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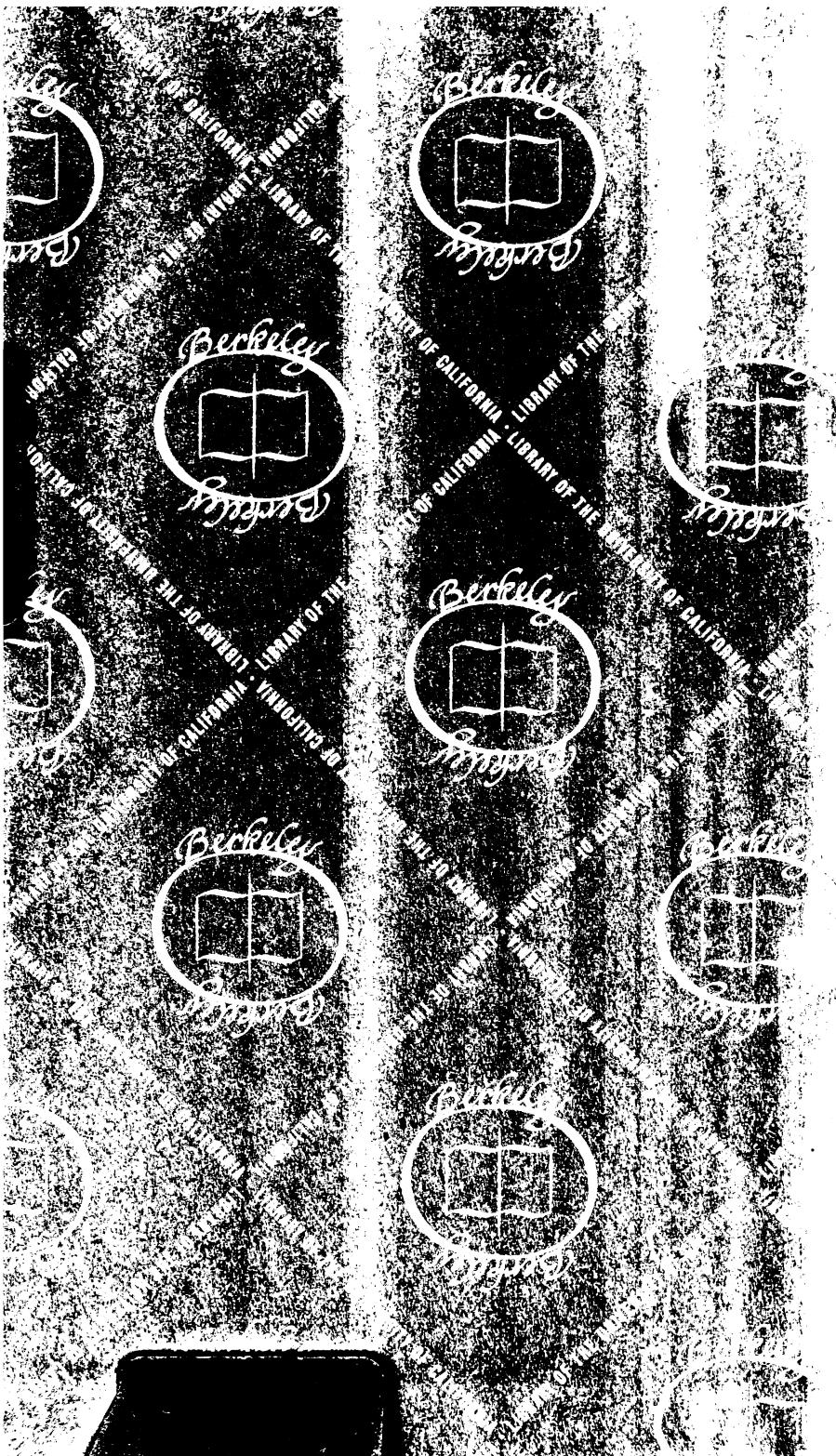
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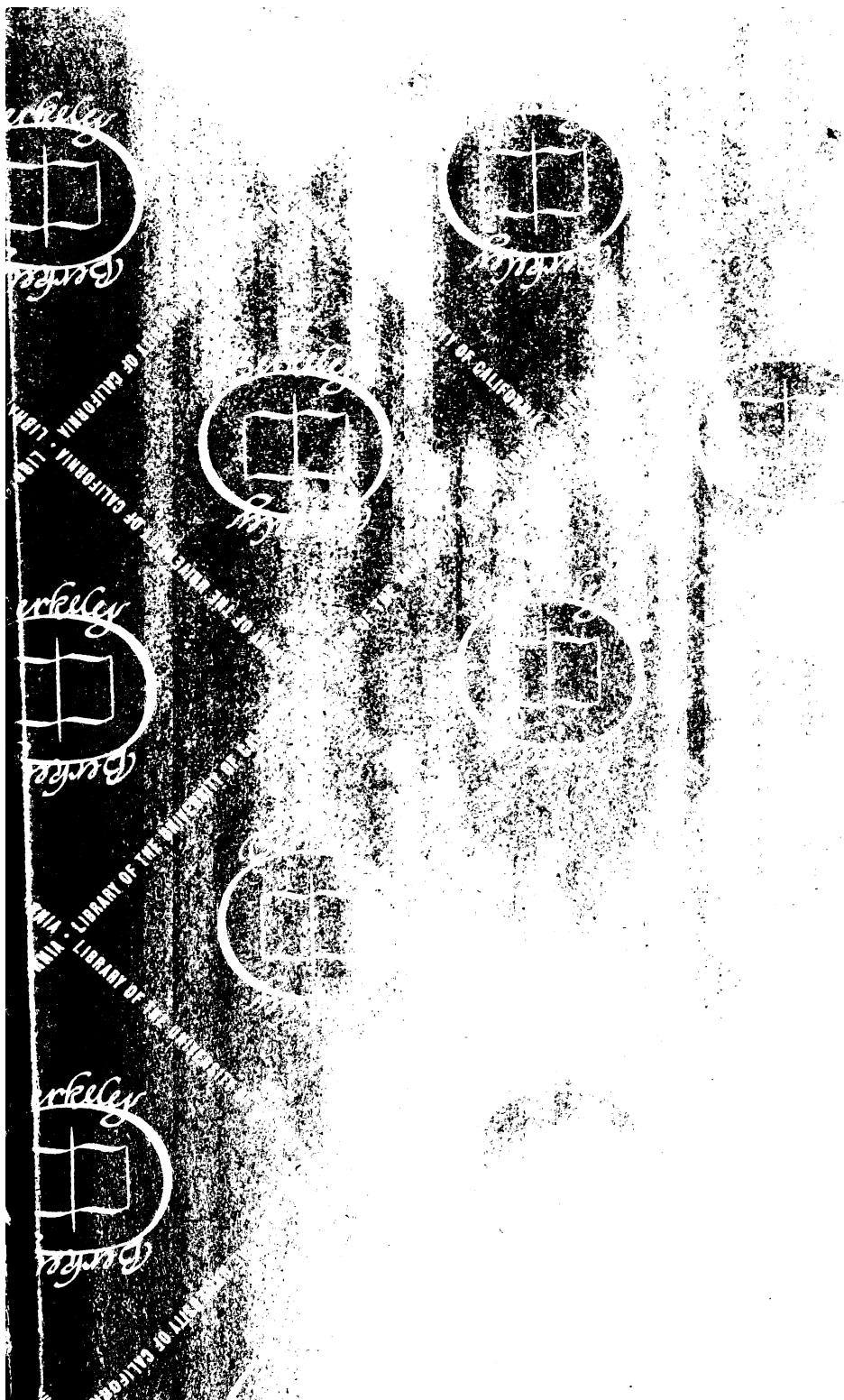
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THE POETICS OF ARISTOTLE



THE
POETICS OF ARISTOTLE

EDITED

WITH CRITICAL NOTES AND A TRANSLATION

BY

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PREFACE TO THE SECOND EDITION

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

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

emendation of much importance has been overlooked.

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 Of these, one or two appear to have carried general conviction (in particular, xxiii. 1) : two are now withdrawn,—iii. 3 and xxv. 14, the latter in favour of *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

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

There remains a conjecture which I previously relegated to the notes, but which I now take into the text with some confidence. It has had the good fortune to win the approval of many scholars, including the distinguished names of Professor Susemihl and Professor Tyrrell. I refer to *οὐ* (*οὐτω* MSS.) *τὰ τυχόντα ὀνόματα* in ix. 5. 1451 b 13, where the Arabic has ‘names not given at random.’ For the copyist's error cf. ix. 2. 1451 a 36, where A^c has *οὐτω*, though *οὐ τὸ* rightly appears in the ‘apographa’: and for

a similar omission of *οὐ* in A^c cf. vi. 12. 1450 a 29, *οὐ ποιήσει δὴ τῆς τραγῳδίας ἔργον*, the indispensable negative being added in ‘apographa’ and found in the Arabic. The emendation not only gives a natural instead of a strained sense to the words *τὰ τυχόντα ὀνόματα*, but also fits in better with the general context, as I have argued in *Aristotle's Theory of Poetry*, etc. (ed. 3 pp. 375–8).

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

In two other difficult passages the *Rhetoric* may again be summoned to our aid. In xvii. 1. 1455 a 27 I have (as in the first edition) bracketed *τὸν θεατήν*, the object to be supplied with *ἐλάνθανεν* being, as I take it, the poet, not the audience. This I have now illustrated by another gloss of a precisely similar kind in *Rhet.* i. 2. 1358 a 8, where *λανθάνοντας τε [τοὺς ἀκροατὰς]* has long been
b

recognised as the true reading, the suppressed object being not the audience but the rhetoricians.

Once more, in xxiv. 9. 1460 a 23, where A^c gives the meaningless ἄλλου δέ, I read (as in the first edition) ἀλλ' οὐδέ, following the reviser of A^c. This reading, which was accepted long ago by Vettori, has been strangely set aside by the chief modern editors, who either adopt a variant ἄλλο δὲ or resort to conjecture, with the result that προσθεῖναι at the end of the sentence is forced into impossible meanings. A passage in the *Rhetoric*, i. 2. 1357 a 17 ff., appears to me to determine the question conclusively in favour of ἀλλ' οὐδὲ . . . ἀνάγκη . . . προσθεῖναι. The passage runs thus : ἐὰν γὰρ γί τι τούτων γνώριμον, οὐδὲ δεῖ λέγειν· αὐτὸς γὰρ τοῦτο προστίθησιν ὁ ἀκροατής, οἷον ὅτι Δωριεὺς στεφανίτην ἀγῶνα νενίκηκεν, ἵκανὸν εἰπεῖν ὅτι Ὁλύμπια γὰρ νενίκηκεν, τὸ δ' ὅτι στεφανίτης τὰ Ὁλύμπια, οὐδὲ δεῖ προσθεῖναι· γιγνώσκουσι γὰρ πάντες. The general idea is closely parallel to our passage of the *Poetics*, and the expression of it similar even to the word οὐδέ (where the bare οὐ might have been expected) in the duplicated phrase οὐδὲ δεῖ λέγειν, οὐδὲ προσθεῖναι. One difficulty still remains. The subject to εἶναι ἢ γενέσθαι is omitted. To supply it in thought is not, perhaps, impossible, but it is exceedingly harsh, and I have accordingly in this edition accepted Professor Tucker's conjecture, ἀνάγκη <κάκεῖνο> εἶναι ἢ γενέσθαι.

The two conjectures of my own above mentioned are based on or corroborated by the Arabic. I ought to add, that in the Text and Critical Notes generally I have made a freer use than before of the Arabic version (concerning which see p. 4). But it must be remembered that only detached passages, literally rendered into Latin in Professor Margoliouth's *Analecta Orientalia* (D. Nutt 1887), are as yet accessible to those like myself who are not Arabic scholars; and that even if the whole were before us in a literal translation, it could not safely be used by any one unfamiliar with Syriac and Arabic, save with the utmost caution and subject to the advice of experts. Of the precise value of this version for the criticism of the text, no final estimate can yet be made. But it seems clear that in several passages it carries us back to a Greek original earlier than any of our existing MSS. Two striking instances may here be noted:—

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

(2) xxi. 1. 1457 a 36, where for μεγαλιωτῶν of the MSS. Diels has, by the aid of the Arabic, restored the word Μασσαλιωτῶν, and added a most ingenious and convincing explanation of 'Ερμοκαῖ-

κόξανθος (see Critical Notes). This emendation is introduced for the first time into the present edition. Professor Margoliouth tells me that Diels' restoration of *ἐπευξάμενος* in this passage is confirmed by the fact that the same word is employed in the Arabic of Aristotle's *Rhetoric* to render *εὑχεσθαι*.

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

I have consulted by the side of Professor Margoliouth's book various criticisms of it, e.g. by Susemihl in *Berl. Phil. Wochenschr.* 1891, p. 1546, and by Diels in *Sitzungsber. der Berl. Akad.* 1888, p. 49. But I have also enjoyed the special benefit of private communication with Professor Margoliouth himself upon a number of difficulties not dealt with in his *Analecta Orientalia*. He has most generously put his learning at my disposal,

and furnished me, where it was possible to do so, with a literal translation. In some instances the Arabic is itself obscure, and throws no light on the difficulty; frequently, however, I have been enabled to indicate in the notes whether the existing text is supported by the Arabic or not.

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

- ii. 3. 1448 a 15, *ῶσπερ οἱ τοὺς*¹
- vi. 7. 1450 a 17, <*δὲ βίος*>, omitting *καὶ εὐδαιμονίας*
καὶ ἡ εὐδαιμονία of the MSS.
- xi. 6. 1452 b 10, [τούτων δὲ . . . εἰρηται]
- xviii. 6. 1456 a 24, <*καὶ*> *εἰκὸς*²
- xx. 5. 1456 b 35, <*οὐκ*> *ἄνευ*²
- xxi. 1. 1457 a 34, [καὶ ἀσήμουν]. The literal translation of the Arabic is ‘and of this some is compounded of significant and insignificant, only not in so far as it is significant in the noun’
- xxi. 1. 1457 a 36, *Μασταλιωτῶν* (see above, p. ix.)
- xxv. 17. 1461 b 12, <*καὶ ἵστος ἀδύνατον*>

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

¹ In ed. 3 I simply give the MSS. reading in the text, *ῶσπερ* *†γᾶστ.*

² In ed. 3 the words here added are omitted in the text.

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

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

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

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

vi. 18. 1450 b 13, τῶν μὲν λόγων : Arabic, ‘of the speech.’ The *μέν* is not represented, but, owing to the Syriac form of that particle being identical with the Syriac for the preposition ‘of,’ it was

likely to be omitted here by the translator or copyist.

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

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

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

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

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

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

xvi. 4. 1454 b 31, *οὐον Ὁρέστης ἐν τῇ Ἰφιγενείᾳ ἀνεγνώρισεν δτι Ὁρέστης*: Arabic, ‘as in that which is called Iphigenia, and that is whereby Iphigenia argued that it was Orestes.’ This seems to point to the omission of the first ‘*Ὀρέστης*.¹

¹ Vahlen (*Hermeneutische Bemerkungen zu Aristoteles' Poetik* ii. 1898, pp. 3–4) maintains that the inference drawn from the Arabic is doubtful, and he adds strong objections on other grounds to Diels' excision of the first ‘*Ὀρέστης*.

In neither of these passages, however, have I altered the MSS. reading.

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

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

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

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

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

In conclusion, I desire to acknowledge my obligations to friends, such as Mr. B. Bosanquet (whose *History of Aesthetic* ought to be in the hands of all students of the subject), Dr. A. W. Verrall, Mr. W. J. Courthope, Mr. A. O. Prickard, and Rev. Dr. Lock, who have written me notes on particular points, and to many reviewers by whose criticism I have profited. In a special sense I am indebted to Professor Susemihl for his review of my first edition in the *Berl. Phil. Wochenschr.*, 28th September 1895, as well as for the instruction derived from his numerous articles on the *Poetics*, extending over many years in Bursian's *Jahresbericht* and else-

where. Among other reviewers to whom I feel grateful, I would mention Mr. Herbert Richards in the *Classical Review*, May 1895; Mr. R. P. Hardie in *Mind*, vol. iv. No. 15; and the authors of the unsigned articles in the *Saturday Review*, 2nd March 1895, and the *Oxford Magazine*, 12th June 1895.

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

EDINBURGH, November 1897.

PREFACE TO THE THIRD EDITION

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

I now append the chief passages in which the

text of this edition differs from that of the last :—

- vii. 6. 1451 a 9. Here I keep the reading of the MSS., ὡσπερ ποτὲ καὶ ἄλλοτέ φασιν. Schmidt's correction εἰώθασιν for φασίν seemed at first sight to be confirmed by the Arabic, but, as Vahlen argues (*Hermeneutische Bemerkungen zu Aristoteles' Poetik*, 1897), this is doubtful, and—a more fundamental objection—the question arises whether the correction can, after all, convey the sense intended. Can the words as emended refer to a known practice in *present* time, 'as is the custom on certain other occasions also,' i.e. in certain other contests, the ἀγῶνες of the law-courts being thus suggested? As to this I have always had misgivings. Further observation has convinced me that ποτὲ καὶ ἄλλοτε can only mean 'at some other time also,' in an indefinite past or future. With φασίν (sc. ἀγωνίσασθαι) the reference must be to the past. This lands us in a serious difficulty, for the use of the κλεψύδρα in regulating dramatic representations is otherwise unheard of. Still it is conceivable that a report of some such old local custom had reached the ears of Aristotle, and that he introduces it in a parenthesis with the φασίν of mere hearsay.
- ix. 7. 1451 b 21. I accept Welcker's Ἀνθεῖ for ἀνθεῖ. Professor Bywater is, I think, the first editor who has admitted this conjecture into the text.
- xvii. 5. 1455 b 22. I restore the MSS. reading ἀναγνωρίσας τινάς, which has been given up by almost all editors, even the most conservative. Hitherto a parallel was wanting for the required

meaning, ‘having made certain persons acquainted with him,’ ‘having caused them to recognise him.’ But Vahlen (*Herm. Bemerk.* 1898) has, if I am not mistaken, established beyond question this rare and idiomatic use of the verb by a reference to Diodorus Siculus iv. 59. 6, and by the corresponding use of $\gamma\nu\omega\rho\iota\zeta\omega$ in Plut. *Vit. Thes.* ch. xii.

xix. 3. 1456 b 8. For $\eta\delta\epsilon\alpha$ of the MSS. I now read $\eta\ \delta i\alpha\noua$. (Previously I had accepted Tyrwhitt’s correction $\eta\delta\eta\ \delta\epsilon\iota$.) This conjecture was first made by Spengel, and strong arguments in its favour have recently been urged by V. Wróbel in a pamphlet in which this passage is discussed (Leopoli 1900).

xxv. 6. 1458 b 12. For $\mu\acute{e}trou$ I now read $\mu\acute{e}trion$ with Spengel. (So also Bywater.) Is it possible that in **xxvi.** 6. 1462 b 7 we should similarly read $\tau\phi\ \tau\ou\ \mu\acute{e}trion$ ($\mu\acute{e}trou$ codd.) $\mu\acute{e}\kappa\epsilon$, ‘a fair standard of length’?

In **xiv.** 8–9. 1454 a 2–4 a much vexed question is, I am disposed to think, cleared up by a simple alteration proposed by Neidhardt, who in a 2 reads $\kappa\ráti\sigma\tau\ou$ for $\delta e\úte\tau\ou$, and in a 4 $\delta e\úte\tau\ou$ for $\kappa\ráti\sigma\tau\ou$. This change, however, I have not introduced into the text.

The Arabic version once more throws interesting light on a disputed reading. In **xvii.** 2. $\acute{e}\kappa\sigma\tau\atikoi$ instead of $\acute{e}\kappa\sigma\tau\atikol$ is a conjecture supported by one manuscript. In confirmation of this reading, which has always seemed to me correct, I extract the following note by Professor Margoliouth (*Class.*

Rev. 1901, vol. xv. 54) :—‘ Professor Butcher . . . informed me that a continental scholar had asserted that the Arabic read *ἐκστατικοί* for *ἔξεστασικοί* in this passage. I had been unable to satisfy myself about the Arabic word intended by the writer of the Paris MS., and therefore could not confirm this; but I must regret my want of perspicacity, for I have now no doubt that the word intended is ‘*ajabiyyīna*, which is vulgar Arabic for “buffoons,” literally “men of wonder.” The Syriac translated by this word will almost certainly have been *mathh'rānē*, a literal translation of *ἐκστατικοί*, which the Syriac translator probably thought meant “men who produce ecstasies.” The verb *ἔξεστασθαι* is not unfrequently rendered by the Syriac verb whence this word is derived.’

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

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

EDINBURGH, *October* 1902.

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EDITIONS, TRANSLATIONS, ETC.

THE following is a list of the chief editions and translations of the *Poetics*, and of other writings relating to this treatise, arranged in chronological order :—

- Valla (G.), Latin translation. Venice, 1498.
Aldine text, in *Rhetores Graeci*. Venice, Aldus, 1508.
Latin translation, with the summary of Averroes (ob. 1198). Venice, Arrivabene, 1515.
Pazzi (A.) [Paccius], *Aristotelis Poetica, per Alexandrum Paccium, patritium Florentinum, in Latinum conversa*. Venice, Aldus, 1536.
Trincaveli, Greek text. Venice, 1536.
Robortelli (Fr.), *In librum Aristotelis de Arte Poetica expicationes*. 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 volgare*. Venice, 1575.
Casaubon (I.), edition of Aristotle. Leyden, 1590.
Heinsius (D.) recensuit. Leyden, 1610.
Goulston (T.), Latin translation. London, 1623, and Cambridge, 1696.
Dacier, *La Poétique traduite en Français, avec des remarques critiques*. Paris, 1692.
Batteux, *Les quatres Poétiques d'Aristote, d'Horace, de Vida, de Despréaux, avec les traductions et des remarques par l'Abbé Batteux*. Paris, 1771.

- Winstanley (T.), commentary on *Poetics*. Oxford, 1780.
- Reiz, *De Poetica Liber*. Leipzig, 1786.
- Metastasio (P.), *Estratto dell' Arte Poetica d' Aristotele e considerazioni sulla 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.
- Tyrwhitt (T.), *De Poetica Liber*. *Textum recensuit, versionem refinavit, et animadversionibus illustravit Thomas Tyrwhitt*. Oxford, 1794.
- Buhle (J. T.), *De Poetica Liber*. Göttingen, 1794.
- Hermann (Godfrey), *Ars Poetica cum commentariis*. Leipzig, 1802.
- Gräfenham (E. A. W.), *De Arte Poetica librum denuo recensuit, commentariis illustravit, etc.* Leipzig, 1821.
- Raumer (Fr. v.), *Ueber die Poetik des Aristoteles und sein Verhältniss zu den neuern 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 illustratum editit Franciscus Ritter*. Cologne, 1839.
- Egger (M. E.), *Essai sur l'histoire de la Critique chez les Grecs, suivi de la Poétique d'Aristote et d'extraits de ses Problèmes, avec traduction française et commentaire*. Paris, 1849.
- 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 perpétuelles*. Paris, 1858.
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ARISTOTLE'S POETICS

ANALYSIS OF CONTENTS

- I. 'Imitation' (*μίμησις*) the common principle of the Arts of Poetry, Music, Dancing, Painting, and Sculpture. These Arts distinguished according to the Medium or material Vehicle, the Objects, and the Manner of Imitation. The Medium of Imitation is Rhythm, Language, and 'Harmony' (or Melody), taken singly or combined.
- II. The Objects of Imitation.
Higher or lower types are represented in all the Imitative Arts. In Poetry this is the basis of the distinction between Tragedy and Comedy.
- III. The Manner of Imitation.
Poetry may be in form either dramatic narrative, pure narrative (including lyric poetry), or pure drama. A digression follows on the name and original home of the Drama.
- IV. The Origin and Development of Poetry.
Psychologically, Poetry may be traced to two causes, the instinct of Imitation, and the instinct of 'Harmony' and Rhythm.
Historically viewed, Poetry diverged early in two directions: traces of this twofold tendency are found in the Homeric poems: Tragedy and Comedy exhibit the distinction in a developed form.
The successive steps in the history of Tragedy are enumerated.
- V. Definition of the Ludicrous (*τὸ 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, Spectacular Presentment ($\delta\tau\eta\delta\psi\epsilon\omega\kappa\sigma\mu\sigma$ or $\delta\psi\omega\sigma$), Lyrical Song ($\mu\epsilon\lambda\omega\sigma\alpha\sigma\alpha$), Diction ($\lambda\acute{e}\kappa\sigma$) ; three internal,—namely, Plot ($\mu\bar{\theta}\sigma\sigma$), Character ($\tilde{\eta}\theta\sigma\sigma$), and Thought ($\delta\acute{a}\nu\sigma\sigma\alpha$). 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 ($\dot{\alpha}\pi\lambda\sigma\sigma$) and Complex ($\pi\epsilon\pi\lambda\epsilon\mu\mu\sigma\sigma\sigma\sigma$) Plots.
- XI.** (Plot continued.) Reversal of Intention ($\pi\epsilon\pi\pi\acute{e}\sigma\sigma\sigma\sigma\sigma$), Recognition ($\delta\pi\gamma\pi\acute{a}\sigma\sigma\sigma$), and Tragic or disastrous Incident ($\pi\acute{a}\theta\sigma\sigma$) defined and explained.
- XII.** The 'quantitative parts' ($\mu\acute{e}\rho\eta\kappa\alpha\tau\pi\tau\pi\sigma\sigma\sigma$) of Tragedy defined :—Prologue, Episode, etc. (Probably an interpolation.)
- XIII.** (Plot continued.) What constitutes Tragic Action. The change of fortune and the character of the hero as requisite to an ideal Tragedy. The unhappy ending more truly tragic than the 'poetic justice' which is in favour with a popular audience, and belongs rather to Comedy.
- XIV.** (Plot continued.) The tragic emotions of pity and fear should spring out of the Plot itself. To produce them by Scenery or Spectacular effect is entirely against the spirit of Tragedy. Examples of Tragic Incidents designed to heighten the emotional effect.
- XV.** The element of Character (as the manifestation of moral purpose) in Tragedy. Requisites of ethical portraiture. The rule of necessity or probability applicable to Character as to Plot. The 'Deus ex Machina' (a passage out of place here). How Character is idealised.
- XVI.** (Plot continued.) Recognition : its various kinds, with examples.
- XVII.** Practical rules for the Tragic Poet :
(1) To place the scene before his eyes, and to act the

parts himself in order to enter into vivid sympathy with the *dramatis personae*.

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

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

XVIII. Further rules for the Tragic Poet :

(1) To be careful about the Complication (*δέσις*) 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 is revealed in the dramatic speeches composed according to the rules of Rhetoric.

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

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

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

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

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

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

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

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

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

ABBREVIATIONS IN THE CRITICAL NOTES

- A^c = the Parisian manuscript (1741) of the 11th century: generally, but perhaps too confidently, supposed to be the archetype from which all other extant MSS. directly or indirectly are derived.
- apogr. = one or more of the MSS. other than A^c.
- Arabs = the Arabic version of the *Poetics* (Paris 882 A), of the middle of the 10th century, a version independent of our extant MSS. It is not directly taken from the Greek, but is a translation of a Syriac version of the *Poetics* by an unknown author, now lost. (The quotations in the critical notes are from the literal Latin translation of the Arabic, as given in Margoliouth's *Analecta Orientalia*.)
- Σ = the Greek manuscript, far older than A^c and no longer extant, which was used by the Syriac translator. (This symbol already employed by Susemihl I have taken for the sake of brevity.) It must be remembered, therefore, that the readings ascribed to Σ are those which we *infer* to have existed in the Greek exemplar, from which the Syriac translation was made.
- Ald. = the Aldine edition of *Rhetores Graeci*, published in 1508.
- Vahlen = Vahlen's text of the *Poetics* Ed. 3.
- Vahlen coni. = a conjecture of Vahlen, not admitted by him into the text.
- [] = words with manuscript authority (including A^c), which should be deleted from the text.
- < > = a conjectural supplement to the text.
- * * = a lacuna in the text.
- † = words which are corrupt and have not been satisfactorily restored.

ΑΡΙΣΤΟΤΕΛΟΥΣ
ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ



ΑΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ

I Περὶ ποιητικῆς αὐτῆς τε καὶ τῶν εἰδῶν αὐτῆς ἦν τινα
1447^a δύναμιν ἔκαστον ἔχει, καὶ πῶς δεῖ συνίστασθαι τοὺς μύθους
10 εἰ μέλλει καλῶς ἔξειν ἡ ποίησις, ἔτι δὲ ἐκ πόσων καὶ
ποίων ἔστι μορίων, ὅμοίως δὲ καὶ περὶ τῶν ἄλλων ὅσα τῆς
αὐτῆς ἔστι μεθόδου, λέγωμεν ἀρξάμενοι κατὰ φύσιν πρώ-
τον ἀπὸ τῶν πρώτων. ἐποποιία δὴ καὶ ἡ τῆς τραγῳδίας²
ποίησις ἔτι δὲ κωμῳδία καὶ ἡ διθυραμβοποιητική καὶ τῆς
15 αὐλητικῆς ἡ πλείστη καὶ κιθαριστικῆς πᾶσαι τυγχάνουσιν
οὖσαι μιμήσεις τὸ σύνολον, διαφέρουσι δὲ ἀλλήλων τρισίν,³
ἡ γὰρ τῷ ἐν ἑτέροις μιμεῖσθαι ἡ τῷ ἔτερα ἡ τῷ ἑτέ-
ρως καὶ μὴ τὸν αὐτὸν τρόπον. ὥσπερ γὰρ καὶ χρώμασι⁴
καὶ σχήμασι πολλὰ μιμοῦνται τινες ἀπεικάζοντες (οἱ μὲν
20 διὰ τέχνης οἱ δὲ διὰ συνηθείας), ἔτεροι δὲ διὰ τῆς φωνῆς,
οὕτω κάν ταῦς εἰρημέναις τέχναις ἀπασται μὲν ποιοῦνται
τὴν μύμησιν ἐν ῥυθμῷ καὶ λόγῳ καὶ ἀρμονίᾳ, τούτοις δ'
ἡ χωρὶς ἡ μεμιγμένοις· οἷον ἀρμονίᾳ μὲν καὶ ῥυθμῷ χρώ-

12. λέγωμεν ἀρργτ.: λέγομεν Α^c: (habuit iam Σ var. lect., ‘et dicamus et dicimus’ Arabs) 17. ἐν Forchhammer (‘imitatur rebus diversis’ Arabs): γένει Α^c 20. τῆς φωνῆς codd. (‘per sonos’ Arabs): τῆς φύσεως Maggi: αὐτῆς τῆς φύσεως Spengel 21. κάν Parisinus 2038: καὶ ἐν ἀρργτ. alia: καὶ Α^c

ARISTOTLE'S POETICS

I I propose to treat of Poetry in itself and of its various
1447 a kinds, noting the essential quality of each ; to inquire
into the structure of the plot as requisite to a good poem ;
into the number and nature of the parts of which a
poem is composed ; and similarly into whatever else falls
within the same inquiry. Following, then, the order of
nature, let us begin with the principles which come
first.

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

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

μεναι μόνον ἡ τε αὐλητικὴ καὶ ἡ κιθαριστικὴ καν εἰ τινες
 25 ἔτεραι τυγχάνουσιν οὖσαι τοιαῦται τὴν δύναμιν, οἷον ἡ τῶν
 συρῆγων· αὐτῷ δὲ τῷ ῥυθμῷ [μυμοῦνται] χωρὶς ἀρμονίας ὅ
 ἡ τῶν ὄρχηστῶν, καὶ γὰρ οὗτοι διὰ τῶν σχηματιζομένων
 ῥυθμῶν μυμοῦνται καὶ ἡθη καὶ πάθη καὶ πράξεις· ἡ δὲ ἐ^{1447 b}
 [ἐποποία] μόνον τοῖς λόγοις ψιλοῖς ἡ τοῖς μέτροις καὶ τού-
 τῶν μέτρων, <ἀνώνυμος> τυγχάνει οὖσα μέχρι τοῦ νῦν· οὐδὲν
 10 γὰρ ἀν ἔχοιμεν ὄνομάσαι κοινὸν τοὺς Σώφρονος καὶ Ξενάρχου
 μύμονται καὶ τὸν Σωκρατικὸν λόγους; οὐδὲ εἴ τις διὰ τριμέ-
 τρων ἡ ἐλεγείων ἡ τῶν ἀλλων τινῶν τῶν τοιούτων ποιῶτο τὴν
 μίμησιν· πλὴν οἱ ἀνθρωποί γε συνάπτοντες τῷ μέτρῳ τὸ
 ποιεῖν ἐλεγειοποιούς, τοὺς δὲ ἐποποιὸν ὄνομάζουσιν, οὐχ ὡς
 15 κατὰ τὴν μίμησιν ποιητὰς ἀλλὰ κοινῇ κατὰ τὸ μέτρον προσ-
 αγορεύοντες. καὶ γὰρ ἀν ἴατρικὸν ἡ φυσικόν τι διὰ τῶν 8
 μέτρων ἐκφέρωσιν, οὕτω καλεῖν εἰώθασιν· οὐδὲν δὲ κοινόν
 ἔστιν ‘Ομήρῳ καὶ Ἐμπεδοκλεῖ πλὴν τὸ μέτρον· διὸ τὸν μὲν
 ποιητὴν δίκαιον καλεῖν, τὸν δὲ φυσιολόγον μᾶλλον ἡ ποιη-
 20 τὸ τήν. ὁμοίως δὲ καν εἴ τις ἀπαντα τὰ μέτρα μηγνύων 9
 ποιῶτο τὴν μίμησιν καθάπερ Χαιρήμων ἐποίησε Κένταυ-
 ρον μικτὴν ῥαψῳδίαν ἐξ ἀπάντων τῶν μέτρων, καὶ τοῦτον

25. τυγχάνουσιν apogr.: τυγχάνωσιν Α^c τοιαῦται add. apogr. ('alias artes similes vi' Arabe): om. Α^c 26. τῷ αὐτῷ δὲ Σ male (Margoliouth) μυμοῦνται del. Spengel (confirm. Arabs) 27. ἡ apogr. ('ars instrumenti saltationis' Arabs): οἱ Α^c: οἱ <χαριέστεροι> Gomperz: οἱ <χαριέτεροι> Zeller δρχηστρῶν Σ male (Margoliouth) 29. ἐποποία sec. Ueberweg: om. Σ ψιλοῖς ἡ τοῖς] ἡ τοῦς ψιλοῖς sive ἡ ψιλοῖς τοῖς coni. Vahlen 1447 b 9. ἀνώνυμος add. Bernays (confirmante Arabe 'quae sine nomine est adhuc') τυγχάνει οὖσα Suckow: τυγχάνουσα Α^c 15. κατὰ τὴν Guelferbytanus: τὴν κατὰ Α^c κοινὴ Α^c 16. φυσικόν Heinsius ('re physica' Arabs: confirm. Averroes): μουσικόν codd. 22. μικτὴν om. Σ μικτὴν ῥαψῳδίαν del. Tyrwhitt καὶ τοῦτον apogr.: καὶ Α^c (om. Σ): κατότι Rassow: οὐκ ἥδη καὶ Ald. verba 20-22 ὁμοίως δὲ . . . τῶν μέτρων post 12 τοιούτων transtulit Susemihl, commate post τοιούτων posito, deletis 12 ποιῶτο τὴν μίμησιν et 22 καὶ ποιητὴν: sic efficitur ut

Thus in the music of the flute and of the lyre, 'harmony' and rhythm alone are employed; also in other arts, such as that of the shepherd's pipe, which are essentially similar to these. In dancing, rhythm 5 alone is used without 'harmony'; for even dancing imitates character, emotion, and action, by rhythmical movement.

There is another art which imitates by means of 6 language alone, and that either in prose or verse—which 1447 b verse, again, may either combine different metres or consist of but one kind—but this has hitherto been without a name. For there is no common term we could apply to 7 the mimes of Sophron and Xenarchus and the Socratic dialogues on the one hand; and, on the other, to poetic imitations in iambic, elegiac, or any similar metre. People do, indeed, add the word 'maker' or 'poet' to the name of the metre, and speak of elegiac poets, or epic (that is, hexameter) poets, as if it were not the imitation that makes the poet, but the verse that entitles them all indiscriminately to the name. Even 8 when a treatise on medicine or natural science is brought out in verse, the name of poet is by custom given to the author; and yet Homer and Empedocles have nothing in common but the metre, so that it would be right to call the one poet, the other physicist rather than poet. On the same principle, even if a writer in his poetic 9 imitation were to combine all metres, as Chaeremon did in his Centaur, which is a medley composed of metres

ποιητὴν προσαγορευτέον. περὶ μὲν οὖν τούτων διωρίσθω τοῦτον τὸν τρόπον· εἰσὶ δέ τινες αἱ πᾶσι χρῶνται τοῖς εἰρη- 10
25 μένοις, λέγω δὲ οἷον ῥυθμῷ καὶ μέλει καὶ μέτρῳ, ὥσπερ ἡ τε τῶν διθυραμβικῶν ποίησις καὶ ἡ τῶν νόμων καὶ ἡ τε τραγῳδία καὶ ἡ κωμῳδία· διαφέρουσι δὲ ὅτι αἱ μὲν ἄμα πᾶσιν αἱ δὲ κατὰ μέρος. ταύτας μὲν οὖν λέγω τὰς διαφορὰς τῶν τεχνῶν, ἐν οἷς ποιοῦνται τὴν μίμησιν.

II. 1448 a. Ἐπεὶ δὲ μιμοῦνται οἱ μιμούμενοι πράττοντας, ἀνάγκη δὲ τούτους ἡ σπουδαίους ἡ φαύλους εἶναι (τὰ γὰρ ἥθη σχεδὸν ἀεὶ τούτοις ἀκολουθεῖ μόνοις, κακίᾳ γὰρ καὶ ἀρετῇ τὰ ἥθη διαφέρουσι πάντες), ἥτοι βελτίονας ἡ καθ' ἡμᾶς ἡ χείρονας 5 ἡ καὶ τοιούτους, ὥσπερ οἱ γραφεῖς· Πολύγυνωτος μὲν γὰρ κρείττους, Παύσων δὲ χείρους, Διονύσιος δὲ ὁμοίους εἴκαζεν· δῆλον δὲ ὅτι καὶ τῶν λεχθεισῶν ἑκάστῃ μιμήσεων ἔξει 2 ταύτας τὰς διαφορὰς καὶ ἔσται ἐτέρα τῷ ἐτέρᾳ μιμεῖσθαι τοῦτον τὸν τρόπον. καὶ γὰρ ἐν ὄρχήσει καὶ αὐλήσει καὶ 3 τοι κιθαρίσει ἔστι γενέσθαι ταύτας τὰς ἀνομοιότητας· καὶ [τὸ]
10 περὶ τοὺς λόγους δὲ καὶ τὴν ψιλομετρίαν, οἷον Ὁμηρος μὲν βελτίους, Κλεοφῶν δὲ ὁμοίους, Ἡγήμων δὲ ὁ Θάσιος ὁ τὰς παρῳδίας ποιήσας πρῶτος καὶ Νικοχάρης ὁ τὴν Δειλιάδα χείρους· ὁμοίως δὲ καὶ περὶ τοὺς διθυράμβους καὶ περὶ 4
15 τοὺς νόμους, ὥσπερ Τγάστ Κύκλωπας Τιμόθεος καὶ Φιλό-

verbis φυσιολόγον μᾶλλον ἡ ποιητὴν προσαγορευτέον concludatur locus Σ
24. a¹ Ald. 1536: ai Riccardianus 16: ol A^c 26. διθυράμβων apogr.

28. πᾶσαι apogr. οὖν apogr.: οὐ A^c 29. ol Vettori: als codd.

1448 a 3. κακίᾳ . . . ἀρετῇ apogr. Σ: κακίᾳ . . . ἀρετῇ A^c 7. δὴ Morel

8. τῷ apogr.: τὸ A^c 10. τὸ om. Ald.: secl. Susemihl: τῷ Bywater

12. ὁ ante τὰς add. apogr. 13. τραγῳδίας ut videtur Σ ('qui primus faciebat tragoidiam' Arabs) Δειλιάδα A^c pr. m. (recte, ut in Iliadis

parodia, Tyrrell: cf. Castelvetro): Δηλιάδα apogr. A^c corr. (η supr. ει m. rec.)

15. ὥσπερ γάρ codd.: ὥσπερ <'Ἄργας> Castelvetro: ὡς Πλέοντας <καὶ> F. Medici: ὥσπερ γὰρ coni. Vahlen: ὥσπερ οὗτος fort. Σ ('sicut imitatur quis, sic Cyclopas etc.' Arabs): ὥσπερ οἱ τοὺς coni. Margoliouth

Κύκλωπας] κυκλωπᾶς A^c

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

(There are, again, some arts which employ all the ¹⁰ means above mentioned,—namely, rhythm, tune and metre.) Such are Dithyrambic and Nomic poetry, and — also Tragedy and Comedy; but between them the difference is, that in the first two cases these means are all employed in combination, in the latter, now one means is employed, now another.

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

medium /
 men in action, —
 —
 —
 —
 —
 —
 — ?

II Since the objects of imitation are men in action, and ¹⁴⁴⁸ these men must be either of a higher or a lower type (for moral character mainly answers to these divisions, goodness and badness being the distinguishing marks of moral differences), it follows that we must represent men either as better than in real life, or as worse, or as they are. It is the same in painting. Polygnotus depicted men as nobler than they are, Pauson as less noble, Dionysius drew them true to life.

Now it is evident that each of the modes of imitation ² 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, ³ flute-playing, and lyre-playing. So again in language, whether prose or verse unaccompanied by music. Homer, for example, makes men better than they are; Cleophon as they are; Hegemon the Thasian, the inventor of parodies, and Nicochares, the author of the Deiliad, worse than they are. The same thing holds good of Dithyrambs ⁴ and Nomes; here too one may portray different types, as

ξενος· [μιμήσαιτο ἄν τις·] ἐν τῇ αὐτῇ δὲ διαφορᾷ καὶ ἡ τραγῳδία πρὸς τὴν κωμῳδίαν διέστηκεν· ἡ μὲν γὰρ χειρούς ἡ δὲ βελτίους μιμεῖσθαι βούλεται τῶν νῦν.

III Ἐπι δὲ τούτων τρίτη διαφορὰ τὸ ώς ἔκαστα τούτων μιμήσαιτο ἄν τις. καὶ γὰρ ἐν τοῖς αὐτοῖς καὶ τὰ αὐτὰ μιμεῖσθαι ἔστιν ὅτε μὲν ἀπαγγέλλοντα (ἢ ἔτερόν τι γυγνόμενον, ὥσπερ Ὁμηρος ποιεῖ, ἡ ώς τὸν αὐτὸν καὶ μὴ μεταβάλλοντα), ἡ πάντας ώς πράττοντας καὶ ἐνεργοῦντας [τοὺς μιμουμένους]. ἐν τρισὶ δὴ ταύταις διαφοραῖς ἡ μίμησίς ἔστιν, 25 ώς εἴπομεν κατ' ἀρχάς, ἐν οἷς τε καὶ ἀ καὶ ὡς. ὥστε τῇ μὲν ὁ αὐτὸς ἀν εἴη μιμητὴς Ὁμήρῳ Σοφοκλῆς, μιμοῦνται γὰρ ἄμφω σπουδαίους, τῇ δὲ Ἀριστοφάνει, πράττοντας γὰρ μιμοῦνται καὶ δρῶντας ἄμφω. δόθεν καὶ δράματα καλεῖ· 30 σθαί τινες αὐτά φασιν, ὅτι μιμοῦνται δρῶντας. διὸ καὶ 35 οἱ ἀντιποιοῦνται τῆς τε τραγῳδίας καὶ τῆς κωμῳδίας οἱ Δωριεῖς (τῆς μὲν γὰρ κωμῳδίας οἱ Μεγαρεῖς οἵ τε ἐνταῦθα ώς ἐπὶ τῆς παρ' αὐτοῖς δημοκρατίας γενομένης, καὶ οἱ ἐκ Σικελίας, ἐκεῖθεν γὰρ ἦν Ἐπίχαρμος ὁ ποιητὴς πολλῷ πρότερος ὧν Χιωνίδους καὶ Μάγνητος· καὶ τῆς τραγῳδίας 40 ἔνιοι τῶν ἐν Πελοποννήσῳ) ποιούμενοι τὰ ὄνόματα σημείουν· αὐτοὶ μὲν γὰρ κώμας τὰς περιοικίδας καλεῖν φασιν, Ἀθηναίους δὲ δήμους, ώς κωμῳδοὺς οὐκ ἀπὸ τοῦ κωμάζειν λε-

16. [μιμήσαιτο ἄν τις] secludendum coni. Vahlen τῇ αὐτῇ δὲ Vettori ('in eadem discrepantia' Arabs): ταύτῃ δὲ τῇ M. Casaubon: αὐτῇ δὲ τῇ codd. 18. τῶν νῦν om. ut videtur Σ 21. ὅτε μὲν . . . γυγνόμενον] <ἢ> ὅτε μὲν ἀπαγγέλλοντα <ὅτε δέ> ἔτερόν τι γυγνόμενον Zeller, recte, ut opinor: eodem fere pervenit Arabem secutus Margoliouth τι secl. Zeller, Spengel 22. τὸν secl. Bywater 23. πάντας] πάντα I. Casaubon τὸν μιμούμενον seclusi (olim secl. Vahlen): tuetur Σ: [τοὺς] μιμούμενον Friedrichs, Schmidt 25. καὶ ἀ καὶ ὡς] ἀναγκαῖος ut videtur Σ καὶ ἀ om. A^c: add. apogr. (confirm. Arabs) 32. δημοκρατεῖς A^c 34. Χιωνίδου Robortello (confirm. Arabs): χωνίδου A^c 35. fort. <δέ> ἔνια Bywater 36. αὐτοὶ Spengel: οὗτοι codd. Ἀθηναῖοι edit. Oxon. 1760 et Spengel: ἀθηναῖοι codd. (cf. 1460 b 35), tuetur Wilamowitz

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

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

(These, then, as we said at the beginning, are the three differences which distinguish artistic imitation,—the medium, the objects, and the manner.) So that from one point of view, Sophocles is an imitator of the same kind as Homer—for both imitate higher types of character; from another point of view, of the same kind as Aristophanes—for both imitate persons acting and doing. Hence, some say, the name of 'drama' is given to such poems, as representing action. For the same reason the Dorians claim the invention both of Tragedy and Comedy. The claim to Comedy is put forward by the Megarians,—not only by those of Greece proper, who allege that it originated under their democracy, but also by the Megarians of Sicily, for the poet Epicharmus, who is much earlier than Chionides and Magne, belonged to that 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 *κῶμαι*, by the Athenians *δῆμοι*: and they assume that Comedians were so named not from *κωμάκειν*, 'to

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

IV 'Εοίκασι δὲ γεννήσαι μὲν ὅλως τὴν ποιητικὴν αἴτιαν δύο
5 τινὲς καὶ αὐται φυσικαί. τό τε γὰρ μιμεῖσθαι σύμφυτον 2
τοὺς ἀνθρώπους ἐκ παιδῶν ἔστι, καὶ τούτῳ διαφέρουσι
τῶν ἄλλων ζώων ὅτι μιμητικώτατόν ἔστι καὶ τὰς μαθή-
σεις ποιεῖται διὰ μιμήσεως τὰς πρώτας, καὶ τὸ χαίρειν
τοὺς μιμήμασι πάντας. σημείον δὲ τούτου τὸ συμβαῖνον 3
10 ἐπὶ τῶν ἔργων· ἂν γὰρ αὐτὰ λυπηρῶς ὄρῶμεν, τούτων τὰς
εἰκόνας τὰς μάλιστα ἡκριβωμένας χαρομεν θεωροῦντες, οἷον
θηρίων τε μορφὰς τῶν ἀτιμοτάτων καὶ νεκρῶν. αἴτιον δὲ 4
καὶ τούτου, ὅτι μανθάνειν οὐ μόνον τοῖς φιλοσόφοις ἥδιστον
ἀλλὰ καὶ τοῖς ἄλλοις ὁμοίως, ἀλλ' ἐπὶ βραχὺ κοινωνοῦ-
15 σιν αὐτοῦ. διὰ γὰρ τούτο χαίρουσι τὰς εἰκόνας ὄρῶντες, ὅτι 5
συμβαίνει θεωροῦντας μανθάνειν καὶ συλλογίζεσθαι τί ἔκα-
στον, οἷον ὅτι οὗτος ἐκεῖνος· ἐπεὶ ἐὰν μὴ τύχῃ προεωρακώς,
οὐχ ἢ μίμημα ποιήσει τὴν ἡδονὴν ἀλλὰ διὰ τὴν ἀπερ-
γασίαν ἢ τὴν χροιὰν ἢ διὰ τοιαύτην τινὰ ἄλλην αἴτιαν.
20 κατὰ φύσιν δὴ ὅντος ἡμῖν τοῦ μιμεῖσθαι καὶ τῆς ἀρμονίας 6
καὶ τοῦ ῥυθμοῦ (τὰ γὰρ μέτρα ὅτι μόρια τῶν ῥυθμῶν ἔστι
φανερόν) ἐξ ἀρχῆς πεφυκότες καὶ αὐτὰ μάλιστα κατὰ
μικρὸν προάγοντες ἐγένενησαν τὴν ποίησιν ἐκ τῶν αὐτοσχε-

1448 b 1. καὶ τὸ ποιεῖν . . . προσαγορεύειν οἱ. Arabs 4. ὅλως οἱ.
Arabs 5. αὐται Ald.: αὐται A^c 13. καὶ τούτου αρρ. (confirm.
Arabs): καὶ τούτο A^c: [καὶ τούτου] Zeller: καὶ [τούτου] Spengel: καὶ <λόγος>
τούτου Bonitz 18. οὐχ ἢ Hermann, et Σ, ut videtur: οὐχι codd.

τὴν ἡδονὴν οἱ. Arabs 20. δὴ coni. Vahlen: δὲ codd. 22. καὶ αὐτὰ]
πρὸς αὐτὰ Ald.: <εἰς> αὐτὰ καὶ Gomperz: καὶ αὐτὰ post μάλιστα traiciendum
esse coni. Susemihl

revel,' but because they wandered from village to village (*κατὰ κώμας*), being excluded contemptuously from the ^{1448 b} city. They add also that the Dorian word for 'doing' is *δρᾶν*, and the Athenian, *πράττειν*.

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

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

Imitation, then, is one instinct¹ of our nature. Next, there is the instinct for 'harmony' and rhythm, metres being manifestly sections of rhythm. Persons, therefore, starting with this natural gift developed by degrees their

διασμάτων. διεσπάσθη δὲ κατὰ τὰ οἰκεῖα ἥθη ἡ ποίησις· 7
 25 οἱ μὲν γὰρ σεμνότεροι τὰς καλὰς ἐμιμοῦντο πράξεις καὶ
 τὰς τῶν τοιούτων, οἱ δὲ εὐτελέστεροι τὰς τῶν φαύλων,
 πρώτουν ψόγους ποιοῦντες, ὥσπερ ἀτεροι ὅμνους καὶ ἐγκώμια.
 τῶν μὲν οὖν πρὸ Ὁμήρου οὐδενὸς ἔχομεν εἰπεῖν τοιούτον 8
 ποίημα, εἰκὸς δὲ εἶναι πολλούς, ἀπὸ δὲ Ὁμήρου ἀρξαμένους
 30 ἔστιν, οἷον ἐκείνου ὁ Μαργίτης καὶ τὰ τοιαῦτα. ἐν οἷς καὶ
 τὸ ἄρμόττον [ἰαμβεῖον] ἥλθε μέτρον, διὸ καὶ ιαμβεῖον. κα-
 λεῖται νῦν, ὅτι ἐν τῷ μέτρῳ τούτῳ ίάμβιζον ἀλλήλους. καὶ 9
 ἐγένοντο τῶν παλαιῶν οἱ μὲν ἡρωικῶν οἱ δὲ ίάμβων ποιη-
 ταί. ὥσπερ δὲ καὶ τὰ σπουδαῖα μάλιστα ποιητὴς Ὁμηρος
 35 ἦν (μόνος γὰρ οὐχ ὅτι εὐ ἀλλ<ὰ> [ὅτι] καὶ μιμήσεις δραμα-
 τικὰς ἐποίησεν), οὕτως καὶ τὰ τῆς κωμῳδίας σχήματα
 πρώτος ὑπέδειξεν, οὐ ψόγον ἀλλὰ τὸ γελοῖον δραματο-
 ποιησας· ὁ γὰρ Μαργίτης ἀνάλογον ἔχει, ὥσπερ Ἰλιὰς
 1449 a καὶ ἡ Ὀδύσσεια πρὸς τὰς τραγῳδίας, οὕτω καὶ οὗτος πρὸς
 τὰς κωμῳδίας. παραφανείσης δὲ τῆς τραγῳδίας καὶ κω- 10
 μῳδίας οἱ ἐφ' ἐκατέραν τὴν ποίησιν ὄρμῶντες κατὰ τὴν
 οἰκείαν φύσιν οἱ μὲν ἀντὶ τῶν ίάμβων κωμῳδοποιοὶ ἐγέ-
 5 νοντο, οἱ δὲ ἀντὶ τῶν ἐπῶν τραγῳδοιδάσκαλοι, διὰ τὸ
 μείζονα καὶ ἐντιμότερα τὰ σχήματα εἶναι ταῦτα ἐκείνων.
 τὸ μὲν οὖν ἐπισκοπεῖν εἰ ἄρ' ἔχει ἥδη ἡ τραγῳδία τοῖς 11

27. ἀτεροι Spengel: ετεροι codd.

30. καὶ (post οἵ) Ald.: κατὰ Α^c31. ιαμβίον (bis) A^c ιαμβεῖον ante ἥλθε secl. Stahr 35. ἀλλὰ Bonitz(confirm. Arabs): ἀλλ' ὅτι codd.: ἀλλ' ἔτι Tucker δραματικὰς Α^c et Σ:δραματικῶς apogr. 38. ὁ apogr.: τὸ Α^c 1449 a 6. μείζονα apogr. :μεῖζον Α^c 7. εἰ ἄρα ἔχει apogr.: παρέχει Α^c: ἄρ' ἔχει Vahlen

special aptitudes, till their rude improvisations gave birth to Poetry.

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

As, in the serious style, Homer is pre-eminent among poets, for he alone combined dramatic form with excellence of imitation, so he too first laid down the main lines of Comedy, by dramatising the ludicrous instead of writing personal satire. His Margites bears ^{1449 a} the same relation to Comedy that the Iliad and Odyssey do to Tragedy. But when Tragedy and Comedy came to light, the two classes of poets still followed their natural bent: the lampooners became writers of Comedy, and the Epic poets were succeeded by Tragedians, since the drama was a larger and higher form of art.

Whether Tragedy has as yet perfected its proper

εἰδεσιν ἵκανῶς ή οὖ, αὐτό τε καθ' αὐτὸ το κρίνεται ή ναι·¹
 καὶ πρὸς τὰ θέατρα, ἄλλος λόγος. γενομένη <δ> οὖν ἀπ' ἀρχῆς¹²
 ιο αὐτοσχεδιαστική, καὶ αὐτὴ καὶ ή κωμῳδία, καὶ ή μὲν ἀπὸ
 τῶν ἔξαρχόντων τὸν διθύραμβον, ή δὲ ἀπὸ τῶν τὰ φαλ-
 λικὰ ἀ ἔτι καὶ υῦν ἐν πολλαῖς τῶν πόλεων διαμένει νο-
 μιξόμενα, κατὰ μικρὸν ηὔξηθη προαγόντων ὅσον ἐγίγνετο
 φανερὸν αὐτῆς, καὶ πολλὰς μεταβολὰς μεταβαλοῦσα ή
 15 τραγῳδία ἐπάντατο, ἐπεὶ ἔσχε τὴν αὐτῆς φύσιν. καὶ τό¹³
 τε τῶν ὑποκριτῶν πλῆθος ἔξ ένδος εἰς δύο πρώτος Αἰσχύ-
 λος ἥγαγε καὶ τὰ τοῦ χοροῦ ἡλάττωσε καὶ τὸν λόγον
 πρωταγωνιστὴν παρεσκεύασεν, τρεῖς δὲ καὶ σκηνογραφίαν
 Σοφοκλῆς. ἔτι δὲ τὸ μέγεθος ἐκ μικρῶν μύθων καὶ λέ·¹⁴
 20 ξεως γελοίας διὰ τὸ ἐκ σατυρικοῦ μεταβαλεῖν ὀψὲ ἀπε-
 σεμνύνθη. τό τε μέτρον ἐκ τετραμέτρου ἰαμβεῖον ἐγένετο·
 τὸ μὲν γάρ πρώτον τετραμέτρῳ ἐχρώντο διὰ τὸ σατυρικὴν
 καὶ ὀρχηστικωτέραν εἶναι τὴν ποίησιν, λέξεως δὲ γενομένης
 αὐτῇ ή φύσις τὸ οἰκεῖον μέτρον εὑρε· μάλιστα γάρ λεκτι-
 25 κὸν τῶν μέτρων τὸ ἰαμβεῖόν ἐστιν· σημεῖον δὲ τούτου·
 πλεῖστα γάρ ἰαμβεῖα λέγομεν ἐν τῇ διαλέκτῳ τῇ πρὸς
 ἀλλήλους, ἔξαμετρα δὲ ὀλιγάκις καὶ ἐκβαίνοντες τῆς λε-
 κτικῆς ἀρμονίας. ἔτι δὲ ἐπεισοδίων πλήθη καὶ τὰ ἄλλα¹⁵

8. κρίνεται ή ναι· καὶ Α°: ναι secl. Bursian : κρίνεται εἶναι καὶ αρογτ.: κρίναι καὶ Forchhammer: fort. κρίνεται εἶναι ή καὶ: αὐτῷ τε κατ' αὐτὸ εἴων κρέντον ή πρὸς θάτερα Σ ut videtur (Margoliouth) 9. γενομένη δ' οὖν Bekker: γενομένη οὖν αρογτ.: γενομένης οὖν Α° 10. αὐτοσχεδιαστικὴ αρογτ.: αὐτοσχεδιαστικῆς Α° 11. φαλλικὰ αρογτ.: φαῦλικὰ Α°: φαῦλικὰ vel φαῦλα Σ 12. διαμένειν αρογτ.: διαμένειν Α° 15. αὐτῆς Bekker: ἐαντῆς αρογτ.: αὐτῆς Α° 19. λέξεως] λέξεις Σ ('orationes' Arabs): <ἢ λέξις ἐκ> λέξεως Christ. Omissum vocabulum collato Arabe id esse Margoliouth suspicatur cuius vice Graeculi ὑψηγορία usurpant 20. σατυριακοῦ Α° 21 et 25. λαμβίον Α° 27. ἔξαμετρα] τετράμετρα Winstanley eis λεκτικὴ ἀρμονίαν Wecklein (cf. Rhet. iii. 8. 1408 b 32): codicum lect. tutatur Arabs verba 25 σημεῖον—28 ἀρμονίας suadente Usener secl. Susemihl 28. post πλήθη punctum del. Gomperz Άλλα ὡς αρογτ.: ἄλλως Α°: διλλα oīs Hermann

types or not; and whether it is to be judged in itself, or in relation also to the audience,—this raises another question. Be that as it may, Tragedy—as also Comedy 12 —was at first mere improvisation. The one originated with the leaders of the Dithyramb, the other with those of the phallic songs, which are still in use in many of our cities. Tragedy advanced by slow degrees; each new element that showed itself was in turn developed. Having passed through many changes, it found its natural form, and there it stopped.

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

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ώς ἔκαστα κοσμηθῆναι λέγεται ἔστω ήμιν εἰρημένα· πο-
30 λὺ γὰρ ἀν ἵστως ἔργον εἴη διεξιέναι καθ' ἔκαστον.

V 'Η δὲ κωμῳδία ἔστιν ὡσπερ εἰπομεν μίμησις φαυλοτέρων
μέν, οὐ μέντοι κατὰ πᾶσαν κακίαν, ἀλλὰ τοῦ αἰσχροῦ
ἐστι τὸ γελοῖον μόριον. τὸ γὰρ γελοῖον ἔστιν ἀμάρτη-
μά τι καὶ αἰσχος ἀνώδυνον καὶ οὐ φθαρτικόν, οἷον εὐ-
35 θὺς τὸ γελοῖον πρόσωπον αἰσχρόν τι καὶ διεστραμμένου
ἀνευ ὁδύνης. αἱ μὲν οὖν τῆς τραγῳδίας μεταβάσεις καὶ 2
δι' ὧν ἐγένοντο οὐ λελίθασιν, ἡ δὲ κωμῳδία διὰ τὸ μὴ
σπουδάζεσθαι ἐξ ἀρχῆς ἔλαθεν· καὶ γὰρ χορὸν κωμῳδῶν
1449 b ὄψε ποτε ὁ ἀρχων ἔδωκεν, ἀλλ' ἐθελονταὶ ησαν. ηδη δὲ
σχήματά τινα αὐτῆς ἔχοντες οἱ λεγόμενοι αὐτῆς ποιηταὶ
μυημονεύονται. τίς δὲ πρόσωπα ἀπέδωκεν ἡ προλόγους ἡ 3
πλήθη ὑποκριτῶν καὶ ὅσα τοιαῦτα, ἡγνόηται. τὸ δὲ μύ-
5 θους ποιεῖν [Ἐπίχαρμος καὶ Φόρμις] τὸ μὲν ἐξ ἀρχῆς
ἐκ Σικελίας ἥλθε, τῶν δὲ Ἀθήνησιν Κράτης πρώτος ἥρξεν
ἀφέμενος τῆς ἴαμβικῆς ἰδέας καθόλου ποιεῖν λόγους καὶ
μύθους. ἡ μὲν οὖν ἐποποιία τῇ τραγῳδίᾳ μέχρι μὲν τοῦ μετὰ 4
μέτρου [μεγάλου] μίμησις είναι σπουδαίων ἡκολούθησεν· τῷ
10 δὲ τὸ μέτρον ἀπλοῦν ἔχειν καὶ ἀπαγγελταὶ είναι, ταύτη

29. περὶ μὲν οὖν τούτων τοσαῦτα add. Ald. ante ἔστω 32. ἀλλ' ὃ τοῦ
αἰσχροῦ Friedreich: ἀλλὰ <κατὰ τὸ γελοῖον, > τοῦ <δέ> αἰσχροῦ Christ: 'sed
tantum res ridicula est de genere foedi quae est portio et ridicula' Arabs, i.e.
ἀλλὰ μόνον τὸ γελοῖον ἔστι τοῦ αἰσχροῦ δικρίνει καὶ τὸ γελοῖον Σ, quod ex
duabus lectionibus conflatum esse consuet Susemihl (1) ἀλλὰ μόνον μόνον τὸ
γελοῖον ἔστι τοῦ αἰσχροῦ, (2) ἀλλὰ τοῦ αἰσχροῦ μόριόν ἔστι καὶ τὸ γελοῖον
33. γελοῖον (bis) A^c 1449 b 3. οἱ λεγόμενοι] διλγοι μὲν οἱ Castelvetro:
διλγοι μὲν [οἱ] Usener 4. προλόγους A^c: προλόγον Christ: λόγους Hermann
6. Ἐπίχαρμος καὶ Φόρμις secl. Susemihl: <έκειθεν γὰρ ήστην>
'Ἐπίχαρμος καὶ Φόρμις post ἥλθε Bywater, collate Themistio, Or. xxvii. p. 337 A,
recte, ut opinor 8. εἰδέας A^c 9–10. μέχρι μὲν τοῦ μετὰ μέτρου Thurot
(cf. Arab.): μέχρι μόνον μέτρου μεγάλου codd.: μέχρι μὲν τοῦ μέτρῳ <ἐν μῆκε>
μεγάλῳ coni. Susemihl: μέχρι μὲν τοῦ μέτρῳ Tyrwhitt: μέχρι μόνου <τοῦ διὰ
λόγου ἐμ> μέτρου μεγάλου Uebenerweg 10. μεγάλου codd.: secl. Bursian:
μετὰ λόγου Ald. et, ut videtur, Σ τῷ Ald.: τὸ A^c 11. ταύτη A^c

them in detail would, doubtless, be a large under-taking.

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

The successive changes through which Tragedy passed, 2 and the authors of these changes, are well known, whereas Comedy has had no history, because it was not at first 1449 b treated seriously. It was late before the Archon granted a comic chorus to a poet; the performers were till then voluntary. Comedy had already taken definite shape when comic poets, distinctively so called, are heard of. Who introduced masks, or prologues, or increased the 3 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 4 imitation in verse of characters of a higher type. They differ, in that Epic poetry admits but one kind of metre, and is narrative in form. They differ, again,

διαφέρουσιν. ἔτι δὲ τῷ μήκει, <ἐπεὶ> ἡ μὲν ὅτι μάλιστα πειρᾶται ὑπὸ μίαν περίοδον ἡλίου εἶναι ἢ μακρὸν ἐξαλλάττειν, ἡ δὲ ἐποποιά ἀόριστος τῷ χρόνῳ, καὶ τούτῳ διαφέρει· καίτοι 15 τὸ πρώτον ὄμοιώς ἐν ταῖς τραγῳδίαις τοῦτο ἐποίουν καὶ ἐν τοῖς ἔπεσιν. μέρη δὲ ἐστὶ τὰ μὲν ταῦτα, τὰ δὲ ἴδια τῆς τραγῳδίας· διόπερ ὅστις περὶ τραγῳδίας οἰδεις σπουδαίας καὶ φαύλης, οἴδε καὶ περὶ ἐπῶν· ἀ μὲν γὰρ ἐποποιία 20 ἔχει, ὑπάρχει τῇ τραγῳδίᾳ, ἀ δὲ αὐτῇ, οὐ πάντα ἐν τῇ 25 καὶ ἐποποιίᾳ.

VI Περὶ μὲν οὖν τῆς ἐν ἔξαμέτροις μιμητικῆς καὶ περὶ κωμῳδίας ὑστερον ἐροῦμεν, περὶ δὲ τραγῳδίας λέγωμεν ἀναλαβόντες αὐτῆς ἐκ τῶν εἰρημένων τὸν γινόμενον ὅρον τῆς οὐσίας. ἔστιν οὖν τραγῳδία μίμησις πράξεως σπουδαίας 25 καὶ τελείας μέγεθος ἔχουσης, ἡδυσμένῳ λόγῳ χωρὶς ἐκάστῳ τῶν εἰδῶν ἐν τοῖς μορίοις, δρώντων καὶ οὐ δι' ἀπαγγελίας, δι' ἐλέου καὶ φόβου περαίνοντα τὴν τῶν τοιούτων παθημάτων κάθαρσιν. λέγω δὲ ἡδυσμένον μὲν λόγον τὸν 30 ἔχοντα ρυθμὸν καὶ ἀρμονίαν καὶ μέλος, τὸ δὲ χωρὶς τοὺς εἰδεσι τὸ διὰ μέτρων ἔντα μόνον περαίνεσθαι καὶ πάλιν ἔτερα διὰ μέλους. ἐπεὶ δὲ πράττοντες ποιοῦνται τὴν μίμησιν, 4 πρώτον μὲν ἔξ ἀνάγκης ἀν εἴη τι μόριον τραγῳδίας ὁ τῆς ὄψεως κόσμος, εἴτα μελοποιία καὶ λέξις· ἐν τούτοις γὰρ ποιοῦνται τὴν μίμησιν. λέγω δὲ λέξιν μὲν αὐτὴν τὴν τῶν

12. διαφέρει Hermann (confirm. Arabs) <ἐπεὶ> ἡ μὲν Gomperz: <ἢ> ἡ μὲν coni. Vahlen: <εἰ> ἡ μὲν Tucker: ἡ μὲν γὰρ apogr. 14. τούτῳ (? τοῦτο pr. m.) A^c διαφέρουσιν Christ 16. ἔπεσιν et ἀπασι var. lect. Σ (Diels), ‘in omnibus epesi’ Arabs ταῦτα apogr.: ταῦτα A^c 19. αὐτῇ A^c: αὐτῇ apogr.: αὐτῇ Reiz: ἐν αὐτῇ Richards 21. μὲν add. apogr.: om. A^c 22. ἀναλαβόντες Bernays: ἀναλαβόντες codd. 25. ἐκάστῳ Tyrwhitt: ἐκάστου codd. 28. παθημάτων corr. apogr., Σ: παθημάτων A^c 29. καὶ μέλος] καὶ μέτρον Vettori: secl. Tyrwhitt 30. μόνον] μόρια Σ (‘partes’ Arabs) 34. αὐτῇ] ταῦτην Bywater

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

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

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

X Tragedy, then, is an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative; through pity and fear effecting the proper purgation of these emotions. By 8 'language embellished,' I mean language into which rhythm, 'harmony,' and song enter. By 'the several kinds in separate parts,' I mean, that some parts are rendered through the medium of verse alone, others again with the aid of song.

Now as tragic imitation implies persons acting, it necessarily follows, in the first place, that Spectacular equipment will be a part of Tragedy. Next, Song and Diction, for these are the medium of imitation. By 'Diction' ↘

35 μέτρων σύνθεσιν, μελοποιίαν δὲ ὁ τὴν δύναμιν φανερὰν
 410 ↗ ἔχει πᾶσιν. ἐπεὶ δὲ πράξεως ἔστι μίμησις, πράττεται δὲ δ
 ὑπὸ τινῶν πραττόντων, οὓς ἀνάγκη ποιούς τινας εἶναι κατά
 τε τὸ ἥθος καὶ τὴν διάνοιαν (διὰ γὰρ τούτων καὶ τὰς
 1450 & πράξεις εἶναι φαμεν ποιάς τινας, πέφυκεν δὲ αἴτια δύο τῶν
πράξεων εἶναι, διάνοιαν καὶ ἥθος, καὶ κατὰ ταύτας καὶ
 τυγχάνουσι καὶ ἀποτυγχάνουσι πάντες), ἔστιν δὴ τῆς μὲν 6
 ↗ πράξεως ὡς μῦθος ἡ μίμησις· λέγω γὰρ μῦθον τούτον, τὴν
 5 σύνθεσιν τῶν πραγμάτων, τὰ δὲ ἥθη, καθ' ὁ ποιούς τινας
 εἶναι φαμεν τοὺς πράττοντας, διάνοιαν δέ, ἐν ὅσοις λέγον-
 τες ἀποδεικνύασίν τι ἡ καὶ ἀποφαίνονται γνώμην. ἀνάγκη 7
 οὖν πάσης τραγῳδίας μέρη εἶναι ἔξ, καθ' ἀ ποιά τις ἔστιν
 ἡ τραγῳδία· ταῦτα δέ ἔστι μῦθος καὶ ἥθη καὶ λέξις καὶ
 10 διάνοια καὶ δψις καὶ μελοποία. οἷς μὲν γὰρ μιμοῦνται,
 δύο μέρη ἔστιν, ως δὲ μιμοῦνται, ἔν, ἀ δὲ μιμοῦνται, τρία,
 καὶ παρὰ ταῦτα οὐδέν. τούτοις μὲν οὖν <πάντες> [οὐκ δλγοι 8
 αὐτῶν] ως εἰπεῖν κέχρηνται τοῖς εἰδεσιν· καὶ γὰρ δψις εἶχε πᾶν
 καὶ ἥθος καὶ μῦθον καὶ λέξιν καὶ μέλος καὶ διάνοιαν ώστα-
 15 τως. μέγιστον δὲ τούτων ἔστιν ἡ τῶν πραγμάτων σύστασις. 9

35. μέτρων] δνομάτων Hermann, collato 1450 b 15

36. πᾶσιν Maggi:
 πᾶσαν codd. 38. δὰ δὲ Zeller διὰ γὰρ τούτων . . . πάντες in
 parentesi Thurot 1450 a 1. πέφυκεν δὲ αρρογ.: πέφυκεν A^c αἴτια
 codd.: alras Christ 3. δὴ Eucken: δὲ codd. 4. τοῦτον] τοῦτο
 Maggi: secl. Christ (cf. Arab.) 5. καθδ A^c: καθ' ἀ αρρογ. 8.
 καθ' ἀ ποιά αρρογ.: καθοποία A^c 12. οὐκ δλγοι αὐτῶν ως εἰτεῖν codd.:
 δλγοι αὐτῶν <ἄπαντες> ως εἰπεῖν coni. Bywater: οὐκ δλγοι αὐτῶν <ἄλλα
 πάντες> ως εἰτεῖν Bursian: οὐκ δλγοι αὐτῶν om. Σ, sed πάντως (=πάντες)
 add. (vid. Margoliouth). Secluso igitur tanquam glossemate οὐκ δλγοι
 αὐτῶν, scripsi <πάντες> ως εἰτεῖν: cf. Rhet. i. 1, 1354 a 12, δλγοι codd.:
 οὐδὲν ως εἰτεῖν A^c marg., ubi δλγοι glossema esse suspicor, veram lect. οὐδὲν
 ως εἰτεῖν: Dem. or. xxxviii. 6 πάντων τῶν πλειστῶν ως εἰτεῖν, ubi τῶν
 πλειστῶν secluserim. Viam monstravit Diels, qui tamen πάντες quoque
 omisso, τούτοις μὲν οὖν ως εἰτεῖν scripsit: οὐκ δλγοι αὐτῶν <ἄλλ' ἐν πᾶσι
 πάντες> Gomperz: οὐκ δλγοι αὐτῶν <ἄλλα πάντες πᾶσι> Zeller: <πάντες
 ἐν πᾶσι αὐτῆς> Susemihl 18. δψις vel δψιν αρρογ.: δψις A^c πᾶν
 iure susplexeris

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

(Again, Tragedy is the imitation of an action) and an 5
action implies personal agents, who necessarily possess
certain distinctive qualities both of character and thought;
1450 a for it is by these that we qualify actions themselves,
and these—thought and character—are the two natural
causes from which actions spring, and on actions again
all success or failure depends. Hence, the Plot is the 6
imitation of the action:—for by plot I here mean the ←
arrangement of the incidents. By Character I mean
that in virtue of which we ascribe certain qualities to
the agents. Thought is required wherever a statement
is proved, or, it may be, a general truth enunciated.
Every Tragedy, therefore, must have six parts, which 7
parts determine its quality—namely, Plot, Character, — 6
Diction, Thought, Spectacle, Song. (Two of the parts con-
stitute the medium of imitation, one the manner, and three
the objects of imitation.) And these complete the list.
These elements have been employed, we may say, by the 8
poets to a man; in fact, every play contains Spectacular
elements as well as 'Character, Plot, Diction, Song, and
Thought.'

(But most important of all is the structure of the 9

ἡ γὰρ τραγῳδία μίμησίς ἔστιν οὐκ ἀνθρώπων ἀλλὰ πράξεως καὶ βίου· <οὐ δὲ βίος> ἐν πράξει ἔστιν καὶ τὸ τέλος πράξεις τις ἔστιν, οὐ ποιότης· εἰσὶν δὲ κατὰ μὲν τὰ ἡθη ποιοί 10 τινες, κατὰ δὲ τὰς πράξεις εὐδαίμονες ἢ τούναντίον. οὐκον
 20 ὅπως τὰ ἡθη μιμήσωνται πράττουσιν, ἀλλὰ τὰ ἡθη συμπαραλαμβάνουσιν διὰ τὰς πράξεις· ὥστε τὰ πράγματα καὶ ὁ μῦθος τέλος τῆς τραγῳδίας, τὸ δὲ τέλος μέγιστου ἀπάντων.
 ἔτι ἄνευ μὲν πράξεως οὐκ ἀν γένοιτο τραγῳδία, ἄνευ δὲ 11
 ἡθῶν γένοιτ' ἄν. αἱ γὰρ τῶν νέων τῶν πλειστων ἀήθεις
 25 τραγῳδίαι εἰσὶν καὶ ὅλως ποιηταὶ πολλοὶ τοιοῦτοι, οἷον καὶ
 τῶν γραφέων Ζεῦξις πρὸς Πολύγνωτον πέπονθεν· ὁ μὲν γὰρ
 Πολύγνωτος ἀγαθὸς ἡθογράφος, ἡ δὲ Ζεύξιδος γραφὴ οὐδὲν
 ἔχει ἡθος. ἔτι ἔαν τις ἐφεξῆς θῆ ρήσεις ἡθικὰς καὶ λέξεις 12
 καὶ διανοίᾳ εὐ πεποιημένας, οὐ ποιήσει δὴ ἦν τῆς τραγῳ-
 30 δίας ἔργον, ἀλλὰ πολὺ μᾶλλον ἡ καταδεεστέροις τούτοις
 κεχρημένη τραγῳδία, ἔχουσα δὲ μῦθον καὶ σύστασιν πρα-
 γμάτων. πρὸς δὲ τούτοις τὰ μέγιστα οἷς ψυχαγωγεῖ ἡ 13
 τραγῳδία, τοῦ μύθου μέρη ἔστιν, αἱ τε περιπέτειαι καὶ ἀν-
 γωρίσεις. ἔτι σημεῖον δτι καὶ οἱ ἐγχειρούντες ποιεῦν πρό-
 35 τερον δύνανται τῇ λέξει καὶ τοῖς ἡθεσιν ἀκριβοῦν ἡ τὰ
 πράγματα συνίστασθαι, οἷον καὶ οἱ πρώτοι ποιηταὶ σχεδὸν
 ἀπαντεῖς. ἀρχὴ μὲν οὖν καὶ οἷον ψυχὴ ὁ μῦθος τῆς τρα-

16. ἀλλὰ πράξεως καὶ βίου καὶ εὐδαιμονίας καὶ ἡ κακοδαιμονία ἐν πράξει codd., sed alio spectat Arabs ('sed in operibus et vita. Et <vida> est in opere'); unde Margoliouth ἀλλὰ πράξεως καὶ βίου, <οὐ δὲ βίος> ἐν πράξει, quod probant Diels, Zeller, Susemihl. Codicum lectionem ita supplet Vahlen, καὶ εὐδαιμονίας <καὶ κακοδαιμονίας, ἡ δὲ εὐδαιμονία> καὶ ἡ κακοδαιμονία

20. πράττουσιν] πράττοντας ποιούσιν coni. Vahlen συμπαραλαμβάνουσι Guelferbytanus pr. m., Spengel: συμπεριλαμβάνουσιν Α^c 26 et 27. Πολύγνωτον et Πολύγνωτος Α^c 28. λέξει καὶ διανοίᾳ Vahlen (confirm. Arabs): λέξεις καὶ διανοίας codd. 29. οὐ add. apogr. ('nequaquam' Arabs): om. Α^c: fort. οὐδαμῶς Margoliouth 30. ἡ apogr.: ἡ Α^c 36. συνιστασθαι codd.: συνιστάναι Thurot

incidents.) For Tragedy is an imitation, not of men, but of an action and of life, and life consists in action, and its end is a mode of action, not a quality. Now 10 character determines men's qualities, but it is by their actions that they are happy or the reverse. Dramatic action, therefore, is not with a view to the representation of character: character comes in as subsidiary to the actions. Hence the incidents and the plot are the end of a tragedy; and the end is the chief thing of all. Again, 11 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 12 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 13 interest in Tragedy—Peripeteia or (Reversal of Intention) and Recognition scenes—are parts of the plot.) A further 14 proof is, that novices in the art attain to finish of diction and precision of portraiture before they can construct the plot. It is the same with almost all the early poets.

The Plot, then, is the first principle, and, as it were,

γραφίας, δεύτερον δὲ τὰ ἡθη· παραπλήσιον γάρ ἔστιν καὶ 15
 1450 b ἐπὶ τῆς γραφικῆς· εἰ γάρ τις ἐναλείψει τοῖς καλλίστοις
 Fry (φαρμάκοις) χύδην, οὐκ ἀν δόμοίως εὑφράνειεν καὶ λευκο-
 γραφήσας εἰκόνα· ἔστιν τε μίμησις πράξεως καὶ διὰ ταύτην
 μάλιστα τῶν πραττόντων. τρίτον δὲ ἡ διάνοια· τοῦτο δέ 16
 5 ἔστιν τὸ λέγειν δύνασθαι τὰ ἐνόντα καὶ τὰ ἀρμόττοντα,
 ὅπερ ἐπὶ τῶν λόγων τῆς πολιτικῆς καὶ ῥητορικῆς ἔργου
 ἔστιν· οἱ μὲν γὰρ ἀρχαῖοι πολιτικῶς ἐποίουν λέγοντας, οἱ
 δὲ νῦν ῥητορικῶς. ἔστιν δὲ ἡθος μὲν τὸ τοιούτον ὁ δηλοῦ τὴν 17
 προαίρεσιν ὅποιά τις [προ]αιρεῖται ἡ φεύγει· διόπερ οὐκ
 10 οἱ ἔχουσιν ἡθος τῶν λόγων ἐν οἷς οὐκ ἔστι δῆλον ἡ ἐν
 οἷς μηδὲ δλως ἔστιν ὁ τι [προ]αιρεῖται ἡ φεύγει ὁ λέγων·
 διάνοια δέ, ἐν οἷς ἀποδεικνύουσί τι ώς ἔστιν ἡ ὡς οὐκ ἔστιν
 ἡ καθόλου τι ἀποφαίνονται. τέταρτον δὲ τῶν λεγομένων ἡ 18
 λέξις· λέγω δέ, ὡσπερ πρότερον εἴρηται, λέξιν εἶναι τὴν
 15 διὰ τῆς ὀνομασίας ἑρμηνείαν, ὃ καὶ ἐπὶ τῶν ἐμμέτρων καὶ
 ἐπὶ τῶν λόγων ἔχει τὴν αὐτὴν δύναμιν. τῶν δὲ λοιπῶν 19
 [πέντε] ἡ μελοποιία μέγιστον τῶν ἡδυσμάτων, ἡ δὲ ὅψις
 φυχαγωγικὸν μέν, ἀτεχνότατον δὲ καὶ ἡκιστα οἰκεῖον τῆς ποιη-
 τικῆς· <ἴσ>ως γὰρ τῆς τραγῳδίας δύναμις καὶ ἄνευ ἀγώνος

38. παραπλήσιον . . . εἰκόνα supra post πραγμάτων v. 31 collocavit Castel-vetro.
 1450 b 1. ἔτα λείψεις A^c 3. τε codd.: γὰρ Hermann 6.
 ἐπὶ τῶν λόγων secl. M. Schmidt 9-11. ὅποιά τις . . . φεύγει ὁ λέγων
 Gomperz, alias secutus: ὅποιά τις (ὁ πῶια τις) ἐν οἷς οὐκ ἔστι δῆλον ἡ
 προαιρέται ἡ φεύγει· διόπερ οὐκ ἔχουσιν ἡθος τῶν λόγων ἐν οἷς μηδὲ δλως ἔστιν
 δ τις (δ τι apogr.) προαιρέται ἡ φεύγει ὁ λέγων A^c: ὅποια τις· διόπερ οὐκ
 ἔχουσιν . . . φεύγει ὁ λέγων (verbis ἐν οἷς οὐκ ἔστι δῆλον ἡ προαιρέται ἡ
 φεύγει omissis cum Arabe) Margoliouth. Suspiciatur Susemihl ἐν οἷς οὐκ
 ἔστι . . . ἡ φεύγει ετ ἐν οἷς μηδὲ δλως ἔστιν . . . ἡ φεύγει duplice lectionem
 fuisse 11. τι apogr.: τις A^c 13. λεγομένων Gomperz: μὲν λόγων
 codd.: ἐν λόγῳ Bywater 17. πέντε A^c: secl. Spengel (confirm. Arabs):
 πέμπτον apogr. 18. ἀπεχνώτατον A^c 19. ἵσως Meiser: ὡς A^c: ἡ
 apogr.: δλως Gomperz

- (1) the soul of a tragedy: Character holds the second place.
- 1450 b A similar fact is seen in painting. The most beautiful 15 colours, laid on confusedly, will not give as much pleasure as the chalk outline of a portrait. Thus Tragedy is the imitation of an action, and of the agents, mainly with a view to the action.
- (2) Third in order is Thought,—that is, the faculty of 16 saying what is possible and pertinent in given circumstances. In the case of oratory, this is the function of the political art and of the art of rhetoric: and so indeed the older poets make their characters speak the language of civic life; the poets of our time, the language of the rhetoricians. Character is that which reveals moral¹⁷ purpose, showing what kind of things a man chooses or avoids. Speeches, therefore, which do not make this manifest, or in which the speaker does not choose or avoid anything whatever, are not expressive of character. Thought, on the other hand, is found where something is proved to be or not to be, or a general maxim is enunciated.
- (3) Fourth among the elements enumerated comes 18 Diction; by which I mean, as has been already said, the expression of the meaning in words; and its essence is the same both in verse and prose.
- (4) Of the remaining elements Song holds the chief place 19 among the embellishments.
- (5) The Spectacle has, indeed, an emotional attraction of its own, but, of all the parts, it is the least artistic, and connected least with the art of poetry. For the power of Tragedy, we may be sure, is felt even apart from representation and actors. Besides, the production of

• 20 καὶ ὑποκριτῶν ἔστιν, ἕτι δὲ κυριωτέρα περὶ τὴν ἀπεργασίαν
τῶν δψεων ἡ τοῦ σκευοποιοῦ τέχνη τῆς τῶν ποιητῶν ἔστιν.

VII Διωρισμένων δὲ τούτων, λέγωμεν μετὰ ταῦτα ποίαν
τινὰ δεῖ τὴν σύστασιν εἶναι τῶν πραγμάτων, ἐπειδὴ τοῦτο
καὶ πρῶτον καὶ μέγιστον τῆς τραγῳδίας ἔστιν. κεῖται δὴ 2
25 ἥμин τὴν τραγῳδίαν τελείας καὶ δλης πράξεως εἶναι μί-
μησιν ἔχούσης τι μέγεθος· ἔστιν γάρ δλον καὶ μηδὲν ἔχον
μέγεθος. δλον δέ ἔστιν τὸ ἔχον ἀρχὴν καὶ μέσον καὶ τε- 3
λευτήν. ἀρχὴ δέ ἔστιν δ αὐτὸ μὲν μὴ ἔξ ἀνάγκης μετ'
ἄλλο ἔστιν, μετ' ἐκεῖνο δ' ἔτερον πέφυκεν εἶναι ἡ γίνεσθαι·
30 τελευτὴ δὲ τούναντίον δ αὐτὸ μετ' ἄλλο πέφυκεν εἶναι ἡ
ἔξ ἀνάγκης ἡ ώς ἐπὶ τὸ πολύ, μετὰ δὲ τοῦτο ἄλλο οὐδέν·
μέσον δὲ δ καὶ αὐτὸ μετ' ἄλλο καὶ μετ' ἐκεῖνο ἔτερον.
δεῖ ἄρα τοὺς συνεστῶτας εὐ μύθους μήθ' ὅπόθεν ἔτυχεν
ἀρχεσθαι μήθ' δπου ἔτυχε τελευτᾶν, ἄλλὰ κεχρῆσθαι ταῖς
35 εἰρημέναις ἰδέαις. ἕτι δ' ἐπεὶ τὸ καλὸν καὶ ζῷον καὶ ἅπαν 4
πρᾶγμα δ συνέστηκεν ἐκ τινῶν οὐ μόνον ταῦτα τεταγμένα
δεῖ ἔχειν ἄλλὰ καὶ μέγεθος ὑπάρχειν μὴ τὸ τυχόν· τὸ
γάρ καλὸν ἐν μεγέθει τάξει ἔστιν, διὸ οὔτε πάμμικρον
ἄν τι γένοιτο καλὸν ζῷον (συγχέεται γάρ ἡ θεωρία ἐγγὺς
40 τοῦ ἀναισθήτου χρόνου γυνομένη), οὔτε παμμέγεθες (οὐ γάρ
1451 a ἄμα ἡ θεωρία γίνεται ἄλλ' οἴχεται τοῦς θεωροῦσι τὸ ἐν
καὶ τὸ δλον ἐκ τῆς θεωρίας), οίον εὶ μυρίων σταδίων εἴη
ζῷον· ὥστε δεῖ καθάπερ ἐπὶ τῶν σωμάτων καὶ ἐπὶ τῶν δ
ζῷων ἔχειν μὲν μέγεθος, τοῦτο δὲ εὐσύνοπτον εἶναι, οὕτω



24. δὴ Bywater: δ' Α^c 28. μὴ ἔξ ἀνάγκης codd.: ἔξ ἀνάγκης μὴ Pazzi

35. Ιδέας apogr.: ειδέας Α^c 38. πάμμικρον Riccardianus 16: πᾶν μικρὸν

Α^c: πᾶν μικρὸν Laurentianus lx. 16 40. χρόνου secl. Bonitz: tutatur

Arabs παμμέγεθες Riccardianus 16: πᾶν μέγεθος Α^c: πᾶν μέγα Laurentianus lx. 16

1451 a 3. σωμάτων] συστημάτων Bywater

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

VII These principles being established, let us now discuss ^{ΕΥΕΓΩΝ}
the proper structure of the Plot, since this is the first ^{τέλος} πραγματική
and most important part of Tragedy.

Now, according to our definition, Tragedy is an ² 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 ³ a beginning, a middle, and an end. A beginning is that which does not itself follow anything by causal necessity, but after which something naturally is or comes to be. An end, on the contrary, is that which itself naturally follows some other thing, either by necessity, or as a rule, but has nothing following it. A middle is that which follows something as some other thing follows it. A well constructed plot, therefore, must neither begin nor end at haphazard, but conform to these principles.

Again, a beautiful object, whether it be a picture of ⁴ a living organism or any whole composed of parts, must not only have an orderly arrangement of parts, but must also be of a certain magnitude; for beauty depends on magnitude and order. Hence an exceedingly small picture cannot be beautiful; for the view of it is confused, the object being seen in an almost imperceptible moment of time. Nor, again, can one of vast size be ¹⁴⁵¹ a beautiful; for as the eye cannot take it all in at once, the unity and sense of the whole is lost for the spectator; as for instance if there were a picture a thousand miles long, therefore, in the case of animate bodies and ⁵ certain magnitude is necessary, and a magni-

5 καὶ ἐπὶ τῶν μύθων ἔχειν μὲν μῆκος, τοῦτο δὲ εὐμνημόνευ-
τον εἶναι. τοῦ μήκους ὅρος <ό> μὲν πρὸς τοὺς ἀγῶνας καὶ σ
τὴν αἰσθησιν οὐ τῆς τέχνης ἐστίν· εἰ γὰρ ἔδει ἑκατὸν
τραγῳδίας ἀγωνίζεσθαι, πρὸς κλεψύδρας ἀντὶ ἡγωνίζοντο,
ῶσπερ ποτὲ καὶ ἄλλοτέ φασιν. ὁ δὲ κατ' αὐτὴν τὴν φύσιν 7
ιο τοῦ πράγματος ὅρος, ἀεὶ μὲν ὁ μεῖζων μέχρι τοῦ σύν-
δηλος εἶναι καλλίων ἐστὶν κατὰ τὸ μέγεθος· ως δὲ ἀ-
πλῶς διορίσαντας εἰπεῖν, ἐν δσφ μεγέθει κατὰ τὸ εἰκὸς ἡ
τὸ ἀναγκαῖον ἐφεξῆς γιγνομένων συμβαίνει εἰς εὔτυχίαν
14 ἐκ δυστυχίας ἡ ἐξ εύτυχίας εἰς δυστυχίαν μεταβάλλειν,
VIII ἰκανὸς ὅρος ἐστὶν τοῦ μεγέθους. Μῦθος δ' ἐστὶν εἰς
οὐχ ὕσπερ τινὲς οἴονται ἐὰν περὶ ἔνα γέ· πολλὰ γὰρ
καὶ ἄπειρα τῷ ἐνὶ συμβαίνει, ἐξ ὧν [ἐνίων] οὐδέν ἐστιν
ἔν· οὕτως δὲ καὶ πράξεις ἐνὸς πολλαὶ εἰσιν, ἐξ ὧν
μία οὐδεμία γίνεται πρᾶξις. διὸ πάντες ἐοίκασιν ἀμαρ- 2
20 τάνειν ὅσοι τῶν ποιητῶν Ἡρακληΐδα Θησηΐδα καὶ τὰ
τοιαῦτα ποιήματα πεποιήκασιν· οἴονται γάρ, ἐπεὶ εἰς ἦν
ὅ Ἡρακλῆς, ἔνα καὶ τὸν μῦθον εἶναι προσήκειν. ὁ δ' "Ο- 3
μηρος ὕσπερ καὶ τὰ ἄλλα διαφέρει καὶ τοῦτ' ἔοικεν κα-
λῶς ἴδειν ἤτοι διὰ τέχνην ἡ διὰ φύσιν· Ὁδύσσειαν γὰρ
25 ποιῶν οὐκ ἐποίησεν ἄπαντα ὅσα αὐτῷ συνέβη, οἷον πλη-
γῆναι μὲν ἐν τῷ Παρνασῷ, μανῆναι δὲ προσποιήσασθαι ἐν

6. ὁ add. Bursian μὲν πρὸς Α^c: πρὸς μὲν apogr. 8. κλεψύδραν
apogr. 9. ἄλλοτε φασίν codd.: ἄλλοτε εἰλάθασιν M. Schmidt; quod olim
recepī, sed ποτὲ καὶ ἄλλοτε vix aliud significare potest quam 'olim
aliquando.' Quae in Arabe leguntur ('sicut solemus dicere etiam aliquo
tempore et aliquando'), alterutri lectioni subsidio esse possunt 17.
ἐν Gueiferbytanus: γένει Α^c (cf. 1447 a 17): τῷ γ' ἐν Vettori ἐνίων
secl. Spengel 18. αἱ ante πολλαὶ add. apogr.

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

VIII Unity of plot does not, as some persons think, consist in the unity of the hero. For infinitely various are the incidents in one man's life, which cannot be reduced to unity; and so, too, there are many actions of one man out of which we cannot make one action. Hence the error, as it appears, of all poets who have composed a Heracleid, a Theseid, or other poems of the kind. They imagine that as Heracles was one man, the story of Heracles must also be a unity. But Homer, as in all else he is of surpassing merit, here too—whether from art or natural genius—seems to have happily discerned the truth. In composing the Odyssey he did not include all the adventures of Odysseus—such as his wound on Parnassus, or his feigned madness at the mustering of

τῷ ἀγερμῷ, ὃν οὐδὲν θατέρου γενομένου ἀναγκαῖον ἡ
εἰκὸς θάτερον γενέσθαι, ἀλλὰ περὶ μίαν πρᾶξιν
λέγομεν τὴν Ὁδύσσειαν συνέστησεν, ὅμοίως δὲ καὶ

30 Τίλιαδα. χρὴ οὖν καθάπερ καὶ ἐν ταῖς ἄλλαις μιμητικαῖς ἡ μ.
μίμησις ἐνός ἔστιν οὕτω καὶ τὸν μῦθον, ἐπεὶ πράξεως μίμησις
ἔστι, μᾶς τε εἴναι καὶ ταύτης ὅλης καὶ τὰ μέρη συνεστά-
ναι τῶν πραγμάτων οὕτως ὥστε μετατιθεμένου τινὸς μέρους
ἡ ἀφαιρουμένου διαφέρεσθαι καὶ κινεῖσθαι τὸ ὅλον· διὸ
35 προσὸν ἡ μῆ προσὸν μηδὲν ποιεῖ ἐπίδηλον, οὐδὲν μόριον τοῦ
ὅλου ἔστιν.

IX Φανερὸν δὲ ἐκ τῶν εἰρημένων καὶ ὅτι οὐ τὸ τὰ
γενόμενα λέγειν, τοῦτο ποιητοῦ ἔργον ἔστιν, ἀλλ’ οὐαὶ ἀν
γένοιτο καὶ τὰ δυνατὰ κατὰ τὸ εἰκὸς ἡ τὸ ἀναγκαῖον. ὁ γὰρ 2
1451 b ιστορικὸς καὶ ὁ ποιητὴς οὐ τῷ ἡ ἔμμετρα λέγειν ἡ ἔμμετρα
διαφέρουσιν (εἴη γὰρ ἀν τὰ Ἡροδότου εἰς μέτρα τεθῆναι,
καὶ οὐδὲν ἡττον ἀν εἴη ιστορία τις μετὰ μέτρου ἡ ἄνευ μέτρων).
ἀλλὰ τούτῳ διαφέρει, τῷ τὸν μὲν τὰ γενόμενα λέγειν,
5 τὸν δὲ οὐαὶ ἀν γένοιτο. διὸ καὶ φιλοσοφώτερον καὶ 3
σπουδαιότερον ποίησις ιστορίας ἔστιν· ἡ μὲν γὰρ ποίησις
μᾶλλον τὰ καθόλου, ἡ δὲ ιστορία τὰ καθ’ ἔκαστον λέγει.
ἔστιν δὲ καθόλου μέν, τῷ ποίῳ τὰ ποῦα ἄττα συμβαίνει 4
λέγειν ἡ πράττειν κατὰ τὸ εἰκὸς ἡ τὸ ἀναγκαῖον, οὐ στο-
10 χάζεται ἡ ποίησις ὄνόματα ἐπιτιθεμένη· τὸ δὲ καθ’ ἔκα-
στον, τί Ἀλκιβιάδης ἐπράξειν ἡ τί ἔπαθεν. ἐπὶ μὲν οὖν τῆς 5
κωμῳδίας ἥδη τοῦτο δῆλον γέγονεν· συστήσαντες γὰρ τὸν

27. ἡ add. apogr. 29. λέγομεν apogr.: λέγομεν Δ^c: ἀν λέγομεν Vahlen
 32. καὶ ταύτης] ταύτης καὶ Susemihl 34. διαφέρεσθαι] διαφθείρεσθαι
 Twining ('corrumptatur et confundatur' Arabs): habuit fort. utramque
 lect. Σ (Margoliouth): fort. διαφορεῖσθαι (cf. de Div. 2. 464 b 18) 35.
 ποιεῖ, ἐπίδηλον ὡς apogr. 37. οὐ τὸ apogr. (confirm. Arabs): οὕτω Δ^c
 38. γενόμενα Riccardianus 16: γινόμενα cett. 39. καὶ τὰ δυνατὰ siccl.
 Maggi 1451 b 4. τούτῳ . . . τῷ apogr.: τοῦτο . . . τῷ Δ^c: τοῦτο . . . τὸ
 Spengel 10. τὸ apogr.: τὸν Δ^c

host—incidents between which there was no necessary probable connexion: but he made the *Odyssey*, and likewise the *Iliad*, to centre round an action that in our sense of the word is one. As therefore, in the other imitative arts, the imitation is one when the object imitated is one, so the plot, being an imitation of an action, must imitate one action and that a whole, the structural union of the parts being such that, if any one of them is displaced or removed, the whole will be disjointed and disturbed. For a thing whose presence or absence makes no visible difference, is not an organic part of the whole.

IX It is, moreover, evident from what has been said, that it is not the function of the poet to relate what has happened, but what may happen,—what is possible according to the law of probability or necessity. The poet and the historian differ not by writing in verse or in prose. The work of Herodotus might be put into verse, and it would still be a species of history, with metre no less than without it. The true difference is that one relates what has happened, the other what may happen. Poetry, therefore, is a more philosophical and a higher thing than history: for poetry tends to express the universal, history the particular. By the universal I mean how a person of a certain type will on occasion speak or act, according to the law of probability or necessity; and it is this universality at which poetry aims in the names she attaches to the personages. The particular is—for example—what Alcibiades did or suffered. In Comedy this is already apparent: for here the poet first constructs the plot on the lines of prob-

descriptive → structural characteristics

μῦθον διὰ τῶν εἰκότων οὐ τὰ τυχόντα ὄνόματα
 θέασιν, καὶ οὐχ ὁσπερ οἱ ἱαμβοποιοὶ περὶ τὸν καθ' ἔκαστον
 15 ποιοῦσιν. ἐπὶ δὲ τῆς τραγῳδίας τῶν γενομένων ὄνομάτων 6
 ἀντέχονται. αἴτιον δ' ὅτι πιθανόν ἐστι τὸ δυνατόν. τὰ μὲν
 οὖν μὴ γενόμενα οὕπω πιστεύομεν εἶναι δυνατά, τὰ δὲ γε-
 νόμενα φανερὸν ὅτι δυνατά, οὐ γὰρ ἀν ἐγένετο, εἰ ἦν ἀδύ-
 νατα. οὐ μὴν ἀλλὰ καὶ ἐν ταῖς τραγῳδίαις ἐνίας μὲν ἐν 7
 20 ἡ δύο τῶν γνωρίμων ἐστὶν ὄνομάτων, τὰ δὲ ἄλλα πεποιη-
 μένα, ἐν ἐνίας δὲ οὐδέ τέλος, οἷον ἐν τῷ Ἀγάθωνος Ἀνθεῖ· ὅμοιώς
 οὐδὲν ἡττον εὑφραίνει. ὥστ' οὐ πάντως εἶναι ζητητέον τῶν 8
 παραδεδομένων μύθων, περὶ οὓς αἱ τραγῳδίαι εἰσίν, ἀντ-
 25 ἔχεσθαι. καὶ γὰρ γελοῖον τούτῳ ζητεῖν, ἐπεὶ καὶ τὰ γνώ-
 ριμα ὀλίγοις γνώριμά ἐστιν ἀλλ' ὅμως εὑφραίνει πάντας.
 δῆλον οὖν ἐκ τούτων ὅτι τὸν ποιητὴν μᾶλλον τῶν μύθων 9
 εἶναι δεῖ ποιητὴν ἡ τῶν μέτρων, ὅσφ ποιητὴς κατὰ τὴν μί-
 μησίν ἐστιν, μιμεῖται δὲ τὰς πράξεις. καν ἄρα συμβῇ γενό-
 30 μενα ποιεῖν, οὐθὲν ἡττον ποιητής ἐστι· τῶν γὰρ γενομένων
 ἔντα οὐδὲν κωλύει τοιαῦτα εἶναι οīα ἀν εἰκὼς γενέσθαι καὶ
 δυνατὰ γενέσθαι, καθ' δὲ ἐκεῖνος αὐτῶν ποιητής ἐστιν.

τῶν δὲ ἄλλων μύθων καὶ πράξεων αἱ ἐπεισοδιώδεις 10

13. οὐ scripsi ('nequaquam' Arabs): οὗτω codd. (cf. 1451 a 37) ἐπι-
 τιθέσαι apogr. 14. τὸν Α^c: τῶν apogr. 16. πειθανόν Α^c 19. ἐν
 ante ἐνίας add. apogr. (ceterum cf. Dem. or. iii. 11, xviii. 12) 21. οὐδέ τέλος
 οὐθὲν Α^c: οὐθέν apogr. οἷον . . . 'Ἀνθεῖ' [que]madmodum si quis unum esse
 bonum statuit' Arabs; male Syrus legisse videtur ἐν τῷ ἀγαθῷ δὲ ἀν θῆ
 (Margoliouth) 'Ἀνθεῖ Welcker: ἀνθεῖ codd. 23. ὥστ' οὐ] ὡς τοῦ
 Α^c οὐ πάντως εἶναι, si sana sunt, arcte cohaerent (cf. οὐχ ἐκῶν εἶναι,
 κατὰ δύναμιν εἶναι, κατὰ τοῦτο εἶναι, similia): εἶναι secl. Spengel 24. αἱ
 <εὐδοκμοῦσαι> τραγῳδίαι coni. Vahlen 31. καὶ δυνατὰ γενέσθαι secl.
 Vorländer: om. Arabs 33. τῶν δὲ ἄλλων Tyrwhitt: τῶν δὲ ἀπλῶν codd.:
 ἀπλῶς δὲ τῶν Castelvetro

ability, and then inserts characteristic names ;—unlike the lampooners who write about particular individuals. But tragedians still keep to real names, the reason being that what is possible is credible : what has not happened we do not at once feel sure to be possible ; but what has happened is manifestly possible : otherwise it would not have happened. Still there are some tragedies in which ⁷ there are only one or two well known names, the rest being fictitious. In others, none are well known,—as in Agathon's Antheus, where incidents and names alike are fictitious, and yet they give none the less pleasure. We must not, therefore, at all costs keep to the received ⁸ legends, which are the usual subjects of Tragedy. Indeed, it would be absurd to attempt it ; for even subjects that are known are known only to a few, and yet give pleasure to all. It clearly follows that the poet or 'maker'⁹ should be the maker of plots rather than of verses ; since he is a poet because he imitates, and what he imitates are actions. And even if he chances to take an historical subject, he is none the less a poet ; for there is no reason why some events that have actually happened should not conform to the law of the probable and possible, and in virtue of that quality in them he is their poet or maker.

Of all plots and actions the episodic are the worst.¹⁰

εἰσὶν χείρισται· λέγω δὲ ἐπεισοδιώδῃ μῦθον ἐν φῷ τὰ ἐπεισ-
 35 ὄδια μετ' ἄλληλα οὕτ' εἰκὸς οὕτ' ἀνάγκη εἶναι. τοιαῦται
 δὲ ποιοῦνται ὑπὸ μὲν τῶν φαύλων ποιητῶν δι' αὐτούς, ὑπὸ
 δὲ τῶν ἀγαθῶν διὰ τοὺς ὑποκριτάς· ἀγανίσματα γὰρ
 ποιοῦντες καὶ παρὰ τὴν δύναμιν παρατείνοντες μῦθον πολ-
 1452 a λάκις διαστρέφειν ἀναγκάζονται τὸ ἐφεξῆς. ἐπεὶ δὲ οὐ 11
 μόνου τελείας ἔστι πράξεως ἡ μίμησις ἀλλὰ καὶ φοβερῶν
 καὶ ἐλεειμῶν, ταῦτα δὲ γίνεται [καὶ] μάλιστα ὅταν γένηται
 παρὰ τὴν δόξαν, καὶ μᾶλλον <ὅταν> δι' ἄλληλα· τὸ γὰρ θαυ- 12
 5 μαστὸν οὕτως ἔξει μᾶλλον ἡ εἰ ἀπὸ τοῦ αὐτομάτου καὶ
 τῆς τύχης, ἐπεὶ καὶ τῶν ἀπὸ τύχης ταῦτα θαυμασιώτατα,
 δοκεῖ ὅσα ὥσπερ ἐπίτηδες φαίνεται γεγονέναι, οἷον ὡς ὁ
 ἀνδριὰς ὁ τοῦ Μίτυος ἐν Ἀργει ἀπέκτεινεν τὸν αἴτιον τοῦ
 θανάτου τῷ Μίτυι, θεωροῦντι ἐμπεσών· ἔοικε γὰρ τὰ τοιαῦτα
 10 οὐκ εἰκῇ γενέσθαι· ὥστε ἀνάγκη τοὺς τοιούτους εἶναι καλ-
 λίους μύθους.

X Εἰσὶ δὲ τῶν μύθων οἱ μὲν ἀπλοὶ οἱ δὲ πεπλεγμένοι,
 καὶ γὰρ αἱ πράξεις ὧν μιμήσεις οἱ μῦθοι εἰσὶν ὑπάρχου-
 σιν εὐθὺς οὖσαι τοιαῦται. λέγω δὲ ἀπλῆν μὲν πρᾶξιν ἡς 2
 15 γινομένης ὥσπερ ὥρισται συνεχῶς καὶ μιᾶς ἄνευ περιπτε-
 τείας ἡ ἀναγνωρισμοῦ ἡ μετάβασις γίνεται, πεπλεγμένη
 δὲ ἔστιν ἡς μετὰ ἀναγνωρισμοῦ ἡ περιπτείας ἡ ἀμφοῖν ἡ
 μετάβασίς ἔστιν. ταῦτα δὲ δεῖ γίνεσθαι ἐξ αὐτῆς τῆς συ- 3
 στάσεως τοῦ μύθου, ὥστε ἐκ τῶν προγεγενημένων συμβαίνειν

37. ὑποκριτὰς Α^c (cf. Rhet. iii. 11. 1403 b 33): κρυτὰς apogr. 38. παρατεί-
 νοντες apogr.: παρατείναντες Α^c 1452 a 2. ἡ sec. Gomperz 3.
 καὶ sec. Susemihl 4. καὶ μᾶλλον post καὶ μάλιστα codd.: post δόξαν
 Reiz (cf. Rhet. iii. 9. 1410 a 21): καὶ κάλλον Tucker: καὶ μᾶλλον sive καὶ
 μάλιστα sec. Spengel: καὶ μᾶλλον ante καὶ μάλιστα Richards 8ταν
 add. Reiz 9. μῆτρι Α^c 17. δὲ ἔστιν ἡς Susemihl: δὲ λέξις Α^c: δὲ ἐξ
 ἡς Riccardianus 16: δὲ πρᾶξις apogr.: δὲ ἔστιν ἐξ ἡς (h. e. δέ Λ' εξης) Vahlen

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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 show pieces for competition, they stretch the plot beyond its capacity, and are often forced to break the natural continuity.

But again, Tragedy is an imitation not only of a complete action, but of events 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 as cause and effect.

The tragic wonder will then be greater than if they happened of themselves or by accident; for even coincidences are most striking when they have an air of design. We may instance the statue of Mitys at Argos, which fell upon his murderer while he was a spectator at a festival, and killed him. Such events seem not to be due to mere chance. Plots, therefore, constructed on these principles are necessarily the best.

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

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

20 ή ἐξ ἀνάγκης ή κατὰ τὸ εἰκὸς γίγνεσθαι ταῦτα· διαφέρει
γὰρ πολὺ τὸ γίγνεσθαι τάδε διὰ τάδε ή μετὰ τάδε.

N XI "Εστι δὲ περιπέτεια μὲν ή εἰς τὸ ἐναντίον τῶν πραττο-
μένων μεταβολή, [καθάπερ εἴρηται,] καὶ τοῦτο δὲ ὥσπερ
λέγομεν κατὰ τὸ εἰκὸς ή ἀναγκαῖον· ὥσπερ ἐν τῷ Οἰδίποδι
25 ἐλθὼν ως εὐφρανῶν τὸν Οἰδίπουν καὶ ἀπαλλάξων τοῦ πρὸς
τὴν μητέρα φόβου, δηλώσας δις ἦν, τούναντίον ἐποίησεν·
καὶ ἐν τῷ Λυγκεῖ οὐ μὲν ἀγόμενος ως ἀποθανούμενος, ὁ δὲ
Δαναὸς ἀκολουθῶν ως ἀποκτενῶν, τὸν μὲν συνέβη ἐκ τῶν
πεπραγμένων ἀποθανεῖν, τὸν δὲ σωθῆναι. ἀναγνώρισις 2
30 δέ, ὥσπερ καὶ τοῦνομα σημαίνει, ἐξ ἀγνοίας εἰς γνῶσιν
μεταβολὴ ή εἰς φιλίαν ή εἰς ἔχθραν τῶν πρὸς εὐτυχίαν ή
δυστυχίαν ὡρισμένων· καλλίστῃ δὲ ἀναγνώρισις, δταν ἄμα
περιπέτειαι γίνωνται, οἷον ἔχει ή ἐν τῷ Οἰδίποδι. εἰσὶν μὲν 3
οὖν καὶ ἄλλαι ἀναγνωρίσεις· καὶ γὰρ πρὸς ἄψυχα καὶ τὰ
35 τυχόντα ἔστιν ως <δ> περ εἴρηται συμβαίνει, καὶ εἰ πέ-
πραγέ τις ή μὴ πέπραγεν ἔστιν ἀναγνωρίσαι. ἄλλ' ή μά-
λιστα τοῦ μύθου καὶ ή μάλιστα τῆς πράξεως ή εἰρημένη
ἔστιν· ή γὰρ τοιαύτη ἀναγνώρισις καὶ περιπέτεια) ή ἐλεον,⁴
1452 b 1452 b ἔξει ή φόβου, οἵων πράξεων ή τραγῳδία μύμησις ὑπόκειται.
ἔτι δὲ καὶ τὸ ἀτυχεῖν καὶ τὸ εὐτυχεῖν ἐπὶ τῶν τοιούτων

20. ταῦτα] τάγαντια Bonitz: τὰ διτερα Gomperz

Zeller: <ἢ> καθ' ἀ προήργται (deleto commate post μεταβολὴ) Essen

31. Post ἔχθραν add. ή ἀλλο τι Gomperz 32. ἀμα περιπέτειᾳ Gomperz

33. γίνονται A^c οἴων Bywater 35. ως δτερ Spengel: ὥσπερ A^c:

36' <δ> περ Gomperz συμβαίνει A^c: συμβαίνειν αρογτ. 36. ή

αρογτ.: ει A^c 38. καὶ περιπέτεια secl. Susemihl καὶ <μάλιστ' ἐὰν

καὶ> περιπέτεια ή έλεον coni. Vahlen 1452 b 1. οἴων αρογτ.: οἴων A^c

2. ἔτι δὲ] ἐπειδὴ Susemihl (commate post ὑπόκειται posito)

necessary or probable result of the preceding action. It makes all the difference whether any given event is a case of *propter hoc* or *post hoc*.

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

OR

P

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 Intention, as in the Oedipus. There are indeed other forms. Even inanimate things of the most trivial kind may sometimes be objects of recognition. Again, we may recognise or discover whether a person has done a thing or not. But the recognition which is most intimately connected with the plot and action is, as we have said, the recognition of persons. This recognition, combined with Reversal, will produce either pity or fear; and actions producing these effects are those which, by our definition, Tragedy represents. Moreover, it is upon such situations that the issues of good or bad fortune will depend.

συμβήσεται. ἐπεὶ δὴ ή ἀναγνώρισις τινῶν ἐστιν ἀναγνώρισις, 5
αἱ μὲν θατέρου πρὸς τὸν ἔτερον μόνον, ὅταν η̄ δῆλος ἄτερος
5 τίς ἐστιν, ὅτε δὲ ἀμφοτέρους δεῖ ἀναγνωρίσαι, οἷον η̄
μὲν Ἰφιγένεια τῷ Ὁρέστη ἀνεγνωρίσθη ἐκ τῆς πέμψεως
τῆς ἐπιστολῆς, ἐκείνου δὲ πρὸς τὴν Ἰφιγένειαν ἄλλης ἔδει
ἀναγνωρίσεως.

Δύο μὲν οὖν τοῦ μύθου μέρη ~~χερί~~ ταῦτ' ἐστί, περιπέτεια 6
ιο καὶ ἀναγνώρισις, τρίτον δὲ πάθος. [τούτων δὲ περιπέτεια μὲν
καὶ ἀναγνώρισις εἴρηται.] πάθος δέ ἐστι πρᾶξις φθαρτικὴ η̄
ὅδυνηρά, οἷον οἵ τε ἐν τῷ φανερῷ θάνατοι καὶ αἱ περι-
ωδυνίαι καὶ τράσεις καὶ ὅσα τοιαῦτα.

XII [Μέρη δὲ τραγῳδίας οὶς μὲν ώς εἰδεσι δεῖ χρῆσθαι
15 πρότερον εἴπομεν, κατὰ δὲ τὸ ποσὸν καὶ εἰς ἀ διαιρεῖται
κεχωρισμένα τάδε ἐστίν, πρόλογος ἐπεισόδιον ἔξοδος χο-
ρικόν, καὶ τούτου τὸ μὲν πάροδος τὸ δὲ στάσιμον· κοινὰ μὲν
ἀπάντων ταῦτα, ἵδια δὲ τὰ ἀπὸ τῆς σκηνῆς καὶ κόμμου.
20 ἐστιν δὲ πρόλογος μὲν μέρος ὅλον τραγῳδίας τὸ πρὸ χοροῦ
go παρόδου, ἐπεισόδιον δὲ μέρος ὅλον τραγῳδίας τὸ μεταξὺ
ὅλων χορικῶν μελῶν, ἔξοδος δὲ μέρος ὅλον τραγῳδίας
μεθ' δούκις τοῦ χοροῦ μέλος· χορικοῦ δὲ πάροδος μὲν η̄
πρώτη λέξις ὅλη χοροῦ, στάσιμον δὲ μέλος χοροῦ τὸ ἄνευ
ἀναπαίστου καὶ τροχαίου, κόμμος δὲ θρῆνος κοινὸς χοροῦ καὶ
25 <τῶν> ἀπὸ σκηνῆς. μέρη δὲ τραγῳδίας οὶς μὲν ώς εἰδεσι δεῖ 3

3. ἐπεὶ δὴ Parisinus 2038 : ἐπειδὴ codd. cett. 4. ἔτερον] ἔταιρον Σ, ut
videtur ἄτερος Parisinus 2038 : ἔτερος codd. cett. 7. ἐκείνου
Bywater : ἐκείνω Α^c: ἐκείνῳ apogr. 9. περὶ secl. Maggi: om., ut videtur,
Σ ταῦτα] ταῦτα Twining 10. τούτων δὲ . . . εἴρηται secl. Susemihl:
om. Arabs 12. οἵ τε apogr.: οἵτε Α^c 14. totum hoc cap. secl.
Ritter, recte, ut opinor 17. κοινὰ μὲν . . . κόμμοι del. Susemihl
19. προχωροῦ Α^c 23. δηλη Westphal: δόλον Α^c 25. τῶν add. Christ
praeente Ritter ώς εἰδεσι add. apogr.

Recognition, then, being between persons, it may happen 5 — that one person only is recognised by the other—when the latter is already known—or it may be necessary that the recognition should be on both sides. Thus Iphigenia is revealed to Orestes by the sending of the letter; but another act of recognition is required to make Orestes known to Iphigenia.

Two parts, then, of the Plot—Reversal of Intention 6 — and Recognition—turn upon surprises. A third part is the Tragic Incident. The Tragic Incident is a destructive or painful action, such as death on the stage, bodily agony, wounds and the like.

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

The Prologos is that entire part of a tragedy which 2 precedes the Parodos of the Chorus. The Episode is that entire part of a tragedy which is between complete choric songs. The Exodus is that entire part of a tragedy which has no choric song after it. Of the Choric part the Parodos is the first undivided utterance of the Chorus: the Stasimon is a Choric ode without anapaests or trochaic tetrameters: the Commos is a joint lamentation of Chorus and actors. The parts of Tragedy which 3 must be treated as elements of the whole have been

— P

Tragedy
Star
Stasimon

PARTS

χρῆσθαι πρότερον εἴπαμεν, κατὰ δὲ τὸ ποσὸν καὶ εἰς ἀδιαιρέται κεχωρισμένα ταῦτ' ἔστιν.]

XIII. Ων δὲ δεῖ στοχάζεσθαι καὶ ἀ δεῖ εὐλαβεῖσθαι συνιστάντας τοὺς μύθους καὶ πόθεν ἔσται τὸ τῆς τραγῳδίας ἔργον, ἐφεξῆς ἀν εἴη λεκτέον τοὺς νῦν εἰρημένοις. ἐπειδὴ οὖν 2 δεῖ τὴν σύνθεσιν είναι τῆς καλλίστης τραγῳδίας μὴ ἀπλῆν ἀλλὰ πεπλεγμένην καὶ ταύτην φοβερῶν καὶ ἐλεεινῶν είναι μιμητικήν (τοῦτο γάρ ἵδιον τῆς τοιαύτης μιμήσεως ἔστιν), πρῶτον μὲν δῆλον ὅτι οὔτε τοὺς ἐπιεικεῖς ἄνδρας δεῖ μεταβάλλοντας φαίνεσθαι ἐξ εὐτυχίας εἰς δυστυχίαν, οὐ γάρ φοβερὸν οὐδὲ ἐλεεινὸν τούτο ἀλλὰ μαρόν ἔστιν· οὔτε τοὺς μοχθηροὺς ἐξ ἀτυχίας εἰς εὐτυχίαν, ἀτραγῳδότατον γάρ τοῦτ' ἔστιν πάντων, οὐδὲν γάρ ἔχει ὡν δεῖ, οὔτε γάρ φιλάνθρωπον οὔτε ἐλεεινὸν οὔτε φοβερόν ἔστιν· οὐδὲν γάρ τὸν σφόδρα πονηρὸν ἐξ εὐτυχίας εἰς δυστυχίαν μεταπίπτειν: τὸ μὲν γάρ φιλάνθρωπον ἔχοι ἀν ἡ τοιαύτη σύστασις ἀλλ' οὔτε ἔλεον οὔτε φόβον, ὁ μὲν γάρ περὶ τὸν ἀνάξιον ἔστιν δυστυχοῦντα, 5 ὁ δὲ περὶ τὸν ὅμοιον, ἔλεος μὲν περὶ τὸν ἀνάξιον, φόβος δὲ περὶ τὸν ὅμοιον, ὥστε οὔτε ἐλεεινὸν οὔτε φοβερὸν ἔσται τὸ συμβαῖνον. ὁ μεταξὺ ἄρα τούτων λοιπός. ἔστι δὲ τοιοῦτος 3 ὁ μήτε ἀρετὴ διαφέρων καὶ δικαιοσύνη, μήτε διὰ κακίαν καὶ μοχθηρίαν μεταβάλλων εἰς τὴν δυστυχίαν ἀλλὰ δι' 10 ἀμαρτίαν τινά, τῶν ἐν μεγάλῃ δόξῃ ὅντων καὶ εὐτυχίᾳ,

28. ὡν apogr. : ως Α^ε 1453 a 1. αὐτὸν apogr. : αὐτὸν Α^ε 5. Ελεος μὲν . . . τὸν δμοιον secl. Ritter (non confirm. Arabs).

already mentioned. The quantitative parts—the separate parts into which it is divided—are here enumerated.]

XIII

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

A perfect tragedy should, as we have seen, be arranged ² — not on the simple but on the complex plan. It should, moreover, imitate actions which excite pity and fear; this being the distinctive mark of tragic imitation. It follows plainly, in the first place, that the change of fortune presented must not be the spectacle of a virtuous man brought from prosperity to adversity: for this moves neither pity nor fear; it merely shocks us. Nor, again, that of a bad man passing from adversity to prosperity: for nothing can be more alien to the spirit of Tragedy; it possesses no single tragic quality; it neither satisfies the moral sense, nor calls forth pity or fear. Nor, again, should the downfall of the utter villain be exhibited. A plot of this kind would, doubtless, satisfy the moral sense, but it would inspire neither pity nor fear; for pity is aroused by unmerited misfortune, fear by the misfortune of a man like ourselves. Such an event, therefore, will be neither pitiful nor terrible. There remains, then, the character between these two extremes,—that of a man who is not eminently good and just, yet whose misfortune is brought about not by vice or depravity but by some error or frailty. He must be one who is highly renowned and prosperous.—a

glance

οίνον Οἰδίπους καὶ Θυέστης καὶ οἱ ἐκ τῶν τοιούτων γενών
 ἐπιφανεῖς ἄνδρες. ἀνάγκη ἄρα τὸν καλῶς ἔχοντα μῆθον 4
 ἀπλοῦν εἶναι μᾶλλον ἢ διπλοῦν, ὥσπερ τινές φασι, καὶ μετα-
 βάλλειν οὐκ εἰς εὔτυχίαν ἐκ δυστυχίας ἀλλὰ τούναντίον
 15 ἐξ εὔτυχίας εἰς δυστυχίαν, μὴ διὰ μοχθηρίαν ἀλλὰ δι’
 ἀμαρτίαν μεγάλην ἢ οἴνον εἴρηται ἢ βελτίονος μᾶλλον ἢ
 χείρονος. σημεῖον δὲ καὶ τὸ γυγνόμενον πρῶτον μὲν γάρ 5
 οἱ ποιηταὶ τοὺς τυχόντας μύθους ἀπηρίθμουν, νῦν δὲ περὶ
 ὀλίγας οἰκίας αἱ κάλλισται τραγῳδίαι συντίθενται, οἷον
 20 περὶ Ἀλκμέωνα καὶ Οἰδίπουν καὶ Ὁρέστην καὶ Μελέαγρου
 καὶ Θυέστην καὶ Τήλεφον καὶ ὅσοις ἄλλοις συμβέβηκεν
 ἢ παθεῖν δεινὰ ἢ ποιῆσαι. ἡ μὲν οὖν κατὰ τὴν τέχνην
 καλλίστῃ τραγῳδίᾳ ἐκ ταύτης τῆς συστάσεως ἔστι. διὸ καὶ 6
 οἱ Εὑριπίδη ἐγκαλοῦντες τοῦτον ἀντὸν ἀμαρτάνουσιν, ὅτι τοῦτο
 25 δρᾶ ἐν ταῖς τραγῳδίαις καὶ πολλαὶ αὐτοῦ εἰς δυστυχίαν
 τελευτῶσιν. τοῦτο γάρ ἔστιν ὥσπερ εἴρηται ὁρθόν· σημεῖον
 δὲ μέγιστον· ἐπὶ τῷ τῶν σκηνῶν καὶ τῶν ἀγώνων τραγι-
 κώταται αἱ τοιαῦται φαίνονται, ἀν κατορθωθῶσιν, καὶ ὁ
 Εὑριπίδης εἰ καὶ τὰ ἄλλα μὴ εὖ οἰκονομεῖ ἀλλὰ τρα-
 30 γικώτατός γε τῶν ποιητῶν φαίνεται. δευτέρα δὲ ἡ πρώτη 7
 λεγομένη ὑπὸ τινῶν ἔστιν [σύστασις] ἡ διπλῆν τε τὴν σύστα-
 σιν ἔχουσα, καθάπερ ἡ Ὁδύσσεια, καὶ τελευτῶσα ἐξ ἐναν-
 τίας τοὺς βελτίστους καὶ χείροσιν. δοκεῖ δὲ εἶναι πρώτη διὰ
 τὴν τῶν θεάτρων ἀσθένειαν· ἀκολουθοῦσι γάρ οἱ ποιηταὶ
 35 κατ’ εὐχὴν ποιοῦντες τοῖς θεαταῖς. ἔστιν δὲ οὐχ αὕτη 8

- | | | |
|---|--|---|
| 11. Οἰδίπους apogr.: δίπονς Α ^c | 16. ἡ βελτίονος Α ^c | 19. κάλλισται |
| secl. Christ: om. Arabs | 20. Ἀλκμέωνα Bywater (cf. Meisterhans Gramm. | |
| Att. Inschr. p. 35): Ἀλκμαίωνa codd. | 24. τοῦτον ἀντὸν Thurot: τὸ αὐτὸν | |
| codd.: αὐτὸν Bywater: αὐτὸν Reiz: secl. Margoliouth collato Arabe | 25. | |
| <αι> πολλαὶ Knebel: fort. πολλαὶ <αι> Tyrrell | 31. σύστασις secl. | |
| Twining ἡ Α ^c | 33. βελτίσται Α ^c | 34. θεάτρων Α ^c et Σ, ut |
| | | videtur (cf. 1449 a 9, Herod. vi. 21 ἐς δάκρυα ἔπεισε τὸ θέατρον, Aristoph. |
| | | Eq. 233 τὸ γάρ θέατρον δεξιόν): θεατῶν Riccardianus 16. |

personage like Oedipus, Thyestes, or other illustrious men of such families.

A well constructed plot should, therefore, be single ⁴ in its issue, rather than double as some maintain. The change of fortune should be not from bad to good, but, reversely, from good to bad. It should come about as the result not of vice, but of some great error or frailty, in a character either such as we have described, or better rather than worse. The practice of the stage bears out ⁵ our view. At first the poets recounted any legend that came in their way. Now, the best tragedies are founded on the story of a few houses,—on the fortunes of Alcmaeon, Oedipus, Orestes, Meleager, Thyestes, Telephus, and those others who have done or suffered something terrible. A tragedy, then, to be perfect according to the rules of art should be of this construction. Hence they are in error ⁶ who censure Euripides just because he follows this principle in his plays, many of which end unhappily. It is, as we have said, the right ending. The best proof is that on the stage and in dramatic competition, such plays, if well worked out, are the most tragic in effect; and Euripides, faulty though he may be in the general management of his subject, yet is felt to be the most tragic of the poets.

In the second rank comes the kind of tragedy which ⁷ some place first. Like the Odyssey, it has a double thread of plot, and also an opposite catastrophe for the good and for the bad. It is accounted the best because of the weakness of the spectators; for the poet is guided in what he writes by the wishes of his audience. The ⁸ pleasure, however, thence derived is not the true tragic

<η> ἀπὸ τραγῳδίας ἡδονὴ ἀλλὰ μᾶλλον τῆς κωμῳδίας οἰκεία· ἐκεῖ γὰρ οἱ ἀν ἔχθιστοι ὡσιν ἐν τῷ μύθῳ, οἷον Ὁρέστης καὶ Αἴγισθος, φίλοι γενόμενοι ἐπὶ τελευτῆς ἔξερχονται καὶ ἀποθνήσκει οὐδεὶς ὑπ’ οὐδενός.

XIV ^{1453 b} "Εστιν μὲν οὖν τὸ φοβερὸν καὶ ἐλεειὸν ἐκ τῆς ὅψεως γίγνεσθαι, ἔστιν δὲ καὶ ἔξ αὐτῆς τῆς συστάσεως τῶν πραγμάτων, ὅπερ ἔστι πρότερον καὶ ποιητοῦ ἀμείνονος. δεῖ γὰρ καὶ ἄνευ τοῦ ὄρâν οὕτω συνεστάναι τὸν μῦθον, ὥστε τὸν ἀκούοντα τὰ 5 πράγματα γινόμενα καὶ φρίττειν καὶ ἐλεεῖν ἐκ τῶν συμβαινόντων· ἀπερ ἀν πάθοι τις ἀκούων τὸν τοῦ Οἰδίπου μῦθον. τὸ δὲ διὰ τῆς ὅψεως τοῦτο παρασκευάζειν ἀτεχνότερον καὶ χορηγίας δεόμενόν ἔστιν. οἱ δὲ μὴ τὸ φοβερὸν διὰ τῆς ὅψεως ἀλλὰ τὸ τερατῶδες μόνον παρασκευάτο ζοντες οὐδὲν τραγῳδίᾳ κοινωνοῦσιν· οὐ γὰρ πᾶσαν δεῖ 15 ξητεῖν ἡδονὴν ἀπὸ τραγῳδίας ἀλλὰ τὴν οἰκείαν. ἐπεὶ δὲ τὴν ἀπὸ ἐλέου καὶ φόβου διὰ μιμήσεως δεῖ ἡδονὴν παρασκευάζειν τὸν ποιητὴν, φανερὸν ὡς τοῦτο ἐν τοῖς πράγμασιν ἐμποιητέον. ποῖα οὖν δεινὰ ἢ ποῖα οἰκτρὰ φαίνεται τῶν συμπιπτόντων, λάβωμεν. ἀνάγκη δὴ ἢ φίλων εἶναι πρὸς ἀλλήλους τὰς τοιαύτας πράξεις ἢ ἔχθρῶν ἢ μηδετέρων. ἀν μὲν οὖν ἔχθρὸς ἔχθρόν, οὐδὲν ἐλεειὸν οὔτε ποιῶν οὔτε μέλλων, πλὴν κατ’ αὐτὸ τὸ πάθος· οὐδ’ ἀν μηδετέρως ἔχοντες· ὅταν δὲ ἐν ταῖς φιλίαις ἐγγένηται τὰ

36. <η> coni. Vahlen

1453 b 4. συνεστάναι Α^c

δη Spengel: δὲ codd.

37. οἱ ἀν Bonitz: ἀν οἱ codd.: καν οἱ Spengel

7. ἀτεχνότερον αρογτ. :

ἀτεχνώτερον Α^c 15.

17. post ἔχθρὸν add. ἀποκτένη Pazzi <φοβερὸν>

οὐδ’ ἐλεειὸν Ueberweg

pleasure. It is proper rather to Comedy, where those who, in the piece, are the deadliest enemies—like Orestes and Aegisthus—quit the stage as friends at the close, and no one slays or is slain.

XIV Fear and pity may be aroused by spectacular means;
 1453 b but they may also result from the inner structure of the piece, which is the better way, and indicates a superior poet. For the plot ought to be so constructed that, even without the aid of the eye, he who hears the tale told will thrill with horror and melt to pity at what takes place. This is the impression we should receive from hearing the story of the Oedipus. But to produce this effect by the mere spectacle is a less artistic method, and dependent on extraneous aids. Those who employ spectacular means to create a sense not of the terrible but only of the monstrous, are strangers to the purpose of Tragedy; for we must not demand of Tragedy any and every kind of pleasure, but only that which is proper to it." And since the pleasure which the poet should afford is that which comes from pity and fear through imitation, it is evident that this quality must be impressed upon the incidents.

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

Actions capable of this effect must happen between persons who are either friends or enemies or indifferent to one another. If an enemy kills an enemy, there is nothing to excite pity either in the act or the intention, —except so far as the suffering in itself is pitiful. So gain with indifferent persons. But when the tragic incident occurs between those who are near or dear to

20 πάθη, οἷον εἰ ἀδελφὸς ἀδελφὸν ἢ υἱὸς πατέρα ἢ μῆτηρ
υἱὸν ἢ υἱὸς μητέρα ἀποκτείνει ἢ μέλλει ἢ τι ἄλλο τοιοῦτον
δρᾶ, ταῦτα ζητητέον. τοὺς μὲν οὖν παρειλημμένους μύθους 5
λύειν οὐκ ἔστιν, λέγω δὲ οἷον τὴν Κλυταιμήστραν ἀποθα-
νοῦσαν ὑπὸ τοῦ Ὀρέστου καὶ τὴν Ἐριφύλην ὑπὸ τοῦ Ἀλκμέ-
25 ωνος, αὐτὸν δὲ εὐρίσκειν δεῖ καὶ τοῖς παραδεδομένοις χρῆ-
σθαι καλῶς. τὸ δὲ καλῶς τί λέγομεν, εἴπωμεν σαφέστερον.
ἔστι μὲν γὰρ οὕτω γίνεσθαι τὴν πρᾶξιν, ὥσπερ οἱ παλαιοὶ 6
ἐποίουν εἰδότας καὶ γιγνώσκοντας, καθάπερ καὶ Εὐριπίδης
ἐποίησεν ἀποκτείνουσαν τοὺς παῖδας τὴν Μήδειαν· ἔστιν δὲ
30 πρᾶξαι μέν, ἀγνοοῦντας δὲ πρᾶξαι τὸ δεινόν, εἰθ' ὑστερον
ἀναγνωρίσαι τὴν φιλίαν, ὥσπερ ὁ Σοφοκλέους Οἰδίπους· τού-
το μὲν οὖν ἔξω τοῦ δράματος, ἐν δὲ αὐτῇ τῇ τραγῳδίᾳ οἷον
ὁ Ἀλκμέων ὁ Αστυδάμαντος ἢ ὁ Τηλέγονος ὁ ἐν τῷ τρα-
ματίᾳ Ὁδυσσεῖ. ἔτι δὲ τρίτον παρὰ ταῦτα * * τὸ μέλλον- 7
35 τα ποιεῖν τι τῶν ἀνηκέστων δι' ἄγνοιαν ἀναγνωρίσαι πρὶν
ποιῆσαι. καὶ παρὰ ταῦτα οὐκ ἔστιν ἄλλως. ἢ γὰρ πρᾶξαι
ἀνάγκη ἢ μὴ καὶ εἰδότας ἢ μὴ εἰδότας. τούτων δὲ τὸ μὲν
γινώσκοντα μελλῆσαι καὶ μὴ πρᾶξαι χείριστον· τό τε γὰρ
μιαρὸν ἔχει, καὶ οὐ τραγικόν· ἀπαθὲς γάρ. διόπερ οὐδὲν
1454 a ποιεῖ ὄμοίως, εἰ μὴ δλογάκις, οἷον ἐν Ἀντιγόνῃ τὸν Κρέοντα
ὁ Αἴμων. τὸ δὲ πρᾶξαι δεύτερον. βέλτιον δὲ τὸ ἀγνοοῦντα 8

20. οἷον εἰ Sylburg: οἷον ἢ codd.

Κλυταιμήστραν Σ: Κλυταιμήστραν codd.

εἴπωμεν apogr.: εἴπομεν Α^c

33. Ἀλκμαίων ὁ Gryphius: Ἀλκμαίων

34. παρὰ ταῦτα, <τὸ μελλῆσαι γινώσκοντα καὶ μὴ ποιῆσαι, καὶ τέταρτον> con
Vahlen τὸ Bonitz: τὸν codd.22. δρᾶ apogr.: δρᾶν Α^c

24. Ἀλκμαίων codd.

εἴπωμεν apogr.: εἴπομεν Α^c

33. Ἀλκμαίων ὁ Gryphius: Ἀλκμαίων

1454 a 2. δεύτερον] κράτιστον Ne
hardt, recte, ut opinor

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

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

μὲν πρᾶξαι, πράξαντα δὲ ἀναγνωρίσαι· τό τε γὰρ μιαρὸν οὐ πρόσεστιν καὶ ἡ ἀναγνώρισις ἐκπληκτικόν. κράτιστον δὲ 9
5 τὸ τελευταῖον, λέγω δὲ οἷον ἐν τῷ Κρεσφόντῃ ἡ Μερόπη μέλλει τὸν οὐδὲν ἀποκτείνειν, ἀποκτείνει δὲ οὐ, ἀλλ' ἀνεγνώρισε, καὶ ἐν τῇ Ἰφιγενείᾳ ἡ ἀδελφὴ τὸν ἀδελφόν, καὶ ἐν τῇ Ἐλλῃ ὁ οὐδὲς τὴν μητέρα ἐκδιδόναι μέλλων ἀνεγνώρισεν. διὰ γὰρ τοῦτο, ὅπερ πάλαι εἴρηται, οὐ περὶ πολλὰ ιο γένη αἱ τραγῳδίαι εἰσίν. ξητοῦντες γὰρ οὐκ ἀπὸ τέχνης ἀλλ' ἀπὸ τύχης εὑρον τὸ τοιοῦτον παρασκευάζειν ἐν τοῖς μύθοις· ἀναγκάζονται οὖν ἐπὶ ταύτας τὰς οἰκίας ἀπαντᾶν δσαις τὰ τοιαῦτα συμβέβηκε πάθη. περὶ μὲν οὖν τῆς τῶν πραγμάτων συστάσεως καὶ ποίους τινὰς εἶναι δεῖ τοὺς 15 μύθους εἴρηται ἵκανῶς.

XV Περὶ δὲ τὰ ἥθη τέτταρά ἔστιν ὧν δεῖ στοχάζεσθαι, ἐν μὲν καὶ πρῶτον ὅπως χρηστὰ γ. ἔξει δὲ ἥθος μὲν ἐὰν ὕσπερ ἐλέχθῃ ποιῆ φανερὸν ὁ λόγος ἡ ἡ πρᾶξις προαιρεσίν τινα, χρηστὸν δὲ ἐὰν χρηστήν. ἔστιν δὲ ἐν ἐκάστῳ το γένει· καὶ γὰρ γυνή ἔστιν χρηστὴ καὶ δοῦλος, καίτοι γε ἵσως τούτων τὸ μὲν χεῖρον, τὸ δὲ ὅλως φαῦλόν ἔστιν. δεύτερον δὲ τὸ ἀρμόττοντα· ἔστιν γὰρ ἀνδρεῖον 2 μέν τι ἥθος, ἀλλ' οὐχ ἀρμόττον γυναικὶ τὸ ἀνδρεῖαν ἡ δεινὴν εἶναι. τρίτον δὲ τὸ ὅμοιον. τοῦτο γὰρ ἔτερον τοῦ 3

4. κράτιστον] δεύτερον Neidhardt, recte, ut opinor Valckenaeer 18. φανερὸν Ald., Bekker 19. τινα Parisinus 2038: τινὰ γ. Α^ο: τινα <ἢ τις ἀν> γ. coni. Vahlen (? cf. Arab.): <ἢν>τινα <δ>ἢ Bywater: τινα ἡ <φυγήν> Dünzter: τινα <ἔχοντα, ὅποια τις ἀν> γ. Gomperz: τινα, φαῦλον μὲν ἐὰν φαῦλη γ. apogr. 22. τὸ Vahlen (ed. 1): τὰ codd. 23. τι ἥθος Hermann: τὸ ἥθος codd. τὸ apogr.: * * τῶι Α^ο: οὗτως Vahlen collato Pol. iii. 4. 1277 b 20. Desunt in Arabe verba τῷ ἀνδρεῖαν . . . εἶναι, quorum vicem supplet haec clausula, ‘ne ut appareat quidem in ea omnino’ (Margoliouth); unde Diels τῷ ἀνδρεῖαν . . . εἶναι glossema esse arbitratus quod veram lectionem eiecerit, scribendum esse coni.

should be perpetrated. Still better, that it should be
perpetrated in ignorance, and the discovery made after-
wards. There is then nothing to shock us, while the
discovery produces a startling effect. The last case is the best,
as when in the Cresphonites Merope is about to slay her son, but, recognising who he is, spares his life. So in the Iphigenia, the sister recognises the brother just in time. Again in the Helle, the son recognises the mother when on the point of giving her up. This, then, is why a few families only, as has been already observed, furnish the subjects of tragedy. It was not art, but happy chance, that led poets to look for such situations and so impress the tragic quality upon their plots. They are compelled, therefore, to have recourse to those houses whose history contains moving incidents like these.

Enough has now been said concerning the structure of the incidents, and the proper constitution of the plot.

XV. In respect of Character there are four things to be aimed at. First, and most important, it must be good.

Now any speech or action that manifests moral purpose of any kind will be expressive of character: the character will be good if the purpose is good. This rule is relative to each class. Even a woman may be good, and also a slave; though the woman may be said to be an inferior being, and the slave quite worthless. The second thing to aim at is propriety. There is a type of manly valour; but valour in a woman, or unscrupulous cleverness, is inappropriate. Thirdly, character must be true to life: for

25 χρηστὸν τὸ ἥθος καὶ ἀρμόττον ποιῆσαι ὥσπερ εἴρηται.
 τέταρτον δὲ τὸ ὄμαλόν. καν γὰρ ἀνώμαλός τις ἦ ὁ τὴν 4
 μίμησιν παρέχων καὶ τοιοῦτον ἥθος ὑποτιθείς, ὅμως ὄμα-
 λῶς ἀνώμαλον δεῖ εἶναι. ἔστιν δὲ παράδειγμα πονηρίας μὲν 5
 ἥθους μὴ ἀναγκαίου οἰνος ὁ Μενέλαος ὁ ἐν τῷ Ὁρέστῃ, τοῦ
 30 δὲ ἀπρεπούς καὶ μὴ ἀρμόττοντος ὁ τε θρῆνος Ὀδυσσέως ἐν
 τῇ Σκύλλῃ καὶ ἡ τῆς Μελανίππης ρήσις, τοῦ δὲ ἀνωμάλου
 ἡ ἐν Αὐλίδι Ἰφιγένειᾳ· οὐδὲν γὰρ ἔοικεν ἡ ἵκετεύουσα τῇ
 ὑστέρᾳ. χρὴ δὲ καὶ ἐν τοῖς ἥθεσιν ὥσπερ καὶ ἐν τῇ τῶν 6
 πραγμάτων συστάσει ἀεὶ ζητεῖν ἡ τὸ ἀναγκαῖον ἡ τὸ εἰκός,
 35 ὥστε τὸν τοιοῦτον τὰ τοιαῦτα λέγειν ἡ πράττειν ἡ ἀναγκαῖον
 ἡ εἰκός, καὶ τοῦτο μετὰ τοῦτο γίνεσθαι ἡ ἀναγκαῖον ἡ εἰκός.
 φανερὸν οὖν ὅτι καὶ τὰς λύσεις τῶν μύθων ἐξ αὐτοῦ δεῖ τοῦ 7
 1454 a μύθου συμβαίνειν, καὶ μὴ ὥσπερ ἐν τῇ Μηδείᾳ ἀπὸ μη-
 χανῆς καὶ ἐν τῇ Ἰλιάδι τὰ περὶ τὸν ἀπότλουν· ἀλλὰ μη-
 χανῆ χρηστέον ἐπὶ τὰ ἔξω τοῦ δράματος, ἡ ὅστα πρὸ τοῦ
 γέγονεν ἢ οὐχ οἷόν τε ἀνθρωπον εἰδέναι, ἡ ὅστα ὑστερον, ἢ
 5 δεῖται προαγορεύσεως καὶ ἀγγελίας· ἀπαντα γὰρ ἀποδί-

ώστε μηδὲ φαίνεσθαι καθόλον: ‘The manly character is indeed sometimes found even in a woman (ἔστιν γὰρ ἀνδρεῖον μὲν τὸ ἥθος), but it is not appropriate to her, so that it never appears as a general characteristic of the sex.’ Sed hoc aliter dicendum fuisse suspicari licet; itaque Susemihl huiusmodi aliquid tentavit, ὥστε μηδὲ φαίνεσθαι ἐν αἵρῃ ὡς ἐπίταν, vel ὡς ἐπίταν εἰπεῖν: ‘There is indeed a character (*τὸ ἥθος*) of manly courage, but it is not appropriate to a woman, and as a rule it is not found in her at all.’
 25. lacunam ante ὥσπερ statuit Spengel ὥσπερ εἴρηται fort. secludendum: ἀπερ εἴρηται Hermann 29. ἀναγκαῖον Marcianus 215, Bywater: ἀναγκαῖον A^c: ἀναγκαῖος Thurot οἷον secl. E. Müller 30. <ὅ> Ὀδυσσέως Tucker: <τοῦ> Ὀδυσσέως Bywater 31. Σκύλλη τῇ θαλασσῇ
 Σ, ut videtur post ρῆσις exemplum τοῦ ἀνομοίου intercidisse coni. Vettori 35 et 36. ὃ Hermann: ἡ codd. 36. <ώς> καὶ τοῦτο Bywater, fort. recte 37. τῶν μύθων] τῶν ἥθων Σ, ut videtur 1454
 b 2. ἀπότλου Riccardianus 16: ἀνάπλουν Parisinus 2038, Σ, ut videtur: ἀπλοῦν A^c 3. ἐπὶ τὰ αρογρ.: ἐπειτα A^c 4. οἷν τε αρογρ.: οἴνται A^c commate post ὑστερον distinguit W. R. Hardie, qui ἀγγελίας ad ὅστα πρὸ τοῦ refert, προαγορεύσεως ad ὅστα ὑστερον

this is a distinct thing from goodness and propriety, as here
described. The fourth point is consistency: for though 4. the subject of the imitation, who suggested the type, be inconsistent, still he must be consistently inconsistent. As an example of motiveless degradation of character, we 5 have Menelaus in the Orestes: of character indecorous and inappropriate, the lament of Odysseus in the Scylla, and the speech of Melanippe: of inconsistency, the Iphigenia at Aulis,—for Iphigenia the suppliant in no way resembles her later self.

As in the structure of the plot, so too in the por- 6 triture 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 7 the rule either of necessity or of probability; just as this event should follow that by necessary or probable sequence. It is therefore evident that the unravelling 7 of the plot, no less than the complication, must arise out 1454 b of the plot itself, it must not be brought about by the *Deus ex Machina*—as in the Medea, or in the Return of the Greeks in the Iliad. The *Deus ex Machina* should be employed only for events external to the drama,— for antecedent or subsequent events, which lie beyond the range of human knowledge, and which require to be

δομεν τοις θεοῖς ὄραν. ἀλογον δὲ μηδὲν εἶναι ἐν τοῖς πράγμασιν, εἰ δὲ μή, ἔξω τῆς τραγῳδίας, οἷον τὸ ἐν τῷ Οἰδίποδι τῷ Σοφοκλέους. ἐπεὶ δὲ μύμησίς ἔστιν ἡ τραγῳδία βελτιόνων <ἢ καθ> ἡμᾶς, δεῖ μιμεῖσθαι τοὺς ἀγαθοὺς ιο εἰκονογράφους· καὶ γὰρ ἐκεῖνοι ἀποδιδόντες τὴν ἴδιαν μορφὴν ὁμοίους ποιοῦντες καλλίους γράφουσιν· οὕτω καὶ τὸν ποιητὴν μιμούμενον καὶ ὄργιλους καὶ ρᾳθύμους καὶ τάλλα τὰ τοιαῦτα ἔχοντας ἐπὶ τῶν ἡθῶν, τοιούτους δύντας ἐπιεικεῖς ποιεῖν [παράδειγμα σκληρότητος], οἷον τὸν Ἀχιλλέα Ἀγάθων καὶ 15 Ὁμηρος. ταῦτα δὴ <δεῖ> διατηρεῖν καὶ πρὸς τούτοις τὰς παρὰ τὰ ἔξ ἀνάγκης ἀκολουθούσας αἰσθήσεις τῇ ποιητικῇ· καὶ γὰρ κατ' αὐτὰς ἔστιν ἀμαρτάνειν πολλάκις· εἴρηται δὲ περὶ αὐτῶν ἐν τοῖς ἐκδεδομένοις λόγοις ίκανῶς.

XVI Ἀναγνώρισις δὲ τί μέν ἔστιν, εἴρηται πρότερον· εἴδη 20 δὲ ἀναγνωρίσεως, πρώτη μὲν ἡ ἀτεχνοτάτη καὶ ἡ πλείστη χρῶνται δι' ἀπορίαν, ἡ διὰ τῶν σημείων. τούτων δὲ τὰ μὲν 25 σύμφυτα, οἷον “λόγγην ἦν φορούσι Γηγενεῖς” ἡ ἀστέρας οἵους ἐν τῷ Θυέστη Καρκίνος, τὰ δὲ ἐπίκτητα, καὶ τούτων τὰ μὲν ἐν τῷ σώματι, οἷον οὐλαί, τὰ δὲ ἐκτός, τὰ περιδέραια καὶ οἷον ἐν τῇ Τυροῖ διὰ τῆς σκάφης. ἔστιν δὲ καὶ τούτοις χρήσθαι ἡ βέλτιον ἡ χειρον, οἷον Ὁδυσσεὺς διὰ 30 τῆς οὐλῆς ἄλλως ἀνεγνωρίσθη ὑπὸ τῆς τροφοῦ καὶ ἄλλως

7. τὸ Δ^c (? τῷ pr. Α^c): τὸ vel τῷ αρογτ.: τὰ Ald. 9. ἡ καθ' add. Stahr (confirm. Arabs) 14. παράδειγμα σκληρότητος secl. Bywater: οἷον αντεπαράδειγμα ponit Tucker ἀγάθων αρογτ.: ἀγαθῶν Α^c 15. δὴ δεῖ Ald.: δὴ Δ^c: δεῖ αρογτ. τὰς παρὰ τὰ vel τὰ παρὰ τὰς αρογτ.: τὰς παρὰ τὰς Α^c 20. ἡ πλείστη αρογτ.: ἡ πλείστη Α^c 21. ἡ αρογτ.: ἡ Α^c 22. ἀστέρες Richards 24. περιδέραια αρογτ. παυσα: περιδέρρεα Α^c 25. οἷον αρογτ.: οἱ Α^c σκάφης] σπάθης Σ, ut videtur, ‘ensis’ Arabs: (R. Ellis) 26. <δ> Ὁδυσσεὺς Bywater

reported or foretold ; for to the gods we ascribe the power of seeing all things. Within the action there must be nothing irrational. If the irrational cannot be excluded, it should be outside the scope of the tragedy. Such is the irrational element in the Oedipus of Sophocles.

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

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

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

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

ύπὸ τῶν συβοτῶν· εἰσὶ γὰρ αἱ μὲν πίστεως ἔνεκα ἀτεχνο-
 τεραι, καὶ αἱ τοιαῦται πᾶσαι, αἱ δὲ ἐκ περιπτείας, ὥσ-
 το περ ἡ ἐν τοῖς Νίπτροις, βελτίους. δεύτεραι δὲ αἱ πεποιη- 4
 μέναι ὑπὸ τοῦ ποιητοῦ, διὸ ἀτεχνοι. οἰον Ὁρέστης ἐν τῇ
 Ἰφιγενείᾳ ἀνεγνώρισεν ὅτι Ὁρέστης· ἐκείνη μὲν γὰρ διὰ τῆς
 ἐπιστολῆς, ἐκείνος δὲ αὐτὸς λέγει ἂν βούλεται ὁ ποιητὴς ἀλλ’
 35 οὐχ ὁ μῦθος· διὸ ἐγγύς τι τῆς εἰρημένης ἀμαρτίας ἐστίν, ἔξην
 γὰρ ἀν ἔνια καὶ ἐνεγκεῖν. καὶ ἐν τῷ Σοφοκλέους Τηρεῖ ἡ
 τῆς κερκίδος φωνή. ἡ τρίτη διὰ μνήμης, τῷ αἰσθέσθαι 5
 1455 a τι ἰδόντα, ὥσπερ ἡ ἐν Κυπρίοις τοῖς Δικαιογένους, ἵδων γὰρ
 τὴν γραφὴν ἔκλαυσεν, καὶ ἡ ἐν Ἀλκίνου ἀπολόγῳ, ἀκούων
 γὰρ τοῦ κιθαριστοῦ καὶ μνησθεὶς ἐδάκρυσεν, ὅθεν ἀνεγνω-
 ρίσθησαν. τετάρτη δὲ ἡ ἐκ συλλογισμοῦ, οἰον ἐν Χοηφόροις, 6
 5 ὅτι ὅμοιός τις ἐλήλυθεν, ὅμοιος δὲ οὐθεὶς ἀλλ’ ἡ Ὁρέστης,
 οὗτος ἄρα ἐλήλυθεν. καὶ ἡ Πολυίδου τοῦ σοφιστοῦ περὶ τῆς
 Ἰφιγενείας· εἰκὸς γὰρ τὸν Ὁρέστην συλλογίσασθαι ὅτι ἡ τ'
 ἀδελφὴ ἐτύθη καὶ αὐτῷ συμβαίνει θύεσθαι. καὶ ἐν τῷ
 Θεοδέκτου Τυδεῖ, ὅτι ἐλθὼν ὡς εὑρήσων υἱὸν αὐτὸς ἀπόλ-
 ιο λυται. καὶ ἡ ἐν τοῖς Φινείδαις. ἰδοῦσαι γὰρ τὸν τόπον συν-
 ελογίσαντο τὴν εἵμαρμένην ὅτι ἐν τούτῳ εἵμαρπτο ἀποθανεῖν

31. οἷον <ὅ> Bywater Ὁρέστης prius secl. Diels (confirmante fort. Arabo) 32. ἀνεγνωρίσθη Spengel 34. διὸ ἐγγύς τι Vahlen: δι' ὃν ἐγγύς Α^c: διὸ τι ἐγγύς Bywater 36. alia Σ legisse videtur, 'haec sunt in eo quod dixit Sophocles se audiisse vocem radii contempti' (Arabs); unde W. R. Hardie coni. τοιαῦτη δ' ἡ ἐν τῷ [Σοφοκλέους?] Τηρεῖ "τῆς ἀναύδου," φησι, "κερκίδος φωνὴν κλίνω" 37. ἡ τρίτη Spengel: ήτοι τηι Α^c: τρίτη ἡ αρροτ. αἰσθέσθαι Α^c 1455 a 1. τοῖς αρροτ.: τῆς Α^c 2. ἀπολόγῳ αρροτ.: ἀπὸ ληγων Α^c 4. Χοηφόροις Vettori: χλοηφόροις Α^c 6. Πολυεῖδου Tyrwhitt: πολυεῖδου αρροτ.: πολυεῖδους Α^c 10. Φινείδαις Reiz: φινείδαις codd.

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

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

^{1455 a} The third kind depends on memory when the sight of some object awakens a feeling: as in the Cyprians of Dicaeogenes, where the hero breaks into tears on seeing the picture; or again in the ‘Lay of Alcinous,’ where Odysseus, hearing the minstrel play the lyre, recalls the past and weeps; and hence the recognition.

The fourth kind is by process of reasoning. Thus in ⁶ the Choëphori:—‘Some one resembling me has come: no one resembles me but Orestes: therefore Orestes has come.’ Such too is the discovery made by Iphigenia in the play of Polyidus the Sophist. It was a natural reflexion for Orestes to make, ‘So I too must die at the altar like my sister.’ So, again, in the Tydeus of Theodectes, the father says, ‘I came to find my son, and I lose my own life.’ So too in the Phineidae: the

αὐταῖς, καὶ γὰρ ἔξετέθησαν ἐνταῦθα. ἔστιν δέ τις καὶ συν- 7
 θετὴ ἐκ παραλογισμοῦ τοῦ θατέρου, οἷον ἐν τῷ Ὁδυσσεῖ τῷ
 ψευδαγγέλῳ· ὁ μὲν γὰρ τὸ τόξον ἔφη * * * γνώσεσθαι δὲ
 15 οὐχ ἑωράκει, τὸ δὲ ὡς δὴ ἐκείνου ἀναγνωρισθεῖτος διὰ τούτου
 ποιῆσαι, παραλογισμός. πασῶν δὲ βελτίστη ἀναγνώρισις ἡ ἔξ 8
 αὐτῶν τῶν πραγμάτων τῆς ἐκπλήξεως γνηγομένης δι’ εἰκό-
 των, οἷον [δέ] ἐν τῷ Σοφοκλέους Οἰδίποδι καὶ τῇ Ἰφιγενείᾳ·
 εἰκὸς γὰρ βούλεσθαι ἐπιθεῖναι γράμματα. αἱ γὰρ τοιαῦται
 20 μόναι ἄνευ τῶν πεποιημένων σημείων καὶ δεραίων. δεύ-
 τεραι δὲ αἱ ἐκ συλλογισμοῦ.

XVII Δεῖ δὲ τοὺς μύθους συνιστάναι καὶ τῇ λέξει συναπ-
 εργάζεσθαι δτι μάλιστα πρὸ ὄμμάτων τιθέμενον· οὕτω γὰρ
 25 ἀν ἐναργέστατα [ό] ὄρῶν ὕσπερ παρ’ αὐτοὺς γηγομένος τοῖς
 πραττομένοις εὑρίσκοι τὸ πρέπον καὶ ἥκιστα ἀν λανθάνοι
 τὰ ὑπεναντία. σημεῖον δὲ τούτου δὲ ἐπετιμάτο Καρκίνῳ·
 30 ὁ γὰρ Ἀμφιάραος ἐξ ἵεροῦ ἀνήσι, δὲ μὴ ὄρῶντα [τὸν
 θεατὴν] ἐλάνθανεν, ἐπὶ δὲ τῆς σκηνῆς ἔξεπεσεν δυσχερα-
 νάντων τούτο τῶν θεατῶν. δσα δὲ δυνατὸν καὶ τοῖς σχή-
 μασιν συναπεργαζόμενον. πιθανώτατοι γὰρ ἀπὸ τῆς αὐτῆς 2

13. θατέρου Bursian, praeceunte Hermann: θεάτρου codd. 14-16. ὁ μὲν
 γὰρ . . . παραλογισμός] multo plura hic legisse videtur Arabs (Margoliouth);

post ἔφη lacunam indicavi; vide quae supra in versione addidi, Arabem
 quoad potui secutus 14. ὁ μὲν apogr.: τὸ μὲν Α^c τὸ ante τόξον
 om. apogr. 15. δὴ Tyrwhitt: δι' codd. 16. ποιῆσαι codd.: ἐποίησε
 Ald. παραλογισμός Vahlen (confirm. Arabs): παραλογισμόν codd. 17.

ἐκπλήξεως apogr.: πλήξεως Α^c τῆς ἐκπλήξεως . . . εἰκότων om. Arabs
 εἰκόντων Α^c 18. ὁ secl. Vahlen: τὸ Bywater: δ Tucker: ἡ
 apogr. paucia 19-20. αἱ γὰρ τοιαῦται . . . περιδεραῖων secl. Gomperz

20. δεραῖων apogr. corr.: δέρεων Α^c: περιδεραῖων apogr. paucia σημεῖων
 καὶ δεραῖων secl. Tucker, fort. recte 24. ἐναργέστατα apogr.: ἐνεργέστατα Α^c

ὁ om. Ald. 26. τὸ ante τὰ add. Α^c: om. apogr. ἐπετιμάτο
 marg. Riccardiani 16: ἐπιτιμᾶ τὰ Α^c (cf. 1462 a 10) 27. ἀνήσι Guelferby-
 tanus: ἀν εἰη Α^c ὄρῶντα codd.: ὄρῶντ' ἀν Vahlen 27-28. τὸν θεατὴν

seclusi (simili errore Rhet. i. 2, 1358 a 8 τοὺς ἀκροατὰς in textum irrepsit):
 τὸν τοιητὴν Dacier μὴ ὄρῶντ' αἴτὸν [θεατὴν] Gomperz, emendationis
 meae, credo, inscius 30. ἀπὸ τῆς αὐτῆς codd. (confirmare videtur Arabs):

ἀπ' αὐτῆς τῆς Tyrwhitt

women, on seeing the place, inferred their fate:—‘Here we are doomed to die, for here we were cast forth.’ Again, there is a composite kind of recognition involving ~~7~~ false inference on the part of one of the characters, as in the Odysseus Disguised as a Messenger. A said ~~<that no one else was able to bend the bow; . . . hence B (the disguised Odysseus) imagined that A would recognise the bow which, in fact, he had not seen;~~ and to bring about a recognition by this means—the expectation that A would recognise the bow—is false inference.

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

XVII In constructing the plot and working it out with the proper diction, the poet should place the scene, as far as possible, before his eyes. In this way, seeing everything with the utmost vividness, as if he were a spectator of the action, he will discover what is in keeping with it, and be most unlikely to overlook inconsistencies. The need of such a rule is shown by the fault found in Carcinus. Amphiaraus was on his way from the temple. This fact escaped the observation of one who did not see the situation. On the stage, however, the piece failed, the audience being offended at the oversight.

Again, the poet should work out his play, to the best of his power, with appropriate gestures; for 2

φύσεως οἱ ἐν τοῖς πάθεσίν εἰσιν καὶ χειμαίνει ὁ χειμαζόμενος
καὶ χαλεπαίνει ὁ ὄργιζόμενος ἀληθινώτατα. διὸ εὐφυοῦς ἡ
ποιητική ἔστιν ἡ μανικοῦ· τούτων γὰρ οἱ μὲν εὔπλαστοι οἱ δὲ
ἐκστατικοί εἰσιν. τούς τε λόγους καὶ τοὺς πεποιημένους 3
1455 b δεῖ καὶ αὐτὸν ποιῶντα ἐκτίθεσθαι καθόλου, εἴθ' οὕτως ἐπεισ-
οδιοῦν καὶ παρατείνειν. λέγω δὲ οὕτως ἀν θεωρεῖσθαι τὸ καθ-
όλου, οἷον τῆς Ἰφιγενείας· τυθείσης τινὸς κόρης καὶ ἀφα-
νισθείσης ἀδήλως τοῖς θύσασιν, ἴδρυνθείσης δὲ εἰς ἄλλην
5 χώραν, ἐν ἣ νόμος ἦν τοὺς ξένους θύειν τῇ θεῷ ταύτην ἔσχε
τὴν ἱερωσύνην· χρόνῳ δὲ ὑστερον τῷ ἀδελφῷ συνέβη ἐλθεῖν
τῆς ἱερέας (τὸ δὲ ὅτι ἀνεῖλεν ὁ θεὸς διά τινα αἰτίαν, ἔξω τοῦ
καθόλου [ἐλθεῖν ἐκεῖ], καὶ ἐφ' ὃ τι δέ, ἔξω τοῦ μύθου). ἐλθὼν
δὲ καὶ ληφθεὶς θύεσθαι μέλλων ἀνεγνώριστεν, εἴθ' ὡς Εὐρι-
10 πίδης εἴθ' ὡς Πολύδος ἐποίησεν, κατὰ τὸ εἰκὸς εἰπὼν ὅτι
οὐκ ἄρα μόνον τὴν ἀδελφὴν ἀλλὰ καὶ αὐτὸν ἔδει τυθῆναι,
καὶ ἐντεῦθεν ἡ σωτηρία. μετὰ ταῦτα δὲ ἥδη ὑποθέντα τὰ 4
ὸνόματα ἐπεισοδιοῦν· ὅπως δὲ ἔσται οἰκεῖα τὰ ἐπεισόδια,
οἷον ἐν τῷ Ὁρέστη ἡ μανία δι' ἣς ἐλήφθη καὶ ἡ σω-
15 τηρία διὰ τῆς καθάρσεως. ἐν μὲν οὖν τοῖς δράμασιν τὰ 5
ἐπεισόδια σύντομα, ἡ δὲ ἐποποίια τούτοις μηκύνεται. τῆς

33. duplēm lect. εὔπλαστοι et ἀπλαστοι habuisse videtur Σ (Diels) . . . 34.
ἐκστατικοὶ Ο^b (confirm. Arabs, vid. Margoliouth, Classical Review xv. 54):
ἔξεταστικοι codd. cett. τούς τε vel τούτους τε τοὺς apogr.: τούτους τε
Α^c, sed ne Graece quidem dicitur παρειλημμένους coni. Vahlen
1455 b 2. ἐπεισοδίοις Α^c παρατείνειν Vettori: περιτείνειν codd. 7-8.
secludendum videtur aut ἐλθεῖν ἔκει (Bekker ed. 3) aut ἔξω τοῦ καθόλου
(Düntzer) 8. καθόλου] fort. μύθου Vahlen μύθου] fort. καθόλου
Vahlen 9. ἀνεγνωρίσθη M. Schmidt 10. Πολύειδος codd. (cf. 1455 a
6) 15. δράμασι (vel ἀσμασι) apogr.: ἄρμασι Α^c

those who feel emotion are most convincing through natural sympathy with the characters they represent; and one who is agitated storms, one who is angry rages, with the most life-like reality. Hence poetry implies either a happy gift of nature or a strain of madness. In the one case a man can take the mould of any character; in the other, he is lifted out of his proper self.

As for the story, whether the poet takes it ready 3
 1455 b made or constructs it for himself, he should first sketch its general outline, and then fill in the episodes and amplify in detail. The general plan may be illustrated by the Iphigenia. A young girl is sacrificed; she disappears mysteriously from the eyes of those who sacrificed her; she is transported to another country, where the custom is to offer up all strangers to the goddess. To this ministry she is appointed. Some time later her own brother chances to arrive. The fact that the oracle for some reason ordered him to go there, is outside the general plan of the play. The purpose, again, of his coming is outside the action proper. However, he comes, he is seized, and, when on the point of being sacrificed, reveals who he is. The mode of recognition may be either that of Euripides or of Polyidus, in whose play he exclaims very naturally:—
 ‘So it was not my sister only, but I too, who was doomed to be sacrificed’; and by that remark he is saved.

After this, the names being once given, it remains 4 to fill in the episodes. We must see that they are relevant to the action. In the case of Orestes, for example, there is the madness which led to his capture, and his deliverance by means of the purificatory rite. In the drama, the episodes are short, but it is these that 5

γὰρ Ὁδυσσείας <οὐ> μακρὸς ὁ λόγος ἐστίν· ἀποδημοῦντός τινος ἔτη πολλὰ καὶ παραφυλαττομένου ὑπὸ τοῦ Ποσειδῶνος καὶ μόνου ὄντος, ἔτι δὲ τῶν οἴκοι οὕτων ἔχοντων ώστε τὰ χρή-
20 ματα ὑπὸ μνηστήρων ἀναλίσκεσθαι καὶ τὸν νιὸν ἐπιβου-
λεύεσθαι, αὐτὸς δὲ ἀφικεῖται χειμασθεὶς καὶ ἀναγνωρίσας
τινὰς αὐτὸς ἐπιθέμενος αὐτὸς μὲν ἐσώθη τοὺς δ' ἔχθροὺς
διέφθειρε. τὸ μὲν οὖν Ἰδιον τοῦτο, τὰ δ' ἄλλα ἐπεισόδια.

XVIII Ἐστι δὲ πάστης τραγῳδίας τὸ μὲν δέσις τὸ δὲ λύσις, τὰ
25 μὲν ἔξωθεν καὶ ἔνα τῶν ἐσθεν πολλάκις η δέσις, τὸ
δὲ λοιπὸν η λύσις. λέγω δὲ δέσιν μὲν εἶναι τὴν ἀπ' ἀρ-
χῆς μέχρι τούτου τοῦ μέρους ὃ ἔσχατόν ἐστιν ἐξ οὐ μεταβαί-
νειν εἰς εὐτυχίαν η εἰς ἀτυχίαν <συμβαίνει>, λύσιν δὲ τὴν
ἀπὸ τῆς ἀρχῆς τῆς μεταβάσεως μέχρι τέλους· ώσπερ ἐν
30 τῷ Λιγυκεὶ τῷ Θεοδέκτου δέσις μὲν τά τε προπεπραγμένα
καὶ η τοῦ παιδίου λῆψις καὶ πάλιν τὴν αὐτῶν δὴ * * *
λύσις δ' η ἀπὸ τῆς αἰτιάσεως τοῦ θανάτου μέχρι τοῦ
τέλους. * * * τραγῳδίας δὲ εἶδη εἰσὶ τέσσαρα, [τοσαῦτα γὰρ 2
καὶ τὰ μέρη ἐλέχθη,] η μὲν πεπλεγμένη, ης τὸ ὅλον ἐστὶν

17. οὐ add. Vulcanius (confirm. Arabs) μακρὸς Α^c: μακρὸς αρρ. 19.
 έτι Riccardianus 16, Σ: ἔτει Α^c 21. δὲ codd.: δὴ coni. Vahlen 22.
 τινὰς αὐτὸς codd.: δτι αὐτὸς coni. Bywater: τινὰς αὐτὸς olim seclusi: αὐτὸς
 secl. Spengel. Codicum lectionem stabilivit Vahlen (1898) citato Diodoro
 Siculo iv. 59. 6 τὸν Δίγεα δὰ τῶν συμβόλων ἀνεγνώρισεν: simili sensu, ut
 videtur, Plutarch. *Vit. Thes.* ch. xii, τοὺς πολλὰς ἐγνώρισεν 25. πολλάκις
 post ἔκθετον collocavit Ueberweg: codd. lect. confirm. Arabs 28. εἰς
 εὐτυχίαν η εἰς ἀτυχίαν Ob: εἰς εὐτυχίαν codd. cett.: εἰς εὐτυχίαν <ἐκ δυστυχίας
 συμβαίνει η ἐξ εὐτυχίας εἰς δυστυχίαν> coni. Vahlen: <εἰς δυστυχίαν συμβαίνει
 η> εἰς εὐτυχίαν Gomperz 30. λιγυκεὶ αρρ.: λικεῖ Α^c 31. δὴ Α^c:
 δὴ <ἀπαγωγή> coni. Vahlen: δὴ <λωσις, > Christ ('et ea quae patefecit'
 Arabs) 32. λύσις δὲ η Parisinus 2038: om. cett. ('solutio autem est
 quod fiebat' Arabs) τοῦ θανάτου: fort. τοῦ Δαναοῦ (Vahlen et Spengel)
 τοῦ τέλους] huc transferenda quae leguntur 1456 a 7–10 δίκαιοι—
 κρατεῖνθαι (Susemihl) τοσαῦτα γὰρ—ἐλέχθη secl. Susemihl ed. 1 34.
 καὶ τὰ μέρη Α^c: κατὰ μέρη Heine: καὶ τὰ μύθων Tyrwhitt: καὶ τὰ μύθων
 Susemihl η μὲν <ἀπλῆ η δὲ> Zeller (Vahlen post ἀναγνώρισις 35 <η
 δὲ ἀπλῆ> cum definitione deesse suspicatur)

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

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

There are four kinds of Tragedy, the Complex, 2 pending entirely on Reversal and Recognition; the

35 περιπέτεια καὶ ἀναγνώρισις, ἡ δὲ παθητική, οἷον οἵ τε Αἰαν-
 1456 a τες καὶ οἱ Ἰξίονες, ἡ δὲ ἡθική, οἷον αἱ Φθιώτιδες καὶ ὁ
 Πηλεύς. τὸ δὲ τέταρτον <ἡ ἀπλῆ> * * † ὅης † οἷον αἱ τε
 Φορκίδες καὶ Προμηθεὺς καὶ ὅσα ἐν ἄρδου. μάλιστα μὲν οὖν 3
 ἄπαντα δεῖ πειρᾶσθαι ἔχειν, εἰ δὲ μή, τὰ μέγιστα καὶ πλεῖ-
 5 στα, ἄλλως τε καὶ ώς οὐν συκοφαντοῦσιν τοὺς ποιητάς· γε-
 γονότων γὰρ καθ' ἔκαστον μέρος ἀγαθῶν ποιητῶν, ἐκάστου τοῦ
 ἰδίου ἀγαθοῦ ἀξιοῦσι τὸν ἓν ὑπερβάλλειν. δίκαιον δὲ καὶ
 τραγῳδίαν ἄλλην καὶ τὴν αὐτὴν λέγειν οὐδεν<i>·</i> ἵσως <ώς>
 τῷ μύθῳ· τοῦτο δέ, ὃν ή αὐτὴ πλοκὴ καὶ λύσις. πολλοὶ δὲ
 10 οἱ πλέξαντες εὖ λύουσι κακῶς· δεῖ δὲ ἄμφω ἀεὶ κρατεῖσθαι.
 χρὴ δὲ ὅπερ εἴρηται πολλάκις μεμνῆσθαι καὶ μὴ ποιεῖν ἐπο- 4
 ποικὸν σύστημα τραγῳδίαν. ἐποποιικὸν δὲ λέγω τὸ πολύ-
 μυθον, οἷον εἰ τις τὸν τῆς Ἰλιάδος ὅλον ποιοῖ μῦθον. ἐκεῖ
 μὲν γὰρ διὰ τὸ μῆκος λαμβάνει τὰ μέρη τὸ πρέπον μέγεθος,
 15 ἐν δὲ τοῖς δράμασι πολὺ παρὰ τὴν ὑπόληψιν ἀποβαίνει. ση- 5
 μένον δέ, ὅσοι πέρσιν Ἰλίου ὅλην ἐποίησαν καὶ μὴ κατὰ μέρος
 ὥσπερ Εὐριπίδης, <ἢ> Νιόβην καὶ μὴ ὥσπερ Αἰσχύλος,
 20 ἢ ἐκπίπτουσιν ἡ κακῶς ἀγωνίζονται, ἐπεὶ καὶ Ἀγάθων ἐξ-

1456 a 2. ἡ ἀπλῆ add. Susemihl post ἡ ἀπλῆ nonnulla intercidisse puto
 τὸ δὲ τέταρτον ὅης Α^c: τὸ δὲ τέταρτον δψις (cf. ad 1458 a 6) Bywater, recte,
 nisi fallor, quod ad δψις attinet, sed τὰ εἰδη in hoc loco eadem utique esse
 debent quae in xxiv. 1: τὸ δὲ τέταρτον τερατῶδες Schrader: τὸ δὲ τερατῶδες
 <ἄλλοτριον> Wecklein 5. ἄλλως τε apogr.: ἄλλ' ὡς γε Α^c 6.
 ἔκαστον Marcianus 215, Parisinus 2038: ἔκαστον Α^c 7-10. δίκαιον—
 κρατεῖσθαι ν. ad 1455 b 32 8. οὐδενὶ τῶς ὡς Bonitz: οὐδενὶ ως Tyrwhitt:
 οὐδὲν τῶς τῷ codd. 9. τοῦτο] ταῦτα Teichmüller: τούτα Bursian 10.
 κρατεῖσθαι (cf. Polit. iv. (vii.) 18, 1331 b 38) Vahlen et Σ ('prensarunt
 utrumque' Arabs): κρατεῖσθαι codd. 12. δὲ ante τὸ add. Α^c: om. apogr.
 17. ἡ add. Vahlen Νιόβην] 'Εκάβην Valla, unde 'Εκάβην [καὶ . . .
 Αἰσχύλος,] Reinach

1456 a Pathetic (where the motive is passion),—such as the tragedies on Ajax and Ixion; the Ethical (where the motives are ethical),—such as the Phthiotides and the Peleus. The fourth kind is the Simple. <We here exclude the purely spectacular element>, exemplified by the Phorcides, the Prometheus, and scenes laid in Hades. The poet should endeavour, if possible, to combine all poetic 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, the poet 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 answering to the poet's expectation. The proof is that 5 the poets who have dramatised the whole story of the Fall of Troy, instead of selecting portions, like Euripides; or who have taken the whole tale of Niobe, and not a part of her story, like Aeschylus, either fail utterly or meet with poor success on the stage. Even Agathon

έπεσεν ἐν τούτῳ μόνῳ· ἐν δὲ ταῖς περιπετείαις [καὶ ἐν τοῖς
20 ἀπλοῖς πράγμασι] στοχάζεται ὡν βούλονται θαυμαστῶς·
τραγικὸν γὰρ τοῦτο καὶ φιλάνθρωπον. ἔστιν δὲ τοῦτο, ὅταν
25 ὁ σοφὸς [μὲν] μετὰ πονηρίας ἔξαπατηθῇ, ὥσπερ Σίσυ-
φος, καὶ ὁ ἀνδρεῖος μὲν ἄδικος δὲ ἡττηθῇ. ἔστιν δὲ τοῦτο
εἰκὸς ὥσπερ Ἀγάθων λεγεῖ, εἰκὼς γὰρ γίνεσθαι πολλὰ⁶
καὶ παρὰ τὸ εἰκός. καὶ τὸν χορὸν δὲ ἔνα δεῖ ὑπολα-⁷
βεῖν τῶν ὑποκριτῶν, καὶ μόριον εἶναι τοῦ ὅλου καὶ συναγω-
νίζεσθαι μὴ ὥσπερ Εὐριπίδῃ ἀλλ' ὥσπερ Σοφοκλεῖ. τοὺς
δὲ λοιποὺς τὰ ἀδόμενα <οὐδὲν> μᾶλλον τοῦ μύθου ἢ ἄλλης
τραγῳδίας ἔστιν· διὸ ἐμβόλιμα ἀδουσιν πρώτου ἀρξαντος
30 Ἀγάθωνος τοῦ τοιούτου. καίτοι τί διαφέρει ἢ ἐμβόλιμα
ἀδειν ἢ εἰ ῥῆσιν ἐξ ἄλλου εἰς ἄλλο ἀρμάττοι ἢ ἐπεισόδιον
ὅλον;

XIX Περὶ μὲν οὖν τῶν ἄλλων ἥδη εἴρηται, λοιπὸν δὲ περὶ^{1456 b}
λέξεως καὶ διάνοιας εἰπεῖν. τὰ μὲν οὖν περὶ τὴν διάνοιαν ἐν
35 τοῖς περὶ ῥήτορικῆς κείσθω, τοῦτο γὰρ ἴδιον μᾶλλον ἐκείνης
τῆς μεθόδου. ἔστι δὲ κατὰ τὴν διάνοιαν ταῦτα, ὅσα ὑπὸ²
τοῦ λόγου δεῖ παρασκευασθῆναι. μέρη δὲ τούτων τό τε ἀπο-
δεικνύναι καὶ τὸ λύειν καὶ τὸ πάθη παρασκευάζειν, οἷον
φόβον ἢ ὄργην καὶ ὅσα τοιαῦτα, καὶ ἔτι μέγεθος

19–20. καὶ ἐν . . . πράγμασι secl. Susemihl: tuetur Arabs ἐν τοῖς ἀπλοῖς] ἐν τοῖς διπλοῖς Twining: ἀπλῶς ἐν τοῖς Gomperz 20. στοχάζεται Heinsius: στοχάζονται codd. 21. τραγικὸν—φιλάνθρωπον infra post ἡττηθῇ collocat Susemihl 22. aut secludendum μὲν (Margoliouth cum Arabe) aut δὲ post πονηρίας legendum (add. Riccardianus 16) 23. ἡττηθῇ Α° 24. καὶ ante εἰκός add. Susemihl (confirm. Arabs) 27. ὥσπερ παρ'—ὥσπερ παρὰ Ald., ceterum cf. Pol. 1339 b 8 28. λοιποῖς] πολλοῖς Margoliouth cum Arabe ἀδόμενα Maggi ('quae canuntur' Arabs): διδόμενα Α° οὐδὲν add. Vahlen, et Σ ('nihil . . . aliud amplius' Arabs): οὐ add. Maggi 30. τοιούτου] ποιητοῦ Σ, ut videtur 33. ἥδη apogr.: ἥδη Α°: εἰδεῶν Σ, ut videtur 34. καὶ Hermann: η codd. 38. πάθη secl. Bernays, tuetur Arabs

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

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

XIX It remains to speak of Diction and Thought, the other parts of Tragedy having been already discussed. Concerning Thought, we may assume what is said in the Rhetoric, to which inquiry the subject more strictly belongs. Under Thought is included every effect which has to be produced by speech, the subdivisions being, — proof and refutation; the excitation of the feelings, such as pity, fear, anger, and the like; the suggestion of

καὶ μικρότητας. δῆλον δὲ ὅτι καὶ [ἐν] τοῖς πράγμασιν ἀπὸ 3
 τῶν αὐτῶν ἵδεῶν δεῖ χρῆσθαι, ὅταν ἡ ἐλεεινὴ ἡ δεινὰ ἡ
 μεγάλα ἡ εἰκότα δέη παρασκευάζειν· πλὴν τοσοῦτον δια-
 5 φέρει, ὅτι τὰ μὲν δεῖ φαίνεσθαι ἄνευ διδασκαλίας, τὰ δὲ
 ἐν τῷ λόγῳ ὑπὸ τοῦ λέγοντος παρασκευάζεσθαι καὶ παρὰ
 τὸν λόγου γίγνεσθαι. τί γὰρ ἀν εἴη τοῦ λέγοντος ἔργον, εἰ
 φαίνοιτο ἡ δάνοια καὶ μὴ διὰ τὸν λόγον; τῶν δὲ περὶ τὴν 4
 λέξιν, ἐν μέν ἐστιν εἶδος θεωρίας τὰ σχήματα τῆς λέξεως,
 ιο ἄ ἐστιν εἰδέναι τῆς ὑποκριτικῆς καὶ τοῦ τὴν τοιαύτην ἔχον-
 τος ἀρχιτεκτονικήν, οἷον τί ἐντολὴ καὶ τί εὐχὴ καὶ διή-
 γησις καὶ ἀπειλὴ καὶ ἐρώτησις καὶ ἀπόκρισις καὶ εἴ τι ἄλλο
 τοιοῦτον. παρὰ γὰρ τὴν τούτων γνῶσιν ἡ ἄγνοιαν οὐδὲν 5
 εἰς τὴν ποιητικὴν ἐπιτίμημα φέρεται ὅ τι καὶ ἄξιον σπου-
 15 δῆς. τί γὰρ ἄν τις ὑπολάβοι ἡμαρτῆσθαι ἢ Πρωταγόρας
 ἐπιτιμᾶ, ὅτι εὑρχεσθαι οἰόμενος ἐπιτάπτει εἰπὼν “μῆνιν ἄειδε
 θεά,” τὸ γὰρ κελεύσαν φησὶν ποιεῖν τι ἡ μὴ ἐπίταξίς ἐστιν.
 διὸ παρείσθω ὡς ἄλλης καὶ οὐ τῆς ποιητικῆς ὃν θεώρημα.

XX [Τῆς δὲ λέξεως ἀπάσης τάδ' ἐστὶ τὰ μέρη, στοι-
 20 χεῖον συλλαβὴ σύνδεσμος ὄνομα ῥῆμα [ἄρθρον] πτῶσις
 λόγος. στοιχεῖον μὲν οὖν ἐστιν φωνὴ ἀδιαιρετος, οὐ πᾶσα 2

1456 b 2. μικρότητας Α^c: σμικρότητα αρργτ. ἐν secl. Ueberweg: <τοῖς>
 ἐν Wrobel 3. ἵδεῶν αρργτ.: εἰδεῶν Α^c 4. δέη αρργτ. pauca: δ' ἡ
 Α^c 8. φαίνοιτο scripsi: φανόστο codd. ἡ δάνοια Margoliouth, Wrobel
 (praeunte Spengel): ἡδέα codd. ('voluptates' Arabs): ἡδη Castelvetro: ὃ δέος
 Vahlen (ed. 2): ἡδη ἡ δεῖ Tyrwhitt: ἡδη τῇ θέᾳ Gomperz 20. ἄρθρον secl.
 Hartung (quem dubitantius secutus sum): post σύνδεσμος transtulit Spengel
 (confirm. Arabs): σύνδεσμος <ἡ> ἄρθρον Steinkthal

importance or its opposite. / Now, it is evident that 3 the dramatic incidents must be treated from the same points of view as the dramatic speeches, when the object is to evoke the sense of pity, fear, importance, or probability. The only difference is, that the incidents should speak for themselves without verbal exposition; while the effects aimed at in speech should be produced by the speaker, and as a result of the speech. For what were the business of a speaker, if the Thought were revealed quite apart from what he says?

★ P-E

Next, as regards Diction. One branch of the inquiry 4 ~~Diction~~ treats of the Modes of Expression. But this province of knowledge belongs to the art of Delivery, and to the masters of that science. It includes, for instance, —what is a command, a prayer, a narrative, a threat, a question, an answer, and so forth. To know or not 5 to know these things involves no serious censure upon the poet's art. For who can admit the fault imputed to Homer by Protagoras,—that in the words, 'Sing, goddess, of the wrath,' he gives a command under the idea that he utters a prayer? For to tell some one to do a thing or not to do it is, he says, a command. We may, therefore, pass this over as an inquiry that belongs to another art, not to poetry.

XX [Language in general includes the following parts:—
Letter, Syllable, Connecting word, Noun, Verb, Inflection
or Case, Sentence or Phrase.

A Letter is an indivisible sound, yet not every such 2 sound, but only one which can form part of a group of

δὲ ἀλλ’ ἔξ οἱ πέφυκε συνθετὴ γύγνεσθαι φωνή· καὶ γὰρ τῶν θηρίων εἰσὶν ἀδιάίρετοι φωναί, ὡν οὐδεμίαν λέγω στοιχείου. ταύτης δὲ μέρη τό τε φωνῆς καὶ τὸ ἡμίφωνον καὶ 25 ἄφωνον. ἔστιν δὲ φωνῆς μὲν <τὸ> ἄνευ προσβολῆς ἔχον φω-
νὴν ἀκουστήν, ἡμίφωνον δὲ τὸ μετὰ προσβολῆς ἔχον φω-
νὴν ἀκουστήν, οἷον τὸ Σ καὶ τὸ Ρ, ἄφωνον δὲ τὸ μετὰ προσβολῆς καθ’ αὐτὸ μὲν οὐδεμίαν ἔχον φωνήν, μετὰ δὲ
τῶν ἔχόντων τινὰ φωνὴν γινόμενον ἀκουστόν, οἷον τὸ Γ καὶ 30 τὸ Δ. ταῦτα δὲ διαφέρει σχήμασίν τε τοῦ στόματος καὶ τόποις καὶ δασύτητι καὶ ψιλότητι καὶ μήκει καὶ βραχύ-
τητι, ἔτι δὲ ὁξύτητι καὶ βαρύτητι καὶ τῷ μέσῳ περὶ ὧν καθ’ ἔκαστον [ἐν] τοὺς μετρικοῦς προσήκει θεωρεῖν. συλλαβὴ 5 δέ ἔστιν φωνὴ ἄσημος συνθετὴ ἔξ ἀφώνου καὶ φωνὴν ἔχον-
35 τος· καὶ γὰρ τὸ ΓΡ ἄνευ τοῦ Α συλλαβὴ καὶ μετὰ τοῦ Α, οἷον τὸ ΓΡΑ. ἀλλὰ καὶ τούτων θεωρήσαι τὰς διαφορὰς τῆς μετρικῆς ἔστιν. σύνδεσμος δέ ἔστιν φωνὴ ἄσημος ἢ οὐ-
1457 a τε κωλύει οὕτε ποιεῖ φωνὴν μίαν σημαντικὴν ἐκ πλειόνων φωνῶν, πεφυκύνα [συν]τίθεσθαι καὶ ἐπὶ τῶν ἄκρων καὶ ἐπὶ

22. συνθετὴ ἀρογ. ('compositae voci' Arabs): συνετὴ Α^c 25. τὸ add.
Christ 33. ἐν secl. Spengel 34. post φωνὴν ἔχοντος coni. Christ
<ἢ πλειόνων ἀφώνων καὶ φωνὴν ἔχοντος> 35-36. καὶ γὰρ τὸ ΓΡ ἄνευ τοῦ Α συλλαβὴ καὶ μετὰ τοῦ Α^c: 'nam Γ et Ρ sine Α non faciunt syllabam, quoniā tantum fiunt syllaba cum Α' Arabs, unde καὶ γὰρ τὸ ΓΡ <οὐκ> ἄνευ τοῦ Ρ συλλαβὴ, ἀλλὰ μετὰ τοῦ Α Margoliouth (similia Susemihl ed. 1): καὶ γὰρ τὸ ΓΑ ἄνευ τοῦ Ρ συλλαβὴ καὶ μετὰ τοῦ Ρ Tyrwhitt: καὶ γὰρ τὸ Α ἄνευ τοῦ ΓΡ συλλαβὴ καὶ μετὰ τοῦ ΓΡ M. Schmidt 1457 a 1-8. ἢ οὕτε κωλύει —ἢτοι, δέ Hartung, Susemihl. Codicum fide ita vulgo legitur: ἢ οὕτε κωλύει οὕτε ποιεῖ φωνὴν μίαν σημαντικὴν, ἐκ πλειόνων φωνῶν πεφυκύναν συντίθεσθαι, καὶ ἐπὶ τῶν ἄκρων καὶ ἐπὶ τοῦ μέσου, ἢν μὴ ἀρμόττει (ἢν μὴ ἀρμόττῃ ἀρχῆς τιθέναι καθ’ αὐτόν (αὐτήν Tyrwhitt), οἷον μέν (μέν, Α^c), ητοι (ητοι, Α^c), δέ (δε Α^c). ἢ φωνὴ ἄσημος ἢ ἐκ πλειόνων μὲν φωνῶν μᾶς σημαντικῶν (Robortelli: σημαντικὸν Α^c) δὲ ποιεῖν πέφυκεν μίαν σημαντικὴν φωνήν. ἀρθρον δ’ ἔστι φωνὴ ἄσημος, ἢ λόγου ἀρχῆν ἢ τέλος ἢ διορισμὸν δηλοῖ, οἷον τὸ ἀμφί (Hartung: φ. μ. ἵ. Α^c: φημι Ald., Bekker) καὶ τὸ περὶ (π. ε. β. ἵ. Α^c) καὶ τὰ ἄλλα.

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

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

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

Sed nescio an Döring vero propius accesserit qui locum sic restituit: σύνδεσμος δέ ἔστιν φωνὴ δσημος ή ἐκ πλειόνων μὲν φωνῶν, μᾶς σημαντικῶν δὲ ποιεῖν πέφυκεν μίαν σημαντικὴν φωνήν, ήν μὴ ἀρμόττει ἐν ἀρχῇ λόγου τιθέναι καθ' αὐτήν, οἷον τὸ ἀμφὶ καὶ τὸ περὶ καὶ τὸ ἄλλα. Ἀρθρον δὲ ἔστι φωνὴ δσημος, ή οὕτε κωλύει οὕτε ποιεῖ φωνήν μίαν σημαντικὴν ἐκ πλειόνων φωνῶν [πεφυκύιαν] συντίθεσθαι, <ἄλλ> ή λόγου ἀρχὴν ή τέλος ή διορισμὸν δηλοῖ, πεφυκύια τίθεσθαι καὶ ἐπὶ τῶν ἀκρών καὶ ἐπὶ τοῦ μέσου, οἷον μὲν, ήτοι, δέ. Nullam tamen Arabis rationem Döring habuit, et Arabs quidem cum nostris codicibus parum congruit. Ipse ut in re nondum satis explicata ἐπέχειν me fateor 2. πεφυκύια τίθεσθαι Winstanley: πεφυκύια συντίθεσθαι codd.

τοῦ μέσου· ἡ φωνὴ ἄσημος ἡ ἐκ πλειόνων μὲν φωνῶν μᾶς, σημαντικῶν δέ, ποιεῖν πέφυκεν μίαν σημαντικὴν 5 φωνήν, οἷον τὸ ἀμφί καὶ τὸ περί καὶ τὰ ἄλλα· <ἡ> φωνὴ ἡ ἄσημος ἡ λόγου ἀρχὴν ἡ τέλος ἡ διορισμὸν δηλοῖ, ἦν μὴ ἀρμόττει ἐν ἀρχῇ λόγου τιθέναι καθ' αὐτήν, οἷον μέν, ἦτοι, δέ. [ἡ φωνὴ ἄσημος ἡ οὔτε κωλύει οὔτε ποιεῖ φωνὴν μίαν σημαντικὴν ἐκ πλειόνων φωνῶν πεφυκύια τίθεσθαι καὶ 10 οἱ ἐπὶ τῶν ἄκρων καὶ ἐπὶ τοῦ μέσου.] ὅνομα δέ ἔστι φωνὴ 8 συνθετὴ σημαντικὴ ἄνευ χρόνου ἡς μέρος οὐδέν ἔστι καθ' αὐτὸ τη σημαντικόν· ἐν γάρ τοῖς διπλοῖς οὐ χρώμεθα ὡς καὶ αὐτὸ καθ' αὐτὸ σημαῖνον, οἷον ἐν τῷ Θεοδώρῳ τὸ δῶρον οὐ σημαίνει. ῥῆμα δὲ φωνὴ συνθετὴ σημαντικὴ μετὰ χρό· 9 15 νου ἡς οὐδὲν μέρος σημαίνει καθ' αὐτό, ὥσπερ καὶ ἐπὶ τῶν ὀνομάτων· τὸ μὲν γάρ ἀνθρωπος ἡ λευκόν οὐ σημαίνει τὸ πότε, τὸ δὲ βαδίζει ἡ βεβάδικεν προσσημαίνει τὸ μὲν τὸν παρόντα χρόνον τὸ δὲ τὸν παρεληλυθότα. πτῶσις δ' ἔστὶν 10 ὀνόματος ἡ ῥήματος ἡ μὲν τὸ κατὰ τὸ τούτου ἡ τούτῳ ση- 20 γο μαῖνον καὶ δσα τοιαῦτα, ἡ δὲ κατὰ τὸ ἐνὶ ἡ πολλοῖς, οἷον ἀνθρωποι ἡ ἀνθρωπος, ἡ δὲ κατὰ τὰ ὑποκριτικά, οἷον κατ' ἔρωτησιν, ἐπίταξιν· τὸ γάρ ἐβάδισεν; ἡ βάδιζε πτῶσις 25 ῥήματος κατὰ ταῦτα τὰ εἰδη ἔστιν. λόγος δὲ φωνὴ συνθετὴ 11 σημαντικὴ ἡς ἔνια μέρη καθ' αὐτὰ σημαίνει τι· οὐ γάρ ἄπας λόγος ἐκ ῥημάτων καὶ ὀνομάτων σύγκειται, οἷον “ὅ 25 τοῦ ἀνθρώπου ὄρισμός”· ἀλλ' ἐνδέχεται <καὶ> ἄνευ ῥημάτων

7. *ἢτοι*] δή τοι Bywater 8-10. ἡ . . . μέσου seclus. Reiz 17. ποτὲ Spengel βαδίζει apogr.: βαδίζειν Α^c προσσημαίνει Parisinus 2038: προσσημαίνει Α^c 18. τὸ κατὰ τὸ Riccardianus 16: τὸ κατὰ Α^c: κατὰ τὸ Reiz 22. ἐβάδισεν; (nota interrogationis addita) Tyrwhitt: <*ἄρ*> ἐβάδισεν; Vahlen βαδίζει Riccardianus 16: ἐβάδιζεν Α^c 26. καὶ add. Gomperz, quem secutus sum etiam in loci interpunctione

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 $\delta\mu\phi\acute{\iota}$, $\pi\epsilon\rho\acute{\iota}$, and the like. Or, a non-significant sound,⁷ which marks the beginning, end, or division of a sentence; such, however, that it cannot correctly stand by itself at the beginning of a sentence,—as $\mu\acute{e}\nu$, $\eta\tau\omega\iota$, $\delta\acute{e}$.

A Noun is a composite significant sound, not marking⁸ 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 $\delta\hat{\omega}\rho\omega\nu$ or 'gift' is not in itself significant.

A Verb is a composite significant sound, marking⁹ 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.

Inflection belongs both to the noun and verb, and¹⁰ expresses either the relation 'of,' 'to,' or the like; or that of number, whether one or many, as 'man' or 'men'; or the modes or tones in actual delivery, e.g. a question or a command. 'Did he go?' and 'go' are verbal inflexions of this kind.

A Sentence or Phrase is a composite significant¹¹ sound, some at least of whose parts are in themselves significant; for not every such group of words consists of verbs and nouns—'the definition of man,' for example—but it may dispense even with the verb. Still it will

είναι λόγον. μέρος μέντοι ἀεὶ τι σημαίνον ἔξει, οἷον “ἐν τῷ βαδίζειν,” “Κλέων ὁ Κλέωνος.” εἰς δέ ἐστι λόγος διχώς, ἡ γὰρ 12
οὐ ἐν σημαίνων, ἡ ὁ ἐκ πλειόνων συνδέσμῳ, οἷον ἡ Ἰλιάς μὲν
30 συνδέσμῳ εἰς, ὁ δὲ τοῦ ἀνθρώπου τῷ ἐν σημαίνειν.]

XXI 'Ονόματος δὲ εἴδη τὸ μὲν ἀπλοῦν, ἀπλοῦν δὲ λέγω ὃ
μὴ ἐκ σημαινόντων σύγκειται, οἷον γῆ, τὸ δὲ διπλοῦν· τούτου
δὲ τὸ μὲν ἐκ σημαινούτος καὶ ἀσήμου (πλὴν οὐκ ἐν τῷ
ὄνόματι σημαινούτος [καὶ ἀσήμου]), τὸ δὲ ἐκ σημαινόντων
35 σύγκειται. εἴη δὲ ἀν καὶ τριπλοῦν καὶ τετραπλοῦν ὄνομα καὶ
πολλαπλοῦν, οἷον τὰ πολλὰ τῶν Μασσαλιωτῶν. Ἐρμοκαϊ-
1457 b κόξανθος <ἐπευξάμενος Διὶ πατρί>. ἅπαν δὲ ὄνομά ἐστιν 2
ἡ κύριον ἡ γλῶττα ἡ μεταφορὰ ἡ κόσμος ἡ πεποιημένον
ἡ ἐπεκτεταμένον ἡ ὑφηρημένον ἡ ἔξηλλαγμένον. λέγω 3
δὲ κύριον μὲν φῶ χρῶνται ἔκαστοι, γλῶτταν δὲ φῶ
5 ἔτεροι· ὥστε φανερὸν ὅτι καὶ γλῶτταν καὶ κύριον εἶναι
δυνατὸν τὸ αὐτό, μὴ τοὺς αὐτοὺς δέ τὸ γὰρ σίγουνον
Κυπρίοις μὲν κύριον, ήμιν δὲ γλῶττα. μεταφορὰ δέ 4
ἐστιν ὄνόματος ἀλλοτρίου ἐπιφορὰ ἡ ἀπὸ τοῦ γένους ἐπὶ⁴
εἰδος ἡ ἀπὸ τοῦ εἴδους ἐπὶ τὸ γένος ἡ ἀπὸ τοῦ εἴ-

28. βαδίζειν Α^c: βαδίζει apogr. Κλέων δ Κλέωνος M. Schmidt (Κλέωνος
habuit Σ): Κλέων ὁ Κλέων codd. ἐν τῷ “βαδίζει Κλέων” ὁ (τὸ
Bigg) Κλέων edd. plerique 29. συνδέσμῳ Riccardianus 16: συνδέσμων
Α^c 30. τῷ apogr.: τὸ Α^c 33. ἐν τῷ δνόματι Vahlen, et Σ, ut
videtur: ἐν τῷ δνόματος codd.: ἐντὸς τοῦ δνόματος Tucker 34. καὶ ἀσήμου
om. Σ, ut videtur ('non tamen indicans in nomine' Arabs). Idem effecit
Ussing delecto καὶ ἀσήμου in v. 33 et mutata interpunctione, ἐν σημαινούτος,
τὴλην οὐκ ἐν τῷ δνόματι σημαινούτος, καὶ δοσήμου, κτλ. 36. μεγαλιωτῶν
codd.: Μασσαλιωτῶν Diels, qui collato Arabe ('sicut multa de Massiliotis
Hermocaiocanthus qui supplicabatur dominum caelorum') totum versum
Ἐρμοκ.—πατρὶ tanquam epicī carminis, comice scripti, ex conjectura
restituit. Ἐρμοκ. ad Phocaēam spectat, Massiliae μητρόπολι, urbem inter
Hermum et Caicūm sitam. Ceteras emendationes licet iam missas facere,
e.g. μεγαλεῖων ὡς Winstanley: μεγαλεῖων οἷον Bekker ed. 3: μεγαλεῖων ὡν
Vahlen 1457 b 3. ἀφηρημένον Spengel (cf. 1458 a 1) 9. τὸ om. apogr.

always have some significant part, as 'in walking,' or 'Cleon son of Cleon.' A sentence or phrase may form 12 a unity in two ways,—either as signifying one thing, or as consisting of several parts linked together. Thus the Iliad is one by the linking together of parts, the definition of man by the unity of the thing signified.]

XXI Words are of two kinds, simple and double. By simple I mean those composed of non-significant elements, such as $\gamma\eta$. By double or compound, those composed either of a significant and non-significant element (though within the whole word no element is significant), or of elements that are both significant. A word may likewise be triple, quadruple, or multiple in form, like 1457 b so many Massilian expressions, e.g. 'Hermo-caico-xanthus <who prayed to Father Zeus.>'

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

By a current or proper word I mean one which is 3 in general use among a people; by a strange word, one which is in use in another country. Plainly, therefore, the same word may be at once strange and current, but not in relation to the same people. The word $\sigmaιγυνον$, 'lance,' is to the Cyprians a current term but to us a strange one. ~~metonymy~~

Metaphor is the application of an alien name by 4 ~~metonymy~~ transference either from genus to species, or from species to genus, or from species to species, or by analogy, that is,

ιο δους ἐπὶ εἰδος ἡ κατὰ τὸ ἀνάλογον. λέγω δὲ ἀπὸ γένους μὲν 5
 ἐπὶ εἰδος οἰον “ιηῆς δέ μοι ἥδ’ ἔστηκεν” τὸ γὰρ ὄρμεῖν ἔστιν
 ἔσταναι τι. ἀπ’ εἰδους δὲ ἐπὶ γένος “ἡ δὴ μυρί ’Οδυσσεὺς
 ἐσθλὰ ἔοργεν.” τὸ γὰρ μυρίον πολύ <τί> ἔστιν, φ νῦν ἀντὶ⁶
 τοῦ πολλοῦ κέχρηται. ἀπ’ εἰδους δὲ ἐπὶ εἰδος οἰον “χαλκῷ
 15 ἀπὸ ψυχὴν ἀρύσας” καὶ “ταμὼν ἀτειρέι χαλκῷ.” ἐνταῦθα
 γὰρ τὸ μὲν ἀρύσαι ταμεῖν, τὸ δὲ ταμεῖν ἀρύσαι εἴρηκεν.
 ἄμφω γὰρ ἀφελεῖν τί ἔστιν. τὸ δὲ ἀνάλογον λέγω, ὅταν
 ὁμοίως ἔχῃ τὸ δεύτερον πρὸς τὸ πρῶτον καὶ τὸ τέταρτον
 πρὸς τὸ τρίτον· ἐρεῖ γὰρ ἀντὶ τοῦ δευτέρου τὸ τέταρτον ἡ
 20 ἀντὶ τοῦ τετάρτου τὸ δεύτερον, καὶ ἐνίοτε προστιθέασιν ἀνθ’
 οὐ λέγει πρὸς ὃ ἔστι. λέγω δὲ οἰον ὁμοίως ἔχει φιάλη πρὸς
 Διόνυσον καὶ ἀσπὶς πρὸς Ἀρη· ἐρεῖ τοίνυν τὴν φιάλην ἀσπίδα
 Διονύσου καὶ τὴν ἀσπίδα φιάλην Ἀρεως. ἡ δὲ γῆρας πρὸς
 βίον, καὶ ἐσπέρα πρὸς ἡμέραν· ἐρεῖ τοίνυν τὴν ἐσπέραν γῆ-
 25 ρας ἡμέρας καὶ τὸ γῆρας ἐσπέραν βίου ἡ, ὕσπερ Ἐμπεδοκλῆς,
 δυσμὰς βίου. ἐνίοις δὲ οὐκ ἔστιν δύνομα κείμενον τῶν ἀνά- 7
 λογον, ἀλλ’ οὐδὲν ἡττον ὁμοίως λεχθήσεται· οἷον τὸ τὸν
 καρπὸν μὲν ἀφιέναι σπείρειν, τὸ δὲ τὴν φλόγα ἀπὸ τοῦ
 ἡλίου ἀνώνυμον· ἀλλ’ ὁμοίως ἔχει τοῦτο πρὸς τὸν ἡλιον καὶ
 30 τὸ σπείρειν πρὸς τὸν καρπόν, διὸ εἴρηται “σπείρων θεοκτίσταν
 φλόγα.” ἔστι δὲ τῷ τρόπῳ τούτῳ τῆς μεταφορᾶς χρῆσθαι 8
 καὶ ἀλλως, προσαγορεύσαντα τὸ ἀλλότριον ἀποφῆσαι τῶν

11. ὄρμην Α^c 12. ἔσταναι (ἅ ut videtur ex 4) Α^c ἡ δὴ αρογτ.:
 ἥδη Α^c 13. μύριον Α^c τί add. Twining 15. ἀρύσας καὶ
 Tyrwhitt (ἀρύσας Leidensis, corr. Vaticanus 1400, καὶ Laurentianus lx. 21):
 ἀερύσασκε Α^c ταμὼν Bekker (ed. 3): τεμὼν Α^c ατηρει Α^c 25–26.
 ἡμέρας—δυσμὰς Riccardianus 16, Parisinus 2038: ἡμέρας ἡ ὕσπερ Ἐμπεδοκλῆς
 καὶ τὸ γῆρας ἐσπέραν βίου ἡ δυσμὰς Α^c 28. ἀπὸ] ἔτι M. Schmidt 30.
 <τὸν ἀφιέντα> τὸν καρπόν Castelvetro

proportion. Thus from genus to species, as: ‘There lies 5
my ship’; for lying at anchor is a species of lying.
From species to genus, as: ‘Verily ten thousand noble
deeds hath Odysseus wrought’; for ten thousand is a
species of large number, and is here used for a large
number generally. From species to species, as: ‘With
blade of bronze drew away the life,’ and ‘Cleft the water
with the vessel of unyielding bronze.’ Here *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~~
first as the fourth to the third. We may then use the
fourth for the second, or the second for the fourth.
Sometimes too we qualify the metaphor by adding the
term to which the proper word is relative. Thus the
cup is to Dionysus as the shield to Ares. The cup may,
therefore, be called ‘the shield of Dionysus,’ and the
shield ‘the cup of Ares.’ Or, again, as old age is to life,
so is evening to day. Evening may therefore be called
‘the old age of the day,’ and old age, ‘the evening of
life,’ or, in the phrase of Empedocles, ‘life’s setting sun.’
For some of the terms of the proportion there is at times 7
no word in existence; still the metaphor may be used.
For instance, to scatter seed is called sowing: but the
action of the sun in scattering his rays is nameless. Still
this process bears to the sun the same relation as sowing
to the seed. Hence the expression of the poet ‘sowing
the god-created light.’ There is another way in which 8
this kind of metaphor may be employed. We may apply
an alien term, and then deny of that term one of its

οίκείων τι, οἷον εἰ τὴν ἀσπίδα εἴποι φιάλην μὴ Ἀρεως ἀλλ’ ἀοινον. <κόσμος δὲ . . .>. πεποιημένου δ’ ἔστιν δὲ σῆμας 9
 35 μὴ καλούμενον ὑπὸ τινῶν αὐτὸς τίθεται ὁ ποιητής, (δοκεῖ γὰρ
 ἔνια εἶναι τοιαῦτα) οἷον τὰ κέρατα ἐρυνγας καὶ τὸν ἴερέα
 1458 a ἀρητῆρα. ἐπεκτεταμένου δέ ἔστιν ἡ ἀφηρημένου τὸ μὲν ἐὰν 10
 φωνήνετι μακροτέρῳ κεχρημένου γὰρ τοῦ οἰκείου ἡ συλλαβῇ
 ἐμβεβλημένη, τὸ δὲ ἀν ἀφηρημένου τι γὰρ αὐτοῦ, ἐπεκτεταμένου
 μὲν οἷον τὸ πόλεως πόληος καὶ τὸ Πηλείδου Πηληιάδεω,
 5 ἀφηρημένου δὲ οἷον τὸ κρῖ καὶ τὸ δῶ καὶ “μία γίνεται ἀμ-
 φοτέρων δψ.” ἐξηλλαγμένου δ’ ἔστιν ὅταν τοῦ ὄνομαζομένου 11
 τὸ μὲν καταλείπῃ τὸ δὲ ποιῆ, οἷον τὸ “δεξιτερὸν κατὰ μαξόν”
 ἀντὶ τοῦ δεξιού.

[αὐτῶν δὲ τῶν ὄνομάτων τὰ μὲν ἄρρενα τὰ δὲ θήλεα τὰ 12
 10 δὲ μεταξύ, ἄρρενα μὲν ὅσα τελευτᾶ εἰς τὸ Ν καὶ Ρ καὶ Σ
 καὶ ὅσα ἐκ τούτου σύγκειται (ταῦτα δ’ ἔστιν δύο, Ψ καὶ Ξ),
 θήλεα δὲ ὅσα ἐκ τῶν φωνήντων εἰς τε τὰ ἀεὶ μακρά, οἷον εἰς Η
 καὶ Ω, καὶ τῶν ἐπεκτεινομένων εἰς Α· ὥστε ἵσα συμβαίνει
 πλήθη εἰς ὅσα τὰ ἄρρενα καὶ τὰ θήλεα· τὸ γὰρ Ψ καὶ τὸ Ξ
 15 <τῷ Σ> ταῦτά ἔστιν. εἰς δὲ ἄφωνον οὐδὲν ὄνομα τελευτᾶ, οὐδὲ
 εἰς φωνῆν βραχύ. εἰς δὲ τὸ Ι τρία μόνον, μέλι κόμμι πέπερι.
 εἰς δὲ τὸ Τ πέντε. τὰ δὲ μεταξὺ εἰς ταῦτα καὶ Ν καὶ Σ.]

XXII Λέξεως δὲ ἀρετὴ σαφῆ καὶ μὴ ταπεινὴν εἶναι. σα-
 φεστάτη μὲν οὖν ἔστιν ἡ ἐκ τῶν κυρίων ὄνομάτων, ἀλλὰ
 20 ταπεινή· παράδειγμα δὲ ἡ Κλεοφῶντος ποίησις καὶ ἡ

33. ἀλλ’ δουον Vettori: δλλα οίνου (*vel* ἀλλ’ οίνου) *codd.*

δὲ . . .> Maggi 1458 a 2. κεχρημένος Hermann

συλλαβῇ ἐμβεβλημένη Α^c 3. ἀφήρη μὲν δύτι ἡ Α^c 4. πόλεος Α^c

πηλείδου Parisinus 2038: πηλέος Α^c: Πηλέος <Πηλῆος καὶ τὸ Πηλείδου> M.

Schmidt 6. δψ Vettori; δης Α^c (i.e. ΟΠΣ *vel* ΟΨΙΣ) 10. καὶ Σ

Riccardianus 16 (confirm. Arabs): om. Α^c 14. πλήθη Α^c: πλήθει *apogr.*

15. τῷ Σ add. anop. ap. Tyrrwhitt 17. post πέντε add. τὸ πῶν τὸ

νᾶπν τὸ γέννητον τὸ δόρυ τὸ δόστον Riccardianus 16 ταῦτα <καὶ Α> καὶ Ν

<καὶ Ρ> καὶ Σ Morel

34. <κόσμος

ἡ Α^c

ἢ] ἡ Α^c

πλήθει *apogr.*

proper attributes; as if we were to call the shield, not 'the cup of Ares,' but 'the wineless cup.'

<An ornamental word . . .>

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

^{1458 a} A word is lengthened when its own vowel is exchanged for a longer one, or when a syllable is inserted. A word is contracted when some part of it is removed. Instances of lengthing are,—πόληος for πόλεως, and Πηληιάδεω for Πηλείδου: of contraction,—κρῖ, δῶ, and δψ, as in μία γίνεται ἀμφοτέρων δψ.

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

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

XXII The perfection of style is to be clear without being ^{Smyg} mean. The clearest style is that which uses only current or proper words; at the same time it is mean:—witness the poetry of Cleophon and of Sthenelus. That diction,

Σθενέλου. σεμνὴ δὲ καὶ ἔξαλλάττουσα τὸ ἴδιωτικὸν ἡ τοῦς
ξενικοῖς κεχρημένη· ξενικὸν δὲ λέγω γλῶτταν καὶ μετα-
φορὰν καὶ ἐπέκτασιν καὶ πᾶν τὸ παρὰ τὸ κύριον. ἀλλ' ἂν 2
τις ἄμα ἀπαντα τοιαῦτα ποιήσῃ, ἡ αἰνυγμα ἔσται ἡ βαρβα-
25 ρισμός· ἀν μὲν οὖν ἐκ μεταφορῶν, αἴνυγμα, ἐὰν δὲ ἐκ
γλωττῶν, βαρβαρισμός· αἰνύγματός τε γὰρ ἰδέα αὕτη ἔστι,
τὸ λέγοντα ὑπάρχοντα ἀδύνατα συνάγει. κατὰ μὲν οὖν τὴν
τῶν <ἄλλων> ὀνομάτων σύνθεσιν οὐχ οἶον τε τοῦτο ποιῆσαι
κατὰ δὲ τὴν μεταφορὰν ἐνδέχεται, οἷον “ἄνδρ' εἰδον πυρὶ χαλ-
30 κὸν ἐπ' ἄνερι κολλήσαντα,” καὶ τὰ τοιαῦτα. ἐκ τῶν γλωτ-
τῶν βαρβαρισμός. δεῖ ἄρα κεκράσθαι πως τούτοις· τὸ 3
μὲν γὰρ μὴ ἴδιωτικὸν ποιήσει μηδὲ ταπεινόν, οἷον ἡ γλῶττα
καὶ ἡ μεταφορὰ καὶ ὁ κόσμος καὶ τάλλα τὰ εἰρημένα
εἴδη, τὸ δὲ κύριον τὴν σαφήνειαν. οὐκ ἐλάχιστον δὲ μέρος 4
1458 b συμβάλλεται εἰς τὸ σαφὲς τῆς λέξεως καὶ μὴ ἴδιωτικὸν
αἱ ἐπεκτάσεις καὶ ἀποκοπαὶ καὶ ἔξαλλαγαὶ τῶν ὀνομά-
των· διὰ μὲν γὰρ τὸ ἄλλως ἔχειν ἡ ὡς τὸ κύριον, παρὰ
τὸ εἰώθης γνησόμενον, τὸ μὴ ἴδιωτικὸν ποιήσει, διὰ δὲ τὸ κοι-
5 νωνεῖν τοῦ εἰώθότος τὸ σαφὲς ἔσται. ὥστε οὐκ ὁρθῶς ψέγου- 5
σιν οἱ ἐπιτιμῶντες τῷ τοιούτῳ τρόπῳ τῆς διαλέκτου καὶ δια-
κωμφδοῦντες τὸν ποιητήν, οἷον Εὐκλείδης ὁ ἀρχαῖος, ὡς
ῥάδιον ποιεῖν, εἴ τις δώσει ἐκτείνειν ἐφ' ὅπόσον βούλεται,
ιαμβοποιήσας ἐν αὐτῇ τῇ λέξει “Ἐπιχάρην εἶδον Μαρα-

24. ἄμα ἀπαντα Riccardianus 16, Parisinus 2038: ἀν ἀπαντα A^c: ἀπαντα al.
ποιήσῃ apogr.: ποιῆσαι A^c 28. ἄλλων add. Margoliouth, collato Arabe
'reliqua nomina': κυρίων add. Heinsius σύνθεσιν] συνήθειαν Tucker
οὐχολονται A^c 29. fort. μεταφορῶν Bywater ίδον A^c πυρὶ¹
χαλκὸν Vettori: πυρίχαλκον codd. 30—31. ante vel post ἐκ—βαρ-
βαρισμός lacunam statuit Gomperz 31. κεκράσθαι Maggi e cod. Lam-
pridiū ('si miscentur haec' Arabs): κεκρίσθαι codd. cett. 1458 b 1.
συμβάλλεται A^c: συμβάλλονται apogr. 9. Ἐπιχάρην Bursian: ητει χάριν A^c:
ἐπι χάριν Σ, ut videtur ('appellatum cum favore' Arabs) εἶδον apogr.:
ίδον A^c: ίδων Gomperz

on the other hand, is lofty and raised above the common-place which employs unusual words. By unusual, I mean strange (or rare) words, metaphorical, lengthened,—anything, in short, that differs from the normal idiom. Yet a style wholly composed of such words is either a riddle or a jargon; a riddle, if it consists of metaphors; a jargon, if it consists of strange (or rare) words. For the essence of a riddle is to express true facts under impossible combinations. Now this cannot be done by any arrangement of ordinary words, but by the use of metaphor it can. Such is the riddle:—‘A man I saw who on another man had glued the bronze by aid of fire,’ and others of the same kind. A diction that is made up of strange (or rare) terms is a jargon. A certain infusion, therefore, of these elements is necessary to style; for the strange (or rare) word, the metaphorical, the ornamental, and the other kinds above mentioned, will raise it above the commonplace and mean, while the use of proper words will make it perspicuous. But nothing contributes more to produce a clearness of diction that is remote from commonness than the lengthening, contraction, and alteration of words. For by deviating in exceptional cases from the normal idiom, the language will gain distinction; while, at the same time, the partial conformity with usage will give perspicuity. The critics, therefore, are in error who censure these licenses of speech, and hold the author up to ridicule. Thus Eucleides, the elder, declared that it would be an easy matter to be a poet if you might lengthen syllables at will. He caricatured the practice in the very form of his diction, as in the verse:

ιο θῶνάδε βαδίζοντα,” καὶ “οὐκ ἂν γ’ ἐράμενος τὸν ἐκείνου ἐλ-
λέβορον.” τὸ μὲν οὖν φαίνεσθαι πως χρώμενον τούτῳ τῷ⁶
τρόπῳ γελοῖον· τὸ δὲ μέτριον κοινὸν ἀπάντων ἔστι τῶν με-
ρῶν· καὶ γὰρ μεταφορᾶς καὶ γλώτταις καὶ τοῖς ἄλλοις
εἴδεσι χρώμενος ἀπρεπῶς καὶ ἐπίτηδες ἐπὶ τὰ γελοῖα τὸ
15 αὐτὸ διαφέρει ἐπὶ τῶν ἀπεργάσαιτο. τὸ δὲ ἀρμόττον δοσον διαφέρει ἐπὶ τῶν
τῶν ἐπῶν θεωρείσθω ἐντιθεμένων τῶν <κυρίων> ὄνομάτων εἰς
τὸ μέτρον. καὶ ἐπὶ τῆς γλώττης δὲ καὶ ἐπὶ τῶν μεταφορῶν
καὶ ἐπὶ τῶν ἄλλων ἴδεων μετατιθεὶς ἂν τις τὰ κύρια ὄνόματα
κατίδοι διτὶ ἀληθῆ λέγομεν· οἷον τὸ αὐτὸ ποιήσαντος ἰα-
25 μενοντος Αἰσχύλου καὶ Εὐριπίδου, θν δὲ μόνον ὄνομα μεταθέν-
τος, ἀντὶ [κυρίου] εἰωθότος γλωτταν, τὸ μὲν φαίνεται καλὸν
τὸ δὲ εὐτελές. Αἰσχύλος μὲν γὰρ ἐν τῷ Φιλοκτήτῃ ἐποίησε
φαγέδαινα <δ> ἡ μου σάρκας ἐσθίει ποδός,
ό δὲ ἀντὶ τοῦ ἐσθίει τὸ θοινάται μετέθηκεν. καὶ
εἴ τις λέγοι τὰ κύρια μετατιθεὶς
νῦν δέ μ’ ἐὼν ὀλίγος τε καὶ οὐτιδανὸς καὶ ἀεικής,¹
νῦν δέ μ’ ἐὼν μικρός τε καὶ ἀσθενικὸς καὶ ἀειδής.

¹ *Odyss.* ix. 515, νῦν δέ μ' ἐὼν ὀλίγος τε καὶ οὐτιδανὸς καὶ ἀκίκυς.

10. ἀν γ’ ἐράμενος αρργ.: ἀν γενόμενος Α^c: ἀν γενόμενος Tyrwhitt: ἀν πρόμενος Gomperz 11. τῶς Α^c: ἀπρεπῶς Twining: πάντως Hermann 12. μέτριον Spengel: μέτρον codd. 14. ἐτὶ τὰ αρργ.: ἔπειτα Α^c ἐπὶ τὰ γελοῖα secl. Gomperz 15. ἀρμόττον αρργ.: ἀρμότ-
τοντος Α^c 16. ἐπῶν] ἐπεκτάσεων Tyrwhitt <κυρίων> coni. Vahlen 19. ἴδμβιον Α^c 20. Αἰσχύλωφ Εὐριπίδου Essen: Εὐριπίδου καὶ Αἰσχύλου Richards μεταθέντος Parisinus 2038: μετατιθέντος Α^c 21. aut κυρίον aut εἰωθότον secludendum esse coni. Vahlen <καὶ> εἰωθότος Heinseius 23. φαγέδαινα δ’ ἡ Ritter: φαγέδαινα ἡ αρργ.: φαγάδενα ἡ Α^c: φαγέδαιναν ἡ Hermann: φαγέδαιν' del Nauck 25. δὲ μεών Α^c ἀεικής Castelvetro ('ut non conveniat' Arabs): ἀειδής codd.: ἀκίκυς (cum var. lect. ἀεικής) Od. ix. 515 27. δὲ μεών Α^c μικρός δὲ Α^c

'Επιχάρην εἰδον Μαραθώναδε βαδίζοντα,

or,

οὐκ ἀν γ' ἐράμενος τὸν ἔκείνου ἐλλέβορον.

To employ such license at all obtrusively is, no doubt,⁶ grotesque; but in any mode of poetic diction there must be moderation. Even metaphors, strange (or rare) words, or any similar forms of speech, would produce the like effect if used without propriety, and with the express purpose of being ludicrous. How great a difference is made by the appropriate use of lengthening, may be seen in Epic poetry by the insertion of ordinary forms in the verse. So, again, if we take a strange (or rare) word, a metaphor, or any similar mode of expression, and replace it by the current or proper term, the truth of our observation will be manifest. For example Aeschylus and Euripides each composed the same iambic line. But the alteration of a single word by Euripides, who employed the rarer term instead of the ordinary one, makes one verse appear beautiful and the other trivial. Aeschylus in his Philoctetes says:

— P.

φαγέδαινα <δ'> ἢ μου σάρκας ἐσθίει ποδός.

Euripides substitutes *θοινᾶται* ‘feasts on’ for *ἐσθίει* ‘feeds on.’ Again, in the line,

— P.

νῦν δέ μ' ἐὼν ὀλύγος τε καὶ οὐτιδανὸς καὶ ἀεικής,
the difference will be felt if we substitute the common words,

νῦν δέ μ' ἐὼν μικρός τε καὶ ἀσθενικὸς καὶ ἀειδής.

καὶ

δίφρον ἀεικέλιον καταθεὶς δλίγην τε τράπεζαν,¹

30 δίφρον μοχθηρὸν καταθεὶς μικράν τε τράπεζαν.

καὶ τὸ “ἡιόνες βοώσιν,”² ἡιόνες κράζουσιν. ἔτι δὲ Ἀριφρά- 8
δης τοὺς τραγῳδοὺς ἐκωμόδει, ὅτι ἂν οὐδεὶς ἀν εἴποι ἐν τῇ δια-
λέκτῳ τούτοις χρῶνται, οἷον τὸ δωμάτων ἄπο ἀλλὰ μὴ
ἀπὸ δωμάτων, καὶ τὸ σέθεν καὶ τὸ ἐγώ δέ νιν καὶ τὸ
1459 a Ἀχιλλέως πέρι ἀλλὰ μὴ περὶ Ἀχιλλέως, καὶ ὅσα ἄλλα
τοιαῦτα. διὰ γὰρ τὸ μὴ εἶναι ἐν τοῖς κυρίοις ποιεῖ τὸ μὴ
ἰδιωτικὸν ἐν τῇ λέξει ἄπαντα τὰ τοιαῦτα· ἐκεῖνος δὲ τοῦτο
ἡγνόει. ἔστιν δὲ μέγα μὲν τὸ ἑκάστῳ τῶν εἰρημένων πρεπόν- 9
5 τως χρήσθαι, καὶ διπλοῦς ὀνόμασι καὶ γλώτταις, πολὺ δὲ
μέγιστον τὸ μεταφορικὸν εἶναι. μόνον γὰρ τοῦτο οὔτε παρ'
ἄλλου ἔστι λαβεῖν εὐφυίας τε σημεῖον ἔστι· τὸ γὰρ εὖ
μεταφέρειν τὸ τὸ δμοιον θεωρεῖν ἔστιν. τῶν δ' ὀνομάτων τὰ 10
μὲν διπλά μάλιστα ἀρμόττει τοῖς διθυράμβοις, αἱ δὲ γλώτται
10 τοῖς ἡρωικοῖς, αἱ δὲ μεταφορὰὶ τοῖς ἰαμβείοις. καὶ ἐν
μὲν τοῖς ἡρωικοῖς ἄπαντα χρήσιμα τὰ εἰρημένα, ἐν δὲ τοῖς
ἰαμβείοις διὰ τὸ ὅτι μάλιστα λέξιν μιμεῖσθαι ταῦτα ἀρ-
μόττει τῶν ὀνομάτων ὅσοις κανὸν ἐν λόγοις τις χρή-
σαιτο· ἔστι δὲ τὰ τοιαῦτα τὸ κύριον καὶ μεταφορὰ καὶ κόσμος.
15 περὶ μὲν οὖν τραγῳδίας καὶ τῆς ἐν τῷ πράττειν μιμή-
σεως ἔστω ἡμῖν ἵκανὰ τὰ εἰρημένα.

¹ *Odyss.* xx. 259, δίφρον ἀεικέλιον καταθεὶς δλίγην τε τράπεζαν.

² *Iliad* xvii. 265.

29. ἀεικέλιον Parisinus 2038: τ' ἀεικέλιον Α^c: τ' αἰκέλιον Vahlen 31.
τὸ ἴωνες βοώσιν ἢ ἴωνες Α^c 32. εἴποι apogr.: εἴπηι Α^c 1459 a 4.
τὸ apogr.: τῶι Α^c 10 et 12. λαμβλοις Α^c 13. καν Harles: καὶ codd.
ὅσοις post ἐν add. Α^c: om. apogr.: τοῖς Gomperz: ὁδοῖς Σ, ut videtur
(Ellis) τις apogr.: τι Α^c

Or, if for the line,

δίφρον ἀεικέλιον καταθεὶς δλήγην τε τράπεζαν,
we read,

δίφρον μοχθηρὸν καταθεὶς μικράν τε τράπεζαν.

Or, for *ἡιόνες βοώσιν, ηιόνες κράζουσιν.*

Again, Aripnades ridiculed the tragedians for using ⁸ phrases which no one would employ in ordinary speech: for example, *δωμάτων ἄπο* instead of *ἄπὸ δωμάτων*, ^{1459 a} *σέθεν, ἐγὼ δέ νιν, Ἀχιλλέως πέρι* instead of *περὶ Ἀχιλλέως*, and the like. It is precisely because such phrases are not part of the current idiom that they give distinction to the style. This, however, he failed to see.

It is a great matter to observe propriety in these ⁹ several modes of expression—compound words, strange (or rare) words, and so forth. But the greatest thing by far is to have a command of metaphor. This alone cannot be imparted by another; it is the mark of genius, —for to make good metaphors implies an eye for resemblances.

Of the various kinds of words, the compound are ¹⁰ best adapted to dithyrambs, rare words to heroic poetry, metaphors to iambic. In heroic poetry, indeed, all these varieties are serviceable. But in iambic verse, which reproduces, as far as may be, familiar speech, the most appropriate words are those which are found even in prose. These are,—the current or proper, the metaphorical, the ornamental.

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

XXIII Περὶ δὲ τῆς διηγηματικῆς κἀν ἐν<ὶ> μέτρῳ μιμητικῆς,
 ὅτι δεῖ τοὺς μύθους καθάπερ ἐν ταῖς τραγῳδίαις συνιστάναι
 δραματικοὺς καὶ περὶ μίαν πρᾶξιν ὅλην καὶ τελείαν, ἔχουσαν
 τὸ ἀρχὴν καὶ μέσα καὶ τέλος, ἵν’ ὥσπερ ζῷον ἐν ὅλον ποιῆ τὴν
 οἰκείαν ἡδονήν, δῆλον, καὶ μὴ ὄμοίας ἴστορίαις τὰς συν-
 θέσεις εἶναι, ἐν αἷς ἀνάγκη οὐχὶ μᾶς πράξεως ποιεῖσθαι
 δῆλωσιν ἀλλ’ ἐνὸς χρόνου, ὅσα ἐν τούτῳ συνέβη περὶ ἕνα
 ἡ πλείους, ὃν ἔκαστον ὡς ἔτυχεν ἔχει πρὸς ἄλληλα. ὥσπερ 2
 25 γὰρ κατὰ τοὺς αὐτοὺς χρόνους ἡ τ’ ἐν Σαλαμῖνι ἐγένετο
 ναυμαχία καὶ ἡ ἐν Σικελίᾳ Καρχηδονίων μάχη οὐδὲν
 πρὸς τὸ αὐτὸ συντείνουσαι τέλος, οὕτω καὶ ἐν τοῖς ἐφεξῆς
 χρόνοις ἐνίοτε γίνεται θάτερον μετὰ θάτερον, ἐξ ὃν ἐν
 οὐδὲν γίνεται τέλος. σχεδὸν δὲ οἱ πολλοὶ τῶν ποιητῶν τοῦτο
 30 δρῶσι. διό, ὥσπερ εἴπομεν ἥδη, καὶ ταύτῃ θεοπέσιος ἀν 3
 φανείη "Ομηρος παρὰ τοὺς ἄλλους, τῷ μηδὲ τὸν πόλεμον
 καίπερ ἔχοντα ἀρχὴν καὶ τέλος ἐπιχειρήσαι ποιεῦν ὅλον·
 λίαν γὰρ ἀν μέγας καὶ οὐκ εὐσύνοπτος ἔμελλεν ἔσεσθαι,
 ἡ τῷ μεγέθει μετριάζοντα καταπεπλεγμένου τῇ ποικιλίᾳ.
 35 νῦν δὲ ἐν μέρος ἀπολαβὼν ἐπεισοδίοις κέχρηται αὐτῶν
 πολλοῖς, οἷον νεῶν καταλόγῳ καὶ ἄλλοις ἐπεισοδίοις, οἷς
 διαλαμβάνει τὴν ποίησιν. οἱ δὲ ἄλλοι περὶ ἕνα ποιοῦσι
 1459 b καὶ περὶ ἕνα χρόνον καὶ μίαν πρᾶξιν πολυμερῆ, οἷον ὁ

17. κἀν ἐν μέτρῳ scripsi (cf. 1449 b 11, 1459 b 32): καὶ ἐν μέτρῳ codd.: καὶ
 ἐν ἔξαμέτρῳ Heinsius 18. συνιστάναι Α^c (cf. 1453 b 4, 1457 b 12): συν-
 εστάναι coni. Vahlen 20. ποιεῖ Α^c 21. ὄμολας ἴστορόλας τὰς συνθέσεις
 Dacier (confirmat aliquatenus Arabs): ὄμολας ἴστορόλας τὰς συνήθεις codd.:
 ὄλας ἴστορόλας τὰς συνήθεις M'Vey 25. Σαλαμῖνη Α^c 26. ναυμαχία apogr.:
 ναύμαχος Α^c 28. μετὰ θάτερον Parisinus 2038: μετὰ θάτερον Α^c 31.
 τῷ Riccardianus 16: τὸ Α^c 33–34. μέγα (rec. corr. μέγας)—εὐσύνοπτος
 —μετριάζοντα Α^c: μέγα—εὐσύνοπτον—μετριάζον Bursian 35. αὐτῶν secl.
 Christ: αὐτοῦ Heinsius 36. οἰς Riccardianus 16: δἰς pr. Α^c

XIII As to that poetic imitation which is narrative in - ~~imitation~~ form and employs a single metre, the plot manifestly ought, as in a tragedy, to be constructed on dramatic principles. It should have for its subject a single action, whole and complete, with a beginning, a middle, and an end. It will thus resemble a single and coherent picture of a living being, and produce the pleasure proper to it. It will differ in structure from historical compositions, which of necessity present not a single action, but a single period, and all that happened within that period to one person or to many, little connected together as the events may be. For as the sea-fight at Salamis and the battle with the Carthaginians in Sicily took place at the same time, but did not tend to any one result, so in the sequence of events, one thing sometimes follows another, and yet no single result is thereby produced. Such is the practice, we may say, of most poets. Here again, then, as has been already observed, the transcendent excellence of Homer is manifest. He never attempts to make the whole war of Troy the subject of his poem, though that war had a beginning and an end. It would have been too vast a theme, and not easily embraced in a single view. If, again, he had kept it within moderate limits, it must have been over-complicated by the variety of the incidents. As it is, he detaches a single portion, and admits as episodes many events from the general story of the war—such as the Catalogue of the ships and others—thus diversifying the poem. All other poets take a single hero, a single period, or an action single indeed, but with a multiplicity of parts. Thus did the

τὰ Κύπρια ποιήσας καὶ τὴν μικρὰν Ἰλιάδα. τουγαροῦν ἐκ⁴
μὲν Ἰλιάδος καὶ Ὁδυσσείας μία τραγῳδία ποιεῖται ἑκα-
τέρας ἢ δύο μόναι, ἐκ δὲ Κυπρίων πολλαὶ καὶ τῆς μι-⁵
κρᾶς Ἰλιάδος [πλέον] ὀκτώ, οἷον ὅπλων κρίσις, Φιλοκτή-
της, Νεοπτόλεμος, Εὐρύπυλος, πτωχεία, Λάκαιναι, Ἰλίου
πέρσις καὶ ἀπόπλους [καὶ Σίνων καὶ Τρφάδες].

XXIV Ἐτι δὲ τὰ εἰδη ταύτα δεῖ ἔχειν τὴν ἐποποίαν τῇ τραγῳ-
δίᾳ, ἢ γὰρ ἀπλῆν ἢ πεπλεγμένην ἢ ἡθικὴν ἢ παθητικήν.
10 καὶ τὰ μέρη ἔξω μελοποίας καὶ ὅψεως ταύτα· καὶ γὰρ
περιπτετειῶν δεῖ καὶ ἀναγνωρίσεων καὶ παθημάτων· ἔτι
τὰς διανοίας καὶ τὴν λέξιν ἔχειν καλῶς. οὶς ἄπασιν²
“Ομηρος κέχρηται καὶ πρώτος καὶ ἰκανῶς. καὶ γὰρ καὶ
τῶν ποιημάτων ἑκάτερον συνέστηκεν ἢ μὲν Ἰλιὰς ἀπλοῦν
15 καὶ παθητικόν, ἢ δὲ Ὁδύσσεια πεπλεγμένον (ἀναγνώρισις
γὰρ διόλου) καὶ ἡθική· πρὸς γὰρ τούτοις λέξει καὶ διανοίᾳ
πάντα ὑπερβέβληκεν. διαφέρει δὲ κατά τε τῆς συστάσεως³
τὸ μῆκος ἢ ἐποποία καὶ τὸ μέτρον. τοῦ μὲν οὖν μήκους ὅρος
ἰκανὸς ὁ εἰρημένος· δύνασθαι γὰρ δεῖ συνορᾶσθαι τὴν ἀρχὴν
20 καὶ τὸ τέλος. εἴη δ' ἀν τοῦτο, εἰ τῶν μὲν ἀρχαίων ἐλάτ-
τους αἱ συστάσεις εἰεν, πρὸς δὲ τὸ πλήθος τραγῳδῶν τῶν
εἰς μίαν ἀκρόασιν τιθεμένων παρήκοιεν. ἔχει δὲ πρὸς τὸ⁴
ἐπεκτείνεσθαι τὸ μέγεθος πολύ τι ἢ ἐποποία ἴδιον διὰ
τὸ ἐν τῇ τραγῳδίᾳ μὴ ἐνδέχεσθαι ἄμα πραττόμενα

1459 b 2. Κύπρια Κείz : κυπρικὰ Α^c 4. μόνας pr. Α^c 5 et 7. πλέον
et καὶ Σίνων καὶ Τρφάδες secl. Hermann 7. προϊάδες pr. Α^c (τ sup. scr.
m. rec.) 8. ἔτι δὲ bis Α^c δεῖ apogr.: δὴ Α^c 9. ἡθικὴν om.
Σ 11. καὶ ἡθῶν post ἀναγνωρίσεων add. Susemihl 13. ἰκανῶς apogr.:
ἰκανὸς Α^c 14. πονημάτων Α^c 15. ἀναγνωρίσεις Christ 16. ἡθικὸν
corr. rec. m. Α^c γὰρ Α^c: δὲ apogr. 17. πάντας apogr. 21. πρὸς
δὲ apogr.: πρόσθε Α^c τὸ ante τραγῳδῶν add. Tucker 22. fort.
καθιεμένων Richards

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

[XIV] Again, Epic poetry must have as many kinds as Tragedy: it must be simple, or complex, or 'ethical,' or 'pathetic.' The parts also, with the exception of song and scenery, are the same; for it requires Reversals of Intention, 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 complex (for Recognition scenes run through it), and at the same time 'ethical.' Moreover, in diction and thought he is supreme.

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

Epic poetry has, however, a great—a special—capacity for enlarging its dimensions, and we can see the reason. In Tragedy we cannot imitate several lines of

25 πολλὰ μέρη μιμεῖσθαι ἀλλὰ τὸ ἐπὶ τῆς σκηνῆς καὶ τῶν ὑποκριτῶν μέρος μόνον· ἐν δὲ τῇ ἐποποιίᾳ διὰ τὸ διήγησιν εἶναι ἔστι πολλὰ μέρη ἀμα ποιεῖν περαυνόμενα, ὥφ' ὡν οἰκείων ὅντων αὔξεται ὁ τοῦ ποιήματος ὅγκος. ὥστε τοῦτ' ἔχει τὸ ἀγαθὸν εἰς μεγαλοπρέπειαν καὶ τὸ μεταβάλλειν τὸν 30 ἀκούοντα καὶ ἐπεισοδιοῦν ἀνομοίους ἐπεισοδίους· τὸ γάρ ὅμοιον ταχὺ πληροῦν ἐκπίπτειν ποιεῖ τὰς τραγῳδίας. τὸ δὲ 5 μέτρον τὸ ἡρωικὸν ἀπὸ τῆς πείρας ἡρμοκεν. εἰ γάρ τις ἐν ἄλλῳ τινὶ μέτρῳ διηγηματικὴν μίμησιν ποιοῖτο ἢ ἐν πολλοῖς, 35 ἀπρεπὲς ἀν φαίνοιτο· τὸ γάρ ἡρωικὸν στασιμώτατον καὶ 1460 a μετρώδεστατον τῶν μέτρων ἔστιν (διὸ καὶ γλώττας καὶ μεταφορὰς δέχεται μάλιστα· περιττὴ γάρ καὶ <ταύτῃ> ἡ διηγηματικὴ μίμησις τῶν ἄλλων). τὸ δὲ ἰαμβεῖον καὶ τετράμετρον κινητικά, τὸ μὲν ὀρχηστικὸν τὸ δὲ πρακτικόν. ἔτι δὲ 6 ἀτοπώτερον, εἰ μιγνύοι τις αὐτά, ὥσπερ Χαιρήμων. διὸ οὐδεὶς μακρὰν σύστασιν ἐν ἄλλῳ πεποίηκεν ἢ τῷ ἡρῷ, ἀλλ' ὥσπερ εἴπομεν αὐτὴν ἡ φύσις διδάσκει τὸ ἀρμόττον [αὐτῇ] 5 [δι]αίρεῖσθαι. "Ομῆρος δὲ ἄλλα τε πολλὰ ἀξιος ἐπαινεῖσθαι γ καὶ δὴ καὶ ὅτι μόνος τῶν ποιητῶν οὐκ ὀγνοεῖ δεῖ ποιεῖν αὐτόν. αὐτὸν γάρ δεῖ τὸν ποιητὴν ἐλάχιστα λέγειν· οὐ γάρ ἔστι κατὰ ταῦτα μιμητής. οἱ μὲν οὖν ἄλλοι αὐτοὶ μὲν δὶ' ὅλου

29. fort. [τὸ] ἀγαθὸν Bywater

36. post καὶ add. ταῦτη Twining:

τηδὶ Tucker

κινητος A^cιαμβιον A^c

1460 a 1. κινητικά Ald.

κινητικὰ καὶ Vahlen:

κινητικά, εἰ Comperz

2. μιγνύει Ald.:

μιγνύει apogr.:

μιγνύη A^c (fuit μὴ, et η extreum in litura):

μὴ γνοή Σ (cf. Arab.

'si quis nesciret')

3. τῷ] τὸ A^c4. αὐτῇ] αὐτῇ A^c: secl.

Comperz

5. αἰρεῖσθαι Bonitz (confirmare videtur Arabs):

διαιρεῖσθαι A^c:

δεὶ αἰρεῖσθαι Tucker

33. διηγηματικὴν apogr.: διηγητικὴν A^c

37. μιγνύει apogr.:

κινητος A^cιαμβιον A^c

2. μιγνύει Ald.:

μιγνύει apogr.:

μιγνύη A^c (fuit μὴ, et η extreum in litura):

μὴ γνοή Σ (cf. Arab.

'si quis nesciret')

4. αὐτῇ] αὐτῇ A^c: secl.

Comperz

5. αἰρεῖσθαι Bonitz (confirmare videtur Arabs):

διαιρεῖσθαι A^c:

δεὶ αἰρεῖσθαι Tucker

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

As for the metre, the heroic measure has proved its 5 fitness by the test of experience. If a narrative poem in any other metre or in many metres were now composed, it would be found incongruous. For of all measures the heroic is the stateliest and the most massive; and hence it most readily admits rare words and metaphors, which is another point in which the narrative form of imitation stands alone. On the other hand, the iambic and the trochaic tetrameter are stirring measures, the latter being akin to dancing, the former expressive of action. Still more absurd would it be to mix together different metres, as was done by Chaeremon. Hence no one has ever composed a poem on a great scale in any other than heroic verse. Nature herself, as we have said, teaches the choice of the proper measure.

Homer, admirable in all respects, has the special merit 7 of being the only poet who rightly appreciates the part he should take himself. The poet should speak as little as possible in his own person, for it is not this that makes him an imitator. Other poets appear themselves upon

ἀγωνίζονται, μιμοῦνται δὲ ὄλυγα καὶ ὄλυγάκις· ὁ δὲ ὄλυγα
 ιο φροιμασάμενος εὐθὺς εἰσάγει ἄνδρα ἥ γυναῖκα ἥ ἀλλο τι
 [ἥθος] καὶ οὐδέν' ἀήθη ἀλλ' ἔχοντα ἥθη. δεῖ μὲν οὖν ἐν ταῖς 8
 τραγῳδίαις ποιεῖν τὸ θαυμαστόν, μᾶλλον δ' ἐνδέχεται ἐν
 τῇ ἐποποίᾳ τὸ ἄλογον, δι' ὃ συμβαίνει μάλιστα τὸ θαυ-
 μαστόν, διὰ τὸ μὴ ὄραν εἰς τὸν πράττοντα· ἐπεὶ τὰ περὶ
 15 τὴν "Ἐκτορος δίωξιν ἐπὶ σκηνῆς ὅντα γελοῖα ἀν φανείη, οἱ
 μὲν ἑστῶτες καὶ οὐδὲν διώκοντες, ὁ δὲ ἀνανεύων, ἐν δὲ τοῖς
 ἔπεσιν λαυθάνει. τὸ δὲ θαυμαστὸν ἥδυ· σημεῖον δέ· πάντες
 γὰρ προστιθέντες ἀπαγγέλλουσιν ως χαριζόμενοι. δεδίδαχεν 9
 δὲ μάλιστα "Ομηρος καὶ τοὺς ἄλλους ψευδῆ λέγειν ως δεῖ.
 20 ἔστι δὲ τοῦτο παραλογισμός. οἴονται γὰρ ἄνθρωποι, ὅταν
 τουδὶ ὅντος τοδὶ ἥ ἡ γινομένου γίνηται, εἰ τὸ ὕστερον ἔστιν,
 καὶ τὸ πρότερον εἶναι ἡ γίνεσθαι· τοῦτο δέ ἔστι ψεῦδος. διὸ
 δή, ἀν τὸ πρῶτον ψεῦδος, ἀλλ' οὐδέ, τούτου ὅντος, ἀνάγκη
 <κάκεῖνο> εἶναι ἥ γενέσθαι [ἥ] προσθεῖναι· διὰ γὰρ τὸ τοῦτο
 25 εἰδέναι ἀληθὲς ὅν, παραλογίζεται ἡμῶν ἥ ψυχὴ καὶ τὸ πρῶτον
 ως ὅν. παράδειγμα δὲ τούτου ἐκ τῶν Νίπτρων. προαιρεῖσθαι 10
 τε δεῖ ἀδύνατα εἰκότα μᾶλλον ἥ δυνατὰ ἀπίθανα· τούς τε λόγους
 μὴ συνίστασθαι ἐκ μερῶν ἀλόγων, ἀλλὰ μάλιστα μὲν μη-

11. ἥθος codd., Σ: secl. Reiz: *έλος* Bursian οὐδέν' ἀήθη Vettori: οὐδεναήθη
 Urbinas 47: οὐδένα ἥθη Α^c ἥθη] fort. ἥθος Christ κάν ταῖς
 Gomperz 13. ἀλογον Vettori: ἀνάλογον codd., Σ δι' ὃ Parisinus
 2038: διὸ codd. cett. 14. ἐπεὶ apogr.: ἐπειτα Α^c, Σ 21. τοῦ διώντος
 pr. Α^c τοδὶ ὥ ἥ apogr.: τὸ δι' ἥν pr. Α^c (τὸ δι' ἥ corr. rec. m.) 22.
 γενέσθαι coni. Christ 23. δῆ] δεῖ Bonitz μᾶλλον δὲ Α^c (ἀλλ' οὐδὲ
 corr. rec. m.): μᾶλλο δὲ codd. Robortelli: μᾶλλο δ' δ Vahlen: μᾶλλο, δ Christ
 23–24. cum verbis ἀλλ' οὐδὲ—ἀνάγκη—προσθεῖναι contulerim Rhet. i. 2. 13,
 1357 a 17, ἔτν γάρ ὥ τι τούτων γνώριμον, οὐδὲ δεῖ λέγειν· αὐτὸς γὰρ τοῦτο
 προστιθησιν δ' ἀκροατής, et 18, τὸ δ' ὅτι στεφανίτης τὰ Ὀλύμπια, οὐδὲ δεῖ προσ-
 θεῖναι 24. κάκεῖνο add. Tucker ἥ secl. Bonitz: ὥ Vahlen: ἥν
 Tucker 26. τοῦτου codex Robortelli: τοῦτο Α^c: τούτων apogr.: τοῦτο
 <τὸ> Spengel νίπτρω Α^c

the scene throughout, and imitate but little and rarely. Homer, after a few prefatory words, at once brings in ~~about~~ 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.⁸ The irrational, on which the wonderful depends for its chief effects, has wider scope in Epic poetry, because there the person acting is not seen. Thus, the pursuit of Hector would be ludicrous if placed upon the stage—the Greeks standing still and not joining in the pursuit, and Achilles waving them back. But in the Epic poem the absurdity passes unnoticed. Now the wonderful is pleasing: as may be inferred from the fact that, in telling a story, every one adds something startling of his own, knowing that his hearers like it. It is Homer who ⁹ has chiefly taught other poets the art of telling lies skilfully. The secret of it lies in a fallacy. For, assuming that if one thing is or becomes, a second is or becomes, men imagine that, if the second is, the first likewise is or becomes. But this is a false inference. Hence, where the first thing is untrue, it is quite unnecessary, provided the second be true, to add that the first is or has become. For the mind, knowing the second to be true, falsely infers the truth of the first. There is an example of this in the Bath Scene of the Odyssey.

Accordingly, the poet should prefer probable im-¹⁰ possibilities to improbable possibilities. The tragic plot must not be composed of irrational parts. Everything

δὲν ἔχειν ἀλογον, εἰ δὲ μή, ἔξω τοῦ μυθεύματος, ὥσπερ
οἱ Οἰδίποις τὸ μὴ εἰδέναι τῷς ὁ Λάμος ἀπέθανε, ἀλλὰ μὴ ἐν
τῷ δράματι, ὥσπερ ἐν Ἡλέκτρᾳ οἱ τὰ Πύθια ἀπωγγέλλον-
τες, ἡ ἐν Μυσῶν ὁ ἄφωνος ἐκ Τεγέας εἰς τὴν Μυσίαν ἤκου-
ώστε τὸ λέγειν ὅτι ἀνύρρητο ἀν ὁ μῦθος γελοῖος· ἐξ ἀρχῆς
γάρ οὐ δεῖ συνίστασθαι τοιούτους. ἀν δὲ θῆ καὶ φαίηται
35 εὐλογιστέρως, ἐνδέχεσθαι καὶ ἀτοπον <ὅν>· ἐπεὶ καὶ τὰ ἐν
Ὀδυσσείᾳ ἀλογα τὰ περὶ τὴν ἔκθεσιν ἡς οὐκ ἀν ἦν ἀπεκτὰ
ινοὶ δῆλον ἀν γένοιτο, εἰ αὐτὰ φαῦλος ποιητὴς ποιήσει· τὸν δὲ
τοῖς ἄλλοις ἀγαθοῖς ὁ ποιητὴς ἀφανίζει ἡδύνων τὸ ἀτοπον.
τῇ δὲ λέξει δεῖ διαπονεῖν ἐν τοῖς ἀργοῖς μέρεσιν καὶ μήτε 11
ἡθικοὶ μήτε διανοητικοὶ· ἀποκρύπτει γάρ πάλιν η λίαν
5 λαμπρὰ λέξεις τά τε ἡθη καὶ τὰς διανοίας.

XXV Περὶ δὲ προβλημάτων καὶ λύσεων, ἐκ πόσων τε καὶ
ποίων εἰδῶν ἔστιν, ὡδ' ἀν θεωροῦσιν γένοιτ' ἀν φανερόν.
ἐπεὶ γάρ ἔστι μιμητὴς ὁ ποιητὴς ώσπερανεὶ ζωγράφος ἢ τις
ἄλλος εἰκονοποιός, ἀνάγκη μιμεῖσθαι τριῶν ὅντων τὸν ἀρι-
10 θμὸν ἐν τι ἀεί, ἡ γάρ οὐα ἡν ἡ ἔστιν, ἡ οὐά φασιν καὶ δοκεῖ,
ἡ οὐα εἶναι δεῖ. ταῦτα δ' ἐξαγγέλλεται λέξει <ἡ κυρίοις 2
ὄνόμασιν> ἡ καὶ γλώτταις καὶ μεταφοραῖς· καὶ πολλὰ πάθη

80. <δ> Οἰδίποις Bywater: Οἰδίποιν Tucker Λάμος Riccardianus 16:
ἴδλαος Α^c: ίδλαος cett. 33. ἀνήρειτο Α^c 35. ἀποδέχεσθαι apogr.
ἀτοπον <δν> scripsi: τὸ ἀτοπον Par. 2038: ἀτοπον codd. cett. ἀτοπον
quidem pro ἀτοπὸν τι nonnunquam usurpari solet, e.g. ἀτοπον ποιεῦν (Dem.
F.L. § 71, 387), ἀτοπον λέγειν (Plat. Symp. 175 A); sed in hoc loco vix
ea locutio defendi potest 1460 b 1. ποιήσει Heinsius: ποιήσει codd.:
ποιήσει Spengel 5. τά τε] τὰ δὲ Α^c 7. ποίων apogr.: ποίων ἀν Α^c
9. τὸν ἀριθμὸν (vel τῷ ἀριθμῷ) apogr.: τῶν ἀριθμῶν Α^c 11. η οὐα apogr.:
οὐα Α^c <ἡ κυρίοις ὄνόμασιν> coni. Vahlen: <ἡ κυρία> Gomperz
12. καὶ δο' ἀλλα πάθη coni. Vahlen

irrational should, if possible, be excluded; or, at all events, it should lie outside the action of the play (as, in the Oedipus, the hero's ignorance as to the manner of Laius' death); not within the drama,—as in the Electra, the messenger's account of the Pythian games; or, as in the Mysians, the man who 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 the irrational has been introduced and an air of likelihood imparted to it, we must accept it in spite of the absurdity. Take even the irrational incidents in the Odyssey, where Odysseus is left upon the shore of Ithaca. How intolerable even these might have been would be apparent if an inferior poet were to treat the subject.

1460 b 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 11 the action, where there is no expression of character or thought. For, conversely, character and thought are merely obscured by a diction that is over brilliant.

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

The poet being an imitator, like a painter or any other artist, must of necessity imitate one of three objects,—things as they were or are, things as they are said or thought to be, or things as they ought to be. The vehicle of expression is language,—either current terms or, it may be, rare words or metaphors. There are also many modifications of language, which we

τῆς λέξεως ἐστί, δίδομεν γάρ ταῦτα τοῖς ποιηταῖς. πρὸς δὲ τούτους οὐχ ἡ αὐτὴ ὁρθότης ἐστὶν τῆς πολιτικῆς καὶ τῆς
 15 ποιητικῆς οὐδὲ ἄλλης τέχνης καὶ ποιητικῆς. αὐτῆς δὲ τῆς ποιητικῆς διττὴ ἀμαρτία, ἡ μὲν γάρ καθ' αὐτήν, ἡ δὲ κατὰ συμβεβηκός. εἰ μὲν γάρ <*τι*> προείλετο μιμήσασθαι, <*μὴ* 4
 ὁρθῶς δὲ ἐμιμήσατο δί’ > ἀδυναμίαν, αὐτῆς ἡ ἀμαρτία· εἰ δὲ τῷ προελέσθαι μὴ ὁρθῶς, ἀλλὰ τὸν ἵππον <*ἄμ*> ἄμφω τὰ
 20 δεξιὰ προβεβληκότα ἡ τὸ καθ' ἑκάστην τέχνην ἀμάρτημα οἷον τὸ κατ' ἴατρικὴν ἡ ἄλλην τέχνην [ἡ ἀδύνατα πεποίηται] ὅποιανοῦν, οὐ καθ' ἔαυτήν. ὥστε δεῖ τὰ ἐπιτιμήματα ἐν τοῖς προβλήμασιν ἐκ τούτων ἐπισκοποῦντα λύειν. πρῶτον μὲν τὰ 5 πρὸς αὐτὴν τὴν τέχνην· εἰ ἀδύνατα πεποίηται, ἡμάρτηται.
 25 ἀλλ’ ὁρθῶς ἔχει, εἰ τυγχάνει τοῦ τέλους τοῦ αὐτῆς (τὸ γάρ τέλος εἴρηται), εἰ οὕτως ἐκπληκτικώτερον ἡ αὐτὸς ἡ ἄλλο ποιεῖ μέρος. παράδειγμα ἡ τοῦ "Ἐκτορος δίωξις. εἰ μέντοι τὸ τέλος ἡ μᾶλλον ἡ <*μὴ*> ἡττον ἐνεδέχετο ὑπάρχειν καὶ κατὰ τὴν περὶ τούτων τέχνην, [ἡμαρτῆσθαι] οὐκ ὁρθῶς· δεῖ γάρ εἰ ἐν-
 30 δέχεται ὅλως μηδαμῇ ἡμαρτῆσθαι. ἔτι ποτέρων ἐστὶ τὸ ἀμάρτημα, τῶν κατὰ τὴν τέχνην ἡ κατ' ἄλλο συμβεβη-
 κός; ἔλαττον γάρ εἰ μὴ ἦδει ὅτι ἔλαφος θήλεια κέρατα οὐκ ἔχει ἡ εἰ ἀμιμήτως ἔγραψεν. πρὸς δὲ τούτους ἐὰν 6
 ἐπιτιμᾶται ὅτι οὐκ ἀληθῆ, ἀλλ’ ἵσως <*ώς*> δεῖ—οἷον καὶ

17. *τι addidi μὴ δρθῶς—δί’ addidi: <δρθῶς, ἡμαρτε δ’ ἐν τῷ μιμήσασθαι δί’>* coni. Vahlen 18. *εἰ apogr.: ή Α^c* 19. *τῷ corr. Parisinus 2038 (Bywater): τὸ Α^c: <δὰ> τὸ Ueberweg ἀμ’ add. Vahlen*
 21. *ἡ ἀδύνατα πεποίηται secl. Dünzter: ἀδύνατα πεποίηται (deleto ή) post ὅποιανοῦν traiecit Christ* 22. *ὅποιαν δῦν Α^c: ὅποιανοῦν vulg.: ὅποι ἀν οὖν Bywater: ὅποιανοῦn Winstanley* 23. *τὰ (εἰ sup. scr. m. rec.) Α^c* 24. *εἰ add. Parisinus 2038: om. cett.* 25. *αὐτῆς apogr.: αὐτῆς Α^c* 26. *είρηται Heinsius: τηρεῖται M. Schmidt 28. ή <*μὴ*> ἡττον Ueberweg: ἡττον Α^c: ή ἡττον corr. Α^c apogr.* 29. *ἡμαρτῆσθαι (μαρτῆσθαι pr. Α^c) secl. Bywater, Ussing: ἡμαρτηται Ald.: <*μὴ*> ἡμαρτῆσθαι, Tucker, interpunctione mutata* 32. *εἰδει (η sup. scr. m. rec.) Α^c* 33. *ή] η pr. Α^c εἰ ἀμιμήτως] η ἀμιμήτως (corr. κάμιμήτως) Α^c* 34. *<*ώς*> coni. Vahlen*

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

First as to matters which concern the poet's own art. If he describes the impossible, he is guilty of an error; but the error may be justified, if the end of the art be thereby attained (the end being that already mentioned)—if, that is, the effect of this or any other part of the poem is thus rendered more striking. A case in point is the pursuit of Hector. If, however, the end might have been as well, or better, attained without violating the special rules of the poetic art, the error is not justified: for every kind of error should, if possible, be avoided.

Again, does the error touch the essentials of the poetic art, or some accident of it? For example,—not to know that a hind has no horns is a less serious matter than to paint it inartistically.

Further, if it be objected that the description is not

35 Σοφοκλῆς ἔφη αὐτὸς μὲν οἶους δεῖ ποιεῖν, Εὑριπίδης δὲ οἷοι εἰσίν—ταύτη λυτέον. εἰ δὲ μηδετέρως, ὅτι οὗτο φασίν· οἶον τὰ περὶ θεῶν· ἵσως γάρ οὕτε βέλτιον οὗτο λέγειν, οὔτ' ἀληθῆ,
 1461 a ἀλλ' <εἰ> ἔτυχεν ὡσπερ Ξενοφάνει· ἀλλ' οὖν φασι. τὰ δὲ
 ἵσως οὐ βέλτιον μέν, ἀλλ' οὗτοι εἰχειν, οἷον τὰ περὶ τῶν
 ὅπλων, “ἔγχεα δέ σφιν δρός ἐπὶ σαυρωτῆρος.”¹ οὗτο γάρ τότ'
 ἐνόμιζον, ὡσπερ καὶ νῦν Ἰλλυριοί. περὶ δὲ τοῦ καλῶς ἡ μὴ 8
 5 καλῶς ἡ εἴρηται τινι ἡ πέπρακται, οὐ μόνον σκεπτέον εἰς
 αὐτὸ τὸ πεπραγμένου ἡ εἰρημένου βλέποντα εἰ σπουδαῖον ἡ
 φαῦλον, ἀλλὰ καὶ εἰς τὸν πράττοντα ἡ λέγοντα, πρὸς δὲ ἡ
 ὅτε ἡ ὅτῳ ἡ οὐ ἔνεκεν, οἷον ἡ μείζονος ἀγαθοῦ, ἵνα γέ-
 νηται, ἡ μείζονος κακοῦ, ἵνα ἀπογένηται. τὰ δὲ πρὸς τὴν 9
 10 λέξια ὄρῳντα δεῖ διαλύειν, οἷον γλώττη “οὐρῆς μὲν πρῶ-
 τον.”² Ἱσως γάρ οὐ τοὺς ἡμιόνους λέγει ἀλλὰ τοὺς φύ-
 λακας, καὶ τὸν Δόλωνα “ὅς δέ τοι εἴδος μὲν ἔην κακός,”³
 οὐ τὸ σῶμα ἀσύμμετρον ἀλλὰ τὸ πρόσωπον αἰσχρόν, τὸ
 γάρ εὐειδὲς οἱ Κρῆτες εἰπρόσωπον καλοῦσι· καὶ τὸ “ζωρό-
 15 τερον δὲ κέραιε”⁴ οὐ τὸ ἄκρατον ὡς οἰνόφλυξιν ἀλλὰ τὸ
 θᾶττον. τὰ δὲ κατὰ μεταφορὰν εἴρηται, οἷον “πάντες μέν 10

¹ *Iliad* x. 152.

² *Ib.* i. 50.

³ *Ib.* x. 316.

⁴ *Ib.* ix. 203.

35. Εὑριπίδης Heinsius: εὐριπίδης codd. (tuetur Gomperz, cf. 1448 a 36
 ἀθηναῖοι codd.) 37. οὗτοι Riccardianus 16, corr. Vaticanus 1400: οὗτε
 Α^c: om. Parisinus 2038 1461 a 1. <ει> coni. Vahlen ξενοφάνει vel
 ξενοφάνης apogr.: ξενοφάνη Α^c: παρὰ Ξενοφάνει Ritter: <οἱ περὶ> Ξενοφάνη
 Tucker οὗτοι Tywhitt: οὗτοι Α^c: οὗτοι Spengel φασι. τὰ δὲ Spengel:
 φασι τάδε. Α^c 6. ει apogr.: ἡ Α^c 7. commate distinxi post λέγοντα
 <ἢ> πρὸς δὲ Carroll 8. οἷον ἡ Α^c: οἷον ει apogr. 9. ἡ add.
 corr. Α^c apogr. 12. δις δέ τοι Vahlen: ὡς βῆται (corr. m. rec. δις) Α^c:
 δις δέ τοι apogr. ἔην apogr.: ει δις Α^c 16. κέραι έουν τὸ pr. Α^c
 16. τὰ Spengel: τὰ Α^c τάντες Gräfeuhana: διλλοι Α^c et Homerus

true to fact, the poet may perhaps reply,—‘But the objects are as they ought to be’: just as Sophocles said that he drew men as they ought to be; Euripides, as they are. In this way the objection may be met. If, however, the representation be of neither kind, the poet may answer,—‘This is how men say the thing is.’ This applies to tales about the gods. It may well be that these stories are not higher than fact nor yet true to fact: they are, very possibly, what Xenophanes says of them. But anyhow, ‘this is what is said.’ Again, a description may be no better than the fact: ‘still, it was the fact’; as in the passage about the arms: ‘Upright upon their butt-ends stood the spears.’ This was the custom then, as it now is among the Illyrians.

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

Other difficulties may be resolved by due regard to the usage of language. We may note a rare word, as in *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 εὐειδές, ‘well-favoured,’ to denote a fair face. Again, *ζωρότερον δὲ κέραιε*, ‘mix the drink livelier,’ does not mean ‘mix it stronger’ as for hard drinkers, but ‘mix it quicker.’

ρά θεοί τε καὶ ἀνέρες εὑδον παννύχιοι.”¹ ἄμα δέ φησιν “ἢ τοι δτ' ἐς πεδίον τὸ Τρωικὸν ἀθρήσειεν, αὐλῶν συρίγγων θ' ὅμαδον.”² τὸ γὰρ πάντες ἀντὶ τοῦ πολλοί κατὰ μετα-
20 φορὰν εἰρηται, τὸ γὰρ πᾶν πολύ τι· καὶ τὸ “οἵ δ' ἄμμο-
ρος”³ κατὰ μεταφοράν, τὸ γὰρ γυωριμώτατον μόνον. κατὰ 11
δὲ προσφοδίαν, ὡσπερ Ἰππίας ἔλυεν ὁ Θάσιος τὸ “δίδομεν
δέ οἱ”⁴ καὶ “τὸ μὲν οὖ καταπύθεται ὅμβρῳ.”⁵ τὰ δὲ διαιρέ- 12
σει, οἷον Ἐμπεδοκλῆς “αἴψα δὲ θνήτ' ἐφύοντο, τὰ πρὸν μά-
25 θον ἀθάνατ' <εἶναι> ζωρά τε πρὸν κέκρητο.” τὰ δὲ ἀμφιβολίᾳ,⁶ 13
“παρφύχηκεν δὲ πλέω νῦξ.”⁷ τὸ γὰρ πλείω ἀμφιβολόν ἔστιν.
τὰ δὲ κατὰ τὸ ἔθος τῆς λέξεως· τῶν κεκραμένων <οἰονοῦν> οἰνόν 14

¹ *Iliad* ii. 1, ἀλλοι μέν ἡα θεοί τε καὶ ἀνέρες ἱπποκορυσταὶ εὑδον παννύχιοι.

Ib. x. 1, ἀλλοι μὲν παρὰ νησιν ἀριστῆτες Παναχαιῶν εὑδον παννύχιοι.

² *Ib.* x. 11, ἢ τοι δτ' ἐς πεδίον τὸ Τρωικὸν ἀθρήσειεν, θαύμαζεν πυρά πολλὰ τὰ καίετο Ἰλιόθι πρ., αὐλῶν συρίγγων τ' ἐνοτήτην ὅμαδον τ' ἀνθράπισσαν.

³ *Ib.* xviii. 489, οἵ δ' ἄμμορος ἔστι λοετρῶν Ὀκεανοῖο.

⁴ *Ib.* xxi. 297, δίδομεν δέ οἱ εἴχος ἀρέσθαι. Sed in *Iliade* ii. 15 (de quo hic agitur) Τρώεσσι δὲ κήδε' ἐφίππται.

⁵ *Ib.* xxiii. 328, τὸ μὲν οὖ καταπύθεται ὅμβρῳ.

⁶ *Ib.* x. 251, μάλα γὰρ νῦξ ἀνεται, ἐγγύθι δ' ἡώς, δοτρα δὲ δὴ προβέβηκε, παρφύχηκεν δὲ πλέων νῦξ τῶν δύο μοιράων, τριτάτη δὲ τοι μοιρα λελειπται.

17. *ἱπποκορυσταὶ* (Homerus) post ἀνέρες add. Christ, habuit iam Σ (cf. Arab. ‘ceteri quidem homines et dei qui equis armati insident’) *ἀπαρτεῖ* post εὗδον intercidisse suspicatur Bywater 19. θ' ὅμαδον Sylburg: τε ὅμαδόν (ὅμαδον apogr.) Α^c τοῦ add. apogr.: om. Α^c 23. δέ οἱ apogr.: δέοι Α^c 25. εἶναι add. Vettori ex Athenaeo x. 423 ζωρά Athenaeus: ζῶα codd. τε <δ> πρὸν Gomperz secutus Bergkium κέ-
κρητο (ε sup. scr. m. rec.) Α^c: κέκρητο apogr.: ἀκρητα Karsten (ed. Empedocles) 26. πλέω Α^c: πλέων apogr.: πλέων Ald. πλεῖον vel πλέων apogr. 27. <δσα> τῶν κεκραμένων Vahlen: <δσα πο>τῶν κεκρα-
μένων Ueberweg: πῶν κεκραμένων Bursian <οἰονοῦ> Tucker: <ἕντα>
olim conieci

Sometimes an expression is metaphorical, as 'Now all 10 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 . . .', *οἰη*, 'alone,' is metaphorical; for the best known may be called the only one.

Again, the solution may depend upon accent or 11 breathing. Thus Hippias of Thasos solved the difficulties in the lines,—δίδομεν (*διδόμεν*) δέ *οἱ*, and τὸ μὲν *οὐ* (*οὐ*) καταπίθεται δμβρφ.

Or again, the question may be solved by punctuation, 12 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 13 παρόχηκεν δὲ πλέω νύξ, where the word *πλέω* is ambiguous.

Or by the usage of language. Thus any mixed 14 drink is called *οἶνος*, 'wine.' Hence Ganymede is said

φασιν οὖται, [δθεν πεποίηται “κυημὸς νεοτεύκτου κασσιτέροιο”]¹ δθεν εἰρηται ὁ Γανυμήδης “Διὶ οἰνοχοεύει,”² οὐ πινόν-
30 των οίνον, καὶ χαλκέας τοὺς τὸν σίδηρον ἐργαζομένους. εἰη 15
δ’ ἀν τοῦτο γε <καὶ> κατὰ μεταφοράν. δεῖ δὲ καὶ ὅταν ὅνομά
τι ὑπεναντίωμά τι δοκῆ σημαίνει, ἐπισκοπεῖν ποσαχῶς ἀν
σημαίνοι τοῦτο ἐν τῷ εἰρημένῳ, οἷον τὸ “τῇ ρ’ ἔσχετο χάλκεον
ἔγχος,”³ τὸ ταύτη κωλυθῆναι ποσαχῶς ἐνδέχεται. ὡδὶ <δὲ> 16
35 [ἢ ὡς] μάλιστ’ ἀν τις ὑπολάβοι, κατὰ τὴν καταντικρὺν ἢ ὡς
ιππιν Γλαύκων λέγει, ὅτι ἔνια ἀλόγως προυπολαμβάνουσιν καὶ
αὐτὸν καταψήφισάμενοι συλλογίζονται καὶ ὡς εἰρήκοτος ὅ
τι δοκεῖ ἐπιτιμῶσιν, ἀν ὑπεναντίον ὥ τῇ αὐτῶν οἰήσει. τοῦ-
το δὲ πέπονθε τὰ περὶ Ἰκάριον. οἴονται γάρ αὐτὸν Λάκωνα
5 εἶναι· ἄτοπον οὖν τὸ μὴ ἐντυχεῖν τὸν Τηλέμαχον αὐτῷ εἰς
Λακεδαιμονα ἐλθόντα. τὸ δ’ ἵσως ἔχει ὕσπερ οἱ Κεφαλῆ-
νές φασι· παρ’ αὐτῶν γάρ γῆμαι λέγουσι τὸν Ὀδυσσέα
καὶ εἶναι Ἰκάδιον ἀλλ’ οὐκ Ἰκάριον· δι’ ἀμάρτημα δὴ τὸ
πρόβλημα εἰκός ἔστιν. δῆλος δὲ τὸ ἀδύνατον μὲν πρὸς τὴν 17
10 ποίησιν ἢ πρὸς τὸ βέλτιον ἢ πρὸς τὴν δόξαν δεῖ ἀντέγειν.

¹ *Iliad* xxii. 592.² *Ib.* xx. 234.³ *Ib.* xx. 272, τῇ ρ’ ἔσχετο μείλινον ἔγχος.

28. δθεν—κασσιτέροιο secl. M. Schmidt
οἶνον in codd. post ἐργαζομένους posita hoc revocavit Maggi e cod. Lampridii
29. οἰνοχοεύει Α^c: οἰνοχοεύειν apogr. πεινάντων pr. Α^c 31. καὶ add.
Heinsius 31–32. δνδματι ὑπεναντιώματι Α^c δοκῆ apogr.: δοκεῖ Α^c 33.
σημαίνοι Vahlen (ed. 1): σημαίνεις Α^c: σημάνειν Parisinus 2038: σημαίνεις
alia apographa 33–35. οἶνον τὸ <ἐν τῷ> “τῇ—τὸ ταύτη κωλυθῆναι [ποσα-
χῶς] ἐνδέχεται διπλῶς, ἢ πῶς μάλιστ’ ἀν τις κ.τ.λ. M. Schmidt 34. δὲ
addidi 35. ἢ ὡς olim secl. Bywater ὠδὶ ἢ <ὦδί>, ὡς coni. Vahlen:
ὠδὶ ὥ τοις Tucker 1461 b 1. ἔνιοι Vettori 2. εἰρηκότος δ τι Castel-
vetro: εἰρηκότες διτι Α^c 3. αὐτῶν Parisinus 2038: αὐτῶν codd. 7.
αὐτῶν apogr.: αὐτῶν codd. 8. δι’ ἀμάρτημα Maggi: διαμάρτημα codd.
αἰκός ἔστι <γενέσθαι> Gomperz <ἢ> πρὸς Ald. fort. recte
Gomperz: δὲ codd. 9. <εἶναι> εἰκός ἔστι Hermann (fort. recte):

'to pour the wine to Zeus,' though the gods do not drink wine. So too workers in iron are called *χαλκέας*, or workers in bronze. This, however, may also be taken as a metaphor.

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

—P
—P

In general, the impossible must be justified by reference to artistic requirements, or to the higher

πρός τε γάρ τὴν ποίησιν αἱρετώτερον πιθανὸν ἀδύνατον ἡ ἀπίθανον καὶ δυνατόν. <καὶ ἵσως ἀδύνατον> τοιούτους εἶναι, οἵους Ζεῦξις ἔγραφεν· ἀλλὰ βέλτιον· τὸ γάρ παράδειγμα δεῖ ὑπερέχειν. πρὸς <δ> ἄ φασιν, τǎλογα· οὕτω τε καὶ ὅτι ποτὲ 15 οὐκ ἀλογόν ἐστιν εἰκὸς γάρ καὶ παρὰ τὸ εἰκὸς γίνεσθαι. τὰ δὲ 18 ὑπεναντίως εἰρημένα οὕτω σκοπεῖν, ὥσπερ οἱ ἐν τοῖς λόγοις ἔλεγχοι, εἰ τὸ αὐτὸν καὶ πρὸς τὸ αὐτὸν καὶ ὠσαύτως, ὥστε καὶ λυτέον ἡ πρὸς ἄ αὐτὸς λέγει ἡ δὲ ἀν φρόνιμος ὑποθῆται. ὄρθη δὲ ἐπιτίμησις καὶ ἀλογίᾳ καὶ μοχθηρίᾳ, δταν μὴ 20 ἀνάγκης οὕσης μηθὲν χρήσηται τῷ ἀλόγῳ, ὥσπερ Εὔριπίδης τῷ Αἴγεν, ἡ τῇ πονηρίᾳ, ὥσπερ ἐν Ὀρέστῃ τοῦ Μενελάου. τὰ μὲν οὖν ἐπιτιμήματα ἐκ πέντε εἰδῶν φέρουσιν, ἡ γάρ ὡς 25 ἀδύνατα ἡ ὡς ἀλογα ἡ ὡς βλαβερά ἡ ὡς ὑπεναντία ἡ ὡς παρὰ τὴν ὄρθοτητα τὴν κατὰ τέχνην. αἱ δὲ λύσεις ἐκ τῶν 25 εἰρημένων ἀριθμῶν σκεπτέαι, εἰσὶν δὲ δώδεκα.

XXVI Πότερον δὲ βελτίων ἡ ἐποποικὴ μίμησις ἡ ἡ τραγική, διαπορήσειν ἄν τις. εἰ γάρ ἡ ἡττον φορτικὴ βελτίων, τοιαύτη δὲ ἡ πρὸς βελτίους θεατάς ἐστιν ἀεί, λίαν δῆλον ὅτι ἡ

11. πειθανὸν Α^c 12. ἀπειθανον Α^c <καὶ ἵσως ἀδύνατον> Gomperz, secutus Margoliouth ('fortasse enim impossibile est' Arabs): καὶ εἰ ἀδύνατον coniecerat Vahlen 13. οἷον Parisinus 2038: οἷον codd. 14. δ' add. Ueberweg (auctore Vahleno) 16. ὑπεναντίως Twining (cf. Arab. 'quae dicta sunt in modum contrarii'): ὑπεναντία ὡς codd.: ὡς ὑπεναντία Heinsius 18. ὥστε καὶ λυτέον M. Schmidt: ὥστε καὶ αὐτὸν codd. φρόνιμος apogr.: φρόνημον (corr. m. rec. φρόνιμον) Α^c 19. ἀλογίᾳ καὶ μοχθηρίᾳ Vahlen: ἀλογίᾳ καὶ μοχθηρίᾳ codd. 20. fort. <πρὸς> μηδὲν Gomperz 21. τῷ Αἴγεν ἡ τῷ margo Riccardiani 16: τῷ αἰγειτῇ Α^c <τῷ> τοῦ coni. Vahlen 26. βελτίων apogr.: βελτιον Α^c 28. δὲ ἡ apogr.: δὴ Α^c δεῖ, λιαν Vahlen: δειλιαν codd.

reality, or to received opinion. With respect to the requirements of art, a probable impossibility is to be preferred to a thing improbable and yet possible. Again, it may be impossible that there should be men such as Zeuxis painted. 'Yes,' we say, 'but the impossible is the higher thing; for the ideal type must surpass the reality.' To justify the irrational, we appeal to what is commonly said to be. In addition to which, we urge that the irrational sometimes does not violate reason; just as 'it is probable that a thing may happen contrary to probability.'

Things that sound contradictory should be examined 18 by the same rules as in dialectical refutation—whether the same thing is meant, in the same relation, and in the same sense. We should therefore solve the question by reference to what the poet says himself, or to what is tacitly assumed by a person of intelligence.

The element of the irrational, and, similarly, depravity 19 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 20 objections are drawn. Things are censured either as impossible, or irrational, or morally hurtful, or contradictory, or contrary to artistic correctness. The answers should be sought under the twelve heads above mentioned.

XXVI The question may be raised whether the Epic or Tragic mode of imitation is the higher. If the more refined art is the higher, and the more refined in every case is that which appeals to the better sort of audience,

ἀπαντα μιμουμένη φορτική· ὡς γὰρ οὐκ αἰσθανομένων ἀν
 30 μὴ αὐτὸς προσθῇ, πολλὴν κίνησιν κινοῦνται, οἷον οἱ φαῦλοι
 αὐληταὶ κυλιόμενοι ἀν δίσκον δέη μιμεῖσθαι, καὶ ἐλκούτες
 τὸν κορυφαῖον ἀν Σκύλλαν αὐλῶσιν. ἡ μὲν οὖν τραγῳδία 2
 τοιαύτη ἔστιν, ὡς καὶ οἱ πρότερον τοὺς ὑστέρους αὐτῶν φόντο
 ὑποκριτάς· ὡς λίαν γὰρ ὑπερβάλλοντα πίθηκον ὁ Μυνυίσκος
 35 τὸν Καλλιππίδην ἐκάλει, τοιαύτη δὲ δόξα καὶ περὶ Πιν-
 1462 a δάρου ἦν· ὡς δὲ οὗτοι ἔχουσι πρὸς αὐτούς, ἡ ὅλη τέχνη
 πρὸς τὴν ἐποποιίαν ἔχει. τὴν μὲν οὖν πρὸς θεατὰς ἐπιεικεῖς
 φασιν εἶναι <οὖ> οὐδὲν δέονται τῶν σχημάτων, τὴν δὲ τραγι-
 κῆν πρὸς φαῦλους· εἰ οὖν φορτική, χείρων δῆλον ὅτι ἀν εἴη. 3
 5 πρώτου μὲν οὖν οὐ τῆς ποιητικῆς ἡ κατηγορία ἀλλὰ τῆς
 ὑποκριτικῆς, ἐπεὶ ἔστι περιεργάζεσθαι τοῖς σημείοις καὶ ῥαψῳ-
 δοῦντα, ὅπερ [ἔστι] Σωσίστρατος, καὶ διάδοντα, ὅπερ ἐποίει
 Μνασίθεος ὁ Ὄπούντιος. εἴτα οὐδὲ κίνησις ἄπασα ἀποδοκι-
 μαστέα, εἰπερ μηδὲ ὅρχησις, ἀλλ’ ἡ φαῦλων, ὅπερ καὶ Καλλιπ-
 10 πίδη ἐπειτιάτο καὶ νῦν ἄλλοις ὡς οὐκ ἐλευθέρας γυναικας
 μιμουμένων. ἔτι ἡ τραγῳδία καὶ ἄνευ κινήσεως ποιεῖ τὸ αὐτῆς,
 ὥσπερ ἡ ἐποποιία· διὰ γὰρ τοῦ ἀναγυνώσκειν φανερὰ ὅποια
 τίς ἔστιν· εἰ οὖν ἔστι τά γ’ ἄλλα κρείττων, τούτο γε οὐκ ἀναγ-
 καῖον αὐτῇ ὑπάρχειν. ἔστι δὲ ἐπεὶ τὰ πάντα ἔχει δσαπερ ἡ ἐπο-
 15 ποιία (καὶ γὰρ τῷ μέτρῳ ἔξεστι χρῆσθαι), καὶ ἔτι οὐ μικρὸν

30. κινοῦνται apogr.: κινοῦντα Α^ο 1462 a 1. ἔχουσι apogr.: δὲ ἔχουσι
 Α^ο αὐτὸν Hermann: αὐτὸν codd. 3. ὡς add. Vettori: ἐπεὶ Christ
 σχημάτων τὴν apogr.: σχημάτα αὐτὴν (τα αὐτὰ rec. in litura) Α^ο
 4. εἰ apogr.: ἡ Α^ο 5. οὖν add. Parisinus 2038: om. cett. 7.
 ἔστι secl. Spengel διάδοντα Maggi: διάδοντα apogr.: διάδοντα Α^ο
 8. δὲ τούντιος Α^ο 10. ἐπειτιάτο pr. Α^ο 11. αὐτῆς apogr.: αὐτῆς Α^ο
 12. ὄποια Α^ο 14. αὐτῇ apogr.: αὐτῇ Α^ο 12. ἔστι δὲ ἐπεὶ τὰ Gomperz:
 ἔστι δὲ, διὰ Usener: ἐπειτα διότι codd.

the art which imitates anything and everything is manifestly most unrefined. The audience is supposed to be too dull to comprehend unless something of their own is thrown in by the performers, who therefore indulge in restless movements. Bad flute-players twist and twirl, if they have to represent 'the quoit-throw,' or hustle the coryphaeus when they perform the 'Scylla.' Tragedy,² it is said, has this same defect. We may compare the opinion that the older actors entertained of their successors. Mynniscus used to call Callippides 'ape' on account of the extravagance of his action, and the same view was held of Pindarus. Tragic art, then, as a whole, stands to Epic in the same relation as the younger to the elder actors. So we are told that Epic poetry is addressed to a cultivated audience, who do not need gesture; Tragedy, to an inferior public. Being then ³ unrefined, it is evidently the lower of the two.

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

And superior it is, because it has all the epic ⁴ elements—it may even use the epic metre—with the

μέρος τὴν μουσικὴν καὶ τὰς ὅψεις, δι' ἂς αἱ ἡδοναὶ συνίστανται ἐναργέστατα· εἴτα καὶ τὸ ἐναργὲς ἔχει καὶ ἐν τῇ ἀναγνώσει καὶ ἐπὶ τῶν ἔργων· ἔτι τὸ ἐν ἐλάττονι μήκει τὸ τέλος 5
 1462 b τῆς μυμήσεως εἰναι (τὸ γὰρ ἀθροώτερον ἥδιον ἡ πολλῷ κεκραμένον τῷ χρόνῳ· λέγω δὲ οἷον εἴ τις τὸν Οἰδίπουν θείη τὸν Σοφοκλέους ἐν ἔπεσιν ὅσοις ἡ Ἰλιάς)· ἔτι ἡττον μία ἡ 5 μύμησις ἡ τῶν ἐποποιῶν (σημεῖον δέ· ἐκ γὰρ ὁποιασοῦν [μυμήσεως] πλείους τραγῳδίαι γίνονται), ὥστε ἐὰν μὲν ἔνα μῦθον ποιῶσιν, ἡ βραχέως δεικνύμενον μύουρον φαίνεσθαι, ἡ ἀκολουθοῦντα τῷ συμμέτρῳ μήκει ὑδαρῆ. * * λέγω δὲ οἷον ἐὰν ἐκ πλειόνων πράξεων ἡ συγκειμένη, ὥσπερ ἡ Ἰλιάς ἔχει πολλὰ τοιαῦτα μέρη καὶ ἡ Ὀδύσσεια ἄ καὶ καθ' 10 ἑαυτὰ ἔχει μέγεθος· καίτοι ταῦτα τὰ ποιήματα συνέστηκεν ὡς ἐνδέχεται ἄριστα καὶ διὰ μάλιστα μᾶς πράξεως μίμησις. εἰ οὖν τούτοις τε διαφέρει πᾶσιν καὶ ἔτι τῷ τῆς τέχνης 7
 1462 b 1. ἥδιον ἡ Maggi : ἥδειον ἡ Riccardianus 16 : ἥδονή A^c 2. τὸν δίκτουν pr. A^c θεῖη bis A^c 3. ἡ Διάς Riccardianus 16 : ἡ Διάς (fuit Iδιας) A^c μία ἡ Bywater : ἡ μία A^c : μία ὄποιασοῦν Riccardianus 16
 5. μυμήσεως secl. Gomperz 6. μελουρον Parisinus 2038 7. συμμέτρῳ Bernays : τοῦ μέτρου codd.: fort. τοῦ μετρίου (cf. 1458 b 12) post ὑδαρῆ,
 <ἐὰν δὲ πλείους> Ald. : <λέγω δὲ οἷον * * δν δὲ μῆ, οὐ μία ἡ μύμησις> coni. Vahlen: <ἐὰν δὲ πλείους, οὐ μία ἡ μύμησις> Teichmüller: lacunam aliter supplevi, vide versionem 9. ἄ add. apogr. 10. καίτοι ταῦτα τὰ Riccardianus 16 : καὶ τοιαῦτ' ἄττα A^c 18. ἡ apogr. : εἰ A^c

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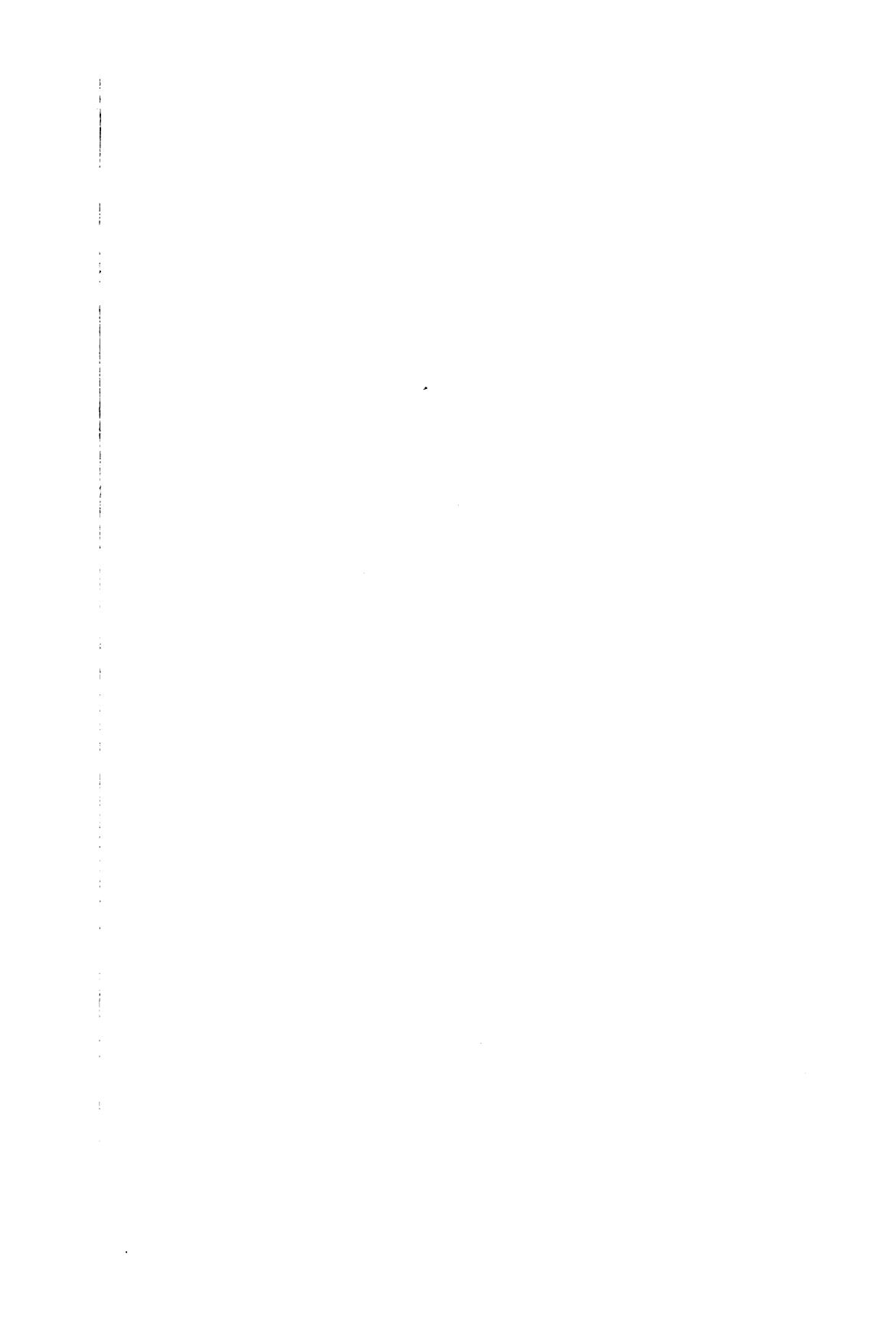
16. καὶ τὰς ὅψεις secl. Spengel : post ἐναργέστατα collocavit Gomperz : καὶ τὴν δύψιν Ald. δι' ἂς (vel aīs) coni. Vahlen : δι' ἂς codd. 17. ἀναγνώσει Maggi : ἀναγνωρίσει A^c 18. ἔτι τὸ Winstanley : ἔτι τῷ codd.
 1462 b 1. ἥδιον ἡ Maggi : ἥδειον ἡ Riccardianus 16 : ἥδονή A^c 2. τὸν δίκτουν pr. A^c θεῖη bis A^c 3. ἡ Διάς Riccardianus 16 : ἡ Διάς (fuit Iδιας) A^c μία ἡ Bywater : ἡ μία A^c : μία ὄποιασοῦν Riccardianus 16
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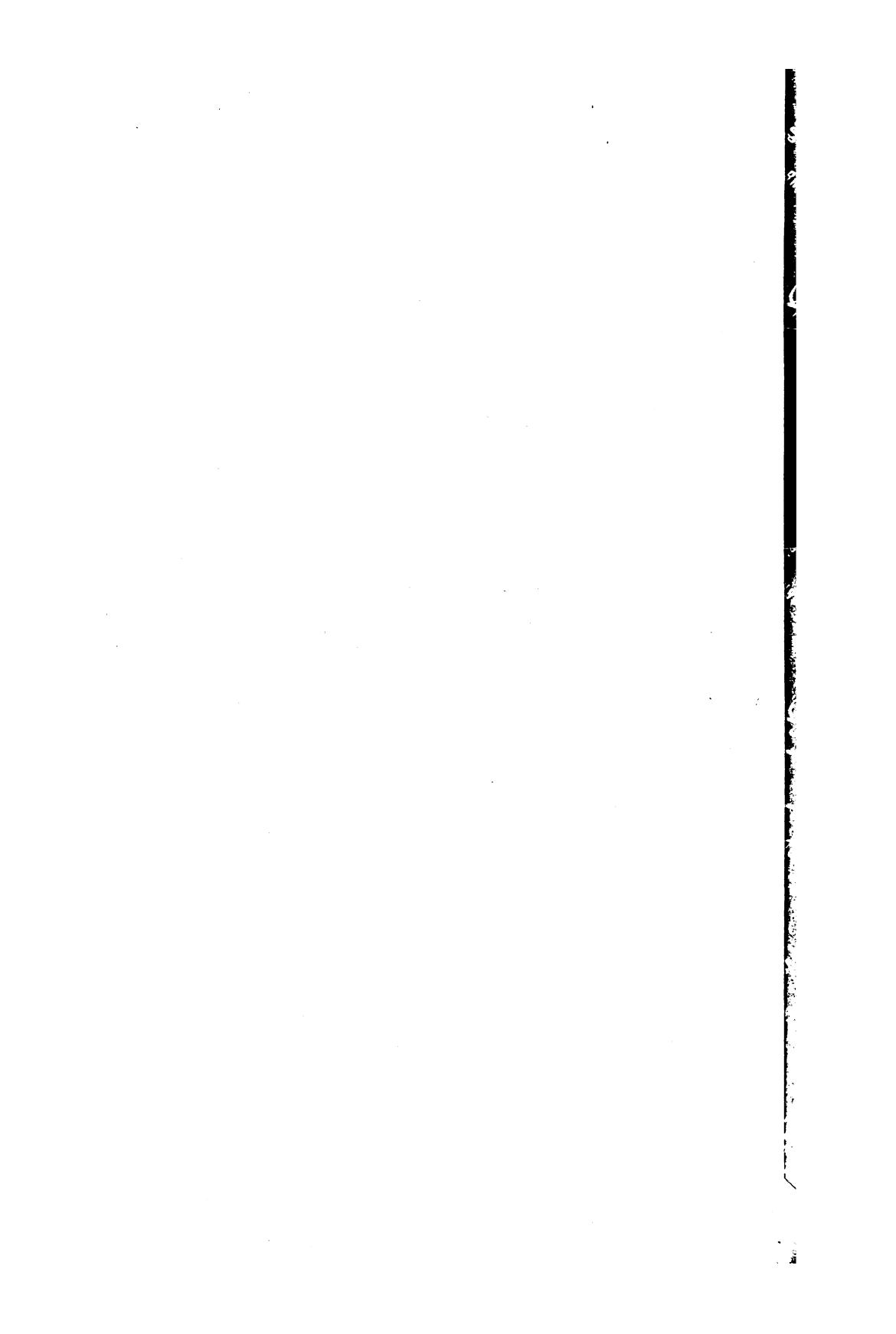
music and scenic effects as important accessories ; and these produce the most vivid of pleasures. Further, it has vividness of impression in reading as well as in representation. Moreover, the art attains its end within 5
1462 b narrower limits ; for the concentrated effect is more pleasurable than 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 6 has less unity ; as is shown by this, that any Epic poem will furnish subjects for several tragedies. Thus if the story adopted by the poet has a strict unity, it must either be concisely told and appear truncated ; or, if it conform to the Epic canon of length, it must seem weak and watery. <Such length implies some loss of unity,> if, I mean, the poem is constructed out of several actions, like the Iliad and the Odyssey, which have many such parts, each with a certain magnitude of its own. Yet these poems are as perfect as possible in structure ; each is, in the highest degree attainable, an imitation of a single action.

If, then, Tragedy is superior to Epic poetry in all these 7 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 8 poetry in general ; their several kinds and parts, with the number of each and their differences ; the causes that make a poem good or bad ; the objections of the critics and the answers to these objections. * * *

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