

**Bunyan's By-Ends as a Vivified Theophrastan Character:
a two-level rhetorical analysis**

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ABSTRACT

In this paper, we use rhetorical analysis to examine the dialogue between Christian and By-ends in John Bunyan's *The Pilgrim's Progress*. We use the classical rhetorical categories of situation, *ethos*, *logos* and *pathos* at two different levels. The lower level consists of the rhetorical speech between the two characters as they argue about whether they will travel on pilgrimage together or not. The higher level consists of Bunyan's persuasive writing to convince the reader to embrace Christian and reject By-ends. We find that the low-level rhetoric is weak, while the high-level rhetoric is masterfully crafted. The difference in quality between these two different levels of rhetoric is attributed to the literary roots of Bunyan's allegory in the Theophrastan *character*.

Introduction

Rhetorical analysis is a tool for examining the inner working of persuasive communication. In this paper, we use rhetorical analysis to examine the first confrontational dialogue between Christian and By-ends in John Bunyan's *The Pilgrim's Progress*.¹ We analyse the dialogue at two different levels: (1) the low-level rhetoric between the two characters, and (2) the high-level rhetoric presented to the reader by the author. We use the classical rhetorical categories of *ethos*, *logos*, and *pathos*² to provide structure to the analysis. Though Bunyan probably had no formal training in classical rhetoric, he is an heir of the techniques of argument and persuasion³ and these categories are useful for examining any persuasive language. We first examine the rhetorical situation at both the low and high levels. Then we analyse the low-level rhetoric between Christian and By-ends from the viewpoints of *ethos*, *logos* and *pathos*. We then analyse the high-level rhetorical argument that Bunyan presents to his reader through the two characters. We conclude by comparing Bunyan's writing to the genre of the Theophrastan *character*, which helps to explain the differences in rhetorical development that we observe.

The Rhetorical Situation

A rhetorical situation is an occasion that inspires communication. In this section we examine the rhetorical situation at the two different levels. At the low level, Christian and By-ends each have a purpose for entering into dialogue. At the high level, Bunyan writes this particular episode to further his goal of edifying communication to his reader.

¹ John Bunyan, *The Pilgrim's Progress*, ed. Roger Sharrock (Oxford, Clarendon P, 1967²), 98-100. (Subsequent quotations from this work will be cited parenthetically using *TPP* followed by a page number).

² Edward P. J. Corbett, *Classical Rhetoric for the Modern Student* (New York: Oxford Univ P, 1990), 37.

³ see Maxine Hancock, *The Key in the Window* (Vancouver, BC: Regent College P, 2000), 80.

Low-level Rhetorical Situation

The encounter between Christian and By-ends is one of several similar confrontational dialogues in *The Pilgrim's Progress*. The low-level rhetorical situation in each case revolves around the question of travelling companions: will Christian permit the other to join his party? In our episode, By-ends requests to join the company of Christian and Hopeful three times: "If you be going this Way, I shall be glad of your company," "You shall find me a fair company-keeper, if you will still admit me your associate," and "leave me to my Liberty, and let me go with you." Christian gives his definitive answer after the third request: "Not a Step further, unless you will do in what I propound, as we." In the light of the rhetorical situation we begin to taste some artificiality in the dialogue: the conversation is one-sided with Christian asking seven staccato questions of By-ends, but never revealing anything about himself. Why is Christian the one who is in the position of authoritatively interviewing candidate companions? It is possible that this imbalance is a result of their different natures, but this is only our first hint that Bunyan is not primarily interested in developing the rhetoric of exchange between the characters.

High-level Rhetorical Situation

The high-level rhetorical situation is concerned with what Bunyan wishes to communicate to the reader. To determine this, we first look at Bunyan's own description of his purpose, both in general and in *The Pilgrim's Progress* in particular. Why did John Bunyan put such energy into communication, both oral and written? He saw himself as one called by God to communicate God's truth to men and women. He defended his illegal preaching by saying, "I durst not leave off that work which God had called me to."⁴ This calling was "to do as much good as I can, by exhortation and counsel, according to that small measure of light which God

⁴ John Bunyan, "A Relation of My Imprisonment," in *Grace Abounding to the Chief of Sinners*, ed. Roger Sharrock (Oxford: Clarendon P, 1962), 111.

hath given me....”⁵ More specifically, in the Apology to *The Pilgrim’s Progress*, he states his goal concisely: “Mine end, thy good” (*TPP*, 2). His method for accomplishing this is “to set forth Truth” (*TPP*, 4). He then says that the truth he sets forth “Informs the Judgement, rectifies the Mind; / Pleases the Understanding, makes the Will / Submit” (*TPP*, 5). Bunyan saw his God-given task as setting forth truth so that the receivers could gain eternal benefit from committing themselves to the Christian way.

The central truth Bunyan sets forth in this scene is a two-sided one: the beautiful way of Christian and the contrasting, ugly way of By-ends. It is worthwhile to compare Bunyan’s aim with that of Joseph Hall in his *Characters of Vertues and Vices*.⁶ (We shall return to this work below, when we compare Bunyan’s technique to Hall’s.) Hall was a Puritan-influenced English bishop who lived a generation before Bunyan. As in our scene, Hall describes contrasting examples of virtue and vice. He directly states his purpose for this little book: that the readers may abjure and clear themselves of vices, and love and grow in virtue.⁷ In *The Pilgrim’s Progress*, Bunyan has the same purpose: to persuade his reader to forsake worldliness and false religion, and embark on a true pilgrimage. He displays before his readers two characters, Christian and By-ends. With careful control, he illuminates their mettle and persuades the reader to respond with love and endorsement toward the one, and condemnation and forswearing toward the other. We now see the dramatic difference between the two levels of Bunyan’s rhetoric. At the low level, By-ends simply desires to become a travelling companion. But at the high level, Bunyan aims to effectually set forth God’s truth with its division between true Christians and false professors.

⁵ *ibid.*, 120.

⁶ Joseph Hall, *The Works of the Right Reverend Father in God, Joseph Hall, D.D.*, ed. Josiah Pratt (London: C. Whittingham, 1808), vol. vii.

⁷ *ibid.*, 84.

Low-level Rhetorical Analysis

We now examine the rhetoric of the low-level situation: By-ends and Christian deciding on whether they will join their pilgrimages together. In the following sections, we consider two of the three classical aspects of argument—*ethos* and *logos*. Neither Christian nor By-ends significantly use the third, *pathos* (an emotional appeal to the other), as part of their rhetoric.

Ethos

We first consider *ethos*, “the qualities of character, intelligence, and goodwill in an arguer that increase an audience’s acceptance of the [argument].”⁸ *Ethos* is not concerned with rational argument or emotional appeals, but rather the speaker is representing himself/herself as one who is worthy to be heard. By-ends’ upbringing in Fair-speech has taught him to present himself with fine *ethos*. He responds to Christian’s questions in a meek ‘Christian’ manner, referring to hope (invoking Hopeful’s name) and his contentment in reproach. He gives well-measured speeches about his family members, who are full of honour, virtue and gentility. However By-ends misjudges his audience. Christian, showing his Puritan roots,⁹ sees fair speech as suspicious.¹⁰ So By-ends appeals to *ethos*, but fails to persuade Christian.

When we examine Christian’s speech, we find that he makes no appeal to *ethos*; he never seeks credibility in By-ends’ eyes. Even his goodwill is questionable as he echoes Nathanael’s hesitant question about Jesus’ origins, “Is there any good that lives [in Fair-speech]?” (*cf.* Jn 1:46). He even has an impolite private conversation with Hopeful without any explanation to By-

⁸ Annette T. Rottenberg, *Elements of Argument* (New York: St. Martin’s P, 1988²), 522.

⁹ W. Fraser Mitchell, *English Pulpit Oratory from Andrewes to Tillotson* (London: Macmillan, 1932), 100.

¹⁰ *e.g.*, “their words and fair speeches tend to deceive” [John Bunyan, “The Greatness of the Soul,” in *The Miscellaneous Works of John Bunyan*, ed. Richard L. Greaves (Oxford: Clarendon P, 1981), vol. IX, 229], “with good Words, and fair Speeches, by their crafty and cunning sleights, whereby they lay in wait to deceive” [John Bunyan, “Of Antichrist and His Ruine,” in *The Miscellaneous Works of John Bunyan*, ed. W. R. Owens (Oxford: Clarendon P, 1994), vol. XIII, 433], and “a Harlot, with much fair speech she won him, and caused him to yield,” [John Bunyan, “The Heavenly Foot-Man,” in *The Miscellaneous Works of John Bunyan*, ed. Graham Midgley (Oxford: Clarendon P, 1986), vol. V, 157].

ends. Furthermore, when he confronts By-ends with his name, Christian starts by insulting him with no apparent cause: “You talk as if you knew something more, than all the world doth.” If Christian is hoping to have a good standing before By-ends for later discussion, he starts off poorly. We conclude that By-ends focuses on presenting his *ethos* in a manner that is consistent with his character, while Christian seems strangely unconcerned with his *ethos*.

Logos

Before we can discuss the *logos*, or rational aspect, of the discussion between Christian and By-ends, we must deal with the problem of proper names in Bunyan’s allegorical narrative. Obviously Bunyan has chosen allegorical names to quickly convey to the *reader* the richness of the connections between the allegorised concepts and the named people and places. The question is whether the *characters* in the narrative are understood to comprehend and interpret these names, or whether they are received simply as meaningless identifiers. Davis observes, “For the most part names are simply supplied by the dreamer as objective onlooker, but sometimes the attribution of a name is built into the dynamic of the narrative.”¹¹ In our scene, the names ‘By-ends’ (meaning “secret, selfish purposes”¹²) and ‘Fair-speech’ are not only identifiers for the reader but are understood, with implications, by both characters. But what of the names of By-ends’ relatives: Mr. Facing-both-ways, Mr. Two-tongues and Lady Feigning? Surely By-ends is too intelligent to think that describing these kindred in these terms will help his cause, even if he believes in their philosophies. For the sake of this discussion, we assume that all proper names (except ‘Fair-speech’ and ‘By-ends’) are opaque to both By-ends and Christian. The inconsistency of these two exceptions is simply a casualty of Bunyan’s allegory.

¹¹ Nick Davis, “The Problem of Misfortune in *The Pilgrim’s Progress*” in *The Pilgrim’s Progress: Critical and Historical Views*, ed. Vincent Newey (Liverpool: Liverpool Univ P, 1980), 193.

¹² *Oxford English Dictionary*, s.v. “by-end.”

Given this understanding of the proper names, the *logos* of the conversation is highly questionable. By-ends starts off by rationally making his case to Christian. He explains that he is a worthy man by listing family members along with their roles in the town. But then he begins to interject facts that have no bearing on his persuasive speech to Christian. He strangely comments on the manner of a waterman's rowing and then begins volunteering differences in his religion from those of some mysterious, unnamed "stricter sort." It is plausible that By-ends' mouth simply gets the better of him, but we shall see below that these "overtly self-revealing speeches"¹³ are better explained as part of Bunyan's high-level rhetoric.

Christian's *logos* is more reasonable than By-ends but it is still odd. He opens with reasonable questions: "What countryman, Sir? and how far go you this Way?" These questions are parallel to those asked of Talkative and Ignorance upon meeting (*TPP*, 75, 123). They forward Christian's purpose in determining whether By-ends is suitable to join him on pilgrimage. However his second question, "Fair-speech? is there any good that lives there?" is odd. There is no good that lives in Christian's home, the City of Destruction; the only good ones are those that leave and go on pilgrimage. Then his third question, "Pray, Sir, what may I call you?" is curiously unique across the discussions with Talkative, By-ends and Ignorance. Why does Christian focus on learning *this* stranger's name when he seemed unconcerned with discovering the names of the others? Christian's next two questions concern By-ends' kindred and particularly his wife. Is this related to his goal of determining By-ends' worthiness as a companion? Or is it an underhanded way to determine By-ends' hidden identity? The questions are not patently unnatural, but they clearly fit Bunyan's purpose of exposing By-ends more than Christian's purpose of judging him.

After the discussion of By-ends' kin and Christian's discovery of his name, Christian presses forward logically and powerfully, denying By-ends the ability to escape his name and then pressing on By-ends' self-disclosed tenuous religion. But even at this point the rationality of his attack is questionable. Christian insists that By-ends be prepared to "go against Wind and Tide" and "own Religion in his Rags as well as when in his Silver Slippers; and stand by him too when bound in Irons, as well as when he walketh the streets with Applause." Christian says nothing to justify these demands. Furthermore, Christian has not established himself to By-ends as meeting this standard himself. By-ends' lack of response is therefore odd. He and his family have lived by half-religion for generations, yet he withdraws from the argument at this point, unwilling to discuss the matter further.

In summary, we find the *logos* of the low-level rhetoric of both characters to be questionable. By-ends freely hands ammunition to Christian that he can fire back at him; Christian both asks questions and makes assertions that do not obviously further his purposes. As with the *ethos* discussed above, the dialogue will become much clearer when it is viewed from the high-level rhetoric. Bunyan's real intent is to persuade the reader; he is less interested in the low-level rhetoric between Christian and By-ends itself.

High-Level Rhetorical Analysis

We now examine the high-level rhetoric, where the author seeks to persuade the reader of the nature and value of true pilgrimage over against false religion. We find that Bunyan's rhetoric is rich and masterful. He directs his two characters to perform on stage as the reader watches and reflects on which to endorse. To add to the power of Bunyan's argument for Christian and against By-ends, he includes narration and marginal notes to support his cause. In

¹³ Charles W. Baird, *John Bunyan: A Study in Narrative Technique* (Port Washington, New York: Kennikat P,

this section we discuss all three classical elements of rhetoric—*ethos*, *pathos* and *logos*—and demonstrate how Bunyan uses them to persuade the reader.

Ethos

First we consider the *ethos* of Christian and By-ends in the eyes of the reader. Christian began as “a Man cloathed with rags ... [with] a great Burden upon his back” (*TPP*, 1) yet was given new raiment and unloaded his burden at the cross of Christ. He has subsequently dealt graciously and humbly with others, been instructed in the way of discipleship, fallen and been rescued by the forces of good, triumphed over Apollyon, and exposed false professors. Most recently he has been beaten and placed in chains for the sake of his purity and then watched Faithful be martyred in Vanity Fair. Bunyan’s readers, who come with a Christian worldview, cannot question Christian’s *ethos*.

Now we compare Christian to By-ends. The reader first encounters By-ends by the narrator disclosing his name, which drips with hypocrisy and hidden, selfish purpose. Then the reader learns that he is from Fair-speech, a name that reverberates with the evil of Vanity Fair as well as inciting the aforementioned suspicion of ‘fair language’ in the Puritan audience. The narrator adds to the suspicion by commenting on By-ends’ opening remarks with, “(but told them not his name).” There is no reason for him to have disclosed his name, yet the narrator uses this opportunity to represent By-ends as a man with something to hide. Most conclusively, the author himself enters the story through the margins with the full authority of the Bible. Here is the final word on By-ends’ *ethos*: “When he speaketh fair, believe him not: for there are seven abominations in his heart” (Proverbs 26:25, *KJV*). From the very beginning of the encounter, the

reader knows that Christian is to be trusted and emulated while By-ends is to be suspected and opposed.

Pathos and Logos

Once the *ethos* of the characters is established, the *pathos* (emotional part) and *logos* (rational part) of the narrative are used by Bunyan to make his point. These two appeals are mixed together as Bunyan both rationally explains what the characters stand for and tunes their words for the strongest emotional impact. By-ends' first words of direct speech are meek, yet ironic: "Yes, I hope." The reader already knows that By-ends' hope is false; his condemnation has already been spoken. When By-ends next speaks, he ironically reveals more than he knows: "I am a Stranger to you...." This is no part of By-ends' argument. Instead, Bunyan is using the opportunity to emphasise to the reader the fact that By-ends is an alien to true Christianity. The irony continues in By-ends' speech as he says that he is on "this Way" though he is not. Finally he says that he "must be content" even if Christian refuses him as a travelling companion. Yet his contentedness is with his halfway (and therefore false) religion, which is a sign of his reprobate condition. Bunyan has carefully crafted By-ends' language to explain to the reader that By-ends is wholly different from Christian. He has also used *pathos* to make him appear reprehensible in the reader's eyes.

Bunyan continues his *pathos* using satiric humour as he directs By-ends to describe his family with pride and delight: Lord Turn-about, Lord Time-server, Lord Fair-speech, Mr. Smooth-man, Mr. Facing-both-ways, Mr. Any-thing, and Mr. Two-tongues. Though it is unclear what these names mean to Christian, the reader's judgement of By-ends as a ridiculous sinner is confirmed. Mr. Two-tongues is revealed to be the parson of the town and Bunyan's biblically-aware reader will recognise St. Paul's warning against such leaders: "Likewise must the deacons

be grave, not doubletongued, not given to much wine, not greedy of filthy lucre” (1 Tim 3:8, KJV). This biblical passage quietly foreshadows the end By-ends will soon meet in Demas’ silver mine in the hill Lucre. By-ends is also the husband of “a very vertuous woman” who also happens to be Lady Feigning’s daughter. Has this woman tricked By-ends or are they deceiving the world together? It does not really matter; the point is that By-ends swims in a whirlpool of deception.

Bunyan cannot help but tell the joke of By-ends’ great grandfather: “a waterman, looking one way and rowing another.”¹⁴ The reader laughs but quickly chokes it off under the weight of the matter. As Hall writes concerning his characters of vice: “The fashions of some evils are, besides the odiousness, ridiculous; which to repeat is to seem bitterly merry. I abhor to make sport with wickedness, and forbid any laughter here but of disdain.”¹⁵ In his conclusion, Bunyan also warns against enjoyment alone: “Take heed also that thou be not extreme / In playing with the *out-side* of my dream: / Nor let my Figure or similitude / Put thee into a Laughter, or a Feud; / Leave this for Boys and Fools; but as for thee, / Do thou the *Substance* of my matter see” (*TPP*, 190). Bunyan is willing to make his reader laugh, but only as part of his emotional appeal against By-ends.

Finally, Bunyan uses strikingly grave speech to bring his argument home. Christian has listened to By-ends describe his religion with pleasant and picturesque speech: “First, we never strive against Wind and Tide. Secondly, We are always most zealous when Religion goes in his

¹⁴ “The joke was some centuries older than Bunyan, but it was a memorable joke, and well worth sending on. It was evidently popular in Bunyan’s time, for in *Hudibras*, published in 1662, we read:

Or rowing scull, he’s fain to love,

Look one way, and another move. (*Hudibras*, Part i., canto 3.)

Matthew Henry, who was born in the year of the publication of *Hudibras*, in his commentary in Isaiah xxxiii.15, says of the upright man: ‘He cannot think one thing and speak another; nor look one way, and row another.’” John Kelman, *The Road: A Study of John Bunyan’s Pilgrim’s Progress* (Port Washington, New York: Kennikat P, 1970), 9-10.

Silver Slippers; we love much to walk with him in the street, if the Sun shines and the People applaud him.” But Christian then gives his ultimatum: “If you will go with us, you must go against Wind and Tide; the which, I perceive, is against your opinion: You must also own Religion in his Rags as well as when in his Silver Slippers; and stand by him too when bound in Irons, as well as when he walketh the streets with Applause.” These statements are profoundly rational to a Christian ear and counter By-ends’ mistaken logic point-by-point. But beyond the sound *logos*, these words are emotionally powerful. The reader knows the spiritual poverty of Christian’s former rags. The reader also mourned with him as he was bound with iron in the cage of Vanity Fair. The former gaiety is put to a sudden end when the sobriety of the issue reaches its climax. Throughout the encounter, Bunyan guides the reader’s mind and emotions, mixing together fun and sobriety in a memorable and convincing manner.

From this examination of the high-level rhetoric, we find that Bunyan persuasively speaks to his readers. He uses the characters and interaction of Christian and By-ends as his device, but the message is clearly directed beyond them. He has effectively employed all three of the standard appeals of classical rhetoric. When we compare the rhetoric at the two different levels, we find that Bunyan has unquestionably focused his skill on developing the message he has for his reader. He has been willing to sacrifice the low-level rhetoric in order to accomplish his higher goal.

Bunyan Vivifies the Theophrastan Character

To understand the reason for this imbalance in the rhetoric, we must look at the literary root of *The Pilgrim’s Progress*. Theophrastus was a Greek philosopher who wrote *characters* to

¹⁵ Joseph Hall, 99.

illustrate moral qualities discussed in Aristotle's *Ethics*.¹⁶ Joseph Hall, in his aforementioned *Characters of Vertues and Vices*, was the first English writer to imitate Theophrastus by taking up the genre of the character.¹⁷ His book includes a collection of descriptions of people, each "a concise representation by means of vivid and concrete yet prominently distinctive details, selected to make a generic picture."¹⁸ In Hall's *Characters*, he provides didactic descriptions of virtues (e.g. the wise man) and vices (e.g. the hypocrite) by means of characters. As an example, we include Hall's *character* of the hypocrite in the appendix. This device has three noteworthy elements: general statements about the character, detailed descriptions of the character in various situations, and clear judgements by the author about the character.

Puritan preachers, such as Thomas Adams, routinely used Theophrastan *characters* in their sermons.¹⁹ Bunyan also employs the technique in his writings, particularly in his sermonic treatises. For example, *The Strait Gate* contains a cascade of characterised false Christian professors: the wilfully ignorant professor, the wanton professor, the opinionist, etc.²⁰ These descriptions are clearly descended from Theophrastus (although Bunyan probably learned the technique from sermons rather than from literary sources) and contain the same elements of general attributes, humorous detailed descriptions, and clear authorial judgements.

In *The Pilgrim's Progress*, Bunyan goes forward by a dramatic step: he breathes life into the Theophrastan character. The characters now talk and interact. He adds what Baird refers to as an "elaborated schemata" to the simple "sketch."²¹ By-ends clearly shows himself as being developed from this device. Hall's hypocrite has "always two faces; oftentimes two hearts.... How

¹⁶ William G. Crane, *Wit and Rhetoric in the Renaissance* (Gloucester, Mass: Peter Smith, 1964), 157.

¹⁷ W. Fraser Mitchell, 212-3, 225.

¹⁸ William G. Crane, 154.

¹⁹ W. Fraser Mitchell, 213.

²⁰ John Bunyan, "The Strait Gate," in *The Miscellaneous Works of John Bunyan*, ed. Graham Midgley (Oxford: Clarendon P, 1986), vol. V, 124-7.

smoothly he hath cozened the beholder.... [His] mouth belies his heart.”²² By-ends likewise has several two-faced kin: Lord Turn-about, Mr. Facing-both-ways, and Mr. Two-tongues. He is related to Mr. Smooth-man and is full of smooth speech himself. And his smooth words do not match his jagged heart. Satiric humour is also used to take By-ends to ridiculous extremes. For example, By-ends waterman great grandfather can be compared with the temporizing latitudinarian of Bunyan’s *The Strait Gate*, who “turn[s] this way and that way, like the cock on the steeple.”²³ Finally, the judgement of the author is always present with By-ends, condemning him in the eyes of the reader.

Now that we see that By-ends is a developed Theophrastan *character*, how does this relate to the rhetorical difficulties we observed? First, By-ends must speak in the first person rather than being described in the third person. This difference is problematic for Bunyan. He gives By-ends a script that comes from a Theophrastan *character*, but the result is illogical because it volunteers unnecessary information and includes ridiculous self-condemnations. Likewise, Christian must read his authored script so that he can ask the appropriate questions to prompt By-ends’ speech. In Bunyan’s writing, By-ends and Christian are vivified Theophrastan *characters* and not realistic in actions and dialog. Bunyan is writing from a background genre that limits his ability to give his characters fully convincing rhetoric.

However this connection between the *character* and Bunyan’s narrative also helps us to see why *The Pilgrim’s Progress* is so effective. A generation of pastors had refined these *characters* as summaries of their messages and had learned to present them with *ethos*, *logos* and *pathos*. Bunyan, after developing this art himself as a preacher, has taken the next step by

²¹ Charles W. Baird, 43.

²² Joseph Hall, 99.

²³ John Bunyan, “The Strait Gate,” 126.

bringing these characters to life, placing them in an allegorical world that fits their allegorical nature, and allowing them to interact. He has also remedied a weakness of the *character*: that they portray vices better than virtues.²⁴ This difficulty probably stems from the fact that vices, as distorted virtue, are easier to satirise. Therefore, to adequately represent Christian virtue, Bunyan has created 'Christian' as a central narrative character, transcending the limitations of the Theophrastan *character*. The final result is a high-level rhetoric that is so effective that the reader is carried along in the palm of Bunyan's persuasive hand.

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²⁴ W. Fraser Mitchell, 221.

APPENDIX

*Joseph Hall's Character of The Hypocrite*²⁵

AN hypocrite is the worst kind of player, by so much as he acts the better part: which hath always two faces; oftentimes two hearts: that can compose his forehead to sadness and gravity, while he bids his heart be wanton and careless within; and in the mean time laughs within himself to think how smoothly he hath cozened the beholder: in whose silent face are written the characters of religion, which his tongue and gestures pronounce, but his hands recant: that hath a clean face and garment, with a foul soul: whose mouth belies his heart, and his fingers belie his mouth. Walking early up into the city he turns into the great church, and salutes one of the pillars on one knee; worshipping that God, which at home he cares not for: while his eye is fixed on some window, on some passenger; and his heart knows not whither his lips go: he rises, and, looking about with admiration, complains of our frozen charity; commends the ancient. At church he will ever sit where he may be seen best; and in the midst of the sermon pulls out his tables in haste, as if he feared to lose that note; when he writes, either his forgotten errand, or nothing: then he turns his Bible with a noise to seek an omitted quotation; and folds the leaf, as if he had found it; and asks aloud the name of the preacher, and repeats it; whom he publicly salutes, thanks, praises, invites, entertains with tedious good counsel, with good discourse, if it had come from an honest mouth. He can command tears when he speaks of his youth; indeed because it is past, not because it was sinful: himself is now better, but the times are worse. All other sins he reckons up with detestation, while he loves and bides his darling in his bosom. All his speech returns to himself, and every occurrent draws in a story to his own praise. When he should give, he looks about him, and says, 'Who sees me?' No alms, no prayers fall from him without a witness: belike, lest God should deny that he hath received them: and when he hath done, lest the world should not know it, his own mouth is his trumpet to proclaim it. With the superiority of his usury he builds an hospital, and harbours them whom his extortion hath spoiled: so, while he makes many beggars, he keeps some. He turneth all gnats into camels; and cares not to undo the world for a circumstance: flesh on a Friday is more abomination to him than his neighbour's bed: he abhors more, not to uncover at the name of Jesus, than to swear by the name of God. When a rhymers reads his poem to him, he begs a copy, and persuades the press. There is nothing that he dislikes in presence that in absence he censures not. He comes to the sick bed of his stepmother and weeps, when he secretly fears her recovery. He greets his friend in the street with so clear a countenance, so fast a closure, that the other thinks he reads his heart in his face; and shakes hands with an indefinite invitation of, 'When will you come?' and when his back is turned, joys that he is so well rid of a guest: yet if that guest visit him unfeared he counterfeits a smiling welcome; and excuses his cheer, when closely he frowns on his wife for too much. He shows well, and says well; and himself is the worst thing he hath. In brief, he is the stranger's saint; the neighbour's disease; the blot of goodness; a rotten stick in a dark night; a poppy in a cornfield; an ill tempered candle, with a great snuff, that in going out smells ill; an angel abroad, a devil at home; and worse when an angel than when a devil.

²⁵ Joseph Hall, 100.