

Rhetoric. Syllabus of.

Introduction — Acquaintance with the circle of the liberal arts requisite to the study of Rhetoric — Nature & foundations of Eloquence — Definition of Eloquence (*Scientia bene dicendi* Quintilian) — The ends of speaking four: viz. to enlighten the understanding, to please the Imagination, to move the passions, or to influence the will. — The quality of style best adapted to the first, perspicuity; to the second sublimity; to the third pathetic & to the fourth vehemence — What passions chiefly to be excited in order to persuade, & what in order to dissuade —

Wit, humour & ridicule —

The design of wit, How effected (in one of three ways) — E.g. — Humour — In what consists — Its object. Contempt — Its province Comedy. Illus. — Ridicule — When properly employed — Its province Satire — better suited to confute error than to support truth —

The relation which Eloquence bears to grammar & Logic — It holds of the former by the expression & of the latter by the sentiment —

General division of the Subject (Eloquence) 5 viz. Invention, Disposition, Elocution, Memory & Action — Severally defined — Invention the Act of Genius, yet greatly assisted by art, by considering

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the nature of the subject, the State of controversy, the occasion the speaker, the audience &c.

Ancient division of oratory; Judicial, demonstrative, & deliberative. To what kind of public speaking these severally correspond among the moderns. The State of controversy with the preacher is the text; with the Lawyer, ~~the~~ what is termed the issue, & with the legislator the question. Cicero's division of the state of controversy, the *An sit* (state of conjecture); the *quid sit* (state of definition); the *quales sit* (state of quality) ^{Sometimes} & the *quantum sit* (a compound of the two last mentioned). Co-ordinate & subordinate states defined.

II Invention aided by the use of Topics. The origin of topics. Topics of two kinds; ~~external~~ ^{external} & internal & external distinguished, enumerated & defined.

III Invention aided by the consideration the speaker has of his hearers (1) as men in general (2) as such men in particular. 1st As men in general, endowed with understanding, imagination, memory & passions. Circumstances chiefly favourable in operating on the passions. (1) Probability (2) Pleasibility (3) Importance (4) Proximity of time (5) Connexion of place (6) Relation of the actors or sufferers to the hearers or speaker. (7) the interest of the hearers or speaker in the consequences. 2nd As such men in particular ^{considered}

— Their kn. employments &c.) (3)

How an unfavourable passion may be calmed
(1) By annihilating or diminishing its object. (2) By
exciting some other passion that may counterwork
& overcome it.

IV Invention aided by the consideration the
consider the speaker ought to have of himself.
The character he sustains in the estimation of his
hearers — Sympathy in the hearers towards the
speaker a powerful engine in operating on the
passions — This sympathy may be destroyed or
diminished chiefly in two ways (1) by a low opin-
ion of his intellectual abilities (2) by a bad opin-
ion of his morals. The latter more unfavourable.
Chap 2nd Of Disposition.

Cicero's definition of — Plein's Division
of the parts that compose a regular oration
viz. Introduction, State of the question Subject
narration or explication, the reasoning or
argumentative part, the pathetic & the con-
clusion — Aristotle's division — Exordium
proposition, preface & conclusion — The latter
preferred — The object of an exordium *ad*
auditorum attentum, docilem, et benevolum

When a formal introduction may be omitted
— What should characterise the style & manner
The style should be simple & perspicuous & the man-
ner unassuming (modest) —

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The Proposition should be free from all ambiguity
of terms & obscurity —

Argumentative part — (1) Invention of arguments — Justice the main source in Judicial oratory; utility in deliberative; & in demonstrative praise & censure — Rules for the disposition of arguments (1) Avoid putting things together which are separate in their nature (2) advance by way of climax from the weakest to the most forcible — (3) Avoid pushing or straining arguments too far — (4) Avoid imposing on the hearers by too great a multiplicity of arguments —

Conclusion should not be abrupt nor greatly protracted always with dignity becoming the subject, & marked occasion —

Chap. 3rd of Elocution

Elocution includes every thing relating to the wording of a discourse — Style — The qualities of a good style, perspicuity & ornament —

1st Perspicuity requires attention (1) to words & phrases (2) to the structure of sentences —

Perspicuity with regard to words & phrases requires purity, propriety & precision — Purity & propriety distinguished — Custom, or established usage the arbiter of Language — ^{authors of reformation} Reputable use ~~is~~ National use opposed to provincial or foreign usage — Present use opposed not to ancient, but to obsolete —

The decisions of good use not always uniform
 Principal Canons of verbal criticism where
 use is divided—(1) univocal forms of expression
 preferred. ^{E.g.} When the expression used by one part
 has been preoccupied, or is susceptible of different
 significations, whilst that of the other does not
 admit of a different sense. ^{E.g.} (2) Regard
 ought to be had, in doubtful cases, to the analogy
 of the language E.g.^s—(3) When the terms
 or expressions are in other respects equal,
 that ought to be preferred which is most agree-
 able to the ear E.g.^s—(4) In cases wherein
 none of the foregoing rules gives either side a
 ground of preference, a regard to simplicity
 (in which is included etymology when manifest)
 ought to determine our choice E.g.—(5) If
 there should occur any case, in which neither
 of the preceding Canons can assist us in
 fixing our choice, it is safest to prefer
 that manner which is most conformable
 to ancient usage E.g.—

Every thing favoured by good use not
 on that account to be retained. ^{How appeared} (6) Canon

All words & phrases which are remarkably
 harsh & unharmonious should be discarded
 3^d Criteria by which to judge in the above case—

(7) A word should be disused when the etymology of it plainly points to a signification different from what it commonly bears. E.g. (Co-action & coactive) (8) When any words become obsolete, or ^{at least} are never used except as constituting part of particular phrases, it is better to dispense with their service & give up the phrases—E.g. leif clint whit &c.

(9) All those phrases which, when analysed grammatically, include a solecism, & all those to which use has affixed a particular sense but which, when explained by the general & established rules of the language, are susceptible either of a different sense or of no sense ought to be discarded entirely. E.g.

C— Ways in which grammatical purity is chiefly violated—(1) Barbarism (or the use of words not purely English—(1) By the use of obsolete words (2) By the use of new words E.g. (3) By the use of good words new-modelled E.g. Again purity is violated when the construction of the sentence may not be in the English idiom (Solecism)

Propriety—Sometimes violated in single words by compounding words different

(7)
in signification, ~~the~~ from their similarity or
proximity in sound—E.g. (observation & obser-
vance—endurance & curation) (2) Impro-
priety in phrases E.g. most base of all others.

Precision—Definition & Etymology of—
Words & phrases faulty in respect precision
in three ways (1) They may express other ideas
than those intended by the author (2) They
may express the proper ideas, but not completely—
(3) They may express them together with
something more than he intends—The injudi-
cious use of words called synonymous the
great source of a loose style which is the
opposite of precision E.g. Pride & vanity—
C

Structure of Sentences

Importance of proper construction—Most essen-
tial properties of a perfect sentence, Clearness, Uni-
ty, Strength & Harmony—In order to Clearness—
all ambiguity must be avoided, regard must be
had to the proper disposition of adverbs & still
more to the relative pronouns—To preserve the
unity of a sentence, the first rule is to avoid
as far as possible changing the subject during the
course of the sentence (2) Ideas which have
little connexion must not be crowded into the
same sentence—

(3) Avoid ~~too~~ unnecessary use of parentheses -

(4) Bring the sentence to a full & perfect close

Strength of a sentence wherein consists - How promoted - (1) By taking away all redundant words (2) Superfluous members, (2) By attention to the use of such words as are employed for transition & connection (copulative, relatives & participles) - (3) Place the principle words in that part of the sentence where they will make the most striking impression - (4) Let the several members rise in importance by way of Climax - (5) Avoid concluding with insignificant words - (6) Preserve some resemblance in the language & construction, to things compared in the members of the sentence

Harmony in Sentences - In ~~part~~ the Harmony of periods - (1) agreeable sound in general (2) Sound expressive of the sense, (3) Sound by general choice of words - Distribution of the several members of the sentence - The Close or cadence -

2nd Sound adapted to the sense - Sounds of words employed for representing chiefly three classes of objects viz - sounds, motions & passions & emotions of the mind.

Origin & nature of Figurative Language - Figures prompted by imagination or passions -

Figures of words & figures of thought - The former called tropes - Tropes derived in part from the barrenness of language, but principally from the influence which imagination has over language - Why tropes & figures contribute to the beauty & grace of style - Figures afford the pleasure of enjoying ^{or merely} two objects presented at the same time to our view without confusion principal & its accessory - Figures give a more ^{clear} striking view of the principal object - Vivacity of the idea is increased by substituting the name of one object for the name of another to which it bears a relation -

Metaphor founded on the resemblance one object bears to another - Distinguished from simile or comparison - Metaphors, skilfully employed add great light & strength to description - Several rules for the proper management of metaphors - (1) Suited to the nature of the subject - (2) The choice of objects whence metaphors are drawn - Allusions that raise disagreeable mean or low ideas to be avoided - (3) Founded on a resemblance clear & striking - (4) Metaphorical & plain language not to be jumbled together -

- (5) Mixed Metaphor to be avoided—
(6) Not crowded together on the same subject—
(7) It should not be too far pursued— An Allegory a continued metaphor (hence the same rules will apply to it as to Metaphor)

Hyperbole in what consists— Of two kinds (such as are employed in description & such as are suggested by passion— the latter far better than the former—

Figures which lie solely in the thought
Personification, & Apostrophe

Personification a figure of speech by which life & action are attributed to inanimate objects— Its grand province poetry; yet much employed in prose—

Three degrees of this figure (Personification)

- (1) when some of the properties of living creatures are ascribed to inanimate objects,
- (2) When those inanimate objects are described as acting like such as have life
- (3) When they exhibited either as speaking to us or listening to what we say to them Illud^s— This last ought never to be attempted unless prompted by strong passion; nor continued after the passion has subsided & the object personified must have some dignity in itself—

(11)
Apostrophe, what — Requires less effort of
imagination than personification (E.g. Poems
of Ossian) — P Comparison, when the
resemblance is expressed in form & pursued
further than the nature of a metaphor
usually admits. All comparisons reduced
under two heads, viz. Explaining & Embel-
lishing Comparisons — Antithesis, founded
on contrast or opposition of objects — E.g.
Cicero, in his oration for Milo, representing
the improbability of ~~Milo's~~ Milo's desiring to take
away the life of ~~Clodius~~ Clodius. Antith-
esis very much employed in maxims & moral
sayings — Interrogations & Exclamation
passionate figures — Interrogations may be
employed in close & earnest reasoning —
Exclamations belong only to stronger emo-
tions of the mind; to surprise, anger, joy, grief
Vision (consists in relating things past as
present). Suited only for animated com-
position — Climax, in what consists
(It is, careful exaggeration of circumstances &c.)
not the language of passion It is —
Synecdoche (The less for the more general
— the most interesting circumstances)
Onomatopoeia Scarcely admissible except
in burlesque —

Euphuism expresses things offensive in terms inoffensive — Meiosis — Gen. used by way of disparagement, to insinuate more than is expressed (Vide Burke) — Glengla — Dis — (two substantives for a sub. & adjective e.g. — Heteronproteron (The last first) — Amplification — Communication (descending to conversation) — Correction (recalling a term or phrase to use a stronger) — Oxymoron (an epithet of a different signification is added to a word — witicism proceeding from dullness) — Doubt (Loquer an Siliana) — Agamogamon (more honoured in the breach than observance) — Alliteration — (Repetition of the same letter or the use of many words beginning with the same letter) — Allusion (The likening one thing to another — the speaking of a person in technical terms — Synechism (An artful & designed repetition of the same word. Vide Burke) — She heaping a great many circumstances together & making them as it were on the same peak) — Asiopesia (breaking off a discourse yet in such a manner that it is understood what he means) — Red prestat composition

General Characters of Style—

1st Diffuse Style—what & when properly employed— 2nd Concise—better & adapted to written compositions than to discourses that are to be spoken— In what kinds of composition it should be employed (Ans. when we wish to strike the fancy or move the heart we should be concise)—

Nervous & feeble Style explained & distinguished from Concise & Diffuse—

Style considered with regard to the degree of ornament employed to embellish it— Dry, plain, neat, elegant & flowery manner considered in respect their degree of ornament—

Simple Style opposed to too much ornament or pomp of language—

Affected Style contrasted with simple— Vehecence—a character of style altogether compatible with simplicity but distinguished by a peculiar ardor— The language of one whose imagination & passions are glowing & impetuous—

Directions for forming a good style— (1) Clear ideas of the subject (2) frequency of composing (3) Acquaintance with the style of the best authors

- (4) servile imitation to be avoided—
(5) The style to be adapted to the subject & to the capacity of the readers or hearers— (6) Attention to the style should never prevent a higher degree of attention to the thoughts—

C-IV Of Memory

Not possible for a speaker either to convince or persuade unless his address be in such manner that his ideas may be attended to & remembered— Things which render remembrance easier— (1) Vivacity of (2) orderly arrangement— Order in respect to time (Causation &c.)— Order in respect to place contiguity & vicinity— A contiguous succession of things more easily remembered than a much smaller number ^{when} promiscuous— Affinity, causality, natural relation, to be regarded in the method of a discourse— Remembrance aided by a judicious division of the subject— By rhetorical repetitions & the different modes of Transition & Recapitulation—

Chap. V Of Action—

Comprehends every thing belonging to the delivery of a discourse— To be fully & easily understood the first object in speaking; in order to which the chief requisites— due degree of loudness of voice— distinctness of utterance— Slowness— propriety of pronunciation— Parts of action (or delivery) which give grace & force to what is spoken viz
Emphasis, pauses, tones, & gestures—

Emphatical words to be used with prudent reserve— Pauses of two kinds (1) Emphatical (2) such as mark the distinctions of sense— Pauses belonging to the music of verse—

Tones of public speaking to be formed up on the tones of animated conversation— Nature the best guide—

Gesture— Attention to the looks & gesture in which earnestness, indignation, compassion, or any other emotion discovers itself to most advantage in the common intercourse of men the best rule— Gesture ought never to be affected always prompted by nature— Guarding against awkward & disagreeable motions the chief study of action or gesture— As much dignity as possible to be preserved in the attitude of the body—

A few short & simple directions for the
 posture of the body & position of its parts
 affected manner & servile imitation
 to be carefully guarded against—

Let Nature work let a speaker
 express manner, whatever it be, be his own
 & a forcible & persuasive manner
 he is ^{with} in the power of most persons
 to acquire—

(Fini) March 26th 1834

Invention

Having made sufficient introductory remarks, & having ~~discussed~~^{arranged} the subj. of the present treatise in order & primary divisions, which have been defined, in order, we come now, in the first place, to treat of Invention.

The term inven. as was incidentally noticed is derived from the Latin verb invenio, which verb was formerly considered neuter, but has at length assumed an active intransitive signification, & very fitly represents that operation of the mind by which it is said to enter into or discover apposite thoughts.

Invention is gen. supposed to be the test of genius & to depend, principally, on nat. sagacity: Yet it is obvious that no small assistance may be obtained from art; by considering the nature & division of the subj., the state of the controversy, the occasion, the speaker, the audience &c. As every discourse must have reference to the past the present or the future, the ancient divided oratory into the judicial, the demonstrative & the deliberative. The first corresponds to that kind of speaking which gen. obtains at the bar the 3rd to that in legislative & other deliberative bodies. The 2nd is can be classed with no particular species of oratory, with as, unless it be panegyric, funeral, anniversary, funeral orations &c. — The state of controversy, or point at which the sp. is supp. to be driving has various appellations

according to the nature of the subj: under discussion.
With the preacher it is the text, with the Lawyer what is
termed the issue, & with the legislator the question.
Cicero & other R. Civilians commonly reckon 4 states of
the controversy or points at issue viz the An sit
(state of conjecture) the Quid sit (state of definition),
the Quale sit (state of quality) & the Quantum sit par-
taking of the nature of the two last mentioned.

Beside there are also co-ordinate & Subordinate states
co-ord. when there are several points or specific charges
adduced, independent of each other. Subord, when there
being but one ultimate obj in view, circumstances which
have no necessary connection with the point in hand, are
introduced as subsidiaries. Topics

Further, Inv. may be greatly aided by the use of topi-
cs, These are of two kinds; external & internal.
The first are such as arise out of the subj: The 2^d such
as though not immediately connected with the subj: are
introduced as accessaries. The following are topics of
the first order: 1 Definitions 2 Enumerations 3 Notation 4
conjugates 5 Genus & species 6 Causes & effects 7 Antece-
dents 8 adjuncts 9 Consequents 10 Contraries 11 Re-
ason
pugnancies 12 Similitude & Dissimilitude 13 Compar-
ison
ison & rhetorical deffi. is an eloquent description.
2 Enuon. is when the Sp. (without saying so) proceeds to
recapitulate what has said.

3 Notation is simply giving the etymology of words.
4 Conjugates are Dep. & Opp. things connected. ^{eg word}
5 As to G. & Spe. suffice it to say as the G. includes the species & not the sp. the G. the sp. will always prove the G. but not conversely.

6 An Antec. is something that precedes an action or event, & adj. are joined with it at the precise time it takes place & 8 Consequent ^{follows} after. A judicious sp. will distinguish between causes & effects, intercedents, effects & consequents.

Sim. Dissim. relate to quality Comparison to quantity.

External Topics may be classed under 6 divs.
1 Prejudications, 2 Written Documents, 3 Oaths 4 Tortures 5 Witnesses & 6 Com. Fame.

Prejudications are of two kinds. The first which is founded on former decisions in similar cases is termed precedent.
2^d is when a decision is inferred from some prior indirect decision. For ex. we might infer that a judge, who had used all possible exertion for the arrest of a culprit would pass sentence on him.

The 1st q^{ues} to be decided relative to written Documents is, are they authentic? 2nd are they applicable?

With respect to Oaths it needs only to be remarked in this place that it is the mean that gives credit to the Oath & not the oath to the mean. Bodily torture which used with great severity bordering on barbarism by some of the ancients is but little known among us.

The Moderns, however, sometimes employ as a substitute a degree of mental torture, by means of maxims, sacred proverbs &c. The first thing to be considered with respect to witnesses is whether they be competent. ^{2d} whether they be under any temp. to conceal the truth, equivocate or give a state falsity & the possibility & prob. of concert. The last Ex. I. enumerated is Com Fame, This is mostly conversant about character & is seldom to be implicitly relied on.

¶ Again, The orator may avail himself of much aid to invention by carefully studying the economy of the human passions. Dr. B. has remarked that a speaker must first feel the passion himself which he would excite in others. This rule will apply in gen. to those passions which come under the denomination of Sympathy, but to no other. Daily observation & the nature of things furnish sufficient ^{prop.} ^{2d} Invent. is assisted by the consideration which the sp. ought to have of his hearer, both as men in gen. & as such men in particular. As men in gen. it must be admitted there are certain principles in our nature which when prop. addressed & managed affect the sp. no inconsiderable aid to reason in promoting belief. In order to be successful the orator must engage in his service all the powers of the mind the imagination the memory & the passions.

When he considers them as endowed with understanding he will study to ^{render} ~~make~~ his arguments intelligible, avoiding all causes of obscurity either in sense or expression. When he considers them as endowed with imagination he will express his ideas with such vivacity, beauty, sublimity, or novelty, as by gratifying his hearers he may engage their attention (Conciliate their good feeling) & fix their resolves. When he considers them as endowed with memory, he will aim at expressing himself such connection & liveliness of thought that every thing he says may have a joint bearing on their mind & contribute to the attainment of the desired end.

It is absurd to say that a sp. may persuade with out in one way or other addressing the passions. He may convince the judgment, but he can never influence the will unless he touch the heart.

The passion most easily excited in the man of honor is ~~pride~~ ^{pride}. If the speaker would stimulate his hearers to an honorable course of action he must address their pride, if to stop them, that it would be for their honor ^{or interest} the ~~good~~ ^{good} of their country or of mankind generally.

The circumstances chiefly favourable in operating on the passion are the following Probability, Place, importance, proximity of time, Connection of place, Relation of the actors or subjects to the hearers or the sp. & the Interest of the hearers or sp. in the consequences. These ~~deserve~~ ^{deserve} to be attentively studied by every tiro in the art of oratory. I would therefore refer the reader of this brief ~~can~~ ^{can} Rhetoric (Page 11/12) to Dr. G. C. Masterly treatise on the Philosophy of

An unfavourable passion may be calmed, either first by annihilating the obj. which raised it, or secondly by exciting some other pass. which may counterwork & overcome it.

But the sp. must not only take into consideration these principles belonging in com. (or gen.) he ought to consider his hearers as men in particular. That is he ought to regard ^{such} his audience to the special character of his audience as composed of such individuals. Thus he may accommodate his arguments to their capacity, pred. & peculiar or leading passions arising from their degree of kn. employment & manner of life &c. In short he should be "Opheus in sylvis, inter delphines Agion." Virg.

To conclude this division of the sub. (lest my prolixity be accounted tedious) the last consideration is that which the speaker ought to have of himself.

By this is simply meant that he ought to consider what character he sustains in the estimation of the hearers. Sympathy is one main engine by which the orator operates on the mind & passions. & this sym. in the h's to the sp. may be diminished in sev. ways, chiefly by the two: viz by a low opinion of his intellig. abilities & by a bad opin of his morals, the latter is the more frequent.

Disposition

Cicero defines disposition "The orderly arrangement of arg. (or things) invented"

The parts which compose a reg. oration, according to B. are 6. viz Introduction, state or division of the sub. Narration or Explication, the reasoning or arguments, the Pathetic part & the conclusion. But as the 3rd & 5th were not essential & can have no sep. place invariably assigned them, it is not necessary to make them sep. divisions.

The Div. given by Aristotle is thought prefferable which is as follows Exordium, proposition, proof & Conclusion. A few remarks on each of which may suffice at present.

The design of the introduction is "Flectere audientem attentum, docilem, et benevolum." Hence if the sp. be previously assured of the attention & good

will of the hearers he may omit a formal
Intro, & only say a few words in order to lead the
mind of his Audience to the sub: If he have not this
assurance, the greater care is often necessary that he
may counteract prej: & conciliate good feeling. This
may sometimes be done by making a suitable apology
for attempting the sub: (vide Cicero's the exord. of C's
oration against Caecilius, page 2nd Belp.) by making
some concession of former principles, manifest differ-
ence for the opinions of the hearers &c.

An Im. should be easy & nat. always accommodated
to the sub: The sp. must not aim at embellishment, but
study principally perspicuity & correctness of expression.
Modesty is an essential characteristic of a good introd.
This may be evinced by the expression, looks tone of
voice & gesture. He must show by his whole manner a
reverence & respect for his audience; & at the same time
a sense of dignity arising from the importance of the
sub: As a gen. Rule we should avoid putting forth all
our strength at the beginning - it should rise & grow
upon the hearers as we advance. The Im. is rarely
the place for vehemence & passion; for this simple
reason the minds of the hearers are not sup. to be
awakened & prepared for passionate sentiments.
yet if the sub. be such as that the mere mention of
it excites passionate emotion; or when the unexpected
appearance of presence of some person or obj in the
assembly inflames the speaker, an abrupt &
vehement manner is justifiable (vide C's 1st ora. on
Gaius Cataline). In fine, an Im. should be
proportioned in length & kind to the discourse which
is to follow, but always callidissima simplicis imitatio.
Next in order after the Im. is the prep. or annunciation
of the sub: In Here the words ought to be few well
chosen & well arranged. After the sp. has prepared
his hearers by a suitable intro. & plainly announced
the sub. on which he intends of discussion he should
enter immediately upon the argumentative part.
The first thing to be considered with respect to an

arg^s is the invention of them. Perhaps enough was
said in the former. Sec. on inven. it may however
be noticed here that the main source of arg. in
judicial oratory is justice, in Delib. utility & in
the Dem. praise & censure. As to the 1st there
is civil & crim. jurisdiction, 2 Arg^s drawn from
utility will usually be suggested by the subject.
3. A man is praised for his prudence, economy,
public spirit, philanthropy &c. There are two
classes of virtues which the 2^s were accustomed to
denominate to ayatoh & to kadosh. The 1st includes
those vs. prefitting the possessor chiefly the 2nd these
advantageous to others.

There is a species of arg. often very successfully used
in Dem. oratory termed a prolination, which
consists in artfully distorting a sup. vice. so as to
convert it into its kindred vice & conversely.

Arg^s being properly chosen the next in order
but perhaps first in importance, is the disposi-
tion or arrang. of them. We should avoid stent-
ing those together which are of a dissimil. nature

The com. rule with respect to degrees of strength
is to advance by way of climax from the
weakest to the most forcible. Strong can never
put in too conspicuous a place nor weakness
in too obscure. We should on the one hand push-
ing any arg. too far & on the other a needless multi-
plicity of arg^s.

Concerning the conclusion it may be
said the Sp. ought not to break off abruptly
by nor draw out his remarks beyond the point
at which the hearers expect a close. He
should always quit when he is done. But
take care to conclude with dignity, becom-
ing the subj.