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 Of these, one or two appear to have carried general conviction (in particular, xxiii. 1): two are now withdrawn,—iii. 3 and xxv. 14, the latter in favour of <οἰόνοῦν> (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 αὐτὸς 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 οὖ (οὖτω MSS.) τὰ τυχόντα ὅνοματα 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 Α has οὖτω, though οὖ τὸ rightly appears in the 'apographa': and for
a similar omission of ov in Ac cf. vi. 12. 1450 a 29, ov ποιήσει ὃ ἦν τῇς τραγῳδίαις 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 ῥὰ τυχόντα όνόματα, 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. 1451 a 12, I read <πάντες> ὡς εἶπεῖν for ὁυκ ὁλίγοι αὐτῶν ὡς εἶπεῖν of the MSS., following the guidance of Diels and of the Arabic. I regard ὁυκ ὁλίγοι 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 εἶπεῖν, the reading in the margin of Ac, ought, I think, to be substituted in the text for the accepted reading ὁλίγον. The word ὁλίγον is a natural gloss on οὐδὲν ὡς εἶπεῖν, but not so οὐδὲν ὡς εἶπεῖν on ὁλίγον.

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 θεατήν, the object to be supplied with ἀλάνθανεν 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 λυνθάνονσιν τῇ [τοὺς ἀκρωπάτας] 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 $\alpha\nu\lambda\nu\sigma\epsilon$ gives the meaningless $\alpha\lambda\lambda\nu\sigma\epsilon$, I read (as in the first edition) $\alpha\lambda\lambda\nu\sigma\epsilon\delta\epsilon$, following the reviser of $\alpha\nu\lambda\sigma$. This reading, which was accepted long ago by Vettori, has been strangely set aside by the chief modern editors, who either adopt a variant $\alpha\lambda\lambda\nu\sigma\epsilon\delta\epsilon$ or resort to conjecture, with the result that $\pi\rho\sigma\sigma\theta\epsilon\iota\eta\iota\alpha\iota$ 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 $\alpha\lambda\lambda\nu\sigma\epsilon\delta\epsilon$ . . . $\alpha\nu\gamma\gamma\kappa\eta$ . . . $\pi\rho\sigma\sigma\theta\epsilon\iota\eta\iota\alpha\iota$. The passage runs thus: $\epsilon\alpha\nu\gamma\alpha\rho\zeta\tau\iota$ το τούτων γιορόμεν, $\sigma\nu\delta\epsilon\delta\epsilon$ δε $\lambda\nu\gamma\epsilon\nu\epsilon\nu$· αυτός $\gamma\alpha\rho\tau\iota$ προστίθησιν $\delta$ άκροατής, $\sigma\nu\delta\epsilon\delta\epsilon$ ότι $\Delta\omega\rho\iota\nu\epsilon\sigma$ στεφάνιτην άγώνα νεώκηκεν, $\iota\kappa\alpha\nu\delta\iota$ ειπεῖν $\o\i\eta$ τ' Ολυμπία $\gamma\alpha\rho\nu\epsilon\omega\kappa\eta\kappa\epsilon\nu$, το $\delta$ ότι στεφάνιτης τα 'Ολυμπία, $\sigma\nu\delta\epsilon\delta\epsilon$ δε $\pi\rho\sigma\sigma\theta\epsilon\iota\eta\iota\alpha\iota$· γυγυώσκουσιν $\gamma\alpha\rho\tau\iota$ πάντες. The general idea is closely parallel to our passage of the *Poetics*, and the expression of it is similar, even the word $\sigma\nu\delta\epsilon\delta\epsilon$ (where the bare $\sigma\nu$ might have been expected) in the duplicated phrase $\sigma\nu\delta\epsilon\delta\epsilon$ δε $\lambda\nu\gamma\epsilon\nu\epsilon\nu$, $\sigma\nu\delta\epsilon\delta\epsilon$ δε $\pi\rho\sigma\sigma\theta\epsilon\iota\eta\iota\alpha\iota$. One difficulty still remains. The subject to $\epsilon\i\nu\i\nu\alpha\i\eta$ ό $\gamma\nu\epsilon\sigma\sigma\theta\alpha\i\i\i$ 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, $\alpha\nu\gamma\gamma\kappa\eta$ <κάκείνο> $\epsilon\i\nu\i\nu\alpha\i\nu$ ό $\gamma\nu\epsilon\sigma\sigma\theta\alpha\i\i\i$. 
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 ἐποποία 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 μεγαλιωτῶν of the MSS. Diels has, by the aid of the Arabic, restored the word Μασσαλιωτῶν, and added a most ingenious and convincing explanation of Ἐρμοκαί-
κόξαινθος (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 ἐνχέσθαι.

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 Α, 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 Α 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 Susemihl 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, ὅσπερ οί τοῦς

vi. 7. 1450 a 17, <ὁ δὲ βίος>, omitting καὶ εἰδαμονίας καὶ ἡ εἰδαμονία of the MSS.

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

xviii. 6. 1456 a 24, <καὶ> εἰκός

xx. 5. 1456 b 35, <οὐκ> ἀνευ

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, Μασσαλωτῶν (see above, p. ix.)

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

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 ὁμοίας ἱστορίας τὰς συνθέσεις, for καὶ μὴ ὁμοίας ἱστορίας τὰς συνθέσεις

1 In ed. 3 I simply give the MSS. reading in the text, ὅσπερ ἔγας.

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 \( \sigma ν \hat{e} \dot{b} e i s \) of the MSS.; on the other hand, though \( \sigma ν \dot{e} \dot{e} \dot{e} \dot{e} i s \) 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 \( \dot{o} \mu o l a s \) to \( o i a s \). The sense then is, 'and must not be like the ordinary histories'; the demonstr. \( t o u o u t o u s \) being sunk in \( o i a s \), so that \( o i a i \ \iota \sigma \tau \rho \iota \alpha i \) \( a i \ \sigma \nu \dot{e} \dot{e} \dot{e} \dot{e} \dot{e} i s \) becomes by attraction, \( o i a s \ \iota \sigma \tau \rho \iota \alpha i s \ t a s \ \sigma \nu \dot{e} \dot{e} \dot{e} \dot{e} i s \).

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, \( \varepsilon k \beta a i \nu o n t e s \ t \eta s \ \lambda e k t u k \dot{e} i s \ \dot{a} \rho \mu o n \dot{i} a s \): Arabic, 'when we depart from dialectic composition.' (The meaning, however, is obviously misunderstood.)

vi. 18. 1450 b 13, \( t \omega n \ \mu \epsilon n \ \lambda o \gamma o n \): Arabic, 'of the speech.' The \( \mu \epsilon n \) 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 ἄπλοῖς 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, οἷα ἐν εἰκός γενέσθαι καὶ δυνατὰ γενέσθαι: 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, οἷον Ὅρεστης ἐν τῇ Ἰφιγενείᾳ ἀνεγνώμην ὁτι Ὅρεστης: 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 Ὅρεστης.1

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 Ὅρεστης.
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 Ae and the ‘apographa.’

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

xxv. 18. 1461 b 18, ὄστε καὶ αὐτὸν MSS. The line containing these words is not represented in the Arabic.

xxv. 19. 1461 b 19, ὅταν μὴ ἀνάγκης οὕσης 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., ὥστερ 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 ἀγώνες 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. ἀγωνίσασθαι) the reference must be to the past. This lands us in a serious difficulty, for the use of the κλεψάρα 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 Ἀνθέη for Ἀνθέι. 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 διάνου. (Previously I had accepted Tyrwhitt's correction ηδην α δει.) 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 μέτρον with Spengel. (So also Bywater.) Is it possible that in xxvi. 6. 1462 b 7 we should similarly read τω τοῦ μετρίου (μέτρου codd.) μήκει, '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 εκστατικοί instead of εξεταστικοί 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 ἐκστατικόν for ἔξεστικόν 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 ἀμβατίγμα, which is vulgar Arabic for "buffoons," literally "men of wonder." The Syriac translated by this word will almost certainly have been māthliʿrānē, a literal translation of ἐκστατικόν, which the Syriac translator probably thought meant "men who produce ecstasies." The verb ἔξεσται 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.
This edition differs but little from the last, the only two changes of any importance being in the interpretation of ξυν (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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EDITIONS, TRANSLATIONS, ETC.

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.
Segni (B.), Rettorica e Poetica d’ Aristotele tradotte di Greco in lingua 
vulgare. Florence, 1549.
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 
traduzione del medesimo libro in lingua vulgare. Venice, 1575.
Heinsius (D.) recensuit. Leyden, 1610.
Dacier, La Poétique traduite en Français, avec des remarques critiques. 
Paris, 1692.
Batteux, Les quatre Poétiques d’Aristote, d’Horace, de Vida, de Des- 
préaux, avec les traductions et des remarques par l’Abbé Batteux. 
Paris, 1771.

xxv
Winstanley (T.), commentary on *Poetics*. Oxford, 1780.
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.
Hermann (Godfrey), *Ars Poetica cum commentariis*. Leipzig, 1802.
Gräfenham (E. A. W.), *De Arte Poetica librum denuo recensuit, commentariis illustravit, etc*. Leipzig, 1821.
Raumer (Fr. v.), *Ueber die Poetik des Aristoteles und sein Verhältniss zu den neuen Dramatikern*. Berlin, 1829.
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.
Stahr (Adolf), *Aristoteles und die Wirkung der Tragödie*. Berlin, 1859.
Stahr (Adolf), *German translation, with Introduction and notes*. Stuttgart, 1860.
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.

Döring (A.), Die Kunstlehre des Aristoteles. Jena, 1870.

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


Christ (W.) recensuit. Leipzig, 1878 and 1893.

Bernays (Jacob), Zwei Abhandlungen über die Aristotelische Theorie des Drama. Berlin, 1880.

Brandscheid (F.), Text, German translation, critical notes and commentary. Wiesbaden, 1882.


Vahlen (J.), Aristotelis de Arte Poetica Liber: tertius curis recognovit et adnotatione critica auxit. Leipzig, 1885.


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

Heidenhain (F.), Averrois Paraphrasis in librum Poeticae Aristotelis Jacob Mantino interprete. Leipzig, 1889.


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


Gomperz (T.), Zu Aristoteles’ Poetik, II., III. Vienna, 1896.


Vahlen (J.), Hermeneutische Bemerkungen zu Aristoteles’ Poetik: Sitzungsberichte der K. preussischen Akademie der Wissenschaften zu Berlin, 1897 xxix, 1898 xxi.


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


ARISTOTLE'S POETICS

ANALYSIS OF CONTENTS

I. 'Imitation' (μίμησις) 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 γέλατον), 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 (ὁ τῆς διψος κόσμος or δψις), Lyrical Song (μελῶσια), Diction (λέξι); three internal,—namely, Plot (μήθος), Character (ἡθος), 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 (ἀπλοϊα) and Complex (πεπλεγμένοι) Plots.

XI. (Plot continued.) Reversal of the Situation (πεπλέγμενα), Recognition (ἀναγνώρισις), 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
ANALYSIS OF CONTENTS

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 (*δέωσις*) and Dé-

   *nouement* (*Δένουμεντ*) of the Plot, especially the Dé-

   *nouement*.

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 (*δύναμις*), 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 illus-

trated,—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

\( A^c = \) 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.

\( \text{apogr.} = \) one or more of the MSS. other than \( A^c \).

\( \text{Arabs} = \) 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*.)

\( \Sigma = \) the Greek manuscript, far older than \( A^c \) 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 \( \Sigma \) are those which we infer to have existed in the Greek exemplar, from which the Syriac translation was made.

\( \text{Ald.} = \) the Aldine edition of *Rhetores Graeci*, published in 1508.

\( \text{Vahlen} = \) Vahlen's text of the *Poetics* Ed. 3.

\( \text{Vahlen coni.} = \) a conjecture of Vahlen, not admitted by him into the text.

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

\( < > = \) a conjectural supplement to the text.

\( * * = \) a lacuna in the text.

\( \dagger = \) words which are corrupt and have not been satisfactorily restored.
ΑΡΙΣΤΟΤΕΛΟΥΣ
ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ
ΑΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ

Περί ποιητικῆς αὐτῆς τε καὶ τῶν εἰδῶν αὐτῆς ἢν τινα δύναμιν ἐκαστὸν ἔχει, καὶ πῶς δεῖ συνιστασθαι τοὺς μύθους· 10 εἰ μέλλει καλῶς ἔξειν ή ποίησις, ἢ τὸ ἐκ πόσων καὶ πεσὼν ἵπτει μορίων, ὁμοίως δὲ καὶ περὶ τῶν ἄλλων ὡσα τῆς αὐτῆς ἐστι μεθόδου, λέγωμεν ἀρξάμενοι κατὰ φύσιν πρῶτον ἀπὸ τῶν πρῶτων. Ἕποποιία δὴ καὶ ἡ τῆς τραγῳδίας 2 ποίησις ἢ τὸ κωμῳδία καὶ ἡ διθυραμβοποιητικὴ καὶ τῆς 15 αὐλητικῆς ἡ πλείστη καὶ κιθαριστικῆς πάσαι τυνχάνουσιν οὕτω μιμήσεις τὸ σύνολον, διαφέρουσι δὲ ἄλληλων τρισών, 3 ἢ γὰρ τῷ ἐν ἑτέροις μιμεῖσθαι ἢ τῷ ἑτέρα ἢ τῷ ἑτέρως καὶ μὴ τῶν αὐτῶν τρόπων. ὥσπερ γὰρ καὶ χρώμασι 4 καὶ σχῆμα τολλᾶ μιμοῦται τινες ἀπεικάζοντες (οἱ μὲν 20 διὰ τέχνης οἱ δὲ διὰ συνηθείας), ἑτέροι δὲ διὰ τῆς φωνῆς, οὕτω καὶ ταῖς εἰρημέναις τέχναις: ἢ πασαι μὲν ποιοῦνται τὴν μίμησιν ἐν ῥυθμῷ καὶ λόγῳ καὶ ἁρμονίᾳ, τούτοις δὲ ἡ χωρὶς ἡ μεμιγμέναις: οἶον ἁρμονία μὲν καὶ ῥυθμὸς χρώ-


6
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.
μεναι μόνον ἢ τε αὐλητική καὶ ἢ κιθαριστική κἂν εἰ τινες 25 ἐτερα τυγχάνουσιν οὗτα τοιαύτα τὴν δύναμιν, οἷον ἢ τῶν συμφώνων· αὐτῷ δὲ τῷ μυθῳδ [μμοῦνται] χωρίς ἀρμονίας ἢ τῶν ὀρχηστῶν, καὶ γὰρ οὕτω διὰ τῶν σχηματικῶν ῥυθμῶν μμοῦνται καὶ ἡθι καὶ πάθη καὶ πράξεις· ἢ δὲ 6 ἐποποία] μόνον τοῖς λόγοις ψυλοίς ἢ τοῖς μέτροις καὶ τού· 1447 b τοῖς εἰτε μεγνῦσα μετ' ἀλλήλων εἰθ' εἰν τινι γένει χρωμένη τῶν μέτρων, <ἀνώνυμος> τυγχάνει οὗτα μέχρι τοῦ νῦν· οὐδὲν ἦν γὰρ ἄν ἐχομεν ὀνομάσαι κοινῶν τοὺς Σώφρωνος καὶ Σενάρχου μίμους καὶ τοὺς Ἀθηναίους λόγους, οὐδὲ εἰ τις διὰ τριμέτρων ἢ ἐλεγείων ἢ τῶν ἄλλων τινῶν τῶν τοιούτων ποιῶν την μίμησιν· πλὴν οἱ ἄνθρωποι ἡς συνάπτοντες τῷ μέτρῳ τοῦ ποιῶν ἐλεγειοποιοῦσι, τοὺς δὲ ἐποποιοῦσι ὀνομαξοῦσι, οὐχ ὡς καὶ την μίμησιν ποιήτας ἀλλὰ κοινῇ κατα τὸ μέτρον προσαγορεύοντες. καὶ γὰρ ἄν ἰατρικῶν ἢ φυσικῶν τι διὰ τῶν 8 μέτρων ἐκφέροντον, οὕτω καλεῖν εἰώθαιςιν· οὐδὲν δὲ κοινῶν ἐστὶν 'Ομήρος καὶ 'Εμπεδοκλῆς πλὴν τὸ μέτρου· διὸ τὸν μὲν ποιητὴν διάκαιον καλεῖν, τὸν δὲ φυσιολόγον μᾶλλον ἢ ποιη-

20 την, ὁμοίως δὲ κὰν εἰ τις ἄπαντα τὰ μέτρα μεγνῦν 9 ποιῶτο τὴν μίμησιν καθάπερ Χαρίμην ἐποίησε Κένταυρον μικτὴν ραφηδιάν εἰς 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
I. 9—II. 4. 1447 b 23—1448 a 15

τοιην προσαγορευτέον. περὶ μὲν οὖν τούτων διωρίσθω τούτων τῶν τρόπων: εἰσὶ δὲ τινὲς αἱ πᾶσι χρώναι τοὺς εἰρη-10
25 μένοις, λέγω δὲ οἷον ῥυθμῷ καὶ μέλει καὶ μέτρῳ, ὦστερ ἢ τε τῶν διθυραμβικῶν ποίησις καὶ ἡ τῶν νόμων καὶ ἡ τε τραγῳδία καὶ ἡ κωμῳδία: διαφέρουσι δὲ ὅτι αἱ μὲν ἁμα πᾶσιν αἱ δὲ κατὰ μέρος. ταῦτας μὲν οὖν λέγω τὰς διαφορὰς τῶν τεχνῶν, ἐν γάρ πιοιίναι τὴν μίμησιν.

II

ἲςτε δὲ μιμοῦνται οἱ μιμούμενοι πράττοντας, ἀνάγκη δὲ τούτως ἢ σπουδαίους ἢ φαύλους εἶναι (τὰ γὰρ ἡθη σχεδὸν ἀεὶ τούτως ἀκολουθεῖ μόνοις, κακία γὰρ καὶ ἀρετῇ τὰ ἡθη διαφέρουσι πάντες), ἦτοι βελτίων ἢ καθ' ἡμᾶς ἢ χείρονας 5 ἢ καὶ τοιοῦτοι, ὦστερ οἱ γραφεῖς. Πολὺγνωστος μὲν γὰρ κρείττους, Παύσων δὲ χείρον, Διονύσιος δὲ ὦμοίους εἰκαζεν· δήλον δὲ ὅτι καὶ τῶν λεχθεισῶν ἐκάστη μιμήσισι εἴτε 2 ταύτας τὰς διαφορὰς καὶ ἔσται ἐτέρα τῷ ἐτέρα μιμεῖσθαι τούτων τῶν τρόπων. καὶ γὰρ ἐν ὀρχήσει καὶ αὐλῆσει καὶ 3 10 κιθαρίσει ἐστὶ γενέσθαι ταύτας τὰς ἀνομοιότητας· καὶ [τὸ] περὶ τοὺς λόγους δὲ καὶ τὴν ψυλομετρίαν, οἴον ὁμηρος μὲν βελτίων, Κλεοφῶν δὲ ὦμοίους, Ἡγήμων δὲ ὁ Θάσιος ὁ ταῖς παρῳδίαις ποίησας πρῶτος καὶ Νικοχάρης ὁ τὴν Δειλι-उδα χείρον. ὦμοίοις δὲ καὶ περὶ τοὺς διθυράμβους καὶ περὶ 15 τοὺς νόμους, ὦστερ ἡγάς 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 [μμήσαιτο ἂν τις]. έν τῇ αὐτῇ δέ διαφορά καὶ ἡ τραγῳδία πρὸς τὴν κωμῳδίαν διέστηκεν ἡ μὲν γὰρ χείρουσ ἡ δὲ βελτίους μιμεῖσθαι βούλεται τῶν νῦν.

III. Ὡς δὲ τούτων τρίτη διαφορὰ τὸ ὡς ἐκαστα τούτων μιμή-σαιτο ἂν τις. καὶ γὰρ ἐν τοῖς αὐτοῖς καὶ τὰ αὐτὰ μιμεῖσθαι ἐστίν ὅτε μὲν ἀπαγγέλλοντα (ἡ ἐτερὸν τι γιγνό-μενον, ὡσπερ ὁ Ὀμήρος ποιεῖ, ἡ ὃς τὸν αὐτόν καὶ μὴ μετα-βάλλοντα), ἡ πάντας ὡς πράττοντας καὶ ἐνεργοῦντας [τοὺς μμομμένους]. ἐν τρισὶ δὲ ταύταις διαφοραῖς ἡ μιμήσις ἐστίν, 25 ὡς εἴπομεν κατ' ἀρχάς, ἐν οἷς τε καὶ ἄ καὶ ὅς. ὡστε τῇ μὲν ὁ αὐτὸς ἀν ἐίη μιμητὴς Ὁμήρῳ Σοφοκλῆς, μιμοῦνται γὰρ ἀμφό σπουδαίους, τῇ δὲ Ἀριστοφάνει, πράττοντας γὰρ μιμοῦνται καὶ δρόμοντας ἀμφό. ὅθεν καὶ δράματα καλεῖ 3 οὐτε τινες αὐτὰ φασὶν, ὅτι μιμοῦνται δρόμοντας. διὸ καὶ 30 ἀντιποιοῦνται τῆς τε τραγῳδίας καὶ τῆς κωμῳδίας οἱ Δω-ρεῖς (τῆς μὲν γὰρ κωμῳδίας οἱ Μεγαρεῖς οἱ τε ἑνταῦθα ὃς ἐπὶ τῆς παρ' αὐτοῖς δημοκρατίας γενομένης, καὶ οἱ ἐκ Σικελίας, ἑκεῖθεν γὰρ ἦν Ἐπίχαρμος ὁ ποιητὴς πολλῷ πρότερος δὲν Χιωνίδου καὶ Μάγνητος· καὶ τῆς τραγῳδίας 35 ἐνοί τῶν ἐν Πελοποννήσῳ) ποιοῦμενοι τὰ ὀνόματα σημείου· αὐτοὶ μὲν γὰρ κώμας τὰς περιοικίδιας καλεῖν φασιν. 'Ἀθη-ναίους δὲ δήμους, ὡς κωμῳδοῦς οὐκ ἀπὸ τοῦ κωμάζειν λε-

ARISTOTLE'S POETICS II. 4—III. 3

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 Peloponnesse. In each case they appeal to the evidence of language. The outlying villages, they say, are by them called κωμαι, 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 ἄλλα τῇ κατὰ κόμας πλάνη ἀτυμαξομένους ἐκ τοῦ ἄστεως. καὶ τὸ ποιεῖν αὐτοὶ μὲν δράν, Ἀθηναῖοι δὲ πράττειν προσαγορεύειν. περὶ μὲν οὖν τῶν διαφορῶν καὶ πόσαι καὶ τίνες τῆς μμήσεως εἰρήσθω ταῦτα.

IV. Ἐοίκασι δὲ γεννησαι μὲν ὅλως τὴν ποιητικὴν αἰτίαν δύο τινὲς καὶ αὐταὶ φυσικά. τὸ τε γὰρ μμείσθαι σύμφυτον τοῖς ἀνθρώποις ἐκ παίδων ἐστὶ, καὶ τοῦτο διαφέρουσι τῶν ἄλλων ζηρῶν ὅτι μμητικότατον ἐστὶ καὶ τὰς μαθη- σεῖς ποιεῖται διὰ μμήσεως τὰς πρώτας, καὶ τὸ χαίρειν τοῖς μμήμασι πάντας. σημείου δὲ τούτου τὸ συμβαίνον εἶπε τῶν ἔργων. ἀ γὰρ αὐτὰ λυπηρῶς ὅρωμεν, τούτων τὰς εἰκόνας τὰς μάλιστα ἥκριβωμένας χαίρομεν θεωροῦντες, οἷον θηρίων τε μορφὰς τῶν ἀτιμοτάτων καὶ νεκρῶν. αὐτίων δὲ καὶ τούτου, ὅτι μανθάνειν μὸνον τοῖς φιλοσοφοῖς ἐδιστὸν ἄλλα καὶ τοῖς ἄλλοις ὁμοίως, ἄλλ’ ἐπὶ βραχ’ κοινονοῦν. 15 σιν αὐτοῦ. διὰ γὰρ τοῦτο χαίρομεν τὰς εἰκόνας ὅρωντες, ὅτι δυσμβαίνει θεωροῦντας μυθάνειν καὶ συλλογίζεσθαι τῇ ἕκα- στοι, οἷον ὅτι οὖντος ἐκεῖνος· ἐπεὶ έαν μὴ τύχῃ προερωκός, οὐχ ἡ μεμήμη ποιήσει τὴν ἡδονὴν ἄλλα διὰ τὴν ἀπεργασίαν ἢ τὴν χροὰν ἢ διὰ τοιάτην τινὰ ἄλλην αἰτίαν. 20 κατὰ φύσιν δὴ οὖντος ἡμῖν τοῦ μμείσθαι καὶ τῆς ἀρμονίας καὶ τοῦ ρυθμοῦ (τὰ γὰρ μέτρα ὅτι μόρια τῶν ρυθμῶν ἑστὶ φανερῶν) ἔξι ἄρχῆς πεφυκότες καὶ αὐτὰ μάλιστα κατὰ μικρὸν προάγοντες ἐγεννήσαν τὴν ποιήσιν ἐκ τῶν αὐτοσχέ-
revel,' but because they wandered from village to village
(*katà kó̱mas*), being excluded contemnuously from the
city. They add also that the Dorian word for 'doing'
is δράν, and the Athenian, πραττεῖν.

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

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
διασμάτων. διεσπάσθη δὲ κατὰ τὰ οἰκεία ἥθη ἡ ποίησις. 7
25 οἱ μὲν γὰρ σεμνότεροι τὰς καλὰς ἐμμονώτο τράξεις καὶ
tὰς τῶν τοιούτων, οἱ δὲ εὐτελέστεροι τὰς τῶν φαύλων,
πρῶτον φόγους ποιοῦντες, ὥστερ ἄτεροι ύμνοις καὶ ἐγκόμια.
tῶν μὲν οὖν πρὸ Ὀμήρου οὐδενὸς ἔχομεν εἰπεῖν τοιούτων ὑ
tοίημα, εἰκός δὲ εἶναι πολλοὺς, ἀπὸ δὲ Ὀμήρου ἀρξαμένοις
30 ἔστιν, οἷον ἐκείνου ὁ Μαργίτης καὶ τὰ τοιαῦτα. ἐν οἷς καὶ
tὸ ἀρμόττον [ἰαμβεῖον] ἠλθε νέτρον, διὸ καὶ ἰαμβεῖον κα-
λεῖται νῦν, ὦτι ἐν τῷ μέτρῳ τούτῳ ἰαμβικὸν ἀλλήλους. καὶ 9
ἐγένοντο τῶν παλαιῶν οἱ μὲν ἥρωικῶν οἱ δὲ ἰάμβων ποιη-
tαί. ὥστερ δὲ καὶ τὰ σπουδαία μάλιστα ποιητῆς "Ὁμήρος
35 ἂν (μόνον γὰρ οὐχ ὦτι εὐ ἄλλ<ἀ> [ὥτι] καὶ μιμήσεις δραμα-
tικὰς ἐποίησεν), οὔτως καὶ τὰ τῆς κωμῳδίας σχήματα
πρῶτος ὑπεδείξεν, οὐ φόγον ἀλλὰ τὸ γελοῖον δραματο-
ποιήσας. ὁ γὰρ Μαργίτης ἀνάλογον ἔχει, ὥστε Ίλιᾶς
1449 a καὶ Ἡ Ὀδύσσεια πρὸς τὰς τραγῳδίας, οὔτω καὶ οὕτως πρός
τὰς κωμῳδίας. παραφανείσης δὲ τῆς τραγῳδίας καὶ κω-
10 μῳδίας οἱ ἐφ’ ἐκατέραν τῆν ποίησιν ὀρμῶντες κατὰ τὴν
οἰκείαν φύσιν οἱ μὲν ἀντὶ τῶν ἰάμβων κωμῳδοποιοὶ ἐγέ-
νοντο, οἱ δὲ ἀντὶ τῶν ἐπόν τραγῳδοδιδάσκαλοι, διὰ τὸ
μείζονα καὶ ἐντιμότερα τὰ σχήματα εἶναι ταῦτα ἐκεῖνων.
tὸ μὲν οὖν ἐπισκοπεῖν εἰ ἄρ’ ἔχει ἡδὴ ἡ τραγῳδία τοῖς
27. ἄτεροι Spengel: ἄτεροι codd. 30. καὶ (post οἷς) Ald.: κατὰ Λε
31. ἰαμβίον (bis) Λε ἰαμβεῖον ante ἠλθε secl. Stahr 35. ἀλλ’ Bonitz
(confirmm. Arabs): ἀλλ’ δ’ codd.: ἀλλ’ eti Tucker δραματικάς Λε et Σ:
δραματικὸς apogr. 38. ὁ apogr.: τὸ Λε 1449 a 6. μείζονα apogr.:
μείζων Λε 7. εἰ ἄρᾳ ἔχει Parisinus 2038: παρέχει Λε: 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
εἰδεσών ἵκανῶς ἢ οὐ, αὐτὸ τε καθ' αὐτὸ † κρίνεται ἡ ναι † καὶ προστὰ θέατρα, ἄλλος λόγος. γενομένη <δ'/ ὀφν ἀπ' ἄρπης II 10 αὐτοσχεδιαστικῆ, καὶ αὐτὴ καὶ η κωμῳδία, καὶ ἡ μὲν ἀπὸ τῶν ἐξαρχῶν τῶν διθύραμβον, ἡ δὲ ἀπὸ τῶν τὰ φαλ- λικὰ ἐτί καὶ νῦν ἐν πολλαῖς τῶν πόλεων διαμένει νο- μεζόμενα, κατὰ μικρὸν νηότηθ προαγόντων ὅσον ἐγήγεντο φανερὸν αὐτῆς, καὶ πολλὰς μεταβολὰς μεταβαλούσα ἡ 15 τραγῳδία ἐπαύσατο, ἐπεὶ ἐσχέ τὴν αὐτῆς φύσιν. καὶ τὸ 13 τε τῶν ὑποκριτῶν πλήθος ἐξ ἑνὸς εἰς δύο πρῶτος Αἰσχύ- λος ἦγαγε καὶ τὰ τοῦ χοροῦ ἡλάττωσε καὶ τὸν λόγον πρωταγωνιστὴν παρασκεύασε, τρεῖς δὲ καὶ σκηνογραφίαν Σοφοκλῆς. ἔτι δὲ τὸ μέγεθος ἐκ μικρῶν μύθων καὶ λέ- 14 20 ξέως γελοίας διὰ τὸ ἐκ σατυρικοῦ μεταβαλεῖν ὑπὲ ἀπε- σεμανύθη. τὸ τε μέτρον ἐκ τετραμέτρου ἱαμβεῖον ἐγένετο- τὸ μὲν γὰρ πρῶτον τετραμέτρῳ ἔχρωντο διὰ τὸ σατυρικὴν καὶ ὀρχιστικοτέραν εἶναι τὴν ποίησιν, λέξεως δὲ γενομένης αὐτὴ ἡ φύσις τὸ οἰκεῖον μέτρον ἐφε' μάλιστα γὰρ λεκτι- 25 κὸν τῶν μέτρων τὸ ἱαμβεῖον ἐστίν· σημείων δὲ τούτων πλείστα γὰρ ἱαμβεῖα λέγομεν ἐν τῇ διαλέκτῳ τῇ πρὸς ἀλλήλους, ἐξ' ἀμετρα δὲ ὀλυγάκις καὶ ἐκβαίνοντες τῆς λε- κτικῆς ἀρμονίας. ἔτι δὲ ἐπεισοδιῶν πλίνων καὶ τὰ ἀλλ' 15

ARISTOTLE'S POETICS IV. 11—15

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

ός ἐκαστα κοσμηθῆναι λέγεται ἐστώ ἡμῖν εἰρημένα· πο-30 λὺ γάρ ἂν ἔσως ἐργον εἴη διεξείναι καθ’ ἐκαστον.

V Ἡ δὲ κωμῳδία ἐστὶν ὅσπερ εἰπομεν μήμης φαυλοτέρων μέν, οὐ μέντοι κατὰ πᾶσαν κακίαν, ἀλλὰ τοῦ αἰσχροῦ ἔστι τὸ γελοῖον μόριον. τὸ γὰρ γελοῖον ἐστὶν ἁμάρτη-

μά τι καὶ αἰσχος ἀνόδυνον καὶ οὐ φθαρτικόν, οἷον εὐ-

35 θὺς τὸ γελοῖον πρόσωπον αἰσχρόν τι καὶ διεστραμένον ἀνευ ὀδύνης. αἱ μὲν οὖν τῆς τραγῳδίας μεταβάσεις καὶ 2 δὲ ὅν ἐγένοντο οὐ λελήθσαν, ἡ δὲ κωμῳδία διὰ τὸ μὴ σπουδάζεσθαι εἰς ἀρχής ἐλαθεν· καὶ γὰρ χρόνον κωμῳδῶν ὀψε ποτε ὁ ἀρχων ἐδωκεν, ἀλλ’ ἐθελοταλ ἦσαν. ἦδη δὲ σχήματα τινα αὐτῆς ἐχοῦσης οἱ λεγόμενοι αὐτῆς ποιηται

μημονεύονται. τίς δὲ πρόσωπα ἀπέδωκεν ἦ προλόγους ἦ 3 5 πλήθη ὑποκριτῶν καὶ ὁσα τοιαῦτα, ἠγνώται. τὸ δὲ μύ-

θους ποιεῖν [Ἐπίχαρμος καὶ Φόρμις] τὸ μὲν εξ ἀρχής ἐκ Σικελίας ἦλθε, τὸν δὲ Ἀθήνας Κράτης πρῶτος ἦρξεν ἀφέμενος τῆς ἱαμβικῆς ἱδεας καθόλου ποιεῖν λόγους καὶ μύθους. ἡ μὲν οὖν ἐποποιεα τῇ τραγῳδίᾳ μέχρι μὲν τοῦ μετὰ 4 10 μέτρου [μεγάλου] μήμης εἰναι σπουδαῖοι ἥκολοῦθησεν· τὸ δὲ τὸ μέτρον ἀπλοῦν ἐξει καὶ ἀπαντηγελλάν εἰναι, ταῦτη

29. perl μὲν οὖν τοῖς τοσαῦτα add. Ald. ante estω 32. ἀλλ’ ἦ τοῦ αἰσχροῦ Friedreich: ἀλλα <κατά τὸ γελοῖον,> τοῦ <δ’> αἰσχροῦ Christ: 'sod tantum res ridicula est de genere foedi quae est portio et ridicula Arabs, i.e. ἀλλὰ μόνον τὸ γελοῖον ἐστὶ τοῦ αἰσχροῦ δ μόριον ἐστὶ καὶ τὸ γελοῖον Σ, quod ex duabus lectionibus conflatum esse censet Susemihl (1) ἀλλὰ μόνον μόνον τὸ γελοῖον ἐστὶ τοῦ αἰσχροῦ, (2) ἀλλὰ τοῦ αἰσχροῦ μόριον ἐστὶ καὶ τὸ γελοῖον 33. γελοῖον (bis) A 1449 b 3. οἱ λεγόμενοι] διλύγοι μὲν οἱ Castelvetro: διλύγοι μὲν [οι] Usener 4. προλόγους A 4: προλόγου Christ: λόγουs Herm-

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,
diaphérouσιν· ἐτὶ δὲ τῷ μῆκει, ἢ μὲν ὅτι μάλιστα πειράται υπὸ μίαν περίοδον ἡλίου εἶναι ἢ μικρὸν ἐξαλλάττειν, ἢ δὲ ἐποτοιά ἀδριστὸς τῷ χρόνῳ, καὶ τούτῳ διαφέρει· καλτοῖ 15 τὸ πρῶτον ὁμοίως ἐν ταῖς τραγῳδίαις τοῦτο ἐποίουν καὶ ἐν τοῖς ἑπεσιν. μέρη δ’ ἐστὶ τὰ μὲν ταῦτα, τὰ δὲ ἱδιὰ τῆς 5 τραγῳδίας· διότι ὅστις περὶ τραγῳδίας οἴδε σπουδαίας καὶ φαύλης, οἴδε καὶ περὶ ἑπόν· ἢ μὲν γὰρ ἐποτοια ἔχει, ὑπάρχει τῇ τραγῳδίᾳ, ἢ δὲ αὐτῇ, οὐ πάντα ἐν τῇ 20 ἐποτοια.

VI Περὶ μὲν οὖν τῆς ἐν ἐξαμέτρους μμητικῆς καὶ περὶ κοιμῳδίας ύστερον ἐρούμεν, περὶ δὲ τραγῳδίας λέγομεν ἀναλαβόντες αὐτῆς ἓκ τῶν εἰρημένων τῶν γνώμονων ὅρων τῆς οὐσίας. ἐστιν οὖν τραγῳδία μίμησις πράξεως σπουδαίας 25 καὶ τελείας μέγεθος ἐχούσης, ἡδυσμένῳ λόγῳ χωρίς ἑκάστορ τῶν εἰδών ἐν τοῖς μορίοις, δρώντων καὶ οὗ δὲ ἀπαγγελίας, δι’ ἐλέου καὶ φόβου περαινουσα τὴν τῶν τοιούτων παθημάτων κάθαρσιν. λέγω δὲ ἡδυσμένον μὲν λόγον τῶν 30 ἔχοντα ῥυθμόν καὶ ἀρμονίαν καὶ μέλος, τὸ δὲ χωρίς τοῖς ἑδεσι τὸ διὰ μέτρων ἐνια μόνον περαινεσθαί καὶ πάλιν ἐτερα διὰ μέλους. ἐπεὶ δὲ πράττοντες ποιοῦνται τὴν μίμησιν, 4 πρῶτον μὲν ἑξ’ ἀνάγκης ἢν εἰ ὁ μόριον τραγῳδίας ὁ τῆς ὁψεως κόσμος, εἶτα μελοποιία καὶ λέξις· ἐν τούτωι γὰρ ποιοῦνται τὴν μίμησιν. λέγω δὲ λέξιν μὲν αὐτὴν τὴν τῶν

12. διαφέρει Hermann (confirm. Arabs) 
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'
35 μέτρων σύνθεσιν, μελοποιοῖν δὲ ὁ τὴν δύναμιν φανερὰν ἔχει πᾶσιν. ἐπεὶ δὲ πράξεως ἐστὶ μίμησις, πράπτεται δὲ 5 ύπὸ τινῶν πραττόντων, οὐδὲ ἀνάγκη ποιοῦσι τινας εἰναι κατὰ τὸ ήθος καὶ τὴν διάνοιαν (διὰ γὰρ τούτον καὶ τὰς

1450 α πράξεις εἶναι φαμεν ποιᾶς τινας, πέφυκεν δὲ αἴτια δύο τῶν πράξεων εἶναι, διάνοιαν καὶ ήθος, καὶ κατὰ τάστας καὶ τυχχάνουσι καὶ ἀποτυχχάνουσι πάντες), ἔστιν δὴ τῆς μὲν 6 πράξεως ὁ μῦθος ἡ μίμησις. λέγω γὰρ μῦθον τούτον, τὴν 5 σύνθεσιν τῶν πραγμάτων, τὰ δὲ ήθη, καθ’ ὃ ποιοῦσι τινας εἶναι φαμεν τοὺς πράττοντας, διάνοιαν δὲ, ἐν ὁσίοις λέγον- 

tes ἀποδεικνυασθείν τι ἢ καὶ ἀποφαίνονται γνώμην. ἀνάγκη 7 ὑπν πάσης πραγματίας μέρη εἶναι εξ’, καθ’ ἃ ποιά τις ἐστίν ἡ πραγματία. ταῦτα δ’ ἐστὶ μῦθος καὶ ήθη καὶ λέξεις καὶ 10 διάνοια καὶ ψευς καὶ μελοποιία. οἷς μὲν γὰρ μμοῦνται, δύο μέρη ἔστιν, ὡς δὲ μμοῦνται, ἐν, ἃ δὲ μμοῦνται, τρία, καὶ παρὰ ταῦτα οὐδέν. τούτοις μὲν οὖν <πάντες> [οὐκ ὀλγοὶ 8 αὐτῶν] ὡς εἰσεῖν κέχρηται τοῖς εἰδεσιν καὶ γάρ ὅψεις ἐχει πᾶν καὶ ήθος καὶ μῦθον καὶ λέξεις καὶ μέλος καὶ διάνοιαν ὁσαύ-

15 τως. μέγιστον δὲ τούτων ἔστιν ἢ τῶν πραγμάτων σύστασις. 9

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,
VI. 15—19. 1450 a 38—1450 b 19

γραδιας, δεύτερον δε τα ήθη. παραπλήσιων γάρ εστιν καὶ 15

1450 b ἐπὶ τῆς γραφικῆς· εἰ γάρ τις εναλείψει τοὺς καλλιστοὺς
φαρμάκους χύθην, οὐκ ἂν ὁμοίως εὐφράνειεν καὶ λευκο-
γραφήσας εἰκόνα· εστιν τε μίμησις πράξεως καὶ διὰ ταύτην
μάλιστα τῶν πραττόντων. τρίτον δὲ η διάνοια· τούτο δὲ 16
εστιν τὸ λέγειν δύνασθαι τὰ ἐνότα καὶ τὰ ἀρμόττοντα,
ὅπερ ἐπὶ τῶν λόγων τῆς πολιτικῆς καὶ ρητορικῆς ἔργων
εστίν· οἱ μὲν γὰρ ἀρχαῖοι πολιτικῶς ἐποίουν λέγοντας, οἱ
dὲ νῦν ρητορικῶς. ἐστιν δὲ ἢθος μὲν τὸ τοιοῦτον ὁ δηλοὶ τὴν
17 προαιρεσιν ὁποῖα τις προαιρεῖται ἢ φεύγει· διόπερ οὐκ

10 ἔχουσιν ἢθος τῶν λόγων ἐν οἷς οὐκ ἐστὶ δήλου ἢ ἐν
οἷς μηδὲ ὁλως ἐστίν ὁ τι προαιρεῖται ἢ φεύγει ὁ λέγων·

diάνοια δὲ, ἐν οἷς ἀποδεικνύουσι τι ὡς ἐστιν ἢ ὡς οὐκ ἐστίν

ἡ καθόλου τι ἀποφαίνουται. τέταρτον δὲ τῶν λεγομένων ἡ 18

λέξις· λέγω δὲ, ὡςπερ πρότερον εἴρηται, λέξιν εἰναι τὴν

15 διὰ τῆς ὁνομασίας ἐρμηνεῖαν, δ καὶ ἐπὶ τῶν ἐμμέτρων καὶ

ἐπὶ τῶν λόγων ἔχει τὴν αὐτὴν δύναμιν. τῶν δὲ λοιπῶν 19

[πέντε] ἡ μελοποιία μέγιστον τῶν ἡδυσμάτων, ἡ δὲ ὁψις

ψυχαγωγικὸν μὲν, ἀτεχνώτατον δὲ καὶ ἦκιστα οἷκειον τῆς ποιη-
tικῆς· <ις> ὡς γὰρ τῆς πραγματίας δύναμις καὶ ἀνευ ἀγώνος

38. παραπλήσιων . . . εἰκόνα supra post πραγμάτων v. 31 collocavit Castel-
vetro. 1450 b ι. ἐνα λείψει Ae 3. τε codd.: γάρ Hermann 6.

ἐπὶ τῶν λόγων secl. M. Schmidt 9—11. ὁποία τις . . . φεύγει ὁ λέγων

Gomperz, alios secutus: ὁποῖα τις (ὁ ποῖα τίς) ἐν οἷς οὐκ ἐστὶ δήλον ἢ

προαιρεῖται ἢ φεύγει· διόπερ οὐκ ἔχουσιν ἦθος τῶν λόγων ἐν οἷς μηδὲ ὅλως ἐστίν

δ τι (δ τι apogr.) προαιρεῖται ἢ φεύγει ὁ λέγων Ae: ὁποία τις: διόπερ οὐκ

ἔχουσιν . . . φεύγει δ λέγων (verbis ἐν οἷς οὐκ ἐστὶ δήλον ἢ προαιρεῖται ἢ

φεύγει omissis cum Arabe) Margoliouth. Suspicatur Susemihl ἐν οἷς οὐκ

ἔστι . . . ἢ φεύγει et ἐν οἷς μηδὲ ὅλως ἐστὶν . . . ἢ φεύγει duplicem lectionem

fuisse 11. τι apogr.: τις Ae 13. λεγομένων Gomperz: μὲν λόγων

codd.: ἐν λόγῳ Bywater 17. πέντε Ae: secl. Spengel (confirm. Arabs):

πέμπτον apogr. 18. ἀπεχνώτατον Ae 19. ἰσως Meiser: ὡς Ae: ἢ

apogr.: ὅλωs Gomperz
the soul of a tragedy: Character holds the second place. A similar fact is seen in painting. The most beautiful 15 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 16 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 17 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 18 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 19 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
VI. 19—VII. 5. 1450 b 20—1451 a 4

20 καὶ ὑποκριτῶν ἑστιν, ἐτὶ δὲ κυριωτέρα περὶ τὴν ἀπεργασίαν τῶν ὄψεων ἡ τοῦ σκευοποιοῦ τέχνη τῆς τῶν ποιητῶν ἑστιν.

VII  Διωρισμένων δὲ τούτων, λέγωμεν μετὰ ταῦτα ποιαν τινὰ δὲ τὴν σύστασιν εἶναι τῶν πραγμάτων, ἐπειδὴ τούτο καὶ πρῶτον καὶ μέγιστον τῆς πραγματίδος ἑστίν. κεῖται δὴ 25 ἡμῖν τὴν πραγματίδα τελείας καὶ ὅλης πράξεως εἶναι μί-

μησιν ἔχουσιν τι μέγεθος· ἑστιν γὰρ ὅλον καὶ μηδὲν ἔχον μέγεθος· ὅλον δὲ ἑστιν τὸ ἔχον ἄρχην καὶ μέσον καὶ τε- 3

λευτήν. ἄρχη δὲ ἑστιν ὁ αὐτὸ μὲν μῆ εἰς ἀνάγκης μετ' ἀλλο ἑστιν, μετ' ἐκείνῳ δ' ἐτερον πέφυκεν εἶναι ἡ γίνεσθαι 30 τελευτὴ δὲ τούναντίον δ' αὐτὸ μετ' ἀλλο πέφυκεν εἶναι ἡ ἐς ἀνάγκης ἡ ως ἐπὶ τὸ πολύ, μετὰ δὲ τούτο ἀλλο οὐδέν· μέσον δὲ ὁ καὶ αὐτὸ μετ' ἀλλο καὶ μετ' ἐκείνῳ ἐτερον. δεὶ ἀρα τοὺς συνεστώτας εὐ μῆθος μήθ' ὀπὸν ἐτυχέν ἀρχεσθαι μῆθ' ὀπὸν ἐτυχε τελευτήν, ἀλλὰ κεχρήσθαι ταῖς 35 εἰρήμεναις ἴδεας. ἐτὶ δ' ἐπεὶ τὸ καλὸν καὶ ξοῦν καὶ ἀπαν 4

πράγμα ὁ συνεστηκεν ἐκ τινῶν οὐ μόνον ταῦτα τεταγμένα δεὶ ἐχεῖν ἀλλὰ καὶ μέγεθος ὑπάρχειν μὴ τὸ τυχὸν· τὸ γὰρ καλὸν ἐν μεγέθει καὶ τάξει ἑστιν, διὸ οὔτε πάμμικρον ἀν τι γένοιτο καλὸν ξοῦν (συγχείται γὰρ ἡ θεωρία ἐγγύς 40 τοῦ ἀναισθήτου χρόνου γινομένη), οὔτε παμμέγεθε (οὐ γὰρ ἐπὶ τοῦ ξοῦν καὶ τοῦ ταῦτα τεταγμένα, οἶνον εἰ μυρίων σταδίων εἰῃ ξοῦν· ὡστε δὲι καθάπερ ἐπὶ τῶν σωμάτων καὶ ἐπὶ τῶν 5

ξοῦν ἐχεῖν μὲν μέγεθος, τούτῳ δὲ εὐσύνοπτον εἶναι, οὔτω

spectacular effects depends more on the art of the stage machinist than on that of the poet.

VII 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-
VII. 5—VIII. 3. 1451 a 5—26

5 καὶ ἐπὶ τῶν μύθων ἔχειν μὲν μῆκος, τούτο δὲ εὑμημόνευ- 
tον εἶναι. τοῦ μῆκους ὄρος <ὁ> μὲν πρὸς τοὺς ἄγωνας καὶ ἄ 
tὴν αἰσθήσιν οὐ τῆς τέχνης ἐστὶν: εἰ γὰρ ἐδει ἐκατὸν 
τραγῳδίας ἀγωνίζεσθαι, πρὸς κλεψύδρας ἀν ἠγωνίζοντο, 
おそρ ποτὲ καὶ ἄλλοτε φασιν. ὦ δὲ κατ' αὐτὴν τὴν φύσιν 7 
tοῦ πράγματος ὄρος, ἀεὶ μὲν ὁ μείζων μέχρι τοῦ σύν-
dηλος εἶναι καλλίων ἐστὶ κατὰ τὸ μέγεθος· ός δὲ ἀ-
πλῶς διορίσαντας εἰπεῖν, εἶν ὁσφ μεγεθει κατὰ τὸ εἰκὸς ἢ 
tὸ ἀναγκαῖον ἐφεξῆς γνωμομένων συμβαίνει εἰς εὐτυχίαν 
14 ἐκ δυστυχίας ἢ ἐξ εὐτυχίας εἰς δυστυχίαν μεταβάλλειν,
VIII ἰκανὸς ὄρος ἐστὶν τοῦ μεγέθους. Μύθος δὲ ἐστὶν εἰς 
οὐχ ὀσπερ τινές οἴονται ἐὰν περί ἦν ἡ τολλὰ γὰρ 
καὶ ἀπειρα τῷ ἐν συμβαίνει, ἐξ ἢν [ἐνίοι] οὐδὲν ἐστιν 
ἐν ὦτως δὲ καὶ πράξεις ἐνὸς τολλαί εἰσιν, ἐξ ἢν 
μία οὐδεμία γίνεται πράξεις. διὸ πάντες ἔοικασιν ἀμαρ-2 
20 τάνειν ὅσοι τῶν ποιητῶν Ἡρακληίδα Θησηίδα καὶ τὰ 
τοιαῦτα ποιήματα πεποιήκασιν· οἴονται γάρ, ἐπει εἰς ἦν 
ὁ Ἡρακλῆς, ἐνα καὶ τὸν μύθον εἶναι προσήκειν. ὦ δὲ ὁ-3 
μηρος ὀσπερ καὶ τὰ ἀλλα διαφέρει καὶ τοῦτ' ἐοικεν κα-
λῶς ἢδειν ἢτοι διὰ τέχνην ἢ διὰ φύσιν. Ὄδυσσεαν γὰρ 
25 ποιοὺν οὐκ ἐποίησεν ἀπαντα ὤνα αὐτῷ συνέβη, οἶον πλη-
γήναι μὲν ἐν τῷ Παρνασῷ, μανῆναι δὲ προσποιήσασθαι εἰν

6. ο add. Bursian μὲν πρὸς Α. φ: πρὸς μὲν απogr. 8. κλεψύδραν 
apogr. 9. ἄλλοτε φασιν codd.: ἄλλοτ' εἰδώθαν M. Schmidt; quod olim 
recepit, sed ποτὲ καὶ ἄλλοτε vix aliud significare potest quam 'ολιμ 
αλικαν'αν'. Quae in Arabe leguntur ('scit solenus dicere etiam aliquo 
tempore et aliquando'), alterni lectionis subsidio esse possunt 17. 
ἐνι Guelferbytanus: γ'/ενει Α. φ (cf. 1447 a 17): τῷ γ' ἐνι Vettori 
eniwn 
secl. Spengel 18. al ante τολλαί add. apogr.
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 6
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 7
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.

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 2
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 3
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
IX. Φανερῶν δὲ ἐκ τῶν εἰρημένων καὶ ὅτι οὐ τὸ τά γενόμενα λέγειν, τοῦτο ποιητοῦ ἐργον ἔστιν, ἀλλὰ οία ἂν γένοιτο καὶ τὰ δυνατὰ κατὰ τὸ εἰκὸς ἢ τὸ ἀναγκαῖον. Ὁ γὰρ Ἰστορικὸς καὶ ὁ ποιητὴς οὐ τῷ ἢ ἐμετρα λέγειν ἢ ἁμέτρα διαφέρονσι (εἰ θὰ ἄρα οὐ τὰ 'Ἡροδότου εἰς μέτρα τεθήναι, καὶ οὐδὲν ἤττον, ἀλλά οἰστορία τις μετὰ μέτρου ἢ ἅνευ μέτρου); ἀλλὰ τούτῳ διαφέρει, τῷ τὸν μὲν τὰ γενόμενα λέγειν, τὸν δὲ οία ἂν γένοιτο. διὸ καὶ φιλοσοφότερον καὶ τὸ σπουδαίότερον ποιήσεις ἵστορίας ἐστίν: ἡ μὲν γὰρ ποίησις μᾶλλον τὰ καθόλου, ἢ δὲ ἱστορία τὰ καθ’ ἔκαστον λέγει. ἐστὶν δὲ καθόλου μὲν, τῷ ποιή τὰ ποία ἀττα συμβαίνει λέγειν ἢ πράττειν κατὰ τὸ εἰκὸς ἢ τὸ ἀναγκαῖον, οὐκ ὅτα ἐστὶν καθ’ ἐκαστὸν. τι Ἀλκειβιάδης ἐπηγάζεω τῇ ἔπαθην. ἀπλὴ μὲν οὖν τῆς ἤ κομψίας ἡ ὅτι τοῦτο δῆλον γέγονεν: συστήσαντες ἡμᾶς τὸν

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 οὖ τὰ τυχόντα ὅνοματα ὑποτιθέασιν, καὶ οὐχ ὦσπερ οἱ λαμβανομένοι περὶ τὸν καθ' ἕκαστον ποιοῦσιν. ἐπὶ δὲ τῆς τραγῳδίας τῶν γενομένων ὅνομάτων ἀντέχονται. αὐτοῦ δ' ὦτι πιθανον ἐστὶ τὸ δυνατὸν, τὰ μὲν οὖν μὴ γενόμενα οὔτω πιστεύομεν εἶναι δυνατά, τὰ δὲ γενόμενα φανερὸν ὦτι δυνατά, οὐ γὰρ ἀν ἐγένετο, εἰ ἦν ἁδύνατα. οὐ μὴν ἀλλὰ καὶ ἐν ταῖς τραγῳδίαις ἐνίας μὲν ἐν 7 ὧν δύο τῶν γνωρίμων ἐστίν ὅνομάτων, τὰ δὲ ἅλλα πεποιημένα, εὖ ἐνίας δὲ οὔθ ἐν, οἷον ἐν τῷ Ἅγαθωνος Ὀνθεὶ ὀμοίως γὰρ ἐν τούτῳ τά τε πράγματα καὶ τὰ ὅνοματα πεποιηταί, καὶ οὔθεν ἦττον εὐφραίνει. ὦστ' οὐ πάντως εἶναι ξητητέου τῶν 8 παραδεδομένων μύθων, περὶ οὗς αἱ τραγῳδίαι εἰςίν, ἀντ- ἔχεσθαι. καὶ γὰρ γελοιοῦν τοῦτο ξητεῖν, ἐπεὶ καὶ τὰ γνώριμα ὅλγοις γνωριμά ἐστίν ἅλλ' ὄμως εὐφραίνει πάντας. δήλου οὖν ἐκ τούτων ὦτι τὸν ποιητὴν μᾶλλον τῶν μύθων 9 εἶναι δεὶ ποιητήν ἢ τῶν μέτρων, ὄσοι ποιητής κατὰ τὴν μιμησίν ἐστίν, μιμεῖται δὲ τὰς πράξεις. κἂν ἄρα συμβηγεῖ γενό- 30 μενα ποιεῖν, οὔθεν ἦττον ποιητῆς ἐστὶ. τῶν γὰρ γενομένων ἐναι οὔθεν κωλύει τοιαῦτα εἶναι οἷα ἀν εἰκὸς γενέσθαι καὶ δυνατὰ γενέσθαι, καθ' ὁ ἐκείνος αὐτῶν ποιητῆς ἐστὶν.

τῶν δὲ ἄλλων μύθων καὶ πράξεων αἱ ἐπεισδοδώδεις 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.
eisōn χείρισται· λέγω δ' επεισοδιώδη μύθον εν ὃ τὰ ἐπεισοδιώδη ὁμοίως μύθον εἰς ἤ ς τὰ ὑπερήφανα τῷ θεῷ ἐπεισόδια. τοιαύται δὲ ποιοῦνται ὑπὸ μὲν τῶν φαύλων ποιητῶν δὲ αὐτοῦς, ὑπὸ δὲ τῶν ἁγαθῶν διὰ τοὺς ὑποκριτάς· ἄγωνυσμα γὰρ ποιοῦντες καὶ παρὰ τὴν δύναμιν παρατείνουσιν μύθον πολ-

1452 a λάκις διαστρέφεις ἀναγκάζοντα τὸ ἐφεξῆς. ἐπεὶ δὲ οὖ 11 μύον τελείας ἔστι πράξεως ἡ μιμήσις ἄλλα καὶ φοβερῶν καὶ ἑλευσών, ταῦτα δὲ γίνεται [καὶ] μάλιστα ὅταν γένηται παρὰ τὴν δόξαν, καὶ μᾶλλον <ὄταν> δὲ ἀλληλα· τὸ γὰρ θαυ-12 5 μαστὸν οὕτως ἔξει μᾶλλον ἢ εἰ ἀπὸ τοῦ αὐτομάτου καὶ τῆς τύχης, ἐπεὶ καὶ τῶν ἀπὸ τοῦ ἀρχαίων τοῦ ἀνδριᾶς ὁ τοῦ Μίτυνος ἐν ᾿Αρχαῖοι ἀπέκτεινεν τὸν ἀντίον τοῦ θαυμάτου τῷ Μίτυν, θεοροῦντε ἑπτεσῶν· ἐοίκε γὰρ τὰ τοιαύτα 10 οὐκ εἰκῆ γενέσθαι· ὡστε ἀνάγκη τοὺς τοιούτους εἶναι καλ-

λίους μύθους.

X Εἰσὶ δὲ τῶν μύθων οἱ μὲν ἀπλοὶ οἱ δὲ πεπληγμένοι, καὶ γὰρ αἱ πράξεις ἃν μιμήσεις οἱ μύθοι εἰσὶν ὑπάρχον-

σιν εὐθὺς οὕτα τοιαύτα. λέγω δὲ ἀπλὴν μὲν πράξιν ἢς 2

15 γυνομένην ὡστερ ὁρισταὶ συνεχοῦς καὶ μᾶς ἀνευ περιπε-

τελας ἡ ἀναγνωρισμοῦ ἡ μετάβασις γίνεται, πεπληγμένη δ' ἐστὶν ἢς μετὰ ἀναγνωρισμοῦ ἡ περιπετεία ἡ ἄμφοτὲ ἡ μετάβασις ἐστὶν. ταῦτα δὲ δεῖ γίνεσθαι ἐξ αὐτῆς τῆς συ-3

στάσεως τοῦ μύθου, ὡστε ἐκ τῶν προγεγενημένων συμβαίνειν

37. ὑποκριτάς Αε (cf. Rhet. iii. 11. 1403 b 3) : krestas apogr. 38. παρατεί


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. "Εστε δὲ περιπέτεια μὲν ἡ εἰς τὸ ἐναντίον τῶν πραττομένων μεταβολῆ, [καθάπερ εἰρήται,] καὶ τούτο δὲ ὠστερ λέγομεν κατὰ τὸ εἰκός ἢ ἀναγκαῖον ὁσπερ ἐν τῷ Οἰδίποδι
25 ἐλθὼν ὡς εὐφρανῶν τὸν Οἰδίπον καὶ ἀπαλλάξον τοῦ πρὸς τὴν μητέρα φόβου, δηλώσας ὅς ἦν, τοιναντίον ἐποίησεν· καὶ ἐν τῷ Δυνκεὶ ο μὲν ἀγόμενος ὡς ἀποθανούμενος, ὃ δὲ Δαναὸς ἀκολουθῶν ὡς ἀποκτενῶν, τῶν μὲν συνέβη ἐκ τῶν πεπραγμένων ἀποθανεῖν, τὸν δὲ σωθῆναι. ἀναγνώρισις 2
30 δὲ, ὠστερ καὶ τούνομα σημαίνει, ἐξ ἄυριος εἰς γνώσιν μεταβολὴ ἢ εἰς φιλίαν ἢ εἰς ἐκθραν τῶν πρὸς εὐνυχίαν ἢ δυστυχίαν ὁρισμένων· καλλίστῃ δὲ ἀναγνώρισις, ὅταν ἀμα περιπέτεια γίνονται, οἶον ἔχει ἢ ἐν τῷ Οἰδίποδι. εἰσίν μὲν 3
οὖν καὶ ἄλλα ἀναγνώρισεις· καὶ γὰρ πρὸς ἄψυχα καὶ τὰ 35 τυχόντα ἐστὶν ὡς <ὁ> περ εἰρήται συμβαίνει, καὶ εἰ πε- πραγέ τις ἢ μὴ τέπραγεν ἐστιν ἀναγνώρισαι. ἀλλ' ἡ μά-
λιστα τοῦ μύθου καὶ ἡ μάλιστα τῆς πρᾶξεως ἡ εἰρημένη ἐστίν· ἢ γὰρ τοιαῦτα ἀναγνώρισι καὶ περιπέτεια ἡ ἔλεος 4
1452 b

εἴπει ἡ φόβου, οἷον πράξεων ἡ τραγῳδία μίμησις ὑπόκειται· ἐτὶ δὲ καὶ τὸ ἀτυχεῖν καὶ τὸ εὐτυχεῖν 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 Lynceus, Lynceus 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 Lynceus 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.
συμβησεται. ἐπεὶ δὴ ἡ ἀναγνώρισις των έστιν ἀναγνώρισις, 5
αἱ μὲν θατέρου πρὸς τὸν έτερον μόνον, ἢ ταῦτα δὲ δήλος άτερος
5 τὸς ἐστιν, ὅτε δὲ ἀμφότεροι δὲι ἀναγνώρισαι, οἶον ἡ
μὲν 'Ἰφιγένεια τῷ 'Ὀρέστῃ ἀνεγνωρίσθη ἐκ τῆς πέμψεως
τῆς ἑπιστολῆς, έκείνου δὲ πρὸς τὴν 'Ἰφιγένειαν ἄλλης ἔδει
ἀναγνώρισεος.

Δύο μὲν οὖν τοῦ μύθου μέρη περὶ ταύτ’ ἐστὶ, περιπέτεια 6
10 καὶ ἀναγνώρισις, τρίτοι δὲ πάθος. [τούτων δὲ περιπέτεια μὲν
καὶ ἀναγνώρισις εἰρήται,] πάθος δὲ ἐστὶ πράξεις φαρστική ἢ
ὁδυνηρά, οἶον οἶ τε ἐν τῷ φανερῷ θάνατοι καὶ αἱ περί-
ωδείαι καὶ τρώσεις καὶ ὁσα τοιαῦτα.

XII [Μέρη δὲ τραγωδίας οἷς μὲν ὡς εἴδεσι δεὶ χρήσθαι
15 πρότερον εἴπομεν, κατὰ δὲ το τοσόν καὶ εἰς ἡ διαιρεῖται
κεχωρισμένα τάδε ἐστίν, πρόλογος ἐπεισόδιον ἐξοδος χο-
ρικόν, καὶ τούτῳ τὸ μὲν πάροδος τὸ δὲ στάσιμον· κοινὰ μὲν
ἀπάντων ταύτα, ἱδια δὲ τὰ ἀπὸ τῆς σκηνῆς καὶ κόμμου.
ἐστιν δὲ πρόλογος μὲν μέρος ὅλων τραγωδίας τὸ πρὸ χοροῦ 2
20 παρόδου, ἐπεισόδιον δὲ μέρος ὅλων τραγωδίας τὸ μεταξὺ
ὅλων χορικῶν μελῶν, ἐξοδος δὲ μέρος ὅλων τραγωδίας
μεθ’ ὁ οὐκ ἐστὶ χοροῦ μέλος· χορικοῦ δὲ πάροδος μὲν ἡ
πρώτῃ λέξει ὅλη χοροῦ, στάσιμον ὅμως τὸ μέλος χοροῦ τὸ ἀνεύ
ἀναπάλτου καὶ τροχαίου, κόμμου δὲ θρήνου κοινοῦ χοροῦ καὶ
25 <τῶν> ἀπὸ σκηνῆς. μέρῃ δὲ τραγωδίας οἷς μὲν ὡς εἴδεσι δεὶ 3

3. ἐπεὶ δὴ Parisinus 2038: ἐπείδη codd. cett. 4. ἐτερον] ἐταΐρον Σ, ut
7. ἐκείνῳ Bywater: ἐκείνῳ Ἀ: ἐκείνω apogr. 9. περὶ om. Riccardianus 46
et, ut videtur, Σ 'ταύτ'] ταύτα Twining 10. τούτων δὲ ... εἰρήται
hoc cap. secl. Ritter, recte, ut opinor 17. κοινὰ μὲν ... κόμμου del.
tῶν add. Christ praeunte Ritter ὡς εἴδεσι add. apogr.
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.

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
Χρήσθαι πρότερον εἴπαμεν, κατὰ δὲ τὸ ποσὸν καὶ εἰς ᾗ διαίρεται κεχωρισμένα ταῦτ’ ἐστίν.

XIII *Ων δὲ δεὶ στοχάζοντα καὶ ἄ δεὶ εὐλαβεῖσθαι συνιστάντας τοὺς μῦθους καὶ πόθεν ἔσται τὸ τῆς τραγῳδίας ἔργον, ἐφεξῆς ἂν εἰς λεκτέων τοῖς νῦν εἰρημένοις. ἔπειδη οὖν 2 δεὶ τὴν σύνθεσιν εἶναι τῆς καλλίστης τραγῳδίας μὴ ἀπλῆν ἀλλὰ πεπλεγμένην καὶ ταύτην φοβερῶν καὶ ἑλειονῶν εἶναι μιμητικήν (τούτῳ γὰρ ἵδιον τῆς τοιαύτης μιμήσεως ἐστίν), πρῶτον μὲν δὴλον ὅτι οὔτε τοὺς ἐπιεικείς ἄνδρας δεὶ μεταβάλλοντας φαίνεσθαι ἐξ ἑυτυχίας εἰς δυστυχίαν, οὐ γὰρ φοβερῶν οὐδὲ ἑλειονῶν τούτῳ ἀλλὰ μιαρὸν ἐστίν· οὔτε τοὺς μοχθηροὺς ἐξ ἀτυχίας εἰς ἑυτυχίαν, ἀτραγῳδότατον γὰρ τούτ’ ἐστὶ πάντων, οὐδὲν γὰρ ἔχει ὃν δεὶ, οὔτε γὰρ φιλάνθρωπον 35 ὁπον οὔτε ἑλεινῶν οὔτε φοβερῶν ἐστίν· οὔδ’ αὐτ ὁ τὸν σφόδρα ποιηθῶν ἐξ ἑυτυχίας εἰς δυστυχίαν μεταπίπτειν· τὸ μὲν γὰρ φιλάνθρωπον ἔχοι ἃν ἡ τοιαύτη σύστασις ἀλλ’ οὔτε ἑλεον οὔτε φόβουν, ὁ μὲν γὰρ περὶ τὸν ἀνάξιον ἐστίν δυστυχοῦντα, 5 ο δὲ περὶ τὸν ὁμοίου, ἑλεος μὲν περὶ τὸν ἀνάξιον, φόβος δὲ περὶ τὸν ὁμοίου, ὥστε οὔτε ἑλειον οὔτε φοβερῶν ἔσται τὸ συμβαίνον. ὁ μεταξὺ ἄρα τούτων λοιπός. ἐστὶ δὲ τοιούτος τὸ μῆτε ἀρέτη διαφέρον καὶ δικαιοσύνη, μῆτε διὰ κακίαν καὶ μοχθηρίαν μεταβάλλων εἰς τὴν δυστυχίαν ἀλλὰ δι’ ἀμαρτίαν τινά, τῶν ἐν μεγάλῃ δόξῃ ὄντων 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
οίον Οιδίπους καὶ Θυέστης καὶ οἱ ἐκ τῶν τοιούτων γενόν ἐπιφανεῖς ἄνδρες. ἀνάγκη ἀρα τῶν καλῶς ἔχοντα μύθου 4 ἀπλοῦν εἶναι μᾶλλον ἢ διπλοῦν, διότι τινές φασι, καὶ μεταβάλλειν οὐκ εἰς εὐτυχίαν ἐκ δυστυχίας ἀλλὰ τοιχαντίων 15 ἐξ εὐτυχίας εἰς δυστυχίαν, μὴ διὰ μοχθηρίαν ἀλλὰ δι' ἀμαρτίαν μεγάλην ἢ οἶον ἔχρηται ἢ βελτίωνος μᾶλλον ἢ χείρονος. σημεῖον δὲ καὶ τὸ γεγρόμενον· πρῶτον μὲν γὰρ 5 οἱ ποιηταὶ τοὺς τυχόντας μόθους ἀπηρίθμουν, νῦν δὲ περὶ ὅλης οἰκίας καλλίσται τραγῳδίαι συντίθενται, οίον 20 περὶ Ἀλκμέωνα καὶ Οιδίπου καὶ Ὀρέστην καὶ Μελέαγρον καὶ Θυέστην καὶ Τήλεφον καὶ δόσις ἄλλους συμβεβηκεν ἢ παθεῖν δεινὰ ἢ ποιῆσαι. ἢ μὲν οὖν κατὰ τὴν τέχνην καλλίστη τραγῳδία ἢ ταύτης τῆς συστάσεως ἐστὶ. διὸ καὶ 6 οἱ Εὐρυπίδης ἐγκαλοῦντες τούτο αὐτὸ ἀμαρτάνουσιν, ὅτι τούτο 25 δρά ἐν ταῖς τραγῳδίαις καὶ πολλαὶ αὐτοῦ εἰς δυστυχίας τελευτῶσιν. τοῦτο γὰρ ἐστὶν ὀσπερ εὑρηταὶ ὀρθον· σημεῖον δὲ μέγιστον· ἐπὶ γὰρ τῶν σκηνῶν καὶ τῶν ἁγώνων τραγικώταται αἱ τοιαῦται φαίνονται, ἀν κατορθωθῶσιν, καὶ οἱ Εὐρυπίδης εἰ καὶ τὰ ἅλλα μὴ εὖ οἰκονομεῖ ἅλλα τραγ- 30 γικώτατος γε τῶν ποιητῶν φαίνεται. δειτέρα δὲ ἡ πρώτη 7 λεγομένη ὑπὸ τινῶν ἐστὶν [σύστασις] ἢ διπλῆς τε τὴν σύστασιν ἔχουσα, καθάπερ ἡ ᾗ Ὀδύσσεια, καὶ τελευτῶσα ἐξ ἐναντίας τοῖς βελτίοις καὶ χείροσιν. δυκεὶ δὲ εἶναι πρώτῃ διὰ τὴν τῶν θεάτρων ἀσθένειαν· ἀκολουθοῦσι γὰρ οἱ ποιηταὶ 35 κατ' εὐχὴν ποιοῦντες τοὺς θεαταίς. ἐστὶν δὲ οὖς αὐτὴ 8

ARISTOTLE’S POETICS XIII. 3—8

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
<h> ἀπὸ τραγῳδίας ἡδονῆ ἄλλα μᾶλλον τῆς κωμῳδίας οἰκεία· ἐκεῖ γὰρ οἳ ἐξέχιστοι ὦσιν ἐν τῷ µύθῳ, οἷον Ὄρεστης καὶ Αὐγισθος, φίλοι γενόμενοι ἐπὶ τελευτῆς ἐξέρχονται καὶ ἀποθηῆσκει οὐδεὶς ὑπ’ οὗδενός.

XIV  Ἑστίν µὲν ὦν τὸ φοβερὸν καὶ ἐλεεινὸν ἐκ τῆς ὀψεως γίγνεσθαι, ἑστὶν δὲ καὶ ἐξ αὐτῆς τῆς συστάσεως τῶν πραγμάτων, ὅπερ ἐστὶ πρότερον καὶ ποιητοῦ ἀμείνονος. δὲ γὰρ καὶ ἀνευ τοῦ ὀρᾶν οὕτω συνεστάναι τὸν µῦθον, ὥστε τὸν ἀκούοντα τὰ 5 πράγματα γινόμενα καὶ φρίττειν καὶ ἐλεεῖν ἐκ τῶν συμβαίνοντων· ἀπερ ἄν πάθοι τις ἀκούων τὸν τοῦ Οἰδίπου µῦθον. τὸ δὲ διὰ τῆς ὀψεως τοῦτο παρασκευάζειν ἀτεχνότερον καὶ χορηγίας δεόμενον ἑστὶν. οἱ δὲ µὴ τὸ φοβερὸν διὰ τῆς ὀψεως ἄλλα τὸ τερατῶδες µόνον παρασκευάζειν οὐδεν τραγῳδία κοινωνοῦσιν· οὐ γὰρ πᾶσαν δεῖ ξητεῖν ἡδονὴν ἀπὸ τραγῳδίας ἄλλα τὴν οἰκείαν. ἔπει δὲ 3 τὴν ἀπὸ ἑλέου καὶ φόβου διὰ µιµήσεως δεῖ ἡδονὴν παρασκευάζειν τὸν ποιητὴν, φανερὸν ὡς τοῦτο ἐν τοῖς πράγμασιν ἐµποιητέον. ποια οὖν δεινὰ ἢ ποία οἰκτρὰ φαίνεται 15 τῶν συµπιπτόντων, λάβωμεν. ἀνάγκη δὴ ἢ τὸ φίλῳ εἶναι 4 πρὸς ἀλλήλους τὰς τοιαύτας πράξεις ἢ ἐχθρῶν ἢ µηδετέρων. ἀν µὲν οὖν ἐχθρὸς ἐχθρόν, οὐδὲν ἐλεεινὸν οὔτε ποιῶν οὔτε µέλλων, πλὴν κατ’ αὐτὸ τὸ πάθος· οὐδ’ ἀν µηδετέρως ἔχοντες· ὅταν δ’ ἐν ταῖς φίλίαις ἐγγένηται τὰ

36. <h> coni. Vahlen 37. οἶ µὲν Bonitz: ὡς ol codd.: κἂν ol Spengel
1453 b 4. συνεστάναι Λο** δὴ Spengel: δὲ codd. 7. ἀτεχνότερον απογρ.: ἀτεχνότερον Λο** 15. 17. ἐχθρῶν <ἀποκτείνῃ> Pazzi <φοβερῶν>
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.

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, οἰον εἰ ἀδελφὸς ἄδελφον ἢ υἱὸς πατέρα ἢ μητὴρ υἱὸν ἢ υἱὸς μητέρα ἀποκτείνει ἢ μέλλει ἢ τι ἄλλο τοιοῦτον δρᾶ, ταῦτα ξητητέον. τοὺς μὲν οὐν παρεἰλημμένους μύθους 5 λύειν οὐκ ἔστιν, λέγω δὲ οἶον τὴν Κλυταμήστραν ἀποθανόνσαν ὑπὸ τοῦ Ὄρεστος καὶ τὴν Ἐριφύλην ὑπὸ τοῦ Ἀλκμέ-25 ὁνος, αὐτὸν δὲ εὐρίσκειν δεῖ καὶ τοῖς παραδεδομένοις χρή-σθαι καλῶς. τὸ δὲ καλῶς τί λέγομεν, εἴπωμεν σαφέστερον. ἐστὶ μὲν γὰρ οὖν γίνεσθαι τὴν πράξειν, ὡσπερ οἱ παλαιοὶ ἐποίουν εἰδότας καὶ γνωσκοῦντας, καθάπερ καὶ Εὐρεπίδης ἐποίησεν ἀποκτείνουσαν τοὺς παίδας τὴν Μήδειαν· ἔστιν δὲ 30 πρᾶξαι μέν, ἀγνοοῦντας δὲ πράξαι τὸ δεινὸν, εἴθ' ὑστερον ἀναγνωρίσαι τὴν φιλίαν, ὡσπερ ὁ Σοφοκλέους Οἰδίπος· τούτο μὲν οὖν ἔξω τοῦ δράματος, ἐν δὲ αὐτῇ τῇ τραγῳδία οἷον ὁ Ἀλκμέων ὁ Ἀστυδάμαντος ἢ ὁ Τηλέγονος ὁ ἐν τῷ τραγῳδίᾳ 'Οδυσσεί. ἐτί δὲ τρίτου παρὰ ταῦτα * * τὸ μέλλον-7 35 τα ποιεῖν τι τῶν ἀνηκέστων δὲ ἀγνοοι ἀναγνωρίσαι πρὶν ποιῆσαι. καὶ παρὰ ταῦτα οὐκ ἔστιν ἄλλως. ἢ γὰρ πρᾶξαι ἀνάγκη ἢ μὴ καὶ εἰδότας ἢ μὴ εἰδότας. τούτων δὲ τὸ μὲν γνώσκοντα μελλῆσαι καὶ μὴ πρᾶξαι χείριστον· τὸ τε γὰρ μαρὸν ἔχει, καὶ οὐ τραγικῶν ἀπαθὲς γᾶρ. δίστερον οὖν

1454 a ποιεῖ ὀμοίως, εἰ μὴ ὀλυγάκις, οἰον ἐν Ἀντιγόνῃ τῶν Κρέοντα ὁ Αἰμων. 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 8
μὲν πράξαι, πράξαντα δὲ ἀναγνωρίσαι· τὸ τε γὰρ μιαρὸν οὐ πρόσεστιν καὶ ἡ ἀναγνώρισις ἐκπληκτικόν. κράτιστον δὲ 9 5 τὸ τελευταῖον, λέγω δὲ οἶον ἐν τῷ Κρεσφόντῃ ἡ Μερόπη μέλλει τὸν υἱὸν ἀποκτείνειν, ἄποκτείνει δὲ οὐ, ἀλλὰ ἀνεγνώρισε, καὶ ἐν τῇ Ἰφυγενεῖα ἡ ἀδελφὴ τὸν ἀδελφὸν, καὶ ἐν τῇ Ἀλλή ὁ υἱὸς τῆς μητέρας ἐκδίδοναι μὲλλῶν ἀνεγνώρισεν. διὰ γὰρ τούτο, ὀπερ πάλαι εἰρηται, οὐ περὶ πολλαὶ 10 γένει αἱ πραγματίας εἰς ὑμᾶς. ξητοῦντες γὰρ οὐκ ἀπὸ τέχνης ἀλλ' ἀπὸ τούχης εὑρον τὸ τοιοῦτον παρασκευάζειν ἐν τοῖς μύθοις· ἀναγκάζονται οὖν ἐπὶ ταύτας τὰς οἰκίας ἀπαντῶν ὅσα τὰ τοιαῦτα συμβέβηκε πάθη. περὶ μὲν οὖν τῆς τῶν πραγμάτων συντάσσεως καὶ πολίους τινὰς εἶναι δεῖ τοὺς 15 μύθους εἰρηται ἱκανοῖς.

XV  Περὶ δὲ τὰ ἡθη τέταρτα ἐστὶν ὁν δεῖ στοχαζέσθαι, ἐν μὲν καὶ πρῶτον ὅπως χρηστὰ ἢ. ἐξεί δὲ ἦθος μὲν εἶν 20 γένει καὶ γὰρ γυνὴ ἐστὶν χρηστῆ καὶ δούλως, καταὶ 25 χρήσιν τούτων τὸ μὲν χείρον, τὸ δὲ ὅλως φαύλον ἐστὶν. δεύτερον δὲ τὸ ἀρμόττουντα· ἐστὶν γὰρ ἀνδρεῖον 2 μὲν τι ἦθος, ἀλλ' οὐχ ἀρμόττον γυναικὶ τὸ ἀνδρείαν ἢ διευκτὴ εἶναι. τρίτον δὲ τὸ ὁμοίον. τούτῳ γὰρ ἑτερον τοῦ 3

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 Cresphontes 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 το ήθος και άρμοττον ποιήσαι ὅπερ εἰρηται. τέταρτον δὲ το ώμαλόν. κἀν γὰρ ἀνώμαλος τις ἢ ὁ τὴν 4 μίμησιν παρέχων καὶ τοιούτων ήθος ὑποτιθεῖσι, ὁμως ὀμα- λῶς ἄνωμαλον δεῖ εἶναι. ἦστιν δὲ παράδειγμα ποιηρίας μὲν 5 ήθοις μὴ ἀναγκαίου οἶδον ὁ Μενέλαος ὁ ἐν τῷ Ὄρεστῃ, τοῦ 30 δὲ ἀπρεποὺς καὶ μὴ ἀρμόττοντος ὃ τε θρήνος Ὀδυσσέως ἐν τῇ Σκύλλῃ καὶ τῇ τῆς Μελανίτης βῆσις, τοῦ δὲ ἀνωμάλου ἢ ἐν Λίλίδι ἸΦυγένεια· οὐδὲν γὰρ ἐοικεν ἡ ἱκετεύουσα τῇ υστέρᾳ. χρή δὲ καὶ ἐν τοῖς ήθεσιν ὅπερ καὶ ἐν τῇ τῶν 6 πραγμάτων συστάσει αἰεὶ ξητείν ἢ τὸ ἀναγκαῖον ἢ τὸ εἰκός, 35 ὅστε τὸν τοιούτον τὰ τοιαῦτα λέγειν ἢ πράττειν ἢ ἀναγκαίον ἢ εἰκός, καὶ τοῦτο μετὰ τοῦτο γίνεσθαι ἢ ἀναγκαῖον ἢ εἰκός. φανερὸν οὖν ὦτι καὶ τὰς λύσεις τῶν μυθῶν ἔξ αὐτοῦ δεὶ τοῦ 7 μύθου συμβαίνειν, καὶ μὴ ὅπερ ἐν τῇ Μηδείᾳ ἀπὸ μη- χανῆς καὶ ἐν τῇ 'Ιμείδα τὰ περὶ τοῦ ἀπόσπουν· ἀλλὰ μη- χανῆς χρηστέων ἐπὶ τὰ ἐξω τοῦ δράματος, ἢ ὁσα πρὸ τοῦ γέγονον ἄ οὐχ οἴνον τε ἀνθρωπον εἰδέναι, ἢ ὁσα ὑστερον, ἢ 5 δεῖται προαγορεύσεως καὶ ἀγγελίας· ἀπαντα γὰρ ἀποδι-

ὡστε μὴδὲ φάνεσθαι καθόλου: 'The manly character is indeed sometimes found even in a woman (ἐστιν γὰρ ἀνδρείων μὲν τὸ ήθος), but it is not appropriate to her, so that it never appears as a general characteristic of the sex.' Sed hoc aliter dicendum fuisset suspicari licet; itaque Susemihl huiusmodi aliquid tentavit, ὡστε μηδὲ φάνεσθαι ἐν αὐτῇ ὡς ἐπιταυ, vel ὡς ἐπίταυ εἰσεῖν: 'There is indeed a character (τι ήθος) 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 ὅπερ statuit Spengel ὅπερ εἰρηται fort. secluden- dum: ἄπερ εἰρηται Hermann 29. ἀναγκαῖον Marcianus 215, Bywater: ἀναγκαῖον Α': ἀναγκαὶας Thuret οἶαν sed. E. Müller 30. <ὁ> Ὀδυσσέως Tucker: <ὁ τοῦ> Ὀδυσσέως Bywater 31. Σκύλλῃ τῇ θαλαττῇ Σ, ut videtur post ἰδίου exemplum του άριμολου intercidente coni. Vettori 35 et 36. ὧ Hermann: ὡ ὕμν. 36. <ὁ> καὶ τοῦτο olim Bywater 37. τῶν μύθων] τῶν ἰδίων Σ, ut videtur 1454 b 2. ἀπόσπου Riccardianus 16: ἀπάτου Parisinus 2038, Σ, ut videtur: ἀπάτου Αε 3. ἐπὶ τὰ apogr.: ἐπείτα Αε 4. οἶαν τε ἀπογρ.: οἴονται Αε post ὑστερον distinguunt W. R. Hardie, qui ἀγγελίας ad τοια πρὸ τοῦ refert, προαγορεύσεως ad τοια ὑστερον
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. 7—XVI. 3. 1454 b 6—27

domenv tōs theōs órān. ἁλογον δὲ μηδὲν εἶναι εν τοῖς πρά-
γμασιν, εἰ δὲ μῆ, ἔξω τῆς τραγῳδίας, οἶον τό εν τῷ
Οἰδίποδι τῷ Σοφοκλέους. ἐπεὶ δὲ μύησις ἔστιν ἡ τραγῳ-
δία βελτιώνων <ἡ καθ'> ἡμᾶς, δεὶ μμειβαί τοὺς ἁγαθοὺς
περιογράφουσι· καὶ γὰρ ἐκεῖνοι ἀποδιδόντες τὴν ἱδιαν μορφὴν
ὅμοιον ποιοῦντες καλλίους γράφουσι· οὔτω καὶ τὸν ποιητῶν
μμούμενον καὶ ὀργίλους καὶ ῥαθύμους καὶ τάλλα τὰ τοιάυτα
ἐχοντας ἐπὶ τῶν ἡθῶν, τοιούτως ὄντας ἐπτεικεῖς ποιεῖν
[παράδειγμα σκηνρώτητος], οἶον τὸν 'Ἀχιλλέα 'Ἀγάθων καὶ
15"Ομήρος. ταῦτα δὴ <δεῖ> διατηρεῖν καὶ πρὸς τοὺς τὰς 9
παρὰ τὰ ἐξ ἀνάγκης ἀκολουθοῦσας αἰσθήσεις τῇ ποιητικῇ·
καὶ γὰρ κατ’ αὐτὰς ἐστιν ἀμαρτανείν πολλάκις. ἐιρθαι
dὲ περὶ αὐτῶν ἐν τοῖς ἐκδεδομένοις λόγοις ἰκανῶς.

XVI

'Ἀναγνώρισις δὲ τὶ μὲν ἔστιν, εἰρθαι πρότερον· εἴδη
20 δὲ ἀναγνωρίσεως, πρώτῃ μὲν ἡ ἀτεχνοτάτη καὶ ἡ πλειστῇ
χρῶνται δὲ ἀπορίαν, ἡ διὰ τῶν σημείων. τοῦτων δὲ τὰ μὲν 2
σύμφωνα, οἶον "λόγχην ἢν φοροῦσι θηγενεῖς" ἡ ἀστέρας
οἶους ἐν τῷ Θεότητι Καρκίνος, τὰ δὲ ἐπίκτητα, καὶ τοῦτων
τὰ μὲν ἐν τῷ σώματι, οἶον οὐλαί, τὰ δὲ ἐκτός, τὰ περι-
25 δέραια καὶ οἶον ἐν τῇ Τυροί διὰ τῆς σκάφης. ἔστιν δὲ καὶ
tούτων χρῆσαί τι βέλτιον ἢ χείρον, οἶον 'Ὀδυσσεὺς διὰ 3
τῆς οὐλῆς ἀλλος ἀνεγνωρίσθη ὑπὸ τῆς τροφοῦ καὶ ἄλλως

7. τὸ Α. († τῷ πρ. Α.) τὸ vel τῷ apogr.: τὰ Ald. 9. ἢ καθ' add. Stahr
(confirm. Arabs) 14. παράδειγμα σκηνρώτητος secl. Bywater: οἶον ante
παράδειγμα ponit Tucker ἁγάθων apogr.: ἁγάθων Α. 15. δὴ δεῖ Ald.:
dὴ Α.: δεῖ apogr. τὰς παρὰ τὰ vel τὰ parā τὰs apogr.: τὰς parā τὰs
ἀστέρας Richards 24. περιδέραα apogr. pauca: περιδέραρα Α. 25. οἶο
apogr.: οἱ Α. σκάφης οπάθης Σ., ut videtur, 'ensis' Arabs: (R. Ellis)
26. <ὁ> 'Ὀδυσσεὺς 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
υπὸ τῶν συβοτῶν εἰσὶ γὰρ αἱ μὲν πίστεως ἕνεκα ἀτεχνώτεραι, καὶ αἱ τοιαύται πᾶσαι, αἱ δὲ ἐκ περιπτετείας, ὡσπορεῖ ἡ ἐν τοῖς Νιπτροῖς, Βελτίοις. δεύτεραι δὲ αἱ πεποιη-4 μέναι ὑπὸ τοῦ ποιητοῦ, διὸ ἀτεχνοῦ. οἷον Ὄρεστης ἐν τῇ 'Ἰφιγενείᾳ ἀνεγγύρισεν οτι 'Ὀρέστης· ἐκεῖνη μὲν γὰρ διὰ τῆς ἐπιστολῆς, ἐκεῖνος δὲ αὐτὸς λέγει ἃ βούλεται ὁ ποιητὴς ἀλλ' οὖχ ὁ μῦθος· διὸ ἐγγὺς τι τῆς εἰρημένης ἀμαρτίας ἐστίν, ἐξὴν 35 γὰρ ἄν ἔνια καὶ ἐνεγκεῖν. καὶ ἐν τῷ Σοφοκλέους Τηρεὶ ἡ τῆς κερκίδος φωνή. ἡ τρίτη διὰ μνήμης, τῷ αἰσθέσθαι 5 1455 a τι ἑδόντα, ὦσπερ ἡ ἐν Κυπρίοις τοῖς Δικαιογένουσι· ιδὼν γὰρ τὴν γραφὴν ἐκλαυσαν· καὶ ἡ ἐν ἸἈλκίνου ἀπολόγῳ· ἀκούον γὰρ τοῦ κιθαριστοῦ καὶ μνημεῖος ἐδάκρυσεν, οθεν ἀνεγγύρισθησαν. τετάρτη δὲ ἡ ἐκ συλλογισμοῦ, οἷον ἐν Χοηφόροις, 6 5 ὦτι ὁμοῖος τῆς ἐληλυθεν, ὁμοῖος δὲ οὐθεὶς ἀλλ' ἢ ὁ Ὅρεστης, οὕτως ἄρα ἐληλυθεν. καὶ ἡ Πολυίδου τοῦ σοφιστοῦ περὶ τῆς ἸΦιγενείας· εἰκὸς γὰρ τὸν Ὅρεστην συλλογίσασθαι ὅτι ἡ τ' ἀδελφή ἔτυθη καὶ αὐτῷ συμβαίνει θύεσθαι. καὶ ἐν τῷ Θεοδέκτον τοῦ Τυδεί, ὅτι ἐλθὼν ὃς εὐρήσων υἱὸν αὐτός ἀπόλλυται. καὶ ἡ ἐν τοῖς Φινείδαις. ἱδοῦσα γὰρ τὸν τόπον συνελογίσαντο τὴν εἰμαρμένην ὅτι ἐν τοὺς εἴμαρτο ἀποδιδαίνει

31. οἷον <ὁ> Bywater Ὅρεστης secl. Diels (confirmante fort. Arabe)
32. ἀνεγγύρισθη Spengel 34. διὸ ἐγγὺς τι Vahlen: δι' ὧν ἐγγὺς Λc:
33. διὸ τι Bywater 35. alia Σ οἱ Σ, legisse videtur, 'haec sunt in eo quod dixit Sophocles se audisse vocem radii contempti' (Arabs); unde W. R. Hardie coni. τοιαύτη δ' ἢ ἐν τῷ [Σοφοκλέους] Τηρει "τῆς ἀναίδου," φησι, "κερκίδος φωνή κλών" 36. ἡ τρίτη Spengel: ἤτοι την Λc: τρίτη ἡ
34. apogr. αἰσθέσθαι Λc 1455 a 1. τοῖς apogr.: τῆς Λc 2. ἀπολόγῳ
35. Parisinus 2038: ἀπὸ λόγων Λc 4. Χοηφόρος Vettori: χλοηφόρος Λc
6. Πολυίδου Tyrwhitt: Πολυείδου apogr.: Πολυείδους Λc 10. Φινείδαις
Reiz: φινείδαις codd.
made in one way by the nurse, in another by the swineherds. 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
XVI. 6—XVII. 2. 1455 a 12—30

autaeas, cal ypar εξετέθησαν ἐνταῦθα. ἦστιν ἰδε τις καὶ συν-7
θετή ἐκ παραλογισμοῦ τοῦ θατέρου, οἷον ἐν τῷ Ὄδυσσει τῷ
ψευδαγγέλῳ. ὁ μὲν γὰρ τὸ τόξον ἔφη * * * γνώσεσθαι ὁ
15 οὐχ ἐσφάκει, τὸ δὲ ὡς δὴ ἐκείνου ἀναγνωρισθοῦντος διὰ τούτου
ποιήσαι, παραλογισμὸς. πας ὃν ἐβελτίστη ἀναγνώρισις ἐξ
ἀυτῶν τῶν πραγμάτων τῆς ἐκπλήξεως γιγνομένης δὲ εἰκό-
tων, οἶον [ὁ] ἐν τῷ Σοφοκλέους Οἰδίποδι καὶ τῇ Ἰφιγενείᾳ.
εἴκος γὰρ βούλεσθαι ἐπιθεῖναι γράμματα. αἱ γὰρ τοιαύται
20 μόναι ἁνεῦ τῶν πεποιημένων σημείων καὶ δεράλων. δεύ-
tεραι δὲ αἱ ἐκ συλλογισμοῦ.

XVII. Δεὶ δὲ τοὺς μύθους συνιστάναι καὶ τῇ λέξει συναπ-
erγάζεσθαι ὡς κάλλιστα πρὸ ὀμμάτων τιθέμενον. οὕτω γὰρ
ἀν ἐναργέστατα [ὁ] ὄρων ὀσπέρ παρ’ αὐτοῖς γιγνόμενος τοῖς
25 πραττομένοις εὐρίσκοι τὸ πρέπον καὶ ἥκιστα ἃν λανθάνοι
τὰ ὑπενναῦτια. σημείον δὲ τούτου ὃ ἐπετιμᾶτο Καρκί
φον γὰρ Ἀμφιάραος ἐξ ἱεροῦ ἀνήει, ὃ μὴ ὀρῶντα [τὸν
θεατή] ἐλάνθανεν, ἐπὶ δὲ τῆς σκηνῆς ἐξέπεσεν δυσχερα-
νάντων τοῦ τῶν θεατῶν. ὡς δὲ δυνατὸν καὶ τοῖς σχή-
30 μασι συναπεργαζόμενον. πιθανώτατοι γὰρ ἂπὸ τῆς αὐ
tῆς...
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 recognise the bow which, in fact, he had not seen; and to bring about a recognition by this means—the expectation that A would recognise the bow—is false inference.

But, of all recognitions, the best is that which arises from the incidents themselves, where the startling discovery 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. These 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. Amphiaras 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
philosophos oi en tois pathein eisin kal xeiromaivei o xeiromaizomenos kal xalepainei o oryigmomenos alhithinota. did ophynovs kai poihtika estin kai manikou. toutow gar ois men eiplastoi ois de ekstatikoi eisin. tois te logous kal tois petoimemous 3. deis kai auton poioynta ekptisedthai katholou, eisv ointos epeisodioyn kai parateinein. legw de ointos an theoreisthai to katholou, oinov tis 'Iphigeneias' tuthesin tinos korys kai apaitheiasin adilous tois thousin, idrivenesin de eis allin 5. chran, en zv nomos oh tois xewou thyein tis theia tauth eis in tivn ierovsinin. xrono de usteron to adelpho sunebhe thenein tis iereias (to de oti anilein o theos dia tis aitias, eixw to katholou [thenein ekei], kal ef' o ti de, eixw tov muthou). elthon de kai laphtheis thyesai mellasson anegnirisein, eisv ois Eurip 10. pinhas eisv ois Poluidos epoignen, kata to eikos eipwv oti ouk ara monon tivn adelphin allad kai auton eidei tuthnai, kai enuteusen h sotepria. metata tauta de 'hdei upothenta ta 4. onomata epeisodioyni. opws de estei oikeia ta epieisodia, oinov en to 'Oresthe h mania de' hsa elphthei kai h sow 15. theia dial tis katharoseis. en men ohv tois dramasisin ta 5. epieisodia synuma, h 6. epopoiai toutous mekynetai. tis

33. duplicem lect. exiplastoi et apistanta habuisse videtur Σ (Diels) 34. ekstastikoi Riccardianus 46 (confirm. Arabs, vid. Margoliouth, Class. Rev. xv. 54); ekstastikoi codd. eft. tous te vel toutous te tois apogr. : toutous te Δ, sed ne Graece quidem dicitur paralelismous coni. Vahlen 1455 b 2. ekpeisodion Δ parateinein Riccardianus 46, Vettori: parateinein codd. 7-8. secludendum videtur aut elthein ekei (Bekker ed. 3) aut eixw touto katholou (Duentzer) 8. katholou fort. muthon Vahlen muthon fort. katholou Vahlen 9. anegnirisei M. Schmidt 10. Polleidos codd. (cf. 1455 a 6) 15. dramaei vel (vel dramaei) apogr. : dramaei Δ.
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
XVII. yap 'Ovuvseias <ov> μακρὸς ο λόγος ἐστὶν· ἀποδημοῦντός τινος ἔτη πολλὰ καὶ παραφυλαττομένου ὑπὸ τοῦ Ποσείδώνος καὶ μόνον ὄντος, ἔτι δὲ τῶν οἷκοι οὕτως ἐχόντων ὅστε τὰ χρή-20 ματα ὑπὸ μνηστήρων ἀναλίσκεσθαι καὶ τῶν οίδων ἐπιβου- λεύσθαι, αὐτὸς δὲ ἀφικνεῖται χειμασθεῖς καὶ ἀναγνωρίσας τινὰς αὐτὸς ἐπιθέμενος αὐτὸς μὲν ἐσώθη τοὺς δ’ ἐχθροὺς διέφθειρε. τὸ μὲν οὖν ὑδίον τούτο, τὰ δ’ ἀλλὰ ἐπεισόδια.

XVIII  Ἐστὶ δὲ πάσης τραγῳδίας τὸ μὲν δέσις τὸ δὲ λύσις, τὰ 25 μὲν ἐξωθεῖν καὶ ἐνια τῶν ἐσωθεῖν πολλάκις ἡ δέσις, τὸ δὲ λοιπὸν ἡ λύσις. λέγω δὲ δέσιν μὲν εἶναι τὴν ἀπ’ ἀρ- χής μέχρι τοῦτο τοῦ μέρους θ ἐσχάτον ἐστὶν ἐξ οὗ μεταβαί- νειν εἰς εὐτυχίαν ἣ εἰς ἀτυχίαν <συμβαίνει>, λύσιν δὲ τὴν ἀπὸ τῆς ἀρχής τῆς μεταβάσεως μέχρι τέλους· ὥσπερ ἐν 30 τῷ Δυνκείῳ τῷ Θεοδέκτου δέσις μὲν τὰ τε προτετραγμένα καὶ ἡ τοῦ παιδίου λήψις καὶ πάλιν ἢ ἀυτῶν δὴ * * ἡ λύσις δ’ ἡ ἀπὸ τῆς αἰτιάσεως τοῦ θανάτου μέχρι τοῦ τέλους. * * τραγῳδίας δὲ εἰδὴ εἰς τέσσαρα, [τοσαῦτα γὰρ 2 καὶ τὰ μέρη ἑλέχθη,] ἡ μὲν πεπλεγμένη, ἦς τὸ ὀλὸν 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 Lyceus 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 peripetèia kai ἀναγνώρισις, ἢ δὲ παθητική, οἷον οἱ τε Αἰαν-
1456α τες καὶ οἱ Ἱξάνες, ἢ δὲ ἡθική, οἷον αἱ Φθιώτιδες καὶ ὁ
Πηλεὺς. τὸ δὲ τέταρτον <ἄπλη> * * ὅς * οἷον αἱ τε
Φορκίδες καὶ Προμηθεὺς καὶ οὐκ έν ξίδου. μάλιστα μὲν οὖν 3
ἀπαντα δεῖ πειράσαι ἔχειν, εἰ δὲ μῆ, τὰ μέγιστα καὶ πλεί-
5 στα, ἀλλως τε καὶ ός υἱόν συκοφαντοῦσιν τοὺς ποιητὰς: ἱε-
γουότων γὰρ καθ’ ἐκαστὸν μέρος ἀγαθῶν ποιητῶν, ἐκάστοτο
τοῦ ἱδίου ἀγαθοῦ ἀξίουσι τὸν ἑνα υπερβάλλειν. δίκαιον δὲ καὶ
τραγῳδίαν ἄλλην καὶ τὴν αὐτὴν λέγειν οὔτεν<ἐ> ἵσως <ὡς>
τῷ μύθῳ· τούτῳ δὲ, ὃν ἡ αὐτή πλοκῇ καὶ λύσις. πολλοὶ δὲ
10 πλέξαντες εὖ λύουσι κακῶς. δεῖ δὲ ἄμφω ἄει κρατεῖσθαι.
χρῆ δὲ ὅπερ εἰρήται πολλάκις μεμηρῆσαι καὶ μὴ ποιεῖν ἐπο-
4 ποικὸν σύστημα τραγῳδίαν (ἐποποικὸν δὲ λέγω τὸ πολύ-
μυθόν), οἷον εἴ τις τὸν τῆς 'Ἰλιάδος ὁλον ποιεῖ μύθον. ἐκεῖ
μὲν γὰρ διὰ τὸ μῆκος λαμβάνει τὰ μέρη τὸ πρέπον μέγεθος,
15 ἐν δὲ τοῖς δράμασι πολὺ παρὰ τὴν υπόληψιν ἀποβαίνειν. ση-
5 μειὸν δὲ, ὃς οἱ πέρσιν Ἰλίου ὄλην ἐποίησαν καὶ μὴ κατὰ μέρος
ὡστὲν Εὐρυπίδης, <ἡ> Νιόβην καὶ μὴ ὡστὲν Λεοχύλος,
ἡ ἐκπίπτοισιν ἡ κακῶς ἀγανιζοῦται, ἐπει καὶ Ἀγάθων ἐξ-

1456 a 2. ἡ ἀπλὴ add. Susemihl post ἡ ἀπλὴ nonnulla intercidisse puto
10 τὸ δὲ τέταρτον ὅς Δο: τὸ δὲ τέταρτον ὅψ (cf. ad 1458 a 6) Bywater, recte,
nisi fallor, quod ad ὅψ affinit, sed τὰ εἶδο ἐν hoc loco eadem utique esse
debent quae in xxiv. 1: τὸ δὲ τέταρτον τερατώδες Schrader: τὸ δὲ τερατώδες
<ἀλλότριον> Wecklein 5. ἀλλος τε apogr.: ἀλλ' ὃς ἕξ Δο 6.
ἐκάστον Marcianus 215, Parisinus 2038: ἐκαστὸν Δο 7-10. δίκαιον—
kρατεῖσθαι v. ad 1455 b 33 8. οὐδεὶς ὅσον ὡς Bonitz: οὐδεὶς ὡς Tyrwhitt:
kρατεῖσθαι (cf. Polit. iv. (vii.) 13. 1331 b 38) Vahlen et Σ ('prensarunt
17. ἡ add. Vahlen Νιόβην] 'Εκάβην Valla, unde 'Εκάβην [καὶ ...
Λεοχύλος] Reinach 18. ἀγαθῶν pr. Δο et Σ
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
XVIII. 5—XIX. 2.  

ēpesev ēn tōutō μόνῳ: ēn dē tās periπετείαιs [kai ēn tās 20 ἀπλοῖς πράγμασι] στοχάζεται ὑν βούλουται ὑμαμαστῶς: 

τραγικὸν γὰρ τότῳ καὶ φιλάνθρωπον. ἔστιν dē tōto, ὅταν ὁ σοφὸς [mēn] μετὰ πονηρίας ἔξαπατηθῇ, ὥσπερ Σίσυ-

φος, καὶ ὁ ἀνδρεῖος μὲν ἄδικος δὲ ἤττηθῆ. ἔστιν dē tōto 

eikōs ὥσπερ Ἑρμάθου λέγει, εἰκὸς γὰρ γίνεσθαι πολλὰ 

25 καὶ παρά τὸ εἰκός. καὶ τόν χορὸν dē ēνα dεὶ ὑπολα-

7 βεῖν τῶν ὑποκριτῶν, καὶ μόρον εἶναι τοῦ ὄλου καὶ συναγω-

νίζεσθαι μῆ ὥσπερ Ἑὔριπιθη ἂλλ ὥσπερ Σοφοκλῆ. τοὺς 

dὲ λοιποῖς τὰ ἄδομενα <οὐδὲν> μᾶλλον τοῦ μῦθου ἡ ἄλλη 

τραγῳδίας ἔστιν· διὸ ἐμβόλιμα ἄδουσιν πρῶτον ἄρξαιτος 

30 Ἀγάθωνος τοῦ τοιοῦτον. καὶ τοῖ τί διαφέρει ἡ ἐμβόλιμα 

ἀδεὶν ἡ ἐ ῶ ῳ σιν ἐξ ἄλλου εἰς ἄλλο ἀρμόττοι ἡ ἐπεισόδιον 

όλον;

XIX.  

Περὶ μὲν οὖν τῶν ἄλλων ἡδῆ εἰρήται, λοιπὸν δὲ περὶ 

λέξεως καὶ διανοίας εἰπεῖν. τὰ μὲν οὖν περὶ τὴν διάνοιαν ἐν 

35 τοῖς περὶ ῥητορικῆς κείσθω, τούτῳ γὰρ ἐδιοῦ μᾶλλον ἐκείνης 

τῆς μεθόδου. ἔστι δὲ κατὰ τὴν διάνοιαν ταῦτα, ὡς ὑπὸ 

tοῦ λόγου δὲ παρασκευασθῆναι. μέρη δὲ τούτων τὸ τε ἀπο—2 

δεικνύαι καὶ τὸ λυεῖν καὶ τὸ πάθη παρασκευάζειν, οἶνον 

1456 b ἐλεοῦ ἡ φόβον ἡ ὀργήν καὶ ὡς τοιαύτα, καὶ ἐτὶ 

μέγεθος

19—20. καὶ ἐν . . . πράγμασι secl. Susemihl: τυετυρ Arabs ἐν τοῖς ἀπλοῖς] 

ἐν τοῖς διπλοῖς Twining: ἀπλῶς ἐν τοῖς Gomperz 20. στοχάζεται Heinsius: 

στοχάζουνται codd. 21. τραγικῶν—φιλάνθρωπον infra post ἤττηθη collocat 

Susemihl 22. aut secludendum μὲν (Margoliouth cum Arabe) aut δὲ 


cal eikos ὥσπερ Riccardianus 46 (confirm. Arabs) 27. ὥσπερ παρ’—ὡσπερ 


cum Arabe ἄδομενa Saggi (‘quaæ canuntur’ Arabs): διδόμενα Ἀο 


30. τοιοῦτον] τοιοῦτος Σ, ut videtur 33. ἤδη apogr.: ἤδ’ Αο: εἰδεν Σ, 

ut videtur 34. καὶ Hermann: ἡ codd. 38. πάθη secl. Bernays, 

tυετυρ Arabs
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 [ἔν] τοῖς πράγμασιν ἀπὸ 3
tῶν αὐτῶν ἰδεῶν δεὶς χρῆσθαι, ὅταν ἡ ἑλεεινὰ ἡ δεινὰ ἡ
μεγάλα ἡ εἰκότα δὲ παρασκευάζειν. πλὴν τοσοῦτον δια-
5 φέρει, ὅτι τὰ μὲν δὲν φαίνεσθαι ἀνευ διδασκαλίας, τὰ δὲ
ἐν τῷ λόγῳ ὑπὸ τοῦ λέγοντος παρασκευάζεσθαι καὶ παρὰ
tῶν λόγων γύγρεσθαι. τὸ γὰρ ἂν εἰς τοῦ λέγοντος ἑργον, εἰ
φαίνοιτο ἡ διάνοια καὶ μὴ διὰ τῶν λόγων; τὸν δὲ περὶ τὴν 4
λέξιν ἐν μὲν ἐστὶν εἰδος θεωρίας τὰ σχῆματα τῆς λέξεως,
10 ἀ ἐστὶν εἰδέναι τῆς ὑποκριτικῆς καὶ τοῦ τῆς τοιαύτην ἐχου-
tος ἀρχιτεκτονικῆς, οἷον τὴ ἐντολὴ καὶ τὶ ἐυχὴ καὶ διή-
γγεις καὶ ἀπειλὴ καὶ ἐρώτησις καὶ ἀπόκρισις καὶ εἰ τὰ ἄλλα
tοιοῦτον. παρὰ γὰρ τὴν τοῦτων γνώσιν ἡ ἁγνοιαν οὔδὲν 5
eἰς τὴν ποιητικὴν ἐπιτίμημα φέρεται οὐ καὶ ἄξιον σπου-
15 δὴ. τὸ γὰρ ἂν τὶς ὑπολάβου ἡμαρτήσατι ἢ Πρωταγόρας
ἐπιτιμᾶ, ὅτι εὐχεσθαι οἶνομενος ἐπιτάττει εἰπὼν "μὴν ἀειδὸ
θεᾶ," τὸ γὰρ κελεύειν φησίν ποιεῖν τὶ ἡ μὴ ἐπίταξις ἐστὶν.
διὸ παρείσθω ὡς ἄλλης καὶ οὗ τῆς ποιητικῆς ὑπ θεωρῆμα.
XX [Τῆς δὲ λέξεως ἀπάσης τὰδ' ἐστὶ τὰ μέρη, στοι-
20 χείον συλλαβῇ σύνδεσμον ὀνόμα βῆμα [ἀρθρον] πτῶσις
λόγως. στοιχείον μὲν οὖν ἐστιν φωνή ἀδιαίρετος, οὐ πάσα 2
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, Inflexion 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
de ἀλλ' εὐς ὁς πέφυκε συνθετὴ γύνεσθαι φωνή' καὶ γὰρ τῶν
θηρίων εἰσὶν ἀδιαίρετοι φωναί, ὅν οὐδεμίαν λέγω στοι-
χείων. ταύτης δὲ μέρη τὸ τε φωνήν καὶ τὸ ἡμίφωνον καὶ
25 ἄφωνον. ἔστιν δὲ φωνήν μὲν <τὸ> ἀνευ προσβολῆς ἔχον
3 φωνήν ἀκουστήν, ἡμίφωνον δὲ τὸ μετὰ προσβολῆς ἔχον
φωνήν ἀκουστήν, οἶον τὸ Σ καὶ τὸ Ρ, ἄφωνον δὲ τὸ μετὰ
προσβολῆς καθ' αὐτὸ μὲν οὐδεμίαν ἔχον φωνήν, μετά δὲ
tῶν ἑχόντων τινὰ φωνὴν οἰνόμενον ἀκουστόν, οἶον τὸ Γ καὶ
30 τὸ Δ. ταύτα δὲ διαφέρει σχῆμασιν τε τοῦ στόματος καὶ
4 τόποις καὶ δαστήτη καὶ ψυλότητα καὶ μήκει καὶ βραχύ-
tητα, ἐτι δὲ δέξυτη καὶ χαρύτητα καὶ τῷ μέσῳ· περὶ δὲν
καθ' ἐκαστὸν [έν] τοῖς μετρικοῖς προσήκει θεωρεῖν. συλλαβή
5 δὲ εστίν φωνὴ ἁσμος συνθετὴ εὐς ἄφωνον καὶ φωνὴν ἔχον-
35 τος· καὶ γὰρ τὸ ΓΡ ἀνευ τοῦ Α συλλαβὴ καὶ μετὰ τοῦ
Α, οἶον τὸ ΓΡΑ. ἀλλὰ καὶ τούτων θεωρήσαι τὰς διαφορὰς
τῆς μετρικῆς ἐστίν. σύνδεσμος δὲ εστίν φωνὴ ἁσμος ἢ οὗ
6 1457 a τε κολλεῖ οὔτε ποιεῖ φωνήν μιᾶν σημαντικὴν ἐκ πλειώνων
φωνῶν, πεψυκτία [σιив]τίθεσθαι καὶ ἐπὶ τῶν ἄκρων καὶ ἐπὶ

Reiz 33. ἐν secl. Spengel 34. post φωνῆν ἔχοντος coni. Christ
<ἡ> πλειόνων ἄφωνων καὶ φωνῆν ἔχοντος> 35—36. καὶ γὰρ τὸ ΓΡ ἀνευ
tοῦ Α συλλαβὴ καὶ μετὰ τοῦ Α Αο: 'nam Τ et Ρ sine Α non faciunt syllabam,
quoniam tantum fiunt syllaba cum Α' Arabs, unde καὶ γὰρ τὸ ΓΡ <οὐκ>
ἀνευ τοῦ Ρ συλλαβῆ, ἀλλὰ μετὰ τοῦ Α Margoliouth (similia Susemihl ed. 1):
καὶ γὰρ τὸ ΓΑ ἀνευ τοῦ Ρ συλλαβῆ καὶ μετὰ τοῦ Ρ Tyrwhitt: καὶ γὰρ τὸ Α ἀκνευ
tοῦ ΓΡ συλλαβῆ καὶ μετὰ τοῦ ΓΡ M. Schmidt 1457 a 1—8. ἢ οὔτε κολλεῖ
—ἤτοι, δὲ, Hartung, Susemihl. Codicem fide ita vulgo legitur: ἢ οὔτε
cολλεῖ οὔτε ποιεῖ φωνήν μιᾶν σημαντικήν, ἐκ πλειώνων φωνῶν πεψυκτία συντι-
θεσθαι, καὶ ἐπὶ τῶν ἄκρων καὶ ἐπὶ τοῦ μέσου, ἢ μὴ ἀρμόττει (ἀν μὴ ἀρμόττη
απογρ.) ἐν ἀρχῇ τίθεναι καθ' αὐτὸν (ἀὐτὴν Tyrwhitt), οἶον μὲν (ἢ τῶν Ῥοβοτέλη: σημαντικὴν Αο) δὲ ποιεῖν πέφυκεν μιᾶν σημαντικήν φωνήν. ἀριθμὸν
θ' ἐστὶ φωνῆς ἁσμος, ἢ λόγων ἀρχὴν ἢ τέλος ἢ διορισμὸν δὴλοι, οἶον τὸ ἀμφί
(Hartung: ὕ. μ. τ. Αο: φημὶ Ald., Bekker) καὶ τὸ περὶ (π. ὅ. τ. ὅ. Αο) καὶ τὰ ἀλλα.
sounds. For even brutes utter indivisibile 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 Λ,—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: σῶνθεσμὸς δὲ ἐστὶν φωνῆς ἄσμος ἢ ἐκ πλείονων μέν φωνῶν, μᾶς σημαντικῶν δὲ ποιεῖν περίφρενυ μιαν σημαντικήν φωνήν, ἢ μὴ ἀρμόττει ἐν ἀρχῇ λόγῳ τίθεναι καθ' αὐτῆν, οἷον τὸ ἀμφί καὶ τὸ περί καὶ τὰ ἄλλα. ἀρθρον δ' ἐστὶ φωνῆς ἄσμος, ἢ ὡστε κωδίκει ὡστε ποιεῖ φωνὴν μιαν σημαντικὴν ἐκ πλείονων φωνῶν [περίφρενων] συντίθεσαι, <ἄλλα> ἢ λόγου ἀρχὴν ἢ τέλος ἢ διορισμὸν δηλοῖ, πεφυκία τίθεσθαι καὶ ἐπὶ τῶν ἀκρῶν 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 satís explicata ἐπέχειν me fateor 2. πεφυκία τίθεσθαι Winstanley: πεφυκίαν συν- τίθεσθαι codd.
τοῦ μέσου. ἢ φωνῇ ἀσημος ἢ ἐκ πλειώνων μὲν φωνών μᾶς, σημαντικών δὲ, ποιεῖν πέφυκεν μίαν σημαντικὴν 5 φωνὴν, οἴον τὸ ἀμφὶ καὶ τὸ περὶ καὶ τὰ ἄλλα. ἢ φωνῇ 7 ἀσημος ἢ λόγου ἀρχὴν ἢ τέλος ἢ διορισμὸν δηλοῖ, ἢν μὴ ἀρμόττει ἐν ἀρχῇ λόγου τιθέναι καθ’ αὐτὴν, οἴον μὲν, ἦτοι, δὲ. [ἡ φωνῇ ἀσημος ἢ οὕτε κωλύει οὕτε ποιεῖ φωνὴν μίαν σημαντικὴν ἐκ πλειώνων φωνῶν πεφυκία τίθεσθαι καὶ 10 ἐπὶ τῶν ἀκρῶν καὶ ἐπὶ τοῦ μέσου.] ὅνομα δὲ ἐστὶ φωνῇ 8 συνθετὴ σημαντικὴ ἀνευ χρόνου ἢς μέρος οὐδέν ἐστὶ καθ’ αὐτὸ σημαντικὸν. ἐν γὰρ τοὺς διπλοῖς οὐ χρώμεθα ὡς καὶ αὐτὸ καθ’ αὐτὸ σημαίνον, οἴον ἐν τῷ Θεοδόρῳ τὸ δῶρον οὐ σημαίνει. βῆμα δὲ φωνῇ συνθετὴ σημαντικὴ μετὰ χρό- 9 15 νοῦ ἢς οὐδὲν μέρος σημαίνει καθ’ αὐτὸ, ὡσπερ καὶ ἐπὶ τῶν ὀνομάτων. τὸ μὲν γὰρ ἀνθρωπός ἢ λευκὸν οὐ σημαίνει τὸ πότε, τὸ δὲ βαδίζει ή βεβάδικεν προσσημαίνει τὸ μὲν τὸν παρόντα χρόνου τὸ δὲ τῶν παρελθοντα. πτώσις δ’ ἐστὶν 10 ὀνόματος ἢ ρήματος ἢ μὲν τὸ κατὰ τὸ τοῦτο ἢ τοῦτῳ ση- 20 µαίνον καὶ ὅσα τοιαῦτα, ἢ δὲ κατὰ τὸ ἐνὶ ή πολλοῖς, οἴον ἀνθρωποι ἢ ἀνθρωπός, ἢ δὲ κατὰ τὰ υποκριτικά, οἴον κατ’ ἑρώτησιν, ἐπίταξιν. τὸ γὰρ ἐβάδισεν; ἢ βάδιζε πτώσις ρήματος κατὰ ταύτα τὰ εἰδὴ ἐστὶν. λόγος δὲ φωνῇ συνθετῇ 11 σημαντικὴ ἢς ἔνια μέρη καθ’ αὐτὰ σημαίνει τί· οὐ γὰρ 25 ἄπας λόγος ἐκ ῥημάτων καὶ ὀνομάτων σύγκειται, οἴον “ὁ τοῦ ἀνθρώπου ὀρισμός”. ἀλλ’ ἐνδέχεται <καὶ> ἀνευ ρημάτων

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 ἄμφι, περί, and the like. Or, a non-significant sound, 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, ητοι, ὅπε.

A Noun is a composite significant sound, not marking 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 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 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 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
eínaí λόγον. μέρος μέντοι ἀεὶ τι σημαίνον ἔξει, οἷον "ἐν τῷ ἑπίζειν," "Κλέων ὁ Κλέωνος." εἰς δέ ἐστι λόγος διχοῦ, ἡ γὰρ 12 ὁ ἐν σημαίνον, ἢ ὁ ἐκ πλεούνων συνδέσμῳ, οἷον ἢ Ἡλίας μὲν 30 συνδέσμῳ εἰς, ὃ δέ τοῦ ἀνθρώπου τῷ ἐν σημαίνειν.]

ΧΧΙ ὁνόματος δὲ εἰδὴ τὸ μὲν ἀπλοῦν, ἀπλοῦν δὲ λέγῳ ὁ μὴ ἐκ σημαίνοντων σύγκειται, οἷον ἔτη, τὸ δὲ διπλοῦν· τούτῳ δὲ τὸ μὲν ἐκ σημαίνοντος καὶ ἀσήμου (πλὴν οὐκ ἐν τῷ ὁνόματι σημαίνοντος [καὶ ἀσήμου]), τὸ δὲ ἐκ σημαίνοντων 35 σύγκειται. εἰς δ' ἂν καὶ τριπλοῦν καὶ τετραπλοῦν ὅνομα καὶ πολλαπλοῦν, οἷον τὰ πολλὰ τῶν Μασσαλιωτῶν. Ἔρμοκαί-

1457 b κόξανθος <ἐπευξάμενος Διὶ πατρί>. ἀπαν δὲ ὅνομα ἐστὶν 2 ἢ κύριον ἢ γλώττα ἢ μεταφορὰ ἢ κόσμος ἢ πεποιημένον ἢ ἐπεκτεταμένον ἢ υφηρημένον ἢ ἐξηλλαγμένον. λέγῳ 3 δὲ κύριον μὲν φ᾽ Χρύσταν ἐκαστοι, γλώτταν δὲ φ' 5 ἔτεροι· ὡστε φανερὸν ὅτι καὶ γλώτταν καὶ κύριον εἶναι δυνατὸν τὸ αὐτό, μὴ τοῖς αὐτοῖς δὲ· τὸ γὰρ σύγκινων Κυπρίων μὲν κύριον, ἢμῖν δὲ γλώττα. μεταφορὰ δὲ 4 ἐστὶν ὁνόματος ἀλλοτρίων ἐπιφορὰ ἢ ἀπὸ τοῦ γένους ἐπὶ εἶδος ἢ ἀπὸ τοῦ εἴδους ἐπὶ τὸ γένος ἢ ἀπὸ τοῦ εἰ-

28. βαδίζειν Α°: βαδίζει Parisinus 2038
29. συνδέσμων Riccardianus 16: συνδέσμων
30. ἐπιτύρων Diels, qui collato Arabe ("sicut multa de Massiliotis Hermocaioxanthus qui supplicabatur dominum caelorum") totum versum eepok.—πατρί tanquam epici carminis, comice scripti, ex conjectura restituit: unde metà <γλώττας ὅν Μασσατούν> λωτόν coni. Rutherford. Ἔρμοκ. ad Phocaeam spectat, Massiliae μετρότοιες, urbem inter Hermmum et Caicus sitam. Ceteras emendationes licet iam missas facere, e.g. μεγαλείων ὁς Winstanley: μεγαλείων ὅν Βekker ed. 3: μεγαλείων ἐν Vahlen 1457 b 3. ἀφηρημένον Spengel (cf. 1458 a 1) 9. τὸ om. apogr.
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 σίγυρον, '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 δοὺς ἐπὶ εἶδος ἡ κατὰ τὸ ἀνάλογον. λέγω δὲ ἀπὸ γένους μὲν 5 ἐπὶ εἶδος οἶον "νῦν δὲ μοι ἡ' ἔστηκεν" τὸ γὰρ ὄρμεις ἐστὶν ἐστάναι τι. ἀπ' εἰδοὺς δὲ ἐπὶ γένος "ἡ δὴ μυρὶ 'Ονυσσεὺς ἐσθλὰ ἔφρευν" τὸ γὰρ μυρίων πολὺ <τί> ἐστιν, ὃ νῦν ἀντὶ τοῦ πολλοῦ κέχρηται. ἀπ' εἰδοὺς δὲ ἐπὶ εἶδος οἶον "χαλκῷ 15 ἀπὸ ψυχὴν ἀρύσας" καὶ "ταμῶν ἀτείρει χαλκῷ" ἐνταῦθα γὰρ τὸ μὲν ἀρύσαι ταμεῖν, τὸ δὲ ταμεῖν ἀρύσαι εἰρηκεν· ἀμφοὶ γὰρ ἀφελεῖν τί ἐστιν. τὸ δὲ ἀνάλογον λέγω, ὅταν ὁ ὀμοίως ἔχῃ τὸ δεύτερον πρὸς τὸ πρῶτον καὶ τὸ τέταρτον πρὸς τὸ τρίτον· ἐρεί γὰρ ἀντὶ τοῦ δεύτερου τὸ τέταρτον ἢ 20 ἀντὶ τοῦ τετάρτου τὸ δεύτερον, καὶ ἐνίοτε προστιθέασιν ἄνθ' οὗ λέγει πρὸς ὅ ἐστι. λέγω δὲ οἶον ὀμοίως ἔχει φιάλη πρὸς Διόνυσον καὶ ἀστίς πρὸς Ἄρη· ἐρεί τοῖνυν τὴν φιάλην ἀσπίδα Διονύσου καὶ τὴν ἀσπίδα φιάλην Ἄρεως. ἢ ὁ γῆρας πρὸς βιον, καὶ ἐσπέρα πρὸς ἡμέραν· ἐρεί τοῖνυν τὴν ἐσπέραν γῆ- 25 ἡμέρας καὶ τὸ γῆρας ἐσπέραν βιον ἢ, ὅσπερ Ἑμπεδοκλῆς, δυσμᾶς βιον. ἐνίοις δ' οὐκ ἔστιν οὐνομα κείμενου τῶν ἀνά-7 λογον, ἀλλ' οὕδεν ἦττον ὀμοίως λεχθήσεται· οἶον τὸ τὸν καρπὸν μὲν ἄφιναι σπείρειν, τὸ δὲ τὴν φλόγα ἀπὸ τοῦ ἡλίου ἀνώνυμον· ἀλλ' ὀμοίως ἔχει τοῦτο πρὸς τὸν ἡλίου καὶ 30 τὸ σπείρειν πρὸς τὸν καρπὸν, διὸ εἰρητὰ "σπείρων θεοκτίσταν φλόγαι." ἐστὶ δὲ τῷ τρόπῳ τούτῳ τῆς μεταφορᾶς χρήσθαι 8 καὶ ἄλλως, προσαγορεύσαντα τὸ ἀλλότριον ἀποφήγαι 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 ἄρψαυ, ‘to draw away,’ is used for ταμεῖν, ‘to cleave,’ and ταμεῖν again for ἄρψαυ,—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
οικείον τι, οἰον εἰ τῆν ἀσπίδα εἰποι φιάλην μη Ἄρεως ἀλλ' ἄνων. <κόσμος δὲ . . . >. πεποιημένον δ' ἐστιν ὁ ὄλως 9
35 μῆ καλοῦμενον ὑπὸ τινῶν αὐτὸς τίθεται ὁ ποιητής, (δοκεὶ γὰρ ἕνια εἶναι τοιαῦτα) οἰον τὰ κέρατα ἐρυμγας καὶ τὸν ἱερέα
1458 a ἀρητῆρα. ἐπεκτεταμένον δὲ ἐστιν ἢ ἀφηρημένον τὸ μὲν ἐὰν 10
φωνῆντι μακροτέρῳ κεχρημένον ἢ τοῦ οἰκείου ἢ συλλαβῆ
ἐμβεβλημένη, τὸ δὲ ἀφηρημένον τῇ αὐτοῦ, ἐπεκτεταμένον
μὲν οἰον τὸ πόλεως πόλησ καὶ τὸ Πηλείδου Πηλημάδεω,
5 ἀφηρημένον δὲ οἰον τὸ κρί καὶ τὸ δῶ καὶ "μία γίνεται ἀμ-
φοτέρων ὄψ." ἐξηλλαγμένον δ' ἐστιν ὅταν τοῦ ὄνομαξομένου 11
tὸ μὲν καταλείπῃ τὸ δὲ ποιή, οἰον τὸ "δεξιετερὸν κατὰ μαξὸν"
ἀντὶ τοῦ δεξιῶν.

[αὐτὸν δὲ τῶν ὄνομάτων τὰ μὲν ἄρρενα τὰ δὲ θήλεα τὰ 12
10 δὲ μεταξύ, ἄρρενα μὲν ὅσα τελευτᾷ εἰς τὸ Ἅ καὶ Ρ καὶ Σ
καὶ ὅσα ἐκ τούτου σύγκειται (ταύτα δ' ἐστιν δύο, Ψ καὶ Ξ),
θήλεα δὲ ὅσα ἐκ τῶν φωνημένων εἰς τε τὰ ἀεὶ μακρά, οἰον εἰς Ἅ
καὶ Ω, καὶ τῶν ἐπεκτεινομένων εἰς Α. ὅστε ίσα συμβαίνει
πλήθη εἰς ὅσα τὰ ἄρρενα καὶ τὰ θήλεα· τὸ γὰρ Ψ καὶ τὸ Θ
15 <τὸ Σ> ταῦτα ἐστιν. εἰς δὲ ἀφωνον οὐδὲν ὄνομα τελευτᾷ, οὐδὲ
εἰς φωνῆν βραχύ. εἰς δὲ τὸ Ι τρία μόνον, μέλι κόμμι πέπερι.
eἰς δὲ τὸ Τ πέντε. τὰ δὲ μεταξὺ εἰς ταῦτα καὶ Ν καὶ Σ.]

XXII
Δέξεως δὲ ἀρετὴ σαφῆ καὶ μῆ ταπεινὴν εἶναι. σα-
φεστάτη μὲν οὖν ἐστιν ἢ ἐκ τῶν κυρίων ὄνομάτων, ἀλλὰ
20 ταπεινῆς παράδειγμα δὲ ἡ Κλεοφῶντος ποίησις καὶ ἡ

33. ἄλλ' ἄνων Vettori: ἄλλα οἴον Λο et Σ
Maggi 1458 a 2. κεχρημένοις Hermannus ᾿Η] ᾿Δο 
3. συλλαβῆ ἐμβεβλη-
mένη Λο 4. πόλεως Λο 
2038: πηλείδου Parisinus 
Ἐλικος Λο: Πηλείδος <Πηλήσιο και τὸ Πηλείδου>M. Schmidt 
6. ὑ 
Vettori; ὅσι Λο (Ο+ΙΟ=ΟΨΙΟ) 
10. ὅταν Riccardianus 16 (confirm. 
15. τὸ Σ add. 
anon. ap. Tyrwhitt 
17. post πέντε add. τὸ πῶν τὸ νάπου τὸ γῶνον τὸ 
ὁρὸν τὸ ἄστυ Riccardianus 16 
19. ταῦτα <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 κέβατα, 'horns,' and ἀρητήρ, 'supplicator,' for ἰερεύς, 'priest.'

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,—πόλνος for πόλεως, and Πηλνάδεω for Πηλείδου: of contraction,—κρὶ, δῶ, and ὄψ, as in μία γένεται ἀμφοτέρων ὄψ.

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

[Nouns in themselves are either masculine, feminine, or neuter. Masculine are such as end in ν, ρ, ις, or in some letter compounded with ις,—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 ι. Thus the number of letters in which nouns masculine and feminine end is the same; for ψ and ξ are equivalent to endings in ις. No noun ends in a mute or a vowel short by nature. Three only end in ι,—μέλι, κόμμι, πέπερι: five end in υ. Neuter nouns end in these two latter vowels; also in υ and ις.]

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,
Σθενέλου. σεμνή δὲ καὶ ἐξαλλάττουσα τὸ ἰδιωτικὸν ἢ τοῖς ἐξεικοῖς κεχρημένης· ἐξεικοῦν δὲ λέγω γλώτταν καὶ μεταφορὰν καὶ ἐπέκτασιν καὶ πᾶν τὸ παρὰ τὸ κύριον. ἀλλὰ ἂν ἄν 2 τις ἀμα ἅπαντα τοιαύτα ποιήσῃ, ἢ αἴνυμα ἔσται ἢ βαρβαρας· ἂν μὲν οὖν ἐκ μεταφορῶν, ἀἴνυμα, εὰν δὲ ἐκ γλωττῶν, βαρβαρισμὸς· αἰνύγματος τε γὰρ ἱδέα αὐτή ἐστι, τὸ λέγοντα ὑπάρχοντα ἀδύνατα συνάψαι. κατὰ μὲν οὖν τὴν τῶν <ἀλλῶν> ὄνοματων σύνθεσιν οὐχ οἶον τοῦτο ποιῆσαι κατὰ δὲ τὴν μεταφορὰν ἐνδεχεται, οἰον “ἂνδρ’ εἶδον πυρί χαλ- 
30 κόν ἐπ’ ἀνέρι κολλήσαντα,” καὶ τὰ τοιαύτα. ἐκ τῶν γλωττῶν βαρβαρισμὸς. δεῖ ἄρα κεκράσθαι πως τούτως· τὸ 3 μὲν γὰρ μὴ ἰδιωτικὸν ποιήσης μηδὲ ταπεινῶν, οἰον ἡ γλώττα καὶ ἡ μεταφορὰ καὶ ὁ κόσμος καὶ τάλλα τὰ εἰρημένα εἶδή, τὸ δὲ κύριον τὴν σαφήνειαν. οὐκ ἐλάχιστον δὲ μέρος 4

1458 b συμβάλλεται εἰς τὸ σαφὲς τῆς λέξεως καὶ μὴ ἰδιωτικῶν αἱ ἐπεκτάσεις καὶ ἀποκοπαὶ καὶ ἐξαλλαγαί τῶν ὄνοματως· διὰ μὲν γὰρ τὸ ἄλλως ἔχων ἢ ὅτι τὸ κύριον, παρὰ τὸ εἰσθός γιγνόμενον, τὸ μὴ ἰδιωτικὸν ποιήσης, διὰ δὲ τὸ κοι- 5 νωνεῖν τοῦ εἰσθότος τὸ σαφὲς ἐσται. ὡστε οὐκ ὀρθῶς ψέγου. 5 σιν οἱ ἐπιτιμῶντες τῷ τοιοῦτῳ τρόπῳ τῆς διαλέκτου καὶ δια- κωμῳδοῦντες τὸν ποιητήν, οἰον Εὐκλείδης ὁ ἄρχαιος, ὡς ῥάδιων ποιεῖν, εἰ τῆς δῴαει ἐκτείνειν ἐφ’ ὑπόσον βούλεται, ἰαμβοπουήσας εὐ αὐτῇ τῇ λέξει “Ἐπιχάρην εἶδον Μαρα-

βαρισμὸs lacunam statuit Gomperz 31. κεκράσθαι Maggi e cod. Lam- 
pridii (‘si miscenetur haec’ Arabs) : κεκράσθαι codd. cett. 1458 b 1. συμβάλλεται Λο: συμβάλλονται apogr. 9."Επιχάρην Bursian: ἦτει χάριν Δο : ἐπί χάριν Σ, ut videtur (‘appellatum cum favore’ Arabs) εἶδον apogr. : ιδον Δο: ιδον Gomperz
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:
θῶνάδε βαδίζοντα,” καὶ “οὐκ ἂν γ’ ἐράμενος τὸν ἐκείνου ἐλ-
λέβορον.” τὸ μὲν οὖν φαίνεσθαι πως χρώμενον τούτῳ τῷ ἑ
τρόπῳ γελοῖον· τὸ δὲ μέτριον κοινὸν ἀπάντων ἔστι τῶν με-
ρῶν· καὶ γὰρ μεταφοράς καὶ γλώτταις καὶ τοῖς ἄλλοις
εἶδε τὸ χρώμενος ἀπρεπῶς καὶ ἐπίτηδες ἐπὶ τὰ γελοῖα τὸ
15 αὐτὸ ἄν ἀπεργάσατο. τὸ δὲ ἀρμόττον ὅσον διαφέρει ἐπὶ τῶν ἐπῶν θεωρεῖσθω ἐντιθεμένων τῶν <κυρίων> ὅνομάτων εἰς
tὸ μέτρον. καὶ ἐπὶ τῆς γλώττης δὲ καὶ ἐπὶ τῶν μεταφορῶν καὶ ἐπὶ τῶν ἄλλων ἱδεὼν μετατιθέεις ἂν τις τὰ κύρια ὅνομα
cατίδοι ὅτι ἄλληθι λέγομεν· οἶον τὸ αὐτὸ ποιήσαντος ἰαμ-
bεῖον Λισχύλου καὶ Εὐριπίδου, ἐν δὲ μόνον ὅνομα μεταβέν-
tος, ἀντὶ [κυρίου] εἰωθότος γλώτταν, τὸ μὲν φαίνεται καλὸν
tὸ δ’ εὑτελές. Λισχύλος μὲν γὰρ ἐν τῷ Φιλοκτῆ τῇ ἐποίησε
φαγέδαιαν <δ’> ἢ μοι σάρκας ἐσθίει ποδός,
.inspect. 15. ἀρμόττονος ἓν ἑπὶ τὸν ἑπίτηδεν, καὶ
25 νῦν δὲ μ’ ἐώς ὅλογος τε καὶ οὐτιδάνος καὶ ἄεικῆς, ἑν
tὰς λέον τὰ κύρια μετατιθέεις
νῦν δὲ μ’ ἐώς μικρὸς τε καὶ ἄσθενικος καὶ ἄειδῆς.

1 Odys. ix. 515, νῦν δὲ μ’ ἐώς ὅλογος τε καὶ οὐτιδάνος καὶ ἄκικος.

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:

φαγέδαινα <Δ'> ἦ μοι σάρκας ἐσθίει ποδός.

Euripides substitutes θοινάται ‘feasts on’ for ἐσθίει ‘feeds on.' Again, in the line,

νῦν δὲ μ᾽ ἐὼν ὀλίγος τε καὶ οὔτιδανὸς καὶ ἀεικής,

the difference will be felt if we substitute the common words,

νῦν δὲ μ᾽ ἐὼν μικρός τε καὶ ἀσθενικὸς καὶ ἀειδής.
καὶ

dιόρων ἀεικέλιον καταθεὶς ὀλύγην τε τράπεζαν, ¹
30 διόρων μοχθηρὸν καταθεὶς μικράν τε τράπεζαν·
καὶ τὸ "ἡμὼνες βοῶσιν," ² ἡμῶνες κράζοσιν. ἐτὶ δὲ Ἀριφρά- 8
δῆς τοὺς τραγῳδοὺς ἐκαμφώδει, οτι ἀ οὔδείς ἀν ἐποίη ἐν τῇ δια-
λέκτῳ τούτοις χρώνται, οἶον τὸ δομάτων ἀπὸ ἄλλα μὴ ἀπὸ δωμάτων, καὶ τὸ σέθεν καὶ τὸ ἐγὼ δὲ νῦν καὶ τὸ
1459 a Ἀχιλλέως πέρι ἄλλα μὴ περὶ Ἀχιλλέως, καὶ ὅσα ἄλλα
tοιαῦτα· διὰ γὰρ τὸ μὴ εἶναι ἐν τοῖς κυρίοις ποιεῖ τὸ μὴ ἰδιωτικὸν ἐν τῇ λέξει ἀπαντά τα τοιαῦτα· ἐκεῖνος δὲ τούτῳ ἤμυνει. ἐστιν δὲ μέγα μὲν τὸ ἐκάστῳ τῶν εἰρημένων πρεπόν-9
5 τῶν χρήσθαι, καὶ διπλοὶς ὀνόμασι καὶ γλώτταις, πολὺ δὲ 
μέγιστον τὸ μεταφορικὸν εἶναι. μόνον γὰρ τοῦτο οὔτε παρ’
ἀλλον ἐστὶ λαβεῖν εὐφυίας τε σημείον ἐστιν τὸ γὰρ εἰ

μεταφέρειν τὸ τὸ ὁμοίον θεωρεῖν ἐστιν. τῶν δ’ ὄνομάτων τὰ 10
μὲν διπλὰ μᾶλλον ἀρμόττει τοῖς διδυμάβοις, αἱ δὲ γλώτται
10 τοῖς ἡρωικοῖς, αἱ δὲ μεταφοραῖ τοῖς ἱαμβελεῖσι. καὶ ἐν 

μὲν τοῖς ἡρωικοῖς ἀπαντὰ χρήσιμα τὰ εἰρημένα, ἐν δὲ τοῖς 

ἱαμβελεῖσι διὰ τὸ ὅτι μᾶλλον λέξιν μιμεῖσθαι ταῦτα ἀρ-

μόττει τῶν ὄνομάτων ὅσοι κἂν ἐν λόγοις τις χρή-

σαιτο· ἐστὶ δὲ τὰ τοιαῦτα τὸ κύριον καὶ μεταφορὰ καὶ κόσμος.
15 περὶ μὲν οὖν τραγῳδίας καὶ τῆς ἐν τῷ πράττειν μιμη-

σεως ἐστὼ ἡμῖν ἱκανὰ τὰ εἰρημένα.

¹ Odysse. xx. 259, διόρων ἀεικέλιον καταθεὶς ὀλύγην τε τράπεζαν.
² Πιαδ xvii. 265.

29. ἀεικέλιον Parisinus 2038, coni. Susemihi: τ’ ἀεικέλιον Λε: τ’ αἰκέλιον
Vahlen 31. τὸ ἱωνες βοῦσιν ἡ ιωνες Λε: 32. εἶποι απογρ.: εἶπη
Λε: 1459 a 4. τὸ απογρ.: τῶι Λε 10 et 12. ἱαμβείοις Λε: 13. καὶ
Riccardianus 46: καὶ Λε ὅσοις post ἐν αὐθ. Λε: om. απογρ.: τοῖς
Gomperz: ὁδὸις Σ, ut videtur (Ellis) τεσ ἀπογρ.: τί Λε
Or, if for the line,

δίφρον ἀεικέλιον καταβείς ὀλγην τε τράπεζαν,

we read,

δίφρον μοχθηρὸν καταβείς μικράν τε τράπεζαν.

Or, for ἕιόνες βοώσιων, ἕιόνες κράζουσιν.

Again, Ariphrades ridiculed the tragedians for using phrases which no one would employ in ordinary speech: for example, δωμάτων ἀπο instead of ἀπό δωμάτων, 1459 ἁ σέθεν, ἐγὼ δὲ νιν, Ἀχιλλέως πέρι instead of περὶ Ἀχιλλέως, 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.
Περὶ δὲ τῆς διηγηματικῆς καὶ ἐν <i>μέτρῳ μυμητικῆς, ὅτι δεῖ τοὺς μύθους καθάπερ ἐν ταῖς τραγῳδίαις συνιστάναι δραματικοὺς καὶ περὶ μίαν πράξιν ὀλην καὶ τελείαν, ἔχουσαν 20 ἀρχὴν καὶ μέσα καὶ τέλος, ἦν ὡσπερ ζιόν ἐν ὅλον ποιῇ τὴν οἰκείαν ἡδονήν, δήλον, καὶ μὴ ὤμοιας ἱστορίαις τὰς συν-

βέσεις εἶναι, ἐν αἷς ἀνάγκῃ οὐχὶ μιᾶς πράξεως ποιεῖσθαι δήλωσιν ἄλλ' ἐνὸς χρόνου, ὡσα ἐν τούτῳ συνέβη περὶ ἑνα ἡ πλείους, ὃν ἐκαστὸν ὄς ἐτύχεν ἐξεῖ πρὸς ἄλληλα. ὡσπερ 2

25 γὰρ κατὰ τοὺς αὐτοὺς χρόνους ἢ τ' ἐν Σαλαμίνι ἐγένετο ναυμαχία καὶ ἡ ἐν Σικελία Καρχηδονίων μάχη οὐδὲν πρὸς τὸ αὐτὸ συντείνουσαι τέλος, οὕτω καὶ ἐν τοῖς ἐφεξῆς χρόνοις ἐνίοτε γίνεται θάτερον μετὰ θάτερον, ἐξ ὧν ἐν οὐδὲν γίνεται τέλος. σχέδου δὲ οἱ πολλοὶ τῶν ποιητῶν τούτο 30 ὑράσι. διό, ὡσπερ εἴπομεν ήδη, καὶ ταύτη θεσπέσιος ἄν 3

φανείς ὁ Ὠμηρος παρὰ τοὺς ἀλλοὺς, τῷ μηδὲ τὸν πόλεμον καίπερ ἔχοντα ἀρχὴν καὶ τέλος ἐπιχειρήσας ποιεῖν ὅλον. λίαν γὰρ ἄν μέγας καὶ οὐκ εὐσύνοπτος ἐμελλεν ἐσεσθαι, ἢ τῷ μεγέθει μετριάζοντα καταπτεπλεγμένον τῇ ποικιλίᾳ. 35


XXIII  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. τοὐχαροῦν ἐκ 4 μὲν Ἰλιάδος καὶ Ὀδυσσείας μία τραγῳδία ποιεῖται ἑκατέρας ὡς δύο μόναι, ἐκ δὲ Κυπρίων πολλαὶ καὶ τῆς μη-5 κράς Ἰλιάδος [πλέον] ὁκτώ, οἷον ὅπλων κρίσις, Φιλοκτῆτ-ης, Νεοπτόλεμος, ᾿Εὔρυπυλος, πτωχεία, Λάκαων, Ἰλίου πέρσις καὶ ἀπόπλους [καὶ Σίνων καὶ Τρφάδες].

XXIV Ἔτι δὲ τὰ εἴδη ταῦτα δεῖ ἔχειν τὴν ἐπτοποίαν τῇ τραγῳ-δίᾳ, ἢ γὰρ ἀπλῆν ἢ πεπληγμένην ἢ ἥδικην ἢ παθητικὴν.10 καὶ τὰ μέρη ἔξω μελοποιίας καὶ ὄψεως ταῦτα· καὶ γὰρ περιπτετεῖῶν δεὶ καὶ ἀναγνωρίσεων καὶ παθημάτων· ἔτι τὰς διανοίας καὶ τὴν λέξιν ἔχειν καλῶς. οἰς ἀπασιν 2 ὁμηρὸς κέχρηται καὶ πρῶτος καὶ ἱκανός. καὶ γὰρ καὶ τῶν ποιημάτων ἐκάτερον συνέστηκεν ἢ μὲν Ἰλιὰς ἀπλοῦν 15 καὶ παθητικόν, ἢ δὲ Ὀδυσσεία πεπληγμένων (ἀναγνώρισις γὰρ διόλου) καὶ ἥδικη. πρὸς γὰρ τούτους λέξει καὶ διανοιά πάντα ὑπερβέβληκεν. διαφέρει δὲ κατὰ τὴν συστάσεως 3 τὸ μῆκος ἡ ἐπτοποία καὶ τὸ μέτρον. τοῦ μὲν οὖν μήκους ὅρος ἱκανὸς δὲ εἰρημένος· δύνασθαι γὰρ δεὶ συνορᾶσθαι τὴν ἀρχὴν 20 καὶ τὸ τέλος. εἰ δ' ἄν τοῦτο, εἰ τῶν μὲν ἀρχαίων ἐλάτ-τους αἱ συστάσεις εἶν, πρὸς δὲ τὸ πλῆθος τραγῳδιῶν τῶν εἰς μίαν ἀκρόσιν τιθεμένων παρῆκοιεν. ἔχει δὲ πρὸς τὸ 4 ἐπεκτείνεσθαι τὸ μέγεθος πολὺ τῇ ἐπτοποία ἵπτοι διὰ τὸ ἐν μὲν τῇ τραγῳδίᾳ μὴ ἐνδέχεσθαι ἀμα παρατόμενα

1459 b 2. Κύπρια Reitz: κυπρικᾶ \(\Lambda^{c}\) 4. μόνας pr. \(\Lambda^{c}\) 5 et 7. πλέον et kal Σίνων καὶ Τρφάδες seel. Hermann 7. πρωίδας pr. \(\Lambda^{c}\) (τ sup. ser. m. rec.) 8. ἐτι δὲ bis \(\Lambda^{c}\) δεὶ apogr.: δη \(\Lambda^{c}\) 9. ἥδικην om. Σ. 11. καὶ ἥδων post ἀναγνωρίσεων add. Susemihl 13. ἱκανὸς apogr.: ἱκανός \(\Lambda^{c}\) 14. ποιημάτων \(\Lambda^{c}\) 15. ἀναγνωρίσεως Christ 16. ἥδικον corr. rec. m. \(\Lambda^{c}\) γὰρ \(\Lambda^{c}\) : δὲ apogr. 17. πάντας apogr. 21. πρὸς δὲ apogr.: πρῶσε \(\Lambda^{c}\) τὸ ante τραγῳδίων add. Tucker 22. fort. καθιεμένων Richards
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.

XXIV 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 πολλά μέρη μμείσθαι ἀλλά τὸ ἐπὶ τῆς σκηνῆς καὶ τῶν ὑποκριτῶν μέρος μόνον· ἐν δὲ τῇ ἐποποιίᾳ διὰ τὸ διήγησιν εἶναι ἐστὶ πολλά μέρη ἀμα ποιεῖν περαινόμενα, ύψ’ ὅν οἰκείων ὄντων αὐξηται ὁ τοῦ ποιήματος ὁγκος. ὡστε τοῦτ’ ἔχει τὸ ἀγαθὸν εἰς μεγαλοπρέπειαν καὶ τὸ μεταβάλλειν τὸν ἄκουόντα καὶ ἐπεισοδιοῦν ἀνωμοίοις ἐπεισοδιοῦς· τὸ γὰρ ὀμοιον ταχὺ πληροῦν ἐκτίπτειν ποιεῖ τὰς τραγῳδίας. τὸ δὲ 5 μέτρον τὸ ἥρωικόν ἀπὸ τῆς πείρας ἅρμοκεν. εἰ γὰρ τις ἐν ἄλλῳ τινὶ μέτρῳ διηγηματικὴν μέμησιν ποιοῖτο ἢ ἐν πολλοῖς, ἀπρεπές ἂν φαίνοτο· τὸ γὰρ ἥρωικόν στασιμώτατον καὶ ὄγκωδέστατον τῶν μέτρων ἐστίν (διὸ καὶ γλώττας καὶ μετα- φοράς δέχεται μάλιστα· περιττὴ γὰρ καὶ <ταύτη> ἡ διηγη- ματικὴ μέμησις τῶν ἄλλων). τὸ δὲ ἱαμβεὶον καὶ τετρά- 1460 α μέτρον κινητικά, τὸ μὲν ὀρχηστικὸν τὸ δὲ πρακτικόν. ἐτὶ δὲ 6 ἀτοπώτερον, εἰ μυγνύοι τις αὐτά, ὥσπερ Χαἱρήμων. διὸ οὔδεις μακράν σύστασιν ἐν ἄλλῳ πεποίηκεν ἢ τῷ ἥρφῳ, ἂλλ’ ὥσπερ εἴπομεν αὕτη ἡ φύσις διδάσκει τὸ ἀρμόττων [αὐτῇ] 5 [δι]αίρεσθαι. ὁμήρος δὲ ἄλλα τε πολλά ἄξιοι ἐπανεἰσθαι ἢ καὶ δὴ καὶ ὅτι μόνος τῶν ποιητῶν οὐκ ἄρνοει ὁ δεί ποιεῖν αὐτόν. αὐτὸν γὰρ δεῖ τὸν ποιητὴν ἑλάχιστα λέγειν· οὐ γὰρ ἐστὶ κατὰ τάυτα μμητῆς· οἴ μὲν οὖν ἄλλοι αὐτὸι μὲν δὲ ὅλον
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
αγωνίζονται, μιμούνται δε όλγα και όλγάκις· ο δε όλγα
φρομμασάμενος ευθύς εισάγει ανδρα η γυναίκα η ἄλλο τι
[ἡθὸς] και οὐδέν ἀθήν ἀλλ' ἔχοντα ἡθη. δει μεν οὖν εν ταῖς 8
τραγῳδίαις ποιεῖν τὸ θαυμαστὸν, μᾶλλον δ' ενδέχεται εν
tῇ ἐποποιίᾳ τὸ ἄλογον, δε' ο συμβαίνει μάλιστα τὸ θαυ-
μαστόν, διὰ τὸ μὴ ὅραν εἰς τὸν πράττοντα· ἐπεὶ τὰ περὶ
15 τὴν "Εκτόρος διώξει ἐπὶ σκηνῆς οὖντα γελοῖα ἀν ἡφαιῆ, οἱ
μὲν ἐστῶτες καὶ οὐ διώκοντες, ο δὲ ἀνανεῶν, ἐν δὲ τοῖς
ἐπεσιν λανθάνει. τὸ δε θαυμαστὸν ηθο· σημεῖον δέ· πάντες
γὰρ προστιθέντες ἀπαγγέλλουσιν ὡς χαριζόμενοι. δεδιδαχεν 9
dε μάλιστα "Ομηρος καὶ τοὺς ἄλλους ψευδὴ λέγεων ὡς δει.
20 ἐστι δε τοῦτο παραλογισμός. οὐονται γὰρ ἀνθρωποι, ὅταν
τουδὲ οὖντος τοδὲ ἡ γυνομένου γίνηται, ει τὸ ὑστερον ἔστιν,
cαὶ τὸ πρῶτον εἶναι ἡ γίνεσθαι· τοῦτο δε ἐστὶ ψεῦδος. διὸ
dη, δεν τὸ πρῶτον ψεῦδος, ἄλλ' οὐδὲ, τοῦτον ὄντος, ἀνάγκη
<κάκειν> εἶναι ἡ γενέσθαι [ἡ] προσθεῖναι· διὰ γὰρ τὸ τοῦτο
25 εἰδέναι ἀληθὲς ὡς, παραλογίζεται ἡμῶν ἡ ψυχὴ καὶ τὸ πρῶτον
ὡς ὡς. παράδειγμα δὲ τοῦτον ἐκ τῶν Νεπτρων. προαιρεῖσθαι 10
τε δει ἀδύναται εἰκότα μᾶλλον ἡ δυνατὰ ἀπίθανα· τοὺς τε λόγους
μὴ συνιστάσαι ἐκ μερῶν ἄλγων, ἄλλα μάλιστα μὲν μη-

Urbinas 47: οὐδένα ἡθῆ Λο ἡθη] fort. ἡθὸς Christ καὶ ταῖς
Gomperz 13. ἄλογον Vettori: ἄλογον codd., Σ δι' δ Parisinus
21. τοῦ διώντος pr. Λο τοδὲ ἡ ἀπογρ.: τὸ δὲ ἡ pr. Λο (τὸ δὲ ἡ corr.
rec. m.) 22. εἰ] δι' Ricciardianus 46, Bonitz ἄλλον δε Λο
dε (ἀλλ' οὐδὲ corr. rec. m.): ἄλλο δε codd. Robortelli: ἄλλο δ' δ' Vahlen:
ἄλλο, δ Christ 23-24. cum verbis ἀλλ' οὐδὲ—ἀνάγκη—προσθεῖναι con-
tulerim Rhet. i. 2. 13. 1357 a 17, ἢαν γὰρ ἡ τι τοῦτων γρόμων, οὐδὲ δει
λέγειν· αὐτὸς γὰρ τοῦτο προστίθησιν ἡ ἀκρασης, et 18, τὸ δ' δὲ στεφανификаци τὰ
'Ολυμπία, οὐδὲ δὲ προσθεῖναι 24. κάκειν add. Tucker ἡ secl.
Bonitz: ἡ Vahlen: ἡ Tucker 26. τοῦτον codex Robortelli: τοῦτο Λο:
tοῦτων ἀπογρ.: τοῦτο <τὸ> Spengel νιπτρω Λο
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. 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 who 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 impossibilities to improbable possibilities. The tragic plot must not be composed of irrational parts. Everything
δὲν έχειν ἁλογον, εἰ δὲ μῆ, ἐξώ τοῦ μυθεύματος, ὡσπερ
30 Οἰδίπος τὸ μὴ εἰδέναι πῶς ὁ Δάιος ἀπέθανεν, ἀλλὰ μὴ ἐν
tῷ δράματι, ὡσπερ ἐν Ἁλέκτρα οἱ τὰ Πύθια ἀπαγγέλλον-
tες, ἥ ἐν Μυσοῖς ὁ ἄφωνος ἐκ Τεγέας εἰς τὴν Μυσίαν ἥκων·
ὡςτε τὸ λέγειν ὅτι ἀνήρητο ἀν ὁ μύθος γελοῖον· ἐξ ἀρχῆς
γὰρ ὡστε δὲι συνίστασθαί τοιούτοις. ἀν δὲ θῇ καὶ φαίνηται
35 εὐλογωτέρως, ἐνδέχεσθαι καὶ ἄτοτον <ὄν>· ἐπεὶ καὶ τὰ ἐν
_headers/XXV_ άλογα τὰ περὶ τὴν ἐκθέσιν ὡς ὦκ ἀν ἦν ἀνεκτὰ
1460 b δῆλον ἀν γένοιτο, εἰ αὐτὰ φαίλος ποιητῆς ποιήσει· νῦν δὲ
τοῖς ἄλλοις ἀγαθοῖς ὁ ποιητὴς ἀφανίζει ήδύνων τὸ ἄτοτον.
τῇ δὲ λέξει δεῖ διατεύνειν εἰς τοῖς ἄργοις κρέσεις καὶ μῆτε 11
ἡθικοῖς μῆτε διανοητικοῖς· ἀποκρύπτει γὰρ πάλιν ἢ λίαν
5 λαμπρά λέξεις τὰ τε ἡθη καὶ τὰς διανοίας.

XXV  Περὶ δὲ προβλημάτων καὶ λύσεων, ἐκ πόσον τε καὶ
ποῖον εἰδῶν ἐστιν, ὧν ἀν βεβορουσίων γένοιτ' ἀν φανερὸν.
ἔπει γὰρ ἐστὶ μιμητὴς ὁ ποιητὴς ὀσπέρεανε ξαναγράφωσι ἡ τις
ἀλλος εἰκονοποίοις, ἀνάγκη μιμείσθαι τριῶν ὄντων τὸν ἄρι-
10 θμὸν ἐν τι ἄει, ἢ γὰρ οἷα ἦν ἢ ἑστιν, ἢ οἷα φαινὼς καὶ δοκεῖ,
.exports/1-11/XXIV.10-XXV.2-1460a29-1460b12.png
30. <ὁ> Οἰδίπος Bywater: Οἰδίπος Tucker Δάιος Riccardianus 16:
第三人 Α: οἱ λαοὶ cett. 33. ἀνήρειτο Α: 35. ἀποδέχεσθαι apogr.
<ὅν> seripi: τὸ ἄτοτον Par. 2038: ἄτοτον codd. cett. ἄτοτον
quidem pro ἄτοτον τι nonnumquam usurpari solet, e.g. ἄτοτον ποίειν (Dem.
F.L. § 71, 337), ἄτοτον λέγειν (Plat. Symp. 175 Α); sed in hoc loco vix
defendi potest ea locutio 1460 b 1. ποιήσεις Riccardianus 46, Heinsius:
ποιήσει codd.; ἐποίησεν Spengel 5. τὰ τε] τὰ δὲ Α: 7. ποίον
apogr.: ποιον ἄν Α: 9. τῶν ἀριθμῶν (vel τῷ ἀριθμῷ) apogr.: τῶν ἀριθμῶν
Α: 11. ἢ οἷα apogr.: οἷα Α: <ἡ κυρίος ὀνόμασιν> coni. Vahlen:
exports/1-11/XXIV.10-XXV.2-1460a29-1460b12.png
<ἡ κυρίος> Gomperz 12. καὶ δ' ἀλλα πάθη coni. Vahlen

18. 2. 1460 a 29—1460 b 12
30. <ὁ> Οἰδίπος Bywater: Οἰδίπος Tucker Δάιος Riccardianus 16:
第三人 Α: οἱ λαοὶ cett. 33. ἀνήρειτο Α: 35. ἀποδέχεσθαι apogr.
<ὅν> seripi: τὸ ἄτοτον Par. 2038: ἄτοτον codd. cett. ἄτοτον
quidem pro ἄτοτον τι nonnumquam usurpari solet, e.g. ἄτοτον ποίειν (Dem.
F.L. § 71, 337), ἄτοτον λέγειν (Plat. Symp. 175 Α); sed in hoc loco vix
defendi potest ea locutio 1460 b 1. ποιήσεις Riccardianus 46, Heinsius:
ποιήσει codd.; ἐποίησεν Spengel 5. τὰ τε] τὰ δὲ Α: 7. ποίον
apogr.: ποιον ἄν Α: 9. τῶν ἀριθμῶν (vel τῷ ἀριθμῷ) apogr.: τῶν ἀριθμῶν
Α: 11. ἢ οἷα apogr.: οἷα Α: <ἡ κυρίος ὀνόμασιν> coni. Vahlen:
exports/1-11/XXIV.10-XXV.2-1460a29-1460b12.png
<ἡ κυρίος> Gomperz 12. καὶ δ' 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
της λέξεως ἐστι, δίδομεν γάρ ταύτα τοῖς ποιηταῖς. πρὸς δὲ τούτοις οὖχ ἢ αὐτὴ ὁρθότης ἐστὶν τῆς πολιτικῆς καὶ τῆς ποιητικῆς οὐδὲ ἄλλης τέχνης καὶ ποιητικῆς. αὐτής δὲ τῆς ποιητικῆς δικτή ἀμαρτία, ἢ μὲν γὰρ καθ’ αὐτὴν, ἢ δὲ κατὰ συμβεβηκός. εἰ μὲν γὰρ <τι> προείλετο μιμήσασθαι, <μη> ὁ ἄρθρος δὲ ἐμμησαστο δι’ ἄδυναμιαν, αὐτής ἢ ἀμαρτίαι. εἰ δὲ τῷ προείλεσθαι μὴ ὁ ὀρθῶς, ἀλλά τόν ἱππον <ἄμυ> ἄμφω τὰ δεξιὰ προβεβληκότα, ἢ τὸ καθ’ ἐκάστην τέχνην ἀμάρτημα οἶον τὸ κατ’ ιατρικὴν ἢ ἄλλην τέχνην [ἢ ἀδύνατα πεποίηται] ὀποιανοῦν, οὔ καθ’ ἐαυτήν. ὅστε δεῖ τὰ ἐπιτυμήματα ἐν τοῖς προβλημασιν ἐκ τούτων ἐπισκοποῦντα λύειν. πρῶτον μὲν τὰ 5 πρὸς αὐτὴν τὴν τέχνην· εἰ ἀδύνατα πεποίηται, ἡμάρτηται. 20 ἀλλ’ ὁ ὀρθῶς ἔχει, εἰ τυγχάνει τοῦ τέλους τοῦ αὐτῆς (τὸ γὰρ τέλος εἰρήται), εἰ οὕτως ἐκπληκτικῶτερον ἢ αὐτὸ ἢ ἄλλο ποιεῖ μέρος. παράδειγμα ἢ τοῦ "Εκτόρος διώξις. εἰ μέντοι τὸ τέλος ἢ μᾶλλον ἢ <μη> ἢπτον ἐνδέχετο ὑπάρχειν καὶ κατὰ τὴν περὶ τούτων τέχνην, [ἡμαρτήσατι] οὐκ ὁρθῶς· δεῖ γὰρ εἰ ἐν-30 δέχεται ὅλως μηδαμὴ ἡμαρτήσατι. ἔτι ποτέρων ἐστὶ τὸ ἀμάρτημα, τῶν κατὰ τὴν τέχνην ἢ κατ’ ἄλλο συμβεβηκός; ἐλαττὸν γὰρ εἰ μὴ ἤδει ὧτι ἠλαφὸς θῆλεια κέρατα οὐκ ἔχει ἢ εἰ ἀμμητῶς ἐγραψεν. πρὸς δὲ τούτως εἰάν εἰ ἐπιτυμῆται ὅτι οὐκ ἄλληθ, ἀλλὰ ἐσώς <ἄς> 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 ἐφη αὐτὸς μὲν οἶνος δεὶ ποιεῖν, Εὐριπίδην δὲ οἶου εἰσίν—ταῦτη λυτέουν. εἰ δὲ μυθετέρως, ὅτι οὕτω φασίν· οἷον 7 τὰ περὶ θεῶν· ἵσως γὰρ οὕτω βέλτιον οὕτω λέγειν, οὕτ᾽ ἀληθῆ,
1461 a ἀλλ᾽ <ei> ἔτυχεν ὡσπέρ Ξενοφάνει· ἀλλ᾽ οὐν φασί. τὰ δὲ ἵσως οὐ βέλτιον μὲν, ἀλλ᾽ οὕτως εἰχεν, οἷον τὰ περὶ τῶν ὁπλών, "ἐγχεα δὲ σφὶν ὃρθ᾽ ἐπὶ σαυρωτήρος." 1 οὕτω γὰρ τὸν ἐνόμιζον, ὡσπέρ καὶ νῦν Ἰλλυρίοι. περὶ δὲ τοῦ καλὸς ἢ μη 8 5 καλὸς ἢ εὑρητὰ τινὶ ἢ πέπρακταί, οὐ μόνον σκεπτέον εἰς αὐτὸ τὸ πεπραγμένον ἢ εἰρημένον βλέποντα εἰ σπουδαίον ἢ φαίλων, ἀλλὰ καὶ εἰς τὸν πράττοντα ἢ λέγοντα, πρὸς ὃν ἢ ὅτε ἢ ὃτῳ ἢ οὐ ἔνεκεν, οἷον ἢ μεῖζονος ἀγαθοῦ, ἢν γε- νηται, ἢ μεῖζονος κακοῦ, ἢν ἀπογένηται. τὰ δὲ πρὸς τὴν 9 10 λέξιν ὀρῶντα δεὶ διαλύειν, οἷον γλώττῃ "οὐρήςας μὲν πρῶ- τον." 2 ἵσως γὰρ οὗ τοὺς ἡμιώνους λέγει ἀλλὰ τοὺς φύ- λακας, καὶ τὸν Δόλωνα "ὅς ᾧ ξὴ τοῖς εἶδοι μὲν ἐην κακός," 3 οὐ τὸ σῶμα ἀσύμμετρον ἀλλὰ τὸ πρόσωπον αἰσχρόν, τὸ γὰρ εὐειδὲς οἱ Κρῆτες εὐπρόσωπον καλοῦσιν· καὶ τὸ "ξορό- 15 τερον δὲ κέραιε" 4 οὐ τὸ ἀκρατοῦ ὡς οἰνόφλυεν ἀλλὰ τὸ θάττον. τὰ δὲ κατὰ μεταφορὰν εὑρηταί, οἰον "πάντες μὲν 10

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1 Πιαδ. x. 152. 
2 Ιb. i. 50. 
3 Ιb. x. 316. 
4 Ιb. ix. 203.

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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 ὀὔρης μὴν πρῶτον, where the poet perhaps employs ὀὔρης 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 ἑυειδές, ‘well-favoured,’ to denote a fair face. Again, ἅρότερον δὲ κέραιε, ‘mix the drink livelier,’ does not mean ‘mix it stronger’ as for hard drinkers, but ‘mix it quicker.’
ča. theol te cal ouneres e/ddoun panučioc.‖ 1 āma de φησιν "ἡ
toi ὅτε ἐς πεδίον τὸ Ῥωμικὸν ἀδῆσειν, αὐλῶν συρίγγων
θρ' ὁμαδον." 2 τὸ γαρ πάντες ἀντὶ τοῦ πολλοῦ κατὰ μετα-
20 φοράν εἰρηται, τὸ γαρ παν πολύ τι· καὶ τὸ "οὖν δ' ἀμμο-


1 Ἰλιάδ. ii. 1, ἄλλοι μέν ἢ θεὸι τε καὶ αὐνέρες ἰπποκορυσταί
e/ddoun panučioc.
Ib. x. 1, ἄλλοι μέν παρὰ ψυχικὴν ἀριστηγήν Παναχαιῶν
e/ddoun panučioc.
2 Ib. x. 11, ἦ τοι ὅτι ἐς πεδίον τὸ Ῥωμικὸν ἀθρήσειν,
θαύμαζεν πυρὰ πολλά τὰ καίετο Ἡλιόθεν πρὸ,
αὐλῶν συρίγγων τ' ἐνοπὴν ὁμαδὸν τ' ἀνθρώπων.
3 Ib. xviii. 489, οὖν δ' ἀμμορός ἐστι λοετρῶν Ὁκεανοῦ.
4 Ib. xxii. 297, δίδομεν δὲ οἱ εὐχος ἀρέσθαι. Sed in Ἰλιάδ. ii. 15 (de
quo hic agitur) Ῥώσεσα δὲ κηδ' ἐφήτηκα.
5 Ib. xxiii. 328, τὸ μὲν οὐ καταπύθεται ὁμβροφ.
6 Ib. x. 251,
μάλα γαρ νῦν ἄνετα, ἐγγὺδο δ' ἡμῶς,
ἀστρα δὲ χ' προβεβηκε, παρφυχέκεν δὲ πλέων νῦξ
τῶν δύο μοιρῶν, τριτάτη δ' ἐτί μοιρὰ λειετταί.
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 . . .,' ὕπαθα, '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) δέ οἱ, and ὅτα μὲν οὐ (οὐ) καταπύθεται ὀμβρῷ.

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’ ἡμεῖς δὲ πλέω νῦξ, where the word πλέω is ambiguous.

Or by the usage of language. Thus any mixed drink is called ὀίνος, 'wine.' Hence Ganymede is said
XXV. 14—17. 1461 a 28—1461 b 10

φασιν εἰναι, [ὅθεν πεποίηται "κνημίσι νεοτεύκτου κασσιτέρου"] 1 οἴδην εἴρηται ὁ Γαυμήδης "Διὶ οἰνοχεὺει," 2 οὐ πινών·
30 τῶν οἴνων, καὶ χαλκέας τοὺς τὸν σίδηρον ἐργαζομένους. εἰ ἡ 15
d' ἀν τοῦτο γε <καὶ> κατὰ μεταφοράν. δεῖ δὲ καὶ ὅταν ὅνομα
τι ὑπεναντιώμα τι δοκῇ σημαίνειν, ἑπισκοπεῖν ποσαχὸς ἀν
σημαίνοι τοῦτο ἐν τῷ εἰρημένῳ, οἶον τὸ "τῇ ρ' ἐσχετο χάλκεων
ἐγγος,"
τὸ ταύτη κωλυθήματι ποσαχὸς ἐνδέχεται. ὡδί <δὲ> 16
35 [ἣ ὡς] μάλιστ' ἂν τις ὑπολάβοι, κατὰ τὴν καταντικρὴ ἡ ὡς
1461 b Γλαύκων λέγει, ὅτι ἐνα ἄλογως προντοπαλμβάνουσιν καὶ
αὐτοὶ καταψηφισάμενοι συλλογίζονται καὶ ὡς εἰρηκότος ὁ
tι δοκεῖ ἐπιτιμῶσιν, ἀν ὑπεναντίον ἡ τῇ αὐτῶν οἴησει. τούτο
dὲ πέπονθε τὰ περὶ 'Ἰκάριον. οἴονται γὰρ αὐτῶν Λάκωνα
5 εἶναι. ἂτονον οὖν τὸ μῆ ἐντυχεῖν τὸν Τηλέμαχον αὐτῷ εἰς
Λακεδαίμονα ἔλθοντα. τὸ δ' ἔσως ἔχει δόσπερ οἱ Κεφαλη

1 Ιἱαδ. xxii. 592. 2 Ιδ. xx. 234. 3 Ιδ. xx. 272, τῇ ρ' ἐσχετο μελινων ἐγγος.
'to pour the wine to Zeus,' though the gods do not drink wine. So too workers in iron are called χαλκέας, 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
πρός τε γάρ τὴν ποίησιν αἱρετώτερον πιθανὸν ἀδύνατον ἢ ἀπήθανον καὶ δυνατὸν. <καὶ ᾧς ἀδύνατον> τοιούτοις εἶναι, οἷον Ζεδίξις ἐγραφεῖν ἀλλὰ βέλτιον τὸ γὰρ παράδειγμα δεὶ ὑπερέχειν. πρὸς <δ'> ἢ φασιν, τάλογα ὦτω τε καὶ ὦτι ποτὲ
15 ὀυκ ἀλογόν ἐστίν· εἰκὸς γάρ καὶ παρὰ τὸ εἰκὸς γίνεσθαι. τὰ δ' ὑπεναντίως εἰρημένα ὦτῳ σκοπεῖν, ὀσπερ οἱ ἐν τοῖς λόγοις ἔλεγχοι, εἰ τὸ αὐτὸ καὶ πρὸς τὸ αὐτὸ καὶ ὀσαύτως, ὀστε καὶ λυτέον ἢ πρὸς ἢ αὐτὸς λέγει ἢ ὅ ἄν φρόνιμος ὑποθή-
ται. ὀρθῇ δ' ἐπιτίμησις καὶ ἀλογία καὶ μοχθηρία, οἶταν μὴ
20 ἀνάγκης οὕσης μηθέν χρὴσηται τῷ ἀλόγῳ, ὀσπερ Εὐριπίδης τῷ Ἀγεί, ἢ τῇ ποιηρίᾳ, ὀσπερ ἐν Ὄρεστῃ τοῦ Μενελάου. τὰ μὲν οὖν ἐπιτιμήματα ἐκ πέντε εἰδῶν φέρουσιν, ἢ γὰρ ὡς 20 ἀδύνατα ἢ ὄς ἀλογα ἢ ὄς βλαβερὰ ἢ ὄς ὑπεναντία ἢ ὄς 
παρὰ τὴν ὀρθότητα τὴν κατά τέχνην. αἱ δὲ λύσεις ἐκ τῶν
25 εἰρημένων ἀριθμῶν σκεπτέαι, εἰσὶν δὲ δώδεκα.

XXVI Πότερον δὲ βελτίων ἡ ἐποποικὴ μίμησις ἢ ἡ τραγικὴ, 
διαπορθῆσειν ἂν τις. εἰ γὰρ ἡ ἡττοίς φορτικὴ βελτίων, τοιαύ-
τη δ' ἢ πρὸς βελτίων θεατὰς ἐστὶν ἄεί, λὰν δῆλον ὦτι ἢ

11. πιθανὸν Α° 12. ἀπεθανὸν Α° <καὶ ᾧς ἀδύνατον> Γομπέρζ, 
Ueberweg (auctore Vahleno) 16. ὑπεναντίως Twining (cf. Arab, 'quae 
dicta sunt in modum contrarii'): ὑπεναντία ὡς codd.: ὡς ὑπεναντία Heinsins 
17. ωστε καὶ λυτέον M. Schmidt: ωστε καὶ αὐτὸν codd. 18. φρόνιμος 
apogr.: φρόνιμον (corr. m. rec. φρόνιμον) Α° 19. ἀλογία καὶ μοχθηρία 
Vahlen: ἀλογία καὶ μοχθηρία codd. 20. fort. <πρὸς> μὴδὲν Γομπέρζ 
21. τῷ Ἀγεί ἢ τῇ margo Riccardiani 16: τῷ αἰγενίστη Α° <τῇ> τοῦ coni. 
Vahlen 26. βελτίων apogr.: βελτίων Α° 28. δ' ἢ apogr.: δὴ Α° 
ἄεί, λὰν Vahlen: δὲλαν codd.
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 Aegeus 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.

XXVI The question may be raised whether the Epic or Tragic mode of imitation is the higher. If the more refined art is the higher, and the more refined in every case is that which appeals to the better sort of audience,
άπαντα μιμουμένη φορτική· ώς γὰρ οὐκ αἰσθανομένων ἄν
30 μὴ αὐτὸς προσθῆ, πολλὴν κίνησιν κινοῦνται, οἷς οἱ φαύλοι
αὐληταὶ κυλιόμενοι ἃν δίσκον δέχομαι, καὶ ἐλκοῦντες
τὸν κορυφαίον ἃν Σκύλλαν αὐλῶσιν. ἢ μὲν οὖν τραγῳδία 2
τοιαύτη ἔστιν, ώς καὶ οἱ πρότερον τοὺς ὑστέρους αὐτῶν φιντο
ὑποκρίτας· ώς Λιαν γὰρ ὑπερβάλλοντα πιθηκον ὁ Μυννίσκος
35 τὸν Καλλιππίδην ἐκάλει, τοιαύτη δὲ δόξα καὶ περὶ Πυν-
1462 a δάρου ἢν· ὡς δὲ οὕτω ἔχουσι πρὸς αὐτούς, ἡ ὅλῃ τέχνῃ
πρὸς τὴν ἐποποιών ἔχει. τὴν μὲν οὖν πρὸς θεατὰς ἐπιεικεὶς
φασιν εἶναι <οἰ> οὐδὲν δέονται τῶν σχημάτων, τὴν δὲ τραγι-
κὴν πρὸς φαύλους· εἰ οὖν φορτική, χείρων δῆλον ἃν ἐν εἰς.
5 πρῶτον μὲν οὖν ὑπὸ τῆς ποιητικῆς ἡ κατηγορία ἀλλὰ τῆς
ὑποκριτικῆς, ἔπει δέται περιεργάζεσθαι τοῖς σμηλείοις καὶ ραψφ-
δοῦντα, ὅπερ [ἔστι] Σωσίστρατος, καὶ διάδοντα, ὅπερ ἔποιει
Μυνασίθεος ὁ Ὁσπύνυτος. εἶτα οὖδὲ κίνησις ἀπασά ἀποδοκι-
μαστέα, εἴπερ μὴ ὀρχησις, ἀλλ' ἡ φαύλων, ὅπερ καὶ Καλλι-
10 πίδη ἐπετιμάτω καὶ νῦν ἄλλοις ὡς οὐκ ἐλευθέρας γναίκας
μιμουμένων. έτι η τραγῳδία καὶ ἀνεβεν κινήσεως ποιεῖ τὸ αὐτῆς,
οὕτως ἡ ἐποποία· διὰ γὰρ τοῦ ἀναγινώσκειν φανερὰ ὅποια
τῆς ἔστιν· εἰ οὖν ἔστι τὰ γ' ἀλλὰ κρείττων, τούτῳ γε οὖν ἀναγ-
καῖον αὐτῇ ὑπάρχειν. ἔστι δ' ἔπει τὰ πάντ' ἔχει δισάπερ ἢ ἐπο-
4 15 ποιία (καὶ γὰρ τῷ μέτρῳ ἐξεστὶ χρήσθαι), καὶ ἔτι οὐ μικρὸν

30. κινοῦται apogr.: κινοῦτα Δ. 1462 a 1. ἔχουσι apogr.: δ' ἔχουσι
Δ. αὐτοῦς Hermann: αὐτοὺς codd. 3. αὐτὸς codd. Vettori: ἔπαι Christ
σχημάτων τὴν apogr.: σχημάδι· τα αὐτὸν (τα αὐτὸν rec. in litura) Δ.
4. εἰ apogr.: ἢ Δ. 5. οὖν apogr.: ὁ ποιών apogr.: ποιών codd. Bywater, Ussing:
om. oett. 7. τας codd. 10. ἐπιτιμάτω ὁ ποιών apogr.: ποιών codd. Bywater, Ussing:
11. αὐτῆς apogr.: αὐτῆς Δ. 12. ὅποια Δ. 14. αὐτῆς apogr.: αὐτῆς Δ. ἔστι
Δ. ἔπαι Gomperz: ἔστι δ', ὅποια Usener: ἔστι δ', διά codd.
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 coryphæus 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. Myniscus 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, δὲ ἂς αἱ ἤδωναι συνίστανται ἐναργεστατα· εἶτα καὶ τὸ ἐναργεῖα ἔχει καὶ ἐν τῇ ἀναγνώσει καὶ ἐπὶ τῶν ἔργων. ἔτι τὸ ἐν ἐλάττων μὴ κεῖ τὸ τέλος 5
1462 b τῆς μυθήσεως εἶναι (τὸ ἡγάρ ἀθροῶτερον ἦδιον ἃ πολλῷ κεκραμένον τῷ χρόνῳ· λέγω δ' οἶον οἱ τῶν Ὀιδυποῦν θεία τῶν Σοφοκλέους ἐν ἔπεσιν ὡσοι ἢ Ἰλιάς). ἔτι ἦττον μία ἢ 6 μύθους ἢ τῶν ἐπιτηδείων (σημείον δὲ· ἐκ ἡγάρ ὤποιασοῦν 5 [μυθήσεως] πλείοντας παραγωγαί γίνονται), ὡστε ἐὰν μὲν ἔνα μὴν συνοίκουσι, ἢ βραχέως δεκαεύμενον μύσσευν φαίνεσθαι, ἢ ἀκολουθοῦντα τῷ συμμέτρῳ μήκει ὑδαιγ. * * λέγω δὲ οἶον ἐὰν ἐκ πλεῖόνων πράξεων ἢ συνγκεκριμένη, ὡστερ ἢ Ἰλιάς ἔχει πολλὰ τοιαύτα μέρη καὶ ἢ Ὀδυσσεία ἃ καὶ καθ' 10 ἐαυτὰ ἔχει μέγεθος· καίτοι ταῦτα τὰ ποιήματα συνεστηκέν ὀς ἐνδέχεται ἄριστα καὶ ὅτι μάλιστα μίας πράξεως μύθους. εἰ οὖν τούτοις τε διαφέρει πάσιν καὶ ἐτὶ τῷ τῆς τέχνης ἦργῳ (δεῖ γὰρ οὐ τὴν τυχόσκουν ἦδουνθαν ποιεῖν αὐτὸς ἄλλα τὴν εἰρημένην), φανερὸν ὅτι κρείστων ἄν εἴη μᾶλλον τοῦ 15 τέλους τυγχάνουσα τῆς ἐπιτηδείας.

περὶ μὲν οὖν παραγωγίας καὶ ἐπιτηδείας, καὶ αὐτῶν 8 καὶ τῶν εἰδῶν καὶ τῶν μερῶν, καὶ πόσα καὶ τῇ διαφέρει, καὶ τοῦ εῦ ἢ μη τίνες αἰτίαι, καὶ περὶ ἐπιτηδείας καὶ λύσεων, εἰρήνης τοσαῦτα. * * *
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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