

## BOOK IX

## LIBER IX

- I. Cum sit proximo libro de tropis dictum, sequitur pertinens ad figuras, quae *σχήματα* Graece vocantur,
- 2** locus ipsa rei natura coniunctus superiori. Nam plerique has tropos esse existimaverunt, quia, sive ex hoc duxerint nomen, quod sint formati quodam modo, sive ex eo, quod vertant orationem, unde et motus dicuntur, fatendum erit esse utrumque eorum etiam in figuris, usus quoque est idem: nam et vim rebus adiiciunt et gratiam praestant. Nec desunt qui tropis figurarum nomen imponant, quorum est C. Artorius
- 3** Proculus. Quin adeo similitudo manifesta est, ut ea discernere non sit in promptu. Nam quo modo quaedam in his species plane distant, manente tamen generaliter illa societate, quod utraque res de recta et simplici ratione cum aliqua dicendi virtute deflectitur, ita quaedam perquam tenui limite dividuntur, ut cum ironia tam inter figuras sententiae quam inter tropos reperiatur, *περίφρασις* autem et *ὑπερβατὸν* et *ὀνοματοποιίαν* clari quoque auctores figuras verborum potius quam tropos dixerint.
- 4** Quo magis signanda est utriusque rei differentia. Est igitur tropos sermo a naturali et principali signi-

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<sup>1</sup> See IX. ii. 44.

<sup>2</sup> VIII. vi. 59 *sqq.*, 62, 31 respectively.

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I. In my last book I spoke of *tropes*. I now come to *figures*, called σχήματα in Greek, a topic which is naturally and closely connected with the preceding. For many authors have considered *figures* identical with *tropes*, because whether it be that the latter derive their name from having a certain form or from the fact that they effect alterations in language (a view which has also led to their being styled *motions*), it must be admitted that both these features are found in *figures* as well. Their employment is also the same. For they add force and charm to our matter. There are some again who call *tropes* *figures*, Artorius Proculus among them. Further the resemblance between the two is so close that it is not easy to distinguish between them. For although certain kinds differ, while retaining a general resemblance (since both involve a departure from the simple and straightforward method of expression coupled with a certain rhetorical excellence), on the other hand some are distinguished by the narrowest possible dividing line: for example, while *irony* belongs to *figures of thought* just as much as to *tropes*,<sup>1</sup> *periphrasis*, *hyperbaton* and *onomatopoea*<sup>2</sup> have been ranked by distinguished authors as *figures of speech* rather than *tropes*.

It is therefore all the more necessary to point out the distinction between the two. The name of *trope*

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figuratione translatus ad aliam ornandae orationis gratia, vel, ut plerique grammatici finiunt, dictio ab eo loco, in quo propria est, translata in eum, in quo propria non est; figura, sicut nomine ipso patet, conformatio quaedam orationis remota a communi et primum se  
5 offerente ratione. Quare in tropis ponuntur verba alia pro aliis, ut in μεταφορᾶ, μετωνυμία, ἀντονομασία, μεταλήψει, συνεκδοχῇ, καταχρήσει, ἀλληγορία, plerumque ὑπερβολῇ; namque et rebus fit et verbis. Ὀνοματοποιία fictio est nominis; ergo hoc quoque pro aliis ponitur, quibus usuri fuimus, si illud non fingeremus.  
6 Περίφρασις etiamsi frequenter et id ipsum, in cuius locum adsumitur, nomen complecti solet, utitur tamen pluribus pro uno. Ἐπίθετον, quoniam plerumque habet antonomasiae partem, coniunctione eius fit tropus. In hyperbato commutatio est ordinis, ideoque multi tropis hoc genus eximunt. Transfert tamen verbum aut partem eius a suo loco in alienum.  
7 Horum nihil in figuras cadit. Nam et propriis verbis et ordine collocatis figura fieri potest. Quomodo autem ironia alia sit tropi, alia schematos, suo loco reddam. Nomen enim fateor esse commune et scio quam multiplicem habeant quamque scrupulosam disputationem; sed ea non pertinet ad praesens

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<sup>1</sup> See VIII. vi.

<sup>2</sup> VIII. vi. 29 and 46.

<sup>3</sup> IX. ii. 44.

BOOK IX. I. 4-7

is applied to the transference of expressions from their natural and principal signification to another, with a view to the embellishment of style or, as the majority of grammarians define it, the transference of words and phrases from the place which is strictly theirs to another to which they do not properly belong. A *figure*, on the other hand, as is clear from the name itself, is the term employed when we give our language a conformation other than the obvious and ordinary. Therefore the substitution of one word for another is placed among *tropes*, as for example in the case of *metaphor*, *metonymy*, *antonomasia*, *metalepsis*, *synecdochè*, *catachresis*, *allegory*<sup>1</sup> and, as a rule, *hyperbole*, which may, of course, be concerned either with words or things. *Onomatopoea* is the creation of a word and therefore involves substitution for the words which we should use but for such creation. Again although *periphrasis* often includes the actual word whose place it supplies, it still uses a number of words in place of one. The *epithet* as a rule involves an element of *antonomasia*<sup>2</sup> and consequently becomes a *trope* on account of this affinity. *Hyperbaton* is a change of order and for this reason many exclude it from *tropes*. None the less it transfers a word or part of a word from its own place to another. None of these can be called *figures*. For a *figure* does not necessarily involve any alteration either of the order or the strict sense of words. As regards *irony*, I shall show elsewhere<sup>3</sup> how in some of its forms it is a *trope*, in others a *figure*. For I admit that the name is common to both and am aware of the complicated and minute discussions to which it has given rise. They, however, have no bearing on my present task. For it

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meum propositum. Nihil enim refert, quomodo  
appelletur utrumlibet eorum, si quid orationi prosit  
8 apparet, nec mutatur vocabulis vis rerum. Et sicut  
homines, si aliud acceperunt quam quod habuerant  
nomen, iidem sunt tamen, ita haec, de quibus  
loquimur, sive tropi sive figurae dicuntur, idem  
efficient; non enim nominibus prosunt, sed effecti-  
bus; ut statum coniecturalem an infitiam an facti  
an de substantia nominemus, nihil interest, dum  
9 idem quaeri sciamus. Optimum ergo in his sequi  
maxime recepta et rem ipsam, quocumque appella-  
bitur modo, intelligere. Illud tamen notandum,  
coire frequenter in eadem sententia et tropon et  
figuram. Tam enim translatis verbis quam propriis  
figuratur oratio.

10 Est autem non mediocris inter auctores dissensio,  
et quae vis nominis eius et quot genera et quae  
quamque multae sint species. Quare primum  
intuendum est, quid accipere debeamus figuram.  
Nam duobus modis dicitur: uno qualiscumque forma  
sententiae, sicut in corporibus, quibus, quoquo modo  
11 sunt composita, utique habitus est aliquis; altero,  
quo proprie schema dicitur, in sensu vel sermone  
aliqua a vulgari et simplici specie cum ratione  
mutatio, sicut nos sedemus, incumbimus, respicimus.  
Itaque cum in eosdem casus aut tempora aut numeros

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<sup>1</sup> See III. vi. 15, 39.

<sup>2</sup> *i. e.* figure.

BOOK IX. I. 7-11

makes no difference by which name either is called, so long as its stylistic value is apparent, since the meaning of things is not altered by a change of name. For just as men remain the same, even though they 8 adopt a new name, so these artifices will produce exactly the same effect, whether they are styled *tropes* or *figures*, since their values lie not in their names, but in their effect. Similarly it makes no difference whether we call a *basis* conjectural or negative, or concerned with fact or substance,<sup>1</sup> provided always that we know that the subject of enquiry is the same. It is best therefore in dealing 9 with these topics to adopt the generally accepted terms and to understand the actual thing, by whatever name it is called. But we must note the fact that *trope* and *figure* are often combined in the expression of the same thought, since figures are introduced just as much by the metaphorical as by the literal use of words.

There is, however, a considerable difference of 10 opinion among authors as to the meaning of the name,<sup>2</sup> the number of *genera* and the nature and number of the *species* into which figures may be divided. The first point for consideration is, therefore, what is meant by a *figure*. For the term is used in two senses. In the first it is applied to any form in which thought is expressed, just as it is to bodies which, whatever their composition, must have some shape. In the second and special sense, in 11 which it is called a *schema*, it means a rational change in meaning or language from the ordinary and simple form, that is to say, a change analogous to that involved by sitting, lying down on something or looking back. Consequently when a student tends

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