THE POETICS OF ARISTOTLE
PREFACE TO THE SECOND EDITION

The following Text and Translation of the Poetics form part of the volume entitled Aristotle's Theory of Poetry and Fine Art, second edition (Macmillan and Co., 1898). In this edition the Critical Notes are enlarged, and the Translation has been carefully revised. The improvements in the Translation are largely due to the invaluable aid I have received from my friend and colleague, Professor W. R. Hardie. To him I would express my warmest thanks, and also to another friend, Professor Tyrrell, who has most kindly read through the proof-sheets, and talked over and elucidated various questions of interpretation and criticism.

In making use of the mass of critical material which has appeared in recent years, especially in Germany, I have found it necessary to observe a strict principle of selection, my aim still being to keep the notes within limited compass. They are not intended to form a complete Apparatus Criticus, still less to do duty for a commentary. I trust, however, that no variant or conjectural
emendation of much importance has been overlooked.

In the first edition I admitted into the text conjectural emendations of my own in the following passages:—iii. 3: xix. 3: xxiii. 1: xxiv. 10: xxv. 4: xxv. 14: xxv. 16. Of these, one or two appear to have carried general conviction (in particular, xxiii. 1): two are now withdrawn,—iii. 3 and xxv. 14, the latter in favour of <οίονούν> (Tucker).

In the first edition, moreover, I bracketed, in a certain number of passages, words which I regarded as glosses that had crept into the text, viz. :—iii. 1: vi. 18: xvii. 1: xvii. 5. In vi. 18 I now give Gomperz’s correction τῶν λεγομένων, for the bracketed words τῶν μὲν λόγων of the MSS., and in xvii. 5 Bywater’s conjecture ὅτι αὐτός for [τινὰς αὐτός].

There remains a conjecture which I previously relegated to the notes, but which I now take into the text with some confidence. It has had the good fortune to win the approval of many scholars, including the distinguished names of Professor Susemihl and Professor Tyrrell. I refer to οῦ (οὕτω MSS.) τὰ τυχόντα ὄνόματα in ix. 5. 1451 b 13, where the Arabic has ‘names not given at random.’ For the copyist’s error cf. ix. 2. 1451 a 36, where Αᵉ has οὕτω, though οὐ τὸ rightly appears in the ‘apographa’: and for
a similar omission of οὐ in Aε cf. vi. 12. 1450 a 29, οὐ ποιήσει δ ήν τῆς τραγῳδίας ἔργον, the indispensable negative being added in ‘apographa’ and found in the Arabic. The emendation not only gives a natural instead of a strained sense to the words τὰ τυχόντα ὀνόματα, but also fits in better with the general context, as I have argued in Aristotle’s Theory of Poetry, etc. (ed. 3 pp. 375–8).

Another conjecture of my own I have ventured to admit into the text. In the much disputed passage, vi. 8. 1450 a 12, I read <πάντες> ὡς εἴπεῖν for οὐκ ὀλύγοι αὐτῶν ὡς εἴπεῖν of the MSS., following the guidance of Diels and of the Arabic. I regard οὐκ ὀλύγοι αὐτῶν as a gloss which displaced part of the original phrase (see Critical Notes). As a parallel case I have adduced Rhet. i. 1. 1354 a 12, where οὐδὲν ὡς εἴπεῖν, the reading in the margin of Aε, ought, I think, to be substituted in the text for the accepted reading ὀλύγον. The word ὀλύγον is a natural gloss on οὐδὲν ὡς εἴπεῖν, but not so οὐδὲν ὡς εἴπεῖν on ὀλύγον.

In two other difficult passages the Rhetoric may again be summoned to our aid. In xvii. 1. 1455 a 27 I have (as in the first edition) bracketed τὸν θεατὴν, the object to be supplied with ἔλαγμανεν being, as I take it, the poet, not the audience. This I have now illustrated by another gloss of a precisely similar kind in Rhet. i. 2. 1358 a 8, where λαυθάνουσίν τε [τοὺς ἄκροατᾶς] has long been
recognised as the true reading, the suppressed object being not the audience but the rhetoricians.

Once more, in xxiv. 9. 1460 a 23, where Aε gives the meaningless ἄλλον δὲ, I read (as in the first edition) ἄλλον οὐδὲ, following the reviser of Aε. This reading, which was accepted long ago by Vettori, has been strangely set aside by the chief modern editors, who either adopt a variant ἄλλον δὲ or resort to conjecture, with the result that προσθείναι at the end of the sentence is forced into impossible meanings. A passage in the Rhetoric, i. 2. 1357 a 17 ff., appears to me to determine the question conclusively in favour of ἄλλον οὐδὲ . . . ἀνάγκη . . . προσθείναι. The passage runs thus: ἐὰν γὰρ ἦ τι τούτων γνώριμον, οὐδὲ δεῖ λέγειν· αὐτὸς γὰρ τούτο προστίθησιν ὁ ἄκροατής, οἶον ὅτι Δωριέως στεφανίτην ἀγώνα νενίκηκεν, ἵκανον εἰπεῖν ὅτι 'Ολύμπια γὰρ νενίκηκεν, τὸ δ' ὅτι στεφανίτης τὰ 'Ολύμπια, οὐδὲ δεῖ προσθείναι· γνωρίσκονσι γὰρ πάντες. The general idea is closely parallel to our passage of the Poetics, and the expression of it is similar, even the word οὐδὲ (where the bare οὐ might have been expected) in the duplicated phrase οὐδὲ δεῖ λέγειν, οὐδὲ δεῖ προσθείναι. One difficulty still remains. The subject to εἶναι ἡ γενέσθαι is omitted. To supply it in thought is not, perhaps, impossible, but it is exceedingly harsh, and I have accordingly in this edition accepted Professor Tucker's conjecture, ἀνάγκη <κἀκεῖνο> εἶναι ἡ γενέσθαι.
The two conjectures of my own above mentioned are based on or corroborated by the Arabic. I ought to add, that in the Text and Critical Notes generally I have made a freer use than before of the Arabic version (concerning which see p. 4). But it must be remembered that only detached passages, literally rendered into Latin in Professor Margoliouth's *Analecta Orientalia* (D. Nutt, 1887), are as yet accessible to those like myself who are not Arabic scholars; and that even if the whole were before us in a literal translation, it could not safely be used by any one unfamiliar with Syriac and Arabic save with the utmost caution and subject to the advice of experts. Of the precise value of this version for the criticism of the text, no final estimate can yet be made. But it seems clear that in several passages it carries us back to a Greek original earlier than any of our existing MSS. Two striking instances may here be noted:

(1) i. 6–7. 1447 a 29 ff., where the Arabic confirms Ueberweg's excision of ἐποτοία and the insertion of ἀνώνυμος before τυγχάνουσα, according to the brilliant conjecture of Bernays (see Margoliouth, *Analecta Orientalia*, p. 47).

(2) xxi. 1. 1457 a 36, where for μεγαλιμωτῶν of the MSS. Diels has, by the aid of the Arabic, restored the word Μασσαλιμωτῶν, and added a most ingenious and convincing explanation of 'Ερμοκαί-
κόξανθος (see Critical Notes). This emendation is introduced for the first time into the present edition. Professor Margoliouth tells me that Diels' restoration of ἐπευξάμενος in this passage is confirmed by the fact that the same word is employed in the Arabic of Aristotle's Rhetoric to render ἐβχεσθαί.

Another result of great importance has been established. In some fifty instances where the Arabic points to a Greek original diverging from the text of A°, it confirms the reading found in one or other of the 'apographa,' or conjectures made either at the time of the Renaissance or in a more recent period. It would be too long to enumerate the passages here; they will be found noted as they occur. In most of these examples the reading attested by the Arabic commands our undoubting assent. It is, therefore, no longer possible to concede to A° the unique authority claimed for it by Vahlen.

I have consulted by the side of Professor Margoliouth's book various criticisms of it, e.g. by Sussemitl in Berl. Phil. Wochenschr. 1891, p. 1546, and by Diels in Sitzungsber. der Berl. Akad. 1888, p. 49. But I have also enjoyed the special benefit of private communication with Professor Margoliouth himself upon a number of difficulties not dealt with in his Analecta Orientalia. He has most generously put his learning at my disposal,
and furnished me, where it was possible to do so, with a literal translation. In some instances the Arabic is itself obscure and throws no light on the difficulty; frequently, however, I have been enabled to indicate in the notes whether the existing text is supported by the Arabic or not.

In the following passages I have in this edition adopted emendations which are suggested or confirmed by the Arabic, but which did not find a place in the first edition:

ii. 3. 1448 a 15, ὁσπερ οἱ τοὺς

vi. 7. 1450 a 17, <δ ὅ δὲ βίως>, omitting καὶ εἴδαμονίας καὶ ἦ εἴδαμονία of the MSS.

xi. 6. 1452 b 10, [τοῦτων δὲ . . . εἴρηται]

xviii. 6. 1456 a 24, <καὶ> εἰκὸς

xx. 5. 1456 b 35, <οὐκ> ὄνευ

xxi. 1. 1457 a 34, [καὶ ἀγήμου]. The literal translation of the Arabic is 'and of this some is compounded of significant and insignificant, only not in so far as it is significant in the noun'

xxi. 1. 1457 a 36, Μασσαλιωτῶν (see above, p. ix.)

xxv. 17. 1461 b 12, <καὶ ἵσως ἄδινατον>

I hesitate to add to this list of corroborated conjectures that of Dacier, now admitted into the text of xxiii. 1. 1459 a 21, καὶ μὴ ὅμοιας ἰστορίας τὰς συνθέσεις, for καὶ μὴ ὅμοιας ἰστορίας τὰς συνθέσεις

1 In ed. 3 I simply give the MSS. reading in the text, ὁσπερ Ἰγνις.

2 In ed. 3 the words here added are omitted in the text.
of the MSS. The Arabic, as I learn from Professor Margoliouth, is literally 'and in so far as he does not introduce (or, there do not enter) into these compositions stories which resemble.' This version appears to deviate both from our text and from Dacier's conjecture. There is nothing here to correspond to συνήθεις of the MSS.; on the other hand, though συνήθεις may in some form have appeared in the Greek original, it is not easy to reconstruct the text which the translation implies. Another conjecture, communicated privately to me by Mr. T. M'Vey, well deserves mention. It involves the simpler change of ὀμολογούσα to οίας. The sense then is, 'and must not be like the ordinary histories'; the demonstr. τοιούτους being sunk in οίας, so that οἷας ἱστορίαν αἱ συνήθεις becomes by attraction, οίας ἱστορίας τὰς συνήθεις.

I subjoin a few other notes derived from correspondence with Professor Margoliouth:—

(a) Passages where the Arabic confirms the reading of the MSS. as against proposed emendation:—

iv. 14. 1449 a 27, ἐκβαίνοντες τῆς λεκτυχῆς ἀρμονίας: Arabic, 'when we depart from dialectic composition.' (The meaning, however, is obviously misunderstood.)

vi. 18. 1450 b 13, τῶν μὲν λόγων: Arabic, 'of the speech.' The μὲν is not represented, but, owing to the Syriac form of that particle being identical with the Syriac for the preposition 'of,' it was
likely to be omitted here by the translator or copyist.

xviii. 1. 1455 b 25. The Arabic agrees with the MSS. as to the position of πολλάκις, 'as for things which are from without and certain things from within sometimes.'

xviii. 5. 1456 a 19, καὶ ἐν τοῖς ἀπλοῖς πράγμασι: Arabic, 'and in the simple matters.'

xix. 2. 1456 a 38, τὰ πάθη παρασκευάζειν: Arabic, 'to prepare the sufferings.'

More doubtful is xvii. 2. 1455 a 30, ἀπὸ τῆς αὐτῆς φύσεως: Arabic, 'in one and the same nature.' The Arabic mode of translation is not decisive as between the MSS. reading and the conjecture ἀπ' αὐτῆς τῆς φύσεως, but rather favours the former.

(b) Passages where the conjectural omission of words is apparently supported by the Arabic:—

ix. 9. 1451 b 31, οἰά ἃν εἰκὸς γενέωθαι καὶ δυνατὰ γενέωθαι: Arabic, 'there is nothing to prevent the condition of some things being therein like those which are supposed to be.' But we can hardly say with certainty which of the two phrases the Arabic represents.

xvi. 4. 1454 b 31, οὖν Ὀρέστης ἐν τῇ Ἰφιγενείᾳ ἀνεγνώρισεν ὅτι Ὀρέστης: Arabic, 'as in that which is called Iphigenia, and that is whereby Iphigenia argued that it was Orestes.' This seems to point to the omission of the first Ὀρέστης.  

1 Vahlen (Hermeneutische Bemerkungen zu Aristoteles' Poetik ii. 1898, pp. 3–4) maintains that the inference drawn from the Arabic is doubtful, and he adds strong objections on other grounds to Diels' excision of the first Ὀρέστης.
In neither of these passages, however, have I altered the MSS. reading.

(c) Passages on which the Arabic throws no light:

i. 9. 1447 b 22. The only point of interest that emerges is that in the Arabic rendering (‘of all the metres we ought to call him poet’) there is no trace of καί, which is found alike in A etc. and the ‘apographa.’

x. 3. 1452 a 20. The words γίγνεσθαι ταύτα are simply omitted in the Arabic.

xxv. 18. 1461 b 18, ὕστε καί αὐτῶν MSS. The line containing these words is not represented in the Arabic.

xxv. 19. 1461 b 19, ὃταν μὴ ἀνάγκης οὖσης μηδὲν . . . The words in the Arabic are partly obliterated, partly corrupt.

In conclusion, I desire to acknowledge my obligations to friends, such as Mr. B. Bosanquet (whose History of Aesthetic ought to be in the hands of all students of the subject), Dr. A. W. Verrall, Mr. W. J. Courthope, Mr. A. O. Prickard, and Rev. Dr. Lock, who have written me notes on particular points, and to many reviewers by whose criticism I have profited. In a special sense I am indebted to Professor Susemihl for his review of my first edition in the Berl. Phil. Wochenschr., 28th September 1895, as well as for the instruction derived from his numerous articles on the Poetics, extending over many years in Bursian’s Jahresbericht and else-
where. Among other reviewers to whom I feel grateful, I would mention Mr. Herbert Richards in the *Classical Review*, May 1895; Mr. R. P. Hardie in *Mind*, vol. iv. No. 15; and the authors of the unsigned articles in the *Saturday Review*, 2nd March 1895, and the *Oxford Magazine*, 12th June 1895.

To Messrs. R. & R. Clark’s Reader I would once again express no merely formal thanks.

**Edinburgh, November 1897.**
PREFACE TO THE THIRD EDITION

In the revision of the Text and the Critical Notes I have had the advantage of consulting two new editions, based on very different principles, those of Professor Bywater and Professor Tucker, from both of which I have derived assistance. In Professor Bywater's edition I have noted the following passages in which manuscript authority (Parisinus 2038) is cited for readings which hitherto have been given as conjectural:—i. 4. 1447 a 21; xi. 5. 1452 b 3 and 4; xv. 1. 1454 a 19; xviii. 1. 1455 b 32; xxii. 7. 1458 b 20 and 29; xxiv. 8. 1460 a 13; xxv. 4. 1460 b 19; xxv. 16. 1461 b 3 and 17. 1461 b 13; xxvi. 3. 1462 a 5; xxvi. 6. 1462 b 6. I am also indebted to Professor Bywater's text for several improvements in punctuation. Most of his important emendations had appeared before the publication of my earlier editions, and had already found a place in the text or in the notes.

I now append the chief passages in which the xvii
text of this edition differs from that of the last:

vii. 6. 1451 a 9. Here I keep the reading of the MSS., ὦστερ ποτὲ καὶ ἄλλοτε φασίν. Schmidt’s correction εἰώθασιν for φασίν seemed at first sight to be confirmed by the Arabic, but, as Vahlen argues (Hermeneutische Bemerkungen zu Aristoteles’ Poetik, 1897), this is doubtful, and—a more fundamental objection—the question arises whether the correction can, after all, convey the sense intended. Can the words as emended refer to a known practice in present time, ‘as is the custom on certain other occasions also,’ i.e. in certain other contests, the ἄγωνες of the law-courts being thus suggested? As to this I have always had misgivings. Further observation has convinced me that ποτὲ καὶ ἄλλοτε can only mean ‘at some other time also,’ in an indefinite past or future. With φασίν (sc. ἄγωνίσωσθαι) the reference must be to the past. This lands us in a serious difficulty, for the use of the κλεψύδρα in regulating dramatic representations is otherwise unheard of. Still it is conceivable that a report of some such old local custom had reached the ears of Aristotle, and that he introduces it in a parenthesis with the φασίν of mere hearsay.

ix. 7. 1451 b 21. I accept Welcker’s Ἀνθεί for ἀνθεί. Professor Bywater is, I think, the first editor who has admitted this conjecture into the text.

xvii. 5. 1455 b 22. I restore the MSS. reading ἀναγνωρίσας τινάς, which has been given up by almost all editors, even the most conservative. Hitherto a parallel was wanting for the required
meaning, ‘having made certain persons acquainted with him,’ ‘having caused them to recognise him.’ But Vahlen (Herm. Bemerk. 1898) has, if I am not mistaken, established beyond question this rare and idiomatic use of the verb by a reference to Diodorus Siculus iv. 59. 6, and by the corresponding use of γνωρίζω in Plut. Vit. Thes. ch. xii.

xix. 3. 1456 b 8. For ηδέα of the MSS. I now read η διάνοια. (Previously I had accepted Tyrwhitt’s correction ηδήν α δεκ.) This conjecture was first made by Spengel, and strong arguments in its favour have recently been urged by V. Wróbel in a pamphlet in which this passage is discussed (Leopoli, 1900).

xxv. 6. 1458 b 12. For μέτρον I now read μέτριον with Spengel. (So also Bywater.) Is it possible that in xxvi. 6. 1462 b 7 we should similarly read τῷ τοῦ μέτριον (μέτρον codd.) μήκες, ‘a fair standard of length’?

In xiv. 8–9. 1454 a 2–4 a much vexed question is, I am disposed to think, cleared up by a simple alteration proposed by Neidhardt, who in a 2 reads κράτιστον for δεύτερον, and in a 4 δεύτερον for κράτιστον. This change, however, I have not introduced into the text.

The Arabic version once more throws interesting light on a disputed reading. In xvii. 2 ἐκστατικοῖ instead of ἐξεταστικοῖ is a conjecture supported by one manuscript. In confirmation of this reading, which has always seemed to me correct, I extract the following note by Professor Margoliouth (Class.
Rev. 1901, vol. xv. 54): — 'Professor Butcher ... informed me that a continental scholar had asserted that the Arabic read ἐκστατικοὶ for ἔξεταστικοὶ in this passage. I had been unable to satisfy myself about the Arabic word intended by the writer of the Paris MS., and therefore could not confirm this; but I must regret my want of perspicacity, for I have now no doubt that the word intended is 'ajabiyīna, which is vulgar Arabic for "buffoons," literally "men of wonder." The Syriac translated by this word will almost certainly have been maṭṭhīrānē, a literal translation of ἐκστατικοὶ, which the Syriac translator probably thought meant "men who produce ecstasies." The verb ἔξετασθαι is not unfrequently rendered by the Syriac verb whence this word is derived.'

In a few other passages the Critical Notes or Translation contain new matter; e.g. ix. 8. 1451 b 23; xvi. 7. 1455 a 14; xxiv. 10. 1460 b 1; xxvi. 6. 1462 b 7.

I cannot in concluding omit a word of cordial thanks to Messrs. R. & R. Clark's accomplished Reader.

Edinburgh, October 1902.
PREFACE TO THE FOURTH EDITION

This edition differs but little from the last, the only two changes of any importance being in the interpretation of ξων (ch. vii. 4–5, xxiii. 1), see Aristotle's *Theory of Poetry and Fine Art*, ed. 4, p. 188, and of περιπέτεια, ib. pp. 329–331. On particular points, including bibliographical matter, I have received kind assistance from Dr. J. E. Sandys. I desire also to express once more my obligations to Messrs. R. & R. Clark's Reader.

LONDON, January 1907.
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The following is a list of the chief editions and translations of the *Poetics*, and of other writings relating to this treatise, arranged in chronological order:

Valla (G.), Latin translation. Venice, 1498.
Aldine text, in *Rhetores Graeci*. Venice, Aldus, 1508.
Latin translation, with the summary of Averroes (ob. 1198). Venice, Arrivabene, 1515.
Pazzi (A.) [Paccius], *Aristotelis Poetica, per Alexandrum Paccium, patri- tium Florentinum, in Latinum conversa*. Venice, Aldus, 1536.
Trincaveli, Greek text. Venice, 1536.
Robortelli (Fr.), *In librum Aristotelis de Arte Poetica explicationes*. Florence, 1548.
Maggi (V.) [Madius], *In Aristotelis librum de Poetica explanationes*. Venice, 1550.
Vettori (P.) [Victorius], *Commentationes in primum librum Aristotelis de Arte Poetarum*. Florence, 1560.
Castelvetro (L.), *Poetica d' Aristotele vulgarizzata*. Vienna, 1570; Basle, 1576.
Piccolomini (A.), *Annotationi nel libro della Poetica d' Aristotele, con la traduttione del medesimo libro in lingua volgare*. Venice, 1575.
Heinsius (D.) recensuit. Leyden, 1610.
Metastasio (P.), Estratto dell’ Arte Poetica d’ Aristotele e considerazioni su la medesima. Paris, 1782.
Twining (T.), Aristotle’s Treatise on Poetry, Translated: with notes on the Translation, and on the original; and two Dissertations on Poetical and Musical Imitation. London, 1789.
Pye (H. J.), A Commentary illustrating the Poetic of Aristotle by examples taken chiefly from the modern poets. To which is prefixed a new and corrected edition of the translation of the Poetic. London, 1792.
Buhle (J. T.), De Poetica Liber. Göttingen, 1794.
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Raumer (Fr. v.), Ueber die Poetik des Aristoteles und sein Verhältniss zu den neueren Dramatikern Berlin, 1829.
Spengel (L.), Ueber Aristoteles Poetik in Abhandlungen der Münchener Akad. philos.-philol. Cl. II. Munich, 1837.
Ritter (Fr.), Ad codices antiquos recognitam, latine conversam, commentario illustratam edidit Franciscus Ritter. Cologne, 1839.
Bernays (Jacob), Grundzüge der verlorenen Abhandlung des Aristoteles über Wirkung der Tragödie. Breslau, 1857.
Saint-Hilaire (J. B.), Poétique traduite en français et accompagnée de notes perpetual. Paris, 1858.
Stahr (Adolf), Aristoteles und die Wirkung der Tragödie. Berlin, 1859.
Stahr (Adolf), German translation, with Introduction and notes. Stuttgart, 1860.
Liepert (J.), Aristoteles über den Zweck der Kunst. Passau, 1862.
Susemihl (F.), Aristoteles Ueber die Dichtkunst, Griechisch und Deutsch und mit sagerklärenden Anmerkungen. Leipzig, 1865 and 1874.
Vahlen (J.), Beiträge zu Aristoteles’ Poetik. Vienna, 1865.
Spengel (L.), Aristotelische Studien IV. Munich, 1866.

Ueberweg (F.), German translation and notes. Berlin, 1869.

Reinkens (J. H.), Aristoteles über Kunst, besonders über Tragödie. Vienna, 1870.

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Ueberweg (F.), Aristotelis Ars Poetica ad fidem potissimum codicis antiquissimi A° (Parisiensis 1741). Berlin, 1870.


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Gomperz (T.), Zu Aristoteles' Poetik, I. (c. i.–vi.). Vienna, 1888.

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Carroll (M.), Aristotle's Poetics c. xxv. in the Light of the Homeric Scholia. Baltimore, 1895.


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F.insler (G.), *Platon und die Aristotelische Poetik.* Leipzig, 1900.


ARISTOTLE'S POETICS

ANALYSIS OF CONTENTS

I. 'Imitation' (μιμησις) the common principle of the Arts of Poetry, Music, Dancing, Painting, and Sculpture. These Arts distinguished according to the Medium or material Vehicle, the Objects, and the Manner of Imitation. The Medium of Imitation is Rhythm, Language, and 'Harmony' (or Melody), taken singly or combined.

- II. The Objects of Imitation.

Higher or lower types are represented in all the Imitative Arts. In Poetry this is the basis of the distinction between Tragedy and Comedy.

- III. The Manner of Imitation.

Poetry may be in form either dramatic narrative, pure narrative (including lyric poetry), or pure drama. A digression follows on the name and original home of the Drama.

- IV. The Origin and Development of Poetry.

Psychologically, Poetry may be traced to two causes, the instinct of Imitation, and the instinct of 'Harmony' and Rhythm.

Historically viewed, Poetry diverged early in two directions: traces of this twofold tendency are found in the Homeric poems: Tragedy and Comedy exhibit the distinction in a developed form.

The successive steps in the history of Tragedy are enumerated.

V. Definition of the Ludicrous (τὸ γελαστὸν), and a brief sketch of the rise of Comedy. Points of comparison between Epic Poetry and Tragedy. (The chapter is fragmentary.)
VI. Definition of Tragedy. Six elements in Tragedy: three external, namely, Spectacular Presentment (διάβους κόσμος or διή), Lyrical Song (μελοποιία), Diction (λέξεις); three internal,—namely, Plot (μύθος), Character (ηθος), and Thought (διάνοια). Plot, or the representation of the action, is of primary importance; Character and Thought come next in order.

VII. The Plot must be a Whole, complete in itself, and of adequate magnitude.

VIII. The Plot must be a Unity. Unity of Plot consists not in Unity of Hero, but in Unity of Action. The parts must be organically connected.

IX. (Plot continued.) Dramatic Unity can be attained only by the observance of Poetic as distinct from Historic Truth; for Poetry is an expression of the Universal, History of the Particular. The rule of probable or necessary sequence as applied to the incidents. Certain plots condemned for want of Unity. The best Tragic effects depend on the combination of the Inevitable and the Unexpected.

X. (Plot continued.) Definitions of Simple (ἄπλοα) and Complex (πεπλεγμένοι) Plots.

XI. (Plot continued.) Reversal of the Situation (περιπτώσεως), Recognition (ἀναγνώσεως), and Tragic or disastrous Incident (πάθος) defined and explained.

XII. The 'quantitative parts' (μέρη κατὰ τὸ ποσὸν) of Tragedy defined:—Prologue, Episode, etc. (Probably an interpolation.)

XIII. (Plot continued.) What constitutes Tragic Action. The change of fortune and the character of the hero as requisite to an ideal Tragedy. The unhappy ending more truly tragic than the 'poetic justice' which is in favour with a popular audience, and belongs rather to Comedy.

XIV. (Plot continued.) The tragic emotions of pity and fear should spring out of the Plot itself. To produce them by Scenery or Spectacular effect is entirely against the spirit of Tragedy. Examples of Tragic Incidents designed to heighten the emotional effect.

XV. The element of Character (as the manifestation of moral purpose) in Tragedy. Requisites of ethical portraiture. The rule of necessity or probability applicable to Character as to Plot. The 'Deus ex Machina' (a passage out of place here). How Character is idealised.

XVI. (Plot continued.) Recognition: its various kinds, with examples.

XVII. Practical rules for the Tragic Poet:

(1) To place the scene before his eyes, and to act the
parts himself in order to enter into vivid sympathy with the 
*dramatis personae*.

(2) To sketch the bare outline of the action before proceeding to fill in the episodes.

The Episodes of Tragedy are here incidentally contrasted with those of Epic Poetry.

XVIII. Further rules for the Tragic Poet:

1. To be careful about the Complication (*δήσις*) and *Dénouement* (*λήσις*) of the Plot, especially the *Dénouement*.

2. To unite, if possible, varied forms of poetic excellence.

3. Not to overcharge a Tragedy with details appropriate to Epic Poetry.

4. To make the Choral Odes—like the Dialogue—an organic part of the whole.

XIX. Thought (*σίδωνα*), or the Intellectual element, and Diction in Tragedy.

Thought is revealed in the dramatic speeches composed according to the rules of Rhetoric.

Diction falls largely within the domain of the Art of Delivery, rather than of Poetry.

XX. Diction, or Language in general. An analysis of the parts of speech, and other grammatical details. (Probably interpolated.)

XXI. Poetic Diction. The words and modes of speech admissible in Poetry: including Metaphor, in particular.

A passage—probably interpolated—on the Gender of Nouns.

XXII. (Poetic Diction continued.) How Poetry combines elevation of language with perspicuity.

XXIII. Epic Poetry. It agrees with Tragedy in Unity of Action: herein contrasted with History.

XXIV. (Epic Poetry continued.) Further points of agreement with Tragedy. The points of difference are enumerated and illustrated,—namely, (1) the length of the poem; (2) the metre; (3) the art of imparting a plausible air to incredible fiction.

XXV. Critical Objections brought against Poetry, and the principles on which they are to be answered. In particular, an elucidation of the meaning of Poetic Truth, and its difference from common reality.

XXVI. A general estimate of the comparative worth of Epic Poetry and Tragedy. The alleged defects of Tragedy are not essential to it. Its positive merits entitle it to the higher rank of the two.
ABBREVIATIONS IN THE CRITICAL NOTES

A° = the Parisian manuscript (1741) of the 11th century: generally, but perhaps too confidently, supposed to be the archetype from which all other extant MSS. directly or indirectly are derived.

apogr. = one or more of the MSS. other than A°.

Arabs = the Arabic version of the Poetics (Paris 882 A), of the middle of the 10th century, a version independent of our extant MSS. It is not directly taken from the Greek, but is a translation of a Syriac version of the Poetics by an unknown author, now lost. (The quotations in the critical notes are from the literal Latin translation of the Arabic, as given in Margoliouth's Analecta Orientalia.)

Σ = the Greek manuscript, far older than A° and no longer extant, which was used by the Syriac translator. (This symbol already employed by Susemihl I have taken for the sake of brevity.) It must be remembered, therefore, that the readings ascribed to Σ are those which we infer to have existed in the Greek exemplar, from which the Syriac translation was made.

Ald. = the Aldine edition of Rhetores Graeci, published in 1508.

Vahlen = Vahlen's text of the Poetics Ed. 3.

Vahlen coni. = a conjecture of Vahlen, not admitted by him into the text.

[ ] = words with manuscript authority (including A°), which should be deleted from the text.

< > = a conjectural supplement to the text.

* * = a lacuna in the text.

† = words which are corrupt and have not been satisfactorily restored.
ΑΡΙΣΤΟΤΕΛΟΥΣ
ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ
ΑΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ

Περὶ ποιητικῆς αὐτῆς τε καὶ τῶν εἰδῶν αὐτῆς ἢν τῶν δύναμιν ἕκαστον ἔχει, καὶ πῶς δεῖ συνίστασθαι τοὺς μύθους εἰς καὶ τὸς δήμον ἐξείρησε ἡ ποίησις, ἐτί δὲ ἐκ τῶν πάσων καὶ ποιῶν ἐστὶ μορίων, ὅμοιος δὲ καὶ περὶ τῶν ἄλλων ὡσα τῆς αὐτῆς ἐστὶ μεθόδου, λέγωμεν ἀρξάμενοι κατὰ φύσιν πρὸς τὸν ἀπὸ τῶν πρῶτων. ἐποποιεῖ δὴ καὶ ἡ τῆς πραγμάτειας ποίησις ἐστὶ δὲ κωμῳδία καὶ ἡ διαθραμβοποιητικὴ καὶ τῆς αὐτῆς πλείστη καὶ κιβαριστικῆς πάσαι τυγχάνουσιν οὕτως μιμήσεις τὸ σύνολον, διαιφράσμα ἐν ᾽αλλήλων τρισὶν, ἡ γὰρ τῷ ἐν ἑτέρῳ μιμεῖται ἡ τῷ ἑτέρῳ ἡ τῷ ἑτέρῳ καὶ μὴ τὸν αὐτὸν τρόπον. ὡσπερ γὰρ καὶ χρώματι καὶ σχῆμα πολλά μιμοῦνται τινὲς ἄπεικάζοντες (οἱ μὲν διὰ τέχνης οἱ δὲ διὰ συνθείας), ἑτέροι δὲ διὰ τῆς φωνῆς, οὕτω κἂν ταῖς εἰρημέναις τέχναις ἀπασάν μὲν ποιοῦνται τὴν μίμησιν ἐν ρυθμῷ καὶ λόγῳ καὶ ἁρμονίᾳ, τούτοις δὲ ἡ χωρίς ἡ μεμιγμέναις οἷον ἁρμονία μὲν καὶ ρυθμῷ χρώ-

I propose to treat of Poetry in itself and of its various kinds, noting the essential quality of each; to inquire into the structure of the plot as requisite to a good poem; into the number and nature of the parts of which a poem is composed; and similarly into whatever else falls within the same inquiry. Following, then, the order of nature, let us begin with the principles which come first.

Epic poetry and Tragedy, Comedy also and Dithyrambic poetry, and the music of the flute and of the lyre in most of their forms, are all in their general conception modes of imitation. They differ, however, from one another in three respects,—the medium, the objects, the manner or mode of imitation, being in each case distinct.

For as there are persons who, by conscious art or mere habit, imitate and represent various objects through the medium of colour and form, or again by the voice; so in the arts above mentioned, taken as a whole, the imitation is produced by rhythm, language, or ‘harmony,’ either singly or combined.
I. 4—9. 1447 a 24—1447 b 22

25 ēterae turgchantōnē vōūsai tōiautai tēn dūnamin, oĭōn ē tōn συρίγγων: αὐτῷ dē tō ῥυθμῷ [μμωῦνται] χωρίς ἀρμονίασ 5 ē tōn ὀρχηστῶν, kai ἡ ὡς oūtoι διὰ tōn σχηματιζομένων ῥυθμῶν μμωῦνται kai ἡθα καὶ πάθη καὶ πράξεις: ἡ ὡς σ [ἐποτοῖα] μόνον τοῖς λόγοις ψιλοῖς ἢ τοῖς μέτροις καὶ τού-

1447 b τοῖς εἶτε μεγνύσα μετ᾽ ἄλληλοιν εἰθ’ εἶν τοιν γένει χρωμένη τῶν μέτρων, <ἀνώνυμος> τυγχανεῖ οὐσά μέχρι τοῦ νῦν: οὐδὲν 7

tōγαν ἐν ἔχομεν ὑομάστα καινοῦ τοὺς Ὀφρόνοις καὶ Ξενάρχου μίμου καὶ τοὺς Σωκρατικοὺς λόγους, οὐδὲν εἰ τις διὰ τριμέ-

τρων ἢ ἐλεγείτω ἢ τῶν ἄλλων τινῶν τῶν τοιούτων ποιιότο τήν μέμην: πλην οἵ ἀνθρωποὶ γε συναπτούτες τῷ μέτρῳ τό

τοιεῖν ἐλεγειοποιοῦσ, τοὺς δὲ ἐποτοῖοὺς ὑομάζουσιν, οὐχ ὡς 15 κατὰ τήν μέμησιν ποιητάς ἀλλὰ κοῦν κατὰ τὸ μέτρου προσ-

ἀγορεύνοντες. καὶ ἡγαν ἰατρικῶν ἢ φυσικῶν τι διὰ τῶν 8

μέτρων ἐκφέρωσιν, οὕτω καλεῖν εἰώθασιν: οὐδὲν δὲ κοινῶν ἐστιν Ὁμήρου καὶ Ἐμπεδωκλεί πλῆν τῷ μέτρῳ: διὸ τῶν μὲν

ποιητήν δίκαιον καλεῖν, τὸν δὲ φυσιολόγον μᾶλλον ἢ ποιη-

20 τήν. ὁμοῖος δὲ κἂν εἰ τις ἀπαντᾷ τὰ μέτρα μεγνύνων 9

ποιοῦτο τὴν μέμησιν καθάπερ Χαιρήμοι ἐποίησε Κένταυ-

ρον μικτῆν ραφφοδιὰν ἐξ ἀπάντων τῶν μέτρων, καὶ τούτων

Thus in the music of the flute and of the lyre, 'harmony' and rhythm alone are employed; also in other arts, such as that of the shepherd's pipe, which are essentially similar to these. In dancing, rhythm alone is used without 'harmony'; for even dancing imitates character, emotion, and action, by rhythmical movement.

There is another art which imitates by means of language alone, and that either in prose or verse—which verse, again, may either combine different metres or consist of but one kind—but this has hitherto been without a name. For there is no common term we could apply to the mimes of Sophron and Xenarchus and the Socratic dialogues on the one hand; and, on the other, to poetic imitations in iambic, elegiac, or any similar metre. People do, indeed, add the word 'maker' or 'poet' to the name of the metre, and speak of elegiac poets, or epic (that is, hexameter) poets, as if it were not the imitation that makes the poet, but the verse that entitles them all indiscriminately to the name. Even when a treatise on medicine or natural science is brought out in verse, the name of poet is by custom given to the author; and yet Homer and Empedocles have nothing in common but the metre, so that it would be right to call the one poet, the other physicist rather than poet. On the same principle, even if a writer in his poetic imitation were to combine all metres, as Chaeremon did in his Centaur, which is a medley composed of metres
ποιητήν προσαγορευτέον. περὶ μὲν οὖν τούτων διωρίσθω τούτων τῶν τρότων· εἰσὶ δὲ τινες αἱ πᾶσι χρώνται τοὺς εἰρη- 10
25 μένοις, λέγοι δὲ οἷον μεθύσατο καὶ κέλευ καὶ μέτραφ, ὡστερ ἢ τε τῶν διθυραμβικῶν ποίησις καὶ ἢ τῶν νόμων καὶ ἢ τε τραγῳδία καὶ ἢ κωμῳδία· διαφέρονσι δὲ ὧτι αἱ μὲν ἄμα πᾶσιν αἱ δὲ κατὰ μέρος.

ταῦτας μὲν οὖν λέγω τὰς διαφορὰς τῶν τεχνῶν, ἐν οἷς ποιοῦνται τὴν μίμησιν.

II

'Εστει δὲ μιμοῦνται οἱ μιμοῦνες πράττοντας, ἀνάγκη δὲ τούτων ἢ σπουδαίους ἢ φαύλους εἶναι (τὰ γὰρ ἦθη σχεδὸν ἁρτὶ τούτως ἀκολουθεῖ μόνοις, κακία γὰρ καὶ ἄρετή τα ἦθη διαφέροντι πάντες), ἢτοι βελτίωνας ἢ καθ’ ἡμᾶς ἢ χείρονας

5 ἢ καὶ τοιούτους, ὡστερ οἱ γραφεῖς. Πολύγνωτος μὲν γὰρ κρείττους, Παῦσων δὲ χείρους, Διονύσιος δὲ ὁμοίους εἰκαζέν· δήλων δὲ ὡτὶ καὶ τῶν λεχθεισῶν ἐκάστη μιμήσεων ἔξει 2 ταῦτας τὰς διαφορὰς καὶ ἔσται ἑτέρα τῷ ἑτερα μιμεῖσθαι τοῦτον τὸν τρότον. καὶ γὰρ ἐν ὀρχήσει καὶ αὐλήσει καὶ 3

10 κιθαρίσει ἔστι γενέαθαι ταῦτας τὰς ἀνομολοίτητας· καὶ [τὸ] περὶ τοὺς λόγους δὲ καὶ τὴν ψιλομετρίαν, οἶον ὁ "Ομηρὸς μὲν βελτίων, Κλεοφῶν δὲ ὁμοίους, Ἡνήμων δὲ ὁ Θάσιος ὁ τας παρῳδίας ποίησας πρῶτος καὶ Νικοχάρης ὁ τὴν Δειλιάδα χείρους· ὁμοίους δὲ καὶ περὶ τοὺς διθυράμβους καὶ περὶ 4

15 τοὺς νόμους, ὡστερ ἡγάς τῇ Κύκλωπας Τιμόθεος καὶ Φιλό-

of all kinds, we should bring him too under the general
term poet. So much then for these distinctions.

There are, again, some arts which employ all the means above mentioned,—namely, rhythm, tune, and metre. Such are Dithyrambic and Nomic poetry, and also Tragedy and Comedy; but between them the difference is, that in the first two cases these means are all employed in combination, in the latter, now one means is employed, now another.

Such, then, are the differences of the arts with respect to the medium of imitation.

II

Since the objects of imitation are men in action, and these men must be either of a higher or a lower type (for moral character mainly answers to these divisions, goodness and badness being the distinguishing marks of moral differences), it follows that we must represent men either as better than in real life, or as worse, or as they are. It is the same in painting. Polygnotus depicted men as nobler than they are, Pauson as less noble, Dionysius drew them true to life.

Now it is evident that each of the modes of imitation above mentioned will exhibit these differences, and become a distinct kind in imitating objects that are thus distinct. Such diversities may be found even in dancing, flute-playing, and lyre-playing. So again in language, whether prose or verse unaccompanied by music. Homer, for example, makes men better than they are; Cleophon as they are; Hegemon the Thasian, the inventor of parodies, and Nicochares, the author of the Deiliad, worse than they are. The same thing holds good of Dithyrambs and Nomes; here too one may portray different types, as
ξενος [μουσαιτό ἄν τις]. ἐν τῇ αὐτῇ δὲ διαφορὰ καὶ ἡ τραγῳδία πρὸς τὴν κωμῳδίαν διεστηκεν· ἡ μὲν γὰρ χεῖρους ἡ δὲ βελτίων μιμεῖσθαι βούλεται τῶν νῦν.

III Ἐτι δὲ τούτων τρίτη διαφορὰ τὸ ὡς ἐκαστα τούτων μιμήσαι ἄν τις. καὶ γὰρ ἐν τοῖς αὐτοῖς καὶ τὰ αὐτὰ μιμεῖσθαι ἐστίν ὅτε μὲν ἀπαγγέλλοντα (ἢ ἔτερον τι γιγνόμενον, ὡσπερ ὁ Ὀμήρος ποιεῖ, ἢ ὅς τὸν αὐτὸν καὶ μὴ μεταβάλλοντα), ἡ πάντας ὡς πράττοντας καὶ ἐνεργοῦντας [τοὺς μιμουμένους]. ἐν τρισὶ δὴ ταύτας διαφοραῖς ἡ μιμησὶς ἐστίν, 225 ὡς εἰπομεν κατ᾽ ἀρχὰς, ἐν οἷς τε καὶ ἄ καὶ ὦς. ὡστε τῇ μὲν ὁ αὐτὸς ἄν εἰη μιμητὴς Ὁμήρῳ Σοφοκλῆς, μιμοῦνται γὰρ ἀμφοὶ σπουδαίους, τῇ δὲ Ἀριστοφάνει, πράττοντας γὰρ μιμοῦνται καὶ δρόμητα ἀμφῶς ἐδει καὶ δράματα καλείσθαι τινὲς αὐτὰ φασίν, ὅτι μιμοῦνται δρόμητα. διὸ καὶ 30 ἀνυποσταύονται τῆς τε τραγῳδίας καὶ τῆς κωμῳδίας οἱ Δωριὲς (τῆς μὲν γὰρ κωμῳδίας οἱ Μεγαρὲς οἱ τε ἐνταῦθα ὡς ἐπὶ τῆς παρ᾽ αὐτοῖς δημοκρατίας γενομένης, καὶ οἱ έκ Σικέλιας, ἐκεῖθεν γὰρ ἤν Ἐπίχαρμος ὁ ποιητὴς πολλῶν πρότερον δὲν Χιωνίδου καὶ Μάγητος· καὶ τῆς τραγῳδίας 35 ἕνοι τῶν ἐν Πελοποννήσῳ ποιούμενοι τὰ ὀνόματα σημεῖον αὐτοὶ μὲν γὰρ κώμας τὰς περιοικίδιας καλεῖν φασίν, Ἀθηναίους δὲ δήμους, ὡς κωμῳδοὺς ὑπ᾽ ἀπὸ τοῦ κωμάξειν λε—

Timotheus and Philoxenus differed in representing their Cyclopes. The same distinction marks off Tragedy from Comedy; for Comedy aims at representing men as worse, Tragedy as better than in actual life.

III There is still a third difference—the manner in which each of these objects may be imitated. For the medium being the same, and the objects the same, the poet may imitate by narration—in which case he can either take another personality as Homer does, or speak in his own person, unchanged—or he may present all his characters as living and moving before us.

These, then, as we said at the beginning, are the three differences which distinguish artistic imitation, the medium, the objects, and the manner. So that from one point of view, Sophocles is an imitator of the same kind as Homer—for both imitate higher types of character; from another point of view, of the same kind as Aristophanes—for both imitate persons acting and doing. Hence, some say, the name of 'drama' is given to such poems, as representing action. For the same reason the Dorians claim the invention both of Tragedy and Comedy. The claim to Comedy is put forward by the Megarians,—not only by those of Greece proper, who allege that it originated under their democracy, but also by the Megarians of Sicily, for the poet Epicharmus, who is much earlier than Chionides and Magnes, belonged to that country. Tragedy too is claimed by certain Dorians of the Peloponnese. In each case they appeal to the evidence of language. The outlying villages, they say, are by them called κώμαι, by the Athenians δημοι: and they assume that Comedians were so named not from κωμάζειν,' to
III. 3—IV. 6. 1448 a 38—1448 b 23

χθέντας ἀλλὰ τῇ κατὰ κόμας πλάνη ἀτιμαζομένους ἐκ τοῦ 1448 b ἀστεως. καὶ τὸ ποιεῖν αὐτοὶ μὲν δράν, Ἀθηναίους δὲ πράττειν προσαγορεύειν. περὶ μὲν οὖν τῶν διαφορῶν 4 καὶ πόσαι καὶ τίνες τῆς μμήσεως εἰρήσθω ταῦτα.

IV  'Εσοίκασι δὲ γεννήσαι μὲν ὅλως τὴν ποιητικὴν αἰτίαν δύο 5 τινὲς καὶ αὐτὰ φυσικά. τὸ τε γὰρ μμείσθαι σύμφωνον 2 τοῖς ἀνθρώποις ἐκ παιδῶν ἑστὶ, καὶ τούτῳ διαφέρουσι τῶν ἄλλων ἔφοι ὅτι μμητικώτατον ἑστὶ καὶ τὰς μαθή-

σεις ποιεῖται διὰ μμήσεως τὰς πρώτας, καὶ τὸ χαίρειν τοῖς μμήμασι πάντως. σημείου δὲ τούτου τὸ συμβαίνον 3

10 ἐπὶ τῶν ἔργων. ἃ γὰρ αὐτὰ λυπηρῶς ὀρῶμεν, τούτων τὰς εἰκόνας τὰς μᾶλλον ἡκριβωμένας χαίρομεν θεωροῦντες, οἶνον θηρίων τε μορφὰς τῶν ἀτιμοτάτων καὶ νεκρῶν. αἰτίον δὲ 4 καὶ τούτου, ὅτι μανθάνειν οὔ μόνον τοῖς φιλοσοφοῖς ἕδιστον ἀλλὰ καὶ τοῖς ἄλλοις ὁμοίως, ἀλλὰ ἐπὶ βραχὺ κοινωνοῦ-

15 σιῶν αὐτοῦ. διὰ γὰρ τούτῳ χαίρομαι τὰς εἰκόνας ὀρῶντες, ὅτι 5 συμβαίνει θεωροῦντας μεμιθάνειν καὶ συλλογίζεσθαι τί ἐκα-

στοῦ, οἶνον ὅτι οὕτος ἐκεῖνος· ἐπεὶ εὰν μὴ τύχῃ προερακός, οὐχ ἐ μμήμα ποιήσει τὴν ἡδωνὴν ἀλλὰ διὰ τὴν ἀπερ-

γασίαν ἢ τὴν χροᾶν ἢ διὰ τοιαύτην τινὰ ἄλλην αὐτίαν. 20 κατὰ φύσιν δὴ ὅτι οὕτως ἡμῖν τοῦ μμείσθαι καὶ τῆς ἀρμονίας 6 καὶ τοῦ ῥυθμοῦ (τὰ γὰρ μέτρα ὅτι μόρια τῶν ῥυθμῶν ἐστὶ φανερῶν) ἐξ ἀρχῆς πεφυκότες καὶ αὐτὰ μᾶλλον κατὰ μικρὸν προφέρουσε εὔγεννησαν τὴν ποιησιν ἐκ τῶν αὐτοσχε-

revel,' but because they wandered from village to village (κατὰ κώμας), being excluded contemptuously from the city. They add also that the Dorian word for 'doing' is ὑπάνω, and the Athenian, πράττειν.

This may suffice as to the number and nature of the various modes of imitation.

IV Poetry in general seems to have sprung from two causes, each of them lying deep in our nature. First, the instinct of imitation is implanted in man from childhood, one difference between him and other animals being that he is the most imitative of living creatures, and through imitation learns his earliest lessons; and no less universal is the pleasure felt in things imitated. We have evidence of this in the facts of experience. Objects which in themselves we view with pain, we delight to contemplate when reproduced with minute fidelity] such as the forms of the most ignoble animals and of dead bodies. The cause of this again is, that to learn gives the liveliest pleasure, not only to philosophers but to men in general; whose capacity, however, of learning is more limited. Thus the reason why men enjoy seeing a likeness is, that in contemplating it they find themselves learning or inferring, and saying perhaps, 'Ah, that is he.' For if you happen not to have seen the original, the pleasure will be due not to the imitation as such, but to the execution, the colouring, or some such other cause.

Imitation, then, is one instinct of our nature. Next, there is the instinct for 'harmony' and rhythm, metres being manifestly sections of rhythm. Persons, therefore, starting with this natural gift developed by degrees their
διασματων. διεσπάσθη δὲ κατὰ τὰ οἰκεία ήθη ή ποίησις. 7
25 οἱ μὲν γὰρ σεμνότεροι τὰς καλὰς ἐμμούντο πράξεις καὶ
tὰς τῶν τοιούτων, οἱ δὲ εὐτελέστεροι τὰς τῶν φαύλων,
πρώτον φόγους ποιοῦντες, ὠσπερ ἄτεροι ὑμνοῦν καὶ ἐγκόμια.
tὸν μὲν οὖν πρὸ Ὀμήρου οὔδενὸς ἔχομεν εἰπεῖν τοιοῦτον ἡ
pοίημα, εἰκὸς δὲ εἶναι πολλοὺς, ἀπὸ δὲ Ὀμήρου ἀρξαμένους
30 ἔστιν, οἶον ἐκεῖνον ὁ Μαργίτης καὶ τὰ τοιαῦτα. ἐν οἷς καὶ
τὸ ἀρμόττον [ἱαμβεῖον] ήλθε μέτρον, διὸ καὶ ἱαμβεῖον κα-
λεῖται νῦν, ὅτι ἐν τῷ μέτρῳ τούτῳ ἱαμβεῖον ἀλλήλους. καὶ 9
ἐγένοντο τῶν παλαιῶν οἱ μὲν ἤρωικῶν οἱ δὲ ἱαμβῶν ποιη-
tαι. ὠσπερ δὲ καὶ τὰ σπουδαῖα μάλιστα ποιητῆς Ὀμήρος
35 ἦν (μόνος γὰρ οὖχ ὅτι εὐ ἀλλ<&a> [ὅτι] καὶ μιμήσεις δραμα-
tικὰς ἐποίησεν), οὕτω καὶ τὰ τῆς κωμῳδίας σχῆματα
πρῶτος ὑπεδείξειν, οὐ φόγου ἀλλὰ τὸ γελοῖον δραματο-
ποίησις. ὁ γὰρ Μαργίτης ἀνάλογον ἔχει, ὠστεο Ἰλιάς
1449 λ. καὶ ἦ Ἐδύσεσσαι πρὸς τὰς τραγῳδίας, οὕτω καὶ οὕτως πρὸς
tὰς κωμῳδίας. παραφανείσθης δὲ τῆς τραγῳδίας καὶ κα-
10 μῳδίας οἱ ἐφ' ἐκατέραυ τῆς ποίησιν ὀρμῶντες κατὰ τὴν
οἰκείαν φύσιν οἱ μὲν ἀντὶ τῶν ἱαμβῶν κωμῳδοποιοὶ ἐγέ-
5 νοντο, οἱ δὲ ἀντὶ τῶν ἐπῶν τραγῳδοδιδάσκαλοι, διὰ τὸ
μείζονα καὶ ἐντιμότερα τὰ σχῆματα εἶναι ταῦτα ἐκεῖνον.
tὸ μὲν οὖν ἐπισκοπεῖν εἰ ἄρ' ἔχει ήθη ἡ τραγῳδία τοῖς

27. ἔτερον Spengel: ἔτερον codd. 30. καὶ (post οἷς) Ald.: κατὰ Δο
31. ἱαμβεῖον (bis) Δο ἱαμβεῖον ante ήλθε secl. Stahr 35. ἀλλὰ Bonitz
(confirm. Arabs): ἀλλ' ὅτι codd.: ἀλλ' ὅτι Tucker δραματικὰς Δο et Σ:
δραματικός apogr. 38. ὁ apogr.: τὸ Δο 1449 λ. μείζωνa apogr. :
μείζων Δο 7. εἰ ἄρα ἔχει Parisinus 2038: παρέχει Δο: ἄρ' ἔχει Vahlen
special aptitudes, till their rude improvisations gave birth to Poetry.

Poetry now diverged in two directions, according to the individual character of the writers. The graver spirits imitated noble actions, and the actions of good men. The more trivial sort imitated the actions of meaner persons, at first composing satires, as the former did hymns to the gods and the praises of famous men. A poem of the satirical kind cannot indeed be put down to any author earlier than Homer; though many such writers probably there were. But from Homer onward, instances can be cited,—his own Margites, for example, and other similar compositions. The appropriate metre was also here introduced; hence the measure is still called the iambic or lampooning measure, being that in which people lampooned one another. Thus the older poets were distinguished as writers of heroic or of lampooning verse.

As, in the serious style, Homer is pre-eminent among poets, for he alone combined dramatic form with excellence of imitation, so he too first laid down the main lines of Comedy, by dramatising the ludicrous instead of writing personal satire. His Margites bears the same relation to Comedy that the Iliad and Odyssey do to Tragedy. But when Tragedy and Comedy came to light, the two classes of poets still followed their natural bent: the lampooners became writers of Comedy, and the Epic poets were succeeded by Tragedians, since the drama was a larger and higher form of art.

Whether Tragedy has as yet perfected its proper
18

IV. 11—15. 1449 a 8—28

eidein ikanos ή oν, αυτό τε καθ' αυτό ἦ κρίνεται ή ναι ἦ και πρὸς τα θεάτρα, ἀλλος λόγος. γενομένη <δ' οὖν ἀπ' ἀρχής 12
10 αὐτοσχεδιαστική, καὶ αὕτη καὶ ἡ κωμοφωνία, καὶ ἡ μὲν ἀπὸ τῶν ἐξαρχόντων τῶν διάθραμβον, ἢ δὲ ἀπὸ τῶν τὰ φαλ-
λικὰ ἀ ἐτι καὶ νῦν ἐν πολλαῖς τῶν πόλεων διαμένει νο-
μιζόμενα, κατὰ μικρὸν ήξήθη προαγόντων ὁσον ἐγίγνετο
παινεῖν αὐτῆς, καὶ πολλὰς μεταβολὰς μεταβαλόμεισα ἡ

15 τραγῳδία ἐπαύσατο, ἐπεὶ ἐσχε τὴν αὐτῆς φύσιν. καὶ τὸ 13
τε τῶν ὑποκριτῶν πλῆθος ἐξ ἑνὸς εἰς δύο πρῶτος Αἰσχύ-

λος ἤγαγε καὶ τὰ τοῦ χοροῦ ἡλάττωσε καὶ τὸν λόγον
πρωταγωνιστὴν παρεσκεύασεν, τρεῖς δὲ καὶ σκηνογραφίαν
Σοφοκλῆς. ἔτι δὲ τὸ μέγεθος ἐκ μικρῶν μύθων καὶ λέ-

14 20 ξεως γελοίαι διὰ τὸ ἐκ σατυρικοῦ μεταβαλεῖν ὡφεὶ ἀπε-
σεμώνυμθη. τὸ τε μέτρουν ἐκ τετραμέτρου ιαμβείον ἐγένετο·

τὸ μὲν γὰρ πρῶτον τετράμετρον ἐχρόντω διὰ τὸ σατυρικὴν
καὶ ὀρχηστικοτέραν εἶναι τὴν ποίησιν, λέξεως δὲ γενομένης

αὕτη ἡ φύσις τὸ οἰκεῖον μέτρον ἐπρέπον μάλιστα γὰρ λεκτι-

25 κὸν τῶν μέτρων τὸ ιαμβείδιον ἐστιν· σημεῖον δὲ τούτῳ
πλείστα γὰρ ιαμβεία λέγομεν ἐν τῇ διαλέκτῳ τῇ πρὸς

άλληλους, εξάμετρα δὲ ὀλυγάκις καὶ ἐκβαινοῦτες τῆς λε-
κτικῆς ἀρμονίας. ἔτι δὲ ἐπεισοδίων πλῆθη καὶ τὰ ἀλλ' 15

8. κρίνεται ἡ ναι· καὶ Α: ναι seel. Bursian: κρίνεται εἶναι καὶ apogr.: κρίναι
καὶ Forchhammer: fort. κρίνεται εἶναι ἡ καὶ: αὐτὸ τε κατ' αὐτὸ εἶναι
κρείττον ἡ πρὸς θάτερα Σ ut videtur (Margoliouth) 9. γενομένη δ' οὖν
Riccardianus 46: γενομένη oν apogr.: γενομένης oν Δ: 10. αὐτοσχεδια-
στικὴ apogr.: αὐτοσχεδιαστικῆς Α: 11. φαλλικὰ apogr.: φαυλικὰ Α: fαυλικά vel φαιλά Σ 12. διαμένει apogr.: διαμένειν Α: 15. αὐτῆς
Bekker: εαυτῆς apogr.: αὐτῆς Α: 19. λέξεως] λέξεις Σ ('orationes'
Arabs): <ἡ λέξεις ἐκ> λέξεως Christ. Omium vocabulum collato Arabic id
esse Margoliouth suspicatur cuius vice Graeculi ψηφιορία usurpant
πετράμετρα Winstanley eis Lektikēn ἀρμονίαν Wecklein (cf. Rhet. iii. 8.
1408 b 32): codicum lect. tutatur Arabs verba 25 σημείων—28 ἀρμονίας
suadente Usener seel. Susemihl 28. post πλῆθη punctum del. Gomperz

άλλα ὡς apogr. (confirm. Arabs): ἄλλως Α: ἄλλα ὡς Hermann
types or not; and whether it is to be judged in itself, or in relation also to the audience,—this raises another question. Be that as it may, Tragedy—as also Comedy—was at first mere improvisation. The one originated with the authors of the Dithyramb, the other with those of the phallic songs, which are still in use in many of our cities. Tragedy advanced by slow degrees; each new element that showed itself was in turn developed. Having passed through many changes, it found its natural form, and there it stopped.

Aeschylus first introduced a second actor; he diminished the importance of the Chorus, and assigned the leading part to the dialogue. *Sophocles raised the number of actors to three, and added scene-painting. Moreover, it was not till late that the short plot was discarded for one of greater compass, and the grotesque diction of the earlier satyric form for the stately manner of Tragedy. The iambic measure then replaced the trochaic tetrameter, which was originally employed when the poetry was of the satyric order, and had greater affinities with dancing. Once dialogue had come in, Nature herself discovered the appropriate measure. For the iambic is, of all measures, the most colloquial: we see it in the fact that conversational speech runs into iambic lines more frequently than into any other kind of verse; rarely into hexameters, and only when we drop the colloquial intonation. The additions to the number of 'episodes' or acts, and the other accessories of which tradition
IV. 15—V. 4. 1449 a 29—1449 b 11

20 ος ἔκαστα κοσμηθήναι λέγεται ἐστώ ἡμῖν εἰρημένα: πο-
30 λύ γὰρ ἄν ἵσως ἔργον εἰη διεξεῖναι καθ' ἔκαστον.

V  'Η δὲ κωμῳδία ἐστὶν ὀστέρει εἰσπομεν μίμησις παυλοτέρων
μέν, οὐ μέντοι κατὰ πᾶσαν κακίαν, ἀλλὰ τοῦ αἰσχροῦ
ἐστὶ τὸ γελοῖον μόριον. τὸ γὰρ γελοῖον ἐστὶν ἀμάρτη-
μά τι καὶ αἰσχος ἀνώδυνον καὶ οὐ φθαρτικόν, οὗν εὐ-
35 θὸς τὸ γελοῖον πρόσωπον αἰσχρόν τι καὶ διεστραμμένον
ἀνευ ὀδύνης. αἱ μὲν οὖν τῆς τραγῳδίας μεταβάσεις καὶ 2
δὲ οὖν ἐγένοντο οὐ λελήθασιν, ἡ δὲ κωμῳδία διὰ τὸ μὴ
σπουδαίζεσθαι εἰς ἄρχης ἔλαθεν· καὶ γὰρ χορὸν κωμῳδῶν
οὔτε ποτε ὁ ἄρχων ἔδωκεν, ἀλλὰ ἐδέλουτα ἦσαν. ἦδη δὲ
σχῆματα τινα αὐτῆς ἔχουσιν οἱ λεγόμενοι αὐτῆς ποιηταὶ
μνημονεύονται. τίς δὲ πρόσωπα ἀπέδωκεν ἢ προλόγοις ἢ 3
5 πλῆθη ὑποκριτῶν καὶ οὐ τοιαῦτα, ἡγυότηται. τὸ δὲ μῦ-
θος ποιεῖν ['Επίχαρμος καὶ Φόρμης] τὸ μὲν εξ ἄρχης
ἐκ Σικελίας ἦλθεν, τῶν δὲ Ἁθηναίων Κράτις πρῶτος ἤρξεν
ἀφέμενος τῆς ιαμβικῆς ἱδέας καθόλου ποιεῖν λόγους καὶ
μῦθους. η μὲν οὖν ἐποιεῖν τῇ τραγῳδίᾳ μέχρι μὲν τοῦ μετὰ 4
10 μέτρου [μεγάλου] μίμησις εἰναι σπουδαίων ἡκολουθησον. τὸ
δὲ τὸ μέτρον ἀπλοῦν ἔχειν καὶ ἀπαγγελλεῖν εἰναι, ταυτή

29. per il μὲν οὖν τοῦτων τοιαύτα add. Ald. ante ἐστώ 32. ἄλλα ἦ τοῦ
αἰσχροῦ Friedreich: ἀλλὰ <κατὰ τὸ γελοῖον>, > τοῦ <δ'> αἰσχροῦ Christ: 'sed
tantum res ridicula est de genere foedi quae est portio et ridicula Arabs, i.e.
ἀλλὰ μόνον τὸ γελοῖον ἐστὶ τοῦ αἰσχροῦ δ μόριον ἐστί καὶ τὸ γελοῖον Σ, quod ex
dnabus lectionibus conflatum esse censet Susemihl (1) ἀλλὰ μόνον μόνον τὸ
γελοῖον ἐστὶ τοῦ αἰσχροῦ, (2) ἀλλὰ τοῦ αἰσχροῦ μόριον ἐστι καὶ τὸ γελοῖον
33. γελοῖον (bis) A 1449 b 3. οἱ λεγόμενοι] διήγου μὲν οἱ Castelvetro:
διήγου μὲν [ai] Usener 4. ἐπιλόγους Δ: προλόγου Christ: λόγουs Herm-
mann 6. 'Επίχαρμος καὶ Φόρμης secl. Susemihl: <ἐκείθεν γὰρ ἠθην> ἢ
'Επίχαρμος καὶ Φόρμης post ἑκλε Bywater, collato Themistio, Or. xxvii. p. 337 A,
recte, ut opinor 8. εἰδέας Δ 9–10. μέχρι μὲν τοῦ μετὰ μέτρου Thurot
(cf. Arab.): μέχρι μόνον μέτρου μεγάλου codd.: μέχρι μὲν τοῦ μέτρου <ἐν μῆκει>
μεγάλως coni. Susemihl: μέχρι μὲν τοῦ μέτρου Tyrwhitt: μέχρι μόνον <τοῦ διὰ
λόγου ἐμ> μέτρου μεγάλου Ueberveg 10. μεγάλου codd.: secl. Bursian:
μετὰ λόγου Ald. et, ut videtur, Σ τῷ Ald.: τὸ Δ 11. ταυτή Δ
tells, must be taken as already described; for to discuss them in detail would, doubtless, be a large undertaking.

V Comedy is, as we have said, an imitation of characters of a lower type, not, however, in the full sense of the word bad, the Ludicrous being merely a subdivision of the ugly. It consists in some defect or ugliness which is not painful or destructive. To take an obvious example, the comic mask is ugly and distorted, but does not imply pain.

The successive changes through which Tragedy passed, and the authors of these changes, are well known, whereas Comedy has had no history, because it was not at first treated seriously. It was late before the Archon granted a comic chorus to a poet; the performers were till then voluntary. Comedy had already taken definite shape when comic poets, distinctively so called, are heard of. Who furnished it with masks, or prologues, or increased the number of actors,—these and other similar details remain unknown. As for the plot, it came originally from Sicily; but of Athenian writers Crates was the first who, abandoning the ‘iambic’ or lampooning form, generalised his themes and plots.

Epic poetry agrees with Tragedy in so far as it is an imitation in verse of characters of a higher type. They differ, in that Epic poetry admits but one kind of metre, and is narrative in form. They differ, again,
διαφέρουσιν· ἐτὶ δὲ τῷ μῆκει, <ἐπεὶ> ἡ μὲν ὁτι μάλιστα πειράται ὑπὸ μιαν περιόδον ἡλίου εἶναι ἡ μικρὸν ἐξαλλάττειν, ἡ δὲ ἐποποιεῖ ἀνήριστος τῷ χρόνῳ, καὶ τούτῳ διαφέρει· καὶ τοι 15 τὸ πρῶτον ὁμοίως ἐν ταῖς τραγῳδίαις τοῦτο ἐποίον καὶ ἐν τοῖς ἐπεσιν. μέρη δὲ ἐστὶ τὰ μὲν ταῦτα, τὰ δὲ ἱδια τῆς 5 τραγῳδίας· διόπερ ὅστις περὶ τραγῳδίας οἴδε σπουδαίας καὶ φαίλης, οἴδε καὶ περὶ ἐποίον· ἢ μὲν γὰρ ἐποποιεῖ ἐχει, ὑπάρχει τῇ τραγῳδίᾳ, ἢ δὲ αὐτῇ, οὐ πάντα ἐν τῇ 20 ἐποποιεῖ.

VI  Περὶ μὲν οὖν τῆς ἐν ἐξαμέτρους μυμητικῆς καὶ περὶ κοι- μῳδίας ὡστερον ἐρούμεν, περὶ δὲ τραγῳδίας λέγομεν ἀνα- λαβόντες αὐτῆς ἐκ τῶν εἰρημένων τῶν γινόμενον όρον τῆς ὀυσίας. ἐστιν οὖν τραγῳδία μύμησις πράξεως σπουδαίας 25 καὶ τελείας μέγεθος ἔχουσης, ἡδυσμένω λόγῳ χορίς ἐκά- στρο τῶν εἰδῶν ἐν τοῖς μορίοις, ἅρωντοι καὶ οὐ δι ἀπαγγελίας, δι᾽ ἐλεόν καὶ φόβου περαιόνουσα τῇ τῶν τοιούτων παθημάτων κάθαρσιν. λέγω δὲ ἡδυσμένων μὲν λόγων τῶν 30 ἔχοντα μῦθον καὶ ἀρμονίαν καὶ μέλος, τὸ δὲ χορίς τοῖς 24 εἴσιν τὸ διὰ μέτρων ἐνα μόνον περαιόηθαι καὶ πάλιν ἐτέρα διὰ μέλος. ἐπεὶ δὲ πράττοντες ποιοῦνται τῷ τίνι 4 πρῶτον μὲν ἐξ ἀνάγκης ἂν εἴη τί μόριον τραγῳδίας ὁ τῆς ὅψεως κόσμος, εἰτα μελοποιεῖ καὶ λέξεις· ἐν τούτως γὰρ ποιοῦνται τῷ τίνι μύμησιν. λέγω δὲ λέξειν μὲν αὐτῇ τίνι τῶν

in their length: for Tragedy endeavours, as far as possible, to confine itself to a single revolution of the sun, or but slightly to exceed this limit; whereas the Epic action has no limits of time. This, then, is a second point of difference; though at first the same freedom was admitted in Tragedy as in Epic poetry.

Of their constituent parts some are common to both, some peculiar to Tragedy: whoever, therefore, knows what is good or bad Tragedy, knows also about Epic poetry. All the elements of an Epic poem are found in Tragedy, but the elements of a Tragedy are not all found in the Epic poem.

VI Of the poetry which imitates in hexameter verse, and of Comedy, we will speak hereafter. Let us now discuss Tragedy, resuming its formal definition, as resulting from what has been already said.

Tragedy, then, is an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative; through pity and fear effecting the proper purgation of these emotions. By ‘language embellished,’ I mean language into which rhythm, ‘harmony,’ and song enter. By ‘the several kinds in separate parts,’ I mean, that some parts are rendered through the medium of verse alone, others again with the aid of song.

Now as tragic imitation implies persons acting, it necessarily follows, in the first place, that Spectacular equipment will be a part of Tragedy. Next, Song and Diction, for these are the medium of imitation. By ‘Diction’
VI. 4—9. 1449 b 35—1450 a 15

35 μέτρων σύνθεσιν, μελοποιοῖν δὲ δὴ τὴν δύναμιν φανεράν ἐχεῖ πᾶσιν. ἐπειδὲ πράξεώς ἐστὶ μίμησις, πράπτεται δὲ 5 ὑπὸ τινῶν πραπτόντων, οὐδ' ἀνάγκη ποιοῦσ τινας εἰναι κατά τε τὸ θῆσι καὶ τὴν διάνοιαν (διὰ γὰρ τούτον καὶ τὰς πράξεις εἰναὶ φαμεν ποιῶς τινας, πέφυκεν δὲ αἴτια δύο τῶν πράξεων εἰναι, διάνοιαν καὶ θῆσι, καὶ κατὰ ταύτας καὶ τυγχάνουσι καὶ ἀποτυγχάνουσι πάντες), ἐστίν δὴ τῆς μὲν 6 πράξεως ὁ μύθος ἡ μίμησις. λέγω γὰρ μύθον τούτον, τὴν 5 σύνθεσιν τῶν πραγμάτων, τὰ δὲ θῆσι, καθ' ὁ ποιῶς τινας εἰναι φαμεν τοὺς πράπτοντας, διάνοιαν δὲ, ἐν δὲςεοις λέγον- τες ἀποδεικνύασιν τι ἢ καὶ ἀποφαίνονται γνώμην. ἀνάγκη 7 οὐν πάσης τραγῳδίας μέρη εἰναι ἔξ, καθ' ἃ ποιῶ τις ἐστὶν ἡ τραγῳδία: ταῦτα δ' ἐστὶ μύθος καὶ θῆσι καὶ διάνοια καὶ ψύχαι καὶ μελοποιία. οἱ μὲν γὰρ μιμοῦνται, δύο μέρη ἐστὶν, ὡς δὲ μιμοῦνται, ἐν, δὲ δὲ μιμοῦνται, τρία, καὶ παρὰ ταύτα οὐδέν. τούτοις μὲν οὖν <πάντες> [οὐκ ὅλγοι 8 αὐτῶν] ὡς εἰσεύνειχρηνται τοῖς εἰδεσιν καὶ γαρ ὅψεις ἐχει πᾶν καὶ θῆσι καὶ μύθον καὶ λέξιν καὶ μέλος καὶ διάνοιαν ὡςαύ- 15 τοις. μέγιστον δὲ τούτων ἐστὶν ἡ τῶν πραγμάτων σύστασις. 9

35. μέτρων] ὄνομάτων Hermann, collato 1450 b 15 36. πᾶσιν Maggi: πᾶσαν codd. 38. διὰ δὲ Zeller διὰ γὰρ τοῦτον ... πάντες in parenthesi Thurot

I mean the mere metrical arrangement of the words: as for 'Song,' it is a term whose sense every one understands.

Again, Tragedy is the imitation of an action; and an action implies personal agents, who necessarily possess certain distinctive qualities both of character and thought; for it is by these that we qualify actions—themselves, and these—thought and character—are the two natural causes from which actions spring, and on actions again all success or failure depends. Hence, the Plot is the imitation of the action:—for by plot I here mean the arrangement of the incidents. By Character I mean that in virtue of which we ascribe certain qualities to the agents. Thought is required wherever a statement is proved, or, it may be, a general truth enunciated. Every Tragedy, therefore, must have six parts, which parts determine its quality—namely, Plot, Character, Diction, Thought, Spectacle, Song. Two of the parts constitute the medium of imitation, one the manner, and three the objects of imitation. And these complete the list. These elements have been employed, we may say, by the poets to mean; in fact, every play contains Spectacular elements as well as Character, Plot, Diction, Song, and Thought.

But most important of all is the structure of the
VI. 9—14. 1450 a 16—37

incidents. For Tragedy is an imitation, not of men, but of an action and of life, and life consists in action, and its end is a mode of action, not a quality. Now character determines men's qualities, but it is by their actions that they are happy or the reverse. Dramatic action, therefore, is not with a view to the representation of character: character comes in as subsidiary to the actions. Hence the incidents and the plot are the end of a tragedy; and the end is the chief thing of all. Again, without action there cannot be a tragedy; there may be without character. The tragedies of most of our modern poets fail in the rendering of character; and of poets in general this is often true. It is the same in painting; and here lies the difference between Zeuxis and Polygnotus. Polygnotus delineates character well: the style of Zeuxis is devoid of ethical quality. Again, if you string together a set of speeches expressive of character, and well finished in point of diction and thought, you will not produce the essential tragic effect nearly so well as with a play which, however deficient in these respects, yet has a plot and artistically constructed incidents. Besides which, the most powerful elements of emotional interest in Tragedy—Peripeteia or Reversal of the Situation, and Recognition scenes—are parts of the plot. A further proof is, that novices in the art attain to finish of diction and precision of portraiture before they can construct the plot. It is the same with almost all the early poets.

The Plot, then, is the first principle, and, as it were,
γραφικὴς ἐπὶ τῆς προαιρετικῆς· εἰ γάρ τις ἐναλείψειε τοῖς καλλιστοῖς φαρμάκοις χύδην, οὐκ ἂν ὁμοίωσ εὐφράνειεν καὶ λευκογραφήσας εἰκόνα· ἐστιν τε μίμησις πράξεως καὶ διὰ ταύτην μᾶλιστα τῶν πραπτῶν τοῦ ἀρμόττοντα, τρίτου δὲ ἡ διάνοια· τούτο δὲ ἔστιν τὸ λέγειν δύνασθαι τὰ ἐνότα καὶ τὰ ἀρμόττοντα, ὅπερ ἐπὶ τῶν λόγων τῆς πολιτικῆς καὶ ρητορικῆς ἔργων ἐστὶν· οἱ μὲν γὰρ ἀρχαῖοι πολιτικῶς ἐποίουν λέγοντας, οἱ δὲ νῦν ρητορικῶς. ἐστὶν δὲ ἢθος μὲν τὸ τοιοῦτον ὅ δηλοι τῆν 17 προαίρεσιν ὅποια τις προαιρεῖται ἣ φεύγει· διόπερ οὐκ 10 ἔχουσιν ἢθος τῶν λόγων ἐν οἷς οὐκ ἐστὶν ἔλλοι ἢ ἐν οἷς μηδὲ ὀλως ἐστὶν ὅ τι προαιρεῖται ἣ φεύγει ὁ λέγων· διάνοια δέ, ἐν οἷς ἀποδεικνύουσι τι ὡς ἐστὶν ἢ ὡς οὐκ ἐστὶν ἢ καθόλου τι ἀποφαίνονται. τέταρτον δὲ τῶν λεγομένων ἡ 18 λέξης· λέγω δέ, ὅσπερ πρότερον εἰρηται, λέξιν εἰσαὶ τὴν διὰ τῆς οὐνασίας ἐρμηνείαν, δ καὶ ἐπὶ τῶν ἐμμέτρων καὶ ἐπὶ τῶν λόγων ἔχει τὴν αὐτὴν δύναμιν. τῶν δὲ λοιπῶν 19 [πέντε] ἡ μελοτομία μέγιστον τῶν ἡδυσμάτων, ἢ δὲ ὁψις ψυχαγωγικῶν μὲν, ἀτεχνότατον δὲ καὶ ἡκιστα αὐξείον τῆς ποιητικῆς· «ὁς γὰρ τῆς πραγμάτιας δύναμις καὶ ἄνευ ἀγώνος

38. παραπλησιον... εἰκόνα supra post πραγμάτων v. 31 collocavit Castelvetro. 1450 b 1. ἐνα λείψειε Αο 3. τε κοδd.: γάρ Hermann 6. ἐπὶ τῶν λόγων secl. M. Schmidt 9-11. ὅποια τις... φεύγει ὁ λέγων Gomperz, alios secatus: ὅποια τις (ὁ ποια τις) ἐν οἷς οὐκ ἐστὶν δήλον ἢ προαιρεῖται ἢ φεύγει· διόπερ οὐκ ἔχουσιν ἢθος τῶν λόγων ἐν οἷς μηδὲ ὀλως ἐστὶν ὅ τι (ὁ τι apogr.) προαιρεῖται ἢ φεύγει ὁ λέγων Α0: ὅποια τις· διόπερ οὐκ ἔχουσιν... φεύγει ὁ λέγων (verbis ἐν οἷς οὐκ ἐστὶν δήλον ἢ προαιρεῖται ἢ φεύγει omissis cum Arabe) Margolouth. Suspiciatur Suseihl ἐν οἷς οὐκ ἐστὶ... ἢ φεύγει et ἐν οἷς μηδὲ ὀλως ἐστὶν... ἢ φεύγει duplicate lectionem fuisse 11. τι apogr.: τις Α0 13. λεγομένων Gomperz: μὲν λόγων codd.: ἐν λόγω Bywater 17. πέντε Α0: secl. Spengel (confirm. Arabs): πέμπτον apogr. 18. ἀπεχνώτατον Α0 19. ἤσως Meiser: ὁς Α0: ἦ apogr.: ὁ λέγων Gomperz
the soul of a tragedy: Character holds the second place.

A similar fact is seen in painting. The most beautiful colours, laid on confusedly, will not give as much pleasure as the chalk outline of a portrait. Thus Tragedy is the imitation of an action, and of the agents mainly with a view to the action.

Third in order is Thought,—that is, the faculty of saying what is possible and pertinent in given circumstances. In the case of oratory, this is the function of the political art and of the art of rhetoric: and so indeed the older poets make their characters speak the language of civic life; the poets of our time, the language of the rhetoricians. Character is that which reveals moral purpose, showing what kind of things a man chooses or avoids. Speeches, therefore, which do not make this manifest, or in which the speaker does not choose or avoid anything whatever, are not expressive of character. Thought, on the other hand, is found where something is proved to be or not to be, or a general maxim is enunciated.

Fourth among the elements enumerated comes Diction; by which I mean, as has been already said, the expression of the meaning in words; and its essence is the same both in verse and prose.

Of the remaining elements Song holds the chief place among the embellishments.

The Spectacle has, indeed, an emotional attraction of its own, but, of all the parts, it is the least artistic, and connected least with the art of poetry. For the power of Tragedy, we may be sure, is felt even apart from representation and actors. Besides, the production of
Διωρισμένων δὲ τούτων, λέγομεν μετὰ ταῦτα ποιαν τινὰ δέ τὴν σύστασιν εἶναι τῶν πραγμάτων, ἐπειδὴ τούτο καὶ πρῶτον καὶ μέγιστον τῆς πραγματικῆς ἑστῖν. κείται δὴ 25 ἡμῖν τὴν πραγματικὴν τελείαν καὶ ὅλης πράξεως εἶναι μί-

μηςιν ἔχουσις τι μέγεθος· ἑστῖν γὰρ ὅλον καὶ μηδὲν ἔχον μέγεθος. ὅλον δὲ ἑστῖν τὸ ἑχον ἀρχήν καὶ μέσον καὶ τε-3

λευτῆν. ἀρχή δὲ ἑστῖν ὁ αὐτὸ μὲν μὴ ἐξ ἀνάγκης μετ'

ἀλλο ἑστῖν, μετ' ἐκείνῳ δ' ἑτερον πέφυκεν εἶναι Ἦ γίνεσθαι. 30 τελευτὴ δὲ τούπαντιν ὁ αὐτὸ μετ' ἀλλο πέφυκεν εἶναι Ἦ

ἐξ ἀνάγκης ἦ ὡς ἐπὶ τὸ πολὺ, μετὰ δὲ τούτῳ ἀλλο οὐδὲν·

μέσον δὲ ὁ καὶ αὐτὸ μετ' ἀλλο καὶ μετ' ἐκεῖνο ἑτερον. 

δεῖ ἀρα τοὺς συνεστῶτας εὐ μῦθοις μὴ ὁπόθεν ἐτυχεν ἀρχεσθαι μὴθ' ὅπου ἐτυχε τελευτὰν, ἀλλὰ κεχρησθαί ταῖς

35 εἰρημέναις ἱδεῖαις. ἔτι δ' ἐπεὶ τὸ καλὸν καὶ ξυόν καὶ ἀπαντὶν πράγμα δ' συνεστηκὲς ἐκ τινῶν οὐ μόνον ταῦτα τεταγμένα 

dei ἔχειν ἄλλα καὶ μέγεθος ὑπάρχειν μὴ τὸ τυχὼν· τὸ 

γὰρ καλὸν ἐν μεγεθὲς καὶ τάξει ἑστῖν, διὸ οὔτε πάμμικρον ἀν τι γένοιτο καλὸν ζῷον (συγχέεται γὰρ ἡ θεωρία ἐγγὺς 

40 τοῦ ἀνασθήτου χρόνου γινομένη), οὔτε παμμέγεθε (οὐ γὰρ 

1451 a ᾣμα ἡ θεωρία γίνεται ἀλλ' οὔχεται τοῖς θεωροῦσι τὸ ἐν 

καὶ τὸ ὅλον ἐκ τῆς θεωρίας), οἷον εἰ μυρίων σταδίων εἰη 

ξύον· ὡστε δει καθάπερ ἐπὶ τῶν σωμάτων καὶ ἐπὶ τῶν 5 

ζῴων ἔχειν μὲν μέγεθος, τούτο δὲ εὐσύνοπτον εἶναι, οὔτω

24. ὕ Bywater: δ' Δο 28. μή ἐξ ἀνάγκης codd.: ἐξ ἀνάγκης μὴ Pazzì

35. ἱδεῖαι apogr.: εἰδεῖαι Δο 38. πάμμικρον Riccardianus 16: πάν μικρὸν 

Δο: πᾶν μικρὸν Laurentianus lx. 16 40. χρόνου seel. Bonitz: tutatur 

Arabs παμμέγεθες Riccardianus 16: πᾶν μέγεθος Δο: πᾶν μέγα Laurenti-

anian lx. 16 1451 a 3. σωμάτων] συντημάτων Bywater
spectacular effects depends more on the art of the stage machinist than on that of the poet.

These principles being established, let us now discuss the proper structure of the Plot, since this is the first and most important thing in Tragedy.

Now, according to our definition, Tragedy is an imitation of an action that is complete, and whole, and of a certain magnitude; for there may be a whole that is wanting in magnitude. A whole is that which has a beginning, a middle, and an end. A beginning is that which does not itself follow anything by causal necessity, but after which something naturally is or comes to be. An end, on the contrary, is that which itself naturally follows some other thing, either by necessity, or as a rule, but has nothing following it. A middle is that which follows something as some other thing follows it. A well constructed plot, therefore, must neither begin nor end at haphazard, but conform to these principles.

Again, a beautiful object, whether it be a living organism or any whole composed of parts, must not only have an orderly arrangement of parts, but must also be of a certain magnitude; for beauty depends on magnitude and order. Hence a very small animal organism cannot be beautiful; for the view of it is confused, the object being seen in an almost imperceptible moment of time. Nor, again, can one of vast size be beautiful; for as the eye cannot take it all in at once, the unity and sense of the whole is lost for the spectator; as for instance if there were one a thousand miles long. As, therefore, in the case of animate bodies and organisms a certain magnitude is necessary, and a magni-
5 καὶ ἐπὶ τῶν μύθων ἔχειν μὲν μῆκος, τούτο δὲ εὐμηνιμόνευτον εἶναι. τοῦ μῆκους ὁρὸς <ὁ> μὲν πρὸς τοὺς ἀγώνας καὶ 6 τὴν αἰσθησιν οὐ τῆς τέχνης ἐστὶν· εἰ γὰρ ἔδει ἐκατὸν πραγματίζειν ἀγωνίζεσθαι, πρὸς κλεψύδρας ἂν ἥγωνιζοντο, ὥσπερ ποτὲ καὶ ἀλλοτέ φασιν. οἱ δὲ κατʼ αὐτὴν τὴν φύσιν 7 ὁποῖος ὁρὸς, ἀεὶ μὲν ὁ μείζων μέχρι τοῦ σύν- δηλος εἶναι καλλίων ἐστὶ κατὰ τὸ μέγεθος· ὡς δὲ ἀ- πλῶς διορίσαντας εἰπεῖν, ἐν ὅσῳ μεγέθει κατὰ τὸ εἰκὸς ἢ 10 τὸ ἀναγκαῖον ἐφεξῆς γνωμομένων συμβαίνει εἰς εὐτυχίαν ἢ ἐκ δυστυχίας ἢ ἐξ ἐυτυχίας εἰς δυστυχίαν μεταβάλλειν, VIII ἰκανὸς ὁρὸς ἐστὶν τοῦ μεγέθους. Μύθος ὡς ἐστὶν εἰς 14 οὐχ ὥσπερ τινὲς οἴονται ἐὰν περί ἐνα ἑ. πολλὰ γὰρ καὶ ἀπειρᾳ τῷ ἐνι συμβαίνει, εἴς ὅσῳ ὅν [ἐνών] οὐδὲν ἐστιν ἐν· οὕτως δὲ καὶ πρᾶξεις ἐνὸς πολλαὶ εἰσιν, εἴς ὅν μία οὐδεμιά γίνεται πρᾶξεις. διὸ πάντες ἐοικασιν ἄμαρ- 20 τάνειν ὧσοι τῶν ποιητῶν Ἡρακληίδα Θησηίδα καὶ τὰ τοιαύτα ποιήματα πεποιήκασιν· οἴονται γὰρ, εἴπει εἰς ἢν ὁ Ἡρακλῆς, ἐνα καὶ τὸν μῦθον εἰναι προσῆκεν. οἱ δʼ ὁ- 3 μηρος ὥσπερ καὶ τὰ ἄλλα διαφέρει καὶ τούτʼ ἐοικεν κα- λῶς ἰδεῖν ἢτοι διὰ τέχνην ἢ διὰ φύσιν. Ὦδύσσεων γὰρ 25 ποιῶν οὐκ ἐποίησεν ἀπαντά ὡς αὐτοῦ συνέβη, οἰον πλη- γῆναι μὲν ἐν τῷ Παρνασῷ, μανῆναι δὲ προσποιήσασθαι ἐν

tude which may be easily embraced in one view; so in
the plot, a certain length is necessary, and a length
which can be easily embraced by the memory. The
limit of length in relation to dramatic competition and
sensuous presentment, is no part of artistic theory. For
had it been the rule for a hundred tragedies to compete
together, the performance would have been regulated by
the water-clock,—as indeed we are told was formerly
done. But the limit as fixed by the nature of the drama itself is this:—the greater the length, the
more beautiful will the piece be by reason of its size, provided that the whole be perspicuous. And
to define the matter roughly, we may say that the
proper magnitude is comprised within such limits, that
the sequence of events, according to the law of probability
or necessity, will admit of a change from bad fortune to
good, or from good fortune to bad.

VIII  Unity of plot does not, as some persons think, consist
in the unity of the hero. For infinitely various are the
incidents in one man's life which cannot be reduced to
unity; and so, too, there are many actions of one man
out of which we cannot make one action. Hence the
error, as it appears, of all poets who have composed a
Heracleid, a Theseid, or other poems of the kind. They
imagine that as Heracles was one man, the story of
Heracles must also be a unity. But Homer, as in all
else he is of surpassing merit, here too—whether from
art or natural genius—seems to have happily discerned
the truth. In composing the Odyssey he did not include
all the adventures of Odysseus—such as his wound on
Parnassus, or his feigned madness at the mustering of
ςδ ωγερμφ, δου ουδεν θατερου γενομενου αναγκαιου ην
η εικος θατερου γενεσθαι, άλλα περι μιν πραξιν οιναν
λεγομεν την 'Οδυσσειαν συνετησεν, ομοιως δε και την
30 Ιλιαδα. χρη ουν καθατερ και εν ταις αλλαις μυητικαις η μια 4
μιμησις ενος εστιν ουτω και των μοθουν, ετει πραξεως μημησις
εστι, μιας τε ειναι και ταυτης ολης και τα μερη συνεστα
ναι των πραγματων ουτως οστε μετατιθεμενον τινος μερους
η αφαιρουμενον διαφερεσθαι και κινεσθαι το ολον. η γαρ
35 προσον η μη προσον μηδεν ποιει επιδηλουν, ουδεν μοριον του
ολου εστιν.

IX
Φανερον δε εκ των ειρημενων και οτι ου το τα
γενομενα λεγειν, τοιτο ποιητου εργον εστιν, άλλ' οια αν
γενοιτο και τα δυνατα κατα το εικος η το αναγκαιον. η γαρ 2
ιστορικος και ο ποιητης ου το η εμυετα λεγειν η άμετρα
diaφερουσιν (ειν γαρ άν τα 'Ηροδωτου εις μετα τεθημαι,
και ουδεν ζητουν αν ειναι ιστορια της μετα μετρουν η άνευ μετρουν).
αλλα τουτω διαφερει, το των μεν τα γενομενα λεγειν,
5 τον δε οια αν γενοιτο. διο και φιλοσοφοτερου και 3
σπουδαιοτερου ποιησις ιστοριας εστιν: η μεν γαρ ποιησις
μαλλον τα καθολον, η δ ιστορια τα καθ' εκαστον λεγει.
εστιν δε καθολου μεν, το ποιη τα ποια αττα συμβαινει 
λεγειν η πραττενι κατα το εικος η το αναγκαιον, ου στο-
10 χαζεται η ποιησις ονοματα επιτιθεμενη: το δε καθ' εκα
στον, τι 'Αλκιβιαδης επηραβεν η τε επαθεν. επι μεν ουν 
της 5
κωμωδιας ηδη τουτο δηλοι γεγονευν: συστησαντες γαρ τον

28. η add. apogr. 29. λεγομεν apogr.: λεγομεν Α: άν λεγομεν Vahlen
32. και ταυτης ταυτης και Sueimh 34. diaφερεσθαι diaφερεσθαι
Twining ('corrumpatur et confundatur' Arabs): habuit fort. utramque
lect. Σ (Margoliouth): fort. diaφορευσθαι (cf. de Div. 2. 464 b 13) 35.
poei, επιδηλον ος apogr. 37. ου το apogr. (confirm. Arabs): ουθω Α:
Maggi 1451 b 4. τοτω ... τφ apogr.: τοτο ... τω Α: τοτο ... το
Spengel 10. το apogr. : τον Α
the host—incidents between which there was no necessary or probable connexion: but he made the Odyssey, and likewise the Iliad, to centre round an action that in our sense of the word is one. As therefore, in the other imitative arts, the imitation is one when the object imitated is one, so the plot, being an imitation of an action, must imitate one action and that a whole, the structural union of the parts being such that, if any one of them is displaced or removed, the whole will be disjointed and disturbed. For a thing whose presence or absence makes no visible difference, is not an organic part of the whole.

IX It is, moreover, evident from what has been said, that it is not the function of the poet to relate what has happened, but what may happen,—what is possible according to the law of probability or necessity. The poet and the historian differ not by writing in verse or in prose. The work of Herodotus might be put into verse, and it would still be a species of history, with metre no less than without it. The true difference is that one relates what has happened, the other what may happen. Poetry, therefore, is a more philosophical and a higher thing than history: for poetry tends to express the universal, history the particular. By the universal I mean how a person of a certain type will on occasion speak or act, according to the law of probability or necessity; and it is this universality at which poetry aims in the names she attaches to the personages. The particular is—for example—what Alcibiades did or suffered. In Comedy this is already apparent: for here the poet first constructs the plot on the lines of prob-
μύθον διὰ τῶν εἰκότων οὗ τὰ τυχόντα όνόματα ὑποτιθέασιν, καὶ οὐχ ὤστερ οἱ λαμβοποιοὶ περὶ τὸν καθ’ ἑκαστὸν 15 ποιοῦσιν. ἐπὶ δὲ τῆς τραγῳδίας τῶν γενομένων όνομάτων 6 ἀντέχονται. αὐτίον δ’ ὅτι πιθανόν ἐστὶ τὸ δυνατόν, τὰ μὲν οὖν μὴ γενόμενα οὔτω πιστεύομεν εἶναι δυνατά, τὰ δὲ γενόμενα φανερῶν ὅτι δυνατά, οὐ γὰρ ἀν ἐγένετο, εἰ ἦν ἁδύναμα. οὐ μὴν ἀλλὰ καὶ ἐν ταῖς τραγῳδίαις ἐνίας μὲν ἐν 7 20 ἦ δύο τῶν γνωρίμων ἐστὶν όνομάτων, τὰ δὲ ἄλλα πεποιημένα, ἐν ἐνίαις δὲ οὔθ’ ἐν, οἷον ἐν τῷ Ἁγάθωνος Ἀνθεί. ὁμοίως γὰρ ἐν τούτῳ τὰ τε πράγματα καὶ τὰ όνόματα πεποιηθαι, καὶ οὐδὲν ἦττον εὐφραίνει. ὡστ’ οὐ πάντως εἶναι ξητήτευν τῶν 8 παραδεδομένων μύθων, περὶ οὗς αἱ τραγῳδίαι εἰσίν, ἀντι-25 ἐχεῖσθαι. καὶ γὰρ γελοίον τούτο ξητεῖν, ἐπεὶ καὶ τὰ γνώριμα ὁλίγοις γνώριμα ἐστίν ἀλλ’ ὁμοὶς εὐφραίνει πάντας. δήλου οὖν ἐκ τούτων ὅτι τὸν ποιητήν μᾶλλον τῶν μύθων 9 εἶναι δεὶ ποιητὴν ἢ τῶν μέτρων, ὅσῳ ποιητῆς κατὰ τὴν μιμησίν ἐστίν, μιμεῖται δὲ τὰς πράξεις. καὶ ἄρα συμβῆ γενό-30 μενα ποιεῖν, οὗθεν ἦττου ποιητῆς ἐστι. τῶν γὰρ γενομένων ἐνια οὖδὲν κωλύει τοιαῦτα εἶναι οἷα ἀν εἰκός γενέσθαι καὶ δυνατὰ γενέσθαι, καθ’ ὅ ἐκείνος αὐτῶν ποιητῆς ἐστιν.

τῶν δὲ ἄλλων μύθων καὶ πράξεων αἱ ἐπευσοδιώδεις 10

ability, and then inserts characteristic names; — unlike the lampooners who write about particular individuals. But tragedians still keep to real names, the reason being that what is possible is credible: what has not happened we do not at once feel sure to be possible: but what has happened is manifestly possible: otherwise it would not have happened. Still there are even some tragedies in which there are only one or two well known names, the rest being fictitious. In others, none are well known, — as in Agathon’s Antheus, where incidents and names alike are fictitious, and yet they give none the less pleasure. We must not, therefore, at all costs keep to the received legends, which are the usual subjects of Tragedy. Indeed, it would be absurd to attempt it; for even subjects that are known are known only to a few, and yet give pleasure to all. It clearly follows that the poet or ‘maker’ should be the maker of plots rather than of verses; since he is a poet because he imitates, and what he imitates are actions. And even if he chances to take an historical subject, he is none the less a poet; for there is no reason why some events that have actually happened should not conform to the law of the probable and possible, and in virtue of that quality in them he is their poet or maker.

Of all plots and actions the epeisodic are the worst.
IX. 10—X. 3. 1451 b 34—1452 a 19

eiσιν χειρισται· λέγω δ' ἐπεισοδιώδη μύθον ἐν δ' τὰ ἐπεισοδιώδη, ὡς ποιούνται ὑπὸ δὲ δὲ τῶν ἀγαθῶν διὰ τοὺς ὑποκριτᾶς· ἄγωνίσματα γὰρ ποιοῦντες καὶ παρὰ τὴν δύναμιν παρατείνουσι μύθον πολλάκις διαστρέφειν ἀναγκαζομαι τὸ ἐφεξῆς. ἐπεὶ δὲ οὐκ ἡ μόνον τελείας ἐστὶ πράξεως ἢ μίμησις ἀλλὰ καὶ φοβερὸν καὶ ἐλεεῖνον, ταῦτα δὲ γίνεται [καὶ] μᾶλλον ἢ ταῦτα γέννηται παρὰ τὴν δόξαν, καὶ μᾶλλον <ὅταν>, δὲ ἂν ἑλθ᾽ ἑκάτερο οὐτῶς ἢ ἐκ ἄπτο τοῦ αὐτομάτου καὶ τῆς τύχης, ἐπεὶ καὶ τῶν ἀπὸ τῆς τύχης ταῦτα θαυμασιώτατα δοκεῖ ὡσα ὁσπερ ἐπίτηδες φαίνεται γεγονέναι, οἶνον ὡς ὁ ἄνδριάς ὁ τοῦ Μίτυνος ἐν "Αργεί ἀπέκτεινεν τὸν ἀντίον τοῦ θανάτου τοῦ Μίτυνθ, θεοροῦντι ἐμπεσούν. ἐοικε γὰρ τὰ τοιαῦτα οὐκ εἰκὴ γενέσθαι· ὡστε ἀναγκή τοὺς τοιούτους εἰναι καλλίους μύθους.

X Ἐισὶ δὲ τῶν μύθων οἱ μὲν ἀπλοὶ οἱ δὲ πεπλεγμένοι, καὶ γὰρ αἱ πράξεις ὑδρεμήσεις οἱ μυθοὶ εἰσίν ὑπάρχουσιν εὐθὺς οὐσαί τοιαῦτα. λέγω δὲ ἀπλὴν μὲν πράξεως ἢς 2 15 γενομένης ὁστήρ ὁρισται συνεχῶς καὶ μᾶς ἀνευ περιπτετειας ἢ ἀναγνωρισμοῦ ἢ μετάβασις γίνεται, πεπλεγμένη δ' ἐστιν ἢς μετὰ ἀναγνωρισμοῦ ἢ περιπτετειας ἢ ἀμφοτήρ ἢ μετάβασις ἐστιν. ταῦτα δὲ δὲν γίνεσθαι ἢς αὐτής τῆς συ- 3 στάσεως τοῦ μύθου, ὡστε ἐκ τῶν προγεγειμένων συμβαίνειν

I call a plot 'epeisodic' in which the episodes or acts succeed one another without probable or necessary sequence. Bad poets compose such pieces by their own fault, good poets, to please the players; for, as they write show pieces for competition, they stretch the plot beyond its capacity, and are often forced to break the natural continuity.

But again, Tragedy is an imitation not only of a complete action, but of events inspiring fear or pity. Such an effect is best produced when the events come on us by surprise; and the effect is heightened when, at the same time, they follow as cause and effect. The tragic wonder will then be greater than if they happened of themselves or by accident; for even coincidences are most striking when they have an air of design. We may instance the statue of Mitys at Argos, which fell upon his murderer while he was a spectator at a festival, and killed him. Such events seem not to be due to mere chance. Plots, therefore, constructed on these principles are necessarily the best.

Plots are either Simple or Complex, for the actions in real life, of which the plots are an imitation, obviously show a similar distinction. An action which is one and continuous in the sense above defined, I call Simple, when the change of fortune takes place without Reversal of the Situation and without Recognition.

A Complex action is one in which the change is accompanied by such Reversal, or by Recognition, or by both. These last should arise from the internal structure of the plot, so that what follows should be the
XI

"Εστι δὲ περιπέτεια μὲν ἢ εἰς τὸ ἐναντίον τῶν πραττομένων μεταβολὴ, [καθάπερ εἴρηται,] καὶ τούτῳ δὲ ὦσπερ λέγομεν κατὰ τὸ εἰκὸς ἢ ἀναγκαῖον. ὦσπερ ἐν τῷ Ὀιδίποδι 25 ἐλθὼν ὡς εὐφρανῶν τὸν Ὀιδίπον καὶ ἀπαλλάξον τοῦ πρὸς τὴν μητέρα φόβου, δηλώσας ὅτι, τοιναντίον ἐποίησεν· καὶ ἐν τῷ Δυνκεῖ ὃ μὲν ἀγόμενος ὡς ἀποδινούμενος, ὁ δὲ Δαναὸς ἀκολουθῶν ὡς ἀποκτενῶν, τοῦ μὲν συνέβη ἐκ τῶν πεπραγμένων ἀποθανεῖν, τὸν δὲ σωθῆναι. ἀναγνώρισις 20 δὲ, ὦσπερ καὶ τοῦνομα σημαίνει, ἐξ ἀνυολιάς εἰς γνώσιν μεταβολὴ ἢ εἰς φιλίαν ἢ εἰς ἔχθραν τῶν πρὸς εὐτυχίαν ἢ δυστυχίαν ὁρισμένων· καλλιστὴ δὲ ἀναγνώρισις, ὅταν ἀμα περιπέτεια γίνονται, ὁιὸν ἔχει ἢ ἐν τῷ Ὀιδίποδι. εἰσὶν μὲν 3 ὁιὸν καὶ ἀλλαὶ ἀναγνώρισεις· καὶ γὰρ πρὸς ἀγνωχα καὶ τὰ 35 τυχόντα ἑστιν ὡς <ἡ> περ εἴρηται συμβαίνει, καὶ εἰ πε- πραγέ τις ἢ μὴ πεπραγεν ἑστιν ἀναγνωρίασι. ἀλλὰ ἡ μάλιστα τοῦ μύθου καὶ ἡ μάλιστα τῆς πράξεως ἢ εἰρημένη ἑστίν· ἢ γὰρ τοιαύτῃ ἀναγνώρισι καὶ περιπέτεια ἢ ἔλεον ἐξεὶ ἢ φόβου, ὁὐν πράξεων ἢ τραγῳδία μίμησις ὑπόκειται· ἐτὶ δὲ καὶ τὸ ἀτυχεῖν καὶ τὸ εὔτυχεῖν ἐπὶ τῶν τοιοῦτων.
necessary or probable result of the preceding action. It makes all the difference whether any given event is a case of *propter hoc* or *post hoc*.

XI Reversal of the Situation is a change by which the action veers round to its opposite, subject always to our rule of probability or necessity. Thus in the Oedipus, the messenger comes to cheer Oedipus and free him from his alarms about his mother, but by revealing who he is, he produces the opposite effect. Again in the Lyceus, Lyceus is being led away to his death, and Danaus goes with him, meaning to slay him; but the outcome of the preceding incidents is that Danaus is killed and Lyceus saved.

Recognition, as the name indicates, is a change from ignorance to knowledge, producing love or hate between the persons destined by the poet for good or bad fortune. The best form of recognition is coincident with a Reversal of the Situation, as in the Oedipus. There are indeed other forms. Even inanimate things of the most trivial kind may in a sense be objects of recognition. Again, we may recognise or discover whether a person has done a thing or not. But the recognition which is most intimately connected with the plot and action is, as we have said, the recognition of persons. This recognition, combined with Reversal, will produce either pity or fear; and actions producing these effects are those which, by our definition, Tragedy represents. Moreover, it is upon such situations that the issues of good or bad fortune will depend.
XI. 5—XII. 3. 1452 b 3—25

συμβησεται. ἐτέλ ἡ ἀναγνώρισις τινῶν ἐστιν ἀναγνώρισις, 5 αἱ μὲν θατέρου πρὸς τὸν ἑτερον μόνον, ὅταν ἡ δῆλος ᾄτερος 5 τίς ἐστιν, ὅτε δὲ ἀμφοτέρους ἀεί ἀναγνωρίσαι, ὅλον ἡ ἐμὴ 'Ἰφιγένεια τῷ 'Ὀρέστῃ ἀνεγνωρίσθη ἐκ τῆς περιφερείας τῆς ἐπιστολῆς, ἑκείνου δὲ πρὸς τὴν Ἰφιγένειαν ἄλλης ἐδει ἀναγνωρίσεως.

Δύο μὲν οὖν τοῦ μύθου μέρη περὶ ταῦτ' ἐστὶ, περιπέτεια 6 ἑν καὶ ἀναγνώρισις, τρίτον δὲ πάθος. [τούτων δὲ περιπέτεια μὲν καὶ ἀναγνώρισις εἰρηταί,] πάθος δὲ ἐστὶ πράξεις φθαρτικὴ ἢ ὑδυναρά, οἷον οὐ εἴ τε εὖ τῷ φανερῷ θάνατοι καὶ αἱ περι- ὁδυναί καὶ τρόφεις καὶ ὁσα τοιαῦτα.

XII [Μέρη δὲ τραγῳδίας οἷς μὲν ὡς εἰδεσι δεῖ χρῆσθαι
15 πρῶτον εἴπομεν, κατὰ δὲ τὸ ποσὸν καὶ εἰς ἃ διαίρεται κεχωρισμένα τάδε ἐστίν, πρόλογος ἐπεισόδιον ἔξοδος χο- ρικών, καὶ τούτῳ τὸ μὲν πάροδος τὸ δὲ στάσιμον· κοινὰ μὲν ἀπάντων ταῦτα, ἱδια δὲ τὰ ἀπὸ τῆς σκηνῆς καὶ κόμμου. ἐστίν δὲ πρόλογος μὲν μέρος ὅλων τραγῳδίας τὸ πρὸ χοροῦ 20 παρόδου, ἐπεισόδιον δὲ μέρος ὅλων τραγῳδίας τὸ μεταξὺ ὅλων χορικῶν μελῶν, ἔξοδος δὲ μέρος ὅλων τραγῳδίας μεθ' ὡς τυχεῖ χοροῦ μέλος· χορικοῦ δὲ πάροδος μὲν ἡ πρώτη λέξεις ὅλη χοροῦ, στάσιμον δὲ μέλος χοροῦ τὸ ἀνευ ἀναπαλαστόν καὶ τροχαίον, κόμμους δὲ θρήνος κοινὸς χοροῦ καὶ 25 <τῶν> ἀπὸ σκηνῆς. μέρη δὲ τραγῳδίας οἷς μὲν ὡς εἰδεσι δεῖ 3

Recognition, then, being between persons, it may happen that one person only is recognised by the other—when the latter is already known—or it may be necessary that the recognition should be on both sides. Thus Iphigenia is revealed to Orestes by the sending of the letter; but another act of recognition is required to make Orestes known to Iphigenia.

Two parts, then, of the Plot—Reversal of the Situation and Recognition—turn upon surprises. A third part is the Scene of Suffering. The Scene of Suffering is a destructive or painful action, such as death on the stage, bodily agony, wounds and the like.

XII [The parts of Tragedy which must be treated as elements of the whole have been already mentioned. We now come to the quantitative parts—the separate parts into which Tragedy is divided—namely, Prologue, Episode, Exode, Choric song; this last being divided into Parode and Stasimon. These are common to all plays: peculiar to some are the songs of actors from the stage and the Commoi.

The Prologue is that entire part of a tragedy which precedes the Parode of the Chorus. The Episode is that entire part of a tragedy which is between complete choric songs. The Exode is that entire part of a tragedy which has no choric song after it. Of the Choric part the Parode is the first undivided utterance of the Chorus: the Stasimon is a Choric ode without anapaests or trochaic tetrameters: the Commos is a joint lamentation of Chorus and actors. The parts of Tragedy which must be treated as elements of the whole have been
χρῆσθαι πρῶτον εὕταμεν, κατὰ δὲ τὸ ποσὸν καὶ εἰς ἀ
diαιρέται κεχωρισμένα ταύτ' ἑστίν.]

XIII

"Ὡν δὲ δεῖ στοχάζεσθαι καὶ ἀ δεῖ εὐλαβεῖσθαι συνιστάντας
tοὺς μύθους καὶ πόθεν ἔσται τὸ τῆς τραγῳδίας ἔρ-
30 γον, ἐφεξῆς ἄν εἰς λεκτέον τοῖς νῦν εἰρημένους. ἐπειδὴ οὖν 2
dεῖ τὴν σύνθεσιν εἶναι τῆς καλλιστῆς τραγῳδίας μὴ ἀπλὴν
ἀλλὰ πεπληγμένην καὶ ταύτην φοβερῶν καὶ ἠλευνῶν εἶναι
μιμητικήν (τοῦτο γὰρ ἵδιον τῆς τοιαύτης μιμήσεως ἑστίν),
πρῶτον μὲν δὴ λοῦν ὅτι οὐτε τοὺς ἐπιεικεῖς ἄνδρας δεὶ μετα-
35 βάλλοντας φαίνεσθαι εἰς εὐτυχίας εἰς δυστυχίαν, οὐ γὰρ
φοβερῶν οὐδὲ ἠλευνῶν τοῦτο ἀλλὰ μιαρόν ἑστίν· οὐτε τοὺς
μοχθηροὺς εἰς ἀτυχίας εἰς εὐτυχίαν, ἀτραγῳδότατον γὰρ
tούτ' ἑστὶ πάντων, οὐδὲν γὰρ ἔχει ὅν δεὶ, οὐτε γὰρ φιλάνθρω-
1453 πον οὐτε ἠλευνῶν οὔτε φοβερῶν ἑστίν· οὔτ' αὖ τὸν σφόδρα
ποιηρὸν εἰς εὐτυχίας εἰς δυστυχίαν μεταπίπτειν· τὸ μὲν γὰρ
φιλάνθρωπον ἔχοι ἄν ἡ τοιαύτη σύστασις ἀλλ' οὔτε ἔλεον
οὔτε φόβου, ὁ μὲν γὰρ περὶ τὸν ἀνάξιον ἑστὶν δυστυχοῦντα,
5 ὅ δὲ περὶ τὸν ὁμοίον, ἔλεος μὲν περὶ τὸν ἀνάξιον, φόβος δὲ
περὶ τὸν ὁμοίον, οὔτε οὔτε ἠλευνῶν οὔτε φοβερῶν ἑσταὶ τὸ
συμβαῖνον. ὁ μεταξὺ ἀρα τούτων λοιπὸς. ἑστὶ δὲ τοιοῦτος 3
ὁ μὴ ἄρετῇ διαφέρων καὶ δικαιοσύνη, μὴ δὲ διὰ κακίαν
καὶ μοχθηρίαν μεταβάλλων εἰς τὴν δυστυχίαν ἀλλὰ δι' ἰ
10 ἀμαρτίαν τινά, τῶν ἐν μεγάλῃ δόξῃ ὑπότων καὶ εὐτυχία,
already mentioned. The quantitative parts—the separate parts into which it is divided—are here enumerated.]

XIII. As the sequel to what has already been said, we must proceed to consider what the poet should aim at, and what he should avoid, in constructing his plots; and by what means the specific effect of Tragedy will be produced.

A perfect tragedy should, as we have seen, be arranged not on the simple but on the complex plan. It should, moreover, imitate actions which excite pity and fear, this being the distinctive mark of tragic imitation. It follows plainly, in the first place, that the change of fortune presented must not be the spectacle of a virtuous man brought from prosperity to adversity: for this moves neither pity nor fear; it merely shocks us. Nor, again, that of a bad man passing from adversity to prosperity: for nothing can be more alien to the spirit of Tragedy; it possesses no single tragic quality; it neither satisfies the moral sense nor calls forth pity or fear. Nor, again, should the downfall of the utter villain be exhibited. A plot of this kind would, doubtless, satisfy the moral sense, but it would inspire neither pity nor fear; for pity is aroused by unmerited misfortune, fear by the misfortune of a man like ourselves. Such an event, therefore, will be neither pitiful nor terrible. There remains, then, the character between these two extremes—that of a man who is not eminently good and just, yet whose misfortune is brought about not by vice or depravity, but by some error or frailty. He must be one who is highly renowned and prosperous—a
o(u Oi'di'tous kai The'osths kai oi ek tov toio'ontov gen'on epifaneis andres. anagkh a(ara tov kal'dos exousia mu'dhov 4 aplov'n einai mal'loov h dipl'loov, o(ster tiw'nes fasi, kai metab'allleiv ouk eis euvutychia ek dvustychia apla toio'ontov

15 e'x euvutychia eis dvustychia, mh dia mochthria an'la di' amartian meg'althn h ou'ou eirnetai h bel'tionous mal'loov h che'ironos. smheivon de kai to 'nymrhmenon prw'tovn m'en yap 5 oi poi'ntai, tov'tovs tuk'ontas mu'dhous apner'th'mou'n, v'n de peri' ol'gias oikias ai kal'lisstai tra'gyndia suntith'netai, o(u'n 20 peri' Al'kmwe'na kai Oi'di'tou'n kai 'O'resthn kai Mel'ean'rou kai The'osthn kai The'lephon kai o'sois a'loioi su'mbe'bhek'sen h pate'ion de'ma h po'i'sai. h meu ou'n kata' t'n te'xhnh kal'lissthn tra'gyndia ek ta'uth's t'h swnatase's he'sti. did kai 6 oi Eu'rpi'dhn e'gkal'lonu'tes tou't' aut' a'mar'tanou'sin, oti t'outo 25 d'ma en ta'is tra'gyndiai kai pol'laia aut'ou eis dvustychian tel'evntosin. t'outo yap' estin o'sper eirnetai or'bo'n. smheivon de' me'giston. e'p't' yap t'ovn skh'novn kai t'ovn an'gwnovn tra'gynd'kotatai ai toio'ntai fa'wntai, an kator'th'w'sin, kai o Eu'rpi'dhn ei kal' ta' allh me' ev oikono'mei allh tra'30 gik'wto'tos ge t'ovn poi'ntovn fa'wntai. deu'tera de' h prw'th 7 le'gomo'n h'p tov t'ovn estin [swstas'm] h dipl'h' t'h swnatase'sin exousia, kath'aper h 'O'dus'seia, kai tel'evntos' exi' na'ntisa tois' bel'ti'soi kai che'r'sin. doko'i de' einai prw'th di' t'n t'ovn te'atraovn as'he'neiavn akolou'bo'si yap o' poi'ntai 35 kai' eu'xh'ni poio'ntes tois' the'a'tais. estin de' ou' ne' aut' 8

11. Oi'di'tous apogr.: 3it'ou's A 16. h bel'tionos A 19. kal'lisstai
personage like Oedipus, Thyestes, or other illustrious men of such families.

A well constructed plot should, therefore, be single in its issue, rather than double as some maintain. The change of fortune should be not from bad to good, but, reversely, from good to bad. It should come about as the result not of vice, but of some great error or frailty, in a character either such as we have described, or better rather than worse. The practice of the stage bears out our view. At first the poets recounted any legend that came in their way. Now, the best tragedies are founded on the story of a few houses,—on the fortunes of Alcmaeon, Oedipus, Orestes, Meleager, Thyestes, Telephus, and those others who have done or suffered something terrible. A tragedy, then, to be perfect according to the rules of art should be of this construction. Hence they are in error who censure Euripides just because he follows this principle in his plays, many of which end unhappily. It is, as we have said, the right ending. The best proof is that on the stage and in dramatic competition, such plays, if well worked out, are the most tragic in effect; and Euripides, faulty though he may be in the general management of his subject, yet is felt to be the most tragic of the poets.

In the second rank comes the kind of tragedy which some place first. Like the Odyssey, it has a double thread of plot, and also an opposite catastrophe for the good and for the bad. It is accounted the best because of the weakness of the spectators; for the poet is guided in what he writes by the wishes of his audience. The pleasure, however, thence derived is not the true tragic
<ἡ> ἀπὸ τραγῳδίας ἡδονῆ ἄλλα μᾶλλον τῆς κωμῳδίας οἰκεία· ἐκεῖ γὰρ οἳ ἐξέχιστοι ὅσιν ἐν τῷ μύθῳ, ὅλου 'Ὀρέστης καὶ Αἴγισθος, φίλοι γενόμενοι ἐπὶ τελευτῆς ἐξέρχονται καὶ ἀπαθητικεύονται ὑπ’ οὐδενός.

XIV Ἔστιν μὲν οὖν τὸ φοβερὸν καὶ ἑλεεινὸν ἐκ τῆς ὄψεως γίγνεσθαι, ἐστὶν δὲ καὶ ἐξ αὐτῆς τῆς συστάσεως τῶν πραγμάτων, ὅπερ ἐστὶ πρότερον καὶ ποιητοῦ ἀμέινονος. δεὶ γὰρ καὶ ἄνευ τοῦ ὀράματος συνεστάναι τὸν μύθον, ὥστε τὸν ἁκοῦσθαι τὰ 5 πράγματα γινόμενα καὶ φρίττειν καὶ ἑλεεῖν ἐκ τῶν συμβαίνοντων· ἀπερ ἂν πάθοι τις ἁκούσῃ τὸν τοῦ Οἰδίπου μύθον, τὸ δὲ διὰ τῆς ὄψεως τούτῳ παρασκευάζειν ἀτεχνό-2 τερον καὶ χορηγίας δεόμενον ἐστὶν. οἱ δὲ μὴ τὸ φοβερὸν διὰ τῆς ὄψεως ἄλλα τὸ τερατώδες μόνον παρασκευά-10 ᾧντες οὐδὲν τραγῳδία κοινωνοῦσιν· οὐ γὰρ πᾶσαν δεὶ ἥκτειν ἡδονῆν ἀπὸ τραγῳδίας ἄλλα τὴν οἰκείαν. ἐπει δὲ 3 τὴν ἀπὸ ἑλέου καὶ φόβου διὰ μιμήσεως δεὶ ἡδονῆν παρα-15 σκευάζειν τὸν ποιητήν, φανερὸν ὅσ τούτῳ ἐν τοῖς πράγμα-ςιν ἐμποιητέον. ποιὰ οὖν δεινὰ ἢ ποιὰ οἰκτρὰ φαίνεται ἐν 4 τῶν συμπιπτόντων, λάβωμεν. ἀνάγκη δὴ ἢ φίλων εἶναι πρὸς ἄλληλους τὰς τοιαύτας πράξεις ἢ ἐχθρῶν ἢ μηδε-τέρων. ἄν μὲν οὖν ἐχθρὸς ἐχθρόν, οὐδὲν ἑλεεινὸν οὔτε ποιῶν οὔτε μέλλων, πλήν κατ’ αὐτὸ τὸ πάθος· οὔδ’ ἂν μηδετέρως ἐχοῦτε· όταν δ’ ἐν ταῖς φιλίαις ἐγγέννηται τὰ
pleasure. It is proper rather to Comedy, where those who, in the piece, are the deadliest enemies—like Orestes and Aegisthus—quit the stage as friends at the close, and no one slays or is slain.

XIV Fear and pity may be aroused by spectacular means; but they may also result from the inner structure of the piece, which is the better way, and indicates a superior poet. For the plot ought to be so constructed that, even without the aid of the eye, he who hears the tale told will thrill with horror and melt to pity at what takes place. This is the impression we should receive from hearing the story of the Oedipus. But to produce this effect by the mere spectacle is a less artistic method, and dependent on extraneous aids. Those who employ spectacular means to create a sense not of the terrible but only of the monstrous, are strangers to the purpose of Tragedy; for we must not demand of Tragedy any and every kind of pleasure, but only that which is proper to it. And since the pleasure which the poet should afford is that which comes from pity and fear through imitation, it is evident that this quality must be impressed upon the incidents.

Let us then determine what are the circumstances which strike us as terrible or pitiful.

Actions capable of this effect must happen between persons who are either friends or enemies or indifferent to one another. If an enemy kills an enemy, there is nothing to excite pity either in the act or the intention—except so far as the suffering in itself is pitiful. So again with indifferent persons. But when the tragic incident occurs between those who are near or dear to
20 πάθη, οἶνον εἰ ἀδελφὸς ἀδελφόν ἢ νίος πατέρα ἢ μήτηρ νίών ἢ νίος μητέρα ἀποκτείνει ἢ μέλλει ἢ τι ἄλλο τοιοῦτον δρᾶ, ταῦτα ξητητέον. τοὺς μὲν οὖν παρειλημμένους μύθους 5 λύειν οὐκ ἦστιν, λέγω δὲ οἶνον τὴν Κλυταμήστραν ἀποθανούσαν ὑπὸ τοῦ Ὀρέστου καὶ τὴν Ἐρυφύλην ὑπὸ τοῦ Ἀλκμέ-25 ὁνος, αὐτοῦ δὲ εὐφράσκειν δεὶ καὶ τοῖς παραδεδομένοις χρή-σθαι καλῶς. τὸ δὲ καλῶς τί λέγομεν, εἰπομεν σαφέστερον. ἦστι μὲν γὰρ οὖν γίνεσθαι τὴν πρᾶξιν, ὡσπερ οἱ παλαιοὶ 6 ἐποίουν εἴδότας καὶ γιγνώσκοντας, καθάπερ καὶ Εὐρεπίδης ἐποίησεν ἀποκτείνουσαν τοὺς παίδας τὴν Μήδειαν. ἦστιν δὲ 30 πρᾶξαι μὲν, ἀγνοοῦντας δὲ πρᾶξαι τὸ δεινὸν, εἰδ' ὑστερον ἀναγνωρίσαι τὴν φιλίαν, ὡσπερ ὁ Σοφοκλέος Οἰδίπους· τούτο μὲν οὖν ἔξω τοῦ δράματος, ἐν δ' αὐτῇ τῇ τραγῳδίᾳ οἶον ὁ Ἀλκμέων ὁ Ἀστυδάμαντος ἢ ὁ Θηλέγουος ὁ ἐν τῷ τραυματίᾳ 'Οδυσσει. ἤτι δὲ τρίτου παρὰ ταῦτα * * τὸ μέλλον-7 35 ὁ ποιεῖν τι τῶν ἀνηκέστων δὲ ἀγνοοι ἀναγνωρίσαι πρὶν ποιῆσαι. καὶ παρὰ ταῦτα οὐκ ἦστιν ἄλλως. ἡ γὰρ πρᾶξαι ἀνάγκη ἢ μὴ καὶ εἰδότας ἢ μὴ εἴδότας. τούτων δὲ τὸ μὲν γιγνώσκοντα μελλῆσαι καὶ μὴ πρᾶξαι χείριστον· τὸ τε γὰρ μιαρὸν ἔχει, καὶ οὐ τραγικόν· ἀπαθῆς γὰρ. διὸστε οὐδεὶς 1454 a ποιεῖ ὄμοιος, εἰ μὴ ὅλυγάκης, οἶον ἐν Ὁ Ἀντιγόνη τῶν Κρέοντα ὁ Λήμων. τὸ δὲ πρᾶξαι δεύτερον. βέλτιον δὲ τὸ ἀγνοοῦντα 8

one another—if, for example, a brother kills, or intends to kill, a brother, a son his father, a mother her son, a son his mother, or any other deed of the kind is done—these are the situations to be looked for by the poet. He may not indeed destroy the framework of the received legends—the fact, for instance, that Clytemnestra was slain by Orestes and Eriphyle by Alcmaeon—but he ought to show invention of his own, and skilfully handle the traditional material. Let us explain more clearly what is meant by skilful handling.

The action may be done consciously and with knowledge of the persons, in the manner of the older poets. It is thus too that Euripides makes Medea slay her children. Or, again, the deed of horror may be done, but done in ignorance, and the tie of kinship or friendship be discovered afterwards. The Oedipus of Sophocles is an example. Here, indeed, the incident is outside the drama proper; but cases occur where it falls within the action of the play: one may cite the Alcmaeon of Astydamas, or Telegonus in the Wounded Odysseus. Again, there is a third case,—to be about to act with knowledge of the persons and then not to act. The fourth case is when some one is about to do an irreparable deed through ignorance, and makes the discovery before it is done. These are the only possible ways. For the deed must either be done or not done,—and that wittingly or unwittingly. But of all these ways, to be about to act knowing the persons, and then not to act, is the worst. It is shocking without being tragic, for no disaster follows. It is, therefore, never, or very rarely, found in poetry. One instance, however, is in the Antigone, where Haemon threatens to kill Creon. The next and better way is that the deed
XIV. 8—XV. 3. 1454 a 3—24

μὲν πράξαι, πράξαντα δὲ ἀναγνωρίσαι: τὸ τε γὰρ μιαρὸν οὐ πρόσεστιν καὶ ἡ ἀναγνώρισιν ἐκπληκτικῶν. κράτιστον δὲ 9 5 τὸ τελευταῖον, λέγω δὲ οἴον ἐν τῷ Κρεσφόντῃ ἡ Μερότη μέλλει τὸν υἱὸν ἀποκτείνειν, ἀποκτείνει δὲ οὐ, ἀλλ' ἀν
gνώρισε, καὶ ἐν τῇ Ἰφυγενείᾳ ἡ ἁδελφή τὸν ἁδελφόν, καὶ ἐν τῇ Ἔλλη ὁ υἱὸς τῆς μητέρας ἐκδιδόναι μέλλων ἀνεγνώ
ρισεν. διὰ γὰρ τοῦτο, ὅπερ πάλαι εἰρήται, οὐ περὶ πολλὰ 10 γένη αἱ πραγμάτεις εἰσίν. ξητοῦντες γὰρ οὐκ ἀπὸ τέχνης ἀλλ' ἀπὸ τούχης εὗρον τὸ τοιοῦτον παρασκευάζειν ἐν τοῖς µῦθοις: ἀναγκάζονται οὖν ἐπὶ ταύτας τὰς οἰκίας ἀπαντῶν ὅσας τὰ τοιαύτα συμβέβηκε πάθη. περὶ µὲν οὖν τῆς τῶν πραγµάτων συντάσσεως καὶ ποιοὺς τινὰς εἶναι δεὶ τοὺς 15 µῦθοις εἰρήται ἰκανῶς.

XV 4. κράτιστον] δεύτερον Neidhardt, recte, ut opinor 8. Ἔλλη [Ἀντιόπῃ
Valckenaer 18. faeverw Ald., Bekker 19. τῶν Parisinus 2038 :
tινὰ θ Λο: τινὰ <ἡ τὸς ἄν> ἡ coni. Vahlen (cf. Arab.): <ὑπ>τινὰ <δ>θ Ἔλλη
Bywater: τινὰ θ <φυγήν> Düntzer: τινὰ <ἐχυντα, ἡ τὴν τὸς ἄν> ἡ
Gompertz: τινὰ, φαύλον µὲν εἰναν φαύλη ἡ apogr. 22. τὸ Vahlen (ed. 1):
tὰ codd. 23. τι ἢς Hermann: τὸ ἢς codd. τὸ apogr. : * * τῶν
Λο: οὐτὸς Vahlen collato Pol. iii. 4. 1277 b 20. Desunt in Arabe verba 
tῷ ἄνδρειαν ... εἶναι, quorum vicem supplet haec clausula, 'ne ut appareat quidem in ea omnino' (Margoliouth); unde Diels τῷ ἄνδρειαν ... εἶναι glossema esse arbitratus quod veram lectionem eicerit. scribendum esse coni.
should be perpetrated. Still better, that it should be perpetrated in ignorance, and the discovery made afterwards. There is then nothing to shock us, while the discovery produces a startling effect. The last case is the best, as when in the Crespontes Merope is about to slay her son, but, recognising who he is, spares his life. So in the Iphigenia, the sister recognises the brother just in time. Again in the Helle, the son recognises the mother when on the point of giving her up. This, then, is why a few families only, as has been already observed, furnish the subjects of tragedy. It was not art, but happy chance, that led the poets in search of subjects to impress the tragic quality upon their plots. They are compelled, therefore, to have recourse to those houses whose history contains moving incidents like these.

Enough has now been said concerning the structure of the incidents, and the right kind of plot.

XV In respect of Character there are four things to be aimed at. First, and most important, it must be good. Now any speech or action that manifests moral purpose of any kind will be expressive of character: the character will be good if the purpose is good. This rule is relative to each class. Even a woman may be good, and also a slave; though the woman may be said to be an inferior being, and the slave quite worthless. The second thing to aim at is propriety. There is a type of manly valour; but valour in a woman, or unscrupulous cleverness, is inappropriate. Thirdly, character must be true to life: for 3
25 χρηστον τὸ ἡθος καὶ ἀρμόττον ποιήσαι ὡςπερ εἰρηταί. τέταρτον δὲ τὸ ὁμαλὸν. κἂν γὰρ ἀνώμαλος τις ἢ ὁ τῆς μή μᾶς σιν παρέχων καὶ τοιοῦτον ἡθος ὑποτιθεῖς, ὁμος ὁμαλὸς ἀνώμαλον δεῖ εἶναι. ἔστιν δὲ παράδειγμα ποιημάς μὲν ἢθους μὴ ἀναγκαίου οὗτον ὁ Μενέλαος ὁ ἐν τῷ Ὀρέστῃ, τοῦ δὲ ἀπρεποῦς καὶ μὴ ἀρμόττοντος ὃ τε θρήνος 'Οδυσσέως ἐν τῇ Σκύλλῃ καὶ τῇ τῆς Μελανύπτης ῥήσις, τοῦ δὲ ἀνωμάλου ἢ ἐν Λυλίδι Ἰφιγένεια· οὐδὲν γὰρ ἑοίκην ἢ ἱκετεύουσα τῇ υπτέρᾳ. χρὴ δὲ καὶ εἰς τοὺς ἠθεῖν ὡςπερ καὶ εἰς τῇ τῶν 6 πραγμάτων συστάσει αἰεὶ ξητεῖν ἢ τὸ ἀναγκαίον ἢ τὸ εἰκός, 35 ὡστε τὸν τοιοῦτον τά τοιαῦτα λέγειν ἢ πράπτειν ἢ ἀναγκαίον ἢ εἰκός, καὶ τοῦτο μετὰ τούτο γίνεσθαι ἢ ἀναγκαίον ἢ εἰκός. φανερὸν οὖν ὅτι καὶ τὰς λύσεις τῶν μύθων ἐξ αὐτοῦ δεί τοῦ 7 μύθου συμβαίνειν, καὶ μὴ ὡςπερ ὑπὸ τῇ Μηδείᾳ ἀπὸ μη- χανῆς καὶ ἐν τῇ Ἰτιάδα τὰ περὶ τοῦ ἀπότλουν· ἀλλὰ μη- χανῆ χριστεύον ἐπὶ τὰ ἐξω τοῦ δράματος, ἢ ὅσα πρὸ τοῦ γέγονεν ἢ ὅσα οἷον τε ἀνθρώπων εἰδέναι, ἢ ὅσα υἱστερον, ἢ 5 δεῖται προαγορεύσεως καὶ ἀγγελιὰς· ἀπαντᾷ γὰρ ἀποδι- ὡστε μὴ δὲ φανεσθαι καθόλου: 'The manly character is indeed sometimes found even in a woman (ἔστιν γὰρ ἄνδρεως μὲν τὸ ἡθος), but it is not appropriate to her, so that it never appears as a general characteristic of the sex.' Sed hoc aliter dicendum fuisset suspiciari licet; itaque Susemihl huiusmodi aliquid tentavit, ὡστε μὴ δὲ φανεσθαι ἐν αὐτῇ ὡς ἐπίπαν, vel ὡς ἐπίπαν εἰτέναι: 'There is indeed a character (τῆς ἡθος) of manly courage, but it is not appropriate to a woman, and as a rule is not found in her at all.' 25. lacunam ante ὡςπερ statuit Spengel ὡςπερ εἰρηται fort. secluden- dum: ἀνερ εἰρηταί Hermann 29. ἀναγκαίου Marcianus 215, Bywater: ἀναγκαίον Α°: ἀναγκαίας Thuroct οἷον secl. E. Müller 30. 〈Δ〉 Ὁδυσσέως Tucker: 〈Δ〉 τοῦ〉 Ὁδυσσέως Bywater 31. Σκύλλῃ τῇ θαλαττίᾳ Σ, ut videtur post ῥήσιον exemplum τοῦ ἀνομολοῦν intercideisse coni. Vettori 35 et 36. ἦ Hermann: ἦ codd. 36. 〈Δ〉 καὶ τὸντο olim Bywater 37. τῶν μύθων] τῶν ἡθῶν Σ, ut videtur 1454 b 2. ἀπότλουν Riccardianus 16: ἀνάπτουν Parisinus 2088, Σ, ut videtur: ἀνάπτοι Α° 3. ἐπὶ τὰ απογρ.: ἐπειτα Α° 4. οἷον τε απογρ.: οἷον τα Α° post υἱστερον distinguuit W. R. Hardie, qui ἀγγελίας ad ὅσα πρὸ τοῦ refert, προαγορεύσεως ad ὅσα υἱστερον.
this is a distinct thing from goodness and propriety, as here described. The fourth point is consistency: for though the subject of the imitation, who suggested the type, be inconsistent, still he must be consistently inconsistent. As an example of motiveless degradation of character, we have Menelaus in the Orestes: of character indecorous and inappropriate, the lament of Odysseus in the Scylla, and the speech of Melanippe: of inconsistency, the Iphigenia at Aulis,—for Iphigenia the suppliant in no way resembles her later self.

As in the structure of the plot, so too in the portraiture of character, the poet should always aim either at the necessary or the probable. Thus a person of a given character should speak or act in a given way, by the rule either of necessity or of probability; just as this event should follow that by necessary or probable sequence. It is therefore evident that the unravelling of the plot, no less than the complication, must arise out of the plot itself, it must not be brought about by the Deus ex Machina—as in the Medea, or in the Return of the Greeks in the Iliad. The Deus ex Machina should be employed only for events external to the drama,—for antecedent or subsequent events, which lie beyond the range of human knowledge, and which require to be
XV. Ἀναγνώρισις δὲ τί μὲν ἐστίν, εἰρηται πρότερον εἰδή
20 δὲ ἀναγνωρίσεως, πρώτη μὲν ἡ ἀτεχνουτάτη καὶ ἡ πλείστη
χρώνται δὲ ἀποριάν, ἡ διὰ τῶν σημείων. τούτων δὲ τὰ μὲν 2
σύμφυτα, οἶον "λόγχην ἡν φοροῦσι Γηγενεῖς" ἡ ἀστέρας
οἶου ἐν τῷ Θεότητι Καρκίνος, τὰ δὲ ἐπίκειτα, καὶ τούτων
τὰ μὲν ἐν τῷ σώματι, οἶον οὐλαῖ, τὰ δὲ ἑκτός, τὰ περί-
25 δέραια καὶ οἶον ἐν τῇ Τυροί διὰ τῆς σκάφης. ἐστίν δὲ καὶ
τούτων χρῆσαι ἃ βέλτιον ἡ χεῖρον, οἶον ὤνοσσεύς διὰ 3
τῆς οὐλῆς ἅλλης ἀνεγνωρίσθη ὑπὸ τῆς τροφοῦ καὶ ἅλλως
7. τὸ Λο (ὶ τῷ πρ. Αὐ) : τὸ vel τῷ apogr. : τὰ Ald. 9. ἢ καθ᾽ add. Stahr
(confirm. Arabs) 14. παράδειγμα σκληρότητος secl. Bywater : οἶον ante
παράδειγμα ponit Tucker ἀγάθων apogr. : ἀγάθων Λο 15. δὴ δεὶ Ald. :
δὴ Λο : δεὶ apogr. τᾶς παρὰ τὰ vel τὰς apogr. : τὰς παρὰ τὰs
ἀστέρας Richards 24. περιδέρα apogr. pauca : περιδέρρεα Λο 25. οἶον
apogr. : of Λο σκάφης] σκάφης Σ, ut videtur, 'ensis' Arabs : (R. Ellis)
26. <ὁ> ὤνοσσεύς Bywater
reported or foretold; for to the gods we ascribe the power of seeing all things. Within the action there must be nothing irrational. If the irrational cannot be excluded, it should be outside the scope of the tragedy. Such is the irrational element in the Oedipus of Sophocles.

Again, since Tragedy is an imitation of persons who are above the common level, the example of good portrait-painters should be followed. They, while reproducing the distinctive form of the original, make a likeness which is true to life and yet more beautiful. So too the poet, in representing men who are irascible or indolent, or have other defects of character, should preserve the type and yet ennoble it. In this way Achilles is portrayed by Agathon and Homer.

These then are rules the poet should observe. Nor should he neglect those appeals to the senses, which, though not among the essentials, are the concomitants of poetry; for here too there is much room for error. But of this enough has been said in our published treatises.

XVI What Recognition is has been already explained. We will now enumerate its kinds.

First, the least artistic form, which, from poverty of wit, is most commonly employed—recognition by signs. Of these some are congenital,—such as 'the spear which the earth-born race bear on their bodies,' or the stars introduced by Carcinus in his Thyestes. Others are acquired after birth; and of these some are bodily marks, as scars; some external tokens, as necklaces, or the little ark in the Tyro by which the discovery is effected. Even these admit of more or less skilful treatment. Thus in the recognition of Odysseus by his scar, the discovery is
XVI. 3—6. 1454 b 28—1455 a 11

υπὸ τῶν συβοστῶν: εἰσὶ γὰρ αἱ μὲν πίστεως ἕνεκα ἀτεχνώτεραι, καὶ αἱ τοιαύται πᾶσαι, αἱ δὲ ἐκ περιπτετείας, ὡσπερ ἦ ἐν τοῖς Νίπτροις, Βελτίωνοι. δεύτεραι δὲ αἱ πεποιημέναι μέναι ὑπὸ τοῦ ποιητοῦ, διὸ ἀτεχνοῦ. οἶον Ὄρεστης ἐν τῇ Ἰφιγενείᾳ ἀνεγνώρισεν ὅτι Ὅρεστης· ἐκείνη μὲν γὰρ διὰ τῆς ἐπιστολῆς, ἐκείνως δὲ αὐτὸς λέγει ἄ βούλεται ὁ ποιητὴς ἄλλος ὁ μύθος. διὸ ἐγγύς τι τῆς εἰρημένης ἀμαρτίας ἐστίν, εἰ δὲν ἔνα καὶ ἐνεγκεῖν, καὶ ἐν τῷ Σοφοκλέους Τυρεῖ ἢ τῆς κερκίδος φωνῆ. ἢ τρίτη διὰ μνήμης, τῷ αἰσθέσθαι 5

1455 α 1. τί ἰδόντα, ὡσπερ ἦ ἐν Κυπρίοις τοῖς Δικαιογένουσι· ἵδον γὰρ τὴν γραφὴν ἐκλαύσεν· καὶ ἦ ἐν Ἀλκίωνου ἀπολογίᾳ· ἀκούσαν γὰρ τοῦ κιθαριστοῦ καὶ μνησθεὶς ἑδάκρυσεν, θευν ἀνεγνωρίσθησαν. τετάρτη δὲ ἢ ἐκ συλλογισμοῦ, οἶον ἐν Χοηφόρου, 5 ὃς ὁμοίος τις ἐλήλυθεν, ὃμοίος δὲ οὕθεις ἄλλῃ ὡς Ὅρεστης, οὕτως ἄρα ἐλήλυθεν. καὶ Ἡ Πολυίδου τοῦ σοφιστοῦ περὶ τῆς Ἰφιγενείας· εἰκός γὰρ τὸν Ὅρεστην συλλογίσασθαι ὅτι ἢ τῇ ἀδελφῇ ἐτύθη καὶ αὐτῷ συμβαίνει θύεισθαι. καὶ ἐν τῷ Θεοδέκτου Τυδεί, ὃτι ἐλθὼν ὃς εὐρήσων τὴν αὐτὸς ἀπὸλυται. καὶ ἦ ἐν τοῖς Φυείδαις. ἰδοὺσαι γὰρ τὸν τόπον συνελογίσαντο τὴν εἰμαρμένην ὅτι ἐν τούτῳ εἰμαρτώ ἀποθανεῖν

made in one way by the nurse, in another by the swine-herds. The use of tokens for the express purpose of proof—and, indeed, any formal proof with or without tokens—is a less artistic mode of recognition. A better kind is that which comes about by a turn of incident, as in the Bath Scene in the Odyssey.

Next come the recognitions invented at will by the poet, and on that account wanting in art. For example, Orestes in the Iphigenia reveals the fact that he is Orestes. She, indeed, makes herself known by the letter; but he, by speaking himself, and saying what the poet, not what the plot requires. This, therefore, is nearly allied to the fault above mentioned:—for Orestes might as well have brought tokens with him. Another similar instance is the ‘voice of the shuttle’ in the Tereus of Sophocles.

The third kind depends on memory when the sight of some object awakens a feeling: as in the Cyprians of Dicaeogenes, where the hero breaks into tears on seeing the picture; or again in the ‘Lay of Alcinous,’ where Odysseus, hearing the minstrel play the lyre, recalls the past and weeps; and hence the recognition.

The fourth kind is by process of reasoning. Thus in the Choëphori:—‘Some one resembling me has come: no one resembles me but Orestes: therefore Orestes has come.’ Such too is the discovery made by Iphigenia in the play of Polyidus the Sophist. It was a natural reflexion for Orestes to make, ‘So I too must die at the altar like my sister.’ So, again, in the Tydeus of Theodectes, the father says, ‘I came to find my son, and I lose my own life.’ So too in the Phineidae: the women, on seeing the place, inferred their fate:—‘Here
autaeis, cal γαρ εξετεθησαν ενταθα. έστιν δε τις καλ συν-7
θετή έκ παραλογισμού του θατέρου, οιοι εν τό 'Οδυσσει τό
ψευδαγγέλω· ο μεν γαρ το τόξον εφή * * * γνώσεσθαι δ
15 ουχ εωράκει, τό δε άς δη έκείνου αναγνωριούντος δια τούτου
ποιησαι, παραλογισμός. πασον δε βελτίστη αναγνώρισιν έξ 8
αυτών των πραγμάτων τής εκπλήξεως γιγνομένης δ' εικό-
των, οιον [ό] εν τω 'Σοφοκλέους Οδίποδι κα τη 'Ιφιγενεία
είκος γαρ βούλεσθαι επιθείναι γράμματα. αι γαρ τοιαύται
20 μοναί άνευ των πεποιημένων σημείων και δεραλων. δευ-
terαι δε αι έκ συλλογισμού.

XVII Δει δε τοις μύθοις συνιστάναι κα τη λέξει συναπ-
erγάζεσθαι άτι μάλιστα πρό ομμάτων τιθέμενον. ουτο γαρ
30 αν εναργέστατα [δ] άρον έσπερ παρ' αυτοίς γιγνόμενος τοις
25 πραττομένοις ευρίσκοι τό πρέπον κα ήκιστα άν Λανθάνοι
τα ύπεναντία. σημείου δε τούτου δ επετιμάτο Καρκιώ-
ο γαρ 'Αμφιάραος έξ ίερον άνήει, δ μη άροντα [τον
θεαθήν] έλάνθανεν, έπε δε τής σκηνής εξέπεσεν δυσχερα-
νάντων τούτω τῶν θεατών. όσα δε δυνατον κα τοις σχή-

codd. 14. o mep apogr.: to mev A ο to ante tōξon om.
apogr. 15. δι Τyrwhitt: dbi codd. 16. ποιησαι codd.: έποιησε Ald.

13. θατέρου Bursian, praseunte Hermann: θατρου codd. 14-16. o mēn
γαρ . . παραλογισμό] multo plura hic legisse videtur Arabs (Margoliouth); 
post εφη lacunam indicavi: vide quae supra in versione addidi, Arabem
quoad potui secutus 14. o mēn apogr.: to mev A ο to ante tōξon om.
apogr. 15. δι Τyrwhitt: dbi codd. 16. ποιησαι codd.: έποιησε Ald.

17. εκπλήξεως apogr.: πλήξεως A ο τής εκπλήξεως . . . εικότων
om. Arabs eienwv A 18. o secl. Vahlen: το Bywater: dbi Tucker:
η apogr. pauca 19-20. al γαρ τοιαύτη περιδεραλων secl. Gomperz
20. δεραλων apogr. corr.: δερεων A ο περιδεραλων apogr. pauca σημείων
kai derαλων secl. Tucker, fort. recte 24. εναργέστατα apogr.: ενεργέστατα
A ο o om. Parisinus 2038 25. λανθάνοι το A ο λανθάνοτω apogr.
plura (το deletum est in nonnullis) επετιμάτο marg. Riccardiani 16: 
έπετιμά τοι A ο (cf. 1462 a 10) 27. όνιεί Guelferbytanus (confirm. Arabs):
δν ειν A ο ορῶντα codd.: όρων' εν Vahlen 27-28. τον θεαθην seclusi
(cf. Rhet. i. 2. 1358 a 8 tois δκροεστας in textum irrepset): τον ποιηθην Dacier
μη δρόμων αυτων [θεαθη] Gomperz, emendationis meae, credo, inscius
80. απο τής αυτής codd. (confirmare videtur Arabs): απ' αυτής τής tyrwhitt
we are doomed to die, for here we were cast forth.'
Again, there is a composite kind of recognition involving
false inference on the part of one of the characters, as in
the Odysseus Disguised as a Messenger. A said that
no one else was able to bend the bow; . . . hence B
(the disguised Odysseus) imagined that A would recognize the bow which, in fact, he had not seen; and
to bring about a recognition by this means—the expecta-
tion that A would recognize the bow—is false inference.

But, of all recognitions, the best is that which arises
from the incidents themselves, where the startling dis-
covery is made by natural means. Such is that in the
Oedipus of Sophocles, and in the Iphigenia; for it was
natural that Iphigenia should wish to dispatch a letter.
The recognitions alone dispense with the artificial aid
of tokens or amulets. Next come the recognitions by
process of reasoning.

In constructing the plot and working it out with
the proper diction, the poet should place the scene,
as far as possible, before his eyes. In this way, seeing
everything with the utmost vividness, as if he were a
spectator of the action, he will discover what is in keeping
with it, and be most unlikely to overlook inconsistencies.
The need of such a rule is shown by the fault found in
Carcinus. Amphiaraus was on his way from the temple.
This fact escaped the observation of one who did not see
the situation. On the stage, however, the piece failed,
the audience being offended at the oversight.
Again, the poet should work out his play, to the
best of his power, with appropriate gestures; for
frēsēs os iēn tōs pāthesin eisīn kai keimaiīneī ὅ χειμαξόμενος kai χαλεπαίνει ὁ ὅργιξόμενος ἀληθινῶτα. διὸ εὐφυὸς ἡ ποιητική ἐστὶν ἡ μανικοῦ· τοῦτων γὰρ οἱ μὲν εὑπλαστοὶ οἱ δὲ ἐκκατακικοὶ εἰσίν. τοὺς τε λόγους καὶ τοὺς πεποιημένους 3

εἰς τοῦτον ποιοῦντα ἐκτίθεσθαι καθόλου, εἰθ' οὔτως ἐπεισοδιῶν καὶ παρατείνειν. λέγω δὲ οὔτως ἀν θεωρεῖσθαι τὸ καθόλου, οἶνον τῆς Ἰφιγενείας· τυθεῖσθαι τῖνος κόρης καὶ ἀφανισθείσης ἀδήλως τοὺς θύσασιν, ἱδρυθείσης δὲ εἰς ἅλλην 5 χῶραν, ἐν η'/ νόμος ᾧ τοὺς ξένους θύειν τῇ θεῷ ταύτῃ ἐσχε τὴν ἱερωσύνην· χρόνῳ δὲ ὕστερον τῷ ἀδελφῷ συνεβίβασεν ἐκλεῖν τῆς ἱερείας (τὸ δὲ ὅτι ἀνείλεν ὁ θεὸς διὰ τῶν αὐτίων, ἐξὼ τοῦ καθόλου [ἐλθεῖν ἐκεῖ], καὶ ἐφ' ὃ τι δέ, ἐξὼ τοῦ μύθου). ἐλθὼν δὲ καὶ ληφθεὶς θύεσθαι μέλλων ἀνεγνώρισεν, εἰθ' ὡς Εὐρι- 10 πίδης εἰθ' ὡς Πολύδος ἐποιησέν, κατὰ τὸ εἰκὸς εἰπὼν ὦτι οὐκ ἄρα μόνον τὴν ἀδελφὴν ἄλλα καὶ αὐτὸν ἔδει τυθῆναι, καὶ ἐντεῦθεν ἡ σωτηρία. μετὰ ταύτα δὲ ἦδη ὑποθέντα τὰ 4 ὅνωματα ἐπεισοδιῶν· ὅπως δὲ ἐσται οἰκεία τὰ ἐπεισόδια, οἶνον ἐν τῷ 'Ὀρέστῃ ἡ μανία δὲ ἥ ἐλήφθη καὶ ἡ σω- 15 τηρία διὰ τῆς καθάρσεως. ἐν μὲν οὖν τοῖς δράμασιν τὰ 5 ἐπεισόδια σύντομα, ἡ δ' ἐποιεῖ τούτως μηκύνεται. τῆς

33. duplicem lect. εὑπλαστον et ἀπλαστον habuisse videtur Σ (Diels) 34. ἐκστατικὸν Riccardianus 46 (confirm. Arabs, vid. Margoliouth, Class. Rev. xv. 54): ἐξεστατικὸν codd. olt. τοὺς τε vel τοῦτος τε τοῖς apogr.: τοῦτος τε Λ, sed Ν ἡ εὐρεχεῖν secludendum videtur aut ἐλθεῖν εκεῖ (Bekker ed. 3) aut ἐξῳ τοῦ καθόλου (Düntzer) 7-8. secludendum videtur aut ἐλθεῖν εκεῖ (Bekker ed. 3) aut ἐξῳ τοῦ καθόλου (Düntzer) 8. καθόλου [fort. μύθου Vahlen μύθου] fort. καθόλου Vahlen 9. ἀνεγνωρίσθη M. Schmidt 10. Πολύδους codd. (cf. 1455 a 6) 15. δράματοι (vel ἁμασι) apogr.: ἄρμασιν Λο
those who feel emotion are most convincing through natural sympathy with the characters they represent; and one who is agitated storms, one who is angry rages, with the most life-like reality. Hence poetry implies either a happy gift of nature or a strain of madness. In the one case a man can take the mould of any character; in the other, he is lifted out of his proper self.

As for the story, whether the poet takes it ready made or constructs it for himself, he should first sketch its general outline, and then fill in the episodes and amplify in detail. The general plan may be illustrated by the Iphigenia. A young girl is sacrificed; she disappears mysteriously from the eyes of those who sacrificed her; she is transported to another country, where the custom is to offer up all strangers to the goddess. To this ministry she is appointed. Some time later her own brother chances to arrive. The fact that the oracle for some reason ordered him to go there, is outside the general plan of the play. The purpose, again, of his coming is outside the action proper. However, he comes, he is seized, and, when on the point of being sacrificed, reveals who he is. The mode of recognition may be either that of Euripides or of Polyidus, in whose play he exclaims very naturally:— "So it was not my sister only, but I too, who was doomed to be sacrificed"; and by that remark he is saved.

After this, the names being once given, it remains to fill in the episodes. We must see that they are relevant to the action. In the case of Orestes, for example, there is the madness which led to his capture, and his deliverance by means of the purificatory rite. In the drama, the episodes are short, but it is these that
γάρ 'Οδυσσείας <ου> μακρός ο λόγος ἐστίν· ἀποτελεσματικός τινος ἐτη πολλά καὶ παραφυλαττομένου ὑπὸ τοῦ Ποσειδώνος καὶ μόνον δυντός, ἐτὶ δὲ τῶν ὁδοὺς οὕτως ἐχόντων ὅστε τὰ χρή, 20 ματα ὑπὸ μνημετήρων ἀναλίσκεσθαι καὶ τῶν υἱών ἐπιβουλεύσθαι, αὐτὸς δὲ ἀφικνεῖται χειμασθεὶς καὶ ἀναγνωρίσας τινὰς αὐτὸς ἐπιθέμενος αὐτὸς μὲν ἐσώθη τούς δὲ ἐχθροὺς διέφθειρε. τὸ μὲν οὖν ίδιον τούτο, τὰ δ᾽ ἄλλα ἐπεισόδια.

XVIII  Ἐστὶ δὲ πάσης τραγῳδίας τὸ μὲν δέοις τὸ δὲ λύσις, τὰ 25 μὲν ἐξωθεν καὶ ἐνα τῶν ἐσωθεν πολλάκις ἡ δέοις, τὸ δὲ λοιπὸν ἡ λύσις. λέγω δὲ δέοιν μὲν εἶναι τὴν ἀπ’ ἄρχης μέχρι τούτου τοῦ μέρους ἐς ἐσχατὸν ἐστίν ἐξ οὖν μεταβαίνειν εἰς εὐτυχιαν ἢ εἰς ἄτυχιαν <συμβαίνει>, λύσιν δὲ τὴν ἀπὸ τῆς ἄρχης τῆς μεταβάσεως μέχρι τέλους· ὥσπερ ἐν 30 τῷ Λυγκείῳ τῷ Θεοδέκτου δέοις μὲν τὰ τε προτεπταγμένα καὶ ἡ τοῦ παιδίου λήψις καὶ πάλιν ἡ αὐτῶν δὴ * * ἡ λύσις δ᾽ ἡ ἀπὸ τῆς αἰτίάσεως τοῦ θανάτου μέχρι τοῦ τέλους. * τραγῳδίας δὲ εἰδὴ εἰσὶ τέσσαρα, [τοσαῦτα γάρ 2 καὶ τὰ μέρη ἑλέχθη,] ἡ μὲν πεπληγμένη, ἢς τὸ ὅλον ἐστὶν

give extension to Epic poetry. Thus the story of the Odyssey can be stated briefly. A certain man is absent from home for many years; he is jealously watched by Poseidon, and left desolate. Meanwhile his home is in a wretched plight—suitors are wasting his substance and plotting against his son. At length, tempest-tost, he himself arrives; he makes certain persons acquainted with him; he attacks the suitors with his own hand, and is himself preserved while he destroys them. This is the essence of the plot; the rest is episode.

XVIII Every tragedy falls into two parts,—Complication and Unravelling or Dénouement. Incidents extraneous to the action are frequently combined with a portion of the action proper, to form the Complication; the rest is the Unravelling. By the Complication I mean all that extends from the beginning of the action to the part which marks the turning-point to good or bad fortune. The Unravelling is that which extends from the beginning of the change to the end. Thus, in the Lynceus of Theodectes, the Complication consists of the incidents presupposed in the drama, the seizure of the child, and then again * * <The Unravelling> extends from the accusation of murder to the end.

There are four kinds of Tragedy, the Complex, depending entirely on Reversal of the Situation and Recognition;
35 periptēeia kal āanagūrōsia, ἦ δὲ παθητική, οἶνον οἷ' τε Αἰαν-1456 a tēs kal οἰ 'Ιξιόνες, ἦ δὲ ἡθική, οἶνον αἱ Ψιθώτιδες καὶ ὁ Πηλεύς. τὸ δὲ τέταρτον <ἡ ἀπλὴ> * * ἦ ὅψι' οἶνον αἱ τε Ψορκίδες καὶ Προμηθεὺς καὶ ὁσα ἐν ἀδιδο. μᾶλιτσα μὲν οὖν 3 ἀπαιτε δὲ πειράσθαι ἔχειν, εἰ δὲ μή, τὰ μέγιστα καὶ πλευ-5 στα, ἀλλως τε καὶ ὡς νῦν συκοφαντοῦσιν τοὺς ποιητάς: γε-γυνότων γὰρ καθ' ἐκαστὸν μέρος ἄγαθῶν ποιητῶν, ἐκάστοτε τοῦ ἰδίου ἄγαθου ἄξιοσυ τοῦ ἑν ὑπερβάλλειν. δίκαιον δὲ καὶ τραγῳδίαν ἄλλην καὶ τὴν αὐτήν λέγειν οὖν <ὁς> ἦ ὅσος ὅσον τῷ μύθῳ· τοῦτο δὲ, ὃν ἥ αὐτὴ πλοκή καὶ λύσις. πολλοὶ δὲ 10 πλέξαντες εὖ λύουσι κακῶς· δει δὲ ἀμφω ἄει κρατεῖσθαι.

χρῆ δὲ ὁπερ εἰρηται πολλάκις μεμηηθαί καὶ μή ποιεῖν ἐπο-4 ποικὸν σύστημα τραγῳδίαν (ἐποποικὸν δὲ λέγω τὸ πολύ-μυθον), οἶνον εἰ τις τὸν τῆς Ἰλιάδος ὅλον ποίοι μῦθον. ἐκεῖ μὲν γὰρ διὰ τὸ μῆκος λαμβάνει τὰ μέρη τὸ πρέπον μέγεθος,

15 ἐν δὲ τοῖς δράμασι πολὺ παρὰ τὴν ὑπόληψιν ἀποβαίνειν. ση-5 μεῖον δὲ, ὃσοι πέρσιν Ἰλιόν ὅλην ἐποίησαν καὶ μή κατὰ μέρος ὅστερ Εὐρυπίδης, <ἡ> Νιόβην καὶ μὴ ὅστερ Λεσχύλους, ἥ ἐκπίττουσιν ἥ κακῶς ἄγωνιζονται, ἐπει καὶ Ἀγάθων ἕξ-

the Pathetic (where the motive is passion),—such as the tragedies on Ajax and Ixion; the Ethical (where the motives are ethical),—such as the Phthiotides and the Peleus. The fourth kind is the Simple. <We here exclude the purely spectacular element>, exemplified by the Phorcides, the Prometheus, and scenes laid in Hades. The poet should endeavour, if possible, to combine all poetic elements; or failing that, the greatest number and those the most important; the more so, in face of the cavilling criticism of the day. For whereas there have hitherto been good poets, each in his own branch, the critics now expect one man to surpass all others in their several lines of excellence.

In speaking of a tragedy as the same or different, the best test to take is the plot. Identity exists where the Complication and Unravelling are the same. Many poets tie the knot well, but unravel it ill. Both arts, however, should always be mastered.

Again, the poet should remember what has been often said, and not make an Epic structure into a Tragedy—by an Epic structure I mean one with a multiplicity of plots—as if, for instance, you were to make a tragedy out of the entire story of the Iliad. In the Epic poem, owing to its length, each part assumes its proper magnitude. In the drama the result is far from answering to the poet's expectation. The proof is that the poets who have dramatised the whole story of the Fall of Troy, instead of selecting portions, like Euripides; or who have taken the whole tale of Niobe, and not a part of her story, like Aeschylus, either fail utterly or meet with poor success on the stage. Even Agathon
épesev en toúto μόνω· en dé tais perpateíais [kai en tois 20 ἀπλοῖσι πράγμασι] stocházetai ón boúlountai theamasthós·
traγικόν γάρ τούτο καὶ φιλάνθρωπον. ἐστιν δὲ τούτο, ὅταν ἐ
ὁ σοφὸς [μὲν] μετὰ ποιηρίας ἔξαπατηθη, ὥσπερ Σίω-
φος, καὶ ὁ ἀνδρείας μὲν ἄδικος δὲ ἡττηθη. ἔστιν δὲ τούτῳ
εἰκὸς ὡσπερ Ἀγάθων λέγει, εἰκὸς γὰρ γίνεσθαι πολλὰ
25 καὶ παρά τὸ εἰκός. καὶ τὸν χορὸν δὲ ἐνα δεὶ ὑπολα-
βεῖν τῶν ὕποκριτῶν, καὶ μόριον εἶναι τοῦ ὅλου καὶ συναγω-
vιζέσθαι μὴ ὡσπερ Εὐριπίδη ἀλλ᾽ ὡσπερ Σοφοκλῆ. τοῖς
δὲ λοιποῖς τὰ ἀδόμενα <οὐδὲν> μᾶλλον τοῦ μύθου ἡ ἀλής
τραγῳδίας ἐστίν· διὸ ἐμβόλιμα ἄδουσιν πρῶτον ἀρξαίτος
30 Ἀγάθωνος τοῦ τοιοῦτον. καίτοι τί διαφέρει ἡ ἐμβόλιμα
ἀδεὶν ἢ εἰ ῥήσων εξ ἄλλου εἰς ἄλλο ἀρμόττου ἡ ἐπεισόδιον
ὁλοῦ;

XIX Περὶ μὲν οὖν τῶν ἄλλων ἡδη εἰρηται, λοιπὸν δὲ περὶ
λέξεως καὶ διανοίας εἰπεῖν. τὰ μὲν οὖν περὶ τὴν διάνοιαν ἐν
35 τοῖς περὶ ῥητορικῆς κείσθω, τούτῳ γὰρ ἓδιον μᾶλλον ἐκείνης
τῆς μεθόδου. ἔστι δὲ κατὰ τὴν διάνοιαν ταῦτα, ὅσα ὑπὸ
tοῦ λόγου δεὶ παρασκευασθῆναι. μέρη δὲ τοῦτων τὸ τε ἀπο-
2 δεικνύαι καὶ τὸ λύειν καὶ τὸ πάθη παρασκευάζειν, οἷον

1456 b ἔλεον ἢ φόβον ἢ ὀργὴν καὶ ὁσα τοιαῦτα, καὶ ἔτι μέγεθος

has been known to fail from this one defect. In his Reversals of the Situation, however, he shows a marvellous skill in the effort to hit the popular taste,—to produce a tragic effect that satisfies the moral sense. This effect is produced when the clever rogue, like Sisyphus, is outwitted, or the brave villain defeated. Such an event is probable in Agathon's sense of the word: 'it is probable,' he says, 'that many things should happen contrary to probability.'

The Chorus too should be regarded as one of the actors; it should be an integral part of the whole, and share in the action, in the manner not of Euripides but of Sophocles. As for the later poets, their choral songs pertain as little to the subject of the piece as to that of any other tragedy. They are, therefore, sung as mere interludes,—a practice first begun by Agathon. Yet what difference is there between introducing such choral interludes, and transferring a speech, or even a whole act, from one play to another?

XIX It remains to speak of Diction and Thought, the other parts of Tragedy having been already discussed. Concerning Thought, we may assume what is said in the Rhetoric, to which inquiry the subject more strictly belongs. Under Thought is included every effect which has to be produced by speech, the subdivisions being,—proof and refutation; the excitation of the feelings, such as pity, fear, anger, and the like; the suggestion of
καὶ μικρότητας. δῆλον δὲ ὅτι καὶ [ἐν] τοῖς πράγμασιν ἀπὸ 3
tῶν αὐτῶν ἰδεὼν δεῖ χρῆσθαι, ὅταν ἡ ἐλεεινᾶ ἡ δεινᾶ ἡ
μεγάλα ἡ εἰκότα δέη παρασκευάζειν. πλὴν τοσοῦτον δια-
5 φέρει, ὅτι τὰ μὲν δεῖ φαίνεσθαι ἄνευ διδασκαλίας, τὰ δὲ
ἐν τῷ λόγῳ ὑπὸ τοῦ λέγοντος παρασκευάζεσθαι καὶ παρά τὸν
λόγον γίγνεσθαι. τί γὰρ ἂν εἰ ὁ λέγοντος ἔργον, εἰ
φαίνοντο ἡ διάνοια καὶ μὴ διὰ τὸν λόγον; τῶν δὲ περὶ τὴν 4
λέξιν ἐν μὲν ἐστὶν εἴδος θεωρίας τὰ σχῆματα τῆς λέξεως,
10 ὁ ἐστὶν εἰδέναι τῆς ὑποκριτικῆς καὶ τοῦ τὴν τοιαύτην ἐχου-
τος ἀρχιτεκτονικῆς, οἶον τὶ ἐντολὴ καὶ τὶ εὐχή καὶ διή-
γησις καὶ ἀπειλὴ καὶ ἐρώτησις καὶ ἀπόκρισις καὶ εἰ τὶ ἄλλο
τοιοῦτον. παρὰ γὰρ τὴν τούτων γνώσιν ἡ ἄγνωσην ὑδέν 5
εἰς τὴν ποιητικὴν ἐπιτίμημα φέρεται ὁ τὶ καὶ ἄξιον σπου-
15 δῆς. τί γὰρ ἂν τὸς ὑπολάβοι ἡμαρτήσαι ἢ Πρωταγόρας
ἐπιτιμᾶ, ὅτι εὐχεσθαι οἴομενος ἐπιτάττει εἰπὼν "μὴν ἀείδε
θεᾶ," τὸ γὰρ κελεύσαι φήσῃν ποιεῖν τὶ ἡ μὴ ἐπίταξις ἐστὶν.
διὸ παρείσθω ὡς ἄλλης καὶ οὐ τῆς ποιητικῆς ὑπὸ θεωρήμα.
XX [Τῆς δὲ λέξεως ἀπάσης τὰδ’ ἐστὶ τὰ μέρη, στοι-
20 χείον συλλαβῆ σύνδεσμος ὄνομα ῥήμα [ἀρθρον] πτῶσις
λόγος. στοιχείον μὲν οὖν ἐστὶν φωνή ἀδιαίρετος, οὐ πάσα 2

1456 b 2. μικρότητας Ας: σμικρότητα Parisinus 2038 ἐν secl. Ueberweg:
<τοῖς> ἐν Wrobel 3. ἰδεῶν apogr.: εἰδεῶν Ας 4. δὲ Parisinus
2038: δ’ ἡ Ας 8. φαίνοντο scripta: φανοῦρο codd. ἡ διάνοια
Margoliouth, Wrobel (præeunte Spengel): ἡδά codd. (‘voluptates’ Arabs):
Ἑδή Castelvetro: Ἑ δέοι Vahlen (ed. 2): Ἑδή καὶ δὲi Tyrwhitt: Ἑδή τῇ βεῖ
Gomperz 20. ἀρθρον secl. Hartung (quam dubitantius secutus sum):
post σύνδεσμος transtulit Spengel (confirm. Arabs): σύνδεσμος <ἡ> ἀρθρον
Steinthal
importance or its opposite. Now, it is evident that the dramatic incidents must be treated from the same points of view as the dramatic speeches, when the object is to evoke the sense of pity, fear, importance, or probability. The only difference is, that the incidents should speak for themselves without verbal exposition; while the effects aimed at in speech should be produced by the speaker, and as a result of the speech. For what were the business of a speaker, if the Thought were revealed quite apart from what he says?

Next, as regards Diction. One branch of the inquiry treats of the Modes of Utterance. But this province of knowledge belongs to the art of Delivery and to the masters of that science. It includes, for instance,—what is a command, a prayer, a statement, a threat, a question, an answer, and so forth. To know or not to know these things involves no serious censure upon the poet's art. For who can admit the fault imputed to Homer by Protagoras,—that in the words, 'Sing, goddess, of the wrath,' he gives a command under the idea that he utters a prayer? For to tell some one to do a thing or not to do it is, he says, a command. We may, therefore, pass this over as an inquiry that belongs to another art, not to poetry.

XX [Language in general includes the following parts:—Letter, Syllable," Connecting word, Noun, Verb, Inflection or Case, Sentence or Phrase. A Letter is an indivisible sound, yet not every such sound, but only one which can form part of a group of
dé ἀλλ' ἐξ ἥς πέφυκε συνθετὴ γνώρεσθαι φωνή· καὶ γὰρ τῶν θηρίων εἰσὶν ἀδιαίρετοι φωναῖ, ὅν οὕτως οὐδεμίαν λέγω στοιχεῖον. ταύτης δὲ μέρη τὸ τε φωνῆν καὶ τὸ ἡμιφωνον καὶ 25 ἀφωνον. ἔστιν δὲ φωνῆν μὲν <τὸ> ἄνευ προσβολῆς ἔχον 3 φωνήν ἄκουστήν, ἡμιφωνον δὲ τὸ μετὰ προσβολῆς ἔχον φωνὴν ἄκουστήν, οἶον τὸ Σ καὶ τὸ Ρ, ἀφωνον δὲ τὸ μετὰ προσβολῆς καθ' ἀυτὸ μὲν οὕτως ἔχον φωνήν, μετὰ δὲ τῶν ἐχόντων τινὰ φωνὴν γνώμενον ἄκουστόν, οἶον τὸ Γ καὶ 30 τὸ Δ. ταῦτα δὲ διαφέρει σχῆμασιν τε τοῦ στόματος καὶ τόποις καὶ δασύτητι καὶ ψιλότητι καὶ μῆκει καὶ βραχύτητι, ἐτὶ δὲ δεξύτητι καὶ βαρύτητι καὶ τῷ μέσῳ· περὶ δὲν καθ' ἐκαστὸν [ἐν] τοῖς μετρικοῖς προσηκεῖ θεωρεῖν. συλλαβῆς δὲ ἐστὶν φωνὴ ἁσμὸς συνθετὴ ἐξ ἀφώνου καὶ φωνῆν ἔχουσιν 35 τοσι· καὶ γὰρ τὸ ΓΡ ἄνευ τοῦ Α συλλαβῆς καὶ μετὰ τοῦ Α, οἶον τὸ ΓΡΑ. ἀλλὰ καὶ τούτων θεωρῆσαι τὰς διαφορὰς τῆς μετρικῆς ἐστίν. σύνδεσμος δὲ ἐστὶν φωνὴ ἁσμὸς ἥ οὔ 6

sounds. For even brutes utter indivisible sounds, none of which I call a letter. The sound I mean may be either a vowel, a semi-vowel, or a mute. A vowel is that which without impact of tongue or lip has an audible sound. A semi-vowel, that which with such impact has an audible sound, as S and R. A mute, that which with such impact has by itself no sound, but joined to a vowel sound becomes audible, as G and D. These are distinguished according to the form assumed by the mouth and the place where they are produced; according as they are aspirated or smooth, long or short; as they are acute, grave, or of an intermediate tone; which inquiry belongs in detail to the writers on metre.

A Syllable is a non-significant sound, composed of a mute and a vowel: for GR without A is a syllable, as also with A,—GRA. But the investigation of these differences belongs also to metrical science.

A Connecting word is a non-significant sound, which neither causes nor hinders the union of many sounds into one significant sound; it may be placed at either

Sed nescio an Döring vero propius accesserit qui locum sic restituit: σύνθεσις δὲ ἐστὶν φωνὴ ἀσημος ἢ ἐκ πλείων μὲν φωνῶν, μιᾶς σημαντικῶν δὲ ποιεῖν πέφυκεν μιᾶν σημαντικὴν φωνήν, ἃν μὴ ἀρμόττει εἰς ἀρχὴν λόγου τιθέναι καθ’ αὐτὴν, οἷον τὸ ἀμφι καὶ τὸ περὶ καὶ τὰ ἄλλα. ἄρθρον δ’ ἐστὶ φωνὴ ἄσημος, ἢ ὅστε καλύπτει ὅστε ποιεῖ φωνήν μιᾶν σημαντικὴν ἐκ πλείων φωνῶν [πεφυκυιάν] συντιθέσατι, <ἀλλ’> ἢ λόγου ἀρχὴν ἢ τέλος ἢ διορισμὸν δηλοῖ, πεφυκυιά τιθέσαι καὶ ἐπὶ τῶν ἄκρων καὶ ἐπὶ τοῦ μέσου, οἷον μὲν, ἢτοι, δὲ. Nullam tamen Arabis rationem Döring habuit, et Arabs quidem cum nostris codicibus parum congruit. Ipse ut in re nondum satis explicata ἐπέχει me fatever 2. πεφυκυιά τιθέσαι Winstanley: πεφυκυιάν συν- τιθέσαι codd.
τού μέσου. ἡ φωνὴ ἄσημος ἡ ἐκ πλειώνων μὲν φωνῶν μᾶς, σημαντικῶν δὲ, ποιεῖν πέφυκεν μίαν σημαντικὴν 5 φωνὴν, οἷον τὸ ἀμφί καὶ τὸ περὶ καὶ τὰ ἄλλα. <ἡ> φωνὴ 7 ἄσημος ἡ λόγου ἄρχην ἡ τέλος ἡ διορισμὸν δηλοῖ, ἂν μὴ ἀρμόττει ἐν ἄρχῃ λόγου τιθέναι καθ' αὐτὴν, οἷον μὲν, ἦτοι, δε. [ἡ φωνὴ ἄσημος ἡ οὕτε κωλύει οὕτε ποιεῖ φωνὴν μίαν σημαντικὴν ἐκ πλειώνων φωνῶν πεφυκία τίθεσθαι καὶ 10 ἐπὶ τῶν ἄκρων καὶ ἐπὶ τοῦ μέσου.] ὄνομα δὲ ἐστὶ φωνὴ 8 συνθετὴ σημαντικὴ ἀνευ χρόνου ἢς μέρος οὐδὲν ἐστὶ καθ' αὐτὸ σημαντικὸν. ἐν γὰρ τοῖς διπλοῖς οὐ χρώμεθα ὡς καὶ αὐτὸ καθ' αὐτὸ σημαίνον, οἷον ἐν τῷ Θεοδόρῳ τὸ δόρον οὐ σημαίνει. ἡμὰ δὲ φωνὴ συνθετὴ σημαντικὴ μετὰ χρό-9 15 νοῦ ἢς οὐδὲν μέρος σημαίνει καθ' αὐτό, ὡστερ καὶ ἐπὶ τῶν ὄνομάτων. τὸ μὲν γὰρ ἀνθρωπος ἡ λευκὸν οὐ σημαίνει τὸ πότε, τὸ δὲ βαδίζει ἡ βεβάδικεν προσσεμαίνει τὸ μὲν τὸν παρώντα χρόνου τὸ δὲ τῶν παρεληλυθότα. πτῶσις δ' ἐστὶν 10 ὄνοματος ἡ ῥήματος οὗ μὲν τὸ κατὰ τὸ τούτου ἡ τούτῳ ση-20 μαίνον καὶ ὅσα τοιαύτα, ἡ δὲ κατὰ τὸ ἐνι η τολλοῖς, οἷον ἀνθρωποι ἡ ἀνθρωπός, ἡ δὲ κατὰ τὰ ὑποκριτικά, οἷον κατ' ἐρώτησιν, ἔπιταξιν. τὸ γὰρ ἐβάδισεν; ἡ βάδιζε πτῶσις ῥήματος κατὰ ταύτα τὰ εἴδη ἐστὶν. λόγος δὲ φωνὴ συνθετὴ 11 σημαντικὴ ἢς ἐνὶα μέρη καθ' αὐτὰ σημαίνει τί· οὐ γὰρ 25 ἀπασ λόγος ἐκ ῥήματων καὶ ὄνομάτων σύγκειται, οἷον "ὁ τοῦ ἀνθρώπου ὀρισμὸς". ἅλλ' ἐνδεχεται <καὶ> ἀνευ ῥήματων.

end or in the middle of a sentence. Or, a non-significant sound, which out of several sounds, each of them significant, is capable of forming one significant sound,—as ἀμφί, περί, and the like. Or, a non-significant sound, 7 which marks the beginning, end, or division of a sentence; such, however, that it cannot correctly stand by itself at the beginning of a sentence,—as μέν, ἕτοι, δέ.

A Noun is a composite significant sound, not marking 8 time, of which no part is in itself significant: for in double or compound words we do not employ the separate parts as if each were in itself significant. Thus in Theodorus, 'god-given,' the δώρον or 'gift' is not in itself significant.

A Verb is a composite significant sound, marking 9 time, in which, as in the noun, no part is in itself significant. For 'man,' or 'white' does not express the idea of 'when'; but 'he walks,' or 'he has walked' does connote time, present or past.

Inflexion belongs both to the noun and verb, and 10 expresses either the relation 'of,' 'to,' or the like; or that of number, whether one or many, as 'man' or 'men'; or the modes or tones in actual delivery, e.g. a question or a command. 'Did he go?' and 'go' are verbal inflexions of this kind.

A Sentence or Phrase is a composite significant 11 sound, some at least of whose parts are in themselves significant; for not every such group of words consists of verbs and nouns—'the definition of man,' for example—but it may dispense even with the verb. Still it will
είναι λόγοι. μέρος μέντοι αεί τι σημαίνουν ἔξει, οἷον "ἐν τῷ βαδίζειν," "Κλέων ὁ Κλέωνος." εἰς δὲ ἐστὶ λόγος διχῶς, ἡ γὰρ 12 ὁ ἐν σημαίνουν, ἡ δὲ ἐκ πλεεῦνον συνδέσμῳ, οἷον ἡ Ἰλίας μὲν 30 συνδέσμω εἰς, ὁ δὲ τοῦ ἀνθρώπου τῷ ἐν σημαίνειν."

XXI Ὅνόματος δὲ εἰδὴ τὸ μὲν ἀπλοῦν, ἀπλοῦν δὲ λέγω ὁ μὴ ἐκ σημαίνοντων σύγκειται, οἷον γῇ, τὸ δὲ διπλοῦν· τούτῳ δὲ τὸ μὲν ἐκ σημαίνοντος καὶ ἀσήμου (πλὴν οὐκ ἐν τῷ ὄνοματι σημαίνοντος [καὶ ἀσήμου]), τὸ δὲ ἐκ σημαίνοντων 35 σύγκειται. εἰ δὲ ἀν καὶ τριπλοῦν καὶ τετραπλοῦν ὄνομα καὶ πολλαπλοῦν, οἷον τὰ πολλὰ τῶν Μασσαλιώτῶν. Ἔρμοκαί-

1457 b κόξανθος <ἐπενεξάμενος Δἰ πατρί>. ἀπαν δὲ ὀνομα ἐστὶν 2 ἡ κύριον ἡ γλώττα ἡ μεταφορὰ ἡ κόσμος ἡ πεποιημένον ἡ ἐπεκτειναμένον ἡ υφηρημένον ἡ ἐξηλλαγμένον. λέγω 3 δὲ κύριον μὲν φ᾽ χρόνται ἐκαστοι, γλώτταν δὲ φ᾽ 5 ἐ τεροι. ὡστε φανερὸν ὅτι καὶ γλώτταν καὶ κύριον εἶναι δυνατὸν τὸ αὐτὸ, μὴ τοὺς αὐτοῖς δὲ· τὸ γὰρ σύγνυν Ὡκρίου μὲν κύριον, ἡμῶν δὲ γλώττα. μεταφορὰ δὲ 4 ἐστὶν ὄνοματος ἄλλοτριόν ἐπιφορὰ ἡ ἀπὸ τοῦ γένους ἐπὶ εἰδος ἡ ἀπὸ τοῦ εἰδοὺς ἐπὶ τὸ γένους ἡ ἀπὸ τοῦ εἰ-

always have some significant part, as 'in walking,' or 'Cleon son of Cleon.' A sentence or phrase may form a unity in two ways,—either as signifying one thing, or as consisting of several parts linked together. Thus the Iliad is one by the linking together of parts, the definition of man by the unity of the thing signified.]

XXI Words are of two kinds, simple and double. By simple I mean those composed of non-significant elements, such as γῆ. By double or compound, those composed either of a significant and non-significant element (though within the whole word no element is significant), or of elements that are both significant. A word may likewise be triple, quadruple, or multiple in form, like so many Massilian expressions, e.g. 'Hermo-caico-xanthus <who prayed to Father Zeus>.'

Every word is either current, or strange, or metaphorical, or ornamental, or newly-coined, or lengthened, or contracted, or altered.

By a current or proper word I mean one which is in general use among a people; by a strange word, one which is in use in another country. Plainly, therefore, the same word may be at once strange and current, but not in relation to the same people. The word σίγυνον, 'lance,' is to the Cyprians a current term but to us a strange one.

Metaphor is the application of an alien name by transference either from genus to species, or from species to genus, or from species to species, or by analogy, that is,
10 δους ἐπὶ εἰδὸς ἥ κατὰ τὸ ἀνάλογον. λέγω δὲ ἀπὸ γένους μέν 5 ἐπὶ εἰδὸς οἷον “νῆσος δὲ μοι ἤδ’ ἐστίκησεν” τὸ γὰρ ὀρμεῖν ἐστὶν ἐστάναι τι. ἀπ’ εἰδοὺς δὲ ἐπὶ γένος “ἡ δὴ μυρί’ ὁδυσσεὺς ἐσθλὰ ἐφοργεύ” τὸ γὰρ μυρίον πολὺ <τὶ> ἐστίν, ὃ νῦν ἀντὶ τοῦ πολλοῦ κέχρηται. ἀπ’ εἰδοὺς δὲ ἐπὶ εἰδὸς οἷον “χαλκὸς 15 ἀπὸ ψυχῆς ἀρύσας” καὶ “ταμῶν ἀτείρει χαλκῷ” ἐνταῦθα γὰρ τὸ μὲν ἀρύσαι ταμεῖν, τὸ δὲ ταμεῖν ἀρύσαι εἴρηκεν· ἀμφὶ γὰρ ἀφελεῖν τι ἐστὶν. τὸ δὲ ἀνάλογον λέγω, ὅταν 6 ὁμοίως ἔχῃ τὸ δεύτερον πρὸς τὸ πρῶτον καὶ τὸ τέταρτον πρὸς τὸ τρίτον· ἐρεῖ γὰρ ἀντὶ τοῦ δεύτερου τὸ τέταρτον ἥ 20 ἀντὶ τοῦ τετάρτου τὸ δεύτερον, καὶ ἐνίοτε προστιθέασιν ἀνθ’ οὗ λέγει πρὸς δ’ ἐστὶ. λέγω δὲ οἷον ὁμοίως ἔχει φιάλη πρὸς Διόνυσον καὶ ἀστίς πρὸς “Ἀρη’ ἐρεῖ τοιὸν τὴν φιάλην ἀστίδα Διονύσου καὶ τὴν ἀστίδα φιάλην ἸἈρεώς. ἦ δὲ γῆρας πρὸς βίον, καὶ ἐστέρα πρὸς ἡμέραν· ἐρεῖ τοιὸν τὴν ἐστέραν γη’- 25 πας ἡμέρας καὶ τὸ γῆρας ἐστέραν βίον ἥ, ὠσπερ Ἂμπεδοκλῆς, δυσμᾶς βίου. ἐνίοις δ’ οὐκ ἐστὶν ὅνομα κείμενον τῶν ἀνά- 7 λογον, ἀλλ’ οὐδὲν ἤττον ὁμοίως λεχθῆται· οἷον τὸ τὸν καρπὸν μὲν ἄφιεναι σπείρειν, τὸ δὲ τὴν φλόγα ἀπὸ τοῦ ἠλίου ἀνώνυμου· ἀλλ’ ὁμοίως ἔχει τοῦτο πρὸς τὸν ἠλίον καὶ 30 τὸ σπείρειν πρὸς τὸν καρπὸν, διὸ εἶρηται “σπείρων θεοκτίσταν φλόγα.” ἐστὶ δὲ τῷ τρόπῳ τοῦτῳ τῆς μεταφορᾶς χρῆσθαι 8 καὶ ἄλλως, προσαγορεύσαντα τὸ ἀλλότριον ἀποφῆσαι τῶν

proportion. Thus from genus to species, as: 'There lies my ship'; for lying at anchor is a species of lying. From species to genus, as: 'Verily ten thousand noble deeds hath Odysseus wrought'; for ten thousand is a species of large number, and is here used for a large number generally. From species to species, as: 'With blade of bronze drew away the life,' and 'Cleft the water with the vessel of unyielding bronze.' Here ἀφύσαυ, 'to draw away,' is used for ταμεῖν, 'to cleave,' and ταμεῖν again for ἀφύσαυ,—each being a species of taking away. Analogy or proportion is when the second term is to the first as the fourth to the third. We may then use the fourth for the second, or the second for the fourth. Sometimes too we qualify the metaphor by adding the term to which the proper word is relative. Thus the cup is to Dionysus as the shield to Ares. The cup may, therefore, be called 'the shield of Dionysus,' and the shield 'the cup of Ares.' Or, again, as old age is to life, so is evening to day. Evening may therefore be called 'the old age of the day,' and old age, 'the evening of life,' or, in the phrase of Empedocles, 'life's setting sun.' For some of the terms of the proportion there is at times no word in existence; still the metaphor may be used. For instance, to scatter seed is called sowing: but the action of the sun in scattering his rays is nameless. Still this process bears to the sun the same relation as sowing to the seed. Hence the expression of the poet 'sowing the god-created light.' There is another way in which this kind of metaphor may be employed. We may apply an alien term, and then deny of that term one of its
οἰκεῖον τι, οἶνον εἰ τὴν ἀσπίδα εἰποὶ φιάλην μὴ 'Ἀρεως ἀλλ' ἄοινον. <κόσμος δὲ . . . >. πεποιημένου δ' ἐστὶν ὁ ὀλος 9
35 μὴ καλοῦμενον ύπὸ τινὸς αὐτὸς τίθεται ὁ ποιητής, (δοκεὶ γάρ ἐνια εἶναι τουαῦτα) οἶνον τὰ κέρατα ἐρυγγας καὶ τὸν ἱερέα
1458 a ἄρητηρα. ἐπεκτεταμένον δὲ ἐστὶν ἢ ἀφηρημένον τὸ μὲν ἐὰν 10
φωνητὲ ἀκροτέρῳ κεχρημένον ἢ τοῦ οἰκείου ἢ συλλαβῆ ἐμβεβηλημένη, τὸ δὲ ἀν ἀφηρημένον τῇ ἁὐτοῦ, ἐπεκτεταμένον
μὲν οἴνον τὸ πόλεος πόλης καὶ τὸ Πηλείδου Πηλημάδεω, 5 ἀφηρημένον δὲ οἶνον τὸ κρί καὶ τὸ δῶ καὶ "μία γίνεται ἀμ-
φοτέρων ὄψ." ἐξηλαγμένου δ' ἐστὶν ὅταν τοῦ ὄνομαξομένου 11
τὸ μὲν καταλείπῃ τὸ δὲ ποιή, οἶνον τὸ "δεξιτερὸν κατὰ μαξών"
ἀντὶ τοῦ δεξιόν.

[αὐτὸν δὲ τῶν ὄνομάτων τὰ μὲν ἀρρενα τὰ δὲ θῆλεα τὰ 12
10 δὲ μεταξύ, ἄρρενα μὲν ὁσα τελευτᾶ εἰς τὸ Ν καὶ Ρ καὶ Σ
καὶ ὁσα ἐκ τοῦτον σύγκειται (ταῦτα δ' ἐστὶν δύο, Ψ καὶ Ξ),
θῆλεα δὲ ὁσα ἐκ τῶν φωνητῶν εἰς τε τὰ ἀεὶ μακρά, οἶνον εἰς Ἡ
καὶ Ω, καὶ τῶν ἐπεκτεινομένων εἰς Λ· ὥστε ὅσα συμβαίνει
πλήθη εἰς ὁσα τὰ ἄρρενα καὶ τὰ θῆλεα· τὸ γὰρ Ψ καὶ τὸ Ξ
15 <τὸ Σ> ταύτα ἐστίν. εἰς δὲ ἀφωνον οὐδὲν ὄνομα τελευτᾶ, οὐδὲ
εἰς φωνῆ ἄρρενο δραχύ. εἰς δὲ τὸ Ι τρία μόνον, μέλι κόμμι πέπερι.
εἰς δὲ τὸ Τ πέντε. τὰ δὲ μεταξύ εἰς ταῦτα καὶ Ν καὶ Σ.]

XXII
Λέξεως δὲ ἄρετη σαφῆ καὶ μὴ ταπεινήν εἰναι. σα-
φεστάτη μὲν οὖν ἐστὶν ἡ ἐκ τῶν κυρίων ὄνομάτων, ἀλλὰ
20 ταπεινή· παράδειγμα δὲ ἡ Κλεοφώντος πολίσις καὶ ἡ

33. ἀλλ' οὖν Vettori: ἀλλὰ οὖν Δο et Σ 34. <κόσμος δὲ . . . >
Maggi 1458 a 2. κεχρημένος Hermann Ἕ] ἢ Λο 3. αφῆρη ἐνευνῃ ἢ Δο 4. πόλεος Δο 5. Πηλείδου Parisinu
2035: πηλεός Δο: Πηλεός <Πηλῆθος καὶ τὸ Πηλείδου>M. Schmidt 6. ὅψ 
Vettori: ὅς Λο (0 + 10 = ΘΨ10) 10. καὶ Σ Riccardianus 16 (confrirn.
anon. ap. Tyrwhitt 17. post πέντε add. τὸ πῶν τὸ νάπυ τὸ γῶνυ τὸ
ἀρν τὸ ἄστυ Riccardianus 16 παύτα <καὶ Α> καὶ Ν <καὶ Ρ> καὶ Σ
Morel
proper attributes; as if we were to call the shield, not 'the cup of Ares,' but 'the wineless cup.'

<An ornamental word . . .>

A newly-coined word is one which has never been even in local use, but is adopted by the poet himself. Some such words there appear to be: as ἐρυγγες, 'sprouters,' for κέρατα, 'horns,' and ἀρητήρ, 'supplicator,' for ἰερεύς, 'priest.'

1.453 a A word is lengthened when its own vowel is exchanged for a longer one, or when a syllable is inserted. A word is contracted when some part of it is removed. Instances of lengthening are,—πόλης for πόλεως, and Πηλημάδεω for Πηλείδου: of contraction,—κρι, δῶ, and ὑψ, as in μία γίνεται ἀμφοτέρων ὑψ.

An altered word is one in which part of the ordinary form is left unchanged, and part is re-cast; as in δεξι-τερόν κατὰ μαζὸν, δεξιτερόν is for δεξιόν.

[Nouns in themselves are either masculine, feminine, or neuter. Masculine are such as end in v, ρ, s, or in some letter compounded with ỹ,—these being two, ψ and ξ. Feminine, such as end in vowels that are always long, namely η and ω, and—of vowels that admit of lengthening—those in a. Thus the number of letters in which nouns masculine and feminine end is the same; for ψ and ξ are equivalent to endings in s. No noun ends in a mute or a vowel short by nature. Three only end in i,—μέλι, κόμμυ, πέπερι: five end in u. Neuter nouns end in these two latter vowels; also in υ and ς.]

XXII The perfection of style is to be clear without being mean. The clearest style is that which uses only current or proper words; at the same time it is mean:—witness the poetry of Cleophon and of Sthenelus. That diction,
XXII. 1—5. 1458 a 21—1458 b 9

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Σθενέλου. σεμινή δὲ καὶ ἕξαλλάττουσα τὸ ἰδιωτικὸν ἢ τοῖς ἕξενικοῖς κεχρημένη " ξενικὸν δὲ λέγω γλώτταν καὶ μεταφορὰν καὶ ἐπέκτασιν καὶ πάν τὸ παρὰ τὸ κύριον. ἀλλ' ἂν 2 τις ἀμα ἀπαντὰ τοιαῦτα ποιήσῃ, ἢ αἴνυμα ἔσται ἢ βαρβα-25 ρισμὸς· ἂν μὲν οὖν ἐκ μεταφορῶν, αἴνυμα, ἕαν δὲ ἐκ γλωττῶν, βαρβαρισμὸς· αἰνίγματος τε γὰρ ἱδέα αὐτὴ ἐστὶ, τὸ λέγοντα ὑπάρχοντα ἀδύνατα συνάψαι. κατὰ μὲν οὖν τὴν τῶν <ἄλλων> ὁνομάτων σύνθεσιν οὐχ οἶον τὲ τοῦτο ποιήσαι κατὰ δὲ τὴν μεταφορὰν ἐνδέχεται, οἶον " ἠνδρί εἶδον πυρὶ χαλ-30 κὸν ἐπ' ἀνέρι κολλῆσαντα," καὶ τὰ τοιαῦτα. ἐκ τῶν γλωτ-τῶν βαρβαρισμῶν. δεῖ ἄρα κεκράσθαι πῶς τούτοις· τὸ 3 μὲν γὰρ μὴ ἰδιωτικὸν ποιήσῃ μηδὲ ταπεινὸν, οἶον ἡ γλώττα καὶ ἡ μεταφορὰ καὶ ὁ κόσμος καὶ τάλλα τὰ εἰρημένα εἴδη, τὸ δὲ κύριον τὴν σαφῆνειν. οὐκ ἑλάχιστον δὲ μέρος 4

1458 b συμβάλλεται εἰς τὸ σαφές τῆς λέξεως καὶ μὴ ἰδιωτικὸν αἱ ἐπεκτάσεις καὶ ἀποκοπαί καὶ ἕξαλλαγαί τῶν ὅνομά-5 των· διὰ μὲν γὰρ τὸ ἄλλος ἔχειν ἢ ὥς τὸ κύριον, παρὰ τὸ εἰσόδος γιγνόμενον, τὸ μὴ ἰδιωτικὸν ποιῆσαι, διὰ δὲ τὸ κοι-

on the other hand, is lofty and raised above the commonplace which employs unusual words. By unusual, I mean strange (or rare) words, metaphorical, lengthened,—anything, in short, that differs from the normal idiom. Yet a style wholly composed of such words is either a riddle or a jargon; a riddle, if it consists of metaphors; a jargon, if it consists of strange (or rare) words. For the essence of a riddle is to express true facts under impossible combinations. Now this cannot be done by any arrangement of ordinary words, but by the use of metaphor it can. Such is the riddle:—‘A man I saw who on another man had glued the bronze by aid of fire,’ and others of the same kind. A diction that is made up of strange (or rare) terms is a jargon. A certain infusion, therefore, of these elements is necessary to style; for the strange (or rare) word, the metaphorical, the ornamental, and the other kinds above mentioned, will raise it above the commonplace and mean, while the use of proper words will make it perspicuous. But nothing contributes more to produce a clearness of diction that is remote from commonness than the lengthening, contraction, and alteration of words. For by deviating in exceptional cases from the normal idiom, the language will gain distinction; while, at the same time, the partial conformity with usage will give perspicuity. The critics, therefore, are in error who censure these licenses of speech, and hold the author up to ridicule. Thus Eucleides, the elder, declared that it would be an easy matter to be a poet if you might lengthen syllables at will. He caricatured the practice in the very form of his diction, as in the verse:
10 θώναδε βαδίζοντα,” καὶ “οὐκ ἂν ἤραμενος τὸν ἐκείνου ἐλ- λέβορον.” τὸ μὲν οὖν φαίνεσθαί πως χρώμενον τούτῳ τῷ τρόπῳ γελοίον· τὸ δὲ μέτριον κοινῶν ἀπάντων ἐστὶ τῶν μερῶν· καὶ γὰρ μεταφοράς καὶ γλῶττας καὶ τοὺς ἄλλους εἴδεις χρώμενος ἀπρέπως καὶ ἐπίτηδες ἐπὶ τὰ γελοῖα τὸ 15 αὐτὸ ἂν ἀπεργάσατο. τὸ δὲ ἀρμόττον ὅσον διαφέρει ἐπὶ τῶν ἐπών θεωρεῖσθω ἐντιθεμένων τῶν <κυρίων> ὄνομάτων εἰς τὸ μέτρον. καὶ ἐπὶ τῆς γλώττης δὲ καὶ ἐπὶ τῶν μεταφορῶν καὶ ἐπὶ τῶν ἄλλων ἰδεῶν μετατιθέσαι ἂν τις τὰ κύρια ὄνοματα κατίδοι ὅτι ἀληθῆ λέγομεν· οἶον τὸ αὐτὸ ποιήσαντος ιαμ- 20 βειον Αἰσχύλου καὶ Εὐριπίδου, ἐν δὲ μόνον ὄνομα μεταθέν- τος, ἀντὶ [κυρίου] εἰσιθῶτος γράφοντα, τὸ μὲν φαίνεται καλὸν τὸ δ’ εὐτελές. Αἰσχύλος μὲν γὰρ ἐν τῷ Φιλοκτῆς ἐποίησε φαγέδαινα <δ’> ἣ μου σάρκας ἐσθίει ποδός, ὁ δὲ ἀντὶ τοῦ ἐσθίει τὸ θουνάται μετέθηκεν. καὶ 25 νῦν δὲ μ’ ἔως ὅλγος τε καὶ οὐτίδανος καὶ ἀεικής, εἰ τις λέγοι τὰ κύρια μετατιθέεις νῦν δὲ μ’ ἔως μικρός τε καὶ ἀσθενικός καὶ ἀειδής.

1 Odysse. ix. 515, νῦν δὲ μ’ ἔως ὅλγος τε καὶ οὐτίδανος καὶ ἀκικός.
To employ such license at all obtrusively is, no doubt, grotesque; but in any mode of poetic diction there must be moderation. Even metaphors, strange (or rare) words, or any similar forms of speech, would produce the like effect if used without propriety and with the express purpose of being ludicrous. How great a difference is made by the appropriate use of lengthening, may be seen in Epic poetry by the insertion of ordinary forms in the verse. So, again, if we take a strange (or rare) word, a metaphor, or any similar mode of expression, and replace it by the current or proper term, the truth of our observation will be manifest. For example Aeschylus and Euripides each composed the same iambic line. But the alteration of a single word by Euripides, who employed the rarer term instead of the ordinary one, makes one verse appear beautiful and the other trivial. Aeschylus in his Philoctetes says:

\[
\text{φαγέδαινα}<\delta> \ \eta \ \muοn \ \sigmaρκας \ \epsilonοθλει \ \piοδος.}
\]

Euripides substitutes \( \thetaουναται \) 'feasts on' for \( \epsilonοθλει \) 'feeds on.' Again, in the line,

\[
\nu\nu \ \de \ \mu \ \ \epsilonουν \ \oλιγος \ \te \ \kai \ \oυτιδαινος \ \kai \ \αεικης,
\]
the difference will be felt if we substitute the common words,

\[
\nu\nu \ \de \ \mu \ \ \epsilonουν \ \muικρος \ \te \ \kai \ \inορευικος \ \kai \ \αειδης.
\]
καὶ
dιέφρουν ἀεικέλιον καταθεῖς ὀλύγην τε τράπεζαν, 1
30 διέφρουν μοχθηρὸν καταθεῖς μικράν τε τράπεζαν:
kαὶ τὸ "ἡμόνες βοῶσιν," 2 ἡμόνες κράζουσιν. ἔτι δὲ Ἀριφρά-
δὴς τοὺς τραγῳδοὺς ἐκωμόδει, ὦτι ἡ οὐδεὶς ἂν ἔιποι ἐν ἑ ὅ ὕ ὅ ὅ
δια-
λέκτῳ τούτοις χρῶνται, οἶον τὸ δωράτων ἀπὸ ἀλλὰ μὴ
ἀπὸ δωράτων, καὶ τὸ σέθεν καὶ τὸ ἑγὼ δὲ νῦν καὶ τὸ
1459 α.'Αχιλλεώς πέρι ἀλλὰ μὴ περὶ 'Αχιλλεώς, καὶ ὡσα ἀλλὰ
τοιαύτα: διὰ γὰρ τὸ μὴ εἶναι ἐν τοῖς κυρίοις ποιεῖ τὸ μὴ
ἱδιωτικὸν ἐν τῇ λέξει ἀπαντά τὰ τοιαύτα: ἐκεῖνος δὲ τοῦτο
ήγουει. ἔστιν δὲ μέγα μὲν τὸ ἐκάστῳ τῶν εἰρημένων πρεπόν-
5 τῶν χρήσθαι, καὶ διπλοῖς ὀνόμασι καὶ ὑλώττασι, πολὺ δὲ
μέγιστον τὸ μεταφορικὸν εἶναι. μόνον γὰρ τοῦτο οὐτε παρ’
ἀλλον ἐστὶ λαβεῖν εὐφυίας τε σημείον ἐστὶ: τὸ γὰρ εὖ
μεταφέρειν τὸ τὸ ὁμιοῦ θεωρεῖν ἔστιν. τῶν δ’ ὄνομάτων τὰ 10
μὲν διπλὰ μάλιστα ἀρμόττει τοῖς διθυράμβους, αἱ δὲ ὑλῶττα
10 τῶν ἡρωικῶς, αἱ δὲ μεταφοραῖ τοῖς ἱαμβελίοις. καὶ εὖ
μὲν τοῖς ἡρωικῶς ἀπαντά χρῆσιμα τὰ εἰρημένα, ἐν δὲ τοῖς
ἱαμβελίοις διὰ τὸ ὅτι μάλιστα λέξει μυμεῖσθαι ταῦτα ἀρ-
μόττει τῶν ὄνομάτων ὡς οὖν κἂν ἐν λόγοις τῆς χρῆ-
σαιτο: ἐστὶ δὲ τὰ τοιαύτα τὸ κύριον καὶ μεταφορὰ καὶ κόσμος.
15 περὶ μὲν οὖν τραγῳδίας καὶ τῆς ἐν τῷ πράττειν μιμή-
σεως ἔστω ἡμῖν ἰκανά τὰ εἰρημένα.

1 Odys. xx. 259, διέφρουν ἀεικέλιον καταθεῖς ὀλύγην τε τράπεζαν.
2 Πιαδ xvii. 265.

29. ἀεικέλιον Parisinus 2038, coni. Susemihl: τ’ ἀεικέλιον Α ε: τ’ αἰκέλιον
Vahlen 31. τὸ ὑωνες βοῶσιν ἢ ὑνες Α ε 32. εἰποι apogr.: εἰπη
Α ε 1459 a 4. τὸ apogr.: τῶν Α ε 10 et 12. ἱαμβελίος Α ε 13. κἂν
Riccardianus 46: καὶ Α ε ὡς post en add. Α ε: om. apogr.: τοῖς
Gomperz: ὡς τοῖς Σ, ut videtur (Ellis) τις apogr.: τὲ Α ε
Or, if for the line,

\[ \delta \phi \rho \nu \ \alpha \epsilon \iota \kappa \varepsilon \lambda \iota \nu \ \kappa \alpha \tau \alpha \theta \varepsilon \iota \varsigma \ \varphi \eta \gamma \eta \nu \ \tau \rho \alpha \pi \tau \varepsilon \varsigma \alpha \nu, \]

we read,

\[ \delta \phi \rho \nu \ \mu \omicron \chi \theta \eta \rho \omicron \ \kappa \alpha \tau \alpha \theta \varepsilon \iota \varsigma \ \mu \uomicron \kappa \rho \alpha \nu \ \tau \rho \alpha \pi \tau \varepsilon \varsigma \alpha \nu. \]

Or, for \( \eta \iota \omicron \nu \varepsilon \ \beta \omicron \omicron \omega \omicron \varsigma \nu, \) \( \eta \iota \omicron \nu \varepsilon \ \kappa \rho \acute{o} \zeta \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron. \)

Again, Aripherades ridiculed the tragedians for using phrases which no one would employ in ordinary speech: for example, \( \delta \omicron \omicron \mu \alpha \omicron \acute{\tau} \omicron \omega \nu \ \acute{\alpha} \pi \omicron \) instead of \( \acute{\alpha} \pi \omicron \ \delta \omicron \omicron \mu \alpha \omicron \acute{\tau} \omicron \omega \nu, \)

\[ \alpha \varsigma \acute{\epsilon} \theta \nu, \ \acute{\epsilon} \gamma \omicron \ \delta \acute{\epsilon} \ \nu \omicron, \ \acute{\alpha} \chi \iota \lambda \lambda \acute{\epsilon} \omicron \varsigma \ \pi \omicron \omicron \iota \] instead of \( \pi \omicron \omicron \iota \ \acute{\alpha} \chi \iota \lambda \lambda \acute{\epsilon} \omicron \varsigma, \) and the like. It is precisely because such phrases are not part of the current idiom that they give distinction to the style. This, however, he failed to see.

It is a great matter to observe propriety in these several modes of expression, as also in compound words, strange (or rare) words, and so forth. But the greatest thing by far is to have a command of metaphor. This alone cannot be imparted by another; it is the mark of genius, for to make good metaphors implies an eye for resemblances.

Of the various kinds of words, the compound are best adapted to dithyrambs, rare words to heroic poetry, metaphors to iambic. In heroic poetry, indeed, all these varieties are serviceable. But in iambic verse, which reproduces, as far as may be, familiar speech, the most appropriate words are those which are found even in prose. These are,—the current or proper, the metaphorical, the ornamental.

Concerning Tragedy and imitation by means of action this may suffice.
As to that poetic imitation which is narrative in form and employs a single metre, the plot manifestly ought, as in a tragedy, to be constructed on dramatic principles. It should have for its subject a single action, whole and complete, with a beginning, a middle, and an end. It will thus resemble a living organism in all its unity, and produce the pleasure proper to it. It will differ in structure from historical compositions, which of necessity present not a single action, but a single period, and all that happened within that period to one person or to many, little connected together as the events may be. For as the sea-fight at Salamis and the battle with the Carthaginians in Sicily took place at the same time, but did not tend to any one result, so in the sequence of events, one thing sometimes follows another, and yet no single result is thereby produced. Such is the practice, we may say, of most poets. Here again, then, as has been already observed, the transcendent excellence of Homer is manifest. He never attempts to make the whole war of Troy the subject of his poem, though that war had a beginning and an end. It would have been too vast a theme, and not easily embraced in a single view. If, again, he had kept it within moderate limits, it must have been over-complicated by the variety of the incidents. As it is, he detaches a single portion, and admits as episodes many events from the general story of the war—such as the Catalogue of the ships and others—thus diversifying the poem. All other poets take a single hero, a single period, or an action single indeed, but with a multiplicity of parts. Thus did the
τὰ Κύπρια ποιήσας καὶ τὴν μικρὰν Ἰλιάδα. τουγαροῦν ἐκ 4 μὲν Ἰλιάδος καὶ Ὀδυσσείας μία τραγῳδία ποιεῖται ἐκατέρας ἢ δύο μόναι, ἐκ δὲ Κυπρίων πολλαὶ καὶ τῆς μι- 5 κρᾶς Ἰλιάδος [πλέον] ὅκτω, ὅτων ὅπλων κρίσις, Φιλοκτή- της, Νεοπτόλεμος, Εὐρύπυλος, πτωχεία, Δάκαιναι, Ἰλίου πέρσις καὶ ἀπόπλους [καὶ Σίνων καὶ Τροφάδες].

XXIV Ἔτι δὲ τὰ εἴδη ταυτά δεῖ ἐχεῖν τὴν ἐποτοίμαν τῇ τραγῳ- δίᾳ, ἢ γὰρ ἀπλήν ἢ πεπληγμένην ἢ ήθικὴν ἢ παθητικὴν· 10 καὶ τὰ μέρη ἐξο μελοποιίας καὶ ὄψεως ταυτά· καὶ γὰρ περιπτετέων δεῖ καὶ ἀναγωρίσεων καὶ παθημάτων· ἐτὶ τὰς διανοίας καὶ τὴν λέξιν ἐχεῖν καλῶς. οἷς ἄπασιν 2 Ὁμηρος κέχρηται καὶ πρῶτος καὶ ἰκανός. καὶ γὰρ καὶ τῶν ποιημάτων ἐκάτερον συνέστηκεν ἢ μὲν Ἰλιάς ἀπλοῦν 15 καὶ παθητικόν, ἢ δὲ Ὀδυσσεία πεπληγμένον (ἀναγωρίσις γὰρ διόλου) καὶ ήθική· πρὸς γὰρ τούτους λέξει καὶ διανοία πάντα ὑπερβέβληκεν. διαφέρει δὲ κατὰ τε τῆς συστάσεως 3 τὸ μῆκος ἡ ἐποτοίμα καὶ τὸ μέτρον. τοῦ μὲν οὖν μῆκους ὅρος ἰκανὸς ὁ εἰρημένος· δύνασθαι γὰρ δεῖ συνορᾶσθαι τὴν ἁρχήν 20 καὶ τὸ τέλος. εἰ δ' ἂν τούτο, εἰ τῶν μὲν ἀρχαίων ἐλάτ- τωνς αἱ συστάσεις εἰεν, πρὸς δὲ τὸ πλήθος τραγῳδιῶν τῶν εἰς μίαν ἀκρόασιν τιθεμένων παρῆκοιεν. ἐχεῖ δὲ πρὸς τὸ 4 ἑπεκτείνεσθαι τὸ μέγεθος πολὺ τῇ ἡ ἐποτοίμα ἑδον διὰ τὸ ἐν μὲν τῇ τραγῳδίᾳ μὴ εὐδέχεσθαι ἃμα πραττόμενα

author of the Cypria and of the Little Iliad. For this reason the Iliad and the Odyssey each furnish the subject of one tragedy, or, at most, of two; while the Cypria supplies materials for many, and the Little Iliad for eight—the Award of the Arms, the Philoctetes, the Neoptolemus, the Eurypylus, the Mendicant Odysseus, the Laconian Women, the Fall of Ilium, the Departure of the Fleet.

Again, Epic poetry must have as many kinds as Tragedy: it must be simple, or complex, or 'ethical,' or 'pathetic.' The parts also, with the exception of song and spectacle, are the same; for it requires Reversals of the Situation, Recognitions, and Scenes of Suffering. Moreover, the thoughts and the diction must be artistic. In all these respects Homer is our earliest and sufficient model. Indeed each of his poems has a twofold character. The Iliad is at once simple and 'pathetic,' and the Odyssey complex (for Recognition scenes run through it), and at the same time 'ethical.' Moreover, in diction and thought they are supreme.

Epic poetry differs from Tragedy in the scale on which it is constructed, and in its metre. As regards scale or length, we have already laid down an adequate limit:—the beginning and the end must be capable of being brought within a single view. This condition will be satisfied by poems on a smaller scale than the old epics, and answering in length to the group of tragedies presented at a single sitting.

Epic poetry has, however, a great—a special—capacity for enlarging its dimensions, and we can see the reason. In Tragedy we cannot imitate several lines of
25 τολλὰ μέρη μμεῖσθαι ἀλλὰ τὸ ἐπὶ τῆς σκηνῆς καὶ τῶν ὑποκριτῶν μέρος μόνον· ἐν δὲ τῇ ἔποπτοιᾳ διὰ τὸ διήγησιν εἶναι ἐστὶ πολλὰ μέρη ἄμα ποιεῖν περαινόμενα, ὡς δὲν οἰκείων ὄντων αὐξεῖται ὁ τοῦ ποιήματος όγκος. ὡστε τούτῳ ἔχει τὸ ἄγαθὸν εἰς μεγαλοπρέπειαν καὶ τὸ μεταβάλλειν τὸν ἁκούοντα καὶ ἑπεισοδιοῦν ἀνομοίους ἑπεισοδίους· τὸ γὰρ ὰμοίου ταχὺ πληροῦν ἐκπίπτειν ποιεῖ τὰς τραγῳδίας. τὸ δὲ 5 μέτρον τὸ ἱρωίκον ἀπὸ τῆς πείρας ἱρμοκεν. εἰ γὰρ τις ἐν ἄλλῳ τῷ μέτρῳ διηγηματικὴν μίμησιν ποιοῖτο ἢ ἐν πολλοῖς, ἀπρεπὲς ἂν φαίνοντο· τὸ γὰρ ἱρωίκον στασιμώτατον καὶ ὁγκωδέστατον τῶν μέτρων ἐστὶν (διὸ καὶ γῆλοττας καὶ μεταφορὰς δέχεται μάλιστα· περιττὴ γὰρ καὶ <ταύτη> ἡ διηγηματικὴ μίμησις τῶν ἄλλων). τὸ δὲ ἱαμβεῖον καὶ τετρά-

1460 a μετρὸν κυνητικά, τὸ μὲν ὀρχηστικὸν τὸ δὲ πρακτικὸν. ἐτὶ δὲ 6 ἀτοπώτερον, εἰ μυγνύοι τις αὐτά, ὦστερ Χαϊρήμων. διὸ οὐδεὶς μακρὰν σύστασιν ἐν ἄλλῳ πεποίηκεν ἢ τῷ ἱρφῳ, ἄλλ' ὦστερ εἶπομεν αὐτὴ ἢ φύσις διδάσκει τὸ ἁρμόττον [αὐτῇ]

5 [δι]αἵρεισθαι. Ὁμηρὸς δὲ ἄλλα τε πολλὰ ἄξιοι ἐπαινεῖσθαι ί καὶ δὴ καὶ ὃτι μόνος τῶν ποιητῶν οὐκ ἄγροει ὃ δεὶ ποιεῖν αὐτὸν. αὐτὸν γὰρ δεὶ τὸν ποιητὴν ἑλάχιστα λέγειν· οὐ γὰρ ἐστὶ κατὰ ταύτα μμητῆς. οἱ μὲν οὖν ἄλλοι αὐτοὶ μὲν δὲ ὀλον

29. fort. [τῷ] ἀγάθῳ Bywater 33. διηγηματικὴν ἀπογρ.: διηγηματικὴν Α°
actions carried on at one and the same time; we must confine ourselves to the action on the stage and the part taken by the players. But in Epic poetry, owing to the narrative form, many events simultaneously transacted can be presented; and these, if relevant to the subject, add mass and dignity to the poem. The Epic has here an advantage; and one that conduces to grandeur of effect, to diverting the mind of the hearer, and relieving the story with varying episodes. For sameness of incident soon produces satiety, and makes tragedies fail on the stage.

As for the metre, the heroic measure has proved its fitness by the test of experience. If a narrative poem in any other metre or in many metres were now composed, it would be found incongruous. For of all measures the heroic is the stateliest and the most massive; and hence it most readily admits rare words and metaphors, which is another point in which the narrative form of imitation stands alone. On the other hand, the iambic and the trochaic tetrameter are stirring measures, the latter being akin to dancing, the former expressive of action. Still more absurd would it be to mix together different metres, as was done by Chaeremon. Hence no one has ever composed a poem on a great scale in any other than heroic verse. Nature herself, as we have said, teaches the choice of the proper measure.

Homer, admirable in all respects, has the special merit of being the only poet who rightly appreciates the part he should take himself. The poet should speak as little as possible in his own person, for it is not this that makes him an imitator. Other poets appear themselves upon
ἀγωνιζόμεναι, μιμούνται δὲ ὀλίγα καὶ ὀλιγάκις· ὡς δὲ ὀλίγα
10 φρομμασάμενος εὐθὺς εἰσάγει ἄνδρα ἡ γυναῖκα ἡ ἄλλο τι
[ἡθὸς] καὶ οὐδέν' ἀλήθῃ ἄλλα ἔχοντα ἡθῇ. δει μὲν ὁν ἐν ταῖς 8
τραγῳδίαις ποιεῖν τὸ βαυμαστόν, μᾶλλον δ' ἐνδέχεται ἐν
tῇ ἐποποίῃ τὸ ἄλογον, δι' ὦ συμβαίνει μάλιστα τὸ βαυ-
μαστόν, διὰ τὸ μὴ ὅραν εἰς τὸν πράττοντα· ἐπεὶ τὰ περὶ
15 τῆς "Ἑκτόρος δίωξιν ἐπὶ σκηνῆς ὄντα γελοῖα ἀν φανεῖ, οἱ
μὲν ἐστῶτες καὶ οὐ διώκοντες, ὡς ἄναπευνόν, ἐν δὲ τοῖς
ἐπεσίων λανθάνει. τὸ δὲ βαυμαστόν ἡθὸν· σημεῖον δὲ· πάντες
γὰρ προστιθέντες ἀπαγγέλλουσιν ὡς χαριζόμενοι. δεδίδαξεν 9
dὲ μάλιστα "Ομηρος καὶ τοὺς ἄλλους ψευδῆ λέγειν ὡς δει.

Gomperz 13. ἄλογον Vettori: ἁνάλογον codd., Σ δ' Σ Parisinus
21. τοῦ διώντος pr. Α° τοῦ ἠφκρα ἢ ἢ aprov. τοῦ δ' ἢ ἢ pr. Α° (τοῦ δ' ἢ cor. rec. m.) 22. ἡθῇ] δ' Riccardianus 46, Bonitz ἁλλοῦ δ' ἁνάλο
(ἄλλα' oúde corr. rec. m.): ἁλλοῦ δ' oúde codd. Robortelli: ἁλλοῦ δ' Σ Vahlen: ἁλλοῦ δ' Σ Christ
23-24. cum verbis ἁλλ' oúde—ἀνάγκη—προσθεύειν con-
tulerim Rhet. i. 2. 13. 1357 a 17, ἐὰν γὰρ τοῖς τοῦτων γρόμῳσι, oúde δὲi
λέγειν· αὐτὸς γὰρ τοῦτο προστήθησιν ὃ ἀκροατή, et 18, τὸ δ' ὁτι στεφανίτης τὰ
Bonitz: ἡ Vahlen: ἢ Tucker 26. τοῦτον codex Robortelli: τοῦτο Α°:
tοῦτων aprov.: τοῦτο <τὸ> Spengel νέπτρον Α°
the scene throughout, and imitate but little and rarely. Homer, after a few prefatory words, at once brings in a man, or woman, or other personage; none of them wanting in characteristic qualities, but each with a character of his own.

The element of the wonderful is required in Tragedy.8 The irrational, on which the wonderful depends for its chief effects, has wider scope in Epic poetry, because there the person acting is not seen. Thus, the pursuit of Hector would be ludicrous if placed upon the stage—the Greeks standing still and not joining in the pursuit, and Achilles waving them back. But in the Epic poem the absurdity passes unnoticed. Now the wonderful is pleasing: as may be inferred from the fact that everyone tells a story with some addition of his own, knowing that his hearers like it. It is Homer who9 has chiefly taught other poets the art of telling lies skilfully. The secret of it lies in a fallacy. For, assuming that if one thing is or becomes, a second is or becomes, men imagine that, if the second is, the first likewise is or becomes. But this is a false inference. Hence, where the first thing is untrue, it is quite unnecessary, provided the second be true, to add that the first is or has become. For the mind, knowing the second to be true, falsely infers the truth of the first. There is an example of this in the Bath Scene of the Odyssey.

Accordingly, the poet should prefer probable im-
10 possibilities to improbable possibilities. The tragic plot must not be composed of irrational parts. Everything
δεν ἔχειν ἄλογον, εἰ δὲ μὴ, ἔξω τοῦ μυθεύματος, ὡστερ
30 Οἰδίπους τὸ μὴ εἰδέναι πῶς ὁ Λάιος ἀπέθανεν, ἀλλὰ μὴ ἐν
tῷ δράματι, ὡστερ ἐν 'Ηλέκτρα οἱ τὰ Πύθια ἀπαργγέλλου-
tες, ἢ ἐν Μυσίδοις ὁ ἀφώνοις ἐκ Τεγέας εἰς τὴν Μυσίαν ἦκων.
ὡστε τὸ λέγειν ὅτι ἀνήρητο ἂν ὁ μύθος γελοῖον, ἔξ ἄρχησ
gὰρ οὐ δὲι συνίστασθαι τοιούτοις. ἂν δὲ ἦθη καὶ φαίνηται
35 εὐλογοτέρως, ἐνδέχεσθαι καὶ ἄτοπον <ὁν> ἐπεὶ καὶ τὰ ἐν
Ἰωνισελά ἄλογα τὰ περὶ τὴν ἐκθεσιν ὅς οὐκ ἂν ἦν ἀνεκτὰ
1460 b δῆλον ἂν γένειτο, εἰ αὐτὰ φαύλος ποιητῆς ποιήσει: νῦν δὲ
tοῖς ἄλλοις ἀγαθοῖς ὁ ποιητὴς ἀφανίζει ἥδυνον τὸ ἄτοπον.
τῇ ἑτε λέξει δὲι διαπονεῖν ἐν τοῖς ἀργοῖς μέρεσι καὶ μὴ
tῇ ἡθικοῖς μὴτε διανοητικοῖς: ἀποκρύπτει γὰρ πάλιν ἥ λιαν
5 λαμπρὰ λέξεις τὰ τε ἦθη καὶ τὰς διανοίας.

XXV Περὶ δὲ προβλημάτων καὶ λύσεων, ἐκ πόσων τε καὶ
ποιῶν εἰδῶν ἔστω, ὦδ' ἂν θεωροῦσιν γένους' ἂν φανερόν.
ἐπεὶ γὰρ ἔστι μυθητὴς ὁ ποιητὴς ὡσπερανεί ζωγράφος ἢ τις
ἀλλός εἰκονοποιός, ἀνάγκη μιμεῖσθαι τριῶν ὄντων τὸν ἀρι-
10 θμὸν ἐν τί ἄει, ἢ γὰρ οἱ ἢ ἢ ἔστων, ἢ οἱα φασίν καὶ δοκεῖ,
ἡ οἷα εἶναι δει. ταῦτα δ' ἐξαγγέλλεταί λέξει <ἡ κυρίοις 2
ἀνόμασιν> ἡ καὶ γλώτταις καὶ μεταφοράς: καὶ πολλὰ πάθη

30. <ὁ> Oidipous Bywater: Oidipous Tucker Λάιος Riccardianus 16:
ἰώλας Δ': ἱώλας cett. 33. ἀνήρετον Αε 35. ἀποδέχεσθαι apogr.
ἀτοπον <ὁν> scripsi: τὸ ἄτοπον Par. 2038: ἄτοπον codd. cett. ἄτοπον
quidem pro ἄτοπον τι nonnunquam usurpari solet, e.g. ἄτοπον τοιείν (Dem.
F.L. § 71, 337), ἄτοπον λέγειν (Plat. Symp. 175 A); sed in hoc loco vix
defendi potest ea locutio 1460 b 1. ποιήσεις Riccardianus 46, Heinsius:
ποιήσει codd.: ἐπολίσειn Spengel 5. τὰ τε] τὰ δὲ Δε 7. τῶν
apogr.: ποιῶν ἃν ἄν Αε 9. τῶν ἀριθμῶν (vel τῷ τῆς ἀριθμοῦ) apogr.: τῶν ἀριθμῶν
Αε 11. ἢ οἷα apogr.: οἷα Δε <ἡ κυρίοις ἄνόμασιν> coni. Vahlen:
<ἡ κυρία> Gomperz 12. καὶ δὲ ἀλλα πάθη coni. Vahlen
irrational should, if possible, be excluded; or, at all events, it should lie outside the action of the play (as, in the Oedipus, the hero's ignorance as to the manner of Laius' death); not within the drama,—as in the Electra, the messenger's account of the Pythian games; or, as in the Mysians, the man who has come from Tegea to Mysia and is still speechless. The plea that otherwise the plot would have been ruined, is ridiculous; such a plot should not in the first instance be constructed. But once the irrational has been introduced and an air of likelihood imparted to it, we must accept it in spite of the absurdity. Take even the irrational incidents in the Odyssey, where Odysseus is left upon the shore of Ithaca. How intolerable even these might have been would be apparent if an inferior poet were to treat the subject. As it is, the absurdity is veiled by the poetic charm with which the poet invests it.

The diction should be elaborated in the pauses of the action, where there is no expression of character or thought. For, conversely, character and thought are merely obscured by a diction that is over brilliant.

With respect to critical difficulties and their solutions, the number and nature of the sources from which they may be drawn may be thus exhibited.

The poet being an imitator, like a painter or any other artist, must of necessity imitate one of three objects,—things as they were or are, things as they are said or thought to be, or things as they ought to be. The vehicle of expression is language,—either current terms or, it may be, rare words or metaphors. There are also many modifications of language, which we
τῆς λέξεως ἐστὶ, διδόμεν γάρ ταῦτα τοὺς ποιητὰς. πρὸς δὲ τούτους οὐχ ἢ αὐτὴ ὁρθότης ἐστὶν τῆς πολιτικῆς καὶ τῆς ποιητικῆς οὔτε ἁλλὰ τέχνης καὶ ποιητικῆς. αὐτὴς δὲ τῆς ποιητικῆς διπτῆ ἁμαρτία, ἢ μὲν γάρ καθ' αὐτὴν, ἢ δὲ κατὰ συμβεβηκός. εἰ μὲν γάρ <τι> προεῖλετο μμήσασθαι, <μὴ> ὁ ὀρθὸς δὲ ἐμμήσαστο δι' ἄδυναμίαν, αὐτὴς ἢ ἁμαρτία: εἰ δὲ τῷ προεῖλεθαί μὴ ὁρθῶς, ἀλλὰ τὸν ἱππὸν <ἀμφὶ> ἁμφό τὰ δεξιὰ προβεβληκότα, ἢ τὸ καθ' ἐκάστην τέχνην ἁμάρτημα οἶον τὸ κατ' ἱατρικὴν ἢ ἁλλήν τέχνην [ἢ ἄδυνατα πεποίηται] ὅποιαν, οὐ καθ' ἑαυτῆν. ὡστε δὲ τὰ ἐπιτυμῆματα ἐν τοῖς προβλήμασιν ἐκ τούτων ἐπισκοποῦντα λύειν. πρῶτον μὲν τὰ 5 πρὸς αὐτὴν τὴν τέχνην· εἰ ἄδυνατα πεποίηται, ἁμάρτηται. 25 ἀλλ' ὁ ὀρθὸς ἔχει, εἰ τυγχάνει τοῦ τέλους τοῦ αὐτῆς (τὸ γὰρ τέλος εἰρηταί), εἰ οὔτως ἐκπληκτικῶτερον ἢ αὐτὸ ἢ ἁλλὸ ποιεῖ μέρος. παράδειγμα ἢ τοῦ Ἐκτόρος διώξις. εἰ μέντοι τὸ τέλος ἢ μᾶλλον ἢ <μὴ> ἦττον ἐνδέχετο ύπαρχειν καὶ κατὰ τὴν περὶ τούτων τέχνην, [ἡμαρτήσαται] οὐκ ὀρθῶς: δει γὰρ εἰ ἐν- 30 δέχεται ὀλῶς μηδαμὴ ἡμαρτήσαται. ἢτὶ ποτέρων ἐστὶ τὸ ἁμάρτημα, τῶν κατὰ τὴν τέχνην ἢ κατ' ἄλλο συμβεβηκός; ἔλαττον γὰρ εἰ μὴ ἢδει ὅτι ἔλαφος θῆλεια κέρατα οὐκ ἔχει ἢ εἰ ἁμμίτητος ἔγραψεν. πρὸς δὲ τούτους εὰν ε ἐπιτυμμᾶται ὅτι οὐκ ἀληθῆ, ἀλλ' ἵσως <ἂς> δεῖ—οἶον καὶ

concede to the poets. Add to this, that the standard of correctness is not the same in poetry and politics, any more than in poetry and any other art. Within the art of poetry itself there are two kinds of faults,—those which touch its essence, and those which are accidental. If a poet has chosen to imitate something, <but has imitated it incorrectly> through want of capacity, the error is inherent in the poetry. But if the failure is due to a wrong choice—if he has represented a horse as throwing out both his off legs at once, or introduced technical inaccuracies in medicine, for example, or in any other art—the error is not essential to the poetry. These are the points of view from which we should consider and answer the objections raised by the critics.

First as to matters which concern the poet's own art. If he describes the impossible, he is guilty of an error; but the error may be justified, if the end of the art be thereby attained (the end being that already mentioned),—if, that is, the effect of this or any other part of the poem is thus rendered more striking. A case in point is the pursuit of Hector. If, however, the end might have been as well, or better, attained without violating the special rules of the poetic art, the error is not justified: for every kind of error should, if possible, be avoided. Again, does the error touch the essentials of the poetic art, or some accident of it? For example,—not to know that a hind has no horns is a less serious matter than to paint it inartistically.

Further, if it be objected that the description is not
35 Σοφοκλῆς ἐφή αὐτὸς μὲν οἶνος δεῖ ποιεῖν, Εὐριπίδης δὲ οἶνον ἐσίν—ταύτην λυτέον. εἰ δὲ μηδετέρως, ὃτι οὕτως φασίν· οἶνον τὰ περὶ θεῶν· ἵσως γὰρ οὕτε βέλτιον οὕτω λέγειν, οὕτε ἀληθῆ,

1461 a ἀλλ' <ei> ἐτυχεν ὦσπερ Ἑυνοφάνει· ἀλλ' οὖν φασὶν. τὰ δὲ ἵσως οὐ βέλτιον μὲν, ἀλλ' οὕτως εἶχεν, οἶνον τὰ περὶ τῶν ὀπλών, "ἐγχεα δὲ σφίν ὄρθ' ἐπὶ σαυρωτῆρος.""1 οὕτω γὰρ τὸτ' ἐνόμιζον, ὦσπερ καὶ νῦν Ἰλιυρίοι. περὶ δὲ τοῦ καλῶς ἢ μὴ 8
5 καλῶς ἢ εἰρήται τινὶ ἢ πεπρακταί, οὐ μόνον σκεπτέον εἰς αὐτὸ τὸ πεπραγμένον ἢ εἰρημένον βλέποντα εἰ σπουδαίον ἢ φαίλον, ἀλλὰ καὶ εἰς τὸν πράττοντα ἢ λέγοντα, πρὸς ὅν ἢ ὅτε ἢ ὅτι οὐ ἐνεκεν, οἶνον ἢ μείζονος ἀγαθοῦ, ἦν γένηται, ἢ μείζονος κακοῦ, ἦν ἀπογένηται. τὰ δὲ πρὸς τὴν 9
10 λέξων ὅραντα δεῖ διαλύειν, οἶνον γλώττῃ "οὖρης μὲν πρὸ-
tον.""2 ἵσως γὰρ οὐ τοὺς ἥμιόνους λέγει ἀλλὰ τοὺς φύ-
λακας, καὶ τὸν Δόλωνα "ὃς ὁ ὅ ὅ τοι εἰδὸς μὲν ἐκαὶ κακός," 3
οὐ τὸ σῶμα ἀσύμμετρον ἀλλὰ τὸ πρόσωπον αἰσχρόν, τὸ
γὰρ ευειδὲς οἱ Κρῆτες εὐπρόσωπον καλοῦσιν· καὶ τὸ "ζορο-
15 τερον δὲ κέρατε"' 4 οὐ τὸ ἀκρατὸν ὡς οἰνόφλυξιν ἀλλὰ τὸ
θάττον. τὰ δὲ κατὰ μεταφορὰν εἰρήται, οἶνον "πάντες μὲν 10

1 IIiad x. 152. 2 IIb. i. 50. 3 IIb. x. 316. 4 IIb. ix. 203.

A<sup>o</sup>: om. Parisinus 2038 1461 a 1. <ei> coni. Vahlen ξενοφάνει vel
ξενοφάνης apogr.: ξενοφάνη Δ<sup>o</sup>: παρὰ Ξενοφάνει Ritter: <ei> περὶ Ξενοφάνη
Tucker οὗν Tyrwhitt: οὗ Δ<sup>o</sup>: οὕτω Spengel φασὶν. τὰ δὲ Spengel:
φασὶ τάδε. Δ<sup>o</sup> 6. ei apogr.: ἢ Δ<sup>o</sup> 7. distinxi post λέγοντα
<ἢ> πρὸς ὑν Carroll 8. οὗν ἢ Δ<sup>o</sup>: οἷον ei apogr. 9. ἢ add.
corr. A<sup>o</sup> apogr. 12. ὅς ὃς ὅ τοι Vahlen: ὃς ἐφτιατο (corr. m. rec. ὃ) Δ<sup>o</sup>:
ὅς ὅ τοι apogr. ἤπιν apogr.: ei ἢ ἢ Δ<sup>o</sup> 15. κέρατον τὸ πρ. Δ<sup>o</sup>
16. τὰ Spengel: τὸ Δ<sup>e</sup> πάντες Gräfenhan: ἀλλοι Δ<sup>e</sup> et Homerus
true to fact, the poet may perhaps reply,—'But the objects are as they ought to be': just as Sophocles said that he drew men as they ought to be; Euripides, as they are. In this way the objection may be met. If, however, the representation be of neither kind, the poet may answer,—'This is how men say the thing is.' This applies to tales about the gods. It may well be that these stories are not higher than fact nor yet true to fact: they are, very possibly, what Xenophanes says of them. But anyhow, 'this is what is said.' Again, a description may be no better than the fact: 'still, it was the fact'; as in the passage about the arms: 'Upright upon their butt-ends stood the spears.' This was the custom then, as it now is among the Illyrians.

Again, in examining whether what has been said or done by some one is poetically right or not, we must not look merely to the particular act or saying, and ask whether it is poetically good or bad. We must also consider by whom it is said or done, to whom, when, by what means, or for what end; whether, for instance, it be to secure a greater good, or avert a greater evil.

Other difficulties may be resolved by due regard to the usage of language. We may note a rare word, as in οὐρήσας μὲν πρῶτον, where the poet perhaps employs οὐρήσας not in the sense of mules, but of sentinels. So, again, of Dolon: 'ill-favoured indeed he was to look upon.' It is not meant that his body was ill-shaped, but that his face was ugly; for the Cretans use the word εὐειδές, 'well-favoured,' to denote a fair face. Again, ἵωρότερον δὲ κέραιε, 'mix the drink livelier,' does not mean 'mix it stronger' as for hard drinkers, but 'mix it quicker.'


1. *Iliad* ii. 1, ἄλλοι μὲν ἡθεὸς τε καὶ ἀνέρες ἐδὸν παννύχιοι. 2. *Iliad* x. 1, ἄλλοι μὲν παρὰ πηνοὺς ἀριστῆς Παναχαίων ἐδὸν παννύχιοι.

20. ἤ τοι δὲ ἐς πεδίον τὸ Τροικὸν ἀθρήσειεν, αὐλῶν συρίγγων θ᾽ ὀμαδοῦ." 2. τὸ γὰρ πάντες ἀντὶ τοῦ πολλοὶ κατὰ μεταφορὰν εὐρηται, τὸ γὰρ πὰν πολὺ τι· καὶ τὸ "οἵν δ᾽ ἀμμορος" 3 κατὰ μεταφορὰν, τὸ γὰρ γνωριμώτατον μόνον. κατὰ 11 δὲ προσφίδαι, ὡσπερ Ἰππίας ἔλυεν ὁ Θάσιος τὸ "θίδομεν δὲ οἴ" 4 καὶ "τὸ μὲν οὐ καταπύθεται δήμβρο." 5 τὰ δὲ διαιρέ- 12 σει, οἰον Ἐμπεδοκλῆς "αἴφα δὲ θυήτ' ἐφύοντο, τὰ πρὶν μα- 25 θον ἄθανατ' <εἶναι>, ἵωρα τε πρὶν κέκρητο." τὰ δὲ ἀμφιβολία, 13 "παρόφηκεν δὲ πλέω νυξ." 6 τὸ γὰρ πλεῖον ἀμφιβολόν ἑστιν. τὰ δὲ κατὰ τὸ θεός τῆς λέξεως· τῶν κεκραμένων <οἰονοῦ> οἰνὸν 14

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1. *Iliad* ii. 1, ἄλλοι μὲν ἡθεὸς τε καὶ ἀνέρες ἐπικορυνταί ἐδὸν παννύχιοι.

2. *Iliad* x. 1, ἄλλοι μὲν παρά πηνοὺς ἀριστῆς Παναχαίων ἐδὸν παννύχιοι.

3. *Iliad* xvi. 489, οἵ θ᾽ ἀμμορός ἐστι λοετῶν Ὁκεανοῦ.


5. *Iliad* xxiii. 328, τὸ μὲν οὐ καταπύθεται δῆμβρο.

6. *Iliad* x. 251, μᾶλα γὰρ νύξ ἄνεται, ἐγγύθη δ᾽ ὡς, ἀστρα δὲ δὴ προβέβηκε, παρόφηκεν δὲ πλέων νυξ τῶν δῶ θεοχωρ, τριτάτη δ᾽ ἐτὶ μοίρα λέλειπται.

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Sometimes an expression is metaphorical, as 'Now all gods and men were sleeping through the night;'—while at the same time the poet says: 'Often indeed as he turned his gaze to the Trojan plain, he marvelled at the sound of flutes and pipes.' 'All' is here used metaphorically for 'many,' all being a species of many. So in the verse,—'alone she hath no part . . .,' οἶη, 'alone,' is metaphorical; for the best known may be called the only one.

Again, the solution may depend upon accent or breathing. Thus Hippias of Thasos solved the difficulties in the lines,—δίδομεν (διδόμεν) δὲ οἶ, and τὸ μὲν οὐ (οὐ) καταπύθεται ὄμβρῳ.

Or again, the question may be solved by punctuation, as in Empedocles,—'Of a sudden things became mortal that before had learnt to be immortal, and things unmixed before mixed.'

Or again, by ambiguity of meaning,—as παρ- ωξηκεν δὲ πλέω νῦξ, where the word πλέω is ambiguous.

Or by the usage of language. Thus any mixed drink is called οἶνος, 'wine.' Hence Ganymede is said
φασιν εἶναι, ἵνα πεποίηται "κνημίς νεοτέκτων κασσιτέρου") 1 ὁθὲν εἰρήται ὁ Γαμψίμης "Δί οἶνοχοεύει,":2 οὐ πινόν- των οἶνον, καὶ χαλκέας τοὺς τὸν σίδηρον ἔργαζομένους. εἰ ἵνα ἀν τοῦτο γε <καὶ> κατὰ μεταφοράν. δὲι δὲ καὶ ὅταν ὅνομα τι ὑπεναντιώμα τι δοκῇ σημαίνειν, ἐπισκοπεῖν ποσαχῶς ἀν σημαίνοι τούτο ἐν τῷ εἰρημένῳ, οἶνῳ τὸ "τῇ ρ' ἐσχέτῳ χάλκεον ἔγχος," 3 τὸ ταύτῃ κωλυθήμα ποσαχῶς εὐδέχεται. ὁδι <δὲ> 16

35 [ἡ ὁς] μᾶλλον τὸ τοῖς ὑπολάβοι, κατὰ τὴν καταντικρύ ἡ ὁς

1461 b Γλαύκων λέγει, ὅτι ἐνια ἀλόγως προνυμολαμβάνουσι καὶ αὐτοὶ κατακηψισάμενοι συλλογίζονται καὶ ὁς εἰρηκότος ὁ τι δοκεῖ ἐπιτιμᾶσθαι, ἀν ὑπεναντίον ἦ τῇ αὐτῶν οἴησεν. τοῦτο δὲ πέποιθε τὰ περὶ Ἰκάριον. οἴονται γὰρ αὐτῶν Λάκωνα 5 εἶναι· ἄτοπον οὖν τὸ μὴ ἐντυχεῖν τὸν Τηλέμαχον αὐτῷ εἰς Λακεδαιμονία ἐλθόντα. τὸ δὲ ἵνα εἶχε ὅσπερ οἱ Κεφαλήνες φασὶ· παρ' αὐτῶν γὰρ γῆμαι λέγουσι τὸν Ὀδυσσέα καὶ εἶναι Ἰκάδιον ἀλλ' οὐκ Ἰκάριον· δὲ ἀμάρτημα δὴ τὸ πρόβλημα εἰκὸς ἐστιν. ὅλος δὲ τὸ ἁδύνατον μὲν πρὸς τὴν 17 το ποίησιν ἡ πρὸς τὸ βέλτιον ἡ πρὸς τὴν δόξαν δεὶ ἀνάγειν.

1 Iliad xxi. 592. 2 Ibd. xx. 234. 3 Ibd. xx. 272, τῇ ρ' ἐσχέτῳ μελίνων ἔγχος.

'to pour the wine to Zeus,' though the gods do not drink wine. So too workers in iron are called $\chi\alpha\lambda\kappa\epsilon\alpha\varsigma$, or workers in bronze. This, however, may also be taken as a metaphor.

Again, when a word seems to involve some inconsistency of meaning, we should consider how many senses it may bear in the particular passage. For example: 'there was stayed the spear of bronze'—we should ask in how many ways we may take 'being checked there.' The true mode of interpretation is the precise opposite of what Glaucon mentions. Critics, he says, jump at certain groundless conclusions; they pass adverse judgment and then proceed to reason on it; and, assuming that the poet has said whatever they happen to think, find fault if a thing is inconsistent with their own fancy. The question about Icarius has been treated in this fashion. The critics imagine he was a Lacedaemonian. They think it strange, therefore, that Telemachus should not have met him when he went to Lacedaemon. But the Cephallenian story may perhaps be the true one. They allege that Odysseus took a wife from among themselves, and that her father was Icadius not Icarius. It is merely a mistake, then, that gives plausibility to the objection.

In general, the impossible must be justified by reference to artistic requirements, or to the higher
πρὸς τε γὰρ τὴν ποίησιν αἱρετώτερον πιθανοῦν ἀδύνατον ὁ ἀπιθανοῦν καὶ δυνατοῖν. <καὶ> ἦς ἀδύνατον> τοιούτους εἶναι, οίων Ζευξίς ἔγραφεν· ἀλλὰ βελτίων· τὸ γὰρ παράδειγμα δεὶ υπερέχειν. πρὸς <δ'> ᾗ φασιν, τάλογα· οὕτω τε καὶ ὅτι ποτὲ 15 οὐκ ἄλογον ἔστιν· εἰκὸς γὰρ καὶ παρὰ τὸ εἰκὸς γίνεσθαι. τὰ δ' 18 ὑπεναντίως εἰρημένα οὕτω σκοπεῖν, ὁσπερ οἱ ἐν τοῖς λόγοις ἐλεγχοί, εἰ τὸ αὐτὸ καὶ πρὸς τὸ αὐτὸ καὶ ὡσαύτως, ὡστε καὶ λυτέον ἢ πρὸς ἢ αὐτὸς λέγει ἢ ὅ ἄν φρόνιμος ὑποθήται. ὄρθ' δ' ἐπιτίμησις καὶ ἄλογία καὶ μοχθηρία, ὅταν μὴ 19 20 ἀνάγκης οὕσης μηθὲν χρῆσθαι τῷ ἄλογῳ, ὡσπερ Εὐριπίδης τῷ Αἰγέι, ἢ τῇ ποιηρίᾳ, ὡσπερ ἐν Ὀρέστῃ τοῦ Μενελάου. τὰ μὲν οὐν ἐπιτιμήματα ἐκ πέντε εἰδῶν φέρουσιν, ἢ γὰρ ὃς 20 ἀδύνατα ἢ ὃς ἄλογα ἢ ὁς βλαβερὰ ἢ ὃς ὑπεναντία ἢ ὃς παρὰ τὴν ὀρθότητα τὴν κατὰ τέχνην. αἰ δὲ λύσεις ἐκ τῶν 25 εἰρημένων ἀριθμῶν σκεπτέαι, εἰσὶν δὲ δώδεκα.

XXVI  Πότερον δὲ βελτίων ἢ ἐποποιικὴ μίμησις ἢ ἡ τραγικὴ, διαπορήσειν ἂν τίς. εἰ γὰρ ἡ ἑττὴν φορτικὴ βελτίων, τοιαῦτη δ' ἡ πρὸς βελτίων θεατάς ἔστιν ἅλι, λιαν δῆλον ὅτι ἡ...
reality, or to received opinion. With respect to the requirements of art, a probable impossibility is to be preferred to a thing improbable and yet possible. Again, it may be impossible that there should be men such as Zeuxis painted. 'Yes,' we say, 'but the impossible is the higher thing; for the ideal type must surpass the reality.' To justify the irrational, we appeal to what is commonly said to be. In addition to which, we urge that the irrational sometimes does not violate reason; just as 'it is probable that a thing may happen contrary to probability.'

Things that sound contradictory should be examined by the same rules as in dialectical refutation—whether the same thing is meant, in the same relation, and in the same sense. We should therefore solve the question by reference to what the poet says himself, or to what is tacitly assumed by a person of intelligence.

The element of the irrational, and, similarly, depravity of character, are justly censured when there is no inner necessity for introducing them. Such is the irrational element in the introduction of Aegaeus by Euripides and the badness of Menelaus in the Orestes.

Thus, there are five sources from which critical objections are drawn. Things are censured either as impossible, or irrational, or morally hurtful, or contradictory, or contrary to artistic correctness. The answers should be sought under the twelve heads above mentioned.
άπαντα μιμουμένη φορτική: ός γὰρ οὐκ αἰσθανομένων ἂν 30 μὴ αὐτὸς προσθῇ, πολλῆς κίνησιν κινοῦνται, οὐδεὶς οἱ φαύλοι αὐληταὶ κυλώμενοι ἂν δίσκου δέχεται μοιένθαι, καὶ ἐλκοντες τὸν κορυφαίον ἂν ἴκλελλαν αὐλώσιν. ἡ μὲν οὖν τραγῳδία 2 τοιαύτη ἑστὶν, ός καὶ οἱ πρότεροι τοὺς ὑστέρους αὐτῶν φοντο ὑποκριτάς: ός Λιαν γὰρ ὑπερβάλλοντα πίθηκον ὁ Μυννίσκος 35 τὸν Καλλιππίδην ἐκάλει, τοιαύτη δὲ δόξα καὶ περὶ Πιν-

1462 Α διάρον ἐν ός δ’ οὗτοι έχουσι πρὸς αὐτούς, ἡ δὴ τέχνη πρὸς τὴν ἐποποιαν ἐχει. τὴν μὲν οὖν πρὸς θεατὰς ἐπιεικεῖς φασιν εἶναι <οἶ> οὐδὲν δέονται τῶν σχημάτων, τὴν δὲ τραγι-

κὴν πρὸς φαύλους: εἰ οὖν φορτική, χείρων δῆλον ὧτι ἂν εἰη. 3 5 πρώτων μὲν οὖν ὑπὸ τῆς ποιητικῆς ἡ κατηγορία ἀλλὰ τῆς ὑποκριτικῆς, ἐπελ ἐστὶ περιεργάζεσθαι τοῖς σημείοις καὶ ραψφ-

δοῦντα, ὅπερ [ἐστὶ] Σωσίστρατος, καὶ διάδοντα, ὅπερ ἔποιει Μνασίθεος ὁ Ὀσπόντιος. εἰτα οὖδὲ κίνησις ἀπασα ἀποδοκι-

μαστεά, εἰτερ μηθ’ ὅρχησις, ἀλλ’ ἡ φαύλων, ὅπερ καὶ Καλλιπ-

πίδη ἑπετιμάτο καὶ νῦν ἄλλοις ός οὔκ ἔλευθέρας γυναῖκας μιμουμένων. ἔτι η τραγῳδία καὶ ἄνευ κινῆσεως ποιεὶ τὸ αὐτῆς, 10 ὅσπερ ἡ ἐποποία: διὰ γὰρ τοῦ ἀναγινώσκειν φανερὰ ὅποια τῆς ἑστὶν: εἰ οὖν ἐστὶ τὰ γ’ ἄλλα κρείττων, τούτο γε οὐκ ἀναγ-

καίον αὐτῆ ὑπάρχειν. ἐστὶ δ’ ἐπελ τὸ πάντ’ ἐχει δισαπερ ἡ ἐπο-

4 15 ποιία (καὶ γὰρ τῷ μέτρῳ ἐξεστὶ χρήσθαι), καὶ ἔτι οὐ μικρὸν

the art which imitates anything and everything is manifestly most unrefined. The audience is supposed to be too dull to comprehend unless something of their own is thrown in by the performers, who therefore indulge in restless movements. Bad flute-players twist and twirl, if they have to represent 'the quoit-throw,' or hustle the coryphaeus when they perform the 'Scylla.' Tragedy, it is said, has this same defect. We may compare the opinion that the older actors entertained of their successors. Mynniscus used to call Callippides 'ape' on account of the extravagance of his action, and the same view was held of Pindarus. Tragic art, then, as a whole, stands to Epic in the same relation as the younger to the elder actors. So we are told that Epic poetry is addressed to a cultivated audience, who do not need gesture; Tragedy, to an inferior public. Being then unrefined, it is evidently the lower of the two.

Now, in the first place, this censure attaches not to the poetic but to the histrionic art; for gesticulation may be equally overdone in epic recitation, as by Sosistratus, or in lyrical competition, as by Mnasitheus the Opuntian. Next, all action is not to be condemned—any more than all dancing—but only that of bad performers. Such was the fault found in Callippides, as also in others of our own day, who are censured for representing degraded women. Again, Tragedy like Epic poetry produces its effect even without action; it reveals its power by mere reading. If, then, in all other respects it is superior, this fault, we say, is not inherent in it.

And superior it is, because it has all the epic elements—it may even use the epic metre—with the
μέρος τὴν μουσικὴν καὶ τὰς ὄψεις, δι’ ἃς ἂι ἥδοναὶ συνισταν-
ται ἑναργεστάτα. εἴτε καὶ τὸ ἑναργεῖ ἔχει καὶ ἐν τῇ ἀναγνώ-
σει καὶ ἐπὶ τῶν ἑργῶν. ἔτι τὸ ἐν ἑλάττουν μῆκει τὸ τέλος 5
1462 b τῆς μυμῆσεως εἰναι (τὸ γὰρ ἄθροοτερον ἥδιον ἥ πολλὸς κεκρα-
μένον τῷ χρόνῳ. λέγω δὲ οἶον εἰ τὰς τῶν Οἰδίπουν θεί—
tῶν Σοφοκλέους ἐν ἑπεσιν ὁσοῖς ἥ Ἰλάς). ἔτι ἢπτον μία ἥ 6
μύμησις ἥ τῶν ἑπτοποιῶν (σημειοῦν δὲ· ἐκ γὰρ ὁποιασοῦν
5 [μυμήσεως] πλείους τραγῳδίαι γίνονται), ὡστε ἐὰν μὲν ἔνα
μύθον ποιῶσιν, ἡ θρακέως δεικνύμενον μῦνορν φαίνεσθαι, ἡ
ἀκολουθοῦντα τῷ συμμετρῷ μῆκει ύδαρῆ. * * λέγω δὲ
ὁ οἴον ἐὰν ἐκ πλείουν πράξεων ἡ συγκεκριμένη, ὡστερ ἡ Ἰλάς
ἔχει πολλὰ τοιαῦτα μέρη καὶ ἡ Ὄδυσσεα ἃ καὶ καθ’
10 ἐαυτὰ ἔχει μέγεθος· καὶ ταῦτα τὰ ποιηματα συνεστηκεν
ὡς ἐνδέχεται ἄριστα καὶ ὅτι μάλιστα μίας πράξεως μύμη-
σις. εἰ οὖν τούτοις τε διαφέρει πᾶσιν καὶ ἐτὶ τὸ τῆς τέχνης 7
ἔργῳ (δεῖ γὰρ οὗ τὴν τυχώσαν ἥδονήν ποιεῖν αὐτὰς ἅλλα
τὴν εἰρημένην), φανερὸν ὅτι κρείττων ἄν εἴη μᾶλλον τοῦ
15 τέλους τυγχάνουσα τῆς ἑπτοποίας.

τερὶ μὲν οὖν τραγῳδίας καὶ ἑπτοποίας, καὶ αὐτῶν 8
καὶ τῶν εἰδῶν καὶ τῶν μερῶν, καὶ πόσα καὶ τὶ διαφέρει,
καὶ τοῦ εὖ ἡ μὴ τίνες αἰτίαι, καὶ τερὶ ἐπιτιμήσεων καὶ
λύσεων, εἰρήςθω τοσαῦτα. * * *

16. καὶ τὰς ὄψεις secl. Spengel: post ἑναργεστάτα collocavit Gomperz: καὶ τὴν
ὄψιν Ald. δι’ ἃς (vel alīs) coni. Vahlen: δι’ ἦς codd. 17. ἀναγνώσει
1462 b 1. ἥδιον ἡ Maggi: ἥδειον ἡ Riccardianus 16: ἥδονῆ Λο 2. τῶν
διποτὸν pr. Λο θεί— bis Λο 3. ἡ Ἰλάς Riccardianus 16: ἡ Ἰλάς (fuit
Ulus) Λο μὰ ἡ Spengel: ἡ μὰ Λο: μὰ ὁποιασοῦν Riccardianus 16
5. μυμῆσεως secl. Gomperz 6. μειουρὸν Parisinus 2038 7. συμμέτρῳ
Bernays: τοῦ μέτρου codd.: fort. τοῦ μετρίου (cf. 1458 b 12) post ύδαρῆ,
<ἐὰν δὲ πλείους> Ald.: <λέγω δὲ οἶον * ἃν δὲ μῆ, οὐ μᾶ ἡ μύμησις>
coni. Vahlen: <ἐὰν δὲ πλείους, οὐ μᾶ ἡ μύμησις> Teichmüller: lacunam
alter supplevi, vide versionem 9. ἄ add. apogr. 10. καὶ ταῦτα
tὰ Riccardianus 16: καὶ τοιαῦτ’ ἄττα Λο 18. ἡ apogr.: ει Λο
music and spectacular effects as important accessories; and these produce the most vivid of pleasures. Further, it has vividness of impression in reading as well as in representation. Moreover, the art attains its end within narrower limits; for the concentrated effect is more pleasurable than one which is spread over a long time and so diluted. What, for example, would be the effect of the Oedipus of Sophocles, if it were cast into a form as long as the Iliad? Once more, the Epic imitation has less unity; as is shown by this, that any Epic poem will furnish subjects for several tragedies. Thus if the story adopted by the poet has a strict unity, it must either be concisely told and appear truncated; or, if it conform to the Epic canon of length, it must seem weak and watery. <Such length implies some loss of unity,> if, I mean, the poem is constructed out of several actions, like the Iliad and the Odyssey, which have many such parts, each with a certain magnitude of its own. Yet these poems are as perfect as possible in structure; each is, in the highest degree attainable, an imitation of a single action.

If, then, Tragedy is superior to Epic poetry in all these respects, and, moreover, fulfils its specific function better as an art—for each art ought to produce, not any chance pleasure, but the pleasure proper to it, as already stated—it plainly follows that Tragedy is the higher art, as attaining its end more perfectly.

Thus much may suffice concerning Tragic and Epic poetry in general; their several kinds and parts, with the number of each and their differences; the causes that make a poem good or bad; the objections of the critics and the answers to these objections. • • •
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