Chapter 2

Of the memory; necessity of cultivating it, § 1—3. Its nature, and remarkable powers, 4—10. Simonides was the first that taught an art of memory, 11—16. What method of assisting the memory has been tried by orators, 17—23. Its insufficiency for fixing a written or premeditated speech in the mind, 24—26. A more simple method recommended, 27—39. The greatest of all aids to the memory is exercise, 40—43. Whether an orator should write his speeches, and learn them by heart word for word, 44—49. Remarkable examples of power of memory, 50, 51.

1. Some have thought memory to be a mere gift of nature; and to nature, doubtless, it is chiefly owing; but it is strengthened, like all our other faculties, by exercise; and all the study of the orator, of which we have hitherto been speaking, is ineffectual, unless the other departments of it be held together by memory as by an animating principle. All knowledge depends on memory; and we shall be taught to no purpose if whatever we hear escapes from us. It is the power of memory that brings before us those multitudes of precedents, laws, judgments, sayings, and facts, of which an orator should always have an abundance, and which he should always be ready to produce. The memory is accordingly not without reason called the treasury of eloquence.

2. But it is necessary for those who are to plead, not only to retain multitudes of particulars firmly in the memory, but also to have a quick conception of them; not only to remember what they have written after repeated perusals, but to observe the order of thoughts and words even in what they have merely meditated; and to recollect the statements of the adverse party, not necessarily with a view to refute them in the order in which they have been advanced, but to notice each of them in the most suitable place. 3. The ability of speaking extempore seems to me to depend on no other faculty of the mind than this; for, while we are uttering one thought, we have to consider what we are to say next; and thus, while the mind is constantly looking forward beyond its immediate object, whatever it finds in the meantime it deposits in the keeping as it were of the memory, which, receiving it from the conception, transmits it, as an instrument of intercommunication, to the delivery.

3. I do not think that I need dwell on the consideration what it is that constitutes memory. Most, however, are of opinion that certain impressions are stamped on the mind, as the signets of rings are marked on wax. But I shall not be so credulous as to believe that the memory may be rendered duller or more retentive by the condition of the body. 5. I would rather content myself with expressing my admiration of its powers, as they affect the mind; so that, by its influence, old ideas, revived after a long interval of forgetfulness, suddenly start up and present themselves to us, not only when we endeavour to recall them, but even of their own accord, not only when we are awake, but even when we are sunk in sleep; 6. a peculiarity the more wonderful, as even the inferior animals, which are thought to want understanding, remember and recognize things, and, however far they may be taken from their usual abodes, still return to them again. Is it not a surprising inconsistency that what is recent should escape the memory, and what is old should retain its place in it? That we should forget what happened yesterday, and yet remember the acts of our childhood? 7. That things when sought, should conceal themselves, and occur to us unexpectedly? That memory should not always remain with us, but sometimes return after having been lost? Yet its full power, its entire divine efficacy, would never have been known, had it not exalted eloquence to its present lustre. 8. For it supplies the orator with the order, not only of things, but of words, not connecting together a few only, but extending a series almost to infinity, so that, in very long pleadings, the patience of the hearer fails sooner than the memory of the speaker. 9. This may be an argument that art has some influence on memory, and that nature is aided by method, since persons, when instructed, can do that which, when without instruction...
or practice, they could not do; though I find it said indeed by Plato, that the use of letters is a detriment to memory, because, as he intimates, what we have committed to writing we cease, in some degree, to guard, and lose it through mere neglect. 10. Doubtless, attention of the mind is of great influence in this respect, like that of the sight of the eye with regard to objects, when not diverted from anything on which it has been fixed. Hence it happens, that of what we have been writing for several days, with a view to learning it by heart, the memory firmly embraces the whole.

11. An Art of Memory Simonides is said to have been the first to teach; concerning whom a well known story is related: That when, for a stipulated sum, he had written in honour of a pugilist, who had won the crown, an ode of the kind usually composed for conquerors in the games, half of the money was refused him, because, according to a practice very common with poets, he had made a digression in praise of Castor and Pollux, for which reason he was told to apply for the other half to the deities whose praises he had chosen to celebrate. 12. The deities, according to the story, paid it; for, as a splendid entertainment was made in honour of that victory, Simonides, being invited to the banquet, was called away from it by a message that two young men, mounted on horses, earnestly requested to see him. 13. When he went out he found nobody; but he discovered, from what followed, that the deities were not ungrateful to him, for he had scarcely passed the threshold, when the banqueting-room fell down upon the guests, and crushed them so horribly, that those who went to look for the bodies of the dead, in order to bury them, were unable to recognize, by any mark, not only their faces, but even their limbs; when Simonides, by the aid of his memory, is said to have pointed out the bodies to their friends in the exact order in which they had sat. 14. But it is by no means agreed among authors, whether this ode was written for Glaucus of Carystus or Leocrates, or Agatharcus, or Scopas; and whether the house was at Pharsalus, as Simonides himself seems somewhere to intimate, and as Apollodorus, Eratosthenes, Euphorion, and Eurypylus of Larissa, have stated, or at Cranon, as Apollas Callimachus asserts, whom Cicero has followed, giving a wide circulation to his account of the story. That when, for a stipulated sum, he had written in honour of a

15. That Scopas, a Thessalian nobleman, was killed at that banquet, is generally believed; his sister’s son is said to have perished with him; and some think that most of the family of another and older Scopas was killed at the same time. 16. However, that part of the story relating to Castor and Pollux appears to me to be utterly fabulous, as the poet himself has nowhere alluded to the occurrence, and he assuredly would not have been silent about an incident so much to his honour.

17. From what Simonides did on that occasion, it appears to have been remarked, that the memory is assisted by localities impressed on the mind; and every one seems able to attest the truth of the observation from his own experience; for when we return to places, after an absence of some time, we not only recognize them, but recollect also what we did in them; persons whom we saw there, and sometimes even thoughts that passed within our minds, recur to our memory. Hence in this case, as in many others, art has had its origin in experiment. 18. People fix in their minds places of the greatest possible extent, diversified by considerable variety, such as a large house, for example, divided into many apartments. Whatever is remarkable in it is carefully impressed on the mind, so that the thought may run over every part of it without hesitation or delay; and it is indeed of the first importance, to be at no loss in recurring to any part, for ideas which are meant to excite other ideas, ought to be in the highest degree certain. 19. They then distinguish what they have written, or treasured in their mind, by some symbol by which they may be reminded of it; a symbol which may either have reference to the subject in general, as navigation or warfare, or to some particular word; for if they forget, they may, by a hint from a single word, find their recollection revived. It may be a symbol, however, of navigation, as an
anchor; or of war, as some particular weapon. 20. These symbols they then dispose in the following manner: they place, as it were, their first thought under its symbol, in the vestibule, and the second in the hall, and then proceed round the courts, locating thoughts in due order, not only in chambers and porticoes, but on statues and other like objects. This being done, when the memory is to be tried, they begin to pass in review all these places from the commencement, demanding from each what they have confided to it, according as they are reminded by the symbol; and thus, however numerous be the particulars which they have to remember, they can, as they are connected each to each like a company of dancers hand to hand, make no mistake in joining the following to the preceding, if they only take due trouble to fix the whole in their minds. 21. What I have specified as being done with regard to a dwelling house, may be done also with regard to public buildings, or a long road, or the walls of a city, or pictures, or we may even conceive imaginary places for ourselves.

Places, however, we must have, either fancied or selected, and images or symbols which we may invent at pleasure. These symbols are marks by which we distinguish the particulars which we have to get by heart, so that, as Cicero says, we use places as waxes tablets, and symbols as letters. 22. But it will be best to cite what he adds, in his exact words: We must fancy many plain and distinct places, at moderate distances; and such symbols as are expressive, striking, and well-marked, which may present themselves to the mind and act upon it at once. I am therefore the more surprised that Metrodorus should have made three hundred and sixty places in the twelve signs through which the sun passes. This was doubtless vanity and boastfulness in a man priding himself on his memory rather than the result of art than as the gift of nature.

23. For myself, I do not deny that this method may be of use in some cases; for instance, if the names of several things, after being heard in a certain order are to be repeated without deviation from it; for those who would do so, locate the things in the places which they have previously conceived, the table, for example, in the vestibule, the couch in the hall, and other things in the same way; and then, going over the places again, they find the things where they deposited them. 24. Perhaps those were assisted by this method, who, at the close of an auction, could specify what had been sold to each buyer, in conformity with the books of the money-takers. Such a proof of memory they say that Hortensius often gave. 25. I do not dwell on the circumstance that some things cannot be signified by any images, as for example, conjunctions. We may have, it is true, like short-hand writers, certain marks for every word, and an infinite number of places, as it were, in which all the words contained in the live books of the second pleading against Verres may be arranged, so that we may remember all just as we have supposed them to be deposited, but must not the course of the orator’s speech, as he pronounces the words, be impeded by the double effort necessary to the memory? 26. How can his words flow on in a continuous current, if he has to refer for every word to its particular image? Let Charmadas, therefore, and Metrodorus of Scepsis, whom I mentioned a little above, both of whom Cicero asserts to have used this method, keep their art to themselves; and let me propose one of a simpler nature.

27. If a long speech is to be retained in the memory, it will be of advantage to learn it in parts; for the memory sinks under a vast burden laid on it at once. At the same time, the portions should not be extremely short; for they will then distract and harass the memory. I cannot
however prescribe any certain length, since this must be suited, as much as possible, to the different divisions of the subject, unless a division, perchance, be of such magnitude that it requires to be subdivided. 28. But certain limits must assuredly be fixed, that frequent meditation may connect the series of words in each, which is attended with great difficulty, and that a repetition of the parts in their order may unite them into a whole. As to those which are least easily remembered, it will be of advantage to associate with them certain marks, the recollection of which may refresh and excite the memory. 29. Scarcely any man has so unhappy a memory as not to remember what symbol he designed for any particular part; but, if he be so unfortunately dull, it will be a reason for him to adopt the remedy of marks, that they may stimulate him. For it is of no small service in this method, to affix signs to those thoughts which are likely, we think, to escape us; an anchor, as I remarked above, if we have to speak of a ship; a spear, if we have to think of a battle; since signs are of great efficacy; and one idea arises from another; as when a ring shifted from one finger to another, or tied with a thread, reminds us why we shifted or tied it.

30. Those contrivances have the greatest effect in fixing things in the memory, which lead it from some similar object to that which we have to remember; as, in regard to names, if Fabius, for instance, is to be kept in our memory, we may think of the famous Cunctator, who will surely not escape us, or of some one of our friends, who is named Fabius. 31. This is still more easy in respect to such names as Aper, Ursus, Naso, or Crispus, since we can fix in our minds the things to which they allude. A reference to the origin of derivative names is sometimes even a still better means of remembering them, as in those of Cicero, Verrius, Aurelius.

32. What will be of service, however, to every one, is to learn by heart from the same tablets on which he has written; for he will pursue the remembrance of what he has composed by certain traces, and will look, as it were, with the eye of his mind, not only on the pages, but on almost every individual line, resembling, while he speaks, a person reading. If, moreover, any erasure, or addition, or alteration, has been made, they will be as so many marks, and while we attend to them, we shall not go astray. 33. This method, though not wholly unlike the system of which I spoke at first, is yet, if experience has taught me anything, more expeditious and efficacious.

To learn by heart in silence, (for it is a question whether we should do so or not,) would be best, if other thoughts did not intrude on the mind at a time when it is, so to speak, at rest, for which reason it requires to be stimulated by the voice, that the memory may be excited by the double duty of speaking and hearing. But the tone of voice ought to be low, and rather a kind of murmur. 34. As to him that learns from another person who reads to him, he is in some degree retarded, as the sense of seeing is quicker than that of hearing, but he may, on the other hand, be in some degree benefited, as, after he has heard a passage once or twice, he may immediately begin to try his memory, and attempt to rival the reader; indeed, for other reasons, we should make it our great care to test the memory from time to time, since continuous reading passes with equal celerity over that which takes less and that which takes more hold of the mind; while, in making trial whether we retain what we have heard, not only a greater degree of attention is applied, but no time is unoccupied, or lost in repeating that which we already know, as, in this way, only the parts that have escaped us are gone over again, that they may be fixed in the memory by frequent repetition, though generally, indeed, these very parts are more securely stored in the memory than others, for the very reason that they escaped it at first.

35. It is common alike to learning by heart and to composition, that good health, excellent digestion, and a mind free from other subjects of care, contribute greatly to success in them.
36. But for fixing in the memory what we have written, and for retaining in it what we meditate, the most efficacious, and almost the only, means, (except exercise, which is the most powerful of all,) are division and arrangement. He who makes a judicious division of his subject, will never err in the order of particulars; 37. for, if we but speak as we ought, there will be certain points, as well in the treatment as in the distribution of the different questions in our speech, that will naturally be first, second, and so on; and the whole concatenation of the parts will be so manifestly coherent, that nothing can be omitted or inserted in it without being at once perceived. 38. Did Scaevola, after playing at the game of the twelve lines, in which he had been the first to move, and had been beaten, and going over the whole process of the game in his mind as he was travelling into the country, recollect at what move he had made a mistake, and return to tell the person with whom he had been playing, who acknowledged that it was as he said; and shall order have less effect in a speech, where it is settled wholly at our own pleasure, than it has in a game, where it depends partly on the will of another? 39. All parts that have been well put together, too, will guide the memory by their sequence; for as we learn by heart verse more easily than prose, so we learn compact prose better than such as is ill-connected. Thus it happens that passages in a speech, which seemed to have been poured forth extempore, are heard repeated word for word; and such repetition was possible even to the moderate power of my own memory, whenever, as I was declaiming, the entrance of any persons, who merited such attention, induced me to repeat a portion of my declamation. I have no opportunity of saying what is untrue, as there are people living that were present when I did so. 40. If any one ask me, however, what is the only and great art of memory, I shall say that it is exercise and labour. To learn much by heart, to meditate much, and, if possible, daily, are the most efficacious of all methods. Nothing is so much strengthened by practice, or weakened by neglect, as memory. 41. Let children, therefore, as I directed, learn as much as possible by heart at the earliest possible age; and let every one, at what ever age, that applies himself to strengthen his memory by cultivation, get resolutely over the tedium of going through what has often been written and read, and of masticating repeatedly, as it were, the same food; a labour which may be rendered easier, if we begin with learning a few things first, and such as do not create disgust in us; and we may then add to our task a verse or two every day, the addition of which will cause no sensible increase to our labour, but will lead, at length, to almost inconceivable results. We may first learn pieces of poetry, then passages from orators, and at last composition of a less studied kind, and more remote from the style of oratory, as that of writers on law. 42. For what is intended as an exercise ought to be of a rather difficult nature, in order that for which it is intended as an exercise may be easier; just as athletes accustom their hands to leaden weights, though they must use them empty and unarmed in actual combats.

I must not omit to mention, what is found to be true by daily experience, that in minds of a somewhat slow nature, the impression of what is recent on the memory is by no means exact. 43. It is astonishing how much strength the interval of a night gives it; and a reason for the fact cannot be easily discovered; whether it be from the effort, the fatigue of which was a hindrance to itself, being suspended during the time; or whether it be that reminiscence, which is the most efficient quality of the memory, is cherished or matured; certain it is, that what could not be repeated at first is readily put together on the following day; and the very time which is generally thought to cause forgetfulness is found to strengthen the memory. 44. On the other hand, the extraordinarily quick memory soon allows what it has grasped to escape it; and as if, after discharging a present duty, it owed nothing further, it resigns its charge like a dismissed steward. Nor is it indeed surprising that what has been longest impressed upon the mind should adhere to it with the greatest tenacity.
From this difference in minds a question has arisen, whether those who are going to deliver a speech should learn it by heart word for word, or whether it be sufficient to master merely the substance and order of particulars. 45. This is a point on which certainly no general decision can be given: for, for my own part, if my memory be sufficiently strong, and time be not wanting, I should wish not a single syllable to escape me; else it would be to no purpose to write. Such exactness we should acquire in childhood; and the memory should he brought to such a condition by exercise, that we may never learn to excuse its failures. To be prompted, therefore, and to refer to one’s writing, is pernicious, as it grants indulgence to carelessness; nor will a speaker feel that he retains with sufficient security that which he is in no fear of losing. 46. Hence, too, proceed interruptions in the course of our speech, and a mode of delivery halting and irregular, while the speaker, appearing like one who has learned a lesson, destroys the whole grace of what he had written with grace, by making it evident that he did write it. 47. But a good memory gains us credit even for readiness of wit, as we appear, not to have brought what we utter from home, but to have conceived it on the instant; an opinion which is of great service both to the speaker and to his cause; for a judge admires more, and distrusts less, that which he regards as not having been preconcerted to mislead him. We should therefore consider it as one of the most excellent artifices in pleading to deliver some parts of our speech, which we have extremely well connected, as it they had not been connected at all, and to appear, at times, like persons thinking and doubting, seeking what we have in reality brought with us, 48. What it is best for a speaker to do, then, in regard to memory, cannot escape the apprehension of any one.

But even if a person’s memory be naturally dull, or if time be but short, it will be useless for him to tie himself down to a series of words, when to forget any one of them may occasion either disagreeable hesitation, or total silence; and it will be far safer for him, after treasuring up his matter in his mind, to leave himself at liberty to deliver it as he pleases; for a speaker never loses a single word that he has chosen, without regret, and cannot easily put another in its place while he is trying to recollect the very one that he had written. 49. But not even such power of substitution is any remedy for a weak memory, unless in those who have acquired some ability in speaking extempor; and if both resources be wanting to a speaker, I would advise him to renounce entirely all attempts at pleading, and to apply himself, if he has any talent for composition, to writing. But such unfortunate weakness of memory is very rarely seen.

50. What strength the memory may attain when assisted by nature and art, Themistocles may be named as an instance, who, as is generally believed, learned to speak the Persian language accurately in less than a year,24 or Mithridates, to whom it is said that two and twenty languages, the number of the nations over whom he ruled, were known:25 or Crassus26 the rich, who, when he was prætor of Asia, was so well acquainted with the five dialects27 of the Greek tongue, that in whichever of them a complainant sought justice from him, he pronounced in that very dialect a decision on his case; or Cyrus, who is supposed to have known the names of every one of his soldiers. 51. Theodectes, also, is said to have been able to repeat instantly any number of verses after having once heard them. There were said to be persons, in my time, who could do so, but I never had the fortune to witness such a performance. The belief in its possibility may well, however, be cherished, if for no other reason than that he who thinks it practicable may hope to effect it.

Chapter 3

Of delivery: the effect of it, and qualifications necessary to excellence in it, § 1—9. Some have asserted that the study of delivery is useless, 10—13. Of the voice, its natural excellences and defects 14—18. Care that should
be taken of the voice, 19—23. Exercise of it necessary, 24—29. Of pronunciation and delivery; pronunciation should be clear, 30—34. Distinct. 35—39. Graceful and agreeable, 40—42. Of equality and variety in the tone of the voice, 43—52. Of the management of the breath, 53—56 Of falling into a singing tone, 57—60. Of appropriate pronunciation and delivery, 61—64. Of gesture, 65—68. Of decorum, 69—71. Of the countenance, 72—81. Of the management of other parts of the body, 82—87. Of imitation; must not be in excess, 88—91. Of certain common gestures and attitudes of the hands and fingers, 92—116. Of faulty and unbecoming gestures, 117—130. Of habits in which many speakers indulge, 131—136. Of dress, and the management of the toga, 137—149. An orator must adapt his delivery to his subject, and to the characters of those before whom he speaks; various remarks on decorum in speaking, 150—176. But everything cannot be taught, and an orator must consult his own powers and qualifications, 177—184.

1. Delivery is by most writers called action; but it appears to derive the one name from the voice, and the other from the gesture; for Cicero calls action sometimes the language, as it were, and sometimes the eloquence of the body. Yet he makes two constituent parts of action, which are the same as those of delivery, voice and motion. We, therefore, make use of either term indiscriminately.

2. As for the thing itself, it has a wonderful power and efficacy in oratory; for it is not of so much importance what sort of thoughts we conceive within ourselves, as it is in what manner we express them; since those whom we address are moved only as they hear. Accordingly there is no proof, that proceeds in any way from a pleader, of such strength that it may not lose its effect, unless it be supported by a tone of affirmation in the speaker. All attempts at exciting the feelings must prove ineffectual, unless they be enlivened by the voice of the speaker, by his look, and by the action of almost his whole body. 3. For when we have displayed energy in all these respects, we may think ourselves happy, if the judge catches a single spark of our fire; and we surely cannot hope to move him if we are languid and supine, or expect that he will not slumber if we yawn. 4. Even actors on the stage give proof of the power of delivery, since they add so much grace even to the best of our poets, that the same passages delight us infinitely more when they are heard than when they are read; and they gain a favourable hearing for the most contemptible performances, insomuch that pieces which have no place in our libraries are welcomed time after time at the theatre. 5. If, then, in matters which we know to be fictitious and unreal, delivery is of such effect as to excite in us anger, tears, and concern, how much additional weight must it have when we also believe the subjects on which it is bestowed? For my own part, I should be inclined to say that language of but moderate merit, recommended by a forcible delivery, will make more impression than the very best, if it be unattended with that advantage. 6. Accordingly Demosthenes, when he was asked what was the chief excellence in the whole art of oratory, gave the palm to delivery, and assigned to it also the second and third place, until he ceased to be questioned; so that he may be thought to have esteemed it not merely the principal, but the only excellence. 7. It was for this reason that he himself studied it under Andronicus the actor, and with such success that Æschines, when the Rhodians expressed admiration of his speech, appears to have exclaimed with great justice, What if you had heard him himself deliver it? 8. Cicero also thinks that delivery has supreme power in oratory. He says that Cneius Lentulus obtained more reputation by his delivery than by any real power of eloquence; that it was by delivery that Caius Gracchus, in deploring his brother’s death, excited the tears of the whole Roman people; and that Antonius and Crassus produced great impression by it, but Hortensius more than either of them. A proof of this remark regarding Hortensius, is, that his writings are so much below that character for which he was long accounted the chief of our orators, then the rival of Cicero, and at last, as long as he lived, second to him; whence it appears that there was some charm in his delivery which we do not find in reading him. 9. Indeed, as words have much power of themselves, as the voice adds a particular force to thought, and as
gesture and motion are not without meaning, some great excellence must necessarily be the result when all these sources of power are combined.

10. Yet there are some who think that an unstudied mode of delivery, such as the impulse of the individual speaker’s mind produces, is more forcible, and indeed the only mode of delivery worthy of men. But those who hold this opinion are mostly such as make it their practice to decry all care, and art, and polish in speaking in general, and to condemn whatever is acquired by study as affected and unnatural; or such as pretend to imitate antiquity by an assumed rudeness of style and pronunciation, as Cicero\textsuperscript{33} says that Lucius Cotta used to do. 11. Let those, however, who think it enough for men to be born to become orators, enjoy their own opinion, but let them be indulgent, at the same time, to the trouble which I take, who believe that there can be no consummate excellence except when nature is assisted by art. 12. But I allow, without the least reluctance, that the chief power rests with nature; for he, assuredly, will be unable to deliver himself properly, to whom either memory is wanting for retaining what he has written, or ready facility in uttering what he has to speak extempore; or if any incurable defects of utterance disable him. There may even be such extraordinary deformity of body in a person that it cannot be remedied by any effort of art. 13. Nor can a weak voice attain any degree of excellence in delivery; for we may manage a sound and strong voice as we please, but a bad or weak voice prevents us from doing many things that are necessary, as giving emphasis and elevation of tone, and forces us to do many other things that we ought to avoid, as breaking our sentences, adopting an unnatural pitch, and recruiting a hoarse throat and exhausted lungs with an offensive resemblance to singing. But let me now speak of him who is so qualified by nature that rules will not fail to be of use to him.

14. Since delivery in general, as I said, depends upon two things, voice and gesture, of which the one affects the eyes and the other the ears, the two senses through which all impressions find their way into the mind, it is natural to speak first of the voice, to which, also, the gesture is to be adapted.

In regard to it, then, the first thing to be considered is what sort of voice we have, and the next, how we use it. The natural power of the voice is estimated by its quantity and its quality. 15. Of these, the quantity is the more simple consideration, for it may be said in general that it is either much or little; but between the extremes of these quantities there are many diversities, and many gradations from the lowest tone to the highest, and from the highest to the lowest. Quality is more varied; for the voice is either clear or husky, full or weak, smooth or rough, of smaller or larger compass, hard or flexible, sharp or flat. 16. The breath may also be longer or shorter. As to the causes whence each of these peculiarities arises, it is not necessary to the design of my work to consider whether the difference lies in those parts of the body in which the breath is generated, or in those through which, as through tubes, it passes; whether it results from the nature of the voice itself, or from the impulse which it receives; or whether strength of lungs, or of the chest, or even of the head, affords it most assistance; for there is need of concurrent aid from all these parts, as well as of a clear formation,\textsuperscript{34} not only of the mouth, but also of the nostrils, through which the remainder of the breath\textsuperscript{35} is expelled. The general tone of the voice, however, ought to be sweet, not grating.

17. In the management of the voice there are many particulars to be observed; for besides the three main distinctions of acute, grave, and intermediate, there is need of many other kinds of intonation, as the forcible and the gentle, the higher and the lower; and of slower or quicker time.\textsuperscript{36} 18. But between these varieties there are other intermediate varieties; and as the face, though it consists of very few features, is infinitely diversified, so the voice, though it has very
few variations that can be named, has yet a peculiar tone in each individual; and the voice of a
person is as easily distinguished by the ear, as the face by the eye.

19. But the good qualities of the voice, like those of all our other faculties, are improved
by attention and deteriorated by neglect. The attention to be paid to the voice by orators,
however, is not the same as that which is required from singing-masters; though there are many
things equally necessary to both; as strength of body, for instance, that the voice may not dwindle
down to the weak tone of eunuchs, women, and sick persons; strength which walking, anointing
with oil, continence, and easy digestion of food, which is the result of moderation in eating,
contribute to maintain. 20. It is necessary, also, that the throat be in good condition, that is, soft
and flexible, for by any defect in it the voice may be rendered broken, husky, rough, or
squeaking; for as flutes, receiving the same breath, gave one sound when the holes are stopped,
another when they are open, another when the instruments are not thoroughly clean, and another
when they are cracked; so the throat, when swollen, strangles the voice, when not clear, stifles it,
when dry, roughens it, and when affected with spasms, gives forth a sound like that of broken
pipes. 21. The breath, too, is sometimes broken by some obstruction, as a small stream of water
by a pebble, the current of which, though it unites soon after the obstruction, yet leaves
something of a void behind it. Too much moisture also impedes the voice, and too little weakens
it. As to fatigue, it affects the voice as it affects the whole body, not for the present merely, but
for some time afterwards.

22. But though exercise is necessary alike for singing-masters and orators, in order that all
their faculties may be in full vigour, yet the same kind of attention to the body is not to be
expected from both; for certain times for walking cannot be fixed for himself by a man who is
occupied in so many duties of civil life, nor can he tune his voice at leisure from the lowest to the
highest notes; or give it rest when he pleases from the labours of the forum, since he has often to
speak on many trials in succession. 23. Nor need he observe the same care in regard to diet; for
he has occasion, not so much for a soft and sweet voice, as for one that is strong and durable, and
though singers may soften all sounds, even the highest, by a certain modulation of the voice, we,
on the contrary, must often speak with roughness and vehemence We must frequently, also,
watch whole nights, we must imbibe the smoke of the lamp by which we study, and remain long,
during the day-time, in garments moistened with perspiration. 24. Let us not, therefore, weaken
our voice by delicate treatment of ourselves, or bring it to a condition which will not be enduring;
but let the exercise which we give it be similar to the exertion for which it is destined; let it not
be relaxed by want of use, but strengthened by practice, by which all difficulties are smoothed.

25. To learn passages of authors by heart, in order to exercise the voice, will be an
excellent method; for as to those who speak extempore, the feeling which is excited by their
matter prevents them from giving due attention to the voice; and it will be well to learn passages
of as much variety of subject as possible, such as may exercise us in exclamation, in discussion,
in the familiar style, and in the softer kind of eloquence, that we may be prepared for every
mode of speaking. 26. This will be sufficient exercise; but the delicate voice, which is too much
nursed, will be unequal to any extraordinary exertion; just as athletes accustomed to the oil and
the gymnasium, though they may appear, in their own games, handsome and strong, yet, if we
were to order them on a military expedition, and require them to carry burdens and pass whole
nights on guard, would soon faint with fatigue, and long to be anointed and to perspire at
freedom in an undress. ...
Chapter 3

1 See Plato Theæt. p. 191, Steph. In the Philebus he compares the memory to a book. Gesner. Aristotle, de Mem. et Reminis. c. 1, compares impressions on the memory to those on wax. See Locke, Essay, b. ii. c. 10.

2 Ut quasi habitu tardiorem firmiorememque memoriam putem.] This is said in opposition to the opinion of those who thought that the memory might be strengthened and improved by drugs. Gesner.

3 “Some things which I cannot fully grasp in my memory, even when they partially occur and present themselves to it, will suddenly arise in my mind when it is making no effort to recall them, but is quite at rest.” Seneca, Controv. lib. 1, pref.

4 Nisi hoc lumen orandi ex ulisst.] Nisi eloquentiam ad hoc, quod nunc est, fastigium erexit. Spalding.

5 Phædr. p. Steph. 274, 275. Pittæus observes that there was a similar opinion among the Druids, according to Caesar, B. G. vi. 14.


7 This learned and mighty controversy has escaped us, through the loss of the works of the Grammarians named in the text. Spalding.

8 Thus, if a period begins with the word solet, sol may be the symbol for recollecting it. Rollin.

9 De Orat. ii. 86.

10 He used the twelve signs of the Zodiac as aids for his memory, dividing each into thirty compartments; but he made an injudicious choice, because these compartments in the signs of the Zodiac were not sensible and distinct objects, on which the mind could readily fix. Turnæus.

11 Seneca, Controv. pref. See also Quint. x. 6, 4.

12 Sermonis alicujus habit.] Spalding doubts the soundness of the word habit, and, as it is certainly useless, I have not translated it.

13 Comp. vi. 2, 24.

14 That of remembering and connecting.

15 Charmadas, Metrodorus, and Hortensius are mentioned by Cicero, Tusc. Quæst. i. 24, as persons of extraordinary power of memory. Burmann.

16 Sect. 22.

17 Aliquas—notas.] As Quintilian has previously used the word signum, there is some difficulty in distinguishing between the two. “Either,” says Turnæus, “he uses signum and nota for the same thing, or he means by nota some kind of abbreviation or compendious remark to be placed at the beginning of divisions of a speech to refresh the memory.” “I consider,” says Burmann, “that nota and signum are the same, and mean some sort of note to be placed in the margin.”

18 Sect. 18—23.

19 Si modò rectè dicimus.] If we do not indulge in such ambitious and ostentatious ornament as to obscure, by its excessive splendour, the connexion and divisions of our matter. Spalding.

20 In lusu duodecim scriptorum.] This was a game played with counters on a board moved according to throws of the dice, but different from our backgammon. It was called duodecim scripta from twelve lines that were drawn on the board. See Cicero de Orat. i. 50, and Ernest. Clav.; Adam’s Rom. Ant. p. 453; Smith’s Dict. of Gr. and Rom. Ant. art. Latrunculi.

21 Quo dato errasst.] Dare was the proper word with regard to the moves in this game. Spalding.

22 There is something that I do not like in such earnest asseveration. But Quintilian has spoken in a similar way before, iv. 2, 86. Spalding.

23 I. 1, 35; ii. 7, 25.

24 Thucyd. i. 137; Corn. Nep. ii. 10, 1. Plutarch, Themist. p. 229, Steph.


26 Val. Max. viii. 7, 6.

27 Attic. Ionic, Doric, Æolic, and Macedonian.
36 Spattis—lentioribus aut citioribus.] Said with reference to long and short syllables, of which feet and numbers consist. Capperonier.

37 A phonascis.] A phonascus was a person who taught the management of the voice in general, either in singing or speaking.

38 Scinditur.] Is split, as it were, into several tone, instead of having one full tone. Compare Finditure etiam spiritus, sect. 21.

39 A practice which the phonasci say should be avoided, and make it a rule that after great perspiration the orator should anoint himself with oil; but speakers cannot adhere strictly to the precepts of the phonasci. Turnebus.

40 Flexus] That is, passages which require to be spoken in a tone adapted for exciting pity, a tone which approaches to singing; see sect. 170; also i. 11, 12. Spalding.