

## BOOK III

## LIBER III

I. QUONIAM in libro secundo quaesitum est, quid esset rhetorice et quis finis eius, artem quoque esse eam et utilem et virtutem, ut vires nostrae tulerunt, ostendimus, materiamque ei res omnes, de quibus dicere oporteret, subiecimus: iam hinc, unde coeperit, quibus constet, quo quaeque in ea modo inveni-  
enda atque tractanda sint, exsequar; intra quem modum plerique scriptores artium constiterunt, adeo ut Apollodorus contentus solis iudicialibus  
2 fuerit. Nec sum ignarus, hoc a me praecipue, quod hic liber inchoat, opus studiosos eius desiderasse, ut inquisitione opinionum, quae diversissimae fuerunt, longe difficillimum, ita nescio an minimae legentibus futurum voluptati, quippe quod prope nudam prae-  
3 ceptorum traditionem desideret. In ceteris enim admiscere temptavimus aliquid nitoris, non iactandi ingenii gratia (namque in id eligi materia poterat uberior), sed ut hoc ipso adliceremus magis iuventutem ad cognitionem eorum, quae necessaria studiis arbitrabamur, si ducti iucunditate aliqua lectionis  
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1. IN the second book the subject of inquiry was the nature and the end of rhetoric, and I proved to the best of my ability that it was an art, that it was useful, that it was a virtue and that its material was all and every subject that might come up for treatment. I shall now discuss its origin, its component parts, and the method to be adopted in handling and forming our conception of each. For most authors of text-books have stopped short of this, indeed Apollodorus confines himself solely to forensic oratory. I know that those who asked me to write this work were specially interested in that portion on which I am now entering, and which, owing to the necessity of examining a great diversity of opinions, at once forms by far the most difficult section of this work, and also, I fear, may be the least attractive to my readers, since it necessitates a dry exposition of rules. In other portions of this work I have attempted to introduce a certain amount of ornateness, not, I may say, to advertise my style (if I had wished to do that, I could have chosen a more fertile theme), but in order that I might thus do something to lure our young men to make themselves acquainted with those principles which I regarded as necessary to the study of rhetoric: for I hoped that by giving them something which was not unpleasant to read I might induce a greater readiness to learn those rules which I feared

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libentius discerent ea, quorum ne ieiuna atque arida traditio averteret animos et aures praesertim tam  
4 delicatas raderet verebatur. Qua ratione se Lucretius dicit praecepta philosophiae carmine esse complexum; namque hac, ut est notum, similitudine utitur:

*Ac veluti pueris absinthia taetra medentes  
Cum dare conantur, prius oras pocula circum  
Aspirant<sup>1</sup> mellis dulci flavoque liquore,*

5 et quae sequuntur. Sed nos veremur, ne parum hic liber mellis et absinthii multum habere videatur, sitque salubrior studiis quam dulcior. Quin etiam hoc timeo, ne ex eo minorem gratiam ineat, quod pleraque non inventa per me sed ab aliis tradita continebit, habeat etiam quosdam, qui contra sentiant et adversentur, propterea quod plurimi auctores, quamvis eodem tenderent, diversas tamen vias muniverunt atque in suam quisque induxit sequentes.  
6 Illi autem probant quaecumque ingressi sunt iter, nec facile inculcatas pueris persuasiones mutaveris,  
7 quia nemo non didicisse mavult quam discere. Est autem, ut procedente libro patebit, infinita dissensio auctorum, primo ad ea, quae rudia atque imperfecta adhuc erant, adiicientibus quod invenissent scripto-

<sup>1</sup> inspirant, *A*: adspirant, *B*: contingunt, *MSS.* of *Lucretius*.

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<sup>1</sup> iv. 11. See also i. 936.

might, by the dryness and aridity which must necessarily characterise their exposition, revolt their minds and offend their ears which are nowadays grown somewhat over-sensitive. Lucretius has the same object in mind when he states that he has set forth his philosophical system in verse; for you will remember the well-known simile which he uses<sup>1</sup> :—

“ And as physicians when they seek to give  
A draught of bitter wormwood to a child,  
First smear along the edge that rims the cup  
The liquid sweets of honey, golden-hued,”

and the rest. But I fear that this book will have too little honey and too much wormwood, and that though the student may find it a healthy draught, it will be far from agreeable. I am also haunted by the further fear that it will be all the less attractive from the fact that most of the precepts which it contains are not original, but derived from others, and because it is likely to rouse the opposition of certain persons who do not share my views. For there are a large number of writers, who though they are all moving toward the same goal, have constructed different roads to it and each drawn their followers into their own. The latter, however, approve of the path on which they have been launched whatever its nature, and it is difficult to change the convictions implanted in boyhood, for the excellent reason that everybody prefers to have learned rather than to be in process of learning. But, as will appear in the course of this book, there is an infinite diversity of opinions among writers on this subject, since some have added their own discoveries to those portions of the art which were still shapeless and unformed,

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ribus, mox, ut aliquid sui viderentur adferre, etiam recta mutantibus.

- 8 Nam primus post eos, quos poetae tradiderunt, movisse aliqua circa rhetoricen Empedocles dicitur. Artium autem scriptores antiquissimi Corax et Tisias Siculi, quos insecutus est vir eiusdem insulae Gorgias
- 9 Leontinus, Empedoclis, ut traditur, discipulus. Is beneficio longissimae aetatis (nam centum et novem vixit annos) cum multis simul floruit, ideoque et illorum, de quibus supra dixi, fuit aemulus et ultra
- 10 Socraten usque duravit. Thrasy-machus Chalcedonius cum hoc et Prodicus Cius et Abderites Protagoras, a quo decem milibus denariorum didicisse artem, quam edidit, Euathlus dicitur, et Hippias Eleus et, quem Palameden Plato appellat, Alcidas
- 11 Elaïtes. Antiphon quoque et orationem primus omnium scripsit et nihilo minus et artem ipse composuit et pro se dixisse optime est creditus, etiam Polycrates, a quo scriptam in Socraten diximus orationem, et Theodorus Byzantius ex iis et ipse, quos
- 12 Plato appellat *λογοδιδάλους*. Horum primi communes locos tractasse dicuntur Protagoras, Gorgias, adfectus Prodicus et Hippias et idem Protagoras et Thrasy-machus. Cicero in Bruto negat ante Periclea scriptum quidquam, quod ornatum oratorium habeat; eius aliqua ferri. Equidem non reperio quidquam

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<sup>1</sup> About £312.

<sup>2</sup> *Phaedr.* 261 D.

<sup>3</sup> *Phaedr.* 266 E.

<sup>4</sup> vii. 27.

and subsequently have altered even what was perfectly sound in order to establish a claim to originality.

The first writer after those recorded by the poets 8 who is said to have taken any steps in the direction of rhetoric is Empedocles. But the earliest writers of text-books are the Sicilians, Corax and Tisias, who were followed by another from the same island, namely Gorgias of Leontini, whom tradition asserts to have been the pupil of Empedocles. He, thanks to 9 his length of days, for he lived to a hundred and nine, flourished as the contemporary of many rhetoricians, was consequently the rival of those whom I have just mentioned, and lived on to survive Socrates. In the same period flourished Thrasymachus of 10 Chalcedon, Prodicus of Ceos, Protagoras of Abdera, for whose instructions, which he afterwards published in a text-book, Euathlus is said to have paid 10,000<sup>1</sup> denarii, Hippias of Elis and Alcidamas of Elaea whom Plato<sup>2</sup> calls Palamedes. There was Antiphon also, 11 who was the first to write speeches and who also wrote a text-book and is said to have spoken most eloquently in his own defence; Polycrates, who, as I have already said, wrote a speech against Socrates, and Theodorus of Byzantium, who was one of those called "word-artificers" by Plato.<sup>3</sup> Of these Pro- 12 tagoras and Gorgias are said to have been the first to treat commonplaces, Prodicus, Hippias, Protagoras and Thrasymachus the first to handle emotional themes. Cicero in the *Brutus*<sup>4</sup> states that nothing in the ornate rhetorical style was ever committed to writing before Pericles, and that certain of his speeches are still extant. For my part I have been unable to discover anything in

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