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A Technical Analysis of Edmund Burke's Sentence As Studied in His Early, Middle, and Late Work

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A TECHNICAL ANALYSIS OF EDMUND BURKE'S SENTENCE AS STUDIED IN HIS EARLY, MIDDLE, AND LATE WORK

By

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PREFACE

This thesis was undertaken by the suggestion of Dr. Victor Hamm, associate professor of English in Marquette University, whose course, "Johnson's Circle," supplied the initial impetus which started me on the trail of Burke's prose style. I wish to acknowledge my indebtedness to him for his helpful suggestions during my work on this thesis.

C O N T E N T S

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Introduction

"If there are greater prose writers than Burke, they either lie out of my course of study, or are beyond my sphere of comprehension," said William Hazlitt in 1821. All other styles seemed, to him, "pedantic and impertinent. Dr. Johnson's was walking on stilts, and even Junius's with all its terseness, shrunk up into little antithetic points and well-trimmed sentences. But Burke's style was forked and playful as the lightning, crested like the serpent. He delivered plain things on plain ground; but when he rose there was no end of his flights and circumgyrations....".[1] In 1842, Lord Brougham called Burke "a writer of the first class" who "excelled in almost every kind of composition."[2] In 1906, William J. Dawson ranked Burke with those "who have used the English language with the noblest flexibility and music, and for the greatest moral purposes."[3]

1. Zeitlin, Jacob, Hazlitt on English Literature: An Introduction to the Appreciation of Literature, 345, quoting from Hazlitt's "On Reading Old Books."

2. Brougham, Henry Lord, Historical Sketches of Statesmen Who Flourished in the Time of George III, First Series, 1:125.

3. Dawson, William, Makers of English Prose, 80, 81.

George Saintsbury, in 1912, classes Burke with Johnson and Gibbon as the three great "beautifiers of the Augustan style" and again as one of those "three great style-raisers of the eighteenth century,"[4] Payne has said that "in the history of English letters

4. Saintsbury, George, A History of English Prose Rhythm, 285, 290.

he (Burke) represents the transition from the formal style of the early part of the eighteenth century to the far less constrained style which prevailed in the nineteenth century. He restored in some measure, the wealth and freedom which it had enjoyed in the days of the great dramatists and philosophical divines."[5]

5. Payne, E. J., Burke: Select Works, 1:xlviii.

The characteristics of the prose of Dryden, who perhaps set the model for all time in English prose; the prose of Swift and Addison, who each in his way lengthened and varied the Dryden model; of the prose of their contemporaries and successors, who swung away from these earlier models; and the prose of Johnson, who tried to restore English prose to its pristine glory, have been analyzed. That of many of the romantics has also been studied. However, that style which is the link between the two, the style of Edmund Burke, has received less attention. Burke learned much from his predecessors, and contributed much, perhaps more to his contemporaries as well as those who followed him, in the creation of English prose style. In his early period he seems to have followed in the footsteps of his predecessors; in his late period he seems to be blazing the trail for the romantics.

A complete analysis of the prose style of Edmund Burke would discover the characteristics of his prose in three different periods as he progressed in the early period from a "restrained style," to a middle period when "his eloquence was in its splendid dawn,"[6] to what Lord Macaulay has been pleased to call the "ungracefully gorgeous" style in his late period; but what Saintsbury calls the period when he reached "the full majesty of his style."[7] In view of the statements of critics regarding

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6. Macaulay, T. B., Lord, Literary and Historical Essays, 1:405, 406.

7. Saintsbury, op. cit., 276.

Burke's profound influence, it seems strange that no comprehensive investigation of his style has been made. The extensive work of this statesman, orator, and writer may have proved the stumbling block that no one has passed. To analyze his theory of style, the theories of style which influenced him, the Ciceronian and anti-Ciceronian influences; Burke's method of organizing, his paragraph, sentence, diction; his figures of speech, allusions, rhetorical effects; and the rhythm of his prose would be an Herculean task. In this thesis, I propose to essay only a small part of the task which will, no doubt, be the subject of a doctoral dissertation by some one qualified for that intensive study.

I intend to confine my study to a technical analysis of Burke's sentence in the selections from his work edited by Leslie N. Broughton. These include the following:

A Vindication of Natural Society, 1756

Selections from A Philosophical Inquiry into the Origin of Our Ideas of the Sublime and Beautiful, 1756 (written 1747?)

Selections from Thoughts on the Cause of the Present Discontents, 1770

Mr. Burke's Speeches at His Arrival at Bristol, and at the Conclusion of the Poll, 1774

Speech on Moving His Resolutions for Conciliation with the Colonies, March 22, 1775

A Letter to John Farr and John Harris, Esqrs., Sheriffs of the City of Bristol, on the Affairs of America, 1777

Selections from the Speech on the Nabob of Arcot's Debts, Feb. 28, 1785

Selections from the Impeachment of Warren Hastings, 1788-1794

Selections from Reflections on the Revolution in France, 1790

A Letter from the Right Honorable Edmund Burke, to a Noble Lord, 1796[8]

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[8] Broughton, Leslie N., Edmund Burke: Selections, xlv, xlvi.

Some studies of the rhetorical style of Burke and his rhetorical theory have been made in the past decade. H. F. Harding has studied the effect of English rhetorical theory on Burke and Burke's own rhetorical theory. He has shown the effect of such rhetoricians as Lord Kames, George Campbell and Hugh Blair on Burke as well as Burke's influence on English rhetorical theory, in a doctoral dissertation entitled English Rhetorical Theory, 1750-1800.[9]

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[9] Harding, H. F., English Rhetorical Theory, 1750-1800, summarized in Cornell University Abstracts of Theses, 1937.

Leroy McNabb has made a physical and rhetorical study of the principal speeches of Burke. The physical study involves the matter of the audience to which the speech was given, the situation that gave rise to the speech, and the situation under which it was given. The rhetorical study involves the rhetorical plan of the speech and the three modes of proof used.[10]

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10 McNabb, Leroy, Physical Study of the Principal Speeches of Burke, Rhetorical Study of the Principal Speeches of Burke, 81-83.

Donald C. Bryant has made several studies of the effect of Burke's speeches on his contemporaries.[11] Dixon Wecter has made a series

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11 Bryant, Donald C., "Contemporary Record of Edmund Burke's Speaking," Washington University Studies in Language and Literature, 1942, 14:245-64.

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of similar studies. These studies have centered on Burke as an orator, not as a writer; and on Burke as a man and statesman. Herbert Wichelns has studied and discussed the critical comment on Burke from the eighteenth century to the present and found that most of the comment and criticism is based on interpreting his oratory in the light of the background of the speeches and Burke, the man; not Burke as a stylist, nor even as an orator.[12]

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12 Wichelns, Herbert A., "The Literary Criticism of Oratory," Studies in Rhetoric and Public Speaking in Honor of James Albert Winans, 181-190.

Nineteenth century critics like Hazlitt, Lord Brougham, E. J. Payne, Lord Macaulay, and DeQuincey have made illuminating criticisms on Burke's method of organization, his mastery of

logical arrangement, his use of statistics, his paragraph development, the place of the image in the paragraph, his use of "characters," his "self-developing" method in the paragraph, and his mastery of diction and figurative language. In the twentieth century Saintsbury has made some comment on his sentence structure while discussing the rhythm of his prose. Phillip Guedalla and Padriac Colum have commented on Burke's grand manner and his gargantuan appetite for words and figures of speech. They have been interested in Burke as an orator and man, but only to a degree in his work as a stylist.

Since there is a poverty of comment on Burke's sentence, since it is impossible to study all the elements that make up his style, and since the sentence is the fundamental element in style, I have elected Burke's sentence for my special study. In view of the remarks of Lord Macaulay about the change in Burke's style from his early, to middle, to late periods, I propose to study the style of his sentence in each of the three periods separately and then discover differences, if any, among the three periods.

My aim in this thesis is to make a technical analysis of Burke's sentence. An intensive analysis of all sentences in ten selections listed above (p. 4) would be difficult; hence I have limited my study to an intensive analysis of 120 pages in Broughton's selections, forty pages being selected from each of the three periods of Burke's life; namely, the early period beginning about 1750, the middle period beginning 1770 and the late period beginning 1785. These passages are as follows:

Early Period

The Vindication of Natural Society, pp. 7-16 inc.; 50-60 inc.

A Philosophical Inquiry Into the Origin of Our Ideas of the Sublime and Beautiful, pp. 65-81 inc.

Middle Period

Thoughts on the Cause of the Present Discontents, pp. 101-110 inc.
Speeches on His Arrival at Bristol, pp. 115-124 inc.
Speech on Moving His Resolutions for Conciliation with the Colonies, pp. 129-138 inc.
Letter to John Farr and John Harris, pp. 211-220 inc.

Late Period

Speech on the Nabob of Arcot's Debts, pp. 267-271 inc.
Impeachment of Warren Hastings, pp. 275-279, inc.; 290-295 inc.; 296-99 inc.
Reflections on the Revolution in France, pp. 303-312 inc.
Letter to a Noble Lord, pp. 417-426 inc. [13]

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[13] Broughton, op. cit.

I am fully aware of the dangers of basing conclusions on an intensive analysis of such a comparatively small number of pages from the bulky work of such a prolific writer as Burke. However, if I do not wish to attack the problem of Burke's sentence in this manner, I must perforce nibble here and there in Burke's work and make observations which, it seems to me, would have less validity than observations made after an intensive analysis of 120 pages. Nibbling on the periphery of Burke's work or simply delving into his purple patches has been done for almost two hundred years by critics who have boldly drawn conclusions. It seems to me that an intensive study of 120 pages from ten selections from the three periods of his life will be an approach to an honest evaluation of Burke's sentence style.

I am also fully aware of the dangers of drawing conclusions from only certain parts of these selections. Many critics have

drawn conclusions on Burke's style by citing and studying certain well-known passages; for example, the famous Windsor Keep passage in a Letter to a Noble Lord and the one on Marie Antoinette, which, according to Burke, are the two passages in all his work upon which he worked most laboriously.[14]

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14 Ibid., 451, 452; 363, 364.

I have avoided such well-known passages; instead I have selected opening pages in all the selections in Broughton except in the Vindication of Natural Society and the Impeachment of Warren Hastings. In the former I have analyzed the ten pages following the editorial comment, which do not seem to be part of the essay proper, and the ten last pages since the intervening pages seem to be only a multiplicity of examples. In the latter selection I have analyzed only the first five pages entitled The Cruelties of Debi Sing since these were followed by a multiplicity of details, and then analyzed the ten pages making up the charge and peroration. In this way I have hoped to avoid prejudice or bias toward any certain characteristic of Burke's style. It would be very easy, for instance, to select certain passages and prove that Burke used sentences of excessive length or that his sentences usually have the balanced structure.

I am also fully aware of the dangers of drawing conclusions regarding Burke's sentences from a study of only certain literary types.

For the early period I have chosen A Philosophical Inquiry Into the Origin of Our Ideas of the Sublime and Beautiful and the

Vindication of Natural Society because these are his important published works of the period, if his private letters and the Reform papers are not to be considered. Since letters are highly personal, they would hardly indicate the style of his public writing. Neither would the Reform papers since they are journalistic and consist for the most part of short pieces. The Vindication of Natural Society, his first published essay in the form of a letter, was intended as a satire on Lord Bolingbroke's philosophy[15] and is partly a direct imitation of Lord Bolingbroke's style.[16]

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[15] Saintsbury, op. cit., 274.

[16] Minto, W., A Manual of Prose Literature, 437.

If there are critics who feel that the Vindication, therefore, is not a true index to Burke's early style, I would like to point out that Minto has said that this piece "contains more of the real Burke than of the sham Bolingbroke" and that "it may be viewed as an exercise in the style that the author (Burke) ultimately adopted as his habitual manner of composition."[17]

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[17] Ibid., 437.

The Inquiry is also a philosophical tract. It is unfortunate that we have no speeches by Burke from this early period.

For the middle and late periods, I have chosen selections so that there is a nice matching of speeches, pamphlets, and political philosophy, as follows:

Types	Middle Period	Late Period
Political philosophy	Thoughts on the Cause of the Present Discontents.	Reflections on the Revolution in France

Speeches	: On Arrival at Bristol	: On Nabob of Arcot's Debts
	: On Moving Resolutions for Conciliation	: Impeachment of Warren Hastings
Open Letter	: Letter to John Farr and John Harris	: Letter to a Noble Lord

Critics may wonder if satisfactory comparisons can be made between the early period with no speeches and the two later periods with speeches. The answer to such doubts is found in the paradox that Burke wrote only speeches even when he wrote letters and philosophy. "His speeches differed not at all from his pamphlets; these are written speeches, or those are spoken dissertations,"[18] says Brougham.

[18] Brougham, op. cit., 131.

Saintsbury corroborates this. He says:

> (Burke) "always wrote and thought as a speaker. Thoughts on a Regicide Peace and Letter to a Noble Lord are practically as concionatory as any of the actual speeches--and more effectively so. The greatest passages of the Present Discontents and the Reflections on the French Revolution are oratory pure and simple. The whole tendency of style in his century was toward the oratorical. Johnson's was oratorical in principle and practice."[19]

[19] Saintsbury, op. cit., 273.

Thus it would seem that comparisons between Burke's early style and later style may be made with some fairness.

Critics may also doubt that the Letter to A Noble Lord should be considered as a match for the Letter to John Farr and

John Harris since the Letter to a Noble Lord, a masterpiece of irony, is a special literary type, an apologia pro vita sua while the Letter to John Farr is simply a justification of his political position in regard to America and for his temporary withdrawal from Parliament. If this is true, perhaps inclusion of The Reflections may make up for singularities in a Letter to a Noble Lord for, according to W. J. Dawson, the Reflections display "the best and worst qualities of his(Burke's) genius with singular abandonment. Its literary qualities are great and undeniable."[20]

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20 Dawson, op. cit., 76.

Fully aware,then, of the dangers of drawing conclusions based on an analysis of only 120 pages from only certain selections and from only certain pages of these selections, I intend to draw certain conclusions. All these conclusions, it is to be understood, are warranted only within the limitations as stated above.

CHAPTER I

Kinds of Sentence Structure

Though any author's style may be marked by certain definite characteristics; such as, an unusual number of appositives, an excessive number of nominative absolutes or an inordinate number of inversions, there are certain fundamental structural forms to which most of his sentences will conform. These are the periodic, the loose, the balanced, or the simple structure. An author's use of any one of these to excess will to a great extent determine his style. The importance of these four forms is seen in the fact that critics speak of authors as having a loose style, a balanced style or a simple or abrupt style. If an author's style is said to be periodic, we find a large number of periodic sentences; if balanced, we find many balanced sentences; if loose, we find few balanced or periodic sentences; if simple, we find many simple sentences.

In addition to these four, there are certain other forms which are really not sentences at all (if we accept the usual definition of a sentence) but which we call elliptical sentences nevertheless. These elliptical sentences are of the following types: sentences not having both subject and predicate; the broken clause; or those beginning with 'and,' 'but,' 'for'; exclamatory expressions; and negatives.

Another type of sentence may be singled out. This I have called the heterogeneous sentence which is made up of elements that are not structurally related nor related to each other in thought.

Feeling that these structural types are sufficiently inclusive, I have attempted to discover whether Burke's style is periodic, loose, balanced, simple or abrupt, or elliptical by discovering the number of these different structural types he used in the pages set for my study. The results of this analysis may be seen in Table I which follows. Here I have tabulated my findings. However, a few definitions should be given before the table is examined.

By a simple sentence I mean a sentence having only one subject and one predicate, either or both of which may be compound.

By a periodic sentence I mean a complex sentence in which the meaning is suspended until the close. Though simple sentences may also be periodic, I have limited my definition thus arbitrarily so that I might classify each sentence in only one category. If the periodic sentences in the table were to include simple sentences that were periodic simple sentences, simple sentences would be included under two categories. If I were to define a periodic sentence as <u>any</u> sentence in which the meaning is suspended to the close, I would include such short sentences as "The proposition is peace" and "My idea is nothing more" in which the meaning is suspended to the close although there are no qualifying elements, which are brought in before their exact relation to the rest of the sentence is known, to create suspense. There are simple sentences in these pages which do contain such qualifying elements so that suspense is maintained to the close, but I have classified them only as simple sentences.

I have included all complex interrogative sentences in the category of periodic sentences.

By a loose sentence I mean one in which the predicate follows the subject and qualifying elements follow what they qualify. Burke's loose sentences are sometimes difficult to classify. Sentences of great length with many qualifying elements almost defy classification for qualifying elements in such long sentences are often legitimately separated from what they modify by other qualifying elements. Some loose sentences seem to have tag-ends, but whether these are tag-ends or simply modifiers trying to catch up to what they modify is difficult to determine. Certainly such sentences are not heterogeneous.

By a balanced sentence I mean a compound sentence in which the different clauses are similar in form. In Table I, I have listed the total number of balanced sentences and also the number of cases of balance created by means of two, three, four, five or six clauses. At the bottom of the Table I I have listed the cases where sentences following each other are in balanced structure. In many such cases, I believe editors may have punctuated these as separate sentences although they really should be clauses in a compound sentence. This, however, is not true in all cases. Sometimes Burke has left a balanced clause as a simple sentence in order to emphasize the thought in that clause. This may be seen; for example, in the passage where Burke speaks of the fall of the Parliament of Paris:

> "The Parliament of Paris had an origin very, very similar to that of the great court before which I stand; the Parliament of Paris continued to have a great resemblance to it in its Constitution, even to its fall; the Parliament of Paris, my Lords, was; it is gone! It has passed away; it has vanished like

a dream! It fell, pierced by the sword of the Comte de Mirabeau."[1]

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[1] Broughton, op. cit., 299.

Here we see how the first pair of balanced elements are in one sentence; the second pair, in a second sentence, but the last balanced element is a single, separate sentence because it is the most important one.

Many of Burke's balanced sentences are antithetical in which the second sentence is introduced by 'but.' Obviously such sentences are really clauses in a compound sentence. Such is the case in the following passage:

> "A point concerning property, which ought, for the reasons I just mentioned, to be most speedily decided, frequently exercises the wit of successions of lawyers for many generations. . . . . But the question concerning a man's life, that great question in which no delay ought to be counted tedious, is commonly determined in twenty-four hours at the utmost."[2]

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[2] Ibid., 50.

In determining whether Burke's style is a balanced style such balanced sentences must be taken into consideration.

By an elliptical sentence I mean any group of words punctuated as a sentence which does not contain both subject and predicate. Most of the elliptical sentences are not truly elliptical; they have been incorrectly punctuated as separate sentences. Either the elliptical sentence belongs to the previous sentence which already is a complete sentence or it completes a previous group of words which was not a complete sentence. Usually this

separation of the elliptical sentence seems to have been intended by Burke; he wanted to emphasize the elliptical parts. This is true of the elliptical sentences in the following passage on peace where the elliptical sentence is made up of antithetical phrases introduced to obtain forceful emphasis:

> "The proposition is peace. Not peace through the medium of war; not peace to be hunted through the labyrinth of intricate and endless negotiations; not peace to arise out of universal discord, fomented from principle, in all parts of the empire; not peace to depend on the j ridical determination of perplexing questions, or the precise marking the shadowy boundaries of a complex government."[3]

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[3] Ibid., 133.

The elliptical sentence which is simply a sentence broken off before the end is another which has rhetorical value. Note the force of the broken clauses in the following passage in which Burke reminded the people of Bristol of their rights as voters:

> If I had gone round to the citizens entitled to freedom, and squeezed them by the hand--"Sir, I humbly beg your vote--I shall be eternally grateful--may I hope for the honor of your support?--Well!--come--we shall see you at the council-house"--If I were then to deliver them to my managers, pack them into tallies, vote them off in court, and when I heard from the bar--"Such a one only! and such a one for ever!--he's my man!"--"Thank you, good Sir--Hah! my worthy friend! Thank you kindly--that's an honest fellow--how is your good family?"--Whilst these words were hardly out of my mouth, if I should have wheeled round at once and told them--"Get you gone, you pack of worthless fellows! You have no votes--you are usurpers! You are intruders on the rights of real freemen! I will have nothing to do with you! You ought never to have been produced at this election, and the sheriffs ought not to have admitted you to poll."
>
> Gentlemen, I should make a strange figure if my conduct had been of this sort.[4]

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[4] Ibid., 121, 122.

Beginning sentences with 'but', 'and,' and 'for' is, of course, in accord with the classic tradition which considered such sentences as complete sentences. I have listed these separately as a lesser or greater number might indicate Burke's breaking with classic tradition or continuing under its influence.

Abbreviations have been used for greater ease in tabulation in all tables in this thesis as follows:

V.N.S. - Vindication of Natural History

S.B. - A Philosophical Inquiry Into Our Ideas of the Origin of the Sublime and Beautiful

T.P.D.- Thoughts on the Present Discontents

B.S. - Speeches on His Arrival at Bristol

S.C. - Speech on Moving His Resolutions for Conciliation with the Colonies

L.S. - Letters to John Farr and John Harris, Esqrs., Sheriffs of Bristol

N.A.D. - Speech on the Nabob of Arcot's Debts

C.D.S.- Speech on the Cruelties of Debi Sing

I.W.H. - Impeachment of Warren Hastings

R.F.R. - Reflections on the Revolution in France

L.N.L. - Letter to a Noble Lord

TABLE I

Numerical Occurrences of Different Kinds of Sentence Structure

	VBS	SB	TPD	BS	SC	LS	NAD	CDS	IVH	RFR	INL	TOTAL
Heterogeneous	3	2	0	0	0	1	0	0	0	0	0	6
Simple	28	17	10	37	20	4	12	3	8	29	48	216
Loose	54	67	20	38	23	28	1	6	27	27	13	304
Periodic	54	34	61	27	43	59	26	39	47	37	59	486
Balanced	43	22	6	7	11	3	5	0	15	9	17	146
in 2 clauses	40	29	6	7	11	3	4	0	10	9	16	
in 3 clauses	2	3	0	0	0	0	0	0	0	0	1	
in 4 clauses	0	0	0	0	0	0	1	0	1	0	0	
in 5 clauses	1	0	0	0	0	0	0	0	1	0	0	
in 6 clauses	0	0	0	0	0	0	0	0	1	0	0	
Elliptical	16	1	5	3	4	0	0	3	1	0	2	35
Broken clause	0	0	0	5	0	1	0	1	3	0	0	10
But, and, for	26	39	5	14	8	8	3	1	4	5	5	118
Balanced Sentences	17	13	6	7	10	2	1	2	12	9	12	103

Examination of Table I reveals Burke as a careful workman, there being only six heterogeneous sentences and only thirty-five elliptical sentences. Since these elliptical sentences for the most part, are not truly elliptical but punctuated thusly for the reason of emphasis as shown above, I conclude that Burke constructed his sentences with due respect to the rules of correct sentence structure. Further examination of this table reveals that Burke's style is predominantly periodic, the total number being 486. This number of periodic sentences exceeds the number of loose by 182. This is an exceedingly large number of periodic sentences since the presence of a large number of periodic sentences, even if not larger than the number of other kinds of sentences, is sufficient to tag a writer's style as periodic.

What was the effect of this large number of periodic sentences upon Burke's readers? Minto has stated the effect of the periodic sentence as follows:

> "The effect of the periodic structure is to keep the mind in a state of uniform or increasing tension until the denouement. This is the effect stated in its ultimate and most general form. The effect that a reader is conscious of receiving varies greatly with the nature of the subject-matter. When the subject is easy and familiar, the reader, finding the sentence or clause come to an end as soon as his expectations are satisfied, receives an agreeable impression of neatness and finish. When the subject matter is unfamiliar, or when the suspense is unduly prolonged, the periodic sentence is intolerably tedious, or intolerably exasperating, according to the temper or the reader. In impassioned writing the period has a moderating effect, the tension of the mind till the key-word is reached, preventing a dissipation of the excitement.
>
> Dr. Blair says that the periodic style is the most pompous, musical, and oratorical manner of composing, and that it gives an air of gravity and dignity to the composition. The Doctor probably

had in his eye such periodic writers as Hooker, Sir Thomas Browne, and Johnson. Undoubtedly long periodic sentences give great scope for pomp, music, gravity, dignity, and such effects, but they are not necessary attributes of the period."[5]

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[5] Minto, op. cit., 5, 6.

All of these effects may be readily discovered in Burke's writing. The "agreeable impression of neatness and finish" is received in a passage like the following where "the subject is easy and familiar:"

> When I first devoted myself to the public service, I considered how I should render myself fit for it, and this I did by endeavoring to discover what it was that gave this country the rank it holds in the world. I found that our prosperity and dignity arose principally, if not solely, from two sources: our Constitution, and commerce. Both these I have spared no study to understand and no endeavor to support.[6]

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[6] Broughton, op. cit., 116, 117.

The "tedious or exasperating" effect may be seen in the following passage where the tediousness is aggravated by excessive balance:

> "If the English in the colonies can support the independency to which they have been unfortunately driven, I suppose nobody has such a fanatical zeal for the criminal justice of Henry the Eighth, that he will contend for executions which must be retaliated tenfold on his own friends; or who has conceived so strange an idea of English dignity, as to think the defeats in America compensated by the triumphs of Tyburn. If, on the contrary, the colonies are reduced to the obedience of the crown, there must be, under that authority, tribunals in the country itself, fully competent to administer justice on all offenders. But if there are not, and that we

> must suppose a thing so humiliating to our government, as that all this vast continent should unanimously concur in thinking that no ill fortune can convert resistance to the royal authority into a criminal act, we may call the effect of our victory peace, or obedience, or what we will; but the war is not ended; the hostile mind continues in full vigor, and it continues under a worse form. If your peace is nothing more than a sullen pause from arms; if their quiet be nothing but the meditation of revenge, where smitten pride smarting from its wounds festers into new rancour, neither the act of Henry the Eighth, nor its handmaid of this reign, will answer any wise end of policy or justice. For if the bloody fields which they saw and felt are not sufficient to subdue the reason of America (to use the expressive phrase to a great lord in office), it is not the judicial slaughter which is made in another hemisphere against their universal sense of justice, that will ever reconcile them to the British government."[7]

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[7] Ibid., 215, 216.

This passage is followed by two more pages peppered with sentences beginning with "if" clauses. Such passages as these may have worn out the attention of the House of Commons and caused Burke to have earned that title of "the dinner bell of the House of Commons."

Though such passages can be found in Burke's work, passages in which periodicity must have had the opposite effect of maintaining suspense and creating the highest emotional intensity in his audience are more frequent; for example, in this passage which concludes the peroration in the impeachment of Warren Hastings:

> "My Lords, if you must fall, may you so fall! But if you stand,--and stand, I trust you will, together with the fortune of this ancient monarchy--

> together with the ancient laws and liberties of this great and illustrious kingdom,--may you stand as unimpeached in honour as in power; may you stand not as a substitute for virtue, but as an ornament of virtue, as a security for virtue; may you stand long, and long stand the terror of tyrants; may you stand the refuge of afflicted nations; may you stand a sacred temple, for the perpetual residence of inviolable justice!"[8]

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[8] Ibid., 300.

Added to periodicity, there is repetition within balanced elements and antithesis.

In the passages analyzed we see that in general, periodic sentences do not follow each other one after another in groups of three's, four's and five's. Instead, they are varied with sentences of other types so that it has been difficult to find long passages which are made up of periodic sentences exclusively. Examples of variation in kinds of sentences are easy to find. Here is a passage which illustrates Burke's ability in varying types. All types are included in the following paragraph except heterogeneous:

> "Loose libels ought to be passed by in silence and contempt. By me they have been so always. I knew that as long as I remained in public, I should live down the calumnies of malice and the judgments of ignorance. If I happened to be now and then in the wrong (as who is not?) like all other men, I must bear the consequence of my faults and my mistakes. The libels of the present day are just of the same stuff as the libels of the past. But they derive an importance from the rank of the persons they come from, and the gravity of the place where they were uttered. In some way or other I ought to take some notice of them. To assert myself thus traduced is not vanity or arrogance. It is a demand of justice; it is a demonstration of gratitude. If I am unworthy, the ministers are worse than prodigal.

On that hypothesis, I perfectly agree with the Duke of Bedford."[9]

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[9] Ibid., 420, 421.

Study of the above paragraph reveals that the first two sentences are simple; the third and fourth are periodic; the fifth is simple with balanced elements; the sixth is balanced; the seventh is periodic; the eighth is simple; the ninth is balanced; the tenth is periodic; and the last is simple.

After periodic sentences, loose sentences are highest in number. Simple sentences are third highest and balanced sentences are fourth highest.

The large number of balanced sentences, 146, would seem to warrant describing Burke's style as balanced, especially if the number of simple sentences which follow each other in a balanced arrangement were added to the number of balanced sentences proper. However, a comparison of Burke's style in the three periods will reveal that the balanced style is typical of only the early period and not of Burke's entire work.

The large number of simple sentences might warrant his style being called simple or abrupt. Here, too, however, we shall discover that the largest number of simple sentences are found in the last period and that the abrupt style is not characteristic of his early work.

The large number of sentences beginning with 'and,' 'but,' and 'for' must also be considered in counting the number of simple sentences. Many of these may be simple sentences. They have been classified only as sentences beginning with 'but,' 'and,' 'for'; not as periodic, loose or balanced.

In conclusion then, we may say that in so far as the pages analyzed are concerned, Burke's style seems to have been predominantly periodic, that the balanced style and abrupt style are marked characteristics of his style in certain periods and that a variety of sentence types are used.

We may now proceed to a comparison of sentence types used in the three periods. Numerical occurrences of different kinds of sentences according to structure have been summarized in Table II. Examination of this table reveals marked differences during the three periods.

Analysis of this table reveals that in the early period the largest number of sentences, 121, in number are loose; the next highest number of sentences is periodic, 88. However, the large number of balanced sentences, 75 in number, indicates that Burke's style in this period is predominantly balanced. This is even more definitely established when the thirty sentences following each other in balanced arrangement is added to the balanced sentences making the total number of cases of balanced sentences 105, a number exceeding the number of periodic sentences. In addition to this, it will be established in a later table that Burke's work in the early period contains the largest number of balanced words, phrases and clauses. As has been stated above, it is not necessary that the number of balanced sentences exceed those of other kinds in order that an author's style be called balanced.

In the early period we find the largest number of sentences beginning with 'But,' 'And,' and 'For.' These could have been added to the next sentence. This, as has been said, is in accord with the classic tradition which considered such sentences

TABLE II

Numerical Occurrences of Different Kinds of Sentences According to Structure in the Early, Middle, and late Periods

	Early	Middle	Late
Heterogeneous	5	1	0
Simple	45	71	100
Loose	121	109	74
Periodic	88	190	208
Balanced	75	27	44
Elliptical	17	12	6
Broken clause	0	6	4
But, and, for	65	35	18
Balanced Sentences	30	30	43

as complete sentences. The largest number of such sentences are found in the early period; fewer, in the middle; and the least in the late period. Although this may be the result of varied standards in editing, it may also indicate an increasing break with the tradition of the classic writers. Burke was in the workshop stage in the early period. Especially in The Vindication of Natural Society he was imitating Bolingbroke. The style of Bolingbroke has been characterized by Minto as one with short sentences, pointed balance, figures of interrogation and exclamation and long periodic sentences.[10] Reference to Table II

[10] Minto, op. cit., 107.

proves that these characteristics are true of Burke's early period, for the number of simple sentences is 45; balanced, 75; and periodic 88; while the elliptical sentences are largely exclamatory and many of the simple sentences are interrogative.

In the middle period and late periods, Burke's sentences become more periodic and less balanced, the number of balanced sentences in the last two periods being equal to the number in the early period. It is evident from Table II that Burke departed more and more from tradition as he grew older, and used the periodic more than the loose and balanced sentence. He made use of the mechanical device when he was in the workshop period, but De Quincy tells how Burke did not, like Dr. Johnson expand simple sentences into complex ones "by the addition of clauses which add little or nothing to the sense" like "the false handles and key holes with which furniture is decorated." After criticizing Johnson for playing such tricks with sentences for the

sole purpose of obtaining balance. De Quincy ventures to offer a "king's ransom for one unequivocal case of such tautology from the whole circle of Burke's writing."[11]

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11 Darbshire, H. DeQuincey's Literary Criticism, 84, quoting from DeQuincey's "Rhetoric"

Nevertheless, I am not suggesting that he departed from the use of balanced sentences and parallelisms of other types. He favored the use of parallelisms to a greater and greater degree as he grew older. This fact will be established in a later table.

It should be noted that there are more balanced sentences in the late period than in the middle period. This would seem to indicate a return to the artificiality of the pointed balanced style of the earlier period. However, I am inclined to believe that balance is employed in the late period with remarkable finesse and that study of individual passages will reveal that balance here results in intense oratorical effects. Often it is employed in conjunction with climactic arrangement so that the resulting sentence is forceful beyond expression. Examination of the following passage; for instance, reveals how Burke combined periodicity with balance to gain force:

> "Judgment is what gives force, effect, and vigor to laws; laws without judgment are contemptible and ridiculous; we had better have no laws, than laws not enforced by judgments and suitable penalties upon delinquents. Revert, my Lords, to all the sentences which have heretofore been passed by this high court. Look at the sentence passed upon Lord Bacon; look at the sentence passed upon Lord Macclesfield; and then compare the sentences

> which your ancestors have given with the delinquencies which were then before them, and you have the measure to be taken in your sentence upon the delinquent now before you. Your sentence, I say, will be measured according to that rule which ought to direct the judgment of all courts in like cases, lessening it for a lesser offence, and aggravating it for a greater, until the measure of justice is completely full."[12]

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[12] Broughton, op. cit., 296, 297.

In the late period there are 100 simple sentences, a larger number than in either of the two previous periods. The largest number of these, 48, are found in the Letter to a Noble Lord, which critics have spoken of as being written in a vehement, rapid, abrupt style.[13] Figures in Table II establish the

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[13] Minto, op. cit., 445.

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truth of such opinions.

To summarize, we may say that Burke's sentence structure in the early period is predominantly balanced, and in the two later periods predominantly periodic; but that in the later period, especially in the Letter to a Noble Lord, his style is simple or abrupt; and that although balance increases in the late period, it is used with greater finesse and less artificiality than in the early period.

CHAPTER II

Length of Sentences

Analyzing the length of sentences may seem one of those meticulous tasks which does not have any reward. The length of sentences, however, is an important factor in creating a periodic, a loose, or an abrupt, or an oratorical style.

Many short sentences in balanced arrangement may create a balanced style. Short sentences may result in rapidity or abruptness or monotony depending upon how they are used and the number used. The short incisive sentence may result in clarity; the short, compact sentence, in overloading the reader; the terse short sentence, in the force and intensity desired by orators. A series of short sentences may result in an oratorical effect.

Many long sentences may have the effect of monotony and result in the author's style being cumbersome.

Variation in length of sentences; for example, a gradual increase in length will result in a climactic effect in sound and if managed well, in sense, as well. Such variation in the length of sentence elements within the sentence itself make for the same effect.

Certainly the length of sentences is a very important factor in Burke's prose rhythm, which will be discussed in a later chapter.

In order that sentence length effects may be studied in Burke's style I have analyzed the lengths of his sentences. In Table III the numerical occurrences of sentences of different line lengths are listed. (In Broughton's text the average number of words in each line is 9 or 10.) Here we see that the

largest number of sentences, 164, in the 120 pages analyzed are only one and a half to two lines long and that the smallest number of sentences, 4, are sixteen to twenty lines long. We also note that the largest number of sentences are one to three and a half lines in length; these being 151, 164, 147, 126, 127.

TABLE III

Numerical Occurrences of Sentences of Different Lengths

	VNS	SB	TPD	BS	CS	LS	NAD	CDS	IWH	RFR	LNL	Totals
Under 1 line	12	6	7	10	5	6	1	3	11	6	29	96
1 - 1½"	22	10	9	22	13	13	4	5	9	11	33	151
1½ - 2	24	16	10	15	16	12	4	7	12	19	29	164
2 - 2½	23	12	9	17	10	13	7	8	12	15	21	147
2½ - 3	26	16	18	10	11	5	4	4	14	10	8	126
3 - 3½	21	17	15	12	15	11	2	3	7	9	15	127
3½ - 4	16	13	5	9	7	3	0	5	1	8	5	70
4 - 4½	10	18	7	3	5	6	3	4	6	6	7	75
4½ - 5	7	12	8	2	3	6	0	1	2	3	3	47
5 - 5½	14	8	2	2	6	7	0	6	5	6	7	63
5½ - 6	7	12	4	0	1	2	1	0	2	0	1	30
6 - 6½	4	6	0	4	2	4	2	1	2	3	0	28
6½ - 7	2	11	2	1	1	0	1	0	2	1	2	23
7 - 7½	2	4	1	1	2	3	1	0	2	4	2	22
7½ - 8	1	4	2	1	2	2	1	0	1	0	0	14
8 - 8½	4	3	0	0	0	4	1	0	1	0	1	14
8½ - 9	0	1	1	0	0	0	0	2	1	1	1	7
9 - 15 in.	5	3	2	3	1	1	3	2	9	4	0	33
16 - 20 "	1	0	0	1	0	0	0	0	0	1	0	3
21 - 25	0	2	0	0	0	0	1	0	0	1	0	4
Total	201	174	102	113	100	98	36	49	98	107	165	

The large number of short sentences, in the Letter to a Noble Lord is noticeable; there are 112 sentences under 2½ lines in length. These short sentences give this letter its abrupt rapid movement as in the following passage:

> "Loose libels ought to be passed by in silence and contempt. By me they have been so always. I knew that as long as I remained in public, I should live down the calumnies of malice and the judgments of

> ignorance. If I happened to be now and then in the wrong (as who is not?) like all other men, I must bear the consequence of my faults and my distakes. The libels of the present day are just of the same stuff as the libels of the past. But they derive an importance from the rank of the persons they come from, and the gravity of the place where they were uttered. In some way or other I ought to take some notice of them. To assert myself thus traduced is not vanity or arrogance. It is a demand of justice; it is a demonstration of gratitude. If I am unworthy, the ministers are worse than prodigal. On that hypothesis, I perfectly agree with the Duke of Bedford."[1]

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[1] Broughton, op. cit., 420.

At other times the short sentence has an oratorical effect as in the following passage:

> "They have tigers to fall upon animated strength. They have hyenas to prey upon caresses. The national menagerie is collected by the first physiologists of the time; and it is defective in no description of savage nature. They pursue even such as me into the obscurest retreats, and haul them before their revolutionary tribunals. Neither sex, nor age, nor the sanctuary of the tomb, is sacred to them. They have so determined a hatred to all privileged orders, that they deny even to the departed the sad immunities of the grave. They are not wholly without an object. Their turpitude purveys to their malice; and they unplumb the dead for bullets to assassinate the living. If all revolutionists were not proof against all caution, I should recommend it to their consideration, that no persons were ever known in history, either sacred or profane, to vex the sepulchre, and by their sorceries to call up the prophetic dead, with any other event, than the prediction of their own disasterous fate.--"Leave me, oh leave me to repose!"[2]

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[2] Ibid., 419.

Examining Table III we see that with a few exceptions the total number of sentences of various lengths decreases as the length of the sentences increases. The exceptions are found in

the sentences under 1 line and the 1 to 1½ line. After these two we find a decreasing number of sentences of various lengths with three exceptions; sentences 3 - 3½ lines in length, 4 - 4½ lines in length, and those 9 - 15 lines. The 3 - 3½ line exception is negligble since there is a difference of only 1 sentence. The large number in the 9 - 15 line sentences is due to the larger range covered. Other sentence lengths divisions were only ½ line lengths while this division covers 12 such divisions. We may, therefore, disregard this exception. The larger number of 5 - 5½ line sentences indicates that Burke favored this length sentence. However, the general decrease in sentence length indicates that Burke did not use an unusually large number of long sentences and also indicates a variety in sentence lengths. Burke seems to have favored the shorter sentence, as we have already seen above.

To discover sentence lengths favored in each selection, I am introducing Table IV which gives the median length of sentences in each selection. Table IV reveals that in the Inquiry Burke has used the longest sentences, the median length being five to five and one-half lines. The sentence length in essays, A Vindication of Natural Society and Reflections on the Revolution in France, and in his Letters to the Sheriffs of Bristol is similar to that of the Speeches at Bristol. However, the median sentence length in the speech on Conciliation and the Nabob of Arcot's Debts is shorter while that in the speeches on the Impeachment of Warren Hastings is still shorter.

TABLE IV

MEDIAN LENGTH OF SENTENCES IN EACH SELECTION

VNS	3 - 3½
SB	5 - 5½
TPD	2 - 2½
BS	3 - 3½
CS	2½ - 3
LS	3 - 3½
NAD	2½ - 3
CDS	1 - 1½
IWH	1 - 1½
RFR	3 - 3½
LNL	1½ - 2½
All selections	2½ - 3

Table IV shows the median length sentence which Burke used, this being two and one-half to three lines. Since casual readers of Burke may charge him with using exceedingly long sentences, I have made an analysis of the percentage of sentences of various lengths Burke uses. These results may be seen in Table V.

TABLE V

PERCENTAGE OF VARIOUS LENGTHS IN ALL SELECTIONS

			No.	Percent of total
Very short sentence	i.e. under	1 line	96	.077
short "	i.e. "	2 lines	411	.33
average "	i.e. "	2 - 5	592	.475
long "	i.e. "	5 - 9	201	.16
Very " "	i.e. "	9 -25	40	.032

I have arbitrarily called sentences under one line in length very short sentences; those under two lines, short sentences; those from two to five lines, average length; those from five to nine lines, long; and those from nine to twenty-five lines, very long.

Always keeping in mind that conclusions are drawn from the 120 pages analyzed, we see that almost half of Burke's sentences were of average length, that about a third were short, that about a sixth were long, and only three per cent, very long. This seems to be a rather enviable proportion. Add to these statistics the fact that Burke knew how to gracefully mix these, in satisfactory proportions and you can understand why Burke is a style.

Some hints of Burke's extraordinary ability in using sentences of various lengths in order to gain emphasis and emotional intensity may be realized by a study of his way of increasing the length of sentences in the paragraph as he approached a climax. This may be seen in the following passage from the Letter to a Noble Lord:

> "Why will they not let me remain in obscurity and inaction? Are they apprehensive that if an atom of me remains, the sect has something to fear? Must I be annihilated, lest, like John Zisca's, my skin might be made into a drum, to animate Europe to eternal battle against a tyranny that threatens to overwhelm all Europe and all the human race?"[3]

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[3] Ibid., 418.

A still stronger example is so long that I hesitate to quote it. The passage is one in which Burke gives the charge against Warren Hastings in the Impeachment speeches. Here we see the master rhetorician. There is a series of three sentences of equal length, then a long sentence. This is followed by a series of four of about equal length. This series is then followed by three sentences of increasing length in which the

climax in thought is gradually reached. Then follow the short sentences for emphasis; in this case, after the long climactic sentence. It should be noted that the series of equal length are equal so far as the strength of the ideas is concerned; while those that increase in length, increase as the importance of the ideas increase.[4]

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[4] Ibid., 291, 292.

Another example of this increasing length in proportion to importance of ideas is found in the Letter to A Noble Lord. Here is a series of three sentences of equal length, then three short but increasing in length, followed by a very long sentence:

> "I have labored hard to earn, what the Noble Lords are generous enough to pay. Personal offense I have given none. The part they take against me is from zeal to the cause. It is well! It is perfectly well. I have to do homage to their justice. I have to thank the Bedfords and the Lauderdales for having so faithfully and so fully acquitted towards me whatever arrear of debt was left undischarged by the Priestleys and the Paines."[5]

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[5] Ibid., 417.

Combined with antithesis this is forceful as well as clear.

Another formula for Burke's paragraph is the use of average length sentences at the beginning, short sentences in the middle and long sentences at the end. His use of "short, energetic, suggestive sentences in the body of the paragraph and sonorous Latinisms, at the end "has been pointed out by Payne

and also by Saintsbury, especially in the passage on the Queen.[6] Since analysis of the paragraph is outside the sphere of this

[6] Payne, E. J., Burke: Select Works, Vol. 2, p. ixiv. Saintsbury, op. cit., 278.

thesis, I have not tabulated the number of such paragraphs.

However, I have tabulated the number of sentences in which there is an increasing length in the parts within the sentence in Table VI.

I have also tabulated here the number of cases of series of short sentences (a series meaning three or more). These seem to have been introduced for the purpose of emphasis in most cases. In addition to being short, they are often in parallel structure which seems to augment their forcefulness, and certainly adds a kind of staccato rhythm to the prose.

Series of sentences of equal length have also been tabulated in Table VI.

TABLE VI

NUMERICAL OCCURRENCES OF CERTAIN TYPES OF SENTENCE ARRANGEMENTS

	VNS	SB	TPD	BS	CS	LS	NAD	CDS	IWH	RFR	LNL
Increase in length of sentence parts to climax	38	2	14	16	13	4	11	7	30	22	15
Nests of short sentences	5	2	0	2	2	10	0	0	2	2	9
Series of Equal length	3	0	0	0	3	0	3	1	5	5	5

There is a paucity of such cases in the pages analyzed. This does not prove that Burke used this device sparingly. Longer

passages would have to be analyzed in order to determine the frequency of its use. In the Vindication of Natural Society the device is used in conjunction with antithesis and balance. The effect is artificiality but at the same time, great clarity. The following passage is a passage in point:

> "This is an instance, I could not wish a stronger, of the numberless things which we pass by in their common dress, yet which shock us when they are nakedly represented (3 lines). But this number, considerable as it is, and the slavery, with all its baseness and horror, which we have at home, is nothing to what the rest of the world affords of the same nature (3½ lines). Millions daily bathed in the poisonous damps and destructive effluvia of lead, silver, copper, and arsenic. (2 lines). To say nothing of those other employments, those stations of wretchedness and contempt, in which civil society has placed the enfans perdus of her army. (3 lines). Would any rational man submit to one of the most tolerable of these drudgeries, for all the artificial enjoyments which policy has made to result from them? (3 lines) By no means. (1/3 line). And yet need I suggest to your Lordship, that those who find the means, and those who arrive at the end, are not at all the same persons. (2½ lines. Note if this were added to the preceding line of which it is an integral part, this would be the third sentence of equal length). On considering the strange and unaccountable fancies and contrivances of artificial reason, I have somewhere called this earth the Bedlam of our system. (3 - lines). Looking now upon the effects of some of those fancies, may we not with equal reason call it likewise the Newgate and the Bridewell of the universe? (3 lines). Indeed the blindness of one part of mankind, cooperating with the phrensy and villany of the other, has been the real builder of this respectable fabric of political society: (3 lines) and as the blindness of mankind has caused their slavery, in return their state of slavery is made a pretence for continuing them in a state of blindness; (3 lines) for the politician will tell you gravely, that their life of servitude disqualifies the greater part of the race of man for a search of truth, and supplies them with no other than mean and insufficient ideas.

(3 2/3 lines). This is but too true;
and this is one of the reasons for which I blame
such institutions (1½ lines)"[7]

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[7] Ibid., 53, 54.

We see in the foregoing passage ten sentences of equal length broken by only one sentence of two lines in length, if we concede the one short elliptical sentence as part of the following sentence and if we consider each clause in the compound sentence as a separate sentence. As has been suggested before, Burke often wrote principal clauses as separate sentences. If we make these concessions, we see an unbroken series of sentences of equal length. Such a series might have a monotonous effect. It might create a rocking-the-baby-to-sleep sort of prose rhythm. I do not think this is true of the above passage. Rather it is a steady marching rhythm, not artificial like the goose-step but a strong, definite, relentless rhythm, parading on to a climax which will be reached in a later paragraph.

The device of using a series of series of equal length sentences Burke uses for intense climactic effects. In this kind of arrangement Burke ends the series with a very long sentence. In the particular passage to be quoted here, we see the climactic long sentence filled with irony based on an antithesis which has been built up in the preceding balanced series of series of sentences of equal length:

"Thus it fared with the better and middling orders of
the people. (1) Were the lower, the more industrious
spared?--(1) Alas! as their situation was far more
helpless, their oppression was infinitely more sore

and grievous; the exactions yet more excessive, the demand yet more vexatious, more capricious, more arbitrary. (4) To afford your Lordships some idea of the condition of those who were served up to satisfy Mr. Hasting's hunger and thirst for bribes, I shall read it to you in the very words of the representative tyrant himself, Rajah Debi Sing. (4) Debi Sing, when he was charged with a fraudulent sale of the ornaments of gold and silver of women, who, according to the modes of that country, had starved themselves to decorate their unhappy persons, argued on the improbability of this part of the charge in these words: (5)

"It is notorious," says he, "that poverty generally prevails amongst the husbandmen of Rungpore, more perhaps than in any other parts of the country. (3) They are seldom possessed of any property except at the time they reap their harvest; and at others barely procure their subsistence. (3) And this is the cause that such numbers of them were swept away by the famine. (1⅓) Their effects are only a little earthenware, and their houses only a handful of straw; the sale of a thousand of which would not perhaps produce twenty shillings." (3)

These were the opulent people from whose superfluities Mr. Hastings was to obtain a gift of £ 40, 000 over and above a large increase of rent, over and above the exactions by which the farmer must reimburse himself for the advance of the money, by which he must obtain the natural profit of the farm, as well as supply the peculium of his own avarice.[8]

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[8] Ibid., 278, 279.

Of the rather large number of sentences in which sentence parts increase towards the end of the sentence which is also its climax, the largest number are found in the Vindication of Natural Society. This is a part of the artificial, pointed style which Burke affected in this work. The similar number of such sentences in the Bristol, Conciliation, and India speeches and the larger number in the Impeachment of Warren Hastings are not surprising if we remember the intense emotion of Burke on these subjects. One of the best examples of these types of sentences

may be found in the famous passage on peace in the Conciliation speech:

> "Not peace through the medium of war; not peace to be hunted through the labyrinth of intricate and endless negotiations; not peace to arise out of universal discord, fomented from principle, in all parts of the empire; not peace to depend on the juridicial determination of perplexing questions, or the precise marking the shadowy boundaries of a complex government."[9]

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[9] Ibid., 133.

Numerous sentences of this type might be cited. Their important effect on rhythm will be shown in the chapter on prose rhythm.

In conclusion we may say that Burke does not seem to have been an extremist so far as sentence length is concerned and that he uses sentences of various lengths with the greatest skill for obtaining the effects he desires.

Having expatiated on sentence length as a factor in Burke's style we may now proceed to compare sentence lengths in the three periods. Examination of Table VII reveals that Burke turned more and more to shorter sentences from the early to the late period, there being an increasing number of sentences under one line in length to those of 2½ lines.

TABLE VII

Numerical Occurrences of Sentences of Different Lengths in the Early, Middle, and Late Periods

	Early	Middle	Late
Under 1 line -	18	28	50
1 - 1½ -	32	57	62
1½ - 2 -	40	53	71
2 - 2½ -	35	49	63

2½ - 3 -	42	44	40
3 - 3½ -	38	53	36
3½ - 4 -	29	24	17
4 - 4½ -	28	21	26
4½ - 5 -	19	19	19
5 - 5½ -	22	17	24
5½ - 6 -	19	7	4
6 - 6½ -	10	10	8
6½ - 7 -	13	4	6
7 - 7½ -	6	7	9
7½ - 8 -	5	7	2
8 - 8½ -	7	4	3
8½ - 9 -	1	1	5
9 - 15 inc. -	8	7	18
16 - 20 inc. -	1	1	0
21 - 25 inc. -	2	0	0

There is an unusual number of very long sentences in the late period, those from 9 to 15 lines in length. This may be accounted for by heightened climactic effect that Burke desired in the India speeches, and by looseness to some extent in the Reflections.[10] Such a sentence is the following one from the Reflections.

[10] Ibid., 306.

It starts out with two balanced subordinate clauses which are followed by the principal clause. To this very satisfactory sentence is added another subordinate clause modified by a parenthetical clause; and a principal clause modified by another subordinate clause which is followed by another principal clause with two modifying subordinate clauses. The last part of this is definitely a tag-end and the entire sentence begins with 'But' so that the previous sentence of three lines is really part of it:

> "But whatever Kings might have been here or elsewhere, a thousand years ago, or in whatever manner the ruling dynasties of England or France may have begun, the king of Great Britain is at this day king

> by a fixed rule of succession, according to the laws of his country; and whilst the legal conditions of the compact of sovereignty are performed by him (as they are performed), he holds his crown in contempt of the choice of the Revolution Society, who has not a single vote for a king amongst them, either individually or collectively; though I make no doubt they would soon erect themselves into an electoral college, if things were ripe to give effect to their claim."[11]

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11 Ibid., 312.

However, we find long sentences in the Reflections which are dramatic in effect too; for example,

> "That sermon is in a strain which I believe has not been heard in this kingdom, in any of the pulpits which are tolerated or encouraged in it, since the year 1648, when a predecessor of Dr. Price, the Rev. Hugh Peters, made the vault of the king's own chapel at St. James's ring with the honour and privilege of the saints, who with the 'high praises of God in their mouths, and a two-edged sword in their hands, were to execute judgment on the heathen, and punishments upon the people; to bind their king's in chains, and their nobles with fetters of iron.'"[12]

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12 Ibid., 307, 308.

The long climactic sentences in the India speeches are numerous. I cite one of these from the Nabob of Arcot's Debts:

> "Of all the calamities which beset and waylay the life of man, this comes nearest to our heart, and is that wherein the proudest of us all feels himself to be nothing more than he is; but I find myself unable to manage it with decorum; these details are of a species of horror so nauseous and disgusting; they are so degrading to the sufferers and to the hearers; they are so humiliating to human nature itself that, on better thoughts, I find it more advisable to throw a pall over this hideous object, and to leave it to your general conceptions."[13]

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13 Ibid., 269.

So that the comparison of the three periods may be more readily seen I have tabulated the variety of very short, short et cetera in the three periods in Table VIII.

TABLE VIII

Numerical Occurrences of Sentences of Various Lengths in the Three Periods

	Early	Middle	Late
Very short (under 1 line)	18	28	50
Short (under 2 lines)	90	138	183
Average (2 - 5)	191	210	191
Long (5 - 9)	83	57	61
Very long (9 - 25)	11	8	8

There is not an unusual difference in the number of sentences of average length in the three periods, the middle period having 19 more. The number of long sentences decreases in the two last periods while the very long sentences increase in the late period as does the number of short sentences. Probably in the late period Burke's striving for clarity and dramatic effect accounts for these differences. The largest number of long sentences in the early period was to be expected in work where Burke was in the workshop stage with Bolingbroke as master. The longest sentence in the 120 pages is in the Inquiry. It is full of excrescences, but, yet, for, that and which, than, though and as clauses. Yet this is followed by this well constructed sentence filled with beauty:

> "In the morning of our days, when the senses are unworn and tender, when the whole man is awake in every part, and the gloss of novelty fresh upon all the objects that surround us, how lively at that time are our sensations, but how false and inaccurate the judgments we form of things!"[14]

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[14] Ibid., 79, 80.

For further clarification, I introduce Table IX in which the median length and the greatest number and smallest number of certain lengths of sentences are given. Here we find verification of previous conclusions, that Burke used short sentences in the middle period and still shorter in the late period, the median length being reduced from 3½ - 4, 2 - 2½, to 1 - 1½ lines in length.

TABLE IX

Median Length of Sentences in the Early, Middle, and Late Periods

Early	.....	3½ - 4
Middle	.....	2 - 2½
Late	.....	1 - 1½

In conclusion, then, we may say that Burke used his longest sentences in the early period, either in a desire to attain a pointed style or in amateurish trying out; that he used short sentences and very long in the late period probably for rhetorical effect or because he was the victim of emotional strain; and that the middle period is characterized by the average length sentences with few very long and few very short.

CHAPTER III

BALANCE AND PARALLELISM

Burke's use of parallelism and balance is one of his most stylistic devices, if not the most common. Table X shows how persistent his use of this device is. Half of the different ten page selections; namely, the Vindication, Inquiry, Impeachment, Reflections and Letter to a Noble Lord, have about 175 cases of balance apiece; while the other ten-page selections have from 113 to 149 cases apiece. In the case of the Vindication and Inquiry I have arrived at the 175 by dividing the total number of cases of balance in each selection by two, since twenty pages of each of these two selections were studied. Thus in twenty pages of the Vindication since we find 349 cases of balance, ten pages average 175 cases; and ten pages of the Inquiry average 179 cases since there are 358 cases in twenty pages.

TABLE X

Numerical Occurences of Balance in Each Selection

	VNS	SB	TPD	BS	CS	LJF	NAD	CDS	IWH	R	LNL	Total
Balanced Clauses												
of 2	56	67	21	10	11	17	11	6	28	30	23	280
of 3	8	14	2	4	1	2	2	0	4	1	1	39
of 4	4	3	0	1	0	0	0	1	3	0	0	12
of 5	1	0	0	1	0	0	0	0	1	0	0	3
of 6	0	0	0	0	0	0	0	0	1	0	0	1
Balanced Words												
of 2	95	105	43	28	39	44	26	31	56	63	38	548
of 3	11	7	7	4	2	4	4	4	12	5	0	60
of 4	3	4	2	0	0	0	0	1	0	2	1	13
of 5	2	0	0	0	1	0	0	0	0	0	0	3
of 6	0	1	0	0	0	0	0	0	0	0	0	1

TABLE X (continued)

Balanced Phrases												
of 2	:94:	94:	40:	38:	43:	37:	23:	22:	47:	54:	66 :	558
of 3	:10:	11:	6:	10:	5:	3:	4:	5:	10:	4:	5:	73
of 4	: 3:	4:	1:	2:	2:	0:	1:	0:	5:	2:	4:	24
of 5	: 1:	2:	3:	0:	0:	1:	0:	0:	1:	0:	0:	8
of 6	: 1:	1:	0:	0:	0:	0:	0:	0:	0:	0:	2:	4
of 7	: 0:	0:	0:	0:	0:	0:	0:	0:	1:	1:	0:	2
of 10	: 0:	0:	1:	1:	0:	0:	0:	0:	0:	0:	0:	2
of 13	: 0:	0:	0:	0:	0:	0:	0:	0:	1:	0:	0:	1
Total	:289:	313:	126:	99:	104:	108:	71:	70:	150:	162:	140:	1632
Balanced Clauses	43:	32:	6:	7:	11:	3:	5:	0:	13:	9:	17:	146
Balanced Sentences	17:	13:	6:	7:	10:	7:	1:	2:	12:	9:	19:	103
Total	349:	358:	138:	113:	125:	118:	77:	72:	175:	180:	176:	1881
							( )					
Total in 10 pp.	175	179					() 149					

In counting these cases of balance, I have recorded all cases whether the modifiers are homologous or not; for example, I have called "to lay down rules for caprice and to set up for a legislator of whims and fancies" balanced phrases though the modifiers of "ruler" and "legislator" are not homologous.[1]

[1] Broughton, op. cit., 64.

In this same grouping I have recorded the balance of "whims and fancies" as a balance of words since the preposition has been omitted before "fancies." This practice I have followed throughout. All compound predicates and subjects have been recorded as balanced phrases; for example, "The learned have improved on their rude science and reduced those maxims into a system"[2] is

[2] Ibid., 63.

recorded as a balance of two phrases. My definition of a phrase is any group of words not having a subject and predicate. Numerous cases of balance within balanced clauses and phrases occur. Sometimes balanced elements exactly match each other. There are many such cases of double balance; for example, "These were the reasons which induced me to go far into that inquiry; and they are the reasons which direct me in all my inquiries."[3] There are many cases of balanced clauses in reverse or one might call them paradoxes expressed in balance. An example of this is the following:

> "The whole business of the poor is to administer to the idleness, folly and luxury of the rich; and that of the rich, in return, is to find the best methods of confirming the slavery and increasing the burdens of the poor."[4]

My first efforts to record all these varied types of balance proved too complicated and seemed superfluous. The numerous cases of antithetical balance have been recorded in the table of antithetical elements and balanced sentences have been recorded in Table I and have been appended to Table X.

Table X shows that the largest number of balanced elements occur in couplings; those in three's, four's, etc. occur in decreasing number in proportion to the number of balanced elements. This is also true of the balanced sentences and balanced clauses. See Table I.

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[3] Ibid., 7.

[4] Ibid., 52.

The largest number of balances, 558, is found in the form of phrases but the balanced words are only ten less in number. Balanced phrases are highest in balanced elements of four or more and it is in phrases that the largest number of balanced elements, 13, is found; that is, thirteen balanced phrases are found in one sentence.

Certain elliptical sentences are parallel elements written as separate sentences though they are really infinitive phrases that are part of one sentence. An example of this is found in the Thoughts on the Present Discontents where ten such parallel elements are found, some in the form of separate sentences. Sometimes these elliptical[5] sentences take the form of "if" clauses or "that" clauses in parallel following sentences.

[5] Ibid., 109.

Balance in conjunction with repetition, antithesis, epigram, and climax is very common in Burke. The rhetorical effect of balance in conjunction with these devices and the contribution of balance to rhythm will be made clear in later chapters. The matter of its artificiality can be seen by comparing the three periods of his work. In Table XI we see how balance is found to the greatest degree in the early period, to a lesser degree in the late period and to the least degree in the middle period.

(TABLE XI, page 50)

In the early period, as has been pointed out in Chapter II, Burke was an apprentice to master workmen and strove for the pointed style. Here he used the device of balance more or less mechanically. Note this example of extended balance from the

Vindication:

> "Shall I venture to say, my Lord, that in our late conversation, you were inclinèd to the party which you adopted rather by feelings of your good nature than by the conviction of your judgment? We laid open the foundations of society; and you feared that the curiosity of this search might endanger the ruin of the whole fabric. You would readily have allowed my principle, but you dreaded the consequences; you thought, that having once entered upon these reasonings, we might be carried insensibly and irresistibly farther than at first we could either have imagined or wished. But for my part, my Lord, I then thought, and am still of the same opinion, that error, and not truth of any kind, is dangerous; that ill conclusions can only flow from false propositions; and that, to know whether amy proposition be true or false, it is a preposterous method to examine it by its apparent consequences."[6]

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6 Ibid., p. 7.

Here we see the balanced arrangement lending itself to artificiality with a vengeance. The effect is the same on the reader as that of doggerel verse; monotony results. The effect is deadening. Even antithesis and climactic arrangement cannot save it though Burke attempts this in the following from the Vindication:

> "The next personage who figures in the tragedies of the ancient theatre is Semiramis; for we have no particulars of Ninus, but that he made immense and rapid conquests, which doubtless were not compassed without the usual carnage. We see an army of about three million employed by this martial queen in a war against the Indians. We see the Indians arming a yet greater; and we behold a war continued with much fury, and with various success. This ends in the retreat of the queen, with scarce a third of the troops employed in the expedition; an expedition which at this rate, must have cost two millions of more souls on her part; and it is not unreasonable to judge that the country which was the seat of the war must have been an equal sufferer. But I am content to detract from this, and to suppose that the Indians lost only half so much, and then the account stands

TABLE XI

Numerical Occurrences of Balance in Three Periods

	Early	Middle	Late
Balanced clauses			
of 2	123	59	98
of 3	22	9	8
of 4	7	1	4
of 5	1	1	1
of 6	0	0	1
Balanced words			
of 2	200	154	194
of 3	18	17	25
of 4	7	2	4
of 5	2	1	0
of 6	1	0	0
Balanced phrases			
of 2	188	158	212
of 3	21	24	28
of 4	7	5	12
of 5	3	4	1
of 6	2	0	2
of 10		2	0
of 7			2
of 13			1
Total	602	437	593
Balanced clauses	75	27	44
Balanced sentences	30	30	43
Total	707	494	680

thus: In this war alone (for Semiramis had other wars), in this single reign, and in this one spot of the globe, did three millions of souls expire, with all the horrid and shocking circimstances which attend all wars, and in a quarrel in which none of the sufferers could have the least rational concern."[7]

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[7] Ibid., 115.

Many pages of such examples cannot save the whole from that tired feeling that goes with too much balance.

In the late period balance is used with great finesse for rhetorical effect. Note the following passage where balance is combined with antithesis in the first sentence, and with alliteration and phrases of increasing length in climactic arrangement in the second sentence:

"We must not therefore flatter ourselves, when Mr. Hastings takes £40,000 in bribes for Dinagepore and its annexed provinces, that from the people nothing more than £40,000 is extorted. I speak within compass, four times forty must be levied on the people; and these violent sales, fraudulent purchases, confiscations, whips, fines, general despair, general insurrection, the massacre of the people by the soldiery, and the total waste and destruction of the finest provinces in India, are things of course, and all a necessary consequence involved in the very substance of Mr. Hasting's bribery."[8]

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[8] Ibid., 290, 291.

In another passage climactic arrangement of phrases of increasing length is combined with balanced elements in increasing numbers. This will be apparent from the following arrangement of this sentence:

"I charge him with having committed to themanagement of Debi Sing three great provinces and thereby with having

wasted the country
ruined the landed interest
cruelly harassed the peasants
burnt their houses
seized their crops

tortured and degraded their persons and
destroyed the honor of the whole female
race of the country.[9]

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[9] Ibid., 292.

The masterly technique of Burke may be seen in the following passage too, where balance is used in conjunction with anthithesis, repetition, sentence length, climactic arrangement of sentence parts with increasing length to the climax:

1. "Your lordships know and have heard (for which of us has not known or heard?) of the Parliament of Paris?

2. The Parliament of Paris has an origin very, very similar to that of the great court before which I stand; The Parliament of Paris continued to have a great resemblance to it in its constitution, even to its fall;

3. The Parliament of Paris, my Lords, Was; it is gone.

4. It has passed away.
   It has vanished like a dream,
   It fell, pierced by the sword of the Comte de Mirabeau."[10]

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[10] Ibid., 299.

Note in group 1 the balance with repetition
Note in group 2 the balance with comparison
Note in group 3 the exact parallelism in structure with antithesis
Note in group 4 the balance with increasing length in the sentences.

Saintsbury has pointed out in his study of Burke's prose rhythm that the increase in the number of parallelisms in

the last period accounts for the increased rhythm in his prose in this period.[11]

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11 Saintsbury, op. cit., 274, 275.

The smallest number of parallelisms in the middle period may be accounted for by his need for a more direct terse style necessary for debate and for clarity. That he reverted in the late period to more balance is definitely shown by these tables and if balance is a part of an "ungracefully gorgeous" style, these tables show that Macaulay was justified in accusing Burke of having such a style in the late period. A passage like the following has an odor of demagogy:

> "For my part, I looked on that sermon as the public declaration of a man much connected with literary cabal-lers and intriguing philosophers, with political theologians and theological politicians both at home and abroad. I know they set him up as a sort of oracle, because, with the best intentions in the world, he naturally philippizes, and chants his prophetic song in exact unison with their designs."[12]

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12 Broughton, op. cit., 307.

Added to balance there is a play on words and alliteration.

In conclusion, regarding Burke's use of balance, we may say that he used the device most persistently in all his writings and speech-making. However, it was used most and with greatest artificiality in the early period. In the late period, he used it more than in the middle period and with more regard for rhetorical effect in conjunction with other devices such as antithesis, alliteration, repetition, and rhythm. If this be part of an "ungracefully gorgeously" style, then Macaulay was right in his accusation.

CHAPTER IV

Negatives, Antitheses, Contrasts

The negative element in Burke's style should not be neglected because it is a recurring element. The strong negative, a plain "No"; the strong adjective, "No"; the stronger adverb, "Not,"; and the strong adverb, "Never"; and the noun, "Nothing"; are frequently found on his pages. In Table XII numerical occurrences of these are listed.

TABLE XII

Numerical Occurrences of Negatives

	VNS	SB	TPD	BS	CS	LJF	NAD	CDS	IWH	R	LNL	TOTAL
Plain "No"	1	0	1	1	3	0	0	1	2	1	2	12
Adj. "No"	13	22	19	1	8	16	9	2	7	9	26	132
Adv. "Not"	32	51	29	20	29	25	9	5	16	23	30	269
Adv. "Never"	1	4	4	9	1	6	3	0	4	0	3	35
Noun "Nothing"	4	3	0	4	7	3	1	1	4	5	4	36
Total	51	80	53	35	48	50	22	9	33	38	65	484

The most strongly negative is the Letter to a Noble Lord with 65 instances. Less so are Letter to John Farr and Thoughts on the Present Discontents, with 50 and 53 respectively. The Bristol Speech with 35, India Speeches with 31, and Impeachment of Warren Hastings with 33, are less strongly negative; a fact which may be accounted for by his consideration of an audience that would have been repulsed by forceful negatives. The Conciliation Speech with 48, however, is strongly negative. Intensity of feeling would account for the forceful negatives in both the Conciliation Speech and especially in the Letter to a Noble Lord which was written by a Burke who burned with anger at the insult he had received at the

hands of certain lords.

The large number of strong negatives in all selections, almost 500, resulted in emphasis and strength. That Burke often disregarded his audience has been suggested as a reason for his being called the "dinner bell of the House of Commons." Such forceful negatives surely indicate he was fearless and not conciliatory in his attitude. Such force certainly would not have put the Commons to sleep; possibly they disliked forceful expression and left to avoid it.

In Table XIII I have recorded the numerical occurrences of softened adversitives. There are only 140 in the 120 pages analyzed. Comparing the totals in Tables XII and XIII we see there are three and one-half times as many strong negatives as there are softened adversitives. Burke did not hesitate to express himself in definite negatives.

The largest numbers of softened adversitives are found in the Thoughts on the Present Discontents, Bristol Speeches, Reflections and Conciliation Speech. It is interesting to compare the large number of strong negatives with the number of softened adversitives in different selections. In the Conciliation Speech; for instance, there are 48 strong negatives and only 15 softened adversitives; over three times as many strong negatives. In the Bristol Speeches there are almost twice as many strong negatives. The strongly negative character of the Vindication of Natural Society is seen in the fact that there are over four times as many strong negatives as softened adversitives. The India Speeches contain over four times as many strong negatives. The Letter to a Noble Lord is still more strongly negative, there being seven times as many strong negatives.

Most startling is the Impeachment of Warren Hastings in which there is not a single softened adversitive. Thus we see that this speech is really more strongly negative than any other work although the total number of negatives was not so large as in any other piece.

We find that Burke was not given to understatement. Few examples of litotes are found in these pages.

TABLE XIII

Numerical Occurrences of Softened Negatives

	VNS	SB	TPD	BS	CS	LJF	NAD	CDS	IWH	R	LNL	TOTAL
whereas, whatever, however, as far from, still for but	0	4	3	5	1	3	0	1	0	6	0	23
I make no doubt, indeed, in fact, in truth, to be, sure to prepare for but, still, yet	2	5	1	3	2	2	1	0	0	4	2	22
but, with, since however, that, which to, with, then	2	5	3	7	1	0	0	0	0	0	0	18
Double Negative	8	8	12	5	11	3	4	1	0	6	4	62
Question in Negative	4	3	2	0	0	1	0	0	0	2	3	15
Totals	16	25	21	20	15	9	5	2	0	18	9	140
Triple Alternative	1	0	1	1	1	0	0	1	1	1	0	7
Litotes	0	0	1	1	2	1	1	0	0	0	0	6
Totals	17	25	23	22	18	10	6	3	1	19	9	153

Antitheses is used lavishly as can be observed in Table XIV antithetical words, phrases, clauses and sentences and contrasts have been tabulated. Over 259 instances of antitheses have been listed and 98 contrasts, a total of 357 antithetical elements and contrasts.

TABLE XIV

Numerical Occurrences of Antitheses and Contrast

	VNS	SB	TPD	BS	CS	LJF	NAD	CDS	IWH	R	LNL	TOTALS
Antithetical Clauses	38	29	9	4	2	2	2	1	13	20	13	133
Antithetical Phrases	9	7	7	3	4	3	0	0	4	7	12	56
Antithetical Words	3	5	3	2	1	0	0	0	0	7	2	23
Antithetical Sentences	10	10	1	3	3	0	1	1	1	8	9	47
Totals	60	51	20	12	10	5	3	2	18	42	36	259
Contrasts	17	20	5	10	14	7	4	3	9	2	7	98

The largest numbers occur in the Reflections and the Letter to a Noble Lord, these being 42 and 36 respectively. The next highest numbers are in the Vindication and the Inquiry, these averaging 30 and 26 for each ten pages. The next highest number is 20 in the Thoughts on the Present Discontents. The aforementioned are not speeches. It can be observed that there are fewer occurrences of antitheses in the speeches. This may seem strange in view of the fact that antithesis is a rhetorical device. We have seen how Burke preferred the strong negative to the softened adversitive. Now it would seem that he preferred the strong negative to antitheses and contrast. Necessarily there has been overlapping of statistics here since both strong negatives and softened adversitives

may be found within the antithetical and contrasting elements. We might even consider the antitheses and contrasts as softened adversitives.

There are, in general, more cases of antitheses in clauses than in phrases and fewer in words than in phrases. Add to the antithetical clauses the antithetical sentences (these being sentences that begin with 'but' that really are the second clauses in compound sentences) and we see that Burke had a penchant for the antithetical clause. Burke, as has been shown, liked the balanced sentence. Frequently, the balanced sentence is made up of antithetical clauses. The effect of a passage with such neatly balanced antithetical elements may be seen in the following passage from a Letter to a Noble Lord:

> "Happily, France was not then Jacobinised. Her hostility was a good distance. We had a limb cut off; but we preserved the body. We lost our colonies; but we kept our Constitution. There was, indeed, much intestine heat; there was dreadful fermentation. Wild and savage insurrection quitted the woods, and sprawled about our streets in the name of reform. Such was the distemper of the public mind, that was there no madman, in his maddest ideas and his maddest projects, who might not count upon numbers to support his principles and execute his designs."[1]

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1. Broughton, op. cit., 424.

This passage followed a highly emotional passage, a purple patch. The soothing effect of the antithetical passage is readily seen. It was like the relief scene in a drama. Here is the purple patch:

> "Astronomers have supposed that if a certain comet, whose path intercepted the ecliptic, had met the earth in some (I forget what) sign, it would have whirled us along with

> it, in its eccentric course, into God-knows what regions of heat and cold. Had the portentous comet of the rights of man (which "from its horrid hair shakes pestilence and war", and "with fear of change perplexes monarchs"), had that comet crossed upon us in that internal state of England, nothing human could have prevented our being irresistibly hurried out of the highway of heaven into all the vices, crimes, horrors, and miseries of the French Revolution."[2]

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2. Ibid., 424.

Sometimes repetition and climactic arrangement are added to balanced antithetical elements. Then we have sentences that are the glory of Burke. This is illustrated in the following passage from the Conciliation speech where increasing length in the sentence parts also adds its part to the total superb climactic effect:

> "The proposition is peace. Not peace through the medium of war; not peace to be hunted through the labyrinth of intricate and endless negotiations; not peace to arise out of universal discord, fomented from principle, in all parts of the empire; not peace to depend on the juridical determination of perplexing questions, or the precise marking the shadowy boundaries of a complex government. It is simple peace; sought in its natural course, and in its ordinary haunts.--It is peace sought in the spirit of peace; and laid in principles purely pacific. I propose, by removing the ground of the difference, and by restoring the former unsuspecting confidence of the colonies in the mother country, to give permanent satisfaction to your people; and (far from scheme of ruling by discord) to reconcile them to each other, in the same act, and by the bound of the very same interest which reconciles them to British government."[3]

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3. Ibid., 133.

TABLE XV

Numerical Occurrences of Negative, Antitheses, and Contrasts Summarized

	VNS	SB	TPD	BS	CS	LJF	NAD	CDS	IWH	R	LNL	TOTALS
Negatives	51	80	53	35	48	50	22	9	33	38	65	484
Softened Negatives	17	25	23	22	18	10	6	3	1	19	9	153
Antitheses	60	51	20	12	10	5	3	2	18	42	36	259
Contrasts	17	20	5	10	14	7	4	3	9	2	7	98
Totals	145	176	101	79	90	72	35	17	61	101	117	994

In a recapitulation of numerical occurrences of all types of negative and antithetical elements in Table XV we can see how strongly negative Burke's work is. The strong negatives are preponderant, exceeding the softened negatives and antitheses together by 72 occurrences. Over 994 occurrences of negative elements in 120 pages makes an average of 12 instances per page. The negative element in Burke is very strong.

Comparison of the negative, antithetical and contrast elements in the three periods may be seen in Table XVI.

TABLE XVI

Numerical Occurrences of Negatives, Softened Adversitives, Antithetical and Contrast Elements in the Early, Middle, and Late Periods.

	Early	Middle	Late
Strong Negatives	131	186	167
Softened Negatives	42	73	38
Antitheses	111	47	101
Contrasts	37	36	25
Totals	321	342	331

There are no great contrasts among the total negatives, contrasts and antitheses in the three periods. Burke seems to have favored these devices during all periods.

The number of strong negatives is highest in the middle period. The number of strong negatives is greater in the late period than in the early period. This is easily accounted for since Burke felt more intensely on the issues involved in the late work.

The number of softened adversitives is greatest in the middle period; while the difference between the numbers in the early and late periods is negligible.

A desire for force and clearness may account for the large number of negative elements in the middle period.

Numerical occurrences of antithetical elements is largest in the early period; second highest in the late period and lowest in the middle period. Since antithesis is part of the pointed style, we may expect the largest number in the early period when he was aping his contemporaries and predecessors, as in the case of parallelisms. Antitheses are often in parallel arrangements. The device was used in a more or less mechanical fashion, in the early period. In the late period, it was often used with finesse as has been shown above. The large number in the late period does not result in aiding in the creation of an "ungracefully gorgeous" style for it is not used artificially. Rather it is used with intense rhetorical effect, but not artificially nor excessively.

In conclusion, we find that Burke's writing, as a whole, is strongly negative in character, but sometimes toned down, by means of softened adversitives, antitheses and contrasts. We find that

the early work is especially marked by antithesis as is the late periods, being used with greater skill in the late period. Burke's style is essentially a fighter's style. He seldom pulled his punches. There was little feinting; rather his style was using the old one-two (antithesis to the uninitiated) and then going in with the knock-out punch (strong negatives).

Numerical occurrences of some of the elements that affect prose rhythm have been tabulated in Table XVII and have been summarized for the three periods in Table XVIII.

TABLE XVII

Numerical Occurrences of Elements Affecting the Rhythm of his Sentence

	VNS	SB	TPD	BS	SC	LS	NAD	CDS	IWH	RFR	LNL	TOTAL
Alliteration	90	85	67	7	85	49	51	34	350	102	10	930
Repetition	48	77	85	40	62	44	28	33	94	112	89	712
Onomatopoeia	21	3	5	17	6	12	14	1	9	2	0	90
Balance	289	313	126	99	104	108	71	70	150	162	140	1632
Antitheses in words phrases and clauses	50	41	19	9	7	5	2	1	17	34	27	212

Statistics given in Table XVII will suggest the possibility of balanced and antiphonic rhythms.

TABLE XVIII

Numerical Occurrences of Elements Affecting the Rhythm of Sentences in the Early Middle and Late Periods

	Early	Middle	Late	Total
Alliteration	175	208	547	930
Repetition	125	231	356	712
Onomatopeia	24	40	26	90
Balance	602	437	593	
Antithesis of words, Phrases, and Clauses	91	40	81	212

In Table XVIII statistics are summarized so that contrasts and comparisons among the three periods may be made.

CHAPTER V

Rhythm in His Sentences

Burke has long been noted as a master of oratorical prose. In just what the sweep of his rhythm consists is, however, difficult to analyze. Oliver Elton has said that the movement of Burke's rhythm "suggests that of a strong swimmer overcoming an adverse tide." Even when it rises to "an extraordinary complexity and grandeur the scene of effort is not wholly lost," says Mr. Elton.[1]

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1. Elton, Oliver, A Survey of English Literature 1730-1780, 267.

This opinion of Mr. Elton's is borne out by a study of statistics in Table XVII where I have recapitulated statistics on antitheses. The large number of antithetical words, phrases and clauses, I suggest as the reason for this "sense of effort" ever present in Burke's sentence rhythm. The thought and form (often balanced antitheses) are synthesized by Burke in an antiphonic rhythm in which, borrowing Mr. Elton's phrase, Burke is always "overcoming the adverse tide."

Besides this antiphonic rhythm there is the rhythm created by balance and parallelism alone. Sometimes this kind of rhythm is "stepped, paralleled and balanced."[2]

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2. Saintsbury, op. cit., 277.

Sometimes it is coupled with antithesis. Even when antithesis does not accompany balance, however, the rhythm tends to be antiphonic. One can hardly doubt this if he considers how a

see-saw set in motion only balances after each end stops acting against the other. Like the see-saw, balanced sentence elements achieve equilibrium after action against each other.

The third type of rhythm in Burke's sentence is symphonic rhythm. Such a rhythm is the result of synthesizing thought with form; for example, elements like imagery; repetition; alliteration, assonance, and consonance; pitch, tempo, and stress; emotion; variation in length, structure, and arrangement of words, phrases, and syllables; and balance and antithesis. Such a synthesis results in an organic rhythm, which belongs to Burke and no one else. Both external and internal elements unite to create sentences that have symphonic rhythm, or what Baum calls characteristic rhythm.[3]

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3. Baum, Paull F., The Principles of English Versification, 22-27

How prevalent the use of these three types of prose rhythm is in Burke's work; whether certain types are characteristic of his early, middle, or late work; and whether the first two types are artistically or deliberately used will now be discussed.

I have stated above that the rhythm of Burke's sentences is antiphonic in general. Examination of Tables XVII and XVIII reveals 212 occurrences of antithesis. This does not take into account the large number of other negative elements previously listed in Tables XII, XIII, and XVI. These statistics indicate antiphonic rhythm.

Balanced rhythm is indicated by the large number of occurrences of balance, 1632 in all.

Symphonic rhythm is indicated by the large number of balanced and antithetical elements and also by the 930 occurrences of alliteration, 712 of repetition, and 90 of onomatopoeia. However, I have

not tabulated other elements that would indicate symphonic rhythm; for example, imagery. Symphonic prose, moreover, is difficult to analyze because subjectivity plays such a vital part in its recognition. Elements such as emotion, intensity, pitch, almost defy analysis though they are easily felt by the individual reader.

Then too, the matter of how these elements are used, must be considered. Gracefully blended, they may create symphonic rhythm; mechanically used, they may create only balanced rhythm. Therefore, it is essential that we consider how Burke used these devices and whether he created balanced, antiphonic or symphonic sentence rhythm by their use.

Mr. Elton says that Burke's use of devices like antithesis and repetition did not produce a mechanical effect. "For Burke they are," says Elton, "in 'Coleridge's phrase' the offspring of passion, and with it they subside." With him they did not constitute a manner says Elton.[4]

4. Elton, op. cit., 266.

With this opinion I am in hearty accord if one is looking at Burke's work as a whole. However, if we compare his work in the three periods, we may come to a different conclusion.

In the work of the early period we are bound to say that these devices produce an effect of regularity. This is also true of parallelism.

Saintsbury has pointed out in his study of Burke's prose rhythm that the increased rhythm of his prose in the late period, is due to increased parallelism.[5]

5. Saintsbury, op. cit., 274, 275.

However, my statistics do not show such an increase. The increased rhythm is due not in increased parallelism, I believe, but to felicitous handling of the device, and a synthesizing of parallelism with the other elements that create symphonic prose.

Analysis of typical passages and single sentences from the early period will show that both antithesis and parallelism are used mechanically in that period. I have arranged the following sentences so that their mechanism, especially the balanced and antithetical elements, is evident. Antithetical elements are marked off and underlined, while balanced elements are marked by braces:

"In looking over any state
to form a judgment on it,
it presents itself in two lights:
the external,
and the internal.
The first, that relation
which it bears in point
of friendship
or enmity
to other states.
The second, that relation
which its component parts,
the governing
and the governed,
bear to each other.
.....
The good offices done
by one nation
to its neighbor;
the support given in public distress;
the relief afforded in general calamity;
the protection granted in emergent danger;
the mutual return of
kindness and
civility,
would afford a
very ample and
very pleasing
subject for history."[6]

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6. Broughton, op. cit., 12. From the Vindication.

"One is astonished
how sucha small spot
could furnish men
sufficient to sacrifice
to the pitiful ambition
of possessing
five or six thousand more acres,
or two or three more villages;
yet to see
the acrimony
and bitterness
with which this was disputed
between the Athenians
and Lacedaemonians;
what armies cut off;
what fleets sunk, and burnt
what a number of cities sacked,
and their inhabitants
slaughtered,
and captivated;
one would be induced to believe
the decision of the fate of mankind,
at least, depended upon it!

But these disputes ended,
as all such ever have done,
and ever will do,
in a real weakness of all parties;
a momentary shadow
and dream of power
in some one;
and the subjection of all
to the yoke of a stranger,
who knows how to profit
of their divisions."[7]

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7. Ibid., 17, 18. Also from The Vindication.

"This indeed cannot be disputed;
but we may dispute,
and with sufficient clearness too,
concerning the things which are
naturally pleasing
or disagreeable
to the sense.

But when we talk of any
peculiar or
acquired relish,
then we must know
the habits,
the prejudices,
or the distempers
of this particular man,
and we must draw our conclusion
from those.

The agreement of mankind
is not confined to the taste solely.
The principle of pleasure
derived from sight is the same in all.
Light is more pleasing
than darkness.
Summer
when the earth is clad in green,
when the heavens are
serene and
bright,
is more agreeable
than winter,
when everything makes a different
appearance.

I never remember
that anything beautiful,
whether a man,
a bird,
or a plant,
was ever shown,
though it were to a hundred people,
that they did not all immediately agree
that it was beautiful,
though some might have thought
that it fell short of their expectation,
or that other things were still finer.

I believe no man thinks
a goose
to be more beautiful
than a swan,
or imagines that what they call
a Friezland hen
excels a peacock.

I must be observed, too,
that the pleasures of sight are not
near so complicated
and confused,
and altered
by unnatural

habits and
associations,
as the pleasures of the taste are;
because the pleasures of the sight
more commonly acquiesce in themselves;
and are not so often altered
by considerations
which are independent of the sight itself.

But things do not spontaneously
present themselves to the palate
as they do to the sight;
they are applied to it,
either as food
or as medicine;
and from the qualities
which they possess for
nutriture or
medicinal purposes,
they often form the palate
by degrees,
and by force,
of these associations."[8]

8.
Ibid., 68. From The Inquiry.

There are pages and pages of such mechanically arranged sentences in The Vindication and in the Sublime and Beautiful. Balanced elements, with balanced elements containing balanced elements, interlaced with antithetical elements, with antithetical elements containing antithetical elements. Balanced or antiphonic rhythm is usually the result; not symphonic rhythm, in this early work.

There are times, however, in this early period when an admixture of imagery and other poetic elements cause this prose to break into symphonic rhythm. In the following passage from the Sublime and Beautiful, we see how imagery, repetition, assonance, and an increase in the length of rhythmic units results in the creation of symphonic rhythm:

"In the morning of our days
when the senses are
unworn and tender
when the whole man
is awake in every part,
and the gloss of novelty
fresh upon all objects
that surround us,
how lovely at that time
are our sensations
but how false and inaccurate
the judgments we form of things."[9]

9. Ibid., 80.

Again in the following sentences from the Vindication we see how imagery, assonance, enumeration, alliteration, and increasing length of rhythmic units create symphonic rhythm;

"The Babylonian,
Assyrian,
Median, and
Persian
monarchies
must have poured out
seas of blood
in their formation
and in their destruction."[10]

10. Ibid., 15.

"His kingdom was
rent and
divided;
which served
to employ the more distinct parts
to tear each other to pieces,
and bury the whole
in blood
and slaughter."[11]

11. Ibid., 16.

The long passage quoted above (See footnote 8, this chapter) covering an entire page, shows how deliberately balance, often in conjunction with antithesis, is used. The result of such persistent use of these devices is much balanced or antiphonic prose in the early period.

The same devices persisted in the middle and late period, as can be observed in Tables XVII and XVIII. However, they are used in conjunction with other poetic devices, so that there is less artificiality.

Norton Tempest has scanned a passage in the Letter to a Noble Lord in order to show that Burke's rhythm is antiphonic. This Letter is of the late period and one is able to see how Burke changed his rhythm by his use of other devices than balance and antithesis. How Burke accomplished this change is explained by Mr. Tempest in these words: "Burke's rhythmical range is extended by his delight in imagery which frequently results in his well-known purple patches."[12]

12. Tempest, Norton, The Rhythm of English Prose, 118, 119.

This, without doubt, accounts to a great extent for the increased rhythm of his prose in the middle and late periods because imagery certainly increased in these two periods. The lack of rhythm in the Inquiry has been noted by Saintsbury, and this lack may be attributed to lack of any considerable amount of description, illustration and imagery, which, he says, is essential to extending the range of rhythm.[13]

13. Saintsbury, Op. Cit., 273.

The study of the effects of imagery in the rhythm of Burke's prose is outside the range of this thesis.

On the other hand, I have tabulated instances of repetition. They are an imposing number and show an increase from the early to the late period. A forceful example of epanaphora is the repetition of the word, "peace," in the passage quoted on p.16 of this thesis. This word is the touchstone of the whole passage and unifies the whole section. Of Burke's use of repetition Tempest has this to say:

> "Burke's speeches are full of paragraphs founded on some dominant word or words, the recurrences of which gives the keynote of both sense and rhythm. Repetition . . . . . can give law and order to rhythm without making it metrical or otherwise untrue to the nature of good prose."[14]

14. Tempest, op. cit., 66.

No better example of this repetition can be found than the closing remarks of Burke in the Impeachment of Warren Hastings when he repeats again and again in his charges, "I charge him," and "I impeach him" in the perorations."[15]

15. Broughton, op. cit., 291, 292, 293.

Numerous examples could be cited. Alliteration is another device in which the numerical occurrences increased. There were 547 instances in the late period; while there were only 208 and 175 in the middle and early period respectively.

Alliteration is an important factor in prose rhythm. The large number would seem to insure an increased rhythm in the late period.

Note the effect of alliteration in conjunction with balance, repetition, and antithesis in the following passage. Here we have symphonic prose:

> "The Carnatic is a country not much inferior in extent to England. Figure to yourself, Mr. Speaker, the land in whose representative chair you sit; figure to yourself the form and fashion of your sweet and cheerful country from Thames to Trent, north and south, and from the German Sea east and west, emptied and emvowelled (may God avert the omen of our crimes!) by so accomplished a desolation.[16]

16. Ibid., 270.

In the middle and late periods, the sentence rhythm is very often antiphonic and often balanced, but there are many times when the rhythm becomes symphonic. Burke by this time had learned the trick of blending elements artistically so as to create that sweeping rhythm which is so often mentioned in connection with his prose. Creation of this rhythm is so tied up with the matter of the regularity of rhythmic curves; i.e., cadence, that it is hardly possible to disregard cadence in any discussion of the rhythm of Burke's sentences. Hence, I shall discuss this matter briefly here, my point of departure being Baum's remarks on sentence rhythm.

Baum says that the rhythm of a sentence is determined "by the length, structure, content and arrangement of phrases; that of the phrase by the length, structure, content and arrangement of the word; that of the word by the character of the syllables" and that the syllables have certain sound attribute of duration, intensity and pitch.[17]

17. Baum, op. cit., 32, 33.

I have attempted to show in some detail how length, structure, content and arrangement of phrases (especially balanced and antithetical ones) have affected the rhythm of Burke's prose. In previous chapters I have shown how a staccato rhythm is created by short sentences; a swelling rhythm by a climactic arrangement of sentence parts of increasing length; a monotonous rhythm or a steady marching rhythm by sentences of equal length.

Study of duration, intensity, and pitch as attributes of the word and syllable and their part in creating sentence rhythm are outside the province of this thesis. However, a cursorary invasion of this province is necessary to a discovery of the secret of Burke's sweeping rhythm.

Baum has divided prose into three kinds; characteristic "being that in which no regularity (coincidence) is appreciable"; cadenced prose, "that in which the regularity is perceptible but unobtrusive"; and "metrical prose, that in which the regularity is so noticeable as to be unpleasing."[18] He says that Burke sometimes

18. Ibid., 23.

fell into the error of writing metrical prose.[19]

19. Ibid., 30.

This is undoubtedly true. However, whether Burke's metrical prose is always "unpleasing" when it is "noticeable" is doubtful, in my judgment. When Burke becomes emotional and his sentences fall into cadenced rhythm, his readers (and no doubt his hearers were) are swept up in a sweeping rhythm. Even in the early period he wrote

such sentences. In the following extract (previously quoted) we see how rhythmic units with more or less even stress, swell toward the close and create a sweeping rhythm: (I have separated the units by dashes):

In the morning--of our days--when the senses--are unworn and tender --when the whole man--is awake in every part--and the gloss of novelty--fresh upon all the objects--that surround us--how lovely at that time--are our sensations--but how false and inaccurate--the judgments we form of things.[20]

20. Broughton, op. cit., 80.

Again in the middle period in the Conciliation speech we find cadence with a sweeping rhythm, the result of swelling of the size of rhythmic units toward the close:

> Not peace--through the medium--of war--not peace--to be hunted through the labyrinth--of intricate and endless negotiation--not peace--to arise out of universal discord--fomented from principle--in all parts of the empire--not peace--to depend on the juridical determination --of perplexing questions, or the precise marking--the shadowy boundaries of a complex government.
> It is a simple peace;--sought in its natural course--and in its ordinary haunts--it is peace--sought in the spirit of peace--and laid in the principles purely pacific--I propose --by removing the ground of the difference--and by restoring the former unsuspecting confidence of the colonies in the mother country--to give satisfaction to your people, and (far from ruling by discord)--to reconcile them to each other in the same act and by the bond of that very same interest which reconciles them to the British government.[21]

21. Ibid., 133.

In the late period the sweeping rhythm is evident in the following typical passage from the Impeachment of Hastings:

> "My Lords,
> Your House stands;
> it stands as a great edifice,
> but let me say,
> that it stands in the midst of ruins!
> in the midst of the ruins
> that have been made

by the greatest moral earthquake
that ever convulsed and shattered this globe of ours.

My Lords,
it has pleased Providence
to place us in such a state
that we appear every moment
to be upon the verge of some great mutations.

There is one thing,
and one thing only,
which defies all mutation,--
that which existed before the world,
and will survive the fabric of the world itself:
I mean Justice,
that Justice, which, emanating from the Divinity,
has a place
in the breast of everyone of us,
given us for our guide
with regard to ourselves
and with regard to others
and which will stand
after this globe has burned to ashes,
our advocate
or our accuser
before the great Judge,
when He comes to call upon us
for the tenor of a well-spent life."[22]

---

22. Broughton, op. cit., 298.

What a passage this is! and the wonder of it is that there is sentence after sentence like these. In Burke's late work we can see symphonic prose at its best. Analysis of this passage shows repetition, alliteration, onomatopoeia, balance, antithesis, imagery, climactic arrangement of sentence parts with increasing length of these parts. Added to this there is a doubling back in the rhythm and an increase in the length of rhythmic units.

In conclusion, regarding Burke's sentence rhythm, we have found that his sentence rhythms are of three types: balanced, antiphonic and symphonic; that the most common rhythm is antiphonic which lapses into balanced rhythm and sometimes swells into symphonic rhythm. The

first two rhythms were the result of mechanical use of the device of antithesis and balance in the early period but in the later periods they often were artistically combined with other elements so as to create symphonic rhythm of which the main ingredient is a sweeping rhythm brought about by use of antithesis and balance, and increase in length of rhythmic units.

CONCLUSION

My technical analysis of Burke's sentence style in his early, middle and late work reveals that there are certain marked differences in the three periods. In general, it became better as he progressed. In the early period he was influenced by the style of his contemporaries and by certain writers of the past. In the middle period he became a conscious artist using the sentence with great flexibility. Instead of an unwieldy instrument it became a precision tool which he used with ease to obtain the rhetorical effects he desired. In the late period his sentence style shows change too, occasionally harking back to the early period, more often exhibiting the characteristics of the middle period, and less often new characteristics altogether.

In general, Burke's style is periodic. However, in the early period it is predominantly balanced; while in the middle period it is predominantly periodic. In the late period it is predominantly periodic, but shows a marked increase in balance; while especially in the Letter to a Noble Lord, his style is simple and abrupt for the most part, and in the Reflections, often loose. The devices of the pointed style which he used so markedly in the early period are used in the late period but on the whole with great finesse and less artificiality.

So far as sentence length is concerned, my study reveals that Burke was not an extremist. He did not use an unusual number of long sentences, nor an unusual number of very short sentences. In fact, my analysis establishes that he actually favored the shorter sentence and that his sentences vary greatly in length. Comparing

the three periods, I found that Burke used the greatest number of long sentences in the early period, the greatest number of average length in the middle period, and the greatest number of very long and very short in the late period. However, in all periods the greatest number of sentences were of average length. At the same time I have shown that balance, antithesis, variations in sentence length, climactic arrangement in conjunction with increasing length of sentence parts and sentences have been used by Burke with the greatest artistry. There are unsuccessful sentences, but on the whole his sentences are constructed skillfully.

Of the stylistic devices used by Burke, balance and parallelism are probably the most common. My analysis establishes that Burke used these devices most in the early period, and more in the late period than in the middle period. I have attempted to show that Burke used them with the greatest artificiality in the early period while in the late period , although he used them more than in the middle period, he used them with skill. In the middle period, I have tried to show how he used them with the greatest ease to obtain the rhetorical effects he desired.

My analysis has shown that negative elements in Burke's work are very prominent. I have shown that strong negatives exceed softened adversitives, antitheses, and contrasts. Antithesis is most abundant in the early period and the late period, although, he used it artificially in the early period and artistically in the late period. I have shown how the negative element has given a definitely antiphonic rhythm to his prose.

My study of the rhythm of his sentences reveals the fact that the prevailing rhythm of his sentences is antiphonic. However, in the early period the devices of balance and antithesis have been fused in a deliberate fashion, while in the middle and late periods they have been used artistically to create, at times, symphonic prose characterized by a sweeping rhythm.

My entire technical analysis shows that Burke's style in the early period is that of an apprentice in the workshop; while in the middle and late periods it is that of a journeyman and more often a master craftsman. I did not find that his sentence style is ungracefully gorgeous in the late period. Rather, his mature technique is marked by skill and artistry.

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