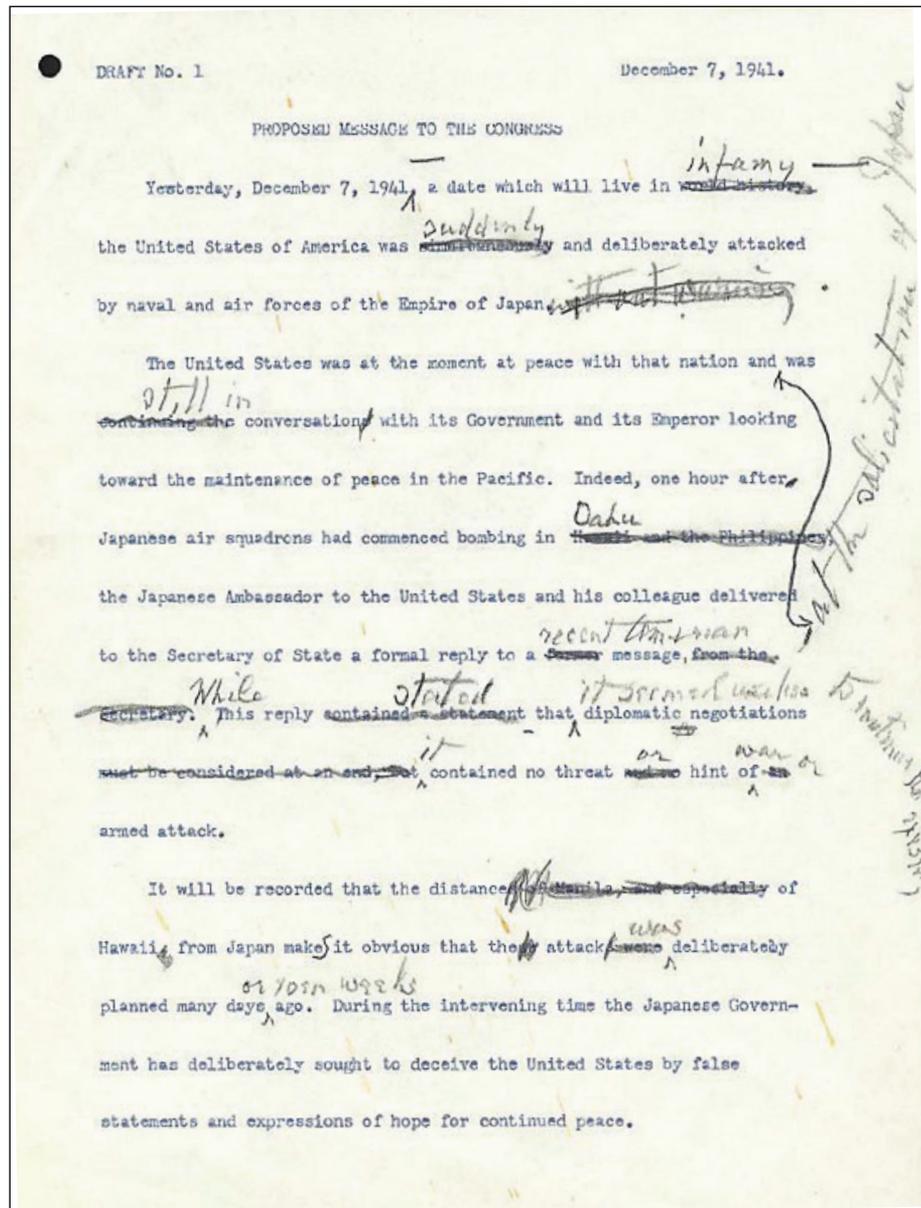
### **Ask questions**

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.

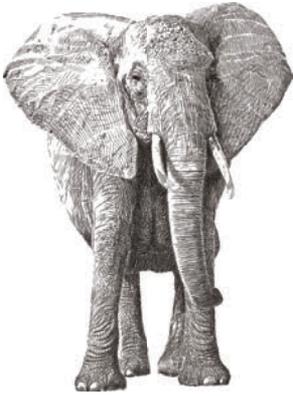
### **Interminable introduction**

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
<b>Genesis</b>			
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

<b>Reference</b>	<b>Speaker</b>	<b>Intended audience</b>	<b>Title or quote</b>
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
<b>Exodus</b>			
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
<b>Numbers</b>			
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
<b>Deuteronomy</b>			
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



## 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.

- 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





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