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THE

POETICS OF ARISTOTLE

EDITED
WITH CRITICAL NOTES AND A TRANSLATION

BY

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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 Of these, one or two appear to have carried general conviction (in particular, xxiii. 1); two are now withdrawn,—iii. 3 and xxv. 14, the latter in favour of <οἰόνον> (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 τίς αὐτὸς for [τινὰς αὐτὸς].

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 οὗ (οὗτω MSS.) τὰ τυχόντα ὄνοματα in ix. 5. 1451 b 14 (= b 13 Bekk.), where the Arabic has 'names not given at random.' For the copyist's error cf. ix. 2. 1451 a 38 (= a 36 Bekk.), where Αε has οὗτω, though οὗ τὰ rightly appears in the 'apographa': and for a similar
omission of οὐ in A⁶ cf. vi. 12. 1450 a 32 ( = a 30 Bekk.), οὐ ποιήσει ὁ ἦν τῆς πραγματείας ἔργον, the indispensable negative being added in ‘apogr.’ and found in the Arabic. The emendation not only gives a natural instead of a strained sense to the words τὰ τυχόντα ὑφόματα, but also fits in better with the general context, as I have argued at some length in Aristotle’s Theory of Poetry and Fine Art (ed. 2) pp. 367–9 (note).

Another conjecture of my own I have ventured to admit into the text. In the much disputed passage, vi. 8. 1450 a 14 ( = a 12 Bekk.), I read <πάντες> ὡς εἰπέων for οὐκ ὁλίγοι αὐτῶν ὡς εἰπέων of the MSS., following the guidance of Diels and of the Arabic. I regard οὐκ ὁλίγοι αὐτῶν as a gloss which displaced part of the original phrase (see Crit. Notes). As a parallel case I have adduced Rhet. i. 1. 1354 a 12, where οὐδὲν ὡς εἰπέων, the reading in the margin of A⁶, ought, I think, to be substituted in the text for the accepted reading ὁλίγον. The word ὁλίγον is a natural gloss on οὐδὲν ὡς εἰπέων, but not so οὐδὲν ὡς εἰπέων on ὁλίγον.

In two other difficult passages the Rhetoric may again be summoned to our aid. In xvii. 1. 1455 a 30 ( = a 27 Bekk.) I have (as in the first edition) bracketed τῶν θεατῆν, the object to be supplied with ἐλάυθανεν being, as I take it, the poet, not the audience. This I have now illus-
trated by another gloss of a precisely similar kind in *Rhet.* i. 2. 1358 a 8, where λανθάνονται τε [τοὺς ἄκροατας] has long been recognised as the true reading, the suppressed object being not the audience but the rhetoricians.

Once more, in xxiv. 9. 1460 a 26 (= a 23 Bekk.), where Α° gives the meaningless ἀλλον δὲ, I read (as in the first edition) ἄλλα' οὐδὲ, following the reviser of Α°. This reading, which was accepted long ago by Vettori, has been strangely set aside by the chief modern editors, who either adopt a variant ἀλλο δὲ or resort to conjecture, with the result that προσθείναι at the end of the sentence is forced into impossible meanings. A passage in the *Rhetoric*, i. 2. 1357 a 17 ff., appears to me to determine the question conclusively in favour of ἄλλα' οὐδὲ . . . ἀνάγκη . . . προσθείναι.

The passage runs thus: εἶναι γὰρ ἢ τι τούτων γνώριμον, οὐδὲ δεὶ λέγειν: αὐτὸς γὰρ τοῦτο προστίθησιν ὁ ἄκροατής, οἷον ὅτι Δωριέως στεφανίτην ἀγώνα νενίκηκεν, ίκανὸν εἰπεῖν ὅτι 'Ολύμπια γὰρ νενίκηκεν, τὸ δ' ὅτι στεφανίτης τὰ 'Ολύμπια, οὐδὲ δεὶ προσθείναι· γηγνώσκουσι γὰρ πάντες. The general idea is closely parallel to our passage of the *Poetics*, and the expression of it similar even to the word οὐδὲ (where the bare οὐ might have been expected) in the duplicated phrase οὐδὲ δεὶ λέγειν, οὐδὲ δεὶ προσθείναι. 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, \( \dot{\alpha} \nu \acute{\alpha} \gamma \kappa \eta \ < \kappa \acute{a} \kappa e \acute{i} \nu o > \ \varepsilon \iota \nu a i \ \hat{\eta} \ \gamma e v \acute{e} \sigma \theta a i. \)

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

(1) i. 6–7. 1447 a 29 ff., where the Arabic confirms Ueberweg's excision of \( \acute{e} \pi \sigma \pi o i \acute{a} \) and the insertion of \( \dot{\alpha} \nu \acute{\alpha} \nu \nu \mu o \); before \( \tau \nu \gamma \chi \acute{\alpha} \nu o u s \acute{a} \), according to the brilliant conjecture of Bernays (see Margoliouth, *Analecta Orientalia*, p. 47).
(2) xxii. 1. 1457 a 41 (=a 35 Bekk.), where for μεγαλυτών of the MSS. Diels has, by the aid of the Arabic, restored the word Μασσαλιωτών, and added a most ingenious and convincing explanation of Ἠρμοκαϊκόξονθος (see Crit. Notes). This emendation is introduced for the first time into the present edition. Professor Margoliouth tells me that Diels' restoration of επενξέμενος in this passage is confirmed by the fact that the same word is employed in the Arabic of Aristotle's Rhetoric to render εἶχεσθαί.

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 Αε, 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 Αε 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, ὀσπερ ὅ τοῖς
vi. 7. 1450 a 18 (= a 17 Bekk.), <ὁ δὲ βλος>, omitting καὶ εὐδαίμονιας καὶ ἥ εὐδαίμονία of the MSS.
xi. 6. 1452 b 10, [τοῦτον δὲ . . . εἴρηται]
xviii. 6. 1456 a 26 (= a 24 Bekk.), <καὶ> εἰκῶς
xx. 5. 1456 b 39 (= b 36 Bekk.), <οὐκ> ἀνευ
xxi. 1. 1457 a 38, [καὶ ἅρμιμον]. 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 41 (= a 36 Bekk.), Μασταλωτῶν (see above, p. xv.)
xxv. 17. 1461 b 14, <καὶ ὅτες ἀδόνατον>

I hesitate to add to this list of corroborated conjectures that of Dacier, now admitted into the text of xxiii. 1. 1459 a 24 (= a 21 Bekk.), καὶ μη
THE POETICS OF ARISTOTLE

όμοιας ἱστορίας τὰς συνθέσεις, for καὶ μὴ ὁμοίας ἱστορίας τὰς συνήθεις of the MSS. (In defence of the correction see note, p. 165 of Aristotle's Theory of Poetry and Fine Art.) 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 ὁμοῖας to οἰας. The sense then is, 'and must not be like the ordinary histories'; the demonstr. τοιούτων being sunk in οἰας, and, by attraction, οἰας ἱστορίαν αἱ συνήθεις becoming οἰας ἱστορίας τὰς συνήθεις.

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

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

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

vi. 18. 1450 b 14 (= b 12 Bekk.), τῶν μὲν λόγων:
Arabic, 'of the speech.' The μὲν is not represented, but, owing to the Syriac form of that particle being identical with the Syriac for the preposition 'of,' it was likely to be omitted here by the translator or copyist.

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.'

More doubtful is xvii. 2. 1455 a 33 (=a 30 Bekk.), 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 34 (=b 31 Bekk.), οἷα ἂν εἰκὸς γενέσθαι καὶ δυνατὰ γενέσθαι: Arabic, 'there is nothing to prevent the condition of some things being there-in 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 34 (=b 31 Bekk.), οὖν Ὄραστης ἐν τῇ Ἰφιγενείᾳ ἀνεγνώρισεν ὅτι Ὄραστης: Arabic, 'as in that which is called Iphigeneia, and that is whereby Iphigeneia argued that it was Orestes.' This seems to point to the omission of the first Ὄραστης.
In neither of these passages, however, have I altered the MSS. reading.

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

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

x. 3. 1452 a 22 (= a 20 Bekk.). The words γίγνεσθαι ταῦτα are simply omitted in the Arabic.

xxv. 18. 1461 b 20 (= b 17 Bekk.), ὡστε καὶ αὐτῶν MSS. The line containing these words is not represented in the Arabic.

xxv. 19. 1461 b 22 (= b 19 Bekk.), ὅταν μή ἀνάγκης οὕτως μοῦ δέν . . . 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. W. 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 elsewhere. 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.*
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EDITIONS, TRANSLATIONS, ETC.

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

Valla (G.), Latin translation. Venice, 1498.
Aldine text, in Rhetores Graeci. Venice, Aldus, 1508.
Latin translation, with the summary of Averroes (ob. 1198). Venice, Arrivabene, 1515.
Pazzi (A.) [Paccius], Aristotelis Poetica, per Alexandrum Paccium, patri-tium Florentinum, in Latinum conversa. Venice, Aldus, 1536.
Trincaveli, Greek text. Venice, 1536.
Robortelli (Fr.), In librum Aristotelis de Arte Poetica explicationes. Florence, 1548.
Segni (B.), Rettorica e Poetica d' Aristotele tradotte di Greco in lingua vulgare. Florence, 1549.
Maggi (V.) [Madius], In Aristotelis librum de Poetica explanationes. Venice, 1550.
Vettori (P.) [Victorius], Commentationes in primum librum Aristotelis de Arte Poetarum. Florence, 1560.
Castelvetro (L.), Poetica d' Aristotele vulgarizzata. Vienna, 1570; Basle, 1576.
Piccolomini (A.), Annotationi nel libro della Poetica d' Aristotele, con la traduttione del medesimo libro in lingua vulgare. Venice, 1575.
Heinsius (D.) recensuit. Leyden, 1610.
Metastasio (P.), Estratto dell' Arte Poetica d' Aristotele e considerazioni su la medesima. Paris, 1782.
Twining (T.), Aristotle's Treatise on Poetry, translated with notes on the translation and on the original, and two dissertations on poetical and musical imitation. London, 1789.
Pye (H. J.), A Commentary illustrating the Poetic of Aristotle by examples taken chiefly from the modern poets. To which is prefixed a new and corrected edition of the translation of the Poetic. London, 1792.
Buhle (J. T.) recensuit. Göttingen, 1794.
Hermann (Godfrey), Ars Poetica cum commentariis. Leipzig, 1802.
Gräfenham (E. A. W.), De Arte Poetica librum denuo recensuit, commentariis illustravit, etc. Leipzig, 1821.
Raumer (Fr. v.), Über die Poetik des Aristoteles und sein Verhältniss zu den neueren Dramatikern. Berlin, 1829.
Spengel (L.), Über Aristoteles' Poetik in Abhandlungen der Münchener Akad. phil.-philol. Cl. II. Munich, 1837.
Ritter (Fr.), Ad codices antiques recognitam, latine conversam, commentario illustratum edidit Franciscus Ritter. Cologne, 1839.
Bernays (Jacob), Grundzüge der verlorenen Abhandlung des Aristoteles über Wirkung der Tragödie. Breslau, 1857.
Saint-Hilaire (J. B.), Poétique traduite en français et accompagnée de notes perpetualles. Paris, 1858.
Stahr (Adolf), Aristoteles und die Wirkung der Tragödie. Berlin, 1859.
Stahr (Adolf), German translation, with Introduction and notes. Stuttgart, 1860.
Liepert (J.), Aristoteles über den Zweck der Kunst. Passau, 1862.
Susemihl (F.), German translation, with Introduction and notes. Leipzig, 1865 and 1874.
Vahlen (J.), Beiträge zu Aristoteles' Poetik. Vienna, 1865.
Spengel (L.), Aristotelische Studien IV. Munich, 1866.
Vahlen (J.) recensuit. Berlin, 1867.
Ueberweg (F.), German translation and notes. Berlin, 1869.
Reinkens (J. H.), *Aristoteles über Kunst, besonders über Tragödie*. Vienna, 1870.


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


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

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

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


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


Gomperz (T.), *Zu Aristoteles' Poetik*, II., III. Vienna, 1896.
ARISTOTLE'S POETICS

ANALYSIS OF CONTENTS

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

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

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

IV. The Origin and Development of Poetry.
Psychologically, Poetry may be traced to two causes, the instinct of Imitation, and the instinct of Harmony and Rhythm.
Historically viewed, Poetry diverged early in two directions: traces of this twofold tendency are found in the Homeric poems: Tragedy and Comedy exhibit the distinction in a developed form.
The successive steps in the history of Tragedy are enumerated.

V. Definition of the Ludicrous (τὸ γέλωτον), and a brief sketch of the rise of Comedy. Points of comparison between Epic Poetry and Tragedy. (The chapter is fragmentary.)
VI. Definition of Tragedy. Six elements in Tragedy: three external,—namely, Scenic Presentment (ὁ τῆς δῆμως κόσμος or ὄψις), Lyrical Song (μουσικά), Diction (λέξεις); three internal,—namely, Plot (μέταβασις), Character (ηθός), and Thought (διάνωσις). 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 (ἀπλοὶ) and Complex (περίπλεγμονοι) Plots.

XI. (Plot continued.) Sudden Reversal or Recoil of the Action (περιπέτευσις), Recognition (ἀναγνώρισις), and Tragic or disastrous Incident (πάθος) defined and explained.

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

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

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

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

XVI. (Plot continued.) Recognition: its various kinds, with examples.
XVII. Practical rules for the Tragic Poet:
   (1) To place the scene before his eyes, and to act the 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 (διάθεσις) and Dé-nouement (Λύσις) of the Plot; especially the Dé-nouement.
   (2) To unite, if possible, varied forms of poetic excellence.
   (3) Not to overcharge a Tragedy with details appropriate to Epic Poetry.
   (4) To make the Choral Odes—like the Dialogue—an organic part of the whole.

XIX. Thought (διάνοια), or the Intellectual element, and Diction in Tragedy.
   Thought may be expressed either by the dramatic speeches—composed according to the rules of Rhetoric—or through the dramatic incidents, which speak for themselves.
   Diction falls largely within the domain of the Art of Declamation, rather than of Poetry.

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

XXI. Poetic Diction. The words and modes of speech admissible in Poetry: including Metaphor, in particular.
   A passage—probably interpolated—on the Gender of Nouns.

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

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

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

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

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

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

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

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

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

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

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

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

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

< > = a conjectural supplement to the text.

* * = a lacuna in the text.

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

I

Περὶ ποιητικῆς αὐτῆς τε καὶ τῶν εἰδῶν αὐτῆς, ἢν τινα
dύναμιν ἐκαστὸν ἔχει, καὶ πῶς δεῖ συνιστασθαι τῶν μύθους
10 εἰ μέλλει καλῶς ἐξειν ἡ ποίησις, ἐτὶ δὲ ἐκ πόσων καὶ
ποίων ἐστὶ μορίων, ὁμοίως δὲ καὶ περὶ τῶν ἄλλων ὡς τῆς
αὐτῆς ἐστὶ μεθόδου, λέγωμεν ἀρξάμενοι κατὰ φύσιν πρᾶ-
tον ἀπὸ τῶν πρῶτων. ἔποποια δὴ καὶ ἡ τῆς πραγματίας 2
ποίησις ἐτὶ δὲ κωμῳδία καὶ ἡ διευραμβοηθητικὴ καὶ τῆς
15 αὐλητικῆς ἡ πλείστη καὶ κιβαριστικῆς πᾶσαι τυχχάνουσιν
οὕσα μιμήσις τὸ σύνολον, διαφέρουσι δὲ ἀλλήλων προσιν. 3
ἡ γὰρ τῷ ἐν ἐτέρῳ μιμεῖται ἢ τῷ ἐτέρῳ ἢ τῷ ἐτέ-
ρω καὶ μὴ τὸν αὐτὸν πρότοτον. ὥσπερ γὰρ καὶ χρώμασι 4
καὶ σχῆμασι πολλὰ μιμοῦται τῖνες ἀπεικάζοντες (οἱ μὲν
20 διὰ τέχνης οἱ δὲ διὰ συνηθείας), ἔτεροι δὲ διὰ τῆς φωνῆς,
οὕτω καὶ ταῖς εἰρήμεναις τέχναις· ἀπασαὶ μὲν ποιοῦνται
τὴν μίμησιν ἐν ῥυθμῷ καὶ λόγῳ καὶ ἀρμονίᾳ, τούτοις δὲ
ἡ χωρίς ἡ μεμιμημένος· οἰον ἀρμονία μὲν καὶ ῥυθμὸ χρώ-

1447 a 9. ἐκαστον ἀπογρ.: ἐκαστὸ Ν Ἀ. 12. Μέγαμεν ἀπογρ.: Μέγαμεν
Ἀ.: habuit iam Σ var. lect., 'et dicamus et dicimus' Arabs. 17. τῷ
φωνῆς: 'per sonos' Arabs: φόσεως Maggi: δὲ αὐτῆς τῆς φόσεως Spengel.
I propose to treat of Poetry in itself and of its various kinds, noting the essential quality of each; to inquire into the structure of the plot as requisite to a good poem; into the number and nature of the parts of which a poem is composed; and similarly into whatever else falls within the same inquiry. Following, then, the order of nature, let us begin with the principles which come first.

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

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

μεναι μόνον ἡ τε αὐλητικὴ καὶ ἡ κιθαριστικὴ κἂν εἴ τινες
25 ἐτερα τυγχάνουσιν οὖσα τοιαύτα τήν δύναμιν, οἷον ἦ τῶν
συρόγγων, αὐτὸ ὃ τῷ ῥυθμῷ [μυμοῦνται] χωρίς ἀρμονίας 5
盉 τῶν ὀρχιστῶν, καὶ ἡμάρ οὖν διὰ τῶν σχηματιζομένων
ρυθμῶν μυμοῦνται καὶ ἡθη καὶ πάθη καὶ πράξεις: ἦ δὲ 6
[ἐποποιία] μόνον τοῖς λόγοις ψυλοῖς ὡς τοῖς μέτροις καὶ τού-
1447 b τοῖς εἴτε μεγάλα μετ’ ἀλλήλους εἰθ’ ἐνί τινι γένεις χρωμένη

τῶν μέτρων, <ἀνώνυμος> τυγχάνουσα μέχρι τοῦ νῦν. 7
10 οὐδὲν γὰρ ἂν ἔχοιμεν ὀνομάσα τοις Ζῴφρονος καὶ
Ἐναιρχοῦν μίμοι καὶ τοῖς Σωκρατικοῖς λόγοις, οὐδὲ εἴ
tis διὰ τριμέτρων ἢ ἐλεγειέων ἢ τῶν ἄλλων τινῶν τῶν τοιού-
tων ποιοτὸ τήν μίμησιν. πλὴν οἱ ἀνθρωποί γε συνώπτοντες
tῷ μέτρῳ τό ποιεῖν ἐλεγειστοιούσιν, τοὺς δὲ ἐποποιούσιν ὀνομά-
15 ξουσιν, ὡς ὡσ κατὰ τήν μίμησιν ποιητὰς ἄλλα κοινὴ κατὰ
tὸ μέτρον προσαγορεύοντες. καὶ γὰρ ἂν ἣστροκῶν ἡ φυσικῶν 8
tε διὰ τῶν μέτρων ἐκφέρωσιν, οὔτω καλεῖν εἰσάθασιν. οὐδὲν
dὲ κοινῶν ἐστιν Ὀμήρῳ καὶ Ἐμπεδοκλεῖ πλῆν τὸ μέτρον: διὸ
tῶν μὲν ποιητῆν δίκαιον καλεῖν, τὸν δὲ φυσιολόγου μᾶλλον
20 ἡ ποιητὴν. ὡμοίως δὲ κἂν εἴ τις ἀπαίτα τά μέτρα μεγὰν 9
ποιεῖν τήν μίμησιν καθάπερ Χαιρήμων ἐποίησε Κένταυ-
ρον μικτήν ῥαψωδίαν εὖ ἀπάντων τῶν μέτρων, καὶ τοῦτον

25. τυγχάνουσιν ἀπογρ.: τυγχάνουσιν Δ.  
26. τῷ αὐτῷ ὃ  
29. κατὰ τὴν ἀπογρ.: τὴν κατὰ Δ.  
31. ἀνώνυμος add. Bernays, confirmande Arābe ‘quae sine nomine est adhuc.’  
32. τοῦτον apogr.: καὶ Δ: Vahlen; καὶ om. Σ: καὶσα Rassow, Gomperz.  
33. Loci difficultatem transpositionem verborum tollere vult Susemihl; 20-22 ἀρμόδιοι δὲ . . . τῶν μέτρων post 12 τοιούτων collocat, commate ad τοιούτων
Thus in the music of the flute and the lyre, 'harmony' and rhythm alone are employed; also in other arts, such as that of the shepherd's pipe, which are essentially similar to these. In dancing, rhythm alone is used without 'harmony'; for even dancing imitates character, emotion, and action, by rhythmical movement. There is another art which imitates by means of language alone, and that either in prose or verse—which verse, again, may either combine different metres or consist of but one kind—but this has hitherto been without a name.

For there is no common term we could apply to the mimes of Sophron and Xenarchus and the Socratic dialogues on the one hand; and, on the other, to poetic imitations in iambic, elegiac, or any similar metre. People do, indeed, add the word 'maker' or 'poet' to the name of the metre, and speak of elegiac poets, or epic (that is, hexameter) poets, as if it were not the imitation that makes the poet, but the verse that entitles them all indiscriminately to the name. Even when a treatise on medicine or natural science is brought out in verse, the name of poet is by custom given to the author; and yet Homer and Empedocles have nothing in common but the metre, so that it would be right to call the one poet, the other physicist rather than poet. On the same principle, even if a writer in his poetic imitation were to combine all metres, as Chaeremon did in his Centaur, which is a medley composed of metres...
I. 9—II. 4. 1447 b 23—1448 a 15

ποιητήν προσαγορευτέων. περὶ μὲν οὖν τούτων διωρίσθω τούτων τῶν πρῶτον· εἰς δὲ τινις αἱ πᾶσιν χρώνται τοις εἰρή- 10

25 μένοις, λέγω δὲ οἶνον ῥυθμῷ καὶ μέξει καὶ μέτρῳ, ὦστερ ἢ τε τῶν διθυραμβικῶν ποίησις καὶ ἢ τῶν νόμων καὶ ἡ τραγῳδία· διαφέροντο δὲ ὡτι αἱ μὲν ἄμα πᾶσιν αἱ δὲ κατὰ μέρος. ταῦτα μὲν οὖν λέγω τὰς διαφορὰς τῶν τεχνῶν, ἐν οἷς ποιοῦνται τὴν μίμησιν.

II 1448 a ἐπεὶ δὲ μιμοῦνται οἱ μιμούμενοι πράπτοντας, ἀνάγκη δὲ τούτων ἡ σπουδαίας ἡ φαύλους εἶναι (τὰ γὰρ ἤδη σχεδὸν ἀεὶ τούτων ἀκολούθει μόνοις, κακία γὰρ καὶ ἀρετὴ τὰ ἤδη διαφέρουσι πάντες), ἦτοι βελτίωνας ἡ καθ' ἡμᾶς ἡ χεῖρονας 5 ἢ καὶ τοιούτους, ὦστερ οἱ γραφεῖς. Πολύγραμτος μὲν γὰρ κρείττους, Παύσουν δὲ χείρους, Διονύσιος δὲ ὁμοίους εἰκάζεν· δήλον δὲ ὅτι καὶ τῶν λεχθείσων ἕκαστη μιμήσεως ἐξελ 2 ταῦτας τὰς διαφορὰς καὶ ἐσταὶ ἑτέρα τῷ ἑτέρα μιμεῖται τοῦτον τὸν πρότον. καὶ γὰρ ἐν ὀρχήσει καὶ αὐλήσει καὶ 3

10 κιθαρίσει ἐστὶ γενέσθαι ταῦτας τὰς ἀνομοίωτητας· καὶ [τὸ] περὶ τοὺς λόγους δὲ καὶ τὴν ψηλομετρίαν, οἶνον ὁμηρὸς μὲν βελτίους, Κλεοφόν δὲ ὁμοίους, Ἠγήμων δὲ ὁ Θάσιος ὁ τὰς παρῳδίας ποιήσας πρῶτος καὶ Νικοχάρης ὁ τὴν Δηλ- ἀδα χεῖρονς· ὁμοίως δὲ καὶ περὶ τοὺς διθυράμβους καὶ περὶ 4

15 τοὺς νόμους, ὦστερ οἱ τοὺς Κύκλωπας Τιμόθεου καὶ Φιλό-

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

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

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

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

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

III ἐτὶ δὲ τούτων τρίτη διαφορά τὸ ὡς ἑκαστα τούτων μμήσαιτο ἄν τις. καὶ γὰρ ἐν τοῖς αὐτοῖς καὶ τὰ αὑτὰ μμείσθαι ἐστὶν ὅτε μὲν ἀπαγγέλλοντα (ἡ ἔτερον τι γιγνόμενον, ὡσπερ Ὁμήρου ποιεῖ, ἢ ὡς τὸν αὐτὸν καὶ μὴ μεταβάλλοντα), ἡ πάντως ὡς πράπτοντας καὶ ἐνεργοῦντας [τούς μμομυμένους]. ἐν τρις δὴ ταῦταις διαφοράις ἡ μμήσις 25 ἐστιν, ὡς εἰσπομεν κατ’ ἄρχας, ἐν οἷς τε καὶ ἢ καὶ ὡς. ὡστε τῇ μὲν ὁ αὐτὸς ἄν εἴη μμητῆς Ὁμήρῳ Σοφοκλῆς, μμοῦνται γὰρ ἁμφοτεροὶ σπουδαῖοι, τῇ δὲ 'Ἀριστοφάνει, πράπτοντας γὰρ μμοῦνται καὶ δρώντας ἁμφώ. ὠθεν καὶ δράματα καλεὶ· 30 ἀντιποιοῦνται τῆς τε τραγῳδίας καὶ τῆς κωμῳδίας οἱ Δωρεῖς (τῆς μὲν γὰρ κωμῳδίας οἱ Μεγαρεῖς οἱ τε ἐνταῦθα ὡς ἐτὶ τῆς παρ’ αὐτοῖς δημοκρατίας γενομένης, καὶ οἱ ἐκ Σικελίας, ἐκεῖθεν γὰρ ἣν ἑπὶ χιλιάρμος ὁ ποιητὴς πολλῷ πρότερον ὄν Χιονίδου καὶ Μάγνητος, καὶ τῆς τραγῳδίας ήνοι τῶν ἐν Πελοποννήσῳ) ποιούμενοι τὰ ὁμόματα σημείων αὐτοὶ μὲν γὰρ κόμας τὰς περιοικίδιας καλεῖν φασιν, Ἀθηναιόις δὲ δήμους, ὡς κωμῳδοῦσι ὁυκ ἀπὸ τοῦ κωμάξειν λε-
Timotheus and Philoxenus differed in representing the Cyclopes. The same distinction marks off Tragedy from Comedy; for Comedy aims at representing men as worse, Tragedy as better than in actual life.

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

These, then, as we said at the beginning, are the three differences which distinguish artistic imitation,—the medium, the objects, and the manner. So that from one point of view, Sophocles is an imitator of the same kind as Homer—for both imitate higher types of character; from another point of view, of the same kind as Aristophanes—for both imitate persons acting and doing. Hence, some say, the name of 'drama' is given to such poems, as representing action. For the same reason the Dorians claim the invention both of Tragedy and Comedy. The claim to Comedy is put forward by the Megarians,—not only by those of Greece proper, who allege that it originated under their democracy, but also by the Megarians of Sicily, for the poet Epicharmus, who is much earlier than Chionides and Magnes, belonged to that country. Tragedy too is claimed by certain Dorians of the Peloponnese. In each case they appeal to the evidence of language. Villages, they say, are by them called κωμαί, by the Athenians δήμοι: and they assume that Comedians were so named not from κωμάζειν, 'to
χθένας ἀλλὰ τῇ κατὰ κόμας πλάνῃ ἀτιμαζομένους· 
καὶ τὸ ποιεῖν αὐτοὶ μὲν δράν, Ἀθηναίους δὲ 
πράττειν προσαγορεύειν. περὶ μὲν οὖν τῶν 
διαφορῶν 4 καὶ πόσαι καὶ τίνες τῆς μιμήσεως 
eἰρήσθω ταῦτα.

IV ἐνίκασι δὲ γεννήσαι μὲν ὅλως τὴν ποιητικὴν αἰτίαι δύο 
tινές καὶ αὐταὶ φυσικαί. τὸ τε γὰρ μιμεῖσθαι σύμφωνον 2 
tοῖς ἀνθρώποις ἐκ παίδων ἑστὶ, καὶ τούτῳ διαφέρουσι 
tῶν ἀλλῶν ζῴων ὅτι μιμητικῶτατὸν ἔστι καὶ τὰς μαθη-
σεις ποιεῖται διὰ μιμήσεως τὰς πρώτας, καὶ τὸ χαίρειν 
tοὺς μιμήμασι πάντας. "σημεῖον δὲ τούτον τὸ συμβαίνον 
3 ἐπὶ τῶν ἐργῶν· ἃ γὰρ αὐτὰ λυπηρῶς ὅρωμεν, τοῦτον τὰς 
eἰκόνας τὰς μάλιστα ἡκριβωμένας χαίρομεν θεωροῦντες, οἰον 
θηρίων τε μορφὰς τῶν ἀτιμοτάτων καὶ νεκρῶν. αὐτοῖς δὲ 
4 καὶ τούτῳ, οἴον μανθάνειν οὐ μόνον τοῖς φιλοσόφοις ἥδιστον 
ἀλλὰ καὶ τοῖς ἀλλοις ὅροις, ἀλλ' ἐπὶ βραχὺ κοινωνοῦσιν

10 ἐπὶ τῶν ἐργῶν· ἃ γὰρ αὐτὰ λυπηρῶς ὅρωμεν, τοῦτον τὰς 
eἰκόνας τὰς μάλιστα ἡκριβωμένας χαίρομεν θεωροῦντες, οἰον 
θηρίων τε μορφὰς τῶν ἀτιμοτάτων καὶ νεκρῶν. αὐτοῖς δὲ 
καὶ τούτῳ, οἴον μανθάνειν οὐ μόνον τοῖς φιλοσόφοις ἥδιστον 
ἀλλὰ καὶ τοῖς ἀλλοις ὅροις, ἀλλ' ἐπὶ βραχὺ κοινωνοῦσιν

15 αὐτοῦ. διὰ γὰρ τούτῳ χαίρουσι τὰς εἰκόνας ὅρωυτες, ὅτι 
συμβαίνειν θεωροῦντας μανθάνειν καὶ σύναλλογίζεσθαι τί ἐκα-
στον, οἶον ὅτι οὗτος ἐκείνος, ἐπεὶ ἐὰν μὴ τύχῃ προεορκός, 
οὐχ ἢ μίμημα ποιήσει τὴν ἡδονήν ἀλλὰ διὰ τὴν ἀπερ-
γασίαν ἢ τὴν χροιάν ἢ διὰ τοιαύτην τινὰ ἄλλην αἰτίαιν.

20 κατὰ φύσιν δὴ ὅντος ἦμιν τοῦ μιμεῖσθαι καὶ τῆς ἀρμονίας 
καὶ τοῦ ρυθμοῦ, τὰ γὰρ μέτρα ὅτι μόρια τῶν ῥυθμῶν 
esti χαόρον, εὖ ἀρχὴς περικότες καὶ αὐτὰ μάλιστα κατὰ 
μικρὸν προάγουστε ἐγεννήσατο τὴν ποιήσιν ἐκ τῶν αὐτοσχε-

1448 b 1. καὶ τὸ ποιεῖν . . . προσαγορεύειν om. Arabs. 4. ὅλως om. 
Arabs. 5. αὐτὰ apogr. : αὐταὶ Λ. 13. τοῦτο apogr. : confirmat 
tοῦτο Bonitz. 18. ὅποι ἦν Hermann, iam Σ, ut videtur: ὅποι codd. 
tὴν ἡδονὴν om. Arabs. 20. ὅποι coni. Vahlen (Beitr.): ὅποι codd. 
22. καὶ αὐτά : πρὸς αὐτὰ Ald., Bekker : εἰς αὐτὰ καὶ Gomperz : καὶ αὐτὰ 
post μάλιστα traiiciendum esse coni. Susemihl.
revel,' but because they wandered from village to village (κατὰ κώμας), being excluded contemptuously from the city. They add also that the Dorian word for 'doing' is δράω, 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 view with pain, we delight to contemplate when reproduced with minute fidelity: such as the forms of the most ignoble animals and of dead bodies. The cause of this again is, that to learn gives the liveliest pleasure, not only to philosophers but to men in general; whose capacity, however, of learning is more limited. Thus the reason why men enjoy seeing a likeness is, that in contemplating it they find themselves learning or inferring, and saying perhaps, 'Ah, that is he.' For if you happen not to have seen the original, the pleasure will be due not to the imitation as such, but to the execution, the colouring, or some such other cause.

Imitation, then, is one instinct of our nature. Next, there is the instinct for 'harmony' and rhythm, metres being manifestly sections of rhythm. Persons, therefore, starting with this natural gift developed by degrees their
II—1449

οἱ μὲν γὰρ σεμνότεροι τὰς καλὰς ἐμμοῦντο πράξεις καὶ τὰς τῶν τοιούτων, οἱ δὲ εὐτελέστεροι τὰς τῶν φαύλων, πρῶτον ψόγους ποιοῦντες, ὡσπερ ἄτεροι ὑμνοὺς καὶ ἐγκόμια. τῶν μὲν οὖν πρὸ Ὄμηρου οὐδενὸς ἔχομεν εἰπεῖν τοιούτον 8 ποίημα, εἰκὸς δὲ εἶναι πολλούς, ἀπὸ δὲ Ὄμηρον ἀρξαμένοις 30 ἐστιν, οἰον ἐκείνου ὁ Μαργιτῆς καὶ τὰ τοιαῦτα. ἐν οἷς καὶ τὸ ἀρμόττον [ἰαμβεῖον] ἦλθε μέτρον, διὸ καὶ ἰαμβεῖον καλεῖταί νῦν, ὅτι ἐν τῷ μέτρῳ τούτῳ ἱαμβικὸν ἀλλήλοις· καὶ 7 ἐγένοντο τῶν παλαιῶν οἱ μὲν ἤρωικοὶ οἱ δὲ ἱαμβῖον ποιηταὶ. ὡσπερ δὲ καὶ τὰ σπουδαία μάλιστα ποιητῆς Ὄμηρος 35 ὄνομασε οὐκ ὅτι εὐ ἄλλο ἢ τι [οὕτι] καὶ μιμήσεις δραματικὰς ἐποίησεν, οὕτως καὶ τὰ τῆς κωμῳδίας σχῆματα πρῶτος ὑπέδειξεν, οὐ ψόγου ἄλλα τὸ γελοῖον δραματοποιήσας· ὁ γὰρ Μαργιτῆς ἀνάλογον ἔχει, ὡσπερ Ἰλιάς 1449 καὶ ἦ Ὅδυσσεια πρὸς τὰς τραγῳδίας, οὕτω καὶ οὕτως πρὸς τὰς κωμῳδίας. παραφανείσης δὲ τῆς τραγῳδίας καὶ καὶ 10 μορφίας οἱ ἐφ ἐκατέραν τὴν ποίησιν ὁρμῶντες κατὰ τὴν οἰκείαν φύσιν οἱ μὲν ἀντὶ τῶν ἱαμβικῶν κωμῳδοποιοὶ ἐγέ- 5 νοντο, οἱ δὲ ἀντὶ τῶν ἔπων τραγῳδοδιδάσκαλοι διὰ τὸ μείζονα καὶ ἑντιμότερα τὰ σχῆματα εἶναι ταῦτα ἐκείνων. τὸ μὲν οὖν ἐπισκοπεῖν εἰ ἄρ᾽ ἔχει ὡδὴ ἡ τραγῳδία τοῖς 11

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 preeminent among poets, standing alone not only in the excellence, but also in the dramatic form of his imitations, so he too first laid down the main lines of Comedy, by dramatising the ludicrous instead of writing personal satire. His Margites bears the same relation to Comedy that the Iliad and Odyssey do to Tragedy. But when Tragedy and Comedy came to light, the two classes of poets still followed their natural bent: the lampooners became writers of Comedy, and the Epic poets were succeeded by Tragedians, since the drama was a larger and higher form of art.

Whether Tragedy has as yet perfected its proper
εἰδεσιν ἰκανῶς ἢ οὔ, αὐτὸ τε καθ’ αὐτὸ κρίνεται ἢ [ναι] καὶ πρὸς τὰ θέατρα, ἄλλος λόγος. γενομένη <δ’> οὖν ἀπ’ 12
10 ἀρχής αὐτοσχεδιαστική, καὶ αὐτὴ καὶ ἡ κομῳδία, καὶ ἡ μὲν ἀπὸ τῶν ἔξαρχῶν τῶν διθύραμβον, ἢ δὲ ἀπὸ τῶν τὰ φαλ-
λικὰ ἀ ἐτί καὶ νῦν ἐν πολλαῖς τῶν πόλεων διαμένει νο-
μιζόμενα, κατὰ μικρὸν ηὐξήθη προσαγόντων δοσον ἐγγυνετο
φανερὸν αὐτῆς, καὶ πολλάς μεταβολάς μεταβαλόυσα ἡ
15 τραγωδία ἑπαύσατο, ἐπεῖ ἐσχε τὴν αὐτῆς φύσιν. καὶ τὸ 13
te τῶν ὑποκριτῶν πλήθος ἐξ ἑνὸς εἰς δύο πρώτος Λισχύ-
λος ἦγαγε καὶ τὰ τοῦ χοροῦ ἠλάττωσε καὶ τῶν λόγων
πρωταγωνιστὴν παρεσκεύασε, τρεῖς δὲ καὶ σκηνογραφίαν
Σαφοκλῆς. ὑπ’ ὑπ’ τὸ μέγεθος ἐκ μικρῶν μύθοι καὶ λέ-
20 ξεως γελοίας διὰ τὸ ἐκ σατυρικοῦ μεταβαλεῖν ὅψε ἀπε-
sεμμύνθη. τὸ τε μέτρων ἐκ τετραμέτρου λαμβεῖον ἐγένετο·
tὸ μὲν γὰρ πρῶτον τετραμέτρῳ ἐχρῶντο διὰ τὸ σατυρικὴν
καὶ ὀρχιστικοστέραν εἶναι τὴν πολήσιν, λέξεως δὲ γεγομένης
αὐτὴ ἡ φύσις τὸ οἰκεῖον μέτρον εὑρε, μᾶλιστα γὰρ λεκτι-
25 κὸν τῶν μέτρων τὸ λαμβεῖον ἐστιν. σημείων δὲ τοῦ του·
πλείστα γὰρ λαμβεῖα λέγομεν ἐν τῇ διαλέκτῳ τῇ πρὸς
ἀλλήλους, εξάμετρα δὲ ὀλγάκις καὶ ἑκβαίνουτες τῆς λεκ-
τικῆς ἅρμονίας. ὑπ’ ὑπ’ ἐπεισοδίων πλήθη. καὶ τὰ ἄλλ’ 15

8. κρίνεται ἢ ναι. καὶ Δο: κρίνεται εἰναὶ καὶ apogr.: κρίνει καὶ Forch-
Habuit Σ, ut videtur, αὐτῷ τε καθ’ αὐτὸ εἶναι κρίστον ἢ πρὸς βάτερα (Mar-
goliouth). 9. γεγομένη οὖν apogr.: γεγομένης οὖν Δο: γεγομένη δ’
ἔν Βekker. 10. αὐτοσχεδιαστικὴ apogr., Bekker: αὐτοσχεδιαστικῆς
Δο. 11. φαλλικά apogr.: φαυλικά Δο: φαυλικά vel φαυλα Σ. 12.
διαμένει apogr.: διαμένειν Δο. 13. ἁξεως ‘orationes’ Arabs, i.e.
λέξεις Σ: <ἡ λέξεις ἐκ> λέξεως Christ. Omissum vocab. collato Arab id
esse Margoliouth suspic. cuius vice Graeculi ὑψηφολα usurpant.
27. ἐξάμετρα: τετράμετρα Winstanley. εἰς λεκτικὴν ἅρμονίαν Wecklein (cf.
Rhet. iii. 8. 1408 b 32): codicum lect. tutatur Arabs. Hunc locum 25
σημείων—28 ἅρμονίας suadente Usener seclus. Susemihl. 28. Post
types or not; and whether it is to be judged in itself, or in relation also to the audience,—this raises another question. Be that as it may, Tragedy—as also Comedy—was at first mere improvisation. The one originated with the 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. It was not till late that the short plot was discarded for one of greater compass, and the grotesque diction of the earlier satyric form for the stately manner of Tragedy. The iambic measure then replaced the trochaic tetrameter, which was originally employed when the poetry was of the satyric order, and had greater affinities with dancing. Once dialogue had come in, Nature herself discovered the appropriate measure. For the iambic is, of all measures, the most colloquial: we see it in the fact that conversational speech runs into iambic form more frequently than into any other kind of verse; rarely into hexameters, and only when we drop the colloquial intonation. The number of 'episodes' or acts was also increased, and the other embellishments added, of which tradition tells.
ός ἔκαστα κοσμηθήναι λέγεται ἐστώ ἢμῶν εἰρήμενα·

30 τολύ γὰρ ἰπός ἐργον εἰς διεξεῖναι καθ' ἔκαστον.

V ἢ δὲ κωμῳδία ἐστὶν ὁποτερ ἐπομεν μὴνισις φαν-

λοτέρων μέν, οὐ μέντοι κατὰ τάσαν κακίαν, ἀλλὰ τοῦ

αἰσχροῦ ἐστὶ τὸ γελοῖον μόριον· τὸ γὰρ γελοῖον ἐστὶν

ἀμάρτημα τι καὶ αἰσχος ἀνόδυνον καὶ οὐ φθαρτικὸν, οἶνον

35 εὖθες τὸ γελοῖον πρόσωπον αἰσχρὸν τι καὶ διεστραμμένον

ἀνευ ὀδύνης. αἱ μὲν οὖν τῆς τραγῳδίας μεταβάσεις καὶ 2

dι' ὧν εὐγένειτο οὐ λεληθασιν, ἢ δὲ κωμῳδία διὰ τὸ μὴ

1449 b σπουδάζεσαι εἰς ἀρχής ἔλαθεν· καὶ ἦπ αἶρον κωμῳδῶν

ὁψε ποτε ὁ ἄρχων ἐδωκεν, ἀλλ' ἐθελονταί ἦσαν. ἦδη δὲ

σχήματι τινα αὐτῆς ἔχουσιν οἱ λεγόμενοι αὐτῆς ποιοτα

μημονεύονται. τίς δὲ πρόσωπα ἀπέδωκεν ἡ προλόγους 3

5 ἡ πλῆθο ὑποκριτῶν καὶ οὐσα τουατα, ἡρνόται. τὸ δὲ

μύθους ποιεῖν ὑπ’ Ἐπίχαρμος καὶ Φόρμιος] τὸ μὲν εἰς ἀρχής

ἐκ Σικελίας ἦλθε, τοῦ δὲ Ἀθηναῖον Κράτης πρῶτος ἦρξεν

ἀφέμενος τῆς ἱσαμβικῆς ἱδέας καθόλου ποιεῖν λόγους καὶ

μύθους. ἢ μὲν οὖν ἐποτοῖα τῇ τραγῳδίᾳ μέχρι μὲν τοῦ 4

10 μετὰ μέτρου [μεγάλου] μὴνισις εἶναι σπουδαῖον ἱκολοῦ-

θησεν· τῷ δὲ τὸ μέτρον ἀπλοῦν ἔχει καὶ ἀπαγγελεῖν

29. περὶ μὲν οὖν τοῦτων τουατα add. Ald. ante ēstω. 32. ἀλλ’

ἢ τοῦ αἰσχροῦ Friedreich: ἀλλὰ <κατὰ τὸ γελοῖον,> τοῦ< dhe> αἰσχροῦ

Christ: ‘sed tantum res ridicula est de genere foedl quae est portio

et ridicula’ Arabs (Margoliouth), i.e. ἀλλὰ μόνον τὸ γελοῖον ἐστὶν

τοῦ αἰσχροῦ δ μόριν ἐστι καὶ τὸ γελοῖον Σ (Susemilh), quod ex duabus

lect. conflatum esse censet Susemilh (1) ἀλλὰ μόριν μόνον τὸ γελοῖον ἐστὶ

τοῦ αἰσχροῦ, (2) ἀλλὰ τοῦ αἰσχροῦ μόριν ἐστι καὶ τὸ γελοῖον. 1449 b 3.


6. Ἐπίχαρμος καὶ Φόρμιος seclus. Susemilh: <ἐκείθεν γὰρ ἡσσταὶ> Ἐπίχαρμος καὶ Φόρμιος post

ὁλθε Bywater, collato Themistio, Or. xxvii. p. 337 Δ, recte, ut opinor.

9. μέχρι μόνον μέτρου μεγάλου coedd.: μέχρι μὲν τοῦ μετὰ μέτρου Thurot (cf.

Arab.): μέχρι μὲν τοῦ μέτρῳ <ἐν μήκει> μεγάλω conf. Susemilh: μέχρι

μὲν τοῦ μέτρῳ Tyrwhitt: μέχρι μόνον <τοῦ διὰ λόγου ἐμ> μέτρου μεγάλου

Ueberweg. 10. Pro μεγάλον coedd., μετὰ λόγου Ald. et, ut videtur, Σ.
These we need not here discuss; to enter into them in detail would, doubtless, be a large undertaking.

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

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

Epic poetry agrees with Tragedy in so far as it is an imitation in verse of characters of a higher type. They differ, in that Epic poetry admits but one kind of metre, and is narrative in form. They differ, again, in the
εἶναι, ταύτη διαφέρουσιν· ἐτὶ δὲ τῷ μῆκει, ἢ μὲν ὅτι μᾶλλον πειράται ὑπὸ μίαν περίοδον ἡλίου εἶναι ἡ μικρὸν ἐξαλλάττειν, ἢ δὲ ἐποποιεῖ ἀόριστος τῷ χρόνῳ, 15 καὶ τοῦτο διαφέρει· καίτοι τὸ πρῶτον ὄμοιος εἰς ταῖς τραγῳδίαις τούτο ἐποίησε καὶ ἐν τοῖς ἐπεσιν. μέρη δ' 5 ἐστὶ τὰ μὲν ταύτα, τὰ δὲ ἴδια τῆς τραγῳδίας. διότι δὲ ὅστις περὶ τραγῳδίας οἴδε σπουδαῖας καὶ φαύλης, οἴδε καὶ περὶ ἐπών· ἢ μὲν γὰρ ἐποποιεῖ ἔχει, 20 ὑπάρχῃ τῇ τραγῳδίᾳ, ἢ δὲ αὐτῇ, οὐ πάντα ἐν τῇ ἐποποιίᾳ.

VI περὶ οὖν τῆς ἐν ἐξαμέτρους μμητικῆς καὶ περὶ κωμῳδίας ὑστερον ἐροῦμεν, περὶ δὲ τραγῳδίας λέγομεν ἀναλαβόντες αὐτῆς ἐκ τῶν εἰρημένων τῶν γνώμενων ὄραν 25 τῆς οὐσίας. ἐστὶν ὅπως τραγῳδία μίμησις πρᾶξεως σπου- δαίας καὶ τελείας μέγεθος ἐχούσης, ἡδυσμένω λόγῳ χωρίς ἐκάστῳ τῶν εἴδων ἐν τοῖς μορίοις, δρόμον τοῦ καὶ οὗ δὲ ἀπάγγελια, δὲ ἐλέου καὶ φόβου περαίνουσα τὴν τῶν τοιοῦτων παθημάτων κάθαρσιν. λέγω δὲ ἡδυσμένον μὲν 30 λόγον τὸν ἔχοντα ῥυθμὸν καὶ ἀρμονίαν καὶ μέλος, τὸ δὲ χωρίς τοῖς εἴδεσι τὸ διὰ μέτρων ἕνα μόνον περαίνεσθαι καὶ τάλεν ἐτέρα διὰ μέλους. ἐπεὶ δὲ πράττοντες ποιοῦν 4 ταὶ τὴν μίμησιν, πρῶτον μὲν ἐξ ἀνάγκης ἄν εἰη τι μόριον τραγῳδίας ὁ τῆς ὄφεως κόσμος, εἶτα μελοποιεῖ καὶ λέξεις, 35 ἐν τούτοις ἡμρ ποιοῦνται τὴν μίμησιν. λέγω δὲ λέξειν

12. διαφέρει Hermann, confirmat Arabs. 15. διαφέρουσιν Christ.
16. ἐπεσιν et ἀπάσι var. lect. Σ (Diels), 'in omnibus epesi' Arabs.
length of the action: 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.

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

Now as tragic imitation implies persons acting, it necessarily follows, in the first place, that Scenic equipment will be a part of Tragedy. Next, Song and Diction, for these are the medium of imitation. By 'Diction'
VI. 4—9. 1449 b 36—1450 a 16

μὲν αὐτὴν τὴν τῶν μέτρων σύνθεσιν, μελοποιιοὶ δὲ ὁ τὴν δύναμιν φανερὰν ἔχει πάσιν. ἐπεὶ δὲ πράξεως ἐστὶ δὲ μίμησις, πράπτεται δὲ ὑπὸ τινῶν πραπτῶντων, οὐς ἀνάγκη ποιοὺς τινας εἶναι κατὰ τὸ ἱθὸς καὶ τὴν διάνοιαν

1450 a (διὰ γὰρ τοῦτον καὶ τὰς πράξεις εἶναι φαμεν ποιώς τινας, πέφυκεν δὲ αἰτίας δύο τῶν πράξεων εἶναι, διάνοιαι καὶ ἱθὸς, καὶ κατὰ ταῦτα καὶ τυγχάνουσι καὶ ἀποτυγχάνουσι πάντες), ἐστιν δὴ τῆς μὲν πράξεως 6 ὁ μύθος ἡ μίμησις. λέγω γὰρ μῦθον τοῦτον τὴν σύνθεσιν τῶν πραγμάτων, τὰ δὲ ἱθὸν, καθ᾽ ὁ ποιοὺς τινας εἶναι φαμεν τοὺς πραπτῶντας, διάνοιαι δὲ, εὖ ὅσοις λέγουστε ἀποδεικνύσιν τι ἢ καὶ ἀποφαινοῦται γνώμων. ἀνάγκη 7 οὖν πάσης τραγωδίας μέρη εἶναι ἐξ, καθ᾽ ὁ ποια τις

10 ἐστὶν ἡ τραγωδία: ταῦτα δὲ ἐστὶ μύθος καὶ ἱθὸς καὶ λέξις καὶ διάνοια καὶ ὄψις καὶ μελοποιία. οἷς μὲν γὰρ μυοῦνται, δύο μέρη ἐστὶν, ὡς δὲ μυοῦνται, ἐν, ἃ δὲ μυοῦνται, τρία, καὶ παρὰ ταῦτα οὐδέν. τοῦτος μὲν 8 οὖν <πάντες> ὡς εἰπεῖν κέχρηται τοὺς εἰδέσειν· καὶ γὰρ 15 ὄψεις ἔχει πᾶν καὶ ἱθὸς καὶ μῦθον καὶ λέξιν καὶ μέλος καὶ διάνοιαν ὡσαύτως. μέγιστὸν δὲ τοῦτον ἐστὶν ἡ τῶν 9

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

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

But most important of all is the structure of the
πραγμάτων σύστασις· ἢ γὰρ τραγῳδία μέμησις ἐστὶν οὐκ ἀνθρώπων ἀλλὰ πράξεως καὶ βίου· <ὁ δὲ βίος> ἐν πράξει ἐστὶν καὶ τὸ τέλος πράξεως τίς ἐστιν, οὐ ποιήσας.

10 εἰςίν δὲ κατὰ μὲν τὰ ἡθὶ ποιοὶ τινες, κατὰ δὲ τὰς πράξεις ευδαίμονες ή τούναντιον. οὕκουν ὅτις τὰ ἡθὴ μιμήσωμαι πράττομαι, ἀλλὰ τὰ ἡθή συμπαραλαμβάνουσιν διὰ τὰς πράξεις· ὥστε τὰ πράγματα καὶ ὁ μῦθος τέλος τῆς τραγῳδίας, τὸ δὲ τέλος μέγιστον ἀπόκτων.

25 έτι άνευ μὲν πράξεως οὐκ ἀν γένοιτο τραγῳδία, άνευ 11 δὲ ἡθῶν γένοιτ' ἀν. οἱ γὰρ τῶν νέων τῶν πλείστων ἀθήναις τραγῳδίαι εἰςίν καὶ οἷος ποιήσαι πολλοὶ τοιοῦτοι, οἷον καὶ τῶν γραφέων Ζεύξις πρὸς Πολύγνωτον πέπουθεν· ο μὲν γὰρ Πολύγνωτος ἁγάδος ἡθογράφος, ή δὲ

30 Ζεύξιδος γραφῇ οὐδὲν ἐχει ἡθὸν. ἐτι εάν τις ἐφέξης 12 θῇ ρήσεις ἡθικάς καὶ λέξει καὶ διανοία εὐ πεποιημένας, οὐ ποιήσαι ὦ ἔν τῆς τραγῳδίας ἔργον, ἀλλὰ πολὺ μᾶλλον ἡ καταδειστέρως τούτοις κεχρημένη τραγῳδία, ἐχουσα δὲ μύθον καὶ σύστασιν πραγμάτων. πρὸς 13

35 δὲ τούτως τὰ μέγιστα οίς ψυχαγωγεῖ ἡ τραγῳδία, τοῦ μύθου μέρη ἐστὶν, οἳ τε περιπέτειαι καὶ ἀναγωρίσεις. ἐτι σημείων οτὶ καὶ οἱ ἐγχειροῦντες ποιεῖν 14 πρότερον δύνανται τῇ λέξει καὶ τοῖς ἡθεῖς ἀκριβῶν ἢ τὰ πράγματα συνιστάναι, οἷον καὶ οἱ πρῶτοι ποιηταὶ

40 σχεδὸν ἀπαντεῖς. ἄρχῃ μὲν οὖν καὶ οἷον ψυχὴ ὁ μῦθος

18. ἀλλὰ πράξεως καὶ βίου καὶ εὐδαίμονας καὶ ἡ κακοδαίμονα ἐν πράξει codd., sed alio spectat Arabs (‘sed in operibus et vita. Et <vita> est in opere’); unde Margoliouth ἀλλὰ πράξεως καὶ βίου, <ὁ δὲ βίος> ἐν πράξει, quod probant Diels, Zeller, Susemihl. Codicium lect. ita supplet Vahlen, καὶ εὐδαίμονα καὶ κακοδαίμονας, ἡ δὲ εὐδαίμονα> καὶ ἡ κακοδαίμονα.

22. πράττοντας: πράττοντας ποιοῦσιν cons. Vahlen. συμπαραλαμβάνουσι Gueff.: συμπαραλαμβάνουν Spengel: συμπαραλαμβάνουν Δ'.

29. ἁγαθῶν Ald. 31. λέξει καὶ διανοιά Vahlen: habuit iam Σ: λέξει καὶ διανοιάς codd. 32. οὗ add. apogr.: ‘nequaquam’ Arabs: fort. οὖ-

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

The Plot, then, is the first principle, and, as it were,
VI. 15—19. 1450 a 41—1450 b 21

τῆς τραγῳδίας, δεύτερον δὲ τὰ ἡθη. παραπλῆσιον γὰρ 15

1450 b ἔστιν καὶ ἐπὶ τῆς γραφικῆς· εἰ γὰρ τις ἐναλείψειε τοὺς
cαλλιστοὺς φαρμάκοις χύδην, οὐκ ἀν ὠμοίως εὑφράνειν
καὶ λευκογραφήσας εἰκόνα. ἔστιν τε μέμησις πράξεως
καὶ διὰ ταῦτα μάλιστα τῶν πραττόντων. τρίτον δὲ ἦ
5 διάνοια. τούτῳ δὲ ἔστιν τὸ λέγειν δύνασθαι τὰ ἐξώτα 16
καὶ τὰ ἀρμόττοντα, ὅπερ ἐπὶ τῶν λόγων τῆς πολιτικῆς
καὶ ῥητορικῆς ἐργὸν ἔστιν· οἱ μὲν γὰρ ἀρχαῖοι πολι-
tικῶς ἐποίουν λέγοντας, οἱ δὲ νῦν ῥητορικῶς. ἔστιν δὲ 17
ἤθος μὲν τὸ τοιοῦτον ὃ δὴλοι τὴν προαίρεσιν ὁποία τις
10 [προ]αἱρεῖται ἡ φεύγει· διότι οὐκ ἔχουσιν ἢθος τῶν
λόγων ἐν οἷς οὐκ ἔστι δήλον ἢ ἐν οἷς μηδ’ ὄλος ἔστιν
ὁ τι [προ]αἱρεῖται ἡ φεύγει ὁ λέγων. διάνοια δὲ, ἐν
οἷς ἀποδεικνύοντι τι ὡς ἔστιν ἢ ὡς οὐκ ἔστιν ἢ καθόλου
τι ἀποφαίνονται. τέταρτον δὲ τῶν λεγομένων ἡ λέξις· 18
15 λέγω δὲ, ὅσπερ πρότερον εἴρηται, λέξιν εἶναι τὴν διὰ
tῆς ὀνομασίας ἐρμηνεύαν, δ καὶ ἐπὶ τῶν ἐμμέτρων καὶ
ἐπὶ τῶν λόγων ἐχεῖ τὴν αὐτὴν δύναμιν. τῶν δὲ λοιπῶν 19
[πέντε] ἡ μελοποιία μέγιστον τῶν ἡδυσμάτων, ἡ δὲ ὅψις
ψυχαγωγικὸν μὲν, ἀτεχνώτατον δὲ καὶ ἤκιστα ὦκείον
20 τῆς ποιητικῆς· <ἰς> ὃς γὰρ τῆς τραγῳδίας δύναμις καὶ
ἀνευ ἁγώνως καὶ ὑποκριτῶν ἔστιν, ἐτί δὲ κυριωτέρα περὶ

41. παραπλησιων . . . elœána supra colocavit post πραγμάτων ν. 34 Castel-
vetro. 1450 b 3. τε codd.: γὰρ Hermann. 6. ἐπὶ τῶν λόγων secl.
M. Schmidt. 9. ὁποῖα τις ἐν οἷς οὐκ ἔστι δήλον ἢ προαιρεῖται ἡ φεύγει·
diósper οὐκ ἔχουσιν ἢθος τῶν λόγων ἐν οἷς μηδ’ ὄλος ἔστιν δ τι (δ τι apogr.)
προαιρεῖται ἡ φεύγει ὁ λέγων Λ. Λ. Lectionem in textu receptam dedit
Gomperz, alios secutus (cf. Christ). Deerant in Σ ἐν οἷς οὐκ ἔστι δήλον ἢ
προαιρεῖται ἡ φεύγει, unde coni. Margoliouth δ ἤδικα τὴν προαιρεῖσαν, ὡσοια
tiς’ omissis verbis ἐν οἷς . . . φεύγει. Susp. Susemihl ἐν οἷς οὐκ ἔστι . . .
ἡ φεύγει et ἐν οἷς μηδ’ ὄλος ἔστιν . . . ἡ φεύγει var. lect. esse. 12. ὁ τι
quod aut corrigendum aut delendum esse censeo. 18. πέντε Λ: seclus. Spengel:
the soul of a tragedy: Character holds the second place. A similar fact is seen in painting. The most beautiful colours, laid on confusedly, will not give as much pleasure as the chalk outline of a portrait. Thus Tragedy is the imitation of an action, and of the agents, mainly with a view to the action.

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

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

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

Scenery 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
τὴν ἀπεργασίαν τῶν ὄψεων ἢ τοῦ σκευοποιοῦ τέχνη τῆς τῶν ποιητῶν ἔστιν.

VII διωρισμένων δὲ τούτων, λέγωμεν μετὰ ταύτα πολῖν
25 τινὰ δεὶ τὴν σύστασιν εἶναι τῶν πραγμάτων, ἐπειδὴ
tούτῳ καὶ πρῶτῳ καὶ μέγιστῳ τῆς πραγματίας ἔστιν.
κεῖται δὴ ἡ μὲν τὴν πραγματίαν τελείας καὶ ὅλης πράξεως 2
εἶναι μίμησιν ἐχούσης τι μέγεθος· ἔστιν γὰρ ὅλον καὶ
μηδὲν ἐχὸν μέγεθος. ὅλον δὲ ἔστιν τὸ ἔχον ἀρχὴν καὶ 3
30 μέσον καὶ τελευτῆν. ἀρχὴ δὲ ἔστιν ὁ αὐτὸ μὲν μὴ ἐξ
ἀνάγκης μετ᾽ ἄλλο ἔστιν, μετ᾿ ἐκείνῳ δὲ ἑτερον πέφυκεν
eἶναι ἡ γίνεσθαι, τελευτὴ δὲ τούναντι δὲ αὐτὸ μετ᾿ ἄλλο
πέφυκεν εἶναι ἡ ἐξ ἀνάγκης ἢ όσ ἐπὶ τὸ πολὺ,
μετὰ δὲ τούτῳ ἄλλο οὐδέν, μέσον δὲ δ καὶ αὐτὸ μετ᾿ 35
ἀλλὰ καὶ μετ᾿ ἑκείνῳ ἑτερον. δεῖ ἄρα τοὺς συνεστῶτας
εὗροι μὴν ὁπόθεν ἑτυχεὶ ἀρχεσθαι μὴν ὅπου ἑτυχεὶ τελευτᾶν, ἄλλα κεχρῆσθαι ταῖς εἰρημέναις ἰδέαις.
ἐτι δὲ ἑπεὶ τὸ καλὸν καὶ ζῷον καὶ ἀπαν πράγμα δὲ 4
συνεστῆκεν εἰκ τινῶν οὐ μόνον ταύτα τεταγμένα δεῖ
40 ἔχειν ἄλλα καὶ μέγεθος ὑπάρχειν μὴ τὸ τυχόν· τὸ γὰρ
καλὸν ἐν μεγέθει καὶ τάξει ἔστιν, διὸ οὔτε πάμμικρον
ἂν τὶ γένοιτο καλὸν ζῷον, συγχεῖται γὰρ ἡ θεωρία ἐγγὺς
tου ἀναυσθήτου χρόνου γινομένη, οὔτε παμμέγεθες,
1451 α οὐ γὰρ ἀμα ἡ θεωρία γίνεται ἄλλ᾿ οἴχεται τούς θεωρούσι
τὸ ἐν καὶ τὸ ὅλον ἐκ τῆς θεωρίας, οἷον εἰ μυρίων σταδίων
eὗρ ζῷον· ὥστε δεὶ καθάπερ ἐπὶ τῶν σωμάτων καὶ ἐπὶ 5
τῶν ζῴων ἔχειν μὲν μέγεθος, τοῦτο δὲ εὐσυνοπτοῦν εἶναι,

27. δὴ Bywater: δ’ Δα. 30. μὴ εἰ ἀνάγκης codd.: εἰ ἀνάγκης μὴ
Pazzi. 41. πὰν μικρὸν Δα.: πάμμικρον Riccardianus 16: πὰν μικρὸν
Laurentianus lx. 16. 43. χρόνου seclus. Bonitz, Spengel: tutatur
Arabs. πὰν μέγεθος Δα.: παμμέγεθες Riccardianus 16: πὰν 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 the proper structure of the Plot, since this is the first and most important part of Tragedy.

Now, according to our definition, Tragedy is an imitation of an action that is complete, and whole, and of a certain magnitude; for there may be a whole that is wanting in magnitude. A whole is that which has 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 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 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. As, therefore, in the case of animate bodies and pictures a certain magnitude is necessary, and a magni-
VII. 5—VIII. 3. 1451 a 5—27

5 οὔτω καὶ ἐπὶ τῶν μύθων ἔχειν μὲν μῆκος, τοῦτο δὲ εὑρισκόμενον εἶναι. τοῦ μῆκους ὄρος <ὁ> μὲν πρὸς 6 τοὺς ἀγώνας καὶ τὴν αἰσθήσιν οὐ τῆς τέχνης ἐστὶν· εἰ γὰρ ἐδει ἑκατόν τραγῳδιας ἀγονιζεσθαι, πρὸς κλεψύδρας ἄν ἡγονιζοντο, ὥσπερ ποτὲ καὶ ἀλλοτε εἰσώθασιν. ο̣ δὲ 7 κατ᾽ αὐτὴν τὴν φύσιν τοῦ πράγματος ὄρος, ἀλλὰ μὲν ὁ μείζον μέχρι τοῦ σύνθλος εἶναι καλλίων ἐστὶν κατὰ τὸ μέγεθος· ὡς δὲ ἀπλῶς διορίσαντας εἰσπείν, ἐν ὁσφ' μεγέθει κατὰ τὸ εἰκός ἢ τὸ ἀναγκαῖον ἐφεξῆς γηγομένων συμβαίνει εἰς εὐτυχίαν ἐκ δυστυχίας ἢ ἐξ ἐυτυχίας εἰς 15 δυστυχίαν μεταβάλλειν, ἰκανὸς ὄρος ἐστὶν τοῦ μεγέθους.

VIII μύθος δ' ἐστὶν εἰς οὐχ ὡσπερ των οἴονται εὰν περὶ ἑν ϕεῖ τὸν πόλλα γὰρ καὶ ἀπειρα τῷ ἐν δὲ συμβαίνει, ἐξ ὅν [ἐννο] ὡσπερ τῷ καὶ πράξεις ἐνὸς πολλαί εἰσιν, ἐξ ὅν μία οὐδεμία γίνεται πράξεις. διὸ 2 20 πάντες ἐοίκασιν ἀμαρτάνειν ὅσοι τῶν ποιητῶν Ἡρα- κληίδα Ἡθηίδα καὶ τὰ τοιαύτα ποιήματα πεποιήκασιν· οἶονται γὰρ, ἐπεὶ εἰς ἃν ὁ Ἡρακλῆς, ἑνα καὶ τὸν μῦθον εἶναι προσήκεις. ο ὁ δ' Ὀμηρος ὡσπερ καὶ τὰ ἄλλα 3 διαφέρει καὶ τούτ' ἐοίκεν καλῶς ἤδειν ἦτοι διὰ τέχνην 25 ἢ διὰ φύσιν. Ὁδύσσειαν γὰρ ποιῶν οὐκ ἐποίησεν ἀπαντά ὁ οὗτο συνέβη, οὗν πληγήματι μὲν ἐν τῷ Παρνασσῷ, μαύρην δὲ προστοιήσασθαι ἐν τῷ ἀγερμῷ,

tude which may be easily embraced in one view; so in
the plot, a certain length is necessary, and a length
which can be easily embraced by the memory. The 6
limit of length in relation to dramatic competition and
sensuous presentment, is no part of artistic theory. For
had it been the rule for a hundred tragedies to compete
together, the performance would have been regulated by
the water-clock,—as indeed is the practice in certain
other contests. 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, so far as beauty depends
on 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 2
error, as it appears, of all poets who have composed a
Heracleid, a Theseid, or other poems of the kind. They
imagine that as Heracles was one man, the story of
Heracles must also be a unity. But Homer, as in all 3
else he is of surpassing merit, here too—whether from
art or natural genius—seems to have happily discerned
the truth. In composing the Odyssey he did not include
all the adventures of Odysseus—such as his wound on
Parnassus, or his feigned madness at the mustering of
δὲν οὖν θατέρου γενομένου ἄναγκαίον ἦν ἢ εἰκὸς θάτερον γενέσθαι, ἀλλὰ περὶ μίαν πρᾶξιν ὁμοῖον λέγομεν 
30 τὴν Ὀδύσσειαν συνέστησεν, ὦμοίοις δὲ καὶ τὴν Ἰλιάδα. χρῆ οὖν καθάπερ καὶ ἐν ταῖς ἄλλαις μυμητικαῖς ἢ μία 4 
μίμησις ἐνὸς ἔστιν οὕτω καὶ τὸν μόθον, ἐπεὶ πράξεως 
mίμησις ἐστὶ, μὲν τε εἶναι καὶ ταύτης ὀλης καὶ τὰ μέρη 
συνεστάναι τῶν πραγμάτων οὕτως, ὡστε μετατιθεμένου 
35 τῶν μέρων ἢ ἀφαιρουμένου διαφέρεσθαι καὶ κινεῖσθαι 
τὸ ὀλον· ὁ γὰρ προσὸν ἢ μὴ προσὸν μηδὲν ποιεὶ ἐπὶ-
δηλον, οὐδὲν μόριον τοῦ ὀλον ἔστιν.

IX 

fanerōn δὲ ἐκ τῶν εἰρημένων καὶ ὅτι οὐ τὸ τὰ 
γενόμενα λέγειν, τούτῳ ποιητοῦ ἔργου ἔστιν, ἀλλ' οὐδὲ 
40 γένουτο καὶ τὰ δυνάτα κατὰ τὸ εἰκὸς ἢ τὸ ἄναγκαιον.

1451 b ὁ γὰρ ἰστορικός καὶ ὁ ποιητὴς οὐ τῷ ἢ ἐμετρα λέγειν 2 
ἡ ἀμετρα διαφέρουσιν, εἰπὶ γὰρ ἄν τὰ Ἡροδότου εἰς 
μέτρα τεθημεῖν, καὶ οὐδὲν ἤτον ἂν εἰπὶ ἰστορία τις μετὰ 
μέτρου ἢ ἄνευ μέτρου, ἀλλὰ τοὺτῳ διαφέρει, τῷ τὸν 
5 μὲν τὰ γενόμενα λέγειν, τὸν δὲ οἶα ἄν γένουτο. διὸ καὶ 3 
φιλοσοφότερον καὶ σπουδαιότερον ποίησις ἰστορίας ἐστίν· 
ἡ μὲν γὰρ ποίησις μᾶλλον τὰ καθόλου, ἢ ὥ ἰστορία τὰ 
καθ' ἐκαστὸν λέγει. ἐστὶν δὲ καθόλου μέν, τῷ ποιῷ τὰ 4 
ποία ἀττα συμβαίνει λέγειν ἢ πράττειν κατὰ τὸ εἰκὸς 
10 ὣ τὸ ἄναγκαιον, οὐ στοχάζεται ἢ ποίησις ὀνόματα 
ἐπιτυθεμένη, τὸ δὲ καθ' ἐκαστόν, τῷ Ἀλκιβιάδης ἐπραξε 
ἢ τὴ ἐπαθεν. ἐπὶ μὲν οὖν τῆς κωμῳδίας ἢδη τοῦτο 5 
δῆλον γέγονεν· συστήσαντες γὰρ τὸν μόθον διὰ τῶν 
28. ἢν ἢ apogr.: ἢν Ἀ. 29. λέγωμεν apogr.: λέγωμεν Ἀ: ἢν λέγωμεν Vahlen. 33. καὶ ταύτης: ταύτης καὶ Susemihl. 35. 
Margoliouth: habuit fort. utramque lect. Σι, 'corrupuntur et confundatur' 
Arabs. 36. ποιεῖ, ἐπίθελον ὣτι apogr. 38. οὐ τὸ apogr.: οὖτο Ἀ. 
40. [καὶ τὰ δυνάτα] Maggi. 1451 b 4. τοῦτο ... τῷ apogr.: τοῦτο 
... τῷ Ἀ: τοῦτο ... τὸ Spengel. 10. τὸ apogr.: τὸν Ἀ. 

the host—incidents between which there was no necessary or probable connexion: but he made the Odyssey, and likewise the Iliad, to centre round an action, that in our sense of the word is one. As therefore, in the other 4 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 2 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 3 a higher thing than history: for poetry tends to express the universal, history the particular. By the universal 4 I mean how a person of given character will on occasion speak or act, according to the law of probability or necessity; and it is this universality at which poetry aims in 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 5 the poet first constructs the plot on the lines of prob-
εἰκότων οὖ ἡ τά τυχόντα ὠνόματα ὑποτιθέασιν, καὶ οὖχ

15 ὡσπερ οἱ ἱαμβοποιοὶ περὶ τὸν καθ’ ἐκαστὸν ποιοῦσιν. ἐπὶ δὲ τῆς τραγῳδίας τῶν γενομένων ὠνόματῶν ἀντὶ-6 ἔχουταί. αἰτιον δ’ ὅτι πιθανοῦ ἐστὶ τὸ δυνατόν. τὰ μὲν οὖν μὴ γενόμενα οὔπω πιστεύομεν εἶναι δυνατά, τὰ δὲ γενόμενα φανερὸν ὅτι δυνατά, οὐ γὰρ ἂν ἐγένετο, εἰ

20 ἢν ἀδύνατα. οὐ μὴν ἀλλὰ καὶ ἐν ταῖς τραγῳδίαις ἐν 7 ἐνίαις μὲν ἐν ἢ δύο τῶν γυνώριμων ἐστίν ὠνόματων, τὰ δὲ ἀλλὰ πεποιημένα, ἐν ἐνίαις δὲ οὔδ’ ἐν, οἷον ἐν τῷ Ἀγάθωνος ἀνθεί: ὁμοίως γὰρ ἐν τούτῳ τὰ τε πράγματα καὶ τὰ ὠνόματα πεποιηταί, καὶ οὐδὲν ἤττον εὐφραίνει·

25 ὡστ’ οὖ πάντως εἶναι ξητητέου τῶν παραδεδομένων μύθων, περὶ οὖς αἱ τραγῳδίαι εἰσίν, ἀντέχεσθαι. καὶ γὰρ γελοίον τούτο ξητεῖν, ἐπεῖ καὶ τὰ γυνώριμα ὀλγίων γυνώριμα ἐστὶν ἀλλ’ ὁμοίως εὐφραίνει πάντας. δῆλον οὖν 9 ἐκ τούτων ὅτι τὸν ποιητὴν μᾶλλον τῶν μύθων εἶναι δεῖ

30 ποιητήν ἢ τῶν μέτρων, ὅσον ποιητής κατὰ τὴν μίμησιν ἐστὶν, μιμεῖται δὲ τὰς πράξεις. καὶ ἢ χρὴ συμβῆ γενόμενα ποιεῖν, οὐθὲν ἤττον ποιητής ἐστιν τῶν γὰρ γενομένων ἐνα οὔδεν κοιλύει τοιαῦτα εἶναι οία ἄν εἰκὸς γενέσθαι καὶ δυνατὰ γενέσθαι, καθ’ δ’ ἐκείνος αὐτῶν

35 ποιητῆς ἐστὶν.

τῶν δὲ ἅλλων μύθων καὶ πράξεων αἱ ἐπεισοδιώδεις 10

14. οὐ (vel ovi) scripsi: 'nequaquam' Arabs: σοτω codd., cf. 1451 a
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 there are only one or two well known names, the rest being fictitious. In others, none are well known,—as in Agathon's Flower, where incidents and names alike are fictitious, and yet they give none the less pleasure. We must not, therefore, at all costs keep to the received legends, which are the usual subjects of Tragedy. Indeed, it would be absurd to attempt it; for even familiar subjects are familiar only to a few, and yet give pleasure to all. It clearly follows that the poet or 'maker' should be the maker of plots rather than of verses; since he is a poet because he imitates, and what he imitates are actions. And even if he chances to take an historical subject, he is none the less a poet; for there is no reason why some events that have actually happened should not conform to the law of the probable and possible, and in virtue of that quality in them he is their poet or maker.

Of all plots and actions the epeisodic are the worst.
εἰς ἠν χείρισται. Λέγω δ’ ἐπεισοδιώδη μόðον ἐν ὧ τὰ ἐπεισοδία μετ’ ἀλλῆλα οὔτ’ εἰκὸς οὔτ’ ἀνάγκη εἴναι. 
τοιαύτα δὲ ποιοῦνται ὑπὸ μὲν τῶν φαύλων ποιητῶν δὲ 40 αὐτοῦ, ὑπὸ δὲ τῶν ἀγαθῶν διὰ τοὺς ὑποκριτάς· ἀγωνισματα γὰρ ποιοῦντες καὶ παρὰ τὴν δύναμιν παρατεί- 

1452 a νοντες μύθον πολλάκις διαστρέφειν ἀναγκάζονται τὸ 

ἐφεξῆς. ἐπεί δὲ οὐ μόνον τελείας ἐστὶ πράξεως ἡ μίμησις 11 
ἀλλὰ καὶ φοβερῶν καὶ ἐλεεινῶν, ταῦτα δὲ γίνεται [καὶ] 
μάλιστα ὅταν γένηται παρὰ τὴν δόξαν, καὶ μᾶλλον 5 

<οταν> δ’ ἀλληλα· τὸ γὰρ θαυμαστόν οὕτως ἔξει 12 
μᾶλλον ἢ εἰ ἀπὸ τοῦ αὐτομάτου καὶ τῆς τύχης, ἐπεί καὶ 
tῶν ἀπὸ τὺχης ταῦτα θαυμασιώτατα δοκεῖ ὡσπερ ἐπίτηρ 

ἔπιτηρεῖ φαίνεται γεγονέναι, οἶνον ὡς ὁ ἀνδριάς ὁ τοῦ 
Μύτους ἐν Ἀργείι ἀπέκτεινεν τὸν αἰτίων τοῦ θαυμάτου τὸ 10 
Μίτυς, θεωροῦντι ἐμπεσόν· ἔοικε γὰρ τὰ τοιαύτα οὐκ 
eἰκῆ γενέσθαι. ὡστε ἀνάγκη τοὺς τοιούτους εἶναι 
καλλίους μύθους. 

X εἰς δὲ τῶν μύθων οἱ μὲν ἀπλοὶ οἱ δὲ πεπληγμένοι, 
καὶ γὰρ αἱ πράξεις ὃν μιμήσεις οἱ μύθοι εἰσίν ὑπάρχου-

15 σιν εὐθὺς ὀστὶς τοιαύτα. Λέγω δὲ ἀπλὴν μὲν πράξιν 2 

ἡς γνωμοῦσης ὡσπερ ὀρισταὶ συνεχοῦς καὶ μᾶς ἁν 

περιπτετεῖας ἢ ἀναγνωρισμοῦ ἢ μετάβασις γίνεται, 

πεπληγμέθη δ’ ἐστὶν ἡς μετὰ ἀναγνωρισμοῦ ἢ περι-

πτετεῖας ἢ ἀμφότεροι ἢ μετάβασις ἐστὶν. ταῦτα δὲ δεὶ 3 

20 γίνεσθαι εἴς αὐτὴς τῆς συστάσεως τοῦ μύθου, ὡστε ἐκ

40. ὑποκριτάς Δε: κρατᾶς apogr. 41. παρατείνουτες apogr., Bekker: 
pαρατείνουτες Δε. 1452 a 2. ἢ seclus. Gomperz. 3. καὶ seclus. 
Susemihl. 

καὶ μάλιστα καὶ μᾶλλον ὅταν γένηται παρὰ τὴν δόξαν codd.: 
correxit Reiz: codd. lect. tuetur Tucker, καὶ κάλλων scripto pro καὶ μᾶλλον: 

λέγει Δε: δὲ ἐστὶν ἢς ἢς (h. e. δὲ Ἄ. ἢς) Vahlen: δὲ ἢς ἢς vel δὲ πράξις 
apogr.: δὲ πράξις ἢς Ueberweg.
I call a plot 'epeisodic' in which the episodes or acts succeed one another without probable or necessary sequence. Bad poets compose such pieces by their own fault, good poets, to please the players; for, as they write show pieces for competition, they stretch the plot beyond its capacity, and are often forced to break the natural continuity.

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

Plots are either Simple or Complex, for the actions in real life, of which the plots are an imitation, obviously show a similar distinction. An action which is one and continuous in the sense above defined, I call Simple, when the change of fortune takes place without Reversal (or Recoil) of the Action 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
tōn progenerum svμβαινειν ᾧ ἐξ ἀνάγκης ἢ κατά
tò εἰκός γήγερεσαι ταύτα· διαφέρει γὰρ πολὺ τό γήγε-
ςθαι τάδε διὰ τάδε ἢ μετὰ τάδε.

XI ἐστὶ δὲ περιπέτεια μὲν ἢ εἰς τὸ ἐναντίον τῶν πρατ-
25 τομέων μεταβολή, [καθάπερ εἰρηταὶ,] καὶ τούτῳ δὲ
ὡσπερ λέγομεν κατὰ τὸ εἰκός ἢ ἀναγκαῖον· ὡσπερ ἐν
tῷ Οἰδίποδι ἔλθων ὡς εὐφρανῶν τὸν Οἰδίπον καὶ
ἀπαλλάξων τοῦ πρὸς τὴν μητέρα φόβου, δηλώσας ὃς
ἡ, τούναντίον ἐποίησεν· καὶ ἐν τῷ Λυγκεῖ ὃ μὲν ἀγό-
30 μενος ὡς ἀποθανούμενος, ὃ δὲ Δαναὸς ἀκολουθῶν ὡς
ἀποκτενῶν, τὸν μὲν συνέβη ἐκ τῶν πεπραγμένων ἀπο-
θανεῖν, τὸν δὲ σωθῆναι.

35 ἀναγνώρισις δὲ, ὡσπερ καὶ 2
tούνομα σημαίνει, ἐξ ἀγνοίας εἰς γνώσιν μεταβολή ἢ
 eius φιλιάν ἢ εἰς ἔχθραν τῶν πρὸς εὐτυχίαν ἢ δυστυχίαν

30 ὀρισμένοις καλλίστη δὲ ἀναγνώρισις, ὅταν ἀμα περι-
πέτειαι γίνονται, οἶον ἔχει ἢ ἐν τῷ Οἰδίποδι.

35 εἰσίν 3
mὲν οὖν καὶ ἄλλαι ἀναγνωρίσεις· καὶ γὰρ πρὸς ἄψυχα
καὶ τὰ τυχόντα ἐστίν ὡς <δ> περ ἐιρηταὶ συμβαίνει, καὶ
ei πέπραγε τις ἢ μὴ πέπραγεν ἐστίν ἀναγνωρίσας· ἀλλ'
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 (or Recoil) is a change by which a train of action produces the opposite of the effect intended, 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.

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 (or Recoil), 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 issues that fortune or
et a tum toius totum submissae. ete ει δη η άναγνώρισις 5
titon έστιν άναγνώρισις, αι μεν θατέρου πρός των έτερον
5 μόνον, οταν τη δηλος άτερος τις έστιν, οτε δε αμφότερους
δει άναγνωρίσαι, οιον ε μην Ιφιγένεια τη Όρέστη
αναγνώρισθη εκ της πέμψεως της έπιστολής, εκείνου δε
προς την Ιφιγένειαν άλλης έδει άναγνωρίσειν.

duo μεν ουν των μυθου μέρη περι ταύτ' έστι, περι—6
πέτεια και άναγνώρισις, τρίτον δε πάθος. [τούτων δε
περπέτεια μεν και άναγνώρισις είρηται] πάθος δε έστι
πράξεις φθαρτική η ίδινηρά, οιον οι τε εν τοι φανερὸ
θάνατοι και αι περιποίησια και τρόπεις και άσα
τοιαύτα.

XII

[μέρη δε τραγῳδίας οις μεν ώς είδεσθε δει χρήσθαι]
16 πρότερον είπομεν, κατα δε το ποσων και εις ή διαιρεῖται
κεχωρισμένα τάδε έστιν, πρόλογος έπεισόδιον έξοδος
χορικών, και τούτου το μεν πάροδος το δε στάσιμον:
κοινα μεν άπαντων ταύτα, ιδια δε τα άπο της σκηνῆς
20 και κόμμοι. έστιν δε πρόλογος μεν μέρος ολον τραγῳ-
δια το προ χοροι παρουθ, έπεισόδιον δε μέρος ολον
tragoedias to metaex olon xorikon melon, exodos de
meros olon tragofidas med the ouk esti xoroi melos,
chorikon de pàrodo mèn ë prōthi léxis ëllo xorou,
25 staśimou de melos xorou to ñevn anapaitetou kai
trókhaiou, kómmos de tērîmos koinos xorou kai <των>
apò skheîs. μέρη δε τραγῳδιας ois mèn wos είδεσθε δει3

3. ετελ δη η Λο: επαιδη apogr.: ετελ δη Bekker. 4. έτερον: εταίρον
Σ, ut videtur. 5. έτερος Bernays: έτερος codd. 7. εκείνου
Bywater: εκείνη codd. 9. περί seclus. Maggi: περί ηο habeuisse
videtur Σ (Margoliouth): περί ταύτα Twining. 10. τούτων δε —ειρηται
Christ praeceunte Ritter. 27. οις μεν ώς είδεσθε δει apogr.: οις μεν δει Λο.
misfortune will turn. Recognition, then, being between 5 persons, it may happen that one person only is recognised by the other—when the latter is already known—or it may be necessary that the recognition should be on both sides. Thus Iphigenia is revealed to Orestes by the sending of the letter; but another act of recognition is required to make Orestes known to Iphigenia.

Two parts, then, of the Plot—Reversal 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, Exodos, 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 precedes the Parodos of the Chorus. The Episode is that entire part of a tragedy which is between complete choric songs. The Exodos 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 trochees: the Commos is a joint lamentation of Chorus and actors. The parts of Tragedy which must be treated 3
XIII ὃν δὲ δεῖ στοχάζεσθαι καὶ ἃ δεῖ εὐλαβεῖσθαι συν- 
ιστάντας τοὺς μῦθους καὶ πόθεν ἀστία τὸ τῆς τραγῳδίας 
ἐργον, ἐφεξῆς ἂν ἐγὼ λεκτέον τοῖς νῦν εἰρήμενοι. ἐπειδὴ 2 
οὖν δεῖ τὴν σύνθεσιν ἐναντίον τῆς καλλιστῆς τραγῳδίας 
μὴ ἀπλην ἀλλὰ πεπλεγμένην καὶ ταύτην φοβερῶν καὶ 35 ἔλεευνὸν 
ἐναντίον μυθικήν, τούτῳ γὰρ ἤδιον τῆς τοιαύτης 
μυθικής ἐστίν, πρῶτον μὲν δὴλον ὅτι οὔτε τοὺς ἐπιεικεῖς ἀνδρας 
δεῖ μεταβάλλουσαν φαίνεσθαι ἐξ εὐτυχίας εἰς 
δυστυχίαν, οὗ γὰρ φοβερὸν οὔτε ἔλεευνὸν τούτῳ ἄλλα 
μιαρόν ἐστιν· οὔτε τοὺς μοχθηροὺς ἐξ άτυχίας εἰς 
εὐτυχίαν, ἀτραγῳδότατον γὰρ τούτῳ ἐστὶ πάντων· οὐδὲν 
1453 ἃ γὰρ ἔχει ὃν δεῖ, οὔτε γὰρ φιλανθρωπὸν οὔτε ἔλεευνὸν 
οὔτε φοβερὸν ἐστὶν· οὐδὲ αὐτὸ τὸν σφόδρα πονηρὸν ἐξ 
εὐτυχίας εἰς δυστυχίαν μεταπίπτειν· τὸ μὲν γὰρ φιλ- 
ἀνθρωπον ἔχοι ἂν ἡ τοιαύτη σύστασις ἀλλ' οὔτε ἔλεον 
5 οὔτε φόβον, ὃ μὲν γὰρ περὶ τὸν ἀνάξιον ἐστὶν δυστυ- 
χοῦντα, ὃ δὲ περὶ τὸν ὄμοιον, ἔλεος μὲν περὶ τὸν ἀνάξιον, 
φόβος δὲ περὶ τὸν ὄμοιον, οὔτε οὔτε ἔλεευνὸν οὔτε 
φοβερὸν ἐσται τὸ συμβαίνον. ὁ μεταξὺ ἂρα τούτων 3 
λοιπὸς· ἐστὶ δὲ τοιοῦτος ὃ μῆτε ἄρετὴ διαφέρων καὶ 
10 δικαιοσύνη, μῆτε διὰ κακίας καὶ μοχθηρίας μεταβάλλων 
eis tihn dyestuichian allla di' amartian tina, twn en 
meagale domi dominon kai eutuchia, oion Oidipous kai

30. ὥν apogr.: ὃς Α. 34. πεπλεγμένην seclus. Susenmihl. 1453 a
2. αὗ τὸν apogr.: αὗ τὸ Α. 6. ἔλεος μὲν . . . τῶν ὄμοιων seclus.
Ritter, quod non confirm. Arabs (Margoliouth). 12. Oidipous apogr.: 
diπovs Α.
as elements of the whole have been already mentioned. The quantitative parts—the separate parts into which it is divided—are here enumerated.]

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

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

ἀνάγκη ἀρὰ τὸν καλὸς ἔχοντα μύθον ἄπλον ἕναι 4

15 μᾶλλον ἡ διπλοῦν, ὀστερ τινὲς φασί, καὶ μεταβάλλειν

οὐκ εἰς ἐντυχίαν ἐκ δυστυχίας ἄλλα τοιναντίον ἐξ

ἐντυχίας εἰς δυστυχίαν, μὴ διὰ μοχθηρίαν ἄλλα δι’

ἀμαρτίαν μεγάλην ἢ οἶνον εἰρηται ἢ βελτίωνοι μᾶλλον

ὁ χείρονος. σημείου δὲ καὶ τὸ γνησίωνον πρῶτον μὲν 5

20 γὰρ οἱ ποιηταὶ τοὺς τυχόντας μύθους ἀσπηρίζουν, νῦν

δὲ περὶ διλήγας οἰκίας αἱ [κάλλιοται] τραγῳδίαι συντι-

θενται, οἶνον περὶ Ἀλκαίωνα καὶ Οἰδίπου καὶ Ὀρέστην

καὶ Μελέαγρον καὶ Θεόστην καὶ Τήλεφον καὶ οὕσοις

ἀλλοις συμβεβηκέν ἢ παθεῖν δεινὰ ἢ ποιῆσαι. ἢ μὲν

25 οὐν κατὰ τὴν τέχνην καλλιστή τραγῳδία ἐκ ταύτης

τῆς συστάσεως ἐστὶ. διὸ καὶ οἱ Εὐριπίδη ἐγκαλοῦντες 6

tοῦτ’ αὐτὸ ἀμαρτάνουσιν, ὅτι τοῦτο δρά ἐν ταῖς τραγῳ-

δίαις καὶ πολλαὶ αὐτοῦ εἰς δυστυχίαν τελευτῶσιν.

tοῦτο γὰρ ἐστὶν ὀστερ εἰρηται ὅρθων. σημείου δὲ

30 μέγιστον ἐπὶ γὰρ τῶν σκηνῶν καὶ τῶν ἁγώνων τραγῳ-

κώταται αἱ τοιαύται φαίνονται, ἄν κατορθοθώσιν, καὶ

ὁ Εὐριπίδης εἰ καὶ τὰ ἄλλα μὴ εῦ ὁικοιμεῖ ἄλλα

τραγικώτατος γε τῶν ποιητῶν φαίνεται. δευτέρα δὲ ἡ 7

πρώτῃ λεγομένη ὑπὸ τινῶν ἐστὶν [σύστασις] ἡ διπλὴν

35 τε τὴν σύστασιν ἔχουσα, καθάπερ ἡ Ὀδύσσεια, καὶ

tελευτῶσα ἐξ ἑναντίας τοῖς βελτίως καὶ χείροσιν.

δοκεῖ δὲ εἶναι πρώτῃ διὰ τὴν τῶν θεάτρων ἁσθενειαν·

ἀκολουθοῦσι γὰρ οἱ ποιηταὶ κατ’ εὐχὴν ποιοῦντες τοῖς

θεαταῖς. ἐστὶν δὲ οὖν αὕτη <ἡ> ὑπὸ τραγῳδίας ἤδωνη 8

21. κάλλιοται seclus. Christ, om. iam Σ. 27. τοῦτ’ αὐτὸ Thurot: αὐτοί


23. <ai> πολλαὶ Knebel: ὃ πολλαὶ <ai> Tyrrell. 34. σύστασις

seclus. Twining. 37. θεάτρων Δε et Σ, ut videtur (cf. 1449 a 9,

Herod. vi. 21 ἐς δάκρυα ἔπεσε τὸ βέραρον, Aristoph. Eq. 233 τὸ γὰρ θέατρον

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

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

In the second rank comes the kind of tragedy which some place first. Like the Odyssey, it has a double thread of plot, and also an opposite catastrophe for the good and for the bad. It is accounted the best because of the weakness of the spectators; for the poet is guided in what he writes by the wishes of his audience. The pleasure, however, thence derived is not the true tragic
40 ἀλλὰ μᾶλλον τῆς κωμῳδίας οἰκεία· ἐκεῖ γὰρ οὐ ἂν ἔχθιστοι ὅσιν ἐν τῷ μύθῳ, οἶνον Ὀρέστης καὶ Διήγερος, φίλοι γενόμενοι ἐπὶ τελευτής ἐξέρχονται καὶ ἀποθνῄσκει οὐδές ὑπ᾽ οὐδενός.

XIV ἐστιν μὲν οὖν τὸ φοβερὸν καὶ ἐλεεινὸν ἐκ τῆς ὦφεως γύγνεσθαι, ἐστιν δὲ καὶ ἐξ αὐτῆς τῆς συστάσεως τῶν πραγμάτων, ὀπερ ἐστὶ πρῶτον καὶ ποιητοῦ ἀμείνονος. δεὶ γὰρ καὶ ἀνευ τοῦ ὅραν οὕτω συνεστάναι τὸν μῦθον, 5 ὡστε τὸν ἀκούόντα τὰ πράγματα γινόμενα καὶ φράττειν καὶ ἐλεειν ἐκ τῶν συμβαίνοντων· ἀπερ ἄν πάθοι τις ἀκούων τὸν τοῦ Οἰδίπου μῦθον. τὸ δὲ διὰ τῆς ὦφεως τὸ τούτο παρασκευάζειν ἀτεχνότερον καὶ χορηγίας δεόμενον ἐστιν. οἱ δὲ μὴ τὸ φοβερὸν διὰ τῆς ὦφεως ἀλλὰ τὸ 10 τερατώδες μόνον παρασκευάζοντες οὐδὲν πραγματία κοινωνοῦσιν· οὐ γὰρ πᾶσαν δεὶ ζητεῖν ἥδονὴν ἀπὸ πραγματίας ἀλλὰ τὴν οἰκείαν. ἐπεὶ δὲ τὴν ἀπὸ ἔλεον καὶ φόβου 3 διὰ μιμήσεως δεὶ ἥδονὴν παρασκευάζειν τῶν ποιητῶν, φανερῶν ὡς τοῦτο ἐν τοῖς πράγμασιν ἐμποιητέουν. ποιὰ 15 οὖν δεινὰ ἢ ποια οἰκτρὰ φαινέται τῶν συμπιπτόντων, λάβωμεν. ἀναγκὴ δὴ ἢ φίλον εἶναι πρὸς ἄλλοις 4 τὰς τοιαύτας πράξεις ἡ ἔχθρὸν ἡ μηζετέρον. ἄν μὲν οὖν ἔχθρὸς ἔχθρον, οὐδὲν ἐλεεινὸν οὕτε ποιῶν οὕτε μέλλων, πλὴν κατ᾽ αὐτὸ τὸ πάθος· οὐδὲ ἂν μηζετέρως 20 ἑχοντες· ὅταν δὲ ἐν ταῖς φιλίαις ἐγγένηται τὰ πάθη,
pleasure. It is proper rather to Comedy, where those who, in the piece, are the deadliest enemies—like Orestes and Aegisthus—quit the stage as friends at the close, and no one slays or is slain.

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

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

Actions capable of this effect must happen between persons who are either friends or enemies or indifferent to one another. If an enemy kills an enemy, there is nothing to excite pity either in the act or the intention,—except so far as the suffering in itself is pitiful. So again with indifferent persons. But when the tragic incident occurs between those who are near or dear to
οίον εἰ ἀδελφὸς ἀδελφόν ἢ νίός πατέρα ἢ μήτηρ νίόν ἢ νίος μητέρα ἀποκτείνει ή μέλλει ή τι ἄλλο τοιούτον ἄρα, ταῦτα ξητητέον. τοὺς μὲν οὖν παρειλημμένους δὲ μύθους λίειν οὐκ ἔστιν, λέγω δὲ οἶον τὴν Κλυταιμνήστραν 25 ἀποθανόντας ὑπὸ τοῦ Ὀρέστου καὶ τὴν Ἐριφύλην ὑπὸ τοῦ Ἀλκμαίωνος, αὐτὸν δὲ εὐφρύσκειν δεῖ καὶ τοῖς παρα- δειγμένοις χρῆσθαι καλῶς. τὸ δὲ καλῶς τί λέγωμεν,
εἴημεν σαφέστερον. ἔστι μὲν γὰρ οὖσα γίνεσθαι τὴν 6 πράξει, ὡσπερ καὶ παλαιοὶ ἐποίοις εἰδότας καὶ γηρώ- 30 σκοντας, καθάπερ καὶ Εὐριπίδης ἐποίησεν ἀποκτείνουσαν τοὺς παῖδας τὴν Μήδειαν. ἔστιν δὲ πράξει μὲν,
ἀγνοοῦντας δὲ πράξει τὸ δεινόν, εἰδ' ὑπερον ἀναγνωρίσας τὴν ἀδίκιαν, ὡσπερ ὁ Σοφοκλέους Οἰδίπος τοῦτο μὲν οὖν ἔξω τοῦ ἐράματος, ἐν δὲ αὐτῇ τῇ 
τραγῳδίᾳ οἶον ὁ 35 Ἀλκμαίων ὁ Ἀστυάδαμαντός ἢ ὁ Τηλέγονος ὁ ἐν τῷ πραγματείᾳ Ὀδυσσεί. ἔτι δὲ τρίτον παρὰ ταῦτα τὸ 
μέλλοντα ποιεῖν τι τῶν ἄγκιστρων δι' ἀγνοίαν ἀναγνω-
ρίσας πρὶν ποιήσαι. καὶ παρὰ ταῦτα οὖν ἔστιν ἄλλως.
ἡ γὰρ πράξει ἀνάγκη ἡ μή καὶ εἰδότας ἡ μὴ εἰδότας.
40 τούτων δὲ τὸ μὲν γινώσκοντα μελλῆσαι καὶ μὴ πράξαι
χειρίστον τὸ τε γὰρ μιαρὸν ἔχει, καὶ οὐ πραγμάτων
μὲν ἀπαθὲς γὰρ. ἄστερον οὖσας ποιεῖ ὁμοιός, εἰ μὴ ὀλγάκις,
οἴον ἐν Ἀντίγονῇ τοῦ Κρέοντος ὁ Λίμων. τὸ δὲ πράξαι 8
δεύτερον. Βέλτιον δὲ τὸ ἀγνοοῦντα μὲν πράξαι, πράξατα

01. εἰ ἀδελφὸς ἢ ἀδελφόν, ὁ ἀδελφός, ὁ ἀδελφὸς καὶ ὁ ἀδελφός καὶ ὁ ἀδελφός.
22. ὁ ἄριστος: ὁ ἄριστος, ὁ ἄριστος, ὁ ἄριστος καὶ ὁ ἄριστος, ὁ ἄριστος καὶ ὁ ἄριστος.
26. ὁ Ἀλκμαίων ὁ Ὀττόπ, ὁ Ὀττόπ, ὁ Ὀττόπ, ὁ Ὀττόπ, ὁ Ὀττόπ.
26. Ἡ ἀνάνοια καὶ τὰ περιστατικά καὶ τὰ περιστατικά καὶ τὰ περιστατικά καὶ τὰ περιστατικά καὶ τὰ περιστατικά.
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 Alcmæon—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 indeed 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 Alcmæon of Astydamas, or Telegonus in the Wounded Odysseus. Again, there is a third case, where some one is just about to do some irreparable deed through ignorance, and makes the discovery before it is done. These are the only possible ways. For the deed must either be done or not done—and that wittingly or unwittingly. But of all these ways, to be about to act knowing the 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 should be perpetrated. Still better, that
XIV. 8—XV. 3. 1454 a 4—25

dē ἀναγωρίσαι· τὸ τε γὰρ μιαρὸν οὐ πρόσεστιν καὶ ἢ
5 ἀναγωρίας ἐκπληκτικὸν· κράτιστον δὲ τὸ τελευταῖον, 9
λέγω δὲ οἶνον ἐν τῷ Κρεσφόντῃ ἦ Μερόπῃ μέλλει τῶν
υἱῶν ἀποκτείνειν, ἀποκτείνει δὲ οὐ, ἀλλ’ ἀνεγνώρισεν,
καὶ εν τῇ Ἰφιγενείᾳ ἦ ἀδελφή τὸν ἀδελφόν, καὶ εν τῇ
"Ελλη ὃ νῦς τὴν μητέρα ἐκδιδόνα μέλλων ἀνεγνώρισεν.
10 διὰ γὰρ τότε, ὅπερ πάλαι εἰρήται, οὐ περὶ πολλὰ
γένη αἱ πραγματίαι εἰσίν. ξητούντες γὰρ οὐκ ἀπὸ
tέχνης ἀλλ’ ἀπὸ τύχης εὗρον τὸ τοιοῦτον παρασκευάζειν
ἐν τοῖς μύθοις. ἀναγκαίζονται οὖν ἐπὶ ταύτας τὰς οἰκίας
ἀπαντῶν δόσαι τὰ τοιούτα συμβέβηκε πάθη.
15 περὶ μὲν οὖν τῆς τῶν πραγμάτων συντάσσεσως καὶ
ποιῶν τινὰς εἶναι δεὶ τοὺς μύθους εἰρήται ἰκανῶς.
XV περὶ δὲ τὰ ἡθη τέταρτα ἐστίν ὅν δεὶ στοιχίζοται,
ἐν μὲν καὶ πρῶτον ὅπως χρηστὰ ἦ. ἔξει δὲ ἦθος μὲν
ἐὰν ὡσπερ ἐλέχθη ποιὴ φαινοῦν ὁ λόγος ἢ ἦ πράξις
20 προαίρεσιν τινα [ἡ], χρηστὸν δὲ ἐὰν χρηστήν. ἐστὶν
δὲ ἐν ἐκάστῳ γένει· καὶ γὰρ γυνὴ ἐστὶν χρηστὴ καὶ
dοῦλος, καὶ τοῖς ἰδίως τούτων τὸ μεν χείρον, τὸ δὲ ὅλος
φαίλλον ἐστὶν. δεύτερον δὲ τὰ ἀρμόττοντα· ἐστὶν γὰρ 2
ἀνδρεῖον μὲν τι ἦθος, ἀλλ’ οὐχ ἀρμόττον γυναῖκι τὸ
25 ἀνδρείαν ἢ δεινὴν εἶναι. τρίτον δὲ τὸ ὦμοιον. τούτῳ 3

19. ὕπεραν Ald., Bekker. 20. προαιρεσιν τινα ἢ Δο: ἢ secludendum,
vel ἤ τις ἢν> ἢ coni. Vahlen (cf. Arab.): ἤ τις ἢν Bywater:
ἡ φωνὴ Dintzter: προαιρεσιν τινα ἢ Gomperz:
προαιρεσιν τινα, φαίλλον μὲν ἢν φαίλη ἡ, χρηστὸν κ.π.λ. απογρ.
23. τὸ ἀρμόττοντα coni. Vahlen, probante Gomperz.
24. τι ἦθος Hermann:
τι έθος codd. τὸ apogr.: *τωι Δο: οὕτως Vahl. collato Pol. iii. 4,
1277 b 20. Desunt in Arab. verbis τω ἀνδρείαν . . . elvai, quorum vicem
supplet hae clausula, 'ne ut appareat quidem in ea omnino' (Margo-
liouth). Unde Diels τω ἀνδρείαν . . . elvai glossa esse arbitratus quod
veram lectionem eiecerit, scribendum esse coni. ὥστε μηδε φαίλεσθαι
it should be perpetrated in ignorance, and the discovery made afterwards. There is then nothing to shock us, while the discovery produces a startling effect. The last case is the best, as when in the Cresphontes Merope is about to slay her son, but, recognising who he is, spares his life. So in the Iphigenia, the sister recognises the brother just in time. Again in the Helle, the son recognises the mother when on the point of giving her up. This, then, is why a few families only, as has been already observed, furnish the subjects of tragedy. It was not art, but happy chance, that led 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 for a woman to be valiant, or terrible, would be inappropriate. Thirdly, character must be true to life: for 3
The manly character is indeed sometimes found even in a woman (εἶτιν γὰρ ἀνδρεῖον μὲν τὸ ἡθος), but it is not appropriate to her, so that it never appears as a general characteristic of the sex. Sed hoc alter dicendum fuisse suspicari licet; itaque Susemihi huiusmodi aliquid tentavit, ὥστε μὴν φανερωθηναι ἐν αὐτῇ ὡς ἐπιτυγχάνει: 'There is indeed a character (το ἡθος) of manly courage, but it is not appropriate to a woman, and as a rule is not found in her at all.'

καθόλου: 'The manly character is indeed sometimes found even in a woman (εἶτιν γὰρ ἀνδρεῖον μὲν τὸ ἡθος), but it is not appropriate to her, so that it never appears as a general characteristic of the sex.' Sed hoc alter dicendum fuisse suspicari licet; itaque Susemihi huiusmodi aliquid tentavit, ὥστε μὴν φανερωθηναι ἐν αὐτῇ ὡς ἐπιτυγχάνει: 'There is indeed a character (το ἡθος) of manly courage, but it is not appropriate to a woman, and as a rule is not found in her at all.'

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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 character gratuitously bad, we have 5 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 traiture of character, the poet should always aim either at the necessary or the probable. Thus a person of a given character should speak or act in a given way, by the rule either of necessity or of probability; just as this event should follow that by necessary or probable sequence. It is therefore evident that the unravelling 7 of the plot, no less than the complication, must arise out of the plot itself, it must not be brought about by the Deus ex Machina,—as in the Medea, or in the Return of the Greeks in the Iliad. The Deus ex Machina should be employed only for events external to the drama;—for antecedent or subsequent events, which lie beyond the range of human knowledge, and which require to be
ἀγγελίας· ἀπαντα γὰρ ἀποδίδομεν τοῖς θεοῖς ὁράν.
ἀλογον δὲ μηδὲν εἰναι ἐν τοῖς πράγμασιν, εἰ δὲ μὴ, ἐξω τῆς τραγῳδίας, οἷον τὸ ἐν τῷ Οἰδίποδι τῷ Σοφοκλέους.
ἐπεὶ δὲ μιμήσις ἐστιν η τραγῳδία βελτιώνων ἢ καθ᾽ 8

ήμας, δεὶ μιμείσθαι τοὺς ἁγάθους εἰκονογραφοῦσι καὶ γὰρ ἐκεῖνοι ἀποδίδοντες τὴν ἱδίαν μορφὴν ὁμοίους ποιοῦντες καλλίους γράφουσιν· οὕτω καὶ τὸν ποιητήν μοιμούμενον καὶ ὑργίλους καὶ ῥαθύμους καὶ τάλλα τά τοιαύτα ἔχοντας ἐπὶ τῶν ἢθῶν, τοιαύτους οὕτας ἐπιεικεῖς ποιεῖν·

15 [παράδειγμα σκληρότητος] οἷον τῶν Ἦχιλλέα Ἀγάθου καὶ Ὀμήρου. ταῦτα δὴ δεὶ διατηρεῖν καὶ πρὸς τούτοις 9
tὰς παρὰ τὰ ἐξ ἀνάγκης ἀκολουθοῦσας αἰσθήσεις τῇ ποιητικῇ· καὶ γὰρ κατ᾽ αὐτὰς ἐστιν ἀμαρτάνειν πολλὰκις, εἰρηται δὲ περὶ αὐτῶν ἐν τοῖς ἐκδεδομένοις λόγοις 20 ἰκανῶς.

XVI ἀναγνώρισις δὲ τί μὲν ἐστιν, εἰρηται πρότερον· εἰδὴ δὲ ἀναγνώρισεως, πρώτῃ μὲν ἡ ἀτεχνωτάτη καὶ ἡ πλείστη χρώνται δὲ ἀπορίαν, ἡ διὰ τῶν σημείων. τούτων δὲ τὰ 2
mὲν σύμφωνα, οἶον "ἀληθὴν ἢν φοροῦσι Γηγενεῖς" ἢ

25 ἀπότρέας οἷον εἰς τὸ Ἡθύσθη Καρκίνος, τὰ δὲ ἐπίκτητα, καὶ τούτων τὰ μὲν ἐν τῷ σώματι, οἶον οὐλαι, τὰ δὲ ἐκτὸς, τὰ περιδέραια καὶ οἶον τῇ Τυροὶ διὰ τῆς σκάφης. ἐστιν δὲ καὶ τούτως χρῆσθαι ἡ βέλτιον ἡ χεῦρον, οἶον 3 Ὁδυσσεὺς διὰ τῆς οὐλῆς ἄλλως ἀνεγνωρίσθη ὑπὸ τῆς

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

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

These 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.

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

First, the least artistic form, which, from poverty of wit, is most commonly employed—recognition by signs. Of these some are congenital,—such as 'the spear which the earth-born race bear on their bodies,' or the stars introduced by Carcinus in his Thyestes. Others are acquired after birth; and of these some are bodily marks, as scars; some external tokens, as necklaces, or the little ark in the Tyro by which the discovery is effected. Even these admit of more or less skilful treatment. Thus in the recognition of Odysseus by his scar, the discovery is
30 τροφοῦ καὶ ἄλλους ὑπὸ τῶν συβοτῶν· εἰσὶ γὰρ αἱ μὲν πίστεως ἑνεκα ἀτεχνότεραι, καὶ αἱ τοιαύται πᾶσαι, αἱ δὲ ἐκ περιπετειῶν, ὦσπερ ἢ ἐν τοῖς Νιπτροῖς, βελτίωσι. δεύτεραι δὲ αἱ πεποιημέναι ὑπὸ τοῦ ποιητοῦ, διὸ ἀτεχνοῦ. 4 οἷον Ὁρέστης ἐν τῇ Ἰφιγενείᾳ ἀνεγνώρισεν ὧτι Ὁρέστης:

35 ἐκείνη μὲν γὰρ διὰ τῆς ἐπιστολῆς, ἐκείνοις δὲ αὐτοῖς λέγει ὃ βουλεταὶ ὁ ποιητὴς ἀλλ’ οὐχ ὁ μόθος· διὸ ἐγγὺς τῇ τῆς εἰρημένης ἀμαρτίας ἑστίν, ἔξει γὰρ ἂν ἐναὶ καὶ ἐνεγκεῖν. καὶ ἐν τῷ Σοφοκλέους Τηρεῖ ἡ τῆς κερκίδος

1455 α φωνή. ἢ τρίτη διὰ μνήμης τῷ αἰσθέσθαι τι ἱδόντα, 5 ὦσπερ ἢ ἐν Κυπρίων τοῖς Δικαιογένουσι, ἱδὼν γὰρ τὴν γραφὴν ἐκλάυσεν, καὶ ἢ ἐν Ἀλκίνου ἀπολόγησι, ἀκούων γὰρ τοῦ κιβαριστοῦ καὶ μινήσθεις ἐδάκρυσεν, οθὲν ἀνεγνώ-5 ρίσθησαι. τετάρτη δὲ ἢ ἐκ συλλογισμοῦ, οἶον ἐν 6 Χοσφόροις, ὅτι ὁμοίως τις ἐλήλυθεν, ὁμοίως δὲ σύνθεις ἄλλ’ ἢ ὁ Ὁρέστης, οὕτως ἥρα ἐλήλυθεν. καὶ ἢ Πολυ-είδου τοῦ σοφιστοῦ περὶ τῆς Ἰφιγενείας· εἰκὸς γὰρ τὸν Ὁρέστην συλλογίσασθαι, ὦτι ἢ τ’ ἀδελφὴ ἐτύθη καὶ 10 αὐτῷ συμβαίνει θύεσθαι. καὶ ἐν τῷ Θεοδέκτου Τυθεί, ὅτι ἐλθὼν ὡς εὑρήσων ὑὁν αὐτὸς ἀπόλλυται. καὶ ἢ ἐν τοῖς Φινείδαις, ἱδοῦσαι γὰρ τὸν τόπον συνελογίσαντο τήν

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

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

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

The fourth kind is by process of reasoning. Thus in the Choephoroi:—'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 Polyeidus the Sophist. It was a natural reflection 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
éimarménhn őt\i ἐν τούτῳ εἰμι κατωθιναί τοι, καὶ
gár ἐξετῆθησαν ἐν ταύτα. ἔστιν δὲ τις καὶ συνθετὴ ἐκ 7
15 παραλογισμοῦ τοῦ θατέρου, οἶνον ἐν τῷ Ὄδυσσει τῷ
ψευδαγγέλῳ. ὃ μὲν γὰρ τὸ τόξον ἐφή γνώσεθαι δ' οὐχ
εἰρήκει, τὸ δὲ, ὡς δὴ ἔκεινον ἀπαγωγοῦντος διὰ τοῦτον,
ἐποίησε παραλογισμὸν. παῦσων δὲ βελτίστη ἀναγνώ-
ρίσις ἡ ἐξ αὐτῶν τῶν πραγμάτων τῆς ἐκπλήξεως γνω-
20 μένης δὲι εἰκότων, οἶνον [ό] ἐν τῷ Σωφοκλέους Οἰδίποδι
cαὶ τῇ Ὀιφγενείᾳ. εἰκός γὰρ βούλησθαι ἐπιθείναι γράμ-
ματα. αἱ γὰρ τοιαύτα μόναι ἀνεὼ τῶν πεποιημένων
σημείων καὶ περιδεραίων. δεύτερα δὲ αἱ ἐκ συλλογισμοῦ.

XVII
dei δὲ τοὺς μύθους συνιστάναι καὶ τῇ λέξει συναπ-
25 εργάζεσθαι ὁτι μάλιστα πρὸ ὀμμάτων τιθέμενον. οὕτω
γὰρ ἐν ἑαυτῷ ἑπτατάτα [ό] ὁ ὅσπερ παρ' αὐτοῖς γνω-
μενὸς των πραπτομένων εὐρίκας τὸ πρέπον καὶ ἥκιστα
ἀν λανθάνοι [τῷ] τὰ ὑπενεστώτα. σημείων δὲ τούτου ὁ
ἐπετιμάτο Καρκίνῳ. γὰρ Ἁμμιάραος ἐξ ἵερον ἀνήει,
30 ὁ μὴ ὁρώντα [τὸν θεάτην] ἐλάνθανεν, ἐπὶ δὲ τῆς σκηνῆς
ἐξάπεσεν δυσχερανήτων τούτῳ τῶν θεάτων. ὅσα δὲ
δυνάτων καὶ τοῖς σχήμασιν συναπεργαζόμενον. πανανω-
tatō γὰρ ἀπὸ τῆς αὑτῆς φύσεως οἱ ἐν τοῖς πάθεσιν

women, on seeing the place, inferred their fate:—'Here we are doomed to die, for here we were cast forth.' Again, there is a recognition combined with a false inference on the part of one of the characters, as in the Odysseus Disguised as a Messenger. A man said he would know the bow,—which, however, he had not seen. This remark led Odysseus to imagine that the other would recognise him through the bow, thus suggesting a 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 despatch a letter. These recognitions alone dispense with the artificial aid of tokens or necklaces. Next come the recognitions by process of reasoning.

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

Again, the poet should work out his play, to the best of his power, with appropriate gestures; for those who feel emotion are most convincing by force of
eisiv kai χειμαινει ὁ χειμαζόμενος καὶ χαλεπαίνει ὁ
35 ὀργιζόμενος ἀληθινῶτα. διὸ εὐφυὸς ἢ ποιητικὴ
eπιν ἢ μανικοῦ. τούτων γὰρ οἱ μὲν εὔπλαστοι οἱ
de ἐκστατικοὶ εἰσιν. τοὺς τε λόγους καὶ τοὺς 3

1455 b πεποιημένους δεῖ καὶ αὐτὸν ποιώντα ἐκτίθεσθαι καθ-
όλου, εἴθ' οὕτως ἐπεισοδιοῦν καὶ παρατείνειν. λέγω δὲ
οὕτως ἣν θεωρεῖσθαι τὸ καθόλου, οἷον τῆς Ὀἰφιγενείας·
tυθείσης τινὸς κόρης καὶ ἀφανισθέισης ὕδηλως τοῖς
5 θύσασιν, ἱδρυνθέσις δὲ εἰς ἅλλην χώραν, ἐν ἦ νόμος
ἡν τοὺς ξένους θύειν τῇ θεῷ, ταύτην ἔσχε τὴν ἱερω-
sύνην. χρόνῳ δὲ ὕστερον τῷ ἄδελφῳ συνέβη ἐλθεῖν
tῆς ἱερείας (τὸ δὲ ὅτι ἀνείλεν ὁ θεὸς διὰ τινὰ αἰτίαν,
ἐξὼ τοῦ καθόλου [ἐλθεῖν ἑκεῖ], καὶ ἐφ' ο τι δὲ, ἐξὼ τοῦ
10 μύθου), ἐλθὼν δὲ καὶ ληφθεῖς θύεσθαι μέλλων ἀνεγρώ-
ρισεν, εἰθ' ὁς Εὐρυπίδης εἰθ' ὁς Πολύειδος ἐποίησεν,
kατὰ τὸ εἰκὸς εἰπὼν ὅτι οὐκ ἄρα μόνον τὴν ἀδελφὴν
ἀλλὰ καὶ αὐτὸν ἔδει τυθήναι, καὶ ἐντεύθεν ἡ σωτηρία.
μετὰ ταύτα δὲ ἥδη ὑποθέντα τὰ ὑνόματα ἐπεισοδιοῦν,

15 ὅπως δὲ ἔσται οἰκεία τὰ ἐπεισόδια, οἶον ἐν τῷ Ὄρεστῃ
ἡ μανία δὲ ἦς ἐλήφθη καὶ ἡ σωτηρία διὰ τῆς καθάρ-
σεως. ἐν μὲν οὖν τοῖς δράμασιν τὰ ἐπεισόδια σύντομα, 5

36. Var. lect. εὐπλαστοι et άπλαστοι habuisse videtur Σ (Diels).
tοῦτος τε τοῖς vel τοῖς 
te apogr.: τοῦτος τε Δε (Vahlen, Christ), sed ne Graece quidem dicitur.
38. παρειλημμένοις coni. Vahlen. 1455 b 2. παρατείνειν Vettori: περι-
teίνειν Δε.
kαθόλου Vahlen. Secludendum videtur aut ἐλθεῖν ἑκεῖ (Bekker ed. 3) aut 
ἐξὼ τοῦ καθόλου (Düntzer, Susemihl). ἀνεγρώρισεν M. Schmidt, et 
olim Vahlen. 17. δράμασιν (vel ἀγμασι) apogr.: ἀγμασιν Δε.
sympathy. One who is agitated storms, one who is angry rages, with the most life-like reality. Hence poetry implies either a happy gift of nature or a strain of madness. In the one case a man can take the mould of any character; in the other, he is lifted out of his proper self.

As for the story, whether the poet takes it ready made or constructs it for himself, he should first sketch its general outline, and then fill in the episodes and amplify in detail. The general plan may be illustrated by the Iphigenia. A young girl is sacrificed; she disappears mysteriously from the eyes of those who sacrificed her; she is transported to another country, where the custom is to offer up all strangers to the goddess. To this ministry she is appointed. Some time later her 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 Poly eidus, in whose play he exclaims very naturally:—‘So it was not my sister only, but I too, who was doomed to be sacrificed’; and by that remark he is saved.

After this, the names being once given, it remains to fill in the episodes. We must see that they are relevant to the action. In the case of Orestes, for example, there is the madness which led to his capture, and his deliverance by means of the purificatory rite. In the drama, the episodes are short, but it is these that
ΧΙΙ. εἰ δὲ ἐποτοια τούτως μηκύνεται. τῆς γὰρ Ὄδυσσείας
<νύ> μακρὸς ὁ λόγος ἐστὶν: ἀποδημοῦντος τινος ἔτη
20 πολλὰ καὶ παραφυλαττομένου ὑπὸ τοῦ Ποσείδώνος καὶ
μόνου ἄντων, ἔτι δὲ τῶν οἴκων οὕτως ἐχόντων ὡστε τὰ
χρήματα ὑπὸ μνηστήρων ἀναλίσκεσθαι καὶ τῶν νιῶν ἐπιβούλευσθαι,
αὐτὸς δὲ ἀφικνεῖται χειμασθεὶς καὶ ἀναγνωρίζας ὃτι αὐτὸς ἐπιθέμενος αὐτὸς μὲν ἐσώθη τοὺς
25 δὲ ἐχθροὺς διεφθείρε. τὸ μὲν οὖν ἱδίον τούτο, τὰ δὲ
ἄλλα ἐπεισόδια.

ΧΙΙΙ. ἔστι δὲ πάσης τραγῳδίας τὸ μὲν δήσεις τὸ δὲ λύσις,
tὰ μὲν ἐξωθεὶ καὶ ἐνα τῶν ἑσωθεὶ πολλάκις ἡ δήσεις,
tὸ δὲ λοιπὸν ἡ λύσις. λέγω δὲ δήσιν μὲν εἶναι τὴν
30 ἀπ’ ἀρχῆς μέχρι τούτου τοῦ μέρους ὁ ἐσχατόν ἐστὶν
ἐξ οὐ μεταβαίνειν <εἰς δυστυχίαν συμβαίνει ἧ> εἰς
dυστυχίαν, λύσιν δὲ τὴν ἀπὸ τῆς ἀρχῆς τῆς μεταβάσεως
μέχρι τέλους· ὡσπερ ἐν τῷ Δυνατεῖ τῷ Θεοδέκτου δήσις
μὲν τὰ τε προπεπραγμένα καὶ ἡ τοῦ παιδίου λήψις
35 καὶ πάλιν ἢ ἀυτῶν δὴ * * * * <λύσις δ’ ἡ> ἀπὸ τῆς
αἰτιάσεως τοῦ θανάτου μέχρι τοῦ τέλους. τραγῳδίας δὲ 2
εἰδὴ εἰσὶ τέσσαρα, [τοσαῦτα γὰρ καὶ τὰ μέρη ἑλέχθην,]
ἡ μὲν <ἀπλὴ ἡ δὲ> πεπλεγμένη, ὡς τὸ ὅλον ἐστίν

19. μακρὸς apogr.: μακρὸς Α.: ‘sermo non est longus’ Arabs, h. e. o μακρὸς (Margoliouth).
20. παραφυλαττομένοι . . . Ποσείδώνος seclus.
21. ἐτί apogr., Σ: ἐτεί Λ.
22. ἢ ἐκ coni. Vahlen: δὲ codd.
24. τολάκια post ἐξοθεὶ collocavit Ueberweg: codd. lect. confirmat Arabs (Margoliouth).
31. <εἰς δυστυχίαν συμβαίνει ἧ> Gomperz, alios sectutus: <συμβαίνει ἧ εἰς εὐτυχίαν δυστυχίαν> addenda esse coni. Vahlen.
32. ἢ αὐτῶν δὴ <ἀπαγωγή, λύσις δ’ ἡ> coni. Vahlen: ἢ αὐτῶν δὴ <λύσις, λύσις δ’ ἡ> Christ, quod confirmare videtur Arabs, ‘et ea quae patefect, solutio autem est quod fiebat’ etc. (Margoliouth).
33. τοῦ θανάτου: fort. τοῦ Δαναός (Vahlen et Spengel).
34. τοσαῦτα γὰρ . . . ἑλέχθη seclus. Susemihl ed. 1.
36. ἢ μὲν <ἀπλὴ ἡ δὲ> Zeller (cf. Vahlen, qui post ἀναγνώρισις 39 <ἡ δὲ ἀπλὴ> cum definitione deesse susp.).
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 arrives and reveals his true self; he attacks his enemies, destroys them and is himself preserved. This is the essence of the plot; the rest is episode.

XVIII Every tragedy falls into two parts,—Complication and Unravelling (or Dénouement). Incidents extraneous to the action are frequently combined with a portion of the action proper, to form the Complication; the rest is the Unravelling. By the Complication I mean all that comes between the beginning of the action and the part which marks the turning-point to good or bad fortune. The Unravelling is that which comes between the beginning of the change and 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,—first, the <Simple, 2 then> the Complex, depending entirely on Reversal and
περιπτέτεια καὶ ἀναγρώρισις, ἡ δὲ παθητική, οἷον οὐ τε
1456 a Αἰαντες καὶ οἱ 'Ιξίονες, ἡ δὲ ἤθική, οἷον οἱ Φιλιώτιδες
καὶ οἱ Πηλεύς, ἡ τὸ δὲ τέταρτον όψις ἡ οἷον οἱ τε
Φορκίδες καὶ Προμηθεύς καὶ ὄσα ἐν άδου. μάλιστα 3
μὲν οὖν ἀπαντά δεὶ πειράσθαι ἑχειν, εἰ δὲ μὴ, τὰ
5 μέγιστα καὶ πλέιστα, ἀλλὰς τε καὶ ώς νῦν συκοφαν-
τούσιν τοὺς ποιητὰς. γεγονότων γὰρ καθ’ ἐκαστον μέρος
ἀγαθῶν ποιητῶν, ἐκάστου τοῦ ἱδίου ἀγαθοῦ ἀξιοῦσι τὸν
ἐνα ὑπερβάλλειν. δίκαιον δὲ καὶ τραγῳδιάν ἀλλήν καὶ
τὴν αὐτὴν λέγειν οὐδεν<iators> ίςως <ως> τῷ μύθῳ τούτῳ
10 δὲ, οὐν ἡ αὐτὴ πλοκὴ καὶ λύσις. πολλοὶ δὲ πλέξαντες
ἐν λύσιν κακῶς. δεὶ δὲ ἀμφῶ ἀεὶ κρατεῖσθαι. χρὴ 4
δὲ ὅπερ εἰρηταί πολλάκις μεμνησθαί καὶ μὴ ποιεῖν
ἐποποιικῶν σύστημα τραγῳδίαν. ἐποποιικῶν δὲ λέγω
[δε] τὸ πολύμυθον, οἷον εἰ τις τὸν τῆς Ἡλίαδος ὅλον
15 ποιοῦ μῦθον. ἐκεί μὲν γὰρ διὰ τὸ μῆκος λαμβάνει τὰ
μέρη τὸ πρότον μέγεθος, ἐν δὲ τοῖς δράμασι πολὺ παρὰ
thren ὑπὸληψιν ἀποβαίνει. σμηνείων δὲ, ὅσοι πέραιν 5
Ἡλίου ὅλην ἐποίησαν καὶ μὴ κατὰ μέρος ὦστερ Ἐυ-
ριπίδης, <ἡ> Νιώβην καὶ μὴ ὦστερ Λισχύλος, ἢ ἐκ-
20 πίπτονσιν ἡ κακῶς ἀγωνίζονται, ἐπεὶ καὶ Ἀγάθων ἐξ-
Recognition; next, the Pathetic (where the motive is apassion),—such as the tragedies on Ajax and Ixion; next, the Ethical (where the motives are ethical),—such as the Phthiotides and the Peleus. <We here exclude the supernatural kind>, such as the Phorcides, the Prometheus, and tragedies whose scene is in the lower world. The poet should endeavour, if possible, to combine all poetic merits; or failing that, the greatest number and those the most important; the more so, in face of the cavilling criticism of the day. For whereas there have hitherto been good poets, each in his own branch, the critics now expect one man to surpass all others in their several lines of excellence.

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

Again, 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 the poets who have dramatised the whole story of the Fall of Troy, instead of selecting portions, like Euripides; or who have taken the whole tale of Niobe, and not a part of her story, like Aeschylus, either fail utterly or meet with poor success on the stage. Even Agathon
épesev en τούτῳ μόνῳ: ἐν δὲ ταῖς περιπτετείαις [καὶ ἐν τοῖς ἀπλοῖς πράγμασι] στοχάζεται ὅπως θαυμαστοὺς: τραγικοὺν γὰρ τοῦτο καὶ φιλάνθρωπον. ἔστιν 6 δὲ τούτο, ὅταν ὁ σοφὸς [μὲν] μετὰ ποιηρίας ἐξαπατηθῇ, 25 ὥσπερ Σίζυφος, καὶ ὁ ἄνδρειος μὲν ἄδικος δὲ ἡπτηθῇ. ἔστιν δὲ τούτῳ <καὶ> εἰκὸς ὥσπερ Ἁγάθων λέγει, εἰκὸς γὰρ γίνεσθαι πολλὰ καὶ παρὰ τὸ εἰκός. καὶ τὸν χορὸν 7 δὲ ἐνα δεῖ ὑπολαβεῖν τοὺς ὑποκριτοὺς, καὶ μόριον εἶναι τοῦ ὅλου καὶ συναγωνίζεσθαι μὴ ὥσπερ Ἐυριπίδη ἄλλο
30 ὥσπερ Σοφοκλεῖ. τοῖς δὲ λοιποῖς τὰ ἀδύναμα ἄκουσε βούλως καὶ ἀληθές τραγικὰ ἐστὶν. διὸ ἐμ-
βόλιμα ἄδουσιν πρῶτον ἄρξαντος Ἀγάθουνος τοῦ τοιοῦτον. καὶ τοῖς τῇ διαφέρει ἡ ἐμβόλιμα ἄδειν ἢ εἰ ῥήσιν εἴ
ἀλλο εἰς ἄλλο ἄρμοττοι ἢ ἐπεισόδιοι ὅλον;

XIX  περὶ μὲν οὖν τῶν ἄλλων ἠδὴ εἰρήται, λοιπὸν δὲ
36 περὶ λέξεως καὶ διανοίας εἰπεῖν. τὰ μὲν οὖν περὶ
tὴν διάνοιαν ἐν τοῖς περὶ ῥητορικῆς κείσθω, τοῦτο γὰρ ἔδων μᾶλλον ἐκείνης τῆς μεθόδου. ἐστὶ δὲ κατὰ τὴν
diānōian taïta, ὥσα ὑπὸ τοῦ λόγου δεῖ παρασκευασθῆναι.
40 μέρη δὲ τούτων τὸ τε ἀποδεικνύναι καὶ τὸ λύειν καὶ τὸ
2 1456 b πάθη παρασκευάζειν, οἶον ἔλεον ἢ φῶβον ἢ ὁργήν καὶ

tois πράγμασι Comperz. 22. στοχάζεται Heinsius: στοχάζον-
cal coll. 24. Aut secludendum μὲν (Margoliouth cum Arabe) aut legend. ὁ σοφὸς μὲν μετὰ ποιηρίας δὲ cum apogr. 26. εἰκὸς:
<kai> εἰκὸς Susemihl, qui τραγικοὺ . . . φιλάνθρωπον post ἡπτηθῇ
collocat: καὶ ante εἰκὸς confirm. Arabs. 29. ὥσπερ . . . ὥσπερ: ὥσπερ παρ δ. . . ὥσπερ παρά Ald., Bekker. 30. λοιποῖς: πολλοῖς
Margoliouth cum Arabe. φάδομενa Maggi, 'qua eam cunctur' Arabs:
φάδομεν a Maggi, 'quae canuntur' Arabs: φάδομεν Λ. οὐδὲν add. Vahlen, habuit iam Σ ('nihil . . .
alium amplius' Arabs): οὐ add. Maggi. 32. τοιοῦτον: 'poëta'
Arabs, τοιοῦτο Σ, ut videtur. 35. ἡ' apogr.: ἡ' Λ' : εἰδηῶν ut
videtur Σ (Margoliouth). 36. καὶ Hermann: ἡ coll. 41. πάθη
seclus. Bernays, tueretur Arabs.
has been known to fail from this one defect. In his Reversals of the Action, 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, moreover, 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; in particular,—proof and refutation; the excitation of the feelings, such as pity, fear, anger, and the like; the suggestion of
οσα τοιαυτα, και ἐτι μέγεθος καὶ μικρότητας. δήλον 3
dὲ ὅτι καὶ [ἐν] τοῖς πρώγμασιν ἀπὸ τῶν αὐτῶν ἰδεὼν
dεῖ χρῆσθαι, ὅταν ἢ ἐλεεινὰ ἢ δεινὰ ἢ μεγάλα ἢ εἰκότα
5 δὲν παρασκευάζειν· πλὴν τοσοῦτον διαφέρει, ὅτι τὰ μὲν
dεῖ φαίνεσθαι ἀνευ διδασκαλίας, τὰ δὲ ἐν τῷ λόγῳ ὑπὸ
tοῦ λέγοντος παρασκευάζεσθαι καὶ παρὰ τὸν λόγον
gνώσεθαι. τὶ γὰρ ἢν εἰ ὁ λέγοντος ἔργον, εἰ φαινοτο

ηδη ἢ δεῖ καὶ μὴ διὰ τὸν λόγον; τῶν δὲ περὶ τὴν 4
10 λέξεν ἐν μὲν ἐστὶν εἰδὸς θεωρίας τὰ σχήματα τῆς

λέξεως, ἢ ἐστὶν εἰδέναι τῆς ὑποκριτικῆς καὶ τοῦ τὴν
tοιαύτην ἔχοντος ἀρχιτεκτονικῆς, οἴον τὶ ἐντολή καὶ
tὶ εὐχὴ καὶ δύνης καὶ ἀπειλή καὶ ἐρώτησις καὶ

ἀπόκρισις καὶ εἰ τὶ ἄλλο τοιοῦτον. παρὰ γὰρ τὴν 5
15 τούτων γνώσιν ἢ ἀγνοιαν οὐδὲν εἰς τὴν ποιητικὴν
ἐπιτίμημα φέρεται ὁ τι καὶ ᾧξιον στουδῆς. τὶ γὰρ
ἀν τὶς ὑπολάβοι ἡμαρτήσθαι ἰ Πρωταγόρας ἐπιτιμά,
ὅτι εὐχεσθαι οἴομενος ἐπιτάττει εἰς τῶν "μὴν ἂει
dείκτος," τὸ γὰρ κελεύσαι φησίν ποιεῖν τὶ ἢ μὴ ἐπίταξις

20 ἐστὶν. διὸ παρείσθω ὅς ἄλλης καὶ οὐ τῆς ποιητικῆς
dν θεώρημα.

XX [τῆς δὲ λέξεως ἀπάσης ταῦτ' ἐστὶ τὰ μέρη, στοιχείων

συλλαβῆς σύνδεσμος ὑνόμα ῥῆμα [ἀρθρον] πτῶσις λόγως.

στοιχείων μὲν ὅν εἶν ἐστὶν φωνὴ ἄδιαιρετος, οὐ πάσα δὲ ἄλλ' 2

1456 b 2. μικρότητας Α: σμικρότητας ἀπογρ. 3. ἐν seclus. Ueberweg
(cf. Spengel).

ἰδεῶν ἀπογρ.: ἰδεῶν Δ. 8. φαινοτο scripsi: φαινοτο codd.
9. ἡδη ἢ δεῖ Tyrwhitt: ἡδη Castelvetro: ἡδη δὲ'

αὐτὰ Susemihl: ἡδη τῇ βηδ Gomperz (praevent Spengel): ἡδη codd.,
Vahlen ed. 3: τῇ δεὰ Wahlen ed. 2. 23. ἄρθρον cum Hartung
seclusi (cf. Susemihl), sed eo dubitavit quod proprio loco post σύνδεσμος
hoc verbum statuisse videtur Σ (cf. Arab.): transposuit iam Spengel:

σύνδεσμος <ἡ> ἄρθρον ὑνόμα ῥῆμα Steinthal.
importance or its opposite. Further, it is evident that the dramatic incidents must be treated from the same points of view as the dramatic speeches, when the object is to evoke the sense of pity, fear, importance, or probability. The only difference is, that the incidents should speak for themselves without verbal exposition; while the effects aimed at in a speech should be produced by the speaker, and as a result of the speech. For what were the need of a speaker, if the proper impression were at once conveyed, quite apart from what he says?

Next, as regards Diction. One branch of the inquiry treats of the Modes of Expression. But this province of knowledge belongs to the art of Declamation, and to the masters of that science. It includes, for instance,—what is a command, a prayer, a narrative, a threat, a question, an answer, and so forth. To know or not to know these things involves no serious censure upon the poet's art. For who can admit the fault imputed to Homer by Protagoras,—that in the words, 'Sing, goddess, of the wrath,' he gives a command under the idea that he utters a prayer? For to 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:—
the Letter, the Syllable, the Connecting word, the Noun, the Verb, the Inflexion or Case, the Proposition or Phrase.

A Letter is an indivisible sound, yet not every such sound, but only one which can form part of a group of
25 εἰς ἡς πέφυκε συνθετὴ γέγρωσθαι φωνῇ: καὶ γὰρ τῶν θηρίων
eisiv ἀδιαίρετοι φωναὶ ἄν οὐδεμιὰν λέγον στοιχείων.

26 ταύτης δὲ μέρη τὸ τε φωνὴν καὶ τὸ ημίφωνον καὶ 3

27 ἀφωνον. ἐστὶν δὲ φωνήν μὲν <τὸ> ἄνευ προσβολῆς

28 ἐξὸν φωνὴν ἀκουστὴν, ἡμίφωνον δὲ τὸ μετὰ προσβολῆς

29 ἐξὸν φωνὴν ἀκουστὴν, οἶον τὸ Σ καὶ τὸ Ρ, ἀφωνον δὲ
tὸ μετὰ προσβολῆς καθ' αὐτὸ μὲν οὐδεμιὰν ἐξὸν φωνῆν,

30 μετὰ δὲ τῶν ἐχὸντων τινὰ φωνὴν γυμὸμενον ἀκουστὸν,

οἶον τὸ Γ καὶ τὸ Δ. ταύτα δὲ διαφέρει σχέδιασιν τε 4

τοῦ στόματος καὶ τῶν καὶ δανυτητι καὶ πιλότητι

35 καὶ μῆκει καὶ βραχυτητι, ἐτεὶ δὲ ἐξυτητι καὶ βαρύτητι
cαὶ τῶν μέσω· περὶ ὅν καθ' ἐκαστὸν ἐν τοῖς μετρικῶς

προσῆκεςθαι. συλλαβὴς δὲ ἐστὶν φωνῇ ἀσήμος 5

συνθετὴ εἰς ἀφώνου * * καὶ φωνὴν ἔχοντος. καὶ γὰρ
tὸ ΓΡ <οὐκ> ἀνευ τοῦ Α συλλαβῆ ἀλλὰ μετὰ τοῦ Α,

40 οἶον τὸ ΓΡΑ. ἀλλὰ καὶ τούτων θεωρήσαι τὰς διαφορὰς

τῆς μετρικῆς ἐστίν. σύνδεσμοι δὲ ἐστὶν φωνῇ ἀσήμος 6

1457A ἢ οὔτε κωλυεί οὔτε ποιεῖ φωνῇ μιᾶν σημαντικὴν

ἐκ πλείων φωνῶν, πεφυκαί [συν]τίθεσθαι καὶ ἐπὶ τῶν

25. συνθετὴ aorist., Arabs ‘compositae vocī’: συνετὴ Δc. 38. Post

ἀφώνου intercedisse videtur <καὶ αφώνου καὶ ημιφώνου>. Post φωνῆ

ἐχοντος coni. Christ <καὶ πλείων ἀφώνων καὶ φωνὴν ἔχοντος>. καὶ
gάρ τὸ ΓΡ ἀνευ τοῦ Α συλλαβῆ καὶ μετὰ τοῦ Α, Αc: ‘nam Γ et

P sine Α non faciunt syllabam, quoniam tantum fiant syllaba cum Α’

Arabs (Margolionth), unde restituit Susemihl quod in textum recepi:

καὶ γάρ τὸ ΓΑ ἀνευ τοῦ Ρ συλλαβῆ καὶ μετὰ τοῦ Ρ Τyrwhitt: καὶ γάρ
tὸ Α ἀνευ τοῦ ΓΡ συλλαβῆ καὶ μετὰ τοῦ ΓΡ M. Schmidt. 1457A 1-8.

Locus valde impeditus. Codicium fide ita vulgo legitur: ἢ οὔτε κωλυεί

οὔτε ποιεῖ φωνῇ μιᾶν σημαντικῆν, ἐκ πλείων φωνῶν πεφυκαίν συντί-
θεσαί, καὶ ἐπὶ τῶν ἄκρων καὶ ἐπὶ τῶν μέσων, ἢν μὴ ἀρμοῦτε (ἥν μὴ

ἀρμοῦτη aorgr., Bekker) ἐν ἄρχῃ τιθέναι καθ’ αὐτὸν (αὔτων ἄρτῳ

Συλλαβῆ, οἶον μὲν, ήτοι, δὲ (vel δη). ἢ φωνῇ ἀσήμος ἢ ἐκ πλείων μὲν φωνῶν

μᾶς σημαντικῶν (σημαντικῶν Δc) δὲ ποιεῖν πέφυκεν μιᾶν σημαντικήν φωνήν,

ἄριστον δ’ ἐστὶ φωνὴν ἄσημος, ἢ λόγον ἄρχην ἢ τέλος ἢ διορισμὸν δήλοι,

οἶον τὸ ἄμφι (μ. ἦ. Δc: φημὶ Ald., Bekker) καὶ τὸ περὶ 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 <or of a mute, a semi-vowel> and a vowel: for GR without A is not a syllable, but with A it is,—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

In Ed. I secutus sum Susemihl (praecuncte Hartung), nec quicquam hic mutavi. Sed nescio an Döring verum viderit qui locum sic restituit: σύνδεσμοι δὲ ἐστὶν φωνὴ ἄσημος ἡ ἐκ πλείων μὲν φωνῶν, μᾶς σημαντικῶν δὲ ποιεῖν πέφυκεν μίαν σημαντικὴν φωνὴν, ὡς μὴ ἀρμότερε ἐν ἄρχῃ λόγῳ τιθέναι καὶ αὐτήν, ὅλω τὸ ἀμφὶ καὶ τὸ πέρι καὶ τὰ ἄλλα. ἄρθρον δὲ ἐστὶ φωνὴ ἄσημος, ἡ οὕτω καθολὺν οὕτω ποιεῖ φωνὴν μίαν σημαντικὴν ἐκ πλείων φωνῶν [πεφυκών] συντίθεσθαι, <ἄλλου> ἡ λόγου ἄρχῃ ἡ τέλος ἡ διορισμῶν δῆλοι, πεφυκών συντίθεσθαι καὶ ἐπὶ τῶν ἀκρῶν καὶ ἐπὶ τοῦ μέσου, ὡς μὲν, ἄρθρον δὲ. Nullam tamen Arabis rationem Döring habuit, et Arabs quidem cum nostris codicibus parum congruit. Ipse ut in re nondum satis explicata ἐπέχειν me fatore. 2. πεφυκών συντίθεσθαι Winstanley: πεφυκών συντίθεσθαι soold.
άκρων καί ἐπὶ τοῦ μέσου· ἡ φωνὴ ἁσμος ἦ ἐκ πλειόνων μὲν φωνῶν μιᾶς, σημαντικῶν δέ, ποιεῖν πέφυκεν μιᾶν 5 σημαντικὴν φωνὴν, οἷον τὸ ἀμφὶ καὶ τὸ περὶ καὶ τὰ ἄλλα· <ἡ> φωνὴ ἁσμος ἦ λόγου ἀρχὴν ἦ τέλος ἦ τι διορισμὸν δηλοῖ, ἢ μῆ ἄρμόττει ἐν ἀρχῇ λόγου τιθέναι καθ’ αὐτὴν, οἷον μὲν, ἦτοι, δέ. [ἡ φωνὴ ἁσμος ἦ οὔτε κωλύει οὔτε ποιεῖ φωνὴν μιᾶν σημαντικὴν ἐκ 10 πλειόνων φωνῶν περικυκλὶ τίθεσθαι καὶ ἐπὶ τῶν ἄκρων καὶ ἐπὶ τοῦ μέσου.] ὅνομα δὲ ἐστὶ φωνὴ συνθετὴ 8 σημαντικὴ ἀνευ χρόνου ἦς μέρος οὐδέν ἐστὶ καθ’ αὐτὸ σημαντικὸν· ἐν γὰρ τοῖς διπλοῖς οὐ χρόμεθα ὡς καὶ αὐτὸ καθ’ αὐτὸ σημαίνω, οἷον ἐν τῷ Θεοδώρῳ τὸ δόρον 15 οὐ σημαίνει. ῥῆμα δὲ φωνὴ συνθετὴ σημαντικὴ μετὰ 9 χρόνου ἦς οὐδέν μέρος σημαίνει καθ’ αὐτὸ, ὅσπερ καὶ ἐπὶ τῶν ὄνοματων· τὸ μὲν γὰρ ἀνθρωπος ἦ λευκὸν οὐ σημαίνει τὸ πότε, τὸ δὲ βαδίζει ἢ βεβαδίκειν προς- σημαίνει τὸ μὲν τὸν παρώνα χρόνον τὸ δὲ τὸν παρ- 20 εληλυθότα. πτώσις δ’ ἐστὶν ὄνοματος ἢ ρήματος ἢ μὲν τὸ κατὰ τὸ τοῦτον ἢ τοῦτο σημαίνον καὶ ὅσα τοιαῦτα, ἢ δὲ κατὰ τὸ ἐνὶ ἢ πολλοῖς, οἷον ἀνθρωποὶ ἢ ἀνθρωπος, ἢ δὲ κατὰ τὰ ὑποκριτικὰ, οἷον κατ’ ἐρώτησιν, ἐπίταξιν· τὸ γὰρ <ἀρ’> ἐβάδισεν ἢ βαδίζε 25 πτώσις ρήματος κατὰ ταῦτα τὰ εἰδὴ ἐστὶν. λόγος δὲ 11 φωνὴ συνθετὴ σημαντικὴ ἦς ἐνια μέρη καθ’ αὐτὰ σημαίνει τιν’ οὐ γὰρ ἄπαξ λόγος ἢ ρημάτων καὶ ὄνοματων σύγκειται, οἷον “ὁ τοῦ ἀνθρώπου ὀρισμὸς”. ἀλλ’ ἐνδέχεται <καὶ> ἄνευ ρημάτων εἶναι λόγον. μέρος

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

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

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

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

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

ονόματος δὲ εἰδὴ τὸ μὲν ἀπλοῦν, ἀπλοῦν δὲ λέγω διὸ ἐκ σημαίνοντων σύγκειται, οἷον γῆ, τὸ δὲ διπλοῦν· τούτου δὲ τὸ μὲν ἐκ σημαίνοντος καὶ ἁπάμε (πλὴν οὐκ ἐν τῷ ὀνόματι σημαίνοντος [καὶ ἁπάμε]), τὸ δὲ ἐκ σημαίνοντων σύγκειται. εἴη δ’ ἀν καὶ τριπλοῦν καὶ
tetraplοῦν ὀνομα καὶ πολλαπλοῦν, οἷον τὰ πολλὰ

1457 b τῶν Μασσαλιώτων. Ἐρμοκαίκου οὖθεν ἄτευξάμενος Διὸ πατρί. ἄπαν δὲ ὄνομα ἑστιν ἡ κύριον ἡ γραμμὴ ἡ 2

metaforὰ ἡ κόσμος ἡ πεποιημένοι ἡ ἐπεκτεταμένοι ἡ

ὑφηγημένοι ἡ ἕξηλαμγμένοι. λέγω δὲ κύριον μὲν ὃ 3

χρῶνται ἐκαστοι, γραμμὰτα δὲ ὃ ἐτεροι, ὡστε φανερὸν ὅτι καὶ γραμµάται καὶ κύριον εἶναι δυνατὸν τὸ αὐτὸ, μὴ
toίς αὐτοῖς δὲ τὸ γὰρ σήμανον Κυπρίοις μὲν κύριον,

ἡμῖν δὲ γραμμάτα. metaforὰ δὲ ἑστιν ὀνόματος ἀλλοτρίων 4

ἐπιγραφὰ ἡ ἀπὸ τοῦ γένους ἐπὶ εἰδὸς ἢ ἀπὸ τοῦ


interpunctione, ἐκ σημαίνοντος, πλὴν οὐκ ἐν τῷ ὄνοματι σημαίνοντος, καὶ ἁπάμοιον, . . . 41. μεγαλυτέρων codd.: Μασσαλιώτων Diels, qui collato

Arabe (‘sicut multa de Massiliótis Hermocaicoxanthus qui supplicabatur
dominum caelorum’) totum versum ‘Ἐρμοκ . . . πατρὶ tanquam spicis
carminis, comice scripti, ex confectura restituit. ‘Ἐρμοκ. ad Phocaeam
spectat, Massiliae μητρόπολιν, urbem inter Hermum et Caicum sitam.
Ceteras emendationes licet iam missas facere, e.g. μεγαλείων ὃς Winstanley; μεγαλείων οἷον Bekker ed. 3: μεγαλείων ὃν Vahlen. 1457 b 4.

ἀφημιμένου Spengel (cf. 1458 a 1).
always have some significant part, as 'in walking,' or 'Cleon son of Cleon.' A proposition or phrase may form a unity in two ways,—either as signifying one thing, or as consisting of several parts linked together. Thus the Iliad is one by the linking together of parts, the definition of man by the unity of the thing signified.]

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

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

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

Metaphor is the application of an alien name by transference either from genus to species, or from species
to genus, or from species to species, or by analogy, that is, 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: ‘There lies my ship’; for lying at anchor is a species of lying.

From species to genus, as: ‘Verily ten thousand noble deeds hath Odysseus wrought’; for ten thousand is a species of large number, and is here used for a large number generally. From species to species, as: ‘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: ‘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.

Analogy or proportion is when the second term is to the first as the fourth to the third. We may then use the fourth for the second, or the second for the fourth. Sometimes too we qualify the metaphor by adding the term to which the proper word is relative. Thus the cup is to Dionysus as the shield to Ares. The cup may, therefore, be called ‘the shield of Dionysus,’ and the shield ‘the cup of Ares.’ Or, again, as old age is to life, so is evening to day. Evening may therefore be called ‘the old age of the day,’ and old age, ‘the evening of life’ or, in the phrase of Empedocles, ‘life’s setting sun.’

In some cases one of the terms of the proportion has no specific name; still, the metaphor may be used. For instance, to scatter seed is called sowing: but the action of the sun in scattering his rays is nameless. Still this process bears to the sun the same relation as sowing to the seed. Hence the expression of the poet, ‘sowing the god-created light.’ There is another way in which this kind of metaphor may be employed. We may apply an alien term, and then deny of that term one of its proper
οἶνος ἑτὶ τῆς ἀστιδὰς ἐποιοῦ φιάλην μὴ Ἀρεως ἄλλα ἄοινον. τεσσαρισμένον δὲ ἑστὶν ὁ ὅλος μὴ καλοῦμενον ὡπὸ τινῶν 9 αὐτῶς τίθεται ὁ ποιητής, δοκεῖ γὰρ ἐνὶ ἐνὶ τοιαύτα, οἶνον τὰ κέρατα ἐρυνήσας καὶ τὸν ἱερέα ἄρητηρα. ἔτεκ.-10 1458 α τεταμένον δὲ ἑστὶν ἡ ἀφήρημένον τὸ μὲν ἔστω φωνητὰ μακροτέρῳ κεχρημένων ἡ τοῦ οἰκείου ἡ συλλαβή ἐμβε- βλημένη, τὸ δὲ ἀν ἀφηρημένον τὶ ἢ αὐτοῦ, ἐπεκτεταμένον μὲν οἶνον τὸ πόλεως πόλης καὶ τὸ Πηλέως <Πηλής καὶ 5 τὸ Πηλείδου> Πηλημιάδεω, ἀφηρημένον δὲ οἶνον τὸ κρή καὶ τὸ δῶ καὶ "μία γίνεται ἀμφοτέρων ὁφ." ἐξηλλαγμένων 11 δ' ἑστὶν ὅταν τοῦ ὄνομαξομένον τὸ μὲν καταλείπῃ τὸ δὲ ποιη, οἶνον τὸ "δεξιτερῶν κατὰ μαζῶν" ἀντὶ τοῦ δεξιῶν. [αὐτῶν δὲ τῶν ὄνομάτων τὰ μὲν ἄρρενα τὰ δὲ θήλεα 12 τὰ δὲ μεταξὺ, ἄρρενα μὲν ὡσα τελευτᾶ ἐϊς τὸ Ν καὶ Ρ καὶ Σ καὶ ὡσα ἐκ τούτων σύγκειται, ταῦτα δ' ἑστὶν δύο, Ψ καὶ Ξ, θήλεα δὲ ὡσα ἐκ τῶν φωνηντῶν ἐϊς τε τά ἂει μακρὰ, οἶνον εἰς Η καὶ Ω, καὶ τῶν ἐπεκτεινομένων εἰς Α' ὀστε ὡσα συμβαίνει πλῆθει εἰς ὡσα τὰ ἄρρενα καὶ τὰ 15 θήλεα. τὸ γὰρ Ψ καὶ τὸ Ξ ταῦτά ἑστίν. εἰς δὲ ἀφωνον οὐδὲν ὄνομα τελευτα, οὐδὲ εἰς φωνήν βραχύ. εἰς δὲ τῷ Ι τρία μόνον, μελι κόμμι πέπερι. εἰς δὲ τὸ Τ πέντε. τὰ δὲ μεταξὺ εἰς ταῦτα καὶ Ν καὶ Σ.]

XXII λέξεως δὲ ἄρετη σαφῆ καὶ μὴ ταπεινῆς εἶναι. σα- 20 φεστάτη μὲν ὡς ἑστὶν ἡ ἐκ τῶν κυρίων ὄνομάτων, ἄλλα ταπεινῆ. παράδειγμα δὲ ἡ Κλεοφώντος ποίησις καὶ ἡ

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

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

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

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

[Nouns in themselves are either masculine, feminine, or neuter. Masculine are such as end in ὅ, ὅ, ὅ, or in some letter compounded with ὅ,—these being two, ὅ and ἕ. Feminine, such as end in vowels that are always long, as 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 ὅ and ἕ are equivalent to endings in ὅ. No noun ends in a mute or a vowel short by nature. Three only end in υ,—μέλι, κόμμι, πέπερι: five end in υ. Neuter nouns end in these two latter vowels; also in ὅ and υ.]

XXII The perfection of style is to be clear without being mean. The clearest style is that which uses only current or proper words; at the same time it is mean:—witness the poetry of Cleophon and of Sthenelus. That diction,
Σθενέλου. σεμνῇ δὲ καὶ ἐξαλλάττουσα τὸ ἰδιωτικὸν ἡ τοῖς ξενικοῖς κεχρημένη. ξενικὸν δὲ λέγω γλώσσαν καὶ μεταφορὰν καὶ ἐπεκτασιν καὶ πᾶν τὸ παρὰ τὸ κύριον. 25 ἀλλ᾽ ἂν τις ἁμά ἀπαντᾷ τοιαύτα τοιῆση, ἡ αἰνιγμα ἔσται 2 ἡ βαρβαρισμός· ἂν μὲν οὖν ἐκ μεταφορῶν, αἰνιγμα, ἢ ἂν δὲ ἐκ γλωσσῶν, βαρβαρισμός· αἰνιγματός τε ἡ ἱδέα αὐτή ἔστι, τὸ λέγοντα ὑπάρχοντα ἀδύνατα συνάψαι. κατὰ μὲν οὖν τὴν τῶν <ἀλλῶν> ὀνομάτων σύνθεσιν οὐχ 30 οἶον τε τὸ τοῦτο ποιῆσαι, κατὰ δὲ τὴν μεταφορὰν ἐνδέχεται, οἴον "ἀνδρ' εἶδον πυρὶ χαλκὸν ἐπὶ ἀνέρι κολλήσαντα," καὶ τὰ τοιάντα. ἐκ τῶν γλωσσῶν βαρβαρισμός. δεὶ 3 ἀρα κεκράσθαι πως τούτως· τὸ μὲν γὰρ μὴ ἰδιωτικὸν ποιῆσει μηδὲ ταπεινῶν, οἴον ἡ γλώσσα καὶ ἡ μεταφορὰ 35 καὶ ὁ κόσμος καὶ τὰ λαλά τὰ εἰρημένα εἶδη, τὸ δὲ κύριον 1458 b τὴν σαφῆνειαν. οὐκ ἠλάχιστον δὲ μέρος συμβάλλεται 4 εἰς τὸ σαφές τῆς λέξεως καὶ μὴ ἰδιωτικὸν αἰ ἐπεκτάσεις καὶ ἀποκοπαί καὶ ἐξαλλαγαί τῶν ὀνομάτων· διὰ μὲν γὰρ τὸ ἄλλος ἔχειν ἢ ὥς τὸ κύριον, παρὰ τὸ εἰσόθεν γεγονὸς 5 μενού, τὸ μὴ ἰδιωτικὸν ποιῆσει, διὰ δὲ τὸ κοινοῦντομ εἰς ἐωθότος τὸ σαφές ἔσται. ὃστε οὐκ ὅρθως ψέγουσιν οἱ 5 ἐπιτιμῶντες τῷ τοιούτῳ τρόπῳ τῆς διαλέκτου καὶ διακω- μιδούντες τὸν ποιητήν, οἴον Εὐκλείδης ὁ ἀρχαῖος, ὡς βάδιον ποιεῖν, εἰ τις δῶσει ἐκτείνειν ἐφ' ὀπόσον βουλεῖται, 10 λαμβανομένας ἐν αὐτῇ τῇ λέξει. "Ἐπιχάρην εἶδον
on the other hand, is lofty and raised above the commonplace which employs unusual words. By unusual, I mean strange (or rare) words, metaphorical, lengthened,—anything, in short, that differs from the normal idiom. Yet a style wholly composed of such words is either a riddle or a jargon; a riddle, if it consists of metaphors; a jargon, if it consists of strange (or rare) words. For the essence of a riddle is to express true facts under impossible combinations. Now this cannot be done by any arrangement of ordinary words, but by the use of metaphor it can. Such is the riddle:—'A man I saw who on another man had glued the bronze by aid of fire,' and others of the same kind. A diction that is made up of strange (or rare) terms is a jargon. A certain infusion, therefore, of these elements is necessary to style; for the strange (or rare) word, the metaphorical, the ornamental, and the other kinds above mentioned, will raise it above the commonplace and mean, while the use of proper words will make it perspicuous. But nothing contributes more to produce a clearness of diction that is remote from commonness than the lengthening, contraction, and alteration of words. For by deviating in exceptional cases from the normal idiom, the language will gain distinction; while, at the same time, the partial conformity with usage will give perspicuity. The critics, therefore, are in error who censure these licenses of speech, and hold the author up to ridicule. Thus Eucleides, the elder, declared that it would be an easy matter to be a poet if you might lengthen syllables at will. He caricatured the practice in the very form of his diction, as in the verse:
Μαραβθώναδε βαδίζοντα," καὶ "οὐκ ἂν γ' ἑράμενος τὸν ἐκείνου ἀλλέβορον." τὸ μὲν οὖν φαίνεσθαι πῶς χρώμενον 6 τοῦτῳ τῷ τρόπῳ γελοίου, τὸ δὲ μέτρου κοινῶν ἀπάντων ἐστὶ τῶν μερῶν· καὶ ἕαρ μεταφοράς καὶ γλώτταις καὶ 15 τοῖς ἄλλοις εἶδειν χρώμενον <ἀπρε>πῶς καὶ ἐπίτηδες ἐπὶ τὰ γελοῖα τῷ αὐτῷ ἄν ἀπεργάσατο. τὸ δὲ ἀρμόττων 7 ὅσον διαφέρει ἐπὶ τῶν ἐπῶν θεωρεῖσθω ἐντιθεμένων τῶν <κυρίων> ὀνομάτων εἰς τὸ μέτρου. καὶ ἐπὶ τῆς γλώττης δὲ καὶ ἐπὶ τῶν μεταφορῶν καὶ ἐπὶ τῶν ἄλλων ἰδεῶν 20 μετατιθέσθαι ἂν τις τὰ κύρια ὀνόματα κατίδου ὅτι ἄλλην λέγομεν· οἷον τὸ αὐτὸ ποιήσαντος ιαμβεῖον Λίσχύλου καὶ Εὐριπίδου, ἐν δὲ μόνον ὀνόμα μεταθετόντος, ἀντὶ [κυρίων] εἰσωθότος γλώτταν, τὸ μὲν φαίνεται καλὸν τὸ δ' εὔτελές. Λίσχύλος μὲν γὰρ ἐν τῷ Φιλοκτήτῃ ἐποίησε 25 φαγέδαιμα <δ'> ὃ μου σάρκας ἐδόθης ποδός, ὃ δὲ ἄντι τοῦ ἐσθιεί τὸ θοινάται μετέβηκεν. καὶ νῦν δὲ μ' ἐών ἄλγος τε καὶ οὐτίδανὸς καὶ ἄεικής,1 εἰ τις λέγω τὰ κύρια μετατιθέσθαι νῦν δὲ μ' ἐών μικρός τε καὶ ἄσθενικός καὶ ἄειδής·

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

φαγέδαινα ἢ μοι σάρκας ἐσθίει ποδός.

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

νῦν δὲ µ' ἐων ὀλίγος τε καὶ οὐτιδανὸς καὶ ἀεικὴς,

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

νῦν δὲ µ' ἐων μικρὸς τε καὶ ἄσθενικὸς καὶ ἀειδής.
30 καὶ
dίφρον [τ’] ἀεικέλιων καταθεῖς ὀλήγην τε τράπεζαν,1
dίφρον μοχθηρόν καταθεῖς μικράν τε τράπεζαν.
καὶ τὸ "ἡμόνες βοοσωνιν"2 ἡμόνες κράζουσιν. ἐτὶ δὲ 8
’Αριφράδης τοὺς τραγῳδοὺς ἐκωμοφεί, ὡτὶ ἀ οὐδεὶς ἂν
35 εἶποι ἐν τῇ διαλέκτῳ τούτοις χρῶνται, οἷον τὸ δωμάτιον
ἀπὸ ἄλλα μὴ ἀπὸ δωμάτιον, καὶ τὸ σέθεν καὶ τὸ ἐγὼ
1459 a δὲ νῦν, καὶ τὸ Ἀχιλλέως πέρι ἄλλα μὴ περὶ Ἀχιλλέως,
καὶ ὡσα ἄλλα τοιάντα. τοί δ’ ἡμείς ἐν τοῖς
κυρίοις ποιεῖ τὸ μὴ ἰδιωτικὸν ἐν τῇ λέξει ἀπαντά τὰ
tοιαῦτα. ἐκεῖνος δὲ τοῦτο ἡγνόει. ἐστιν δὲ μέγα μὲν 9
5 τὸ ἐκάστῳ τῶν εἰρημένων πρετόντως χρῆσθαι, καὶ
dιπλοῖς όνόμασι καὶ γλώτταις, πολὺ δὲ μέγιστον τὸ
μεταφορικὸν εἶναι. μόνον γὰρ τοῦτο οὔτε παρ’ ἄλλου
ἐστὶ λαβεῖν εὐφυίας τα σημείων ἐστι’ τὸ γὰρ εὐ μετα-
φέρει τὸ τὸ ὁμοίον θεωρεῖν ἐστιν. τῶν δ’ ὁνομάτων τὰ 10
10 μὲν διπλὰ μᾶλιστα ἀρμόττει τοῖς διθυράμβοις, αἱ δὲ
γλώτται τοῖς ἡρωικοῖς, αἱ δὲ μεταφοραὶ τοῖς ἰαμβείοις.
καὶ εν μὲν τοῖς ἡρωικοῖς ἀπαντά χρῆσιμα τὰ εἰρημένα,
ἐν δὲ τοῖς ἰαμβείοις διὰ τὸ ὅτι μᾶλιστα λέξει μιμεῖσθαι
tαῦτα ἀρμόττει τῶν ὁνομάτων ὁσοὶ κἀν ἐν ὁσοὶς λόγοις
15 τις χρήσατο: ἐστὶ δὲ τὰ τοιαῦτα τὸ κύριον καὶ μετα-
φορὰ καὶ κόσμος.

περὶ μὲν οὖν τραγῳδίας καὶ τῆς ἐν τῷ πράττειν μιμη-
σεως ἐστο ἡμῖν ἰκανὰ τὰ εἰρημένα.

1 Odysseus, xx. 259, δίφρον ἀεικέλιων καταθεῖς ὀλήγην τε τράπεζαν.
2 Iliad xvii. 265.

35. εἶποι apogr.: εἶπη A. 1459 a 5. τὸ apogr.: τῶι A. 14.
kὰν Harles: καὶ codd. ὁσοὶ del. Ald.: <τοῖς> λόγοις Comperz: ὁδὸς Σ, ut videtur (Ellis), cf. Arab. ‘quot usurpant homines in via.’
Or, if for the line,

\[ \delta\iota\phi\rho\nu [7'] \delta\epsilon\iota\kappa\epsilon\lambda\iota\nu \kappa\alpha\tau\alpha\theta\varepsilon\iota\varsigma \delta\lambda\ieta\gamma\eta\nu \tau\epsilon \tau\rho\acute{a}\pi\acute{e}\zeta\alpha\nu, \]

we read,

\[ \delta\iota\phi\rho\nu \mu\omicron\chi\omicron\theta\eta\rho\nu \kappa\alpha\tau\alpha\theta\varepsilon\iota\varsigma \mu\iota\kappa\rho\acute{a} \tau\epsilon \tau\rho\acute{a}\pi\acute{e} \zeta\alpha\nu. \]

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

Again, Ariphrades ridiculed the tragedians for using 8 phrases which no one would employ in ordinary speech: for example, \( \delta\omega\mu\acute{a}\tau\omicron\alpha\nu \ \acute{a} \pi\tau\omicron \) instead of \( \acute{a} \pi\tau \ \delta\omega\mu\acute{a}\tau\omicron\alpha\nu \), \( \sigma\acute{e}\theta\omicron\nu \), \( \acute{e}\gamma\omega \ \delta\epsilon \ \nu\upsilon \), \'A\chi\iota\lambda\lambda\acute{e}\omicron\varsigma \ \pi\acute{e} \omicron \) instead of \( \pi\acute{e} \omicron \ 'A\chi\iota\lambda\lambda\acute{e}\omicron\varsigma \), and the like. It is precisely because such phrases are not part of the current idiom that they give distinction to the style. This, however, he failed to see.

It is a great matter to observe propriety in these 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. 1—3. 1459 a 19—1459 b 1

XXIII

perì δὲ τῆς διηγηματικῆς καὶ ἐν<ι> μέτρῳ μμῆ-20 τικῆς, ὅτι δεῖ τοὺς μύθους καθάπερ ἐν ταῖς τραγῳδίαις συνεστάναι δραματικοὺς καὶ περὶ μίαν πρᾶξιν ὅλην καὶ τελείαν, ἑξουσαν ἀρχὴν καὶ μέσα καὶ τέλος, ἣν ὀστέρ

25 μιᾶς πρᾶξεως ποιεῖσθαι δήλωσιν ἅλλ' ἐνὸς χρόνου, ὡσ

ἐν τούτῳ συνεβη περὶ ἐνα ᾖ πλείους, ὅν ἑκαστὸν ὡς

ἐτυχὲν ἔχει πρὸς ἀλλήλα. ὀστέρ γὰρ κατὰ τοὺς αὐτοὺς 2

χρόνους ἢ τ` ἐν Σαλαμίνι ἐγένετο ναυμαχία καὶ ἢ ἐν

Σικελία Καρχηδόνιον μάχη οὐδὲν πρὸς τὸ αὐτὸ συντελ-

30 νουσαί τέλος, οὐτώ καὶ ἐν τούς ἐφεξῆς χρόνοις ἐνίοτε

γίνεται θάτερον μετὰ θάτερον, ἐξ ὧν ἐν οὐδὲν γίνεται

τέλος. σχεδόν δὲ οἱ πολλοὶ τῶν ποιητῶν τούτο δρώσι.

διό, ὀστέρ εἰπομεν ἤδη, καὶ ταύτη θεσπέσιος ἄν φανείη 3

"Ομηρος παρὰ τοὺς ἄλλους, τῷ μηδὲ τῶν πόλεμων καίπερ

35 ἐχοντα ἀρχὴν καὶ τέλος ἐπιχειρήσαι ποιεῖν ὅλων· λίαν

γὰρ ἐν μέγας καὶ ὅν εὑσύνοπτος ἐμελλεν ἔσεσθαι, ἢ

τὸ μεγέθει μετριάζοντα καταπεπλεγμένων τῇ ποικίλια.

νῦν δ` ἐν μέρος ἀπολαβὼν ἐπεισοδίοις κέχρηται αὐτῶν

πολλοῖς, οἷον νεὼν καταλόγῳ καὶ ἄλλως ἐπεισοδίοις, οἷς

40 διαλαµβάνει τὴν ποίησιν. οἱ δ` ἄλλοι περὶ ἐνα ποιῶσι

1459 b καὶ περὶ ἐνα χρόνον καὶ μίαν πρᾶξιν πολυμερῆ, οἷον ὁ

As to that poetic imitation which is narrative in form and employs a single metre, the plot manifestly ought, as in a tragedy, to be constructed on dramatic principles. It should have for its subject a single action, whole and complete, with a beginning, a middle, and an end. It will thus resemble a 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 one result, so in the sequence of events, one thing sometimes follows another, and yet the two may not work up to any common end. Such is the practice, we may say, of most poets. Here again, then, as has been already observed, the transcendent excellence of Homer is manifest. He never attempts to make the whole war of Troy the subject of his poem, though that war had a beginning and an end. It would have been too vast a theme, and not easily embraced in a single view. If, again, he had kept it within moderate limits, it must 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 Κύπρα ποιήσας καὶ τὴν μικρὰν 'Ἰλιάδα. τοιγαροῦν 4 ἐκ μὲν 'Ἰλιάδος καὶ Ὄδυσσείας μία ἀγαφία ποιεῖται ἐκατέρας ἢ δύο μόνοι, ἐκ δὲ Κυπρίων πολλαὶ καὶ τῆς 5 μικρᾶς 'Ἰλιάδος [πλέουν] ὁκτώ, οἰνὸν ὀπλων κρίσις, Φιλοκτήτης, Νεοπτόλεμος, Εὐρύπυλος, πτωχεία, Δά-καιναι, 'Ἰλίου πέρσις καὶ ἀπόπλους [καὶ Σίων καὶ Τριφάδες].

XXIV ἔτι δὲ [ἔτε δὲ] τὰ εἰδῆ ταῦτα δει ἔχειν τὴν ἐποποιίαν 10 τῇ ἀγαφίᾳ, ἢ γὰρ ἀπλῆν ἢ πεπλεγμένην ἢ ἡθικὴν ἢ παθητικὴν καὶ τὰ μέρη ἔξω μελοποιίας καὶ ὀψεώς ταῦτα· καὶ γὰρ περιπετεῖων δεὶ καὶ ἀναγνωρίσεων καὶ παθημάτων· ἔτι τὰς διανοίας καὶ τὴν λέξιν ἔχειν καλῶς. οἷς ἀπασιν "Ομήρος κέχρηται καὶ πρῶτος καὶ ἱκανός. 2 15 καὶ γὰρ καὶ τῶν ποιημάτων ἐκάτερον συνέστηκεν ἢ μὲν Ἐλίας ἀπλοῦν καὶ παθητικὸν, ἢ δὲ Ὅδυσσεια πεπλεγμένου (ἀναγνώρισις γὰρ διόλου) καὶ ἡθικῆ. πρὸς δὲ τούτους λέξει καὶ διανοία πάντα ἵππερβεβληκεν. δια- 3 φέρει δὲ κατὰ τε τῆς συστάσεως τὸ μήκος ἢ ἐποποιία 20 καὶ τὸ μέτρον. τοῦ μὲν οὖν μήκους ὄρος ἱκανός ὁ εἰρημένος· δύνασθαι γὰρ δεὶ συνορᾶσθαι τὴν ἀρχὴν καὶ τὸ τέλος. εἶη δ' ἂν τούτο, εἰ τῶν μὲν ἀρχαῖων ἐλάττο- τους αἱ συστάσεις εἶν, πρὸς δὲ τὸ πλήθος τραγῳδιῶν τῶν εἰς μιᾶν ἀκρόασιν τιθεμένων παρῆκοιεν. ἔχει δὲ 4 25 πρὸς τὸ ἑπεκτάνεσθαι τὸ μέγεθος πολὺ τι ἢ ἐποποιία ἠδιον διὰ τὸ ἐν μὲν τῇ ἀγαφίᾳ μὴ ἐνδέχεσθαι ἀμα
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 eight—the Award of the Arms, the Philoctetes, the Neoptolemus, Eurypylus, the Mendicant Odysseus, the Laconian Women, the Fall of Ilium, the Departure of the Fleet.

XXIV Again, Epic poetry must have as many kinds as Tragedy: it must be simple, or complex, or 'ethical,' or 'pathetic.' The parts also, with the exception of song and scenery, are the same; for it requires Reversals, 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 actions
πραττόμενα πολλά μέρη μμείσθαι ἀλλὰ τὸ ἐπὶ τῆς σκηνῆς καὶ τῶν ὑποκριτῶν μέρος μόνον· ἐν δὲ τῇ ἐποποιήσθη διὰ τὸ διήγησιν εἶναι ἐστὶ πολλὰ μέρη ἀμα 30 ποιεῖν περαινόμενα, ὕψων οίκείων ὄντων αὐξηται ὁ τοῦ ποιήματος ὁγκος. ὡστε τούτῳ ἔχει τὸ ἄγαθὸν εἰς μεγαλοπρέπειαν καὶ τὸ μεταβάλλειν τὸν ἀκούοντα καὶ ἐπεισοδιοῦν ἀνομοίους ἐπεισοδιοὺς· τὸ γὰρ ὅμοιον ταχὺ πληροῦν εκπίπτειν ποιεῖ τὰς τραγῳδίας. τὸ δὲ μέτρουν 35 τὸ ἤρωικόν ἀπὸ τῆς πείρας ἤμοικεν. εἰ γὰρ τις ἐν ἄλλῳ τινὶ μέτρῳ διηγηματικὴν μίμησιν ποιοῖτο ἢ ἐν πολλοῖς, ἀπρεπεῖς ἀν φαίνοιτο· τὸ γὰρ ἤρωικον στασιμότατον καὶ ὄγκωδεστατον τῶν μέτρων ἐστίν (διὸ καὶ γλύττας καὶ μεταφορὰς δέχεται μᾶλιστα· περιπτή γὰρ 40 καὶ <ταύτη> ἡ διηγηματικὴ μίμησις τῶν ἄλλων). τὸ 1460 a δὲ ἱαμβείων καὶ τετράμετρων κινητικά, τὸ μὲν ὁρχηστικὸν τὸ δὲ πρακτικὸν. ἐτί δὲ ἀτοπώτερον, εἰ μιγνύοι τις 6 αὐτά, ὡστερ Χαιρήμων. διὸ οὐδεὶς μακρὰν σύστασιν ἐν ἄλλῳ πεποίηκεν ἢ τῷ ἤρωι, ἄλλῳ ὡστερ εἴπομεν 5 αὐτὴ ἡ φύσις διδάσκει τὸ ἀρμόττον [αὐτή] [δι.—] αἱρεῖσθαι. "Ομηρὸς δὲ ἄλλα το ποιεῖν ἄξιος ἐπαινεῖ-7 σθαί καὶ δὴ καὶ ὅτι μόνος τῶν ποιητῶν οὐκ ἁγροεὶ ὃ δεὶ ποιεῖν αὐτῶν. αὐτὸν γὰρ δεὶ τῶν ποιητῶν ἐλάχιστα λέγειν· οὐ γὰρ ἐστὶ κατὰ ταύτα μιμητὴς. 10 οἱ μὲν οὖν ἄλλοι αὐτοὶ μὲν δὲ ὅλου ἁγωνίζονται,
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, also diverting the mind of the hearer and relieving the story with varying episodes. For sameness of incident soon produces satiety, and makes tragedies fail on the stage.

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

Homer, admirable in all respects, has the special merit of being the only poet who rightly appreciates the part he should take himself. The poet should speak as little as possible in his own person, for it is not this that makes him an imitator. Other poets appear themselves upon
μιμοῦνται δὲ ὀλίγα καὶ ἀληγάκις· ὡς δὲ ὀλίγα φρομμά-
σάμενος εὐθὺς εἰσάγει ἀνδρὰ ἢ γυναίκα ἢ ἄλλο τι
[
]
καὶ οὐδεν' ἄμηθ ἄλλ' ἔχοντα ἡθη. δεῖ μὲν 8
οὐν ἐν ταῖς πραγματικαῖς ποιεῖν τὸ θαυμαστὸν, μᾶλλον
15 δ' ἐνδέχεται ἐν τῇ ἐποποιίᾳ τὸ ἀλογον, δι' ὁ συμ-
βαίνει μάλιστα τὸ θαυμαστὸν, διὰ τὸ μὴ ἑρᾷ εἰς τὸν
πράττοντα· ἐπεὶ τὰ περὶ τὴν "Εκτορος διόξη ἐπὶ
σκηνῆς ὡστα γελοῖα ἄν φανεῖ, οἱ μὲν ἐστῶτες καὶ οὐ
dιόκοντες, ὡς δὲ ἀνανεῶν, ἐν δὲ τοῖς ἐπεσὶ λανθάνει.

20 τὸ δὲ θαυμαστὸν ἰδον· σημειῶν δὲ· πάντες γὰρ προστι-
θέντες ἀπαγγέλλουσιν ὡς χαριζόμενοι. δεδίδαχεν δὲ 9
μάλιστα "Ομήρος καὶ τοὺς ἄλλους φευδὴ λέγειν ὡς δεῖ.
ἐστι δὲ τοῦτο παραλογισμός· ὅτιον δὲ, γὰρ ἄνθρωποι,
ὅταν τουδὲ ὄντος τοδὲ ἢ ἡ γυνομένου γίνηται, εἰ τὸ
25 ύστερον ἑστιν, καὶ τὸ πρότερον εἶναι ἢ γνίνεσθαι· τοῦτο
dὲ ἐστὶν ψευδός. διὸ δὴ, ἂν τὸ πρῶτον ψευδός, ἄλλ'
οὐδὲ, τοῦτο ὄντος, ἀνάγκη <κάκεινο> εἶναι ἢ γενέσθαι
[ἡ] προσθεῖναι· διὰ γὰρ τὸ τοῦτο εἰδὲναι ἄλλῃθες ὡς,
παραλογίζεται ἡμῶν ἢ ψυχὴ καὶ τὸ πρῶτον ὡς ὄν.

30 παράδειγμα δὲ τοῦτον ἐκ τῶν Νεπτρων. προαιρεῖται 10
tε δὲ ἀδύνατα εἰκότα μᾶλλον ἢ δυνατὰ ἀπῆθανα· τοὺς
tοὺς λόγους μὴ συνίστασθαι ἐκ μερῶν ἀλόγων, ἄλλα

tοῖς ἐπεσιν καὶ> Christ, fort. recte: κἂν ταῖς Gomperz. 15. ἀλογον
Vettori: ἀνάλογον coedd., Σ. δ' ο' Vettori: δ' coedd. 17. ἐπεὶ τὰ
apogr.: ἐπεσιν τὰ Α', Σ. 24. ἦ ἂ apogr.: ἡν Α', rec. corr. ἦ.
Α': ἄλλ' οὐδὲ rec. corr.: ἄλλο δὲ cod. Robortelli, Bonitz: ἄλλο 5' δ'
Vahlen: ἄλλο, δ Christ: κάκεινο add. Tucker. Cum verbis ἄλλ'
οὐδὲ . . . ἀνάγκη . . . προσθεῖναι contulerim Rhet. i. 2. 13, 1357 a 1, ἐὰν γὰρ ἦ τι τούτων γράφομα, οὐδὲ δὲ λέγειν· αὐτὸς γὰρ τοῦτο προστι-
θήσεων ὁ ἄκροαυς, et 18, τὸ δ' ὄτι στεφανίτις τὰ Ὄλυμπα, οὐδὲ δὲ προσθείναι,
the scene throughout, and imitate but little and rarely. Homer, after a few prefatory words, at once brings in a man, or woman, or other personage; none of them wanting in characteristic qualities, but each with a character of his own.

The element of the wonderful is admitted in Tragedy. The irrational, on which the wonderful depends for its chief effects, has wider scope in Epic poetry, because there the person acting is not seen. Thus, the pursuit of Hector would be ludicrous if placed upon the stage—the Greeks standing still and not joining in the pursuit, and Achilles 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 has chiefly taught other poets the art of telling lies skilfully. The secret of it lies in a fallacy. For, assuming that if one thing is or becomes, a second is or becomes, men imagine that, if the second is, the first likewise is or becomes. But this is a false inference. Hence, where the first thing is untrue, it is quite unnecessary, provided the second be true, to add that the first is or has become. For the mind, knowing the second to be true, falsely infers the truth of the first. There is an example of this in the Bath Scene of the Odyssey.

Accordingly, the poet should prefer probable impossibilities to improbable possibilities. The tragic plot must not be composed of irrational parts. Everything
μάλιστα μὲν μηδὲν ἔχειν ἄλογον, εἰ δὲ μή, ἔξω τοῦ μυθεύματος, ὅσπερ Οἰδίπος τὸ μὴ εἰδέναι πώς ὁ Λάιος
35 ἀπέθανεν, ἀλλὰ μὴ ἐν τῷ δράματι, ὅσπερ ἐν Ἡλέκτρα
οἱ τὰ Πύθια ἀπαγγέλλοντες, ἦ ἐν Μυσοῖς ὁ ἄφωνος
ἐκ Τεγέας εἰς τὴν Μυσίαν ἥκων. ὡστε τὸ λέγειν ὅτι ἀνήρτητο ἀν ὁ μύθος γελοῖον· ἔξ ἄρχης γὰρ οὐ δὲι
συνίστασθαι τοιούτων· ἂν δὲ θῇ καὶ φαίνεται εὐλογο-
40 τέρως, ἐνδέχεσθαι καὶ ἄτοπον <ὄν·> εἶπει καὶ τὰ ἐν
'Οδυσσείᾳ ἄλογα τὰ περὶ τὴν ἐκθέσιν ὡς οὐκ ἂν ἦν
1460 ἰ ἀνεκτά δὴλον ἄν γένοιτο, εἰ αὐτὰ φαύλος ποιητῆς
ποιήσεις· νῦν δὲ τοῖς ἄλλοις ἀγαθοῖς ὁ ποιητὴς ἀφανίζει
ἡδύνων τὸ ἄτοπον. τῇ δὲ λέξει δεῖ διαποιεῖν ἐν τοῖς 11
ἄργοις μέρεσιν καὶ μῆτε ἡθικοῖς μῆτε διανοητικοῖς·
5 ἀποκρύπτει γὰρ πάλιν ἡ λίαν λαμπρὰ λέξει τά τε
ἡθη καὶ τάς διανοιάς.

XXV

περὶ δὲ προβλημάτων καὶ λύσεων, εἰκ πόσων τε καὶ
ποίων εἰδῶν ἑστιν, ὅδ' ἂν θεωροῦσιν γένοιτ' ἂν φανερόν.
ἐπεὶ γάρ ἑστι μυμητῆς ὁ ποιητῆς ὅσπερανεί ξωγράφος
10 ἡ τις ἄλλος εἰκονοποίοις, ἀνάγκη μμείσθαι τριῶν ὄντων
τῶν ἀριθμῶν ἐν τί ἄει, ἡ γάρ οίᾳ ἡν ἡ ἑστιν, ἡ οίᾳ
φασίν καὶ δοκεῖ, ἡ οίᾳ εἶναι δει. ταῦτα δ' ἐξαγγέλ· 2
λεται λέξει <ἡ κυρίοις ὄνομασιν> ἡ καὶ γλώτταις καὶ
μεταφοραῖς καὶ πολλὰ πάθη τῆς λέξεως ἑστί, δίδομεν

34. <ὁ> Οἰδίπος Bywater. 40. ἀποδέχεσθαι apogr. ὡν addidi.
1460 b 2. ποιήσει Heinsius: ποιήσει coed.: ἐποίησεν Spengel. 5. τε
apogr.: δὲ Λ. 8. ποίων εἰδῶν apogr.: ποίων ἃν εἰδῶν Λ. 11. τῶν
ἀριθμῶν vel τῷ ἀριθμῷ apogr.: τῶν ἀριθμῶν Λ. 12. ἡ οίᾳ apogr.:
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 it has been framed and an air of likelihood imparted to it, the absurdity itself should be tolerated. Take the irrational incidents in the Odyssey, where Odysseus is left upon the shore of Ithaca. How intolerable even these might have been would be apparent if an inferior poet were to treat the subject. As it is, the absurdity is veiled by the poetic charm with which the poet invests it.

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

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

The poet being an imitator, like a painter or any other artist, must of necessity imitate one of three objects,—things as they were or are, things as they are said or thought to be, or things as they ought to be. The vehicle of expression is language,—either current 2 terms or, it may be, rare words or metaphors. There are also many modifications of language, which we
15 γὰρ ταύτα τοῖς ποιηταῖς. πρὸς δὲ τούτοις οὖχ ἢ αὕτη ἡ ὁρθότης ἐστὶν τῆς πολιτικῆς καὶ τῆς ποιητικῆς οὐδὲ ἄλλης τέχνης καὶ ποιητικῆς. αὕτης δὲ τῆς ποιητικῆς διττῆ ἁμαρτία, ἢ μὲν γὰρ καθ’ αὐτῆν, ἢ δὲ κατὰ συμβεβηκός. εἰ μὲν γὰρ <τι> προείλετο μμῆσασθαι <μὴ 4
20 ὁρθῶς δὲ ἐμμῆσατο δι’ ἄπειρας, αὐτῆς ἢ ἁμαρτία: εἰ δὲ < dildo> τὸ προείλεσθαι μὴ ὁρθῶς, ἀλλὰ τὸν ἵππον <ἀμ'> ἀμφο τὰ δεξιὰ προβεβηκότα ἢ τὸ καθ’ ἐκάστην τέχνην ἁμαρτημα ὁδὸν τὸ κατ’ ἰατρικὴν ἢ ἄλλην τέχνην [ἢ ἁδύνατα πεποίηται] ὁποιανοῦ, οὐ καθ’ ἐαυτῆν. ἂστε 25 δεὶ τὰ ἐπιτιμήματα ἐν τοῖς προβλήμασις ἐκ τούτων ἐπισκόπουντα λύειν. πρὸτὸν μὲν εἰ πρὸς αὐτὴν τὴν 5 τέχνην ἁδύνατα πεποίηται, ἁμαρτημα, ἄλλ’ ὁρθῶς ἔχει, εἰ τυχόνει τοῦ τέλους τοῦ αὐτῆς (τὸ γὰρ τέλος εἰρηται), εἰ οὗτος ἐκπληκτικῶτερον ἢ αὐτό ἢ ἄλλο ποιεῖ μέρος.
30 παράδειγμα ἢ τοῦ Ἐκτορὸς δίώξεις. εἰ μέντοι τὸ τέλος ἢ μᾶλλον ἢ <μὴ> ἤττον ἐνεδέχετο ὑπάρχειν καὶ κατὰ τὴν περὶ τούτων τέχνην, [ἡμαρτήσθαι] οὐκ ὁρθῶς· δεὶ γὰρ εἰ ἐνέδεχεται ὥλος μηδαμὴ ἁμαρτησθαι. ἔτι ποιέον εἰστὶ τὸ ἁμαρτημα, τῶν κατὰ τὴν τέχνην ἢ κατ’ ἄλλο 35 συμβεβηκός; ἐλαττον γὰρ εἰ μὴ ἤδει ὅτι ἑλάφος θήλεια κέρατα οὐκ ἔχει ἢ εἰ ἁμαμίτως ἐγγαρφεῖ. πρὸς δὲ 6 τούτοις εὰν ἐπιτιμάται ὅτι οὐκ ἀληθῆ, ἄλλ’ ἰσως <ός>
concede to the poets. Add to this, that the standard of correctness is not the same in poetry and politics, any more than in poetry and any other art. Within the art of poetry itself there are two kinds of faults,—those which touch its essence, and those which are accidental. If a poet has proposed to himself to imitate something, <but has imitated it incorrectly> through want of capacity, the error is inherent in the poetry. But if the failure is due to the thing he has proposed to do—if he has represented a horse as throwing out both his 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 we will suppose the poet has represented things impossible according to the laws of his own art. It is an error; but the error may be justified, if the end of the art be thereby attained (the end being that already mentioned),—if, that is, the effect of this or any other part of the poem is thus rendered more striking. A case in point is the pursuit of Hector. If, however, the end might have been as well, or better, attained without violating the special rules of the poetic art, the error is not justified: for every kind of error should, if possible, be avoided.

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

Further, if it be objected that the description is not
100  

XXV. 6—10. 1460 b 38—1461 a 16

dei—οἶνον καὶ Σοφοκλῆς ἐφή αὐτὸς μὲν οἶνος δεὶ ποιεῖν,  
Εὐριτίθην δὲ οἶνοι εἰσίν—ταύτῃ λυτέον. εἰ δὲ μηδετέρως, 7  
40 ὅτι οὕτω φασίν· οἶνον τὰ περὶ θεόν, ἵσως γὰρ οὕτε  
βέλτιον οὕτω λέγειν οὕτ' ἀληθῆ, ἀλλ' <εἰ> ἐπιχειρεῖν  
1461 a ὥσπερ ἔξωφάνει· ἀλλ' οὐν φασί. τὰ δὲ ἱσως οὐ  
βέλτιον μὲν, ἀλλ' οὕτως εἰχεν, οἶνον τὰ περὶ τῶν ὀπλῶν,  
"ἔγχεα δὲ σφίν "Ὅρθ' ἐπὶ σαυρωτήριος." 1 οὕτω γὰρ  
tὸτ' ἐνόμιζον, ὥσπερ καὶ νῦν Ἰλλυροῖ. περὶ δὲ τοῦ  
5 καλῶς ἢ μὴ καλῶς ἢ εἰρήται τινὲς ἢ πέτρακται, οὐ μόνον  
sκεπτέον εἰς αὐτὸ τὸ πεπραγμένον ἢ εἰρημένον βλέποντα,  
eἰ σπουδαίον ἢ φαύλον, ἀλλὰ καὶ εἰς τὸν πράπτοντα ἢ  
λέγοντα, πρὸς ὅν ἡ ὡτε ἢ ὡτ' ἢ οὔ ἔνεκεν, οἶνον ἢ μείζονος  
ἀγαθοῦ, ἵνα γέννηται, ἢ μείζονος κακοῦ, ἵνα ἀπογέννηται.  
10 τὰ δὲ πρὸς τὴν λέξιν ὀρῶντα δεὶ διαλύειν, οἶνον γλώττῃ  
9 "οὐρῆς μὲν πρῶτον." 2 ἵσως γὰρ οὐ τοὺς ἡμιόνους λέγει  
ἀλλὰ τοὺς φύλακας, καὶ τὸν Δόλονα "ὁς ἡ ἢ τοῦ εἶδος  
mὲν ἐγὼ κακός" 3 οὐ τὸ σῶμα ἀσύμμετρον ἀλλὰ τὸ  
πρόσωπον ἀἰσχρόν, τὸ γὰρ εὐειδὲς οἱ Κρήτες εὐπρόσ-  
15 ὦπον καλούσι· καὶ τὸ "ζωρότερον δὲ κέραιε" 4 οὐ τὸ  
ἀκρατον ὡς οἰνόφλυξιν ἀλλὰ τὸ θάττον. τὸ δὲ κατὰ 10

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1 Iliad x. 152.
2 I. xxiii. 111, 115 (Verrall), potius quam i. 50.  
3 I. x. 316. 4 I. ix. 203.

39. Εὐριτίθην Heinsius: εὐριτίθης codd., tuetur Gomperz, cf. 1448 a 37 (ἄθωνιοι codd.),  
40. οὕτω apogr.: οὕτε Α. 41. εἰ coni. Vahlen.  
1461 a 1. ἔξωφάνει vel ἔξωφάνης apogr.: ἔξωφάνη Α.: παρὰ ἔξωφάνει  
Ritter. o(dw Tyrwhitt: οὗ Δ, οὗν rec. Α: οὕτω Spenigel. 7. εἰ  
apogr.: ἡ Α. 8. Commate distinxi post λέγοντα: <ἡ> πρὸς δὲν  
Carroll. οἶνον ἡ Δ: οἶνον εἰ apogr. 9. ἡ rec. Δ add. 10.  
tὸ δὲ Δ: τὰ δὲ Spenigel.
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 diction. We may note a rare word, as in οὐρήνας μὲν πρῶτον, where the poet perhaps employs οὐρήνας not in the sense of mules, but of sentinels. So, again, of Dolon: ‘ill-favoured indeed he was to look upon.’ It is not meant that his body was ill-shaped, but that his face was ugly; for the Cretans use the word εὐεδές, ‘well-favoured,’ to denote a fair face. Again, ξυρώτερον δὲ κέραλε, ‘mix the drink livelier,’ does not mean ‘mix it stronger’ as for hard drinkers, but ‘mix it quicker.
1. \textit{Iliad} ii. 1, ἄλλοι μὲν ἡθεὶ τε καὶ ἀνέρες ἱπποκρυσταῖο
εὐδὸν παννύχιοι.

\textit{Ib.} x. 1, ἄλλοι μὲν παρὰ νησίων ἀριστέρες Παναχαίων
εὐδὸν παννύχιοι.

2. \textit{Ib.} x. 11, ἣ τοῦ δὴ ἐσ πεδίον τὸ Τρωικόν ἄθρησείσ,
θαμίαξαν πυρὰ πολλὰ τὰ καίετο 'Ἰλίθι πῆ, ἀιλὼν συρίγγων τ'? ἐνοπή ἤμαθων τ'? ἀνθρώπων.

3. \textit{Ib.} xviii. 489, οὕτ' ἄμμορος ἐστὶ λοιπῶν Ἡκασιάδοι.


5. \textit{Ib.} xxiii. 328, τὸ μὲν οὐ καταπύθεται δημιοῦ.

6. \textit{Ib.} x. 251, μᾶλα γὰρ νῦν ἄνεται, ἑγγὺθ' δ' ἱέοι, ἀστρα δὲ δὴ προβέβηκε, παράφηκεν δὲ πλέων νῦν τῶν δύο μυράων, τριτάτη δ' ἐτὶ μοῦρα λειπται.

17. πάντες Gräf enhan: ἄλλοι Α.\textsuperscript{c}.
18. ἱπποκρυσταῖο post ἀνέρες add. Christ, habuit iam Σ, cf. Arab. 'ceteri quidem homines et dei qui equis armati insident.'
20. τῶν apogr.: om. Α.\textsuperscript{c}.
26. εἶναι add. Vettori collato Athenaeo, x. 423. ἰωάθι Athenaeus: ἢτα codd. τε < α> πρὲ
Gomperz sec. Bergk. 27. κέκρητο Α., i rec. sup. ser.: κέκρητο apogr.: ἀκρητα Karsten ed. Empedocles.
28. Πλέων Α.; Πλέων apogr.: Πλέων Ald.
29. οἰόνον add. Tucker.
30. <δᾶς> ἄτων κεκραμένων Vahlen: <δᾶς πο> ἄτων κεκραμένων Ueberweg:
πῶν κεκραμένων Bursian: <εἶνα> olim conicci ante οἶνον.
Sometimes an expression is metaphorical, as 'Now all gods and men were sleeping through the night,'—while at the same time the poet says: 'Often indeed as he turned his gaze to the Trojan plain, he marvelled at the sound of flutes and pipes.' 'All' is here used metaphorically for 'many,' all being a species of many. So in the verse,—'alone she hath no part . . .', οὖν, 'alone,' is metaphorical; for the best known may be called the only one.

Again, the solution may depend upon accent or breathing. Thus Hippias of Thasos solved the difficulties in the lines,—διδομεν (διδόμεν) δέ οί, and τὸ μὲν οὐ (οὐ) καταπώθεται ὁμβρφ.

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

Or again, by ambiguity of construction,—as in ἐπαρώχηκεν ἐδὲ πλέω νῦξ, where the word πλέω is ambiguous.

Or by the usage of language. Thus any mixed drink is called οἶνος, 'wine.' Hence Ganymede is said
30 φασιν εἶναι, [ὦθεν πεποίηται “κυνῆς νεοτέρου κασ-
σιτέρου,”] 1 οὖθεν ἐίρηταί ὁ Γανυμήδης “Διή οἰνοχοεῖν,” 2
οὐ πινόντων οἶνον, καὶ χαλκέας τοὺς τὸν σίδηρον ἐργα-
ζομένους. εἰς δὲ ἀν τοῦτό γε <καὶ> κατὰ μεταφοράν. 15
δὲ δὲ καὶ ὅταν ὄνωμα τὶ ὑπεναντίωμα τὶ δοκὴ σημαίνει,
35 ἐπισκοπεῖν ποσαχὸς ἂν σημαίνου τούτῳ ἐν τῷ εἰρημένῳ,
οἶνον τὸ “τῇ’ ἐσχετο χάλκεον ἐγχος,” 3 τὸ ταύτην κωλυ-
6ναι ποσαχὸς ἐνδέχεται. ὡδὲ <δὲ> [ἡ ὡς] μάλιστ’

1461 b ἄν τις ὑπολάβοι, κατὰ τὴν κατατικρῆ ἢ ὡς Γλαύκων
λέγει, ὅτι ἔνα ἄλογος προντοπαλμβάνουσι καὶ αὐτῷ
cαταψυχισάμενοι συνλογίζονται καὶ ὡς εἰρήκότος ὁ τι
dοκεῖ ἐπιτιμῶσιν, ἃν ὑπεναντίον ἢ τῇ ταύτῃ οἴησε.
5 τούτῳ δὲ πέποιθε τὰ περὶ 'Ἰκάριον. ὀνοταὶ γὰρ αὐτῶν
Λάκωνα εἶναι. ἄτοπον οὖν τὸ μὴ ἐντυχεῖν τὸν Τηλέ-
μαχον αὐτῷ εἰς Λακεδαιμόνα ἐλθόντα. τὸ δ’ ἵσως ἔχει
ὁσπερ οἱ Κεφαλήνες φασιν παρ’ αὐτῶν γὰρ γῆιμι
cέγονοι τὸν 'Ὀδυσσέα καὶ εἰναι 'Ἰκάδιον ἄλλ’ οὐκ Ἰκα-
10 ρίον. δὲ ἀμάρτημα δὴ τὸ πρόβλημα εἰκὸς ἐστὶν. ὅλως 17
δὲ τὸ ἀδύνατον μὲν πρὸς τὴν ποίησιν ἢ πρὸς τὸ βέλτιον

1 Iliad xxi. 592. 2 Ib. xx. 234.
3 Ib. xx. 272, τῇ’ ἐσχετο μελινον ἐγχος.

30. ὦθεν πεποίηται . . . κασσιτέροιο seclus. M. Schmidt. 31. ὦθεν
ἐίρητα . . . οἶον in codd. post ἐργαζομένοι, hoc revocavit Maggi sec.
cod. Lampridii. 33. καὶ add. Heinsius. 35. σημαίνου olim
Vahlen: σημαίνεις Α.: σημαίνεις vel σημαίνεις apogr.: σημαίνεις Vahlen
ed. 3. 36-38. οἶον τὸ <ἐν τῷ> . . . τῷ τάύτῃ καλυθημεία [ποσαχώς]
edéχεται διπλῶς, ἢ πῶς μάλιστ’ ἂν τὴς κ.τ.λ. M. Schmidt. 37. δὲ
addidi: ἢ ὡς seclus. Bywater. ὡδὶ ἢ <ὡδὶ>, ὡς coni. Vahlen:
edéχεται: ὡδὶ ἢ μάλιστ’ ἂν τὶς ὑπολάβοι, Ueberweg. Interpunxerunt
post ὡδὶ et ὑπολάβοι pleisque edd. 1461 b 2. ἀνα: ἀνα Vettori.
3. εἰρηκότος ὁ τι Castelvetro: εἰρηκότει ἢτι Α.: 4. αὐτῶν Heinsius:
αὐτῶν codd. 8. αὐτῶν Bekker: αὐτῶν codd. 10. δὲ ἀμάρτημα
<ἐναι> εἰκὸς ἢτι Hermann, fort. recte: (cf. εἰκὸς ἢτι <γενέθαι> Gomperz).
11. <ἡ> πρὸς Ald., Bekker, fort. recte.
'to pour the wine to Zeus,' though the gods do not drink wine. So too workers in iron are called χαλκεάς, 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 Glaucus mentions. Critics, he says, jump at certain groundless conclusions; they pass adverse judgment and then proceed to reason on it; and, assuming that the poet has said whatever they happen to think, find fault if a thing is inconsistent with their own fancy. The question about Icarius has been treated in this fashion. The critics imagine he was a Lacedaemonian. They think it strange, therefore, that Telemachus should not have met him when he went to Lacedaemon. But the Cephallenian story may perhaps be the true one. They allege that Odysseus took a wife from among themselves, and that her father was Icadius not Icarius. It is merely a mistake, then, that gives plausibility to the objection.

In general, the impossible must be justified by reference to artistic requirements, or to the higher
ἡ πρὸς τὴν δόξαν δεῖ ἀλάνγειν. πρὸς τε γὰρ τὴν ποιήσιν αἱρετώτερον πιθανόν ἀδύνατον ἢ ἀπίθανον καὶ δυνατόν.
<καὶ ἵσως ἀδύνατον> τοιούτους εἶναι, οίονς Ζεύξις
15 ἐγραφεῖν, ἄλλα βελτίων· τὸ γὰρ παράδειγμα δεῖ ὑπερ-έχειν. πρὸς <δ'> ἂς φασίν, τάλογα· οὕτω τε καὶ ὅτι ποτὲ οὐκ ἀλογόν ἠστίν· εἰκὸς γὰρ καὶ παρὰ τὸ εἰκὸς γίνεσθαι. τὰ δ' ὑπεναντίως εἰρημένα οὕτω σκοπεῖν, 18 ὦσπερ οἱ ἐν τοῖς λόγοις ἐλεγχοὶ, εἴ τὸ αὐτὸ καὶ πρὸς τὸ
20 αὐτὸ καὶ ὡσαύτως, ὦστε καὶ λυτέον ἢ πρὸς ἃ αὐτὸς λέγει ἢ ὃ ἀν φρόνιμος ὑποθήκηα. ὄρθη δ' ἐπιτίμησις 19 καὶ ἀλογία καὶ μοχθηρία, ὅταν μὴ ἀνάγκης οὕσης μηθὲν χρῆσθαι τῷ ἀλόγῳ, ὦσπερ Εὐριπίδης τῷ Λέγει, ἢ τῇ ποιηρίᾳ, ὥσπερ εἴ Ὁρέστη τοῦ Μενελάου. τὰ μὲν οὖν 20
25 ἐπιτιμήματα ἐκ πέντε εἰδῶν φέρουσιν, ἢ γὰρ ὃς ἀδύνατα ἢ ὃς ἀλογία ἢ ὃς βλαβερὰ ἢ ὃς ὑπεναντία ἢ ὃς παρὰ τὴν ὀρθότητα τὴν κατὰ τέχνην. αἱ δὲ λύσεις ἐκ τῶν εἰρημένων ἀριθμῶν σκεπτέαι, εἰσὶν δὲ δώδεκα.

XXVI πότερον δὲ βελτίων ἡ ἐποποικὴ μίμησις ἢ ἡ τραγικὴ,
30 διαπορήσειν ἀν τις. εἴ γὰρ ἡ ἤτοι δοντικὴ βελτίων, τοιαύτη δ' ἡ πρὸς βελτίως θεατάς ἠστίν ἢ, λιαν δὴλον

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

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

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

Thus, there are five sources from which critical objections are drawn. Things are censured either as impossible, or irrational, or morally hurtful, or 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,
οτι η ἀπαντα μιμομενη φορτικη· ὡς γαρ ουκ αἰσθανο-
μενων ἀν μη αὐτὸς προσθη, πολλην κίνησιν κινούνται,
οἷον οἱ φαύλοι αὐληταί κυλιόμενοι ἀν δίσκον δέχ μιμεῖ-
35 σθαι, καὶ ἐλκοντες τὸν κορυφαῖον ἀν Σκύλλαν αὐλῶσιν·
ἡ μὲν οὖν τραγῳδία τοιαύτη ἐστιν, ὡς καὶ οἱ πρότερον 2
τοὺς ύστερους αὐτῶν φόντο ύποκριτας· ὡς ίδιαν γαρ ὑπερβάλλοντα πίθηκον ὁ Μυννίσκος τὸν Καλλιππίδην
ἐκάλει, τοιαύτη δὲ δόξα καὶ περὶ Πινδάρου ἦν· ὡς δ’
οὕτωι ἔχουσι πρὸς αὐτοὺς, ἡ ὅλη τέχνη πρὸς τὴν
ἐποποιαν ἔχει· τὴν μὲν οὖν πρὸς θεατὰς ἐπιεικεῖς φασιν
εἶναι <οἰ> οὐδὲν δέουσι τῶν σχημάτων, τὴν δὲ τραγῳ-
5 κὴν πρὸς φαύλους· εἰ οὖν φορτική, χείρων δήλων ὡτι ἂν 3 ἐή.
πρῶτου μὲν <οὖν> οὖ τῆς ποιητικῆς ἡ κατηγορία ἀλλὰ τῆς ύποκριτικῆς, ἐτει ἔστι περιεργαζομαι τοὺς
σημεῖους καὶ ραγῳδοῦντα, ὑπερ [ἔστι] Σωσίστρατος, καὶ
dιάδοντα, ὑπερ ἐποιεί Μυασίθεος ὁ Ὀσπούντιο. εἴτα
10 οὐδὲ κίνησις ἀπασά ἀποδοκιμαστέα, εἴτε μηδ’ ὁρκησις,
ἀλλ’ η φαύλων, ὑπερ καὶ Καλλιππίδη ἐπετυμάτο καὶ
μὲν ἄλλοις ὡς οὐκ ἐλευθέρας γυναίκας μιμομενών. ἐτει
ἡ τραγῳδία καὶ ἄνευ κινήσεως ποιεῖ τὸ αὑτῆς, ὑπερ ἡ
ἐποποια· διὰ γαρ τοῦ ἀναγινώσκειν φανερά ὅποια τὸς
15 ἐστιν· εἰ οὖν ἔστι τὰ γ’ ἄλλα κρείττων, τουτὸ γε οὐκ
ἀναγκαῖον αὑτῇ ὑπάρχειν. ἔστι δ’ ἐπει τὰ πάντ’ ἔχει 4
ὅσαπερ ἡ ἐποποια, καὶ γαρ τῷ μέτρῳ ἐξεστὶ χρῆσθαι,
the art which imitates anything and everything is manifestly most unrefined. The audience is supposed to be too dull to comprehend unless something of their own is thrown in by the performers, who therefore indulge in restless movements. Bad flute-players twist and twirl, if they have to represent 'the quoit-throw,' or hustle the coryphæus when they perform the 'Scylla.' Tragedy, it is said, has this same defect. We may compare the opinion that the older actors entertained of their successors. Mynniscus used to call Callippides 'ape' on account of the extravagance of his action, and the same view was held of Pindarus. Tragic art, then, as a whole, stands to Epic in the same relation as the younger to the elder actors. So we are told that Epic poetry is addressed to a cultivated audience, who do not need gesture; Tragedy, to an inferior public. Being then unrefined, it is evidently the lower of the two.

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

And superior it is, because it has all the epic elements—it may even use the epic metre—with the
καὶ ἕτι οὐ μικρὸν μέρος τὴν μουσικὴν καὶ τὰς ὁψεις, δι᾽ ὡς αἱ ἱδοναὶ συνίστανται ἐναργέστατα. εἶτα καὶ τὸ ἑναργὲς ἔχει καὶ ἐν τῇ ἀναγνώσει καὶ ἐπὶ τῶν ἐργῶν.

1462 b ἕτι τῷ ἐν ἐλάττονι μήκει τὸ τέλος τῆς μιμήσεως εἶναι. 5 τὸ γὰρ ἀθροώτερον ἱδίον ἢ πολλῷ κεκραμένον τῷ χρόνῳ. λέγω δ’ οἶον εἰ τὶς τὸν Οἰδίποον θείη τὸν Σοφοκλέους εὐ ἐπεσιν ὁσοί ἢ Ἰλιάς. ἐτί ἦττον [ἣ] μία μίμησις ἢ 6 5 τῶν ἐποποιῶν· σημεῖον δὲ ἕκ γὰρ ὀποιασώοιν [μιμήσεως] πλείους τραγῳδίας γίνονται· ἀστε ἐὰν μὲν ἐνα μῦθον ποιῶσιν, ἢ βραχέως δεικνύμενον μύουρον φαίνεσθαι, ἢ ἀκολουθοῦσα τῷ συμμέτρῳ μήκει ὑδαρη. * * λέγω δὲ οἶον ἐὰν ἐκ πλείων πράξεων ἢ συνγκεμένη, ὀσπέρ ἡ Ἰλιάς ἔχει πολλὰ τοιαύτα μέρη καὶ ἢ Ὀδύσσεια ἢ καὶ καθ’ ἐαυτὰ ἔχει μέγεθος· καίτοι ταῦτα τὰ ποιήματα συνέστηκεν ὡς ἐνδέχεται ἀρίστα καὶ ὅτι μάλιστα μᾶς πράξεως μίμησις. εἰ οὖν τούτοις τε διαφέρει πάσιν καὶ 15 ποιεῖν αὐτὰς ἀλλὰ τὴν εἰρήμενην, φανερῶν ὅτι κρείττων ἄν εἰ Μᾶλλου τὸ τέλος τυχάνουσα τῆς ἐποποίας.

περὶ μὲν οὖν τραγῳδίας καὶ ἐποποιίας, καὶ αὐτῶν 8 καὶ τῶν εἴδων καὶ τῶν μερῶν, καὶ πόσα καὶ τί διαφέρει, καὶ τοῦ εὖ ἢ μή τίνες αἰτίαι, καὶ περὶ ἐπιτιμήσεως καὶ 20 λύσεων, εἰρήμθῳ τοσάτα. * * *
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 narrower limits; for the concentrated effect is more pleasurable than one which is spread over a long time and so diluted. What, for example, would be the effect of the Oedipus of Sophocles, if it were cast into a form as long as the Iliad? Once more, the Epic imitation has less unity; as is shown by this,—that any Epic poem will furnish subjects for several tragedies. Now if the story be worked into a unity, it will, if concisely told, appear truncated; or, if it conform to the Epic canon of length, it will seem weak and watery. * * *

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

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

Thus much may suffice concerning Tragic and Epic poetry in general; their several kinds and parts, with the number of each and their differences; the causes that make a poem good or bad; the objections of the critics and the answers to these objections. * * *
A tragic writer keeps away from the perfectly clear
situation in order to begin from without + he must find
against this external influence. He will not resist. He
might be expected with the Romans. He might be
subject to tragedy. 1. There is, when it is usual. 2.
There is, when it is too usual.
There is a religious cause in the theatre. The hero's
struggle + is a revolt against the law made for the
better good of the people. This is the cause of Plato's
object 2. The nobleman preferring. The feeling awakened is
not pity + fear. The feeling is the questioning even more
as shown in real life. Again, our Chorus of the «Avemars
must be harnessed as not confirmed to needs the
rule of Socrates at Alcmae.
First should have seen the hero should be

Then even in itself

Due to defective knowledge of

circumstances — strictly selfish.

(2) Error due to unavoidable circumstance

(3) Conscious error but not deliberate

(4) Effect in the character.

Naturally the last would seem to be the most by

that need comes under no.1, but and as the

clude the first 3 and perhaps in the 4th,


Thus first it gives me two lines.

is this just right, does it work in line

(1) But in this case, make the hero the puppet

which character should be the first. This is

the first part down

(2) but even then there has

her a chance

in its pure idea (see 13) he is defeat.

A struggle between moral will and duty.

As a matter of fact the drama starts with a

death in the, but after there is a great change

for the character in the character's

speech, so perhaps under the great possibilities of

defeat and the drama as a whole,

Soph. went further to save that much money in

explained thus, they both mean anything as

where there is a lot of weakening and

ones your future and made man won't

do anything. Is a struggle to be and age and

as it, after the characters are developed

that in due, may allow for a few of

conflicting with a different moral story

for conflict between ground

characters and the world.

Another class makes, A visit a little
PARK CRESCENT
30—51, CANADA