

Cicero: De Oratore - III (Cicero 2003, De Oratore III.210- 212).

[http://www.thelatinlibrary.com/cicero/oratore3.shtml - 138](http://www.thelatinlibrary.com/cicero/oratore3.shtml)

Henrik: Note that Cicero only speaks about 4 elements (the subject or case, the audience, the speaker, and the situation) making the speech "apt" or "suitable". "Style" is not - though many have believed so - a pre-existing or independent element/aspect, but it is to be understood as *the result of the proper adjustment* of the speech to the 4 elements/aspects. ("Pentagram-models" with 5 elements: mistaken reading of Cicero!)

Cicero:

[210] Quam ob rem quoniam de ornatu omni orationis sunt omnes, si non patefacti, at certe commonstrati loci, nunc **quid aptum sit**, hoc est, quid maxime deceat in oratione, videamus. Quamquam id quidem perspicuum est, non omni **causae** nec **auditori** neque **personae** neque **tempori** congruere orationis unum **genus**; [211] nam et **causae** capitis alium quendam verborum sonum requirunt, alium rerum privatuarum atque parvarum; et aliud dicendi genus deliberationes, aliud laudationes, aliud iudicia, aliud sermones, aliud consolatio, aliud obiurgatio, aliud disputatio, aliud historia desiderat. Refert etiam **qui audiant**, senatus an populus an iudices: frequentes an pauci an singuli, et quales: ipsique **oratores** qua sint aetate, honore, auctoritate, debet videri; **tempus**, pacis an belli, festinationis an oti. [212] Itaque hoc loco nihil sane est quod praecipi posse videatur, nisi ut figuram orationis plenioris et tenuioris et item illius mediocris ad id, quod agemus, accommodatam deligamus. Ornamentis eisdem uti fere licebit alias contentius, alias summissius; omnique in re posse quod deceat facere artis et naturae est, scire quid quandoque deceat prudentiae.

Sutton:

[210] "Since, then, all the points which relate to all the ornamental parts of oratory are, if not illustrated, at least pointed out, let us now consider **what is meant by propriety**, that is, what is most becoming, in oratory. It is, however, clear that no single kind of **style** can be adapted to every **cause**, or every **audience**, or every **person**, or every **occasion**. [211] For capital **causes** require one style of speaking, private and inferior causes another; deliberations require one kind of oratory, panegyric another, judicial proceedings another, common conversation another, consolation another, reproof another, disputation another, historical narrative another. It is of consequence also to consider **who form the audience**, whether the senate, or the people, or the judges; whether it is a large or a small assembly, or a single person, and of what character; it ought to be taken into account, too, **who the speakers themselves are**, of what age, rank, and authority; **and the time also**, whether it be one of peace or war, of hurry or leisure. [212] On this head, therefore, no direction seems possible to be given but this, that we adopt a character of style, fuller, plainer, or middling,⁹⁸ suited to the subject on which we are to speak; the same ornaments we may use almost constantly, but sometimes in a higher, sometimes in a lower strain; and it is the part of art and nature to be able to do what is becoming on every occasion; to know what is becoming, and when, is an affair of judgment.

Henrik:

[...] lad os nu se lidt nærmere på begrebet 'det behørige', d.v.s. spørgsmålet om **hvad der passer bedst** i en tale. Det er jo på forhånd klart, at der ikke findes én og kun én **tale-stil**, som passer til enhver **sag** eller ethvert **publikum**, eller klæder enhver **taler** ved enhver **lejlighed**. En stor **kriminalesag** kræver en anden tone end private søgsmål om de rene bagataller, og den politiske tale, lovtalen og retstalen har hver sit stilbehov, ligesom foredraget, trøstetalen, irettesættelsen, den teoretiske fremstilling og den historiske fortælling har deres. Det spiller også en rolle, **hvem der tales til**: senatet, folket eller domstolene, om der er mange eller få eller kun en enkelt, og hvordan de så er. **Talerne** må også selv tage deres alder, stilling og anseelse i betragtning, for ikke at tale om **situationen**: om det er i krigstid eller fredstid, om det er presserende eller der er god tid. Derfor synes det faktisk ikke muligt at opstille forskrifter på dette punkt uddover dette, at vi skal vælge den **talestil**, - den fuldere, den enklere og tilsvarende middellejet, - der egner sig for den sag vi skal føre.

Cicero: De Oratore

<https://archive.org/stream/cicerodeoratore01ciceuoft> - page/96/mode/2up
uddrag og fortolkninger ved Henrik Juel

Talerens primære opgave er at overbevise! Se her: I (bog) XXXI 138:

Latinsk original, Cicero selv (i The LOEB Classical Library):

"...primum oratoris officium esse, dicere ad persuadendum accomodate"

Engelsk oversættelse af E.W Sutton:

"First, that the duty of an orator is to speak in a style fitted to convince"

Henrik's oversættelse (uden falsk hypostasering af "style"):

"For det første er det talerens opgave at tale tilpasset til det at overbevise (til det, der bør overbevises om)".

XXXI 142 - 143 De 5 forarbeidningsfaser og en (standard) talestruktur (forløb):

142 sonarum dignitatem omnia referrentur. Cumque esset omnis oratoris vis ac facultas in quinque partes distributa; ut deberet reperire primum, quid diceret; deinde inventa non solum ordine, sed etiam momento quodam atque iudicio dispensare atque componere; tum ea denique vestire atque ornare oratione; post memoria saepire; ad extremum agere cum dignitate ac venustate: etiam illa cognoram, et acceperam, antequam de re diceremus, initio conciliando eorum esse animos, qui audirent; deinde rem demonstrandam; postea controversiam constituendam; tum id, quod nos intenderemus, confirmandum; post, quae contra dicerentur, refellenda; extrema autem oratione, ea, quae pro nobis essent, amplificanda et augenda; quaeque essent pro adversariis, infirmando atque frangenda.

* These loci communes are the 'stock' arguments and general reflexions referred to in § 56 supra.

98

in the law-courts where equity was our aim; others for use in deliberations, all of which were arranged for the benefit of those to whom we might be giving counsel; and others again in panegyric, wherein the sole consideration was the greatness of the individuals concerned. And, since all the activity and ability of an orator falls into five divisions, I learned that he must first hit upon what to say; then manage and marshal his discoveries, not merely in orderly fashion, but with a discriminating eye for the exact weight as it were of each argument; next go on to array them in the adornments of style; after that keep them guarded in his memory; and in the end deliver them with effect and charm: I had also been taught that, before speaking on the issue, we must first secure the goodwill of our audience; that next we must state our case; afterwards define the dispute; then establish our own allegations; subsequently disprove those of the other side; and in our peroration expand and reinforce all that was in our favour, while we weakened and demolished whatever went to support our opponents.

99

Veltalenhed kommer ikke fra regler - men omvendt!

XXXII 146 "sic esse non eloquentiam ex artificio, sed artificium ex eloquentia natum"

Sutton:

"Thus eloquence is not the offspring of the art, but the art of eloquence"

Henrik:

"Veltalenhed er således ikke noget som følger af regler, men reglerne stammer fra (fødes af) veltalenhed".

