

emissum est, adhaerescit; illud autem genus orationis non cognitionem iudicis, sed magis perturbationem requirit, quam consequi nisi multa et varia et copiosa oratione, et simili contentione actionis, nemo potest. Quare qui aut breviter aut summissè dicunt, docere iudicem possunt, commovere non possunt; in quo sunt omnia.

Iam illud perspicuum est, omnium rerum in contrarias partes facultatem ex eisdem suppeditari locis. Sed argumento resistendum est aut eis, quae comprobandi eius causa sumuntur, reprehendis, aut demonstrando, id, quod concludere illi velint, non effici ex propositis nec esse consequens; aut, si ita non refellas, afferendum est in contrariam partem, quod sit aut gravius aut aequè grave. Illa autem, quae aut conciliationis causa leniter, aut permotionis vehementer aguntur, contrariis commotionibus auferenda sunt, ut odio benevolentia, misericordia invidia tollatur.

LIV. Suavis autem est et vehementer saepe utilis iocus et facetiae; quae, etiamsi alia omnia tradi arte possunt, naturae sunt propria certe neque ullam artem desiderant. In quibus tu longe aliis mea sententia, Caesar, excellis, quo magis mihi etiam aut testis esse potes nullam esse artem salis aut, si qua est, eam tu potissimum nos docebis. Ego vero, inquit Caesar, omni de re facetius puto posse ab homine non inurbano, quam de ipsis facetiis disputari. Itaque cum quosdam Graecos inscriptos libros esse vidissem DE RIDICULIS, non-

it uttered than it is sticking in his memory, whereas that passionate style searches out an arbitrator's emotional side rather than his understanding, and that side can only be reached by diction that is rich, diversified and copious, with animated delivery to match. Thus concise or quiet speakers may inform an arbitrator, but cannot excite him, on which excitement everything depends.

"By this time it is plain that the power to argue both sides of every question is abundantly furnished from the same commonplaces. But your opponents' proof must be countered, either by contradicting the arguments chosen to establish it, or by showing that their desired conclusion is not supported by their premisses and does not follow therefrom; or, if you do not so rebut it, you must adduce on the opposite side some proof of greater or equal cogency. Lastly appeals, whether mild or passionate, and whether for winning favour or stirring the feelings, must be swept aside by exciting the opposite impressions, so that goodwill may be done away with by hate, and compassion by jealousy.

LIV. "Jesting too and shafts of wit are agreeable and often highly effective: but these, even if all else can be taught by art, are assuredly the endowment of nature and in no need of art. To my mind, Caesar, you far surpass all others in this field, so that you are also the better able to bear me witness that no art of pleasantry exists, or, if any such there be, you will best teach it to us." "For my part," returned Caesar, "I hold that a man with any tincture of humour in him can discuss anything in the world more wittily than actual witticisms. Thus, on seeing sundry Greek books entitled *Concerning the Laughable*,

nullam in spem veneram posse me ex eis aliquid
 discere; inveni autem ridicula et salsa multa Grae-
 corum; nam et Siculi in eo genere et Rhodii et
 Byzantii et praeter ceteros Attici excellunt; sed
 qui eius rei rationem quandam conati sunt artemque
 tradere, sic insulsi exstiterunt, ut nihil aliud eorum
 218 nisi ipsa insulsitas rideatur. Quare mihi quidem
 nullo modo videtur doctrina ista res posse tradi.
 Etenim cum duo genera sint facetiarum, alterum
 aequabiliter in omni sermone fusum, alterum pera-
 cutum et breve, illa a veteribus superior cavillatio,
 haec altera dicacitas nominata est. Leve nomen
 219 habet utraque res! quippe leve enim est totum hoc
 risum movere. Verum tamen, ut dicis, Antoni, mul-
 tum in causis persaepe lepore et facetiis profici vidi.
 Sed cum illo in genere perpetuae festivitatis ars non
 desideretur (natura enim fingit homines et creat
 imitatores et narratores facetos, adiuvante et voltu
 et voce et ipso genere sermonis), tum vero in hoc
 altero dicacitatis quid habet ars loci, cum ante illud
 facete dictum emissum haerere debeat, quam cogitari
 220 potuisse videatur? Quid enim hic meus frater ab
 arte adiuvari potuit, cum a Philippo interrogatus
 quid latraret, furem se videre respondit? Quid in
 omni oratione Crassus vel apud centumviros contra
 Scaevolam vel contra accusatorem Brutum, cum
 pro Cn. Planco diceret? Nam id, quod tu mihi
 tribuis, Antoni, Crasso est omnium sententia con-
 cedendum. Non enim fere quisquam reperietur

^a For Philippus see Index and Book I, § 24, *supra*.
 'Catulus' of course is Latin for a little dog.

I entertained the hope of being able to learn some-
 thing from them, and did indeed find much in Greek
 life that was laughable and pungent, the inhabitants
 of Sicily, Rhodes, Byzantium, and particularly Athens
 having distinguished themselves in this kind of thing;
 all however who tried to teach anything like a theory
 or art of this matter proved themselves so conspicu-
 ously silly that their very silliness is the only laugh-
 218 able thing about them. That is why I think that
 this accomplishment cannot possibly be imparted by
 teaching. For, there being two sorts of wit, one
 running with even flow all through a speech, while the
 other, though incisive, is intermittent, the ancients
 called the former 'irony' and the latter 'raillery.'
 219 Each of these has a trivial name, but then of course
 all this business of laughter-raising is trivial. For all
 that, Antonius, as you remind me, I have very often
 seen much done in Court by humour and flashes of
 wit. But, while Art is not wanted in that continuous
 sort of jocularly (since Nature moulds mankind, and
 produces mimics and witty story-tellers, helped by
 their features, intonation and individual style of
 speaking), what room, pray, is there for Art in raillery,
 that other sort, wherein the shaft of wit has to be
 sped and hit its mark, with no palpable pause for
 220 thought? For what help could my brother here
 have got from Art, when Philippus ^a inquired of him, Illustra-
tions of wit.
 'What are you barking at, Master Puppy,' and he
 answered, 'I see a thief'? Or what help could
 Crassus have so got, all through his reply to Scaevola
 before the Hundred Commissioners, or his defence of
 Gnaeus Plancus, when prosecuted by Brutus? In
 fact, Antonius, the tribute you pay me ought, by
 unanimous verdict, to be yielded to Crassus. For