RHETORICAL TECHNIQUE IN CICERO. DE NATURA DEORUM I

Abstract of Thesis.

The primary object of the thesis is an attempt to ascertain whether a close relationship exists between the technique of Cicero's forensic oratory, and the style of De Natura Deorum I, a philosophical dialogue. The method employed is a rhetorical analysis of the dialogue on a comparative basis.

After assigning grounds and authorities for subjecting the philosophical works to such an analysis, Chapter I gives a summary of Cicero's rhetorical technique: this is taken to comprise the most important "parts" of rhetoric - prose rhythm, the arrangement of subject matter, and the use of rhetorical figures and devices. These form the subject matter of the subsequent chapters.

Chapter II shows the importance of rhythm in rhetorical technique, and the occurrence of clausulae in Cicero's oratorical, epistolary and philosophical works. A detailed analysis of the clausulae of De Natura Deorum I is based on a simplified form of the method devised for the speeches by T.Zielinski (Das Clauselgesetz in Ciceros Reden). Some remarks are added concerning the final words of clausulae and syllable occurrence, after H.Bornecque (Les Clausules Métrique Latines). Periodic

structure is included in a short appendix.

Chapter III attempts to show in detail that the arrangement of matter common to the speeches is found in a modified form in this dialogue. The form of analysis follows that of T.B.L.Webster (ed. Pro Flacco), which in turn is based on the Rhetorica ad Herennium.

Ad Herennium Book IV is the authority for the account in Chapter IV of Cicero's use of rhetorical figures: those devices common to Cicero's own rhetorical methods but not included under "figures" are analysed in an appendix.

The conclusion can then be reached that De Natura Deorum I has a rhetorical technique very similar to that of a speech, but modified to meet its particular needs.

Thesis

RHETORICAL TECHNIQUE IN CICERO DE

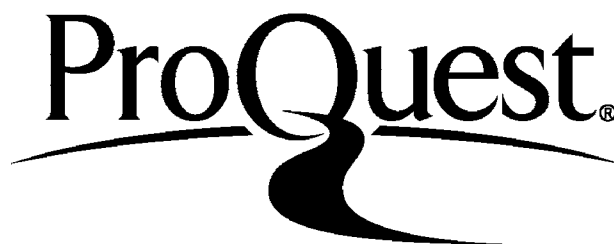NATURA DEORUM I

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RHETORICAL TECHNIQUE IN CICERO

DE NATURA DEORUM I

CHAPTER I

A. Grounds for subjecting the philosophical works to
rhetorical analysis.

1. The Definition and Function of Rhetoric

Both in ancient and in modern literature are found
many and varied definitions of rhetoric, and in most,
rhetoric and persuasion are taken as synonymous. Of
the classical theorists, Quintilian defines rhetoric as
'bene dicendi scientia'[1], and associates with it
eloquence, or the power of persuading; 'Rhetorice, cui
nomen vis eloquentiae dedit'[2]. In more recent times,
Isaac Watts defines rhetoric briefly thus: 'Rhetoric
in general is the art of Persuasion'[3]; Pascal gives a
detailed analysis of active and passive persuasion.[4]

[1]
Quintilian. Inst. Or. 5,10,54.

[2]
id. ib. 2,1,5.

[3]
Isaac Watts, The Improvement of the Mind. (A Supplement
to the Art of Logick). XX,33,193.   (1741)

[4]
'L'art de persuader a un rapport nécessaire à la manière
dont les hommes consentent à ce qu'on leur propose, et
aux conditions des choses qu'on veut faire croire'
                                        Géom. 2.

Since most writing or speaking has as its ultimate
purpose the persuasion of another person, as soon as a
language was sufficiently advanced for experiment,
rhetoric became part of oral expression. It was
especially useful in legal and political speeches where
an immediate sway of the emotions was necessary, and
later became used in a more modified form in written
literature, especially in those types of literature
which are closely akin to a speech.

As with most other artistic devices, the exercise
of rhetoric is at its best when the very fact of its
existence escapes immediate detection, that is when art
and nature are almost indistinguishable,[1] as in the
great prose authors.

2. <u>The use of rhetoric in all artistic prose</u>

Greek and Latin are highly inflected, and <u>ipso</u>
<u>facto</u> more rhythmical than uninflected languages, while
the southern temperament of Greeks and Italians
produced a naturally musical ear, aided by the fact
that ears were used more than eyes in an age when
printed books were comparatively rare. It was

[1]
Longinus. On the Sublime, XXII,1.

therefore easy to keep to a rhythmical scheme by
instinct and a natural susceptibility to an orderly
sequence of sound and balance.[1]

The Greeks had realised this from the time of
Thrasymachus of Chalcedon, who was the originator of
artistic prose,[2] to that of Isocrates, who was its
greatest theorist and exponent, and on whose style
Cicero largely based his own.   Isocrates really laid
down the canons of prose writing for all types of work,
since he was less an orator than an artist in
rhetorical prose, and the distinctive aim of all his
work was 'to raise the Art of Rhetoric above such
themes as were supplied either by the law-courts or by
the myths.[3]   The main features of his style and

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[1]
Die Rhythmen der Asianischen und Romischen Kunstprose.
F. Blass. 1905, p 221.   Class. Rev. 1907, p 85.

cf.   (urba) quae... suapte natura numerosa sunt,
      etiam si nihil est factum de industria, ipsae
      enim aures vel animus aurium nuntio naturalem
      quandam in se continet vocum omnium mensionem
                                        (Cic. Or. 177)

[2]
A. Clark. Fontes Prosae Numerosae, Introduction,
gives a brief clear statement of the history of
rhetorical prose.

[3]
R. C. Jebb. Attic Orators. Vol. II, p 52.

theory are so like those of Cicero by whom he was[1] partially imitated, that they may be summed up as follows.

1. Expression.

a. The rhythmical element. This means the fullest possible use of the musical element inherent in all language, and its adaptation to prose without the strict metrical schemes of poetry.[2]

b. The periodic style. Isocrates was the first to extend and amplify the period and to give it an artistic shape.

c. The use of tropes and figures. The trope is the use of a word out of its usual context, while a figure consists of an extension into clauses or sentences. Figures are subdivided into 'figurae verborum et figurae sententiarum'. Isocrates uses figures of language far more than any other devices, and his use of tropes is limited.

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[1] 'totum Isocratis μυροθήκιον atque omnes eius discipulorum arculas'. Ad Att. II,1.

[2] Fragment of Isocrates τέχνη Sauppe II,225. cf. Cicero's theory. 'nec numeris ut poema neque extra metrum ut sermo vulgi esse debet oratio'. Orator 191.

2. <u>Treatment of Matter.</u>

a. Invention. This consists in a judicious selection of

   i. information about the subject

  ii. evidence in support of the author's view

 iii. examples to illustrate it.

b. Arrangement. In a truly rhetorical work, this is carefully designed to present the argument in the most intelligible and attractive form.[1]

Every piece of writing to some degree uses these devices, most of all rhetorical works; their relative occurrence is therefore an important criterion in the establishment of rhetorical technique. On the other hand, the relationship between art and nature is not to be forgotten. The sense and ear are never to be offended, and are to be taken as the supreme judges. 'Naturam ducem ad aurium voluptatem sequatur industria'.[2] It therefore follows that the successful writer in the rhetorical style will only use a conscious application of art when the nature of the language is found to be deficient in rhetorical resources.

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[1] The whole subject is discussed fully in Jebb. Attic Orators, p 56 seq.

[2] Cic. Orator 58.

3. **The influence of Roman education on producing natural rhetoricians.**

A Roman boy was subjected to the influence of rhetoricians almost as soon as he had learned to read and write with tolerable accuracy. At the schools of the grammatici, short compositions were popular, and had to be illustrated by argument and examples from history; and older boys attended the classes of rhetores, or 'professors of public speaking', where the art of speech writing, including the use of rhetorical devices, was rigorously instilled. Almost any Roman youth of school leaving age was able to compose a tolerable speech complete with commonplaces, quotations and adornments.[1]

Besides having as his native tongue a naturally rhetorical language, any writer in Latin had been deeply impressed in his formative years of adolescence with the tricks and devices of oratory. Cicero was no exception to this general rule: he had been carefully educated by his father, and had after his school days pursued a course of additional study in rhetoric in Greece. It is therefore to be expected that all

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[1] See 'The Education of a Roman', S. F. Bowmer, Liverpool, 1950.

Cicero's literary productiveness will be tinged with rhetorical colouring.

Reflections of a rhetorical education occur in the works of all the famous Latin prose authors - Caesar, Sallust, Livy, Quintilian, Tacitus and Pliny. The rhetorical technique is never laboured, unless deliberately to produce a definite effect, but always facile.

Cicero holds a special position in Roman rhetoric because of his specialised professional training. Lifelong forensic ability and practice at the bar preceded the composition of any of the rhetorical or philosophical treatises: indeed, the date of composition is one of the most important criteria in assessing the technique of the dialogues. The greater number were written between 46 and 44 B.C.[1] when Cicero's style and technique had matured. Long years of political and legal speech-making had made him supreme in 'forensic' technique, and constant practice in it would cause him to write automatically and subconsciously in the rhetorical style, which comes even into the comparative spontaneity of his correspondence.[2]

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[1]
Mackail, Latin Literature p 72

[2]
Ad Fam. V,15 is an example.

The circumstances of Cicero's private life and the forced retirement from public affairs probably influenced the style of the dialogues more than is generally realised. Cicero at this time was suffering a double blow: the death of his daughter Tullia in 45 B.C. and compulsory retirement from public affairs, to which he had dedicated his whole life. The. publication of philosophical works seemed to him the only service remaining which he could render to Rome. This much Cicero himself tells us:

'nam cum otio langueremus.... philosophiam nostris hominibus explicandam putavi. ...hortata etiam est ut me ad haec conferrem animi aegritudo fortunae magna et gravi commota iniuria'. [1]

In another dialogue, he states that had political circumstances been different, he would be committing to written form not the essays on philosophy, but his public speeches:

'Primum enim, ut stante re publica facere solebamus, in agendo plus quam in scribendo operae poneremus, deinde ipsis scriptis non ea, quae nunc, sed actiones nostras mandaremus, ut

[1] De Natura Deorum I, 7-9.

saepe fecimus.   Cum autem res publica, in qua

omnis mea cura cogitatio opera poni solebat,

nulla esset omnino, illae scilicet literae

conticuerunt forenses et senatoriae.'[1]

Perhaps we should not be wrong in asserting that the

treatises of Cicero's enforced retirement were

influenced by the style of the unwritten speeches.

Account must also be taken of Cicero's theories on

the education of the ideal orator.   In the rhetorical

treatises, Cicero more than once insists on philosophy

as a necessary adjunct to oratorical training, since

philosophy is 'the parent of all the arts' -

'artium omnium laudatarum procreatricem

quandam et quasi parentem eam quam φιλοσοφίαν

Graeci vocant'.[2]

Therefore, from his earliest training, an orator of

Cicero's standing would inevitably associate philosophy

and rhetoric, and be well versed in the history of

philosophy in general:

'nec enim... oratoria illa studia deserui...

[1]
De Off. II,3.

[2]
De Or. I,9.

nec ea quae nunc tracto, minuent, sed auget potius

illam facultatem. nam cum hoc genere philosophiae,

quod nos sequimur, magnam habet orator societatem.'[1]

Besides being interested in the practical side of

oratory and its uses, Cicero pursued literature for its

own sake. The frequent requests for books on a wide

range of subjects, which occur in numerous letters to

Atticus and other friends, and the minute detail of the

treatises on orators and oratory, are more than

sufficient proof of this interest. The solitude and

leisure of his last years gave the opportunity for

reflection, and although the philosophical works were

written in such haste, we cannot think that they were

idly thrown off without any consideration to the

methods of presentation. Cicero had lofty ideals for

his task of presenting an encyclopaedia of philosophy

to the Romans,[2] and the probability is that he would

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[1]
De Fato,3.   Also Tusc. Disp. V,2,5.

De Nat. Deor. I,6

[2]
   magni existimans interesse ad decus et ad laudem
   civitatis res tam gravis tamque praeclaras
   Latinis etiam litteris contineri.

                                    De Nat. Deor. I,7.

bring to the assistance of his task the style and
literary genre in which long practice had made him
most proficient - that is, he would tend to write
philosophical treatises in the oratorical manner.

Knowledge of the character of ancient Greek and
Latin prose, and of the tendency of inflected languages
to be rhetorical by nature, together with what is
generally to be ascertained about Cicero's education
and personal propensities, lead us to expect a certain
amount of rhetoric in De Natura Deorum I.

It now remains to establish grounds for a
rhetorical analysis on a more particular basis.

4.   The parallelism between a philosophical dialogue and
     a forensic speech.

The chief divisions of Latin prose literature are
oratory, history and philosophy.   Each of these has
the same basic purposes, whatever other designs enter
it incidentally.   These purposes are

a.   To establish facts

b.   To draw conclusions

c.   To promote and sustain interest.

These purposes vary in importance according to the
individual subject matter under discussion.   For
example, in a speech in the law courts, it might be

wiser to concentrate on a. and c., and keep b. as much as possible in the background, if the obvious conclusions were undesirable for the particular case.

If the purposes of a speech and a dialogue are similar, it is logical to suppose that the methods of carrying them out will reveal points of similarity. It is therefore legitimate to ask if periodic structure exists in a philosophical dialogue. We have for the oratorical period the abundance of evidence in Cicero's and Quintilian's works on rhetoric, and the 'orationes ad iudices' themselves. For historical writing, the position is rather different, since theoretically, the presentation of historical narrative should be impartial, except in the actual narration, and in speeches, where rhetorical colouring is expected to occur. Practice does not always concur with theory however, especially when, as in Livy, a grand theme is to be illuminated throughout. Moderns look upon the complex sentence of Livy as a period, even though in rhythm and complexity it differs widely from the Ciceronian period.[1] Ultimately, the oratorical and historical periods are of the same tradition -

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[1] Mackail. Latin Literature p 145 seq.
Quintilian X,1,101.

Isocrates, teacher of both orators and historians alike.
An analysis of almost any part of Livy except the
strictly narrative chapters reveals the existence of
the historical period in Latin.

The dialogue period presents even more difficulty,
which can be only partially solved by reference to
critics, and the Latin dialogue has never been subjected
to intensive rhetorical analysis.   Before Cicero, we
have no extant philosophical dialogues in Latin, and the
later ones of Livy, which might have furnished evidence,
have not been preserved.

Demetrius definitely insists on the existence of the
dialogue period, and his evidence must be given in full.
He is the only ancient critic to discuss the question
directly: τρία δὲ γένη περιόδων ἐστίν, ἱστορική,
διαλογική, ῥητορική - - - -   1

The character of the period is described as follows:

διαλογική δ'ἐστι περίοδος ἥ ἔτι ἀνειμένη καὶ
ἁπλουτέρα τῆς ἱστορικῆς καὶ μόλις ἐμφαίνουσα
ὅτι περίοδός ἐστιν - - - - ἐπέρριπται γὰρ ἀλλήλοις

1
Demetrius. On Style, 19.

τὰ κῶλα ἐφ' ἑτέρῳ ἕτερον, ὥσπερ ἐν τοῖς

διαλελυμένοις λόγοις, καὶ ἀπολήξαντες

μόλις ἂν ἐννοηθεῖμεν κατὰ τὸ τέλος

ὅτι τι λεγόμενον περίοδος ἦν.

δεῖ γὰρ μεταξὺ διηρημένης τε καὶ

κατεστραμμένης λέξεως τὴν διαλογικὴν

περίοδον γράφεσθαι καὶ μεμιγμένην

ὁμοίαν ἀμφοτέροις.   [1]

In spite of discussing both the oratorical and historical periods later, Demetrius does not again allude to the dialogue period, except to cite the beginning of Plato's Republic as an example.

Quintilian suggests the existence of the rhetorical period in philosophical dialogues. He considers the philosophical dialogue of more lofty tone than other types, and thus deserving of a more carefully elaborated style:

> Est igitur ante omnia oratio alia vincta
> atque contexta, soluta alia, qualis in sermone
> et epistolis, nisi cum aliquid supra naturam
> suam tractant, ut de philosophia, de republica,

[1]
Demetrius. On Style, 19.

similibus. quod non eo dico quia non illud quoque
solutum habeat suos quosdam et forsitan
difficiliores etiam pedes; neque enim aut hiare
semper vocalibus aut destitui temporibus volunt
sermo atque epistola; sed non fluunt nec
cohaerent, nec verba verbis trahunt, ut potius
laxiora in his vincula quam nulla sint.[1]

It is known that the periodic style is used by
Cicero for philosophical passages in the speeches[2],
although philosophy is admittedly interpreted in a
wide sense to include the moral commonplaces which
freely adorn the orations.   Cicero however does not
merely utilize philosophy for the sake of ethical
commonplaces as many of the ancient writers on
rhetoric suggest was the common practice[3].

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[1] Quintilian. Inst. Or. 9,4,18.

   Quintilian tells his readers that the dialogue period
   is difficult to analyse because of its modified
   structure. His statements accord with Cicero's
   general policy in writing:

   'semper in omni parte orationis, ut vitae, quid
   deceat est considerandum'.   Or. 21,71.

[2] e.g. In Pisonem 42,49.   Pro Sestio. 91.

[3] Reid, Academica.   Introduction p 9, note 6.

In undertaking to present an encyclopaedia of philosophy to the Romans, Cicero was faced by two main difficulties. The first was purely linguistic - to give Latin a philosophic vocabulary. This problem by no means perturbed Cicero; indeed, he vaunts the superiority of Latin over Greek for the task:

'Latinam linguam non modo non inopem....
sed locupletiorem etiam esse quam Graecam'.[1]

The second difficulty was by no means so easy to combat. A mass of confused ideas in the Greek sources had to be sorted out and made into lucid and interesting accounts. In spite of its restricted framework, the philosophical dialogue had to be given literary individuality, or Cicero's main purpose in writing it would be defeated. We find Cicero grumbling about the confusion of his material in a letter to Atticus:

'sed multum ea philosophia sursum deorsum'.[2]

The form which Cicero finally chose for the

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[1] De Fin. I,10.

Also Ad Att. XII,52,3. ' ἀπόγραφα sunt, minore labore fuint; verba tantum adfero, quibus abundo'.

[2] Ad Att. V,10,5.

presentation of philosophical truths lent itself admirably to the oratorical style. Each of the speakers presents his point of view in a series of set speeches, without the emphasis of pure oratory, but without the conversational interruptions which dramatise the Platonic dialogue. Petersson[1] says that philosophical efficiency in the eyes of the Academics, (of whom Cicero was one), consisted largely in the ability to argue on both sides of a question. Precisely the same ability is required by the barrister, and the close comparison is obvious.

The longer speech also gave the opportunity for artistic prose writing in the manner familiar to both Cicero and his readers, and enabled enough characterisation of the speakers to be introduced to prevent the finished dialogue from reading too much like a series of essays.

In the Greek originals, Cicero had the basic facts for his philosophical works, just as in a speech he had collected the facts for a prosecution or defence. But the philosophical dialogues are not mere translations or paraphrases, because Cicero had to draw upon his own originality, knowledge and experience

[1] Cicero. A Biography. p 366.

to make them attractive and useful for the guidance of men.[1]

It must be remembered also that Cicero was of far greater general and intellectual power than the majority of the Stoic and Epicurean philosophers whom he followed as his sources. As in sifting evidence for a lawsuit, he had to exercise his powers of selection and critical judgement when writing philosophy. The long unbroken speech therefore suited a writer who drew to a large extent upon external sources, and in some places gave actual translation or paraphrase.

The Latin philosophic dialogue as it has come down to us is not therefore in the fullest sense a dialogue at all, but rather several short expositions by different speakers: comparison with the Platonic technique is neither appropriate nor profitable, and Cicero may claim as his own the style and technique of the philosophic works.

As the general scheme of each of the speeches is

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[1]

Lactantius admits that Cicero brought much originality into the dialogues: 'nova ipse afferens plurima'.

Div.Inst. (I,2,3)

traceable [1] , so the broad outlines of a philosophic

dialogue may be said to consist of the statement of

view of two or more opposite schools of thought

followed by an inconclusive Academic summing up.

Therefore, although there are no real debates in the

dialogues, there is plenty of scope for the employment

of rhetorical devices. [2]

The speed at which the dialogues were written and

the diverse sources from which they appear to have

been taken make it impossible for them to be absolutely

faultless and systematic, even in the hands of so

capable a Latinist as Cicero. Many of the apparent

inconsistencies have been disproved by modern

scholarship and attributed to the sources rather than

to conscious error on the part of Cicero himself. [3]

[1]
  e.g. from de.Or. II,41,177.

  Pro Milone. ed. Clark p xlix seq. gives the scheme
  for the most perfect of the speeches in the formal
  sense.

[2]
  'Weil er nicht hinreichend in die Gedanke eingedrüngen
  war, übrigens auch den Schüler der Rhetoren nie
  verleugnete'.
                    W. von Moellendorf. Platon, 1,505n.

[3]
  The post-Aristotelian philosophers did not write at
   a time when Greek literature was renowned either for
  its accuracy or its beauty. The language is often
  obscure and many of the writers poor scholars.

In most of the philosophical works, the main trend
of the argument is clear, even though it is obscured
in places by what seems to us an exaggerated use of
digression. Superfluity of argument or illustration
was however one of the main features of the speeches
as well. The numerous arguments 'a vita' and 'a
persona' seldom had any real connection with the case.
They were part of the conventional and expected methods
of procedure, and it is therefore probable that a
digression such as the encyclopaedia of philosophers
in De Natura Deorum I, 25 -.41, was not unpleasant to
the Romans, although it is irksome to the modern
reader. Insufficient account is often taken of the
circumstances and persons for whom Cicero wrote. It
is perhaps unfortunate for us that we have a knowledge
of the influence of Cicero's work in philosophy after
his time. To make a fair estimate of his work, it
must always be remembered that he wrote with the
Romans particularly in mind, and could have had no
conception of the wider sphere of influence into which
his work eventually expanded.[1]

The Italians were peculiarly susceptible to the

[1]
'The history of civilisation knows few moments equal
in importance to the sojourn of Cicero in his
country seats during the brief period of Caesar's
sole rule'.
Zielinski. Translated by Richards, Cicero, A Study
p 239 - 40.

ornate oratorical style.   This is proved countless
times by their critical reception of speeches.
Cicero was a good enough psychologist to be able to
respond to this mark of temperament in addressing an
audience: it is likely that he would endeavour to
please a reading public by using a modified form of
the same technique.

Finally, the form and technique of Cicero's
dialogues were manifestly his own choice.   There is
sufficient proof of his familiarity with the works of
Plato and Aristotle to convince us that he could, had
he so desired, have imitated their methods.   There
are occasional signs that he experimented with it in
the Tusculan Disputations:

A.   Malum mihi videtur esse mors.

M.   Iisne qui mortui sunt, an iis, quibus
        moriendum est?

A.   Utrisque.

M.   Est miserum igitur, quoniam malum.

A.   Certe.

M.   Ergo et ii quibus evenit iam, ut morerentur,
        et ii, quibus eventurum est, miseri.

A.   Mihi ita videtur.

M.   Nemo ergo non miser.

A. Prorsus nemo.[1]

Cicero's instinct told him to express himself in the oratorical style, albeit in a modified form, to suit the dictates of philosophy:

'dicam si potero rhetorice, sed hac rhetorica philosophorum, non nostra illa forensi'.[2]

Instinctively therefore, any weighty subject matter was presented in the familiar form of two competing rhetorical demonstrations with an introduction and conclusion. This form would have the advantage of being attractive to writer and reader alike: to the writer because it was the style in which he was most proficient, to the reader because he was presented with something attractive and planned to assist his understanding.

5. <u>Criticism as a criterion for rhetorical technique in the philosophical dialogues.</u>

Thus far, only the evidence of Cicero himself, of his times and character have been considered.

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[1]
Tusc. Disp. I,5,9.

[2]
De Fin. II,6,17.

If it can be proved that literary critics, both ancient
and modern, have commented with appreciation on the
rhetorical or quasi-rhetorical style of the
philosophical dialogues, there will be even more
legitimate reasons for attempting a rhetorical analysis
of the De Natura Deorum. Note must also be taken of
the critics who deny oratory a place in the
philosophical dialogues, and consider that Cicero's
technique was unsuited to the nature of the subject
matter.

Macrobius admits Cicero's supremacy in oratory, but
considers his philosophical works inferior:

> 'Tullius... quotiens aut de natura deorum
>
> aut de fato aut de divinatione disputat, gloriam
>
> quam oratione conflavit incondita rerum relatione
>
> minuit'.[1]

Velleius Paterculus on the other hand says that
Cicero's work in philosophy will endure as long as the
world:

> 'Dum hoc vel forte vel providentia, vel
>
> utcunque constitutum rerum naturae corpus, quod
>
> ille paene solus Romanorum animo vidit, ingenio

[1]

Macrobius. Saturnalia I,24,4.

complexus est, eloquentia illuminavit, manebit

incolume, comitem aevi sui laudem Ciceronis

trahet.'[1]

Later, after the Renaissance, Erasmus praises the

style of Cicero's philosophy as well as his high moral

tone. Of the Tusculan Disputations, he says:

'When I was fond of those juvenile studies,

Cicero never pleased me so much as he does now

when I am grown old; not only for the divine

felicity of his style, but also for the sanctity

of his heart and morals.'[2]

A French critic of the 18th century, describing

the general style of the dialogues, is full of praise

for Cicero's handling of the difficult topics of

philosophy and for the liveliness which he manages to

retain:

'Tout fleurit entre les mains de Cicéron.

Il fait habiter les Grâces dans les rides mêmes

de la philosophie. Orateur dans tous ses écrits,

son enthousiasme ne le quitte point.....

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[1]
Velleius Paterculus. II,66.

[2]
Erasmus on Tusc. Disp. Quoted by Richards,

Cicero, A Study. p 247.

Ce n'est pas une lecture, c'est un spectacle'.[1]

In the edition of the De Natura Deorum published in 1880, J. B. Mayor considers it a misfortune for the dialogue that Cicero was no inspired Plato or Lucretius, but rather too much a man of the world. He believes the oratorical element to be false, while the subject matter is out of proportion, containing insertions which do not bear on the argument and have no intrinsic merit in themselves.[2] Mayor does not attach sufficient importance to the dialogue in all its aspects, and speaks too much as a modern forgetting the circumstances in which Cicero wrote and the temperament of the people for whom he wrote.[3]

The majority of critics acknowledge Cicero's 'divine felicity' of style in the philosophic works.

[1] J. Thoulier d'Olivet. Entretiens de Cicéron sur la nature des dieux. Preface. (1721).

[2] Mayor. De Natura Deorum III. Introduction p ix seq. Mayor appears not to perceive the inconsistency in a comparison of Plato, Lucretius and Cicero - an original philosopher, a poet and an interpreter.

[3] Op. cit. p xvii. Mayor touches on the subject: his establishment of an unbiased judgement is however not carried out.

Accounting for the changes of opinion on rhetoric brought about by the passage of time, it is remarkable how consistent the criticism is.

The grounds on which rhetorical technique is expected in the De Natura Deorum are therefore strengthened and corroborated by literary criticism throughout nearly a thousand years.

B.   Summary of Cicero's rhetorical technique.

Rhetorical technique falls into five main divisions, some of which must be subdivided.   The purpose of the following chapters is to ascertain to what extent the first book De Natura Deorum may be analysed to fit the schemes laid down for the rhetorical speeches.

Divisions of Rhetorical Technique

A.
      Prose Rhythm.

This is taken to mean the rhythm of the words at the close of sentences.   It is less strict than the rhythm of verse, but reducible to certain general types capable of many variations and combinations. The main types for Cicero's speeches are shown by Zielinski[1] to be six:

1
  Das Clauselgesetz in Ciceros Reden

1. $-\cup-|--$

2. $-\cup-|-\cup-$

3. $-\cup-|-\cup--$

4. $-\cup-|-\cup-\cup-$

5. $-\cup-|-\cup-\cup--$

6. $-\cup-|-\cup-\cup-\cup-$

B.

The use of Periodic Structure.

This is only to be found in the longer sentences,
and consists in a delicate balancing of clauses.   The
best periodic style avoids monotony but at the same
time admits a certain amount of rich diffusemess
through the cumulative effect of a series of longer
and longer sentences.   Sometimes it consists of
comparisons, at others of structural contrasts, and the
period expanded to its fullest is made up of a series
of separate constructions working up to an artistic
climax.   The best rhetorical style is sometimes more,[1]
sometimes less, periodic, according to Dionysius.

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[1]
Dionysius.   De Comp. Verb. 19.

C.

The Arrangement of Subject Matter.

Any of Cicero's speeches may be taken and analysed into a number of clear divisions. All follow the same general pattern, though the several divisions may be expanded within themselves, or combined with others so as to be almost indistinguishable from them. For example in the Pro Cluentio, the narratio and tractatio are complementary to each other and extend almost throughout the speech.

If in other respects the De Natura Deorum proves to follow Cicero's usual rhetorical technique, it is also probable that it can be analysed into the following divisions of a speech,[1] though in a modified form:

1. Exordium -[2]

    Introduction designed to win the attention of the audience or reader.

2. Praeiudicia -

    Suppositions refuted or confirmed to prepare for the main treatment of the subject.

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[1] The Pro Milone is the best known of Cicero's speeches for perfection in arrangement.

[2] The Rhetorical analysis is based on that given for the Pro Flacco, ed. T. B. L. Webster, Introduction
p xii seq.

3. Narratio -

   A brief and clear statement of the discussion.

4. Tractatio -

   The main treatment of the subject. The tractatio has several divisions which are used for each separate charge:

   a. Propositio -

      A statement of fact.

   b. Ratio -

      Reasons for the fact.

   c. Confirmatio -

      Supplementary reasons.

   d. Exornatio -

      Embellishment which has some general connection with the subject in hand.

   e. Complexio -

      The conclusion arrived at from the discussion of the point.

5. Amplificatio -

   The transference of the discourse from the particular to the general.

6. Epilogus -

   The conclusion to the whole speech.

D.

The Use of Figures.

Figures are defined by Cicero as 'a weapon either employed for use, to threaten and to attack, or simply brandished for show'.[1] They are therefore the main adornments of the rhetorical style, and give it the colouring and force which other types of prose lack.

Figures of speech consist in an artificial use of words to convey the author's meaning with heightened effect, while figures of thought depend on an assumed attitude of the author's mind. The division can be no hard and fast one, since figures of thought and speech frequently overlap so as to be almost indistinguishable. For example, antithesis may be:

    a. A contrast of opposite words (figure of speech)

    b. A contrast of opposite ideas (figure of thought)

    c. A contrast of ideas and words (figure of speech and thought).

For the most part, it will be convenient for the sake of analysis to keep to one theory of classification,

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[1] De Oratore III,206 -'orationis autem ipsius, tanquam armorum, est vel ad usum comminatio et quasi petitio, vel ad venustatem ipsam tractatio.'

adding later any other devices which do not appear to
have been included.   The classification given in the
Rhetorica ad Herennium[1] has been chosen as being most
comprehensive, but by no means all the figures given
there will be found in De Natura Deorum I, nor is the
list given in the Rhetorica complete itself.   '

Verborum exornationes.

1.   Repetitio -

   The repetition of the same word at the beginning
   of each clause.

2.   Conversio -

   The repetition of the same word at the close of
   each clause.

3.   Complexio -

   The union of the two preceding artifices 1. and 2.

4.   Traductio -

   The emphatic re-introduction of the same word.

5.   Contentio -

   The contrast of two expressions, that is,
   antithesis.

6.   Exclamatio -

   An indignant or pathetic exclamation.

[1]
   Rhetorica ad Herennium, Book 4.
   Cicero discusses figures of speech in De Oratore III,
                                              206 seq.

7. Interrogatio -

    A question, usually summing up the results of
    previous arguments.

8. Ratiocinatio -

    Questioning addressed to oneself.

9. Sententia -

    A moral reflection.

10. Contrarium -

    An antithetical expression or question used
    in arguing.

11. Compar -

    The balancing of two clauses of equal length.

12. Similiter Cadens -

    Several consecutive clauses ending with words
    of the same inflection.

13. Similiter Desinens -

    Several consecutive clauses ending with words
    which are similar but not in the same case.

14. Adnominatio -

    A play on words, a pun.

15. Subiectio -

    The suggestion of a reply to an opponent.

16. Gradatio -

    The taking of the closing word of one clause
    as the starting point for the next.

17. Definitio -

    A statement of the force of a word.

18. Transitio -

   A summing up of the results hitherto reached,

   and a statement of the next point to be

   discussed.

19. Correctio -

   The substitution of a more suitable word for

   one just used.

20. Occupatio (called also occultatio) -

   The implied assertion of something by the

   expression of the speaker's intention to omit it.

21. Conduplicatio -

   An emphatic repetition of one or more words.

   The most usual form of this is geminatio (the

   same word used twice).

22. Interpretatio -

   The repetition of the same idea in different

   words.

23. Permissio -

   A complete surrender to the will of another

   person.

24. Dubitatio -

   An assumed hesitation.

25. Expeditio -

   The refutation of all but one of various

   alternatives.

26. Dissolutio -

    Asyndeton.

27. Praecisio (also called aposiopesis) -

    The leaving of a sentence intentionally

    unfinished.

28. Conclusio -

    The syllogistic summing up of the results of

    a train of reasoning.

29. Nominatio -

    The coining of a word.

30. Pronominatio -

    The substitution of a descriptive epithet for

    a proper name.

31. Denominatio -

    The use of metonymy.

32. Circuitio -

    Periphrasis.

33. Transgressio -

    The use of an unusual order of words.

34. Superlatio -

    Exaggeration.

35. Intellectio -

    Putting the part for the whole (synecdoche)

    or the whole for the part.

36. Abusio -

The transference of an epithet.

37. Translatio -

The use of metaphor.

38. Permutatio -

The use of extended metaphor (allegory) and

irony.

Sententiarum exornationes.

1. Deminutio -

A disparagement of the speaker himself.

2. Divisio -

A statement of alternatives, with the refutation

of each one.

3. Frequentatio -

An accumulation of charges or arguments.

4. Expolitio -

A dwelling upon the same topic in different ways.

5. Sermocinatio -

The putting of language into the mouth of another.

6. Commoratio -

Dwelling on the strong point of the case, and

frequently returning to it.

7. Contentio -

Antithesis in thought, not merely in language.

8. Similitudo -

   The use of simile.

9. Exemplum -

   The giving of an instance.

10. Imago -

    A comparison.

11. Confirmatio -

    Personification, or prosopopoeia.

12. Significatio -

    The suggestion of more than is actually asserted.

13. Brevitas -

    Rapidity in narration.

14. Demonstratio -

    The bringing of a scene before the eyes of an
    audience by vivid description.

15. Litotes -

    The rhetorical softening of an expression by
    the denial of the opposite idea, in order to
    increase emphasis.

16. Oxymoron -

    The putting together of two apparently
    contradictory ideas.

17. Chiasmus -

    A 'cross-over' construction of words or ideas.

There are also the following figures which have a strong connection with sound:

i. Alliteration –

The repetition of the same letter or letters in successive syllables.

ii. Onomatopoeia –

The forming of a word to resemble in sound the thing it signifies.

iii. Figura Etymologica –

The use of a combination of words of kindred origin but different meanings.

E.

The use of other rhetorical devices.

The use of these devices does not come under any of the previous divisions, but nevertheless plays an important part in rhetorical technique. Its success or failure largely depend on the orator's knowledge of psychology and his ability to guage and play upon the emotions of the audience. It will not, of course, be found to such an extent in a philosophical dialogue as in a speech, where it had an important part in securing immediate acquittal or condemnation, but it has possibilities in enlivening the discussion and in helping to keep the subject matter moving, thus preventing monotony. It is also an aid to the methods

of carrying conviction. Many devices mentioned in
the Rhetorica ad Herennium, for example, occupatio
and sermocinatio, could be included, but the following
list deals with those devices not strictly to be
classed as figures of speech or thought.

Rhetorical Devices.

1. Characterisation -

   The enlivening of the discussion by bringing

   out the character of the individual speakers.

2. Rhetorical question -

   This really deserves inclusion under the

   heading 'Figures of Thought'. It consists

   in questions which require no answer, but are

   often framed in such a way that the answer

   suggests itself.

3. Devices involving flattery -

   a. Appeals to reason -

      This consists in an appeal to the

      intelligence of another person.

   b. Politeness or conciliation -

      This involves concession to another person

      of a whole or part of the argument, and is

      a special case of the figure called

      'permissio'.

4. Devices involving humour and anecdotes.-

    a. Reductio ad absurdum -

        The carrying of logical statements to
        ridiculous, though apparently still
        logical, conclusions.

    b. Humorous anecdotes -

        These provide illustration by way of a
        little light relief.

    c. Frequency and diversity of illustration -

        The better a point is illustrated, the
        more truthful it appears. The extent of
        the sources of illustration gives the
        impression of a learned speaker, and
        thereby induces more confidence in him.

    d. Quotation -

        This usually comes from the poets, and has
        a special function in the dialogue.

5. Inaccuracies.

6. Correction of source -

    By showing that the source of a fact is wrong,
    the speaker automatically shows that all
    deductions from the source must be wrong also.

7. Casting of aspersion on moral character -

    This may be open or covert.

CHAPTER II

Prose Rhythm in De Natura Deorum I

1. The importance of rhythm in rhetorical writing.

Rhythm, as has been seen, is one of the most important elements in the art of persuasion, which underlies the purpose of all Cicero's philosophical works as much as that of the speeches. To-day, rhythm, except in verse, means very little to us, but to the Romans of Cicero's time it was a primary consideration in prose writing, and audiences were prepared to criticise it almost before any other part of the technique of composition. The number of times Cicero mentions 'aures' in his rhetorical treatises, and the large part of those treatises devoted to the discussion of 'numeri' and 'pedes' supply ample proof, if proof is needed. For these reasons, rhythm deserves a lengthier discussion than some of the other rhetorical devices, and a detailed analysis will be given.

It must again be remembered that rhythm alone, though the rhetorical period cannot be said to exist without it, must not be thought of as the all-predominating characteristic. Cicero himself considers at length in the second part of the Orator

that the balance which is the essence of the period

consists of carefully chosen words, symmetry in their

order and expression, balance of long and short

phrases, in addition to the well-defined combinations

of long and short syllables which makes the clausulae.

The period must therefore be balanced in all senses

'like a well-made mosaic floor'.[1]

The Ciceronian theory of rhetorical prose writing,

in spite of the treatises of Cicero and Quintilian, is

difficult.   W. H. Shewring has clearly noted the main

difficulties in an analysis of Roman theory compared

with Greek :[2]

1.   The Romans' particular recommendations for

clausulae are entangled with more general

precepts on sentence rhythm.

2.   Their principles are not clearly dissociated

from those of the Greeks, with whom they were

not really in agreement.

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[1]
Orator 149

'quam lepide λέξις compostae, ut tesserulae omnes
arte pavimento atque emblemate vermiculato'.

F. Blass, Die Rhythmen der Asianishhen und Romischen
Kunstprosa, p 221 seq. even goes so far as to say
that the rhythm of artistic prose depends not on
the metrical value of the close of the period, but
on the symmetrical correspondence between the
clauses within the period. See Class. Rev. 1907, p 85.

[2]
Class. Quart. 1931, p 12 seq.

3. The true length of the clausula is never fully

indicated.

An analysis of a work is therefore the only means

by which accurate knowledge of the clausulae may be

obtained.

2. Clausulae in the works of Cicero.

The clausulae of the philosophical works have
received less attention than those of the speeches[1]
and letters[2], but there are several statements in

support of the view that the same general methods

are universally employed.   'The choice of clausulae

is much the same in the speeches, the philosophical

and literary works and most of the letters Ad

Familiares, though the percentage of favourite forms

is naturally higher in the more sophisticated

passages'.[3]   Of metrical prose in the philosophical

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[1]
The clausulae of the speeches are fully analysed in

Zielinski, Das Clauselgesetz in Cicero's Reden.

[2]
Analysis, although called by Duff, Lit. Hist. of Rome,
p 381, footnote 3, too narrow, is given in
H. Bornecque's 'La Prose métrique dans la
correspondance de Cicéron'.   See 'Tableau de
lettres métriques'.   cf. Duff's remarks on the
letters Ad Fam. op. cit. p 380, footnote 3.

[3]
W. H. Shewring. Class. Quart. 1931, p 12 seq.

works, H. Bornecque says with reference to the reasons
for his study of the De Divinatione: '..... redigé en
44 B.C., c'est à dire au moment où Cicéron.....
applique dans tous ses ouvrages les règles métriques
que nous avons relevées dans les discours'.[1]   It
would not be out of place to illustrate this statement
more fully, since if the letters conform to the
rhythmical rules for the speeches, the philosophic
works, which come between speeches and letters, have a
still greater probability of affinity with the
speeches.   H. Bornecque shows[2] that during the years
46 - 44 B.C., when Cicero wrote the bulk of his
philosophical works, the majority of the letters show
rhetorical rhythms analogous to those of the speeches.
In 46 B.C., 61 of the extant 85 letters are metrical,
or approximately 71%.   In the following year, in
which among other works were published De Natura Deorum,
De Finibus, the Tusculan Disputations and the Academica,

[1]
H. Bornecque.   Les Clausules métriques Latines.
   Lille 1907, p 296.

[2]
H. Bornecque.   La prose métrique dans la correspondance
   de Cicéron.   Tableaux des lettres de Cicéron par année.

the percentage is 74%, or 20 out of 27 letters.
For 44 B.C. the year of De Officiis, De Amicitia
and De Senectute, Bornecque analyses as metrical
22 out of 32 letters, about 68.7%. The last year
of Cicero's life, 43 B.C., gives 46 out of 57
letters metrical, or 80.7%.

On grounds of probability therefore, we expect
to find that, in conformity with his other types
of work, the philosophic dialogues are metrical.

3.   Basis for Analysis.   The Theory.

The six primary types of clausulae ascertained
by Zielinski[1] for the speeches, after analysis and
classification of 17,902 sentence readings, are as
follows:

1. $- \cup - | - -$

2. $- \cup - | - \cup -$

3. $- \cup - | - \cup - -$

4. $- \cup - | - \cup - \cup -$

5. $- \cup - | - \cup - \cup - -$

6. $- \cup - | - \cup - \cup - \cup -$

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[1]
  Das Clauselgesetz in Ciceros Reden, Part I.

These types are listed in order of frequency, the first type being most predominant, the last least. It must be remembered that a molossus may regularly be substituted for the cretic in the base, and both bases and cadences may suffer change by resolution or expansion, forming derivatives.

Few of the philosophical works have been subjected to a similar analysis, although work has been done on the clausulae of De Divinatione, De Amicitia and De Senectute, three of the better known dialogues. H. Bornecque gives comparative percentages for these and three rhetorical treatises, but appears to interpret 'clausula' as only the final word in the sentence.[1] There is a detailed analysis of clausulae in the De Amicitia, where only five main types are distinguished by I. Blum,[2] 'praeter formas singulares quinque clausularum genera distinxi':

[1]
H. Bornecque. Les Clausules Métriques Latines. Tableau des Clausules de Cicéron pour De Or. I, Brutus, Orator, De Div., De Sen., De Am.

[2]
Commentationes Aenipontanae. ed. Kalinka 1906 - 24. I. Blum, de compositione numerosa dialogi Ciceronis de Amicitia.

1. $- \cup - | - -$

2. $- \cup - | - \cup -$

3. $- \cup - -$

4. $- - - -$

5. a. $- \cup - \cup -$

   b. $- - - \cup -$

   c. $- \cup \cup | - \cup -$

1. and 2. correspond to Zielinski 1. and 2.;
3. corresponds to Zielinski's 3. without preceding
base; 5.a. to Zielinski 4. without base.

Ausserer[1] has a very similar analysis for the
De Senectute.

For the De Divinatione, De Amicitia and De
Senectute, Bornecque[2] has made the following
conclusions on the use of clausulae, which will be
helpful in determining the style and technique of
the De Natura Deorum.

1.   In the De Divinatione, the rules are stricter
than in some other works of Cicero, and the laws of

[1]
Commentationes Aenipontanae. ed. Kalinka 1906-24
   Ausserer, de clausulis Minucianis et de
   Ciceronianis quae inveniuntur in libello de
   Senectute.

[2]
Les clausules métriques Latines. 'Conclusions et
   applications'.

rhythm are observed in clauses within the main period.

2. In the De Senectute, excessive care is applied to the clausulae. This work shows more care than the others discussed in this book.

3. In the De Amicitia, the Greek originals and the character of the dialogue appear to exercise some influence on the clausulae.

For the purpose of the analysis which is to follow, the period is taken to be the sentence, provided that . the sentence is of sufficient length for metrical analysis. The many commata are not included. This is compatible with Cicero's own definition of the , period as a sentence which can be spoken in a single breath [1], and with Quintilian's definition of the 'simple' period as compared with the period and its 'incisa':

'genera duo sunt, alterum simplex cum

sensus unus longiore ambitu circumducitur,

alterum, quod constat membris et incisis,

quae plures sensus habent.' [2]

[1] Cicero, De Or. III, 182.
'Longissima est igitur complexio verborum quae volui uno spiritu potest.'

[2] Quintilian IX, 4, 124.

The main types of clausulae into which the
De Natura Deorum will be divided are those of
Zielinski's classification in the same order.
The main type will be called 1.a., 2.a., etc.,
and derivatives 1.b., c., d., etc. The analysis
is not exhaustive, but sufficiently detailed for
the results to be tabulated for comparison with
some of Cicero's other works.

The text used is that of Joseph Mayor.
(Cambridge, 1880-1885).

4. Analysis of Clausulae types in De Natura Deorum I.

Reference in

De Natura Deorum I   Clausulae

1.a.   − ◡ − | − −

1, 2   Cyrenaicūs pŭtāvērŭnt

                                 ignŏratiōnĕ vērsārī

3, 6   ēssĕ sūscēptūm

                                 insectantūr rĕpēllēndī

6, 15   cōmpărārētŭr

8, 20   nihīl sĭt ēxtrēmŭm

9, 22   aedīlĭs ōrnārĕ

10, 25   vēstră Lūcīlī

                                 cūr ăquae ādiūnxĭt

11, 26   pūlsă sēntīrēt[1]

                                 cōrpŏre ēxtērnō

11, 28   ēssĕt īn mūndō

                                 coniūnctŭm pŏtēst ēssĕ

                                 hōc ŏmīttāntŭr

[1]
   Pulsa is read variously as nom. or abl. singular.
   Hirzel and Heindorf take it as nom. Whichever
   reading is accepted, clausulae of type 1. are
   obtained:

12,	29	errōrĕ vērsātūr
15,	38	īpsă dīvīnā
		futūrŭs īn lūctū
16,	43	īgnorātiōnĕ vērsāntūr
		īpsă nătūrā
17,	45	beatōs hăbērēmŭs
18,	46	īpsă dēclārāt
	49	natūra ĕt āetērnā
19,	50	ēssĕ dēbērē
	54	noctēs tĭmērēmŭs
20,	55	fluxīssĕ dīcātīs
	56	ātquĕ prāestāntēm
21,	58	quām sŏlēnt vēstrī
22,	62	prīmīs dĕōs ēssē
		cōnfĭtērēmūr
		suspiciō dĕōrūm sīt
23,	63	contiōnĕ cōmbūstī
	64	periurīsquĕ dīcēmūs
24,	66	similiōră quăm vēstrā
	67	plūră cōmplēctōr
26,	71	tenērĕ pōssītīs
	74	Cōttă nōn pōssīt
27,	77	imitātiōnĕ sērvārē
		lēnă nătūrā

27, 77	contrectātiōne ĕquūs vāccāe
	similēs pŭtārēmŭs
28, 78	vēxĭt Ēurōpām
	īn lŏcō vērsōr
79	formīcă formīcāe
	lūmēn vĭdēbātūr
	venustūm vĭdēbātūr
29, 81	absūrdă dēfēndēs
30, 83	ēssĕ Nēptūnī
31, 88	Epicūrĕ vīdīstī
	nūmnĕ vīdīstī
	ēssĕ dīcāmŭs
32, 89	constārĕ nōn pōssē
	sumpsissēs tŭō īurē
	quō mŏdo āccēdīs
90	dīvīnă dīcēnda ēst
91	Hōc rĕfēllātūr
33, 92	ēst sĭne īngrēssū
	cōmprĕhēndēndum ēst [1]
	habent venustatis
	pulchritudinem vultis

---

[1]
If intervocalic h is dropped, the resulting
clausula,
         nihīl cōmprĕhēndēndum ēst
still belongs to class 1.

33, 93	essĕ dīcēbās
34, 96	umquāmnĕ vīdīstī
35, 98	attēndĕ quō sērpāt
	ātquĕ mōrtālī
	ūnă cōntūrbēt
36, 100	regerēt gŭbērnārēt
36, 101	factŭm quĭdem ōmnīnō
37, 103	āctĭō vītāe
	ōră rēddātūr
104	quō mŏdo āetērnūs
38, 107	quō mŏdo īllī ērgō
39, 109	imāgĭnēs fērrī
	quō mŏdo āetērnāe
	ēssĕ ŏpōrtērē
110	animārĕ nōn pōssēnt
40, 111	animī vŏlūptātēm
112	quō mŏdo ūtātūr
	fruitūr vŏlūptātŭm
41, 114	deūs nĕc āetērnūs
42, 119	īllam ĕt āugūstăm
43, 121	praestantissimāequĕ nātūrāe
	dīlĭgī vūltīs
	rēprĕhēndūntūr [1]

Total 8̶1̶

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[1] Loss of intervocalic h gives vobīs rēprĕhēndūntūr.

I b -ᴜ-|- - - -

II,26. pūlsā sēntīrēt[1]

2₃,₈₇. māxĭmē dēlēctĕtūr

30,83. claudĭcātĭŏ nōn dēfōrmĭs

32,90. fōrma ĕrănt di īmmōrtālēs

91. agnōscĕrēm nōn īnvītŭs

3ᵈ,I07. bĕātă sīt cūr āetērnạ

imāgĭnēs vēstrae āut ūndĕ

animūm mĕūm sāepe īncūrrīt

40,II0. nullō mălōrum īntērvēntu

Total Nọ. 9

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[1] If the abl. is read.
See p. 49.

1.c. —◡◡◡|— —

1, 1		assensiōnēm cŏhĭbŭĭssē
	2	ātquĕ mŏvĕāntŭr
2, 3		precēs ădhĭbĕāmŭs
	4	paēnĕ vĭdĕāntŭr
		investigandī cŭpĭdĭtātēm
4, 9		colligātaēquĕ vĭdĕāntŭr
5, 12		vītă rĕgĕrētŭr
7, 17		scīrĕ dĭdĭcīstīs
8, 19		tērră pŏtŭĕrŭnt
9, 22		labōrēmnĕ fŭgĭēbāt
		carērĕ pŏtŭĭssēt
10, 25		repetām sŭpĕrĭōrŭm
14, 36		certē vŏlŭmŭs ēssē
15, 40		inēssĕ vĭdĕātŭr
	41	fuīssĕ vĭdĕāntŭr
20, 52		negotiīs ĕt ŏpĕrōsīs
21, 57		audīrĕ pŏtŭĭssēs
22, 61		ēssĕ vĭdĕātŭr
26, 73		didicīssĕ vĭdĕātŭr
28, 78		hominīs sĭmĭlĭs ēssē
	79	corporīs măcŭlă naēvŭs
29, 82		Lanuvinīs, ălĭă nōbīs [1]

[1]
If with Mayor we accept the reading alia nobis,
which entails close repetition.

31,	86	hōs rĕlĭgĭōnĭs
	89	ĭd quŏquĕ nĕcēsse ēst
35,	97	maximē sĭmĭlĭtūdō
37,	103	sāepĕ vŏlĭtāntēs
39,	109	ūnă vĭdĕātŭr
41,	115	scrīpsĭt Ēpĭcūrŭs
42,	117	ēssĕ pŏtŭīssĕ
44,	123	curantēm nĭhĭl ăgēntēm
		dicām prŏpĭtĭŭs sīt

Total 31

1.d. − ᴗ − | ᴗᴗ −

20,	56	lōngĭōr fŭĕrĭm
35,	98	figūră dīssĭmĭlĭs
40,	112	Epicūrĕ quīd făcĭēs
41,	114	āt dŏlōrĕ văcānt

Total 4

1.e. ŭŭ ŭŭŭ| − −

| 23, 64 | effŭgĕrĕ pŏtŭĭssēt |
| 41, 116 | allĭcĕrĕ săpĭēntēm |

Total 2

1.f. − ŭŭ| − −

23, 63	sīc pŏtŭīssēt	
25, 71	sēd quăsĭ cōrpūs	[1]
27, 77	nĭhīl vĭdēātūr	
30, 84	nōmĭnĭbūs sūnt	
(36, 101	ūsum ĕtĭām mēmbrōrūm) .	[2]
38, 106	meūm rĕfĕrāntūr	

Total. 6

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[1]
nōn ēst / cōrpūs / sēd quăsĭ / cōrpūs − this
is a dactylic tetrameter. It may be taken from
some piece of verse, or it may have been
deliberately put by Cicero into the form of a
jingle. The latter theory is attractive,
since the Epicureans were said to learn their
doctrines − κύριαι δόξαι   or golden maxims −
in the form of such jingles.

[2]
Though not strictly included in this classification,
this clausula forms the last four feet of a
dactylic hexameter with spondaic fifth foot.

1.g.   − ◡ ◡ − | − −

44, 123   natūră nĭhĭl cūrāns

Total 1

2.a.   − ◡ − | − ◡ −

1, 1   relīgiōnēm·nĕcēssārĭā
   2   dubitātiōnĕ dēfendᵃᵉ ĕrē
2, 3   procūrātiōnĕm dĕōs
                            māgnă cōnfūsĭō
3, 6   īnstĭtūtī sŭmūs
   7   doctrīnā̆ prāescrīpsĕrīt
4, 8   pōssĕ dīffĭdĕrēnt
5, 10   mōmēntă quāerēndă sūnt
                            iūdĭcātūm vĭdēnt
   11   Gᵣāecĭă īntēllĕgō
                            ōmnĭbūs dĭcĕrē
   12   ēssĕ prāe mē fĕrō
                            assēntĭēndī nŏtā
6, 14   tāntă dīssēnsĭō
7, 16   sūnt văcārēt lŏcūs
                            scīrĕ quĭd sēntĭās
                            permāgnă dīssēnsĭō

7, 17	tuenda sententia
9, 22	vestra cessaverit
23	possumus dicere
	ferre praesentia
10, 24	pulchriorem Plato
	esse formosior
	habeatur molestum in deo
	refrigerata dicenda sunt
25	potest vacans corpore
11, 27	immortalitatem dare
28	suspicari potest ~~fieri non potest~~
12, 29	turpissime labitur
30	oportere non censeat
	vehementer repugnantia
	notione comprehendimus [1]
13, 33	et beatus potest
34	intellegi non potest

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[1]
Intervocalic h, according to Zielinski, disappears.
Here its disappearance gives a double cretic,
which is a 'vera clausula', and the dominant
type in this dialogue. (See Tables, p 79)
If intervocalic h is not dropped, we get the
cadence
    notione comprehendimus,
which statistically is less likely.

13, 34	caelūm rĕfērt īn dĕōs
35	sīderĭbūsquĕ caēlēstĭbūs
14, 36	prōhĭbēntēmquĕ cōntrārĭā
37	ēssĕ dīvĭnĭūs
	prōrsŭs āppārĕāt
15, 39	pōssĕ dēpīngĕrĕ
41	dīsiūngĭt ā făbŭlā
16, 42	dēlīrāntĭŭm sōmnĭā
43	dīspŭtārī pŏtēst
	vŏlūmĭne āccēpĭmŭs
17, 45	ăgĭtātĭōnem īn dĕō
18, 47	āptă dēscrībĕrĕ
19, 49	caūsă dēsīdĕrāt
51	aētērnŭs vŏlūptātĭbŭs
	cōgĭtārī pŏtēst
20, 52	lăbōrĭōsīssĭmŭm
53	mūnĕrŭm pōnĭmŭs
54	pōssĭt īnsīstĕrĕ
	plēnŭm nĕgōtĭī dĕŭm [1]
21, 57	fōrtāssĕ rēspōndĕăm .
	mĭhī vĭdĕrī mĭnŭs

[1]
assuming that the gen. sing. of nouns in -ius,
-ium, is -i in Cicero.

22, 60	vidētŭr ōbscūrĭor
61	sĭntnĕ dī nēcnĕ sīnt
23, 65	scīrĕ dēsīdĕrō
	effīngĭs ātquĕ ēffĭcĭs
	ōbsĭdētŭr lŏcŭs
24, 66	nōmĕn āmīttĕrĕ
67	ōtĭō lānguĕat
	ratĭōnĕ fīngēntĭbŭs
68	dūmētă cōrrēpĭtĭs
25, 70	pōssĕ dēfēndĕrĕ
26, 72	ludī māgĭstĕr fŭĭt
74	sanguĭnēm quĭd īntēllĕgĭs
	prorsūs mŏdo īntēllĕgō
	tū quĭdem īntēllĕgĭs
27, 77	censēs fĭgūram sŭae
28, 79	quĭsquĕ fōrmōsŭs ēst
	saepĕ iūcūndă sūnt
29, 80	nūllă pērcēptĭō
82	vĭolātŭm ăb Āegyptĭō
30, 84	fruentēm vŏlūptātĭbŭs
85	metuĭs sĕd īpsōs dĕōs
	prĭmă sēntēntĭa ēst
	vafrō mălĕ ēxīstĭmānt
31, 86	ēssĕ pērtērrĭtās

32,	89	hŏc dătūrŭm pŭtās
	91	fālsă cōnvīncĕrē
33,	92	pōssĕ dēcrēvĕrĭnt
		cōrpŏrĭs pārtĭŭm
	93	Āttĭcō sēd tămēn
		tăm mălĕ āccēpĕrĭt
	94	sērmŏ ĕt ōrătĭŏ
34,	96	aūsŭs ēs dīcĕrē
35,	97	fīgŭră quāe vāstĭōr
	99	quīnquĕ dēsĭdĕrānt
		fīrmĭtātēm nĭhĭl pērtĭnēt
36,	100	ēssĕ tālēs pŭtās
37,	105	sēmpĭtērnăm pŭtēt
		īmăgĭnŭm dīcĭtĭs
38,	107	văcīllăt ĕt claūdĭcāt
39,	109	īstă dēfēndĭtĭs
		ēssĕ nōn sēntĭŏ
40,	110	nē bĕātŭs quĭdēm
	112	pērfūndăs vŏlūptātĭbŭs
	113	nē bĕātōs quĭdēm
41,	114	vĭtām bĕātĭssĭmăm
42,	119	cētĕrōs Ēnnĭŭs
43,	121	grătĭăm sūstŭlĭt
44,	122	bĕnĕvŏlēntĭăm pōnĭtĭs

44, 122   naturalis inter bonos

123-4   licentiam libero

gratia et caritas

Total 10?

2.b.   — — — | — ◡ —

2, 4   plus una vera sit

7, 17   sciscitabar sententiam

8, 19   aedificari mundum facit

9, 23   rerum molitio

12, 29   aut quam formam dei

13, 33   designarit deum

conservari potest

14, 36   esse affectam putat

17, 45   imbecilla essent omnia

21, 57   dicam quid sentiam

60   quam quid sit dixerim

22, 61   mediocri prudentia

veritatem plane velim

24, 67   individuis constare omnia

24, 68   sed tamquam sanguinem

26, 72   credo plus nemini

27, 75   levis perlucida

29,	82	Afrīs Hāmmōnīs Iŏvīs
30,	83	vulcānō sīc āccēpĭmūs
	84	prōfēctō nōn pŭtās
		lūnam aūt caēlūm dĕūm
31,	86	mōrtēm dīco ēt dĕōs
32,	89	ēst nōn dēscēndĕrē
34,	95	īmmōrtālīsquĕ sīt
36,	100	īnformatiōnēm quāndām dĕī
38,	108	quās nūmquām vĭdĭmūs
		Vellēī nūgātŏrĭa ēst
40,	113	dīcīt sēd saēpĭūs
41,	115	ārās ēvērtĕrīt
	116	deō sīt cōmmūnĭtās

Total 30

2.c. − ∪∪−|−∪−

23,	63	sīnt hăbĕō dīcĕrē
24,	68	sīgnĭfĭcātīs dĕūm
31,	87	deōrūm nŭmĕrō pŏnĕrē
	88	tāntae ănĭmī āngūstĭaē
33,	99	fēmĭnĭbūs crūrĭbūs

37, 102	ēssĕ bĕātūs pŏtēst
44, 123	ōrātiōnĕ rĕlīquīt dĕōs

Total 8 7

2.d. ᴗᴗᴗ –|– ᴗ –

4, 8	stŭdĭă cōmmōvĕrīm
19, 50	părĭă rēspōndĕānt
21, 58	ŭbĕrĭŭs īd dīcĕrē
24, 67	ĭgĭtŭr ēst vĕrĭtās
25, 70	pŏtŭĭt ōbtūsĭŭs
29, 82	hŏmĭnĭs ōccūrrĕrē
88	āttĭgĭmŭs āut vīdĭmŭs
36, 102	mĕlĭŭs ēxīstĭmāt
42, 119	rĕlĭgĭōnum ōmnĭŭm
44, 122	hŏmĭnĭbŭs cōnsŭlūnt

Total 10

2.e. – ᴗᴗᴗ|– ᴗ –

3, 6	scīrĕ cŭpĭēntĭŭm
9, 22	gurgūstĭo hăbĭtāvĕrāt

20, 53	cōnfŭgĭtĭs ād dĕūm
34, 95	vacuām cădĕrĕ nōn pŏtēst
97	nōnnĕ sĭmĭlĭs lŭpō
37, 104	attĭgĕrĭs ūlcŭs ēst [1]
43, 121	ēt bĕnĕfĭcēntĭā

Total 7

2.f.   — ⌣⌣⌣|— — —

2, 3	iūstĭtĭă tōllātŭr
7	tām făcĭlĕ possimus
22	terrāē mărĭă pārēnēnt
21, 59	distinctē grăvĭtĕr ōrnātē
24, 67	nōn ĭgĭtŭr aetērnĕ.
79	singulī rĕpĕrĭēbantūr
31, 87	sidĕrūm sĭmĭlĕ vīdīstī

Total 7

[1]
attigeris - ĭs is normally in 2nd pers. sing.
future perfect, -īs in perfect subjunctive.
Poets tend to treat both as common. The
rule is not hard and fast.

2.g. − ᴗᴗ | − ᴗ −

6, 14	quaestiōnem rĕfĕrĕndă sūnt
10, 24	ēst ĕtĭām dĕī
18, 46	partīm rătĭō dŏcēt
49	sēd quăsĭ sānguĭnēm
25, 65	indīvīdŭūm pŏtēst
30, 84	īnnŭmĕrăbĭlīs
	truncō săpĭēntĭā

Total 7

2.h. ᴗᴗ − − | − ᴗ −

12, 33	ĕtĭām cāelūm dĕūm
	ĕtĭām prūdēntĭā

Total 2

2.i. − − − | − ᴗᴗ −

17, 45	supĕrīs īmpēndĕrĕ mĕtūs
26, 73	Epĭcūrī nōn ā Dĕmŏcrītō [1]

Total 2

[1]
Democrito may be scanned − ᴗᴗ − or − − ᴗ −
since − o − is in 'doubtful' position.

2.j. $- \cup - | - \cup \cup -$

    5, 10   autem erat Pythagoras [1]

2.k. $- \cup \cup | - - -$

    45, 123   natura nihil curans

2.l. $- \cup \cup | - \cup \cup -$

    12, 29   eius reliquam faciat

2.m. $- \cup - | \cup \cup \cup -$

    35, 99   pertinent quid ipsa facies

2.n. $- \cup - - | \cup \cup \cup -$

    35, 98   liniamenta maneant

2.o. $- \cup - - | - \cup -$

    22, 62   non satis firmam puto

2.p. $- \cup - - | - - -$

    27, 78   corporis nolis esse

[1]
This unusual clausula occurs only once in
De Natura Deorum I. Its presence is probably
due to the Greek name.

3.a. $- \cup - | - \cup - -$

4, 8	cōpĭā vīncĕrēmūr
5, 11	ārbĭtrōr contĭgīssē
6, 15	immortālĭbūs dīspŭtātum ēst
7, 17	coēpĭmūs sī vĭdētūr
8, 20	Platonicūs dĕus sēmpĭtērnūm
10, 25	innumĕrābĭlēs ēssĕ mūndōs
26	mortālĭtās cōnsĕquātūr
11, 27	nōtĭōnēm vĭdētūr
17, 44	igĭtūr dĕōs cōnfĭtēndum ēst

20, 54	incūdĭbūs nōn pŭtātīs
21, 59	ād mŏdūm dīcĕrēntūr
	sentēntĭās īncĭdīssĕ
25, 70	nūntĭōs dīxĭt ēssē
29, 80	pūlchrĭōrēm nĕcēssĕ ēst
30, 83	testĭmōnĭum vērĭtātīs
84	ipsūm sĭbĭ dīsplĭcērĕ [1]
33, 92	humanūs dĕōs nōn ĕgērĕ
34, 94	ēt dĕōrūm fĭgūrām
36, 101	nōn quĕūnt cōgĭtārĕ
37, 105	dē dĕō cōgĭtēmūs

[1]
See 3.e.

38, 108	impūnĭtās gārrĭēndī
40, 113	proferrēm lĭbrōs sī nĕgārēs [1]
42, 117	cultū pĭā cōntĭnētūr
118	fūndĭtūs sūstŭlērūnt
119	cognōscĭtūr quām dĕōrūm
43, 120	Demŏcrĭtō dīgnĭōrā [2]
44, 122	ēt bĕnīgnōs fŭīssē
	immortālĭbus quīd vŏvēmūs

Total 29

3.b. — — — | — ᴗ — —

4, 9	pērtrāctāndām dĕdīssēm
5, 11	satīs rēspōnsūm vĭdētūr
	ēst quāntō măiŭs ōmnēs
6, 13	dē nātūrā dĕōrūm
9, 22	ēxōrnātās vĭdēmūs
12, 29	ēt sēnsu ōmnē cărērē
13, 32	ēt nātūrām dĕōrūm
35	ōmnī sēnsu ēt fĭgūrā

---

[1]
libros - i long or short in doubtful position

[2]
Democrito - o may be long or short in doubtful position.

15, 39   immortalitātem ēssēnt cōnsĕcutī

16, 42   immōrtalī prōcrĕātōs

17. 44   praeclārē iactūm vĭdetīs

                   immōrtālēs pŭtemŭs

17, 46   vigilantī cuīquam aūt dōrmĭēntī

20, 55   nŏbīs ēssēnt cŏlēndī

22, 60   desperāsse ōmnēm vēritātēm

23, 63   natūrām sūstŭlerūnt

     64   aūt tam impūrŭs fŭisset

                   confirmāndūm quām vĭdetūr

24, 68   Platonīs mūndō dīspŭtabās

26, 71   Velleī sēd nōn vīs făterī

29, 83   ā nōbīs nōmĭnantūr

23, 88   qualēs ēssēnt dīcĕretūr

                   rīderī tē pŭtarēs

32, 89   autem ĕst īstūc grădatīm

     90   deorūm fōrmā nāscĕrentūr

33, 93   Theŏphrāstūm scrībĕre aūsa ēst [1]

34, 96   sōlem aūt mūndūm bĕatūm

35, 98   sōrtīrī quīd lŏquarē

38, 106   aētērnī īntēllĕgantūr

    107   fōrmā qua īllī fŭerūnt

    108   potuerūnt ūt Scȳllae ūt

                       Chĭmaērae

[1] Theophrastum - o long or short in doubtful position

39,	110	videāmŭs nūnc dē bĕātō
	111	quōrŭm tāndēm bŏnōrŭm
41,	115	bĕātŭs sŭm cōgĭtāntēm
42,	119	dēmōnstrāntŭr dĕōrŭm
		penĭtŭs tŏtām sūstŭlīssē
43,	120	in nātūrā dĕōrŭm
44,	121	īgnōtīs ēssē ămīcōs
		ā nōbīs dīlĭgētŭr
	123	Epicūrī dē sānctĭtātē

Total 40

3.c. — ∪∪ — | — ∪ — —

8,	20	afficiendūm părĭēndōsquĕ sēnsŭs
9,	22	dĕīndĕ quĭa ēst āssĕcūtŭs
13,	32	cōgnĭtĭōnĕm dĕōrŭm
20,	56	habēndă fŭĭt quam āudĭēndī
26,	73	natūrāe rătĭō cōntĭnētŭr
29,	80	ēt sĭmŭlācrīs dĕōrŭm
31,	88	cūr ĭgĭtŭr crēdĭs ēssē
32,	91	patrŭm sĭmĭlēs ēxtĭtīssē
35,	99	unō dĭgĭtō plūs hăbērē
36,	100	ēssĕ dĕōs sūspĭcērē
38,	108	dormĭentēm vĕnĭŭnt īnvŏcātāe

43, 120 Dēmŏcrĭtō dĭgnĭŏra [1]

121 alĭīs ălĭī nēglĭgāntŭr

44, 122 ūtĭlĭtātŭm sŭārŭm

<u>Total 14</u>

3.d. — ᴗ — — | — ᴗ — —

11, 29 nātūrā dĕōrŭm sūspĭcārī

27, 75 lĭnĕāmēntă ātquĕ fōrmās

78 plūrĭmŭm trĭbūtūrās fŭīssĕ

29, 80 paētŭlōs ēssĕ ārbĭtrāmūr

82 Ārgīvă nēc Rōmānă Iūnō

31, 87 ălĭā nĭsĭ hūmānā fĭgūră

34, 96 hūmānă vīrtŭs quăm fĭgūră

43, 121 rĕlĭgĭōnĕ dĭgnās ĭndĭcārī

<u>Total 8</u>

3.e. — ᴗᴗ | — ᴗ — —

2, 3 hŏmĭnŭm gĕnĕrī trĭbūtŭm

22, 61 dīffĭcĭlĕ ēst nĕgārĕ

[1]
Democrito - o long or short in doubtful position

26, 72	magīstrum hăbŭīssĕ nŭllŭm
29, 82	cālcĕŏlīs rĕpāndīs
30, 84	ips/ŭm sĭbĭ dīsplĭcērĕ [1]
	ērgo ĕtĭām bĕātŭm
31, 88	aūt rătĭō nŏva āffērt
32, 91	essemūs sĭmĭlēs dĕōrŭm
39, 109	ōmnĭă sēmpĭtērnă

Total 9

3.f. ᴗᴗᴗ—|—ᴗ——

5, 12	nĭhĭl hăbĕānt quōd sĕquāntŭr
6, 15	hŏmĭnĭbŭs dĕfĕrēbat
18, 48	~~specie aliss confintorum cit~~
36, 102	nĭhĭl hăbĕt īnquĭt nēgŏtĭ
42, 118	rĕlĭgĭōnēm rĕlĭquĭt

Total 14

3.g. ᴗᴗ——|—ᴗ——

8, 20	pŭtĕt aĕtērnum ēssĕ pōssĕ

[1]
sibi in verse is scanned ᴗᴗ or ᴗ— . If it is
here scanned ᴗ— , a far more common type of
clausula results -
ipsŭm sĭbĭ dīsplĭcērĕ
Vide 3.a.

39, 111   persequĭtŭr ōmnēs nōmĭnātĭm

Total 2

3.h. ◡◡◡◡◡|–◡——

32, 89   essĕ nĭsi ĭn hŏmĭnīs fĭgūrā

4.a. –◡–|–◡–◡–

9, 23   ā dĕō cōnstĭtūtă sūnt

10, 25   ēx ăquā cūnctă fīngĕrēt

14, 36   annōrŭmquĕ mūtātĭōnĭbūs

18, 47   hūmānā pŏtēst ēssĕ pūlchrĭōr

24, 67   vērĭtātēmquĕ dēsĕrām

25, 69   īmpŭdēntēr rĕsīstĕrē

     70   lēvĭōrēm rĕpēllĕrēt

26, 73   ōmnĭbūs cōntŭmēlĭīs

                         ɛ   ār

37, 103   quī bĕātūs fŭtūrŭs ēst

41, 114   īmāgĭnēs sēmpĕr āfflŭānt

Total 10

4.b. ---|-◡-◡-

8, 20	philosophōrŭm sēd sŏmnĭāntĭŭm
9, 22	ēsse ōblēctātĭŏ dĕŏ
22, 61	ēt cōncēssū făcīllĭmŭm
25, 69	ferātūr dēclīnărĕ paŭlŭlŭm
29, 80	aliquīs nōn pūlchērrĭmŭs dĕŭs
30, 84	faciēs sīt plūra ēssĕ nŏmĭna
31, 86	quāe pōssŭnt fănă cōmpĭlănt
37, 103	ĭd quōd vūltūs bĕātŭs ēst
38, 107	īllī ērgo ēt quŏrum ĭmăgĭnēs

Total 9

4.c. -◡◡|-◡-◡-

20, 55	fierī vĭdĕāntŭr ōmnĭā
35, 97	morēs ĭn ŭtrōquĕ dĭspărēs
36, 101	vivae nocĕānt nĕc ŏdŏrĕ mōrtŭāe
37, 104	exitūm rĕpĕrīrĕ nōn pŏtēst
41, 116	umquām nĕque ăgāt nĕque ĕgĕrīt

Total 5

4.d.   − ◡ − − | − ◡ − ◡ −

       24, 67   deōrum ĕnīm nātūră quaerĭtūr

       30, 84   similĕm pŭtās ēsse aūt tŭī dĕūm

            85   exhĭbēt cūiquām nĕgōtĭŭm

       34, 96   inferiorēs sŭmūs fōrmā părēs sŭmūs

Total 4

4.e.   ◡ ◡ ◡ − | − ◡ − ◡ −

        9, 21   fŭĕrĭt īntēllĕgī pŏtēst

4.f.   − ◡ − ◡ | − ◡ − ◡ −

       33, 92   causā nĭhīl sŭpērvăcănĕum ēst

4.g.   − ◡ ◡ − | − ◡ − ◡ −

        9, 21   nūllŭs ĕrāt saēclă nōn ĕrānt

4.h.   − ◡ ◡ − − | − ◡ − ◡ −

        6, 13   quaē sĭt ĕārŭm vēră iŭdĭcēnt

5.a. ◡◡◡ – | – ◡ – ◡ – –

    27, 76   domĭcĭlĭūm mēntĭs ēssĕ pōssĭt

6.a. – ◡ – | – ◡ – ◡ – ◡ –

    5, 12   ādmŏnēndī vĭdēntŭr sāepĭūs

6.b. – ◡ – – | – ◡ – ◡ – ◡ –

    27, 77   iūrĕ rēm nūllō mŏdō prŏbăbĭlēm

6.c. ◡◡◡ – | – ◡ – ◡ – ◡ –

    12, 31   quĭbŭs ĕă quāe dē Plătōnĕ dīxĭmūs
    24, 67   ŭt Ĕpĭcūrĕŭs ēssĕ dēsĭnās

Extended clausulae

A – ◡ – | – ◡ – ◡ – ◡ – ◡ –

    14, 36   sīgnĭfĭcātĭōnem hāec dŏcēt
                                      trĭbūtă nōmĭnā

B ‒◡‒‒|‒◡‒◡‒◡‒◡‒

12, 30   cūm dĕōrūm nōtĭōnĕ cōmprĕhēndĭmūs [1]

C ‒◡◡‒|‒◡‒◡‒◡‒◡‒

16, 43   dē quĭbŭs hāec quāestĭo ēst

                                hăbērĕ dĕbĕāt

[1]
    This is the clausula if intervocalic h does not
    disappear. Otherwise ‒◡‒|‒◡‒
    (double cretic) which is far more likely.
    See 2.a.

5. ## TABLE I

Chief Forms of Clausulae	Approximate Frequency %	
1.a. — ∪ — | — —	17	
1.b. — ∪ — | — — — —	3	
1.c. — ∪ ∪ | — —	6.3	
1.d. — ∪ — | ∪ ∪ —	.8	Approx. 29%
1.e. ∪ ∪ ∪ ∪ | — —	.4	
1.f. — ∪ ∪ | — —	1.4	
1.g. — ∪ ∪ — | — —	.2	
2.a. — ∪ — | — ∪ —	21.5	
2.b. — — — | — ∪ —	6.36	
2.c. — ∪ ∪ — | — ∪ —	2.05	
2.d. ∪ ∪ ∪ — | — ∪ —	1.8	
2.e. — ∪ ∪ ∪ | — ∪ —	1.6	
2.f. — ∪ ∪ ∪ | — — —	.88	
2.g. — ∪ ∪ | — ∪ —	1.5	
2.h. ∪ ∪ — — | — ∪ —	.5	
2.i. — — — | — ∪ ∪ —	.5	
2.j. — ∪ — | — ∪ ∪ —	.2	

Chief Forms of Clausulae	Approximate Frequency %	
2.k. — ∪ ∪ | — — —	1.02	
2.l. — ∪ ∪ | — ∪ ∪ —	.2	
2.m. — ∪ — | ∪ ∪ ∪ —	.2	
2.n. — ∪ — — | ∪ ∪ ∪ —	.2	
2.o. — ∪ — — | — ∪ —	.2	Approx.
2.p. — ∪ — — | — — —	.2	39.5%
3.a. — ∪ — | — ∪ — —	6	
3.b. — — — | — ∪ — —	8.2	
3.c. — ∪ ∪ — | — ∪ — —	3	
3.d. — ∪ — — | — ∪ — —	1.6	
3.e. — ∪ ∪ | — ∪ — —	1.9	
3.f. ∪ ∪ ∪ — | — ∪ — —	.82	Approx.
3.g. ∪ ∪ — — | — ∪ — —	.4	21.5%
3.h. ∪ ∪ ∪ ∪ ∪ | — ∪ — —	.2	
4.a. — ∪ — | — ∪ — ∪ —	3	
4.b. — — — | — ∪ — ∪ —	1.9	
4.c. — ∪ ∪ | — ∪ — ∪ —	1	
4.d. — ∪ — — | — ∪ — ∪ —	1	

Chief Forms of Clausulae	Approximate Frequency %	
4.e. ⏑⏑⏑ — | — ⏑ — ⏑ —	.2	
4.f. — ⏑ — ⏑| — ⏑ — ⏑ —	.2	**Approx.**
4.g. — ⏑⏑ — | — ⏑ — ⏑ —	.2	**7.7%**
4.h. — ⏑⏑ — — | — ⏑ — ⏑ —	.2	
5.a. ⏑⏑⏑ — | — ⏑ — ⏑ — —	.2	Approx. .2%
6.a. — ⏑ — | — ⏑ — ⏑ — ⏑ —	.2	**Approx.**
6.b. — ⏑ — — | — ⏑ — ⏑ — ⏑ —	.2	**1%**
6.c. ⏑⏑⏑ — | — ⏑ — ⏑ — ⏑ —	.4	

Extended Clausulae

A. — ⏑ — | — ⏑ — ⏑ — ⏑ — ⏑ —	.2	**Approx.**
B. — ⏑ — — | — ⏑ — ⏑ — ⏑ — ⏑ —	.2	**.6%**
C. — ⏑⏑ — | — ⏑ — ⏑ — ⏑ — ⏑ —	.2	

6. Remarks on the results of analysis.

The majority of the clausulae of De Natura Deorum I conform to the six main types which Zielinski has worked out for the speeches, and therefore prove the statement that the clausulae of the philosophical works and speeches are very similar. About 330 out of 500 clausulae belong to the types called by Zielinski V and L (verae and licitae, i.e. preferred and permitted clausulae). This compares quite favourably with the figures given for the Pro Caecina, which is necessarily more formal and regular in rhythm than a dialogue need be. Zielinski gives 330 clausulae for the speech Pro Caecina, of which 212 belong to the V class, and 78 to the L class.

In individual type frequency however, the analysis shows several not unimportant differences from the frequencies obtained for the speeches,
Zielinski [1] says that in the speeches, chief form 1. is most extensive, and together with its derivatives, forms about one third of all the clausulae. In De Natura Deorum I, about 30% of the clausulae belong to

[1]
Das Clauselgesetz Ch. 2.

this type, that is roughly one third, but it is by no
means most extensive.   Its supremacy is supplanted
by chief form 2., which includes almost 40% or two
fifths of the total.   Cicero's use of the double
cretic is one of the most striking features of this
dialogue, and gives it a character of its own, making
it stand apart, though not too far apart, from the
stereotyped pattern to which most of the works of
Cicero conform.   The large number of cretic cadences
seems to be due to the choice of vocabulary, which in
turn, naturally depends upon the subject matter of the
dialogue.   The many quotations of the opinions of
other philosophers on the subject of the nature of the
gods often causes a sentence to end with dicere,
intēllĕgīs, sēntiās, cēnsĕat and so on.   The abstract
nouns also frequently form cretics at the end of the
sentence, e.g. voluptātĭbūs, cārĭtās, dissēnsĭō.

It therefore seems that the nature of the dialogue
itself rather than any deliberate artifice on the part
of Cicero has caused the reversal of types 1. and 2.
in the scale of importance.

Of chief form 2. in the speeches, Zielinski says
that it is much more limited than type 1., not quite

one fifth of the total, and together with its
derivatives, about one quarter.[1]

The chief types show a steady decline in frequency
from 2. to 6., that is, the figures show 40% for
type 2. declining to 2% for type 6.   It is noteworthy
that type 2. shows by far the most derivatives both
of base and cadence, although throughout, resolution .
and expansion occur far more frequently in the bases
than in the cadences, which except in a few instances
conform to type.   For example, type 2. has 8
different bases:

1. — ᴗ —

2. — — —

3. — ᴗᴗ —

4. ᴗᴗᴗ —

5. — ᴗᴗᴗ

6. — ᴗ ᴗ

7. ᴗᴗ — —

8. — ᴗ — —

but only four different types of cadence:

1. — ᴗ —

2. — — —

3. — ᴗᴗ —

4. ᴗᴗᴗ —

[1]
    Das Clauselgesetz p. 651 seq.

Class 3 has a lower percentage than the average
for a speech with 23%, or between one fifth and one
quarter of the total.   In the speeches it forms
nearly one third of the total together with its
derivatives [1] , but it is clear that some of the less
important classes must be deprived to compensate for
the high percentage of class 2.   It is here
interesting to note that the percentage difference
of 7% occurs between class 1. and class 3., and nearly
10% between class 1. and class 2., showing again that
class 2. is far more favoured by Cicero than any other
in this treatise.

Type 4. comprises about one tenth of the treatise's
clausulae, the same figure which Zielinski has
ascertained for the speeches, and this clausula type
appears to have no abnormalities.

The scale of importance is again altered in type 5.
and type 6., since type 6 is about five times as
frequent in the De Natura Deorum as type 5., and has
several examples showing extended length for the
cadence.   Lines of type 6. and its extensions read
very much like verse, but were apparently allowed by

[1]
Ibid. Ch. 4.

Cicero even in so perfect a rhetorical exercise as
the Pro Milone; for example:

$$\text{qu\={i}d h\={a}c qu\={a}est\v{i}on\v{e} c\={e}rt\v{i}us}$$ [1]

From the infrequent occurrence of type 5. it must be
supposed that Cicero preferred to end the trochaic
clausulae in this dialogue with $-\cup-$ rather than $-\cup--$

A slightly more frequent occurrence of the longer
trochaic clausulae is quite in accordance with the
philosophical works, since they are more conversational
than formal speeches, and the trochaic and iambic
metres are the most characteristic of human
conversation. [2]

In spite of the extended trochaic cadences, and
parts of hexameters which occur in this dialogue,
no complete verse lines can be found, and in this
avoidance of verse, Cicero's practice concurs with
his theory: [3]

[1]
  Pro Milone 60.

[2]
  Aristotle, Poetics 14.
  μάλιστα γὰρ λεκτικὸν τῶν μέτρων τὸ ἰαμβεῖόν ἐστιν.
  Aristotle's remarks might equally well apply to the
  trochaic metre, since it is difficult in prose
  to distinguish clearly between the two.

[3]
  Cicero. De Or. 3, 182.

'nam cum sint numeri plures, iambum et
trochaeum frequentem segregat ab oratore
Aristoteles, Catule, vester; qui natura
tamen incterrunt ipsi in orationem sermonemque
nostrum, sed sunt insignes percussiones eorum
numerorum et minuti pedes. quare primum ad
heroum nos pedem invitat: in quo impune
progredi licet duo dumtaxat pedes aut paulo
plus, ne plane in versum aut similitudinem
versus incidamus.'

The only line resembling a verse, i.e. the dactylic
tetrameter in section 71, may be deliberately cast
into this form, or it may be a quotation from some
unknown source, or the accidental result of the
translation of a Greek original.

J. S. Reid in his edition of the Academica Priora
suggests that no true verse line may be found in
Cicero[1], except that in section 30 of the Academica:

$$\mathrm{m\bar{e}nt\bar{e}m| \breve{v}\bar{o}l\bar{e}p\bar{a}nt\ \bar{e}s\breve{e}\ r\bar{e}f\bar{u}m\ i\bar{u}d\breve{i}c\bar{e}m}$$

which forms a perfect iambic senarius. This, however,
rests only upon acceptance of Halm's reading

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[1]
Cicero. Academica, ed. J. S. Reid. p 136, note on
'esse rerum'. .

esse rerum instead of rerum esse.   If rerum esse
is read, we find

$$\text{vol\=eb\=ant re\'rum \=ess\u{e} \=ud\u{i}c\=em,}$$

a clausula which belongs to chief type 4. with

molossus base (in this classification, 4.b.).   If

the clausulae of Cicero are any criterion for

textual criticism, it is more likely on the face of

statistics that rerum esse is the correct reading

than esse rerum.

Considering the close relationship between the

De Natura Deorum (especially Book I, where the

Epicurean view is discussed), and the De Rerum

Natura of Lucretius, it is surprising to find so

little evidence of hexameter construction.[1]

The general conclusion reached from the analysis

is that, so far as rhythm and clausulae are concerned,

Cicero makes no startling innovations or departures

from his usual practice in the speeches.   The same

clausulae types appear, and the same vices are

avoided.   The main differences occur in the

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[1]
   See R. Hirzel, Untersuchungen zu Ciceros
     philosophischen Schriften, Leipzig, 1877,
     p 10 seq. footnote.

proportion of the different clausulae forms employed,
but this is dictated largely by the subject matter
and nature of the dialogue itself and the subsequent
effect of this on vocabulary, and thence on quantities.

Thus we may say that in the De Natura Deorum
Cicero's rhythmical technique is not incompatible with
that which he employs for the speeches.

7. ## Final words in the clausulae.

H. Bornecque[1] interprets as 'clausula' only the
last complete word in the sentence. This is a
narrow definition for purposes of rhetorical
technique, but a brief survey of final word types
in De Natura Deorum I and a comparison of their
frequencies with those found by Bornecque for the
speeches and a selection of philosophical and
rhetorical treatises will furnish additional evidence
to help decide whether the rhetorical technique of
the De Natura Deorum I is comparable with that of the
other works.

[1] Les Clausules Métriques Latines.

In a smaller table, Bornecque has calculated
the percentage of final words of 2, 3, and 4
syllables. In each case, an additional column
gives the approximate figures for De Natura
Deorum I, in order to facilitate a statistical
comparison at a glance.

TABLE II

after H. Bornecque

Types of end words	Speeches %	De Or I %	Brutus %	Orator %	De Div. %	De Sen. %	De Am. %	De N.D.I. % approx.
1. ∪—	6	4.3	16.1	10.8	8.2	9.7	12.7	14
2. —∪—	7	6.7	5.6	4.6	8.2	7.3	7.2	11
3. ∪∪—	2	1.6	1.4	1	1.9	1.5	.8	1.6
4. ∪—∪—	8.5	7.8	9.7	4.6	8.4	5.9	7.1	10.6
5. —∪—	11	14.5	13.6	15.8	12.4	13.5	10.6	14.4
6. ————	16	18.7	10.3	12.9	16.8	15.9	14.3	12.4
7. ∪∪∪—	.2	.1		.1	.3	.6		.6
8. ∪∪—∪—	6.3	6.6	3.7	4.4	6.8	4.5	8.2	6
9. ∪—∪—	.8	2	1.4	2.1	1	.9	1.5	2.1

(over)

TABLE II

after H. Bornecque

Types of end words	Speeches %	De Or I %	Brutus %	Orator %	De Div. %	De Sen. %	De Am. %	De N.D.I. % app.
10. ∪ — — —	7	5.9	5.1	2.8	4.1	8.5	4.9	4.2
11. — ∪ ∪ —	2	.7	.7	1.5	1.9	1.1	1	1.1
12. — ∪ — —	17.1	17.6	12	12.6	11.9	8.8	12.7	11
13. — — ∪ —	11.5	9.5	.8	23.8	15.2	20	15.8	10
14. — — — —	4.6	4	2.4	3	2.9	1.8	3.2	1

Comparison with the Speeches.

Several marked differences are at once apparent
between the speeches and De Natura Deorum I.

$- \smile -$ has 14.4% in De Natura Deorum I, but only
11% in the speeches, again testifying to Cicero's
liking for the cretic cadence. It is seen that
the average occurrence of this ending is higher in
the rhetorical and philosophical works than in the
speeches, with the exception of the De Amicitia.

On the other hand the heavier molossic ending
$- - -$ is less used in the De Natura Deorum, 12.4%
as compared with 16% in the speeches. This seems
to indicate a lighter tone in general for the
dialogue, which is to be expected in a work coming
midway between the solemnity of many of the speeches
and the colloquialism of the letters.

There is also wide discrepancy in the use of
quadrisyllabic words of the form $\smile - - -$ i.e.
7% in the speeches, 4.2% in De Natura Deorum I.
This again indicates a general avoidance, whether
conscious or unconscious, of the heavier endings.

The use of $- \smile - -$ shows another contrast -
17.1% in the speeches, but only 11% in De Natura

Deorum I. This is no doubt due to the fact that Cicero in this dialogue favours trisyllabic words for the conclusion of sentences as much as quadrisyllabic,[1] since the same statement applies to the quadrisyllabic forms $-\ -\ \cup\ -$ (11.5% in the speeches, 10% in De Natura Deorum I) and to $-\ -\ -\ -$ (4.6% in the speeches, 1% in De Natura Deorum I).

The general conclusion is that the final words of periods in De Natura Deorum I show differences from the speeches, but not such startling differences that we may say that Cicero employed an entirely different technique in writing the two different types of work.

Comparison with the rhetorical treatises
(De Or. I, Brutus, Orator).

The final words show a closer affinity with those of the De Natura Deorum than with the speeches, although there is a remarkable difference between the use in the Orator and De Natura Deorum I of the form $-\ -\ \cup\ -$ (23.8% and 10%). However, the

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[1]
See following table, p 99.

<u>average</u> percentage for the use of 'this form in rhetorical and philosophical works is much higher than in the speeches, with the exception of the two above mentioned works.   The rarer types of ending (e.g. ◡ ◡ — , ◡◡◡— , — ◡◡ —   ) show about equal infrequency in all types of work.

There are only three instances of marked differences in percentages between the Brutus and De Natura Deorum I, three between De Or. I and De Natura Deorum I (— — — , — ◡ — — , ◡ —   ), and three between De Natura Deorum I and the Orator (— — ◡ — , ◡ — — , — —   ). Generally therefore the dialogue shows as close a relationship with the rhetorical treatises as with the speeches.

Comparison with De Divinatione, De Senectute, De Amicitia.

The Technique of the philosophical works is seen from the figures to be similar in the individual dialogues.   The fact is again brought out that — ◡ — is a favourite ending in De Natura Deorum I, and ◡ — — also has a higher percentage

than for the other philosophical treatises analysed.
‿ ‿ ‿ has a lower percentage in comparison. It
is again noticeable that endings entailing
expansion or resolution of cadence, i.e. ∪∪ —
∪∪∪ — , — ∪∪ — , are very infrequent in the
philosophic works, and show extraordinarily similar
averages for all the four dialogues analysed in the
Tables. The De Amicitia is the most resolute in
the avoidance of these endings, showing averages of
only .8%, 0%, 1% respectively. This dialogue is
therefore purer in clausulae types than the others,
though it is not necessarily for this reason the
most carefully written in other respects.

De Natura Deorum may therefore be classed as
typical of those other philosophical works for which
analyses may be found. In end words, there is a
general avoidance of excessive resolution or
expansion, and a consistent conformity with those
types which form regular period endings. Variations
in frequency occur only among the more normal types,
and these divergences may be accounted for by the
differences in characteristic apparent in the
individual dialogues. For instance, the

De Amicitia and De Senectute are more serious in
tone[1] than the rather ironical bantering De
Natura Deorum, which does not really enter deeply
into its subject until the second book. The
lighter types of ending, i.e. trochees, iambs,
dactyls, paeons, have a relatively higher frequency
in De Natura Deorum I than the heavier spondaic
types.

This partly accounts for chief type 1. being
supplanted by chief type 2., and for the large
variety which is to be found for derivatives of the
a. types in classes 2, 3, 4, and 6. It is
noteworthy that most of the base derivatives are
those with two or more short syllables, i.e. the
lighter types again.

De Natura Deorum I is a very 'conversational'
dialogue, though not in the usual sense of the
word. Although there are only two main speakers,
who are not interrupted in their discourses, as in
the Platonic dialogue, the rhetorical question,
and the 'dialogue within the dialogue' (i.e., when

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[1]
Comparable perhaps to a speech such as the
Pro Archia.

the speaker addresses persons not present and
answers questions which he himself has put), are
striking features of the treatise, so that we
are entitled to presuppose the existence in it of
the lighter rhythms.

8.

TABLE III

Syllables of final words. After Bornecque.

		Disyllabic	Trisyllabic	Quadrisyllabic and over
		%	%	%
1.	Speeches	13	37.5	49.5
2.	De Or. I	11	42.6	46.4
3.	Brutus	21.7	35	43.3
4.	Orator	15.4	34.3	50.3
5.	De Div.	16.4	39.5	44.1
6.	De Sen.	17	36.8	46.2
7.	De Am.	19.9	32.8	47.3
8.	De N.D.I.	21.5	39	39.5

To some extent, the relative frequency of
disyllabic, trisyllabic and quadrisyllabic words
may be taken as a guide to the general character
of a work.   The figures for De Natura Deorum I
show a peculiar reversal of type, which helps to
support previous conclusions made concerning its
rhythmical technique.   In all the other works
analysed, it is clear that quadrisyllabic words
occur more frequently than others.   In De Natura
Deorum I however, trisyllabic words are almost as
frequent, although their actual percentage, 39%,
is almost identical with that for the speeches,
37.5%, and is not unusually high compared with the
figures for any of the works in the table (all
between 42% and 32%).   The comparatively high
percentage in De Natura Deorum I is doubtless
connected with the many trisyllabic cadences.
Disyllabic words show a higher than average
percentage, far higher than for the speeches,
although there is a percentage of 21.7% for the
Brutus.

Quadrisyllabic endings are comparatively
infrequent - in no other work for which figures

are here given is the percentage so low, while in
the Orator more than half the end words consist of
4 syllables. The fact that in De Natura Deorum I
many sentences conclude with parts of dico, possum,
sum, especially in the narrative sections, partly
accounts for the increase in trisyllabic and
decrease in quadrisyllabic endings. The paucity
of 4 syllable endings also shows that Cicero did
not in this dialogue write so many heavy sentences
consisting of polysyllabic words. Even a cursory
glance at the work shows that most of the sentences
are short and therefore have less scope for the
practice of this feature of rhetorical technique.

CHAPTER III

Arrangement of Subject Matter in De Natura Deorum I

A.   General Arrangement of a Speech.

It has already been shown that there is close
parallelism between the prose rhythms and rhetorical
figures of Cicero's speeches and De Natura Deorum I;
also that the object of the forensic speech and
philosophical dialogue is ultimately the same, and
that the outline scheme of the dialogue is rhetorical,
consisting of an introduction, two contending
propositions and an inconclusive summing up.

It is therefore to be expected that the dialogue
will lend itself to a formal analysis such as may be
traced in any of the orations, and is given in the
Rhetorica ad Herennium.[1]

Only one speech of Cicero's, the Pro Milone,
falls perfectly into the rhetorical divisions laid
down by the theorists. The others have the same
general arrangement, but it is modified to suit the

[1]
I, 7, seq.
II passim.
See this discussion, Chapter I, C.

particular character and subject matter which has to be handled. For example, in the Pro Cluentio, narratio and tractatio are taken ·together as the separate points come up for discussion, and it is impossible to trace a straightforward tractatio like that in the Pro Milone.[1]

Rhetorical arrangement is therefore a flexible thing, even in the more formal works, and it is quite appropriate to a dialogue on so serious a subject as a theological discussion on the nature of the gods themselves.

Even a cursory glance at the dialogue shows that it falls into a number of definite divisions.

1. 1 - 18   Introduction

2. 18 - 57   Epicurean discussion of Velleius

3. 57 - 124   Academic discussion of Cotta, in
              which is included

4. Conclusion.

It is therefore probable that the dialogue will fall easily into a more detailed scheme of arrangement.

---

[1]
Pro Milone. ed. Clark.   Introduction p.xlix seq.

B.   Detailed analysis of arrangement.   (Dispositio).

1.   Exordium.   (Introduction).

It is particularly interesting to compare the
introduction of this dialogue with that of a speech,
because just as in an 'oratio ad iudices', Cicero
states his reasons for having taken up a case, he
here states his reasons for writing philosophical
dialogues in Latin - to arouse the interest of the
general public in philosophy.

The Rhetorica ad Herennium defines the exordium
as that by which the orator should win the attention,
benevolence and docility of his hearers:-

'ut auditores sese perpetuo nobis attentos,

dociles, benevolos praebeant, tamen id per
                                            1
exordium causae maxime comparandum est'.

This needs some adjustment in the case of a
philosophical dialogue, where the character of the
facts presented is different, and the audience is
not being directly addressed by word of mouth.   The
exordium is longer than that of a speech.   cf.
                                        2
De Nat. Deor. I, 1 - 17, Pro Flacco 1 - 6.

1
  Ad Her. I, 7.

2
  Representative figures for exordia are De Nat. Deor. I
  13% of whole, Pro Milone 5.6%, Pro Flacco 5.6%.

The exordium of the De Nat. Deor. contains an
outline of what is usually found in those divisions
of a speech called praeiudicia (previous verdicts)
and narratio (events up to the beginning of the
main discussion). In the dialogue, praeiudicia
and narratio, in combination with each other, are
extended to mean previous opinions expressed on the
philosophical topic, i.e. the nature of the gods.
This device enables Cicero to begin the actual
dialogue knowing that he has given his readers
enough information to enable them to follow it
intelligently, but has not expanded that information
to such an extent that repetition will occur in the
speeches.

Therefore the exordium is not pure exordium, but
a mixture of exordium and narratio. Statements are
made to secure the goodwill and attention of the
audience, but are interspersed with explanatory
paragraphs. In spite of this, it is possible to
trace how Cicero makes the exordium fulfil its
normal functions before the introduction of the
dramatis personae. In the first sentences, he
wins attention by claiming for his subject both
interest and importance, despite its difficulty:

'perdifficilis et perobscura quaestio est

de natura deorum, quae et ad cognitionem animi

pulcherrima est et ad moderandam religionem

necessaria'.[1]

The audience or reader is delicately flattered by the

suggestion that all intelligent persons recognise the

importance of the nature of the gods in relation to

the soul and religion.

There follows a digression, giving a variety of

opinions on the existence or non-existence of the

gods. This in itself is clearly divisible into its

own sections, each of which contains a point later

to be developed in the general discussion:

a. Atheism -

'dubitare se (dixit) Protagoras, nullos

esse omnino Diagoras Melius et Theodorus

Cyrenaicus putaverunt.'[2]

b. Denial of divine providence -

'sunt enim philosophi et fuerunt qui omnino

nullam habere censerent rerum humanarum

procurationem deos.'[3]

---

[1] De Nat. Deor. I, 1.

[2] Ibid 2.

[3] Ibid 3.

c.   Belief in divine providence -

'sunt... alii philosophi, et ii quidem magni

et nobiles, qui deorum mente et ratione omnem

mundum administrari et regi censeant.'[1]

This illustrates Cicero's general technique in

the exordium and shows that none of his digressions

is made without a particular purpose in mind.

Having secured attention, Cicero now sets out to

win benevolence.   This he does in the orthodox

manner:

a.   a sua persona

b.   ab auditorum persona

c.   ab adversariorum persona

a. is used most extensively in this dialogue.   It

was in any case possible to be more personal in

approach in a philosophical treatise than in a speech,

where the expression of personal opinion has a more

specialised function.

a sua persona, Cicero first of all claims that

philosophy has been his lifelong study, even when

he appeared occupied with other things:

[1]
   Ibid. 4.

'nos autem nec subito coepimus philosophari
nec mediocrem a primo tempore aetatis in eo
studio operam curamque consumpsimus et cum
minime videbamur, tum maxime philosophabamur.'[1]
He then asserts that philosophy has been

1. Personally expedient, because it occupied his
   retirement and alleviated his grief:

   'cum otio langueremus,....hortata...est
   ut me ad haec conferrem, animi aegritudo
   fortunae magna et gravi commota iniuria.'[2]

2. Politically expedient because he thought it his
   duty to dedicate his talent for writing to the
   glorification of his country in all spheres of
   knowledge. He imagined himself a kind of
   Roman Kipling in prose:

   'ipsius rei publicae causa philosophiam
   nostris hominibus explicandam putavi, magni
   existimans interesse ad decus et ad laudem
   civitatis res tam gravis tamque praeclaras
   Latinis etiam litteris contineri.'[3]

[1] Ibid 6.

[2] Ibid 7.and 9.

[3] Ibid 7.

<u>Ab auditorum persona</u>, Cicero claims that the intelligence and response of his audience amply justify his attempt, however feeble, to put into Latin the teachings of the Greeks:

'eoque me minus instituti mei paenitet quod facile sentio quam multorum non modo discendi sed etiam scribendi studia commoverim'.[1]

<u>Ab adversarium</u> *or* <u>persona</u>, Cicero shows that the accusations of his opponents are unjustified, because they do not look the facts in the face, and sed that the Academic undogmatic exposition is peculiarly appropriate to the subject of the dialogue. The arguments <u>ab adversariorum persona</u> are more scattered throughout the introduction than those <u>a persona sua</u> and <u>ab auditorum persona</u>. They may be collected to form the following summary:

'multis etiam sensi mirabile videri eam nobis potissimum probatam esse philosophiam quae lucem eriperet et quasi noctem quandam rebus offunderet.'[2]

[1]
    Ibid. 8

[2]
    Ibid. 6.

'qui autem requirunt quid quaque de re ipsi
sentiamus, curiosius id faciunt, quam necesse est
..... non enim tam auctoritatis in disputando
quam rationis momenta quaerenda sunt.'[1]

'quod facere iis necesse est quibus
propositum est veri reperiendi causa et contra
omnes philosophos et pro omnibus dicere.'[2]

Cicero does not pay so much attention to securing
the docility of the reader, as this belongs rather to
the task of the orator when confronted by an audience
in the flesh. He does however flatter the reader
delicately, and so induces in him the desire to hear
more about the subject. This is achieved by an
indirect reference to the audience as 'men of active
minds':

'Carneades ita multa disseruit ut excitaret
homines non socordes ad veri investigandi
cupiditatem.'[3]

and then by showing that the subject has a universal
application which the readers themselves can help

[1]
Ibid. 10

[2]
Ibid. 11

[3]
Ibid. 4

to make intelligible to everyone:

> 'quo quidem loco convocandi omnes videntur
> qui quae sit earum vera iudicent.'[1]

The exordium proper ends at the conclusion of 14,
but the general introduction continues until the
first main speaker begins on his argument (Velleius
in 18). 15 - 17 are inserted merely to set the
scene and fix it in the readers' minds, and to
introduce the main characters together with the
schools of thought which they represent. The preamble
to the dialogue is therefore a kind of extended form
of narratio used for a special purpose.

2. Praeiudicia et narratio.

This is defined as dealing with previous verdicts,
and the attitude of the prosecution to the events, or
facts. In the De Natura Deorum, it is dealt with in
two ways.

a. In the introduction, as has been mentioned above.

b. In the course of the subsequent discussion, as
   the several speakers bring forward their own
   arguments. A good example is provided by the

[1]
Ibid 13.

historical section (25 - 41) where the beliefs of
twenty-seven previous philosophers are given, and in
the statement of popular belief as seen in the
writings of the poets or in Oriental religions.

The praeiudicia are very closely connected with
the narratio. There is no single narratio for the
whole dialogue, but each speaker introduces his own
as he discusses the separate points of his argument,
bringing into the discussion such facts as are
necessary for clarity. Cicero was already practised
in this technique, as he had used it with great
effect in the Pro Cluentio. A separate narratio and
tractatio are abandoned for this speech, and instead,
a judicious mixture of the two is used to obtain the
best results. Cicero presents a character, retails
his crimes and denounces him in a few swift sentences,
and then passes on to the next victim straight away.
He does not group characters, crimes and their
denunciation as separate sections of the speech.
Velleius' criticism of any of the twenty-seven
philosophers shows the mixture of praeiudicia,
narratio and tractatio in De Natura Deorum I,

'post Anaximenes aera deum statuit, eumque
gigni esseque immensum et infinitum et semper in
motu.' (narratio)

'quasi aut aer sine ulla forma deus esse

possit, cum praesertim deum non modo aliqua sed

pulcherrima specie deceat esse, aut non omne

quod ortum sit mortalitas consequatur.' [1]

(tractatio).

Therefore, in 25 - 41 there are twenty-seven

pieces of narratio, each with a corresponding

tractatio.

A somewhat similar method is employed in the Pro

Flacco, as T. B. L. Webster notes in his introduction [2] :

'The charge itself consisted of a number of

small charges, each of which has its own small

narratio when it is treated, but there cannot be

a common narratio for the whole case.'

3.   Tractatio.

This is usually the longest as well as the most

important part of a speech, on the treatment of which

the orator lavishes most of his skill in arrangement

and choice of topic.

According to the Rhetorica ad Herennium [3] the

tractatio consists of two parts:

1
    Ibid. 26.

2
    Pro Flacco. ed. Webster. Introd. p xii.
3
    Ad. Her. II, 4, 5.

a. probabile a vita - the facts of the accused person's
   life.   This is scarcely appropriate to a
   philosophical dialogue, and is not much used in
   De Natura Deorum I.

b. probabile a causa - this consists of a detailed
   examination of the opponents' arguments, of which
   each has all or some of the following:

   1.   propositio (a statement of fact)

   2.   ratio (first reason for the fact)

   3.   confirmatio (confirmatory reason or reasons)

   4.   exornatio (embellishment)

   5.   complexio (conclusion).

After the introduction it has been seen that the
dialogue has two main divisions, the statements of
Velleius and Cotta respectively.   25 - 43 are taken
up with the history of philosophy, of which the
rhetorical technique has been discussed above.
From the form and design of the dialogue it is
therefore probable that two tractationes will be
found, the first dealing with the arguments of
Velleius, the second with those of Cotta.

Velleius' speech is mainly made up of exposition,
and will therefore contain much that is narratio.

Cotta's reply from its very nature is likely to
furnish more evidence for a tractatio in its precise
sense of 'a detailed examination of the opponents'
arguments'. This definition may, however, be applied
to a certain extent to Velleius' speech. In his
denunciation of the orthodox theology of Plato and
the Stoics and in his condemnation of their systems
of cosmology, he does not actually state what the
Epicurean doctrines are ('de quo dicam equidem paulo
post'). Something can still be gleaned of the
Epicurean ideas by what is denied to be true in other
systems. In other words, in 18 - 24, Cicero relies
on the intelligence of his readers to piece together
from his ridicule of other doctrines those of the
Epicureans. Then, after the historical section, he
plunges straight into the exposition of Epicureanism.
In a sense therefore, 43 - 56 are an examination of
opponents' arguments, since they contain a refutation
of arguments expressed in 18 - 24.

Analysis of Tractatio I, (43 - 56).

The tendency of the whole series of the following
arguments is to show that the gods exist and are
eternal and human in form, but that nature is the
creative agent. (n.b. the marginal numbers refer
to sections of De Natura Deorum I).

43. <u>propositio</u> 1 -

The gods exist.

Solus (i.e. Epicurus) vidit primum esse deos.

<u>ratio</u> -

We have a preconceived notion of them.

In omnium animis eorum notionem impressisset ipsa

natura.

<u>exornatio</u> -

The Epicurean term for this is πϵόληψιѕ , and we

can read about it in Epicurus' own books.

Cuius rationis vim atque utilitatem ex illo

caelesti Epicuri de regula et iudicio volumine

accepimus.

44. <u>complexio</u> -

The gods therefore exist.

Esse igitur deos confitendum est.

45. <u>propositio</u> 2 -

The gods are blessed and immortal.

Deos beatos et immortales putemus.

<u>ratio</u> -

This too is a natural conviction.

Quae enim natura informationem ipsor/um deorum

dedit, eadem insculpsit in mentibus ut aeternos

et beatos haberemus.

propositio 3 -

The gods being such are not to be feared.

Quod beatum aeternumque sit id nec habere ipsum

negotii quicquam nec exhibere alteri, itaque neque

ira neque gratia teneri.

ratio -

A being blessed and immortal cannot be feared and

cannot itself exhibit anger.

Intellegitur enim a beata immortalique natura et

iram et gratiam segregari.

complexio -

The gods cannot inspire fear.

Nullos a superis impendere metus.

46. propositio 4 -

The gods are in human form.

Habemus omnes ... speciem nullam aliam nisi humanam

deorum.

ratio -

Reason tells us that they must be in this form.

Ratio hoc idem ipsa declarat.

47. confirmatio -

The most exalted beings must, ipso facto, be most

beautiful, and the human form surpasses all others.

... praestantissimam naturam... convenire videatur

eandem esse pulcherrimam, ... quae species

humana potest esse pulchrior?

exornatio -

The Stoics recognise the beauty of the human form;

the Academics waver in their opinion.

Vos quidem, Lucili, soletis (nam Cotta meus modo

hoc, modo illud), cum artificium effingitis

fabricamque divinam, quam sint omnia in hominis

figura non modo ad usum verum etiam ad venustatem

apta describere.

48. complexio -

We are brought to believe in the human form of the

gods. .

Hominis esse specie deos confitendum est.

49. amplificatio (this adds to the given information,

but is not essential to it) -

The form of the gods is not exactly like ours, only

something resembling it.

Non tamen ea species córpus est, sed quasi corpus.

50. This section reverts to propositio 1, and gives

additional rationes for it -

1. The infinity of nature implies a principle of

equilibrium.

... intellegi necesse est eam esse naturam ut

omnia omnibus paribus paria respondeant.

2. Equilibrium implies the existence of immortal

beings.

Si mortalium tanta multitudo sit, esse

immortalium non minorem.

51. propositio 5 -

On our view, the gods live a perfectly happy life.

ea (sc. vita) qua nihil beatius, nihil omnibus

bonis affluentius cogitari potest.

ratio -

They have no troubles, but constant joy and a

certain prospect of lasting pleasure.

Nihil enim agit, nullis occupationibus est

implicatus, nulla opera molitur ... habet

exploratum fore se semper cum in maximis tum in

aeternis voluptatibus.

complexio -

This is real blessedness.

Hunc deum rite beatum dixerimus.

52. propositio 6 -

The Stoic god has a wretched life.

vestrum (sc. deum) vero laboriosissimum.

ratio -

1. If God is the world, he is constantly rotating.

    Sive ... mundus deus est, quid potest esse

    minus quietum quam ... versari circum axem

    caeli admirabili celeritate?

2. Even if not the world, he is ceaselessly busy.

    Sive in ipso mundo deus inest, aliquis qui

    regat, qui gubernet, ... ne ille est implicatus

    molestis negotis ...

53. propositio 7 -

The Stoic god is unnecessary.

Nihil opus fuisse fabrica.

ratio -

The world was made by nature.

Natura effectum esse mundum.

exornatio -

Nature has made, makes, and will make innumerable

worlds.

... tamque eam rem esse facilem ... ut innumerabilis

natura mundos effectura sit efficiat effecerit.

54. propositio 8 -

The Stoic God is undesirable.

Imposuistis in cervicibus nostris sempiternum

dominum, quem dies et noctes timeremus.

ratio -

1. A busybody God is to be feared.

   Quis enim non timeat omnia providentem ... deum?

55. 2. He carries with him the doctrine of Destiny,

   which is silly and superstitious.

   Hinc vobis extitit ... illa fatalis necessitas

   ... quanti ... haec philosophia aestimanda est

   ·cui tamquam aniculis ... fato fieri videantur

   omnes?

56. General complexio of tractatio I.

   enumeratio (general summary of the conclusions

   reached from the arguments put forward) -

   a. The gods are independent of human affairs

   b. Nature is the true creator.

   Nec metuimus eos quos intellegimus nec sibi fingere

   ullam molestiam nec alteri quaerere, et pie

   sancteque colimus naturam excellentem atque

   praestantem.

   amplificatio -

   The discussion has been long, but the subject made

   it worth while.

   Vereor ne longior fuerim ... erat autem difficile

   rem tantam tamque praeclaram inchoatam relinquere.

   There is no peroratio proper to Velleius' speech,

   but the details given in 56 furnish a sufficiently

   graceful conclusion.

57 - 61

These paragraphs cannot rightly be called part
of the second tractatio, but are used by Cotta as
an interlude between the arguments of the two main
speakers. They undoubtedly provide a welcome
relief from the 'debating' style, with the
compliments to Velleius, the comparison of his
style with that of Zeno, and the anecdote of Hiero
and Simonides, which forms a kind of exornatio.

This intervening narratio is not irrelevant,
since Cotta uses it to inform readers of the
attitude in which he will reply to Velleius and his
school - his criticism will be destructive rather
than constructive -

'mihi enim non tam facile in mentem

venire solet quare verum sit aliquid quam

quare falsum'.[1]

'ut enim modo dixi, omnibus fere in rebus

sed maxime in physicis, quid non sit citius

quam quid sit dixerim'.[2]

1
  De Nat. Deor. I. 57

2
  Ibid. 60.

Analysis of Tractatio II, (61 - end)

The general tendency is to show that, although the gods may exist, it is impossible to be certain of their exact nature, but they cannot at any rate be anthropomorphic. No alternative suggestions are offered regarding the nature of the gods. We are only asked to believe that they are not as Velleius would have us think.

Many of Cotta's statements take the form of questions expecting a negative answer or no answer at all. Therefore most of the propositiones take the form of negative statements.

62. propositio 1 -

The argument in support of divine existence from
universal consent is untrue.

... quod cum leve per se tum etiam falsum est.

ratio -

All men cannot believe in such existence because we
do not know what all races, especially barbarians,
believe.

Equidem arbitror multas esse gentes sic immanitate
efferatas, ut apud eas nulla suspicio deorum sit.

confirmatio -

Many philosophers have

1. Denied the existence of gods

2. Hesitated to affirm their existence, and have

   suffered extreme penalties to uphold their

   beliefs.

63. 1. Diagoras ... posteaque Theodorus nonne aperte

   deorum naturam sustulerunt?

   2. Protagoras ... cum in principio libri sic

   posuisset 'de divis neque ut sint neque ut

   non sint habeo dicere' ... urbe atque agro

   est exterminatus.

64. exornatio -

   If certain scoundrels had believed in the gods, they

   would have had different characters.

   'Tubulus si Lucius umquam,

   Si Lupus aut Carbo, Neptuni filius.'

   putasset esse deos, tam periurus aut tam impurus

   fuisset?

   complexio -

   The argument from universal consent is therefore

   weak, and unfounded on fact.

   Non est igitur tam explorata ista ratio ad id quod

   vultis confirmandum quam videtur.

65. propositio 2 -

   There are no such things as atoms.

   ... quae primum nullae sunt.

ratio -

There is no empty space, therefore no void and no

   atoms.

Corporibus autem omnis obsidetur locus; ita nullum

·inane, nihil esse individuum potest.

exornatio -

The exornatio takes up 66 and 67, and is an excursus

on the atomic theories of Democritus and Leucippus,

together with an expression of surprise that such an

intelligent person as Velleius should have been led

to believe them.

complexio -

(The complexio is unexpressed, but is to be

   understood from what has just been argued)

The argument from atomism can be refuted because it

   is unscientific.

68. propositio 3 -

The gods cannot be made of atoms.

Sint sane ex atomis.

ratio -

If they were they would not be eternal.

non igitur aeterni.

<u>confirmatio</u> -

What is composed of atoms would have to come into

existence and go out of existence, but gods must

be eternal.

Quod enim ex atomis, id natum aliquando est ... si

ortus est deorum, interitus sit necesse est.

<u>exornatio</u> -

1. The fondness of the Epicureans for talking

    rubbish when unable to argue

    Quod cum efficere vultis, in dumeta correpitis.

2. The Epicurean habit of using impossible and

    absurd illustrations (for example, the

    ridiculous doctrine of the swerve).

    Hoc persaepe facitis, ut cum aliquid non veri

        simile dicatis et effugere reprehensionem velitis,

        adferatis aliquid quod omnino ne fieri quidem

        possit.

<u>complexio</u> -

(This must be understood from the above arguments)

The atomic theory of Epicurus is absurd.

70. <u>propositio</u> 4 -

Epicurus' logic is absurd.

<u>ratio</u> -

He denied the disjunctive syllogism

Totum hoc 'aut etiam aut non' negavit esse necessarium.

complexio -

Epicurus was a fool in logic.

Nihil horum nimis callide;   graviorem enim plagam

accipiebat ut leviorem repelleret.

71.   propositio 5 -

There can be no conception of quasi-corporeal gods.

In deo quid sit quasi corpus aut quid sit quasi

sanguis intellegere non possum. .

ratio -

Such a supposition is only conceivable in the case

of statues, etc.

Hoc intellegerem quale esset si in ceris fingeretur

aut fictilibus figuris.

exornatio -

The exornatio is long (72 - 73) because it contains

some narratio.   It deals with the profession of

Epicurus that he had no learning, ~~and~~ gives some

details of his early life, and asserts that the

Epicurean theories, in spite of their modifications,

are really only copied from Democritus.

74.   complexio -

The kind of gods described by Epicurus could not

exist, and if he admitted the truth, he would agree.

Quasi corpus et quasi sanguis quid sit nullo prorsus

modo intellego ,.. ne tu quidem intellegis.

76. <u>propositio</u> 6 -

The Epicurean arguments for anthropomorphism are

unsound.

Fac id quod ne intellegi quidem potest mihi esse

persuasum.

The arguments summarised in 76 are

A. Preconception of the human form (informatum

anticipatumque mentibus nostris)

B. Supremacy of the human form (nec esse humana

ullam pulchriorem)

C. No other form is suitable for a rational being

(nulla in alia figura domicilium mentis esse

possit).

77. <u>ratio</u> -

A. 1. The idea of preconceived gods is deliberately

fostered for reasons of expediency, and

encouraged by the arts in consequence.

... quo facilius animos imperitorum ad

deorum cultum ... converterent ... Auxerunt

... haec eadem poetae, pictores, opifices.

B. 1. All creatures naturally prefer their own form.

An putas ullam esse ... beluam quae non sui

generis belua maxime delectetur?

79. 2. Not all human beings are beautiful.

quotus enim quisque formosus est?

3. Human standards of beauty are unaccountable.

Nobis ... etiam vitia saepe iucunda sunt.

4. If the gods have human form, they must be

either a. different, or b. the same.

80. If different, not all can be perfect.

Si plures, aliam esse alia pulchriorem

necesse est.

If the same, they are indistinguishable.

Si ... nihil inter deum et deum differt,

nulla est apud deos cognitis, nulla perceptio.

81. C. 1. Other races have animal gods.

Firmiores videas apud eos (sc. Aegyptios)

opiniones esse de bestiis quibusdam quam

apud nos de sanctissimis templis.

exornatio -

Various gods and their appearance. (82 - 84).

85. propositio 7 -

The only logical course is to deny the existence of

gods.

... quid dubitas negare deos esse?

ratio -

But you dare not.

non audes.

86. exornatio -

The inconsistency and ambiguity of Epicurus and his

writings. (Whole of 86).

87. <u>propositio</u> 8 -

Reason cannot be confined to human form.

Quid est quod te impediat aut solem aut mundum aut
mentem aliquam sempiternam in deorum numero
ponere?

<u>ratio</u> -

We have a limited experience of other things which
appear to act with some sort of rationality, e.g.
the sun, moon and planets.   (Last half of 87.)

<u>complexio</u> -

We cannot deny everything unusual simply because
we have not experienced it.   (Whole of 88)

89. This is really a supplement to the previous sections,
showing that rationality is not confined to human
form, and cannot be proved so by syllogism.   The
Epicureans are therefore ignorant of true logic.
(This is taken up again in 94).

90. <u>propositio</u> 9 -

The theomorphism of mankind is equally unaccountable.

Ned vero intellego cur maluerit Epicurus deos
hominum similes dicere quam homines deorum.

<u>ratio</u> -

The gods did not derive their pattern from men.

Hoc dico, non ab hominibus formae figuram venisse
ad deos.

confirmatio -

If the gods are eternal, and men not eternal, the
human form existed before humans.

Di enim semper fuerunt, nati numquam sunt, ... at
homines nati.

complexio -

We should say our form is divine, if we follow this
reasoning.

Non ergo illorum humana forma sed nostra divina
dicenda est.

92. propositio 10 -

Gods can exist without physical attributes.

Omnesne tibi illi delirare visi sunt qui sine
manibus et pedibus constare deum posse decreverint?

ratio -

With human form, the gods are not adaptable to their
function or environment.

Ne hoc quidem vos movet considerantes, quae sit
utilitas quaeque opportunitas in homine membrorum,
ut iudicetis membris humanis deos non egere.

confirmatio -

Nature provides nothing superfluous.

Nihil inane, nihil sine causa, nihil supervacaneum
est.

93. <u>exornatio</u> -

The Epicureans are quick enough to ridicule other

schools, in spite of the absurdity of their own

doctrines. (Whole of 93).

94. <u>propositio</u> 11 -

The Epicureans are unintelligent in their

philosophical reasoning.

Nam ista quae vos dicitis sunt tota commenticia.

<u>ratio</u> 1 -

They do not look far enough. If they say that gods

and men have the same form, they must admit that

the gods behave in other respects like humans.

Omnis cultus et curatio corporis erit eadem

adhibenda deo quae adhibetur homini.

95. <u>ratio</u> 2 -

Human form is not essential to divine happiness.

Quid autem obstat quo minus sit beatus (sc. deus)

si non sit bipes.

96. <u>ratio</u> 3 -

Reason tells us that gods must be superior to

ourselves mentally and physically.

Hoc te ratio non docebit, cum praestantissima natura

quaeratur eaque beata et aeterna ... ut

immortalitate vincamur ab ea natura sic animi

praestantia vinci, atque ut animi item corporis?

complexio -

There is no need to suppose that we are similar to
the gods in form, and vice versa.

Cur igitur cum ceteris rebus inferiores sumus forma
pares sumus?

97. propositio 12 -

The Epicurean argument from resemblance has no point.

Ipsa vero quam nihil ad rem pertinet quae vos
delectat maxime similitudo!

ratio -

Animals exist similar in form, but different in habit
and character, likewise men.

Inter ipsos homines nonne et simillimis formis
dispares mores et moribus simillimis figura
dissimilis?

exornatio -

Even men have animals like themselves - monkeys!
'Simia quam similis turpissima bestia nobis'.

98. complexio -

It is not logical on these analogies to say that
reason exists only in human form.

Hoc est non considerare sed quasi sortiri quid
loquare, (a repetition of 70).

99. __propositio__ 13 -

(This really reverts to and repeats the confirmatio

of 92 - nihil supervacaneum - but it is more fully

developed here).

Nature usually only provides what is necessary to

a creature's function.

... quidquid supervacaneum sit aut usum non habeat

obstare.

__ratio__ -

This is clear, if we think what it is like to have

more than the right number of fingers.

Quam molestum est uno digito plus habere!

__complexio__ -

The gods do not need human physical make-up, and

their immortality does not depend on it.

Oris quidem habitus ad vitae firmitatem nihil

pertinet.

101   A digression, stating that it is illogical to think

102   of gods in human form without human activity.

Even barbarous races deify animals because of their

usefulness, and the idea of divine inactivity tends

to make men slothful (etiam homines inertes efficit).

103. <u>propositio</u> 14 -

Even if 'images' of the gods exist, this does not

prove divine reality or happiness.

... sit sane ut vultis deus effigies hominis et

imago: ... quae actio vitae? quibus rebus id

quod vultis beatus est?

<u>ratio</u> 4 -

Happiness consists in activity (and Epicurean gods

are inactive).

Utatur enim suis bonis oportet et fruatur qui

beatus futurus est.

<u>ratio</u> 2 -

The gods are assigned no locality, like all other

things. (The Epicurean gods dwell only in the

vague intermundia)

Nam locus quidem iis etiam naturis quae sine animis

sunt suus est cuique proprius.

<u>exornatio</u> -

Examples of the elements of nature and the animal

kingdom which have their particular locality.

<u>complexio</u> -

The Epicurean argument is invalid.

Ita male instituta ratio exitium reperire non

potest.

105. <u>propositio</u> 15 -

The Epicurean theory of the perception of gods has

no meaning.

Hoc (i.e. the theory) per ipsos deos de quibus

loquimur, quale tandem est?

<u>ratio</u> 1 -

Such perceptions are agreed by all schools of

philosophy except the Epicurean to be figments of

the imagination.

Omnem enim talem conformationem animi ceteri

philosophi motum inanem vocant.

<u>exornatio</u> -

Simply to imagine an example of this theory makes

its absurdity apparent.   (Whole of 106).

107. <u>ratio</u> 2 -

The impingement of images is only the presentation

of form, not of a reason for presuming happiness

or eternity.

Species dumtaxat obicitur quaedam ... num etiam

cur ea beata sit cur aeterna?

<u>ratio</u> 3 -

We have no means of telling how the images arose or

whose they are.

quo modo illae ergo et quorum imagines?

108. ratio 4 -

Different images of the same person are possible.

Quid quod eiusdem hominis in meum aliae, aliae in
 tuum?

ratio 5 -

Images occur to us of non-existent and impossible
 things.

Quid quod earum rerum quae numquam omnino fuerunt
 neque esse potuerunt, ut Scyllae, ut Chimaerae?

ratio 6 -

Images may be invented by the imagination and
 without effort.

Quid quod simul ac mihi collibitum est praesto est
 imago?   quid quod etiam ad dormientem veniunt
 invocatae?

109. ratio 7 -

It is impossible to prove the continuity or eternity
 of the images.

quo modo enim probas continenter imagines ferri,
 aut si continenter, quo modo aeternae?

propositio 16 -

It is impossible to prove the doctrine of ~~the~~
 equilibrium.

... ais quoniam sit natura mortalis immortalem

etiam esse oportere.

ratio -

If the doctrine were true, the existence of mortal

substance necessitates that of immortal, that of

mortal man the existence of immortal men.

Isto modo quoniam homines mortales sunt, sunt

aliqui immortales.

110. propositio 17 -

Images cannot arise out of atoms.

Omnis tamen ista rerum effigies ex individuis quo

modo corporibus oritur?

ratio -

Even if atoms collide, it is hardly conceivable

that they should do so and always form

intelligible shapes.

Pellere se ipsa et agitari inter se concursu

fortasse possent, formare, figurare, colorare,

animare non possent.

complexio -

The Epicurean theories of images and atoms do not

prove divine immortality.

Nullo igitur modo immortalem deum efficitis.

propositio 18 -

(Implied in 110 - 111)

Epicurean inactive gods cannot be happy.

ratio -

Happiness is consistent with virtue which is

consistent with activity, but Epicurean gods are

inactive.

Sine virtute certe nullo modo (sc. deus beatus);

virtus autem actuosa, et deus vester nihil agens;

expers virtutis igitur; ita ne beatus quidem.

conformatio -

Happiness cannot exist without pleasures of the

sense, but the Epicureans recognise no pleasures

but those of the body.

Nullam enim novistis nisi profectam a corpore et

redeuntem ad corpus animi voluptatem.

112. exornatio (whole of 112) -

An imaginary picture of the pleasures assigned to

the gods in literature.

complexio -

On this reasoning, we might say that men are more

happy in their pleasures than gods, since they

have a wider range of enjoyment.

Locupletior igitur hominum natura ad beate

vivendum est quam deorum quod pluribus generibus

fruitur voluptatum.

114. propositio 19 -

It is impossible to see how the Epicurean god is

not to fear destruction.

Nec tamen video quo modo non vereatur iste deus

beatus ne intereat.

ratio -

They are constantly assailed by atoms, and suffer

an endless movement of images.

Cum sine ulla intermissione pulsetur agiteturque

atomorum incursione sempiterna, cumque ex ipso

imagines semper affluant.

complexio -

Epicurean gods can be neither happy nor eternal.

Nec beatus est vester deus nec aeternus.

propositio 20 -

Epicurus is fatal to true religion.

(Epicurus) qui sustulerit omnem funditus religionem.

ratio 1 -

Their gods have no respect for men, and are entirely

inactive; there is nothing in the worship of such

gods.

Quid est enim cur deos ab hominibus colendos dicas

cum dei non modo homines non colant, sed omnino

nihil curent, nihil agant.

116. ratio 2 -

Piety is killed by lack of contact between men and

gods, holiness by lack of interest.

Est enim pietas iustitia adversum deos; cum quibus

quid potest nobis esse iuris, cum homini nulla cum

deo sit communitas?   Sanctitas est colendorum

deorum; qui quam ab rem colendi sint non intellego

nullo non accepto ab iis nec sperato bono.

ratio 3 -

There is no sense or inspiration in the worship of

a nature which has no ennobling feature.

Quid est quod deos veneremur propter admirationem

eius naturae in qua egregium nihil videmus.

confirmatio -

Freedom from superstition is easy to attain if the

gods are powerless.

Nam superstitione ... facile est liberari cum

sustuleris omnem vim deorum.

118   <u>complexio</u> -

119   If the Epicurean doctrines are true, one might as

well be

a. An atheist

Horum enim sententiae ... non modo

superstitionem tollunt ... sed etiam

religionem.

b. Under the influence of a philosophy teaching

that the gods are political conveniences.

... ii qui dixerunt totam de dis immortalibus

opinionem fictam esse ab hominibus sapientibus

reipublicae causa.

c. Under the belief that gods are functions of

nature beneficial to man.

... ea quae prodessent hominum vitae deorum

in numero habita esse.

d. Under the belief that the gods are deifications

of famous men after death.

... fortis aut claros aut potentis viros

tradunt post mortem ad deos pervenisse.

119   <u>exornatio</u> -

Additional details of the above.

120   propositio 21 -

Democritus, the fountain-head of Epicureanism, had

no theology.

Democritus ... cuius fontibus Epicurus hortulos

suos irrigavit, nutare videtur in natura deorum.

ratio -

His views on the gods are as nonsensical as they

are variable.   They are either a. images endowed

with divinity (imagines divinitate praeditas),

b. elements of the mind (principia mentis),

c. animate images (animantes imagines), d. vast

images (ingentes quasdam imagines).

121   complexio -

The theology of Democritus is mere stupidity.

Omnia sunt patria Democriti quam Democrito
                 1
digniora.

4.   Conclusio.

In a speech, this has three parts:

A.   Amplificatio - where the discussion moves from

a particular to a general basis.

1
The reference is to Abdera, which in antiquity
was notorious for stupidity. cf. Abderitanae
pectora plebis habes, (Mart. 10, 25, 4).

B. Enumeratio - a recapitulation of appropriate
     parts of the speech.

C. Miseratio - an appeal for pity for the
     defendant.

C. is not applicable to the dialogue.

Traces of amplificatio and enumeratio can be
found, but they are not definite as in a speech.
Amplificatio occurs in 121 and 122, where the more
particular requirements of the nature of the gods
are reduced to a general principle, that of the
benevolence of divine beings. This in turn is
related to the importance of love in the human
relationship.

'Cum enim optimam et praestantissimam
naturam dei dicat esse, negat idem esse in
deo gratiam; tollit id quod maxime proprium
est optimae praestantissimaeque naturae.'Quid
enim melius aut quid praestantius bonitate et
beneficentia?'

Enumeratio (whole of 123) -
The Epicurean gods care nothing for men and are
only inventions to avoid popular antagonism. They
are even worse than men because they are inactive;
their very existence is an impossibility which the
Epicureans really recognise but are too cowardly
to admit.

5.   Result of Analysis.

The subject matter falls fairly easily into
those divisions common to the speeches.   In matters
of arrangement, very few of the speeches follow the
standard pattern laid down by theory;   with the
exception of the Pro Milone, all deviate, generally
in the narratio or tractatio.   .

The main difference between the general
arrangement of the speeches and De Natura Deorum I
is that the latter, especially in Cotta's speech,
has constant repetition and recurrence to a point
which has been previously mentioned, but not
developed.   e.g. 99 refers to the subject matter of
92.   The logical development of subject matter does
not follow a straight line, as usually happens in a
speech.   Cotta's whole speech has only one real
propositio - 'The gods cannot be anthropomorphic'.
The other propositiones are in a sense subsidiary to
this, although for clear analysis they must be
treated as separate entities.   The Academic argument
is therefore at first sight illogical and tends to
revolve in circles, but it can be reduced to a
pattern.

The fact that these divisions apply to the dialogue so closely is proof in itself that when writing this dialogue, Cicero voluntarily or involuntarily adopted the technique of forensic oratory.

CHAPTER IV

The Use of Rhetorical Figures in De Natura Deorum I.

The following discussion is based on Ad. Herennium
IV. [1]   See Chapter I, page 31.

1.   The Function of Rhetorical Figures.

Prose may be written in note form (as in Aristotle's
extant work), narrative form and rhetorical form.
Only in the latter are figures of speech and thought
used to give heightened colouring and effect.
Rhetorical prose ranges from the florid bombastic style
of Gorgias to the simplest Ciceronian narrative,
according to the degree of artificial colouring employed.
The simple style, if unvaried, is monotonous, but not
so destroying as excessive rhetoric 'often chilling
the thought and almost crushing out its life'.[2]
The ancients, who were far more conscious of rhetoric
than we are, realised that the margin between the
rhetorical and inflated styles was a small one:

[1]
    Cicero's own treatment of rhetorical figures in
      De Or. III, 206 seq. is less comprehensive and
      therefore less suitable for the analysis than
      the account in Rhetorica ad Herennium.

[2]
    Jebb. Attic Orators, Vol II, p. 62.

'nam gravi figurae quae laudanda est
propinqua est ea quae fugienda, quae recte
videbitur appellari si sufflata nominabitur'.[1]

The true function of rhetorical figures is
therefore to improve the natural beauty of language
without making it appear ridiculous. The exercise
of the function depends upon

a. The ability of the author or speaker and his
     psychological insight

b. The character of the audience or readers

c. The subject matter under discussion.

An analysis of the rhetorical figures in any prose
passage will show how far that passage is rhetorical
and how far the author has succeeded in setting out
his subject matter in a suitable and attractive manner.

Such an analysis of De Natura Deorum I enables a
further estimate to be made of how far this dialogue
may be called rhetorical in technique, and how far
that rhetoric is akin to that manifested in the
speeches of Cicero.

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[1]

Rhetorica ad Herennium, IV, 10, 15.

2. <u>Rhetorical Figures in the Speeches</u>.

Cicero himself states that figures of speech are weapons as well as adornments.[1]   In the orations, they are generally hostile weapons, heightening the effect of invective: otherwise they are used for mere show, to create a desired impression.   In short, they are part of the equipment of any skilled barrister-at-law, used to sway the emotions of the audience.

As the orator is dealing with a live audience, those devices involving symmetrical arrangement or musical sound are prominent, e.g. repetitio, conversio, antithesis, alliteration, onomatopoeia.   The public orations also limit to some extent the range of metaphors, which are mostly related to the state and politics, the most prevalent metaphors in this subject being derived from the sea (maris - sc. civitas - laborat), fire (faces subicere - to instigate rebellion), light (lumen illud curiae - an illustrious senator), and rivers (influere in aures contiones - to win the learing of the crowd).

Again, such figures as conduplicatio, ratiocinatio

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[1]
De Or. III, 206.

and dubitatio are only tricks of the speaker to make
himself impressive, and have less effect in the
written word than in the spoken.   They neither add
to the sense nor contribute to the progress of the
argument, but are a necessary part of public speaking.

It is sometimes thought that Ciceronian oratory
depends largely on the above figures: this is not
true, for the theories of rhetoric set down no such
requirement.   They state rather that a speech should
be restrained and elegant:

> 'videamus nunc quas res debeat habere
> elocutio commoda et perfecta; quae maxime ad
> modum oratoris accommodata est tres res in se
> debet habere: elegantiam, compositionem,
> dignitatem.'[1]

It is therefore not unlikely that an analysis of
one of the philosophical dialogues will show
sufficiently close affinities in the use of
rhetorical figures with the speeches.   The same
figures may be expected to occur in different
proportions and with different functions.

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[1]
    Rhetorica ad Herennium IV, 12, 17.

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3. The Use of Rhetorical Figures in the Philosophical
    Dialogues.

To Cicero the orator rhetorical figures are weapons;
to Cicero the philosopher they are the friendly means
of driving home a point in attractive form and language.

The informal loose structure of the dialogue, both
in language and thought, calls for rhetorical figures
as aids to lucidity. The dialogues are for reading,
and there is no necessity for the tricks of public
speaking. Therefore figures dealing with arrangement
and sound are more infrequent, whereas those involving
the giving of illustrations and explanations occur more
often.

Rhetoric is brought into use to help overcome
Cicero's chief difficulty in the dialogues - the
presentation of fact without making the narrative
monotonous. It is therefore to be expected that
metaphor, simile and comparison will be frequent, and
the examples drawn from a wide range. The philosophical
dialogues were originally written for circulation among
a group of Cicero's contemporaries interested in the
current philosophies: these men were more highly
educated than the heterogeneous lawcourt audiences, and

hence more appreciative of literature, music and the arts, thus making these sources available for illustration.

The necessity for the introduction of a new Latin philosophical terminology gives a higher occurrence than is usual for the figures <u>definitio</u>, and <u>nominatio</u>, and <u>circuitio</u> is frequent as a means of translating Greek terms.

The dialogues for the most part show a noticeable lack of antithesis; this figure involves that terseness and balance in both language and thought which, from an examination of periodic structure, is seen to be lacking in the philosophical dialogues in comparison with the speeches. The antithetical expressions are therefore those involving contrast of thought rather than contrast of language.

Of the other figures, asyndeton is the most important: varied with conjunctional clauses, it provides a concise method of expressing a catalogue of names or a mass of examples. Here again the chief function of rhetorical figures is the avoidance of tediousness.

The order of words is mostly normal, as might be expected in a style only moderately rhetorical; the

most usual irregularity of order is the suspension of
an important word, and the reversal of relative and
antecedent.   These devices in the dialogues are for
the purpose of emphasis rather than of rhetorical
symmetry.

The figures most common to any rhetorical prose,
i.e. metaphor, simile, asyndeton, ellipse, expansion,
are therefore most frequent in philosophical prose as
well.

4.   Analysis of Rhetorical Figures in De Natura Deorum I.

The analysis is based, but by no means exclusively,
on the account of 'verborum exornationes' and
'sententiarum exornationes' in the Rhetorica ad
Herennium, Book IV.   A list of the figures examined
is given at the end of Chapter I of this discussion.
The analysis is not exhaustive, although it deals with
a few rhetorical devices not mentioned in Ad Herennium.

A.   Figures of Speech   (Verborum exornationes).

1.   Repetitio.   (Repetition of same word at beginning
of clause)

There are no examples of this at the beginning
of consecutive long clauses, but numerous

instances of it at the beginning of parts of

clauses, especially if rhetorical questions.

e.g. 14[1] quid three times: 108 quid quod

five times.[2]

2.   Conversio (Repetition of same word at end of

clause)

The repetitions are those which might be

expected in a treatise of this sort, i.e. deus,

est, potest;   such as might naturally occur.

None of the repetitions shows deliberate

artifice.

24   rotundo deo ...... molestum in deo

32   naturam deorum ...... cognitionem deorum

33   designavit deum ...... caelum deum

33-34   et beatus potest ...... intellegi non potest

103   beatus est ...... beatus futurus est

119-120   quam deorum ...... in natura deorum

3.   Complexio. (Union of repetitio and conversio)

This device is more rhetorical and complicated

than repetitio and conversio, and therefore

occurs less often.

[1]
    Numbers in the examples refer to sections of
    De Natura Deorum I.

[2] See Anaphora.

79 'naevus in articulo pueri delectat', Alcaeum,

at est corporis macula naevus.

121 optimam et praestantissimam naturam ......

optimae praestantissimaeque naturae.

4. <u>Traductio</u>. (Emphatic re-introduction of same words)

No examples.

5. <u>Contentio</u>. (Antithesis)

This is not frequent because it is not suited to
the style or subject of the treatise. There is
a natural tendency to treat a theological subject
diffusely, and Cicero was a naturally diffuse
writer.

Antithesis of language alone is almost absent.
Most examples show a mixture of antithesis of
thought and language. For antithesis of thought
only, see under Figures of Thought.

<u>Antithesis of Language and thought.</u>

3. haec enim omnia pure atque caste tribuenda

deorum numini ita sunt, si animadvertuntur

ab iis et si est aliquid a deis immortalibus

hominum generi tributum.

5. qui admonent amice docendi sunt, qui inimice

insectantur repellendi.

16. re concinere, verbis discrepare.

17. velim nolim.

18. non disserentium philosophorum sed somniantium

23. nec vitare venientia possint nec ferre

praesentia.

24. partim ardentia partim refrigerata

27. mortalibus rebus immortalitatem dare

36. recta imperantem prohibentemque contrarium

70. urgebat Arcesilas Zenonem cum ipse falsa omnia

diceret quae sensibus viderentur, Zenon autem

nonnulla visa esse falsa, non omnia; timuit

Epicurus ne si unum visum esset falsum nullum

esset verum: omnis sensus veri nuntios dixit

esse ... graviorem enim plagam accipiebat ut

leviorem repelleret.

This is one of the few examples of sustained

antithesis in this treatise.

85. verbis reliquisse deos, re sustulisse

91. tam facile vera invenire quam falsa convincere

98. simillimis formis dispares mores et moribus

simillimis figura dissimilis

101. nec morsu vivae noceant nec odore mortuae

123. re tollit oratione relinquit deos

6. **Exclamatio.** (Indignant, or pathetic exclamation)

   This properly belongs to forensic oratory of which

   pathos was a recognised feature; it was merely

   used to arouse the sympathy of the jury, and is not

   needed in philosophical discussion.

   The indignant exclamation is inappropriate to the

   friendly tone of this dialogue. Most exclamations

   take the form of irony or are put into rhetorical

   questions (q.v.)

7. **Interrogatio.** (Question summing up results of previous
   arguments.

   No examples. The dialogue is loosely constructed

   and most of the arguments are left without summing

   up. This device is proper to legal speeches

   where formality is necessary.

8. **Ratiocinatio.** (Questioning addressed to self)

   This device is also common to forensic oratory for

   the purpose of drawing attention to the speaker.

   In a philosophical dialogue the speakers have no

   need for such tricks.

9. **Sententia.** (Moral reflection)

   Cotta's sententiae are uttered in a slightly mocking

   tone, as if he is quoting jeeringly from the

κύριαι δόξαι   or Golden Maxims of

Epicurus:

85. h&ec prima sententia est, "quod beatum est

immortale est, id nec habet nec exhibet

cuiquam negotium'.

89. beatum esse sine virtute neminem posse.

Velleius' maxim is of course spoken in seriousness:

52. nisi quietum autem nihil beatum est.

10. Contrarium. (Antithetical expression in argument)

See under Contentio (5).

11. Compar. (Balancing of two clauses of equal length)

There are no examples of exact balance of length;

the figure belongs to carefully constructed

rhetorical prose which is absent from the dialogue.

Both examples of something approaching this device

occur in the introduction, which Cicero did not

derive from another source, but wrote in his own

natural style.

5.   et benivolos obiurgatores placare / et invidos

vituperatores confutare.

6.   cum minime videbamur / tum maxime

philosophabamur.

12. <u>Similiter Cadens</u>.   (Consecutive clauses ending with

words of same inflexion)

This occurs frequently, considering that the

treatise is not symmetrical in structure of clause.

On the other hand, it is likely to occur

involuntarily in a heavily inflected language with

only a limited number of word endings.

20.   fuerunt ...... potuerunt

44-45.   putemus ...... haberemus

77.   vaccae ...... suae

82.   Aegyptis ...... repandis

82-83.   Jovis ...... veritatis

84.   deum ...... beatum

88.   dicamus ...... vidimus

95.   venerit ...... sit

103.   beatus est ...... futurus est

104.   est ...... potest

106.   referantur ...... intellegantur

114-115.   aeternus ...... Epicurus.

13. <u>Similiter Desinens</u>. (Consecutive clauses ending

with words similar but not of same inflection)

   6. cum minime videbamur tum maxime philosophabamur

  11. profecta a Socrate, repetita ab Arcesila,

      confirmata a Carneade ....

  98. nisi in eo qui adoleverit, nisi in eo qui

      didicerit.

14. <u>Adnominatio</u>. (Pun)

For this analysis, adnominatio is assumed to include

double meanings, anagrams, and play on words.

Cicero was fond of puns, but could only use them to

a limited extent in the speeches. The jocular

bantering tone of the dialogues enabled him to

indulge his love. In this respect the dialogues

have close affinity with the letters.

a. Double meanings.

  22. signis et luminibus tamquam addilis ornare

      (The constellations of the sky and the

      illuminations with which the aediles adorned

      the city for festivals)

  28. commenticium

    1. something fabricated or made

    2. something invented or false

32. vim et naturam

vim means 1. essence

2. vital force, i.e. god

37. delirans - 1. mad

2. in one's dotage.

115. deos ab hominibus <u>colendos</u> dicas, cum dei non

modo homines non <u>colant</u>.

b. Play on words.

13. aut erit <u>inventus</u> - aliquis qui quid verum sit

<u>invenerit</u>.

17. nolo me existimes <u>adiutorem</u> huic venisse sed

<u>auditorem</u>.

35. nec <u>audiendus</u> <u>auditor</u> Strato

79. huic deo pulchrior; at erat ... perversissimis

<u>oculis</u>; quid refert si hoc ipsum salsum illi

et venustum <u>videbatur</u>.

93. <u>Chrysippum</u> numquam nisi <u>Chrysippam</u> vocabat

94. si nemo <u>verum</u> vidit de natura deorum, <u>verendum</u>

est ne nulla sit omnino

97. <u>simia</u> <u>similis</u>

c. Anagram.

38. omnis <u>cultus</u> esset futurus in <u>luctu</u>.

15. <u>Subiectio</u>.   (Suggestion of reply to opponent)

Most suggested replies are turned into rhetorical

questions which help to enliven the narrative,

or are ironical.

60.   roges me quid aut quale sit deus

67.   in mundis credo innumerabilibus omnibus ...

90.   quaeres quid intersit

16. <u>Gradatio</u>.   (Taking of closing word of one clause

as starting point of next)

No examples.   This is a device of intensely

rhetorical prose.

17. <u>Definitio</u>.   (Statement of the force of a word)

All Greek words are fully translated or explained,

sometimes twice if they occur several times.

Cicero leaves no new philosophical technicality

unexplained.   Even the titles of books (e.g.

Hesiod's Theogony, 35), of which most educated

Romans would know the meaning, are translated into

Latin.   Most Romans would have heard of the

κύριαι δόξαι , but Cicero even gives a Latin

equivalent for this (85).

18.   πρόνοιαν quam Latine licet providentiam

dicere

20.   physiologiam, id est naturae rationem

25. quiddam coronae simile (στεφάνην appellat)

30. sine corpore ullo deum vult esse (ut Graeci

dicunt ἀσώματον)

36. Hesiodi Theogoniam, id est originem deorum

43. anticipationem quandam deorum, quam appellat

πρόληψιν Epicurus, id est anteceptam animo

rei quandam informationem ...

44. sive anticipationem ... sive praenotionem ...

ut Epicurus ipse πρόληψιν appellavit.

49. nec soliditate quadam nec ad numerum, ut ea

quae ille propter firmitatem στερέμνια

appellat.

50. hanc ἰσονομίαν appellat Epicurus, id est

aequabilem tributionem

55. illa fatalis necessitas quam εἱμαρμένην

dicitis. sequitur μαντική vestra,

quae Latine divinatio dicitur.

83. non pudet igitur physicum, id est speculatorem

venatoremque naturae.

85. in illis selectis eius brevibusque sententiis

quas appellatis κυρίας δόξας.

109. confugis ad aequilibritatem (sic enim ἰσονομίαν

si placet appellemus)

18. <u>Transitio.</u> (Summary of results and statement of
      next point)

      No examples. This device is too formal for

      philosophical discussion.

19. <u>Correctio.</u> (Substitution of more suitable word

      for one just used)

      In this dialogue, Cicero modifies correctio by

      offering only suggestions for a substitution,

      without asserting which term should be used.

      Such questions of terminology are left to the

      choice of the reader.

      44. sive anticipationem ut ante dixi sive

            praenotionem deorum (sunt enim rebus novis

            nova ponenda nomina)

      95. aut ista sive beatitas sive beatitudo dicenda

            est (utrumque omnino durum sed usu mollienda

            nobis verba sunt)

20. <u>Occupatio.</u> (Implied assertion of something by

      expression of speakers' intention to omit it)

      This is a very favourite device in the speeches,

      where it is used to impart information without

      appearing to do so. There is no need in

      philosophical dialogue to hide the fact that the

author wishes to supply information, and so the
device is not much used.   In De Natura Deorum
it is used to introduce a repetition of what has
already been said, i.e. it is used for emphasis.

30. de Platonis inconstantia longum est dicere,
     qui in Timaeo ... in Leg/um autem libris ...
     idem et in Timaeo dicit et in legibus ...

64. sed quia commune hoc est argumentum ali/orum
     etiam philosophorum, omittam hoc tempore.
     (Several philosophers have been dealt with in
     the preceding paragraphs)

21. ConduplicatioⱯ (Emphatic repetition of one or more
    words)
    This also belongs to the extremely rhetorical style,
    such as is found in perorations (cf. Philippic II).
    It is inappropriate to the modified dialogue style.

22. Interpretatio.   (Repetition of same idea in
    different words).
    There is no precise example of this, but it may be
    applied in a general sense to the two main sections
    of the dialogue.   The whole of Velleius' is a
    repetition in different words of the idea

'The gods are anthropomorphic'; Cotta's of the idea 'The gods are not anthropomorphic'. This device is therefore not used in its true rhetorical sense.

23. <u>Permissio</u>. (Surrender of will to another)

This is used in De Natura Deorum to sustain the general tone of polite conciliation and friendliness. It was never Cicero's intention to be dogmatic; his aim was to state different views and allow the reader to decide between them. Permissio adds nothing to the sense or argument, but helps to make the dialogue more attractive.[1]

80. detur id vobis

89. concedimus ... id quoque damus et libenter quidem.

90. verum hoc quidem ut volàtis.

24. <u>Dubitatio.</u> (Assumed hesitation)

No examples. Dubitatio is a mere trick of rhetoric to draw attention to a speaker.

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[1]
In the speeches, the main object of permissio is to move the pity of the jury - '... ad misericordiam commovendam vehementissime est accommodatum'. Ad. Her. IV. 29, 39.

25. **Expeditio.** (Refutation of all but one of various alternatives)

No examples. The figure belongs to formal rhetoric. In a general application, the whole of Velleius' speech refutes all alternatives to anthropomorphism, the whole of Cotta's all alternatives to non-anthropomorphism.

26. A. **Dissolutio.** (Asyndeton)

This has a variety of uses in this dialogue:

a. for <u>catalogues</u> of names or objects -

11. profecta a Socrate, repetita ab Arcesila, confirmata a Carneade

19. quae molitie, quae ferramenta, qui vectes, quae machinae, qui ministri

22. caelum, ignes, terrae, maria

41 Orphei, Musaei, Hesiodi, Homeri

65 unde sint ubi sint qualĕs sint

66 corpuscula quaedam levia, alia aspera, rotunda alia

81 Iovem Iunonem Minervam Neptunŭm Vulcanŭm Apollinem reliquos deos

88 terra mari paludibus fluminibus

93 Pythagoram Platonem Empedoclem

107 Homeri Archilochi Romuli Numae Pythagorae Platonis

108 ut Scyllae ut Chimaerae

b. for <u>amplitude</u> (mostly consists of repetition)

2. (di) nihil agant, nihil moliantur, omni

curatione vacent

14. religione pietate sanctitate caerimoniis fide

iure iurando

20. ministros machinas omnem totius operis

designationem

35. gignendi augendi minuendi

51. nihil agit, nullis occupationibus est implicatus,

nulla opera molitur, sua sapientia ... gaudet

54. latitudinem longitudinem altitudinem

55. haruspices augures harioli vates coniectores

59. distincte graviter ornate

65. corpore animo vita

73. atomos inane imagines ... ortus interitus omnia

pura levis perlucida

77. poetae pictores opifices

80. silos flaccos frontones capitones

83. Iovem ... Apollinem ... caesios ... caeruleos

92. dentes palatum fauces

94. ingressus cursus accubitio inclinatio sessio

comprehensio

99. capite collo cervicibus lateribus alvo tergo

poplitibus manibus pedibus feminibus cruribus

cerebrum cor pulmones iecur

100. caelum terras maria

100. maturitabes mutationes vicissitudinesque

moveret regeret gubernaret

101. arcum sagittas hastam clipeum fuscinam fulmen

110. formare figurare colorare animare

119. colere precari venerarique

c. for <u>connection</u> without conjunction.

25. aquam dixit esse initium rerum, deum eam mentem

quae ex aqua cuncta fingeret

60. roges ... utar

65. nullum inane, nihil esse individuum potest

71. The whole section is in asyndeton from

'mirabile videtur'

86. tot milia ... adiungis

90. First part of section in asyndeton

93. cum Epicurus Aristotelem vexarit ... Phaedoni

Socratioo male dixerit ... Timocratem

conciderit ... in Democritum ... fuerit

ingratus ... Nausiphanen male acceperit

102. delectantur: deum ...

103. quod domicilium, quae sedes, qui locus, quae ...

actio vitae

terra infirmum teneat, hanc inundet aqua,

superior aeri aetheriis ignibus altissima ora

reddatur

109.   ... quae sunt: deos istos esse non sentio

113.   ... tibi sunt: proferrem ...

121. in deo gratiam: tollit id ...

d. for <u>contrast</u> (adversative asyndeton)

Adversative asyndeton is like the Greek construction
with μέν ... δέ ; Cicero may have used it as
a means of translating this when working from an
original source.

2.   dubitare se Protagoras nullos esse omnino
      Diagoras Melius ... putaverunt

10.   desinunt ..., id habent ratum

12.   consecutum esse me non profiteor, secutum esse
      prae me fero

16.   gradibus non genere

20.   cui principium aliquod sit, nihil sit extremum

21.   repente exstiterint, innumerabilia saecla
      dormierint

24.   pars exarserit pars obriguerit

57.   roges me ... quaeras

74.   cum quidem Velleius intellegere possit, Cotta
      non possit.

85.   verbis reliquisse, re sustulisse

93.   Socratem ipsum parentem philosophiae ...
      dicebat, Chrysippum nunquam nisi Chrysippam
      vocabat.

101. beluas ... propter beneficium consecratas,

      vestrorum deorum non modo beneficium nullum

      exstare, sed ne factum quidem omnino

123. re tollit oratione relinquit deos

This list of examples is not exhaustive, but shows the various uses to which asyndeton is put.

B. <u>Anaphora</u>

14. quid de religione ... quid de templis ... quid

      de auspiciis

28. qui bellum, qui discordiam, qui cupiditatem

30. careat sensu ... careat prudentia careat

      voluptate

33. modo ... modo ... modo

47. quae compositio ... quae conformatio ... quae

      figura ... quae species

52. qui regat, qui gubernet, qui cursus astrorum ...

      conservet

63. quid de sacrilegis, quid de impiis

67. nulla natura, nulla ratione

75. nihil concreti, nihil solidi, nihil expressi,

      nihil eminentis

82. cum pelle, cum hasta, cum scutulo, cum calceolis

84. idem in Italia Volcanus, idem in Africa, idem

      in Hispania

92. quid pedibus, opus ... quid manibus ... quid

reliqua discriptione omnium corporis partium

nihil inane, nihil sine causa, nihil

supervacaneum

99. quid haec ... quid ipsa facies

101. de ichneumonum utilitate, de crocodilorum,

de faelium

104. quo modo ... quo modo

107. cur beata sit, cur aeterna

115. de sanctitate, de pietate

nihil curent, nihil agant

120. tum ... censet ... tum ... dicit, tum animantes

imagines ...

121. quis comprehendere ... quis admirari ...

neminem ab eo amari, neminem diligi vultis

27. Praecisio. (Aposiopesis)

This is used in rhetorical prose on the assumption

that what is only hinted or left unsaid can at

times be more effective than a statement.

In this dialogue Cicero uses aposiopesis as a means

of inserting more information than he appears to;

i.e., he breaks off a subject, inserts a parenthetic

clause, and reverts again to the main or first

topic.

44.   ... praenotionem deorum (sunt enim rebus novis

nova ponenda nomina, ut Epicurus ipse

πρόληψιν appellavit, quam antea nemo eo

verbo nominavat) - hanc igitur habemus ut

deos beatos et immortales putemus

90. illud quaero, quae fuerit tanta fortuna (nihil

enim ratione in rerum natura factum esse

vultis) - sed tamen quis iste tantus casus ...

95. sive beatitas sive beatitudo dicenda est

(utrumque omnino durum, sed usu mollienda

nobis verba sunt) - verum ea quaecumque

est cur ...

28. Conclusio. (Syllogistic summing up)

The syllogism was important in Stoic and Epicurean

theorising, and so it was especially appropriate

for Cicero to use it in a dialogue concerned mostly

with Epicurean theology.

80. num etiam una est omnium facies? nam si

plures, aliam esse alia pulchriorem necesse

est: igitur aliquis non pulcherrimus deus.

(igitur in emphatit first position shows

summary)

89. nec rationem esse nisi in hominis figura: ...

si enim ita esset, quid opus erat te gradatim

istuc pervenire? ... nam a beatis ad virtutem,

a virtute ad rationem video te venisse

gradibus: a ratione ad humanam figuram quo

modo accedis? ....

(Sorites syllogism)

110. sine virtute certe nullo modo; virtus autem

actuosa, et deus vester nihil agens; expers

virtutis igitur; ita ne beatus quidem.

(Sorites syllogism)

110 is really a double syllogism:

All that is virtuous is active

All that is happy is virtuous

Therefore All that is happy is active

No Epicurean god is active

Therefore no Epicurean god is happy.

29. Nominatio. (Coining a word)

It does not come within the range of this discussion

to ascertain which of the many coined abstract

nouns in De Natura Deorum I were invented for this

treatise. A few examples show Cicero's method of

inventing new terms or translating from the Greek.

1. assensio (Greek συγκατάθεσις)

18. providentia (πρόνοια)

33. replicatio (ἀνείλιξις)

41. accommodare (συνοικειῶσαι)

43. anticipatio (πρόληψις)

109. aequilibritas (ἰσονομία)

113. quasi titillatio (Epicurus' γαργαλισμοί

σώματος)

30. <u>Pronominatio.</u> (Descriptive epithet for proper

name)

This device belongs only to the poetic language of

flowery rhetoric.

31. <u>Denominatio.</u> (Metonymy)

No examples.

32. <u>Circuitio.</u> (periphrasis and pleonasm)

Circuitio occurs as hendiadys as a means of

translating or paraphrasing Greek terms.

Pleonasm is frequent because of Cicero's desire

to be clear. Never a terse writer, he tends to

be lengthy in explanation.

a. <u>Hendiadys.</u>

27. vim et notionem (vim noscendi)

29. imagines earumque circuitus (imagines

circumeuntes)

29. scientiam intellegentiamque nostram (animum

     scientem et intellegentem)

36. usitatas perceptasque cognitiones (usu perceptae)

37. animi notione (intellegantia)

52. rerum vicissitudines ordinesque

53. in animi securitate ... in omnium vacatione

     munerum

65. regno et licentia

113. Epicuri collega sapientiae

122. vim et naturam deorum (τὸ θεῖον   )

b. **For periphrastic and pleonastic phrases.**

16. magnitudine et quasi gradibus (The distinction

     between degree and kind was not clear to the

     Romans)

18. futtiles commenticiasque sententias

     opificem aedificatoremque

23. animi natura intellegentis

35. signis sideribusque

36. rationem quandam per omnem naturam rerum

     pertinentem (i.e. lex naturalis, κοινὸς

                                   λόγος)

39. eius animi fusionem universam (animum ubique

                                        fusum)

43. quae gens aut quod genus hominum

60. caerimonias religionesque publicas

62. omnium gentium generumque hominibus

73. infinitatem locorum innumerabilitatemque

    mundorum

76. ita sit informatum anticipatumque mentibus

    nostris

88. tam multa possunt quam sunt multa

94. desipere delirare dementis esse

    cultus et curatio

    sermo et oratio

98. caduco et infirmo

100. ex operibus magnificis atque praeclaris

    maturitates mutationes vicissitudinesque

    moveret regeret gabernaret

102. motu et actione divina

103. effigies hominis et imago

33. Transgressio. (Unusual order)

    A plain style without excessive rhetorical colouring

    follows the normal order of words

    a. Order to throw emphasis on a particular word

       (end of sentence)

    4. una excellentissima virtus iustitia

    10. valeret auctoritas

    16. vacaret locus

    17. tuenda sententia

24. reget ... Plato

25. si ipsa mens constare potest vacans corpore

42. delirantium somnia

43. ipsa natura

52. sive in ipso mundo (Mayor in his notes calls

ipso 'careless repetition', and says that this

clause should have preceded its correlative

'sive mundus deus est'. But the humour of

the passage depends on the order. The god

has to work as well as be whirled round).

60. Simoniden arbitror ... desperasse (excessive

suspension)

80. igitur - first position, to draw a final

conclusion

97. similitudo

110. igitur - final position

All other instances of transgressio consist of the

reversal of relative and antecedent, for emphasis.

The examples are too numerous for classification.

34. Superlatio.

There is no occasion for this figure in a

philosophical dialogue except in a mocking style.

3. fictae simulationis

89. lepusculas vulpeculas ... leones et pantheras

(contrast by exaggeration, helped by

diminutives)

103. hanc inundet aqua (*in* mundo is usually used only
of violent floods)

120. ut universum mundum conplectantur extrinsecus

35. <u>Intellectio</u>. (Synecdoche)

No examples.

36. <u>Abusio</u>. (Transference of epithet)

Only one example.

9. animi aegritudo fortunae magna et gravi commota

iniuria (The adjective goes with aegritudo,

not with iniuria as might be expected)

37. <u>Translatio</u>. (Metaphor)

Metaphors are very numerous, and help to enliven the

narrative. Their sources may be classified to

some extent.

a. <u>from reading a book</u> (roll)

7. explicare

9. explicare[1]

33. at replicatione quadam mundi motum regat atque

tueatur. (This metaphor is tempered by quadam)

53. explicare

119. explicatis

[1]
explicare appears to be a favourite metaphor in this
treatise.

b. **from art** - drawing, painting, sculpture.

    This is an appropriate choice of metaphor when

    Cicero is discussing atoms engraving images

    on the mind.

39. ne coniectura quidem informare.

     cogitatione ... depingere

43. notionem impressisset ipsa natura

45. informationem.

     insculpsit in mentibus

47. conformatio liniamentorum

75. adumbratorum deorum liniamenta atque formas.

98. modo liniamenta maneant

100. insitam informationem

123. liniamentis extremis

c. **from music**

 1. discrepantes sententiae

16. re concinere, verbis discrepare

d. **from the stage**

15. primas (sc. partes) ... deferebant

59. Zenonem, quem ... coryphaeum appellare

     Epicureorum solebat

e. **from pouring liquid**

 3. permanare

 6. fluxisse

29. imagines fundat

40. quique aer manaret

42. poetarum vocibus fusa

effusas ... libidines

51. nihil omnibus bonis affluentius

55. fluxisse

tanta imbueremur superstitione

66. nunc physicorum oracula fundo

105. permanare

112. ut eos perfundas voluptatibus

f. from boxing or fighting

66. priusque te quis de omni vitae statu quam de

ista auctoritate deiecerit

67. nihil repugno

70. graviorem plagam accipiebat ut leviorem

repelleret

75. pugnare te

93. totis voluminibus conciderit

g. from legal terminology

7. praescripserit

13. convocandi omnes ... qui vera indicent

29. negat habere quod liqueat.

h. <u>from light</u>

6. philosophiam quae lucem eriperet

11. lucem auctoris

79. hoc lumen videbatur

i. <u>from nature</u>

6. domus nostra floruit

11. usque ad nostram viguit aetatem

44. insitas ... vel potius innatas cognitiones

80. florere in caelo Academiam necesse est

j. <u>from military tactics</u>

65. corporibus ... omnis obsidetur locus

106. pellantur animi

114. sine intermissione pulsetur agiteturque

atomorum incursione

k. <u>from building</u>

4. fabricor

44. fundamentum ... iactum

47. cum artificium effingitis fabricamque divinam

53. nihil opus fuisse fabrica

l. <u>from physical locomotion</u>

24. ubinam mens ... possit insistere

57. adgrediar

69. ambigebatur

89. quid opus erat te gradatim istuc pervenire?

     praecipitare istuc ... non descendere

98. genus hoc argumenti, attende quo serpat

m. <u>miscellaneous</u>

1. prudenterque Academicos a rebus incertis

     assensionem cohibuisse (cohibuisse, 'to

                                         keep off')

3. haec ... pure atque caste tribuenda deorum

     numini (transferred from usual use of white

     garments and ceremonial washings of sacrifices)

6. orationes ... refertae philosophorum sententiis

9. alia ex alia nexa et omnes inter se aptae

     conligataeque

20. illa palmaria

     hunc censes primis labris gustasse physiologiam

27. animum ... intentum et commeantem (from weaving)

28. infixus aut infusus (from spear throwing and

                                         pouring)

29. Empedocles ... labitur

32. evellere animis

34. refersit libros

38. morte deletos   )
) 'dead' metaphors
41. distingit a fabula   )

42. exposui fere non philosophorum iudicia sed
    delirantium somnia

49. in eas imagines mentem intentam infixamque

51. nullis occupationibus implicatis (from trapping)

52. implicatus molestis negotiis   (from trapping)

54. imposuistis in cervicibus nostris sempiternum
    dominum

65. quodcumque in solum venit   (metaphor tempered
    by 'ut dicitur')

68. in dumeta conrepitis

70. omnes sensus veri nuntios dixit esse

71. si in ceris fingeretur (if fingeretur is read,
                                  not diceretur)

72. quae Epicurus oscitans halucinatus est
    nihil olet ex Academia ... ex Lycio ... e
    puerilibus disciplinis

76. domicilium mentis

77. arripere mihi videmini ... rem nullo modo
    probabilem.
    quam blanda conciliatrix ... natura (This
    metaphor is softened to a simile by 'quasi
    sui lena')

83. physicum, id est speculatorem venatoremque
    naturae (from hunting)

92. delirare visi sunt

93. istisne fidentes somniis?

    tantum Epituri hortus habuit licentiae

    figebat maledictis   (hunting)

99. domicilia vitae

104. quidquid horum attigeris ulcus est

107. totaque res vacillat et claudicat

109. confugis ad aequilibritatem

120. cuius fontibus Epicurus hortulos suos inrigavit

     Deφmctitus ... nutare videtur in natura deorum

121. Epicurus ... extraxit radicitus religionem

38. <u>Permutatio</u>.   (Extended metaphor and irony)

    None of the metaphors is long enough to be called

    allegory.   The most extended metaphor is that

    from travelling, 54 -

        interminatam ... magnitudinem ... in quam se

    iniciens animus et intendens ita late longeque

    peregrinatur ut nullam oram ultimi videat in qua

    possit insistere.

    Irony is frequent; it is not the biting irony of

    the speeches, but a gentle mocking.

    22. si ut (deus) ipse melius habitaret, antea

         videlicet tempore infinito in tenebris tamquam

         in gurgustio habitaverat.

    (The whole of 22 - 23 is ironical)

24. quae vero vita tribuitur isti rotundo deo?

nempe ut ea celeritate contorqueatur ...

26. quasi aut aer sine ulla forma deus esse

possit.[1]

67. sed ubi est veritas? in mundis credo

innumerabilibus ...

86. credo aut illos mortis timor terret aut hos

religionis

91. deorum cognationem agnoscerem non invitus

111. quorum tandem bonorum?   voluptatu̇m credo

nempe ad corpus pertinentium

117. nisi forte Diagoram aut Theodorum qui omnino

deos esse negabant censes superstitiosos esse

potuisse.

B.   **Figures of Thought**   (Sententiarum exornationes)

1. **Deminutio.**   (Disparagement of the speaker himself)
   No Examples.

2. **Divisio.**   (Statement of alternatives with refutation
   of each)
   Cotta's speech has ~~four~~ five main divisions, each refuting

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[1] For this use of quasi, cf. Pro Plancio 62 -
'quasi quisquam sit qui sibi hunc falsum de iure
respondisse dicat'.

an argument.   This figure is therefore only used
generally in the dialogue.

a. Argument from universal consent is unfounded (62)

b. Atomic doctrine is unscientific (65)

c. Quasi-corporeal gods are inconceivable (71).
    This has many sub-divisions.

d. Images prove neither the existence nor the
    happiness of the gods (103)

e. Epicurean principles are fatal to true religion
    (115)

3. Frequentatio.   (Accumulation of charges)
No examples.

4. Expolitio. (Dwelling on same topic in different ways)
Cotta's main topic is that the gods cannot have
human form.   The whole of his speech is an example
of expolitio.

5. Sermocinatio.   (Putting language into the mouth of
another)
This device is especially useful in the Ciceronian
dialogue, where there are few speakers, and little
conversational interchange as in many Platonic
dialogues.   By/making an imaginary opponent speak,
Cicero introduces a dialogue within the dialogue,
and to some extent prevents the reader from

forgetting that the account is in dialogue form.

61. 'difficile est negare'

67. 'nihil equidem' inquis 'ut rationem vitae
     beatae veritatemque deseram'

87. 'numquam vidi' inquit 'animam rationis
     consiliique participem in ulla alia nisi
     humana figura'

96. 'numquam vidi solem aut mundum beatum'
     'ratio docuit'

100. 'habemus' inquis 'in animo insitam informationem
     quandam dei'

102. 'nihil habet' inquit 'negotii'

109. 'innumerabilitas' inquis 'suppeditat atomorum'

111. 'suppeditatio' inquis ' bonorum nullo malorum
     interventu'

114. 'at dolore vacant'
     'cogitant' inquiunt 'adsidue beatum esse se;
     habet enim nihil aliud quod agitet in mente'
     'mihi pulchre est'
     'ego beatus sum'

115. 'at enim de sanctitate, de pietate adversus
     deos libros scripsit Epicurus'

116. 'at est eorum eximia quaedam praestansque
     natura, ut ea debeat ipsa per se ad se
     colendam allicere sapientem'

123. 'at etiam liber est Epicuri de sanctitate'

6. Commoratio. (Dwelling on strong point of case)

   No examples.

7. Contentio. (Antithesis of thought only)

   34. ex dispersis quasi membris simplex deus

   65. nullum inane, nihil esse individuum

   96. cum ceteris rebus inferiores simus, forma
       pares sumus

   122. prata et arva et pecudum greges diliguntur ...
        quod fructus ex iis capiuntur, hominum caritas
        et amicitia gratuita est.

8. Similitudo. (Simile)

   This is used when Cicero feels that a metaphor would
   be too strong. It is introduced by the apologetic
   quasi, ut, tanquam, or has the uncertain quidam
   attached to the noun.

   4. quasi noctem quandam rebus offunderet

   16. magnitudine et quasi gradibus, non genere
       different.

   18. tanquam modo ex deorum concilio et ex Epicuri
       intermundiis descendisset

   22. deus mundum signis et luminibus tanquam aedilis
       ornare?
       antea ... in tenebris tanquam in gurgustio
       habitaverat.

25. quasi animal aliquod

28. commenticium quiddam coronae simile

32. ut replicatione quadam mundi

34. dispersis quasi membris

37. quasi delirans

40. vim legis, quae quasi dux vitae et magistra

officiorum Iovem dicit esse ...*

66. corpuscula quaedam ... quasi adunca

77. quasi vestro iure

quasi sui sit lena natura   (This simile begins

as a metaphor - blanda conciliatrix)

94. cum tanquam senatum philosophorum recitares

98. quasi sortiri quid loquare

103. bestiarum ... partim aquatiles, aliae quasi

ancipites

113. quasi titillatio adhibetur sensibus

9. **Exemplum.**   (Examples)

The whole dialogue contains a wealth of examples too

numerous for classification.   Three are given to

show example by comparison.

75. dicemus idem quod in Venere Coa   (comparison

of the human form of the gods and statues)

88. si Seriphi natus esses ... in qua lepusculos

vulpeculasque saepe vidisses, non crederes

leones et pantheras esse ... (form is no

indication of rationality)

106. ut igitur Ti. Gracchum cum videor contionantem

      in Capitolio ... (images cannot be believed)

10. Imago.   (Brief comparison)

This differs from ($\overset{9}{\cancel{x}}$) in being shorter and a definite

likening of two things.

27. in animi notione tamquam in vestigio volumus

     reponere

49. sic tractet ut manu

53. ut tragici poetae ... confugitis ad deum.

55. quanti haec philosophia aestimanda est cui

     tanquam aniculis ... fato fieri videantu r

     omnes?

72. quod etiam non praedicanti tamen facile equidem

     crederem, sicut mali aedificii domino glorianti

     se architectum non habuisse

75. sic in Epicureo deo non res sed similitudines

     rerum esse.

82. tam hercle quam tibi illam vestram sospitam

86. nec quemquam vidi qui magis ea quae timenda

     esse negaret timeret

90. si ... hoc illi simile sit, esse illud huic

91. utinam tam facile vera invenire possem quam

     falsa convincere

96. ut immortalitate vincamur ab ea natura sic animi

     praestantia vinci, atque ut animi item corporis

88. quicquam tam puerile dici quam si ...

115. nec manibus ut Xerxes sed rationibus ... templa ...

everterit

11. Confirmatio.   (Personification)

This is very rare in the dialogue

22. Pronoea vestra

12. Significatio.   (Suggestion of more than is asserted)

This device is much used in the speeches for casting
covert aspersion on moral character: it is
unnecessary in philosophical discussion, as there is
no case to win or lose; only once does Cotta suggest
that Epicurus' life was not that befitting a
philosopher.

93.   sed meretricula etiam Leontium contra

Theophrastum scribere ausa est?   scito illa

quidem sermone et Attico, sed tamen: tantum

Epicuri hortus habuit licentiae.

13. Brevitas.   (Rapid narration. Ellipse)

This occurs mostly in the more conversational parts
of the dialogue, and is a relief from the diffuse
narrative style.   Ellipse is not so exaggerated as
in some of the letters, as it was always Cicero's
primary concern to be clear.

Most examples of brevitas consist of the omission of
a verb or part of a verb, but the sense may always
be supplied from the preceding words.   There are
many examples: a selection is given.

47.   nam Cotta meus modo hoc modo illud (dicit)

58.   quam solent vestri (dicere)

59.   non ... ille ut plerique, sed isto modo ut tu,

distincte graviter ornate (dicere)

60.   etiam ceteroqui doctus sapiensque traditur (fuisse)

70.   nihil horum nimis callide (dixit)

71.   negat esse corpus deorum sed tamquam corpus

(dixit esse, to be supplied from negat)

ne tu quidem, Vellei (intellegere potes)

75.   dicemus igitur quod in Venere Coa (dicimus)

84.   non magnus numerus re in pontificiis quidem

nostris (libris)

86.   tam aperte quam paulo ante te (ante tu locutus es)

98.   nisi in eo qui natus sit ... (rationem in̶esse non

posse)

100. quanto melius (facit)

109. isto modo ... sint aliqui immortales (si hoc íta

sit)

117. ego ne Protagoram quidem. (censeo)

121. quanto Stoici melius (faciunt)

14. **Demonstratio.** (Vivid description of scene)

This belongs to forensic oratory, and is best seen in

a speech such as Pro Cluentio 192 - 194, *e.g.* the

description of Sassia's journey to Rome.

15. **Litotes.** (Softening of expression by denial of

opposite idea)

In the dialogues, Cicero more than in the speeches,

wishes to be quite sure of his ground. The apologetic

tone of his use of simile is re-echoed in his use of

litotes.

  1. tu minime ignoras (i.e. you know best of all ..)

  10. nec probare soleo id quod de Pythagoreis

      accepimus (I disapprove of the Pythagorean

                                   doctrine)

  33. a magistro suo Platone non [1] dissentiens

      (agreeing with Plato)

  62. non satis firmam (weak)

  77. non facile (difficult)

  84. non magnus numerus (a few)

  91. non invitus (willingly)

  111. non erubescens (brazenly)

16. **Oxymoron.** (Putting together two contradictory ideas)

  5. benivolos obiurgatores

[1] Non is probably an emendation: a. because Peripatetic and
Platonic doctrines were identified by Antiochus b. the
identification occurs elsewhere in Cicero (Mayor)

17. **Chiasmus.** (Cross-over construction of words or ideas)

Chiasmus is most frequent and elaborate in very rhetorical prose. Its occurrence in this dialogue is another indication that Cicero adapted the forensic style to suit philosophical subject matter. It will be noticed that the examples are brief and simple.

6. qui admonent amice docendi sunt, qui inimice insectantur repellendi[1]

36. recta imperantem prohibentemque contrarium

66. alia aspera rotunda alia

98. dispares mores et moribus paribus

108. in meum aliae, aliae in tuum

C. **Figures of Sound.**

1. **Alliteration.** (Repetition of the same letter)

There are numerous examples of two or more consecutive words of the same sound, but few sustained passages of alliteration. The most important examples are classified. Figures of sound are not so important in a work not intended for oral delivery. Alliteration is only used occasionally in this dialogue for artistic effect. Otherwise it is involuntary.

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[1]
This example is really a combination of chiasmus and correspondence - a b c d, a' c' b' d'.

1. quid ... temeritate turpius ... quid tam

   temerarium tamque indignum ...

7. publicis ... privatis ... praestitisse ...

   praescripserit

9. potuissem ... potissimum

12. iudicandi et adsentiendi nota (repetition of

   dentals d and t)

18. praeditum rotundum ardentem (repetition of

   dentals d and t̄ and of r) .

29. semper suo statu

42. discidia discordias

49. innumerabilibus individuis

54. aliae alias apprehendentes

71. fingeretur aut fictilibus figuris

82. tam hercle quam tibi illam vestram sospitam

   quam tu numquam ... (-am 7 times in 10 words)[1]

94. desipere delirare dementes esse dicebas

99. capite collo cervicibus

100. maturitates mutationes

101. beluas a barbaris propter beneficium

121. bonitate et beneficentia

[1] This repetition of syllables is more strictly assonance

2. <u>Onomatopoeia</u>.   (Sound resemblance)

    1. discrepantes

  16. concinere, discrepare

113. titillatio

3. <u>Figura Etymologica</u>.   (Words of kindred origin, but
different meaning)

    8. me minus <u>instituti</u> mei paenitet Graecis

        <u>institutionibus</u> eruditi

        institutum - undertaking

        institutio - method of training

CHAPTER V

Conclusion

The age of Cicero saw the necessity for the
simplification and re-adaptation of current philosophies
to satisfy the different mentality and outlook of the
Romans.   Purely theoretical interest in the Post-
Aristotelian schools was waning, and philosophy was
regarded as an end to practical living.

The exposition of philosophy had therefore to be in
a familiar style: philosophical handbooks for the
layman were a new departure in Latin literature, but
cloaked in the disguise of forensic oratory would be
placed immediately on a familiar footing.   Only Cicero
had that flexibility of mind which saw that persuasion
was the main factor in his forensic and philosophical
writing, and which could adapt what was appropriate in
legal oratory to hitherto untouched material.

If De Natura Deorum I may be taken as a typical
example of the dialogues, a true and close affinity
between speeches and dialogues is established by
comparative analysis.   The 'parts' of rhetoric (i.e.
rhythm, formal arrangement and rhetorical colouring)
are much in evidence.   Generally speaking, there is a

loosening up of the rigid formality of forensic oratory; in essentials, a close correspondence, reducible to numbers, exists between the rhythms, and the dialogue falls easily into a modified version of the formal arrangement of a speech. Approximately two-thirds of the figures common to the prose of the speeches find their way into the dialogue, although the function and proportional representation of individual devices is found to be conditioned by the divergence in subject matter.

It is impossible to treat here the extent of the contribution to the Ciceronian philosophical style of external Greek sources. But it is not too much to say that as Cicero was actuated by motives of eclecticism in his choice of a personal philosophy, so he transferred what was best in his forensic technique and diligently applied it to the expression of the philosophies popular in Rome. It was partly by their attractive presentation that Cicero's philosophical dialogues were ultimately regarded as the primary agent in bridging the gap between Post-Aristotelian and early Christian thought.

APPENDIX A (to Chapter II)

Periodic Structure

1. General Remarks.

Periodic structure involves the same type of
principle used in rhythmical clausulae exercised on
a larger scale. Balance of clause takes the place
of balance of syllable, and symmetry is the essence
of the period.

As its name indicates, the period is a rounded
whole; it is also climactic, the climax occurring
either at the end, or in the middle, in which case
there is some strong correspondence between the
beginning and the end.

All Cicero's works show traces of the period,
though it is naturally most frequent in the speeches;
it is true to say that all Latin prose is in a sense
periodic because of the inflected nature of the
language - 'La construction grammaticale facilitait
l'usage des παρισα   et ne l'imposait pas'.[1]

The Latin period is also a flexible structure;

_____

[1]
  Laurand. Études sur le style des discours de
      Cicéron. Bk. II, Ch. 1, p. 128.

there is harshness and monotony if all the clauses
are mathematically exact, and Cicero himself adds
that a long final clause makes a graceful conclusion:

'Aut paria esse debent posteriora

superioribus et extrema primis, aut, quod

etiam est melius, et iucundius, longiora.'[1]

2. 1. The Period in the Speeches.

'La symétrie des constructions est un des traits

les plus caractéristiques du style cicéronien.'[2]

M. Laurand refers to the speeches, where symmetry
is one of the elements of music with which to charm
the ears of the audience.   It is therefore to be
expected that the speeches show a more elaborate
and extensive use of the period than the dialogues,
where the persuasion of a visible audience is not
the primary consideration.   Symmetry is essentially
one of the weapons of 'pulpit' oratory where an
immediate effect is required.

[1] De Or. III, 48, 186.

[2] Laurand. op. cit. p. 127.

'Une phrase large prépare l'impression, la fortifie

et la conserve ... elle est surtout indispensable

à celui qui veut remuer par la parole une multitude'.[1]

In his use of the period Cicero was neither

pedantic nor conventional. The character of the

audience always influenced the style he adopted in

addressing it. Those who heard the Pro Cluentio

were mainly country townsmen and peasants, to whom

the grand oratorical period would have no meaning

or appeal. The structure of this speech is therefore

quite simple, with comparatively short sentences

and a vocabulary which has been shown to be colloquial

on occasions.[2]

The defence of Archias the poet on the other

hand appealed to the more cultured sections of the

community and thus enabled Cicero to employ the

cumulative period with marked effect from the

beginning -

[1]
E. Havet.   Étude sur la rhétorique d'Aristote
                                                    p. 109 - 111.

[2]
Pro Cluentio ed. Fausset.   Introduction p. xxxvi.

'si quid est in me ingeni iudices / quod

sentio quam sit exiguum / aut si qua exercitatio

dicendi / in qua me non infitior mediocriter

esse versatum / aut si huiusce rei ratio aliqua

ab optimarum artium studiis ac disciplina

profecta / a qua ego nullum confiteor aetatis

meae tempus abhorruisse / earum rerum omnium

vel in primis hic A. Licinius fructum a me

repetere prope suo iure debet.'[1]

The more formal the speech, the more likely

Cicero was to exploit the fullest possibilities of

symmetrical construction. Those who listened to a

political harangue whether in the senate or elsewhere,

were as critical of the rhetorical technique as they

were of the actual subject matter. A speech such

as that de Provinciis Consularibus, addressed to the

senate and involving political issues, has long

elaborate periods,[2] with the clauses balanced against

each other. The Philippics, in which the personal

---

[1]
Pro Archia, 1, 1.

[2]
e.g. 11, 27.

element is more prominent, show a mixture of the
periodic and disconnected styles.[1]

Almost all the speeches have periodic
introductions and perorations; the Pro Cluentio,
however, proves that on occasions dramatic
vividness is not necessarily dependent on involved
symmetry.

2. 2. The Period in the Philosophical Dialogues.

Any discussion of the Ciceronian period
necessarily involves the complicated question of
the extent to which Cicero may be said to have used
original Greek sources. This question is yet to
be solved.[2] There are two prevailing schools of
thought. The one maintains that the philosophical
dialogues are mere transcripts from other works, the
other that they are only based on a general
understanding of the Greek sources. It is even
possible to find two conflicting statements in
introductions by the same editor.

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[1]
Or. 62, 111. transferenda tota dictio est ad illa
quae ... nos ... incisa et membra
dicamus.

[2]
See De Nat. Deor. I. ed. Mayor. Introduction,
'The Sources of the Dialogue'.

J. S. Reid, in his edition of De Finibus, says:

'The hypothesis that he (Cicero) resorted
to some Greek to give him an epitome of the
Epicurean philosophy for the De Finibus is in
no way demonstrable, nor is it even probable.'[1]

On the other hand, his introduction to the
Academica states:

'When Cicero wished to set before his
readers the view taken by any school about any
particular topic, he selected some work
relating to it, by an acknowledged master of
the school. This he kept to very closely
indeed: his writings are, in fact, to a great
extent translations, though free translations,
from the Greek sources.'[2]

Until further light has been thrown on this
question, it seems best to presume that Cicero
certainly employed Greek sources, but not so
slavishly that parts of the dialogue are not his
own. The introductions certainly show the
Ciceronian style, but the technical discussion
most probably is derived from external sources.

[1] J. S. Reid. De Fin. 7.

[2] Academica. Introduction p. 24.

The dialogue, being more informal and conversational, has less of the 'grande genus dicendi', more of the short elliptical sentences used in discussion. Complicated structure and excessive artistry were outside Cicero's object: 'philosophiam nostris hominibus explicandam putavi'[1]. The intellectual type of readers who would be interested in the dialogues would at the same time demand an artistic framework for any subject.

It is therefore to be expected that any of the philosophical dialogues will show evidence of periodic structure in the exordium and peroration, and at scattered intervals throughout the discussion when Cicero is not closely following his sources.

2. 3. <u>The Period in De Natura Deorum I.</u>

The dialogue as a whole shows a pleasant mixture of the tenue, medium and grande genus dicendi.[2]

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[1]
De Nat. Deor. I, 7.

[2]
See Ad Herennium IV, 11.

The introductory chapters, which are undoubtedly
Cicero's own, since they give his reason for and
method of philosophical writing, show a similarity
with the introduction to any of the speeches.
The first sentence is cumulative, and contains the
polysyllabic words beloved by Cicero in the
Speeches -

'cum multae res in philosophia nequaquam

satis adhuc explicatae sint / tum perdifficilis,

Brute, et perobscura quaestio est de natura

deorum / quae et ad cognitionem animi

pulcherrima est et ad moderandam religionem

necessaria.'[1]

Amplitude is given by phrases joined with the
conjunctions cum ... tum, et ... et, giving paired
balanced constructions.   It is true that the
sentences are shorter and less smooth than in the
introduction to Pro Archia, but the general
similarity to the true rhetorical style is there.

[1]
De Nat. Deor. I. 1.

It is to be noted that the amplitude of the
introduction, for example such a phrase as
'curatione et administratione rerum',[1] is not
always of the same character as that of the
technical exposition, where fulness of expression
is hendiadys used to give an adequate translation
of a Greek term, e.g. vim et naturam deorum,[2] a
periphrastic expression for τὸ θεῖον .

This is one of the reasons for the more
extensive vocabulary and greater length of the
dialogues.[3]

After the discussion proper begins in section
18, it is rare to find such bursts of eloquence as
occur in the introduction. At first the
descriptions of nature are reminiscent of
Lucretius:

[1]
Ibid. 2.

[2]
Ibid. 122.

[3]
Laurand. Études sur le Style de Cicéron p. 78.
'les ouvrages philosophiques contiennent
plusieurs centaines de mots de plus que les
discours'.

'nam et fruges et reliqua quae terra
pariat, et tempestates et temporum varietatem
caelique mutationes quibus omnia quae terra
gignat maturata pubescant, a dis immortalibus
tribui generi humano putant multaque ...
colligunt, quae talia sunt ut ea ipsa dei
immortales ad usum hominum fabricati paene
videantur.'[1]

This lofty style is not maintained.

The catalogue of philosophers (sections 25 seq.)
is in the plain narrative style; it would have been
unsuitable for Velleius the Epicurean to speak with
excessive oratorical flourishes (the Epicureans were
not noted for their appreciation of the niceties of
literary style); Cotta's criticism consists mostly
of a statement of doctrine, and a series of
rhetorical questions refuting it. There is little
room for consistent exercise of periodic structure.
Rhetorical devices, such as asyndeton, metaphor and
simile have more possibilities in the discussion,
since they can be effectively employed in a few
words. The period on the other hand is restricted

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[1] De Nat. Deor. I, 4.

by its very nature to a series of groupings leading
to a definite conclusion.   This is not to say that
the period is entirely absent from the discussions
of Velleius and Cotta.   Here and there occurs a
carefully built up sentence in the manner of the
speeches.   The phenomena of nature seem to appeal
to Cicero as the subjects of such sentences:

> 'Cleanthes autem qui Zenonem audivit una
>
> cum eo quem proxime nominavi / tum ipsum
>
> mundum deum dicit esse, / tum totius naturae
>
> menti atque animo tribuit hoc nomen, / tum
>
> ultimum et altissimum atque undique
>
> circumfusum et extremum omnia cingentem atque
>
> complexum qui aether nominetur, certissimum
>
> deum indicat.'[1]

Occasionally, Cotta refutes the Epicurean theory
of anthropomorphism in a quasi-periodic style:

> 'primum quod ita sit informatum
>
> anticipatumque mentibus nostris ut homini, cum
>
> de deo cogitet, forma occurrat humana, /
>
> deinde quod quoniam rebus omnibus excellat
>
> natura divina, forma quoque esse pulcherrima

[1] Ibid. 37 (Velleius)

debeat, nec esse humana ullam pulchriorem, /

tertiam rationem adfertis quod nulla in alia

figura domicilium mentis esse possit.'[1]

Each of these sentences has a studied symmetry,

but none is so true a period as that introducing

the speech Pro Archia.

According to the Rhetorica ad Herennium,[2] the

three main stylistic divisions of a speech are

tenue, medium et grande genus dicendi.   Roughly

speaking, in a speech the exordium is in the medium

genus, and the peroration in the grande genus, with

all three styles used at intervals for the other

parts of the speech.

In De Natura Deorum I, the divisions are not

distributed in the same way.   The grand oratorical

style is absent;   it is most nearly reached in the

exordium.   There are occasional examples of the

medium genus in the course of the dialogue, as in

the course of a speech, though a brief rather

elliptical style interspersed with many oratorical

questions is predominant.   It is not so colloquial

[1]
Ibid. 76 (Cotta)

[2]
Ad Her. IV, 11 seq.

as that of the letters, but more conversational
than is usual in the speeches.

The most remarkable phenomenon is the peroration,
which may hardly be said to exist at all in this
dialogue.   Book I is only one third of the work
De Natura Deorum, but Books II and III have even
briefer concluding sentences.   The peroration to
Book I has some symmetry, but is very insignificant
when compared with that of a speech, for instance,
the Second Philippic.   It may be said to belong to
the medium genus, but certainly not to the grande:

'quae natura primum nulla esse potest,
idque videns Epicurus re tollit oratione
relinquit deos; / deinde si maxime talis est
deus ut nulla gratia nulla hominum caritate
teneatur, valeat;   quid enim dicam 'propitius
sit'? / esse enim propitius potest nemini,
quoniam ut dicitis, omnis in imbecillitate
est et gratia et caritas.'[1]

The conclusion reached from an examination of
periodic structure in De Natura Deorum I is that

[1] De Nat. Deor. I, 124.

the dialogue stylistically occupies a position
midway betweeh the speeches and the letters.   It
contains modified examples of the oratorical and
epistolary style, adapted to fit the special
requirements of the readers, the subject matter
and the author's purpose.

A more specific conclusion cannot be made until
more light has been thrown on the extent to which
Cicero's dialogue style resulted from his use of
Greek originals: analysis at least proves that
Demetrius' definition of the dialogue period is
true in its general application:

διαλογικὴ δ'ἐστι περίοδος ἡ ἔτι ἀνειμένη καὶ

ἁπλουτέρα τῆς ἱστορικῆς καὶ μόλις ἐμφαίνουσα

ὅτι περίοδος ἐστιν .[1]

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[1]
Demetrius.   On Style 19.   See Chapter I, section
4.

APPENDIX B   (to Chapter III)

Rhetorical analysis of subject matter of Pro Flacco [1]

This analysis, abridged slightly from that of Prof. Webster, shows exactly how the system of arrangement, described for De Nat. Deor. I in the previous chapter, is used in a speech.   Even a casual comparison shows that in the case of both the speech and the dialogue, the subject matter falls into the same general divisions.

Pro Flacco

1. Exordium.

    1, 1 secures the audience's attention

    2, 11 seq. secures their benevolence -

        a. a sua persona (patriotism of Cicero himself
                                and Flaccus, 63 B.C.)

        b. ab auditorum persona (patriotism of jurors
                                                in 63)

        c. ab adversariorum persona (accusation befits
            a revolutionary rather than Laelius)

    3, 6 secures their docility - the summa causa is
        the condition and safety of Rome itself

[1] Pro Flacco, ed T. B. L. Webster. Introduction p xii seq.

2. <u>Praeiudicia</u>.

    5, 5 - previous verdicts, and attitude of prosecution

        to events

3. <u>Narratio</u>.

There is no common narratio.   Each separate charge
has its own.[1]

4. <u>Dispositio</u>.

1. A man must be judged according to the whole of his

   life.

2. The accusations must be formed in the light of

   events prior to the praetorship.

5. <u>Tractatio</u>.

A. Probabile a vita - His past life makes the

   accusations unlikely.

B. Probabile a causa -

I. <u>Propositio</u> Flaccus not damaged by witnesses.

    6, 29   <u>Ratio</u> 1   No need of witnesses

       30   <u>Confirmatio</u> His praetorship blameless

    7, 5   His private life knew no financial difficulties

    8, 11   His private life showed positive virtues

---

[1]
cf. Pro Cluentio

9,	17	_Complexio_	You ought to be his witnesses
	18	_Ratio_ 2	The witnesses are worthless because they are Greeks
	24	_Confirmatio_	Greeks at the trial are all bad Greeks
9,	3		Greeks have never understood responsibility of witnesses
10,	14	_Exornatio_	Comparison of Greek and Roman witnesses
12,	13	_Complexio_	All Greeks are irresponsible
13,	16	_Ratio_ 3	Witnesses are tools of the accuser; their testimony is not testimony
	20	_Confirmatio_	He used force in collecting testimony
14,	5		Pompey's name was used
	15		He threatened the rich, bribed the poor
15,	20		Voting of decrees depended merely on show of hands
	23	_Exornatio_	Comparison of Roman, Greek and Asiatic witnesses
17,	16		Comparison of Laelius' inquisitio and that of Cicero (In Verrem)
18,	28	_Complexio_	Is this to be regarded as evidence?
		Ratio 4	No reliance to be placed in their public documents

20,	22	<u>Confirmatio</u>	The relevant documents are not produced
	25		In Pompey's nase, false entries were made without so much cause
21,	5		They were sealed up too late to have authority
	11	<u>Ratio</u> 5	These are not witnesses
22,	18	<u>Confirmatio</u>	They sit with the accusers in court and live in his house
	21		He interrogates them without fear
23,	29		Nothing for the defendant to refute them with

<u>Complexio of I</u>

23,	5	<u>Enumeratio</u>	Recapitulation of rationes 2, 3, 4, 5
24,	15	<u>Amplificatio</u>	Precedent dangerous
	20	<u>Miseratio</u>	Unthinkable for such a man as Flaccus to be damaged by such witnesses.

II. <u>Propositio</u> 1   Money rightly demanded for maintenance of fleet

27,	21	<u>Ratio</u> 1	It was lawful
	23	<u>Confirmatio</u>	Senatus consultum
	26	<u>Ratio</u> 2	It was necessary
	27	<u>Confirmatio</u>	It was an 'ornatio imperii'

29, 12   The precedents of Pompey and others

31, 10   There were pirates, and only ill-luck

            prevented their being caught

32, 27   <u>Ratio</u> 3   The fleet did in fact sail

     11   The arrangements for collecting money had

            precedent

33, 14   No charge can be made out of his not having

            entered the money

     19   Q. Cicero's change of policy casts no slur

            on Flaccus

<u>Propositio</u> 2   People of Acmona did not give money to

                 Flaccus

34, 8   <u>Ratio</u>   No reliable authority for this

                    charge

     14   <u>Confirmatio</u> No public documents produced

35, 20   No private documents of witnesses

36, 8   Witness admits that Greek testimonials are

            not to be trusted

37, 27   His evidence not sealed with right seal

38, 28   <u>Exornatio</u>   This might be made a great point of

     9   <u>Complexio</u>   Testimony and witness worthless

<u>Propositio</u> 3   People of Dorylaeum did not give money

                to Flaccus

39, 15	<u>Ratio</u> 1	Excuse that public documents are lost is untrue
17	<u>Confirmatio</u>	They had good reason for not producing forged documents
40, 24	<u>Ratio</u> 2	Private documents quoted not produced
40, 4	<u>Confirmatio</u>	Same witness not believed in a much less trustworthy case
<u>Propositio</u> 4		Flaccus did not murder this witness nor is he proposing to murder Mithridates
41, 15 and 25	<u>Ratio</u>	Advantage lies with Laelius, not Flaccus
<u>Propositio</u> 5		People of Temnus did not give Flaccus money
42, 3	,<u>Ratio</u>	The deputation consists of entirely worthless persons
44, 23	<u>Confirmatio</u>	No documents produced explaining details of transaction
<u>Propositio</u> 6		Important citizens of Temnus were not unjustly sentenced
45, 17	<u>Ratio</u> 1	Heraclides cannot be called an important citizen
48, 16	<u>Confirmatio</u>	Examination of the facts shows condemnation was entirely just

III. <u>Propositio</u> Flaccus right in forbidding export of Jewish
gold

IV. <u>Propositio</u> 1   Flaccus right in his decree against
Decianus

/

79, 4   <u>Confirmatio</u>   This view of the case supported

by letters of Q. Cicero

80, 3   Claims not supported by jurisconsults

<u>Propositio</u> 2   Decianus and Lucceius corrupted by Flaccus

82, 60: <u>Ratio</u>   Flaccus had no reason for it

83, 3

82, 10   <u>Confirmatio</u>   The charge arises from your envy

<u>Propositio</u> 3   Flaccus right in claiming inheritance

from Sextilius Andro

84, 16   <u>Ratio</u>   It was legally his, because Valeria

was his ward

85, 25   <u>Confirmatio</u>   Precedents for praetor receiving

legacies, and it is legal

2   Flaccus not praetor when he claimed legacy

87, 19   Roman witnesses were incensed against Flaccus

24   <u>Exornatio</u>   Difficulties of provincial governor

89, 14   <u>Confirmatio</u>   Judges were men above reproach.

Flaccus had no cause to do wrong,

as he did not take inheritance

for himself

28   <u>Complexio</u>   His liberality shows him not to

have acted illegally

<u>Propositio</u> 4   Falcidianus did not give money to Flaccus

90, 6	<u>Ratio</u>	Letters of unsworn man not evidence
7	<u>Confirmatio</u>	He was a worthless person
91, 12		He wanted to clear himself before his mother
92, 20		Alleged reason for gift would not warrant capital expenditure
24		Better evidence would have been available if charge had had foundation
93, 11	<u>Complexio</u>	Contents of letter false

6. <u>Conclusio</u>

<u>Amplificatio</u>

94, 15	Whole state affected by case
19	Relation of previous condemnations
96, 13	Authors of events of 63 being used as tools
98, 5	Other defences of mine successful
15	Case concerns all

<u>Enumeratio</u> (résumé)

<u>Miseratio</u>

102, 15	Nobody thought in 63 that Flaccus would be accused
104, 16	Flaccus will not repent, whatever happens
22	His patriotic example
106, 3	His son deserving of pity

APPENDIX C (to Chapter IV)

Other Rhetorical Devices

I. 1. <u>The meaning of these devices and their nature</u>.

Besides the common figures of rhetoric, e.g. metaphor, asyndeton, antithesis, there are other devices by which an author can heighten the effect of his writing. Their use is conditioned by individual taste and dexterity, since they consist for the most part in the actual methods of presentation.

2. <u>Their psychological basis</u>.

A detailed study of any of Cicero's speeches shows that he had a sound knowledge of psychology. He could assess beforehand the reactions of the jury, and adjust the form and content of his speech to meet particular conditions. This was not possible in the same way in a written treatise. Whereas the object of forensic oratory is to establish a certain interpretation of facts, without regard to veracity, that of a philosophical dialogue is didactic - the presentation of facts without distortion or perversion of the truth.

Therefore Cicero's knowledge of psychology is directed in the dialogues to increasing the interest of the subject and preventing the presentation from becoming monotonous, mainly by the creation of humour.

3. **The function of the devices in speech and dialogue.**

Cicero himself realised the different approach to forensic and philosophical subjects:

'iudicis est semper in causis verum sequi, patroni nonnumquam veri simile, etiam si minus sit verum, defendere, quod scribere, praesertim cum de philosophia scriberem, non auderem'.[1]

In a speech, everything was subordinated to securing an acquittal or condemnation: facts were misstated in order to impress the jury. This was an accepted part of the technique of legal pleading, and the barrister was trained to present only those facts favourable to his cause. For example, in the Pro Cluentio, Cicero used the complexity of the plot to draw successfully across the trail a series of red herrings, and so secure the acquittal of Cluentius.[2]

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[1]
De Off. II, 51.

[2]
Quintilian attributes to him the boast that he hoodwinked the jury. 'se tenebras offudisse iudicibus in causa Cluenti'. (Quint. II, 17, 21)

Clearly it was not in Cicero's interest to employ such devices in the dialogues. His aim was not acquittal or condemnation, but the presentation to the Romans of a clear account of the tenets of the most important philosophical schools.

An analysis of the devices in De Natura Deorum I should therefore prove that the devices are similar but fulfilling a different function - that of enlivening the narrative.

II. **The Devices used in De Natura Deorum I.**

1. **Characterisation. Its special use in dialogue.**

In the speeches, characterisation is one of the weapons which Cicero uses to increase support for the defendant or antagonism towards the prosecutor. Nowhere has he drawn more lifelike portraits than those in the Pro Cluentio of Sassia, Oppianicus and the triple entente of Staienus, Bulbus and Gutta, in order to prove the innocence of Cluentius.

In the dialogues, intentional delineation of character is used to a smaller extent; the very nature of the Ciceronian dialogue, consisting usually of long unbroken speeches, prevents much characterisation. Yet in De Natura Deorum I, Cicero conveys to the reader in a few introductory sentences, enough about the

characters of the two main speakers to enable the
reader to learn beforehand how they will make their
statements. ∶

It is expected that Velleius' exposition of
Epicureanism will be blunt, straightforward and self-
confident, because he plunges straight into the
subject thus:

> 'tum Velleius fidenter sane, nihil tam
> verens quam ne dubitare aliqua de re videretur'[1]

The character of the speaker thus matches the
character of the school which he represents, and the
reader already knows that the Epicureans were self-
assertive and dogmatic in exposition.

It is made equally obvious that the Academic
criticism is to be negative, merely finding fault with
the Epicurean views without supplying remedies to fill
the defects: Cotta even introduces himself with
hesitation and circumspection:

> 'mihi enim non tam facile in mentem venire
> solet, quare verum sit aliquid, quam quare
> falsum'[2]

---

[1] De Nat. Deor. I, 18

[2] Ibid. 57

If Velleius' motto is 'nihil dubito', Cotta's is 'semper dubito'; that in a nutshell sums up the respective attitudes of the two representatives and their schools.

The characters of Velleius and Cotta give the whole dialogue a pleasant informal atmosphere; we may feel at times that Velleius is over-confident or that Cotta criticises weakly, but the ill-feeling which might exist between the two opposite schools of thought nowhere spoils the general geniality. Velleius apologises gracefully for the shortcomings of his exposition:

'sed elatus studio vereor ne longior fuerim'[1] and Cotta makes his way through an even lengthier speech 'comiter ut solebat'.[2] Both speakers play their parts 'distincte, graviter, ornate', as Cicero claims is the ideal method in philosophical discussion.[3]

The character given to the main speakers and the human spirit of the whole discussion are therefore, in a sense, rhetorical devices used by Cicero to make the dialogue delightful and attractive for the reader.

[1] Ibid. 56

[2] Ibid. 57

[3] Ibid. 59

In their own sphere, they are just as important as
the cruel villains and innocent victims who fill the
speeches.

2. The Rhetorical Question.

Rhetorical questions have a special function in
the philosophical dialogue.   Interspersed with
ordinary statements of fact, they help to relieve the
monotony which always threatens a lengthy exposition
of doctrinal subjects.   The dialogue is less like
an essay and more like a conversation if an
occasional question, whether answerable or not, reminds
the reader that an actual discussion is supposed to be
taking place.   The Ciceronian dialogue does not admit[1]
the 'question and answer method' which is common in
the Platonic dialogue, because the statements of each
speaker are made without conversational interchange.
Therefore, unless the answer is supplied by the
speaker himself, most of the questions are necessarily
rhetorical.

The following examples show the main uses of
rhetorical questions in De Natura Deorum I.

[1]
   It is found occasionally, cf. Tusc. Disp.

a. The question containing a suggestion which is

immediately refuted -

    quaero cur Pronoea cessaverit. laboremne

    fugiebat? at iste nec attingit deum nec erat

    ullus.[1]

b. The question which suggests its own answer,

affirmative or negative -

    ne hoc quidem vos movet considerantes, quae

    sit utilitas quaeque opportunitas in homine

    membrorum, ut iudicetis membris humanis deos

    non egere? (affirmative reply)[2]

    quid enim pedibus opus est sine ingressu, quid

    manibus si nihil comprehendendum est ...?

    (negative reply)[3]

The questions occur mostly in that part of the
dialogue which contains the Academic criticism. It
was easier for Cotta to suggest some non-committal
answer by asking a question than to make a definite
statement of fact. Most of Velleius' questions are
really emphatic statements cast into interrogative
form, e.g.

[1] Ibid. 22

[2] Ibid. 92

[3] Id. Ibid.

'quae est enim coagmentatio non dissolubilis?'[1]
is only another way of saying 'every composite whole
is capable of dissolution'; and

'quid est cui principium aliquod sit, nihil
sit extremum'[2] an alternative method of saying
'everything which has a beginning must also have an
end'.

c.   The question to which an answer is supplied by
     the speaker.   This is really a form of
     'sermocinatio'.

     'quid, mundum praeter hunc umquamne vidisti?
     negabis.   cur igitur non sescenta milia esse
     mundorum sed innumerabilia ausus es dicere?
     Ratio docuit'.[3]

3. Devices involving flattery.

A Appeal to reason.

     The appeal to reason is a common feature of any
type of argument, especially when the stock of more
concrete proofs is running low.   It may also be used
as a means of flattering the intelligence of an

[1]
  Ibid, 20

[2]
  Id. Ibid.

[3]
  Ibid. 96.

opponent by insinuating that his reasoning powers are
so well developed that they must inevitably lead him
to agree with the speaker.   The appeal is closely
linked with the rhetorical question, the form in which
it is most frequently found, and is most characteristic
of Cotta: the Academics have no definite doctrines
which they can use, and so frequently appeal to reason
as a criterion for or against an argument.

In showing that the doctrine of anthropomorphism is
due partly to the vanity of man, Cotta appeals to
Velleius' reason by saying that so good a natural
philosopher as he must have considered the question -

' sed tu hoc, physice, non vides, quam
blanda conciliatrix et quasi sui sit lena natura?'[1]

B. Extension of 'permissio'.

The actual granting of certain points to the
opponent properly belongs to the figure called 'permissio'
An extension of this figure is the device of leaving
the decision of the correctness of an argument in the
hands of the opponent.   This is of course especially
appropriate to the Academic Cotta.   The general effect

[1] Ibid. 77.

is that of the speaker relinquishing an argument,; in
reality it gives him a fresh opportunity for attacking
it from another angle, and so refuting it. For
example, Cotta leaves the question of divine form to
the Epicureans - 'verum hoc quidem ut voletis'.[1]
He then approaches it from the point of view of the
atomic theory, and ultimately reaches the conclusion
that the divine form is not necessarily human.

C. Direct Flattery.

This is a prominent feature of the speeches, but
there is no need for it in dialogue, as there is no
client or jury to be placated. Cotta's praise of
Velleius' eloquence and style is the nearest example
in this dialogue, but the flattery is not fulsome; it
merely adds to the pleasantness of the dialogue -

> 'etsi vereor laudare praesentem, iudico tamen
> de re obscura atque difficili a te dictum esse
> dilucide'.[2]

[1]
Ibid. 90

[2]
Ibid. 58

4. <u>Devices involving humour and anecdotes.</u>

A. <u>Reductio ad absurdum</u>

The dialogue afforded special opportunities for
the use of 'reductio ad absurdum', since logical
statements could be examined in such a way as to bring
them to ridiculous conclusions which are still
apparently logical.

In his attempt to show the absurdity of the
doctrine that nothing can be believed unless seen,
Cotta shows that on this reasoning, if a man lived in
a remote part of the world, and knew only small
animals, he would be unable to believe in the existence
of larger ones, and the idea of an elephant would be
beyond his comprehension -

> 'si Seriphi natus esses nec umquam egressus
>
> ex insula in qua lepusculos vulpeculasque saepe
>
> vidisses, non crederes leones et pantheras esse ...
>
> si vero de elephanto quis diceret, etiam rideri
>
> te putares'[1].

B. <u>Humorous anecdotes.</u>

The more discursive style of the dialogues makes
it possible to use the humorous anecdote as a means of

[1] Ibid. 88

keeping the reader interested, and at the same time
giving the philosophical ideas dealt with a humorous
turn.

Admittedly, the Roman brand of humour now appears
ponderous and forced rather than spontaneous and light,
but Cicero has succeeded in making De Natura Deorum I
an exceptionally attractive dialogue by using it.

There are more anecdotes in Cotta's speech, since
Velleius, being 'rudis dicendi',[1] goes straight to the
point without side-tracking. The more subtle Cotta
arrives at a conclusion by circumlocution; for example,
the story of Simonides and Hiero is told at
considerable length, because the climax 'quanto diutius
considero, tanto mihi res videtur obscurior'[2] is more
effective if prolonged.

More humour is provided by the insertion of brief
ironical comments which provide a summary of the
preceding arguments, e.g.

'deorum cognationem agnoscerem non invitus'[3]

'I'd be glad to meet my divine relations'.

[1]
Or. III, 78

[2]
De Nat. Deor. I, 60

[3]
Ibid. 91

'quotus enim quisque formosus est?'[1]

'The percentage of beauties in the world is
very low'.

C. Diversity of illustration.

To demonstrate the falseness of a doctrine by
illustrating it with unusual examples is to make it
appear all the more unreal.   In discussing the
impossibility of conceiving a god who has no
participation in human affairs, Cicero refers to the
Egyptians, who, he says, even though barbarians, show
some sense at least in deifying animals which are
useful to them.   He then marshals a select menagerie
in illustration:

'ipsi qui irridentur Aegyptii nullam beluam

nisi ob aliquam utilitatem ... consecraverunt;

velut ibes ... possum de ichneumonum utilitate

de crocodilorum de faelium dicere'.[2]

Thus by showing that even such peculiar animals as
the crocodile are deified from some sensible motive,
Cotta makes the inactivity of the Epicurean gods
appear more inconsistent.

[1]
   Ibid. 79

[2]
   Ibid. 101

Cicero is particularly fond of using animals for illustration in this dialogue. They appear again to show the weakness of the argument from resemblance as a proof of divine anthropomorphism - shape is no criterion, because man is like monkey -

'simia quam similis turpissima bestia nobis'[1]

The elephant is a wise beast, but certainly no beauty -

'elephanto beluarum nulla prudentior; at figura quae vastior?'[2]

The illustrations are humorous as well as apt, and show attractively the results of Epicurean logic if it is taken to its extreme conclusions - 'si suscipimus genus hoc argumenti, attende quo serpat'.[3]

Again, the practical application of the anthropomorphic theory is demonstrated with a vivid picture of the snub-nosed gods who would inhabit heaven -

'redeo ad deos ecquos si non tam strabones at paetulos esse arbitramur, ecquos naevum habere, ecquos silos flaccos frontones capitones, quae sunt in nobis?'[4]

[1] Ibid 97

[2] Ibid 97

[3] Ibid 98

[4] Ibid 88

Cicero never divorces theology from humanity, and
the theories concerning the anthropomorphism of gods
provide him with the ideal link for illustration in
this dialogue.

De Natura Deorum I is notable for the frequency and
diversity of the illustrations, particularly in the
criticism of Cotta. In the speeches, this device has
the effect of making an argument more convincing; the
more examples which can be brought forward in proof,
the more the audience tends to trust the veracity of
the speaker. It is forced to concentrate on the
matter in hand, and is thus prevented from thinking of
counter-arguments: worn down by examples, it thankfully
and readily acquiesces with the speaker. Furthermore,
if the examples are drawn from a wide range of source,
they give the impression of learning, and so increase
respect for the speaker.

In a dialogue, illustrative examples have not these
purposes: it is not Cicero's intention to play upon
the emotions of the readers. The examples are in the
nature of digressions which please and instruct. The
illustration of the same argument with more than one
instance is part of Cicero's plan to endow the Romans
with some kind of philosophical education. If he

repeated the same arguments too often, they became
stale and unattractive: yet the Romans were not
natural philosophers, and so required the repetition
of the same facts in a different guise -

'quia nimis indociles quidam tardique sunt
admonendi videntur saepius'[1]

The practical Romans would more readily learn from a
wealth of examples showing the application of a
theory than from a discussion which remained purely
theoretical.

It may be noted that Cicero is not lacking in
ingenuity in selecting a wide range of subjects for
his examples. Among other subjects touched upon are
sculpture[2], architecture[3], natural history[4],
astronomy[5], mythology[6], literature[7], and geography[8].
The fault of monotony is almost entirely eliminated by
Cicero's skilled handling of illustrative material.

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[1] Ibid 12

[2] Ibid 75

[3] Ibid 19

[4] Ibid 77

[5] Ibid 87

[6] Ibid 83

[7] Ibid 97

[8] Id ibid.

D. Quotation.

Quotation is far more frequent in the dialogues than in the speeches. The sources of the Epicurean, Stoic and Academic philosophies were Greek, but it was Cicero's task to give them a Roman colouring in order to please his patriotic fellow-citizens. He achieves his purpose by inserting into the narrative extracts from the workæ of the old Roman poets, Ennius especially, which most well-educated Romans would have studied in youth. The familiar quotations made the Roman readers feel that they were on secure ground, and the Greek doctrines appeared less strange if reflected in the national poets.

Characteristically, quotations are avoided by Velleius (the Epicureans were not noted for their learning), and used fairly profusely by Cotta. The poets he selects are Lucilius,[1] Quintus Catulus,[2] Ennius,[3] and Accius.[4] No authors can be assigned to the quotations in sections 79 and 119.

[1] Ibid 63

[2] Ibid 79

[3] Ibid 97

[4] Ibid 119

5. Inaccuracies.

The whole question of the many minor inaccuracies
in the philosophical dialogues is a vexed one, and
will remain unsolved until more is known of Cicero's
methods of writing the dialogues and his use of Greek
sources. Misrepresentation of fact has a definite
function in the speeches, but it is unlikely that the
inconsistencies of Velleius' miniature encyclopaedia
of philosophy (25 - 43) are deliberate. First, there
was no motive for the distortion of the truth, as there
often was in the lawcourts. Cicero's work in
philosophy was to benefit all the Romans, not one
particular client -

'philosophiam nostris hominibus explicandam
putavi, magni existimans interesse ad decus et ad
laudem civitatis res tam gravis tamque praeclaras,
Latinis etiam litteris contineri'.[1]

Secondly, it is clear from the speeches and letters
that Cicero was a great reader of philosophical works,
and he must have been one of the most learned
philosophical amateurs of his time even to attempt the
translation of Greek originals. The errors may be
involuntary, due to haste in composition; this is all

[1] Ibid 7

the more likely because several of the faults in this
dialogue are corrected elsewhere.   The theory of
Xenophanes is an example.   Velleius says:

> '... Xenophanes, qui mente adiuncta omne
> praeterea quod esset infinitum deum voluit esse.'[1]

This is given more correctly in the Academica:

> 'Xenophanes unum esse omnia, neque id esse
> mutabile, et id esse deum, neque natum umquam et
> sempiternum conglobata figura'.[2]

Therefore, as far as may be ascertained, the inaccurate
statements in this dialogue are not deliberate, as
often in the speeches, but accidental, and misrepre-
sentation is not employed as a rhetorical device.

6. **Proof of incorrect source.**

A successful method of proving that an argument is
incorrect is to show that its source is wrong.   If the
basis of a fact is inaccurate, all deductions from
that fact are false also, so that an accumulation of
inconsistencies results.   Cotta insinuates that the
whole of the Epicurean doctrine is based on the idle
babblings of an unlettered founder, who had not

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[1]
Ibid. 28

[2]
Acad. II, 118

received the elementary education common to the normal

schoolboy:

> 'ista enim a vobis quasi dictata redduntur
>
> quae Epicurus oscitans halucinatus est ... nihil
>
> olet ex Academica, nihil ex Lycio, nihil ne e
>
> puerilibus quidem disciplinis'.[1]

Epicurus was regarded with almost godlike awe by his

followers,[2] therefore if, as the founder of his school,

he is proved guilty of inconsistencies, his

philosophical system appears based on futility.

The function of this device, which depends on

insinuation, has a closer affinity with the devices of

the speeches than those previously examined.

7. Personal Invective.

The invective of the dialogue is softened and

treated in what might almost be called a jocular

fashion. None of the bitter invective of the speeches

is found, but Cotta once casts aspersions on the

character of Epicurus in a covert way: he makes

allusion to the writings of Leontium, who was said to

[1]
De Nat. Deor. I, 72

[2]
Lucr. V, 8. 'deus ille fuit, deus, inclyte Memmi'.

have been Epicurus' mistress.   This would not be to
the credit of Epicureanism, as blue-stockings were not
admired by the Romans.   However, Cotta uses ironic
ridicule rather than direct attack:

> 'istisne fidentes somniis ... meretricula
> etiam Leontium contra Theophrastum scribere ausa
> est?   scito illa quidem sermone et Attico, sed
> tamen: tantum Epicuri hortus habuit licentiae'.[1]

The English version helps to show the gentleness of
the invective - 'Was it on the strength of such dreams
as these that even a loose woman like Leontius had the
audacity to write a book refuting Theophrastus?   I'm
sure it was in the best Attic style, but still - so
this was the sort of freedom permitted in the garden of
Epicurus'.

The analysis shows that the devices used to carry
conviction in the speeches appear also in the dialogues.
Modification occurs in their function and exercise:
there is no need for suggestio falsi or suppressio veri, and
their main motive is to please as well as to carry
conviction.

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[1]
De Nat. Deor. I, 93

The devices are brought to bear on the illustration and embellishment of the dialogue rather than on affecting the feelings of the reader. Even those devices which involve invective are softened, and not permitted to intrude upon the attractiveness of the dialogue as a whole.

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