

PTD BD MN FV  
 OO Y ae ee SZ GJ  
 bl br dr A ie X  
 pr pl ph th thr E st Ke  
 tr sh sm sl str sc  
 cr ch fr fl V gr gl HW RL  
 pre in ab un O eet oon ing

# TRIVIUM

THE CLASSICAL LIBERAL ARTS OF  
 GRAMMAR, LOGIC, & RHETORIC

The  
 is  
 a

ly  
 for  
 by

NOUN  
 Verb  
 Adjective  
 ADVERB

LOGOS  
 ETHOS  
 pathos

and  
 or  
 not

deduction  
 induction  
 analogy

PROOF  
 fallacy  
 paradox

REPETITION

trochee  
 iamb dactyl  
 anapest  
 meter

IRONY  
 METAPHOR  
 enthymeme

VIRTUE  
 dilemma  
 JUSTICE

ballad  
 sonnet ode

GOOD

มหาวิทยาลัยเทคโนโลยีราชมงคลพระนคร

ห้องสมุดสาขาวิชาวิศวกรรม



202003686

# CONTENTS

---

	Editor's Preface	1
	<i>John Martineau</i>	
<i>Book I</i>	Euphonics	7
	<i>John Michell</i>	
<i>Book II</i>	Grammar	55
	<i>Rachel Holley</i>	
<i>Book III</i>	Poetic Meter & Form	115
	<i>Octavia Wynne</i>	
<i>Book IV</i>	Logic	175
	<i>Earl Fontainelle</i>	
<i>Book V</i>	Rhetoric	235
	<i>Adina Arvatu &amp; Andrew Aberdein</i>	
<i>Book VI</i>	Ethics	295
	<i>Gregory Beabout &amp; Mike Hannis</i>	
<i>Appendices</i>	Character & Narrative	<i>Adam Tetlow</i> 356
	The Art of Memory	<i>John Martineau</i> 362
	Proverbs	<i>Alice O'Neill</i> 366
	Index	393

## EDITOR'S PREFACE

---

THE TRIVIUM is a body of learning that was perfected in the medieval period, but whose roots go back much further, into the classical Roman and Greek world and perhaps earlier. At its core, it deals with language and the various ways we humans use it to communicate, reason, and persuade. Superficially divided into grammar, logic, and rhetoric, the trivium has also encompassed euphonics, poetics, and ethics in its long history, and sections on these subjects have been included in these pages.

Seven books from the Wooden Books series have been combined to produce *Trivium*. First up is John Michell's *Euphonics*, which playfully demonstrates the innate qualities of the various letters of the alphabet. Next, Dr. Rachel Holley artfully presents *Grammar*, placing English grammar in the context of general grammar, gently building from words to clauses, and ultimately to the unit of the sentence. Joining sentences together, Octavia Wynne then introduces *Poetic Meter and Form*, where language arguably finds its most beautiful expression. Next up, in *Logic*, Dr. Earl Fontainelle investigates the rules by which truth and falsity are commonly deduced and inferred, exposing some nasty fallacies along the way. Less straightforward tools used by professional persuaders to bamboozle, charm, and dazzle are to be found in our delightful guide to *Rhetoric*, by Adina Arvatu and Prof. Andrew Aberdein. Finally, as a reminder of the highest purpose of such a potent toolkit, we present *Ethics*, by Prof. Gregory Beabout and Dr. Mike Hannis. Further appendices cover Theophrastus' *Characters*, *The Art of Memory*, *Narrative Structure*, and finally *Proverbs*, by Alice O'Neill.

Thank you to Anne Hechle for the calligraphic cover, Merrily Harpur

for the cartoons, and to Paul Taylor and Rembrandt Duits at the Warburg Institute for help with picture research. I am also particularly indebted to Stephen Parsons, Jan Suchanek, and Trent Halliday for their assistance. Additional thanks to George Gibson, Polly Napper, and Laura Phillips at Bloomsbury, and to Jane Smith, Daud Sutton, Hector McDonell, Adam Tetlow, Woody Rivers, Kenneth Wilson, and David Wade for their help.

Apologies to sensitive readers on both sides of the pond, but we have adopted a mostly Canadian mixture of transatlantic spelling and punctuation conventions for this jointly printed edition. For example, we like the way Americans maximize ‘z’s and spell ‘judgment’, but we also like the ‘u’ in British ‘colour’ and ‘honour’ (see page 395). Finally, we’ve chosen to use the serial comma throughout: it’s cleaner, clearer, and smarter.

*Trivium*, which covers the liberal arts of language and thinking, is the sister volume to *Quadrivium*, which deals with the arts concerned with number. Between them, they cover as much of the syllabus of the seven liberal arts as we could fit into the space. These volumes do not describe the history or the story of the liberal curriculum; instead they simply aim to present elements of the arts themselves to a modern readership.

At the heart of the liberal arts curriculum lies the classical Greek idea that while many subjects have a utilitarian function—thus law, chemistry, medicine, engineering, accountancy, economics, and carpentry are ‘servile’ arts, studied in order to work in the world—there are a few subjects which can not be legitimized this way, and which instead train and refine core faculties of the learner. Mastery of these special subjects ‘liberate’ a person into rational, intellectual, and civic life (hence ‘liberal’ arts), and provide a foundation from which all other subjects may be learned.

Some semblance of the trivium first appears in the oratorical schools of the Sophists in ancient Greece from c.600BC, and notably that of Isocrates

[436–338 BC]. Distrustful of rhetoric, Plato [c.424–348 BC] attempted to separate ‘true’ dialectic from ‘false’ sophistry, but it was Aristotle [384–322 BC] who finally laid out grammar, logic, and rhetoric in the systematic manner familiar to us today. Notable grammarians who followed include Aristarchos [c.217–145 BC], Dionysius Thrax [170–90 BC], and later in Latin Varro [116–27 BC], Donatus [fl.350 AD], and Priscian [fl.500 AD]. Rhetoric was later further developed in Rome, notably by Cicero [106–43 BC] and Quintilian [c.35–100 AD].

From Roman times and through the middle ages the quadrivium arts (mathematics, geometry, music, and astronomy) were poorly understood. Compilations by St. Augustine [354–430], Martianus Capella [fl.410–420], Boethius [c.480–524], Cassiodorus [c.485–585], and Isidore of Seville [c.560–636] show these subjects, and even logic, struggling without Greek mathematics. Add to this the suspicion by churchmen of pagan rhetoric, and it is easy to see how, by the eleventh century, grammar ruled supreme.

It was not until the twelfth century, as missing texts by Euclid, Plato, Aristotle, Archimedes, and others began to find their way into Latin via Arabic and Greek that the ancient curriculum began to be restored and developed into the synthesis that we have today. This was achieved by a variety of figures, such as John of Salisbury [1176–1180], Thomas Aquinas [1225–1274], Petrarch [1304–1374], Marsilio Ficino [1433–1499], and Pico della Mirandola [1463–1494] as the Renaissance gathered pace.

The trivium is, remarkably, a 2500-year-old course in clear thinking which is still fresh today. In the well-chosen words of Sister Miriam Joseph [1898–1982]: “Logic is the art of thinking; grammar, the art of inventing symbols and combining them to express thought; and rhetoric, the art of communicating thought from one mind to another, the adaptation of language to circumstance.”

# EUPHONICS

A POET'S DICTIONARY OF  
ENCHANTMENTS



*John Michell*

*illustrations by Merrily Harpur*



Hand-drawn alphabets, by Don Moyer, 2010

# INTRODUCTION

---

NAMES ARE IMPORTANT, particularly in public life and when one is young and self-conscious. Actors, politicians, and businessmen are prone to worry about such things, and adolescents who suffer under a name they deem ridiculous or inappropriate commonly exchange it for one which better expresses their personality, as they see it.

Personal names acquire historical associations (Winston, Marilyn) and sometimes express moral qualities (Faith, Prudence), which make them more or less popular at different periods. But apart from the flow of fashion, names may be seen as having their own peculiar characters, formed by nothing more substantial than the logic of alliteration. So parents agonize about the right names for their children, whether Polly sounds too pert or Deirdre rather depressing, Bill too blunt, Willie too weak, or whether nicknames might produce a cheeky Charlie, big Bertha, or slippery Sid.

This may seem childish and neurotic, but behind such trivia lies a feature of language which poets have always, more or less consciously, acknowledged. Names and words are made up of sounds, and each sound has some kind of natural meaning, expressing and evoking a certain human emotion. In some cases even the shapes of letters—the serpentine, sibilant S for example—seem to accord with the sounds they denote. Academic linguists and etymologists, amid their serious studies of secular derivations and verbal migrations, have no time for such whimsical notions; but to a poet this aural approach to language is all-important. Every sensitive writer is concerned not only with the proclaimed meaning of words, but also with their esoteric, subliminal qualities, their pitch and ring and the irrational feelings produced by the sound, and sometimes by the sight of them.



Onomatopoeia as defined in the *Oxford English Dictionary* is, 'Formation of names or words from sounds that resemble those associated with the object or action to be named, or that seem naturally suggestive of its qualities.' The example given is 'cuckoo', and there are many other words, such as plop, click, buzz, purr, hiss, hem, and haw, which are obvious attempts at imitating a sound. Similar attempts are made in all languages. The question which then arises is to what extent these imitative sounds influence the meanings of the longer, composite words in which they occur. This Dictionary is designed to assist its readers' individual judgements on the matter. Its usefulness will be apparent to poets, dramatists, ritualists, occultists, advertisers, orators, and all who require to choose words and sounds for their powers of invocation.

A previous essay on *The Poetical Alphabet* forms a chapter in a book called *Pluriverse* by the idiosyncratic American philosopher Benjamin Paul Blood [1832–1919]. He begins by telling of a discussion he once had as to why an icicle could not fitly be called a tub, nor vice versa. It is in the nature of its name, he concluded, for a tub to be short and stubby whereas an icicle sounds spindly and slim. At the sound of 'icicle' the irrational mind throws up the word 'bicycle', which is also spindly, and often cold, explaining perhaps the popular acceptance of that word to name a pedal-cranked two-wheeler.

Such verbal associations are notorious afflictions on mental patients, and they also haunt the poetic mind. As part of his dangerous game the poet is forced to receive these germs of madness, to make them welcome and find profit in their visitations. He will also cultivate the art (or nervous compulsion) of rhyming, together with alliteration (commonly used in Teutonic and Old English verse), where consonance is in the first rather than the last syllables of words. Alliteration and the spontaneous associations

of sounds and meanings are then brought together to constitute poetic euphonics. By that word is implied the most subtle and magical of the ancient sacred sciences, to do with the psychological effects of sound, and the use of music and sonorous speech for the spreading of enchantments.

The primary text in euphonics is Plato's *Cratylus*, a Socratic dialogue about the origins of language and the influence of archetypal sounds on the formation of words. It is subtitled 'On the Correctness of Names'. The debate is between Socrates and two other characters, Cratylus, who claims to know the science of nomenclature and what there is in a name which makes it correct or otherwise, and Hermogenes, who denies that there is any science or inherent correctness in naming things. His contention is that "whatever name you choose to give anything is its right name". The third party, Socrates, examines both arguments and comes down on the side of Cratylus.

The dialogue is long, intricate, and in parts quite mystifying. In speculating about the original forms and derivations of names, Socrates teases his listeners with outrageous puns and obscure allusions which modern scholars are at a loss to interpret. He claims no special knowledge of the subject but offers the view that "a name appears to be a vocal imitation, and a person who imitates something with his voice names that which he imitates". There are good names and bad ones, and a good name is one that contains the "proper letters". Letters are appropriate or not in a name according as they serve to represent, through their sounds, the qualities of whatever is being named. Thus the proper name for a thing is a composition of those sounds which imitate the ideas associated with it.

Near the end of the dialogue (426C) Socrates speaks about the inherent meanings in individual sounds. The R sound, he says, is made by the tongue at its most agitated and it is therefore expressive of rapid movement.

It also, he adds later, stands for hardness. The Greek words containing R with which Socrates illustrates his statement justify modern interest in this subject, for the English translations also feature the letter R. They include *rhein* (to run or stream), *rhoe* (current), *tromos* (trembling), *trechein* (run, rush, hurry, race) and the words for rend, crush, and whirl. Among other examples given are the L sound, which has a sleek, gliding motion, and the G sound which is gummy and glutinous. The passage is regrettably short, and Socrates does not go on to complete the sonic alphabet.

An objection raised by Hermogenes is that quite different words for the same thing are used in both Greek and foreign languages. Socrates replies that many words have become corrupt over the period since they were designed, and no longer contain the appropriate sounds. This leads to the question of who it was that composed words in the first place. Socrates reasons that it must have been someone skilled in the art, having a talent for making verbal imitations of things. He observes that if a number of painters are all asked to paint the same scene or object, each of their pictures will look different from the others. Similarly with the word-artists: each of them will think up a different word or compilation of sounds to represent the same idea. The fact that in the languages of the world the same things are called by many different names, some of which seem more appropriate than others, is due partly to corruption of the original forms and partly to the differing tastes and whims of the artists who composed the words of each language.

The poet who gives names to things, according to Socrates (389 D), “must know how to embody in sounds and syllables the name of each object which is naturally appropriate to it. Surely, if he is to be an authoritative name-giver, he must make up and bestow all his names with his eye fixed on the absolute or ideal name of what he is naming”. Thus the Socratic doctrine of

ideal patterns or archetypes which generate the apparent forms of creation is here extended to names. The nature of archetypes is not such as allows them to be copied in perfect detail; human craftsmen can aspire merely to reflect some of their aspects. In the same way, Socrates' ideal names are in the transcendental language of the gods, which is beyond human ken or utterance. The most that name-givers can do, therefore, is to contemplate the essential nature of whatever it is they require to name, and express it as far as possible in the sounds of the word by which they decide to call it. Here again is the lesson, repeated throughout the Platonic works, that the best results in all the arts of life, from carpentry to statesmanship, are obtained through study and imitation of abstract ideals.

That style of philosophy, and the mystical sciences that flourish with it, have a natural and traditional appeal to poets—much to the bafflement of their academic commentators. Rationalism spawns few verses; poets are inclined to cut the professors and turn their backs on the eminent likes of Newton, Locke, Marx and Darwin in favour of more congenial company. William Blake inveighed against the 'single vision' of academic theorists and adopted the comprehensive world-view of Plato and Plotinus. The darling studies of the poets are commonly those which their learned contemporaries have considered morbid or discredited. Dante acknowledged the influence of Dionysius and Areopagite, Milton that of Hermes Trismegistos, while Spenser, Shelley, Yeats, Coleridge, and Wordsworth were among those who found a prime source of inspiration in the mystical theology of the Neoplatonists. The tradition on which they all drew was that which is most firmly rooted in human nature and has, by its long endurance, earned itself the epithet 'perennial'. Springing to light in the songs of Orpheus and the ancient law-giving bards, and channelled through a golden succession of sages, mystics and devout scholars, it forms

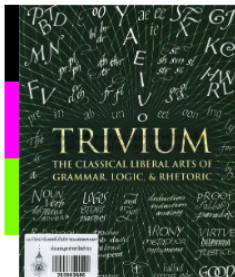
that invisible stream which has fertilized the noblest works of literature and wells up spontaneously in the mind of a natural poet.

In the spirit of ancient scholarship, this Dictionary is not definitive, authoritative, exclusive or didactic. As one name-giver, says Socrates, will differ from others in the sounds he chooses to make up his verbal imitations, so readers may find other associations than those here attached to the various sounds. A few relevant words in foreign languages have been included, but for the most part the following verbal illustrations are in English, a composite tongue where the adaptation to rich onomatopoeic effect of words from many different sources has clearly been the work of that shrewd, ever-active name giver, the native genius.

In light and humorous verse the use of alliteration, onomatopoeia and suchlike devices may well be exaggerated, as for example in Hood's *Ben Battle was a soldier bold*, where the blustering B is repeated to comic effect. Coarse rhymes and alliterations are also appropriate in the lowest of poetic forms, the warcry or slogan. Thus: *Power to the people!*, *Ban the bomb!*, and *No taxation without representation!* In higher forms the medium poets are inclined not to flaunt such techniques, but rather to evade pedantic analysis by concealing their art. Yet on every level the art of poetry is bound up with euphonics and the subtle relationships between sound and meaning. The subject of this Dictionary is thus of assured interest to all who in any way practise that art, and the Compiler anticipates the approval of all poets towards his purpose, however inadequate the results. His hopes are for readers' pleasure in the wisdom and humour which lie in the Socratic philosophy of names, or at least that they may derive some amusement and stimulation from these pages.

สามารถยืมและติดตามหนังสือใหม่ได้ที่ ระบบห้องสมุดอัตโนมัติ Walai Autolib

<https://lib.rmutp.ac.th/catalog/BibItem.aspx?BibID=b00108248>



**Trivium : the classical liberal arts of grammar, logic, & rhetoric / John Michell, Rachel Holley and Octavia Wynne.**

Author	Michell, John
Published	New York : Bloomsbury, 2016
Detail	410 p : ill ; 20 cm
Subject	English language Proverbs Arts, Classical
ISBN	9781907155185
ประเภทแหล่งที่มา	 Book

" สำหรับเพื่อการศึกษาระดับปริญญาและอ้างอิงเท่านั้น "