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ENTHUSIASM RESURGENT

THE SECOND HALF OF THE SEVENTEENTH CENTURY had been a time for serious questioning of former beliefs and standards of judgment, and for attempts to achieve a new stability in thought. By the early eighteenth century, such a norm was believed to have been achieved in "reason." The time for serious questioning was, to some extent, past. The philosophies had been expounded, the social laws laid down, the critical theories evolved. Certain answers to earlier questions were now accepted, sometimes unthinkingly, as the true and only answers. One of these was that enthusiasm should be regarded with grave suspicion, if not also exposed and denounced. From the sense of security in its beliefs achieved by the "Augustan" age, there emerged a way of treating this particular manifestation of human weakness. Whereas in the mid- and later seventeenth century enthusiasm had provoked serious discussion,¹ now it could be put down by the casual dismissal, and by ridicule. Men agreed to condemn religious enthusiasm, which was an object-lesson for the children of light and reason upon the dangers of surrendering the mind to the emotions and the imagination. Swift satirically identified enthusiasm with madness.² The third Earl of Shaftesbury affirmed that ridicule was the only certain answer to it.³ Addison sighed over the melancholy object of a person "who has his mind turned with Religious Enthusiasm."⁴ Pope spared enthusiasts somewhat less, even, than the other unfortunate objects of his satire:

So swells each wind-pipe; Ass intones to Ass;
Harmonic twang! of leather, horn, and brass;
Such as from lab'ring lungs th'Enthusiast blows,
High Sound, attemper'd to the vocal nose;
Or such as bellow from the deep Divine;
There, Webster! peal'd thy voice, and Whitfield! thine.

(*The Dunciad*, II, 253-258)

Yet, behind the slighting allusions in the writing and in the common speech of the day, there still lay serious disquiet about enthusiasm. The more so, since, as the eighteenth century advanced, the hysteria against enthusiasm was itself being undermined by the resurgence of the imaginative and emotional side of man. But the phobia died hard; and it was stimulated in the middle decades by the spread of popular religion. The Methodists, in particular, used a highly personal and emotional style in their preaching. As the utterances of many orators had the air of being, as indeed they often were, mere hysteria, they provoked, on the one hand, the enmity of the orthodox clergy, and on the other, of the rational, eighteenth-century lay mind. As such preachers seemed to be following in the tradition of all fanatics who, a generation or two ago, had merited the stigma of "enthusiasts", it was natural that, as their successors in this age, they should also be so styled. On their own claims they were enthusiasts, God having entered into them. To their opposers they were enthusiasts no less, but with the implication that their claims to be thus divinely favoured were totally false.

The references to religious enthusiasm are so numerous that not all of them can be mentioned here. But a representative account may be attempted. They make up a high proportion of the literature against enthusiasm, and express ideas and reactions which affected attitudes to enthusiasm other than religious.

The reviewer of a work entitled *Living Christianity delineated in the Diaries and Letters of Two Eminently Pious Persons* (1760) gives, in the *Critical Review* of September, 1760, a clear statement of the grounds on which religious enthusiasm was held in dread in the past, and found disturbing again in the present:

Enthusiasm, which in former ages produced the most fatal effects, when victims unnumbered have been sacrificed to the sanguinary idol, is still productive of evils; not indeed to be compared to the massacre at Paris, or the civil commotions by which England was torn during the reign of Charles I but which call loudly for reformation, as the peace of individuals, and often of whole families, has but too frequently felt the baleful influence of this mental disease. (*The Critical Review*, Sept., 1760, X, 207)

The diaries and letters now under consideration, he goes on to say, give striking examples of the abjectness of superstition and the flights of enthusiasm; and they abound in expressions "either low and contemptible, or far fetched and unintelligible: as, wrestling with God, feeding upon the word, clasping God in the arms of faith and love, lying under strong convictions, &c." It is inculcated that we are saved by faith alone, without regard to works, a doctrine which, the reviewer thinks, has always had a bad influence on the morals of men. Enthusiasm, he finds, seems to be completely delineated in these letters, and it is carried to such an extravagant

height "as fully proves the truth of that maxim of an eminent divine . . . that a poet is an enthusiast in jest, and an enthusiast is a poet in good earnest."⁵ He continues:

In support of this our opinion, we shall cite the following passage from the diary of Mr. Hugh Bryan

"June 23rd, 1751. Lord's day morning at Accabee at my dear daughter's grave: the thoughts of her mourning for a sight of me at her death moved me much; but my God gave me glorious consolation. My spirit, as it were, clasped him in the arms of faith and love. O how amiable is my God! His loving-kindness is better than life, to me the vilest of his children."

Mary Hutson, the other enthusiast, is quoted also:

"26th. Sabbath morning. Had a comfortable time in meditation; I now hope to go up to the house of God. O that Christ may be in the midst of us: that he would walk amidst his golden candle-sticks this day! . . . Help, Lord, for I begin to flag already!—I am just returned from the house of God . . . O this unstable heart! When will it cease from wandering? . . . Come, Lord Jesus! come quickly! 'Tis true I am not fit to die; but thou art made unto me wisdom, righteousness, and sanctification, and canst compleat the work of holiness in me in a moment."

This quotation, the reviewer thinks, sufficiently shows that enthusiasm has greater influence over women than men—"from whence 'tis natural to conclude, that it springs from the weakness of human nature."

Such examples of excess arising out of an emotional faith provoked criticism and strengthened distrust of enthusiasm. Methodism, which frequently expressed itself in language like that of Bryan and Mary Hutson, caused much criticism of enthusiasm from the 1730's onwards. Pamphlets, articles, and sermons were numerous, many of them written, as might be supposed, by orthodox churchmen. In the preface to Part I of *The Enthusiasm of Methodists and Papists, Compared* (1749-51), George Lavington, Bishop of Exeter, writes that "Several Excellent Treatises have been already published against that *Enthusiastic and Fanatical Spirit* now working in a set of *pretended Reformers* among us, call'd *Methodists*: Which, though they have not been able to *suppress* it, have effectually shewn its *evil nature and tendency*, and (as the *Methodists* themselves confess) given some *check* to its progress." His own contribution aimed to "draw a *Comparison* between the wild and pernicious *Enthusiasms* of some of the most eminent Saints in the *Popish Communion*, and those of the *Methodists* in our *own Country*."

In 1762, William Warburton, Bishop of Gloucester, published *The Doctrine of Grace: or, the Office and Operations of the Holy Spirit vindicated from the In-*

sults of Infidelity, and the Abuses of Fanaticism. His remarks on enthusiasm in this work enjoyed additional publicity in a notice in the *Critical Review* of November, 1762. The reviewer finds that they have so much good sense and judgment, that he cannot "refuse our readers the pleasure of contemplating them." The bishop considers that enthusiasm, so indispensable a requisite in the successful leading of a sect, "must always be accompanied with craft and knavery." A mere cool-headed projector without any tincture of innate enthusiasm cannot succeed because he cannot exhibit those "surprising streaks" which a heated imagination—working on a disordered, though for the enthusiast's purpose, fitly framed temper of body—so speciously produces. On the other hand, a mere enthusiast who has succeeded in raising the admiration and captivating the spirits of the people will fail if he does not possess also sectarian craft to apply the different views, tempers, and pursuits of the people he has inflamed, to the advancement of his projects. Warburton is then quoted:

"But when these two talents of *fraud* and *fanaticism* unite to furnish out the leader of a sect, great will be the success of his undertakings. And when such a one feels the strength of this union, it is no wonder he should be ready to cry out with Mr. J. Wesley, *give me whereon to stand, and I will shake the whole earth.*" (XIV, 382)

James Duchal's sermon, "The Nature of Enthusiasm", further represents attack of this sort. He distinguishes between an enthusiastic spirit and "that warmth, and those ardors of holy affection . . . which have their foundation in reason and truth." To this end, he explains enthusiasm:

Enthusiasm, in general, may be understood to signify a man's acting under an apprehension of a present divine energy upon his mind, to which all his powers are supposed to be subjected, and by which he is carried on, without attention to any thing else as his guide.⁶

It is easy to see, he continues, what a mistaken persuasion of inspiration will produce. The Ancients regarded enthusiasm as being attended with not only great and uncommon emotions, but also "wonderful agitations of body" said to be the effects of divinity then possessing the persons. According to I Kings 18 (26, 28), the prophets of Baal also "*cried aloud, they leaped upon the altar, they cut themselves with knives and lancets, till the blood gushed out upon them*". There have been modern instances of people thinking themselves inspired, and of enthusiastic ecstasies attended with "very strange convulsions and agitations of body."⁷ There are also less remarkable kinds of enthusiasm, equally harmful, such as judging one's state towards God from accidental vehement emotions, like transports of joy. The only true way to judge ourselves is to consider the terms of our acceptance laid

before us in Holy Scripture, and to see whether we come up to them: "But to neglect those things, and depend upon strong impressions unaccountably made upon our minds, or some sudden and vehement emotions, may delude us indeed to our ruin. These may well be called enthusiasm." Enthusiasm thus springs (he sums up on this point) from vehement and strong impressions and impulses supposed to be from the spirit of God. The rational powers have little to do with them. Enthusiasm, in the proper sense of the word, however, seems to owe its rise to a principle of great importance: that of a divine agency upon the mind of man. The danger is that while men studiously avoid enthusiasm, they may be in danger of falling into a contrary extreme and contracting a culpable languor and insensibility of spirit in matters of religion. "Warmth of affection towards God and the Redeemer, emotions of spirit in contemplating the divine greatness and goodness, and the astonishing scenery of the invisible world, which the Gospel hath presented to us as the objects of our faith, are not only rational and natural, and manly, but indeed may be said to be the necessary concomitants of a lively faith." This, the preacher finds, is a true enthusiasm as opposed to a false enthusiasm based on emotion alone.

So, the evil was dealt with from the pulpit, in language and reasoning understandable to a congregation unversed in the technicalities of theology. For such reasons as those given by Duchal, the clergy opposed enthusiasm. Other writers of the times, not moved by vocational and professional considerations, also express themselves on religious enthusiasm. To David Hume, in his essay "Of Superstition and Enthusiasm", these two almost contrary states are the corruption of true religion. Weakness, fear, melancholy, together with ignorance, are the true sources of superstition. But the mind of man is also subject to unaccountable elevation. The imagination in such a state swells with great but confused conceptions. He continues, his eminently rational and rationalizing mind coming to bear upon enthusiasm, and making clear the reasons for which it was generally attacked:

Every thing mortal and perishable vanishes as unworthy of attention; and a full range is given to the fancy in the invisible regions, or world of Spirits, where the soul is at liberty to indulge itself in every imagination . . . Hence arise raptures, transports, and surprising flights of fancy; and, . . . these raptures, being altogether unaccountable, . . . are attributed to the immediate inspiration of that Divine Being who is the object of devotion. In a little time, the inspired person comes to regard himself as a distinguished favourite of the Divinity; and when this phrensy once takes place, which is the summit of enthusiasm, every whimsey is consecrated: human reason, and even morality, are rejected as fallacious guides; and the fanatic madman delivers himself over, blindly . . . to the supposed illapses of the Spirit, and to inspiration from above. Hope, pride, presumption, a warm imagination, together with ignorance, are therefore the true sources of Enthusiasm.⁸

Hume sees enthusiasm as the antithesis of reason. Goldsmith, too, thinks of the religious enthusiast as being impervious to rational argument, or to persuasion from his convictions. In *The Citizen of the World* (1762), Lien Chi Altangi writes that the religious sects in England are far more numerous than in China: "Every man who has interest enough to hire a conventicle here, may set up for himself, and sell off a new religion." New religions only acquire fresh vigour beneath the executioner and the axe. It is also impossible to combat enthusiasm with reason: "A man who would endeavour to fix an enthusiast by argument, might as well attempt to spread quicksilver with his fingers." To this problem, ridicule is the answer. Hunters, he continues, generally know the most vulnerable parts of the beasts they pursue by the care every animal takes to defend the weakest side. It may be seen on what side the enthusiast is most vulnerable by the care he takes to work his disciples into gravity, and guard them against the power of ridicule.⁹

This ridicule of Goldsmith's is not the sneer of the fashionable world. It is, rather, the considered device of one of those who felt that enthusiasm was something undesirable. Such ridicule could be practical. The playwright Samuel Foote had enough confidence in the prejudice against enthusiasm to satirize Methodism in *The Minor* (1760). Mrs. Cole, the procuress, who is also a Methodist, talks in the language of the tabernacle:

"No, no, I am worn out, thrown by and forgotten, like a tatter'd garment, as Mr. Squintum says. Oh, he is a dear man! But for him I had been a lost sheep; never known the comforts of the new birth; no—There's your friend, Kitty Carrot, at home still. What, shall we see you this evening! I have kept the green room for you ever since I heard you were in town."¹⁰

Against an outburst from a spokesman of the Methodists, Foote defended himself in *A Letter from Mr. Foote, to the Reverend Author of the Remarks, Critical and Christian, on the Minor* (1760). By "Enthusiast" he was referring not to the "Leader of the Methodists", but to his deluded disciples only (pp. 18-19). In answer to his correspondent's question as to what was meant by "enthusiasm", Foote gives two definitions. The first, on religious enthusiasm, gives the familiar current opinion on this matter. Enthusiasm in divinity is a kind of religious frenzy which mistakes "the Dictates of an inflamed Imagination, the vapours of a troubled Brain, for the Operations of a Divine Possession, the Effects of immediate Inspiration." Nor is it necessary for the enthusiast to regard only himself as the person inspired: if his "distempered Judgment" bestows the same attribute on any other, his delusion is equally the same. For this reason, Foote distinguishes the pastor from the flock. The second definition describes enthusiasm in the arts as the "Effort of Genius",

the "Glow of Fancy", that "Aetherial Fire" which at times transports an artist "beyond the Limits of his usual Execution", and produces a height of perfection which later astonishes even himself. This Promethean heat or divine fervour is not confined to any particular subject, "but is as discernible in a *Hudibras* as a *Milton*: in the Comic Pencil of a *Hogarth*, as the Serious Designs of a *Raphael*." With the last kind of enthusiasm, Methodists have little to do, and it rarely falls out that "they who are possessed by the one are happy in the Enjoyment of the other" (pp. 19-20). Like Duchal and others, Foote makes a distinction between a true and a false enthusiasm. He also acknowledges enthusiasm in art according to the manner of the times; and his definition, although expressed in the conventional "sublime" figures, compares favourably with others in this period.¹¹

These are samples of attacks on religious enthusiasm by both clergy and laity. Their views did much to strengthen the association of enthusiasm with the ridiculous, the unreasonable, and the dangerous. The periodicals of the day, moreover, did not allow the reading public to rest indifferent to these perils. They gave review space to published works attacking enthusiasm, such as *The Doctrine of Grace*, Duchal's *Sermon*, *The Minor* and the controversy it aroused.¹² They noticed books in which unfavourable reference was made, such as John Brown's *An Estimate of the Manners and Principles of the Times*.¹³ They also published articles and letters on enthusiasm throughout the middle decades. In the *British Magazine* for April, 1762 (III, 192), in an article signed "J. W.", called "An Essay on Moderation", the writer says that all extremes are pernicious, and that even the noble principle of religion itself, without moderation to conduct it, often terminates in Enthusiasm. The same periodical for March, 1765, gives an account of fanaticism from Voltaire's *Dictionnaire Philosophique* (1764). Fanaticism, the article says, reporting Voltaire, is to superstition what delirium is to fever, and fury to anger. He who has ecstasies and visions, who takes dreams for realities, and his imagination for prophecies, is an enthusiast. He who does not hesitate to support his folly by murder is a fanatic. Jean Diaz, a fugitive at Nuremberg, who was convinced that the Pope was Anti-Christ, was only an enthusiast; whereas his brother Bartholemew [*sic*] Diaz, who set out from Rome with the godly intention of murdering his brother, and who did actually murder him, for God's sake, was one of the most execrable fanatics which superstition could form.²² And in the *British Magazine* for July, 1766 (VII, 348), there is an article in the form of a letter, signed "S. B.", describing the characteristics of enthusiasm. Here, the familiar thoughts of this topic are still being advanced. All sins, the author says, have the devil for their author, but enthusiasm is perhaps his masterpiece. Pride and ignorance conspire to form an enthusiast. Through pride,

he leaves the flock where he is undistinguished, and walks by himself where he may be noticed. Hence enthusiasm seizes on those who are fond of themselves, or on young novices or converts. The fancies of a private spirit are preferred by an enthusiast to ordinances instituted by authority. "He is above instruction, and proof against exhortation; and when your arguments have put it out of his power to answer . . . he fetches a deep sigh, and tells you he will pray for you!"

In the verse of this period, as in that of the earlier part of the century, unfavourable allusions continue to occur. There is the kind of reference which both describes the practice of zealots and makes attack upon it. Samuel Bowden satirizes alike the superstition of pilgrims and the deceptions of enthusiasts. In "Superstition: A Tale: or the Glastonbury Pilgrimage" (1754), he writes:

As zealous pilgrims, far and near,
Inspir'd by superstitious fear,
Flock to *Loretto's* sacred shrine,
To beg some grace, some gift divine;
Or as to *Mecca's* holy air
Enthusiastic *Turks* repair;
So crowds, eke full of monkish zeal,
Repair to *Glaston's* healing well.¹⁴

In "The Mechanic Inspir'd" (1754), a ballad directed against fanatics, Bowden is even less restrained. An introductory note says it aims to expose only "pretended zealots" and "designing enthusiasts":

Ye pious enthusiasts! who riot and rob,
With holy grimace, and sanctify'd sob:
Ye saints in rebellion — far worse than the sword,
Who cheat — pray — and lie — in the name of the Lord.

These pious reformers but frighten the croud,
And pour forth extempore nonsense aloud,
Then their sect, with much modesty, methodists call,
When th' enthusiasts observe no *Method* at all.¹⁵

William Kenrick, in *Epistles Philosophical and Moral* (1759), writes in similar vein:

How idly, then, enthusiasts rave
Of systems, that will damn or save;
Or think true proselytes to gain
By torture, gallows, whip or chain:
Since, ever constant to its cause,
True faith depends on nature's laws.¹⁶

Later, he says:

See still th' enthusiastic band
Cant, whine and madden o'er the land;
By scripture-crazed fanaticks led,
Wesley, or partners at their head.¹⁷

Other references reflect upon the cause and nature of enthusiasm. In "An Essay on the Weakness of Human Knowledge and the Uncertainty of Mortal Life" (1749), Henry Jones says that the dreams of the enthusiast are vain. When "form'd by Fancy in Affection's Dress", opinions tinctured with complexion's stains "Their diff'ring Sires in diff'rent Shapes express."

Hence *Epicurus* made his Atoms dance,
And hence *Descartes* thy Physical Romance.
From hence Religion felt thy mild Extremes,
The Bigot Fury, and Enthusiast's Dreams.¹⁸

Some writers, like James Scott in *An Hymn to Repentance* (1762), ask to be delivered from enthusiasm:

Drive too away that wild distracted sprite
Enthusiasm.¹⁹

And the macaroni clergyman, Dr. William Dodd, in a poem "On the Death of the Right Revd. Anthony Ellis, D.D.", gives thanks for a life free from enthusiasm:

Yet Herring, man of heart benevolent
. be thine the praise!
Thou, watchful, saw'st his worth, and bade it shine
In fairer day; saw him in knowledge ripe,
In piety, in judgment: like thyself,
As far from wild enthusiasm's stare,
As superstition's vacant eye; or look
Demure of sly hypocrisy.²⁰

These, then, were the attitudes of the Church, and of the more serious-minded laymen. Expressed in arguments not over-theoretical, and published in book and magazine, in verse and cartoon, unfavourable opinion held.²¹ Apart from the clergy, who objected on the grounds of doctrine, many who were not moved by such considerations found religious enthusiasm offensive. There was still a deep-seated resistance to the presumption by the "enthusiast" of the individual's right to impose personal attitudes out of tune with the concert of general, rational opinion on a given subject.

NOTES

1. Works on Enthusiasm, and those containing references to it include: Meric Casaubon, *A Treatise Concerning Enthusiasm* (London, 1655); Joseph Glanvill, *The Vanity of Dogmatizing* (London, 1661); Henry More, *Enthusiasmus Triumphatus* (London, 1662); Samuel Parker, *A Free and Impartial Censure of the Platonick Philosophie* (Oxford, 1666); Thomas Sprat, *The History of the Royal Society of London* (London, 1667); John Locke, *An Essay Concerning Human Understanding* (London, 1690).
2. J. Swift, *A Tale of a Tub* (London, 1704), Sec. IX.
3. Anthony Ashley Cooper, 3rd Earl of Shaftesbury, *A Letter Concerning Enthusiasm* (1708), *Characteristics of Men, Manners, Opinions, Times* (London, 1711), I, 11-12, 53; and in 2nd Edition, Corrected, 1714.
4. J. Addison, *The Spectator*, No. CCI, Sat. Oct. 20, 1711.
5. The "eminent divine" is Henry More. See *Enthusiasmus Triumphatus*, 14.
6. J. Duchal, "The Nature of Enthusiasms", *Sermons* (London, 1762, 1764), 2nd Edition (London, 1765), I, 48, 49.
7. At this point, Duchal alludes to a "famous late instance in a neighbouring kingdom" where the persons concerned showed the extent of their fancied inspiration by prophesying that one of them would rise from the dead. These were probably the Camisard prophets. Marion, Durand-Fage, and Cavalier were in London in 1707, when their activities excited much interest. Marion tried to prove his powers by attempting to raise a dead body from St. Paul's Churchyard.
8. D. Hume, "Of Superstition and Enthusiasm", in *Essays Moral, Political and Literary* (London, 1741, 1742), *The Works of David Hume*, I, *World's Classics*, XXX, (London, 1903), 76.
9. O. Goldsmith, *The Citizen of the World*, Letter CXI (London, 1762), ed. J. W. M. Gibbs, *The Works of Oliver Goldsmith* (London, 1884-1886), III, 399-401.
10. S. Foote, *The Minor*, Act I (London, 1760), 40.
11. Foote's play had provoked *Christian and Critical Remarks on a Droll, or Interlude, called The Minor . . . Said to be Acted by Authority. In which The Blasphemy, Falsehood, and Scurrility of that Piece are properly considered, answered, and exposed*. By a Minister of the Church of Christ (London, 1760). Other pamphlets appeared, attacking and defending Foote.
12. *The British Magazine* for July, 1760, gives a favourable review of *The Minor*. The stage, says the reviewer, has long been reckoned the best corrector of folly. No age ever deserved the "censure of the comic muse" more than the present, and, ironically, possessed so little of the true comic spirit. "Perhaps the sallies of enthusiasm deserve more to be repressed, than any of the other productions of folly or fashion", as not only ridiculous in themselves, but also prejudicial to society. The writer under review has "most happily levelled his ridicule at such." (I, 410.) *The Gentleman's Magazine* for November, 1760, takes notice of the controversy aroused by *The Minor*, publishing "Extracts from Christian and Critical Remarks on a Droll or Interlude Called *The Minor* . . . and Mr. Foote's answer." Foote's definition of religious enthusi-

asm is given in this. The *Critical Review* of May, 1758 (V, 412) gives an account of *Eight Sermons preached at St. Saviour's Southwark*, by John Green, designed, according to its preface, to check "the insolent and shameless misrepresentations, which a set of modern revilers have fastened on the body of the clergy." This, says the reviewer, refers to a knot of enthusiasts at present very numerous in London; a "kind of bastard-breed from Hutchinson and Whitfield, who unite every Sunday to frighten sober citizens out of their senses and prepare patients for New Bedlam." They may be traced from Southwark, through the city, along by St. Dunstons, and up as far as Soho, and the tabernacle in Tottenham Court Road. They charge all who differ from them with encroaching upon Popery.

13. Brown, in this work, sees a decadence in the British people. In a section called "Of the National Spirit of Defence", he finds that although the common people seem to possess three out of four requisites for such a spirit, strength, hardiness, courage, and may also, in action on land or sea rise to the fourth, namely principle, yet among the so-called *better sort* there is such a defeat in the spirit of defence "as would alarm any People who are not lost to all sense of *Danger*." Our effeminate and unmanly life, together with the effects of our island climate produce fear; and even when fear is not there, the present "false delicacy of the fashionable world" disqualifies them from enduring toil or facing danger. He goes on: "ENTHUSIASTIC Religion leads to *Conquest*; rational Religion leads to rational *Defence*; but the modern spirit of *Irreligion* leads to *rascally* and abandoned *Cowardice*" (*An Estimate of the Manners and Principles of the Times* [London, 1757], 88-90).

An account of this work appeared in *The Gentleman's Magazine* for April, 1757 (XXVII, 166 ff.). The reference to enthusiastic religion is reported. A review of the second volume of the *Estimate* (1758) considers Brown himself an enthusiastic alarmist: "Upon the whole the writer of the *Estimate* seems greatly to resemble those modern enthusiastic preachers among us, who are perpetually terrifying their audience with fears of death, and the terrors of hell-fire. In the same manner, as this political *Whitfield* attempts in every page to plunge us into absolute despair" (*The Critical Review*, Apr. 1758, V, 308).

14. *Poems on Various Subjects* (London, 1754), pp. 61-62.
15. "The Mechanic Inspir'd; or, The Methodist's Welcome to *Frome*", *Poems on Various Subjects*, 213, 217.
16. W. Kenrick, "Epistle the Second", *Epistles Philosophical and Moral* (London, 1759), 66.
17. "Epistle the Third", *op. cit.*, 123.
18. *Poems on Several Occasions* (London, 1749), 63, 64.
19. J. Scott, *An Hymn to Repentance* (Cambridge, 1762), 9.
20. *Poems by Dr. Dodd* (London, 1767), 72.
21. Such as, for example, a print entitled "Enthusiasm Display'd; or, the Moor-Fields Congregation", Aug. 20, 1739. Below an allegorical drawing of a group round an enthusiast preacher in the open-air, the following verses are printed:

Once in an Age, that Pest of common-sense,
 Enthusiasm, revives his old Pretence,
 Clad like Simplicity, He stalks along,
 And draws behind Him ye deluded Throng.

Lives, like a comet's, his protracted Train,
 And warms ye World till he returns again,
 With doctrine borrow'd from ye Kirk of Knox
 And journal copy'd gravely from George Fox.

He screeches forth ye Sinfulness of Sin,
 And Sighing, sucks ye pious Woodcocks in,
 When one Trap fails, He fabricks new Efforts
 While Janus-fac'd Hypocrisy Supports,

The Plot still thickens when ye Play's begun,
 As thirty-nine approaches Forty one,
 The baleful Consequence our Fears avow,
 For what was Peter's once, is WH . . . D now.

22. *The British Magazine*, Mar. 1765, VI, 127. "Le fanatisme est à la superstition ce que le transport est à la fièvre, ce que la rage est à la colère. Celui qui a des extases, des visions, qui prend des songes pour des réalités, et ses imaginations pour des prophéties, est un enthousiaste; celui qui soutient sa folie par le meurtre, est un fanatique. Jean Diaz, retiré à Nuremberg, qui était fermement convaincu que le pape est l'Antéchrist de l'Apocalypse, et qu'il a le signe de la bête, n'était qu'un enthousiaste; son frère, Barthélemy Diaz, qui partit de Rome pour aller assassiner saintement son frère, et qui le tua en effet pour l'amour de Dieu, était un des plus abominables fanatiques que la superstition ait pu jamais former."—Voltaire, *Dictionnaire Philosophique*, 1764 edition. This murder, by the Spanish fanatic Alfonso Diaz, took place on March 27, 1546. Voltaire refers to him as Barthélemy Diaz. There is no connection with the Portuguese navigator, who died in 1500.