Presented to
The Library
of the
University of Toronto
by

Ralph Ross, Esq.
THE

POETICS OF ARISTOTLE

TRANSLATED WITH A CRITICAL TEXT

BY

S. H. BUTCHER, LITT.D., LL.D.

PROFESSOR OF GREEK IN THE UNIVERSITY OF EDINBURGH; FORMERLY FELLOW OF TRINITY COLLEGE, CAMBRIDGE, AND OF UNIVERSITY COLLEGE, OXFORD

London
MACMILLAN AND CO.
AND NEW YORK
1895

All rights reserved
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.
## CONTENTS

<table>
<thead>
<tr>
<th>Editions, Translations, etc.</th>
<th>ix</th>
</tr>
</thead>
<tbody>
<tr>
<td>Analysis of Aristotle's Poetics</td>
<td>1</td>
</tr>
<tr>
<td>Text and Translation of the Poetics</td>
<td>6</td>
</tr>
</tbody>
</table>
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.) [Paicus], Aristotelis Poetica, per Alexandrum Pacium, patri- tium Florentinum, in Latinum conversa. Venice, Aldus, 1536.

Trincaveli, Greek text. Venice, 1536.

Robortelli (Fr.), In librum Aristotelis de Arte Poetica explicationes. Florence, 1548.

Segni (B.), Rettorica e Poetica d' Aristotele tradotte di Greco in lingua vulgare. Florence, 1549.

Maggi (V.) [Madius], In Aristotelis librum de Poetica explanationes. Venice, 1550.

Vettori (P.) [Victorius], Commentationes in primum librum Aristotelis de Arte Poetarum. Florence, 1560.

Castelvetro (L.), Poetica d' Aristotele vulgarizzata. Vienna, 1570; Basle, 1576.

Piccolomini (A.), Annotationi nel libro della Poetica d' Aristotele, con la traduzione del medesimo libro in lingua vulgare. Venice, 1575.


Heinsins (D.) recensuit. Leyden, 1610.


Dacier, La Poétique traduite en François, avec des remarques critiques. Paris, 1692.


Metastasio (P.), Estratto dell’ Arte Poetica d’ Aristotele e considerazioni su la medesima. Paris, 1782.

Twining (T.), Aristotle’s Treatise on Poetry, translated with notes on the translation and on the original, and two dissertations on poetical and musical imitation. London, 1789.

Pye (H. J.), A Commentary illustrating the Poetic of Aristotle by examples taken chiefly from the modern poets. To which is prefixed a new and corrected edition of the translation of the Poetic. London, 1792.


Buhle (J. T.) recensuit. Göttingen, 1794.

Hermann (Godfrey), Ars Poetica cum commentariis. Leipzig, 1802.

Grafenham (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. Munich, 1837.

Ritter (Fr.), Ad codices antiquos recognitam, latine conversam, commentario illustratam editid 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.

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


Ueberweg (F.), *Ars Poetica ad fیدem potissimum codicis antiquissimi A٨ (Parisiensis 1741)*. Berlin, 1870.


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


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


[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. 18 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 altria read atria.

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 περιπέτεια, '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 περιπέτειαι 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 περιπετείας, 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 ὡς here (ch. vii. §§ 4-5) and again in ch. xxiii. 1 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 θεωροῦντι here must mean 'while he was acting as θεωρός, 'serving as a sacred envoy,' for Plutarch tells us that the incident took place θέας οἴσης. See Plut. de sera 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 <dvdpl> before ἀνδρεῖον (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 ἀναγνωρίσας ἢν ἄντρο I prefer Professor Bywater's correction, ἀναγνωρίσας δὴ τν ἄντρο (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 μεγαλείων (μεγαλιωτῶν codd.) we should doubtless read Μασσαλιωτῶν or Μασιλιωτῶν with Diels (Ber. der Berl. Akad. 1888). Following the Arabic version ('sicut multa de Massaliotis, Hermocaicozanthus qui supplicabatur dominum coelorum') he conjectures Ερμοκαϊκόξανθος ἐπευξάμενος ἀπ' θ' πατρί, and discovers in Ερμοκαϊκόξανθος an allusion to Phocaea (the mother-city of Massalia) which lay between the Hermus and the Caicus. Cp. Susemihl in Jahresbericht (Bursian) lxvii p. 163 and Wilamowitz Aristot. u. Athen ii p. 29.

p. 96 l. 2 (1459 b 22), for τιθεμένων Mr. H. Richards offers a good conjecture, καθιεμένων (Class. Rev. May 1895).

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

p. 96 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 Aristotle's Poetics C. xxv in the Light of the Homeric Scholia, Mitchell Carroll, Baltimore, 1895.

p. 96 n. 3, for 'igitur' read '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 (τὸ γελοῖον), 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 (ὁ τῆς ὄψεως κόσμος or ὄψι), Lyrical Song (μελοποιία), Diction (λέξις); three internal,—namely, Plot (μῦθος), Character (γενεῦς), and Thought (διάνοια). Plot, or the representation of the action, is of primary importance; Character and Thought come next in order.

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

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

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

X. (Plot continued.) Definitions of Simple (ἁπλοῖς) and Complicated (πεπλεγμένοι) 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 ποσόν) 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.
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 (délos) and Dénouement (λύσις) of the Plot; especially the Dénouement.
(2) To unite, if possible, varied forms of poetic excellence.
(3) Not to overcharge a Tragedy with details appropriate to Epic Poetry.
(4) To make the Choral Odes—like the Dialogue—an organic part of the whole.

XIX. Thought (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.

$\text{Apogr.} =$ one or more of the MSS. other than $A^c$.

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

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

$\text{Vahlen} =$ Vahlen's text of the Poetics Ed. 3.

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

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

$< > =$ a conjectural supplement to the text.

$* =$ a lacuna in the text.

$\dagger =$ words which are corrupt but have not been satisfactorily restored.
ΑΡΙΣΤΟΤΕΛΟΣ
ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ
Περὶ ποιητικῆς αὐτῆς τε καὶ τῶν εἰδῶν αὐτῆς, ὡς των δύναμιν ἐκαστον ἔχει, καὶ πῶς δέι συνιστασθαι τοὺς μύθους εἰ μέλλει καλῶς ἔξειν ἡ ποίησις, ἐτὶ δὲ ἐκ πόσων καὶ ποιῶν ἐστὶ μορίων, ὁμολογός ὑποκειμένος κατὰ φύσιν πρὸς τὸν ἄλλον ὅσα τῆς αὐτῆς ἐστὶ μεθόδου, λέγωμεν ἀρξάμενοι κατὰ φύσιν πρῶτον ἀπὸ τῶν ἐποποιίας τῆς ποίησις ἡ τῆς τραγῳδίας πῶς δέι συνιστᾶται τοὺς μύθους τῆς διθυραμβοποιητικῆς καὶ τῆς αὐλητικῆς ἡ πλείστη καὶ κιθαριστικῆς πάσαι τυγχάνουσιν οὕσας μιμήσεις τὸ σύνολον, διαφέρουσι δὲ ἀλλήλων τρισίν, ἡ γὰρ τῷ ἐν ἑτέροις μιμεῖσθαι ἡ τῷ ἑτερῷ ἡ τῷ ἑτέρῳ καὶ μὴ τὸν αὐτὸν τρόπον. ὡσπερ γὰρ καὶ χρώματι καὶ σχήματι πολλὰ μιμοῦνται τινες ἀπεικάζοντες (οἱ μὲν 20 διὰ τέχνης οἱ δὲ διὰ συνηθείας), ἐτεροι δὲ διὰ τῆς φωνῆς, οὕτω καὶ ταῖς εἰρημέναις τέχναις ἀπασαι μὲν ποιοῦνται τὴν μίμησιν ἐν ῥυθμῷ καὶ λόγῳ καὶ ἀρμονίᾳ, τοῦτος δὲ ἡ χαρις ἡ μεμιμούμεναι, σοιν ἀρμονία μὲν καὶ ρυθμῷ χρώμεναι, κἂν τινες καὶ αὐλητικῇ καὶ κιθαριστικῇ 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'
25 ἕτεραι τυγχάνουσιν οὕσα τοιαύται τὴν δύναμιν, οὔτω δὲ τῷ ρυθμῷ [μιμοῦνται] χωρὶς ἁρμονίας 5 ἢ τῶν ὀρχηστῶν, καὶ γὰρ τούτων διὰ τῶν σχηματιζομένων ρυθμῶν μιμοῦνται καὶ ἐκεῖ καὶ πάθη καὶ πράξεις: ἦ δὲ 6 [ἐποποιία] μόνοι τοῖς λόγοις ψυλοῖς ἢ τοῖς μέτροις καὶ τοῦ- 11447 ὅ τοις εἶτε μηγνύσα μετ᾽ ἀλλήλων εἴθ᾽ ἐνι τοῖς χόνει χρωμένη τῶν μέτρων, <ἀνώνυμος> τυγχάνει οὕσα μέχρι τοῦ νῦν. 7

10 οὐδὲν γὰρ ἄν ἐξομένων ὁμοίσαι κοινῶν τοῦ Σώφρωνος καὶ Ἐνάρχου μίμους καὶ τοὺς Σωκρατικοὺς λόγους, οὔτε εἰ τις διὰ τριμέτρων ἢ ἐλεγείων ἢ τῶν ἄλλων τινῶν τῶν τοιούτων ποιοῦτο τῇ μίμησιν. πλὴν οἱ ἄνθρωποί γε συνάπτοντες τὸ μέτρῳ τὸ ποιεῖν ἐλεγείωποιούς, τοὺς δὲ ἐποποιούς ὀνομάζουσιν, οὐχ ὡς κατὰ τὴν μίμησιν ποιητὰς ἀλλὰ κατὰ τὸ μέτρου προσαγορεύοντες. καὶ γὰρ ἄν ἰατρικών ἢ φυσικῶν 8 τι διὰ τῶν μέτρων ἐκφέρωσιν, οὔτω καλεῖν εἰώθασιν, οὔδεν δὲ κοινῶν ἐστιν Ὁμήρου καὶ Ἐμπεδοκλεῖ πλὴν τὸ μέτρον, διὸ τῶν μὲν ποιητῶν δίκαιον καλέσομεν, τῶν δὲ φυσιολόγων μᾶλλον ἀνωτέρων τῆς μίμησις. 11 δὲ κοινὸν ἐστί Ὁμήρῳ καὶ Ἐμπεδοκλεῖ πλὴν τὸ μέτρον, διὸ τὸν μὲν ποιητὴν δίκαιον καλεῖν, τὸν δὲ φυσικόν μᾶλλον ἀνωτέρων τῆς μίμησις. 12 καὶ τοῦτον ποιητὴν προσαγορεύον. περὶ μὲν οὖν τοῦτον διωρίσθη ὁμοίως δὲ καὶ τοῖς εἰρηνικοῖς τοῖς εἰρη- 15 ἐξ ὁμοίως δὲ καὶ τοῖς εἰρηνικοῖς τοῖς εἰρηνικοῖς, τοῖς δὲ ἐποποιούς ὀνομάζουσιν, οὐχ ὡς κατὰ τὴν μίμησιν ποιητὰς ἀλλὰ κατὰ τὸ μέτρου προσαγορεύοντες. καὶ γὰρ ἄν ἰατρικών ἢ φυσικῶν 8 τι διὰ τῶν μέτρων ἐκφέρωσιν, οὔτω καλεῖν εἰώθασιν, οὔδεν δὲ κοινῶν ἐστιν Ὁμήρου καὶ Ἐμπεδοκλεῖ πλὴν τὸ μέτρον, διὸ τῶν μὲν ποιητῶν δίκαιον καλέσομεν, τῶν δὲ φυσιολόγων μᾶλλον ἀνωτέρων τῆς μίμησις. 11 δὲ κοινὸν ἐστί Ὁμήρῳ καὶ Ἐμπεδοκλεῖ πλὴν τὸ μέτρον, διὸ τὸν μὲν ποιητὴν δίκαιον καλεῖν, τὸν δὲ φυσικόν μᾶλλον ἀνωτέρων τῆς μίμησις. 12 καὶ τοῦτον ποιητὴν προσαγορεύον. περὶ μὲν οὖν τοῦτον διωρίσθη ὁμοίως δὲ καὶ τοῖς εἰρηνικοῖς τοῖς εἰρηνικοῖς, τοῖς δὲ ἐποποιούς ὀνομάζουσιν, οὐχ ὡς κατὰ τὴν μίμησιν ποιητὰς ἀλλὰ κατὰ τὸ μέτρου προσαγορεύον. περὶ μὲν οὖν τοῦτον διωρίσθη ὁμοίως δὲ καὶ τοῖς εἰρηνικοῖς τοῖς εἰρηνικοῖς, τοῖς δὲ ἐποποιούς ὀνομάζουσιν, οὐχ ὡς κατὰ τὴν μίμησιν ποιητὰς ἀλλὰ κατὰ τὸ μέτρου προσαγορεύον. περὶ μὲν οὖν τοῦτον διωρίσθη ὁμοίως δὲ καὶ τοῖς εἰρηνικοῖς τοῖς εἰρηνικοῖς, τοῖς δὲ ἐποποιούς ὀνομάζουσιν, οὐχ ὡς κατὰ τὴν μίμησιν ποιητὰς ἀλλὰ κατὰ τὸ μέτρου προσαγορεύον. περὶ μὲν οὖν τοῦτον διωρίσθη
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-
25 μένοις, λέγω δὲ οἶνον ῥυθμῷ καὶ μέλει καὶ μέτρῳ, όσπερ ἢ τε τῶν διθυραμβικῶν ποίησις καὶ ἢ τῶν νόμων καὶ ἢ τε τραγῳδία καὶ ἡ κωμῳδία, διαφέρουσι δὲ ὅτι αἱ μὲν ἀμα πάσιν αἱ δὲ κατὰ μέρος. ταύτας μὲν οὖν λέγω τὰς διαφορὰς τῶν τεχνῶν, ἐν οἷς ποιοῦνται τὰν μίμησιν.

II

ἐπεὶ δὲ μιμοῦνται οἱ μιμούμενοι πράγματα, ἀνάγκη δὲ τούτων ἡ σπουδαίος ἡ φαύλους εἶναι (τὰ γὰρ ἢθη σχεδὸν ἀεὶ τούτων ἀκολουθεῖ μόνοις, κακία γὰρ καὶ ἄρετῇ τὰ ἢθη διαφέρουσι πάντες), ἦτοι βελτίων ἡ καθ’ ἡμᾶς ἡ χείρονας ἡ καὶ τοιούτως, όσπερ οἱ γραφεῖς. Πολύγυρωτος μὲν γὰρ κρείττως, Παύσων δὲ χείρον, Διονύσιος δὲ ὁμοίως εἰκαζέν δῆλον δὲ ὅτι καὶ τῶν λεχθείσων ἕκαστη μιμήσις ἔξει 2 ταύτας τὰς διαφορὰς καὶ ἐσται ἐτέρα τῷ ἐτέρα μιμεῖσθαι τούτον τὸν τρόπον. καὶ γὰρ ἐν ὀρχήσει καὶ αὐλήσει καὶ 3 τοιαύτας τὰς διαφορὰς ἑσται ἱμηροί τὰν ἀνομοίότητας, καὶ [τὸ] 10 καταδρίσει ἐστι γενέσθαι ταύτας τὰς ἀνομοίοτητας, καὶ [τὸ] τις· ἐπεὶ δὲ τούς λόγους δὲ καὶ τὴν ψιλομετρίαν, οἶνος ὁμηρος μὲν βελτίως, Κλεοφῶν δὲ ὁμοίως, Ἡγήμων δὲ ὁ Θάσιος ὁ τὰς παρῳδίας ποιησάς πρώτος καὶ Νικοχάρης ὁ τὴν Δηλιάδα χείρον, ὁμοίως δὲ καὶ περὶ τους διθυράμβους καὶ περὶ 4 τοὺς νόμους· όσπερ γὰρ Κύκλωπας Τιμόθεος καὶ Φιλόξενος, μιμήσατο ἄν τις· ἐν τῇ αὐτῇ δὲ διαφορά καὶ ἡ τραγῳδία πρὸς τὴν κωμῳδίαν διέστηκεν, ἡ μὲν γὰρ χείρος ἡ δὲ βελτίους μιμεῖσθαι βούλεται τῶν νῦν.

III

ἐτὶ δὲ τοιτὸν τρίτῃ διαφορὰ τὸ ός ἐκατα τοῦ τῶν

tween 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 Nicochares, 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 μιμήσαι τὸ ἄν τις. καὶ γὰρ ἐν τοῖς αὐτοῖς καὶ τὰ αὐτὰ μιμεῖσθαι ἐστίν ὅτε μὲν ἀπαγγέλλοντα (ὡς ἐτέρων τι θηγμό-μενον, ὅπερ "Ομηρος ποιεῖ, ἢ ὡς τὸν αὐτὸν καὶ μὴ μετα-βάλλοντα), ἢ πάντας ὡς πράττοντας καὶ ἐνεργοῦντας [τοὺς μιμομένους]. ἐν τρισὶ δὲ ταύταις διαφοραῖς ἡ μίμησις 25 ἐστιν, ὡς εἴπομεν κατ’ ἄρχας, ἐν οἷς τε καὶ ἀ καὶ ὡς. ὅστε τῇ μὲν ὁ αὐτὸς ἂν ἐνη μιμητῆς Ὀμήρῳ Σοφοκλῆς, μιμοῦναι γὰρ ἀμφω σπουδαῖον τῇ δὲ Ἀριστοφάνει, πράττοντας γὰρ μιμοῦνται καὶ δρῶντας ἀμφῳ. ὅθεν καὶ δράματα καλεῖ. 30 σθαί tines αὐτὰ fasswν, ὅτι μιμοῦνται δρῶντας. διὸ καὶ ἀντιποιοῦνται τῆς τε τραγῳδίας καὶ τῆς κωμῳδίας οἱ Δω-ριεῖς (τῆς μὲν γὰρ κωμῳδίας οἱ Μεγαρεῖς οὐ τὲ ἐνταῦθα ὡς ἐπὶ τῆς παρ᾽ αὐτοῖς δημοκρατίας γενομένης, καὶ οἱ Σικελίας, ἐκείθεν γὰρ ἂν Ἡ Ἐπιχάρμος ο ποιητῆς <οὐ> πολλῶν πρότερον ὅλι Ἡμίνίδου καὶ Μάγνητος, καὶ τῆς τραγῳδίας 35 ἐνοί τὸν ἐν Πελοποννήσῳ) ποιοῦμενοι τὰ ὀνόματα σημεῖον αὐτοὶ μὲν γὰρ κώμας τὰς περιοικίδας καλεῖν fasswν, Ἀθη- ναίους δὲ δήμους, ὡς κωμῳδοῦν ὅπως ἀπὸ τοῦ κωμάζειν. ἐν τοῖς τὴν κατὰ κώμας πλάνῃ ἀτιμαζομένους ἔκ τοῦ 40 αʹ αὐτοῖς καὶ τὸ ποιεῖν αὐτοὶ μὲν δράν, Ἀθηναίους δὲ πράττειν προσαγορεύειν. περὶ μὲν οὖν τῶν διαφόρων καὶ πόσα 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 κομάζειν, '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.
IV. 1—8. 1448 Ὁ 4—28

[Text in Greek]

5 τίνες καὶ αὐταῖς φισικαί. τὸ τε γὰρ μυμείσθαι σύμφυτον 2 

αὐτὴν ποιῆσαι è ἐκ παίδων ἐστὶ, καὶ τούτῳ διαφέρουσι 

τῶν ἄλλων ζῴων ὅτι μυμήκατον ἐστὶ καὶ τὰς μαθή-

σεις ποιεῖται διὰ μυμήκες τὰς πρώτας, καὶ τὸ χαίρει 

tοῖς μυμήσας πάντας. σημειοῦν δὲ τούτῳ τὸ συμβαίνον 

3 ἐπὶ τῶν ἔργων' ἃ γὰρ αὐτὰ λυπηρῶς όρώμεν, τούτων τὰς 

εἰκόνας τὰς μάλιστα ἡκριβωμένας χαίρομεν θεωροῦντες,θ'ὸν 

θηρίων τε μορφὰς τῶν ἀτιμοτάτων καὶ νεκρῶν. αὐτίον δὲ 4 

καὶ τούτῳ, ὅτι μανθάνειν οὐ μόνον τοῖς φιλοσόφοις ἤδις 

τῶν ἰπὼς ὁμοίως, ἀλλ' ἐπὶ βραχὺ κοινωνοῦ-

σιν αὐτοῦ. διὰ γὰρ τούτῳ χαίρομεν τὰς εἰκόνας όρώντες,ὅτι 5 

συμβάινει θεωροῦντας μανθάνειν καὶ συλλογίζεσθαι τὶ ἐκα-

στον, οἷον ὅτι οὕτως ἐκείνος, ἐπεὶ ἐὰν μὴ τύχῃ ἀπερ-

γασίαν ή τὴν χροιὰν ή διὰ τοιαύτῃ τινὰ ἄλλην αἰτίαν. 

15 κατὰ φύσιν δὴ δυντός ἠμῶν τοῦ μυμεῖσθαι καὶ τῆς ἁρμονίας 6 

καὶ τοῦ ὑρμοῦ, τὰ γὰρ μέτρα ὅτι μόρια τῶν ὑμοίων ἐστὶν 

καὶ τῶν ὑμηρῶν, ἐξ ἀρχής πεφυκότες καὶ αὐτὰ μάλιστα 

κατὰ μικρῶν προάγων ἐγένεσαν τὴν ποίησιν ἐκ τῶν αὐτοσχε-

διασμάτων. διευκάσθη δὲ κατὰ τὰ ὀικεῖα ἡ ὁ ποιήσις· 7 

20 καὶ τὸν ὅτι μὲν ἄλλων καλὰς ἐμιμοῦντο πράξεις καὶ 

τὰς ταυτότητας, οἱ δὲ εὐτελέστεροι τὰς τῶν φαύλων, πρῶ-

των ψόγους ποιοῦντες, ὡσπερ ἄτεροι ὠμοίως καὶ ἑγκώμια. 

tῶν μὲν οὖν πρὸ Ὀμήρου συνδενὸς ἔχομεν εἰπεῖν τοιοῦτον 8
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, everyone 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, εἰκὸς δὲ εἶναι πολλοῖς, ἀπὸ δὲ Ἰομήρου ᾠρξαμένους
30 ἐστιν, οἷον ἅκων ὁ Μαργάτης καὶ τὰ τοιαύτα. ἐν οἷς κα-
tα τὸ ἀρμόττων ἱαμβεῖον ἦλθε μέτρον, διὸ καὶ ἱαμβεῖον κα-
λεῖται νῦν, οτι ἐν τῷ μέτρῳ τοῦτο ἱαμβεῖον ἀλλήλους· καὶ 9
ἐγένοντο τῶν παλαιῶν οἱ μὲν ἥρωικον οἱ δὲ ἱάμβους ποιη-
tαι. ὃσπερ δὲ καὶ τὰ σπουδαία μᾶλλον σπουδής Ὁμήρος
35 ἤν, μόνος γὰρ οὐ χτὶ ἐν ἄλλῳ [ὅτι] καὶ μιμήσεις δραμα-
tικὰς ἐποίησε, οὕτως καὶ τὰ τῆς κωμῳδίας σχῆματα
πρῶτος ὑπεδείξει, οὐ ψόγον ἀλλὰ τὸ γελοῖον δραματο-
ποίησας· ὁ γὰρ Μαργάτης ἀνάλογον ἕχει, ὃσπερ Ἰλιάς
1449 a καὶ ἡ Ὀδύσσεια πρὸς τὰς τραγῳδίας, οὕτω καὶ οὕτως πρὸς
τὰς κωμῳδίας. παραφανείσης δὲ τῆς τραγῳδίας καὶ κω-
10 μῳδίας οἱ ἐφ’ ἐκατέραν τὴν ποίησιν ὀρμώντες κατα τὴν
οἰκείαν φύσιν οἱ μὲν ἀντὶ τῶν ἱάμβων κωμῳδοποιοῖ εἰρέ-
νοτο, οἱ δὲ ἀντὶ τῶν ἐπῶν τραγῳδοδιδάσκαλοι διὰ τὸ
μείζονα καὶ ἐντιμότερα τὰ σχῆματα εἶναι ταύτα ἐκείνων.
τὸ μὲν οὐν ἐπισκοπεῖν εἰ ἄρ’ ἔχει ἣδη ἡ τραγῳδία τοῖς 11
εἴδειν ἰκανὸς ἢ οὐ, αὐτὸ τε καθ’ αὐτὸ κρίνεται ἢ [ναὶ]
καὶ πρὸς τὰ θέατρα, ἄλλος λόγος. γενομένη <δ’> οὖν ἀπ’ 12
10 ἀρχῆς αὐτοσχεδιαστικῆς, καὶ αὐτῇ ἡ κωμῳδία, καὶ ἡ μὲν
ἀπὸ τῶν ἔξωχροντων τῶν διεθύραμβος, ἡ δὲ ἀπὸ τῶν τὰ φαλ-
λικὰ ἢ ἔτη καὶ νῦν ἐν πολλαίς τῶν πόλεως διαμένει νο-
μιζόμενα, κατὰ μικρὸν ἡξιζήθη προσαγόντων ὅσον ἐγύρετο
μένει ἀπογρ.: 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
φανερῶν αὐτῆς, καὶ πολλὰς μεταβολὰς μεταβαλοῦσα ἡ τραγῳδία ἐπαύσατο, ἐπεὶ ἐσχε τὴν αὐτῆς φύσιν. καὶ τὸ τῶν ὑποκριτῶν πλήθος ἐξ ἐνὸς εἰς δύο πρῶτος Αἰσχύ-λος ἔγενε καὶ τὰ τοῦ χοροῦ ἠλάττωσε καὶ τὸν λόγον πρωταγωνιστὴν παρεσκεύασεν, τρεῖς δὲ καὶ σκηνογραφίαν. έτι δὲ τὸ μέγεθος ἐκ μικρῶν μύθων καὶ λε-20 ξεως γελοίας διὰ τὸ ἐκ σατυρικοῦ μεταβαλεῖν ὡς ἀπε-σεμνύνθη. τὸ τε μέτρου ἐκ τετραμέτρου ιαμβεῖον ἐγένετο- τὸ μὲν γὰρ πρῶτον τετραμέτρῳ ἠλάττωσεν διὰ τὸ σατυρικὴν καὶ ὀρχηστικωτέραν εἶναι τὴν ποίησιν, λέξεως δὲ γενομένης αὐτῆς ἡ φύσις τὸ οἰκεῖον μέτρον εὑρε, μάλιστα γὰρ λεκτι-25 κῶν τῶν μέτρων τὸ ιαμβεῖον ἐστιν: σημείων δὲ τούτων πλείστα γὰρ ιαμβεῖα λέγομεν ἐν τῇ διαλέκτῳ τῇ πρὸς ἀλλήλους, εξάμετρα δὲ ὀλυγάκις καὶ ἐκβαίνοντες τῆς λεκ-τικῆς ἁρμονίας. έτι δὲ ἐπεισοδίων πλήθη. καὶ τὰ ἀλλ᾽ ός ἐκαστὰ κοσμηθῆναι λέγεται ἐστιν ἡμῖν εἰρήμενα: 1530 πολὺ γὰρ ἰσως ἔργον εἴη διεξιέναι καθ᾽ ἐκαστὸν.

V δὲ κωμῳδία ἐστίν ὡςπερ εἴπομεν μίμησις φαῦ-λοτέρων μὲν, οὐ μέντοι κατὰ πᾶσαν κακίαν, ἀλλὰ τοῦ αἰσχροῦ ἐστὶ τὸ γελοῖον μόριον· τὸ γὰρ γελοῖον ἐστιν ἀμάρτημα τι καὶ αἰσχὺς ἀνώδυνον καὶ οὐ φθαρτικὸν, οἷον 35 εὐθὺς τὸ γελοῖον πρόσωπον αἰσχρὸν τι καὶ διεστραμμένον ἀνεύ ὀδύνης. αἱ μὲν οὖν τῆς τραγῳδίας μεταβάσεις καὶ δι᾿ ὧν ἐγένετο οὐ λελήθασι, η δὲ κωμῳδία 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
σπουδάζεσθαι ἐξ ἀρχῆς ἐλαθεν· καὶ γὰρ χορον κωμῳδῶν ὁψέ ποτε ὁ ἄρχων ἔδωκεν, ἀλλ' ἐθελουταί ἦσαν. ἦδη δὲ σχήματα των αὐτῆς ἔχουσίς οἱ λεγόμενοι αὐτῆς ποιηταὶ μενομονεύονται. τὰς δὲ πρόσωπα ἀπέδωκεν ἡ προλόγους τὸ πλήθη ὑποκριτῶν καὶ ὁσα τοιαῦτα, ἡγυνηται. τὸ δὲ μύθους ποιεῖν Ὁ ἀρχών ἐδώκεν, τῶν δὲ Ἀθήνησιν Κράτης πρῶτος ἦρξεν ἀφέμενος τῆς ἰαμβικῆς ἰδέας καθόλου ποιεῖν λόγους καὶ μύθους. ἥ μὲν οὖν ἐποποιία τῇ τραγῳδίᾳ μέχρι μὲν <τοῦ 4>τοῦ λόγου ἐμ> μέτρου μίμησις εἰναι σπουδαῖοι ἡκολουθη- σεν· τῷ δὲ τὸ μέτρον ἀπλοῦν ἐχεῖν καὶ ἀπαγγελλάν εἰναι, ταύτη διαφέρονται· τοῦ δὲ τῷ μήκει, ἡ μὲν οὖν τοῦ μέτρου καθόλου ποιεῖν ἡμῶν τὸ μενομονεύονται, ἡ δὲ ἐποποιία διαφέρει· καίτοι 15 τὸ πρῶτον ὁμοίως ἐν ταῖς τραγῳδίαις τούτο ἐποίουν καὶ ἐν τοῖς ἐποποιίαις. μέρη δὲ ἐστὶ τὰ μὲν ταύτα, τὰ δὲ ἐποποιίαι τῆς τραγῳδίας. διότι ὅστις περὶ τραγῳδίας οἱ δὲ σπουδαῖοι καὶ φαύλης, οἴδε καὶ περὶ ἐποποιίας ἐχεῖ, ὑπάρχει τῇ τραγῳδίᾳ, ἡ δὲ αὐτῆς, οὐ πάντα ἐν τῇ ἐποποιίᾳ.

VI περὶ οὖν τῆς ἐν ἑξαμέτροις μιμητικῆς καὶ περὶ κωμῳδίας ὑπερέλαβεν, περὶ δὲ τραγῳδίας λέγομεν ἀναλαβόντες αὐτῆς ἐκ τῶν εἰρημένων τῶν γινόμενων ὄρον τῆς οὐσίας. ἐστιν οὖν τραγῳδία μίμησις πράξεως σπουδαίοις 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, ἱδυσμένῳ λόγῳ χωρίς ἐκάστῳ τῶν εἰδῶν εἰς τοὺς μορίους, δρόμων καὶ οὗ δὲ ἀπαγορευόμενος, δι᾽ ἑλέου καὶ φόβου περαινοῦσα τὴν τῶν τοιούτων παθημάτων κάθαρσιν. λέγω δὲ ἱδυσμένων μὲν λόγον τὸν ἑξοντα μνθμον καὶ ἀρμονίαν καὶ μέλος, τὸ δὲ χωρίς τοῖς 30 εἴδεσι τὸ διὰ μέτρων ἐνα μόνον περαινοῦσα καὶ πάλιν ἐτερα διὰ μέλους. ἐπει δὲ πράττοντες ποιοῦνται τὴν μίμησιν, 4 πρῶτον μὲν ἐξ ἀνάγκης ἄν εἴη τι μόριον τραγῳδίας ὁ τῆς ὰγείως κόσμος, εἰτα μελοτοίαι καὶ λέξεις, ἐν τούτοις γὰρ ποιοῦνται τὴν μίμησιν. λέγω δὲ λέξειν μὲν αὐτὴν τὴν τῶν 35 μέτρων σύνθεσιν, μελοτοίαι δὲ δὲ τὴν διάναμαν φανερὰν ἔχει πᾶσαν. ἐπει δὲ πράξεως ἐστὶ μίμησις, πράττεται δὲ δὲ ὑπὸ τυνὸν πραττόντων, ὥσ ἀνάγκη ποιοῦσιν τινας εἶναι κατὰ τὸ ἱδος καὶ τὴν διάνοιαν (διὰ γὰρ τούτων καὶ τὰς 1450 a πράξεως εἶναι φαμεν ποιας τινας, πέφυκεν δὲ αἰτίας δύο τῶν πράξεως εἶναι, διανόιαι καὶ ἱδος, καὶ κατὰ ταῦτας καὶ τυχχάνουσι καὶ ἀποτυχχάνουσι πάντεσ)· ἔστιν δὲ τῆς μὲν 6 πράξεως ὁ μύθος ἡ μίμησις. λέγω γὰρ μύθου τοῦτον τὴν 5 σύνθεσιν τῶν πραγμάτων, τὰ δὲ ἱδει δὲ καθ’ ὃ ποιοῦσιν τινας εἶναι φαμεν τοὺς πράττοντας, διανόιαι δὲ, ἐν ὅσις λέγοντες ἀποδεικνύωσιν τι ἢ καὶ ἀποφαίνονται γρώμην. ἀνάγκη 7 ὑπὸ πάσης τραγῳδίας μέρη εἶναι εξ, καθ’ ἂ τοια τοι ἐστὶν ἡ τραγῳδία· ταῦτα δὲ ἐστὶ μύθος καὶ ἱδος καὶ λέξεις καὶ 10 διάνοια καὶ ὄψις καὶ μελοτοίαι. 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 3 '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
γυμνότειν. έτι σημείου ὅτι καὶ οἱ ἐγχειρούντες ποιεῖν πρὸ- 14 τερον δύνανται τῇ λέξει καὶ τοῖς ἢθεσιν ἀκριβοῦν ἢ τὰ πράγματα συνιστάναι, οἶνον καὶ οἱ πρῶτοι ποιηταὶ σχεδὸν ἀπαντεῖς. ἀρχὴ μὲν οὖν καὶ οἶνος ἐκεῖ ὁ μύθος τῆς τρα-
40 γῳδίας, δεύτερον δὲ τὰ ἡθη. παραπλήσιον γὰρ ἔστιν καὶ 15 1450 ἐτὶ τῆς γραφικῆς· ἐγὼ χάρις ἐναλείψεις τοῖς καλλίστοις 
φαρμάκοις χύδην, οὐκ ἂν ὁμοίως εὐφράνειεν καὶ λευκο-
γραφήσοις εἰκόνα. ἔστιν τε μίμησις πράξεως καὶ διὰ ταύτην 
μάλιστα τῶν πραπτόντων. τρίτον δὲ ἡ διάνοια. τούτο δὲ 16 5 ἔστιν τὸ λέγειν δύνασθαι τὰ εὐνότα καὶ τὰ ἁρμόττοντα, 
ὅπερ ἐτὶ τῶν λόγων τῆς πολιτικῆς καὶ ἤθεσιν ἐργοῦν 
ἔστιν· οἱ μὲν γὰρ ἄρχοντες πολιτικῶς ἐποίησαν λέγοντας, οἱ 
δὲ νῦν ἤθεσιν. ἔστιν δὲ ἦθος μὲν τὸ τοιοῦτων ἡ δηλοῖ τὴν 17 
προάιρεσιν, ὁποῖα ἔστιν καὶ ὅτι ὃς τοῖς καλλίστοις 
ἐπὶ τῆς γραφῆς εἰ γὰρ τις ἐναλείψεις. ἔστιν ὁ πεπλήσιον 
ἑκόνω. τρίτον δὲ ἡ διάνοια. τοῦτο δὲ 16 5 ἔστιν τὸ λέγειν δύνασθαι τὰ εὐνότα καὶ τὰ ἁρμόττοντα, 
ὅπερ ἐτὶ τῶν λόγων τῆς πολιτικῆς καὶ ἤθεσιν ἐργοῦν 
ἔστιν· οἱ μὲν γὰρ ἄρχοντες πολιτικῶς ἐποίησαν λέγοντας, οἱ 
δὲ νῦν ἤθεσιν. ἔστιν δὲ ἦθος μὲν τὸ τοιοῦτων ἡ δηλοῖ τὴν 17 
προάιρεσιν, ὁποῖα ἔστιν καὶ ὅτι ὃς τοῖς καλλίστοις 
ἐπὶ τῆς γραφῆς εἰ γὰρ τις ἐναλείψεις. ἔστιν ὁ πεπλήσιον 
ἑκόνω. τρίτον δὲ ἡ διάνοια. τοῦτο δὲ 16 5 ἔστιν τὸ λέγειν δύνασθαι τὰ εὐνότα καὶ τὰ ἁρμόττοντα, 
ὅπερ ἐτὶ τῶν λόγων τῆς πολιτικῆς καὶ ἤθεσιν ἐργοῦν 
ἔστιν· οἱ μὲν γὰρ ἄρχοντες πολιτικῶς ἐποίησαν λέγοντας, οἱ 
δὲ νῦν ἤθεσιν. ἔστιν δὲ ἦθος μὲν τὸ τοιοῦτων ἡ δηλοῖ τὴν 17 
προάιρεσιν, ὁποῖα ἔστιν καὶ ὅτι ὃς τοῖς καλλίστοις 
ἐπὶ τῆς γραφῆς εἰ γὰρ τις ἐναλείψεις. ἔστιν ὁ πεπλήσιον 
ἑκόνω. τρίτον δὲ ἡ διάνοια. τοῦτο δὲ 16 5 ἔστιν τὸ λέγειν δύ

38. συνιστάται Thurot: συνιστάται codd. 40. παραπλήσιον... ἐκόνω

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

20 ἀγώνος καὶ ὑποκριτῶν ἔστιν, ἐτι δὲ κυριωτέρα περὶ τὴν ἀπεργασίαν τῶν ὄψεων ἡ τοῦ σκευοποιοῦ τέχνη τῆς τῶν παιητῶν ἔστιν.

VII διωρισμένων δὲ τούτων, λέγωμεν μετὰ ταῦτα ποιαν τινὰ δεῖ τὴν σύστασιν εἶναι τῶν πραγμάτων, ἐπειδὴ τοῦτο 25 καὶ πρῶτον καὶ μέγιστον τῆς πραγματίας ἔστιν. κεῖται οὖν ἡ τῆς πραγματίας τελεία καὶ ὅταν πράξεως εἶναι μεγάλη ἔχοντα τι μέγεθος ἐστὶν γὰρ ὅλον καὶ μηδὲν ἔχον μέγεθος. ὅπως δὲ ἐστὶν τὸ ἔχον ἀρχὴν καὶ μέσον καὶ τε-3 λευτήν. ἀρχὴ δὲ ἐστὶν ὁ αὐτὸ μὲν μή ἢ ἡ ἀνάγκη μετ᾽ άλλο ἐστίν, μετ᾽ ἐκείνον δ’ ἔτερον πέφυκεν εἶναι ἡ γινεσθαι, τελευτὴ δὲ τούναντίον δ’ αὐτὸ μετ’ άλλο πέφυκεν εἶναι ἢ ἡ ἀνάγκη ἢ ὁς ἐπὶ τὸ πολύ, μετὰ δὲ τοῦτο άλλο οὕδεν, μέσον δὲ δ’ καὶ αὐτὸ μετ’ άλλο καὶ μετ’ ἐκείνο ἔτερον. δεῖ ἀρα τοὺς συνεστῶτας εὐ μύθους μηθ’ ὡσ᾽ ἐντυχεν ἀρχεσθαι μηθ’ ὅπου ἐντυχε τελευτάν, άλλα κεχρῆσθαι ταῖς εἰρημέναις ἰδέαις. ἐτι δ’ ἐπεὶ τὸ καλὸν καὶ ζῴον καὶ ἀπαν 4 πράγμα δ’ συνεστήκεν ἐκ τυεὶν οὐ μόνον τὰ τεταγμένα δει ἐχειν άλλα καὶ μέγεθος ὑπάρχειν μή τὸ τυχόν τὸ γὰρ καλὸν ἐν μεγέθει καὶ τάξει ἐστὶν, διό οὕτε πάμμικρον 40 Αν τι γένοιτο καλὸν ζῷον, συγχεῖται γὰρ ἡ θεωρία ἐν γυμνόν τού ἀναισθήτου χρόνου γενομένη, οὕτε παρεμέγεθες, οὐ γὰρ 1451 άμα ἡ θεωρία γίνεται ἀλλ’ οἴχεται τοῖς θεωροῦσι τὸ ἐν

41. χρόνου seclus. Bonitz.
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, οἶνον εἰ μυρίων σταδίων εἶναι.

τοῦ μύκους ὄρος <ὅ> μὲν πρὸς τοὺς ἀγώνισθας ἐν τῇ αἰσθησιν ὡς δὲ τῷ ὅλον ἐκ τῆς θεωρίας, οἷον εἰ μυρίων σταδίων εἶναι, οὕτω 5 καὶ ἐπὶ τῶν μύδων ἔχειν μὲν μήκος, τοῦτο δὲ εὐμνημόνευτον εἶναι. τοῦ μύκους ὄρος <ὅ> μὲν πρὸς τοὺς ἀγώνισθας ἐν τῇ αἰσθησιν ὡς δὲ τῷ ὅλον ἐκ τῆς θεωρίας, οἷον εἰ μυρίων σταδίων εἶναι.

οὕτως αὐτὴν τὴν 7 10 φύσιν τοῦ πράγματος ὄρος, ἀεὶ μὲν ὃ μείζον μέχρι τοῦ σύνθεσιος εἶναι καλλίων ἐστὶ κατὰ τὸ μέγεθος, ὡς δὲ ἀπειρὸς διορίσατας εὔπειρων, ἐν ὧν μεγέθει κατὰ τὸ εἰκὸς ἢ τὸ ἀναγκαῖον ἔφεξής γηγομένων συμβαίνει εἰς εὔπυχίαν ἔκ δυστυχίας ἢ εὖ εὔπυχίας εἰς δυστυχίαν μεταβάλλειν,

VIII ἱκανὸς ὄρος ἐστὶν τοῦ μεγέθους, µύθος δ' ἐστὶν εἰς οὐχ ὀσπερ τινὲς οὐσται εάν περὶ ἑαυτῷ πολλά γὰρ καὶ ἰσειρα τῷ ἐν συμβαίνει, ἢ εὖ οὖν [ἐνίοισ] οὐδέν ἐστίν ἐν ὁμοίως δὲ καὶ πράξεις ἐνὸς πολλαὶ εἰσιν, εὖ οὖν µία οὐδεµία γίνεται πράξεις. διὸ πάντες ἐοίκασιν ἀµαρ- 2 20 τάνειν οὐσι τῶν ποιητῶν Ἡρακλῆδα ᾱησιάδα καὶ τὰ τοιαύτα ποιήµατα πεποιήκασιν: οὐσται γὰρ, ἐπεὶ εἰς τὸν Ἱ.taκλῆς, ἐνα καὶ τῶν µύθων εἶναι προσήκειν. ὁ δ' 3 ὁ τὸν Ἱ. τὸν ποιήσει καὶ τὰ ἀλλὰ διαφέρει καὶ τὸν ἑοὶκεν καλῶς ιδεῖν γεῦ ζῇ τῆς ᾱησιᾶς, ἐνα καὶ τῶν µύθων εἶναι προσήκειν. τὰ δὲ τῶν ποιητῶν ὃς ἐποίησεν ἀπαντά ὑσα αὐτῷ συνέβη, οἶνον πλη-
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, μανῆνα δὲ προσποιῆσασθαι ἐν τῷ ἄγερμῳ, ὅπειρον γενομένου ἀναγκαῖον ἢ τὸ ἐκίνδυνον λεγόμενον τῆν Ὁδύσσεαν συνεστῆσαι, ὁμοίως δὲ καὶ τὴν Ἡλιά.

χρῆ οὖν καθάπερ καὶ ἐν ταῖς ἀλλαίς μιμητικαῖς ἢ μία 4 μήμης εὐς ἔστιν οὐτως καὶ τὸν μύθον, ἐπεὶ πράξεως μίας μημής ἐστι, μίας τε εἶναι καὶ ταύτης ὅλης καὶ τὰ μέρη συνεστάναι τῶν πραγμάτων οὕτως, ὅστε μετατιθεμένου τινὸς μέρους ἢ ἀφαιρουμένου διαφέρεσθαι καὶ κινεῖσθαι τὸ 35 ὅλον· ὃ γὰρ προσὸν ἢ μὴ προσὸν μηδὲν ποιεῖ ἐπίδημον, οὐδὲν μόριον τοῦ ὅλου ἔστιν.

IX 

φανερον δὲ ἐκ τῶν εἰρημένων καὶ ὅτι οὖ τὰ τὰ γενόμενα λέγειν, τούτῳ ποιητῷ ἐργον ἐστίν, ἀλλ' οἰα ἐν τῷ γένους καὶ τὰ δυνατὰ κατὰ τὸ εἰκὸς ἢ τὸ ἀναγκαῖον. ὁ γὰρ 2

1451 b ἤστορικός καὶ ο ποιητής οὐ τῷ ἥ ἐμπετείλ Λέγειν ἢ ἀμέτρα διαφέρουσιν, εἶ δὲ· δὴ τὰ Ἡρωδότου εἰς μέτρα τεθήναι, καὶ οὐδὲν ἤπτον δὲν εἰ ἠ ἤστορια τις μετὰ μέτρου ἢ ἁνευ μέτρον, ἀλλὰ τούτῳ διαφέρει, τῷ τῶν μὲν τὰ γενόμενα λέγειν, τὸν δὲ οἰα ἐν γένους. διὸ καὶ φιλοσοφώτερον καὶ 3 σπουδαιότερον ποίησις ἤστοριας ἐστίν· ἢ μὲν γάρ ποιητικὸς μᾶλλον τὰ καθόλου, ἢ ἡ ἤστορια τὰ καθ' ἀκατοστὸν λέγει. ἐστὶν δὲ καθόλου μὲν, τῷ ποιῷ τὰ ποιὰ ἄττα συμβαίνει τὰ λέγειν ἢ πράττειν κατὰ τὸ εἰκός ἢ τὸ ἀναγκαῖον, οὐ δὲ 5 χάζεται ἢ ποιητικὸς ὁνόματα ἐπιτιθεμένη, τὸ δὲ καθ' ἀκαταστον, τῇ Ἀλκιβιάδης ἐπράξειν ἢ τῇ ἐπαθεῖν. ἐπὶ μὲν οὖν τῆς 5

27. ἂν ἢ ἀπογρ.: ἂν Α. 28. λέγομεν ἀπογρ.: λέγομεν Δ. ἢ τὸ λέγομεν Vahren. 32. καὶ ταύτης] ταύτης καὶ Vahren. 34. διαφέρουσιν] διαφέρεσθαι suspicio aut Margoliouth, collato Arabe 'corrumpatur.' 35. ποιεῖ, ἐπιδήλον ὡς ἀπογρ. 37. οὗ τὸ ἀπογρ.: οὗτος Α. 1451 b 4. τοῦτο ... τῷ ἀπογρ.: τοῦτο ... τῷ Α. τοῦτο ... τῷ Spengel. 10. τὸ ἀπογρ.: τῶν Α.
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
for example—what Alcibiades did or suffered. In 5 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 6 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 7 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, 8 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 9 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. 10 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

ποιούντες καὶ παρὰ τὴν δύναμιν παρατείνοντες μύθον πολ-

λάκις διαστρέφειν ἀναγκάζοντα τὸ ἑφεξῆς. ἐπεὶ δὲ οὐ 11
μόνον τελείας ἐστὶ πράξεως ή μιμήσεως ἄλλα καὶ φοβερῶν
καὶ ἐλευθερίων, ταῦτα δὲ γίνεται [καὶ] μάλιστα ὅταν γένηται
παρὰ τὴν δόξαν, καὶ μᾶλλον <ὁταν> δι' ἀλληλα' τὸ γὰρ 12
5 θαυμαστόν οὕτως ἐξει μᾶλλον ἡ εἰ ἀπὸ τοῦ αὐτομάτου καὶ
τῆς τύχης, ἐπεὶ καὶ τῶν ἀπὸ τύχης ταῦτα θαυμασιώτατα
dοκεῖ ὅσα ὀσπερ ἐπίτηδες φαίνεται γεγονότα, οἶον ὡς ὁ
ἀνδριᾶς ὁ τοῦ Μίτυος ἐν Ἄργει ἀπέκτεινεν τὸν αἰτίον τοῦ
θανάτου τοῦ Μέτυν, θεωροῦντι ἐμπεσὼν ἐνιαρσόν' ἐοικε γὰρ τὰ
10 τοιαῦτα ὅπως εἰκῇ γενέσθαι. ὥστε ανάγκη τοὺς τοιούτους
eῖναι καλλίους μύθους.

X 

εἰσὶ δὲ τῶν μύθων οἱ μὲν ἀπλοὶ οἱ δὲ πεπλεγμένοι,
καὶ γὰρ αἱ πράξεις ὧν μιμήσεις οἱ μῦθοι εἰσίν ὑπάρχου-
σιν εὐθὺς οὕσα τοιαῦτα. λέγω δὲ ἀπλὴν μὲν πράξιν ἂς 2
15 γεγονός ὁ σπερ ἀρισταὶ συνεχοῦς καὶ μᾶς ἀνευ περιπε-
τείας ἢ ἀναγνωρισμοῦ ἢ μετάβασις γίνεται, πεπλεγμένη
δ' ἐστὶν ὡς μετὰ ἀναγνωρισμοῦ ἢ περιπετείας ἢ ἀμφοῖν ἢ
περιπετείας ἢ τυχαία ἢ περιπετείας ἢ τυχαία ἢ
τύχης ἢ τυχαία ἢ κατὰ τὸ εἰκός γένεσθαι ταῦτα' διαφέρει
γὰρ τοῦ τοῦ γένεσθαι τὰδε διὰ τὰδε ἢ μετὰ τὰδε.

XI 

ἐστὶ δὲ περιπέτεια μὲν ἡ εἰς τὸ ἐναντίον τῶν πρατ-
τομένων μεταβολή, καθάπερ εἰρήνεται, καὶ τούτο δὲ ὀσπερ
λέγομεν κατὰ τὸ εἰκός ἢ ἀναγκαίον' ὀσπερ ἐν τῷ Οἰδί-
25 ποδὶ ἔλθων ὡς ευφρανὼν τὸν Οἰδίπον καὶ ἀπαλλάξων τοῦ
πρὸς τὸν μητέρα φόβου, δηλώσας δὲ ἧς, τοῦναντίον ἐποίησεν'
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 Λυγκεῖ ὁ μὲν ἄγόμενος ὡς ἀποθανόμενος, ὁ δὲ Δαναὸς ἀκολουθῶν ὡς ἀποκτενῶν, τὸν μὲν συνεβῇ ἐκ τῶν πεπραγμένων ἀποθανεῖν, τὸν δὲ σωθῆναι. ἀναγνώρισις 2 30 δὲ, ὡστέρ παρακολουθεῖν ἐπισκέπτεσθαι, ἐξ ἀγνοίας εἰς γνώσιν μεταβολὴ ἡ ἐς φιλίαν ἡ ἐς ἐχθρίαν τῶν πρὸς εὐτυχίαν ἡ δυστυχίαν ὀρισμένων· καλλιστὴ δὲ ἀναγνώρισις, ὅταν ἀμα περιπέτειαν γίνονται, οἶνον ἔχει ἡ ἐν τῷ Οἰδίποδῃ. εἰς ἤπειρον 3 οὖν καὶ ἄλλαι ἀναγνωρίσεις· καὶ γὰρ πρὸς ἄφυμα καὶ τὰ 35 τυχόντα ἐστίν ὡς ὃς ἐπισκέπτεται συμβαίνει, καὶ εἰ πε- πραγέ τις ἡ μὴ πέπραγεν ἐστὶν ἀναγνωρίσεις· ἀλλ' ἡ μᾶ- λιστα τοῦ μύθου καὶ ἡ μᾶλιστα τῆς πράξεως ἡ εἰρημένη ἐστίν· ἡ γὰρ τοιαύτη ἀναγνώρισις καὶ περιπέτεια ἡ ἔλεος 4 ἐξει ὡς φόβον, οἶνον πράξεων ἡ παραγόνον μίμησις ὑπόκειται· ἐτί δὲ καὶ τὸ ἠτυχίαν καὶ τὸ εὐτυχεῖν ἐπὶ τῶν τοιούτων συμβαίνει· ἐπεὶ δὴ ἡ ἀναγνώρισις τινων· ἐστὶν ἀναγνωρίσεις· 5 αἱ μὲν θατέρου πρὸς τὸν ἄλλον μόνον, ὅταν ἡ ἄλλος ἄλλος ἐπεὶ δὲ ἀμφιτέρους δεῖ ἀναγνωρίσαι, οἶνον ἡ μὲν Ἰφιγένεια τῷ Ὀρέστῃ ἀνεγνωρίσθη ἐκ τῆς πέμψεως ἐκ τῆς ἐπιστολῆς, ἐκείνου δὲ πρὸς τὴν Ἰφιγένειαν ἄλλης ἔδει ἀναγνωρίσεις· το καὶ ἀναγνώρισις ἀναγνώρισις, τρίτον δὲ πάθος. τούτων δὲ περιπέτεια μὲν καὶ ἀναγνώρισις εἰρήται, πάθος δὲ ἐστὶ πράξεως φθαρτικὴ ἡ ὠδυνάρια, οἰνοὶ το ἐν τῷ φανερῷ θάνατοι καὶ αἱ περιπέτεια καὶ πράξεις καὶ ὧν τοιαύτα.

38. καὶ περιπέτεια <δ>—περιπέτεια ἐστίν, περιπέτεια 6 10 καὶ ἀναγνώρισις, τρίτον δὲ πάθος. τούτων δὲ περιπέτεια μὲν καὶ ἀναγνώρισις εἰρήται, πάθος δὲ ἐστὶ πράξεως φθαρτική ἡ ὠδυνάρια, οἰνοὶ το ἐν τῷ φανερῷ θάνατοι καὶ αἱ περιπέτεια καὶ πράξεις καὶ ὧν 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 εἴδεσι δεί χρῆσθαι
15 πρότερον εἴπομεν, κατὰ δὲ τὸ ποσὸν καὶ εἰς ἃ διαιρεῖται
κεχωρισμένα τάδε ἕστιν, πρόλογος ἐπεισόδιοι ἐξοδος χορικῶν,
καὶ τοῦτο τὸ μὲν πάροδος τὸ δὲ στάσιμον' κοινὰ μὲν ἀπάντων ταύτα, ἓδια δὲ τὰ ἀπὸ τῆς σκηνῆς καὶ κόμμων.
ἔστιν δὲ πρόλογος μὲν μέρος ὅλου τραγῳδίας τὸ πρὸ χοροῦ 2
παρόδου, ἐπεισόδιοι δὲ μέρος ὅλου τραγῳδίας τὸ μετάξυ
ὅλων χορικῶν μελῶν, ἐξοδος δὲ μέρος ὅλου τραγῳδίας
μεθ' ὦ οὐκ ἐστὶ χορὸν μέλος, χορικοῦ δὲ πάροδος μὲν ἢ
πρώτη λέξις ὅλη χοροῦ, στάσιμον δὲ μέλος χοροῦ τὸ ἄνευ
ἀναπαίστου καὶ τροχαίου, κόμμος δὲ θρῆνος κοινὸς χοροῦ καὶ

<τῶν> ἀπὸ σκηνῆς. μέρη δὲ τραγῳδίας οἷς μὲν ὡς εἴδεσι 3
dei χρῆσθαι πρότερον εἴπομεν, κατὰ δὲ τὸ ποσὸν καὶ εἰς ἃ
diαιρεῖται κεχωρισμένα ταύτ᾽ ἕστιν[.]

XIII  ὃν δὲ δεὶ στοχάζεσθαι καὶ ἃ δεὶ εἰλαβεισθαι συν-
ιστάνται τοὺς μύθους καὶ πόθεν ἐσται τὸ τῆς τραγῳδίας ἐρ-
30 γον, ἐφεξῆς ἃν εἰκὴ λεκτέου τοὺς νῦν εἰρημένοις. ἐπειδὴ ὦν 2
δεὶ τὴν σύνθεσιν εἶναι τῆς καλλίστης τραγῳδίας μὴ ἀπλήν
ἄλλα πεπλεγμένην καὶ ταύτην μιμητικὴν, τοῦτο γάρ ἵδιον τῆς
tουμάντινς μιμήσεως ἐστὶν, πρώτον μὲν δὴν οὐκ ὅτι όὔτε τοὺς
πρώτοις ἀπὸ σκηνῆς. μέρη δὲ τραγῳδίας οἷς μὲν ὡς εἴδεσι 3
dei χρῆσθαι πρότερον εἴπομεν, κατὰ δὲ τὸ ποσὸν καὶ εἰς ἃ
diαιρεῖται κεχωρισμένα ταύτ᾽ ἕστιν[.]

14. Totum hoc cap. seclus. Ritter, recte, ut opinor. 23. ὅλη Westphal:
ὃν ὅλη. 25. τῶν add. Christ praecepte Ritter. ὅσ μὲν ὡς εἴδεσι
dei apogr.: ὅσ μὲν ὅσ ὅσ ὅσ. 28. ὅν apogr.: ὅν ὅσ. 32. πεπλεγ-
μένην seclus. Susemihl.
The parts of Tragedy, which must be treated as elements of the whole, have been already mentioned. We now come to the quantitative parts—the separate parts into which Tragedy is divided—namely, 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 anapaests or trochees: the Commoi 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.

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
φοβερὸν οὐδὲ ἐλεεινὸν τοῦτο ἀλλὰ μιαρὸν ἐστὶν· οὔτε τοὺς μοχθηροὺς εξ ἄτυχίας εἰς εὐτυχίαν, ἀνταγωνότατον γὰρ τοῦτ' ἐστὶ πάντων· οὔδὲν γὰρ ἐχει ὃν δει, οὔτε γὰρ φιλάν
1453 a θρωποτούτε ἐλεεινὸν οὔτε φοβερὸν ἐστὶν· οὐδ' αὐτὸν σφόδρα ποιηρὸν εξ ἀτυχίας εἰς δυστυχίαν μεταπέπεπτεν· τὸ μὲν γὰρ φιλάνθρωπον ἄν ἦ τοιαύτη σύστασις ἄλλη· οὔτε ἐλεον οὔτε φόβου, ο μὲν γὰρ περὶ τῶν ἀνάξιων ἐστὶν δυστυχοῦτα, 5 ὁ δὲ περὶ τῶν ὁμοίων, ἔλεος μὲν περὶ τῶν ἀνάξιων, φόβος δὲ περὶ τῶν ὁμοίων, οὕτως γὰρ περὶ ἑλεοῦν οὔτε φοβερὸν ἐσται τὸ συμβαῖνον. ἡ μεταξὺ ἀρα τούτων λοιπόν, ἐστι δὲ τοιούτως 3 ὁ μήτε ἀρετὴ διαφέρου καὶ δικαιοσύνη, μήτε δὲ ἐὰν κακίαν καὶ μοχθηρίαν μεταβάλλον εἰς τὴν δυστυχίαν ἀλλὰ δὲ' 10 ἀμαρτλαν τινά, τῶν ἐν μεγάλῃ δόξῃ ὄντων καὶ εὐτυχία, οἰον Ὁδίπονος καὶ Θύεστης καὶ οἱ ἐκ τῶν τοιούτων γενόν ἐπιφανεῖς ἄνδρες. ἀνάγκη ἁρπὸ τῶν καλῶς ἔχοντα μύθουν 4 ἀπλούν εἶναι μᾶλλον ἢ διπλούν, ὡστεν τινὲς φασιν, καὶ με- ταβάλλειν οὐκ εἰς εὐτυχίαν εἰς δυστυχίας ἀλλὰ τοῦναντίον 15 εξ εὐτυχίας εἰς δυστυχίαν, μη διὰ μοχθηρίαν ἀλλὰ διʼ ἀμαρτλαν μεγάλην ἢ οἴον εἰρήται ἢ βελτίωσον μᾶλλον ἢ χεῖρον. σημεῖον δὲ καὶ τὸ γεγονόμενον πρῶτον μὲν γὰρ 5 οἱ ποιηταὶ τοὺς τυχόντας μύθους ἀπηρίθμουν, νῦν δὲ περὶ ὁλίγας οἰκίας αἱ [κάλλισται] τραγῳδίαι συντίθενται, οἷον 20 περὶ Ἀλκμαίονα καὶ Ὁδίπονος καὶ Ὀρέστην καὶ Μελέα- γρον καὶ Θύεστην καὶ Τήλεφον καὶ ὅσοι ἄλλοις εὐφημοῖς ἢ παθεῖν δεινὰ ή ποιῆσαι. ἡ μὲν οὖν κατὰ τὴν τέχνην καλλάστῃ τραγῳδία ἐκ ταύτης τῆς συστάσεως ἐστι. διὸ καὶ 6

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 ἐγκαλοῦντες τοῦτ’ αὐτὸ ἀμαρτάνουσιν, ὅτι τοῦτο 25 δρᾶ ἐν ταῖς τραγῳδίαις καὶ πολλαὶ αὐτοῦ εἰς δυστυχίαν τελευτῶσιν. τοῦτο γὰρ ἐστιν ὅσπερ ἐφήται ὅρθον. σημεῖον δὲ μέγιστον ἐπὶ γὰρ τῶν σκηνῶν καὶ τῶν ἁγώνων τραγῳ- κῶταται αἱ τοιαῦται φαίνονται, ἄν κατορθωθῶσιν, καὶ ὁ Εὐρυπίδης εἰ καὶ τὰ ἄλλα μὴ εὐ οἰκονομεῖ ἄλλα τρα- 30 γικότατός ἣ τῶν ποιητῶν φαίνεται. δευτέρα δ’ ἡ πρώτῃ ἑ 1453 a λεγομένη ὑπὸ τῶν ἑστιν [σύστασις] ἡ δυνάμη τε τῆς σύστα- σιν ἔχουσα, καθάπερ ἡ 'Οδύσσεια, καὶ τελευτῶσιν ἡ ἐναντιάς τοῖς βελτίωσι καὶ χείροσιν. δοκεῖ δὲ εἶναι πρώτῃ διὰ τὴν τῶν θεάτρων ἀσθένειαν’ ἀκολουθοῦσι γὰρ οἱ ποιηταὶ 35 κατ’ εὐχήν ποιοῦντες τοὺς θεταῖς. ἐστίν δὲ οὐχ αὐτὴ <ἡ> 8 ἀπὸ τραγῳδίας ἡδονὴ ἄλλα μᾶλλον τῆς κωμῳδίας οἰκεία’ ἐκεῖ γὰρ οὐ ἀν ἔχθιστοι δοσιν ἐν τῷ μῦθῳ, οἶον Ὁρέστης καὶ Αἰγίσθος, φίλοι γενόμενοι ἑπὶ τελευτῆς ἐξέρχονται καὶ ἀποθνήσκειν οὐδεὶς ὑπ’ οὐδενός.

XIV ἐστιν μὲν οὖν τὸ φοβερὸν καὶ ἑλεονὶν ἐκ τῆς ὄψεως 1453 b γίγνεσθαι, ἐστιν δὲ καὶ εξ αὐτῆς τῆς συστάσεως τῶν πραγ- μάτων, ὅπερ ἐστὶ πρότερον καὶ ποιητῶν ἀμείνονος. δεῖ γὰρ καὶ ἀνευ τοῦ ὃ ὁ ὅ τι συνεστάναι τοῦ μῦθου, ὅστε τῶν 5 ἄκοιντα τὰ πράγματα γινόμενα καὶ φρίττειν καὶ ἑλεείν ἐκ τῶν συμβαίνοντων’ ἀπερ ἄν πάθους οἱ ἄκοιντο τοῦ τοῦ Οἰδίπου μῦθου. τὸ δὲ διὰ τῆς ὄψεως τοῦτο παρασκευά- 2 ξειν ἀτεχνότερον καὶ χορηγίας δεόμενον ἐστιν. οἱ δὲ μὴ τὸ φοβερὸν διὰ τῆς ὄψεως ἀλλὰ τὸ τερατῶδες μόνον παρα- 10 σκεύαζοντες οὐδὲν τραγῳδία κοινωνοῦσιν’ οὐ γὰρ πᾶσαν

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 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 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, any one 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
δεὶ ζητεῖν ἡδονήν ἀπὸ τραγῳδίας ἀλλὰ τὴν οἰκείαν. ἐπεὶ δὲ τὴν ἀπὸ ἐλέου καὶ φόβου διὰ μιμήσεως δεὶ ἡδονήν παρασκευάζει τῶν ποιητῶν, φανερῶν ὡς τοῦτο ἐν τοῖς πράγμασιν ἐμποιητέων. τοία οὖν δείνα ἢ τοία οἰκετρὰ φαίνεται τῶν συμπτυπότονων, λάβωμεν. ἀνάγκη δὴ ἢ φίλων εἶναι πρὸς ἀλλήλους τὰς τοιαύτας πράξεις ἢ ἐχθρὸν ἢ μηθέτερον. ἀν μὲν οὖν ἐχθρὸν ἐχθρὸν, οὐδὲν ἐλεεῖνον οὔτε ποιῶν οὔτε μέλλου, πλὴρν κατ᾽ αὐτό τὸ πάθος· οὐδ᾽ ἂν μηθετέρος ἐχοντες· ὅταν δ᾽ ἐν ταῖς φίλαις ἐγγένεται τὰ πάθη, οὖν εἰ ἀδελφὸς ἀδελφὸν ἢ υἱὸς πατέρα ἢ μήτηρ νίν ἢ νίν μητέρα ἀποκτείνεις ἢ μέλλεις ἢ τὶ ἄλλο τοιοῦτον δρᾶ, ταῦτα ζητητέον. τοὺς μὲν οὖν παρειλημμένους μύθους 5 λέειν οὐκέστων, λέγω δὲ οἷον τὴν Κλυταιμνήστραν ἀποθανοῦσαν ὑπὸ τοῦ Ὀρέστου καὶ τὴν Ἐιξηρύλην ὑπὸ τοῦ Ἀλκμαί-25 ὡνος, αὐτὸν δὲ εὐφράσεις δεὶ καὶ τοῖς παραδεδομένοις χρήσθαι καλῶς. τὸ δὲ καλῶς τὶ λέγομεν, εἴπωμεν σαφέστερον. ἐστι μὲν γὰρ οὕτω γίνεσθαι τὴν πράξιν, ὡσπερ οἱ παλαιοὶ ἐποίησαν ἠγνούντας δεινὸν ἔστων τὸ δεινόν, ὅταν δὲ καλῶς λέγομεν εἴπωμεν σαφέστερον. τοῦτο μὲν οὖν ἢν τὶς τραγῳδία τὴν φιλίαν ἔφεσεν ὡσπερ οἴοις ἔστων τὸ δεινὸν, εἴπετε ἢ ἢν τὸ τοῦ δράματος, ἐν δὲ αὐτῇ τῇ τραγῳδίᾳ.
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 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 Αιλκμαίων ὁ Αστυδάμαντος ὁ Τηλέγυνος ὁ ἐν τῷ τραυματίᾳ Θυδυσσεί. ἐτὶ δὲ τρίτον παρὰ ταῦτα τὸ μέλλον. 35 τὰ ποιεῖν τὶ τῶν ἀνηκέστων δι᾽ ἄγνοιαν ἀναγνωρίσαι πρὶν ποιῆσαι. καὶ παρὰ ταῦτα οὐκ ἔστιν ἄλλως. ἡ γὰρ πράξαι ἀνάγκη ἢ μὴ καὶ εἰδότας ἢ μὴ εἰδότας. τούτων δὲ τὸ μὲν γινώσκοντα μελλῆσαι καὶ μὴ πράξαι χείριστον· τὸ τε γὰρ μιαρὸν ἔχει, καὶ οὐ τραγικὸν· ἀπαθῶς γὰρ. διόπερ οὐδὲις

ποιεῖ ὁ Αιλκμαίων, ἔλθει δὴ ὁ Λυγάκις, οἶνον ἐν Ἀντυγόνῃ τὸν Κρέοντα ὁ Λύμων. τὸ δὲ πράξαι δεύτερον. βέλτιον δὲ τὸ ἀγνοοῦντα 8 μὲν πράξαι, πράξαντα δὲ ἀναγνωρίσαι· τὸ τε γὰρ μιαρὸν οὐ πρόσεστιν καὶ ἡ ἀναγνώρισις ἐκπληκτικῶν. κράτιστον δὲ 9 τὸ τελευταῖον, λέγω δὲ οἶνον ἐν τῷ Κρεσφόντῃ ἡ Ἐρείπη μέλλει τὸν υἱὸν ἀποκτείνειν, ἀποκτείνει δὲ οὐ, ἄλλῳ ἀνεγνώρισεν, καὶ ἐν τῇ Ἰμφυγενείᾳ ἡ Ἀδελφὴ τῶν Ἀδελφῶν, καὶ ἐν τῇ Ἑλλῃ ὁ υἱὸς τῆς μητέρας ἐκδίδοντο μέλλων ἀνεγνώρισεν. διὰ γὰρ τούτῳ, ὅπερ πάλαι εἰρήνη, οὐ περὶ τοιοῦτον οἰκίας ἀπαντᾶν ὁσαὶ τὰ τοιαῦτα συμβεβήκε πάθη.

the incident is outside the drama proper; but cases occur where it falls within the action of the play: we may cite the Alcmeneon 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.
περὶ μὲν οὖν τῆς τῶν πραγμάτων συστάσεως καὶ τοι.—

15 ούς τινὰς εἶναι δεῖ τοὺς μύθους εἰρηταί ἰκανώς.

ΧV

περὶ δὲ τὰ ἡθὸν τέταρτα ἔστιν ὅν δεῖ στοχάζεσθαι, ἐν μὲν καὶ πρῶτον ὅπως χρηστὰ ἢ. ἔξει δὲ ἢθος μὲν ἐὰν ὀστερ εὐλέκθη τοῦ ἄναρεῖν δ να ἔρθει πραξις προαίρεσιν τινα [ὁ], χρηστὸν δὲ ἐὰν χρηστὴν. ἔστιν δὲ εὖ ἐκάστῳ γένει τι καὶ γάρ γυνὴ ἐστὶν χρηστῇ καὶ δοῦλος, καὶ τού τινοὺ τὸ μὲν χείρων, τὸ δὲ οὐκος φαβορίων ἔστιν. δεύτερον δὲ τὰ ἁρμόττοντα. ἔστιν γὰρ ἄνδρειν 2 μὲν τὶ ἢθος, ἀλλὰ οὐχ ἁρμόττον γυναικεία οὕτως ἄνδρελαν ἢ δεινὴ εἶναι. τρίτον δὲ τὸ ὁμοιοῦ. τούτῳ γὰρ ἐπερ οὐ τὸ 325 χρηστὸν τὸ ἢθὸς καὶ ἁρμόττον ποίησαι ὀστερ εὐράται. τέταρτον δὲ τὸ ὁμοιοῦ. καὶ γὰρ ἄνωμαλὸς τις ἢ ὃ τὴν 4 μίμησιν παρέχων καὶ τοιοῦτον ἢθος ὑποτιθεῖς, ὁμοί ὁμοίως ἄνωμαλὸν δεῖ εἶναι. ἔστιν δὲ παράδειγμα πονηρίας μὲν 5 ἢθος μὴ ἀναγκαίοις ὁ Μενέλαος ὁ ἐν τῷ Ὀρέστη, τοῦ 30 ὅπως εἴρθη ποιηθεῖν ἕθε γυνή ἐστιν χρηστὴ καὶ δοῦλος ἢ ἴσως τούτων τὸ ἀνάμελας ἢ ὁ τὴν μίμησιν παρέχων καὶ τοιοῦτον ἢθος ὑποτιθεῖς, ἤορμος ἀνωμάλας τὸ ἢθος, ἢ ἴσως ἄνωμαλος εἶναι. δεύτερον δὲ τὰ ἁρμόττοντα ἔστιν ἀνδρεῖα, οὐχ ἀνωμάλας τὸ ἢθος ὡσπερ εἴρθην ἄνωμαλος ἢ ἵστερα, χρὴ δὲ καὶ ἐν τοῖς ἢθεσιν αὐτοῦς καὶ τὸ ἀνδρεία τὸ ἢθος ὡστέ τὸν τοιοῦτον τὰ τοιαῦτα λέγειν ᾗ πράττειν ᾗ ἀναγκαίοις ἢ ἀναγκαίοις ἢ εἰκός, καὶ τούτῳ μετὰ τούτῳ γίνεσθαι ᾗ ἀναγκαίοις 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-
φανερὸν οὖν ὅτι καὶ τὰς λύσεις τῶν μύθων ἐξ αὐτοῦ δεῖ τοῦ 7
μῆθον συμβαίνει καὶ μὴ ὅσπερ ἐν τῇ Μηδείᾳ ἀπὸ μη-
χανῆς καὶ ἐν τῇ Ἰλιάδι τὰ περὶ τῶν ἀπόπλουν· ἀλλὰ μη-
χανῆ χρηστέον ἐπὶ τὰ ἐξω τοῦ δράματος, ἥ δοσα πρὸ τοῦ
γένουεν ἂ οὐχ οἶόν τε ἀνθρωπον εἰδέναι, ἥ δοσα ὑστερον ἄ
5 δεῖται προαγορέσεως καὶ ἀγγελίας· ἀπαντα γὰρ ἀποδι-
δομεν τοῖς θεοῖς ὀραν. ἀλογον δὲ μηδὲν εἶναι ἐν τοῖς πράγ-
μασι, ἐν τῇ Ἰλιάδι τὰ περὶ τὸν ἀπόπλουν, οἶν τὸ ἐν τῷ Οἰδίποδι
τῷ Σοφοκλέους. ἐπεὶ δὲ μήποτε εἶναι ἢ ὅσα πρὸ τοῦ
7 ἔτους καὶ ἀποδοτικεῖας καὶ ἀγαθοὺς ἐπιεικεῖς ἀλογον
ἀνοίκοις καὶ γὰρ ἐκεῖνοι ἀποδιδότες τὴν ἱδίαν μορφὴν ὁμοίους
ποιοῦντες καλλίους γράφουσιν· οὐτό καὶ τὸν ποιητὴν μμού-
μενον καὶ ῥαθυμοὺς καὶ τάλλα τὰ τοιαῦτα ἔχονται ἐπὶ τῶν ἡθῶν, τοιούτους ὄντας ἐπιεικεῖς ποιεῖν·
[παράδειγμα σκληρότητος] οἶον τὸν Ἀργαϊκόν καὶ
15 Ὅμηρος. ταῦτα <δὴ> δεῖ διατηρεῖν καὶ πρὸς τούτους τὰς 9
παρὰ τὰ ἐξ ἀνάγκης ἀκολουθοῦσας αἰσθήσεις τῇ ποιητικῇ
καὶ γὰρ κατ᾽ αὐτὰς ἐστιν ἀμαρτάνειν πολλάκις, εἰρήται δὲ
περὶ αὐτῶν ἐν τοῖς ἐκειδομένους λόγους ἱκανῶς.

XVI ἀναγνώρισις δὲ τὶ μὲν ἔστιν, εἰρήται πρότερον· ἐδη
20 δὲ ἀναγνώρισεως, πρώτη μὲν ἢ ἀτεχνοτάτη καὶ ἢ πλείστη
χρωνίται δὲ ἀπορίαν, ἢ διὰ τῶν σημείων. τούτων δὲ τὰ μὲν 2
1454 b 2. ἀπόπλουν απογρ.: ἀπλοῦν Ἀ. 7. τὸ vel τῷ απογρ.: τῷ?
Ἀ.: τὰ Ald. 9. ἢ καθ᾽ ἡμᾶς Stahr: ἡ ὅμαι codd. 14. παρά-
περι αὐτῶν ἐκδεδομένοι λόγους ἱκανῶς.

1454 b 2. ἀπόπλουν απογρ.: ἀπλοῦν Ἀ. 7. τὸ vel τῷ απογρ.: τῷ?
Ἀ.: τὰ Ald. 9. ἢ καθ᾽ ἡμᾶς Stahr: ἡ ὅμαι codd. 14. παρά-
περι αὐτῶν ἐκδεδομένοι λόγους ἱκανῶς.

1454 b 2. ἀπόπλουν απογρ.: ἀπλοῦν Ἀ. 7. τὸ vel τῷ απογρ.: τῷ?
Ἀ.: τὰ Ald. 9. ἢ καθ᾽ ἡμᾶς Stahr: ἡ ὅμαι codd. 14. παρά-
περι αὐτῶν ἐκδεδομένοι λόγους ἱκανῶς.

1454 b 2. ἀπόπλουν απογρ.: ἀπλοῦν Ἀ. 7. τὸ vel τῷ απογρ.: τῷ?
Ἀ.: τὰ Ald. 9. ἢ καθ᾽ ἡμᾶς Stahr: ἡ ὅμαι codd. 14. παρά-
περι αὐτῶν ἐκδεδομένοι λόγους ἱκανῶς.
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
σύμφυτα, οἷον "λόγχην ἣν φοροῦσι Γηγενεῖς" ἢ ἀστέρας οὕς ἐν τῷ Θυέστῃ Καρκίνως; τὰ δὲ ἐπίκτητα, καὶ τούτων τὰ μὲν ἐν τῷ σώματι, οἷον οὐλαί, τὰ δὲ ἐκτός, τὰ περὶ τούτων χρήσθαι ἢ βέλτιον ἢ χείρον, οἷον Ὄδυσσεὺς διὰ τῆς οὐλῆς ἄλλος ἀνεγμορίσθη ὑπὸ τῆς τροφῆς καὶ ἄλλος ὑπὸ τῶν υποστῶν' εἰς γὰρ αἱ μὲν πίστεις ἐνεκα ἄτεχνοι, καὶ αἱ τοιαύται πᾶσαι, αἱ δὲ ἐκ περιπετείας, ὡς 30 περ ἡ ἐν τοῖς Νόππροις, βέλτιον. δεύτεραι δὲ αἱ πεποιημέναι ὑπὸ τοῦ ποιητοῦ, διὸ ἀτεχνοί. οἷον Ὄρεστης ἐν τῇ Ἡφαίστεια ἀνεγμορίσθη ὡς Ὅρεστης' ἐκείνη μὲν γὰρ διὰ τῆς ἑπιστολῆς, ἐκεῖνος δὲ αὐτὸς λέγει ἢ βουλεύεται ὁ ποιητής ἄλλος ὁ μόνος- διὸ ἐγγὺς τι τῆς εἰρημένης ἁμαρτίας ἐστίν, εἰς γὰρ ἄν εἴμας καὶ ἐνεγκείμην. καὶ ἐν τῇ Σοφοκλέους Τηρεῖ ἡ τῆς κερκίδος φωνή. ἡ τρίτη διὰ μνήμης τῷ ἀισθῆσθαι δὲ τι ἀδιάβροχος τοῖς Δικαιογένουσι, ἱδὼν ἐν τῷ ἑτέρῳ ἔκλαυσεν, καὶ ἡ ἐν ᾿Αλκίνου ἀπολόγῳ, ἀκούων τοῦ κιθαριστοῦ καὶ μνησθεὶς ὤδεν ἀνεγμορίσθησαν. τετάρτη δὲ ἡ ἐκ συλλογισμοῦ, οἷον ἐν Χοιφάροις, 5 ἦν ὁ συλλογισμὸς τοὺς πεποιημένους, ὡς ἐν Χοιφάροις, 6 ὅτι ὁμοῖος τοῖς εὐλήλυμεν, ὁμοῖος δὲ οὐθεὶς ἄλλος ἤ Ὅρεστης, 7
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 Cyprians 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 Choephoroi:—'Some one resembling me has come;
οὗτος ἄρα ἐλήλυθεν. καὶ Ἡ Πολυείδου τοῦ σοφιστοῦ περὶ τῆς Ἰφιγενείας· εἰκὸς γὰρ τῶν Ὄρεστην συνλογίσασθαι, ὡς ἦ τ' ἀδελφή ἑτύθη καὶ αὐτῷ συμβαίνει θύεσθαι. καὶ ἐν τῷ Θεοδέκτου Τυδεί, ὡς ἐλθὼν ως εὑρήσων υἱὸν αὐτός ἀπόλ- ἔτη Ἰτολυείδου τοῦ σοφιστοῦ περὶ τῆς Ἰφιγενείας· εἰκὸς γὰρ τὸν Ἄριστον συλλογίσασθαι, ὅτι ἥ τ᾽ ἀδελφὴ ἑτύθη καὶ αὐτῷ συμβαίνει θύεσθαι. καὶ ἐν τῷ Θεοδέκτου Τυδεί, ὡς ἐλθὼν ως εὑρήσων υἱὸν αὐτός ἀπόλ- ἔτη Ἰτολυείδου τοῦ σοφιστοῦ περὶ τῆς Ἰφιγενείας· εἰκὸς γὰρ τὸν Ἄριστον συλλογίσασθαι, ὅτι ἥ τ᾽ ἀδελφὴ ἑτύθη καὶ αὐτῷ συμβαίνει θύεσθαι. καὶ ἐν τῷ Θεοδέκτου Τυδεί, ὡς ἐλθὼν ως εὑρήσων υἱὸν αὐτός ἀπόλ- 

**XVII**

dεῖ δὲ τοὺς μύθους συνιστάναι καὶ τῇ λέξει συναπεργάζεσθαι ὅτι μάλιστα πρὸ ὀμμάτων τιθέμενον" ὦτῳ γὰρ ἄν ἐναργέστατα [ὁ] ὁρῶν ὥσπερ ταῖς γιγνόμενος τοῖς περιδεραίων. δεύτεραι δὲ αἱ ἐκ συλλογισμοῦ.
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.

XVII 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.
[XVII. 1—3. 1455 a 26—1455 b 10

[τὸ] τὰ ὑπεναντία. σημεῖον δὲ τούτου ὃ ἐπετιμᾶτο Ἱκαρκίνῳ

τὸ τὰ ὑπεναντία. σημεῖον δὲ τούτου ὃ ἐπετιμᾶτο Ἱκαρκίνῳ

ὁ οὖρ ν ἀμφιάραος εξ ἱεροῦ ἀνήει, ὃ μὴ ὀρώντα [τὸν

ὃς ὃς ἔδει δὲ δυνατὸν καὶ τοῖς σχῆ-

μασιν συναπεργαξόμενον. πυθανωτατοι γάρ ἀπὸ τῆς αὐτῆς 2

φύσεως οἱ ἐν τοῖς πάθεσιν εἰσιν καὶ χειμαίνει ὁ χειμαξόμενος καὶ

χαλεπάνει ὁ ὀργιζόμενος ἀληθινώτατα. διὸ εὔφυοις ἡ

ποιητική ἕστιν ἡ μανικοῦ. τούτου γάρ οἱ μεν εὐπλαστοι οἱ δὲ

eκστατικοί εἰσιν. τούτους τε τοὺς λόγους καὶ τοὺς πεποιημέ- 3

1455 b νοῦς δε καὶ αὐτὸν ποιοῦντα εκτίθεσθαι καθόλου, εἴθ' οὖτως

ἐπεισοδιοῦν καὶ παρατείνειν. λέγω δὲ οὖτως ἃν θεωρεῖσθαι

tὸ καθόλου, οἶον τὴς 'Ιφιγενείας' τυθείσης τινὸς κόρης καὶ

ἀφανισθείσης ἀδήλως τοὺς θύσαις, ἱδρυνθείσης δὲ εἰς ἀλλήν

5 χώραν, ἐν θεοῖς ὠντως τοὺς ἥνειν τῇ θεῷ, ταύτην ἑσχε

tῆν ἵρωσσυνην' ἀδελφῶς καὶ ἔλθειν εἰς τῆς ἱερωσύνης τῆς

ιερείας (τὸ δὲ ὃτι ἀνείλεν ὁ θεὸς διὰ τινα αἰτίαν, ἱδρυνθείσης τῆς

ἰερείας τοῖς θύσασιν, εἰς τὴν ἱερωσύνην, καὶ ἔρχεται ἑκεῖ]

καὶ ἑρ' ὃ τι δε, ἕξω τοῦ μύθου), ἔλθων

de καὶ ληφθείς θύεσθαι μέλλων ἀνεγνώρισεν, εἴθ' ὡς Εὐρι-

τίδης εἴθ' ὡς Πολύειδος ἔποιησεν, κατὰ τὸ εἰκὸς εἶπόν ὦτι

26. τὸ om. apogr. 27. ἀνῄει apogr.: ἀν εἰὴ Α® ὃ ὀρώντα codd.: ὁ ὀρώντι' ἃν Vahlen. τὸν θεατὴν seclusi: τὸν παρειλημμένον Dacier, Susemihl. 30. α' αὐτῆς τῆς Tyrwhitt: quod si recipimus, legend. α' εἰς τοῖς πάθεσιν εἶσαι (v. 31) = α' αὐτ. τῆς φυσ. εἶν τοῦ κ.τ.λ. 34. ἐκστατικοὶ Vettori: ἐξεταστικοὶ codd. Huius loci ordo turbatur; et sunt quidem plura huiusmodi in hoc capite. τοῦτοι τοὺς ἐν τοῖς θύσασιν καὶ τοῖς ἱερωσύνης coni. Vahlen, hand scio an recte, ut sensus sit, 'even the traditional story, when recast by the poet, should be sketched in its general outline.' Quod si non receperis, καὶ αὐτῶν ποιοῦντα secludendum esse suspicor tanquam gloss. ad τοὺς πεποιημένους. 1455 b 2. παρατείνειν Vettori: περιτείνειν Α®. 8. καθόλου] fort. μὲν Vahlen. μόθου] fort. καθόλου Vahlen. Secludendum videtur aut ἄθειν ἑκεῖ (Bekker ed. 3) aut ἔξω τοῦ καθόλου (Düntzer, Susemihl).
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,
ὁμόθυμως τὴν ἀδελφὴν καὶ αὐτὸν ἔδει τυθῆναι, καὶ ἔντευθεν ἡ σωτηρία. μετὰ ταῦτα δὲ ἤδη ὑποβέντα τὰ 4 ὁμόματα ἐπεισοδιοῦν, ὅπως δὲ ἐσται οἰκεία τὰ ἐπεισόδια, οἶον ἐν τῷ Ὀρέστῃ ἡ μανία δι᾽ ἐς ἑλήφθη καὶ ἡ σωτηρία διὰ τῆς καθάρσεως. ἐν μὲν οὖν τοῖς δράμασι τὰ ἐπεισόδια σύντομα, ἥδη ἐποποιία τούτων μηκύνεται. τῆς γὰρ Ὀδυσσείας μικρός ὁ λόγος ἐστὶν· ἀποδημούντως τινος ἐτη πολλὰ καὶ παραφυλαττομένου ὑπὸ τοῦ Ποσειδῶνος καὶ μόνου ὄντος, ἐτη δὲ τῶν οἰκον οὐ τῶν ἐχόντων ὅστε τὰ χρήματα ἐποποιίαν ἀναλίσκεσθαι καὶ τὸν ὄλον ἐπεισόδιον λεύσθαι, αὐτὸς δὴ ἀφικνεῖται χειμασθεὶς καὶ ἀναγνωρίσας τῳ ἀρχαῖο διότι ἐλήφθη καὶ ἡ σωτηρία διὰ τῆς καθάρσεως. ἐν μὲν οὖν τοῖς δράμασι τὰ ἐπεισόδια σύντομα, ἡ δὲ ἐποποιία τούτων μηκύνεται. τῆς Ἐν τῷ ᾿Ορέστῃ ἡ μανία διὰ τῆς καθάρσεως. ἐν μὲν οὖν τοῖς δράμασι τὰ ἐπεισόδια σύντομα, ἡ δὲ ἐποποιία τούτων μηκύνεται. τῆς Ἐν τῷ ᾿Ορέστῃ ἡ μανία διὰ τῆς καθάρσεως. ἐν μὲν οὖν τοῖς δράμασι τὰ ἐπεισόδια σύντομα, ἡ δὲ ἐποποιία τούτων μηκύνεται.
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.
τοῦ θανάτου μέχρι τοῦ τέλους. τραγῳδίας δὲ εἶδη εἰσὶ πέτος—

σάρα, [τοσαῦτα γὰρ καὶ τὰ μέρη ἑλέχθη,] ἦ μὲν πεπλεγ-

μένη, ὡς τὸ ὄλον ἐστὶν περιπέτεια καὶ ἀναγνώρισις, <ἡ δὲ ἄπλη,> ἦ δὲ παθητικὴ, οἷον οἳ τε Αἴαντες καὶ οἳ Ἡξιόνες,

ἡ δὲ ἠθικὴ, οἷον οἵ τε Αἴαντες καὶ Ἡξιόνες καὶ ὁ Πηλεὺς. † τὸ δὲ τέταρ-

tον ὅσι τοὺς ἑξηκοντάς· γεγονότων γὰρ καθ’ ἕκαστον μέρος ἀγαθῶν ποιητῶν, ἐκάστου τοῦ ἱδίου ἀγαθὸν ἁξιοῦσι τὸν ἑνα ὑπερβάλλειν. δίκαιον δὲ καὶ τραγῳδίαν ἄλλη, καὶ τὴν αὐτὴν λέγειν οὐδὲν <ἐπική δὲ, ἢ αὐτὴ πλοκὴ καὶ λύσις. πολλοὶ δὲ πλέξαντες εὐ

10 λύουσιν κακῶς· δεῖ δὲ ἅμων ἀδίκως ἔδωκαν κρατεῖσθαι. χρὴ δὲ ὅπερ 4 εἰρηται πολλάκις μεμνῆσθαι καὶ μὴ ποιεῖν ἐποποιικὸν σύ-

στήμα τραγῳδίαν. ἐποποιικὸν δὲ λέγω [δὲ] τὸ πολύμυθον, οἷον εἰ τοὺς τὸν τῆς Ἡλιάδος ὅλου ποιοὶ μύθουν. ἐκεῖ μὲν γὰρ διὰ τὸ μήκος Λαμбάνει τὰ μέρη τοῦ πρέπου μέγεθος, ἐν

15 δὲ τοῖς δράμασι πολὺ παρὰ τὴν ὑπόληψιν ἀποβαίνει. ση—

5 μείον δὲ, δοὺ πέραν Ἡλιάδος ὅλου ἐποίησαν καὶ μὴ κατὰ μέρος ὥσπερ Εὐρυπίδης, <ἡ>. Νίοβην καὶ μὴ ὥσπερ Αἴ—
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—
σχύλος, ἢ ἐκπίπτουσιν ἢ κακῶς ἀγωνίζονται, ἐπεις καὶ Ἑλάγαθον ἐξέπεσεν ἐν τούτῳ μόνῳ ἐν δε ταῖς περιπετείαις [καὶ 20 ἐν τοῖς ἀπλοῖς πράγμασι] στοχάζεται διὸν βούλονται θαυμαστῶς τραγικόν γὰρ τούτο καὶ φιλάνθρωπον. ἐστιν δὲ 6 τούτο, ὅταν ὁ σοφὸς μὲν μετὰ ποιηρίας δὲ εξαπατηθῆ, ὡσπερ Σίσυφος, καὶ ὁ ἀνδρεῖος μὲν ἄδικος δὲ ἡττηθῆ, ἐστιν δὲ τούτο ἐκὸς ὡσπερ ᾿Αγάθων λέγει, εἰκὸς ἤμαρ γίνεσθαι 25 πολλὰ καὶ παρὰ τὸ εἰκὸς, καὶ τὸν χρόνον δὲ ἐνα δὲι 7 ὑπολαβέων τῶν ὑποκριτῶν καὶ μόριον εἶναι τοῦ ὄλου καὶ συναγωνίζεισθαι μὴ ὡσπερ Εὐριπίδη ἀλλ᾽ ὡσπερ Σοφοκλεῖ. τοῖς δὲ λοιποῖς τὰ ἀδόμενα τὸ μένου ἡ ἀλλης ἀγωνίας ἐστίν διὸ ἐμβόλιμα ἁδονων πρῶτον 30 ἀρξαντος 'Αγάθωνος τοῦ τοιοῦτον, καὶτοι τὶ διαφέρει ἡ ἐμβόλιμα ἰδεῖν ἢ εἰ ῥήσιν εἰ ᾿Αγάθων ἡ ἀμβλυτοι ἢ ἐπεισόδιον ὄλον;

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?

XIX 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
μεγάλα ἢ εἰκότα δὲν παρασκευάζειν· πλὴν τοιοῦτον δια-5 φέρει, ὅτι τὰ μὲν δὲν φαίνεσθαι ἀνευ διδασκαλίας, τὰ δὲ ἐν τῷ λόγῳ ύπὸ τοῦ λέγοντος παρασκευάζεσθαι καὶ παρὰ τὸν λόγον γίγνεσθαι. τί γὰρ ἂν εἰη τοῦ λέγοντος ἔργου, εἰ φαίνοντο ἦδη ἂ δὲ καὶ μὴ διὰ τὸν λόγον; τὼν δὲ περὶ τὴν 4 λέξην ἐν μὲν ἐστίν εἰδὸς θεωρίας τὰ σχῆματα τῆς λέξεως, 10 ἃ ἐστίν εἰδέναι τῆς ύποκριτικῆς καὶ τοῦ τὴν τοιαύτην ἔχον-

tos ἀρχιτεκτονικῆν, οἷον τὶ ἐντολὴ καὶ τὶ ἐυχὴ καὶ διή-
γησις καὶ ἀπειλή καὶ ἁπτώτης καὶ ἀπόκρισις καὶ εἰ τι 5
ἀλλο τοιοῦτον. παρὰ γὰρ τὴν τούτων ἐρώς ἡ ἁγνοίαν οὐδὲν 5
eis τὴν ποιητικὴν ἐπιτυμμα φέρεται ὅ τι καὶ ἄξιον σπου-
15 δῆς. τί γὰρ ἂν τις ύπολάβοι ἡμαρτήσθαι ἂ Προπταγόρας ἐπιτιμά, ὅτι εὐχέσθαι οἶομενος ἐπιτάττετε εἰπὼν "μὴν ἄει-
δὲ Ged," τὸ γὰρ κελεῦσαι φήσειν ποιεῖν τῇ ἡ μὴ ἐπίσταξις 5
ἐστίν. διὸ παρεἰσθω ὡς ἂλλης καὶ οὐ τῆς ποιητικῆς ὅν 20
θεωρήμα.

XX [τῆς δὲ λέξεως ἀπάσης τάδ᾽ ἐστὶ τὰ μέρη, στοιχεύων

συλλαβὴ σύνδεσμος ὄνομα ῥῆμα [ἀρθρον] πτῶσις λόγος. 2

στοιχεύων μὲν οὖν ἐστὶν φωνὴ ἀδιαίρετος, οὐ πᾶσα ὁ ὄνομα

ἀλλ᾽ ἐξ ἧς πέφυκε συνετὴ γίγνεσθαι φωνή· καὶ γὰρ τῶν 2

θηρίων εἰσὶν ἀδιαίρετοι φωναὶ ὃν οὐδεμίαν λέγω στοι-

25 ἄρθρον. ταύτης δὲ μέρη τὸ τε φωνῆν καὶ τὸ ἡμίφωνον καὶ 3

أتي φωνον. ἐστὶν δὲ φωνῆν μὲν <το> ἀνευ προσβολῆς ἔχων 4

φωνὴν ἀκουστήν, ἡμίφωνον δὲ τὸ μετὰ προσβολῆς ἔχων 5

φωνὴν ἀκουστήν, οἰον τὸ Σ καὶ τὸ Ρ, ἀφωνον δὲ τὸ μετὰ 21

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 Inflexion, 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
προσβολῆς καθ' οὗ τοίς οἰκείοις τινάς φωνήν γινόμενον ἀκουστὸν, οἷον τὸ Γ καὶ τὸ Δ. ταῦτα δὲ διαφέρει σχήμασίν τε τοῦ στόματος καὶ τῶν ἐχόντων τινὰ φωνὴν γινόμενον ἀκουστόν, οἷον τὸ Τ' καὶ τὸ Α. ταῦτα δὲ διαφέρει σχήμασίν τοῦ στόματος καὶ δασύτητι καὶ ψιλότητι καὶ μήκει καὶ βραχύτητι, ἐτει δὲ οξύτητι καὶ βαρύτητι καὶ τὸ μέσον' περὶ ὧν καθ' ἕκαστον ἐν τοῖς μετρικοῖς προσήκει θεωρεῖν. συλλαβή 5

35 δὲ ἐστὶν φωνὴ ἄσημος συνθετῆ εξ ἀκόμοι τι * καὶ φωνὴν ἐχοντος. καὶ γάρ τὸ ΓΑ ἀνευ τοῦ Ρ συλλαβή καὶ μετά τοῦ Ρ, οἷον τὸ ΓΡΑ. ἀλλὰ καὶ τούτων θεωρῆσαι τὰς διαφορὰς τῆς μετρικῆς ἐστίν. σύνδεσμος δὲ ἐστὶν φωνή ἄσημος 6

1457 a ἡ οὔτε κωλύει οὔτε ποιεῖ φωνήν μίαν σημαντικὴν ἐκ πλειόνων φωνῶν, πεφυκίᾳ [συν]· τίθεσθαι καὶ ἐπὶ τῶν ἄκρων καὶ ἐπὶ τοῦ μέσου' ἡ φωνή ἄσημος ἢ ἐκ πλειόνων μὲν φωνῶν μᾶς, σημαντικώς δὲ, ποιεῖν πέφυκεν μίαν σημαντικὴν 5 φωνήν, οἷον τὸ ἀμφί καὶ τὸ περὶ καὶ τὰ ἄλλα. ἀν ἐστὶ ἐξ ἀφώνου καὶ φωνὴν ἔχοντος· ἢ φωνὴν 7 ἄσημος ἡ λόγου ἀρχὴν ἢ τέλος ἢ διορισμὸν δηλοῖ, ἢν μὴ ἀρμόττει εἰς ἀρχήν λόγου τιθέναι καὶ' αὐτήν, ἢν μὲν, ἢ τοι, δὲ. ἢ φωνὴ ἄσημος ἢ οὔτε κωλύει οὔτε ποιεῖ φωνήν μίαν σημαντικὴν ἐκ πλειόνων φωνῶν πεφυκίᾳ τίθεσθαι καὶ 10 ἐπὶ τῶν ἄκρων καὶ ἐπὶ τοῦ μέσου.] ὄνομα δὲ ἐστὶν φωνὴ 8


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.

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, περί, and the like. Or, a non-significant sound, which marks the beginning, end, or division of a sentence; such, however, that it cannot correctly stand by itself at the beginning of a sentence,—as μέν, ἢτοι, δέ.

A Noun is a composite significant sound, not marking time, of which no part is in itself significant; for in double or compound words we do not employ the separate parts as if each were in itself significant. Thus in Theodorus, 'god-given,' the δώρον or 'gift' is not in itself significant.
συνθετὴ σημαντικὴ ἀνευ χρόνου ής μέρος οὐδέν ἐστὶ καθ᾽ αὐτὸ σημαντικών. ἐν γὰρ τοῖς διπλοῖς οὐ χρώμεθα ὡς καὶ αὐτὸ καθ᾽ αὐτὸ σημαίνων, οἷον ἐν τῷ Θεοδώρῳ τὸ δῶρον οὐ σημαίνει. ῥήμα δὲ φωνὴ συνθετὴ σημαντικὴ μετὰ χρό- 
15 νοῦ ἢς οὐδέν μέρος σημαίνει καθ᾽ αὐτὸ, ὡσπερ καὶ ἐπὶ τῶν ὀνομάτων. τὸ μὲν γὰρ ἄνθρωπος ἢ λευκὸν οὐ σημαίνει τὸ πότε, τὸ δὲ βαδίζει ἢ βεβάδικεν προσσημαίνει τὸ μὲν τὸν παρόντα χρόνον τὸ δὲ τὸν παρεκκληθότα. πτώσις δ᾽ ἐστὶν 10 ὀνόματος ἢ ρήματος ἢ μὲν τὸ κατὰ τὸ τοῦτο ἢ τοῦτο ση-
20 μάϊνον καὶ ὡς τουαῦτα, ἢ δὲ κατὰ τὸ ἐνὶ ἢ πολλοῖς, οἷον ἄνθρωποι ἢ ἄνθρωπος ἢ ἄνθρωπος, ἢ δὲ κατὰ τὰ υποκριτικά, οἷον καθ᾽ ἐρωτηματικὰ ἐπίταξιν: τὸ γὰρ <ἀρ > ἐβάδισεν ἢ βαδίζει πτώσις ῥήματος κατ᾽ αὐτὰ τὰ ἐξῆς ἐστὶν. λόγον δὲ φωνὴ συνθετὴ 11 σημαντικὴ ἢς ἐνια μέρη καθ᾽ αὐτὰ σημαίνει τι᾽ οὐ γὰρ 25 ἀπασ λόγος ἢκ ρήματος καὶ ὀνομάτων σύγκειται, οἷον ὁ τοῦ ἄνθρωπον ὀρισμός, ἀλλ᾽ ἐνδέχεται ἄνευ ῥημάτων εἶναι λόγον, μέρος μὲντοι ἢ ἐπὶ τοῖς σημαίνον ἐξεί, οἷον ἐν τῷ βαδι-
ζεὶ Κλέων τὸ Κλέων. εἰς δὲ ἐστὶ λόγος διχῶς, ἢ γὰρ ὁ ἐν 12 σημαίνον, ἢ ἢ ἐκ πλείονον συνδέσμῳ, οἷον ἡ Ἴλιας μὲν 30 συνδέσμῳ εἰς, ἢ δὲ τοῦ ἄνθρωπον τῷ ἐν σημαίνειν.]

XXI ὀνόματος δὲ ἐίθη τὸ μὲν ἀπλοῦν, ἀπλοῦν δὲ λέγω ὁ μὴ ἐκ σημαίνοντων σύγκειται, οἷον γὰρ, τὸ δὲ διπλοῦν τοῦτον δὲ τὸ μὲν ἐκ σημαίνοντος καὶ ἀσήμου (πλὴν οὐκ ἐν τῷ ὀνόματι σημαίνοντος καὶ ἀσήμου), τὸ δὲ ἐκ σημαίνοντων

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.

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 δὲ αὐτὸ καὶ τριπλοῦν καὶ τετραπλοῦν ὄνομα καὶ πολλαπλοῦν, οἷον τὰ πολλὰ τῶν μεγαλειών, οἷον Ἐρμοκαὶ

1457 οἱ κόσμος ὁ θεὸς, ὃς πεποιημένευν ἤ ἐπεκτεταμένευν ἤ υφηρη-

2 μέν ἤ ἐξηλλαγμένευν. λέγω δὲ κύριον μὲν ἢ χρῶμαι 3 ἐκαστοῦ, γλώτταν δὲ δὲ ἐνεργοὶ, ὥστε φανεροὶ διὰ καὶ γλώτ-

5 τα καὶ κύριον εἶναι δυνατὸν τὸ αὐτὸ, μὴ τοὺς αὐτοὺς δὲ· τὸ γὰρ σύμφωνον Κυπρίως μὲν κύριον, ἡμῖν δὲ γλώττα. με- 4 ταφορά δὲ ἐστὶν ὄνομα καταμετρεύον ἐπιφορὰ ἢ ἀπὸ τοῦ γένους ἐπὶ έδος ἢ ἀπὸ τοῦ έδος ἐπὶ τὸ γένος ἢ ἀπὸ τοῦ έι-

δοσ ἐπὶ έδος ἢ κατὰ τὸ ἀνάλογον. λέγω δὲ ἀπὸ γένους μὲν 5 ἐπὶ έδος, οἷον “νῦσα δε μο ἦ ὠ ἔστηκεν” τὸ γὰρ ἀρμεῖν ἐστὶν ἐστάνας μι. ἀπ᾽ εἰδοὺς δὲ ἐπὶ γένος, “ἡ δὴ χρῶμι ’Οδυσσεύς εὐθλὰ ἐφοργεῖ” τὸ γὰρ μυρίων πολὺ <τί> ἐστὶν, ω νῦν ἀντὶ τοῦ πολλοῦ κέχρηται. ἀπ᾽ εἰδοὺς δὲ ἐπὶ εἰδοὺς οἷον “χαλκῷ ἀπὸ ψυχῇ ἀρύσας” καὶ “ταμῶν ἀτειρέι χαλκῷ.” ἐνταῦθα 15 γὰρ τὸ μὲν ἄρισται ταμεῖν, τὸ δὲ ταμεῖν ἀρύσαι εἰρηκεν’ ἀμφοῦ γὰρ ἄφελεῖν τί ἐστὶν. τὸ δὲ ἀνάλογον λέγω, ὅταν ὁ ὀμοίως ἔχη τὸ δεύτερον πρὸς τὸ πρῶτον καὶ τὸ τέταρτον πρὸς τὸ τρίτον· ἐρεῖ γὰρ ἀντὶ τοῦ δευτέρου τὸ τέταρτον ἢ ἀντὶ τοῦ τετάρτου καὶ τὸ δεύτερον, καὶ ἐνίοτε προστιθέασιν ἀνθ᾽ 20 οὗ λέγει πρὸς ὁ ἐστὶ. λέγω δὲ ὁ ὀμοίως ἄχει γαλάζων πρὸς Διόνυσον καὶ ἀσπίδας πρὸς Ἀρη’ ἐρεῖ τοιούτων τὴν μακρύνασπίδα Διονύσου καὶ τὴν ἀσπίδα γαλάζων Ἀρεώς. ἢ δὲ γῆρας πρὸς

36. μεγαλείων ὧς Winstanley: μεγαλείων οἷον Bekker ed. 3: μεγαλείων ὧν Vahlen: μεγαλαυτῶν codd. 1457 οἱ 2. ἀφετεροῦν Spengel (cf. Σ 4)

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 σιγυνον, '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 ἀρύσαι, 'to draw away,' is used for ταμεῖν, 'to cleave,' and ταμεῖν again for ἀρύσαι,—each being a species of taking away. Analogy or proportion is when the second term is to the first as the fourth to the third. We may then use the fourth for the second, or the second for the fourth. Sometimes too we qualify the metaphor by adding the term to which the proper word is relative. Thus the cup is to Dionysus as the shield to Ares. The cup may, therefore, be called 'the shield of Dionysus,' and the shield 'the cup of Ares.' Or, again,
βίον, καὶ ἐστέρα πρὸς ἰμέραν· ἐρέι τῶν την ἐστέραν ἡμέ- 
ρας ἡμέρας καὶ τὸ γῆρας ἐστέραν βίον ἂν ὅπερ Ἐμπεδοκλῆς,
25 δύσματι βίοι. ἐνίοις δ’ οὐκ ἔστιν ὄνομα κεῖμενον τῶν ἀνα- 
λογον, ἀλλ’ ὄνομα ἡμέρας καὶ ἠρείη στὶς τὴν ἑσπέραν γῆ-
πάς ἡμέρας καὶ τὸ γῆρας ἑσπέραν βίου ἢ ὥσπερ Ἐμμπεδοκλῆς,
25 δυσματί βίου. ἐνίοις δ’ οὐκ ἔστιν ὄνομα κεῖμενον τῶν ἀνα-
λογον, ἀλλ’ ὄνομα ἡμέρας καὶ ἠρείη στὶς τὴν ἑσπέραν γῆ-
πάς ἡμέρας καὶ τὸ γῆρας ἑσπέραν βίου ἢ δυσματί βίου AS Vahlen. 25. τῶν A°: τὸ apogr., Bekker. 29. 
<τῶν ἁμερέας> τῶν κάρτων Castelvetro. 32. ἀλλ’ ἀοινὸν Vettori: ἀλλ’ ἀοινὸν codd. 1458 Α’ 1. κεχρημένος Hermann. 4. Πηλῆος καὶ τὸ 

βίον, καὶ ἐστέρα πρὸς ἰμέραν· ἐρεί τῶν την ἐστέραν ἡ-
ρας ἡμέρας καὶ τὸ γῆρας ἐστέραν βίον ἂν ὅπερ Ἐμπεδοκλῆς,
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 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 ἐρνύγες, 'sprouters,' for κέρατα, 'horns,' and ἀρητήρ, '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,—πόληος for πόλεως, Πηλήος for Πηλέος, and Πηληιάδεω for ΠΠηλείδου: of contraction,—κρί, δῶ, and ὑψ, as in μία γίνεται ἀμφοτέρων ὑψ.

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

[Nouns in themselves are either masculine, feminine, or neuter. Masculine are such as end in ν, ρ, σ, or in
ὅσα ἐκ τούτου σύγκειται, ταῦτα δ’ ἐστὶν δύο, Ψ καὶ Ξ, θήλεα
dὲ ὅσα ἐκ τῶν φωνηέντων εἰς τε τὰ ἀει μακρά, οἶον εἰς Η
καὶ Ω, καὶ τῶν ἐπεκτεινομένων εἰς Α’, ὅστε ἵσα συμβαίνει
πλήθει εἰς ὅσα τὰ ἄρρενα καὶ τὰ θήλεα. τὸ γὰρ Ψ καὶ τὸ Ξ
15 ταὐτά ἐστιν. εἰς δὲ ἄφωνον οὐδέν ὁμομα τελευτᾶ, οὐδὲ εἰς
φωνηέν βραχύ, εἰς δὲ τὸ I τρία μόνον, μελε κόμμι πέπερι.
eἰς δὲ τὸ Τ πέντε. τὰ δὲ μεταξὺ εἰς ταῦτα καὶ Ν καὶ Σ.]

XXII  λέξεως δὲ ἀρετὴ σαφὴ καὶ μη ταπεινήν εἶναι. σαφεστάτη
μὲν οὖν ἔστιν ἡ Κλεοφόντος ποίησις καὶ Ἡ Σθενέλου. σεμνὴ
dὲ καὶ ἐξαλλάττουσα τὸ ἰδιωτικὸν ἡ τοὺς
χειρικοὺς κεχρημένη. καὶ ζευκών δὲ λέγω γλώτταν καὶ μετα-
φοράν καὶ ἐπεκτασιν καὶ πᾶν τὸ παρὰ τὸ κύριον. ἀλλ᾽ ἂν 2
τις ἀμα ἀπαντα τοιαῦτα ποιήσῃ, ἡ αἰνιγμα ἐστι τῇ
μη Βαρβα-
25 ρισμός: ἀν μὲν οὖν ἐκ μεταφορῶν, αἰνιγμα, ἐὰν δὲ ἐκ
γλωττῶν, Βαρβαρισμός: αἰνίγματος τε γὰρ ἰδέα αὐτή ἐστι,
tὸ λέγοντα ὑπάρχουσα ἅπαντα συνάψαι. κατὰ μὲν οὖν
τὴν τῶν <Ἀλλων> ὁμομάτων σύνθεσιν οὐχ οἶον τὸ τοῦτο
ποιήσαι, κατὰ δὲ τὴν μεταφορὰν εὐδέχεσται, οἶον “ἄνδρ᾽ εἶδον
30 πυρὶ χαλκὸν ἐπ᾽ ἀνέρι κολλήσαντα,” καὶ τὰ τοιαῦτα. ἐκ τῶν
γλωττῶν Βαρβαρισμός. δεῖ ἀμα κεκράσθαι π τως τοιοῦτος: τὸ 3
μὲν γὰρ μη ἰδιωτικὸν ποιήσει μηδὲ ταπεινῶν, οἶον ἡ γλώττα
καὶ ἡ μεταφορὰ καὶ ὁ κόσμος καὶ τᾶλα τὰ εἰρημένα

14. πλήθει απogr.: πλήθη Λ.ο. 15. ante ταῦτα add. τῷ Σ Τyrwhitt.
17. post πέντε add. απogr. τὸ πῶς τὸ νάτυ τὸ γάντο τὸ δόρυ τὸ ἄστυ. 24.
tὶς ἀπαντάν καὶ τὶς ἀμα ἀπαντάν απogr.: ἀν ἀπαντάν Λ.ο. τοιχήση απogr.:
tοιχήση Λ.ο. 28. ἀλλων coni. Margoliouth, collato Arabs ‘reliqua
nomena’: κυρίων Tyrwhitt. 31. κεκράσθαι Maggi e cod. Lampridii
cf. Arabs ‘si miscentur haec’: κεκράσθαι ceteri codd.
some letter compounded with $s$, 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 $s$. No noun ends in a mute or a vowel short by nature. Three only end in $i$, $-\mu\ell\iota, \kappa\omicron\mu\omicron\omicron, \pi\acute{e}\pi\omicron\omicron\iota$: five end in $u$. Neuter nouns end in these two latter vowels; also in $v$ and $s$.

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
εἰδή, τὸ δὲ κύριον τὴν σαφῆνειαν. οὐκ ἐλάχιστον δὲ μέρος 4
1458 b συμβάλλεται εἰς τὸ σαφὲς τῆς λέξεως καὶ μὴ ἰδιωτικῶν
αἰ ἐπεκτάσεις καὶ ἀποκοπαί καὶ ἐξαλλαγαί τῶν ὄνομά-
tων· διὰ μὲν γὰρ τὸ ἄλλος ἔχειν ἢ ὡς τὸ κύριον, παρὰ
τὸ εἰσώθες γιγνόμενον, τὸ μὴ ἰδιωτικῶν ποιῆσαι, διὰ δὲ τὸ κοι-
νων τοῦ εἰσοδότος τὸ σαφὲς ἔσται. ὡστε οὐκ ὁρθῶς γέγονεν 5
σιν οἱ ἐπιτιμῶντες τὸ τοιοῦτο τρόπῳ τῆς διαλέκτου καὶ δια-
κωμοδοῦντες τὸν ποιητήν, οἷον Εὐκλείδης ὁ ἀρχαῖος, ὡς
ράδιον ποιεῖν, εἰ τις δόσας ἐκτείνειν ἐφ᾽ ὁπόσον βούλεται,
lαμβοποιήσας ἐν αὐτῇ τῇ λέξει. "Ἐπιχάρην εἶδον Μαρα.
thύναδε βαδίζοντα," καὶ "οὐκ ἂν γὴ ἐράμενον τὸν ἐκείνου ἐλ-
λέβορου." τὸ μὲν οὖν φαίνεσθαι πως χρώμενον τοῦτο τὸ 6
τρόπῳ γελοίον, τὸ δὲ μέτρον κοινὸν ἀπάντων ἐστὶ τῶν με-
ρῶν· καὶ γὰρ μεταφορὰς καὶ γλώσσας καὶ τοῖς ἀλλοις
εἰδες χρώμενος ἀπρεπῶς καὶ ἐπιτῆδες ἐπὶ τὰ γελοία τὸ
15 αὐτὸ ἀν ἀπεργάσαιτο. τὸ δὲ ἀρμόττον δοσον διαφέρει ἐπὶ 7
τῶν ἐπών θεωρείσθω ἐντιθεμένων τῶν <κυρίων> ὄνομάτων
εἰς τὸ μέτρον. καὶ ἐπὶ τῆς γλώσσης δὲ καὶ ἐπὶ τῶν μετα-
φορῶν καὶ ἐπὶ τῶν ἄλλων ἰδεῶν μετατιθεῖσαν, ἀν τις τὰ
κύρια ὄνοματα κατίδοι ὅτι ἀληθῆ λέγομεν· οἷον τὸ αὐτὸ
20 ποιήσαντος ιαμβεῖον Αἰσχύλου καὶ Εὐριπίδου, ἐν δὲ μόνον
ὄνομα μεταθέντος, ἀντὶ [κυρίου] εἰσθότος γλώσσαν, τὸ

1458 b 1. συμβάλλεται Αѳ: συμβάλλονται apogr. 9. Ἐπιχάρην
Bursian praeente Tyrwhitt (Ἑπιχάρην) : ἤτει χάριν Αѳ. 10.
ἀν γ᾽ ἐράμενος apogr. : ἀν γευμένος Αѳ: γευσάμενος Tyrwhitt. 11.
πως] ἀπρεπῶς Twining: πάντως Hermann. 15. ἀρμόττον apogr. :
ἄρμόττοντος Αѳ. 16. ἐπ᾽ ῥα ἐπεκτάσεων Tyrwhitt. κυρίων coni. Vahlen.
21. μεταθέντος Ald.: μετατιθέντος Αѳ. κυρίων secludendum coni. Vahlen:
κυρίων <καὶ> εἰσθότος Heinsius.
use of proper words will make it perspicuous. But nothing contributes more to produce a clearness of diction that is remote from commonness than the extension, contraction, and alteration of words. For by deviating in exceptional cases from the normal idiom, the language will gain distinction; while, at the same time, the partial conformity with usage will give perspicuity. The critics, therefore, are in error who censure these licenses of speech, and hold the author up to ridicule. Thus Euclides, 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:

`Ἐπιχάρην εἶδον Μαραθῶνάδε βαδίζοντα,
or,

οὐκ ἄν γ᾽ ἐράμενος τὸν ἐκείνου ἐλλέβορον.

To employ such lengthening at all obtrusively is grotesque. 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 difference is made by the appropriate use of lengthening, may be seen in Epic poetry by the insertion of ordinary forms in the verse. So, again, if we take a 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 Φιλοκτῆτη ἐποίησεν

φαγέδαιν᾽ <δ'> η’ μον σάρκας ἐσθίει τοδός,

25 ὁ δὲ ἀντὶ τοῦ ἐσθίει τὸ θαυμάται μετέθηκεν. καὶ

νῦν δὲ μ’ ἔων ὄλγος τε καὶ οὐτιδανός καὶ ἀεικής;1
ei τις λέγοι τὰ κύρια μετατιθεῖς

νῦν δὲ μ’ ἔων μικρὸς τε καὶ ἀσθενικός καὶ ἀειδής· καὶ

30 δίφρον [τ’] ἀεικέλιον καταθεῖς ὅλγην τε τράπεζαν;2

dίφρον μοχθηρὸν καταθεῖς μικράν τε τράπεζαν.

καὶ τὸ “ἡμῶν βοῶσιν”3 ἡμῶν κράζουσιν. ἔτι δὲ Ἀριφρά-8

ὁ δὲ τὸν τραγῳδοὺς ἐκωμώδει, ὅτι δ’ οὐδὲ ἂν εἴποι ἐν τῇ
dιαλέκτῳ τούτοις χρώτα, οἷον τὸ δωμάτων ἀπὸ ἀλλὰ μὴ

35 ἀπὸ δωμάτων, καὶ τὸ σέθεμ καὶ τὸ ἐγώ δὲ νῦ, καὶ τὸ

1459 a Ἀχιλλέως πέρι ἀλλὰ μὴ περὶ Ἀχιλλέως, καὶ ὅσα ἄλλα
tou ἡμῶν τούτων ἐκωμῳδεῖ, ὅτι ὅσα ἄλλα

5 τῶν κυρίων ποιεῖ TO μὴ εἶναι ἐν τοῖς κυρίως ποιεῖ τὸ μὴ

ἱδιωτικὸν ἐν τῇ λέξει ἅπαντα τὰ τοιαῦτα τοῖς διθυράμβοις, αἱ δὲ γλώτ-

codd. : ἀκικός Odys. l. c. 30. τ’ ἀεικέλιον codd. : τ’ ἀκικόν Vahlen :
to seclus. Susemihl ed. 1. 33. εἶποι apogr. : εἴπης ἄγ. 1459

1 Odyssey ix. 515, νῦν δὲ μ’ ἔων ὄλγος τε καὶ οὐτιδανὸς καὶ ἄκικαν.

2 Odyssey xx. 259, δίφρον ἀεικέλιον καταθεῖς ὅλγην τε τράπεζαν.

3 Iliad xvii. 265.
one, makes one verse appear beautiful and the other trivial. Aeschylus in his Philoctetes says:

φαγεδαινα <δ'> ή μου σάρκας ἐσθίει ποδός.

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

νῦν δὲ μ' ἐὼν ὀλίγος τε καὶ ὀπτιδανὸς καὶ ἀεικής,

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

νῦν δὲ μ' ἐὼν μικρὸς τε καὶ ἀσθενικὸς καὶ ἀειδῆς.

Or, if for the line,

δίφρον [τ'] ἀεικέλιον καταθείς ὀλίγην τε τράπεζαν,

we read,

δίφρον μοχθηρὸν καταθείς μικράν τε τράπεζαν.

Or, for ἡμόνες βοώσων, ἡμόνες κράζουσιν.

Again, Ariphrades ridiculed the tragedians for using 8 phrases which no one would employ in ordinary speech: for example, δωμάτων ἄπο instead of ἀπὸ δωμάτων, σέθεν, ἐγὼ δὲ νῦν, Ἄχιλλέως πέρι instead of περὶ Ἄχιλλέως, 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,

περὶ μὲν οὖν τραγῳδίας καὶ τῆς ἐν τῷ πράπτειν μμι- σεως ἐστὸ ἡμῖν ἰκανά τὰ εἰρημένα.

περὶ δὲ τῆς δυνηματικῆς καὶ ἐν<ι> μέτρῳ μμητικῆς, ὅτι δὲ τοὺς μίθους καθάπερ ἐν ταῖς τραγῳδίαις συνεστάναι δραματικοῖς καὶ περὶ μίαν πράξειν ὅλην καὶ τελείαν, ἐξου- 20 σαν ἀρχὴν καὶ μέσα καὶ τέλος, ἐν δὲ όστερον ἔστω ὅλην ποιῆ τὴν οἰκείαν ἡδονήν, δήλου· καὶ μή ὁμοίας ἱστορίας τὰς συνήθεις εἶναι, ἐν αἰσ ἀνάγκη οὐχὶ μιᾶς πράξεως ποιεῖσθαι δήλωσιν ἀλλ᾽ ἕνος χρόνου, ὃσα ἐν τούτῳ συνέβη περὶ ἑνὰ ἐν αἷς τοιαύτα τὸ κύριον καὶ κόσμος. ὃσπερ 25 γὰρ κατὰ τοὺς αὐτοὺς χρόνους ἡ τ᾽ ἐν Σαλαμίνι ἐγένετο ναυμαχία καὶ ἡ ἐν Σικελίᾳ Καρχηδονίων μάχη οὐδὲν πρὸς τὸ αὐτὸ συντείνουσα τέλος, οὔτω καὶ ἐν τοῖς ἐφεξῆς χρόνοις ἐνίστε ὦντει τάτερν μετὰ τάτερον, ἐξ ἕναν ἐν οὖν ὑπείρων τέλος. σχεδόν δὲ οἱ πολλοὶ τῶν ποιητῶν τοῦτο 30 δρῶσι. διό, ὃσπερ ἐπομεν ἡδη, καὶ ταύτῃ θεσπέσιοι· ἐν 3 φανελὴ Ὁμηρος παρὰ τοὺς ἅλλους, τὸ μὴδὲ τοῦ πόλεμου καίπερ ἐχοῦσα ἀρχὴν καὶ τέλος ἐπιχειρήσαι ποιεῖν ὅλον· λίαν γὰρ ἐν μέγας καὶ οὐκ εὐσύνοπτος ἐσέσθαι.
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
Ἡ τῶ μεγέθει μετριάζοντα καταπτεπλεγμένον τῇ ποικιλίᾳ. 35 νῦν δ' ἐν μέρος ἀπολαβῶν ἐπεισοδίους κέχρηται αὐτῶν πολλοῖς, οἷον νεών καταλόγῳ καὶ ἄλλοις ἐπεισοδίοις, ο后者 διαλαμβάνει τὴν ποιήσιν. οἱ δ' ἄλλοι περὶ ἑνα χρόνον καὶ μίαν πράξιν πολυμερῆ, οἶον ὁ τὰ Κύπρια ποιήσας καὶ τὴν μικρὰν Ἰλιάδα. τουγαροῦν ἐκ 4 μὲν Ἰλιάδος καὶ Ὁδυσσείας μία τραγῳδία ποιεῖται ἐκα- τέρας ἢ δύο μόναι, ἐκ δὲ Κυπρίων πολλαί καὶ τῆς μη- 5 κρᾶς Ἰλιάδος [πλέον] ὁκτώ, οἶον ὀπλών κρίσις, Φιλοκτή- της, Νεοπτόλεμος, Εὐρυτύλος, πτωχεία, Δάκαιαι, Ἰλίου πέρσις καὶ ἀπότολου [καὶ Σίνων καὶ Τρώαδες].

XXIV ἔτι δὲ [ἔτι δὲ] τὰ εἴδη ταύτα δεδέχεσθαι τὴν ἐποποιίαν τῇ τραγῳδίᾳ, ἢ γὰρ ἀπλὴν ἤ πεπλεγμένην ἢ ἥθικήν ἢ παθη- τικήν' καὶ τὰ μέρη ἐξω μελοποιίας καὶ ὄψεως ταυτά· καὶ γὰρ περιπετείων δεῖ καὶ ἀναγνωρίσεων καὶ πα- θημάτων. έτι τὰς διανοιὰς καὶ τὴν λέξιν ἐξει καλῶς. οἷος 2 ἄπασις "Ομηρός κέχρηται καὶ πρώτος καὶ ἱκανῶς. καὶ ἔγε καὶ τὸν ποιημάτων ἐκάτερον συνεστηκέν ἢ μὲν Ἰλιάς ἀπλοῦν 15 καὶ παθητικῶν, ἢ δὲ Ὁδυσσεία πεπλεγμένου (ἀναγνώρισις γὰρ διόλου) καὶ ἥθική. πρὸς δὲ τούτων λέξει καὶ διανοια- πάντα ὑπερβεβληκέν. διαφέρει δὲ κατὰ τὴς συστάσεως 3 τὸ μήκος ἢ ἐποποιία καὶ τὸ μέτρον. τοῦ μὲν οὖν μήκους ὅρος ἱκανὸς ὁ εἰρημένος· δύνασθαι γὰρ δεῖ δυναμόνας τὴν ἁρχήν 20 καὶ τὸ τέλος. εἶνδ' ἂν τούτο, εἰ τῶν μὲν ἁρχαιῶν ἐλάτ-
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
τους αἱ συστάσεις εἶπεν, πρὸς δὲ τὸ πλῆθος τραγῳδιῶν τῶν
eῖς μίαν ἀκρόασιν τιθεμένων παρῆκοιεν. ἔχει δὲ πρὸς τὸ 4
ἐπεκτείνεσθαι τὸ μέγεθος πολὺ τῇ ἐποποιίᾳ ἤδιον διὰ
tὸ ἐν μὲν τῇ τραγῳδίᾳ μὴ ἐνδέχεσθαι ἃμα ματῇομενα
25 πολλὰ μέρη μιμεῖσθαι ἀλλὰ τὸ ἐπὶ τῆς σκηνῆς καὶ τῶν
υποκριτῶν μέρους μόνον· ἐν δὲ τῇ ἐποποιίᾳ διὰ τὸ διήγησιν
eἶναι ἐστὶ πολλὰ μέρη ἃμα ποιεῖν περαινόμενα, ὡς ὄν
οικείων οὐντων αὐξεῖαι ὁ τοῦ ποιήματος ὤγκος. ὡστε τούτο
ἔχει τὸ ἄγαθων εἰς μεγαλοπρέπειαι καὶ τὸ μεταβάλλειν τὸν
30 ἀκούοντα καὶ ἑπεισοδιοῦν ἀνομολοίῳ ἑπεισοδίοις· τὸ γὰρ ὁ
ὀμοιον ταχύ πληροῦν ἐκπλήπτειν ποιεῖ τὰς τραγῳδίας. τὸ δὲ
μέτρον τὸ ἡρωικὸν ἀπὸ τῆς πείρας ἑρμοκεν. ἐι γὰρ τις ἐν
άλλορι μέτρῳ διηγηματικὴ μίμησιν ποιεῖ τῇ ἐποποιίᾳ,
ἀπρεπὰς ἄν φαίνετο· τὸ γὰρ ἡρωικὸν στασιμώτατον καὶ
35 ἐνδεχόμενον τῶν μέτρων ἐστίν (διὸ καὶ γλώττας καὶ μετα-
φοράς δέχεται μάλιστα· περιττὴ γὰρ καὶ <ταύτη> ἡ διηγη-
ματικὴ μίμησις τῶν άλλων). τὸ δὲ ιαμβεῖον καὶ τετράμετρον

1460 a κινητικὰ καὶ τὸ μὲν ὀρχηστικὸν, τὸ δὲ πρακτικὸν. ἐτι δὲ ἀτο-
πώτερον, εἰ μυγνύοι τις αὐτά, ὅστερ Χαιρήμων. διὸ οὔδεις
μακρὰν σύστασιν ἐν άλλῳ πεποίηκεν ἢ τῷ ἡρώφ, ἀλλ' ὃσ-
περ εἰπομεν αὐτή ἡ φύσις διδάσκει τὸ ἄρμοστον αὐτήν [δι-
5 αἱρεῖσθαι. Ὅμηρος δὲ ἀλλα τε πολλὰ ἄξιος ἐπανεἰσθαι καὶ 7

2. μυγνύοι Ald.: μυγνύει apogr.: μυγγιόν Δ (fuit μη, et η externum in litura corr.), cf. Arabs 'si quis nesciret' h. e. el μὴ γνοίη (Margoliouth).
4. αὕτη apogr.: αὐτή A. 5. αἱρεῖσθαι Bonitz: διαϊρεῖσθαι Δ.
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.
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 δει ἀδύνατα εἰκότα μᾶλλον ἢ δυνατά ἀπίθανα· τοὺς τε λόγους μη συνιστάσθαι ἐκ μερῶν ἀλόγων, ἄλλα μάλιστα μὲν μηδὲν ἐχειν ἀλογου, εἰ δὲ μη, ἐξω τοῦ μυθεύματος, ὡσ-30 περ Οἰδίπους τὸ μη εἰδέναι πῶς ὁ Λάιος ἀπέθανεν, ἄλλα μη ἐν τῷ δράματι, ὡσπερ ἐν Ἡλέκτρᾳ οἱ τὰ Πύθια ἀπαγγέλλουν
tes, ἡ ἐν Μυσίας ἢ ἀφανὸς ἢ Τεγέας εἰς τὴν Μυσίαν ἢ κον.
ὧπε τὸ λέγειν ὅτι ἀνήρητο ἢ τὸ μύθος γελοῖον· ἢ ἀρχῆς
γὰρ ὑπὲρ δει συνιστάσθαι τοιοῦτοι· ἢ δὲ θὴ καὶ φαίνηται
35 εὐλογιστέρως, ἐνθέχεσθαι καὶ ἀτοπον <ὁν>· ἐπεὶ καὶ τὰ τὸν ὅδωρον ἃν 
Ὀδυσσεία ἀλόγια τα περὶ τὴν ἄφαισιν ὅς οὐκ ἢ ἠ ἠ ἐνεκτὰ
1460 b δὴλον ἃν γένοιτο, εἰ αὐτὰ φαιλος ποιητής ποιήσετε· νὺν δὲ 
tοὺς ἀλλος ἀγαθος ὁ ποιητής ἀφανίζει ἡδύων τὸ τοπον. 
τῇ δὲ λέξει δει διαπονεῖν ἐν τοῖς ἄργοις ἡμέσι καὶ μὴτε 11
ἰδικοὶς μήτε διανοητικοὶς· ἀποκρύπτει γὰρ πάλιν ἢ λίναν
5 λαμπρὰ λέξις τὰ τε ἢθη καὶ τὰς δικαιολογίας.

XXV  περὶ δὲ προβλημάτων καὶ κύκλωσεν, ἡκ πόσων τε καὶ 
πολῶν εἰδῶν ἐστιν, ὃδ' ἃν θεωροῦσιν γένοιτ' ἀν φανερόν. ἐπεὶ 
γὰρ ἐστι μυθητὴς ὁ ποιητής ὡσπεραινεῖ ἥξοράφος ἢ τις ἀλλος 
eikosποῖος, ἀνάγκη μιμεῖσθαι τριῶν δύνων τὸν ἀριθμὸν ἐν 
10 τι ἄλι, ἢ γὰρ ὡλι ἢ ἢ ἢ ἢ στιν, ἢ ὡλα φασιν καὶ δοκεῖ, ἢ ὡλ 
einai δει. ταῦτα δ' ἐξαγγέλλεται λέξει <ἢ κυρίος ὄνομασιν> 2

30. <ά> Oldίπους Bywater. 35. ἀποδέχεσθαι apogr. ἐν addidi. 
1460 b 1 ποιήσει Heinsius: ποιήσει codd.: ἐπιθέσει Spengel. 5. τε 
apogr. : δὲ A¢. 7. ποιων εἰδῶν apogr.: ποιων ἀπὸν εἰδῶν A¢. 9. τὸν 
ἀριθμὸν vel τῷ ἀριθμῷ apogr.: τῶν ἀριθμῶν A¢. 10. ἢ ola apogr. : 
olla A¢. 11. ἢ κυρίος ὄνομασιν coni. Vahlen.
Accordingly, the poet should prefer probable impossible possibilities 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 γλώτταις καὶ μεταφοράς· καὶ πολλὰ πάθη τῆς λέξεως ἔστι, δίδομεν γὰρ ταῦτα τοὺς ποιηταῖς. πρὸς δὲ τούτους οὐχ ἡ αὐτὴ ὄρθωτας ἔστιν τῆς πολιτικῆς καὶ τῆς ποιητικῆς οὐδὲ ἀλλὰ τῆς τεχνῆς καὶ ποιητικῆς. αὐτὴς δὲ τῆς ποιητικῆς διττὴ ἁμαρτία, ἡ μὲν γὰρ καθ’ αὐτὴν, ἡ δὲ κατὰ συμβεβηκός. εἰ 4 μὲν γὰρ τοὺς ἐποιεῖτο μημήσασθαι <μὴ ὀρθῶς δὲ ἐμμήσατο δι’ ἀδύναμιαν, αὐτὴς ἡ ἁμαρτία· εἰ δὲ ἐκεῖ> τὸ προείλεσθαι μὴ ὀρθῶς; ἀλλὰ τῶν ἦπτουν <ἀμφῶ τά> 20 δεξιὰ προβεβλήματο ἢ τὸ καθ’ ἐκάστην τεχνὴν ἁμάρτημα οἷον τὸ κατ’ ἱατρικὴν ἢ ἀλλὴν τεχνὴν [ἢ ἄδύνατα πεποίηται] ὀποιανῶν, οὐ καθ’ ἑαυτὴν. ὡστε δεῖ τὰ ἐπιτιμήματα ἐν τοῖς προβεβλήμασιν ἐκ τούτων ἐπισκοποῦντα λῦειν. πρῶτον μὲν εἰ 5 πρὸς αὐτὴν τὴν τεχνὴν ἄδυνατα πεποίηται, ἁμάρτηται, 25 ἀλλ’ ὀρθῶς ἔχει, εἰ τυγχάνει τοῦ τέλους τοῦ αὐτῆς (τὸ γὰρ τέλος εἰρήνη), εἰ οὕτως ἐκπληκτικότερον ἡ αὐτὸ ἡ ἄλλο ποιεῖ μέρος. παράδειγμα ἡ τοῦ 'Εκτορος ἄλοξ. εἰ μέντοι τὸ τέλος ἢ μάλλον ἢ <μὴ> ἦττον ἐνεδέχετο ὑπάρχειν καὶ κατὰ τὴν περὶ τούτων τεχνήν, [ἡμαρτῆσθαι] οὐκ ὀρθῶς· δεῖ γὰρ 30 εἰ ἐνεδέχεται ὅλως μηδαμῇ ἁμαρτήσθαι. ἕτει ποτέρων ἐστὶ τὸ ἁμάρτημα, τῶν κατὰ τὴν τεχνὴν ἢ κατ’ ἄλλο συμβεβηκός; ἐλαττῶν γὰρ εἰ μὴ ὑδεία ὑπάρχῃ κέρατα οὐκ ἔχει ἢ εἰ ἁμμήθησοι ἐγραψεν. πρὸς δὲ τούτους ἐάν 6

The vehicle of expression is language,—either common 2 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 3 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 4 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 5 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.
.entrySet() ότι οὐκ ἄληθῆ, ἀλλ' ἰσως <ός> δεῖ—οίον καὶ
35 Σοφοκλῆς ἐφή αὐτὸς μὲν οἴους δεῖ ποιεῖν, Εὐριπίδην δὲ οἶνο
εἰσίν—ταύτη λυτέον. εἰ δὲ μηδετέρας, ὦτι οὕτω φασίν' οἶον 7
τὰ περὶ θεῶν, ἰσως γὰρ οὔτε βέλτιον οὕτω λέγειν οὔτ' ἄληθῆ,
ἐπιτιμῶται ὅτι οὐκ ἀληθῆ, γὰρ <εἰ...> ἐτυχεν ὁσπερ Ξενοφάνει· ἀλλ' οὖν φασι. τὰ
dὲ ἰσως οὐ βέλτιον μὲν, ἀλλ' οὕτω εἰσχεν, οἶον τὰ περὶ τῶν
ὄπλων, ἴσως γὰρ τὸτ' ἐνόμιζον, ὁσπερ καὶ νῦν Ἰλλυριοί. περὶ δὲ τοῦ καλὸς 8
καὶ μὴ καλῶς ἢ εἰρηταί τινι ἢ πέτρακται, οὐ μόνον σκεπτέον
εἰς αὐτὸ τὸ πεπραγμένον ἢ εἰρημένων βλέποντα, εἰ σπουδαίοι
ἡ φαίλον, ἀλλὰ καὶ εἰς τὸν πράπτοντα ἢ λέγειν πρὸς δυ
ἡ ὥτε ἢ ὅτω ὡς ἐνεκεῖν, οἶον ἢ μείζονος ἀγαθοῦ, ἢ μεῖ-
νηται, ἢ μείζονος κακοῦ, ἢ μηκογένηται. τὰ δὲ πρὸς τὴν 9
5 ἡ λέξιν ὁρῶντα δεῖ διαλύειν, οἰον ἤλωττη "οὐρήσας μὲν πρὸ-
tον" 2 ἰσως γὰρ οὐ τοὺς ἡμιόνους λέγει ἀλλὰ τοὺς φυ-
λακας, καὶ τὸν Δόλωνα "ὁς ὡς αὖ τοι εἴδος μὲν ἑπν κακοῖς" 3
οὐ τὸ σῶμα ἀνύμμετρον ἀλλὰ τὸ πρόσωπων αὐτοῦ, τὸ
γὰρ εὐειδέοι ὃς Κρήτες εὐπρόσωπον καλοῦσιν καὶ τὸ "ζωρό-
τερον δὲ κέραε" 4 οὐ τὸ ἀκρατον ως οἰνόφλυξιν ἀλλὰ τὸ
θάπτον. τὸ δὲ κατὰ μεταφορὰν εἰρήτα, οἶον "πάντες μὲν 10
ὃ ὅτε τε καὶ ἀνέρας Εὔδον παννύχιοι" 5 ἢ ἀμα δὲ φησιν

1 Πιδάδ x. 152. 2 Πιδικ i. 50. 3 Πιδικ x. 316.
4 Πιδικ ix. 203. 5 Πιδικ ii. 1, ἀλλοι μὲν το θεοὶ τε καὶ ἀνέρας Ἐὔδον παννύχιοι
edου παννύχιοι.
Πιδικ x. 1, ἀλλοι μὲν παρὰ νηυσιν ἀριστῆες Παναχαιῶν
edου παννύχιοι.

34. ὡς coni. Vahlen. 35. Εὐριπίδην Heinsius: εὐριπίδης codd.
37. ὡς apogr.: οὔτε Α. 1461 a 1. el coni. Vahlen. Ξενοφάνει vel
Ξενοφάνει apogr.: Ξενοφάνει Λ: παρὰ Ξενοφάνει Ritter. οὖν Tyrwhitt:
οὗ Α, οὖν rec. Λ: οὔτω Spengel. 6. el apogr.: Λ: 8. οὖν
ὁ Λ: οὖν el. apogr. 9. ὡς rec. Λ add. 16. τὸ Λ: τὰ
Spengel. πάντες Graefenhan: ἀλλοι Λ.
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 οὐρῆας μὲν πρῶτον, where the poet perhaps employs οὐρῆας 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 εὐεδές; 'well-favoured,' to denote a fair face. Again, ξωρότερον δὲ
"ἡ τοι ὡτ' ἐς πεδίον τὸ Τροικὸν ἀθρήσειν, Αὐλῶν συφίγγων θ' ὅμαδον." ̣1 τὸ γὰρ πάντες ἀντὶ τοῦ πολλοῦ κατὰ μετα- 
φορὰν εἰρηται, τὸ γὰρ πᾶν πολὺ τ' καὶ τὸ "οἶη δ' ἄμμο- 
ρος" ̣2 κατὰ μεταφοράν, τὸ γὰρ γνωριμώτατον μόνον. κατὰ 11 
δὲ προσφοδίαν, ὡσπερ Ἰππίας ἐλλεν ὁ Θάσιος τὸ "δίδομεν 
δὲ οἴ" ̣3 καὶ "τὸ μὲν οὐ καταπύθεται ὅμαδον, τὰ πρὶν μᾶ- 
25 θον ἀθάνατ' <εἶναι> Ζωρά τε πρὶν κέκρητο." τὰ δὲ ἄμφι- 
13 βολία, "παράφυκεν δὲ πλέον νὺξ" ̣4 τὸ γὰρ πλεῖον ἄμφι- 
βολὸν ἐστίν. τὰ δὲ κατὰ τὸ έθος τῆς λέξεως τὸν κεκρα- 
μένων <εἰναι> οἶνον δικρίνειν, [ὁθεν πεποίηται "κηνημέ- 
ρος νεοτεύκτου κασσιτέρου,"] ̣5 οἶη δὲ εἰρηται ὁ Γανυμήδης "Διὶ 
30 οἶνοχοεῦει," ̣6 οὐπινότων οἶνον, καὶ χαλκεάς τοὺς τὸν σίδηρον 
ἐργαζομένους. εἰη δ' αν τοῦτό γε <καί> κατὰ μεταφοράν, δεί 15 
δὲ καὶ οὕτω γυναικῶν τε ὑπεναντίωμα τι δοκῇ σημαίνειν, ἐπι- 
σκοπεῖν τοσαχῶς ἀν σημαίνοι τοῦτο εν τῷ εἴρημενω, οἴον

---

1 Ἡμιαπ. Χ. 11, ἡ τοι ὡτ' ἐν πεδίον τὸ Τροικὸν ἀθρήσειν, 
2 ι. Χ. ΧΙΓ. 489, οἱ δ' ἄμμορος ἔστι λοετῶν ᾽Ωκεανοῦ. 
3 Ἡμ. ΧΧ. 297, δίδομεν δὲ οἱ εὖχοι ἀπόθεθαι. Sed in Ἡμεία ι. 15 
(δε quo hic igitur) Τρώεσσι δὲ κήδε' ἐφῆπται. 
4 Ἡμ. ΧΧΧ. 328, τὸ μὲν οὐ καταπύθεται δμμφρ. 
5 Ἡμ. Χ. 251, 
6 Ἡμ. ΧΧ. 592.

---

Ξωρά Athenaeus: ἔσω codd. κέκρητο Ἀ. εἰ τε. sup. sc.: κέκρητο ἀπογρ.: 
ἀγρία Karsten ed. Empedocles. 26. πλέον Ἀ.: πλέον ἀπογρ.: 
πλέων Ald. πλέωι] πλέον vel πλέον ἀπογρ. 28. ἕνα addid: <ἀνα> 
τῶν κεκαμένων Vahlen: <ἀνα> τῶν κεκαμένων Ueberweg: πάν 
κεκαμένων Bursian. δὲν πεποίηται . . . κασσιτέρου seclus. Christ. 
29. δὲν εἰρηται . . . οἶνον in codd. post ἐργαζομένου, huo revocavit Maggi 
sec. cod. Lampridi. 31. καὶ add. Heinsius, 33. σημαίνοι olim 
Vahlen: σημαίνοι Ἀ.: σημαίνειν vel σημαίνειν ἀπογρ.: σημαίνει Vahlen ed. 3.
κέραιε, '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 . . .;' οἴη, '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,—

δίδομεν (διδόμεν) δέ οί, and τὸ μὲν οὐ (οὐ) καταπύθεται ὀμβρῷ.

' 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 παρῴχηκεν δὲ πλέω νύξ, 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 χαλκέας, or workers in bronze. This, however, may also be taken as a metaphor.

Again, when a word seems to involve some inconsistency of meaning, we should consider how many senses it may bear in the particular passage. For example: 'there was stayed the spear of bronze'—we
τὸ "τῇ ῥ' ἐσχέτο χάλκεον ἐγχος," 1 τὸ ταύτη κωλυθῆναι 16 35 ποσαχῶς ἐνδέχεται. ὁδὲ ἢ ὡδὲ <δὲ> [ἡ ὡς] μάλιστ' ἄν τις υπολαβη<ν> βοί, κατὰ τὴν καταντικρὺ ἡ ὡς Γλαύκων λέγει, ὅτι ἐνα ἀλόγως προτοπολαμβάνουσι καὶ αὐτοὶ καταφησώσαμεν συνλογίζονται καὶ ὡς εἰρηκότος ὤ τι δοκεῖ ἐπιτιμῶσιν, ἂν ὑπεναντίων ἢ τῇ αὐτῶν οἰήσει. τοῦτο δὲ πέποθε τὰ περὶ 5 Ικάριον. οἴονται γὰρ αὐτῶν Λάκωνα εἶναι· ἀτοπον οὖν τὸ μὴ ἐντυχεῖν τὸν Τηλέμαχον αὐτῷ εἰς Λακεδαίμονα ἔδοντα. τὸ δ' ἢ ὡδὶ οὔτε ἔχει ὡσπερ οἱ Κεφαληρίες φασι· παρ' αὐτῶν γὰρ ἡμῖν λέγουσι τὸν 'Οδυσσεα καὶ εἶναι 'Ικάδιον ἄλλ' οὐκ 'Ικάριον. δὲ ἀμάρτημα δὲ τὸ πρόβλημα εἰκὸς 10 εστιν. ὡλος δὲ τὸ ἀδύνατον μὲν πρὸς τὴν ποιήσιν ἢ πρὸς 17 τὸ βέλτιον ἢ πρὸς τὴν δόξαν δεῖ ἀνάγειν. πρὸς τε γὰρ τὴν ποιήσιν αἰρέτωτοροι πιθανὸν ἀδύνατον ἢ ἄπτιθανον καὶ δύνατον ἢ καὶ εἰ ἀδύνατον τοιοῦτος εἶναι, οἷον Ζεύξις ἐγραφείν, ἀλλὰ βέλτιον τὸ γὰρ παράδειγμα δεῖ ἀπερέχειν. 15 πρὸς <δ'> ᾧ φαινετα, τάλογα' οὕτω τε καὶ ὡς δι' αὐτῶν ἀλόγιτῶν εστιν, εἰκὸς γ᾽ ὡς καὶ παρὰ τὸ εἰκὸς γίνεσθαι. τὰ δὲ ὑπεναντίων εἰρημένα οὕτω σκοπεῖν, ὡσπερ οἱ ἐν τοῖς ἀλόγοις

1 Ιβ. xx. 272, τῇ β' ἐσχέτο μείλινον ἐγχος.

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 Cephalenian 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
ἔλεγχοι, εἰ τὸ αὐτὸ καὶ πρὸς τὸ αὐτὸ καὶ ὀσαντῶς, ὡστε καὶ αὐτὸν ἢ πρὸς δ' αὐτὸς λέγει ἢ δὲν ἂν φρόνιμος ὑποθε-20 ται. ὡστε δ' ἐπιτιμήσεις καὶ ἀλογία καὶ μοχθηρία, ὅταν μὴ 19 ἀνάγκης οὔσης μηθὲν χρήσηται τῷ ἀλόγῳ, ὡσπερ Εὐριπίδης τῷ Λιγείᾳ, ἢ τῇ πονηρίᾳ, ὡσπερ ἐν Ὤρεστῃ τοῦ Μενελάου.

τὰ μὲν οὖν ἐπιτιμήματα ἐκ πέντε εἰδῶν φέρουσιν, ἢ γὰρ ὅσ 20 ἀδύνατα ἢ ὡς ἀλογία ἢ ὡς βλαβερὰ ἢ ὡς ὑπεναντία ἢ ὡς 25 παρὰ τὴν ὀρθότητά την κατὰ τέχνην. αἱ δὲ λύσεις ἐκ τῶν εἰρημένων ἀριθμῶν σκεπτέναι, εἰσίν δὲ δόδεκα.

XXVI ἂν τεῖστον δὲ βελτίων ἡ ἐποποιικὴ μίμησις ἢ ἡ τραγική, διαπορήσειν ἄν τις. εἰ γὰρ ἡ ἤπειρον φορτική βελτίων, τοιαῦτα δ' ἢ πρὸς βελτίων θεατάς ἐστιν ἄει, λίαν δὴλον ὅτι ἢ 30 ἁπαντα μιμουμένη φορτική· ὡς γὰρ οὖν αἰσθανομένων ἂν μὴ αὐτὸς προσθῇ, πολλὴν κίνησιν κινοῦνται, οἷον οἱ φαῦλοι αὐληταὶ κυλιόμενοι ἂν δίσκον δέῃ μιμεῖσθαι, καὶ ἐλκοντες τὸν κορυφαίον ἂν ἐπὶ μιμοῦνται, ὡς λίαν δὲν ἄν τοιαύτα 35 ἅπαντα μιμουμένη, ὡς γὰρ οὐκ αἴσθησιν μηθὲν ἂν εἰς τοὺς υπόδους. τοιαύτη ἐστι, ὡς καὶ οἱ πρότερον τοὺς ὑστέρους ὑποκριτάς ἢ λίαν γὰρ ὑπερβαλλόντα πιθηκον ὁ Μυννίσκος τὸν Καλλιππίδην ἐκάλει, τοιαύτη δὲ δόξα καὶ περὶ Πίν-

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 coryphaeus 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 ἐποποιίαν ἔχει· τὴν μὲν οὖν πρὸς θεατὰς ἐπιεικεῖς
φασὶν εἶναι <ο> οὐδὲν δέονται τῶν σχημάτων, τὴν δὲ τραγι-
κὴν πρὸς φαύλους· εἰ οὖν φορτικὴ, χείρων δῆλον ὅτι ἀν εἴη. 3
5 πρῶτον μὲν <ο> οὐ τῆς ποιητικῆς ἡ κατηγορία ἄλλα τῆς
ὑποκριτικῆς, ἐπεὶ ἐστὶ περιεργάζεσθαι τοῖς σημείοις καὶ
ραψῳδοῦντα, ὅπερ [ἐστὶ] Σωσίστρατος, καὶ διάδοντα, ὅπερ
ἐστὶν Μνασίθεος ὁ Ὀπτούντιος. εἴτε οὐδὲ κίνησις ἀπασά
ἀποδοκιμαστέα, εἴτε μηδ' ὀρχησις, ἀλλ' ἡ φαύλων, ὅπερ
10 καὶ Καλλιππίδη ἐπετιμάτο καὶ νῦν ἄλλοις ὡς οὐκ ἐλευθέρας
gυναίκας μμουμένων. ἐτὶ η ἐποποιία διὰ καὶ ἄνευ κινήσεως
ποιεῖ τὸ αὐτῆς, ὅπερ η ἐποποιία· διὰ γὰρ τὸν ἀναγινώ-
5 σκεων φανερὰ ὅπολα τῆς ἐστὶν· εἰ οὖν ἐστὶ τὰ γ' ἄλλα
κρείττων, τούτῳ γε οὐκ ἀναγκαῖοι αὐτὴ ὑπάρχειν. ἐστὶ 4
15 δ' ἐπεὶ τὰ πάντα' ἔχει διὰ πεπεραται ἐτὶ καὶ γάρ τῷ μέτρῳ
ἐξεστὶ χρῆσθαι, καὶ ἐτὶ οὐ μικρὸν μέρος τὴν μουσικὴν καὶ
τὰς ὑφεις, δι' ἂς αἱ ἡδοναὶ συνιστάνται ἐναργέστατα. εἴτα
καὶ τὸ ἔναργές ἐχει καὶ ἐν τῇ ἀναγινώσκει καὶ ἐπὶ τῶν ἑργῶν.
erde τὸ ἐν ἐλάττων μέκει τὸ τέλος τῆς μμήσεως εἶναι. 5

1462 b τὸ γὰρ ἀθροώτερον ἥδιον ἢ πολλῷ κεκραμένον τῷ χρόνῳ'
λέγω δ' ὅτι εἰ τὶς τῶν Ὀιδίπουν θείη τὸν Ἡλιακὸν
ev ἐπεσιν ὅσοις ἡ Ἰλιᾶς. ἐτὶ Φιλοτον [ἐπὶ] μία μμήσις 6
ὁ τῶν ἐποποιῶν· σημεῖον δέ· ἐκ γὰρ ὑποιασοῦν [μμήσεως]
5 πλείους τραγῳδίαι γίνονται· ὥστε ἐὰν μὲν ἐνα μένδον

3. of add. Vettori: ἐνε Χριστ. 4. ei apogr.: ἡ Α. 5. ὅθ
add. Bywater, Ussing. 7. ἐστὶ seclus. Spengel. διάδοντα apogr.:
diάδοντα Α. 12. αὐτὴς apogr.: αὐτής Α. 14. αὐτή apogr.: αὐτή
Α. ἐστὶ δ' ἐτελ τὰ Gomperz: ἐστὶ δ', ὅτι Usener: ἐπίεισιν ὅσιν codd. 16.
cαι τὰς ὑφεις] seclus. Spengel: collocavit post ἐπαργέστατα Gomperz: καὶ
tὸν δόνων Ald., Bekker. 17. δ' as vel ais coni. Vahlen: δ' ἧς codd.
18. ἀναγνώρισι Maggi: ἀναγνώσσιοι Α. 19. τῷ τὸ Winstanley, Gomperz.
1462 b 1. ὁδοίον ἢ Maggi: ἡδονή ἢ apogr.: ἡ ὑδρή Α. 2. θείη θείη Α. 3.
Alt. ἢ om. Ald. 4. μμήσεως seclus. Gomperz.
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 φαινεσθαι, ἡ ἀκολουθοῦντα τῷ συμμέτρῳ μήκει ύδαρῆ. * * λέγω δὲ οἷον ἐὰν ἐκ πλειώνων πράξεων ἢ συγκειμένη, ὥσπερ ἡ Ἰλιᾶς ἔχει πολλαὶ τοιαῦτα μέρη καὶ ἡ Ὀδύσσεια ἃ καὶ καθ’ ἑαυτὰ ἔχει μέγεθος· καίτοι ταῦτα τὰ ποιῆματα συνέστηκεν ὡς ἐνδέχεται ἀριστα καὶ ὅτι μάλιστα μᾶς πράξεως μύησις.

εἰ οὖν τούτοις τε διαφέρει πάσιν καὶ ἐτι τῷ τῆς τέχνης ἔργῳ (δεῖ γὰρ οὔ τὴν τυχοῦσαν ἡδονὴν ποιεῖν αὐτὰς ἀλλὰ τὴν εἰρημένην), φανερὸν ὅτι κρείττων ἂν εἴη μᾶλλον τοῦ τέλους τυγχάνουσα τῆς ἐποποιίας.

περὶ μὲν οὖν τραγῳδίας καὶ ἐποποιίας, καὶ αὐτῶν 8 καὶ τῶν εἰδῶν καὶ τῶν μερῶν, καὶ πόσα καὶ τί διαφέρει, καὶ τοῦ εὖ ἢ μὴ τίνες αἰτίαι, καὶ περὶ ἐπιτιμήσεως καὶ λύσεως, εἰρήσθω τοσαυτὰ. * * *

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. * * *
BY THE SAME AUTHOR.

SOME ASPECTS OF THE GREEK GENIUS.

THE TIMES.—"The lecture on 'The Melancholy of the Greeks' is full of sympathetic insight, and that on 'The Written and the Spoken Word' is a most suggestive disquisition on the Greek love of oral dialectic and all that it implied. . . . The subject is well adapted to display the rare combination of finished scholarship with acute critical insight, which is Professor Butcher's characteristic gift."

MANCHESTER GUARDIAN.—"Throughout the book we find the same truth of feeling and completeness of knowledge; and every reader will feel refreshed and inspired even if he believes himself to be on tolerably familiar ground."

THE SPECTATOR.—"... the happy gift which gives so living an inspiration to Professor Butcher's pen. . . . 'The Written and the Spoken Word' is indeed the title of what is perhaps the most eloquent portion of the volume. . . . 'What we owe to Greece' is a masterly and many-sided exposition of a great subject."

ACADEMY.—"Professor Butcher's volume may well be read with a sense of relief as well as of admiration. Here is a scholar . . . who can show us in admirably clear and unpedantic English what Greek poets thought and felt, what Greek citizens and statesmen aimed at, what is the relation between a play of Sophocles and of Shakespeare."

NATIONAL OBSERVER.—"Beyond and above its scholarship and taste, we cannot too highly praise the spirit of urbanity and sane counsel which animates Professor Butcher's work. Not only does he sing a paean to the glory of Greece; he preaches on almost every page the virtue of moderation, culture, and good citizenship."

ST. JAMES'S GAZETTE.—"A book designed for the inner circle of the eruditi would necessarily be confined within a narrow circulation; but the one before us deserves to be widely read. It appeals to all scholars who are not specialists, and also to those who without knowledge of the Greek language have acquired a love of Greek literature."

MACMILLAN AND CO., LONDON.
THE ODYSSEY OF HOMER.
Done into English Prose by S. H. BUTCHER, Litt.D., LL.D., Professor of Greek in the University of Edinburgh; formerly Fellow of Trinity College, Cambridge, and University College, Oxford; and A. LANG, M.A., LL.D., late Fellow of Merton College, Oxford. Crown 8vo. 6s.

SATURDAY REVIEW.—"The present brilliant translation of the Odyssey is another most gratifying proof of the taste and soundness of English scholarship. . . . The brilliant and exact scholarship of Mr. Butcher is happily combined with Mr. Lang's wide knowledge of the early poetry of different peoples. The translation is good for all readers. . . . The notes, few but precious, in which Homer is illustrated by quotations from the poets of Iceland or Finland, show that the poet is describing a real state of manners and society through which other nations besides the Greeks have passed. . . . It preserves to a surprising degree the poetry and charm of the original."

DEMOSTHENES.
By Prof. S. H. BUTCHER, Litt.D., LL.D. Fcap. 8vo. 1s. 6d.
[Classical Writers.

Prof. Jebb in the ACADEMY.—"An admirable little book. Mr. Butcher has brought his finished scholarship to bear on a difficult, but most interesting, chapter of Greek literary history. . . . The result is as fresh and attractive in form as it is ripe in learning and thorough in method. . . . Mr. Butcher's primer forcibly illustrates the sense in which the best Greek scholar is the best critic of Greek literature. . . . I have no doubt that this excellent sketch will greatly serve the intelligent study of Demosthenes in England."

MACMILLAN AND CO., LONDON.