

music or a prologue to a drama, introduces the main discourse, and that its ends or objects are to unfold the purpose of the main discourse, to produce attention, to secure the favour of the hearers to the speaker, as well disposed, well informed and honest, and last and least, to give elegance to the beginning. If the speaker has done his duty to himself and his subject, he has mastered it by previous study, and comes to the pulpit with his soul inspired and warmed with it. He cannot assume that his hearers are in this animated state. It may even be true that they are ignorant what his subject is to be. Now, this contrast between their state of feeling and his is unfavourable, at the beginning, to the institution of an active sympathy. When he is all fire and they as yet are ice, a sudden contact between his mind and theirs will produce rather a shock and revulsion than sympathetic harmony. His emotion is, to their quietude, extravagance. He must raise them first a part of the way toward his own level. Another reason for the *exordium* is, that some initial misconception, indifference or prejudice is usually to be expected in the hearer. While this continues, his hearty attention and favour will not be given. If the preacher then introduce his main proposition, and proceed immediately to deal with it, something at the beginning will be lost to the hearer. The loss of this must prejudice his comprehension of all the rest, and only the more, if the discourse is methodical throughout. The

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rebus, inter auctores plurimos constat, si *benevolum, attentum, docilem* fecerimus: non quia ista non per totam actionem sint custodienda, sed quia initiis præcipue necessaria, per quæ in animum judicis, ut procedere ultra possimus, admittitur."