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THE POETICS OF ARISTOTLE

TEXT AND TRANSLATION
THE

POETICS OF ARISTOTLE

TRANSLATED WITH A CRITICAL TEXT

BY

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PREFATORY NOTE

The following text and translation of the Poetics form part of the volume entitled ‘Aristotle’s Theory of Poetry and Fine Art’ (Macmillan and Co., 1895), and are here re-issued separately for the convenience of classical readers.
RESEARCH WORK

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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, patrium Florentinum, in Latinum conversa. Venice, Aldus, 1536.
Trincavelli, Greek text. Venice, 1536.
Robortelli (Fr.), In librum Aristotelis de Arte Poetica explicationes. Florence, 1548.
Segni (B.), Retorica 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.
Metastasio (P.), Estratto dell’Arte Poetica d’Aristotele e considerazioni su la medesima. Parigi, 1782.
Twining (T.), Aristotle’s Treatise on Poetry, translated with notes on the translation and on the original, and two dissertations on poetical and musical imitation. London, 1789.
Pye (H. J.), A Commentary illustrating the Poetic of Aristotle by examples taken chiefly from the modern poets. To which is prefixed a new and corrected edition of the translation of the Poetic. London, 1792.
Buhle (J. T.) recensuit. 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 neueren Dramatikern. Berlin, 1829.
Spengel (L.), Ueber Aristoteles’ Poetik in Abhandlungen der Münchener Akad. philos.-philol. Cl. II. München, 1837.
Ritter (Fr.), Ad codices antiquas recognitam, latine conversam, commentario illustratum edidit Franciscus Ritter. Cologne, 1839.
Bernays (Jacob), Grundzüge der verlorenen Abhandlung des Aristoteles über Wirkung der Tragödie. Breslau, 1857.
Saint-Hilaire (J. B.), Poétique traduite en français et accompagnée de notes perpetuelles. Paris, 1858.
Stahr (Adolf), Aristoteles und die Wirkung der Tragödie. Berlin, 1859.
Stahr (Adolf), German translation, with Introduction and notes. Stuttgart, 1860.
Liepert (J.), Aristoteles über den Zweck der Kunst. Passau, 1862.
Susemihl (F.), German translation, with Introduction and notes. Leipzig, 1865 and 1874.
Vahlen (J.), Beiträge zu Aristoteles’ Poetik. Vienna, 1865.
Spengel (L.), Aristotelische Studien IV. Munich, 1866.
Vahlen (J.) recensuit. Berlin, 1867.
Ueberweg (F.), German translation and notes. Berlin, 1869.
EDITIONS, TRANSLATIONS, ETC.

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

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

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


Vahlen (J.) iterum recensuit et adnotatione critica auxit. Berlin, 1874.


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

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

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


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

CORRIGENDA ET ADDENDA (October 1895)

[I desire to acknowledge special obligations to my reviewers in The Saturday Review March 2nd 1895, The Classical Review May 1895, The Oxford Magazine June 12th 1895, and the Berliner Philologische Wochenschrift September 28th 1895. Many, however, of the points thus raised will require separate and full treatment elsewhere.]

p. 9 ll. 13 to 15, for 'People do, indeed, . . . poets' read 'People do, indeed, add the word "maker" to the name of the particular metre used, and speak of "makers" of elegiac, or of epic (that is, hexameter) verse.'

p. 9 l. 16, for 'poets' read 'makers' or poets.'

p. 19 l. 28, for 'for example' read 'to go no farther.'

p. 19 l. 29, for 'cause pain' read 'imply pain.'

p. 22 notes l. 6, for aitia read aitia.

p. 23 l. 28, for 'By Thought, that whereby a statement is proved' read 'Thought is required wherever a statement is proved.' Similarly, p. 27 ll. 22 to 25, for 'Thought . . . general maxim' read 'Thought, on the other hand, is found where something is proved to be or not to be, or a general maxim is stated.'

p. 25 l. 31. In The Classical Review of June 1895 the Rev. W. Lock (following Vahlen) shows that the traditional translation of περιτέρα, 'Reversal of Fortune,' does not express the sense attached to the word by Aristotle in the Poetics. It 'is simply any event in which any agent's intention is over-ruled to produce an effect which is the direct opposite of that intention.' Several interesting illustrations are added of περιτέρα in ancient and modern literature. A satisfactory English equivalent for this technical and special meaning of the word can hardly be found. Perhaps a 'Reversal of the Action' may be accepted as an approximate translation, if we bear in mind Aristotle's own definition in ch. xi. § 1. Another and looser use of the word occurs in xvi. 3, εκ περιτερελας, which, as Mr. Lock suggests, may merely mean 'accidentally' (cf. its use in Polybius).

p. 29 l. 24, 'a living organism.' I am inclined to agree with Mr. R. P. Hardie (Mind vol. iv. No. 15), that ἡ ζωή here (ch. vii. §§ 4-5) and again in ch. xxiii. I refers to a painting of a living creature, not to the living organism itself.
CORRIGENDA ET ADDENDA

p. 29 l. 27, after 'a certain magnitude' place a semicolon, and add 'for beauty consists in magnitude and arrangement.'

p. 33 l. 13, for 'that which . . . without being perceived,' read 'that whose presence or absence is not noticed.'

p. 37 l. 12, 'while he was looking at it.' The Rev. W. Lock has represented to me that \textit{θεωροῦντι} here must mean 'while he was acting as \textit{θεωρής},' 'serving as a sacred envoy,' for Plutarch tells us that the incident took place \textit{θέας ὁβης}. See \textit{Plut. de seri num. vind.} 8 553 d (quoted by Vahlen on this passage).

p. 41 l. 26, for 'on the simple not the complicated plan' read 'on the complicated not the simple plan.'

p. 50 l. 9 (1454 a 22), perhaps insert <\textit{ἀνθρόπων}> before \textit{ἀνθρώπων} (\textit{Saturday Review} March 2nd 1895).

p. 51 l. 6, after 'will' insert 'as has been said,' placing commas at 'will,' and 'said.'

p. 51 l. 7, for 'This rule applies to persons of every class' read 'This rule is relative to each class.'

p. 60 l. 11 (1455 b 21), for \textit{ἀναγρώφησας} [\textit{τυάς αὐτῶς}] I prefer Professor Bywater's correction, \textit{ἀναγρώφησας ὅτι αὐτῶς} (\textit{Oxford Magazine} June 12th 1895).

p. 65 l. 2, for 'figure badly on the stage' read 'contend Unsuccessfully.'

p. 72 l. 2 (1457 a 36). For \textit{μεγαλεῖν} (\textit{μεγαλωτὰν} codd.) we should doubtless read \textit{Μασσαλωτὰν} or \textit{Μασσωμῶν} with Diels (\textit{Ber. der Berl. Akad.} 1888). Following the Arabic version ('\textit{sicut multa de Massaliotis, Hermocaiocanthus qui supplicabatur dominum coelorum}') he conjectures '\textit{Ερμωκαίοκασαθος \ἐπευξζέμενος Διω πατρι,} and discovers in \textit{Ερμωκαίοκασαθος} an allusion to Phocaea (the mother-city of Massalia) which lay between the Hermus and the Caicus. Cp. Susenmihl in \textit{Jahresbericht} (Bursian) lxvii p. 163 and Wilamowitz \textit{Aristot. u. Athen} n. p. 29.

p. 86 l. 2 (1459 b 22), for \textit{τεθεμένων} Mr. H. Richards offers a good conjecture, \textit{καθεμένων} (\textit{Class. Rev. May} 1895).

p. 94 n. 2 (on \textit{σφραγίς}). Dr. Verrall has pointed out to me that the passage referred to, in all probability, is not \textit{Iliad} i. 50, but \textit{Iliad} xxiii. 111, 115.

p. 95 l. 17, for 'right or wrong' read 'poetically good or not,' and so in l. 19 for 'in itself good or bad' read 'poetically good or bad.' See \textit{Aristotle's Poetics} C. xxv in the Light of the Homeric Scholia, Mitchell Carroll, Baltimore, 1895.

p. 96 n. 3, for \textit{igitur} read \textit{agitur}.

p. 97 l. 13, for 'accent' read 'accent or breathing.'

p. 99 l. 30, for 'inconsistencies' read 'contradictory statements.'

p. 101 l. 11, for 'inconsistent' read 'contradictory.'
ARISTOTLE'S POETICS

ANALYSIS OF CONTENTS

I. 'Imitation' (μιμησις) the common principle of the Arts of Poetry, Music, Dancing, Painting, and Sculpture. These Arts distinguished according to the Means, the Objects, and the Manner of Imitation. The Means of Imitation are 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 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 (το γελοίον), 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, Scenic Presentment (δικτύω σκέψις κατάσκης or διάθεται), Lyrical Song (μελωματικά), Diction (νέος); three internal,—namely, Plot (μέθος), Character (γενεσί), and Thought (δύναμις). 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 (ἀπλοῦς) and Complicated (περιπεσμένων) Plots.

XI. (Plot continued.) Sudden Reversal of Fortune (περιπέτεια) Recognition (ἀναγνώρισις), and Tragic or disastrous Incident (πάθος) defined and explained.

XII. The ‘quantitative parts’ (μέρη κατὰ τὸ ποιῶν) 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 the Scenery or Stage Spectacle 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.
ANALYSIS OF CONTENTS

XVII. Practical rules for the Tragic Poet:

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

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

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

XVIII. Further rules for the Tragic Poet:

(1) To be careful about the Complication (*δέσος*) and *Dé-nouement* (*Νόσσ*) 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 (*διάνοια*), or the Intellectual element, and Diction in Tragedy.

Thought may be expressed either by the dramatic speeches—composed according to the rules of Rhetoric—or through the dramatic incidents, which speak for themselves.

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

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

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

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

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

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

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

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

XXVI. A general estimate of the comparative worth of Epic Poetry and Tragedy. The alleged defects of Tragedy are not essential to it. Its positive merits entitle it to the higher rank of the two.
A^c = the Parisian manuscript (1741) of the 11th century; generally—but perhaps on insufficient evidence—supposed to be the archetype from which all other extant MSS. directly or indirectly are derived.

Apogr. = one or more of the MSS. other than A^c.

Arabs = the Arabic version of the Poetics (Paris 882 A), of the middle of the 10th century, a version independent of our extant MSS. (The quotations in the critical notes are from the literal Latin translation of this version, as given in Margoliouth's Analecta Orientalia.)

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

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

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

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

< > = a conjectural supplement to the text.

* * = a lacuna in the text.

† = words which are corrupt but have not been satisfactorily restored.
ΑΡΙΣΤΟΤΕΛΟΣ
ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ
ΑΡΙΣΤΟΤΕΛΟΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ

Περὶ ποιητικῆς αὐτῆς τε καὶ τῶν εἰδῶν αὐτῆς, ἢν τινα δύναμιν ἐκαστὸν ἔχει, καὶ πῶς δεῖ συνίστασθαι τοὺς μύθους

10 εἰ μέλλει καλῶς ἔξειν ἡ ποίησις, ἕτε δὲ ἐκ πόσων καὶ ποίων ἐστὶ μορίων, ὁμοίως δὲ καὶ περὶ τῶν ἄλλων ὅσα τῆς αὐτῆς ἐστὶ μεθόδου, λέγομεν ἄρξάμενοι κατὰ φύσιν πρῶτον ἀπὸ τῶν πρῶτων. ἔποπτοι δὴ καὶ ἡ τῆς τραγῳδίας 2 ποίησις ἐτε δὲ κωμῳδία καὶ ἡ διθυραμβοποιητική καὶ τῆς αὐθητικῆς ἡ πλείστη καὶ κιθαριστικῆς πᾶσαι τυγχάνουσιν ὅσα μιμήσεις τὸ σύνολον, διαφέρουσι δὲ ἀλλήλων τρισίν, 3 ἢ γὰρ τῷ ἐν ἑτέρω μιμεῖσθαι ἢ τῷ ἑτερα ἢ τῷ ἑτέρως καὶ μὴ τὸν αὐτὸν τρόπον. ὃσπερ γὰρ καὶ χρώμασι 4 καὶ σχῆμας πολλὰ μιμοῦνται τινες ἀπεικάζοντες (οἱ μὲν 20 διὰ τέχνης οἱ δὲ διὰ συνηθείας), ἑτεροὶ δὲ διὰ τῆς φωνῆς, οὕτω καὶ ταῖς εἰρημέναις τέχναις· ἀπασχαὶ μὲν ποιοῦνται τὴν μίμησιν ἐν ρυθμῷ καὶ λόγῳ καὶ ἀρμονίᾳ, τούτως δὲ ἡ χωρίς ἡ μεμιμημένους, οὗ τὸν ἀρμονία μὲν καὶ ρυθμὸ χρώ- μεναι μόνον ἡ τε αὐθητική καὶ ἡ κιθαριστική κἂν εἰ τινες

I propose to treat of Poetry in itself and of its several species, 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 each species consists; 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 greater part of the music of the flute and of the lyre, are all in their general conception modes of imitation. They differ, however, from one another in three respects,—the means, the objects, the manner 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, and 'harmony,' either singly or combined.

Thus in the music of the flute and the lyre 'harmony'
I. 4—10. 1447 a 25—1447 b 24

25 έτεραι τυγχάνουσιν ούσαι τοιαύται τήν δύναμιν, ούν η τῶν συρίγγων, αυτῷ δὲ τῷ ρυθμῷ [μιμοῦνται] χωρίς ἁρμονίας 5 ἢ τῶν ὀρχηστῶν, καὶ γὰρ οὕτωι διὰ τῶν σχηματιζομένων ρυθμῶν μιμοῦνται καὶ ἡθή καὶ πάθη καὶ πράξεις· ἢ δὲ 6 [ἐποποιία] μόνον τοὺς λόγους ψυλοῖς ἢ τοὺς μέτρους καὶ τούς
1447 b τοὺς εἶτε μαγνύσα μετ’ ἀλλήλων εἴθ’ εἰς τιν χένει χρωμένη τῶν μέτρων. <ἀνώνυμος> τυγχάνει οὔσα μέχρι τού νῦν. 7
10 οὐδὲν γὰρ ἂν ἔχοιμεν ὑνομάσαι κοινών τοὺς Ωοφρόνους καὶ Ξενάρχου μέμοις καὶ τοὺς Σωκρατικοὺς λόγους, οὐδὲν εἴ
tis διὰ τριμέτρων ἢ ἐλεγείων ἢ τῶν ἀλλῶν τινῶν τῶν τοιού-
tων ποιοῦτο τὴν μύμησιν· πλὴν οἱ ἀνθρώποι γε συνάπτοντες
tὸ μέτρον τὸ ποιεῖν ἐλεγειοποιοῦσι, τοὺς δὲ ἐποποιοῦσιν ὑνομά-
15 ξουσιν, οὐχ ὅσ' κατὰ τὴν μύμησιν ποιητάς ἀλλὰ κοινῇ κατὰ τὸ
μέτρον προσαγορεύοντες. καὶ γὰρ ἂν ἱστρικὸν ἡ φυσικὸν 8
ti διὰ τῶν μέτρων έκφέρωσιν, οὔτω καλεῖν εἰώθασιν, οὐδὲν
dὲ κοινὸν ἐστιν Ὁμήρῳ καὶ Ἑμπεδόκλει πλῆν τὸ μέτρον, διό
tὸν μὲν ποιητὴν δίκαιον καλεῖν, τὸν δὲ φυσιολόγον μᾶλλον
20 ἡ ποιητὴν· ὅμοιως δὲ κάνει εἴ τις ἀπαντά τὰ μέτρα μεγάλων 9
ποιοῦτο τὴν μύμησιν καθάπερ Χαρίμμων ἐποίησε Κένταυ-
ρον μετῆρα βασιλείαν ἐξ ἀπάντων τῶν μέτρων, καὶ τοῦτον
ποιητὴν προσαγορεύετο. περὶ μὲν οὖν τούτων διωρίσθω
tοῦτον τὸν τρόπον· εἰσὶ δὲ τινες αὐτοὶ πάσι χρωμάτω γος εἰρή-

and rhythm alone are employed; also in other arts, such as that of the 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.

The 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—has hitherto been without a name. For there is no common term we could apply to the mimes of Sophron and Xenarchus and to the Socratic dialogues; or, again, to poetic imitations in iambic, elegiac, or any similar metre. People do, indeed, commonly connect the idea of poetry or 'making' with that of verse, and speak of elegiac poets, or of epic (that is, hexameter) poets; implying that it is not imitation that makes them poets, but the metre that entitles them to the common name. Even if a treatise on medicine or natural philosophy be brought out in verse, the name of poet is by custom given to the author; and yet Homer and Empedocles have nothing in common except the metre: the former, therefore, is properly styled poet, the latter, physicist rather than poet.

So too if a writer should, in his poetic imitation, combine every variety of metre, like Chaeremon—whose Centaur is a rhapsody in which all metres are mingled—we must, according to usage, call him simply poet. So much then for these distinctions.

There are, again, certain kinds of poetry which employ all the means above mentioned, — namely, rhythm, melody and metre. Such are dithyrambic and nomic poetry, and also Tragedy and Comedy; but be-
I. 10—III. 1. 1447 b 25—1448 a 19

25 μένοις, λέγω δὲ οἶνον ῥυθμῷ καὶ μέλει καὶ μέτρῳ, ὥσπερ ἢ τε τῶν διθυραμβικῶν ποίησις καὶ ἢ τῶν νόμου καὶ ἢ τε τραγῳδία καὶ ἡ κωμῳδία, διαφέρουσι δὲ ὅτι αἱ μὲν ἀμα πᾶσιν αἱ δὲ κατὰ μέρος. ταῦτας μὲν οὖν λέγω τὰς διαφορὰς τῶν τεχνῶν, εἷς οἷς ποιοῦνται τὰ μίμησιν.

II. 1448 a

ἐπεὶ δὲ μιμοῦνται οἱ μιμούμενοι πράττοντας, ἀνάγκη δὲ τούτων ἢ σπουδαίοις ἢ φαύλους εἶναι (τὰ γὰρ ἡθη σχεδὸν ἄει τούτοις ἀκολούθει μόνοις, κακία γὰρ καὶ ἀρετὴ τὰ ἡθη διαφέρουσι πάντες). ἦτοι βελτίωνας ἢ καθ’ ἡμᾶς ἡ χειρόνας 5 ἢ καὶ τοιούτους, ὥσπερ οἱ γραφεῖς. Πολύγνωτος μὲν γὰρ κρείττους, Παύσων δὲ χείρον, Διονύσιος δὲ ὀμοίωις εἰκαζεῖν δῆλον δὲ ὅτι καὶ τῶν λεχθεισῶν ἐκάστη μιμήσεων ἔξει 2 ταῦτας τὰς διαφορὰς καὶ ἔσται ἑτέρα τῷ ἑτέρᾳ μιμέσθαι τούτων τὸν τρόπον. καὶ γὰρ ἐν ὀρχήσει καὶ αὐλήσει καὶ 3 κιθαρίσει ἔστι γενέσθαι ταῦτας τὰς ἀνομοιότητας· καὶ [τὸ] περὶ τοὺς λόγους δὲ καὶ τὴν ψιλομετρίαν, οἶνον "Ομηρος μὲν βελτίως, Κλεοφῶν δὲ ὀμοίως, Ἡγήμων δὲ ὁ Θάσιος ὁ τὰς παραδίας ποιήσας πρῶτος καὶ Νικοχάρης ὁ τὴν Δηλιάδα χεῖρος· ὀμοίως δὲ καὶ περὶ τοὺς διθυράμβους καὶ περὶ 4 τοὺς νόμους· ὥσπερ γὰρ Κύκλωπας Τιμώθεος καὶ Φιλόξενος, μιμήσαιτο ἄν τις· ἐν τῇ αὐτῇ δὲ διαφορᾷ καὶ ἡ τραγῳδία πρὸς τὴν κωμῳδίαν διέστηκεν, ἢ μὲν γὰρ χεῖρος ἢ δὲ βελτίως μιμέσθαι βούλεται τῶν νῦν.

III. 15 τοὺς νόμους· ὥσπερ γὰρ Κύκλωπας Τιμώθεος καὶ Φιλόξενος, μιμήσαιτο ἄν τις· ἐν τῇ αὐτῇ δὲ διαφορᾷ καὶ ἡ τραγῳδία πρὸς τὴν κωμῳδίαν διέστηκεν, ἢ μὲν γὰρ χεῖρος ἢ δὲ βελτίως μιμέσθαι βούλεται τῶν νῦν.

between them the difference is, that in the first two cases these means are all employed at the same time, in the latter, separately.

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

II Since the objects of imitation are persons acting, and these persons 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 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 prose compositions, and in 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 Nicoclares, the author of the Deliad, worse than they are. The same thing holds good of dithyrambs and nomes; here too one may portray lower types, as Timotheus and Philoxenus represented 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 means
20 μιμήσατο ἀν τις. καὶ γὰρ ἐν τοῖς αὐτοῖς καὶ τὰ αὐτὰ μιμεῖσθαι ἐστίν ὅτε μὲν ἀπαγγέλλοντα (ἡ ἐτερὸν τι γινομένου, ὥσπερ Ὁμηρος ποιεῖ, ἢ ὡς τὸν αὐτὸν καὶ μὴ μεταβάλλοντα), ἢ πάντας ὡς πράττοντας καὶ ἐνεργοῦντας [τοὺς μιμομένους]. ἐν τρισὶ δὴ ταῦταις διαφοράς ἡ μίμησις 25 ἐστίν, ὡς εἴπομεν κατ’ ἀρχάς, ἐν οἷς τε καὶ ἄ καὶ ὡς. ὡστε τῇ μὲν ὁ αὐτὸς ἀν εἰκ μιμητῆς Ὁμήρῳ Σωφοκλῆς, μιμοῦνται γὰρ ἄμφω σπουδαίοισι, τῇ δὲ Ἀριστοφάνει, πράττοντας γὰρ μιμοῦνται καὶ δρόμους ἀμφω. ὧθεν καὶ δράματα καλεῖ 30 σθαί τινες αὐτὰς φασιν, ὅτι μιμοῦνται δρόμους. διὸ καὶ 35 ἀντιποιοῦνται τῆς τε τραγῳδίας καὶ τῆς κωμῳδίας οἱ Δω-ρεῖς (τῆς μὲν γὰρ κωμῳδίας οἱ Μεγαρεῖς οἱ τε ἐνταῦθα ὡς ἐπὶ τῆς παρ’ αὐτοῖς δημοκρατίας γενομένης, καὶ οἱ ἐκ Σικελίας, ἐκείθεν γὰρ ἦν Ἕπιχαρμος ὁ ποιητής <οὖ> πολλῷ πρότερος ὁν Χιοσίδου καὶ Μάγνητος, καὶ τῆς τραγῳδίας 40 ἐνοι τῶν ἐν Πελοποννήσῳ· ποιούμενοι τὰ ὁνόματα σημείον αὐτοὶ μὲν γὰρ κόμας τὰς περιουκίδας καλεῖν φασιν, Ἀθη- ναίους δὲ δήμους, ὡς κωμῳδοὺς οὐκ ἀπὸ τοῦ κωμάζειν λεχ-θέντας ἀλλὰ τῇ κατὰ κόμας πλάνη ἀτιμαζομένους ἐκ τοῦ 45 ἀστεως, καὶ τὸ ποιεῖν αὐτοῖς μὲν δρᾶν, Ἀθηναίους δὲ πράττειν προσαγορεῖειν. περὶ μὲν οὖν τῶν διαφορῶν 4 καὶ πόσαι καὶ τίνες τῆς μιμήσεως εἰρήσθω ταῦτα.

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 imitate by making all his actors live and move before us.

These, then, as we said at the beginning, are the three differences which distinguish artistic imitation,—the means, 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; the poet Epicharmus, who lived not long before Chionides and Magnes, being from their country. Tragedy too is claimed by certain Dorians of the Peloponnese. In each case they appeal to the evidence of language. Villages, they say, are by them called κώμαι, by the Athenians δῆμοι: and they assume that the name Comedians is derived not from κωμάζειν, ‘to revel,’ but from the performers wandering about the villages (κώμαι), when still excluded from the city. They add also that the Dorian word for ‘doing’ is δρᾶν, and the Athenian, πρᾶττειν.

This may suffice as to the number and nature of the various modes of imitation.
ΙV εἰδικασὶ δὲ γεννησαὶ μὲν ὅλως τὴν ποιητικὴν αἶτια διὸ
τι τοῦ γὰρ μμειόσθαί σύμφυτον 2
τοῖς ἀνθρώποις ἐκ παῖδων ἔστι, καὶ τοῦτο διαφέρουσι
τῶν ἄλλων ἥσών ὦτι μιμητικότατον ἔστι καὶ τὰς μαθή-
σεις ποιεῖται διὰ μιμήσεως τὰς πρῶτας, καὶ τὸ χαίρειν
τοῖς μιμήμασι πάντας. σημείων δὲ τούτον τὸ συμβαίνον 3
10 ἑπὶ τῶν ἔργων· τὸ γὰρ αὐτὰ λυπηρῶς ὀρώμεν, τούτων τὰς
εἰκόνας τὰς μᾶλιστα ἱκριβωμένας χαίρομεν θεωροῦντες, ὦ σοῦ
θηρίων τε μορφᾶς τῶν ἀτιμοτάτων καὶ νεκρῶν. αὐτίον δὲ 4
καὶ τοῦτον, ὦτι μανθάνειν ὦ μόνον τοῖς φιλοσόφοις ἤδειστον
ἀλλὰ καὶ τοῖς ἄλλοις ὁμοῖος, ἀλλ᾽ ἑπὶ βραχύ κοινονο-
IV Poetry in general seems to have sprung from two causes, each of them lying deep in our nature. First, the instinct of imitation is implanted in man from childhood, one difference between him and other animals being that he is the most imitative of creatures; and through imitation he acquires his earliest learning. And, indeed, every one feels a natural pleasure in things imitated. There is evidence of this in the effect produced by works of art. Objects which in themselves we view with pain, we delight to contemplate when reproduced with absolute fidelity: such as the forms of the most ignoble beasts and of dead bodies. The cause of this again is, that to learn is a lively 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 are engaged in learning,—they reason and infer what each object is: 'this,' they say, 'is the man.' 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, metre being manifestly a species of rhythm. Persons, therefore, with this natural gift little by little improved upon their early efforts, till their rude improvisations gave birth to Poetry.

Poetry now branched off in two directions, according to the individual character of the writers. The more elevated poets 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
ποίημα, εἰκός δὲ εἶναι πολλοῖς, ἀπὸ δὲ Ὄμηρον ἀρξαμένων
30 ἐστιν, οἶον ἐκεῖνον ὁ Μαργάτης καὶ τὰ τοιαῦτα. ἐν οἷς κα-
tὰ τὸ ἄρμόττων ἵαμβείων ἦλθε μέτρων, διὸ καὶ ἵαμβείων κα-
λεται νῦν, ὅτι ἐν τῷ μέτρῳ τούτῳ ἵαμβιζον ἄλληλοιος· καὶ ἐγ
ἐγένετο τῶν παλαιῶν οἱ μὲν ἤρωικῶν οἱ δὲ ἱάμβιον ποιη-
tαι. ὥσπερ δὲ καὶ τὰ σπουδαῖα μάλιστα ποιητῆς Ὄμηρος
35 ἦν, μόνοι γὰρ οὖν ὅτι εὖ ἄλλ’ [ὅτι] καὶ μιμήσεις δραμα-
tικάς ἐποίησεν, οὕτως καὶ τὰ τῆς κωμῳδίας σχήματα ρωτός ὑπεδειξεν, οὐ ψόγου ἄλλα τὸ γελοῖον δραματο-
ποίησας· ὁ γὰρ Μαργάτης ἀνάλογον ἔχει, ὥσπερ Ἰλίας
1449 α καὶ ἡ Ὀδύσσεια πρὸς τὰς τραγοδίας, οὕτω καὶ οὕτως πρὸς
τὰς κωμῳδίας. παραφανείσης δὲ τῆς τραγοδίας καὶ κω-
10 μῳδίας οἱ ἑφ’ ἐκατέραν τὴν ποίησιν ὀρμῶντες κατὰ τὴν
οἰκείαν φύσιν οἱ μὲν ἀντὶ τῶν ἱάμβων κωμῳδοτοιοὶ ἐγέ-
5 νοτο, οἱ δὲ ἀντὶ τῶν ἔπων τραγοδοδιδάσκαλοι διὰ τὸ
μελίζων καὶ ἑντιμότερα τὰ σχήματα εἶναι ταύτα ἐκείνων.
τὸ μὲν οὖν ἑπισκοπεῖν εἰ ἄρ’ ἔχει ἢδη ἡ τραγῳδία τοῦς
11 εἴδεαν ἱκανῶς ὃ οὖ, αὐτὸ τε καθ’ αὐτὸ κρίνεται ἢ [ναὶ]
kαὶ πρὸς τὰ θέατρα, ἄλλος λόγος. γενομένη <ὅ> οὖν ἀπ’
12 ἀρχής αὐτοσχεδιαστική, καὶ αὐτὴ καὶ ἡ κωμῳδία, καὶ ἡ μὲν
ἀπὸ τῶν ἐξαρχόντων τῶν διθύραμβον, ἢ δὲ ἀπὸ τῶν τὰ φαλ-
λικὰ ἢ ἔτι καὶ νῦν ἐν πολλαῖς τῶν πόλεων διαμένει νο-
μιζόμενα, κατὰ μικρὸν ηὔξηθη προσαγόντων ὅσον ἐγύγνετο

μένει απογρ.: διαμένειν Λο.
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 Margites, for example, and other similar compositions. The iambic metre was here introduced, as best fitted to the subject: hence the measure is still called the iambic or lampooning measure, being that in which the lampoons were written.

Thus the older poets were distinguished as writers either of heroic or of iambic verse. As, in the serious style, Homer is preeminent among poets, standing alone not only in the excellence, but also in the dramatic form of his imitations, so he too first sketched out 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 had once appeared, writers applied themselves to one or other species of poetry, following their native bent. They composed Comedies in place of lampoons, and Tragedies in place of Epic poems, the newer forms of poetry being higher and more highly esteemed than the old.

Whether Tragedy has as yet perfected its proper types or not; and whether it is to be judged in itself, or in relation also to the stage,—this raises another question. Be that as it may, Tragedy—as also Comedy—was at first mere improvisation. The one originated with the leaders of the dithyrambic, 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
IV. 12—V. 2. 1449 a 14—37

ϕαινομένων αὐτῆς, καὶ πολλὰς μεταβολὰς μεταβαλούσα ἡ 15 πραγματικά ἐπαύσατο, ἐπεὶ ἐσχε τὴν αὐτῆς φύσιν. καὶ τὸ 13 τὸ τῶν ὑποκριτῶν πλήθος εξ ἐνὸς εἰς δύο πρῶτος Λισχύλως ἦγαγε καὶ τὰ τοῦ χρονοῦ ἠλάττωσε καὶ τὸν λόγον προταγωνιστὴν παρεσκεύασεν, τρεῖς δὲ καὶ σκηνογραφίαν Σοφοκλῆς. ἦτι δὲ τὸ μέγεθος ἐκ μικρῶν μύθων καὶ λέ—14 20 ἐξως γελοίας διὰ τὸ ἐκ σατυρικοῦ μεταβαλεῖν ὡς ἀπε- σεμνύνθη, τὸ τε μέτρον ἐκ τετραμέτρου ἱαμβείου ἑγένετο· τὸ μὲν γὰρ πρῶτον τετραμέτρῳ ἑχρῶντο διὰ τὸ σατυρικὴν καὶ ὀρχηστικωτέραν εἶναι τὴν ποίησιν, λέξεως δὲ γενομένης αὐτῆ ἡ φύσις τὸ οἰκεῖον μέτρον εὑρέ, μάλιστα γὰρ λεκτι—25 κὼν τῶν μέτρων τὸ ἱαμβείον ἐστίν· σημείων δὲ τούτων πλείοστα γὰρ ἱαμβεία λέγομεν ἐν τῇ διαλέκτῳ τῆς πρὸς ἀλλήλους, ἐξάμετα δὲ ὀλυγάκις καὶ ἐκβαίνοντες τῆς λεκ- τικῆς ἀρμονίας. ἦτι δὲ ἐπεισοδίων πλήθη. καὶ τὰ ἀλλ᾽ ὡς ἐκαστα κοσμηθῆναι λέγεται ἐστὼ ἡμῶν εἰρημένα· 15 30 πολὺ γὰρ ἄν ἵσως ἔργον εἶν διεξέναι καθ᾽ ἐκαστὸν.

V  ἡ δὲ κομῳδία ἐστὶν ὀσπερ εἴπομεν μίμησις φαν- λοτέρων μὲν, οὐ μέντοι κατὰ πᾶσαν κακίαν, ἀλλὰ τοῦ ἱασχροῦ ἐστὶ τὸ γελοιοῦν μόριον· τὸ γὰρ γελοιοῦν ἐστὶν ἀμάρ- τημα τι καὶ ἱασχος ἀνώδυνον καὶ οὐ φθαρτικῶν, οἴον 35 εὐθὺς τὸ γελοιοῦν πρόσωπον αἰσχρῶν τι καὶ διεστραμμένου ἀνεύ δούνης. αἱ μὲν οὖν τῆς πραγμάτειας μεταβάσεις καὶ 2 δι᾽ ὃν ἐγένετο οὐ λελήθασιν, ἡ δὲ κομῳδία διὰ τὸ μὴ

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. 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 form more frequently than into any other kind of verse; rarely into hexameters, and only when we drop the colloquial intonation. The number of ‘episodes’ or acts was also increased, and the other embellishments added, of which tradition tells. These we need not here discuss; to enter into them in detail would, probably, be tedious.

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; for the Ludicrous is merely a subdivision of the ugly. It may be defined as a defect or ugliness which is not painful or destructive. Thus, for example, the comic mask is ugly and distorted, but does not cause pain.

The successive changes through which Tragedy passed, and the authors of these changes are not unknown. It
1449 b σπουδαίζεσθαι ἐξ ἀρχής ἔλαβεν· καὶ γὰρ χρόνον κομφρόδων ὀψὲ ποτὲ ὁ ἀρχων ἔδωκεν, ἀλλ' ἐθελουται ἦσαν. ἦδη δὲ σχῆματα των αὐτῆς ἐχούσης οἱ λεγόμενοι αὐτῆς ποιηταὶ μνημονεύονται. τὸς δὲ πρόσωπα ἀπέδωκεν ἢ προλόγους 3
5 ἢ πλήθη ὑποκρίτων καὶ ὦσα τοιαῦτα, ἡγυνήσατο. τὸ δὲ μύθους ποιεῖν [Ἐπίχαρμος καὶ Φόρμις] τὸ μὲν ἐξ ἀρχῆς ἐκ Σικελίας ἠλθε, τὸν δὲ Ἀθηναίων Κράτης πρῶτος ἤρξεν ἀφέμενος τῆς ἰαμβικῆς ἱδέας καθόλου ποιεῖν λόγους καὶ μύθους. ἢ μὲν οὖν ἐποτοία τῇ τραγῳδίᾳ μέχρι μὲν <τοῦ 4>
10 διὰ λόγου ἐμ> μέτρου μίμησις εἶναι σπουδαίας ἥκολοθη-
σεν· τὸ δὲ τὸ μέτρον ἀπλοῦν ἔχειν καὶ ἀπαγγελλαν εἶναι,
ταύτη διαφέρουσιν· ἐτι δὲ τῷ μῆκε, ἢ μὲν ὦτι μάλιστα πει-
ράται ὕπο μιᾶν περίοδον ἥλιον εἶναι ἢ μικρὸν ἐξαλλάττειν, ἢ
dὲ ἐποτοία ἀόριστος τῷ χρόνῳ, καὶ τούτῳ διαφέρει· καίτοι
15 τὸ πρῶτον ὁμοίως ἐν ταῖς τραγῳδίαις τοῦτο ἐποίουν καὶ ἐν
τοῖς ἐπεσεῖν. μέρη δ' ἐστὶ τὰ μὲν ταῦτά, τὰ δὲ ἔδια τῆς 5
τραγῳδίας. διόσπιρ ὅστις περὶ τραγῳδίας οἰδὲ σπουδαίας
καὶ φαύλης, οἰδὲ καὶ περὶ ἐποίου. ἢ μὲν γὰρ ἐποτοία
ἔχει, ὑπάρχει τῇ τραγῳδίᾳ, ἢ δὲ αὐτῆ, οὐ πάντα ἐν τῇ
20 ἐποτοία.

VI περὶ οὖν τῆς ἐν ἑξαμέτρους μυθικῆς καὶ περὶ
κομφρίας ύστερον ἐροῦμεν, περὶ δὲ τραγῳδίας λέγομεν
ἀναλαβόντες αὐτῆς ἐκ τῶν εἰρμηνευόν τῶν γινόμενον ἄρον
τῆς ὁδοίας. ἐστιν οὖν τραγῳδίᾳ μίμησις πράξεως σπουδαίας 2

is otherwise with Comedy, which at first was not seriously treated. It was late before the Archon appointed a comic chorus; the performers were till then voluntary. From the time, however, when Comedy began to assume certain fixed forms, comic poets, distinctively so called, are recorded. Who introduced 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, in 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: for all the parts of an Epic poem are found in Tragedy, but what belongs to Tragedy is not all found in the Epic poem.

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
25 καὶ τελείας μέγεθος ἐχούσης, ἡδυσμένῳ λόγῳ χωρίς ἐκά-στῳ τῶν εἴδων ἐν τοῖς μορίοις, δρόντων καὶ οὐ δὲ ἀπαγ. γελίας, δι' ἐλέου καὶ φόβου περαιώσασα τὴν τῶν τοιούτων παθημάτων κάθαρσιν. Λέγω δὲ ἡδυσμένον μὲν λόγον τῶν 3 ἔχοντα μυθικον καὶ ἀρμονίαν καὶ μέλος, τὸ δὲ χωρίς τοῖς 30 εἴδεσι τὸ διὰ μέτρων ἐνα μόνον περαιώσατοι καὶ πάλιν ἐτερα διὰ μέλους. ἔτει δὲ πράττοντες ποιούνται τὴν μίμησιν, 4 πρῶτον μὲν ἐξ ἀνάγκης ἄνει τῇ μόριοιν πραγμαθίας ὁ τῆς ὅψεως κόσμος, ἐίτα μελοποιία καὶ λέξεις, ἐν τούτοις γὰρ ποιούνται τὴν μίμησιν. Λέγω δὲ λέξει μὲν αὐτήν τὴν τῶν 35 μέτρων σύνθεσιν, μελοποιίαν δὲ τὸν δύναμιν φανερὰν ἐχει πᾶσαν. ἔτει δὲ πράξεως ἐστὶ μίμησις, πράττεται δὲ ὑπὸ γωνίων πραττόντων, οὐδὲ ἀνάγκη ποιοῦς τινας εἶναι κατὰ τὸ ἱθος καὶ τὴν διάνοιαν (διὰ γὰρ τούτων καὶ τὰς 1450 a πράξεις εἶναι φαμεν ποιας τινας, πέφυκεν δὲ αἰτίας δύο τῶν πράξεων εἶναι, διάνοιαν καὶ ἱθος, καὶ κατὰ ταῦτας καὶ τυγχάνουσι καὶ ἀποτυγχάνουσι πάντες)· ἐστιν δὲ τῆς μὲν 6 πράξεως ὁ μύθος ἡ μίμησις. Λέγω γὰρ μυθικον τούτον τὴν 5 σύνθεσιν τῶν πραγμάτων, τὸ δὲ ἱθος, καθ' ὁ ποιους τινας εἶναι φαμεν τοὺς πράττοντας, διάνοιαν δὲ, ἐν ὅσοις λέγον. τες ἀποδεικνύσας τὶ ἕνα ἀποφαίνοντα γνώμην. ἀνάγκη 7 ὑπὸ πάσης πραγμαθίας μέρη εἶναι ἐκείνα, καθ' ἄ ποια τις ἐστὶ της ἑρμηνείας ταῦτα δ' ἐστὶν μύθος καὶ ἱθος καὶ λέξεις καὶ τοὐ διάνοια καὶ ὅψεις καὶ μελοποιία. οἷς μὲν γὰρ μιμοῦνται,
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 Scenic equipment will be a part of Tragedy. Next, Song and Diction, for these are the means of imitation. By 'Diction' I mean the mere metrical arrangement of the words: as for 'Song,' it is a term whose full sense is well understood.

Again, Tragedy is the imitation of an action; and an action implies personal agents, who necessarily possess certain qualities both of character and thought. It is these that determine the qualities of actions themselves; these—thought and character—are the two natural causes from which actions spring: on these causes, 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. By Thought, that whereby a statement is proved, or a general truth expressed. Every Tragedy, therefore, must have six parts, which parts determine its quality—namely, Plot, Character, Diction, Thought, Scenery, Song.
Two of the parts constitute the means 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 almost all poets; in fact, every play contains Scenic accessories as well as Character, Plot, Diction, Song, and Thought.

But most important of all is the structure of the incidents. For Tragedy is an imitation, not of men, but of an action and of life,—of happiness and misery; and happiness and misery consist in action, the end of human life being a mode of action, not a quality. Now the characters of men determine their 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 action. 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—Reversals of Fortune, and
VI. 14—19. 1450 a 36—1450 b 19

γνωρίσεις. ἔτι σημείου ὅτι καὶ οἱ ἐγχειροῦντες ποιεῖν πρὸ- 14 τερον δύνανται τῇ λέξει καὶ τοῖς ἥθεσιν ἀκριβοῦν ἢ τὰ πράγματα συνιστάναι, οἶνον καὶ οἱ πρώτοι ποιηταὶ σχέδον ἀπαιτεῖς. ἀρχῇ μὲν οὖν καὶ οἱν ψυχῇ ὁ μύθος τῆς τρα- 40 γοφίας, δεύτερον δὲ τά ἡθη. παραπλησίου γὰρ ἐστιν καὶ 15 1450 b ἐπὶ τῆς γραφικῆς· εἰ γὰρ τις ἐναλέψεις τοὺς καλλίστους φαρμάκους χύδην, οὐκ ἀν ὀμοίως εὐφράνειεν καὶ λευκο- γραφήσας εἰκόνα. ἐστιν τε μίμησις πράξεως καὶ διὰ ταύτην μάλιστα τῶν πραττόντων. τρίτου δὲ ἡ διάνοια. τούτο δὲ 16 5 ἐστιν τὸ λέγειν δύνασθαι τὰ ἐνώπιο τα καὶ τὰ ἢμόπτοντα, ὡσπερ ἐπὶ τῶν λόγων τῆς πολιτικῆς καὶ ῥήτορικῆς ἔργον ἐστίν· οἱ μὲν γὰρ ἀρχαῖοι πολιτικῶς ἐποίον λέγοντας, οἱ δὲ νῦν ῥητορικῶς. ἐστιν δὲ ἢθος μὲν τὸ τουούτον δὴνοτὴν 17 προαιρεσιν, ὡσποῦ τις ἐν οἷς οὐκ ἐστι δήλον ἡ προαι- 10 ρεία ἢ φεύγει: διὸστε οὐκ ἔχασων ἢθος τῶν λόγων ἐν οἷς μηδ’ ὅλως ἐστιν ὃ τι προαιρεῖται ἢ φεύγει ὁ λέγων. διάνοια δὲ, ἐν οἷς ἀποδιεικνύουσι τι ὡς ἐστιν ἢ ὡς οὐκ ἐστιν ἢ καθόλου τι ἀποφαίνονται. τέπαρτον δὲ [τῶν μὲν λόγων] ἡ 18 λέξη· λέγω δὲ, ὡσπερ πρότερον εἴρηται, λέξιν εἶναι τὴν 15 διὰ τῆς ὑμομασίας ἐρμηνεύειν, τό καὶ ἐπὶ τῶν ἐμέτρων καὶ ἐπὶ τῶν λόγων ἐχει τὴν αὐτὴν δύναμιν. τῶν δὲ λοιπῶν 19 [πέντε] ἢ μελοποιία μέγιστον τῶν ἢσυχώματων, ἢ ὡς ὑφις ψυχαγωγικὸν μὲν, ἀτεχνώτατον δὲ καὶ ἦκιστα οἰκεῖον τῆς ποιητικῆς· <ἰς> ὡς γὰρ τῆς πραγμάτεια δύναμις καὶ ἀνευ

Recognition scenes—are parts of the plot. A further proof is, that novices in the art are able to elaborate their diction and ethical portraiture, before they can frame the incidents. It is the same with almost all early poets.

The Plot, then, is the first principle, and, as it were, the soul of the tragedy: Character holds the second place. A similar fact is seen in painting. The most beautiful colours, laid on confusedly, will not give as much pleasure as the chalk outline of a portrait. Thus Tragedy is the imitation of an action, and of the agents, mainly with a view to the action.

Third in order is the Thought,—that is, the faculty of saying what is possible and pertinent in given circumstances. In the case of the dramatic dialogue, this is the function of the political or the rhetorical art: for the older poets make their characters speak the language of civic life; the poets of our time, the language of the rhetoricians. Character is that which reveals moral purpose: it shows what kind of things, in cases of doubt, a man chooses or avoids. A dialogue, therefore, which in no way indicates what the speaker chooses or avoids, is not expressive of character. Thought, on the other hand, is that whereby we prove that something is or is not, or state a general maxim.

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

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

The Scenery has, indeed, an emotional attraction of its
VI. 19—VII. 4. 1450 b 20—1451 a 1

28

VII

20 ἀγώνος καὶ ὑποκρίτῶν ἔστιν, έτι δὲ κυριωτέρα περὶ τὴν ἀπεργασίαν τῶν οὗεων ἡ τοῦ σκευοποιοῦ τέχνη τῆς τῶν ποιητῶν ἔστιν.

VII διωρισμένων δὲ τούτων, λέγομεν μετὰ ταῦτα ποιαν τινά δεὶ τὴν σύστασιν εἶναι τῶν πραγμάτων, ἐπειδὴ τούτο 25 καὶ πρῶτον καὶ μέγιστον τῆς τραγῳδίας ἔστιν. κεῖται δὴ 2 ἡμῖν τὴν τραγῳδίαν τελείας καὶ ὅλης πράξεως εἶναι μί-
μησιν ἐχούσης τι μέγεθος· ἔστιν γὰρ θλών καὶ μηδὲν ἔχον μέγεθος. ὅπως δὲ ἔστιν τὸ ἔχον ἀρχήν καὶ μέσον καὶ τε- 3 λευτήν. ἀρχή δὲ ἔστιν τὸ αὐτὸ μὲν μή ἐξ ἀνάγκης μετ᾿ 30 ἄλλο ἔστιν, μετ᾿ ἐκείνο δὲ ἔτερον πέφυκεν εἶναι ἡ γίνεσθαι, τελευτὴ δὲ τοῦναυτίου δ αὐτὸ μετ᾿ ἄλλο πέφυκεν εἶναι ἡ 35 ἐξ ἀνάγκης ἡ ὡς ἐπὶ τὸ πολύ, μετὰ δὲ τούτο ἄλλο οὐδὲν, μέσον δὲ δ καὶ αὐτὸ μετ᾿ ἄλλο καὶ μετ᾿ ἐκείνο ἔτερον. δεῖ ἄρα τοὺς συνεστώτας εὑ μύθους μήθ᾽ ὅποθεν ἔτυχεν ἀρχεσθαὶ μήθ᾽ ὅπου ἔτυχε τελευτῶν, ἀλλὰ κεχρήσθαι ταῖς εἰρημέναις ἰδέαις. ἦτι δὲ ἐπεὶ τὸ καλὸν καὶ ζῶον καὶ ἀπαν 4 πράγμα δ συνεστηκεν ἐκ τινῶν οὐ μόνον ταῦτα τεταγμένα δεὶ ἐχετὶ ἀλλὰ καὶ μέγεθος ὑπάρχειν μὴ τὸ τυχόν· τὸ 40 γὰρ καλὸν ἐν μεγέθει καὶ τάξει ἐστὶν, διὸ οὐτε πάμμικρουν ἀν τι ἑνόντο καλὸν ζῶον, συγχείται γὰρ ἡ θεωρία ἐγγὺς τοῦ ἀναίσθητου χρόνου γνωμένη, οὔτε παραμέγεθες, οὐ γὰρ 1451 α ἁμα ἡ θεωρία γίνεται ἀλλ᾽ οἶχεται τοῖς θεωροῦσι τὸ ἐν

own, but, of all the parts, it is the least artistic, and connected least with poetic theory. For the power of Tragedy, we may be sure, is felt even apart from representation and actors. Besides, the production of scenic effects depends more on the art of the stage manager 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 also the most important part of 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 beginning, middle, and 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 in the regular course of events, 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 the type here described.

Again, if an object be beautiful—either a living organism or a whole composed of parts—it must not only have its parts in orderly arrangement, it must also be of a certain magnitude. Hence no exceedingly small animal can be beautiful; for the view of it is confused, the object being seen in an almost imperceptible moment of time. Nor, again, can an animal of vast size be beautiful; for as the eye cannot take it all in at once,
καὶ τὸ ὄλον ἐκ τῆς θεωρίας, οὐν εἰ μυρίων σταδίων εἰη ἐφον' ὁστε δει καθάπερ ἐπὶ τῶν σωμάτων καὶ ἐπὶ τῶν ἑ ἐφον ἔχειν μὲν μέγεθος, τούτῳ δὲ εὐσώμποτον εἶναι, οὕτω 5 καὶ ἐπὶ τῶν μύθων ἔχειν μὲν μῆκος, τούτῳ δὲ εὐμυθμόνευ- 
τον εἶναι. τοῦ μῆκους ὥρος <ὁ> μὲν πρὸς τοὺς ἄγώνας 6 καὶ τὴν αἴσθησιν οὗ τῆς τέχνης ἔστιν' εἰ γὰρ ἐδει ἑκατον 
τραγῳδίας ἁγονιζεσθαι, πρὸς κλεψύδρας ἄν ἡγομόνοντο, ὥστε 
ποτὲ καὶ ἄλλοτε εἰώθασιν. ὃ δὲ κατ' αὐτὴν τὴν 7 
10 φύσιν τοῦ πράγματος ὥρος, ἀεὶ μὲν ὁ μεῖζον μέχρι τοῦ 
σύνθηλος εἶναι καλλίων ἐστὶ κατὰ τὸ μέγεθος, ὥς δὲ 
ἀπλῶς διορίσαντας ἐπείν, ἐν δἐ μηγέθει κατὰ τὸ εἰκὸς 
ἡ τὸ ἀναγκαῖον ἐφεξῆς γνησιμοὺς συμμβαίνει εἰς εὑρίσκαι 
ἐκ δυστυχίας ἐξαὶ εὐρίσκαις εἰς δυστυχίαν μεταβάλλουν, 
VIII ἰκανὸς ὥρος ἐστὶν τοῦ μηγέθους. μῦθος δὲ ἐστὶν εἰς 
οὐχ ὁσσερ τινες οἶνται ἐὰν περί ἑνα ἀν τολλὰ γὰρ 
καὶ ἀπειρα τῷ ἐνι συμμβαίνει, ἢν ὦν [ἐνιον] οὐδὲν ἐστὶν 
ἐν αὐτος δὲ καὶ πράξεις εἰνὸς πολλαὶ εἰσὶν, ἢν ὦν 
μία ὄψεμα ᾠνται πράξεις. διὸ πάντες ἑόκασιν ἁμαρ- 
20 τάνειν ὅσοι τῶν ποιητῶν Ἡρακλῆδα Θεσπίδα καὶ τὰ 
τουρατα ποιήματα πεποίηκασιν οἶνται γὰρ, ἐπεὶ εἰς ἥν 
ὁ Ἡρακλῆς, ἐνα καὶ τῶν μῦθου εἶναι προσήκειν. ὁ δὲ 3 
"Ὀμηρος ὁσσερ καὶ τὰ ἄλλα διαφέρει καὶ τοῦτ έοικεν 
καλῶς ἰδεῖν ὅτου διὰ τέχνην ἡ διὰ φύσιν' ὁδοῦσειαν γὰρ 
25 ποιῶν οὐκ ἐποίησεν ἀπαντά ὅσα αὐτῷ συνέβη, οἶνον πλη-
8. κλεψύδραν apogr. 9. εἰώθασιν M. Schmidt: 'sicut solemus 
dicere etiam aliquo tempore et aliquando' Arabs: φασιν codd. 
17. τῷ ἐνι apogr.: τῶι γένει Αο (cf. 1447 α' 17). "ἐνιον seclus. 
Spengel.
the unity and sense of the whole is lost for the spectator. So it would be with a creature a thousand miles long. As, therefore, in animate bodies and living organisms, a certain magnitude is necessary, and that such as may be easily embraced in one view; so in the plot, a certain length is necessary, and that length one that may be easily embraced by the memory. The limit of length in relation to dramatic competition and sensuous presentation, is no part of artistic theory. For suppose a hundred tragedies had to be played against one another, the performance would be regulated by the hour-glass,—a method, indeed, that is familiar enough otherwise. But the limit as fixed by the nature of the drama itself is this:—the greater the length, the more beautiful will the piece be in respect of such magnitude, provided that the whole be perspicuous. And as a general rule, 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 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 ought also to be a unity. But Homer, as in all else he is of surpassing merit, here too—whether from art or natural genius—seems to have happily dis-
γήναι μὲν ἐν τῷ Παρνασσῷ, μανήναι δὲ προσποιήσασθαι ἐν τῷ ἄγερμῷ, ὅν οὐδὲν βατέρου γενομένου ἀναγκαῖον ἦν ἢ εἰκὸς βατέρου γενέσθαι, ἀλλὰ περὶ μίαν πράξειν οὖν λέγομεν τὴν Ὀδύσσεαν συνεδρισθεῖν, ὁμοίως δὲ καὶ τὴν Ἰλιάδα. χρῆ οὖν καθάπερ καὶ ἐν ταῖς ἄλλαις μυθητικαῖς ἢ μία 4 μῆνις ἔνος ἐστὶν οὖτω καὶ τὸν μύθον, ἐπεὶ πράξεως μιμησός ἐστι, μιᾶς τε εἶναι καὶ ταύτης ὅλης καὶ τὰ μέρη συνεστάναι τῶν πραγμάτων οὕτως, ὡστε μετατιθεμένου τινὸς μέρους ἢ ἀφαιρουμένου διαφέρεσθαι καὶ κινεῖσθαι τὸ 35 ὄλον. ὃ γὰρ προσόν ἢ μὴ προσὸν μηδὲν ποιεῖ ἐπίδημον, οὔτεν μάρα τοῦ ὄλου ἔστιν.

IX

phiaerόν δὲ ἐκ τῶν εἰρημένων καὶ ὧτι οὖ τὸ τὰ γενόμενα λέγειν, τούτῳ ποιητῷ έργον ἐστὶν, ἀλλ' οἰα ἄν γένοιτο καὶ τὰ δυνατὰ κατὰ τὸ εἰκὸς ἢ τὸ ἀναγκαῖον. ὃ γὰρ 2 1451 b ἰστορικὸς καὶ ὁ ποιητῆς οὖ τῷ ἡ ἐμετρα λέγειν ἡ ἀμετρα διαφέρουσιν, εἰ ὃ γὰρ ἄν τὰ Ἡροδότου εἰς μέτρα τεθήκαι, καὶ οὐδὲν ἤττον ἂν εἰ ἡ ἱστορία τις μετὰ μέτρου ἢ ἀνευ μέτρων, ἀλλὰ τοῦτῷ διαφέρει, τῷ τὸν μὲν τὰ γενόμενα λέγειν, τὸν δὲ οἷα ἄν γένοιτο. διὸ καὶ φιλοσοφώτερον καὶ 3 σπουδαιότερον ποίησις ἱστορίας ἐστὶν· ἢ μὲν γὰρ ποίησις μᾶλλον τὰ καθόλου, ἢ δ' ἱστορία τὰ καθ' ἐκαστὸν λέγει. ἐστὶν δὲ καθόλου μὲν, τῷ ποιῷ τὰ ποία ἄττα συμβαίνει 4 λέγειν ἢ πράττειν κατὰ τὸ εἰκὸς ἢ τὸ ἀναγκαῖον, οὗ στο- 10 χάζεται ἡ ποίησις ὑνόματα ἐπειτιθεμένη, τὸ δὲ καθ' ἐκα- στον, τ' Ἀλκαβίαδος ἐπραξεῖν ἢ τ' ἐπαθεῖν. ἐπὶ μὲν οὖν τῆς 5

27. ἢν ἢ ἀπογρ.: ἢν Αобр. 28. λέγομεν ἀπογρ.: λέγομεν Αобр.: ἄν λέγομεν Vahlen. 32. καὶ ταύτης] ταύτης καὶ Vahlen. 34. διαφέρεσθαι] διαφέρεσθαι suspiciatur Margoliouth, collato Arabe 'corrumpatur.' 35. ποιεῖ, ἐπίδημον ὡς ἀπογρ. 37. οὗ τὸ ἀπογρ.: οὗτο Αобр. 1451 b 4. τοῦτο ... τῷ ἀπογρ.: τοῦτο ... τῷ Αобр.: τοῦτο ... τὸ Spengel. 10. το ἀπογρ.: τὸν Αобр.
cerned the truth. In composing the Odyssey he did not bring in all the adventures of Odysseus—such as his wound on Parnassus, or his feigned madness at the mustering of 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 that which may be present or absent without being perceived, 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. The universal tells us how a person of given character will on occasion speak or act, according to the law of probability or necessity; and it is this universality at which Poetry aims in giving expressive names to the characters. The particular is
κωμοφίας ἢδη τοῦτο δῆλον ἑγέονει· συντῆσαις γὰρ τὸν μῶθον διὰ τῶν εἰκότων οὕτω τὰ τυχόντα ὄνοματα ὑποτεθέασιν, καὶ οὐχ ὥσπερ οἱ ἱαμβοποιοὶ περὶ τὸν καθ’ ἔκαστον ποιοῦσιν. ἐπὶ δὲ τῆς τραγοφίας τῶν γενομένων ὄνομάτων δ’ ἀντέχονται. αὐτίον δ’ ὅτι πιθανόν ἐστὶ τὸ δυνατόν. τὸ μὲν οὖν μὴ γενόμενα οὔτω πιστεύομεν εἶναι δυνατά, τὰ δὲ γενόμενα φανερὸν ὅτι δυνατά, οὐ γὰρ ἂν ἐγένετο, εἰ ἦν ἀδύνατα. οὐ μὴν ἄλλα καὶ εὖ ταῖς τραγοφίαις ἐνίαις μὲν ἐν 7 20 ἦ δύο τῶν γνωρίμων ἐστὶν ὄνομάτων, τὰ δὲ ἄλλα πεποιημένα, ἐν ἐνίαις δὲ οὐδ’ ἐν, οἷον ἐν τῷ Ἀγάθωνος ἄνθει. ὡμοίος γὰρ ἐν τούτῳ τὰ τε πράγματα καὶ τὰ ὄνοματα πε- ποιηται, καὶ οὐδὲν ἤττον εὑρήθηνε. ὦστ’ οὐ πάντως εἶναι 8 ζητητέοι τῶν παραδεδομένων μύθων, περὶ οὕς αἱ τραγοφίαι 25 εἰσίν, ἀντέχεσθαι. καὶ γὰρ γελοίου τοῦτο ζητεῖν, ἔστι καὶ τὰ γνώριμα ὁλόγος γνώριμά ἐστιν ἄλλ’ ὀμοίως εὑρήθηνε πάντας. δῆλον οὖν ἐκ τούτων ὅτι τὸν ποιητὴν μᾶλλον τῶν 9 μύθων εἶναι δεὶ ποιητὴν ἢ τῶν μέτρων, ὅσον ποιητὴς κατὰ τὴν μίμησιν ἐστιν, μιμεῖται δὲ τὰς πράξεις. κἂν ἄρα συμβῇ 30 γενόμενα ποιεῖν, οὐδὲν ἤττον ποιητὴς ἐστὶν τῶν γὰρ γενομένων ἐνια οὐδὲν καλύπτει τοιαῦτα εἶναι οἷα ἄν έικός γενέσθαι καὶ δυνατὰ γενέσθαι, καθ’ δ’ ἐκείνως αὐτῶν ποιητῆς ἐστιν. τῶν δὲ ἄλλων μύθων καὶ πράξεων αἱ ἐπεισοδιώδεις 10 εἰσίν χειρίσται. λέγω δ’ ἐπεισοδιώδη μῦθον ἐν φ’ τὰ ἐπεισ- 35 ὁδια μετ’ ἀλληλα οὔτ’ εἰκός οὔτ’ ἀνάγκη εἶναι. τοιαῦτα δὲ ποιοῦνται ὑπὸ μὲν τῶν φαύλων ποιητῶν δι’ αὐτοῦς, ὑπὸ δὲ τῶν ἀγαθῶν διὰ τοὺς ὑποκριτῶν. ἀναφοράματα γάρ

I—for example—what Alcibiades did or suffered. In Comedy this is now apparent: for here the poet first constructs the plot on the lines of probability, and then assumes any names he pleases;—unlike the lampooners who write about a particular individual. 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 some tragedies in which one or two names only are well known, the rest being fictitious. In others, none are well known,—as in Agathon's Flower, where incidents and names alike are fictitious, and yet it pleases. 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 familiar subjects are familiar 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 if he chances to take an historical subject, he is none the less a poet; for there is no reason why some real events should not have that internal probability or possibility which entitles the author to the name of poet.

Of all plots and actions the episodic are the worst. I call a plot 'episodic' 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 for competing rivals, they draw out the plot beyond its
IX. 10—XI. 1. 1451 b 38—1452 a 26

ποιοῦντες καὶ παρὰ τὴν δύναμιν παρατείνοντες μύθον πολ.

1452 a λάκις διαστρέφειν ἀναγκάζονται τὸ ἐφεξῆς. ἔπει δὲ οὐ 11 μόνον τελείας ἐστὶ πράξεως ἡ μύθηςις ἄλλα καὶ φοβερῶν καὶ ἐλευθερῶν, ταύτα δὲ γίνεται [καὶ] μάλιστα ὅταν γένηται παρὰ τὴν δόξαν, καὶ μᾶλλον <ὅταν> δὲ ἀλήλα· τὸ γὰρ 12 5 θαυμαστὸν οὕτως ἔξει μᾶλλον ἡ εἰ ἀπὸ τοῦ αὐτομάτου καὶ τῆς τύχης, ἔπει καὶ τῶν ἀπὸ τύχης ταύτα θαυμασιώτατα δοκεῖ ὡσα ὁσπερ ἐπίτηδες φαίνεται γεγονόντα, οἴον ὡς ὁ ἀνδριάς ὁ τοῦ Μίτυνος ἐν Ἀργεὶ ἀπέκτεινεν τῶν αὐτῶν τοῦ θανάτου τοῦ Μίτυν, θεωροῦντι ἐμπεσόν· ἐσοχε γὰρ τὰ 10 τοιαῦτα οὐκ εἰκῇ γενέσθαι. ὡστε ἀνάγκη τοὺς τοιούτους εἶναι καλλίους μύθους.

X ἐισὶ δὲ τῶν μύθων οἳ μὲν ἄπλοι οἳ δὲ πεπλεγμένοι, καὶ γὰρ αἱ πράξεις ὃν μύθηςεις οἳ μῦθοι εἰσίν ὑπάρχον· σιν εὐθὺς οὕτας τοιαῦτα. λέγω δὲ ἀπλὴν μὲν πράξεως ἡς 2. 15 γνωμενής ὁσπερ ὁρίσται συνεχοῦς καὶ μᾶς ἀνέυ περιπετειάς ἡ ἀναγνωρισμοῦ ἡ μετάβασις γίνεται, πεπλεγμένη δ᾽ ἐστὶν ἢς μετὰ ἀναγνωρισμοῦ ἡ περιπετείας ἡ ἀμφῶν ἡ μετάβασις ἐστὶν. ταύτα δὲ δεὶ γίνεσθαι ἐξ αὐτῆς τῆς συ- 3 στάσεως τοῦ μύθου, ὡστε ἐκ τῶν προγεγενημένων συμβαλλειν 20 ἡ εἰς ἀνάγκης ἡ κατὰ τὸ εἰκὸς ἡγίσθαι ταῦτα· διαφέρει γὰρ τολύ τὸ γίγνεσθαι τάδε διὰ τὰδε ἡ μετὰ τάδε.

XI ἔστι δὲ περιπέτεια μὲν ἡ εἰς τὸ ἐναντίον τῶν πραττομένων μεταβολῆς, καθάπερ εἰρηταί, καὶ τούτο δὲ ὁσπερ λέγομεν κατὰ τὸ εἰκὸς ἡ ἀναγκαίον· ὁσπερ ἐν τῷ Ὀιδι- 25 ποῖ ἐλθὼν ὡς εὐφραννον τῶν Ὀιδίπον καὶ ἀπαλλάξον τοῦ πρὸς τὴν μητέρα φύσι, δηλώσας δι᾽ ἥν, τοῦναντίον ἔποιησαν·

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 terrible and pitiful. 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 from one another. The tragic wonder will then be greater than if they happened of themselves or by accident; for even accidents 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 looking at it, 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 Complicated; for such too, in their very nature, are the actions of which the plots are an imitation. An action which is one and continuous in the sense above defined, I call Simple, when the turning point is reached without Reversal of Fortune or Recognition: Complicated, when it is reached with Reversal of Fortune, or Recognition, or both. These last should arise from the internal structure of the plot, so that what follows should be the necessary or probable result of the preceding action. It makes all the difference whether one event is the consequence of another, or merely subsequent to it.

A Reversal of Fortune is, as we have said, a change by which a train of action produces the opposite of the effect intended; and that, according to our rule of probability or necessity. Thus in the Oedipus, the messenger, hoping to cheer Oedipus, and to free him from his alarms
καὶ ἐν τῷ Ἀυγκεί ο μὲν ἀγόμενος ὡς ἀποδανοῦμενος, ὁ δὲ Ἰανάδος ἀκολουθῶν ὡς ἀποκτενῶν, τὸν μὲν συνεβῇ ἐκ τῶν πεπραγμένων ἀποθανεῖν, τὸν δὲ σωθῆναι. ἄναγνώρισις 20 ἐς, ὧσπερ καὶ τοῦνομα σημαίνει, εἷς ἀγνοίας εἰς γνώσιν μεταβολή ἡ εἰς φιλίαν ἡ ἐκθραν τῶν πρὸς εὐτυχίαν ἡ δυστυχίαν ὁρισμένον. καλλίστῃ δὲ ἄναγνώρισις, ὅταν ἀμα περιπέτεια ὑγίνονται, οἷον ἔχει ἡ ἐν τῷ Οἰδίπῳ. εἰσὶν μὲν 3 οὖν καὶ ἄλλαι ἄναγνωρίσεις· καὶ γὰρ πρὸς ἂνευχα καὶ τὰ 35 τυχόντα ἐστὶν ὡς <ὅ> περ εἰρήται συμβαίνει, καὶ εἷς πέπραγμε τὰς ἡ μὴ πέπραγμεν ἐστὶν ἄναγνωρίσις· ἀλλ᾽ ἡ μάλιστα τοῦ μύθου καὶ ἡ μάλιστα τῆς πράξεως ἡ εἰρήμενη ἐστὶν· ἡ γὰρ τοιαύτη ἄναγνωρίσις καὶ περιπέτεια ἡ ἔλεος 4

1452 b ἔχει ἡ φόβουν, οἷον πράξεως ἡ πράξεω πάμην ὑπόκειται ἐτέ δὲ καὶ τὸ ἀνυχεῖν καὶ τὸ εὐτυχεῖν ἐτέ τῶν τοιοῦτων συμβαίνει. ἐπεὶ δὴ ἡ ἄναγνωρίσις τινῶν ἐστὶν ἄναγνωρίσις, 5 αἱ μὲν θατέροι πρὸς τὸν ἔτερον μόνον, ὅταν ἡ δῆλος ἔτερος 5 τῆς ἐστίν, ὅτε δὲ ἀμφιτέρους δεὶ ἄναγνωρίσαι, οἷον ἡ μὲν Ἰφιγένεια τῷ Ὀρέστῃ ἀναγνωρίσθη ἐκ τῆς πέμψεως τῆς ἐπιστολῆς, ἐκεῖνον δὲ πρὸς τὴν Ἰφιγένειαν ἄλλης ἐδει ἄναγνωρίσουσα.

δύο μὲν οὖν τοῦ μύθου μέρη περὶ ταῦτ᾽ ἐστὶ, περιπέτεια 6 10 καὶ ἄναγνωρίσεις, τρίτον δὲ πάθος. τούτων δὲ περιπέτεια μὲν καὶ ἄναγνωρίσεις εἰρήται, πάθος δὲ ἐστὶ πράξεις φθαρτικῇ ἡ ὄδυναρά, οἷον οἷς τε ἐν τῷ φανερῷ θάνατοι καὶ οἱ περιο- δυνάι καὶ τρώσεις καὶ ὅσα τοιαύτα.

about his mother, reveals his origin, and so produces the opposite effect. Again in the Lynceus, Lynceus is being led out to die, and Danaus goes with him, meaning to slay him; but the outcome of the action is, that Danaus is killed and Lynceus saved.

A 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 fortune, as in the Oedipus. There are indeed other forms. Even inanimate things of the most trivial kind may sometimes be objects of recognition. Again, the discovery may be made whether a person has or has not done something. But the form which is most intimately connected with the plot and action is, as we have said, the recognition of persons. This, combined with a reversal of fortune, will produce either pity or fear; and actions producing these effects are those which, as we have assumed, Tragedy represents. Moreover, fortune or misfortune will depend upon such incidents. Recognition, then, being between persons, it may happen that one person only is recognised by the other—when the latter is already known—or the recognition may need to be on both sides. Thus Iphigenia is revealed to Orestes by the sending of the letter; but another means is required to make Orestes known to Iphigenia.

Two parts, then, of the Plot—Reversal of Fortune and Recognition—turn upon surprises. A third part is the Tragic Incident. The two former have been discussed. The Tragic Incident is a destructive or painful action, such as death on the stage, bodily torments, wounds and the like.
XII. [μέρη δὲ τραγῳδίας οἷς μὲν ὡς εἶδες δεῖ χρησθαι 15 πρότερον εἴπομεν, κατὰ δὲ τὸ ποσὸν καὶ εἰς ἃ διαιρεῖται κεχωρισμένα τάδε ἐστίν, πρόλογος ἐπεισόδιον ἐξοδος χορικών, καὶ τούτου τὸ μὲν πάροδος τὸ δὲ στάσιμον κοινὰ μὲν ἀπάντων ταῦτα, ἢδια δὲ τὰ ἀπὸ τῆς σκηνῆς καὶ κόμμων. ἔστιν δὲ πρόλογος μὲν μέρος ὅλου τραγῳδίας τὸ πρὸ χοροῦ 20 παρόδου, ἐπεισόδιον δὲ μέρος ὅλου τραγῳδίας τὸ μεταξὺ ὅλων χορικῶν μελῶν, ἐξοδος δὲ μέρος ὅλου τραγῳδίας μεθ᾽ ὃ οὐκ ἔστι χοροῦ μέλος, χορικω δὲ πάροδος μὲν ἢ πρώτη λέξις ὅλη χοροῦ, στάσιμον δὲ μέλος χοροῦ τὸ ἀνευ ἀναπαίστου καὶ τροχαίου, κόμμων δὲ θρήνος κοινὸς χοροῦ καὶ 25 <τῶν> ἀπὸ σκηνῆς. μέρη δὲ τραγῳδίας οἷς μὲν ὡς εἶδες 3 δεῖ χρησθαι πρότερον εἴπομεν, κατὰ δὲ τὸ ποσὸν καὶ εἰς ἃ διαιρεῖται κεχωρισμένα ταῦτ᾽ ἐστίν]

XIII ὃν δὲ δεῖ στοχάζεσθαι καὶ ἃ δεῖ εὐλαβεῖσθαι συνιστάντας τοὺς μύθους καὶ τὸθεν ἔσται τὸ τῆς τραγῳδίας ἐρ-30 γον, ἐφεξῆς ἃν εἰς λεκτέων τοὺς νῦν εἰρημένους. ἐπειδὴ οὖν 2 δεῖ τὴν σύνθεσιν εἶναι τῆς καλλιστῆς τραγῳδίας μὴ ἀπλὴν ἀλλὰ πεπληγμένην καὶ ταύτην φοβερῶν καὶ ἐλεωτων εἶναι μμητικήν, τούτῳ γὰρ ἑδιον τῆς τοιαύτης μμήσεως ἐστίν, πρῶτον μὲν δὴλον ὅτι οὔτε τούς ἑπιεικεῖς ἀνδράς δεὶ μετα-35 βάλλουτας φαίνεσθαι εἶξ εὐνυχίας εἰς δυστυχίαν, οὗ γὰρ

XII  [The parts of Tragedy, which must be treated as elements of the whole, have been already mentioned. We now come to the quantitave parts—the separate parts into which Tragedy is divided—namely, Prologos, Episode, Exodos, Choral element; this last being divided into Parodos and Stasimon. These two are sung by the whole Chorus. The songs of the actors on the stage, and the Commoi, are sung by individuals.

The Prologos is that entire part of a tragedy which precedes the Parodos of the Chorus. The Episode is that entire part of a tragedy which is between whole choral songs. The Exodos is that entire part of a tragedy which has no choral song after it. Of the Choral part the Parodos is the first undivided utterance of the Chorus: the Stasimon is a choral ode without anapaeasts or trochees: 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 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 Tragedy may best fulfil its function.

A perfect tragedy should, as we have seen, be arranged on the simple, not the complicated 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 perfectly good man brought from prosperity to adversity: for this moves
XIII. 2—6. 1452 b 36—1453 a 23

foberon ou'de elleeinon ton to bo alla miaron estin' ouste tois mouktherous eis atanxiais eis evutuxian, atrapodotaton gar ton to'ta stantos' ou'de gar eixe oin dei, ouste gar filan-

1453 a trpowtonouete elleeinon ouste foberon estin' ou'de auton sfodra pouneron eis dvstuxian metapipteun' to mev gar filanbropoton exei avn h toiauti systanais alla ouste elen ouste fo'basov, o mev gar peri ton anaxion estin dvstuxiunta, 5 o de peri ton atmoion, eleos mev peri ton anaxiou, fobos de peri ton atmoion, ouste ouste elleeinon ouste foberon estai to sumpbaion. o metaxu agra touton loutos. esti de toiooutos 3 o mhte aretith diaferon kai dikaiosunh, mhte dia kakian kai moukthereian metaballon eis tin dvstuxian alla de'

10 amartian tinv, ton en megaly doxi duntos kai evtuxia, elen Oiodou kai Tystha kai oi ek ton toioouton genvon epitheveis andres. anaghen agra ton kalos eixonta mi'hou 4 aplous einai mallon h diploou, ostep tines fasi, kai metaballein ouk eis evtuxian ek dvstuxian alla touvantanin

15 eis evtuxian eis dvstuxian, mi' dia moukthereian alla dia amartian megalh h oin eirhetai h bletionos mallon h cheironos. simeion de kai to gynomeneun' prwton mev gar 5 oio pouytais ton evxontais miouois apthribmous, wov de peri elignas oikias ai kallassai ttragodiay sunebentai, olen

20 peri 'Alkmaioun kai Oiodou kai 'Oresten kai Meliadon kai Tystha kai Tylefon kai atsou allois sumbebhkev h patein deivna h poihsai. h mev oin kata tin techun kallassa tragodiay ek tautes hys suystapesw esti. diei kai o

neither pity nor fear; it simply 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 personage like Oedipus, Thyestes, or other illustrious men of such families. 

A well constructed plot should, therefore, be single, 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 legends that came in their way. Now, 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
οἱ Εὐρυπίδης ἔγκαλούντες τούτ’ αὐτό ἀμαρτάνουσιν, ὅτι τούτο
25 δρᾶ ἐν ταῖς τραγῳδίαις καὶ πολλαὶ αὐτοῦ εἰς δυστυχίαν
teleuτῶσιν. τούτῳ γὰρ ἄστιν ὡσπερ εἴρηται ὁρθῶν. σημεῖον
de μέγιστον· ἐπὶ γὰρ τῶν σκηνῶν καὶ τῶν ἀγώνων τραγῳ-
kώταται αἰ τοιαῦτα φαίνονται, ἀν κατορθωθῶσιν, καὶ ὁ
Εὐρυπίδης εἰ καὶ τὰ ἅλλα μὴ εὐ ὀικονομεῖ ἀλλὰ τρα-
30 γικότατος γε τῶν ποιητῶν φαίνεται. δευτέρα δ’ ἡ πρώτη 7
λεγομένη ὑπὸ τινῶν ἄστιν [σύστασις] ἡ διπλὴ τῇ τῆν σύστα-
sιν ἔχουσα, καθάπερ ἡ ’Οδύσσεια, καὶ τελευτῶσα ἐξ ἐνα-
tιας τοῖς βελτίωσι καὶ χείροσιν. δοκεῖ δὲ εἶναι πρώτῃ διὰ
tὴν τῶν θεάτρων ἀσθενειάν ἀκολουθοῦσι γὰρ οἱ ποιηταὶ
35 κατ’ εὐχήν ποιοῦντες τοὺς θεατάς. ἔστω δὲ οὐ̷χ αὐτὴ <ἡ> 8
ἀπὸ τραγῳδίας ἱδονή ἅλλα μᾶλλον τῆς κομῳδίας οἰκεία·
ἐκεῖ γὰρ οὐ ἄν ἔχουσιν ὀδυσσιν εὐ τῷ μῦθῳ, οἰον Ὁρέστῃς
cαὶ Λέγισθος, φίλοι γενόμενοι ἐπὶ τελευτῆς ἐξέρχονται
καὶ ἀποθηνήσκει οὐδὲς ὑπ’ οὐδενός.

XIV ἔστω μὲν οὖν τὸ φοβερὸν καὶ ἑλεευνὸν ἐκ τῆς ὀψεως
1453 b γίγνεσθαι, ἔστω δὲ καὶ εξ αὐτῆς τῆς συστάσεως τῶν πραγ-
mάτων, ὅπερ ἐστὶ πρῶτον καὶ ποιητοῦ ἀμείνονος. δεῖ γὰρ
καὶ ἄνευ τοῦ ὀρᾶν οὕτω συνεστάναι τὸν μύθον, ὡστε τὸν
5 ἀκούοντα τὰ πράγματα γινόμενα καὶ φρίττειν καὶ ἑλεείν
ἐκ τῶν συμβαίνοντον· ἀπερ ἄν πάθοι τις ἀκούων τὸν τοῦ
Οἰδίπου μῦθον. τὸ δὲ διὰ τῆς ὀψεως τοῦτο παρασκευά-
ζειν ἀτεχνώτερον καὶ χορηγίας δεόμενον ἐστιν. οἱ δὲ μὴ τὸ
φοβερὸν διὰ τῆς ὀψεως ὅλλα τὸ τερατώδες μονοῦ παρα-
10 οικεύοντες οὐδὲν τραγῳδία κοινωνοῦσιν· οὐ γὰρ τάσιν

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 they are well represented, are most tragic in their effect; and Euripides, faulty as he is in the general management of his subject, yet is felt to be the most tragic of poets.

In the second rank comes the kind of tragedy which 7 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 generally thought to be the best owing to 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 8 the true tragic pleasure. It is proper rather to Comedy, where those who, in the piece, are the deadliest enemies—like Orestes and Aegisthus—go forth reconciled at last, and no one slays or is slain.

Fear and pity may be aroused by the spectacle or scenic presentment; 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, anyone who is told the incidents will thrill with horror and pity at the turn of events. This is precisely the impression we should receive from listening to 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 of the monstrous, are strangers to the purpose of Tragedy; for we must
δεῖ ζητεῖν ἥδονήν ἀπὸ τραγῳδίας ἀλλὰ τὴν οἰκείαν. ἐπει δέ 3
tὴν ἀπὸ ἐλέουν καὶ φόβου διὰ μιμήσεως δεῖ ἥδονήν παρα-
σκευάζειν τὸν ποιητήν, φανερῶν ὡς τούτῳ ἐν τοῖς πράγμα-
σιν ἐμποιητέον. ποία οὖν δεινὰ ἢ ποία οὐκτρά φαῖνεται
15 τῶν συμπιστῶν, λάβαμεν. ἀνάγκη δὴ ἢ τὴ φίλων εἶναι 4
πρὸς ἀλλήλους τὰς τοιαύτας πράξεις ἢ ἐχθρῶν ἢ μηδε-
τέρων. ἂν μὲν οὖν ἐχθρὸς ἐχθρὸν, οὔτε ἐλεεῖνον οὔτε
ποιῶν οὔτε μέλλουν, πλὴν κατ᾽ αὐτὸ τὸ πάθος· οὐδ᾽ ἂν
μηδετέρως ἔχοντες· ὅταν δ᾽ ἐν ταῖς φιλίαις ἐγγένεται τὰ
20 πάθη, οἷον εἰ ἀδελφὸς ἀδελφὸν ἢ υἱὸς πατέρα ἢ μήτηρ
ὕδων ἢ υἱὸς μητέρα ἀποκτείνει ἢ μέλλει ἢ τὸ ἄλλο τοιοῦτον
δρᾶ, ταῦτα ζητητέουν. τοὺς μὲν οὖν παρειλημμένους μύθους 5
λίνει οὐκ ἔστω, λέγω δὲ οἶνον τὴν Κλυταμνήστραν ἀποθα-
νοῦσαν ὑπότοιο Ὀρέστου καὶ τὴν Ἐρεφόλην ὑπὸ τοῦ Ἀλκμαί-
25 ὁνος, αὐτὸν δὲ εὑρίσκειν δεῖ καὶ τοῖς παραδεδομένοις χρή-
σθαι καλῶς. τὸ δὲ καλῶς τί λέγομεν, εἴπομεν σαφέστερον.
ἔστι μὲν γὰρ οὕτω γίνεσθαι τὴν πράξειν, ὡσπερ οἱ παλαιοί 6
ἐποίους εἰδότας καὶ γνωσίσκοντας, καθάπερ καὶ Εὐρυπίδης
ἐποίησεν ἀποκτείνουσαν τοὺς παιδάς τὴν Μήδειαν. ἔστω δὲ
30 πράξαι μὲν, ἀγνοοῦντας δὲ πράξαι τὸ δεινόν, εἴθ᾽ ὡστερον
ἀναγνωρίσαι τὴν φιλίαν, ὡσπερ ὁ Σοφокλέους Οἰδίπους·
tούτῳ μὲν οὖν ἔξω τοῦ δράματος, ἐν δ᾽ αὐτῇ τῇ τραγῳδίᾳ

praeunente Pazzi. ἐλεεῖνον] <φοβερὸν οὖθ᾽> ἐλεεῖνον Ueberweg. 20. εἰ
eἰπομεν apogr.: εἰπομεν Α.
not demand of Tragedy 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 stamped upon the incidents.

Let us then determine what are the circumstances which impress 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 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—here we have the situations which should be sought 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 adapt the traditional material. What is meant by skilfully, let us explain more clearly.

The action may be done willingly and with full knowledge on the part of the agents, in the manner of the older poets. It is thus, in fact, 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,
οἶνον ὁ Ἀλκμαῖων ὁ Ἀστυδάμαντος ἢ ὁ Τηλέγονος ὁ ἐν τῷ
τραυματίᾳ Ὀδυσσεί. ἐτί δὲ τρίτον παρὰ ταῦτα τὸ μέλλον· 7
35 τα ποιεῖν τι τῶν ἀνηκέστων δὲ ἀγνοιαν ἀναγνωρίσαι πρὶν
ποιήσαι. καὶ παρὰ ταῦτα οὐκ ἔστιν ἄλλως. ἢ γὰρ πρᾶξιν
ἀνάγκη ἢ μὴ καὶ εἰδότας ἢ μὴ εἰδότας. τούτων δὲ τὸ μὲν
γυνώσκοντα μελλῆσαι καὶ μὴ πράξῃς χείριστον· τὸ τε γὰρ
μιαρὸν ἔχει, καὶ οὐ πραγμάκων ἀπαθῆς γάρ. διότερ οὐδὲις
1454 a ποιεῖ δρομίως, εἰ μὴ ὀλυγάκεις, οἶνον ἐν Ἀντυγόνῃ τὸν
Κρέοντα ὁ Λίμων. τὸ δὲ πρᾶξαί δεύτερον. βέλτιον δὲ τὸ ἀγνοούντα 8
μὲν πρᾶξαί, πρᾶξαντα δὲ ἀναγνωρίσαι· τὸ τε γὰρ μιαρὸν
οὐ πρόσεστιν καὶ ἢ ἀναγνώρισαι ἐκπληκτικὸν. κράτιστον δὲ 9
5 τὸ τελευταίον, λέγω δὲ οἶνον ἐν τῷ Κρεσφόντῃ ἡ Μερόπη
μέλλει τὸν νίὸν ἀποκτείνειν, ἀποκτείνει δὲ οὐ, ἀλλ’ ἀνε-
γνώρισεν, καὶ ἐν τῇ Ιφιγενείᾳ ἡ Ἀδελφὴ τὸν Ἀδελφὸν, καὶ
ἐν τῇ Ἕλλῃ ὁ νῖος τὴν μητέρα ἐκδιδόναυ μέλλων ἀνεγνώ-
ρισεν. διὰ γὰρ τούτο, ὅπερ πάλαι εἰρηται, οὐ περὶ πολλὰ
10 ἡμᾶς αἱ τραγῳδίαι εἰσίν. ξητούντες γὰρ οὐκ ἀπὸ τέχνης
ἀλλ’ ἀπὸ τύχης εὑρὸν τὸ τοιοῦτον παρασκευάζειν ἐν τοῖς
μύθοις. ἀναγκάζονται οὖν ἐπὶ ταῦτα τάς οἰκίας ἀπαντῶν
ὅσας ἐταῦτα συμβέβηκε πάθη.
the incident is outside the drama proper; but cases occur where it falls within the action of the play: we may cite the Alcmaeon of Astydamas, or Telegonus in the Wounded Odysseus. Again, there is a third case, where some one is just about to do some 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 consequences, 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 intends to kill Creon. The next and better way is that the deed 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. But the absolutely best way is the last mentioned. Thus in the Cresphontes, Merope is in the act of putting her son to death, 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 poets by tentative discovery to impress the tragic quality upon their plots. They are compelled, therefore, to have recourse to those houses in which tragic disasters have occurred.
XIV. 9—XV. 6. 1454 a 14—36

perì μὲν οὖν τῆς τῶν πραγμάτων συστάσεως καὶ ποι
d' οὐσι̣α̣ τι̣ν̣ ἐ̣ν̣αι̣ δε̣ι̣ τ̣ο̣ὺ̣ς̣ μ̣ύ̣θ̣ο̣υ̣ς̣ εἰρηταῖ̣ ἵκαι̣ν̣ω̣ς̣.

XV

perì δὲ τὰ ᾧθ ῥηταρά ἐστιν ὁν δὲι τῶς τοχακέσοςαι, ἐν
μὲν καὶ πρότων ὅπως χρηστά ἤ. ἐξεὶ δὲ ἦθος μὲν ἐὰν
δόσπερ ἐλέξθη ποιή φανερῶν ὁ λόγος ἢ ἡ πρᾶξις προαι̣
ρεσίν τινα [ἢ], χρηστῶν δὲ ἐὰν χρηστήν. ἐστιν δὲ ἐν
20 ἐκάστῳ γένει· καὶ γὰρ γνώ̣η̣ ἐστίν χρηστῇ καὶ δούλος,
καὶ τοι ὑς τούτων τὸ μὲν χείρων, τὸ δὲ ὁλὸς φαβ̣
λῶν ἐστιν. δεύτερον δὲ τὰ ἀρμόττοντα· ἐστιν γὰρ ἄνδρειον 2
μὲν τι ἦθος, ἀλλ' οὐχ ἄρμόττον γνωκεὶ οὕτως ἄνδρελαν
ἡ δεινὴν εἶναι. τρίτου δὲ τὸ δομοῦ. τούτο γὰρ ἐτερον τοῦ 3
25 χρηστῶν τὸ ἦθος καὶ ἀρμόττον ποιῆσαι δόσπερ εἰρηταί.
tέταρτον δὲ τὸ ὀμαλὸν. καὶ γὰρ ἄνωμαλός τις ἢ ὁ τῆν 4
μίμησιν παρέχων καὶ τοιοῦτον ἦθος ὑποτεθεὶς, ὃμιος ὀμαι̣
λῶς ἄνωμαλον δεῖ εἶναι. ἐστιν δὲ παράδειγμα πονηρίας μὲν 5
ἳθους μὴ ἀναγκαίον οἴνον ὁ Μενέλαος ὁ ἐν τῷ Ὀρέστῃ, τοῦ
30 δὲ ἀπρεποῦς καὶ μὴ ἀρμόττοντος ὑ τε θρήνος Ὄδυσσεώς ἐν
τῇ Σκύλλῃ καὶ ἡ τῆς Μελανύπης ῥήσει, τοῦ δὲ ἀνωμαλὸν
ἡ ἐν Αὐλίδι Ἰφιγένεια· οὔδεν γὰρ ἔσκεν ἢ ἱκετεύουσα τῇ
ὑπόστα. χρῆ δὲ καὶ εν τοῖς ἦθεσιν δόσπερ καὶ ἐν τῇ τῶν 6
πραγμάτων συστάσει ἀεὶ ἔκτειν ἢ τὸ ἀναγκαίον ἢ τὸ εἰκός,
35 ὡστε τὸν τοιοῦτον τὰ τοιαῦτα λέγειν ἢ πράττειν ἢ ἀναγκαίον
ἡ εἰκός, καὶ τούτο μετὰ τούτο γίνεσθαι ἢ ἀναγκαίον ἢ εἰκός.
Enough has now been said concerning the structure of the incidents, and the proper constitution of the plot. 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 a certain moral purpose will be expressive of character: the character will be good if the purpose is good. This rule applies to persons of every 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 is absolutely bad. The second thing to aim at is propriety. There is a type of manly valour; but for a woman to be valiant in this sense, or terrible, would be inappropriate. Thirdly, character must be true to life; for this is a distinct thing from goodness and propriety, as here described. The fourth point is consistency: for even though the original character, who suggested the type, be inconsistent, still he must be consistently inconsistent. As an example of character needlessly bad, we have Menelaus in the Orestes: of character incongruous and inappropriate, the lament of Odysseus in the Scylla, and the speech of Melanippe: of inconsistency, the Iphigenia at Aulis,—for the suppliant Iphigenia in no way resembles her later self.

As in the structure of the plot, so too in the portrayal 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 un-
XV. 7—XVI. 2. 1454 a 37—1454 b 21

φανερὸν οὖν ὅτι καὶ τὰς λύσεις τῶν μῦθων εἴτε αὐτοῦ δεί τοῦ 7
1454 b μύθον συμβαίνειν καὶ μη ὠσπερ ἐν τῇ Μηδείᾳ ἀπὸ μη-
χανῆς καὶ ἐν τῇ 'Ιλιάδι τὰ περὶ τῶν ἀπότομων· ἀλλὰ μη-
χανῆ χρηστέον ἐπὶ τὰ ἔξω τοῦ δράματος, ἢ ὅσα πρὸ τοῦ
γένους τὶ οὐχ οἷον τε ἀνθρώπων εἰδέναι, ἢ ὅσα ύστερον ἢ
5 δεῖται προαγορεύσεως καὶ ἀγγελίας· ἀπαντά γὰρ ἀποδι-
δομεν τοῖς θεοῖς ὥραν. Ἀλογον δὲ μηδὲν εἶναι εν τοῖς πράγ-
μασιν, εἰ δὲ μη, ἔξω τῆς πραγμάδος, οἷον τὸ ἐν τῷ Οἰδύποδι
τῷ Σοφοκλέους. ἔτει δὲ μήνης ἐστιν ἢ πραγματίκαι δελτι-
8 ὀνον <ἡ καθ’> ἡμᾶς, δεὶ μμείξθαι τοῖς ἀγαθοῖς εἰκονογρά-
10 φοις· καὶ γὰρ ἔκεινιν ἀποδιδόντες τὴν ἑδίαν μορφὴν ὁμοίους
ποιούντες καλλίους γράφουσιν· οὕτω καὶ τὸν ποιητὴν μιμού-
μενον καὶ ὁργίλους καὶ ραθύμους καὶ τὰλλα τὰ τοιαῦτα
ἔχονται ἐπὶ τῶν ἡθῶν, τοιούτους ὄντας ἐπιεικεῖς ποιεῖν·
[παράδειγμα σκηνοτύπος] οἶον τὸν Ἀχίλλεα Ἀγάθων καὶ
15'Ομηρος. ταῦτα <δὴ> δεὶ διατηρεῖν καὶ πρὸς τούτοις τὰς 9
παρὰ τὰ δὲ ἀνάγκης ἀκολουθοῦσας αἰσθήσεις τῇ ποιητικῇ
καὶ γὰρ κατ’ αὐτᾶς ἐστιν ἀμαρτάνειν πολλάκις, εἰρητά δὲ
περὶ αὐτῶν ἐν τοῖς ἐκδεδομένοις λόγοις ἰκανός.

XVI ἀναγνώριος δὲ τὶ μὲν ἐστιν, εἰρητά πρότερον· εἰδὴ
20 δὲ ἀναγνωρίσεως, πρῶτη μὲν ἡ ἀτεχνιστάτη καὶ ἡ πλείστη
χρώνηται δι’ ἀπορίαν, ἢ διὰ τῶν σημείων· τούτων δὲ τὰ μὲν 2

1454 b 2. ἀπότομων apogr.: ἀπολοῦν Α. 7. τὸ vel τῷ apogr.: τὸ?
Α. : τὰ Α. 9. ἢ καθ’ ἡμᾶς Stahr: ἡμᾶς codd. 14. παρά-
δειγμα σκηνοτύπος seclus. Bywater. 15. δὴ δὲι Ald., Bekker: δὴ Α. ;
dei apogr. : τὰς παρὰ τὰ τὸν τὰς ἀπορίαν : τὰς παρὰ τὰς Α. 20c
ἡ πλείστη apogr.: ἡ πλείστη Α. 21. ἡ apogr.: ἡ Α. 
ravelling of the plot, no less than the complication, must be brought about by the plot itself, and not by Machinery,—as in the Medea, or in the Return of the Greeks in the Iliad. Machinery should be employed only for events external to the drama,—either such as are previous to it and outside the sphere of human knowledge, or subsequent to it and which need to be foretold and announced; 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 quick or slow to anger, or with other defects of character, should preserve the type and yet ennoble it. In this way Achilles is portrayed by Agathon and Homer.

These 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 we have said enough 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 commonly employed—recognition by signs. Of these some are congenital,—such as 'the spear which the
σύμφωνα, οίον "λόγχην ἤν φοροῦσι Γηγενεῖς" ὡς ἀστέρας οίους ἐν τῷ Θεσσαλίᾳ Καρπίνος, τὰ δὲ ἐπίκτητα, καὶ τούτων τὰ μὲν ἐν τῷ σώματι, οίον οὖν, τὰ δὲ ἐκτός, τὰ περι-25 ἕραι καὶ οἴον ἐν τῇ Τυροῖ διὰ τῆς σκάφης. ἐστιν δὲ καὶ 3 τούτων χρήσθαι ἡ βέλτιον ἡ χείρου, οἴον Ὁδυσσεύς διὰ τῆς οὐλῆς ἄλλως ἀνεγιματίσθη ὑπὸ τῆς τροφὸς καὶ ἄλλως ὑπὸ τῶν συνετῶν· εἰσὶ γὰρ αἱ μὲν πίστεως ἕνεκα ἀνεχό-5 τεραί, καὶ αἱ τοιαύται πᾶσαι, αἱ δὲ ἐκ περιπετείας, ὡς-30 περ ἢ ἐν τοῖς Νίπτροις, βελτίως. δεύτεραι δὲ αἱ πεποι-4 ημέναι ὑπὸ τοῦ ποιητοῦ, διὸ ἀτεχνοί. οἴον Ὁρέστης ἐν τῇ Ἰφιγενείᾳ ἀνεγιματίσθεν ὅτι Ὁρέστης· ἐκεῖνη μὲν γὰρ διὰ τῆς ἐπίστολῆς, ἐκεῖνος δὲ αὐτὸς λέγει ἃ βουλεῖσθαι ὁ ποιητὴς ἄλλης ὥς ὁ μῦθος· διὸ ἐγγύς τι τῆς εἰρημένης ἀμαρτίας ἐστίν, ἐξῆς 35 γὰρ ἀν ἐμα καὶ ἐνεγκείν. καὶ ἐν τῷ Σοφοκλέους Τηρεὶ ἡ τῆς κερκίδος φωνῆ. ἡ τρίτη διὰ μνήμης τῷ αἰσθέσθαι 5 1455 a τι ἰδιότα, ὡσπερ ἢ ἐν Κυπρίω τοῖς Δικαίωσις, ἰδοὺ γὰρ τῆς γραφῆς ἐκλαυσεν, καὶ ἢ ἐν Ἄλκιὼν ἀπολογής, ἄκοινων γὰρ τοῦ κιβαριστοῦ καὶ μνησθεῖς ἐδάκρυσεν, δὴν ἀνεγιμα- ρίσθησαν. τετάρτῃ δὲ ἢ ἐκ συλλογισμοῦ, οἴον ἐν Χοιφάροις, 6 5 ὅτι ὁμοίως τις ἐλήλυθεν, ὁμοίως δὲ οὐθεὶς ἄλλη ἢ ὁ Ὁρέστης,

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 made in one way by the nurse, in another by the herdsmen. This use of tokens for purposes of proof—and, indeed, any formal proof with or without tokens—is an inartistic mode of recognition. A better kind is that which results from the turn of fortune; 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 form of recognition is when the sight of some object calls up a train of memory: as in the Cypriams of Dicaeogenes, where the hero breaks into tears on seeing a 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 Choephor:—'Some one resembling me has come:
οὖτος ἅρα ἔληλυθεν. καὶ ἥ Πολυείδου τοῦ σοφιστοῦ περὶ τῆς Ἰφιγενείας· εἰκὸς γὰρ τὸν Ὀρέστην συλλογίσασθαι, ὡτὶ ἡ τ' ἀδελφὴ ἐτύθη καὶ αὐτῷ συμβαίνει θέσσαθαι. καὶ ἐν τῷ Θεοδέκτων Τυδεί, ὡτὶ ἐλθὼν ὡς εὐφήσων ὕφειν αὐτὸς ἀπόλλ. λυται. καὶ ἥ ἐν τοῖς Φινείδασι, ἰδοῦσαι γὰρ τὸν τόπουν συνελογίσαντο τὴν εἰμαρμένην ὡτὶ ἐν τούτῳ εὐμαρτὸν ἀποθανεῖν αὐταῖς, καὶ γὰρ ἐξετέθησαν ἐνταῦθα. ἔστιν δὲ τύχη καὶ συν- 7 θετὴ ἐκ παραλογισμοῦ τοῦ βατέρου, οἶνον ἐν τῷ Ὀδυσσεῖ τῷ ψευδαργγέλῳ· ὃ μὲν γὰρ τὸ τέξον ἐφῆ γρώσεσθαι ὃ οὐχ 15 ἑωράκει, τὸ δὲ, ὡς δὴ ἐκεῖνον ἀναγνώρισθος διὰ τούτου, ἐποίησε παραλογισμόν. πασῶν δὲ βελτίστη ἀναγνώρισις ἡ 8 ἐξ αὐτῶν τῶν πραγμάτων τῆς ἐκπλήξεως γνωσμένης δι' εἰκό- των, οὐν [ὄ] ἐν τῷ Σοφοκλέους Οἰδίποδι καὶ τῇ Ἰφιγενείᾳ· εἰκὸς γὰρ βούλεσθαι ἐπιθεῖναι γράμματα. αἱ γὰρ τοιαύται 20 μόναι ἀνεν τῶν πεποιημένων σημείων καὶ περιδεραίων. δεύ- τεραι δὲ αἱ ἐκ συλλογισμοῦ.

XVII
dei δὲ τοὺς μύθους συνιστάναι καὶ τῇ λέξει συναπερ- γάζεσθαι ὡτε μάλιστα πρὸ ὀμμάτων τιθέμενον· οὕτω γὰρ ἄν ἐναργέστατα [ὄ] ὅρων ὄσπερ παρ' αὐτοῖς γνωρίμενος τοῖς 25 πραττομένοις εὐρίσκοι τὸ πρέπον καὶ ἢκιστα ἂν λανθάνοι

6. Πολυείδου απογρ.: Πολυείδους Α'.
10. Φινείδασ Ρείζ: ϕινίδασ Λ'
13. τοῦ βατέρου Βορσιαν, πραεευντε Ἡρμανν: τοῦ θεάτρου κοδδ. 14. ὃ μὲν απογρ.: τὸ μὲν Λ'
15. ὃς δή Τυρωθίττ: ὃς δὲ κοδδ. 16. ἐποίησε Αλδ., Bekker: ποιῆσαι κοδ. Locus autem prope desperatus est. ' Multo plura legisse videtur Arabs quam nostri codices praebent' (Margoliouth).
17. ἐκπλήξεως απογρ.: πλήξεως Α'. 18. ὅ seclus. Vahlen.
20. ἐναργέστατα απογρ. (cf. 1454 b 24), Vahlen ed. 3: ἐδέσων Α': δεραῖων Vahlen ed. 2.
22. συναπεργάζεσθαι δὲργάζεσθαι Σουσεμιχλ. 24. ἐναργέστατα απογρ.: ἐναργέστατα Α'. ὃ om. Αλδ.
no one resembles me but Orestes: therefore Orestes has come.' Again, there is the discovery made by Iphigenia in the play of Polyeidus the Sophist. It was natural for Orestes to reason thus with himself:—'As my sister was sacrificed, so too it is my lot to be sacrificed.' So, again, in the Tydeus of Theodectes:—'I came to find my son, and I must perish myself.' So too in the Phineidae: the women, on seeing the place, inferred their fate:—'Here we are fated to die, for here we were exposed.' Again, there is a recognition combined with a false inference on the part of one of the characters, as in the Odysseus Disguised as a Messenger. A man said he would know the bow,—which, however, he had not seen. This remark led Odysseus to imagine that the other would recognise him through the bow, and so suggested a false inference.

But, of all recognitions, the best is that which arises from the incidents themselves, where the startling effect is produced by probable means. Such is that in the Oedipus of Sophocles, and in the Iphigenia; for it was natural that Iphigenia should wish to send a letter by Orestes. These recognitions stand on their own merits, and do not need the aid of tokens invented for the purpose, or necklaces. Next come the recognitions by process of reasoning.

In constructing the plot and working it out with the help of language, 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.
[tō] tā ὑπεναντία. σημείου δὲ τούτου ὃ ἐπετιμάτο Καρκίνῳ ὁ γὰρ Ἀμφιάραος ἔξις ἱερὸν ἀνήκε, ὃ μὴ ὀρώντα [τὸν θεατὴν] ἐλάνθανεν, ἐπὶ δὲ τῆς σκηνῆς ἔξεπεσεν δυσχεράντων τούτῳ τῶν θεατῶν. ὅσα δὲ δυνατόν καὶ τοῖς σχῆ- 30 μασίν συναπεργαζόμενον. πιθανῶτατοί γὰρ ἀπὸ τῆς αὐτῆς 2 φύσεως οἱ ἐν τοῖς πάθεσιν εἰσιν καὶ χειμαίνει ὁ χειμαζόμενος καὶ χαλεπαίνει ὁ ὀργιζόμενος ἀλληλωτάτα. διὸ εὐφυὸς ἢ Ποιητική ἔστιν ἢ μανικοῦ. τούτου γὰρ οἱ μὲν εὐπλαστοὶ ὁ δὲ ἐκστατικὸς εἰσίν. τούτους τε τοὺς λόγους καὶ τοὺς πεποιημέ- 3

1455 b νοὺς δεῖ καὶ αὐτὸν ποιοῦντα ἐκτίθεσθαι καθόλου, εἶθ’ οὕτως ἐπεισοδιόν καὶ παρατείνειν. λέγω δὲ οὕτως ἂν θεωρεῖσθαι τὸ καθόλου, οἷον τῆς 'Ἰφιγενείας' τυθείσης των κόρης καὶ ἀφανισθείσης ἀδήλως τοὺς θύσασιν, ἱδρυθείσης δὲ εἰς ἄλλην 5 χώραν, ἐν ᾗ νόμος ἦν τοὺς ξένους θύειν τῇ θεῷ, ταύτην ἐσχε τὴν ἱερωσύνην' χρόνῳ δὲ ύστερον τῷ ἀδελφῷ συνεβή ἐλθείν τῆς ἱερείας (τὸ δὲ ὅτι ἀνείλεν ὁ θεὸς διὰ τινα αἰτίαν, ἐξω τοῦ καθόλου [ἐλθεῖν ἑκεῖ], καὶ ἐφ’ ὅ τι δέ, ἐξω τοῦ μύθου), ἐλθὼν δὲ καὶ Ληφθείς θύεσθαι μέλλων ἀνεγνώρισεν, εἶθ’ ὡς Εὐρι- 10 πίδης εἶθ’ ὡς Πολύειδος ἐποίησεν, κατὰ τὸ εἰκὸς εἰπὼν ὦτι

The need of such a rule is shown by the fault found in Carcinus. Amphiaraurus 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 those who feel emotion are most impressive by force of sympathy. One who is agitated storms, one who is angry rages, with the most lifelike 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.

The poet, whether he accepts the traditional subjects, or invents new ones, should, in shaping them himself, first sketch the general outline of the play, and then fill in the episodes and amplify in detail. The general plan of the Iphigenia, for instance, may be thus seen. 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 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 Polyeidus, in whose play he exclaims very naturally:—'So it was not my sister only, but I too,
oūk ἄρα μόνον τὴν ἀδελφὴν ἄλλα καὶ αὐτῶν ἔδει τυθῆναι, καὶ ἐντεῦθεν ἡ σωτηρία. μετὰ ταύτα δὲ ἦδη ὑποθέντα τὰ 4 ὀνόματα ἑπεισοδιοῦν, ὅπως δὲ ἦσται οἰκεία τὰ ἑπεισόδια, οἷον ἐν τῷ 'Ορέστῃ ἡ μανία δὲ ἦς ἐλήφθη καὶ ἡ σω-
15 τηρία διὰ τῆς καθάρσεως. ἐν μὲν οὖν τοῖς δράμασιν τὰ 5 ἑπεισόδια σύντομα, ἡ δ’ ἑποτοια τούτωσι μηκύνεται. τῆς γὰρ 'Οδυσσείας μικρὸς ὁ λόγος ἑστὶν’ ἀποδημούντος τινος ἐτη πολλὰ καὶ παραφυλλαττομένου ὑπὸ τοῦ Ποσειδώνος καὶ μόνον ὅντος, ἔτι δὲ τῶν οἰκεῖοι οὕτως ἐχόντων ὄστε τὰ χρή-
20 ματα ὑπὸ μνηστήρων ἀναλίσκεσθαι καὶ τῶν νῦν ἑπιβου-
λεύσθαι, αὐτὸς δὴ ἀφικνεῖται χειμασθεῖς καὶ ἀναγνωρίσας [τινὰς αὐτὸς] ἐπιθέμενος αὐτὸς μὲν ἐσώθη τοὺς δ’ ἐχθροὺς διέφθειρε. τὸ μὲν οὖν ἱδίον τούτο, τὰ δ’ ἄλλα ἑπεισόδια.

XVIII ἐστι δὲ πάσης τραγῳδίας τὸ μὲν δέσις τὸ δὲ λύσις, 25 τὰ μὲν ἐξωθεὶ καὶ ἐνια τῶν ἐσωθὲν πολλάκις ἡ δέσις, τὸ δὲ λοιπὸν ἡ λύσις. λέγω δὲ δέσιν μὲν εἶναι τὴν ἀπ’ ἀρ-
χῆς μέχρι τούτου τοῦ μέρους δ’ ἐσχάτων ἐστὶν εἰς οὗ μεταβαί-
νεν εἰς εὐτυχίαν **, λύσιν δὲ τὴν ἀπὸ τῆς ἀρχῆς τῆς μετα-
βάσεως μέχρι τέλους’ δισπέρ ἐν τῷ Λυγκεὶ τῷ Θεοδέκτου 30 δέσις μὲν τά τε προτεπραγμένα καὶ ἡ τοῦ παίδιον λήψις καὶ πάλιν τῇ ἡ αὐτῶν δή τ <λύσις δ’ ἡ> ἀπὸ τῆς αἰτιάσεως

who was doomed to be sacrificed'; and by that remark he is saved.

After this, the names being once assumed, 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 a drama, the episodes are short, but it is these that give extension to the Epic poem. 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 arrives and reveals who he is; he attacks his enemies, destroys them and is preserved himself. 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 comes between the beginning of the action and the part which marks the turning point from bad fortune to good or good fortune to bad. The Unravelling is that which comes between the beginning of the change and 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 <the arrest of the parents. The Unravelling> extends from the accusation of murder to the end.
toth vanatou mechi tou telous. ttagfdias de eidi eosi tes-2
sara, [tosauta yap kai ta mere elxebh,] h mev tepleug-
mewn, ysi to olon estin periupeteia kai anagwrosis, <h de
aplpi),> h de pathitik, oion oi te Aiasotes kai oi 1Xloues,
1456 a h de 1bik, oion ai Phrrotides kal o 1lheous, t do de
tetar
ton onis t oion ai te Foskides kai Promthyes kai osa ev
adou. malista mev ou apanta dei peirastai exein, ei 3
di mi, ta megiusta kai pleistata, alklos te kai ous vin
5 sunofantousin tvos perietais' gegovoton yap kai' ekastos
meros agathon poihton, ekastou tov idion agathod axioudi
ton ena uperblallei. dikaion de kai ttagfdiai allin
kal tou autin legein outhen<1> 7sos <7os> to muvho touto
de, oun h auti ploke kai lusis. polloi de plxeantae ev
10 lounou kakos. dei de amfoe ai kratetisabai. xri de opep 4
elrtaia pollakies memvshai kai mi poiiein epistemikon su-
sthma ttagfdiai. epistemikon de legio [de] to polymvnon,
oi ou et tes ton thy 'Iliados olon poiost muvthen. ekai men yap
dia to mikes lamvatei ta mere ti prptosumegelos, ev
15 de tois dramasi polu para ta wplhstin apobainen. 7h-5
meion de, ousi perios 'Iliou olhn etpoleisan kai mi kata
meros osper Eureptidhs, <h>. Niohsh kai mi osper Ale-

ed. 2 sec. Ueberweg, 34. <h de aplpi) cum definitione deesse susp.
Vahlen. 1456 a 1. do de tetarpon onis] do de teratodes Schrader: do de
tetarpon <h aplpi), oion . . . parkebasis de h teratou> 7sh Ueberweg (cf.
Susemihl): t0 de tetarpon onis (cf. 1458 a 5) Bywater. Sed 7a eido in
hoc loco eadem utique esse debent quae in xxiv. 1. 4. te apogr.:
ge Am. 6. ekastou apogr.: ekastou A<. 8. ovedevi 7sh 7sh Bonitz:
ovdov 7sh tv cod. toire] tavo Teichmiller: tovpry Bursian. 10.
kratestai (cf. Polit. vii. 18. 1331 b 38) Vahlen, 'premsarunt utrumque'
Arabs: krarestai codd. 12. de alterum om. apogr. 17. 7h add.
Vahlen.
There are four kinds of Tragedy,—first, the Complicated, depending entirely on reversal of fortune and recognition; next, the Simple; next, the Pathetic (where the motive is passion),—such as the tragedies on Ajax and Ixion; next, the Ethical (where the motives are ethical),—such as the Phthiotides and the Peleus. <We here exclude the supernatural kind >, such as the Phorcides, the Prometheus, and tragedies whose scene is in the lower world. The poet should endeavour, if possible, to combine all poetic merits; 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, we should remember what has been often said, and not make a Tragedy into an Epic structure. 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 the 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—unlike Aeschylus—
σχίλος, ἡ ἐκπίπτουσιν ἡ κακῶς ἀγωνιζόταται, ἐπεί καὶ Ἡ Ἀγάθων ἐξέπεσεν ἐν τούτῳ μόνῳ ἐν δὲ ταῖς περιπετείαις [καὶ 2ο ἐν τοῖς ἀπλοῖς πράγμασι] στοχάζεται ὡς βουλόνται θαυμαστῶς τραγικὸν γὰρ τοῦτο καὶ φιλάνθρωπον. ἔστιν δὲ 6 τούτῳ, ὅταν ὁ σοφὸς μὲν μετὰ ποιημάς δὲ ἐξαπατηθῆ, ὦσπερ Σίσυφος, καὶ ὁ ἄνδρεύς μὲν ἄδικος δὲ ἤττηθη. ἔστιν δὲ τούτῳ ἔκδος ὦσπερ Ἡ Ἀγάθων λέγει, εἰκὸς γὰρ γίνεσθαι 25 πολλὰ καὶ παρά τὸ εἰκός. καὶ τὸν χρόνον δὲ ἔνα δὲ 7 ὑπολαβεῖν τῶν ὑποκριτῶν καὶ μόριον εἶναι τὸν ὅλου καὶ συναγωνίζεσθαι μὴ ὦσπερ Εὐριπίδη ἀλλὰ ὦσπερ Σοφοκλεῖ. τοῖς δὲ λοιποῖς τὰ ἀδόμενα <οὐδὲν> μᾶλλον τοῦ μῶθου ἢ ἀλλῆς τραγῳδίας ἐστίν διὸ ἐμβόλια ἄδοουν πρῶτον 30 ἀρξαντος Ἡ Ἀγάθωνος τοῦ τοιοῦτο. καὶ τοῖς τί διαφέρει ἢ ἐμβόλια ζέδειν ἢ εἰ ῥήσιν εἰς ἄλλου εἰς ἄλλο ἀρμόττοι ἢ ἐπεισόδιον ὅλου;

have taken the whole tale of Niobe, either fail utterly or figure badly on the stage. Even Agathon has been known to fail from this one defect. In his reversals of fortune, 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 cheated, 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?

It remains to speak of the Diction and the Thought, the other parts of Tragedy having been already discussed. Concerning the 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; in particular,—proof and refutation; the excitation of the feelings, such as pity, fear, anger, and the like; the heightening or extenuating of facts. Further, it is evident that the dramatic incidents must be treated from the same points
megala h eikota dey paraskenaviaen: plhn tosoonton dia-
5 feret, sti ta mewn dey fainesbai aneu didaskalias, ta de
en to logon upo tou legyontos paraskenaviaesbai kal para
ton logon gignesbai. ti gar an eiy to legyontos ergon, ei
faivouto hetha dey dei kal mi dia ton logon; ton de peri tyn
4 lexiun en men estin eidos theoria ta sychmata tis lexeos,
10 a estin eidevai tis upokritikis kal tou tyn toiautyn ekou-
tos arxitektonikyn, oion ti eutolh kal ti evkhe kai dii-
ghsisai kal apeilh kal erosthaisi kai apokrisesi kai ei ti
allos toison ton. para gar tyn toouton enosin etain 5
eis tyn poiyntikyn epitiyma feretai de tis kal aevion stpou-
15 deyis. ti gar an tis upolaboi hmatiethai a Prostagonas
epitima, eti evkhesbai oimeneis epitapttei eiptw "muwin dei-
de thea," to gar keleustai fiasin poiein ti h mi epitaixin
estin. dio paraeisow os allisai kal ou tis poiyntikis on
theosma.

XX [tis de lexeos apaisis tado esti ta meri, stoicheion
 syllabhe synodesmos oinoma rdma [apthron] ptwisis logos.
stoicheion men ou estin fowhe adiairetai, ou pasia de 2
all' exis pesfuke sunechi gignesbai fowhe' kal gar ton
thetaioi eisi adiairetai fowai ou oudeinai legyon stoi-
25 cheion. tautei de meri to te fownhen kai to hmiwton kai 3
afowon. estin de fownhen men <to> aneu prosbolhe exon
fowhe akousitai, hmiwton de to metaprosbolhe exon
fowhen akousitai, oion to Sigma kal to P, afowon de to metap

8. faivnouro scripti: faivnouro codd. hetha dei Tyrwhitt: heth Castelvetro:
21. apthron seclus. Hartung (cf. Susemihl): ante oinoma posuit Spengel
(quod confirm. Arabs): synodesmos <h> apthronoin oinoma rdma Steinhhal.
23. sutheth apogr., Arabs 'compositae voci.'
of view as the dramatic speeches, when the object is to evoke the sense of pity, fear, grandeur, or probability. The only difference is, that the incidents should speak for themselves without verbal exposition; while the effects aimed at in a speech should be produced by the speaker, and as a result of the speech. For what were the need of a speaker, if the proper impression were at once conveyed, quite apart from what he says?

Next, as regards Diction. One branch of the inquiry treats of the Figures of Speech. But this province of knowledge belongs to the art of Declamation, and to the masters of that science. It includes, for instance,—what is a command, a prayer, a narrative, 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 call on some one to do or not to do 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:—
the Letter, the Syllable, the Connecting words, the Noun, the Verb, the Inflection, the Sentence or Phrase.

A Letter is an indivisible sound, yet not every such sound, but only one from which an intelligible sound can be formed. For even brutes utter indivisible sounds, none of which I call a letter. Letters are of three kinds,—vowels, semi-vowels, and mutes. A vowel is that which without contact of tongue or lip has an
prosvbolhēs kath' aīto mēn oúdemiān ἔχων φωνῆν, metā dē 30 τῶν ἐχόντων τινά φωνῆν γυνόμενον ἀκούστων, οἷον τὸ Γ καὶ τὸ Δ. ταῦτα dē διαφέρει σχῆματι τοῦ στόματος καὶ 4 τόποις καὶ διασύνθη καὶ ψυλλήτη καὶ μήκες καὶ βραχύτητι, eti dē δεξύτητι καὶ βαρύτητι καὶ τὸ μέσον' peri ὅν καθ’ ἐκαστὸν ἐν τοῖς μετρικοῖς προσῆκε περατῶ. συναλβῆ 5 35 δὲ ἐστὶν φωνῆ ἁσμός συνθετῆ ἐξ ἀφώνου * * καὶ φωνῆν ἐχόντος. καὶ γὰρ τὸ ΓΛ ἄνευ τοῦ Ρ συναλβῆ καὶ μετὰ τοῦ Ρ, οἷον τὸ ΓΡΑ. ἀλλὰ καὶ τοῦτον τιθερῆται τὰς διάφορας τῆς μετρικῆς ἐστίν. σύνδεσμος δὲ ἐστὶν φωνῆ ἁσμός 6 1457 α ἡ οὕτε κωλύει οὕτε ποιεῖ φωνῆ μιᾶν σημαντικῆν ἐκ πλεοῦνοι φωνῶν, πεφυκία τιθεσθαι καὶ ἑπὶ τοῦ ἄκρων καὶ ἑπὶ τοῦ μέσου' ἡ φωνῆ ἁσμὸς ἐκ πλεοῦνοι μὲν φωνῶν μᾶς, σημαντικῶν δὲ, ποιεῖν πέφυκεν μιᾶν σημαντικὴν 5 φωνῆν, οἷον τὸ ἀμφὶ καὶ τὸ περὶ καὶ τὰ ἀλλὰ. <ἡ> φωνῆ 7 ἁσμὸς ἐκ λόγου ἄρχῃ ἡ τέλος ἡ διορισμὸν δηλοῖ, ἣν μὴ ἀρμόττει εἰν ἄρχῃ λόγου τιθέναι καθ’ αὐτήν, οἷον μὲν, ἦτοι, δε. [ἡ] φωνῆ ἁσμὸς ἡ οὕτε κωλύει οὕτε ποιεῖ φωνῆ μιᾶν σημαντικὴν ἐκ πλεοῦνοι φωνῶν πεφυκία τιθεσθαι καὶ 10 ἑπὶ τῶν ἄκρων καὶ ἑπὶ τοῦ μέσου.] ὠνομα δὲ ἐστὶ φωνῆ 8

35. Post ἀφώνων interdicisse videtur <ἡ εἰς ἀφώνω καὶ ἡμιφώνω>. Post φωνῆν ἐχόντως coni. Christ <ἡ πλεοῦνοι ἀφώνων καὶ φωνῆν ἐχόντως>. 36. καὶ γὰρ τὸ ΓΛ ... τοῦ Ρ) Tyrwhitt: καὶ γὰρ τὸ ΓΡ ἄνευ τοῦ Α ... μετὰ τοῦ Α. Α: καὶ γάρ τὸ Δ ἄνευ τοῦ ΓΡ ... μετὰ τοῦ ΓΡ Μ. Schmidt: καὶ γάρ τὸ ΓΡ ὡς ἑστη συναλβῆ, ἀλλὰ μετὰ τοῦ Α Margoliouth, collato Araba, 'nam Γ et P sine Α non faciunt syllabam, quoniam tantum sunt syllaba cum Α.'

audible sound. A semi-vowel, that which with such contact has an audible sound, as S and R. A mute, that which with such contact 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 metrical treatises.

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

1457 a 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 end or in the middle of a sentence. Or, a non-significant sound, which out of several sounds, each of them significant, is capable of forming one significant sound,—as ἀμφί, περι, 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, ἦτοι, ἕ.

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 ἄφρον or 'gift' is not in itself significant.
συνθετῇ σημαντικῇ ἀνευ χρόνου ἢς μέρος οὐδέν ἐστι καθ’ αὐτὸ σημαντικών· ἐν γὰρ τοῖς διπλοῖς οὐ χρώμεθα ὡς καὶ αὐτὸ καθ’ αὐτὸ σημαίνον, οἰον ἐν τῷ Θεοδόρῳ τὸ δώρον οὐ σημαίνει. ἥμα τῇ φωνῇ συνθετῇ σημαντικῇ μέτα χρόν. 9
15 νοῦ ἢς οὐδέν μέρος σημαίνει καθ’ αὐτὸ, ὡστε καὶ ἔπε τῶν ὄνομάτων· τὸ μὲν γὰρ ἄνθρωπος ἢ λευκὸν οὐ σημαίνει τὸ πότε, τὸ δὲ βαδίζει ἢ βεβαδίκευε προσσημαίνει τὸ μὲν τὸν παρῴα θρόνον τὸ δὲ τὸν παρεληθοῦτα. πτώσις δ’ ἐστίν 10 ὄνοματος ἢ ῥήματος ἢ μὲν τὸ κατὰ τὸ τούτου ἢ τούτῳ σημαίνον καὶ ὅσα τοιαῦτα, ἢ δὲ κατὰ τὸ ἐνὶ ἢ πολλοῖς, οἰον ἄνθρωποι ἢ ἄνθρωπος, ἢ δὲ κατὰ τὸ ὑποκριτικά, οἰον κατ’ ἐρώτησιν ἐπέταξι· τὸ γὰρ <ἀρ’> ἐβάδισεν ἢ βαδίζει πτώσις ῥήματος κατ’ ταύτα τὰ εἰδή ἐστίν. λόγον δὲ φωνῇ συνθετῇ 11 σημαντικῇ ἢς ἐναι μέρη καθ’ αὐτὰ σημαίνει τ’ οὐ γὰρ 25 ἀπας λόγος ἐκ ῥήματων καὶ ὄνομάτων σύγχειται, οἰον ὁ τοῦ ἄνθρωπον ὁμισμός, ἀλλ’ ἐνδέχεται ἂνευ ῥημάτων εἶναι λόγον, μέρος μεντοὶ ἀεὶ τι σημαίνου ἐξεῖ, οἰον ἐν τῷ βαδίζει Κλέων τὸ Κλέων. εἰς δὲ ἐστὶ λόγοι διχός, ἢ γὰρ ὁ ἐν 12 σημαίνου, ἢ ἐκ πλειόνων συνάδεσμο, οἰον ἢ Ἡλίας μὲν 30 συνάδεσμῳ εἰς, ὁ δὲ τοῦ ἄνθρωπον τῷ ἐν σημαίνειν.]

XXI

ὄνοματος δὲ εἰδὴ τὸ μὲν ἄπλουν, ἀπλοῦν δὲ λέγω δ ἡ ἡ ἐκ σημαίνοντων σύγχειται, οἰον γῇ, τὸ δὲ διπλοῦν τούτου δὲ τὸ μὲν ἐκ σημαίνοντος καὶ ἀσήμου (πλὴν οὐκ ἐν τῷ ὄνόματι σημαίνοντος καὶ ἀσήμου), δὲ τὸ ἐκ σημαίνοντων

17. τοῦ Ῥυακοῦ, ἑρώτησε τὸν Κλέων ἢ Τίραννος ὁ Κλέων. 19. τὸ ἁγίον ἢ Κλέων. 20. τοῦ Κλέων. 22. ἡ ἐπιστολή τῆς Ἱούλιας γιὰ τὸ Κλέων. 23. τὸ Κλέων. 24. τὸ Κλέων. 25. τὸ Κλέων. 26. τὸ Κλέων. 27. τὸ ἀσήμου. 28. τὸ ἀσήμου. 29. τὸ ἀσήμου. 30. τὸ ἀσήμου. 31. καὶ ἀσήμου. 32. τὸ ἀσήμου. 33. καὶ ἀσήμου.
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 mode of address—a question, it may be, or a command. 'Did he go?' and 'go' are verbal inflexions of this kind.

A Sentence or Phrase is a composite sound, some of whose parts are in themselves significant; for every such combination of words is not composed of verbs and nouns—the definition of man, for example—but it may dispense with the verb. Still it will always have some significant part, as the word 'Cleon' in 'Cleon walks.' 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 this distinction disappears), or of elements that are both significant. A word may likewise be triple, quadruple, or multiple in form, as are most magniloquent compounds, such as Hermo-caico-xanthus.
35 σύγκειται. εἰς δ' ἄν καὶ τριπλοῦν καὶ τετραπλοῦν ὄνομα καὶ
tολλαπλοῦν, οἷον τὰ πολλὰ τῶν μεγαλείων, οἷον Ἐρμοκαί-
1457 b κόζανθος. ἀπαν δὲ ὄνομα ἐστίν ἢ κύριον ἢ γλώττα ἢ μετα-
2 φορὰ ἢ κόσμος ἢ πεποιημένον ἢ ἐπτεκτεταμένον ἢ υφηρη-
μένον ἢ ἐξηλλαγμένον. λέγω δὲ κύριον μὲν ὁ χρώμιατι 3
ἐκαστοι, γλώτταν δὲ ὁ ἐτεροί, ὡστε φανερόν ὅτι καὶ γλώτ-
5 ταν καὶ κύριον εἶναι δυνατὸν τὸ αὐτό, μὴ τοῖς αὐτοῖς δὲ
tὸ γὰρ σύγγυον Κυντρίοις μὲν κύριον, ἡμῖν δὲ γλώττα. με-
4 ταφόρα δὲ ἐστὶν ὀνόματος ἀλλοτρίον ἐπιφορὰ ἢ ἀπὸ τοῦ
γένους ἐπὶ εἰδος ἢ ἀπὸ τοῦ εἰδος ἐπὶ τὸ γένος ἢ ἀπὸ τοῦ εἰ-
δους ἐπὶ εἰδος ἢ κατὰ τὸ ἀνάλογον. λέγω δὲ ἀπὸ γένους μὲν 5
10 ἐπὶ εἰδος, οἷον "νηφὸς δὲ μοι ἦδ' ἐστηκέν" τὸ γὰρ ὀρμεῖν ἐστὶν
ἐστάναι τι. ἄπτε εἰδος δὲ ἐπὶ γένος, "ἡ δὴ μυρὶ' 'Οδυσσεὺς
ἐσθλα ἑοργεν'" τὸ γὰρ μυρίον πολύ <τι> ἐστιν, ὃ νῦν ἄντι
tοῦ πολλοῦ κέχρηται. ἄπτε εἰδος δὲ ἐπὶ εἰδος οἷον "χαλκῷ
ἀπὸ ψυχὴν ἀρύσας" καὶ "ταμῶν ἀτειρεί χαλκῷ." ἐνταῦθα
15 γὰρ τὸ μὲν ἀρύσαι ταμεῖν, τὸ δὲ ταμεῖν ἀρύσαι εὑρηκεν
άμφω γὰρ ἀφελεί τί ἐστιν. τὸ δὲ ἀνάλογον λέγω, ὅταν 6
μοίως ξὴ τὸ δεύτερον πρὸς τὸ πρῶτον καὶ τὸ τέταρτον
πρὸς τὸ τρίτον· ἐρεῖ γὰρ ἄντι τοῦ δευτέρου τὸ τέταρτον ἢ
ἀντὶ τοῦ τετάρτου τὸ δεύτερον, καὶ ἐνίοτε προστιθέασαν ἄνθ' 20
οὐ λέγει πρὸς δ' ἐστι. λέγω δὲ οἷον μοίως ξέχει φιάλῃ πρὸς
Διόνυσον καὶ ἀστίσει πρὸς Αρῆ' ἐρεῖτοι ὑπνηθῆν φιάλην ἀστίδα
Διονύσου καὶ τὴν ἀστίδα φιάλην "Ἀρεώς. ἦ δ' ἡγημεῖ πρὸς

36. μεγαλείων ὃς Winstanley: μεγαλείων οἷον Bekker ed. 3: μεγαλείων ὃν
Vahlen: μεγαλείων codd. 1457 b 2. ἀφηρημένον Spengel (cf. 1458
Every word is common or proper, strange, metaphorical, ornamental, newly-coined, extended, contracted, or altered.

By a common 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 common, but not in relation to the same people. The word σίγυνον, ‘lance,’ is to the Cyprians a common word 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, proportion. Thus from genus to species, as: ‘There stands my ship’; for to be at anchor is a species of standing. 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: ‘Drew away the life with the blade of bronze,’ and ‘Cleft the water with the vessel of unyielding bronze.’ Here ἄρβοσαι, ‘to draw away,’ is used for ταμεῖν, ‘to cleave,’ and ταμεῖν again for ἄρβοσαι,—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.’
βίου, καὶ ἐσπέρα πρὸς ἡμέραν· ἐρεὶ τοῖνοι τὴν ἐσπέραν γῆ- 
ρας ἡμέρας καὶ τὸ γῆρας ἐσπέραν βίου ἥ, ὃς περ Ἐμπεδοκλῆς, 
25 δυσμᾶς βίου. ἐνίοις δ’ οὐκ ἔστιν ὅνομα κείμενον τῶν ἀνώ- 
7 λογον, ἀλλ’ οὐδὲν ἤττον ὁμοίως λέχθησεται οἶον τὸ τὸν 
καρπὸν μὲν ἀφιέναι σπείρειν, τὸ δὲ τὴν φλόγα ἀπὸ τοῦ 
ἡλίου ἀνώνυμον ἀλλ’ ὁμοίως ἔχει τούτο πρὸς τὸν ἡλίου καὶ 
τὸ σπείρειν πρὸς τὸν καρπὸν, διὸ εἰρήται “σπείρων θεοκτίσταν 
30 φλόγα.” ἐστὶ δὲ τὸ τρόπῳ τούτῳ τῆς μεταφορᾶς χρήσθαι 8 
καὶ ἄλλως, προσαγορεύοντα τὸ ἀλλότριον ἀποφήσας τῶν 
οἰκείων τι, οἶον εἰ τὴν ἀστπίδα εἴποι φιάλην μὴ Ἄρεως ἀλλ’ 
ἀοινον. πεποιημένον δ’ ἔστιν δ’ ὅλως μὴ καλούμενου ὑπὸ τινῶν 9 
ἀυτὸς τίθεται δ’ ποιητής, δοκεὶ γὰρ ἐνια τοιαῦτα, οἶον 
35 τὰ κέρατα ἐρυγγας καὶ τὸν ἱερέα ἀρητῆρα. ἐπεκτεταμένου 10 
1458 α δὲ ἔστιν ᾧ ἀφηρημένον τὸ μὲν ἐὰν φονηστὶ μακροτέρῳ κε- 
χρημένον ᾧ τοῦ οἰκείου ᾧ συλλαβῆ ἐμβεβλημένη, τὸ δὲ ἄν 
ἀφηρημένον τι ᾧ αὐτοῦ, ἐπεκτεταμένον μὲν οἶον τὸ πόλεως 
τόλμησ καὶ τὸ Πηλέος <Πηλής καὶ τὸ Πηλείδου> Πη- 
λημάδεω, ἀφηρημένον δὲ οἶον τὸ κρί καὶ τὸ δῶ καὶ “μία 
γίνεται ἀμφοτέρων ὅψ.” ἐξηλλαγμένον δ’ ἔστιν ὅταν 11 
τοῦ ὅνομαξομένου τὸ μὲν καταλείπῃ τὸ δὲ ποιη, οἶον τὸ 
“δεξιτερὸν κατὰ μαζὸν” ἀντὶ τοῦ δεξιῶν. 

[αὐτῶν δὲ τῶν ὁνομάτων τὰ μὲν ἄρρενα τὰ δὲ θήλεα τὰ 12 
10 δὲ μεταξύ, ἄρρενα μὲν ὅσα τελευτᾶ εἰς τὸ Ν καὶ Ρ καὶ Σ καὶ 

22. ἡμέρας ... ὅσμιάτῳ ἀναγρ.: ἡμέρας ἥ ὃσπέρ Ἐμπεδοκλῆς καὶ τὸ γῆρας ἐσπέραν 
βίου ἕ δυσμάτως βίου Α' Vahlen. 25. τὸν Α' : τὸ ἀναγρ., Bekker. 29. 
<τὸν ἀφέστα> τὸν κάρπον Castelvetro. 32. ἀλλ’ ἀοινον Vettori: ἀλλα 
οἰον codd. 1458 α 1. κεχρημένος Hermann. 4. Πηλής καὶ τὸ 
Πηλείδου add. M. Schmidt. 6. ὅψ υ Vettori: ὅψ Α' (h. e. ὅψ vel 
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.' In some cases one of the terms of the proportion has no specific name; 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 action bears to the sun the same relation that sowing does to him who scatters the grain. 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 proper attributes; as if we were to call the shield, not 'the cup of Ares,' but 'the wineless cup.'

A newly-coined word is one which has never yet been in use, but is invented by the poet himself. Some such words there appear to be: as ἐργύεσ, 'sprouters,' for κέρατα, 'horns,' and ἄρητήρ, 'supplicator,' for ἱερεύς, 'priest.'

A word is extended 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 extension are,—πόλης for πόλεως, Πηλῆς for Πηλέως, and Πηλημάδεω for Πηλείδου: of contraction,—κρί, δῶ, and ὑψ, as in μία γίνεται ἀμφοτέρον ὑψ.

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

[Nouns in themselves are either masculine, feminine, or neuter. Masculine are such as end in ν, ρ, σ, or in
οσα εκ τουτου συγκειται, ταυτα δ' εστιν δυο, Ψ και Ε, θήλεα
dε οσα εκ των φωνηντων εις τα τα αει μακρα, οιον εις Η
cαι Ω, και των έπεκτεωμένων εις Ά, οστε ίσα συμβαίνει
πλήθει εις οσα τα άρρενα και τα θήλεα. το γαρ Ψ και το Ε
15 ταυτά εστιν. εις δε άφωνον ουδεν ονομα τέλειται, ουδε εις
φωνην βραχύ. εις δε το Ι τρία μόνον, μελε κόμμι πέτερι
εις δε το Τ πέντε. τα δε μεταξι εις ταυτα και Ν και Σ.]

XXII ἡθέως δε ἄρετη σαφη και μη ταπεινώ ν ειναι. σα-
φεστάτη μεν ουν εστιν η' εκ των κυρίων ονομάτων, άλλα
το ταπεινή. παράδειγμα δε η' Κλεοφώντος ποίησις και η
Σθενέλου. σεμιν' δε και εξαλλάττουσα το ιδιωτικόν η τοις
ζευκοίς κεχρημένη. ζευκόν δε λέγω γλώτταν και μετα-
φοράν και έπεκτασιν και πάν το παρα το κύριον. άλλ' άν 2
τις άμα ἀπαντα τοιαύτα ποίηση, η' αίνυμα έσται η' βαρβα-
25 ρισμός· άν μεν ουν εκ μεταφορών, αινυμα, έαν δε εκ
γλώττων, βαρβαρισμός· αινύγματος τε γαρ ιδέα αυτή εστι,
tο λέγοντα υπάρχοντα αδύνατα συνάψαι. κατά μεν ουν
την των <άλλων> ονομάτων σύνθεσιν ουχ οιον τε τοτο
ποίησαι, κατά δε την μεταφοράν ενδέχεται, οιον "ανδρ' είδον
30 πυρ χαλκον επ' ανερί κολλήσαντα," και τα τοιαύτα. εκ των
γλώττων βαρβαρισμός. δει άρα κεκράσθαι πως τοτοις· το 3
μεν γαρ μη ιδιωτικόν ποίησε μηδε ταπεινον, οιον η' γλώττα
και η' μεταφορά και ο' κόσμος και τάλλα τα ειρήμενα

14. πλήθει apogr.: πλήθη Α. 15. ante ταυτά add. το Σ Τyrwhitt.
17. post πέντε add. apogr. το πων το νάτυ το γάνυ το δάρυ το ἀστυ. 24.
tει ἀπαντα vel τει ἀμα ἀπαντα apogr.: άν ἀπαντα Α. Τούγη apogr.:
ποίησαι Α. 28. άλλων coni. Margoliouth, collato Arabe 'reliqua
nomina': κυρίων Τyrwhitt. 31. κεκράσθαι Maggi o cod. Lampridii
cf. Arabs 'si miscentur haec': κεκράσθαι ceteri codd.
some letter compounded with \( \varsigma \),—these being two, \( \psi \) and \( \xi \). Feminine, such as end in vowels that are always long, as \( \eta \) and \( \omega \), and—of vowels that admit of lengthening—those in \( a \). Thus the number of letters in which nouns masculine and feminine end is the same; for \( \psi \) and \( \xi \) are equivalent to endings in \( \varsigma \). No noun ends in a mute or a vowel short by nature. Three only end in \( i \),—\( \mu \varepsilon \lambda \nu, \kappa \omega \mu \mu \epsilon, \pi \varepsilon \pi \varepsilon \rho \iota \): five end in \( u \). Neuter nouns end in these two latter vowels; also in \( u \) and \( \varsigma \).

XXII  The perfection of style is to be clear without being mean. The style which uses only common or proper words is in the highest degree clear; at the same time it is mean:—witness the poetry of Cleophon and of Sthenelus. That diction, on the other hand, is lofty and raised above the commonplace which employs unusual words. By unusual, I mean words rare or strange, metaphorical, extended,—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 rare or strange 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 rare or strange terms is a jargon. A certain infusion, therefore, of these elements is necessary to style; for the rare or strange word, the metaphorical, the ornamental, and the other kinds above mentioned, will raise it above the commonplace and mean, while the
εἴδη, τὸ δὲ κύριον τὴν σαφήνειαν. οὐκ ἔλαχιστον δὲ μέρος 4
1458 οὐσιοβάλλεται εἰς τὸ σαφὲς τῆς λέξεως καὶ μὴ ἰδιωτικον
αι ἐπεκτάσεις καὶ ἀποκοπαί καὶ ἐξαλλαγαί τῶν ὀνομά-
των· διὰ μὲν γὰρ τὸ ἄλλως ἐχειν ἢ ὡς τὸ κύριον, παρά-
τὸ εἰσοθος γνηρόμενον, τὸ μὴ ἰδιωτικὸν ποιήσει, διὰ δὲ τὸ κοι-
νοιν τοῦ εἰσοθότος τὸ σαφὲς ἐσται. ὡστε οὐκ ἀρθῶς ψέγου-
5 σιν οἱ ἐπιτιμώντες τὸ ποιοῦντο τρόπον τῆς διαλέκτου καὶ δια-
κωμοδούντες τὸν ποιητήν, οἷον Εὐκλείδης ὁ ἀρχαῖος, ὡς
ράδιον ποιεῖν, εἰ τις δόσηι ἐκτείνετο ἐφ' ὀπὸσον βούλεται,
λαμβοποιήσαι ἐν αὐτῇ τῇ λέξει. "Επιχάρην έδον Μαρα-
θὼνάδε βαδίζοντα," καὶ "οὐκ ἂν γ' έράμενος τὸν ἐκείνου ἐλ-
λέβορον." τὸ μὲν οὖν φαίνεσθαι πως χρώμενον τοῦτο τῷ 6
τρόπῳ γελοιοῦ, τὸ δὲ μέτρων κοινῶν ἀπάντων ἐστὶ τῶν με-
ρῶν· καὶ γὰρ μεταφοραί καὶ γλωτταί καὶ τοῖς ἄλλοις
εἶδεςι χρώμενος ἄπρεπος καὶ ἐπίτηδες ἐπὶ τὰ γελοιά τὸ
15 αὐτὸ ἂν ἄπεργᾶται. τὸ δὲ ἀρμόττων δοσον διαφέρει ἐπὶ 7
τῶν ἐπῶν θεωρέσθω ἐντιθεμένων τῶν <κυρίον> ὀνομάτων
εἰς τὸ μέτρων. καὶ ἐπὶ τῆς γλώττης δὲ καὶ ἐπὶ τῶν μετα-
φορῶν καὶ ἐπὶ τῶν ἄλλων ἱδεών μετατιθέσαι ἂν τις τὰ
κύρια ὀνόματα κατίδιοι ὅτι ἀληθῆ λέγομεν· οἷον τὸ αὐτὸ
20 ποιήσαντος ιαμβεῖον Αἰσχύλου καὶ Εὐριπίδου, ἐν δὲ μόνον
ὁνομα μεταθέντος, αὐτὶ [κυρίον] εἰσώθοτος γλώτταν, τὸ

1458 b 1. συμβάλλεται Α.: συμβάλλονται apogr. 9. Ἑπιχάρην
ἀν γ' έράμενος apogr.: ἀν γεράμενος Α.: γευσάμενος Tyrwhitt.
11. τοὺς] ἄπρεπος Twining: πάντως Hermann. 15. ἀρμόττων apogr.:
21. μεταθέντος Ald.: μετατιθέντος Α.: κυρίον secludendum coni. Vahlen:
κυρίον <καί> εἰσώθοτος Heinsius.
use of proper words will make it perspicuous. But no
thing contributes more to produce a clearness of
diction that is remote from commonness than the exten-
sion, 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 per-
spicuity. 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. His travesty consisted in the
mere form of the verse, for example:

Επιχάρην ἐδον Μαραθώναδε βαδίζοντα,

or,

οὐκ ἂν γ' ἐράμενος τὸν ἐκεῖνον ἀλλέβορον.

To employ such lengthening at all obtrusively is gro-
tesque. Here, as in all modes of poetic diction, there
must be moderation. Even metaphors, rare or strange
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 differ-
ence 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 rare or strange
word, a metaphor, or any similar mode of expression,
and replace it by the common or proper word, 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
μὲν φαίνεται καλὸν τὸ δ' εὐτελές. Αἰσχύλος μὲν γὰρ ἐν τῷ Φιλοκτῆτῃ ἐποίησε

φαγέδανα «δ'» ἦν μον σάρκας ἔσθειε τοῦτος,

25 ὁ δὲ ἀντὶ τοῦ ἔσθειε τὸ θοινᾶται μετέθηκεν. καὶ

νῦν δὲ μ' ἐδών ὀλίγοις τε καὶ οὐτιδανὸς καὶ ἀεικής;

εὺς τις λέγοι τὰ κύρια μετατυπεῖς

νῦν δὲ μ' ἐδών μικρὸς τε καὶ ἀσθενικὸς καὶ ἀειδής· καὶ

30 δίφρον [τ'] ἀεικέλιον καταβεῖς ὀλίγην τε τράπεζαν; 3

dίφρον μοχῆθρον καταβεῖς μικράν τε τράπεζαν.

καὶ τὸ "ἡμῶν βοώσων" ἡμῶνα κράξουσιν. έτι δὲ ᾿Αριφρά·

8 δῆς τοὺς τραγῳδοὺς ἐκωμήθην, ὥστε δ' οὐδεὶς ἂν εἶπσιν ἐν τῇ

dιαλέκτῳ τούτους χρώνια, οἷον τὸ δωμάτων ἀπὸ ἄλλα μὴ

35 ἀπὸ δωμάτων, καὶ τὸ σέθεν καὶ τὸ ἐγὼ δὲ νῦν, καὶ τὸ

1459 α ᾿Αχιλλέως πέρι ἄλλα μὴ περὶ ᾿Αχιλλέως, καὶ ὁσα ἄλλα

tοιαύτα. διὰ γὰρ τὸ μὴ εἶναι ἐν τοῖς κυρίοις ποιεῖ τὸ μὴ

5 ἰδιωτικὸν ἐν τῇ λέξει ἀπαντα τὰ τοιαύτα· ἐκεῖνος δὲ τούτο

ηγνώει. ἐστὶν δὲ μέγα μὲν τὸ ἐκάστῳ τῶν εἰρημένων πρεπόν·

9 τῶν χρήσθαι, καὶ διπλοῖς ὄνομασι καὶ γλώτταις, πολὺ δὲ

meyeστὸν τὸ μεταφορικὸν εἶναι. μόνον γὰρ τοῦτο οὔτε παρ' ἄλλου ἐστὶ λαβεῖν εὐφυίας σε σημεῖον ἐστὶν. τὸ γὰρ ἐὰν

ἐν μεταφέρειν τὸ τὸ ὀμοίων θεωρεῖν ἐστίν. τῶν δ' ὄνοματων τὰ 10

μὲν διπλὰ μάλιστα ἀρμόστει τοῖς διθυράμβοις, αἱ δὲ γλώτρ.

1 Odys. ix. 515, νῦν δὲ μ' ἐδών ὀλίγοις τε καὶ οὐτιδανός καὶ ἀκικός.
2 Odys. xx. 259, δίφρον ἀεικέλιον καταβεῖς ὀλίγην τε τράπεζαν.
3 Iliad xvii. 265.


telvetro (var. lec. Odys. 1 c.), Arabs 'ut non conveniat': ἀεικής

codd. : ἀκικός Odysse. l. e. 30. τ' ἀεικέλιον codd. : τ' ἀεικέλιον Vahlen:

te seclus. Susemihl ed. 1. 33. εἶπει apogr. : εἶπη Α. 1459

a 4. τὸ apogr. : τῶι Α. 10.
one, makes one verse appear beautiful and the other trivial. Aeschylus in his Philoctetes says:

> φαγέδαινα <δ΄> ἦ μον σάρκας ἐσθείη ποδός.

Euripides substitutes θνινάται 'feasts on' for ἐσθείη 'feeds on.' Again, in the line,

> νῦν δὲ μ’ ἐὼν ὀλίγος τε καὶ οὐτιδανός καὶ ἀεικῆς,

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

> νῦν δὲ μ’ ἐὼν μικρός τε καὶ ἀσθενικός καὶ ἀειδῆς.

Or, if for the line,

> δίφρον [τ’] ἀεικέλιον καταθεΐς ὀλγην τε τράπεζαν,

we read,

> δίφρον μοχθηρὸν καταθεῖς μικράν τε τράπεζαν.

Or, for ηλίνες βοῶσιν, ηλίνες κραζσιν.

Again, Ariphrades ridiculed the tragedians for using 8 phrases which no one would employ in ordinary speech: for example, δωμάτων ἀπὸ instead of ἀπὸ δωμάτων,

> σέθεν, ἐγὼ δὲ νῦν, Ἀχιλλέως περὶ instead of περὶ Ἀχιλλέως, and the like. It is precisely because such phrases are not part of the common 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—compound words, rare or strange words, and so forth. But the greatest thing by far is to have a genius for metaphor. This alone cannot be had from another; it is the mark of a gifted nature,—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,
ταῖς ἡρωικοῖς, αἱ δὲ μεταφοραί τοῖς ἱαμβείοις. καὶ ἐν μέν τοῖς ἡρωικοῖς ἀπαντᾷ χρήσιμα τὰ εἰρημένα, ἐν δὲ τοῖς ἱαμβείοις διὰ τὸ ὅτι μάλιστα λέξιν μμείσθαι ταῦτα ἄρ- μόττει τῶν ὄνομάτων ὅσους κἂν ἐν [ὅσους] λόγοις τις χρή- σαυτοῦ ἔστι δὲ τὰ τοιαύτατο κύριον καὶ μεταφορὰ καὶ κόσμος.

15 περὶ μὲν οὖν τραγῳδίας καὶ τῆς ἐν τῷ πράττειν μμη- σεως ἔστω ἡμῖν ίκανά τὰ εἰρημένα.

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 belong to conversational idiom. These are,—the common or proper, the metaphorical, the ornamental.

Concerning Tragedy and imitation by means of action, this may suffice.

XXIII As to that poetic imitation which is narrative in form and employs a single metre, the plot manifestly ought 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, and produce its proper pleasure. Herein it differs from the ordinary histories, 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 one result, so in the sequence of events, one thing sometimes follows another, and yet the two may not work up to any common end. 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
XXIII. 3—XXIV. 3. 1459 a 34—1459 b 20

35 vīn δ' ēn mēros ἀπολαβὼν ἐπεισοδίοις κέχρηται αὐτῶν τολλοίς, οἷον νεὼν καταλόγον καὶ ἄλλους ἐπεισοδίοις, οἷς διαλαμβάνει τὴν ποιήσιν. οὐ δ' ἄλλοι περὶ ἣν ποιοῦσι καὶ περὶ ἣν χρόνου καὶ μίαν πράξιν πολυμερῆ, οἷον ὁ τὰ Κύπρια ποιήσαι καὶ τὴν μικρὰν Ἰλιάδα. τονμαρόν ἐκ 4 μὲν Ἰλιάδος καὶ Ὀδυσσείας μία τραγῳδία ποιεῖται ἐκατέρας ἢ δύο μόναι, ἐκ δὲ Κυπρίων πολλαὶ καὶ τῆς μίκρας Ἰλιάδος [πλέον] ὡκτώ, οἷον ὄπλον κρίσεις, Φιλοκτή- της, Νεοτόλεμος, Εὐρύπυλος, πτωχεία, Λάκαιναι, Ἰλίου πέρσαι καὶ ἄπολποις [καὶ Σίνων καὶ Τροφάδες].

XXIV

ἐτι δὲ [ἔτι δὲ] τὰ εἰδὴ ταύτα δεὶ ἐχειν τὴν ἐποποιίαν τῇ τραγῳδίᾳ, ἢ γὰρ ἀπλὴν ἢ πεπληγμένην ἢ ἱθικὴν ἢ παθη- τικὴν καὶ τὰ μέρη ἐξω μελοποιῶς καὶ ὄψεως ταυτά· καὶ γὰρ περιπτετειών δεὶ καὶ ἀναγνώρισεων καὶ πα- θημάτων. ἐτι τὰς διανοιάς καὶ τὴν λέξιν ἐχειν καλῶς. οἷς 2 ἀπασών ὁμηρὸς κέχρηται καὶ πρῶτος καὶ ἱκανῶς. καὶ γὰρ καὶ τῶν ποιημάτων ἐκατέρων συνέστηκεν ἢ μὲν Ἰλιάς ἄπλοιν καὶ παθητικῶν, ἢ ὁ Ὀδυσσεία πεπληγμένου (ἀναγνώρισις γὰρ διόλου) καὶ ἱθική. προς δὲ τούτοις λέξιν καὶ διανοία πάντα ὑπερβέβληκεν. διαφέρει δὲ κατὰ τῇς συστάσεως 3 τὸ μήκος ἢ ἐποποία καὶ τὸ μέτρον. τοῦ μὲν οὖν μήκους δρος ἱκανὸς οἱ ἑρμημένοι· δύνασθαι γὰρ δεὶ συνιστάσθαι τὴν ἀρχήν 20 καὶ τὸ τέλος. εἴη δ' ἄν τούτο, εἰ τῶν μὲν ἄρχαιων ἑλάτ-

have been complicated by the variety of the incidents. As it is, he selects a single portion, and admits many episodes 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 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 furnishes many, and the Little Iliad eight—the Award of the Arms, the Philoctetes, the Neoptolemus, Eurypylus, the Mendicant Odysseus, the Laconian Women, the Fall of Ilium, the Departure of the Fleet.

Again, Epic poetry must have the same species as Tragedy: it must be simple, complicated, 'ethical,' or 'pathetic.' The parts also, with the exception of song and scenery, are the same; for it requires reversals of fortune, recognitions, and tragic incidents. 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 complicated (for recognition scenes run through it), and at the same time 'ethical.' Moreover, in diction and thought he is unequalled.

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. We must be able to embrace in a single view the beginning and the end; which might be done if the scale
τοὺς αἱ συντάσεις εἶναι, πρὸς δὲ τὸ πλῆθος τραγῳδιῶν τῶν εἰς μίαν ἀκρόασιν τιθεμένων παρήκοιεν. ἔχει δὲ πρὸς τὸ 4 ἐπεκτείνεσθαι τὸ μέγεθος πολὺ τῇ ἐπιστοικῇ ὑδον διὰ τὸ ἐν μὲν τῇ τραγῳδίᾳ μὴ ἐνδέχεσθαι ἀμα πραττόμενα 25 πολλὰ μέρη μιμεῖσθαι ἀλλὰ τὸ ἑπτά τῆς σκηνῆς καὶ τῶν ὑποκρῖτῶν μέρος μόνον. ἐν δὲ τῇ ἐπιστοικῇ διὰ τὸ διήγησιν εἶναι ἐστὶ πολλὰ μέρη ἀμα ποιεῖν περαινόμενα, ύφ᾽ ὅνοικέων οὐκοῦν αὕτην ὁ τοῦ ποιήματος ὄγκος. ὡστε τούτῳ ἔχει τὸ ἀγαθὸν εἰς μεγαλοπρέπειαν καὶ τὸ μεταβάλλειν τὸν 30 ἀκούοντα καὶ ἐπεισοδίουν ἀνομολοις ἐπεισοδίοις· τὸ ἡγαρ 5 ὁμοιον ταχὺ πληροῦν ἐκπίπτειν ποιεῖ τὰς τραγῳδίας. τὸ δὲ μέτρου τὸ ἡρωικὸν ἀπὸ τῆς πείρας ἡρμοκεν. εἰ γὰρ τις ἐν ἀλλοτρίῳ μέτρῳ διήγηματικὴ μίμησιν ποιοῖτο ἡ ἐν πολλοῖς, ἀπρεπὲς ἀν φαινοστ' τὸ ἡγαρ ἡρωικὸν στασιμότατον καὶ 35 διηκοδέστατον τῶν μέτρων ἐστὶν (διὸ καὶ ἕλκωτας καὶ μεταφοράς δέχεται μάλιστα· περιττὴ γὰρ καὶ <ταύτη> ἡ διήγηματικὴ μίμησις τῶν ἄλλων). τὸ δὲ ἰαμβεῖον καὶ τετράμετρον 1460 a κινητικὰ καὶ τὸ μὲν ὀρχηστικὸν, τὸ δὲ πρακτικὸν. ἐτὶ δὲ ἀτο- 6 πῶτερον, εἰ μιγνύοι τις αὐτά, ὅσπερ Χαιρήμων. διὸ ὀδύδεις μακράν σύστασιν ἐν ἅλλῳ πεποίηκεν ἡ τῆς ἡρώφ, ἅλλ' ὡστε περ ἐπομεν αὐτὴ ἡ φύσις διδάσκει τὸ ἀρμόττου αὐτῇ [δι-] 5 αἱρεῖσθαι. "Ομηρος δὲ ἀλλὰ τε πολλὰ ἄξιος ἐπαινεῖσθαι καὶ ἦ

of the whole were reduced as compared with that of the ancient Epic, and the poem made equal in length to the tragedies, taken collectively, which are exhibited at one 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 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 represented; and these, if relevant to the subject, add mass and dignity to the poem. This particular merit conduces to grandeur of effect; it also serves to divert the mind of the hearer and to relieve 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 has proved its fitness by the test of experience. If a narrative poem in any other metre were now composed, it would be found incongruous. For the heroic of all measures is the stateliest and the most imposing; and hence it most readily admits rare words and metaphors; as indeed the narrative mode of imitation is in this respect singular. On the other hand, the iambic and the trochaic tetrameter are stirring measures, the latter being suited to dancing, the former to 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.
δὴ καὶ ὃτι μόνον τῶν ποιητῶν οὐκ ἔγνοεῖ ὃ δὲι ποιεῖν αὐτῶν. αὐτῶν γὰρ δὲι τὸν ποιητὴν ἐλάχιστα λέγειν· οὐ γὰρ ἔστι κατὰ ταῦτα μιμητής· οἱ μὲν οὖν ἄλλοι αὐτὸι μὲν δὲί ὄλου ἄγωνίζονται, μυμοῦνται δὲ ὄλγα καὶ ὀλγάκις· ὃ δὲ ὄλγα
10 φροιμασάμενος εὐθὺς εἰσάγει ἄνδρα ἡ γυναίκα ἡ ἄλλα τι [ἡθὸς] καὶ οὐδέν· ἀθηὴ ἄλλη ἔχοντα ἡθή, δεί μὲν οὖν ἐν ταῖς 8 τραγῳδίαις ποιεῖν τὸ θαυμαστὸν, μᾶλλον δὲ ἐνδέχεται ἐν τῇ ἑποτοίᾳ τὸ ἄλογον, δὲ οὐ συμβαίνει μάλιστα τὸ θαυ-
μαστὸν, διὰ τὸ μὴ ὤραν εἰς τὸν πράττοντα· ἐπεὶ τὰ περὶ
15 τὴν Ἑκτορὸς διώξει ἐπὶ σκηνῆς ὄντα γελοία διὰ πανεί, οἱ
μὲν ἐστῶτες καὶ οὐ διώκοντες, οὐ δὲ ἀνανεύον, ἐν δὲ τοῖς ἐπεσιν λανθάνει. τὸ δὲ θαυμαστὸν ἡδὺ· σημεῖον δὲ πάντες γὰρ προστιθέντες ἀπαγγέλλουσιν ὃς χαριζόμενοι. δεδίδαχεν 9
dὲ μάλιστα."Ομηρος καὶ τοὺς ἄλλους ψευδὴ λέγειν ὡς δὲι.
20 ἐστὶ δὲ τοῦτο παραλογισμός. οἴνονται γὰρ ἄνθρωποι, ὅταν
τουδὲ ὄντος τοῖς ὥ ἡ γυνομένου γίνεται, εἰ τὸ ὕστερον ἐστὶν,
καὶ τὸ πρότερον εἶναι ἡ γνώσθαι· τοῦτο δὲ ἐστὶ ψεύδος. διὸ
δὴ, ἂν τὸ πρῶτον ψεύδος, ἄλλα οὐδὲ τοῦτον ὄντος ἀνάγκη
eῖναί ἡ γενέσθαι [ἡ] προσθείναι· διὰ γὰρ τὸ τοῦτο εἰδέναι
25 ἄλληθές ὄν, παραλογίζεται ἡμῶν ἡ ψυχὴ καὶ τὸ πρῶτον ὡς
ὄν. παράδειγμα δὲ τοῦτο ἐκ τῶν Νέπτων. προαιρεῖσθαι 10

Homer, admirable in all respects, has the special merit of being the only poet who appreciates the part he should take himself. The poet in his own person should speak as little as possible; it is not this that makes him an imitator. Other poets appear themselves upon 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 admitted 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 beckoning to them to keep back. But in the Epic poem the absurdity is unnoticed. Now the wonderful is pleasing: as may be inferred from the fact that, in telling a story, every one adds something startling of his own, knowing that his hearers like it. It is Homer who has taught other poets the true art of fiction. 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 book of the Odyssey containing the Bath Scene.
τε δεὶ ἀδύνατα εἰκότα μᾶλλον ἡ δυνατὰ ἀπίθανα· τοὺς τε λόγους μὴ συνιστασθαι εκ μερῶν ἄλογων, ἀλλὰ μάλιστα μὲν μηδὲν ἔχειν ἄλογου, εἰ δὲ μὴ, ἐξω τοῦ μυθεύματος, ὡς-30 περ Οἰδίπους τὸ μὴ εἰδέναι πώς ὁ Λάοις ἀπέθανεν, ἀλλὰ μὴ ἐν τῷ δράματι, ὀσπερ ἐν 'Ηλέκτρῃ οἱ τὰ Πύθια ἀπαγγέλλουν· ἢ ἐν Μυσοΐς ὁ ἄφωνος εἰς Τεγέας εἰς τὴν Μυσίαν ἦκον. ὡστε τὸ λέγειν ὅτι ἀνήρητο ἢν ὁ μύθος γελοῖον· εὖ ἄρχης γὰρ οὐ δεὶ συνιστασθαι τοιούτους· ἢν δὲ θῇ καὶ φαίνεται 35 εὐλογωτέρως, εἰδέχεσθαι καὶ ἄτοπον <ὁν>· ἐπεὶ καὶ τὰ ἐν 'Ὀδυσσείᾳ ἄλογα τὰ περὶ τὴν ἐκθέσιν ὡς οὐκ ἢν ἄνεκτα 1460 b δῆλον ἢν γένουτο, εἰ αὐτὰ φαίλοις ποιητῆς ποιησείες· νῦν δὲ τοῖς ἀλλοίς ἀγαθοῖς ὁ ποιητὴς ἀφανίζει ἡδύνων τὸ ἄτοπον. τῇ δὲ λέξει δεὶ διαπονεῖν ἐν τοῖς ἀργοῖς μέρεσιν καὶ μήτε 11 ἡθικοῖς μήτε διανοητικοῖς· ἀποκρύπτει γὰρ πάλιν ἡ λίαν 5 λαμπρὰ λέξεις τὰ τῇ θῇ καὶ τὰς διανοίας.

XXV  περὶ δὲ προβλημάτων καὶ λύσεων, εκ τῶν τε καὶ τῶν εἰδῶν ἐστιν, δεὶ ἂν θεωροῦσιν γένοιτ' ἂν φανερόν. ἐπεὶ γὰρ ἐστι μιμητής ὁ ποιητὴς ὀσπερανεὶ ἱσογράφος ἢ τις ἄλλος εἰκονοποιός, ἀνάγκη μιμεῖται τριῶν δυντῶν τὸν ἀριθμὸν ἐν 10 τι ἄει, ἢ γῶρ ὡς ἢν ἡ ἐστιν, ἢ ὡς φασιν καὶ δοκεῖ, ἢ ὡς εἴναι δεὶ. ταῦτα δ' ἐξαγγέλλεται λέξει <ἡ κυρίος ὄνομασιν> 2

Accordingly, the poet should prefer probable impossibilities to improbable possibilities. The tragic plot must not consist of incidents which the reason rejects. These incidents should, if possible, be excluded; or, at least, they should be outside the action of the play. Such, in the Oedipus, is the ignorance of the hero as to the manner of Laius' death. The irrational parts should not be within the drama,—as in the Electra, the messenger's account of the Pythian games; or, in the Mysians, the man who comes from Tegea to Mysia without speaking. 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 it has been framed and an air of likelihood imparted to it, the absurdity itself should be tolerated. Take the irrational incidents connected with the landing on Ithaca in the Odyssey. How intolerable they 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. On the other hand, 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.
καὶ γνώτταις καὶ μεταφοράς· καὶ πολλὰ τάθη τῆς λέξεως ἐστὶ, δίδομεν γὰρ ταῦτα τοὺς ποιηταίς. πρός δὲ τούτους οὖν ἡ αὐτὴ ὁρθότης ἐστὶν τῆς πολιτικῆς καὶ τῆς ποιητικῆς οὐδὲν ἀλλὰς τέχνης καὶ ποιητικῆς. αὐτὴς δὲ τῆς ποιητικῆς διττή ἀμαρτία, ἢ μὲν γὰρ καθ' αὐτὴν, ἢ δὲ κατὰ συμβεβηκός. εἰ 4 μὲν γὰρ <τί> προεῖλετο μιμήσασθαι <μὴ ὁρθῶς δὲ ἐμώμησατο δὲ> ἀδυναμίαν, αὐτῆς ἡ ἀμαρτία· εἰ δὲ <διὰ> τὸ προελέσθαι μὴ ὁρθῶς, ἀλλὰ τὸν ἵππον <ἀμ'> ἄμφω τὰ 20 δεξιὰ προβεβληκότα ἢ τὸ καθ' ἐκάστην τέχνην ἀμαρτήματα οἶον τὸ κατ' ἑατρικὴν ἢ ἀλλὰς τέχνην [ἡ ἁδύνατα πεποίηται] ὁποιανοὺς, οὐ καθ' ἑαυτὴν. ὡστε δὲ τὰ ἐπιτιμήματα ἐν τοῖς προβλήμασιν ἐκ τούτων ἐπισκοποῦντα λὺειν. πρὸς δὲν εἰ 5 πρὸς αὐτὴν τὴν τέχνην ἁδύνατα πεποίηται, ἡμάρτηται, 25 ἀλλ' ὁρθῶς ἔχει, εἰ τυγχάνει τοῦ τέλους τοῦ αὐτῆς (τὸ γὰρ τέλος εἰρηται), εἰ οὖντο ἐκπληκτικώτερον ἢ αὐτὸ ἢ ἀλλοτροί ποιεῖ μέρος. παράδειγμα ἢ τοῦ Ἑκτόρος δίωξις. εἰ μέντοι τὸ τέλος ἢ μᾶλλον ἢ <μὴ> ἐπτυπεύθη ὑπάρχειν καὶ κατὰ τὴν περὶ τούτων τέχνην, [ἡμαρτήσατε] οὐκ ὁρθῶς· δει γὰρ 30 εἰ ἐνδέχεται ὅλος μηδαμή ἡμαρτήσατε. ἔτι ποτέρων ἐστὶ τὸ ἀμαρτήματα, τῶν κατὰ τὴν τέχνην ἢ κατ' ἀλλοτριότητας; ἐλαττὸν γὰρ εἰ μὴ ἢδει ὧτι ἐλαφος θήλεια κέρατα οὐκ ἔχει ἢ εἰ ἀμμῆτως ἔγραψεν. πρὸς δὲ τούτους ἐὰν 6

The vehicle of expression is language,—either common words or rare words or metaphors. There are also many modifications of language, which we 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 proposed to himself 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 the thing he has proposed to do—if he has represented a horse as throwing out both his right legs at once, or introduced technical inaccuracies in medicine, it may be, or in any other art—the error is not essential to the poetry. By such considerations as these we should answer the objections raised by the critics.

First we will suppose the poet has represented things impossible according to the laws of his own art. It is 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.
ἔπιτυμᾶται ὃτι οὐκ ἄληθῆ, ἀλλ' ἵσως <ὁς> δεῖ—οὐν καὶ 35 Σοφοκλῆς ἔφη αὐτῶς μὲν οἶνος δεὶ ποιεῖν, Εὐριπίδης δὲ οὐν εἰςιν—ταύτης λυτέον. εἰ δὲ μηδετέρως, ὃτι οὕτω φασίν· οἰνὸν 7 τὰ περὶ θεῶν, ἵσως γὰρ οὕτε βέλτιον οὕτω λέγειν οὕτ' ἄληθῆ, 1461 a ἀλλ' <εἰ> ἔτυχεν ὀσπερ Ξενοφάνεις· ἀλλ' οὖν φασι. τὰ δὲ ἵσως οὐ βέλτιον μὲν, ἀλλ' οὕτως εἰχεν, οἰνὸν τὰ περὶ τῶν ὀπλῶν, "ἔγχεα δὲ σφιν' Ὄροθ ἐπὶ σανοφετὸν".  

1  

1 ἢ μὴ καλὸν ἢ εἰρήταί τινι ἢ πέπρακται, οὐ μόνον σκεπτέων εἰς αὐτὸ τὸ πεπραγμένον ἢ εἰρημένον βιλέποντα, εἰ σπουδαίον ἢ φαίλον, ἀλλά καὶ εἰς τὸν πράττοντα ἢ λέγοντα πρὸς δν ἢ ὄτε ἢ ὁτώ ἢ οὖ ἔνεκεν, οἰνὸν ἢ μείζονος ἀγαθοῦ, ἢν γεννηται, ἢ μείζονος κακοῦ, ἢν ἀπογέννηται. τὰ δὲ πρὸς τῆς 9 10 λέξιν ὀρῶντα δεῖ διαλύειν, οἰνὸν γλάττῃ "οὐρῆς μὲν πρώ-  

τουν". ἢ ἵσως γὰρ οὐ τοὺς ἡμιώνους λέγει ἀλλὰ τοὺς φύ-  

λακας, καὶ τὸν Δόλανα "ὅς ὁ' ἢ τοι εἰδος μὲν ἐνη κακὸς". 3  

οὐ τὸ σῶμα ἀσύμμετρον ἀλλὰ τὸ πρόσωπον αἰσχρὸν, τὸ  

γὰρ εὑεῖδε οἱ Κρήτες εὔπροσωπον καλοῦσιν καὶ τὸ "ζαφρό-  

15 τερον δὲ κέρας". 4 οὐ τὸ ἄκρατον ὡς οἴνοφλυζων ἀλλὰ τὸ  

θάττον. τὸ δὲ κατὰ μεταφορὰν εἴρηται, οἰνὸν "πάντες μὲν 10  

μα θεοὶ τε καὶ ἀνέρες Εὐδον παννύχιοι."  

1 IIiad x. 152.  

2 Ib. i. 50.  

3 Ib. x. 316.  

4 Ib. ix. 203.  

5 Ib. ii. 1, ἄλλοι μὲν ἣ θεοὶ τε καὶ ἀνέρες ἵπποκορφιται  

εὐδον παννύχιοι. 

Ib. x. 1, ἄλλοι μὲν παρὰ νηπιν ἀφιστής Παναχαῖων  

eὐδον παννύχιοι. 

34. ὄς coni. Vahlen.  

35. Εὐριπίδης Heinsius: εὐριπίδης codd.  

37. οὕτω apogr.: οὕτε Α.  

1461 a 1. el coni. Vahlen. Ξενοφάνει vel  

Ξενοφάνης apogr.: Ξενοφάνη Α.: παρὰ Ξενοφάνει Ritter. οὐν Tyrwhitt:  

οὐ Α., οὔν rec."Α.: οὕτω Spengel.  

6. el apogr.: ἢ Α.  

8. οὗν  

ἡ Α.: οἷον el apogr.  

9. ἢ rec. Α add.  

16. το Α.: τὰ  

Spengel. πάντες Grafenhan: ἄλλοι Α.  

37. οὕτω apogr.: οὕτε Α.  

1461 a 1. el coni. Vahlen. Ξενοφάνει vel  

Ξενοφάνης apogr.: Ξενοφάνη Α.: παρὰ Ξενοφάνει Ritter. οὐν Tyrwhitt:  

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6. el apogr.: ἢ Α.  

8. οὗν  

ἡ Α.: οἷον el apogr.  

9. ἢ rec. Α add.  

16. το Α.: τὰ  

Spengel. πάντες Grafenhan: ἄλλοι Α.
Further, if it be objected that the description is not 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 drawn; 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 what is commonly said.’ 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 right or wrong, we must not look merely to the particular speech or action, and ask whether it is in itself good or bad. We must also consider by whom it is said, to whom, when, in whose interest, or for what end; whether, for instance, it be for the sake of attaining some greater good, or averting some greater evil.

Other difficulties may be resolved by due regard to the diction. We may note a rare word, as in οὐρής μὲν πρῶτον, where the poet perhaps employs οὐρής 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 έυειδής, ‘well-favoured,’ to denote a fair face. Again, ζωρότερον δὲ
"ἡ τοι ὄτ' ἐς πεδίον τὸ Τρωϊκὸν ἀθρήσειν, Αὐλὸν συρίγγων θ' ὄμαδον." 1 τὸ γὰρ πάντες ἀντὶ τοῦ πόλλοι κατὰ μετα-20 φορὰν εὑρήτα, τὸ γὰρ πᾶν πολύ τι· καὶ τὸ "οἶνον δ' ἀμμο-20 ρος" 2 κατὰ μεταφοράν, τὸ γὰρ γνωριμώτατον μόνον. κατὰ 11 δὲ προσφεδίαν, ὧσπερ Ἰππίας ἔλευν ὁ Θάσιος τὸ "δίδομεν
dε οἶ" 3 καὶ τὸ μὲν οὐ καταπύθηται ὄμβρος." 4 τὰ δὲ διαιρ-12 σει, οἷον Ἐμπεδοκλῆς "αἵρα δὲ θυρίτ' ἐφύνυτο, τὰ πρὶν μᾶ-25 τον ἀθάνατ' <εἰναι> Ζωρᾶ τε πρὶν κέκρητο." τὰ δὲ ἀμφι-13 βολία, "παρόχηκεν δὲ πλέω νῦς." 5 τὸ γὰρ πλεῖον ἀμφι-13 βολίων ἐστιν. τὰ δὲ κατὰ τὸ ἐδως τῆς λέξεως τῶν κεκρα-14 μέων <εἰναι> οἶνον φασιν εἰναι, [ὁθεν πεποίηται "κνημίς
νεοτεύκτον κασσιτέρου",] 6 ὁθεν εὑρήτα ὁ Γαυμιήδης "Διί
30 οἴνοχοεύει," 7 οὐπινόντων οἴνον, καὶ χαλκέας τοὺς τῶν σήδηρων
ἐργαζομένους. εἰνή δ' ἀν τοῦτό γε <καί> κατὰ μεταφοράν, δεὶ 15
dὲ καὶ ὅταν ὄνομά τι ὑπεναντίωμα τι δοκῇ σημαίνειν, ἐπι-
σκοπεῖν ποσαχώς ἂν σημαίνητο τοῦτο ἐν τῷ εἱρμένῳ, οἶνον

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1 Πιαδ. x. 11, ἡ τοι ὄτ' ἐς πεδίον τὸ Τρωϊκὸν ἀθρήσειεν, ἑ.x. περὶ πολλὰ τὰ καλεῖσθαι πρό, αὐλὸν συρίγγων τ' ἐνοπτὶ ὄμαδον τ' ἄνθρωποι.  
2 Ἰβ. xviii. 489, οὗ δ' ἀμμόριο ἐστιν λεγόν τὸν Ἰκανόνα.  
3 Ἰβ. xxi. 297, δίδομεν δὲ οἱ εὐχος ἀρέσθαι. Sed in Piaide ii. 15 (de quo hic igitur Ἰτρέσσαι δὲ κηδε' εὑρήτα).  
4 Ἰβ. xxiiii. 328, τὰ μὲν οὐ καταπύθηται ὄμβρο.  
5 Ἰβ. x. 251, μᾶλὰ γὰρ νῦς ἄνει, ἐγγοθί δ' ἡμῖν, βάστα δὲ δὲ τρεῖτη, παρόχηκεν δὲ πλέω νῦς τῶν δύο μαράδων, τριτάτη δ' ἐτη μοῦρα λέιτται.  
6 Ἰβ. xxi. 592.  
7 Ἰβ. xx. 234.
Κέρας, 'mix the drink livelier,' does not mean 'mix it stronger' as for hard drinkers, but 'mix it quicker.'

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

Again, objections may be removed by a change of accent, as Hippias of Thasos did in the lines,—

διδόμεν (διδόμεν) δέ οἱ, and τὸ μὲν οὐ (οὐ) καταπυθέται ὁμβρο.

Or again, 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 construction,—as in ἀρφ χηκὲν δὲ πλέω νῦξ, where the word πλέω is ambiguous.

Or by the usage of language. Thus some mixed drinks are called οἶνος, 'wine.' Hence Ganymede is said 'to pour the wine to Zeus,' though the gods do not drink wine. So too workers in iron are called χαλκεας, 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
XXV. 16—18. 1461 a 34—1461 b 17

tó "τῇ ρ' ἐσχέτο χάλκεου ἐγχος," 1 τὸ ταῦτη κωλυθῆναι 16
35 ποσαχώς ἐνδέχεται. ὀδὶ <δὲ> [ἡ ὡς] μάλιστ' ἀν τις ὑπολά-
1461 b βοι, κατὰ τὴν καταντικρῆ ἡ ὡς Πλαύκων λέγει, ὧτι ἐνα
ἀλόγιος προϋπολαμβάνους καὶ αὐτὸλ καταψηφισάμενοι
συλλογίζονται καὶ ὡς εἰρηκότος οἱ τι δοκεῖ ἐπιτιμῶσιν, ἀν
ὑπεναντίον ἡ τῇ αὐτῶν οἰήσει. τούτῳ δὲ πέπονθε τὰ περὶ
5 Ἰκάριον. ὀδῖναι γὰρ αὐτὸν Δάκωνα εἶναι· ἀτοπον οὖν
τὸ μὴ ἐνυχεῖν τὸν Τηλέμαχον αὐτῷ εἰς Δακεδαίμονα
ἐλθόντα. τὸ δὲ ἑσυχεῖ ἀστεροὶ οἱ Κεφαληρές φασί· παρ'
αὐτῶν γὰρ ἦμαι λέγουσι τὸν Ὄδυσσεα καὶ εἶναι ἸΚάδιον
ἀλλ' οὖν Ἰκάριον. δὲ ἀμάρτημα δὲ τὸ πρὸβλημα εἰκὸς
10 ἐστιν. ἦλως δὲ τὸ ἀδύνατον μὲν πρὸς τὴν ποίησιν ἢ πρὸς 17
τὸ βέλτιον ἢ πρὸς τὴν δόξαν δεῖ ἀνάγειν. πρὸς τε γὰρ τὴν
ποίησιν αἱρετῶτερον πιθανὸν ἀδύνατον ἢ ἀπίθανον καὶ δυνα-
tῶν· <καὶ εἰ ἀδύνατον> τοιοῦτοι εἶναι, οἷον Ζεὺς
ἐγραφεῖν, ἀλλὰ βέλτιον· τὸ γὰρ παράδειγμα δεῖ ὑπερέχειν.
15 πρὸς <δ'> ἡ φασίν, τάλογα· οὕτω τε καὶ ὅτι ποτὲ οὐκ ἀλο-
γόν ἐστιν· εἰκὸς γὰρ καὶ παρὰ τὸ εἰκὸς γίνεσθαι. τὰ δὲ ὑπε-
18 ναντίωσ εἰρημένα οὕτω σκοπεῖν, ἀστεροὶ οἱ ἐν τοῖς λόγοις

1 Ib. xx. 272, τῇ ρ' ἐσχέτο μεδίανον ἐγχος.

35. δὲ addidi: ἡ ὡς seclus. Bywater. ὀδὶ ἢ <ἀδὶ>, ὡς coni. Vahlen: ἐνδέχε-
tαι· ὀδὶ ἢ ὡς μάλιστ' ἀν τις ὑπολάβῃ, Ueberweg. Interpuncturunt post ὀδὶ et
ὑπολάβαι plerique edd. 1461 b 1. ἐναι] ἐναι Vettori. 3. εἰρηκότος ὡ τι Castelvetro: εἰρηκότες ὡτι Α'.
recte. 13. καὶ εἰ ἀδύνατον coni. Vahlen. οὗσ Ald., Bekker: οῖον
codd. 15. δ' add. Ueberweg (coni. Vahlen). 16. ὑπεναντιος
Twining, Arabs 'quae dicta sunt in modum contrarii': ὑπεναντια ὡς
codd.
should ask in how many ways we may take 'being checked there.' The true mode of interpretation is the precise opposite of what Glaucus 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 brought under the law of poetic truth, or of the higher reality, or of received opinion. With respect to poetic truth, a probable impossibility is to be preferred to a thing improbable and yet possible. If, again, we are told it is impossible that there should be men such as Zeuxis painted. 'Yes,' we say, 'but the impossible is the higher thing; for the pattern before the mind 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.'

Inconsistencies should be examined by the same rules as in dialectical refutation—whether the same thing is
ἐλέγχοι, εἰ τὸ αὐτὸ καὶ πρὸς τὸ αὐτὸ καὶ ωσαύτως, ὡστε καὶ αὐτὸν ἢ πρὸς ἀ αὐτὸς ἠλεγει ἢ ὅ ἃν φρόνιμον ὑποθή- 
ταί. ὀρθὴ δ’ ἐπιτιμήσεις καὶ ἀλογία καὶ μοχθηρία, ὅταν μη 19 
ἀνάγκης οὔσις μηθὲν χρῆσθαι τῷ ἀλόγῳ, ὡστερ Εὐρυπίδης 
τῷ Αἰγεί, ἢ τῇ ποιηρίᾳ, ὡστερ ἐν Ὀρέστῃ τοῦ Μενελάου. 
τὰ μὲν οὖν ἐπιτιμήματα ἐκ πέντε εἰδῶν φέρουσιν, ἢ γὰρ ὡς 20 
ἀδύνατα ἢ ὡς ἀλογα ἢ ὡς βλαμβερὰ ἢ ὡς ὑπεναντία ἢ ὡς 
25 παρὰ τὴν ὀρθότητα τὴν κατὰ τέχνην. αἱ δὲ λύσεις ἐκ τῶν 
eἰρημένων ἀριθμῶν σκεπτέσαται, εἰσὶν δὲ δῶδεκα.

XXVI  
pότερον δὲ βελτίων ἢ ἐποτουκή μίμησις ἢ ἡ τραγική, 
dιαπορήσειν ἄν τις. εἰ γὰρ ἢ ἤττου φορτικὴ βελτίων, τοιαύ-
τη δ’ ἢ πρὸς βελτίων θεατάς ἐστιν ἀεί, λιαν ἐδήλω ὅτι ἡ 
30 ἀπαντα μιμουμένη φορτική· ὡς γὰρ οὐκ αἰσθανομένων ἄν 
μὴ αὐτὸς προσθῇ, πολλὴν κίνησιν κινοῦντα, οὐδὲν ὁι ἕαλ 
αὐληταὶ κυλιόμενοι ἃν δίσκον δἐ γε ὁμιέσθαι, καὶ ἐλκοντε 
τὸν κορυφαῖον ἢ Ἐκύλλαν αὐλῶσιν· ἢ μὲν οὖν τραγῳδίᾳ 2 
tοιαύτη ἐστιν, ὡς καὶ πρότερον τοὺς ὑπερτέρους αὐτὸν φοντο 
35 ὑποκριτάς· ὡς λιαν γὰρ ὑπερβάλλουτα πίθηκον ὁ Μυκηνάκος 
tὸν Καλλιππίδην ἐκάλει, τοιαύτη δὲ δόξα καὶ περὶ Πιν-

1462 a δάρου ἡν’ ὡς δ’ οὐτοὶ ἐχουσί πρὸς αὐτούς, ἢ ὅλη τέχνη

18. ὡστε καὶ αὐτὸν] οὕσως τε καὶ εἰ καθ’ αὐτὸν coni. Christ.  19. φρόνιμος 
apogr.: φρόνημον Λε, φρόνημον rec. Λε.  20. ἀλογία καὶ μοχθηρία. 
Vahlen: ἀλογία καὶ μοχθηρία codd., Christ.  22. τῷ Αἴγει ἢ τῇ 
apogr. (margo): τῷ αἰγείςθη Λε.  27. βελτίων apogr.: βελτίων 
Λε.  29. δ’ ἢ apogr.: δ’ Λε. ἀεί, λιαν Vahlen: ἑκείναν codd. 
31. κινοῦντα apogr.: κινοῦτα Λε.  1462 a 1. ἐχουσί apogr.: δ’ ἐχουσί 
Λε. αὐτοὺς Hermann: αὐτοὺς codd.
meant, in the same relation, and in the same sense; whether the poet contradicts either what he says himself, or 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 Aegeus of 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 inconsistent, or inaccurate in respect of some special art. 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, the art which imitates indiscriminately is manifestly most unrefined. The audience is supposed to be incapable of apprehension, unless something of their own is thrown in by the performers, who therefore execute divers movements. Bad flute-players pirouette, if they have to express the motion of the discus, or drag the coryphæus about when they play the accompaniment of 'Scylla.' Tragedy, it is said, has this same defect. We may compare the opinion that the older actors entertained of their successors. Mynniscus used to call Callippides 'ape' on account of the extravagance of his action, and the same view was held of Pindarus. Tragic art, then, as a whole, stands to Epic in the same relation
πρὸς τὴν ἑπόποιλαν ἔξει. τὴν μὲν οὖν πρὸς θεατὰς ἐπιεικεῖς
φασίν εἶναι <οὐ> οὔτε δέχονται τῶν σχημάτων, τὴν δὲ τραγῳ-
δὴν πρὸς φαύλους· εἶ οὖν φορτική, χείρων δῆλον ὅτι ἂν εἶη. 3
πρῶτον μὲν <οὖν> οὗ τῆς ποιητικῆς ἡ κατηγορία ἀλλὰ τῆς
ὑποκριτικῆς, ἐπεὶ ἐστὶ περιεργάζεσθαι τοὺς σημείους καὶ
ραφφοῦντα, ὄτερ [ἔστι] Σωσίστατος, καὶ διάδοντα, ὄτερ
ἐποίει Μναίθεος ὁ Ὀπούντιος. εἶτα οὖδὲ κίνησις ἀπασά
ἀποδοκιμαστέα, ἐπεὶ μηδ’ ἥρχησις, ἀλλ’ ἡ φαύλων, ὄτερ
καὶ Καλλιππίδη ἐπετιμᾶτο καὶ νῦν ἄλλοις ὡς οὐκ ἔλευθερὰς
γυναῖκας μμομυμένων. ἔτι ἡ τραγῳδία καὶ ἄνευ κινήσεως
ποιεῖ τὸ αὐτῆς, ὥσπερ ἡ ἑπόποια· διὰ γὰρ τὸν ἄναγνω-
σκευαν φανερὰ ὁποῖα τίς ἐστιν’ εἰ οὖν ἐστὶ τὰ γ’ ἄλλα
κρείστου, τούτῳ γε οὐκ ἄναγκαιον αὐτῇ ὑπάρχειν. ἔστι 4
15 δ’ ἐπεὶ τὰ πάντα’ ἔχει ὄσαπερ ἡ ἑπόποια, καὶ γὰρ τῷ μέτρῳ
ἐξεστὶ χρῆσθαι, καὶ ἐτί οὐ μικρὸν μέρος τὴν μουσικὴν καὶ
tὰς ὑφεις, δ’ ἂς αἱ ἣδοναι συνιστανται ἐναργέστατα. εἶτα
καὶ τὸ ἐναργῆς ἔχει καὶ ἐν τῇ ἁναγνώσει καὶ ἐτί τῶν ἔργων.
ἔτι τὸ ἐν ἐλάττων μῆκε τὸ τέλος τῆς μμῆσεως εἶναι· 5
1462 b τὸ γὰρ ἀθροώτερον ἦδιον ἡ πολλὰ κεκραμένων τῷ χρόνῳ
λέγω δ’ οἶον εἰ τοὺς Ὁδίδουν θείη τὸν Σοφοκλέους
ἐν ἐπεσίν όσοις ἡ Ἰλιᾶς. ἔτι ἦττον [ἡ] μία μῆμεσις 6
ἡ τῶν ἑποποιῶν’ σημείον δὲ· ἐκ γὰρ ὀποιασοῦν [μμῆσεως]
5 πλείους τραγῳδίᾳ γίνονται’ ὡστε ἐὰν μὲν ἔνα μῦθον
3. add. Vettori: ἐπει Christ. 4. ei apogr.: ἡ Ἀ. 5. οὖν
add. Bywater, Ussing. 7. ἐστὶ seclus. Spengel: διάδοτα apogr.:
διάδοτα Ἀ. 12. αὐτῆς apogr.: αὐτῆς Ἀ. 14. αὐτῆς apogr.: αὐτῆ
Ἀ. ἐστι δ’ ἐπεί τὰ Gomperz: ἐστὶ δ’, ὅτι Usener: ἐπείνα διότι codd. 16.
18. ἀναγνώσει Maggi: ἀναγνώσει Ἀ. 19. τῷ τὸ Winstanley, Gomperz.
1462 b 1. ἡδιον ἡ Maggi: ἡδιον ἡ apogr. : ἡδιον Ἀ. 2. θείη θείη Ἀ.
as these different generations of actors do to one another. Epic poetry, we are told, is addressed to a cultivated audience, who do not need gesture; Tragedy, to an inferior public. Being then unrefined, it is evidently on a lower level.

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 Sositatus, 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 ill-bred women. Again, Tragedy like Epic poetry produces its effect even without action; its quality can be found out by 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 music and scenic effects as important accessories; and these afford the most vivid combination 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. Now
ποιῶσιν, ἡ βραχέως δεικνύμενον μύουρον φαίνεσθαι, ἢ ἀκολουθοῦντα τῷ συμμέτρῳ μήκει ύδαρη, * * λέγω δὲ οἶον ἐὰν ἐκ πλειώνων πράξεων ἢ συγκεκμένη, ὀσπερ ἡ Ἡλίας ἔχει πολλὰ τοιαύτα μέρη καὶ ἡ Ὄδυσσειά ἡ καὶ καθ’ ἐαυτὰ ἐξει μέγεθος· καίτοι ταύτα τὰ ποιήματα συνέστηκεν ὡς ἐνδέχεται ἄριστα καὶ ὅτι μάλιστα μᾶς πράξεως μέμησις.

εἰ οὖν τούτοις τε διαφέρει πάσιν καὶ ἐτὶ τῷ τῆς τέχνης 7 ἔργῳ (ὅτι γὰρ οὐ τὴν τυχούσαν ἥδονην ποιεῖν αὐτὰς ἄλλα τὴν εἰρημένην), φανερὸν ὅτι κρείττων ἄν εἰη μᾶλλον τοῦ 15 τέλους τυγχάνουσα τῆς ἐποτοιαίας.

περὶ μὲν οὖν τραγῳδίας καὶ ἐποτοιαίας, καὶ αὐτῶν 8 καὶ τῶν εἰδῶν καὶ τῶν μερῶν, καὶ τόσα καὶ τί διαφέρει, καὶ τοῦ εὖ ἢ μὴ τίνες αἰτίαι, καὶ περὶ ἐπιτιμήσεων καὶ λύσεων, εἰρήσθω τοσαῦτα. * * *

6. μελοφονον Gomperz praeunte Tyrwhitt, fort. recte. 7. συμμέτρῳ Bernays: τοῦ μέτρου codd. post ύδαρη, <ἐὰν δὲ πλεῖος> Ald., Bekker: ἔληγι δὲ οἶον * * ἀν δὲ μή, ὦ μᾶ ἡ μέμησις> supplendum comi. Vahlen: <ἐὰν δὲ πλεῖος, ὦ μᾶ ἡ μέμησις> Teichmüller: <ἄλλως δὲ ποικίλων> Gomperz. 9. ι add. apogr. 10. καίτοι ταύτα τὰ Ald.: καὶ τοιαύτ’ ἄστα Α et plerique codd. 18. ἡ apogr.: ei Α. 
if the story be worked into a unity, it will, if concisely told, appear truncated; or, if it conform to the proper Epic scale, it will seem weak and watery. * * *

What I mean by a story composed of several actions may be illustrated from the Iliad and Odyssey, which have many parts, each with a certain magnitude of its own. Yet these poems are as perfect as possible in structure; each is, in the truest sense, 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 species 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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