

THE
NEW AND COMPLETE
AMERICAN
ENCYCLOPÆDIA:

OR,
Universal Dictionary
OF
ARTS AND SCIENCES;

ON AN IMPROVED PLAN:

IN WHICH THE RESPECTIVE SCIENCES ARE ARRANGED INTO COMPLETE SYSTEMS,
AND THE ARTS DIGESTED INTO DISTINCT TREATISES; ALSO THE
DETACHED PARTS OF KNOWLEDGE ALPHABETICALLY
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THE WHOLE FORMING A GENERAL CIRCLE OF SCIENCE,
AND COMPREHENSIVE

LIBRARY OF UNIVERSAL KNOWLEDGE.

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Illustrated with ONE HUNDRED AND SEVENTY COPPER PLATES, descriptive of the subjects to which they refer.

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IN SEVEN VOLUMES.

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proper particles, it is called **POLYSYNDETON**. This adds a weight and gravity to an expression, and by retarding the course of the sentence, gives the mind time to reflect upon every part distinctly.

III. The third kind of verbal figures consist in a *repetition*. Either the same word in sound or sense, is repeated; or one of a like sound, or signification, or both.

I. Of the former sort there are ten, called *antanaclasis*, *ploce*, *epizeuxis*, *climax*, *anaphora*, *epistrophe*, *symploce*, *epanalepsis*, *anadiplosis*, and *epanodos*. The two first of these agree in sound, but differ in sense; the eight following agree in both.

1. When the same word in sound, but not in sense, is repeated, it is called **ANTANACLASIS**. This figure sometimes carries a poignancy in it; and when it appears natural and easy, discovers a ready turn of thought. As when a son, to clear himself of suspicion, assured his father *he did not wait for his death*; his father replied, *But I desire you would wait for it*.

2. Sometimes the name of some person or thing is repeated, to denote some particular character or property; and then it is called **PLOCE**.

3. When a word is repeated with vehemence in the same sense, it is called **Epizeuxis**. This figure shows the earnestness of the speaker, and his great anxiety about what he says: and therefore has a natural tendency to excite the attention of the audience. It is suited to express anger, surprise, sorrow, and several other passions.

4. **CLIMAX** is a beautiful kind of repetition, when the word, which ends the first member of a period, begins the second, and so through each member, till the whole is finished. There is a great deal of strength as well as beauty in this figure, where the several steps rise naturally, and are closely connected. As in this example: *There is no enjoyment of property without government, no government without a magistrate, no magistrate without obedience, and no obedience where every one acts as he pleases*.

5. When several sentences, or members of a sentence, begin with the same word, it is called **ANAPHORA**. This is a lively and elegant figure, and serves very much to engage the attention. For by the frequent return of the same word, the mind of the hearer is held in an agreeable suspense, till the whole is finished. "You do nothing, (says Cicero to Catiline) you attempt nothing, you think nothing, but what I not only hear, but also see, and plainly perceive."

6. **EPISTROPHE** is contrary to the former, and makes the repetition at the end of each member or sentence. As thus: *Since concord was lost, friendship was lost, fidelity was lost, liberty was lost; all was lost*.

7. **SYMPLOCE** takes in both these last figures. As in that of Cicero: You would pardon and acquit him, whom the senate hath condemned, whom the people of Rome have condemned, whom all mankind have condemned." Here the several members both begin and end with the same word.

8. When a sentence concludes with the word with which it began, it is called **EPANALEPSIS**. As in that expression of Plautus, "Virtue contains all things; he wants no good thing who has virtue." This figure adds

a force to an expression, when the principal thing designed to be conveyed is thus repeated, by leaving it last upon the mind. And it heightens the beauty, when the sentence has an agreeable turn arising from two opposite parts.

9. When the next sentence begins with the same word with which the first concluded, it is termed **ANADIPLOSIS**. As in the following instance: *Let us think no price too great for truth; truth cannot be bought too dear*. This figure generally suits best with solemn discourses.

10. **EPANODOS** is the inversion of a sentence, or repeating it backwards, so that it takes in the two last figures; for it both begins and ends with the same word, and the same word is likewise repeated in the middle. It serves to illustrate and enforce the sense, by setting it in two opposite views. As in that expression of the prophet: "Wo unto them who call good evil, and evil good; who put darkness for light, and light for darkness!" &c.

II. Those figures which consist in a repetition of words of a like sound or signification, or both, are four; *paronomasia*, *homoiototon*, *synonymia*, and *derivatio*; the two first of which respect words that are similar in sound only, the third in sense, and the last in both.

i. When two words very near in sound, but different in sense, respect each other in the same sentence, it is called **PARONOMASIA**. As when we say, *After a feast comes a fast*; and, *A friend in need is a friend indeed*.

ii. When the several parts of a sentence end with the same case, or tense of a like sound, this is the figure, named **HOMIOPTOTON**. As thus: *No marvel though wisdom complain that she is either wilfully despised, or carelessly neglected; either openly scorned, or secretly abhorred*. This figure is esteemed most beautiful when the parts are all or nearly of the same length; as it adds to the harmony of the period, and renders the cadency of the several members more musical.

iii. The next figure is **SYNONYMIA**. Strictly speaking, synonymous words are those which have exactly the same sense. But there being few such, the term is extended to comprehend words of a near affinity in their signification, which in discourse are frequently put for one another. So, *to desire*, and *intreat*, are often used as equivalent terms; and *esteem* and *honour* are often taken for synonymous words, though they have not precisely the same sense, for *esteem* is the good opinion we entertain of a person, and *honour* the outward expression of that opinion. When two or more such words come together, they constitute this figure.

iv. When such words as spring from the same root, as *justice*, *just*, *injustice*, *unjust*, and the like, come together in the same sentence, they make the figure called **DERIVATIO**.

II. **FIGURES of SENTENCES**. Of these some are principally adapted for reasoning, and others to move the passions.

I. **FIGURES suited for proof**, are six; *Prolepsis*, *hypo-bole*, *anacoinosis*, *epitrope*, *parabole*, and *antithesis*.

i. **PROLEPSIS**, or **ANTICIPATION**, is so called, when the orator first starts an objection, which he foresees may be made either against his conduct or cause, and then answers it. Its use is to prevent the exceptions of an adversary,