*AEmilia.* Oh ! my good lord, I would ſpeak a word with you.

*Othello.* Yes, ’tis Æmilia—By and by.—She’s dead. ’Tis like ſhe comes to ſpeak of Caſſio’s death ;

The noiſe was high.— Ha ! no more moving ?

Still as the grave. Shall ſhe come in ? wer’t good ?

I think ſhe ſtirs again — No—what’s the beſt ?

If ſhe come in, ſhe'll, ſure, ſpeak to my wife :

My wife ! my wife ! what wife ? I have no wife ;

Oh inſupportable ? oh heavy hour !

*Othello, act 5. ſc. 7.*

A fourth obſervation is, That nature, which gave us paſſions, and made them extremely beneficial when mo­derate, intended undoubtedly that they ſhould be ſubjected to the government of reaſon and conſcience. It is therefore againſt the order of nature, that paſſion in any case ſhould take the lead in contradiction to reaſon and conſcience : ſuctr a ſtate of mind is a fort of anarchy which every one is aſhamed of and endeavours to hide or diſſemble. Even love, however laudable, is attended with a conſcious ſhame when it becomes immoderate : it is covered from the world, and diſcloſed only to the beloved object :

Et que l’amour ſouvent de remors combattu

Paroisse une foiblesse, et non une vertu.

*Boileau, l,Art Poet, chant.* 3. l. 101.

O, they love leaſt that let men know they love.

*Two Gentlemen of Verona, act 1.sc.* 3.

Hence a capital rule in the repreſentation of immode­rate paſſions, that they ought to be hid or diſſembled as much as poſſible. And this holds in an eſpecial man­ner with reſpect to criminal paſſions : one never counſels the commiſſion of a crime in plain terms ; guilt muſt not appear in its native colours, even in thought ; the propoſal muſt be made by hints, and by repreſenting the action in ſome favourable light. Of the pro­priety of ſentiment upon ſuch an occaſion, Shakespeare, in the *Tempest,* has given us a beautiful example, in a ſpeech by the uſurping duke of Milan, adviſing Sebaſtian to murder his brother the king of Naples :

*Antonio.* What might,

Worthy Sebaſtian,—O, what might—no more.

And yet, methinks, I ſee it in thy face

What thou ſhouldſt be : the occaſion ſpeaks thee, and

My ſtrong imagination ſees a crown

Dropping upon thy head. Act 2. *ſc.* 2.

A picture of this kind, perhaps ſtill finer, is exhibited in *King John,* where that tyrant ſolicits *(act 3. ſc. 5.)* Hubert to murder the young prince Arthur ; but it is too long to be inſerted here.

II. As things are beſt illuſtrated by their contraries, we proceed to faulty ſentiments, diſdaining to be in­debted for examples to any but the moſt approved au­thors. The firſt claſs ſhall conſiſt of ſentiments that ac­cord not with the paſſion ; or, in other words, ſenti­ments that the paſſion does not naturally ſuggeſt. In the ſecond claſs ſhall be ranged ſentiments that may be­long to an ordinary paſſion, but unſuitable to it as tinc­tured by a ſingular character. Thoughts that properly are not ſentiments, but rather deſcriptions, make a third. Sentiments that belong to the paſſion represented, but are faulty as being introduced too early or

too late, make a fourth, Vicious ſentiments expoſed in their native dreſs, inſtead of being concealed or diſguiſed, make a fifth. And in the laſt claſs shall be col­lected ſentiments ſuited to no character nor paſſion, and therefore unnatural.

The first claſs contains faulty ſentiments of various kinds, which *we* ſhall endeavour to diſtinguiſh from each other.

1. Of ſentiments that are faulty by being above the tone of the paſſion, the following may ſerve as an ex­ample :

*Othello.* O my soul’s joy !

If after every tempeſt come ſuch calms,

May the winds blow till they have waken’d death :

And let the labouring bark climb hills of ſeas

Olympus high, and duck again as low

As hell’s from heaven ? *Othello, act 2. sc.* 6.

This ſentiment may be ſuggeſted by violent and infla­med paſſion ; but is not ſuited to the ſatisfaction, how­ever great, that one feels upon eſcaping danger.

2. Inſtance of ſentiments below the tone of the paſ­ſion. Ptolemy, by putting Pompey to death, having incurred the diſpleaſure of Cæsar, was in the utmoſt dread of being dethroned : in that agitating ſituation, Corneille makes him utter a ſpeech full of cool reflec­tion, that is in no degree expreſſive of the paſſion.

Ah ! ſi je t’avois crû, je n’aurois pas de maître,

Je serois dans le trône où le ciel m’a fait naître ;

Mais c’est une imprudence aſſez commune aux rois,

D’écouter trop d’avis, et se tromper au choix.

Le Destin les aveugle au bord du précipice,

Ou ſi quelque lumiere en leur ame se glisse,

Cette fausse clarté dont il les eblouit,

Le plonge dans une gouffre, et puis s’evanouit.

*La Mort de Pompé, act 4. sc.* 4.

3. Sentiments that agree not with the tone of the paſſion ; as where a pleaſant ſentiment is grafted upon a painful paſſion, or the contrary. In the following inſtances, the ſentiments are too gay for a ſerious paſ­ſion :

No happier taſk theſe faded eyes purſue ;

To read and weep is all they now can do.

*Eloiſa to Abelard, l.* 47.

Again ;

Heav’n firſt taught letters for ſome wretch’s aid,

Some baniſh’d lover, or ſome captive maid :

They live, they ſpeak, they breathe what love inſpires,

Warm from the soul, and faithful to its fires ;

The virgin’s wiſh without her fears impart,

Excuſe the bluſh, and pour out all the heart ;

Speed the ſoft intercourſe from soul to foul,

And waft a ſigh from Indus to the pole.

*Eloiſa to Abelard, l. 51.*

Theſe thoughts are pretty : they suit Pope, but not Eloiſa.

Satan, enraged by a threatening of the angel Gabriel, anſwers thus :

Then when I am thy captive, talk of chains,

Proud limitary cherub ; but ere then Far heavier load thyſelf expect to feel

From my prevailing arm, though heaven’s King