THE

POETICS OF ARISTOTLE

EDITED
WITH CRITICAL NOTES AND A TRANSLATION

BY

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PREFACE TO THE SECOND EDITION

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

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

In the first edition I admitted into the text conjectural emendations of my own in the following passages:—iii. 3: xix. 3: xxiii. 1: xxiv. 10: xxv. 4: xxv. 14: xxv. 16. Of these, one or two appear to have carried general conviction (in particular, xxiii. 1): two are now withdrawn,—iii. 3 and xxv. 14, the latter in favour of <οιονον> (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 δὴ 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 οὐ (οὕτω MSS.) τὰ τυχόντα ὄνοματα in ix. 5. 1451 b 13, where the Arabic has 'names not given at random.' For the copyist's error cf. ix. 2. 1451 a 36, where A' has οὕτω, though οὐ τὰ rightly appears in the 'apographa': and for
a similar omission of οὐ in A*: cf. vi. 12. 1450 a 29, οὐ ποιήσει ὃ ἦν τῆς τραγῳδίας ἔργον, the indispensable negative being added in 'apographa' and found in the Arabic. The emendation not only gives a natural instead of a strained sense to the words τὰ τυχόντα ὀνόματα, but also fits in better with the general context, as I have argued in Aristotle's Theory of Poetry, etc. (ed. 3 pp. 375–8).

Another conjecture of my own I have ventured to admit into the text. In the much disputed passage, vi. 8. 1450 a 12, I read <πάντες> ὡς εἰπεῖν for οὐκ ὁλίγοι αὐτῶν ὡς εἰπεῖν 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 Critical Notes). As a parallel case I have adduced Rhet. i. 1. 1354 a 12, where οὐδὲν ὡς εἰπεῖν, the reading in the margin of A*, ought, I think, to be substituted in the text for the accepted reading ὁλίγον. The word ὁλίγον is a natural gloss on οὐδὲν ὡς εἰπεῖν, but not so οὐδὲν ὡς εἰπεῖν on ὁλίγον.

In two other difficult passages the Rhetoric may again be summoned to our aid. In xvii. 1. 1455 a 27 I have (as in the first edition) bracketed τὸν θεατὴν, the object to be supplied with ἡλαύνθανεν being, as I take it, the poet, not the audience. This I have now illustrated by another gloss of a precisely similar kind in Rhet. i. 2. 1358 a 8, where λαυθινοῦσιν τε [τοὺς ἀκροατὰς] has long been
recognised as the true reading, the suppressed object being not the audience but the rhetoricians. Once more, in xxiv. 9. 1460 a 23, where A κ gives the meaningless ἄλλου δὲ, I read (as in the first edition) ἄλλ' οὐδὲ, following the reviser of A κ. This reading, which was accepted long ago by Vettori, has been strangely set aside by the chief modern editors, who either adopt a variant ἄλλο δὲ or resort to conjecture, with the result that 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 ἄλλ' οὐδὲ . . . ἀνάγκη . . . προσθείναι. The passage runs thus: ἐὰν γὰρ ἦ τι τούτων γυνώριμων, οὐδὲ δε ἕλεγεν· αὐτὸς γὰρ τούτο προστίθησιν ὁ ἀκροατής, οἷον ὦτι Δαριέως στεφανίτην ἀγώνα νεικηκεν, ἰκανον εἰπείν ὦτι Ὠλυμπία γὰρ νεικηκεν, τὸ δ' ὦτι στεφανίτης τὰ Ὠλυμπία, οὐδὲ δεὶ προσθείναι· γυνώφικουσι 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 εῖναι ἂ γενέσθαι is omitted. To supply it in thought is not, perhaps, impossible, but it is exceedingly harsh, and I have accordingly in this edition accepted Professor Tucker's conjecture, ἀνάγκη <κάκεινο> εῖναι ἂ γενέσθαι.
The two conjectures of my own above mentioned are based on or corroborated by the Arabic. I ought to add, that in the Text and Critical Notes generally I have made a freer use than before of the Arabic version (concerning which see p. 4). But it must be remembered that only detached passages, literally rendered into Latin in Professor Margoliouth's Analecta Orientalia (D. Nutt 1887), are as yet accessible to those like myself who are not Arabic scholars; and that even if the whole were before us in a literal translation, it could not safely be used by any one unfamiliar with Syriac and Arabic, save with the utmost caution and subject to the advice of experts. Of the precise value of this version for the criticism of the text, no final estimate can yet be made. But it seems clear that in several passages it carries us back to a Greek original earlier than any of our existing MSS. Two striking instances may here be noted:—

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

(2) xxi. 1. 1457 a 36, where for μεγάλωτῶν of the MSS. Diels has, by the aid of the Arabic, restored the word Μασαλωτῶν, and added a most ingenious and convincing explanation of Ἐρμοκαῖ-
κόξανθος (see Critical Notes). This emendation is introduced for the first time into the present edition. Professor Margoliouth tells me that Diels' restoration of ἐπευξάμενος in this passage is confirmed by the fact that the same word is employed in the Arabic of Aristotle's Rhetoric to render εἰςχεσθαι.

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 Aε, 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 Aε 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, ὡσπερ οἴ τοῖς
vi. 7. 1450 a 17, ἄνδρείς, omitting καὶ εὐδαιμονίας καὶ ἡ εὐδαιμονία of the MSS.
xi. 6. 1452 b 10, [τούτων δὲ ... εἰρηται]
xviii. 6. 1456 a 24, <καὶ> εἰκὸς
xx. 5. 1456 b 35, <οὐκ> ἀνει
xxi. 1. 1457 a 34, [καὶ ἀσύμων]. The literal translation of the Arabic is 'and of this some is compounded of significant and insignificant, only not in so far as it is significant in the noun.'
xxi. 1. 1457 a 36, Μαυσολεωτῶν (see above, p. ix.)
xxv. 17. 1461 b 12, <καὶ ἵσως ἄδωνατον>

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

1 In ed. 3 I simply give the MSS. reading in the text, ὡσπερ ἀγατ.
2 In ed. 3 the words here added are omitted in the text.
of the MSS. 'The Arabic, as I learn from Professor Margoliouth, is literally 'and in so far as he does not introduce (or, there do not enter) into these compositions stories which resemble.' This version appears to deviate both from our text and from Dacier's conjecture. There is nothing here to correspond to συνήθεις of the MSS.; on the other hand, though συνθέσεις may in some form have appeared in the Greek original, it is not easy to reconstruct the text which the translation implies. Another conjecture, communicated privately to me by Mr. T. M'Vey, well deserves mention. It involves the simpler change of ὀμοίας to ὀιας. The sense then is, 'and must not be like the ordinary histories'; the demonstr. τοιούτους being sunk in ὀιας, so that ὀιας ἱστορίας ai συνήθεις becomes by attraction, ὀιας 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 13, 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.

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

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

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

More doubtful is xvii. 2. 1455 a 30, ἀπὸ τῆς αὐτῆς φύσεως: Arabic, 'in one and the same nature.'

The Arabic mode of translation is not decisive as between the MSS. reading and the conjecture ἀπ’ αὐτῆς τῆς φύσεως, but rather favours the former.

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

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

xvi. 4. 1454 b 31, οἶνον Ὄρεστης ἐν τῇ Ἰφιγενείᾳ ἀνεγνώρισεν ὅτι Ὄρεστης: Arabic, 'as in that which is called Iphigenia, and that is whereby Iphigenia argued that it was Orestes.' This seems to point to the omission of the first Ὄρεστης.¹

¹ Vahlen (Hermeneutische Bemerkungen zu Aristoteles' Poetik ii. 1898, pp. 3–4) maintains that the inference drawn from the Arabic is doubtful, and he adds strong objections on other grounds to Diels' excision of the first Ὅρεστης.
In neither of these passages, however, have I altered the MSS. reading.

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

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

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

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

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

In conclusion, I desire to acknowledge my obligations to friends, such as Mr. B. Bosanquet (whose History of Aesthetic ought to be in the hands of all students of the subject), Dr. A. W. Verrall, Mr. W. J. Courthope, Mr. A. O. Prickard, and Rev. Dr. Lock, who have written me notes on particular points, and to many reviewers by whose criticism I have profited. In a special sense I am indebted to Professor Susemihl for his review of my first edition in the Berl. Phil. Wochenschr., 28th September 1895, as well as for the instruction derived from his numerous articles on the Poetics, extending over many years in Bursian’s Jahresbericht and else-
where. Among other reviewers to whom I feel grateful, I would mention Mr. Herbert Richards in the *Classical Review*, May 1895; Mr. R. P. Hardie in *Mind*, vol. iv. No. 15; and the authors of the unsigned articles in the *Saturday Review*, 2nd March 1895, and the *Oxford Magazine*, 12th June 1895.

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

**Edinburgh, November 1897.**
PREFACE TO THE THIRD EDITION

In the revision of the Text and the Critical Notes I have had the advantage of consulting two new editions, based on very different principles, those of Professor Bywater and Professor Tucker, from both of which I have derived assistance. In Professor Bywater's edition I have noted the following passages in which manuscript authority (Parisinus 2038) is cited for readings which hitherto have been given as conjectural:—i. 4. 1447 a 21; xi. 5. 1452 b 3 and 4; xv. 1. 1454 a 19; xviii. 1. 1455 b 32; xxii. 7. 1458 b 20 and 29; xxiv. 8. 1460 a 13; xxv. 4. 1460 b 19; xxv. 16. 1461 b 3 and 17, 1461 b 13; xxvi. 3. 1462 a 5; xxvi. 6. 1462 b 6.

I am also indebted to Professor Bywater's text for several improvements in punctuation. Most of his important emendations had appeared before the publication of my earlier editions, and had already found a place in the text or in the notes.

I now append the chief passages in which the
text of this edition differs from that of the last:—

vii. 6. 1451 a 9. Here I keep the reading of the MSS., ἄπειρον ποτὲ καὶ ἄλλοτε φασίν. Schmidt's correction εἰῶθασιν for φασίν seemed at first sight to be confirmed by the Arabic, but, as Vahlen argues (Hermeneutische Bemerkungen zu Aristoteles' Poetik, 1897), this is doubtful, and—a more fundamental objection—the question arises whether the correction can, after all, convey the sense intended. Can the words as emended refer to a known practice in present time, 'as is the custom on certain other occasions also,' i.e. in certain other contests, the ἀγώνες of the law-courts being thus suggested? As to this I have always had misgivings. Further observation has convinced me that ποτὲ καὶ ἄλλοτε can only mean 'at some other time also,' in an indefinite past or future. With φασίν (sc. ἀγωνίσασθαι) the reference must be to the past. This lands us in a serious difficulty, for the use of the κλεψάρα in regulating dramatic representations is otherwise unheard of. Still it is conceivable that a report of some such old local custom had reached the ears of Aristotle, and that he introduces it in a parenthesis with the φασίν of mere hearsay.

ix. 7. 1451 b 21. I accept Welcker's Ἀνθέλι for ἄνθελι. Professor Bywater is, I think, the first editor who has admitted this conjecture into the text.

xvii. 5. 1455 b 22. I restore the MSS. reading ἀναγκαιον ἡμῶν τινάς, which has been given up by almost all editors, even the most conservative. Hitherto a parallel was wanting for the required
meaning, 'having made certain persons acquainted with him,' 'having caused them to recognise him.' But Vahlen (Herm. Bemerk. 1898) has, if I am not mistaken, established beyond question this rare and idiomatic use of the verb by a reference to Diodorus Siculus iv. 59. 6, and by the corresponding use of γνωρίζω in Plut. Vit. Thes. ch. xii.

xix. 3. 1456 b 8. For ἡδια of the MSS. I now read ἡ διάνοια. (Previously I had accepted Tyrwhitt's correction ἦδη ἃ δει.) This conjecture was first made by Spengel, and strong arguments in its favour have recently been urged by V. Wróbel in a pamphlet in which this passage is discussed (Leopoli 1900).

xxv. 6. 1458 b 12. For μέτρων I now read μέτρου with Spengel. (So also Bywater.) Is it possible that in xxvi. 6. 1462 b 7 we should similarly read τὸ τοῦ μετροῦ (μέτρου codd.) μήκες, 'a fair standard of length'?

In xiv. 8–9. 1454 a 2–4 a much vexed question is, I am disposed to think, cleared up by a simple alteration proposed by Neidhardt, who in a 2 reads κρατιστοῦ for δεύτερον, and in a 4 δεύτερον for κρατιστοῦ. This change, however, I have not introduced into the text.

The Arabic version once more throws interesting light on a disputed reading. In xvii. 2. ἐκταστικοὶ instead of ἐκσταστικοὶ is a conjecture supported by one manuscript. In confirmation of this reading, which has always seemed to me correct, I extract the following note by Professor Margoliouth (Class.
Rev. 1901, vol. xv. 54) — 'Professor Butcher . . . informed me that a continental scholar had asserted that the Arabic read ἐκστασικοί for ἐξεταστικοί in this passage. I had been unable to satisfy myself about the Arabic word intended by the writer of the Paris MS., and therefore could not confirm this; but I must regret my want of perspicacity, for I have now no doubt that the word intended is ‘ajabiyīna, which is vulgar Arabic for “buffoons,” literally “men of wonder.” The Syriac translated by this word will almost certainly have been maṭṭh’rānē, a literal translation of ἐκστασικοί, which the Syriac translator probably thought meant “men who produce ecstasies.” The verb ἐξετασθαῖ is not unfrequently rendered by the Syriac verb whence this word is derived.’

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

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

Edinburgh, October 1902.
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EDITIONS, TRANSLATIONS, ETC.

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

Valla (G.), Latin translation. Venice, 1498.
Aldine text, in Rhetores Graeci. Venice, Aldus, 1508.
Latin translation, with the summary of Averroes (ob. 1198). Venice, Arrivabene, 1515.
Pazzi (A.) [Pacciatus], Aristotelis Poetica, per Alexandrum Paezium, probatium Florcutinum, in Latinum conversa. Venice, Aldus, 1536.
Trincavelli, Greek text. Venice, 1536.
Robortelli (Fr.), In librum Aristotelis de Arte Poetica explanationes. Florence, 1548.
Segni (B.), Rettorica e Poetica d' Aristotele tradotte di Greco in lingua vulgare. Florence, 1549.
Maggi (V.) [Madius], In Aristotelis librum de Poetica explanationes. Venice, 1550.
Vettori (P.) [Victorius], Commentationes in primum librum Aristotelis de Arte Poetarum. Florence, 1560.
Castelvetro (L.), Poetica d' Aristotele vulgarizzata. Vienna, 1570; Basle, 1576.
Piccolomini (A.), Annotationi nel libro della Poetica d' Aristotele, con la traduzione del medesimo libro in lingua vulgare. Venice, 1575.
Heinsius (D.) recensuit. Leyden, 1610.
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Reix, De Poetica Liber. Leipzig, 1786.
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.), De Poetica Liber. Göttingen, 1794.
Hermann (Godfrey), Ars Poetica cum commentariis. Leipzig, 1802.
Gräfenham (E. A. W.), De Arte Poetica librum denuo recensuit, commentariis illustravit, etc. Leipzig, 1821.
Raumer (Fr. v.), Ueber die Poetik des Aristoteles und sein Verhältniss zu den neueren Dramatikern. Berlin, 1829.
Spengel (L.), Ueber Aristoteles' Poetik in Abhandlungen der Münchener Akad. philos.-philol. Cl. II. Munich, 1837.
Ritter (Fr.), Ad codices antiquos recognitam, latine conversam, commentario illustratam 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.
Liespert (J.), Aristoteles über den Zweck der Kunst. Passau, 1862.
Sausmihl (F.), Aristoteles Ueber die Dichkunst, Griechisch und Deutsch und mit ausserklärnden Anmerkungen. 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.
ANALYSIS OF CONTENTS

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

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

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

XVIII. Further rules for the Tragic Poet:

(1) To be careful about the Complication (*δέσις*) and *Dé-

nouement* (*δόσις*) of the Plot, especially the *Déno-

uement*.

(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 Dialogues—an organic part of the whole.

XIX. Thought (*δύνασθαι*), or the Intellectual element, and Diction in Tragedy.

Thought is revealed in the dramatic speeches composed according to the rules of Rhetoric.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

< > = a conjectural supplement to the text.

* * = a lacuna in the text.

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

Περὶ ποιητικῆς αὐτῆς τε καὶ τῶν εἴδων αὐτῆς ἣν των δύναμιν ἐκαστὸν ἔχει, καὶ πῶς δεῖ συνίστασθαι τοὺς μόθους εἰς μέλλει καλῶς ἔξειν ἡ ποίησις, ἢ ἐτι δὲ ἐκ πόσων καὶ ποιῶν ἐστὶ μορίων, ὅμοιως δὲ καὶ περὶ τῶν ἄλλων ὡσα τῆς αὐτῆς ἐστὶ μεθόδου, λέγωμεν ἀρξάμενοι κατὰ φύσιν πρῶτον ἀπὸ τῶν πρῶτων. ἐποποιεῖ δὴ καὶ ἡ τῆς τραγῳδίας ποίησις ἢ ἐκ κομφιδία καὶ ἡ διθυραμβοποιητική καὶ τῆς αὐλητικῆς ἡ πλείοτη καὶ κιθαριστικῆς πᾶσαν τυγχάνουσιν οὐσαὶ μιμήσεις τὸ σύνολον, διαφέρουσι δὲ ἄλληλων τρισίν, ἢ γὰρ τῷ ἐν ἑτέροις μιμεῖσθαι ἢ τῷ ἑτερα ἢ τῷ ἑτέρῳ καὶ μὴ τὸν αὐτὸν τρόπον. ὁσπερ γὰρ καὶ χρώμασι καὶ σχῆμα πολλὰ μιμοῦνται τινες ἀπεικόνες (οἳ μὲν διὰ τέχνης οἳ δὲ διὰ συνθεσίας), ἐτεροί δὲ διὰ τῆς φωνῆς, οὕτω καὶ ταῖς εἰρημέναις τέχναις· ἀπασαὶ μὲν ποιοῦνται τὴν μίμησιν ἐν ὑμνωμῷ καὶ λόγῳ καὶ ἀρμονίᾳ, τούτοις δὲ ἡ χωρίς ἡ μεμιγμέναι· οἷον ἀρμονία μὲν καὶ βυθμῷ χρώ.

ARISTOTLE'S POETICS

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

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

For as there are persons who, by conscious art or mere habit, imitate and represent various objects through the medium of colour and form, or again by the voice; so in the arts above mentioned, taken as a whole, the imitation is produced by rhythm, language, or 'harmony,' either singly or combined.
μεναι μόνον ἡ τε αὐλητική καὶ ἡ κιθαριστικὴ κἂν εἰ τινες
25 ἐτεραι τυγχάνουσιν οὔτε ταιαύται τὴν δύναμαν, οἷον ἡ τῶν
συρίγγων· αὐτῷ δὲ τῷ ὑμηρῷ [μιμούνται] χωρὶς ἀρμονίας εἰς
26 τῶν ὀρχηστῶν, καὶ γὰρ οὕτω διὰ τῶν σχηματιζομένων
ρυθμῶν μιμούνται καὶ ἤθη καὶ πάθη καὶ πράξεις· ἡ δὲ ἡ
[ἐποτούα] μόνον τοῖς λόγοις ψιλοῖς ἢ τοῖς μέτρους καὶ τού-
141 ἄτης εἶτε μυγνύσα μετ᾽ ἀλλήλων εἶπον· εἶπο τινὶ γένει χρωμενὴ
tῶν μέτρων, ἀνάμιμος· τυγχάνει οὖσα μέχρι τοῦ νῦν· οὔδεν γὰρ
10 ἄν ἤχουμεν ὀνομάζει κοινῶς τοὺς Σαφέρρους καὶ Βεναρχό
μέμοι καὶ τοὺς Σακρατικοὺς λόγους, οὔδε εἰ τις διὰ τριμέ-
tρων ἢ ἐλεγείων ἢ τῶν ἀλλών τινῶν τῶν τοιούτων ποιοτὸ τὴν
μίμησιν· πλὴν οἱ αὐθεντοί γε συνάπτοντες τῷ μέτρῳ τὸ
ποιεῖν ἐλεγειοτιούσιν, τοὺς δὲ ἐποτούους ὀνομάζοντες, οὕτως
15 κατὰ τὴν μίμησιν ποιητὰς ἀλλὰ κοινῷ κατὰ τὸ μέτρον προσ-
ἀγορεύοντες. καὶ γὰρ ἂν ιατρικὸν ἢ φυσικὸν τι διὰ τῶν
8 μέτρων ἑκφέρωσιν, οὕτω καλεῖν εἰσώθησιν· οὔδεν δὲ κοινὸν
26 ἀριθμὸν ἢ ἐπικεφαλίζει τῇ πληρῇ τῷ μέτρῳ· διὸ τὸν μὲν
ποιητὴν δίκαιον καλεῖν, τὸν δὲ ψυχολόγον μᾶλλον ἢ ποιη-
τὸν. ὁμοίως δὲ καὶ εἰ τίς ἀπαντᾷ τὰ μέτρα μυγνύων 8
ποιοῖ τὸν μίμησιν καθάπερ Χαϊρήμων ἐποίησε Κέσταν-
ρουν [μικτὴν ραφφοῖαν ἐξ ἀπαντῶν τῶν μέτρων] καὶ τοῦτον
Thus in the music of the flute and of the lyre, 'harmony' and rhythm alone are employed; also in other arts, such as that of the shepherd's pipe, which are essentially similar to these. In dancing, rhythm alone is used without 'harmony'; for even dancing imitates character, emotion, and action, by rhythmical movement.

There is another art which imitates by means of language alone, and that either in prose or verse—which verse, again, may either combine different metres or consist of but one kind—but this has hitherto been without a name. For there is no common term we could apply to the mimes of Sophron and Xenarchus and the Socratic dialogues on the one hand; and, on the other, to poetic imitations in iambic, elegiac, or any similar metre. People do, indeed, add the word 'maker' or 'poet' to the name of the metre, and speak of elegiac poets, or epic (that is, hexameter) poets, as if it were not the imitation that makes the poet, but the verse that entitles them all indiscriminately to the name. Even when a treatise on medicine or natural science is brought out in verse, the name of poet is by custom given to the author; and yet Homer and Empedocles have nothing in common but the metre, so that it would be right to call the one poet, the other physicist rather than poet. On the same principle, even if a writer in his poetic imitation were to combine all metres, as Chaeremon did in his Centaur, which is a medley composed of metres.
πουητὴν προσαγορευτέον. περὶ μὲν οὖν τούτων διωρίσθω τούτων τῶν τρόπων: εἰς δὲ τινα χρώνα τοις εἰρή. 10
25 μένοις, λέγω δὲ οἴον ρυθμὸ καὶ μέλει καὶ μέτρῳ, ὥσπερ ἢ τε τῶν διθυμαμβικῶν ποιήσεως καὶ ἢ τῶν νόμων καὶ ἢ τε τραγῳδία καὶ καμοφρία. διαφέρουσι δὲ ὅτι αἱ μὲν ἀμα πάσιν αἱ δὲ κατὰ μέρος. ταύτας μὲν οὖν λέγω τὰς διαφορὰς τῶν τεχνῶν, ἐν οἷς ποιοῦνται τὴν μίμησιν.

Ἐπεὶ δὲ μιμοῦνται οἱ μιμοῦμενοι πράπτονται, ἀνάγκη δὲ τούτων ἢ στοιχαίους ἢ φαύλους εἶναι (τὰ γὰρ ἡθη σχεδόν ἢ ἢ τούτων ἀκολουθεῖ μόνοις, κακίᾳ γὰρ καὶ ἄρετῇ τὰ ἡθη διαφέρουσι πάντες), ἦτοι βελτίων ἢ καθ' ἡμᾶς ἢ χείρονας 5 ἢ καὶ τοιούτους, ὥσπερ οἱ γραφεῖς. Πολύγυρως μὲν γὰρ κρείττους, Παύσων δὲ χείρονας, Διονύσιος δὲ ὁμοίους εἶκαζεν. δήλω δὲ ὅτι καὶ τῶν λεχθεισῶν ἐκάστη μιμήσεως ἢ δέκα ταύτας τὰς διαφορὰς καὶ ἐσται ἔτερα τῷ ἔτερα μιμεῖσθαι τούτων τῶν τρόπων. καὶ γὰρ ἐν ὀρχήσει καὶ αὐλήσει καὶ 10 κιθαρίσει ἐστὶ γενέσθαι ταύτας τὰς ἀνθρώπινης· καὶ [τὸ] περὶ τοὺς λόγους δὲ καὶ τὴν ψυλλομετρίαν, οἷον "Ομηρος μὲν βελτίων, Κλεοφῶν δὲ ὁμοίους, Ἦγημων δὲ ὁ Θάσιος ὁ τὰς παραδόσεις ποιήσας πρῶτος καὶ Νικοχάρης ὁ τὴν Δειλαδάδα χείρονα· ὁμοίως δὲ καὶ περὶ τῶν διθυμαμβικῶν καὶ περὶ 15 τῶν νόμων, ὥσπερ ἔγας Ἐκλωττας Τιμάθεος καὶ Φιλό-

verbis ψυλλομένων μᾶλλον ἡ ποιητὴ προσαγορευτέον concludatur locus Σ
1448 a 3. κακία ... ἄρετῇ apogr. Σ: κακία ... ἄρετῇ Α° 7. de Morel
8. τῷ apogr.: τῷ Δ° 10. τῷ om. Ald.: secl. Susemmihl: τῷ Bywater
12. ὁ ἀντὶ τῆς add. apogr. 13. τραγῳδίας ut videtur Σ (qui primus
facedebat tragediam' Arabis) Δειλάδα Δ° pr. m. (recte, ut in Iliadis
parodia, Tyrrell: cf. Castelvetra): Ἀκηλαδα apogr. Δ° corr. (ἡ supr. ei m. rec.)
15. ὥσπερ γὰς codd.: ὥσπερ 'Ἀργας' Castelvetra: ὡς Πέρσας καὶ F.
Medici: ὥσπερ γὰρ coni. Vahlen: ὥσπερ οὕτως fort. Σ (sic imitation
quis, sic Cyclops et al.' Arabis): ὥσπερ οἱ τοὺς coni. Margoliouth
Κύκλωτας] κυκλωτάς Δ°
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 Deiliad, worse than they are. The same thing holds good of Dithyrambs and Nomes; here too one may portray different types, as
ξενος· [μυμήσατο ἄν τις·] ἐν τῇ αὐτῇ δὲ διαφορά καὶ ἡ 
τραγῳδία πρὸς τὴν κωμῳδίαν διέστηκεν· ἡ μὲν γὰρ χεῖ-
ρους ἡ δὲ βελτίων μμείσθαι βούλεται τῶν νῦν.

Τῇ δὲ τούτων τρίτη διαφορά τὸ ὡς ἐκαστα τούτων μμή-
σατο ἄν τις· καὶ γὰρ ἐν τοῖς αὐτοῖς καὶ τὰ αὐτὰ μμ-
μείσθαι ἐστιν ὡς μὲν ἀπαγγέλλοντα (ἡ έτερον τι γεγο-
μένον, ὡσπερ ὁμήρος ποιεῖ, ἢ ὡς τὸν αὐτὸν καὶ μὴ μετα-
βάλλοντα), ἡ πάντας ὡς πράττονται καὶ ἐνεργοῦνται [τοὺς 
μμουμένους]. ἐν τρισὶ δὴ ταύταις διαφοραῖς ἡ μμησίς ἐστιν, 2
25 ὡς εἰπομεν κατ' ἀρχάς, ἐν οἷς τε καὶ δὲ καὶ ὅς. ὡστε τῇ 
μὲν ο αὐτός ἀν εἰπ μμησίς ὁμήρος Σοφοκλῆς, μμοῦνται 
γὰρ ἀμφο σπουδαίους, τῇ δὲ Ἀριστοφάνει, πράττονται γὰρ 
μμοῦνται καὶ δρῶνται ἀμφό. ὁθὲν καὶ δράματα καλεῖ· 
σθαί τινες αὐτὰ φασίν, ὅτι μμοῦνται δρῶνται. δὲ καὶ 
30 ἀντιποιοῦνται τῆς τε τραγῳδίας καὶ τῆς κωμῳδίας οἱ Δω-
ρεῖς (τῆς μὲν γὰρ κωμῳδίας οἱ Μεγαρεῖς οἱ τε ἐνταῦθα 
ὡς ἐπὶ τῆς παρ' αὐτοῖς δημοκρατίας γενομένης, καὶ οἱ ἐκ 
Σικελίας, ἐκεῖθεν γὰρ ἦν ὁ Ἐπίχαρμος ὁ ποιητὴς πολλός 
πρότεροι ὁν Χιώνιδος καὶ Μάγνιτος· καὶ τῆς τραγῳδίας 
35 ἐνοι τῶν ἐν Πελοποννήσῳ ποιούμενοι τὰ ὀνόματα σημειο-
αὐτοί μὲν γὰρ κόμας τὰς περιοικίδας καλεῖν φασίν, Ἀθη-
ναίους δὲ δήμους, ὡς κωμῳδίους οὐκ ἀπὸ τοῦ κωμάζειν λε-

22. τῶν secl. Bywater 23. παντας πάντα I. Cassaubon τοὺς μμου-
μένους seclusi (olim secl. Vahlen): tuetur Σ: [τοὺς] μμοῦνον Friedrichs, 
Schmidt 25. καὶ δὲ καὶ δὲν ἀναγκαῖον ut videtur Σ καὶ δ ὁμ. Λε: 
add. apogr. (confirm. Araba) 32. δημοκρατεῖς Λε 34. Χιώνιδου 
Robertello (confirm. Araba): χιώνιδου Λε 35. fort. <δ᾽> ἐνοι Bywater 
36. αὐτός Spengel: οὗτος codd. Ἀθηναίουs edit. Oxon. 1760 et Spengel: 
ἀθηναῖος codd. (cf. 1460 b 55), tuetur Wilamowitz
Timotheus and Philoxenus differed in representing their Cyclopes. The same distinction marks off Tragedy from Comedy; for Comedy aims at representing men as worse, Tragedy as better than in actual life.

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 κώμαι, by the Athenians δήμοι: and they assume that Comedians were so named not from κωμάζειν, 'to
θέντας ἀλλὰ τῇ κατὰ κόμας πλάνη αἰτιμαζομένους ἐκ τοῦ ἄστεως. καὶ τὸ ποιεῖν αὐτοὶ μὲν δρᾶν, Ἀθηναῖος δὲ πράττειν προσαγορεύειν. περὶ μὲν οὖν τῶν διαφορῶν καὶ πόσαι καὶ τίνες τῆς μιμήσεως εἰρήσθω ταῦτα.

IV Ἔοίκασα δὲ γεννήσαι μὲν ὅλως τὴν ποιητικὴν αἰτίαν δύο 5 τινὲς καὶ αὐτοῖς φυσικαὶ τὸ τε γὰρ μιμεῖσθαι σύμφωνον τοῖς ἀνθρώποις ἐκ παιδών ἔστι, καὶ τούτῳ διαφέρουσι τῶν ἀλλων ἰδίων ὅτι ἡ μιμητικὴ τατοῦν ἐστὶ καὶ τὰς μαθήσεις ποιεῖται διὰ μιμήσεως τὰς πρώτας, καὶ τὸ χαῖρε τοῖς μιμήμασι πάντας. σημεῖον δὲ τούτου τὸ συμβαίνον τοῖς εἰκόνας τὰς μάλιστα ἱκερίσμενας χαίρομεν θεωροῦμεν, οἶον θηρίων τε μορφῶν τῶν ἀτμομάτων καὶ νεκρῶν. αἰτίων δὲ 4 καὶ τούτου, ὅτι μανθάνειν οὐ μόνον τοῖς φιλοσόφοις ἢδυστον ἀλλὰ καὶ τοῖς ἀλλοίς ὁμοίως, ἀλλ' ἐπὶ βραχὺ κοινωνοῦν.

15 σιν αὐτοῦ. διὰ γὰρ τοῦτο χαίρομεν τὰς εἰκόνας ὅρων, διὶ 5 συμβαίνειν θεωροῦντας μανθάνειν καὶ συλλογίζομεθα τί ἐκεῖστον, οἷον ὅτι οὗτος ἐκεῖνος. ἐπεὶ ἐὰν μὴ τίχῃ προεκρακω, ὅχι μὲν μάθημα ποιήσει τὴν ἡδονὴν ἀλλὰ διὰ τὴν ἀπεργίαν ἢ τὴν χροῖν ἢ διὰ τοιαύτην τινὰ ἄλλην αἰτίαν.

20 κατὰ φύσιν δὴ δυνὸς ημῖν τοῦ μιμεῖσθαι καὶ τῆς ἀρμονίας καὶ τοῦ ρυθμοῦ (τα γὰρ μέτρα ἢτι μόρια τῶν ρυθμῶν ἐστὶ φανερῶν) ἢ χρησὶς περικότες καὶ αὐτὰ μάλιστα κατὰ μικρὸν προάγουσεν ἐγέννησαν τὴν ποίησιν ἐκ τῶν αὐτοσχέ-
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 δραν, 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 2

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
διασμάτων. διεσπάσθη δὲ κατὰ τὰ οἰκεῖα ἥδη ἡ ποίησις. 7
25 οἱ μὲν γὰρ σεμιστέροι τᾶς καλᾶς ἐμμοῦντο πράξεις καὶ
τὰς τῶν τοιοῦτων, οἱ δὲ εὑρελέστεροι τὰς τῶν φαύλων,
πρῶτον ψόγους ποιοῦντες, ὀσπερ ἄτεροι ὤμοιοι καὶ ἐγκώμια.
τῶν μὲν οὖν πρὸ Ὄμηρον οὐδενὸς ἔχομεν ἐπεὶ τῶν τοιοῦτον 8
ποίημα, εἰκὸς δὲ εἶναι πολλοῦς, ἀπὸ δὲ Ὄμηρον ἀρξαμένως
30 ἔστων, οἷον ἐκείνων ὁ Μαργάτης καὶ τὰ τοιαῦτα. ἐν οἷς καὶ
tὸ ἀρμόττον [ἰαμβεῖον] ἤπειρε μέτρον, διὸ καὶ ἱαμβεῖον κα-
λεῖται νῦν, ὅτι ἐν τῷ μέτρῳ τούτῳ ἱαμβεῖον ἄλληλους. καὶ 9
ἐγένοντο τῶν παλαιῶν οἱ μὲν ἡρωικῶν οἱ δὲ ἱαμβικῶν ποιη-
tαλ. ὀσπερ δὲ καὶ τὰ σπουδαία μάλιστα ποιητῆς Ὄμηρος
35 ἦν (μονὸς γὰρ οὐχ ὅτι εὐ ἀλλα ᾧ ὅτι) καὶ μμῆσεις δραματι-
kᾶς ἐποίησεν), οὕτως καὶ τὰ τῆς κωμῳδίας σχῆματα
πρῶτος ὑπεδείξεν, οὐ ψόγον ἄλλα τὸ γελοῖον δραματο-
ποιήσας: ὁ γὰρ Μαργάτης ἀνάλογον ἔχει, ὀσπερ Ἰλιᾶς
148 καὶ ὁ Ὅδυσσεα πρὸς τὰς τραγῳδίας, οὕτω καὶ οὕτως πρὸς
tὰς κωμῳδίας. παραφανείσης δὲ τῆς τραγῳδίας καὶ κω-
10 μῳδίας οἱ ἐφ' ἐκατέραν τὴν ποίησιν ὀρμώντες κατὰ τὴν
οἰκεῖαν φύσιν οἱ μὲν ἀντὶ τῶν ἱαμβικῶν κωμῳδοποιοὶ ἐγέ-
5 νοτο, οἱ δὲ ἀντὶ τῶν ἐπών τραγῳδοδιδάσκαλου, διὰ τὸ
μὲζονα καὶ ἐντιμότερα τὰ σχῆματα εἶναι ταῦτα ἐκεῖνων.
tὸ μὲν οὖν ἐπισκοπεῖν εἰ ἀρ' ἔχει ἥδη 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 pre-eminent among poets, for he alone combined dramatic form with excellence of imitation, so he too first laid down the main lines of Comedy, by dramatising the ludicrous instead of writing personal satire. His Margites bears the same relation to Comedy that the Iliad and Odyssey do to Tragedy. But when Tragedy and Comedy came to light, the two classes of poets still followed their natural bent: the lampooners became writers of Comedy, and the Epic poets were succeeded by Tragedians, since the drama was a larger and higher form of art.

Whether Tragedy has as yet perfected its proper


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eidesin ikanos ἡ οὖ, autō te kath' autō ἐκρίνεται ἢ ναί ἢ
kal próstata théatros, állos lýgos. geométhis <δ'> ón ép' arχēs 12
10 autóskhediastikē, kal autē kal hè koumbría, kal hè mēn ἀπὸ
tōn ἐξαρχόντων tōn diōrasmou. ἢ δὲ ἀπὸ tōn tā fah-
līka ἡ ètì kai vūn en pollaís tōn pōleów diámènai no-
mazómena, kata mikhōn nýzēthi prōsygōntωn ósōn ἐγγυνετο
fanevou autēs, kal pollaís metabhōlás metabhalóuśa hè
15 tragoudía épánasato, èpete èsche tīn autēs fūsōn. kal tō
13 te tōn upokritōn plēðos èx èvōs eis dúo prōtos Aískhý-
lōs ἕγαγε kal tā tōu χροοῦ ἡλάττωσε kal tōn lýgon
prosagwoništōn parakseũssen, treis δὲ kal skhνγραφίαν
Sofoklῆs. èti δὲ tō méγeðos êk mikhōn múthōn kal λέ-14
20 ἕξεως γελοίως diá tō ἐκ σατυρικοῦ metabaleiin ὁψε ἀπε-
semvounthi. tō te métron êk tetраmētron iambēiōn ἐγενετο-
tō mēn γαρ πρῶτον tetramētroph ἐχρώντω διά tō σατυρικῆn
kal ὀρχηστικωτέραν εἶναι tīn poīsōn, léxeis δὲ γενομένης
autē ἡ fūsōs tō iókeiōn métron eðre. màlìsta γαρ λεκτi-
25 kōn tōn métron tō iambēiōn èstin σημεῖον δὲ τοῦτο
πλείστα γαρ iambēiā lēgōmen ēn tī diálektē tī πρὸ
 állhlōn, èxαmētra δὲ ὀλυγάκις καὶ ἐκβαίνουτες tīs le-
kτῆς ἀρμονίας. ètī δὲ èpέισοδίων plēšē kai tā ἀλλ' 15

8. krínei ἢ ναί· kal A4: ναί secl. Bursian: krīnestai einai kal aprotgr.: krīna
kal Forechammer: fort. krīnei einai kal kai: autō te kath' autō einai
krūtōn ἢ πρὸς θάτερα Σ ut videtur (Margoliouth) 9. γενομένη δ' σον
Bekker: γεομένη σον aprotgr.: γεομένη σον Α4 10. autóskhediastikē
aprotgr.: autóskhediastikē Α4 11. fahlika aprotgr.: fahlika kal fahlika
kal fahlika Α4 12. diámènai aprotgr.: diámènai Α4 15. autēs Bekker:
dautē aprotgr.: autē Α4 19. léxeis] léxeis Σ ('orationes' Arabs): <ἡ
léxis ἐκ> léxeis Christ. Omisium vocabulum collato Arabe id esse Mar-
goliouth suspicatur cuius vice Graeculi ὄψιγγορα usurpant 20. σατυρικοῦ
Α4 21 et 25. iambōs Α4 27. èxamētra] tetraamētra Winstanley
eis lektiκhν ἀρμονίαν Wecklein (cf. Rhet. iii. 8. 1408 b 32): codicium
lect. tutatur Arabs verba 25 σημείων—28 ἀρμονίας suadente Usener
secl. Sussemihl 28. post πλήθυ punctum del. Gomperz ἀllā ὡς
aprotgr.: ἀλλα οὖ Ηermann
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. Moreover, it was not till late that the short plot was discarded for one of greater compass, and the grotesque diction of the earlier satyric form for the stately manner of Tragedy. The iambic measure then replaced the trochaic tetrameter, which was originally employed when the poetry was of the satyric order, and had greater affinities with dancing. Once dialogue had come in, Nature herself discovered the appropriate measure. For the iambic is, of all measures, the most colloquial: we see it in the fact that conversational speech runs into iambic form more frequently than into any other kind of verse; rarely into hexameters, and only when we drop the colloquial intonation. The additions to the number of 'episodes' or acts, and the other improvements of which tradition tells, must be taken as already described; for to discuss
όσο ἔκαστα κοσμηθῆναι λέγεται ἔστοι ἧμιν εἰρημένα· πο-
30 λὺ γὰρ ἀν ἵς ἐργὸν εἰς διεξεῖναι καθ' ἐκάστον.

V Ἡ δὲ κωμῳδία ἐστὶν ὁσπερ ἐπομεν Μίμησις φαυλοτέρων
μὲν, οὐ μέντοι κατὰ πᾶσαν κακίαν, ἀλλὰ τοῦ αἰσχροῦ
ἐστὶ τὸ γελοῖον μόριον. τὸ γὰρ γελοῖον ἐστὶν ἀμάρτη-
μᾶ τι καὶ αἰσχρὸς ἀνώδυνον καὶ οὐ φθαρτικὸν, οἷον εὕ-
35 θῆς τὸ γελοῖον πρόσωπον αἰσχρόν τι καὶ διεστραμμένον
ἀνευ ὀδύνης. αἱ μὲν οὖν τῆς τραγῳδίας μεταβάσεις καὶ 2
δὲ δὲν ἐγένετο οὐ λελήθασιν, ἡ δὲ κωμῳδία διὰ τὸ μὴ
σπουδαζέσθαι ἐξ ἀρχῆς ἐλαθεν' καὶ γὰρ χορὸν κωμῳδών
149 ὄψε ποτὲ ὁ ἄρχον ἐδώκεν, ἀλλ' ἐθέλοντα ἦσαν. ἤδη δὲ
σχήματά των αὐτῆς ἔχουσιν οἱ λεγόμενοι αὐτῆς ποιηταὶ
μοιμονεύονται. τὰς δὲ πρόσωπα ἀπεδωκεν ἡ προλόγους ἡ 3
πλήθη ὑποκριτῶν καὶ δόσα τοιαῦτα, ἦγονται. τὸ δὲ μ purposa
θους ποιεῖν [Ἐπίχαρμος καὶ Φόρμις] τὸ μὲν ἐξ ἁρχής
ἐκ Σικελίας ἦλθε, τῶν δὲ Ἀθηναίων Κράτης πρῶτος ἦρξεν
ἀφέμενος τῆς ιαμβικῆς ἰδέας καθόλου ποιεῖν λόγους καὶ
μύθους. ἡ μὲν οὖν ἐπιστοίμα τῇ τραγῳδίᾳ μέχρι μὲν τοῦ μετὰ
μέτρου [μεγάλου] μίμησις εἶναι σπουδαῖως ἴκολοθήσεν· τῷ
10 δὲ τὸ μέτρον ἀπλῶν ἔχειν καὶ ἀπαγγελλῶν εἶναι, ταύτῃ

29. περὶ μὲν οὖν τοῖτων τοσαῦτα add. Ald. ante ἐστο 32. ἄλλα γῇ τοῦ
αἰσχροῦ Friedreich: ἀλλά <κατὰ τὸ γελοῖον, > τοῦ <δ' > αἰσχροῦ Christ: 'sed
tautum res ridicula est de genere foedi quae est portio et ridicula' Arabs, i.e.
ἀλλὰ μόνον τὸ γελοῖον ἐστὶ τοῦ αἰσχροῦ δ μόριον ἐστι καὶ τὸ γελοῖον Σ', quod ex
duabus lectionibus conflatum esse censet Susseimihl (1) ἀλλὰ μόριον μόνῳ τὸ
γελοῖον ἐστὶ τοῦ αἰσχροῦ, (2) ἀλλὰ τοῦ αἰσχροῦ μόριον ἐστι καὶ τὸ γελοῖον
33. γελοῖον (bis) A 1449 b 3. αἱ λεγόμενοι] ἄλγει μὲν οἱ Castelvetro:
ὁλγοι μὲν [οἱ] Usener 4. προλόγους A: πρόλογον Christ: λόγου Herm-
mann 6. Ἐπίχαρμος καὶ Φόρμις seel. Susseimihl: <ἐκείθεν γὰρ ἄστῳ>
'Ἐπίχαρμος καὶ Φόρμις post ἢδε Bywater, collato Themisio, Or. xxvii. p. 337 Α,
recta, ut opinor 8. eisēs A 9-10. μέχρι μὲν τὸ μετὰ μέτρου Thurot
(cf. Ἀραβ.): μέχρι μῶν μέτρου μεγάλου codd.: μέχρι μὲν τοῦ μέτρου <ἐν μῆκος>
μεγάλῳ oni. Susseimihl: μέχρι μὲν τοῦ μέτρου Tyrwhitt: μέχρι μῶν <τοῦ διὰ
λόγου ἐμ> μέτρου μεγάλου Ueberweg 10. μεγάλου codd.: seel. Bustian:
μετὰ λόγου Ald. et, ut videtur, Σ τῷ Ald.: τὸ Α 11. ταύτῃ Α.
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,
διαφέρουσιν. ἔτι δὲ τῷ μῆκει, <ἐτελ> ἢ μὲν ὁι μᾶλλον πειράται ὑπὸ μίαν περίοδον ἡλίου εἶναι ἢ μικρὸν ξαλλάττειν, ἢ δὲ ἐποποιία άδριστος τῷ χρόνῳ, καὶ τούτῳ διαφέρει. καλτοι 15 τὸ πρῶτον ὁμοίως ἐν ταῖς τραγῳδίαις τοῦτο ἐπολοῦν καὶ ἐν τοῖς ἐπεσεύν. μέρη δ' ἔστι τὰ μὲν ταύτα, τὰ δὲ ἵδια τῆς 5 τραγῳδίας: διόπερ δότισ περὶ τραγῳδίας οἶδε σπουδαίας καὶ ψαλικής, οἶδε καὶ περὶ ἑπος· ἢ μὲν γὰρ ἐποποιία ἔχει, υπάρχει τῇ τραγῳδίᾳ, ἢ δὲ αὐτῇ, οὐ πάντα ἐν τῇ 20 ἐποποιίᾳ.

VI Περὶ μὲν οὖν τῆς ἐν ἐξαμέτρους μιμητικῆς καὶ περὶ κα- μῳδίας ὅστερον ἔρομεν, περὶ δὲ τραγῳδίας λέγομεν ἀνα- λαβόντες αὐτῆς ἐκ τῶν εἰρημένων τὸν γυνόμενον ὄρον τῆς σοῦμας. ἦστιν οὖν τραγῳδία μήμης πράξεως σπουδαίας 2 25 καὶ τελείας μέγεθος ἱσχύσης, ἡδυσμέμφο λόγῳ χωρίς ἐκά- στορ τῶν εἰδῶν ἐν τοῖς μορίοις, δρώτων καὶ οὐ δὲ ἀπαγ- γελιας, δὲ ἑλέου καὶ φόβου περαιόνοσα τῇ τῶν τοιούτων παθημάτων κάθαρσιν. λέγω δὲ ἡδυσμένον μὲν λόγον τὸν 3 30 ἱσχύτα ρυθμὸν καὶ ἁμοιόν καὶ μέλος, τὸ δὲ χωρίς τοῖς εἶδεςι τὸ διὰ μέτρου ἕνα μόνον περαιόνοθαι καὶ πάλιν ἐτερα διὰ μέλους. ἐπεὶ δὲ πράττοντες πιούονται τὴν μίμησιν, πρῶτον μὲν ἐξ ἀνάγκης ἐν εἴῃ τῇ μορίῳ τραγῳδίας ὁ τῆς δῖνος κόσμος, ἐντὰ μελοποιία καὶ λέξεις· ἐν τούτοις γὰρ πιούονται τὴν μίμησιν. λέγω δὲ λέξεις μὲν αὐτῇ τῇ τῶν

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

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

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

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

Now as tragic imitation implies persons acting, it necessarily follows, in the first place, that Spectacular equipment will be a part of Tragedy. Next, Song and Diction, for these are the medium of imitation. By ‘Diction’
35 μέτρων σύνθεσιν,* μελοτοιαν δὲ ὃ τὴν δύναμιν φανεράν ἔχει πᾶσιν. ἐπεὶ δὲ πράξεως ἐστὶ μῆμεν, πράττεται δὲ 5 ὑπὸ τινῶν πραπτῶντων, οὐς ἀνάγκη ποιοῦσι τινας εἶναι κατὰ τὸ ἱθος καὶ τὴν διάνοιαν (διὰ γὰρ τούτων καὶ τὰς πράξεις εἶναι φαμεν ποιάς τινας, πέφυκεν δὲ αἴτια δύο τῶν πράξεων εἶναι, διάνοιαν καὶ ἤθος, καὶ κατὰ ταύτας καὶ τυχάνοντες καὶ ἀποτυχάνοντες πάντες), ἐστὶν δὴ τῆς μὲν 6 πράξεως ὁ μόθος ἡ μῆμεσις· λέγω γὰρ μύθου τοῦτον, τὴν σύνθεσιν τῶν πραγμάτων, τὰ δὲ ἤθη, καθ' ὃ ποιοῦσι τινας εἶναι φαμεν τοὺς πράπτοντας, διάνοιαν δὲ, ἐν ὅσοις λέγοντες ἀποδεικνύειν τι καὶ ἀποφαίνεται γνώμην. ἀνάγκη 7 οὖν πάσης τραγῳδίας· μέρη ἐλευθεράνεται ἐξ', καθ' ὃ ποια τις ἐστίν ἡ τραγῳδία· ταύτα δ' ἐστὶ μύθος καὶ ἤθη καὶ λέξεις καὶ 10 διάνοια καὶ ψυχαὶ καὶ μελοτοια. οἷς μὲν γὰρ μιμοῦται, δύο μέρη ἐστίν, ὡς δὲ μιμοῦται, ἐν, αὖ δὲ μιμοῦται, τρία, καὶ παρὰ ταύτα οὐδέν. τούτοις μὲν οὖν <πάντες> [οὐκ ὄλγοι 8 αὐτῶν] ἡς εἰσέλθεν κέρδησιν τοὺς εἰδεσσιν· καὶ γάρ ὄλγες ἐχει πάν 15 καὶ ἤθος καὶ μύθου καὶ λέξεως καὶ μέλος καὶ διάνοιαν ὡσαύτως. μέγιστον δὲ τούτων ἐστίν ἡ τῶν πραγμάτων σύνθεσις. 9


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

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

But most important of all is the structure of the
ἡ γὰρ τραγῳδία μὲν ἡμῶν ἐστιν οὐκ ἀνθρώπων ἀλλὰ πράξεως καὶ βίου. ὁ δὲ βίος ἐν πράξει ἐστὶν καὶ τὸ τέλος πράξεις τῆς ἐστὶν, οὐ οἰκοτῆς· εἰσὶν δὲ κατὰ μὲν τὴν ἡθή ποιοί 10 τινες, κατὰ δὲ τὰς πράξεις εὐδαιμόνες ἢ τοῦναυτίον. οὐκουν 20 ὁτα τὰ ἡθη μεμηστονται πράττοισιν, ἀλλὰ τὰ ἡθη συμ- παραλαμβάνοντο διὰ τὰς πράξεις· ὥστε τὰ πράγματα καὶ ὁ μῦθος τέλος τῆς τραγῳδίας, τὸ δὲ τέλος μέγιστον ἀπάντων. ἦτι ἄνευ μὲν πράξεως οὐκ ἂν γένοιτο τραγῳδία, ἄνευ δὲ 11 ἡθῶν γένοιτ' ἂν. αἱ γὰρ τῶν νέων τῶν πλείστων ἀνθέους 25 τραγῳδίαι εἰσὶν καὶ ὅλος ποιητὰς πολλοὶ τοιοῦτοι, οἶον καὶ τῶν γραφέων Ζεύξεις πρὸς Πολύγνωτον πέπουθεν· ὁ μὲν γὰρ Πολύγνωτος ἀγαθὸς θηγογράφος, ἢ δὲ Ζεύξειδος γραφὴ οὐδὲν ἔχει ἡθος. ἦτι εάν τις ἐφεξῆς θῇ ρήσεις ἥθικας καὶ λέξει 12 καὶ διανοίᾳ εὐ πεποιημένας, οὐ ποιήσεις ὡς ἂν τῆς τραγῳ- δίας ἐργον, ἀλλὰ πολὺ μᾶλλον ἢ καταδεικτέρους τούτους κεχρημένη τραγῳδία, ἔχουσα δὲ μῦθον καὶ σύστασιν πρα- γμάτων. πρὸς δὲ τούτους τὰ μέγιστα οἷς ψυχρὰνωτε νη 13 τραγῳδία, τοῦ μῦθον μέρη ἐστὶν, αἱ τε περιπέτειαι καὶ ἀνα- γνωρίσεις. ἦτι σημεῖον ὅτι καὶ οἱ ἄγχειροῦντες ποιεῖν πρό- 14 35 τερον δύνανται τῇ λέξει καὶ τοῖς ἡθεῖς ἀκριβοῖς ἢ τά πράγματα συνιστάσθαι, οἶον καὶ οἱ πρῶτοι ποιηταὶ σχεδὸν ἀπαντες. ἀρχὴ μὲν οὖν καὶ οἶον ψυχή ὃς μῦθος τῆς τρα-
incidents. For Tragedy is an imitation, not of men, but of an action and of life, and life consists in action, and its end is a mode of action, not a quality. Now character determines men's qualities, but it is by their actions that they are happy or the reverse. Dramatic action, therefore, is not with a view to the representation of character: character comes in as subsidiary to the actions. Hence the incidents and the plot are the end of a tragedy; and the end is the chief thing of all. Again, without action there cannot be a tragedy; there may be without character. The tragedies of most of our modern poets fail in the rendering of character; and of poets in general this is often true. It is the same in painting; and here lies the difference between Zeuxis and Polygnotus. Polygnotus delineates character well: the style of Zeuxis is devoid of ethical quality. Again, if you string together a set of speeches expressive of character, and well finished in point of diction and thought, you will not produce the essential tragic effect nearly so well as with a play which, however deficient in these respects, yet has a plot and artistically constructed incidents. Besides which, the most powerful elements of emotional interest in Tragedy—Peripeteia or Reversal of Intention, and Recognition scenes—are parts of the plot. A further proof is, that novices in the art attain to finish of diction and precision of portraiture before they can construct the plot. It is the same with almost all the early poets.

The Plot, then, is the first principle, and, as it were,
VI. 15—19. 1450 a 38—1450 b 19

genias, deuterou de ta ήθη. parapleσion gar estin kai 15
1450 b epī tēs graφikēs: ei gar tis ευαλείψει tois kallīstous
farμakous χύδην, oin dhn amoiōs eὐφράνειν kai leuκo-
graφήσας εἰκόνα. estin te μίμησις πράξεως kai dia tautn
mālsta tov prattōntov. trīton de h diānoia: touton de 16
5 estin to leγεων δύνασαι ta éνυτα kai ta ἀρμόττουντα,
diπερ ep tōn lōγων tēs poliτikēs kai ρητορικῆς ἔργων
estin: oi mēn gar ἀρχαῖοι poliτikῶs ἐποίων λέγοται, oi
dē nōn ρητορικῶs.
estin de θησος mēn to toioῦtov ὃ δηλοὶ tihn
17 προαιρεσιν ὑποίᾳ tis [πρα]αιρεῖται ἢ φεύγει. diōper ouk
10 ἔχουσιν θησος tōn lōγων en ois ouk ἐστὶ δῆλον ἢ ἐν
ois μηδὲ δλῶς estin o ti [πρα]αιρεῖται ἢ φεύγει o lēγων.
diānoia de, en ois ἀποδεικνυόμει tis tōs estin ἢ ὡς ouk ἐστὶν
kai kathōlon tis ἀποφαίνονται. tētaρtov de tōn leγομένων ἢ 18
lēξις. lēγων de, ὀσπερ πρότερον εἰρηται, lέξις εἶναι tihn
15 di' tēs ὑνομασίας ἐρμηνεῖαν, δ καὶ ἐπὶ tōn ἐμέτρων kai
epi tōn lōγων ἐχει tihn autēn δύναμιν. tōn de lōsētov 19
[pēnē] ἡ μελοποιία μέγιστον tōn ἡδυσμάτων, ἢ δὲ ὑψι
ψυχαγωγικῶν μὲν, ἀτεχνοτάτου ὅ καὶ ἱκιστα oikeiōn tēs poin-
tikῆς. <ἰς> ws gar tēs tragῳdias δύναμις kai aneu ἀγώνος

38. paraplēsion . . . eikōna supra post πραγμάτων v. 31 collocavit Castel-
ἐπὶ tōn lōγων secl. M. Schmidt 9–11. ὑποίᾳ tis (ὁ ποῖα tis) en ois ouk ἐστὶ δῆλον ἢ
προαιρείται ἢ φεύγει: διότερ ouk ἔχουσιν θῆσος tōn lōγων en ois μηδὲ δλῶς ἐστιν
δ tis (δ τι apogr.) προαιρεῖται ἢ φεύγει o lēγων Δ⁶: ὑποίᾳ tis: διότερ ouk
ἔχουσιν . . φεύγει o lēγων (verba en ois ouk ἐστι δῆλον προαιρείται ἢ
φεύγει omissionem Arabe) Margoliouth. Suspicatur Susemihl en ois ouk
ἐστι . . . ἢ φεύγει et en ois μηδὲ δλῶς ἐστιν . . . ἢ φεύγει duplicem lectionem
suimae 11. ti apogr.: tis Δ⁶ 13. leγουμένων Gomperz: μὲν lēγων
πέμπτων apogr. 18. ἀπεχνώτατον Δ⁶ 19. ίως Meiser: ός Δ⁶: ἡ
apogr.: δλῶς Gomperz
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 the meaning in words; and its essence is the same both in verse and prose.

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

The Spectacle has, indeed, an emotional attraction of its own, but, of all the parts, it is the least artistic, and connected least with the art of poetry. For the power of Tragedy, we may be sure, is felt even apart from representation and actors. Besides, the production of
καὶ ὑποκριτῶν ἔστιν, ἵτι δὲ κυριωτέρα περὶ τὴν ἀπεργασίαν
tῶν ὄφεων ἢ τοῦ σκευοποιοῦ τέχνη τῆς τῶν ποιητῶν ἔστιν.

VII. Διωρισμένων δὲ τούτων, λέγωμεν μετὰ ταύτα πολλὰ
τινὰ δεῖ τὴν σύστασιν εἶναι τῶν πραγμάτων, ἐπεὶ δὴ τούτο
καὶ πρῶτον καὶ μέγιστον τῆς τραγῳδίας ἔστιν. καίται δὴ 25
ἡμῶν τὴν πραγμάτειαν τελείας καὶ ὅλης πράξεως εἶναι μή-
μησιν ἐχώσις τι μέγεθος. ἔστιν γὰρ ὅλων καὶ μηδὲν ἔχου
μέγεθος. ὅλων δὲ ἔστιν τὸ ἔχον ἀρχὴν καὶ μέσον καὶ τε- 3
λευτῆν. ἀρχὴ δὲ ἔστιν δὲ αὐτὸ μὲν μὴ ἐξ ἀνάγκης μετ'
ἀλλο ἔστιν, μετ' ἐκείνῳ δὲ ἔτερον πέφυκεν εἶναι ἡ γίνεσθαι.

30 τελευτὴ δὲ τούνακτον δὲ αὐτὸ μετ' ἀλλο πέφυκεν εἶναι ἡ
ex ἀνάγκης ἢ ἡ ἐπὶ τὸ πολὺ, μετὰ δὲ τούτο ἀλλο οὐδὲν.
μέσον δὲ δὲ αὐτὸ μετ' ἀλλο καὶ μετ' ἐκείνο ἔτερον.

δεῖ ἀρα τοὺς συνεστῶτας εὑ μύθους μήθ' ὅποθεν ἔτυχεν
ἀρχεσθαι μήθ' ὅπου ἔτυχε τελευτᾶν, ἀλλὰ κεχρησθαί τοῖς
35 εἰρημέναις ἱδέαις. ἔτι δ' ἐπεὶ τὸ καλὸν καὶ ζῷον καὶ ἄπαν
tράγῳ δὲ συνεστηκεν ἐκ τινῶν οὐ μόνον ταῦτα τεταγμένα
dεῖ ἐχειν ἀλλὰ καὶ μέγεθος ὑπάρχειν μὴ τὸ τυχόν· τὸ
γὰρ καλὸν ἐν μεγέθει καὶ τάξει ἔστιν, διὸ οὐτε πάμμακρον
ἄν τι γένοιτο καλὸν ζῷον (συνχεῖται γὰρ ἡ θεωρία ἐγγὺς
40 τοῦ ἀνασοθήτου χρόνου γινομένη), οὐτε παμμέγεθε (οὔ γὰρ
1451 a ἡ θεωρία γίνεται ἄλλ' ὁιχεῖται τοῖς θεοροῦσι τὸ ἐν
cal τὸ ὅλων ἐκ τῆς θεωρίας), οὗν εἰ μυρίων σταδίων εἶν
ζῷον· ὅστε δεῖ καθάπερ ἐπὶ τῶν σωμάτων καὶ ἐπὶ τῶν 5
ζῴων ἐχειν μὲν μέγεθος, τούτο δὲ εὐσυνοπτον εἶναι, οὕτω

24. ἃν Bywater: ἃ' Δ. 28. μη ἐξ ἀνάγκης cod. : ἐξ ἀνάγκης μη Pazzi
35. ἱδέαις apogr.: εἰδέαις Δ.: 38. τάμμακρον Riccardianus 16: τάν μεκρον
Δ.: πάνω μεκρῶν Laurentianus lx. 16 40. χρόνου secl. Bonitz: ἔτωτα
Arabe: παμιγεθες Riccardianus 16: τάν μέγεθος Δ.: τάν μέγα Laurentia-
tianus lx. 16 1451 a 3. σωμάτων) συντημάτων 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-
5 καὶ ἐπὶ τῶν μύθων ἔχειν μὲν μῆκος, τούτῳ δὲ εὑμνημόνευ-
τον εἶναι. τοῦ μῆκους ὅρος <ὁ> μὲν πρὸς τοὺς ἀγώνας καὶ τῆς ἀισθησίων οὕτως τῆς τέχνης ἐστίν· εἰ γὰρ ἔδει ἐκατὸν
τραγῳδίας ἀγωνίζεσθαι, πρὸς κλεψύδρας ἀν ἡγονίζοντο,
ὡςπερ ποτὲ καὶ ἀλλοτέ φασιν. οὸ δὲ κατ’ αὐτὴν τὴν φύσιν 7
10 τοῦ πράγματος ὅρος, ἀεὶ μὲν ὁ μεῖζων μέχρι τοῦ σύν-
δηλος εἶναι καλλίων ἐστὶ κατὰ τὸ μέγεθος· ὡς δὲ ἀ-
πλῶς διορίσαντας εἰσεῖν, ἐν ὅσῳ μεγέθει κατὰ τὸ ἐικὸς ἢ
τὸ ἀναγκαῖον ἐφεξῆς γνωμομένων συμβαίνει εἰς εὐτυχίαν
14 ἐκ δυστυχίας ἢ εἰς εὐτυχίας εἰς δυστυχίαν μεταβάλλειν,
VIII ἵκανός ὅρος ἐστίν τοῦ μεγέθους. Μῦθος δ’ ἐστίν εἰς
15 οὐχ ὡσπέρ τινες οἰονται εάν περὶ ἐνα ἢ πολλὰ γὰρ
καὶ ἀπείρα τῷ ἐνι συμβαίνει, ἐξ ἀν [ἐνών] οὐδέν ἐστιν
ἐνι. οὕτως δὲ καὶ πράξεις ἐνος πολλαί εἰσιν, ἐξ ἀν
μία οὕδεμια γίνεται πράξεις. διὸ πάντες ἐοίκασιν ἀμαρ-
20 τάνειν ὅσοι τῶν ποιητῶν Ἡρακλήδα Θησήδα καὶ τὰ
toιαύτα ποιήματα πεποιηκασίας οἰονται γὰρ, ἐπεὶ εἰς ἥν
ὁ Ἡρακλῆς, ἕνα καὶ τὸν μύθον εἶναι προσήκειν. ο’ δ’ ὁ Ἡ-
25 μηρος ὡσπέρ καὶ τὰ ἀλλα διαφέρει καὶ τούτ’ ἐοικεν κα-
λῶς ἰδεὶν ἂν διὰ τέχνην ἢ διὰ φύσιν. Ὀδύσσειαν γὰρ

6. ὁ add. Bursian μὲν πρὸς Δο. πρὸς μὲν apogr. 8. κλεψύδρας
apogr. 9. ἀλλοτε φασιν codd.: ἀλλοτε εἰσθαυμ. M. Schmidt quod olim
recepti, sed ποτὲ καὶ ἀλλοτε vix aliud significare potest quam ‘olim
aliquando.’ Quae in Arabe leguntur (‘sicut s lemus dicere etiam aliquo
tempore et aliquando’), alterutri lectioni suba dio esse possunt 17.
ἐνι Guelferbytannus: γένει Δο (cf. 1447 a 17): τῷ γ’ ἐνι Vettori ἐνιον
secl. Spengel 18. αἱ ἄντε πολλαί add. apogr.
tude which may be easily embraced in one view; so in the plot, a certain length is necessary, and a length which can be easily embraced by the memory. The limit of length in relation to dramatic competition and sensuous presentment, is no part of artistic theory. For had it been the rule for a hundred tragedies to compete together, the performance would have been regulated by the water-clock,—as indeed we are told was formerly done. But the limit as fixed by the nature of the drama itself is this:—the greater the length, the more beautiful will the piece be by reason of its size, provided that the whole be perspicuous. And to define the matter roughly, we may say that the proper magnitude is comprised within such limits, that the sequence of events, according to the law of probability or necessity, will admit of a change from bad fortune to good, or from good fortune to bad. 15

VIII Unity of plot does not, as some persons think, consist in the unity of the hero. For infinitely various are the incidents in one man's life, which cannot be reduced to unity; and so, too, there are many actions of one man out of which we cannot make one action. Hence the error, as it appears, of all poets who have composed a Heracleid, a Theseid, or other poems of the kind. They imagine that as Heracles was one man, the story of Heracles must also be a unity. But Homer, as in all else he is of surpassing merit, here too—whether from art or natural genius—seems to have happily discerned the truth. In composing the Odyssey he did not include all the adventures of Odysseus—such as his wound on Parnassus, or his feigned madness at the mustering of
τὸ ἀγερμῷ, ὅπως οὐδὲν βατέρου γενομένου ἀναγκαίον ἢ ἣ
εἰκὸς βατέρου γενέσθαι, ἀλλὰ περὶ μίαν πράξειν οἶναν
λέγομεν τὴν Ὀδύσσειαν συνέστησεν, ὁμοίως δὲ καὶ τὴν
30 Ἰλιάδα. χρῆ οὖν καθάπερ καὶ ἐν ταῖσ ἀλλαὶς μεμητικαῖς ἢ μία
μέμησις ἐνὸς ἐστιν οὕτω καὶ τὸν μύθον, ἐπεὶ πράξεως μέμησις
ἐστι, μᾶς τε εἶναι καὶ ταύτης δλής καὶ τὰ μέρη συνεστά-
ναι τῶν πραγμάτων οὕτως ὡστε μετατιθεμένου τινὸς μέρους
ἡ ἀφαιρομένου διαφέρεσθαι καὶ κινεῖσθαι τὸ ὄλον· ὃ γὰρ
35 προσῶν ἢ μὴ προσῶν μηδὲν ποιεῖ ἐπίθηκον, οὐδὲν μόριον τοῦ
ὅλου ἐστίν.
IX
Φανερῶν δὲ ἐκ τῶν εἰρημένων καὶ ὅτι οὐ τὸ τὰ
γενόμενα λέγειν, τούτο ποιητοῦ ἔργου ἐστίν, ἀλλ' οἷα ἢν
γένοιτο καὶ τὰ δυνάτα κατὰ τὸ εἰκὸς ἢ τὸ ἀναγκαίον. ὃ γὰρ 2
1451 b ἱστορικὸς καὶ ὁ ποιητὴς οὐ τῷ ἢ ἐμμετρά λέγειν ἢ ἀμετρά
diaφέρουσιν (εἴς γὰρ ἢ τὸ Ἡροδότου εἰς μέτρα τεθήναι,
καὶ οὐδὲν ἤτοιν ἢν εἴη ἱστορία τις μετὰ μέτρον ἢ ἄνευ μέτρου).
ἀλλὰ τούτῳ διαφέρει, τῷ τῶν μὲν τὰ γενόμενα λέγειν,
5 τῶν δὲ οἷα ἢν γένοιτο. διὸ καὶ φιλοσοφότερον καὶ 3
σπουδαίότερον ποίησις ἱστορίας ἐστίν· ἢ μὲν γὰρ ποίησις
μᾶλλον τὰ καθόλου, ἢ δ' ἱστορία τὰ καθ' ἐκαστον λέγειν.
ἐστίν δὲ καθόλου μὲν, τῷ ποίῳ τὰ ποία ἄττα συμβαίνει 4
λέγειν ἢ πράττειν κατὰ τὸ εἰκὸς ἢ τὸ ἀναγκαίον, οὐ στο-
το χάζεται ἢ ποίησις όνοματα ἐπιτιθεμένη· τὸ δὲ καθ' ἐκα-
στον, τῇ 'Ἀλκιβιάδης ἐπράξεν ἢ τῇ ἐπάθεν. ἐπὶ μὲν οὖν τῆς 5
κωμῳδίας ἤδη τούτο δῆλον γέγονεν· συστήσαντες γὰρ τὸν

27. ἢ add. apogr. 29. λέγομεν αὐτορικ. : λέγομεν Δε: Δὲ λέγομεν Vahlen
32. καὶ τούτης τούτης καὶ Susemihl 34. διαφέρεσθαι] διαφθείρεσθαι
Twining (‘corrumpatur et confundatur’ Arabs): habuit fort. utramque
lect. Σ (Margoliouth): fort. διαφφείρεσθαι (cf. de Div. 2 464 b 13)
35. ποιεῖ ἐπίθυλον ὡς apogr. 37. οὐ τὸ apogr. (confirm. Arabs): o bền Δε
Maggi 1451 b 4. τούτῳ . . . τῷ apogr.: τούτῳ . . . τῷ Δε: τούτῳ . . . τῷ
Spengel 10. τὸ apogr.: τὸν Δε
the host—incidents between which there was no necessary or probable connexion: but he made the Odyssey, and likewise the Iliad, to centre round an action that in our sense of the word is one. As therefore, in the other imitative arts, the imitation is one when the object imitated is one, so the plot, being an imitation of an action, must imitate one action and that a whole, the structural union of the parts being such that, if any one of them is displaced or removed, the whole will be disjointed and disturbed. For a thing whose presence or absence makes no visible difference, is not an organic part of the whole.

IX It is, moreover, evident from what has been said, that it is not the function of the poet to relate what has happened, but what may happen—what is possible according to the law of probability or necessity. The poet and the historian differ not by writing in verse or in prose. The work of Herodotus might be put into verse, and it would still be a species of history, with metre no less than without it. The true difference is that one relates what has happened, the other what may happen. Poetry, therefore, is a more philosophical and a higher thing than history: for poetry tends to express the universal, history the particular. By the universal I mean how a person of a certain type will on occasion speak or act, according to the law of probability or necessity; and it is this universality at which poetry aims in the names she attaches to the personages. The particular is—for example—what Alcibiades did or suffered. In Comedy this is already apparent: for here the poet first constructs the plot on the lines of prob-
μοθον δια των εικότων ου τα τυχόντα ὄνοματα ὑποτιθέασιν, και ουχ ώσπερ οι ιαμβοποιοι περί των καθ ἐκαστουν
15 ποιουσιν. επί δε της τραγῳδίας των γενομένων ὄνομάτων οὐκ αντέχουσιν. αὐτιον δ' οτι πιθανόν ἦστι το δυνατόν. τα μὲν
ουν μὴ γενόμενα οὕτω πιστεύομεν εἶναι δυνατάν, τα δὲ γενόμενα φανερὸν ὅτι δυνατά, οὐ γὰρ ἂν ἐγένετο, εἰ ἦν ἀδύνατα.
οὐ μὴν ἀλλὰ καὶ ἐν ταῖς τραγῳδίαις ἐνιαίας μὲν ἐν 7
20 ὡς τῶν γυνορίμων ἐστίν ὄνομάτων, τὰ δὲ ἄλλα πεποιημένα, ἐν ἑνίας δὲ οὐδ' ἐν, οἷον ἐν τῷ Ἀγάθωνος Ἀνθεί. ὁμοίως
γὰρ ἐν τούτῳ τὰ τε πράγματα καὶ τὰ ὄνοματα πεποιηταί, καὶ οὐδὲν ἦττον εὐφραίνει. ὡστ' οὐ πάντως εἶναι γηθητέου τῶν 8
παραδεδομένων μύθων, περὶ οὐκ ἀφ' τραγῳδίαι εἰσίν, ἀντι25 ἐχεσθαι. καὶ γὰρ γελοίον τούτο γηθείν, ἑπεὶ καὶ τὰ γυνωρίμα
ὁλγούς γυνώριμα ἐστίν ἄλλα ὁμοί εὐφραίνει πάντας.
δήλον οὖν ἐκ τούτων ὅτι τῶν ποιητῶν μᾶλλον τῶν μύθων ἐ
εἶναι δεὶ ποιητὴν ἢ τῶν μέτρων, διὸ ποιητὴς κατὰ τὴν μη
μητείν ἐστίν, μιμεῖται δὲ τὰς πράξεις. κἂν ἄρα συμβῇ γενώ-
30 μενα ποιεῖν, οὐδὲν ἦττον ποιητής ἐστι· τῶν γὰρ γενομένων
ἐναι οὐδὲν κωλύει τοιαῦτα εἶναι οἷα ἄν εἰκὸς γενέσθαι καὶ
dυνατὰ γενέσθαι, καθ' ὁ ἐκεῖνος αὐτῶν ποιητῆς ἐστί.

τῶν δὲ ἄλλων μύθων καὶ πράξεων αἱ ἐπεισοδιώδεις 10

13. οὐ scripser ('nequaquam, Arabus): oὐτω coedd. (cf. 1451 a 37) ἐκ-
19. ἐν ante_epoch add. apogr. (osterum cf. Dem. or. iii. 11, xviii. 12) 21. οὐδ' ἐν]
οὐδ' ἐν Δ: οὐδὲν apogr. οἷον . . . 'Ανθεί] 'quamadmodum si quis unum esse
bonum statuit' Arabus; male Syrus legisse videtur ἐν τὸ ἀγαθὸν δὲ ἀν θῆ
(Margoliouth) 'Ανθεί Welcker: ἀνθεί codd. 23. ὥστ' οὐ] ὡς τοῦ
Δ: οὐ πάντως εἶναι, si sana sunt, arcte cohaerent (cf. οὖχ ἐκὼν εἶναι,
kata dúvmae εἶναι, kata toúto εἶναι, simillia): εἴπαi seocl. Spengel
Vorländer: om. Arab 33. τῶν δὲ ἄλλων Tyrwhitt: τῶν δὲ ἄλλων codd.: ἀπλῶς δὲ τῶν Castelvetro

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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 Antheus, where incidents and names alike are fictitious, and yet they give none the less pleasure. We must not, therefore, at all costs keep to the received legends, which are the usual subjects of Tragedy. Indeed, it would be absurd to attempt it; for even subjects that are known are known only to a few, and yet give pleasure to all. It clearly follows that the poet or 'maker' should be the maker of plots rather than of verses; since he is a poet because he imitates, and what he imitates are actions. And even if he chances to take an historical subject, he is none the less a poet; for there is no reason why some events that have actually happened should not conform to the law of the probable and possible, and in virtue of that quality in them he is their poet or maker.

Of all plots and actions the episodic are the worst.
εἰς ὑπερβολάζων μῦθον ἐν φ' τὰ ἐπεισ-
35 ὅδια μετ' Ἀλληλα ὡς εἰκός ὡς ἀνάγκη εἰςε. τοιοῦτοι
dὲ ποιοῦσι ιπ' μὲν τῶν φαύλων ποιητῶν δὲ αὐτοῖς, ἵπ' 
dὲ τῶν ἀγαθῶν διὰ τοὺς ὑποκριταὶς ἀγωνισματα γὰρ 
pοιοῦντες καὶ παρὰ τὴν δύναμιν παρατείνουσι μῦθον πολ-
165 λάκιν διαστρέφετεν ἀναγκάζοντα τὸ ἐφεξῆς. ἑπεὶ δὲ οὐ 11 
μόνον τελείας ἔστι πράξεως ἡ μέμητος ἀλλὰ καὶ φοβερῶν 
καὶ ἑλεονὶς, ταῦτα δὲ γίνεται [καὶ] μάλιστα ὅταν γένηται 
παρὰ τὴν δόξαν, καὶ μᾶλλον <ὅταν> δὲ Ἀλληλα τὸ γὰρ θαν- 12 
5 ματῶν οὕτως ἔξει μᾶλλον ἡ εἰ απὸ τοῦ αὐτομάτου καὶ 
τῆς τύχης, ἑπεὶ καὶ τῶν ἀπὸ τύχης ταῦτα θανασιστᾶτα 
δοκεῖ ὅσα ὡσπέρ ἐπίτροπες φαίνεται γεγονέναι, οἷον ὡς ὁ 
ἀνδρίας ὁ τοῦ Μίτυος ἐν ὁ Ἀργεὶ ἀπέκτεινεν τὸν αἴτιον τοῦ 
θανάτου τῷ Μίτυι, θεωροῦντε ἐμπεσόντος. ἔστω γὰρ τὰ τοιοῦτα 
10 οὕτω εἰκῇ γενέσθαι: ὡστε ἀνάγκη τοὺς τοιούτους εἶναι καλ-
λῶν μῦθους.

X

Εἰς δὲ τῶν μῦθων οἱ μὲν ἄπλοι οἱ δὲ πεπληγμένοι,
καὶ γὰρ αἱ πράξεις ὃν μμῆσες οἱ μῦθοι εἰςιν ὑπάρχου-
σιν εὐθὺς οὕτως τοιοῦται. λέγει δὲ ἄπλην μὲν πράξιν ἢ 2
15 γυνομένης ὡσπέρ ὀρίσται συνεχοῦς καὶ μᾶς ἀνεὺς περιπε-
tελαὶ ἡ ἀγανωρισμοῦ ἡ μετάβασις γίνεται, πεπληγμένη 
δὲ ἐστὶν ἡ ὅταν ἀναγνωρισμοῦ ἡ περιπτετειᾶς ἡ ἀμφοῖ η 
μετάβασις ἐστὶν. ταῦτα δὲ δει γίνεσθαι εἰς αὐτῆς τῆς συ-
3 στάσεως τοῦ μῦθου, ὡστε ἐκ τῶν προγεγεννημένων συμβαίνειν

37. ὑποκριταὶ A° (cf. Rhet. iii. 11. 1403 b 33): κριτὰς apogr. 38. παρατεί-
 νουσα apogr.: παρατείνουσας A° 1452 a 2. ἢ secl. Gomperz 3. 
καὶ secl. Susemihl 4. καὶ μᾶλλον post καὶ μᾶλλων codd.: post δόξα 
Reiz (cf. Rhet. iii. 9. 1410 a 21): καὶ μᾶλλον Tukzer: καὶ μᾶλλον sive καὶ 
māliwta secl. Spengel: καὶ μᾶλλων ante καὶ μᾶλλωta Richards 5. 
ἢ Riccardianus 16: δὲ πράξεις apogr.: δὲ ἐστιν ἢ ἢ (h. e. ἢ 'Α' εἶπη) Vahlen
I call a plot 'episodic' in which the episodes or acts succeed one another without probable or necessary sequence. Bad poets compose such pieces by their own fault, good poets, to please the players; for, as they write show pieces for competition, they stretch the plot beyond its capacity, and are often forced to break the natural continuity.

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

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

A Complex action is one in which the change is accompanied by such Reversal, or by Recognition, or by both. These last should arise from the internal structure of the plot, so that what follows should be the
20 ἢ ἐξ ἀνάγκης ἢ κατὰ τὸ εἰκὸς γίγνεσθαι ταῦτα· διαφέρει γὰρ πολὺ τὸ γίγνεσθαι τάδε διὰ τάδε ἢ μετὰ τάδε.

XI Ἑστὶ δὲ περιπτέτεια μὲν ἢ εἰς τὸ ἐναντίον τῶν πραττομένων μεταβολῆς, [καθάπερ εἰρήνηται,] καὶ τούτῳ δὲ ὁσπερ λέγομεν κατὰ τὸ εἰκὸς ἢ ἀναγκαῖον· ὁσπερ ἐν τῷ Ὅιδηποδί 25 ἐλθὼν ὡς εὐφρανῶν τὸν Ὅιδηπον καὶ ἀπαλλάξαυ τὸν πρὸς τὴν μητέρα φῶςου, δηλώσας δὲ ἦν, τοῦναντίον ἐποίησεν· καὶ ἐν τῷ Δυναέι ὁ μὲν ἀγόμενος ὡς ἀποθανοῦμενος, ὁ δὲ Δανάδος ἀκολουθῶν ὡς ἀποκτενῶν, τὸν μὲν συνέβη ἐκ τῶν πεπραγμένων ἀποθανεῖν, τὸν δὲ σωθήναι. ἀναγνώρισις 2
30 δὲ, ὁσπερ καὶ τοῦναμα σημαινεῖ, ἐξ ἀγνοιας εἰς γνώσιν μεταβολῆ ἢ εἰς φιλίαν ἢ εἰς ἕχθραν τῶν πρὸς εὐτυχίαν ἢ δυστυχίαν ὑρισμένων· καλλίστη δὲ ἀναγνώρισις, ὅταν ἀμα περιπτέτεια γίνονται, οἷον ἔχει ἡ ἐν τῷ Ὅιδηπον. εἰσὶν μὲν 3 ὁν καὶ ἄλλαι ἀναγνώρισεις· καὶ γὰρ πρὸς ἄφυχα καὶ τὰ 35 τυχόντα ἔστιν ὡς <ὁ> περ εἰρῆται συμβαίνει, καὶ εἰ πεπραγέ τις ἢ μὴ πεπραγέν ἐστιν ἀναγνώρισαι. ἀλλ' ἡ μάλιστα τοῦ μύθου καὶ ἡ μάλιστα τῆς πράξεως ἢ εἰρμένη ἐστίν· ἡ γὰρ τοιαύτη ἀναγνώρισις καὶ περιπτέτεια ἢ ἔλεον 4
1452 δ ἔχει ἡ φῶςου, οἷον πράξεων ἡ τραγῳδία μέρης ἐπέκειται· ἐν τῇ δὲ καὶ τὸ ἀτυχεῖν καὶ τὸ εὐτυχεῖν ἐπὶ τῶν τοιοῦτων

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

**XI** Reversal of Intention is a change by which the action veers round to its opposite, subject always to our rule of probability or necessity. Thus in the Oedipus, the messenger comes to cheer Oedipus and free him from his alarms about his mother, but by revealing who he is, he produces the opposite effect. Again in the Lyceus, Lyceus 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 Lyceus saved.

Recognition, as the name indicates, is a change from ignorance to knowledge, producing love or hate between the persons destined by the poet for good or bad fortune. The best form of recognition is coincident with a Reversal of Intention, as in the Oedipus. There are indeed other forms. Even inanimate things of the most trivial kind may sometimes be objects of recognition. Again, we may recognise or discover whether a person has done a thing or not. But the recognition which is most intimately connected with the plot and action is, as we have said, the recognition of persons. This recognition, combined with Reversal, will produce either pity or fear; and actions producing these effects are those which, by our definition, Tragedy represents. Moreover, it is upon such situations that the issues of good or bad fortune will depend.
συμβήκεται. ἔπει δὴ ἡ ἀναγνώρισις τινῶν ἐστὶν ἀναγνώρισις, 5
αἱ μὲν θατέρου πρὸς τὸν ἄτερον μόνον, ἢ τὰν ἢ δῆλος ἄτερος
5 τίς ἐστιν, ὅτε δὲ ἀμφότερος δεῖ ἀναγνωρίσαι, οἷον ἡ
μὲν Ἰφιγένεα τῷ Ὀμέτη ἀναγνωρίσθη ἐκ τῆς πέμψεως
tῆς ἑπιστολῆς, ἐκείνοι δὲ πρὸς τὴν Ἰφιγένειαν ἄλλης ἐδει
ἀναγνωρίσεως.

Δύο μὲν οὖν τοῦ μύθου μέρη περὶ ταῦτ' ἐστίν, περιπέτεια 10 καὶ ἀναγνώρισις, τρίτον δὲ πάθος. [τούτων δὲ περιπέτεια μὲν
καὶ ἀναγνώρισις εἰρήτω,] πάθος δὲ ἐστιν πράξει φθαρτικῆ ἡ
δύναμι, οἷον οἶ έν τῷ φανερῷ θάνατοι καὶ αἱ περι-
ωδυναμεῖ καὶ τρόπους καὶ ὁσα τοιαῦτα.

XII [Μέρη δὲ τραγῳδίας οὐς μὲν ὡς εἶδει δεὶς χρήσθαι
15 πρότερον εἴπομεν, κατὰ δὲ τὸ ποιόν καὶ εἰς διαιρέται
κεκαμβένα τάδε ἐστίν, προλογος ἐπεισόδιον ἔξοδος χο-
ρικόν, καὶ τούτου τὸ μὲν πάροδος τὸ δὲ στάσιμον κοινά μὲν
ἀπάντων ταῦτα, ἢδια δὲ τὰ ἀπὸ τῆς σκηνῆς καὶ κόμμων.
ἐστιν δὲ πρόλογος μὲν μέρους ὅλου τραγῳδίας τὸ πρὸ χοροῦ 2
20 παρόδου, ἐπεισόδιον δὲ μέρους ὅλου τραγῳδίας τὸ μεταξύ
ὅλων χορικῶν μελῶν, ἔξοδος δὲ μέρους ὅλου τραγῳδίας
μεθ' οὖν ἐστι χοροῦ μέλος: χορικοῦ δὲ πάροδος μὲν ἡ
πρότη λέξει ὁλη χοροῦ, στάσιμον δὲ μέλος χοροῦ τὸ ἀνευ
ἀναπάθου καὶ προχαίνω, κόμμων δὲ θρήνοις κοινὸς χοροῦ καὶ
25 <τῶν> ἀπὸ σκηνῆς. μέρη δὲ τραγῳδίας οὐς μὲν ὡς εἶδει δεὶς 3

3. ἐτελ. ἤ Παρίσινος 2038: ἤπειδη codd. cett. 4. ἄτερον Σ, ut
videtur ἄτερος Παρίσινος 2038: ἄτερος codd. cett. 7. έκεῖνον
Bywater: ἐκείνῳ Δ: ἐκείνῳ apogr. 9. περὶ secl. Maggi: om., ut videtur,
Σ ταύτα Twining 10. τούτων δὲ ... εἰρήται secl. Susemihl:
Ritter, recte, ut opinor 17. κοινὰ μὲν ... κόμμων del. Susemihl
praeunente Ritter ὡς εἶδει add. apogr.
Recognition, then, being between persons, it may happen that one person only is recognised by the other—when the latter is already known—or it may be necessary that the recognition should be on both sides. Thus Iphigenia is revealed to Orestes by the sending of the letter; but another act of recognition is required to make Orestes known to Iphigenia.

Two parts, then, of the Plot—Reversal of Intention 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 trochaic tetrameters: the Commos is a joint lamentation of Chorus and actors. The parts of Tragedy which must be treated as elements of the whole have been
χρῆσθαι πρότερον εἴπαμεν, κατὰ δὲ τὸ ποσὸν καὶ εἰς ἀ
diaireτᾶν κεχωρισμένα ταῦτ' ἐστίν.

XIII

"Ων δὲ δεῖ στοχάζεσθαι καὶ ἂ δεῖ εὐλαβεῖσθαι συν
ιστάντας τοὺς μῦθους καὶ πόθεν ἐσται τὸ τῆς τραγῳδίας ἔρ
30 γον, ἐφεξῆς ἂν εἴη λεκτέων τοῖς νῦν εἰρημένοις. ἐπειδὴ οὖν 2
dεῖ τὴν σύνθεσιν εἶναι τῆς καλλίστης τραγῳδίας μὴ ἁπλὴν
ἀλλὰ πεπλεγμένην καὶ ταύτην φοβερῶν καὶ ἐλεείνων εἶναι
μυθικὴν (τούτῳ γὰρ ἱδιον τῆς τοιαύτης μυθίσεως ἐστίν),
πρῶτον μὲν δὴλον ὅτι οὔτε τοὺς ἐπιεικεῖς ἄνδρας δεῖ μετα-
35 βάλλοντας φαίνεσθαι εἰς εὐτυχίας εἰς δυστυχίαν, οὐ γὰρ
φοβερὸν οὐδὲ ἐλεεῖνον τούτο ἀλλὰ μαρὸν ἑστών· οὔτε τοὺς
μοχθηροὺς εἰς ἀτυχίας εἰς εὐτυχίαν, ἀτραγῳδότατον γὰρ
tούτοι ἐστιν πάντων, οὐδὲν γὰρ ἔχει ὃν δεῖ, οὔτε γὰρ φιλάνθρω-

1453 a πον ὦτε ἐλεεῖνον οὔτε φοβερὸν ἑστιν· οὔτ' αὐ τὸν σφόδρα
ποιητὴν ἐν εὐτυχίας εἰς δυστυχίαν μεταπέπετων· τὸ μὲν γὰρ
φιλάνθρωπον οὖν ἂν τῇ τοιαύτῃ σύστασις ἀλλ' οὔτε ἔλεος
οὔτε φόβοι, ὅ μὲν γὰρ περὶ τὸν ἀνάξιον ἑστών δυστυχοῦντα,
5 ὁ δὲ περὶ τὸν ὕμνον, ἔλεος μὲν περὶ τὸν ἀνάξιον, φόβοι δὲ
περὶ τὸν ὕμνον, οὔτε οὔτε ἔλεεινον οὔτε φοβερὸν ἑσται τὸ
συμβαίνων. ο ἐμαται ἁρμα τούτων λοιπὸν. ἐστὶ δὲ τοιοῦτος 3
ὁ μῆτε ἀρετῆς διαφέρουν καὶ δικαιοσύνη, μῆτε διὰ κακίαν
καὶ μοχθηρίαν μεταβάλλων εἰς τὴν δυστυχίαν ἀλλὰ δὲ
το ἀμαρτίαν τινά, τῶν ἐν μεγάλῃ δόξῃ ὄντων καὶ εὐτυχίας,
already mentioned. The quantitative parts—the separate parts into which it is divided—are here enumerated.

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

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

There remains, then, the character between these two extremes,—that of a man who is not eminently good and just, yet whose misfortune is brought about not by vice or depravity, but by some error or frailty. He must be one who is highly renowned and prosperous,—a
οίον Οιδίπους καὶ Θεόστης καὶ οἱ ἕκ τῶν τοιούτων γενόν ἐπιφανεῖς ἄνδρες. ἀνάγκη ἀρα τὸν καλὸν ἑχοντα μύθον ἀπλοῦν εἶναι μᾶλλον ἢ διπλοῦν, ὃσπερ τινὲς φασί, καὶ μεταβάλλειν οὐκ εἰς εὐνυχίαν ἐκ δυστυχίας ἀλλὰ τοῦτων ἐξ ἐυνυχίας εἰς δυστυχίαν, μὴ διὰ μοχθηρίσαν ἀλλὰ διὰ ἀμαρτίαν μεγάλην ἢ οἷον εἴρηται ἢ ἐξερχομον μᾶλλον ἢ χείρονοι. σημείον δὲ καὶ τὸ γεγονόμενον πρῶτον μὲν γὰρ ὦν ποιητῇ τοὺς τυχόντας μύθους ἀπηρήθουν, νῦν δὲ περὶ ὅλης οἰκίας αἱ κάλλιστα τραγῳδία συντιθένται, οἶον ἐν τούτῳ 20 περὶ Ἀλκμέωνα καὶ Οιδίπους καὶ Ὀρέστην καὶ Μελέανθον καὶ Θεόστην καὶ Τήλεφον καὶ ὅσους ἄλλους συμβεβηκέν ἢ παθεῖν δεινά ἢ ποιήσαι. ἡ μὲν οὖν κατὰ τὴν τέχνην καλλίστη τραγῳδία ἐκ ταύτης τῆς συντάσσεσθαι ἐστὶ. διὸ καὶ ὦν Εὐριπίδης ἐγκαλοῦντες τοῦτον αὐτὸ ἀμαρτάνουσιν, διότι τοῦτο 25 ὅρα ἐν ταῖς τραγῳδίαις καὶ πολλαὶ αὐτοῦ εἰς δυστυχίαν τελευτῶσιν. τούτῳ γὰρ ἐστὶν ὁσπερ εἰρηται ὁρθῶν· σημείων δὲ μέγιστον· ἐπὶ γὰρ τῶν σκηνῶν καὶ τῶν ἀγώνων τραγῳδικῶταται αἱ τοιαύτα φαινόνται, ἃν κατορθωθοῦσιν, καὶ ὦ 30 Ἐυριπίδης εἰ καὶ τὰ ἄλλα μὴ εὖ οἰκονομεῖ ἄλλα τραγῳδικῶτατος γε τῶν ποιητῶν φαῖνεται. δευτέρα δὲ ἡ πρώτῃ 7 λεγομένη ὑπὸ τῶν ἐστίν [σύστασις] ἡ διπλὴν τῇ τῆς σύστασις ἑχούσα, καθάπερ ἡ Ὀδύσσεια, καὶ τελευτῶσα ἐξ ἐναυτιάς τοῖς βελτίωσι καὶ χείρονοι. δοκεῖ δὲ εἰναι πρώτῃ διὰ τῆς τῶν θεάτρων ἀσθενείας· ἀκολουθοῦσα γὰρ οἱ ποιηταὶ 35 κατ’ εὐχήν ποιοῦντες τοὺς θεάτας. ἐστὶν δὲ οὐκ αὕτη ἡ

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

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

In the second rank comes the kind of tragedy which some place first. Like the Odyssey, it has a double thread of plot, and also an opposite catastrophe for the good and for the bad. It is accounted the best because of the weakness of the spectators; for the poet is guided in what he writes by the wishes of his audience. The pleasure, however, thence derived is not the true tragic...
<ἡ> ἀπὸ τραγῳδίας ἥδου ἄλλα μᾶλλον τῆς κωμῳδίας οἰκεία· ἐκεῖ γὰρ οἵ ἄν ἔχθιστοι ὅσιν ἐν τῷ μύθῳ, οἵον Ὄρέστης καὶ Αἴγισθος, φίλοι γενόμενοι ἐπὶ τελευτῆς ἐξέρχονται καὶ ἀποθνῄσκει οὐδεὶς ὑπ᾿ οὐδενὸς.

XIV

"Εστιν μὲν οὖν τὸ φοβερὸν καὶ ἐλεεινὸν ἐκ τῆς ὥφεως γίγνεσθαι, ἔστιν δὲ καὶ ἐξ αὐτῆς τῆς συστάσεως τῶν πραγμάτων, ὅπερ ἐστὶ πρότερον καὶ ποιητοῦ ἀμείνονος. δεὶ γὰρ καὶ ἁνευ τοῦ ὀρᾶν οὖτῳ συνεστάναι τὸν μῦθον, ὥστε τὸν ἀκούοντα τὰ 5 πράγματα γενόμενα καὶ φύσεις καὶ ἐλεεῖς ἐκ τῶν συμβαίνοντων· ἀπερ ἀν πάθοι τις ἀκούων τὸν Οἰδίπου μῦθον. τὸ δὲ διὰ τῆς ὥφεως τούτῳ παρασκευάζειν ἀτεχνὸ 2 τερον καὶ χορηγίας δεόμενον ἔστιν. οὐ δὲ μὴ τὸ φοβερὸν διὰ τῆς ὥφεως ἄλλα τὸ τερατώδες μόνον παρασκευάζειν.

10 ξοντες οὐδὲν τραγῳδία κοινωνοῦσιν· οὐ γὰρ πάσαν δεὶ ἄντει ἥδουν ἀπὸ τραγῳδίας ἄλλα τὴν οἰκείαν. ἐπεὶ δὲ 3 τῆς ἀπὸ ἐλεόν καὶ φόβου διὰ μυθήσεως δεὶ ἥδουν παρα- σκευάζειν τὸν ποιητὴν, φανερὸν ὡς τούτῳ ἐν τοῖς πράγμα- σιν ἐμποιητέον. ποίᾳ οὖν δεινὰ ἦ ποία οἰκτρὰ φαίνεται

15 τῶν συμπιπτόντων, λάβωμεν. ἀνάγκη δὴ ἢ φιλῶν εἶναι πρὸς ἀλλήλους τὰς τοιαύτας πράξεις ἢ ἐξήρων ἢ μηδε- τέρων. ἀν·μὲν οὖν ἐξήρως ἐξήρων, οὐδὲν ἐλεεινὸν οὔτε ποιῶν οὔτε μέλλων, πλὴν κατ᾿ αὐτὸ τὸ πάθος· οὐδὲ ἀν μηδετέρως ἐχοντες· ὅταν δ᾿ ἐν ταῖς φιλίαις ἐγγένεται τὰ

36. <ἡ> coni. Vahlen 37. cf. as Bonitz: αὐ τοι codd.: καὶ αὐ Spengel
1453 b 4. συνεστάναι λαδον 7. ἀτεχνὸτερον apogt.: ἀτεχνὸτερον λαδον 15. δὴ Spengel: δὴ codd. 17. post ἐξήρων add. ἀποκτείνῃ Pazzi 〈φοβερὸν〉 oδὴ ἐλεεινὸν Ueberweg
pleasure. It is proper rather to Comedy, where those who, in the piece, are the deadliest enemies—like Orestes and Aegisthus—quit the stage as friends at the close, and no one slays or is slain.

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

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

Actions capable of this effect must happen between persons who are either friends or enemies or indifferent to one another. If an enemy kills an enemy, there is nothing to excite pity either in the act or the intention, except so far as the suffering in itself is pitiful. So again with indifferent persons. But when the tragic incident occurs between those who are near or dear to
20 πάθη, οἷον εἴ ἄδελφος ἄδελφον ἢ υἱὸς πατέρα ἢ μητῆρ
υἱὸν ἢ υἱὸς μητέρα ἀποκτείνει τῇ μέλλει τῇ ἀλλὸ τοιοῦτον
δρᾶ, ταῦτα ζητητέον. τοὺς μὲν οὖν παρειλημμένους μῦθους ὅ
λυειν οὐκ ἔστω, λέγω δὲ οἷον τὴν Κληταμήστραν ἀποθανοῦσαν ὑπὸ τοῦ Ὀρέστου καὶ τὴν Ἐρυθήλην ὑπὸ τοῦ Ἀλκε-
25 μον, αὐτὸν δὲ εὐρίσκειν δεῖ καὶ τοὺς παραδεδομένους χρη-
σθαι καλῶς. τὸ δὲ καλὸς τῷ λέγομεν, εἴπωμεν σαφέστερον.
ἔστι μὲν γὰρ οὕτω γίνεσθαι τὴν πράξιν, ὁποτε οἱ παλαιοὶ ὅ
ἐποίουν εἰδότας καὶ γνωσκόντας, καθάπερ καὶ Εὐριπίδης
ἐποίησεν ἀποκτείνουσαν τοὺς παιδας τὴν Μήδειαν. ἔστω δὲ
30 πράξαι μὲν, ἀγνοοῦντας δὲ πράξαι τὸ δεῖνον, εἴθ' ὅστερον
ἀναγνωρίσαι τὴν φιλίαν, ὅστερον ὁ Σοφοκλέος Οἰδίπους· τοῦ-
το μὲν οὖν ἔξω τοῦ δράματος, ἐν δ' αὐτῇ τῇ τραγῳδίᾳ οἷον
ὁ Ἀλκέων ὁ Ἀστυδάμαντος ἢ ὁ Τηλέγονος ἢ ἐν τῷ τρα-
ματίᾳ Οἰδύσσει. ἔτι δὲ τρίτων παρὰ ταῦτα πάρα, τὸ μέλλον· 7
35 τα ποιεῖν τὰ τῶν ἀνήκεστων δὲ ἀγνοοῖν ἀναγνωρίσαι πρὶν
ποιῆσαι. καὶ παρὰ ταῦτα οὐκ ἔστω ἄλλως. ἢ γὰρ πράξαι
ἀνάγκη ἢ μῆ καὶ εἰδότας ἢ μὴ εἰδότας. τούτων δὲ τὸ μὲν
γνωσκόντα μελλήσαι καὶ μὴ πράξας χείριστον· τὸ τε γὰρ
μαρὸν ἔχει, καὶ οὐ τραγικοῖν· ἀπαθῆς γὰρ. διότερον οὐδεὶς
1454 οἱ ποιεῖ ὁμοίως, εἰ μὴ ἄλλαξες, οἷον ἐν Ἀντιγόνῃ τὸν Κρέοντα
ὁ Αἴμων. τὸ δὲ πράξαι δεύτερον. βέλτιον δὲ τὸ ἀγνοοῦντα 8
one another—if, for example, a brother kills, or intends to kill, a brother, a son his father, a mother her son, a son his mother, or any other deed of the kind is done—these are the situations to be looked for by the poet. He may not indeed destroy the framework of the received legends—the fact, for instance, that Clytemnestra was slain by Orestes and Eriphyle by Alcmaeon—but he ought to show invention of his own, and skilfully handle the traditional material. Let us explain more clearly what is meant by skilful handling.

The action may be done consciously and with knowledge of the persons, in the manner of the older poets. It is thus too that Euripides makes Medea slay her children. Or, again, the deed of horror may be done, but done in ignorance, and the tie of kinship or friendship be discovered afterwards. The Oedipus of Sophocles is an example. Here, indeed, the incident is outside the drama proper; but cases occur where it falls within the action of the play: one may cite the Alcmaeon of Astydamas, or Telegonus in the Wounded Odysseus. Again, there is a third case,—to be about to act with knowledge of the persons and then not to act. The fourth case is when some one is about to do an irreparable deed through ignorance, and makes the discovery before it is done. These are the only possible ways. For the deed must either be done or not done,—and that wittingly or unwittingly. But of all these ways, to be about to act knowing the persons, and then not to act, is the worst. It is shocking without being tragic, for no disaster follows. It is, therefore, never, or very rarely, found in poetry. One instance, however, is in the Antigone, where Haemon threatens to kill Creon. The next and better way is that the deed s
μὲν πράξαι, πράξαντα δὲ ἀναγνωρίσαι· τὸ τε γὰρ μιαρὸν οὐ πρόσεστιν καὶ ἣ ἀναγνώρισις ἐκπληκτικῶν. κράτιστον δὲ 9 5 τὸ τελευταίον, λέγω δὲ οἶδον ἐν τῷ Κρεσφόντῃ ἢ Μερότῃ μέλλει τὸν ἱῶν ἀποκτείνει, ἀποκτείνει δὲ οὐ, ἀλλὰ ἀνεγνώρισε, καὶ ἐν τῇ Ἰφιγενείᾳ ἢ ἀδελφῇ τὸν ἄδελφόν, καὶ ἐν τῇ Ἐλλη ὁ νῦν τὴν μητέρα ἐκδιδοῦνει μὲλλον ἀνεγνώρισεν. διὰ γὰρ τούτο, ὅπερ πάλαι εἰρήτα, οὐ περὶ πολλά 10 γένη αἱ τραγῳδίαι εἰσίν. ἥταυντες γὰρ οὐκ ἀπὸ τέχνης ἀλλὰ ἀπὸ τύχης εὑρὸν τὸ τοιοῦτον παρασκευάζειν εἰς τοὺς μῦθους· ἀναγκάζονται οὖν ἔτι ταῦτα τὰς οἰκίας ἀπαντῶν ὀσαι τὰ τοιοῦτα συμβεβηκέ πάθη· περὶ μὲν οὖν τῆς τῶν πραγμάτων συστάσεως καὶ ποίους τινὰς εἶναι δεί τοὺς 15 μῦθους εἰρήτα ἱκανοῖς.

XV Περὶ δὲ τὰ ᾧ τέταρτα ἔστων ὅν δεί στοχάζεσθαι, ἐν μὲν καὶ πρῶτον ὁ. ὁς χρηστὰ ῥ. ἔξει δὲ ἡθος μὲν ἐὰν ὀσπερ ἐλέχθη ποιή γανερὸν ὁ λόγος ἢ ἡ πράξεις προαιρέσειν των, χρηστὸν δὲ ἐὰν χρηστήν. ἔστων δὲ ἐν ἐκάστῳ 20 γένεις καὶ γὰρ γυνὴ ἔστων χρηστὴ καὶ δοῦλος, καίτιος γε ἵσως τούτων τὸ μὲν χείρον, τὸ δὲ ὅλως φαίλοι ἔστων. δεύτερον δὲ τὸ ἀρμοττόντα· ἔστων γὰρ ἄνδρειον 2 μὲν τι ἡθος, ἀλλ' οὐχ ἀρμόττον γυναικὶ τὸ ἄνδρειαν ἢ δεινήν εἶναι. τρίτων δὲ τὸ ὅμοιον. τούτο γὰρ ἐστερον τοῦ 3

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

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

**XV**  In respect of Character there are four things to be aimed at. First, and most important, it must be good. Now any speech or action that manifests moral purpose of any kind will be expressive of character: the character will be good if the purpose is good. This rule is relative to each class. Even a woman may be good, and also a slave; though the woman may be said to be an inferior being, and the slave quite worthless. The second thing to aim at is propriety. There is a type of manly valour; but valour in a woman, or unscrupulous cleverness, is inappropriate. Thirdly, character must be true to life: for 3
25 χρηστῶν τὸ ἡθὸς καὶ ἀρμόττων παρῆσαι ἀδπερ εἰρηναὶ. τέταρτον δὲ τὸ ὁμαλὸν. κἂν γὰρ ἀνώμαλος τις ὦ τὸν μέμησιν παρέχων καὶ τοιοῦτον ἡθὸς ὑποτιθεῖ, ὅμως ὁμαλός ἀνώμαλον δει εἶναι. ἐστίν δὲ παράδειγμα τονηρίας μὲν ἡθοὺς μὴ ἀναγκαῖον οἷον ὁ Μενέλαος ὁ ἐν τῷ Ὄρέστῃ, τοῦ δὲ ἀπρεποῖς καὶ μὴ ἀρμόττων οὖκ ὑπάρχουσι Ὀδυσσέως ἐν τῇ Σκύλλῃ καὶ τῇ Μελανίπτης ῥήσεις, τοῦ δὲ ἀνωμαλοῦ ἦ ἐν Λυκίδι Ἰφιγένεα· οὐδὲν γὰρ ἔσκεφτο ἢ ἔκτενον τῇ ἀστερᾷ. χρῆ δὲ καὶ καὶ τοῖς ἡθεῖσιν ὀδυπερ καὶ ἐν τῇ τῶν ἐπηρματῶν συστάσει ἀεὶ ζητεῖν τὸ ἀναγκαῖον καὶ τὸ εἰκός, 35 ὡστε τῶν τοιοῦτων τὰ τοιαῦτα λέγειν ἢ πράττειν ἢ ἀναγκαίον ἢ εἰκός, καὶ τοῦτο μετὰ τοῦτο γίνεσθαι ἢ ἀναγκαίον ἢ εἰκός. φανερῶν οὖν τινι καὶ τὰς λύσεις τῶν μύθων εἴς αὐτὸν δεῖ τοῦτον. 1454 μύθου συμβαίνειν, καὶ μὴ ὀδυπέρ ἐν τῇ Μηδείᾳ ἀπὸ μη- χανῆς καὶ ἐν τῇ Ἰλιάδα τὰ περὶ τῶν ἀπότομων· ἀλλὰ μη- χανῆ χρηστῶν ἐπὶ τὰ ἔξω τοῦ δράματος, ὡς ὁ ἄνθρωπος εἰδέναι, ἢ ὁ συν αὐτῷ. 36 ὡστε μηδὲ φαινεσθαι καθόλου: 'The manly character is indeed sometimes found even in a woman (οὕτω γὰρ ἄνδρεσιν μὲν τὸ ἡθοῖ), but it is not appropriate to her, so that it never appears as a general characteristic of the sex.' Sed hoc alter dicendum fuisset suspicari licet; itaque Susemihi huliummodi aliquid tentavit, ὡστε μηδὲ φαίνεσθαι εἰς αὐτῇ ὡς ἐπίκας, vel ὡς ἐπίκας εἰκὸν: 'There is indeed a character (τι ἡθοῖ) of manly courage, but it is not appropriate to a woman, and as a rule is not found in her at all.' 25. lacunam ante ὀδυπέρ statuit Spengel. ὀδυπέρ εἰρηται fort. secluden- dum: ὀδυπέρ εἰρηται Hermann. 29. ἀναγκαῖον Marcianus 215, Bywater: ἀναγκαῖον A°: ἀναγκαῖον Thurot: ὀδυπέρ secl. E. Müller. 30. ὦ Ὄδυσσεων Tucker: ὦ τοῦ Ὀδυσσέως Bywater. 31. Σκύλλῃ τῇ θαλαττίᾳ, Σ, ut videtur post ῥήσις eximium τοῦ ἀνωμολον intercidentis consul. Vettori 35 et 36. ὦ Hermann: ὦ codd. 36. ὦ τοῦ Bywater, fort. recte 37. τῶν μύθων τῶν ἡθῶν Σ, ut videtur 1454 b 2. ἀπότομων Riccardianus 16: ἀπότομων Parisinus 2038, Σ, ut videtur ἀπότομον A°. 3. τῷ τα ἀπογρ.: ἄπτεται A°. 4. ὀδυπέρ το ἀπογρ.: ὀδυπέρ τον commate post ὀδυπερν distinguish W. R. Hardie, qui ἀγγελίας ad ὁσα πρὸ τοῦ refert, πραγματεύσεως ad ὁσα ὀδυπερν
this is a distinct thing from goodness and propriety, as here described. The fourth point is consistency: for though the subject of the imitation, who suggested the type, be inconsistent, still he must be consistently inconsistent. As an example of motiveless degradation of character, we have Menelaus in the Orestes: of character indecorous and inappropriate, the lament of Odysseus in the Scylla, and the speech of Melanippe: of inconsistency, the Iphigenia at Aulis,—for Iphigenia the suppliant in no way resembles her later self.

As in the structure of the plot, so too in the portraiture of character, the poet should always aim either at the necessary or the probable. Thus a person of a given character should speak or act in a given way, by the rule either of necessity or of probability; just as this event should follow that by necessary or probable sequence. It is therefore evident that the unravelling of the plot, no less than the complication, must arise out of the plot itself, it must not be brought about by the Deus ex Machina—as in the Medea, or in the Return of the Greeks in the Iliad. The Deus ex Machina should be employed only for events external to the drama,—for antecedent or subsequent events, which lie beyond the range of human knowledge, and which require to be
δομεν τοις θεοις ὅραν. ἄλογον δὲ μοιδὲν εἰναι ἐν τοῖς πράγμασιν, εἰ δὲ μῆ, ἐξω τῆς τραγῳδίας, οἷον τὸ ἐν τῷ Ὀιδίποδι τῷ Σοφοκλέους. ἐπει δὲ μιμησίς ἔστιν ἡ τραγῳδία 8 διὰ βελτίων ἦ καθ' ἡμᾶς, δεὶ μιμεῖσθαι τοὺς ἀγαθοὺς ἱερογράφους· καὶ γὰρ ἐκεῖνοι ἀποδίδοντες τὴν ἰδίαιν μορφὴν ὅμοιον ποιοῦντες καλλίους γράφουσι; οὕτω καὶ τὸν ποιητὴν μμούμενον καὶ ὁργίλους καὶ ῥαθύμους καὶ τάλλα τὰ τοιαῦτα ἔχουσαν ἐπὶ τῶν ἠθῶν, τοιούτοις ἄντις ἐπιεικείς ποιεῖν [παράδειγμα σκηνοτητος], οἷον τὸν Ἀχιλλέα Ἀγάθων καὶ Ὀμηρος. ταῦτα δὴ <δεῖ> διατηρεῖν καὶ πρὸς τοὺς τὰς 9 παρὰ τὰ ἐξ ἀνάγκης ἀκολουθοῦσας αἰσθήσεις τῇ ποιητικῇ καὶ γὰρ κατ' αὐτὰς ἔστω ἀμαρτάνεις πολλάς· εἰρηται δὲ περὶ αὐτῶν ἐν τοῖς ἐκδεδομένοις λόγοις ἰκανῶς.

XVI 'Αναγνώρισις δὲ τὰ μὲν ἔστω, εἰρηται πρότερον εἴδη 20 δὲ ἀναγνωρίσω, πρώτῃ μὲν ἡ ἀτεχνοτάτη καὶ ἡ πλείστη χρώται δὲ ἀπορίαν, ἡ δὲ τῶν σημείων. τούτων δὲ τὰ μὲν 2 σύμφυτα, οἷον "λόγχην ἢν φοροῦσι Γηγενεῖς" ἢ ἀστέρας οἷον ἐν τῷ Θεότητι Καρκίνος, τὰ δὲ ἐπίκτητα, καὶ τούτων τὰ μὲν ἐν τῷ σῶματι, οἷον οὐλαί, τὰ δὲ ἐκτὸς, τὰ περι-25 δέραια καὶ οἷον ἐν τῇ Τυροί διὰ τῆς σκάφης. ἔστω δὲ καὶ τούτων χρῆσθαι ἢ βέλτιον ἢ χείρον, οἶον Ὀδυσσεῖς διὰ τῆς υἱῆς ἄλλως ἀνεγνωρίσθη ὑπὸ τῆς τροφῆς καὶ ἄλλως

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

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

These then are rules the poet should observe. Nor should he neglect those appeals to the senses, which, though not among the essentials, are the concomitants of poetry; for here too there is much room for error. But of this enough has been said in 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
XVI. 3—6. 1454 b 28—1455 a 11

υπό τῶν συζητῶν εἰσὶ γάρ αἱ μὲν πίστεως ἐνεκα ἀτεχνητέραι, καὶ αἱ τοιαύται πᾶσαι, αἱ δὲ ἐκ πεποιθεὶς, δόσιν περ ἦ ἐν τοῖς Νῖπτροις, βελτίως. δεύτεραι δὲ αἱ πεποιθεὶς μέναι υπὸ τοῦ ποιητοῦ, διὸ ἀτεχνοῦ. οἶον Ὁρέστης ἐν τῇ 'Ιφιγενείᾳ ἀνεγνώρισεν ὅτι Ὁρέστης· ἐκεῖνη μὲν γὰρ διὰ τῆς ἐπιστολῆς· ἐκεῖνος δὲ αὐτὸς λέγει δὴ βούλεται ὁ ποιητὴς ἀλλ' 35 οὐχ ὁ μύθος· διὸ ἔγγυς τι τῆς εἰρημένης ἀμαρτίας ἐστίν, ἐξῆν γὰρ ἀν ἐνια καὶ ἐνεγκεῖν. καὶ εἰ τῷ Σοφοκλέους Τηρεί ἡ τῆς κερκίδος φωνῆ. ἡ τρίτη διὰ μνήμης, τῷ αἰσθέσθαι 5 ἡ ἡδόνη; δόγμα ὁ ἐν Κυπρίοις τοῖς Δικαίογένους, ἰδὼν γὰρ τὴν γραφὴν ἔκλαυσεν, καὶ ἡ ἐν Ἀλκίνου ἀπολόγητη, ἀκούων γὰρ τοῦ κιδάρτου καὶ μηνιαίων ἐδάκρυσεν, οἴθεν ἀνεγνωρισθησαν. τετάρτη δὲ ἡ ἐκ συλλογισμοῦ, οἶον ἐν Χοσφόροις, 6 ὁ ὁμοίως τις ἐλήλυθεν, ὃμοιος δὲ οὔθεις ἀλλ' ᾧ ὁ Ὅρεστης, οὕτως ἄρα ἐλήλυθεν. καὶ ἡ Πολυδώρου τοῦ σοφοτοῦ περὶ τῆς 'Ιφιγενείας· εἰκὸς γὰρ τῶν Ὅρεστην συλλογίσασθαι ὃτι ἡ τ' ἀδελφή ἐτύθη καὶ αὐτῷ συμβαίνει θύεσθαι. καὶ ἐν τῷ Θεοδέκτου Τυδεί, ὃτι ἐλθὼν ὡς εὐρήσων ὕιν αὐτὸς ἀπόλι- 10 λυται. καὶ ἑν τοῖς Φινείδαις. ἱδοῦσαι γὰρ τῶν τόπων συν."
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, I am Orestes,
not what the plot requires. This, therefore, is nearly
allied to the fault above mentioned:—for Orestes might
as well have brought tokens with him. Another similar
instance is the 'voice of the shuttle' in the Tereus of
Sophocles.

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

The fourth kind is by process of reasoning. Thus in
the Choëphori:—'Some one resembling me has come:
no one resembles me but Orestes: therefore Orestes has
come.' Such too is the discovery made by Iphigenia
in the play of Polyidus the Sophist. It was a natural
reflexion for Orestes to make, 'So I too must die at the
altar like my sister.' So, again, in the Tydeus of
Theodectes, the father says, 'I came to find my son, and
I lose my own life.' So too in the Phineidae: the
αὐταῖς, καὶ γὰρ ἐξετέθησαν ἐνταῦθα. ἦστιν δὲ τις καὶ συν-7
θετὴ ἐκ παραλογισμοῦ τοῦ θατέρου, οἷον ἐν τῷ Ὀδυσσεί τῷ
ψευδαγγέλῳ. οὐ οὖν γὰρ τὸ τόξον ἐφη * * * γνώσεσθαι δὲ
15 οὐχ ἔσκεψε, τὸ δὲ ὡς δὴ ἐκείνου ἀναγνωρίσεις ἢ εἴς 8
αὐτῶν τῶν πραγμάτων τῆς ἐκπλήξεως γνωμονείς δὲ εἰκό-
των, οἷον [ὁ] ἐν τῷ Σωφρόνειος Οἰδίποδι καὶ τῷ Ἰφιγενεία:
εἰκὰς γὰρ βούλεσθαι ἐπιθείναι γράμματα. οἱ γὰρ τοιαῦτα 20
μόνοι ἄνευ τῶν πεποιημένων σημείων καὶ δεραίων. δεύ-
τεραι δὲ ἐκ τύχης συλλογισμοῦ.

XVII  Δεῖ δὲ τοὺς μύθους συνιστάναι καὶ τῇ λέξει συναπ-
εργάζομαι ὅτι μιᾶτο ὁ ὁμοίων τιθέμενον. οὔτω γὰρ 25
ἀν ἑναργύριστα καὶ ὁ ὁμοίως τοῖς πρατομένοις εὑρίσκω τὸ πρέπον καὶ ἢμιστὰ ἀν λαύχαινον τὰ ὑπεναιτία. σημεῖον δὲ τούτου δὲ ἑπταμάτῳ Καρκυίρος: 30
οὐκ ἦν Ἀμφίαραος ἢς ἵππου ἄνηγε, δὲ μὴ ὄρωντα [τὸν
θεάτην] ἐλάνθανεν. εἰ πὲ τῆς σκηνῆς ἐξεπεσεν δυσχερα-
νῶντος τούτο τῶν θεάτων. ὅσα δὲ δυνατῶν καὶ τοῖς σχή-
μασι νῦν παραγεγράμμουν. πιθανότατοι γὰρ ἀπὸ τῆς αὐτῆς 2

γὰρ . . . παραλογισμὸς] multo plura hic legisse videtur Arabs (Morgoliouth); 20
post ἐφι laconam indicavi; vide quae supra in versione additii, Arabem
quod potui secutus. 14. ο μὲν apogr. τό μὲν Α: τό ante τόξον
om. apogr. 15. δὲ Tyrwhitt: δὲ codd. 25. ποίησιν codd.: ἐπιθέσει
ἐκπλήξεως apogr.: πληξέως Α: τῇ ἐκπλήξεως . . . εἰκόνων om. Arabs
apogr. pauca 19-20. αἱ γὰρ τοιαύται . . . περιβεβαίων secl. Gomperz
20. δεραίων apogr. corr.: δέρων Α: περιβεβαίων apogr. pauca σημειῶν
ο om. Ald. 26. το ἀντε τα add. Α: om. apogr. ἑπταμάτῳ
margin. Riccardiani 16: ἑπταμάτῳ τοῖς Α (cf. 1462 a 10) 27. ἐρείδες Guelserby-
tanus: ἐν εἰν Α: ὀρῶνα codd.: ὀρῶν' ὑν Vahlen 27-28. τὸν θεάτη
seclusi (simili errore Rhet. i. 2, 1358 a 8 τοῦ ἀκροατῶς in textum irrepsi):
τὸν πωτήριον Dacier μὴ ὀρῶν' αὐτῶν [θεάτην] Gomperz, emendationis
meae, credo, inscius
women, on seeing the place, inferred their fate:—'Here we are doomed to die, for here we were cast forth.' Again, there is a composite kind of recognition involving false inference on the part of one of the characters, as in the Odysseus Disguised as a Messenger. A said <that no one else was able to bend the bow; . . . hence B (the disguised Odysseus) imagined that A would recognise the bow which, in fact, he had not seen; and to bring about a recognition by this means—the expectation that A would recognise the bow—is false inference.

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

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

Again, the poet should work out his play, to the best of his power, with appropriate gestures; for 2
φύσεως οἳ ἐν τοῖς πάθεσιν εἰσίν καὶ χειμαίνει ὁ χειμαζόμενος καὶ χαλασπαίνει ὁ ὄργιζόμενος ἀληθινώτατα. διὸ εὑρισκόμεν ἡ ποιητικὴ ἔστιν ἡ μανικιοῦ· τοῦτῳ γὰρ οἱ μὲν εὔπλαστοι οἳ δὲ ἐκστατικὸι εἰσίν. τοὺς τε λόγους καὶ τοὺς πεποιημένους 3
1455 b δὲ καὶ αὐτῶν ποιοῦσα ἐκτίθεσθαι καθόλου, εἰὼν οὐτωσ εὐπεισ-
δοιοῦν καὶ παρατείνειν. λέγω δὲ οὕτως ἂν βεβαιῶθαι τὸ καθ-
όλου, οἷον τῆς Ἰφιγενείας· τυθείσης τινὸς κόρης καὶ ἀφα-
νυσθείσης ἀδήλου τοῖς θύσαις, ἱδρυνθείσης δὲ εἰς ἀλλήν
5 χώραν, εἵνευσιν ἢ τοὺς ξένους θύειν τῇ θεῷ ταύτῃ ἔσχε
τὴν ἱερωσύνην· χρόνῳ δὲ ὑστερον τῷ ἀδελφῷ συνέβη ἐθέειν
τῆς ἰερείας (τὸ δὲ ὅτι ἀνείλεν ὁ θεὸς διὰ τίνα αἰτίαν, ἔξω τοῦ
καθόλου [ἐθέειν ἐκεῖ], καὶ ἐφ᾽ ὃ τι δέ, ἔξω τοῦ μύθου). ἔλθων
δὲ καὶ ληφθεῖσα θύεσθαι μέλλων ἀνεγκώρισεν, εἰὼν ὡς Εὔρι-
10 πίθης εἰὼν ως Πολύνδος ἐποίησεν, κατὰ τὸ εἰκός εἰπὼν ὅτι
οὐκ ἄρα μόνον τὴν ἀδελφὴν ἀλλὰ καὶ αὐτὸν ἔδει τυθῆναι,
καὶ ἐντεύθεν ἡ σωτηρία. μετὰ ταύτα δὲ ἤδη ὕποθεντά τὰ 4
όνομα ἐπεισοδίου· ὅπως δὲ ἦστατο οἰκεῖα τὰ ἐπεισόδια,
οἷον ἐν τῷ Ὁρέστῃ ἡ μανία δι᾽ ἡς ἐλήφθη καὶ ἡ σω-
15 τηρία διὰ τῆς καθάρσεως. ἐν μὲν οὖν τοῖς δράμασιν τὰ 5
ἐπεισόδια σύντομα, ἡ δὲ ἐποποίησα τούτως μηκύνεται. τῆς

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

As for the story, whether the poet takes it ready made or constructs it for himself, he should first sketch its general outline, and then fill in the episodes and amplify in detail. The general plan may be illustrated by the Iphigenia. A young girl is sacrificed; she disappears mysteriously from the eyes of those who sacrificed her; she is transported to another country, where the custom is to offer up all strangers to the goddess. To this ministry she is appointed. Some time later her own brother chances to arrive. The fact that the oracle for some reason ordered him to go there, is outside the general plan of the play. The purpose, again, of his coming is outside the action proper. However, he comes, he is seized, and, when on the point of being sacrificed, reveals who he is. The mode of recognition may be either that of Euripides or of Polyidus, in whose play he exclaims very naturally:—

‘So it was not my sister only, but I too, who was doomed to be sacrificed’; and by that remark he is saved.

After this, the names being once given, it remains to fill in the episodes. We must see that they are relevant to the action. In the case of Orestes, for example, there is the madness which led to his capture, and his deliverance by means of the purificatory rite. In the drama, the episodes are short, but it is these that
γὰρ Ὁδυσσείας<ου> μακρὸς ὁ λόγος ἐστίν· ἀποδημούντος τινος ἑτη πολλὰ καὶ παραφυλαττομένον ἦπο τοῦ Ποσειδώνος καὶ μόνου ὄντος, ἑτὶ δὲ τῶν οίκων οὕτως εὑρίσκων ὡστε τὰ χρή - 
κο ματα ὑπὸ μυστήρων ἀναλίσκεσθαι καὶ τὸν υἱὸν ἐπιβου- 
λεύσει ται, αὐτὸς δὲ ἀφικνεῖται χειμασθεῖς καὶ ἀναγνώρισας 
tινὰς αὐτὸς ἐπιθέμενος αὐτὸς μὲν ἐσωθη τοὺς δὲ ἐχθροὺς 
διέθεμε. τὸ μὲν οὖν ἰδιον τοῦτο, τὰ δὲ ἄλλα ἐπεισόδια.

XVIII Ἡ ἑστὶ δὲ πάσης τραγῳδίας τὸ μὲν δεῖς τὸ δὲ λύσις, τὰ 
25 μὲν ἐξωθεν καὶ ἕνα τῶν ἐσωθεν πολλάκες ἡ δεῖς, τὸ 
δὲ λοιπὸν ἡ λύσις. λέγω δὲ δεῖσιν μὲν εἶναι τὴν ἀπ' ἀρ- 
χῆς μέχρι τοῦτο τοῦ μέρους δ' ἐσχατόν ἐστιν εἰς οὐ μεταβαί- 
νειν εἰς εὕρηκαν ἡ ἐπὶ ἀρχῆς <συμβαίνει>, λύσιν δὲ τὴν 
ἀπὸ τῆς ἀρχῆς τῆς μεταβάσεως μέχρι τέλους. ὅσπερ ἐν 
30 τῷ Δανκέλ τῷ Θεοδόκτου δεῖς μὲν τὰ τί προπεπραγμένα 
καὶ ἡ τοῦ παιδίου λύσις καὶ πάλιν ἢ αὐτῶν δή • • 
λύσεως δ' ἡ ἀπὸ τῆς αἰτίασις τοῦ θανάτου μέχρι τοῦ 
tέλους. • • τραγῳδίας δὲ εἶδη εἰςι τέσσαρα, [τοσαύτα γὰρ 2 
kαὶ τὰ μέρη ἐλέχηθην, ἡ μὲν πεπλεγμένη, ἡς τὸ ὅλον ἐστιν

τινὰς αὐτὸς codd.: δὴ αὐτὸς coni. Bywater: τινὰς αὐτὸς olim seclusi: αὐτὸς 
secl. Spengel. Codicum lectionem stabilivit Vahlen (1898) citato Diodoro 
Siculo iv. 59. Ἰ τῶν Ἀυρία διὰ τῶν συμβόλων ἀναγνώρισε: simili sensu, ut 
videtur, Plutarch. Vit. Thea. ch. xii, τούτου πολλὰς εὐσωμένης 25. ταλλάκ 
τας post έξωθεν collocavit Ueberweg: codd. lect. confirm. Arabs 28. εἰς 
εὕρηκαν ἢ εἰς ἀρχῆς 0b: εἰς εὕρηκαν codd. cett.: εἰς εὕρηκαν <εἰς δυντυχίας 
συμβαίνει ἢ εἰς εὕρηκαν εἰς δυντυχίας > coni. Vahlen: <εἰς δυντυχίας συμβαίνει ἢ> 
eἰς εὕρηκαν Gomperz 30. λαγκέλ απογρ.: λαγκέλ Δε 31. δὴ Δε: 
δὴ <ἀπαγωγη, > coni. Vahlen: δὴ<λωσι>, > Christ ('et ea quae patoscit' 
Arabs) 32. λύσεως δὲ ἡ Parisinus 2038: om. cett. ('solutio autem est 
quod debeat' Arabs) τοῦ θανάτου: fort. τοῦ Δανκέλ (Vahlen et Spengel) 
tοῦ τέλους] huc transferenda quae leguntur 1456 a 7—10 δικαίω 
καταείθα (Susemihl) τοσαύtau γὰρ—ἐλέχηθη secl. Susemihl ed. 1 34. 
cal τὰ μέρη Δε κατὰ μέρη Heine: καὶ τὰ μόνων Tyrwhitt: καὶ τὰ μόνων 
Susemihl ἡ μὲν <ἀνάλη ἡ δὲ > Zeller (Vahlen post ἀναγνώρισας 35 <ἡ 
δὲ ἀνάλη > cum definitione deesse suspicatur)
give extension to Epic poetry. Thus the story of the Odyssey can be stated briefly. A certain man is absent from home for many years; he is jealously watched by Poseidon, and left desolate. Meanwhile his home is in a wretched plight—suitors are wasting his substance and plotting against his son. At length, tempest-tost, he himself arrives; he makes certain persons acquainted with him; he attacks the suitors with his own hand, and is himself preserved while he destroys them. This is the essence of the plot; the rest is episode.

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

There are four kinds of Tragedy, the Complex, depending entirely on Reversal and Recognition; the
35 περιπέτεια καὶ ἀναγνώρισις, ἢ δὲ παθητικὴ, ὅλον οἷ τε Αἰαν-
ψίας καὶ οἱ Ἱξίονες, ἢ δὲ ἀσκητὴ, ὅλον αἱ Φθιώτιδες καὶ ὁ
Πηλεύς. τὸ δὲ τέταρτον <ἡ ἀπλὴ> * * ὑπὲρ τοῦ αἰ τε
Φορκίδες καὶ Προμηθεύς καὶ ὁσα ὑ πν ᾧδον. μάλιστα μὲν οὖν 3
ἀπειράθαν ἔχειν, εἰ δὲ μὴ, τὰ μέγιστα καὶ πλεῖ-
5 στα, ἄλλος τε καὶ ὠς ὑ ον συναφαντούσιν τοὺς ποιητάς, γε-
γονότων γὰρ καθ’ ἐκαστον μέρος ἄγαθων ποιητῶν, ἐκάστου τοῦ
ἰδίου ἄγαθον ἀξιόσει ὁ ὑπερβάλλειν. δικασω δὲ καὶ
τραγῳδίαν ἄλλην καὶ τὴν αὐτήν λέγειν οὔδεν—<ἡ> ἵσως <ὁς>
τῷ μῦθῳ τοῦτο δὲ, ἢν ἢ αὐτὴ πλοκὴ καὶ λύσις. πολλοὶ δὲ
10 πλέξαντες εὐ λύσασι κακῶς· δεὶ δὲ ἄμφω ὑεὶ κρατεῖσθαι.

χρὴ δὲ ὅπερ εἴρηται πολλάκις μεμνησθαί καὶ μὴ ποιεῖν ἐπο-
τοικών σύστημα τραγῳδίαν. ἐποτοικών δὲ λέγω τὸ πολλ-
μυθου, οἷον εἰ τις τῶν τῆς Ἰλιάδος ὅλον ποιεῖ μύθον. ἐκεῖ
μὲν γὰρ διὰ τὸ μήκος λαμβάνει τὰ μέρη τὸ πρότον μέγεθος,
15 εὖ δὲ τὸυς δράμασι πολὺ παρὰ τὴν ὑπόληψιν ἀποβαίνει. ση-
5 μὲον δὲ, ὅσοι πέριον Ἰλιάν ὅλην ἐποίησαν καὶ μὴ κατὰ μέρος
ἀστερ Ἐὐρυπίδης, <ἡ> Νιόβην καὶ μὴ ἀστερ Ἀισχύλος,
ἡ ἐκπίπτουσιν ἡ κακῶς ἀγωνίζονται, ἐπεὶ καὶ Ἰαγάθων ἐξ-

1456 a 2. ἢ ἀπλὴ add. Susemihl post ἢ ἀπλὴ nonnulla intercidisse puto
τὸ δὲ τέταρτον ὅσι Α: τὸ δὲ τέταρτον ὅσι (cf. ad 1456 a 6) Bywater, recte,
nisi fallor, quod ad ὅσι attinet, sed τὰ εἴσθην hoc loco cadem utique esse
debent quae in xxiv. 1: τὸ δὲ τέταρτον τερατών Schrader: τὸ δὲ τερατών
κρατείσθαι v. ad 1455 b 32 8. οὐδεὶς ἤσως οὐ Bonitz: οὐδεὶς οὐ Tyrwhitt:
κρατείσθαι (cf. Polit. iv. (vii.) 13, 1331 b 38) Vahlen et Σ (‘premsarunt
Ἀλεξίλους,] Reinach
Pathetic (where the motive is passion),—such as the tragedies on Ajax and Ixion; the Ethical (where the motives are ethical),—such as the Phthiotides and the Peleus. The fourth kind is the Simple. We here exclude the purely spectacular elements, exemplified by the Phorcides, the Prometheus, and scenes laid in Hades. The poet should endeavour, if possible, to combine all poetic merits; or failing that, the greatest number and those the most important; the more so, in face of the cavilling criticism of the day. For whereas there have hitherto been good poets, each in his own branch, the critics now expect one man to surpass all others in their several lines of excellence.

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

Again, the poet should remember what has been often said, and not make a Tragedy into an Epic structure. By an Epic structure I mean one with a multiplicity of plots: as if, for instance, you were to make a tragedy out of the entire story of the Iliad. In the Epic poem, owing to its length, each part assumes its proper magnitude. In the drama the result is far from answering to the poet’s expectation. The proof is that the poets who have dramatised the whole story of the Fall of Troy, instead of selecting portions, like Euripides; or who have taken the whole tale of Niobe, and not a part of her story, like Aeschylus, either fail utterly or meet with poor success on the stage. Even Agathon
έπεσεν ἐν τούτῳ μόνῳ· ἐν δὲ ταῖς περιπτετέλαις [καὶ ἐν τοῖς
ἀπλοῖς πράγμασι] στοχάζεται ὁν βούλονται θαυμαστῶς·
τραγικῶν γὰρ τούτῳ καὶ φιλάνθρωπον. ἦστιν δὲ τούτῳ, ὅταν 6
ὁ σοφὸς [μὲν] μετὰ ποιηρίας ἔξαπατηθῆ, ὀσπερ Σίσυ-
φος, καὶ ὁ ἀνδρείος μὲν ἄδικος δὲ ἡττηθῆ. ἦστιν δὲ τούτῳ
εἰκὸς ὀσπερ Ἀγάθων λέγει, εἰκὸς γὰρ γίνεσθαι πολλὰ
35 καὶ παρὰ τὸ εἰκός. καὶ τὸν χορὸν δὲ ἐνα δεὶ ὑπολα-
βεῖν τῶν ὑποκριτῶν, καὶ μόριον εἶναι τοῦ δολού καὶ συναγω-
νύζονται μὴ ὀσπερ Ἐὐριπίδη ἀλλ' ὀσπερ Σοφοκλεῖ.
τοις δὲ λοιποῖς τὰ ἄδομεν <οὐδέν> μαλλον τοῦ μῦθου ἢ ἄλλης
τραγῳδίας ἦστιν. διὸ ἐμβόλιμα ἄδοιοι ὑπὸ τοῦ ἀρχαῖος
30 Ἀγάθωνος τοῦ τοιούτου. καίτοι τι διαφέρει ἢ ἐμβόλιμα
ἀδειν ἢ εἰ βῆσιν εἶ ἄλλοι εἰς ἠλλο ἀρμόντοι ἢ ἐπεισόδιον
δολον;

XIX

Περὶ μὲν οὖν τῶν ἄλλων ἡδὴ εἰρήται, λοιπὸν δὲ περὶ
λέξεως καὶ διανοίας εἰπεῖν. τὰ μὲν οὖν περὶ τὴν διάνοιαν ἐν
35 τοῖς περὶ θηροτεκῆς κείσθω, τούτῳ γὰρ ἰδιον μᾶλλον ἐκείνης
τῆς μεθόδου. ἦστι δὲ κατὰ τὴν διάνοιαν ταῦτα, ὡσα ὑπὸ
tοῦ λόγου δεὶ παρασκευασθῆναι. μέρη δὲ τούτων τὸ τε ἀπο-
28 δεικνύαται καὶ τὸ λύειν καὶ τὸ πάθη παρασκευάζειν, ὁλο
1456 ἐξέπει ὡς βοῦσκον ἢ ὀργῆν καὶ ὡσα τοιαῦτα, καὶ ἐτὶ μέγεθος

ἐν τοῖς διαλογισμοῖς Twining: ἀπλοὶ ἐν τοῖς Gomperz 20. στοχάζεται Heinasius:
στοχάζονται codd. 21. τραγικοὶ—φιλάνθρωπον infra post ἡττηθῆ collocat
Susemihl 22. aut secludendum μὲν (Margoliouth cum Arabia) aut ἐν
post ποιηρίας legendum (add. Riccardianus 16) 23. ἡττηθῆ Δο
24. καὶ ante eikόs add. Susemihl (confirm. Arabia) 27. ὀσπερ παρ'—ὁσπερ παρὰ
Arabe ἄδομεν Maggi ('quaes canuntur' Arabia): ἄδομεν Δο
30. τοιοῦτον] τοιοῦτον Σ, ut videtur 33. ἄδη apogr.: ἄδη Δο: εἰδεδω Σ,
ut videtur 34. καὶ Hermann: ἢ codd. 38. πάθη secl. Bernays,
tuestur Arabia
has been known to fail from this one defect. In his Reversals of Intention, however, he shows a marvellous skill in the effort to hit the popular taste,—to produce a tragic effect that satisfies the moral sense. This effect is produced when the clever rogue, like Sisyphus, is out-witted, or the brave villain defeated. Such an event is probable in Agathon’s sense of the word: ‘it is probable,’ he says, ‘that many things should happen contrary to probability.’

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

It remains to speak of Diction and Thought, the other parts of Tragedy having been already discussed. Concerning Thought, we may assume what is said in the Rhetoric, to which inquiry the subject more strictly belongs. Under Thought is included every effect which has to be produced by speech, the subdivisions being,—proof and refutation; the excitation of the feelings, such as pity, fear, anger, and the like; the suggestion of
καὶ μικρότητας. δὴ λοιπὸν ἰδέα τοῖς πρῶτοις ἀπὸ τῶν αὐτῶν ἱδέων δεῖ χρῆσθαι, ὅταν ἡ ἔλεειν ἡ δεινὰ ἡ μεγάλα ἡ εἰκότα δέχεται πλὴν τοσοῦτον διὰ τῶν λόγων γύρωσθαι. τί γὰρ ἂν εἰ ὑπὸ τὸν λέγοντος παρασκευάζεσθαι καὶ παρὰ τῶν λόγων γύρωσθαι. τί γὰρ ἂν εἰ ὑπὸ τὸν λέγοντος ἔργον, εἰ φανεροῦ ἡ διάνοια καὶ μὴ διὰ τῶν λόγων; τῶν δὲ περὶ τὴν λέξιν ἐν μὲν ἐστὶν εἰδοὺς θεωρίας τὰ σχήματα τῆς λέξεως, ἵνα ἐστὶν εἰδέναι τῆς ὑποκριτικῆς καὶ τοῦ τῆς τοιαύτην ἔχουσας ἁρχιτεκτονικῆς, οἷον τὰ ἐντολὰς καὶ τὰ εὐκρινεὶς καὶ διήγησις καὶ ἀπειλή καὶ ἐρωτησὶς καὶ ἀπόκρισις καὶ εἰ τὰ ἄλλα τοιοῦτα. παρὰ γὰρ τὸν τούτων ὑμῶν ἡ ἁγνοιαν ὑδέν 5 εἰς τὴν ποιητικήν ἐπιτίμημα φέρεται ὁ τι καὶ ἀξίον σπουδής. τί γὰρ ἂν τὶς ὑπολάβοι ἡμαρτήσεις ἡ Πρωταγόρας ἐπιτιμᾶ, διὸ εὐχεσθαι οἴομεν ἐπιτάττει εἰσὶν "μὴν ἀειδεθεὶς"; τὸ γὰρ κελεύσαι φησὶν ποιεῖν τι ἡ ἡ ἐπιτάξεις ἔστίν. διὸ παρέσθω ὡς ἄλλης καὶ οὐ τῆς ποιητικῆς ὑπὸ τὸις θεώρησιν ἔστι χέοιον συλλαβὴν σύνδεσμος ὑμοῖα ῥῆμα ἄρθρου πτῶσις λόγος. στοιχείον μὲν οὖν ἐστὶν φωνή ἀδιαίρετος, οὐ πᾶσα 2
importance or its opposite. Now, it is evident that the dramatic incidents must be treated from the same points of view as the dramatic speeches, when the object is to evoke the sense of pity, fear, importance, or probability. The only difference is, that the incidents should speak for themselves without verbal exposition; while the effects aimed at in speech should be produced by the speaker, and as a result of the speech. For what were the business of a speaker, if the Thought were revealed quite apart from what he says?

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

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

A Letter is an indivisible sound, yet not every such sound, but only one which can form part of a group of
δέ ἀλλ' ἐξ ἦς πέφυκε συνθετὴ γυγνεσθαι φωνῆ· καὶ γὰρ τῶν θηρίων εἰσὶν ἑδαιμονίϊ φωναὶ, ὥς οὐδεμία λέγω στοιχεῖον. ταύτης δὲ μέρη τὸ τε φωνήν καὶ τὸ ἡμίφωνον καὶ 25 ἀφώνον. ἐστιν δὲ φωνήν μὲν <τὸ> ἀνευ προσβολῆς ἔχον φωνῆν ἀκουστήν, ἡμίφωνον δὲ τὸ μετὰ προσβολῆς ἔχον φωνῆν ἀκουστήν, οἶον τὸ Σ καὶ τὸΡ, ἀφώνον δὲ τὸ μετὰ προσβολῆς καθ' αὐτὸ μὲν οὐδεμίαν ἔχον φωνὴν, μετὰ δὲ τῶν ἐχόντων τινὰ φωνὴν γυμνομένον ἀκουστῶν, οἶον τὸ Γ καὶ 30 τὸ Δ. ταύτα δὲ διαφέρει σχημασίαν τε τοῦ στόματος καὶ τόποις καὶ δασύτητι καὶ πυλότητι καὶ μῆκει καὶ βραχύτητι, ἐτί δὲ ἄξιν χαττή καὶ τὸ μέσον περὶ ὅν καθ' ἐκαστὸν [ἐν] τοῖς μετρικοῖς προσήκει θεωρεῖν. συλλαβῆς δὲ ἐστίν φωνὴ ἄσημος συνθετὴν εἰς ἀφώνον καὶ φωνῆν ἐχον· 35 τοσ' καὶ γὰρ τὸ ΓΡ ἀνεύ τοῦ Α συλλαβῆς καὶ μετὰ τοῦ Α, οἶον τὸ ΓΡΑ. ἀλλὰ καὶ τούτων θεωρηθεὶ τὰς διαφοράς τῆς μετρικῆς ἐστίν· σύνθεσις δὲ ἐστὶ φωνῆν ἄσημος ἢ οὐ- 40 ἄποικη συλλαβῆς καὶ αὐτοὶ τῶν ἀκρῶν καὶ ἐπὶ

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

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

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

Sed nescio an Düring vero propius accesserit qui locum sic restituit:
σύνδεσμος δὲ ἐστὶν φωνὴ ἀσμος ἢ ἐκ πλείων μὲν φωνῶν, μᾶλ σημαντικῶν δὲ ποιεῖν πέφυκαν μιὰν σημαντικὴν φωνὴν, ἢν μὴ ἀρμότει ἐν ἀρχῇ λόγου τιθεῖαι καὶ άθυμη, οἷον τὸ ἀμφὶ καὶ τὸ περὶ καὶ τὰ ἄλλα. ἄρθρον δὲ ἐστὶ φωνὴ ἄσμος, ἢ ὁστε χωλόει ὁστε ποιεῖ φωνὴν μιὰν σημαντικὴν ἐν πλείων φωνῶν [περικυκλα] συντιθεσθαι, <ἄλλα> ἢ λόγου ἀρχῆν ἢ τέλος ἢ διορισμῶν διηλοί, περικυκλα τιθεσθαι καὶ ἐπὶ τῶν ἄκρων καὶ ἐπὶ τοῦ μέσου, οἷον μὲν, οἷον δὲ. Nullam tamen Arabis rationem Düring habuit, et Arabis quidem cum nostris codicibus parum congruit. Ipse ut in re nondum satis explicata ἐπέχειν me fatior 2. περικυκλα τιθεσθαι Winstanley: περικυκλα συν-
tiθεσθαι codd.
τοῦ μέσου. ἤ φωνὴ ἄσημος ἢ ἐκ πλειόνων μὲν φωνῶν μιᾶς, σημαντικῶν δὲ, ποιεῖν πέφυκεν μίαν σημαντικὴν 5 φωνῆν, οἷον τὸ ἀμφί καὶ τὸ περὶ καὶ τὰ ἅλλα. ἢ φωνῇ 7, ἄσημος ἢ λόγου ἀρχὴν ἢ τέλος ἢ διορισμὸν δὴλοι, ἢν μὴ ἀρμότετε εἰν ἀρχῇ λόγου τιθέναι καθ’ αὐτήν, οἷον μὲν, ἢτοι, δὲ. ἢ φωνὴ ἄσημος ἢ οὔτε κωλύει οὔτε ποιεῖ φωνὴν μίαν σημαντικῆν ἐκ πλειόνων φωνῶν πεφυκείν τίθεσθαι καὶ 10 ἐπὶ τῶν ἄκρων καὶ ἐπὶ τοῦ μέσου.] ἄνωμα δὲ ἐστὶ φωνῇ 8 συνθετὴ σημαντικὴ ἄνευ χρόνου ἢς μέρος οὐδεν ἐστὶ καθ’ αὐτὸ σημαντικοῦ· ἐν γὰρ τοῖς διπλοῖς οὐ χρώμεθα ὡς καὶ αὐτὸ καθ’ αὐτὸ σημαίνων, οἷον ἐν τῷ Θεοδώρῳ τὸ δῶρον οὗ σημαίνει. ῥῆμα δὲ φωνὴ συνθετὴ σημαντικὴ μετὰ χρό- 9 15 νοῦ οὗ οὐδεν μέρος σημαίνει καθ’ αὐτό, ὅσπερ καὶ ἐπὶ τῶν ἀνομάτων· τὸ μὲν γὰρ ἀνθρώπος ἢ λεικὸν οὗ σημαίνει τὸ τότε, τὸ δὲ βαθίζει ἢ βεβαθίζειν προσσημαίνει τὸ μὲν τὸν παρόντα χρόνου τὸ δὲ τὸν παρελθομένον. πτῶσις δ’ ἐστὶν 10 ὀνόματος ἢ ῥήματος ἢ μὲν τὸ κατὰ τὸ τούτου ἢ τούτῳ σή- 20 μαίνου καὶ ὅσα τοιαῦτα, ἢ δὲ κατὰ τὸ ἐνὶ ἢ πολλοῖς, οἷον ἀνθρώποι ἢ ἀνθρώπως, οἷον κατ’ ἐρωτησιν, ἐπίταξεν· τὸ γὰρ ἐβάδισεν; ἢ βαθίζει πτῶσις ῥήματος κατὰ ταύτα τὰ εἶδος ἐστὶν. λόγος δὲ φωνὴ συνθετὴ 11 σημαντικὴ ἢς ἐνιὰ μέρη καθ’ αὐτὰ σημαίνει τι· οὐ γὰρ 25 ἀπασ λόγος ἐκ ῥημάτων καὶ ὄνομάτων σύγκειται, οἷον “ὁ τοῦ ἀνθρώπου ὀρισμός”· ἀλλ’ ἐνδέχεται <καὶ> ἄνευ ῥημάτων

7. ἂν ἠτῇ τοῦ Bywater 8–10. ἢ ... μέσου seclus. Reiz 17. τοῦ Spengei βαθίζει ἐπογρ.: βαθίζειν A<sup>c</sup> προσσημαίνει Parisinus. 2038: προσσημαίνει Δ<sup>c</sup>. 19. τὸ κατὰ τὸ Riccardianus 16: τὸ κατὰ Δ<sup>c</sup>: κατὰ τὸ Reiz 22. ἐβάδισεν; (nota interrogationis addita) Tyrwhitt: <ἀρ’> ἐβάδισεν; Vahlen βαθίζει Riccardianus 16: ἐβάδισεν A<sup>c</sup> 26. καὶ add. Gomperz, quem secutus sum etiam in loci interpunctione
end or in the middle of a sentence. Or, a non-significant sound, which out of several sounds, each of them significant, is capable of forming one significant sound,—as 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, ἕτοι, 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 Sentence or Phrase is a composite significant sound, some at least of whose parts are in themselves significant: for not every such group of words consists of verbs and nouns—'the definition of man,' for example—but it may dispense even with the verb. Still it will
eiωn logon. metóso méntoi déi ti sēmaíνon ́exei, ouv "ev tò bádižew," "Klēwos ó Klēwos." eis dé éstet lógos deicóς, h yáp 12 ó ev sēmaíνov, h é ek pλeiónov sündésmov, ouv h 'Iliás mév 30 sündésmov eis, ó dé toú vàbrótpou tò év sēmaínein.]

XXI Ὁ ὅμοιοτος δε εἶδη τὸ μὲν ἀπλοῦν, ἀπλοῦν δὲ λέγω δ μη ἐκ σημαίνοντων σύγκειται, οὖν γῆ, τὸ δὲ διπλοῦν· τούτου δὲ τὸ μὲν ἐκ σημαίνοντος καὶ ἀσήμου (πλὴν οὐκ ἐν τῷ ὀνόματι σημαίνοντος [καὶ ἀσήμου]), τὸ δὲ ἐκ σημαίνοντων 35 σύγκειται. εἰ δέ ἂν καὶ τριπλοῦν καὶ τετραπλοῦν ὄνομα καὶ πολλαπλοῦν, οὖν τὰ πολλὰ τῶν Μασσαλιώτων. Ἔρμοκαί- 1457 b κόζανθος <ἐπευξάμενος Διὶ πατρί>. ἄπαν δὲ ὄνομα ἐστιν 2 ἡ κύριον ἡ γλῶττα ἡ μεταφορὰ ἡ κόσμος ἡ πεποιημένον ἡ ἐπεκτεταμένον ἡ ὕφηρημένον ἡ ἐξηλλαγμένον. λέγω 3 δὲ κύριον μὲν 6 χρωτάντα ἕκαστον, γλῶτταν δὲ φέτερον· ὡστε φαινον ὅτι καὶ γλῶτταν καὶ κύριον εἶναι δυνατὸν τὸ αὐτὸ, μὴ τοὺς αὐτοὺς δὲ τὸ γὰρ σύγχυον Κυπρίους μὲν κύριον, ἡμῖν δὲ γλῶττα. μεταφορὰ δὲ ἐστιν ὁνόματος ἀλλοτρίου ἐπιφορὰ ἡ ἀπὸ τοῦ γένους ἐπὶ εἰδος ἡ ἀπὸ τοῦ εἰδους ἐπὶ τὸ γένος ἡ ἀπὸ τοῦ εἰ-
always have some significant part, as 'in walking,' or 'Cleon son of Cleon.' A sentence or phrase may form a unity in two ways,—either as signifying one thing, or as consisting of several parts linked together. Thus the Iliad is one by the linking together of parts, the definition of man by the unity of the thing signified.]

XXI

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

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

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

Metaphor is the application of an alien name by transference either from genus to species, or from species to genus, or from species to species, or by analogy, that is,
10 δοὺς ἐπὶ εἰδός ἢ κατὰ τὸ ἀνάλογον. λέγω δὲ ἀπὸ γένους μὲν ἐπὶ εἰδός οἰον "νησὸς δὲ μοι ἢ ἢ ἐστηκεν" τὸ γὰρ ὀρμεῖν ἐστὶν ἑστάναι τι. ἀπ' εἰδοὺς δὲ ἐπὶ γένος "ἡ δὴ μυρί' Ὄδυσσειδ 15 ἀπὸ ψυχῆς ἀρύσας καὶ "ταμὼν ἀτειρεῖ χαλκῷ" ἐνταῦθα γὰρ τὸ μὲν ἀρύσαι ταμείν, τὸ δὲ ταμεῖν ἀρύσαι εἰρήκειν ἀμφῷ γὰρ ἀφελεῖν τι ἑστὶν. τὸ δὲ ἀνάλογον λέγω, ὅταν ὁ ὀμοίως ἔχῃ τὸ δεύτερον πρὸς τὸ πρῶτον καὶ τὸ τέταρτον πρὸς τὸ τρίτον· ἔρει γὰρ ἀντὶ τοῦ δεύτερον τὸ τέταρτον ἢ ἀντὶ τοῦ τετάρτου τὸ δεύτερον, καὶ ἐνίοτε προστιθέασθαι ἀνθ' οὐ λέγει πρὸς ὃ ἐστι. λέγω δὲ οἰον ὁμοίως ἔχει φιάλη πρὸς Διόνυσον καὶ ἀσπίδα πρὸς Ἀρη̣· ἔρει τοίνυν τὴν φιάλην ἀσπίδα Διονύσου καὶ τὴν ἀσπίδα φιάλην Ἀρεως. ἢ ὃ γῆρας πρὸς βίου, καὶ ἐσπέρα πρὸς ἡμέραν· ἔρει τοίνυν τὴν ἐσπέραν γῆ- 25 ῥας ἡμέρας καὶ τὸ γῆρας ἐσπέραν βιοῦ ἢ, ὃσπερ Ἑμπεδοκλῆς, δυσμᾶς βιοῦ. ἐνιούς δ' οὐκ ἐστιν ὀνομα κείμενον τῶν ἁνά- 7 λογον, ἀλλ' οὐδὲν ἤττον ὁμοίως λεκηθέντα· οἰον τὸ τὸν καρπὸν μὲν ἄφιέναι σπείρειν, τὸ δὲ τὴν φλόγα ἀπὸ τοῦ ἡλίου ἀνώνυμον· ἀλλ' ὁμοίως ἔχει τούτῳ πρὸς τὸν ἢλιον καὶ 30 τὸ σπείρειν πρὸς τὸν καρπὸν, διὸ εἰρήται "σπείρων θεοκτίσταν φλόγα." ἐστὶ δὲ τὸ τρόπῳ τούτῳ τῆς μεταφορᾶς χρήσθαι 8 καὶ ἄλλος, προσαγορεύσαντα τὸ ἀλλότριον ἀποφήγασα τῶν

proportion. Thus from genus to species, as: ‘There lies 5
my ship’; for lying at anchor is a species of lying.
From species to genus, as: ‘Verily ten thousand noble
deeds hath Odysseus wrought’; for ten thousand is a
species of large number, and is here used for a large
number generally. From species to species, as: ‘With
blade of bronze drew away the life,’ and ‘Cleft the water
with the vessel of unyielding bronze.’ Here ἀρύσαι, ‘to
draw away,’ is used for ταμεῖν, ‘to cleave,’ and ταμεῖν
again for ἀρύσαι,—each being a species of taking away.
Analogy or proportion is when the second term is to the 6
first as the fourth to the third. We may then use the
fourth for the second, or the second for the fourth.
Sometimes too we qualify the metaphor by adding the
term to which the proper word is relative. Thus the
cup is to Dionysus as the shield to Ares. The cup may,
therefore, be called ‘the shield of Dionysus,’ and the
shield ‘the cup of Ares.’ Or, again, as old age is to life,
so is evening to day. Evening may therefore be called
‘the old age of the day,’ and old age, ‘the evening of
life,’ or, in the phrase of Empedocles, ‘life’s setting sun.’
For some of the terms of the proportion there is at times 7
no word in existence; still the metaphor may be used.
For instance, to scatter seed is called sowing: but the
action of the sun in scattering his rays is nameless. Still
this process bears to the sun the same relation as sowing
to the seed. Hence the expression of the poet ‘sowing
the god-created light.’ There is another way in which 8
this kind of metaphor may be employed. We may apply
an alien term, and then deny of that term one of its
οἰκεῖον τι, οὖν εἰ τῇν ἀσπίδα εἰποὶ φιάλην μῆ "Ἀρεῶς ἄλλ' ἄνουν. <κόσμος δὲ . . >. πεποιημένον δ' ἐστὶν δ' ὁλος 9 35 μή καλοῦμενον ὑπὸ τινῶν αὐτὸς τίθεται ὁ ποιητής, (δοκεὶ γὰρ ἕνα εἶναι τοιαῦτα) οὖν τὰ κέρατα ἐρυγγᾶς καὶ τὸν ἱερὰν ἀρνητῆρα. ἑπεκτεταμένον δὲ ἐστὶν ἡ ἀφηρημένον τὸ μὲν ἐὰν 10 φιλήσασθε μακροτέρῳ κεχρημένον ἵ τοῦ οἰκείου ἡ συλλαβὴ ἐμβεβηλημένη, τὸ δὲ ἀφηρημένον τὶ ἵ αὐτοῦ, ἑπεκτεταμένον μὲν οὖν τὸ πόλεος πόλης καὶ τὸ Πηλείδου Πηλημάδεω, 5 ἀφηρημένον δὲ οὖν τὸ κρί καὶ τὸ δῶ καὶ "μία γίνεται ἀμφοτέρων ὄψ."] ἐξηλαγμένον δ' ἐστὶν ὅταν τοῦ ὄνομαζομένου 11 τὸ μὲν καταλείπτῃ τὸ δὲ ποιή, οὖν τὸ "δεξιόν κατά μαζόν" ἀντὶ τοῦ δεξιῶν.

[aυτῶν δὲ τῶν ὄνομάτων τὰ μὲν ἄρρενα τὰ δὲ θήλεα τὰ 12 10 δὲ μεταξῦ, ἄρρενα μὲν ὅσα τελευτᾶ εἰς τὸ Ν καὶ Ρ καὶ Σ καὶ ὅσα ἐκ τοῦτος σύγκειται (ταύτα δ' ἐστὶν δύο, Ψ καὶ Ξ), θήλεα δὲ ὅσα ἐκ τῶν φωνημένων εἰς τε τὰ ἀεὶ μακρά, οὖν εἰς Η καὶ Ω, καὶ τῶν ἑπεκτεινομένων εἰς Α· ὧστε ὅσα συμβαίνει πλήθος εἰς ὅσα τὰ ἄρρενα καὶ τὰ θήλεα· τὸ γὰρ Ψ καὶ τὸ Ξ πληθύνεται ταύτα ἐστίν. εἰς δὲ ἀφωνον οὔδεν ὄνομα τελευτᾷ, οὗδὲ εἰς φωνημένον βραχύ. εἰς δὲ τὸ Ι τρία μόνον, μελεί κόμμι πέτερι. εἰς δὲ τὸ Τ πέντε. τὰ δὲ μεταξὺ εἰς ταύτα καὶ Ν καὶ Σ.]

XXII Δέξεως δὲ ἀρετῆ σαφῆ καὶ μὴ ταπεινῆ εἶναι. σαφεστάτη μὲν οὖν ἐστὶν ἡ ἐκ τῶν κυρίων ὄνομάτων, ἀλλὰ 20 ταπεινῆ· παράδειγμα δὲ ἡ Κλεοφῶντος ποίησις καὶ ἡ

33. ἀλλ' ἄνων Vettori: ἄλλα οὖν (vel ἄλλ' οὖν) codd. 34. <κόσμος
proper attributes; as if we were to call the shield, not the cup of Ares, but the wineless cup.

<An ornamental word . . .>

A newly-coined word is one which has never been even in local use, but is adopted by the poet himself. Some such words there appear to be: as ἐρυγγες, 'sprouters,' for κέρατα, 'horns,' and ἄρητηρ, 'supplicator,' for ἴερευς, '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, and Πηλείδως for Πηλείδου: of contraction,—κρῆ, δῶ, and ὄψ, as in μία γίνεται ἄμφωτερος ὄψ.

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

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

XXII The perfection of style is to be clear without being mean. The clearest style is that which uses only current or proper words; at the same time it is mean:—witness the poetry of Cleophon and of Sthenelus. That diction,
Σθενέλου. σεμνὴ δὲ καὶ ἐξαλλάττουσα τὸ ἰδιωτικὸν ἢ τοῖς ἰδιοκοις κεχρημένη. ἰδιοκὸν δὲ λέγω ἐλώτταν καὶ μεταφορὰν καὶ ἐπέκτασιν καὶ πάν τὸ παρὰ τὸ κύριον. ἀλλ᾿ ἂν 2 τις ἀμα ἄπαντα τοιαύτα ποιήσῃ, ἡ αἰνυμα ἔσται ἡ βαρβαρ-25 Ῥισμὸς· ἂν μὲν οὖν ἐκ μεταφορῶν, αἰνυμα, ἐὰν δὲ ἐκ ἐλωττῶν, βαρβαρισμὸς· αἰνυματός τε γὰρ ἢδα αὐτὴ ἐστὶ, τὸ λέγοντα ἵπτραχοντα ἀδύνατα συνάψαι. κατὰ μὲν οὖν τὴν τῶν <ἀλλῶν> ὀνομάτων σύνθεσιν οὐκ οἶον τε τούτο ποιησάη κατὰ δὲ τήν μεταφορὰν ἐνδέχεται, οἶον "ἀνδρ' εἶδον πυρὶ χαλ-30 κὸν ἐπ’ ἀνέρι κολλήσαντα," καὶ τὰ τοιαύτα. ἐκ τῶν ἐλωττ-τῶν βαρβαρισμῶν. δει ἃρα κεκράσθαι πως τούτους· τὸ 3 μὲν γὰρ μὴ ἰδιωτικὸν ποιῆσαι μηδὲ ταπεινών, οἶον ἡ ἐλωττα καὶ ἡ μεταφορὰ καὶ ὁ κόσμος καὶ τὰλλα τὰ εἰρημένα εἴδη, τὸ δὲ κύριον τήν σαφήνειαν. οὐκ ἐλάχιστον δὲ μέρος 4

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 Euclides, 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:
10 θῶνάδε βαδίζουν τά, καὶ "οὐκ ἂν γ' ἐράμενος τὸν ἐκείνου ἐλαβορον." τὸ μὲν οὖν φαίνεσθαι πως χρώμενον τοῦτο τῷ τρόπῳ γελοίουν: τὸ δὲ μέτριον κοινὸν ἀπάντων ἐστὶ τῶν μερῶν καὶ γὰρ μεταφοράς καὶ γλώτταις καὶ τοῖς ἄλλοις εἴδεις χρώμενον ἀπρεπῶς καὶ ἐπίτηδες ἐπὶ τὰ γελοία τὸν αὐτὸ ἂν ἀπεργάσαιτο. τὸ δὲ ἀρμόττον ὅσον διαφέρει ἐπὶ τὸν ἑπτά θεωρείσθω ἐντιθεμένων τῶν κυρίων ὅνομάτων εἰς τὸ μέτρον. καὶ ἐπὶ τῆς γλώττης δὲ καὶ ἐπὶ τῶν μεταφορῶν καὶ ἐπὶ τῶν ἄλλων ἰδεῶν μετατίθεις ἀν τις τὰ κύρια ὅνομα κατίδοι ὅτι ἀληθῆ λέγομεν· οἶον τὸ αὐτὸ ποιήσαντος ἱμαιοβείον Αἰσχύλου καὶ Εὐριπίδου, ἐν δὲ μόνον ὅνομα μεταβέντος, ἀντὶ [κυρίω] εἰσώθοτος γλώτταν, τὸ μὲν φαίνεται καλὸν τὸ δ' εὐτελές. Αἰσχύλος μὲν γὰρ ἐν τῷ Φιλοκτῆτῃ ἐποίησε φαγέδαινα <δ'> ἢ μου σάρκας ἐσθίει τοδός, ὥ δὲ ἀντὶ τοῦ ἐσθίει τὸ θοινάται μετέθηκεν. καὶ 25 νῦν δὲ μ' ἐ ὅλγος τε καὶ οὐτιδανός καὶ ἀεικής, εἰ τις λέγοι τὰ κύρια μετατίθεις νῦν δὲ μ' ἐ ὅλγος τε καὶ ἀσθενικός καὶ ἀειδής.
"Επιχάρην εἴδου Μαραθώναδε βαδίζοντα,
or,
οὖκ ἂν γ' ἔραμενος τὸν ἐκείνου ἐλλέβορον.

To employ such license at all obtrusively is, no doubt, a 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:

φαγέδαια ἄδε ἢ μου σύρκας ἐσθίει ποδός.

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

νῦν δὲ μ' ἐὼν ὀλίγος τε καὶ οὕτιδανός καὶ άεικής,
the difference will be felt if we substitute the common words,

νῦν δὲ μ' ἐὼν μικρός τε καὶ ἀσθενικός καὶ άειδῆς.
καὶ

δέφρον ἀεικέλιον καταθεῖς ὀλίγην τε τράπεζαν,

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

δης τοὺς τραγῳδοὺς ἐκείμοδες, ὡς ἄν οὐδεὶς ἀν εἶποι ἐν τῇ δια-

λέκτῳ τούτῳ χρώσται, οἶον τὸ δωμάτων ἀπὸ ἄλλα μὴ

ἀπὸ δωμάτων, καὶ τὸ σέθεν καὶ τὸ ἔγω δὲ νῦν καὶ τὸ

1' Αχιλλέως πέρι ἄλλα μὴ περὶ 'Ἀχιλλέως, καὶ ὡσα ἄλλα

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

ἰδωτικὸν ἐν τῇ λέξει ἀπαντὰ τὰ τοιαῦτα. ἐκεῖνὸς δὲ τούτῳ

ἡμῶν. ἔστιν δὲ μέγα μὲν τὸ ἐκάστῳ τῶν εἰρημένων προτόν- 9

τῶν χρῆσθαι, καὶ διπλοῦς ὁνόμασι καὶ γλώσσαις, πολὺ δὲ

μέγιστον τὸ μεταφορικὸν εἶναι. μόνον γὰρ τούτῳ οὐτε παρ’

ἀλλον ἔστι λαβεῖν εὑφυίας τε σημείον ἔστιν τὸ γὰρ εὖ

μεταφέρειν τὸ τὸ δρόμων θεωρεῖν ἐστιν. τῶν δὲ ὁνομάτων τὰ 10

μὲν διπλὰ μάλιστα ἀρμόττει τοῖς διθυράμβοις, αἱ δὲ γλῶσσαι

τοῖς ἤρωικοῖς, αἱ δὲ μεταφορὰ τοῖς ἰαμβεῖοι. καὶ ἐν

μὲν τοῖς ἤρωικοῖς ἀπαντὰ χρῆσιμα τὰ εἰρημένα, ἐν δὲ τοῖς

ἰαμβεῖοι διὰ τὸ ὅτι μάλιστα λέξει μικρεῖσθαι ταῦτα ἀρ-

μόττει τῶν ὁνομάτων ὅσοις καὶ ἐν λόγῳς τις χρή-

σαιτο ἐστὶ δὲ τὰ τοιαῦτα τὸ κύριον καὶ μεταφορὰ καὶ κόσμος.

15 περὶ μὲν ὁν τραγῳδίας καὶ τῆς ἐν τῷ πράττειν μικρ-

σεως ἕστω ἡμῖν ἰκανὰ τὰ εἰρημένα.

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1 Odysse. xx. 259, δέφρον ἀεικέλιον καταθεῖς ὀλίγην τε τράπεζαν.
2 Πιαί xvi. 265.

   τὸ ἔως βωύσιν ὡς Δ: τὸς μετρ. apogr.: et μετρ. Δ 1459 a 4.
   δὲν post ἐν add. Δ: om. apogr.: τοῦ Gomperz: ὅδιος Σ, ut videtur
   (Ellis) τοὺς apogr.: τί δ:
Or, if for the line,
\[ \delta\varphi\rho\nu\ \acute{a}\varepsilon\kappa\epsilon\lambda\iota\nu\ k\alpha\alpha\tau\varepsilon\iota\varsigma\ \dot{\omicron}l\iota\gamma\nu\ \tau\varepsilon\ \tau\rho\acute{a}p\varepsilon\zeta\alpha\iota\nu, \]
we read,
\[ \delta\varphi\rho\nu\ \mu\omicron\chi\theta\eta\nu\rho\nu\ k\alpha\alpha\tau\varepsilon\iota\varsigma\ \mu\iota\kappa\rho\acute{a}n\ \tau\varepsilon\ \tau\rho\acute{a}p\varepsilon\zeta\alpha\iota\nu. \]
Or, for \[ \eta\iota\omicron\varsigma\ \beta\omicron\omicron\omicron\omicron\omicron\iota\varsigma\iota\nu, \eta\iota\omicron\varsigma\ \kappa\rho\acute{a}z\omicron\omicron\omicron\omicron\omicron\omicron. \]

Again, Arirphades ridiculed the tragedians for using 8 phrases which no one would employ in ordinary speech: for example, \[ \delta\omicron\mu\acute{a}t\omega\nu\ \acute{a}p\omicron\ \delta\omicron\mu\acute{a}t\omega\nu, \]
\[ 1450\ \sigma\omicron\epsilon\omicron\nu, \ \acute{e}\gamma\omicron\ \delta\acute{e}\ \nu\omicron, \ 'A\chi\iota\ll\acute{e}\varsigma\ \pi\acute{e}r\ \iota\ \delta\omicron\acute{a}l\iota\ll\acute{e}\varsigma, \ \text{and the like. It is precisely because such phrases are not part of the current idiom that they give distinction to the style.} \]
This, however, he failed to see.

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

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

Concerning Tragedy and imitation by means of action this may suffice.
Περι δὲ τῆς διηγηματικῆς κἂν ἐν <λ> μέτρῳ μημητικῆς, ὅτι δεῖ τοὺς μύθους καθάπερ ἐν ταῖς τραγῳδίαις συνιστάναι δραματικοῖς καὶ περὶ μίαν πράξειν ὅλην καὶ τελείαν, ἐξουσια
20 ἀρχὴν καὶ μέσα καὶ τέλος, ὡς ὅσπερ ἐξήν ἐν ὅλῳ ποιήν τὴν οἰκείαν ἡδονήν, δήλουν, καὶ μὴ ὁμοίας ἱστορίας τὰς συν-
θέσεις εἶναι, ἐν αἷς ἀνάγκη οὐχὶ μᾶς πράξεως ποιεῖσθαι δήλωσιν ἄλλα ἐνός χρόνου, ὅσα ἐν τούτῳ συνέβη περὶ ἕνα
ἡ πλείους, ὅπως ἐπικοινωνήσει πρὸς ἄλληλα. Ὅσπερ 2
25 γὰρ κατὰ τοὺς αὐτοὺς χρόνους ἦ τ' ἐν Σαλαμῶν ἐγένετο
ναυμαχία καὶ ἦ ἐν Σικελία Καρχηδονίων μάχη οὖν πρὸς τὸ αὐτὸ συντείνουσαι τέλος, οὕτω καὶ ἐν τοῖς ἑφεξῆς
χρόνοις ἐνίοτε γίνεται θάτερον μετὰ θάτερον, ἐξ ὅν ἐν
οὖν γίνεται τέλος. σχεδὸν δὲ οἱ πολλοὶ τῶν ποιητῶν τοῦτο 30 δρόμοι. διὸ, ὅσπερ εἰπομεν ἡδή, καὶ ταύτῃ βεσπεσίοις ἄν 3
φανεῖν ὁμηρός παρὰ τοὺς ἄλλους, τῷ μηδὲ τὸν πόλεμον
καίπερ ἐχοντα ἀρχὴν καὶ τέλος ἐπιχειρῆσαι ποιεῖν ὅλον·
λίαν γὰρ ἐν μέγας καὶ οὕκ εὐσύνοπτος ἐμελλεν ἐσεθαι,
ἡ τῷ μεγάθει μετράξοντα καταπεπληγμένον τῇ ποικίλα.
35 μὲν δ' ἐν μέρος ἀπολαβοῦν ἐπεισοδίοις κέχρηται αὐτῶν
πολλοῖς, οἷον νεόν καταλόγῳ καὶ ἄλλοις ἐπεισοδίοις, οἷς
dιαλαμβάνει τὴν ποίησιν. οἱ δ' ἄλλοι περὶ ἕνα ποιοῦσι
1458 b καὶ περὶ ἕνα χρόνον καὶ μίαν πράξειν πολυμερῆ, οἷον ἀ

17. καὶ ἐνι μέτρῳ scripsi (cf. 1449 b 11, 1459 b 32): καὶ ἐν μέτρῳ codd.: καὶ en ἐκαμέτρῳ Heinsius 18. συνιστάναι Λ ὄν (cf. 1453 b 4, 1457 b 12): συν-
estάναι coni. Vahlen 20. τοιει Λ 21. ὁμολα ἱστορίας τὰς συνθέσεις Dacier (confirmat aliquatenus Arabes); ὁμολα ἱστορίας τὰς συνθέσεις codd.: 

XXIII  As to that poetic imitation which is narrative in form and employs a single metre, the plot manifestly ought, as in a tragedy, to be constructed on dramatic principles. It should have for its subject a single action, whole and complete, with a beginning, a middle, and an end. It will thus resemble a single and coherent picture of a living being and produce the pleasure proper to it. It will differ in structure from historical compositions, which of necessity present not a single action, but a single period, and all that happened within that period to one person or to many, little connected together as the events may be. For as the sea-fight at Salamis and the battle with the Carthaginians in Sicily took place at the same time, but did not tend to any one result, so in the sequence of events, one thing sometimes follows another, and yet no single result is thereby produced. Such is the practice, we may say, of most poets. Here again, then, as has been already observed, the transcendant 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 Κύτρια ποιήσας καὶ τὴν μικρὰν Ἰλιάδα. τουγαροῦν ἐκ 4 μὲν Ἰλιάδος καὶ Ὀδυσσείας μία τραγῳδία ποιεῖ ταῦτα ἐκ-
τέρας ἢ δύο μόναι, ἐκ δὲ Κυπρίων πολλαὶ καὶ τῆς μι-
5 κρᾶς Ἰλιάδος [πλέον] ὡκτῶ, οἴον ὅπλων κρίσις, Φιλοκτῆ-
της, Νεοστόλεμος, Εὐφύπτυλος, πτωχεία, Λάκαναι, Ἰλίου
πέρσις καὶ ἄπόλους [καὶ Σίμων καὶ Τροφάδες].

XXIV Ἔτι δὲ τὰ εἰδὴ ταυτὰ δεῖ ἐχειν τὴν ἑποτοιαίαν τῇ τραγῳ-
δίᾳ, ἢ γὰρ ἀπλῆν ἢ πεπληγμένην ἢ ἠθικὴν ἢ παθητικὴν.
10 καὶ τὰ μέρη ἐξω μελετοῖας καὶ ὄψεως ταυτὰ· καὶ γὰρ
περιπτευόμεθα καὶ ἀναγνωρίσουμε καὶ παθημάτωι· ἐτι
τὰς διανοιὰς καὶ τὴν λέξιν ἐχεῖν καλῶς. ὅσι ἄπασιν 2
"Ομηρὸς κέχρηται καὶ πρῶτος καὶ ἱκανῶς. καὶ γὰρ καὶ
τῶν ποιημάτων ἑκάτερον συνεστήκη ἢ μὲν Ἰλίας ἀπλοῦν
15 καὶ παθητικὸν, ἢ δὲ Ὅδυσσεια πεπληγμένον (ἀναγνώρισις
γὰρ διόλου) καὶ ἠθικὴ· πρὸς γὰρ τούτοις λέξει καὶ διανοιά
πάντα ἕπερβεβληκαν. διαφέρει δὲ κατὰ τῇς συντάσσεσις 3
τὸ μήκος ἢ ἑποτοιαία καὶ τὸ μέτρον. τοῦ μὲν οὖν μῆκος δρος
ἱκανὸς ὁ εἰρημένος· δύνασθαι γὰρ δεὶ συνορᾶσθαι τὴν ἀρχὴν
ωκτὸ καὶ τὸ τέλος. ἐν δὲ τούτῳ, εἰ τῶν μὲν ἀρχαιῶν ἐλάτ-
tους αἱ συντάσσεις εἶν, πρὸς δὲ τὸ πλήθος τραγῳδιῶν τῶν
eἰς μᾶν ἀκρόασιν τιθεμένων παρῆκοιεν. ἐχεῖ δὲ πρὸς τὸ 4
ἐπεκτείνεσθαι τὸ μέγεθος πολύ τι ἡ ἑποτοιαία ἱδιον διὰ
τὸ ἐν μὲν τῇ τραγῳδίᾳ μὴ ἐνδέχεσθαι ἀμα πραττόμεναι

1459 b 2. Κύτρια Reiz: κυπρικά Δη 4. μόναι pr. Αη 5 et 7. πλέω
et καὶ Σίμων καὶ Τροφάδες secl. Hermann 7. πρωίδες pr. Αη (τ supr. scn.
m. rec.) 8. ἔτι δὲ bis Αη δὲ απογρ.: δὴ Δη 9. ἠθικήν om.
Σ 11. καὶ ἠθικὸν post ἀναγνωρίσεων add. Susenmilh 13. ἱκανοὶ απογρ.:
ἱκανοί Αη 14. ποιημάτων Αη 15. ἀναγνωρίσεις Christ 16. ἠθικὸν
corr. rec. m. Αη γὰρ Δη: δὲ απογρ. 17. πάντας απογρ. 21. πρὸς
δὲ απογρ.: πρῶθε Αη τὸ αντε τραγῳδίων add. Tucker 22. fort.
καθιερέων Richards
author of the Cypria and of the Little Iliad. For this reason the Iliad and the Odyssey each furnish the subject of one tragedy, or, at most, of two; while the Cypria supplies materials for many, and the Little Iliad for eight—the Award of the Arms, the Philoctetes, the Neoptolemus, the Eurypylus, the Mendicant Odysseus, the Laconian Women, the Fall of Ilium, the Departure of the Fleet.

XXIV Again, Epic poetry must have as many kinds as Tragedy: it must be simple, or complex, or 'ethical,' or 'pathetic.' The parts also, with the exception of song and scenery, are the same; for it requires Reversals of Intention, Recognitions, and Tragic Incidents. Moreover, the thoughts and the diction must be artistic. In all these respects Homer is our earliest and sufficient model. Indeed each of his poems has a twofold character. The Iliad is at once simple and 'pathetic,' and the Odyssey complex (for Recognition scenes run through it), and at the same time 'ethical.' Moreover, in diction and thought he is supreme.

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

Epic poetry has, however, a great—a special—capacity for enlarging its dimensions, and we can see the reason. In Tragedy we cannot imitate several lines of
25 πολλὰ μέρη μμείβοιαι ἀλλὰ τὸ ἐπὶ τῆς σκηνῆς καὶ τῶν ὑποκριτῶν μέρος μόνων· εν δὲ τῇ ἐποποίᾳ διὰ τὸ διήγησιν εἶναι ἑστὶ πολλὰ μέρη ἀμα ποιεῖν περαινόμενα, υφ' ἄν οἰκείων δυτῶν αὐξεῖαι ἵ τοῦ ποιήματος ὅγκος. ὡστε τοῦτ' ἔχει τὸ ἀγάθων εἰς μεγαλοπρέπειαν καὶ τὸ μεταβάλλει τῶν ἀκούοντα καὶ ἐπεισοδίουν ἀνομοίους ἐπεισοδίους· τὸ γὰρ ὅμοιον ταχὺ πληροῦν ἐκπίπτειν ποιεῖ ταῖς τραγῳδίαις. τὸ δὲ 5 μέτρον τὸ ἤρωικόν ἀπὸ τῆς πείρας ἤρμοκεν. εἰ γὰρ τις ἐν ἀλλο τῶν μέτρων διηγηματικὴν μέμησιν ποιεῖτο ἣ ἐν πολλοῖς, ἀπρεπὲς ἂν φαινοιτο· τὸ γὰρ ἤρωικὸν στασιμῶτατον καὶ ὅγκοδεστατον τῶν μέτρων ἐστὶν (διὸ καὶ γλώττας καὶ μεταφορὰς δέχεται μάλιστα· περιττὴ γὰρ καὶ <ταύτη> ἢ διηγηματικὴ μέμησις τῶν ἄλλων). τὸ δὲ ἱαμβεῖον καὶ τετρά- 1460 ἀ μέτρου κινητικὰ, τὸ μὲν ὀρχηστικὸν τὸ δὲ πρακτικὸν. ἐτὶ δὲ 6 ἀτοπώτερον, εἰ μιγνύοι τις αὐτὰ, ὡσπερ Χαίρήμων. διὸ οὐδεὶς μακρὰ σύστασιν ἐν ἀλλῷ πεποίηκεν ἢ τῷ ἤρμοι, ἀλλ' ὡσπερ εἶπομεν αὐτῇ ἢ φύσις διδάσκει τὸ ὑμόττων [αὐτῇ] 5 [δι]αιρεῖοθαι. ὁμηρος δὲ ἀλλὰ τε πολλὰ ἄξιος ἐπαινεῖοθαι γ καὶ δὴ καὶ δι' ἄλλα μόνω τῶν ποιητῶν οὐκ ἄργοι δὲ δεὶ ποιεῖν αὐτῶν. αὐτῶν γὰρ δεὶ τὸν ποιητὴν ἐλάχιστα λέγειν· οὖ γὰρ ἐστὶ κατὰ ταύτα μμητῆς. οἱ μὲν οὖν ἄλλοι αὐτοί μὲν δὲ δλον
actions carried on at one and the same time; we must
confine ourselves to the action on the stage and the part
taken by the players. But in Epic poetry, owing to the
narrative form, many events simultaneously transacted
can be presented; and these, if relevant to the subject,
add mass and dignity to the poem. The Epic has here
an advantage, and one that conduces to grandeur of
effect, to diverting the mind of the hearer, and relieving
the story with varying episodes. For sameness of
incident soon produces satiety, and makes tragedies fail
on the stage.

As for the metre, the heroic measure has proved its
fitness by the test of experience. If a narrative poem
in any other metre or in many metres were now com-
posed, 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
άγωνυζονται, μιξούνται δὲ ὅλῳ καὶ ὅλῳ καὶ ὅλῳ τί [ἥδος] καὶ οὖδεν ἄθην ἄλλ' ἔχοντα ἥθη. δεὶ μὲν οὖν ἐν ταῖς 8 τραγῳδίαις ποιεῖν τὸ θαυμαστὸν, μᾶλλον δ' ενδέχεται ἐν τῇ ἐποποιίᾳ τὸ ἄλογον, δι' ὅ συμβαίνει μᾶλλον τὸ θαυ-
μαστὸν, διὰ τὸ μὴ ὁρᾶν εἰς τὸν πράττοντα· ἐπεὶ τὰ περὶ 15 τὴν Ἐκτόρος δίωξεν ἐπὶ σκηνής ὄντα γελοῖα ἃν φανείη, οἱ μὲν ἐστῶτες καὶ οὐ διώκοντες, ὁ δὲ ἀνανεῶν, ἐν δὲ τοῖς ἑπτὰς λαυθάνει. τὸ δὲ θαυμαστὸν ἡδύ· σημεῖΟν δὲ· τὰ πάντες γὰρ προστιθέντες ἀπαγγέλλουσιν ὡς χαρίζεσθε. δεδιδαχὲν 9 δὲ μάλιστα ὁμηρὸς καὶ τοὺς ἀλλ' ἄλογος ψευδῆ λέγειν ὡς δεῖ. 20 ἐστι δὲ τοῦτο παραλογισμός. οἴονται γὰρ ἀνθρώποι, ὅταν τοῦτο ὑπερτατείνῃ τί ἢ τὸ γιομενὸν γίνηται, εἰ τὸ ὑστερον ἐστιν, καὶ τὸ πρότερον εἶναι ἢ γίνεσθαι· τοῦτο δὲ ἐστὶ ψευδό. διὸ δὴ, ἂν τὸ πρῶτον ψευδός, ἀλλ' οὖδε, τοῦτον ὑπερτατείνῃ, ἀνάγκη <κάκειν> εἶναι ἢ γενέσθαι [ἡ] προσθείναι· διὰ γὰρ τὸ τοῦτο 25 εἰδέναι ἀλλήλες διν, παραλογισθεῖσαι ἡμῶν ἡ ψυχή καὶ τὸ πρῶτον ἡ διν. παράδειγμα δὲ τοῦτον ἐκ τῶν Νίπτρων. προσαρείσθαι 10 τε δεῖ ἀδύνατον ἀκοφυκαλλόν ἡ δυνάτα ἀπίθανα· τοὺς τε λόγους μη συνίστασθαί ἐκ μερῶν ἀλόγων, ἀλλὰ μάλιστα μὲν μὴ-

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
δὲν ἐχειν ἀλογος, εἰ δὲ μῆ. ἐξω τοῦ μυθεύματος, ὡσπερ 30 Οἰδίπους τὸ μή εἰδεναι πῶς ὁ Λάιος ἀνέθακεν. ἀλλὰ μῆ εἰ τῷ δράματι, ὡσπερ ἐν Ὡλέαρα οἱ τὰ Πύθια ἀπαγγέλλοντες, ἦ ἐν Μυσὶς ὁ ἄφωνος ἐκ Τεγέας εἰς τὴν Μυσίαν ἡμῶν ὡστε τὸ λέγειν ὅτι ἀνήρτητο ἢν ὁ μύθος γελοῖον. ἐξ ἀρχής γὰρ οὐ δεὶ συνιστασθαι τοιοῦτοι. ἀν δὲ θῇ καὶ φαίνεται 35 εὐλογοτέρως, ἐνδέχεσθαι καὶ ἄτοπον <ὁν>· ἐπεὶ καὶ τὰ τὰ Ὡδυσσεία ἀλογα τὰ περὶ τὴν ἐκθέσιν ὡς οὐκ ἦν ἢν ἀκετὰ 100 δῆλον ἢ γένοιτο, εἰ αὐτὰ φαύλος ποιητὴς ποιήσετε· νῦν δὲ τοῖς ἄλλοις ἀγαθοῖς ὁ ποιητὴς ἀφανίζει ἡδύμων τὸ ἄτοπον. τῇ δὲ λέξει δεῖ διατυποῦν ἐν τοῖς ἄργοις μέρεσιν καὶ μήτε 11 ἡδείκοις μήτε διανοητικοῖς αἰτοκρύπτει γὰρ πάλιν ἡ λίμν 5 λαμπρὰ λέξει τὰ τε ἦθη καὶ τὰς διανοίας.

XXV  Περὶ δὲ προβλημάτων καὶ λύσεων, εἴκ πόσων τε καὶ ποίων εἰδὼν ἐστιν, ὥδ' ἄν θεωροῦσιν γένοιτ' ἄν φανερῶν. ἐπεὶ γὰρ ἐστὶ μυθητῆς ὁ ποιητὴς ὡσπερανει ξωγράφος ἢ τῆς ἄλλος εἰκονοποιοῖς, ἀνάγκη μιμεῖσθαι τριῶν ὄντων τῶν ἄρι- 10 θυμῶν ἐν τι ἄει, ἢ γὰρ οἷα ἢν ἢ ἐστὶν, ἢ οἷα φασὶν καὶ δοκεῖ, ἢ οἷα εἶναι δεῖ. ταύτα δὲ ἐξαγγέλλεται λέξει <ἡ κυρίας 2 ὄνομας> ἢ καὶ γλώσσαις καὶ μεταφοράς· καὶ πολλὰ πάθη

irrational should, if possible, be excluded; or, at all events, it should lie outside the action of the play (as, in the Oedipus, the hero’s ignorance as to the manner of Laius’ death); not within the drama,—as in the Electra, the messenger’s account of the Pythian games; or, as in the Mysians, the man who comes from Tegea to Mysia without speaking. The plea that otherwise the plot would have been ruined, is ridiculous; such a plot should not in the first instance be constructed. But once the irrational has been introduced and an air of likelihood imparted to it, we must accept it in spite of the absurdity. Take even the irrational incidents in the Odyssey, where Odysseus is left upon the shore of Ithaca. How intolerable even these might have been would be apparent if an inferior poet were to treat the subject.

As it is, the absurdity is veiled by the poetic charm with which the poet invests it.

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

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

The poet being an imitator, like a painter or any other artist, must of necessity imitate one of three objects,—things as they were or are, things as they are said or thought to be, or things as they ought to be. The vehicle of expression is language,—either current terms or, it may be, rare words or metaphors. There are also many modifications of language, which we
ης λέξεως ἐστιν δίδομεν γὰρ ταύτα τοῖς ποιηταῖς. πρὸς δὲ τούτους 15 οὐχ ἢ αὐτὴ ὡφότης ἦστιν τῆς πολιτικῆς καὶ τῆς ποιητικῆς. αὐτὴς δὲ τῆς ποιητικῆς διττὴ ἀμαρτία, ἢ μὲν γὰρ καθ’ αὐτὴν, ἢ δὲ κατὰ συμβεβηκός. εἰ μὲν γὰρ <τ> prooileto μεμήσασθαι, <μὴ> το ὀρθῶς δὲ ἐμμήσατο δ’ αὐτὴς ἡ ἀμαρτία· εἰ δὲ τῷ προελέσατο μὴ ὀρθῶς, ἀλλὰ τῶν ἐπιπου <ἀρ’> ἠμφα τὰ 20 δεξία προβεβεβλήκετα ἡ το καθ’ ἐκάστην τέχνην ἀμάρτημα οἶον τὸ κατ’ ιατρικὴν ἢ ἀληθῆ τέχνην [ἢ ἀδύνατα πεποίηται] ὁποιανοῦ, οὐ καθ’ ἑαυτὴν. ὥστε δεῖ τὰ ἐπιτιμήματα εἰν τοῖς προβλήμασιν ἐκ τῶν ἐπισκοποῦντα λέειν. πρῶτον μὲν τὰ 5 πρὸς αὐτῆς τὴν τέχνην· εἰ ἀδύνατα πεποίηται, ἡμάρτηται· 25 ἀλλ’ ὀρθῶς ἔχει, εἰ τυγχάνει τοῦ τέλους τοῦ αὐτῆς (τὸ γὰρ τέλος εἰρηται), εἰ οὕτως ἐκπληκτικότερον ἢ αὐτὸ ἢ ἄλλο ποιεῖ μέρος. παράδειγμα ἤ τοῦ “Εκτόσος διώξεις. εἰ μέντοι τὸ τέλος ἢ μᾶλλον ἢ <μὴ> ἤττον ἐνεδέχετο ὑπάρχειν καὶ κατὰ τὴν περὶ τούτων τέχνην, [ἡμαρτήσθαι] οὐκ ὀρθῶς· δεῖ γὰρ εἰ ἐν- 30 δέχεται ὅλος μηδαμῆ ἡμαρτήσθαι. ἢτι ποτέρων ἐστὶ τὸ ἀμάρτημα, τῶν κατὰ τὴν τέχνην ἢ κατ’ ἄλλο συμβεβή- κός; ἔλαττον γὰρ εἰ μὴ ἤδει ὅτι ἔλαφος θῆλεα κέρατα οὐκ ἔχει ἢ εἰ ἀμμήτως ἐγραφέν. πρὸς δὲ τούτοις ἐὰν ἐπιτιμήματι ὅτι οὐκ ἄληθη, ἀλλ’ ἢςος <ὡς> δεῖ—οἶον καὶ

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

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

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

Further, if it be objected that the description is not a
35 Σοφοκλῆς ἐφη ἀυτὸς μὲν ὁιοὺς δεὶ ποιεῖν, Εὐριπίδην δὲ οἷοι εἰσίν—ταύτῃ λυτέον. εἰ δὲ μηδετέρας, ὅτι οὕτω φασίν· οἷον ἃ
tὰ περὶ θεῶν ἵσως γὰρ οὕτω βέλτιον οὕτω λέγειν, οὕτ' ἀληθῆ.
1461 a ἀλλ' <εἰ> ἐτυχεν ὅσπερ Ξενοφάνει. ἀλλ' οὕν φασιν. τὰ δὲ
ἵσως οὗ βέλτιον μὲν, ἀλλ' οὕτως εἰχεν, οἷον τὰ περὶ τῶν ὤπλων,
"ἐγχεα δὲ σφιν ὁρθ' ἐπὶ σαυρωτῆρος." ὃν τὸ γὰρ τὸν ἐνόμιζον, ὅσπερ καὶ νῦν Ἡλλυριοῖ. περὶ δὲ τὸ καλὸς ἢ μὴ 8
5 καλῶς ἢ εἰρηταὶ τινὶ ἢ πέπρακται, οὐ μόνον σκεπτέων εἰς
ἀυτὸ τὸ πεπραγμένον ἢ εἰρημένου βλέποντα εἰ σπουδαίον ἢ
φαίλον, ἀλλὰ καὶ εἰς τὸν πράττοντα ἢ λέγοντα, πρὸς ὃν ἢ
ὅτε ἢ ὅτῳ ἢ οὗ ἐνεκεῖν, οἷον ἢ μείζονος ἁγαθοῦ, ἵνα γέ-
νηται, ἢ μείζονος κακοῦ, ἵνα ἀπογένηται. τὰ δὲ πρὸς τὴν 9
10 λέξιν ὄροντα δεὶ διαλύειν, οἷον γλώττην "οὐρήσας μὲν πρῶ-
tον." κριν. ἵσως γὰρ οὗ τὸν ἠμόνους λέγει ἀλλὰ τοὺς φύ-
λακας, καὶ τὸν Δόλωνα "δὲ β' ἢ τοι εἰδος μὲν ἔχν κακός," 3
οὐ τὸ σῶμα ἀσύμμετρον ἀλλὰ τὸ πρόσωπον αἰσχρόν, τὸ
γὰρ εὐειδές οἱ Κρήτες εὐπρόσωπον καλοῦσιν καὶ τὸ "ξορό-
15 τερον δὲ κέραιε" 4 οὗ τὸ ἄκρατον ὡς οἰνόφλυξ οὖν ἀλλὰ τὸ
θάττον. τὰ δὲ κατὰ μεταφορὰν εἰρηταὶ, οἷον "πάντες μὲν 10

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

35. Εὐριπίδην Heinsius: εὐριπίδην codd. (tuetur Gomperz, cf. 1448 a 36
dόρπαῖος codd.) 37. οὕτω Riccardianus 16, corr. Vaticanus 1400: οὕτω
Ἀσ: om. Parisinus 2038 1461 a 1. <εἰ> coni. Vahlen ξενοφάνει vel
Ξενοφάνης apogr.: Ξενοφάνη Ας: παρά Ξενοφάνει Ritter: <εἰ περὶ> Ξενοφάνη
Tucker
οὐν Tywhitt: οὐν αὐτοῦ Ας: οὕτων Spengel
φαι. τὰ δὲ Stengel:
φασι τάδε. Ας 6. ei apogr.: ἢ Ἄς 7. commate distinx in post λέγοντα
τοῦς Carroll
6. οὕτω ἢ ἄς: οὕτων ei apogr. 9. ἢ add.
corr. Ἄς apogr. 12. δὲ β' ἢ τοι Vahlen: ὡς β' τοιον (corr. m. rec. β') Ἄς:
δὲ βα τοι οὗτος apogr.: εἰ ἢν ἄς 15. κέραι ἐν τὸν prob. Ἅς
16. τὰ Spengel: τὸ Ἅς πάντες Graevenhan: ἀλλα Ἅς et Homerus
true to fact, the poet may perhaps reply,—'But the objects are as they ought to be': just as Sophocles said that he drew men as they ought to be; Euripides, as they are. In this way the objection may be met. If, however, the representation be of neither kind, the poet may answer,—'This is how men say the thing is.' This applies to tales about the gods. It may well be that these stories are not higher than fact nor yet true to fact: they are, very possibly, what Xenophanes says of them. But anyhow, 'this is what is said.' Again, a description may be no better than the fact: 'still, it was the fact'; as in the passage about the arms: 'Upright upon their butt-ends stood the spears.' This was the custom then, as it now is among the Illyrians.

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

Other difficulties may be resolved by due regard to the usage of language. We may note a rare word, as in οὐρήσας μὲν πρῶτον, where the poet perhaps employs οὐρήσας 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 εὔειδές, 'well-favoured,' to denote a fair face. Again, ἐφόροτέρον δὲ κέραυ, 'mix the drink livelier,' does not mean 'mix it stronger' as for hard drinkers, but 'mix it quicker.'
ῥὰ θεοὶ τε καὶ άνέρες εὐδόν πανύχιοι."1 ἀμα δὲ φησιν "ἡ τοι άτ' ἐς πεδίων τὸ Τρωικόν ἀδρῆσειν, αὐλῶν συρῆγγων θ' ὄμαδον."2 τὸ γὰρ πάντες ἀντὶ τοῦ πολλοῦ κατὰ μεταφορὰν εἴρηται, τὸ γὰρ πᾶν πολύ τε· καὶ τὸ "οὐή δ' ἀμμορος"3 κατὰ μεταφορὰν, τὸ γὰρ γνωριμότατον μόνον. κατὰ 11 δὲ προσφείδιαι, ὥσπερ Ἰππίας ἠλευν ὁ Θάσιος τὸ "δίδομεν δὲ οἱ"4 καὶ "τὸ μὲν οὗ καταπύθεται ὀμμρῳ."5 τὰ δὲ διαίρε-12 σει, οἷον Ἐμπεδοκλῆς "αἰγα δὲ θυήτα ἐφύσοιτο, τὰ πρὶν μᾶ-25 θον ἀθάνατον <εἰναι> ζωρὰ τε πρὶν κέκρητο." τὰ δὲ ἀμφιβολία, 13 "παρόχηκεν δὲ πλεών νύξ."6 τὸ γὰρ πλεῖον ἀμφιβολόν ἐστιν. τὰ δὲ κατὰ τὸ έθος τῆς λέξεως· τῶν κεκραμένων <οἰονοῦ> οἶνον 14

1 Ἰππίας ii. 1, ἄλλοι μὲν ῥὰ θεοὶ τε καὶ άνέρες ἰπποκοροσταῖ εὐδόν πανύχιοι.
   Ἰδ. i. 1, ἄλλοι μὲν παρὰ νησίων ἀρωτῆσαι Παιαναχαιῶν 
   εὐδόν πανύχιοι.
2 Ἰδ. x. 11, ἕ τοι ἄτ' ἐς πεδίων τὸ Τρωικὸν ἀδρῆσειν,
   χαμαζέω πυρά πολλά τὰ καλεῖν Ἡλίδη πρό,
   αὐλῶν συρῆγγων τ' ἐνοτήν ὄμαδον τ' ἀνθρώπων.
3 Ἰδ. xviii. 489, οἷον δ' ἀμμορός ἐστι λαστρῶν Ὀυκεννόον.
4 Ἰδ. xxii. 297, δίδομεν δὲ οἱ εὐχοὶ ἰπποσυ. Sed in Ἰππίας ii. 15 (de 
   quo hic agitur) Τρώσσεσι δὲ κηδείν ἐφήσται.
5 Ἰδ. xxiii. 328, τὸ μὲν οὗ καταπύθεται ὀμμρῳ.
6 Ἰδ. x. 251, 
   μάλα γὰρ νύξ ἀνταί, ἑγύοθι δ' ἡμῶν,
   δοστα δὲ δὴ προβέβηκε, παρόχηκεν δὲ πλεών νυξ
   τῶν δύο μοραίων, τριτάτη δ' ἐτι μοῦρα λέξεσται.

17. ἰπποκοροσταῖ (Homerus) post ἀνέρες add. Christ, habuit iam Σ (cf. Arab.
   'ceteri quidem homines et dei qui equis armati insident') ἰπποταῖ
   post εὐδόν interciddiæ suspicatur Bywater
19. θ' ὄμαδον Sylburg: τε ὄμαδον (ὄμαδον apogr.) Ας 
   τοῦ add. apogr.: om. Δο
23. δὲ οἰ 
   apogr.: δέοι Ας 25. εἰναι add. Vettori ex Athenaeo x. 423 ἴνα 
   Athenaeus: ζωος codd. τε <ἀ> πρὸν Gomperz secutus Bergkian κέ- 
   κρητο (i sup. scv. m. rec.) Ας: κέκρητο apogr.: άκρητα Karsten (ed. 
   Empedocles) 26. πλεῖον Δο: πλεῖον apogr.: πλεῖον Ald. πλεῖον vel πλεῖον 
   apogr. 27. <δοια> τῶν κεκραμένων Vahlen: <δοια το> τῶν κεκρα- 
   μένων Uberweg: τῶν κεκραμένων Bursian <οἰονοῦ> Tucker: <εἰναι> 
   olim conioeci
Sometimes an expression is metaphorical, as 'Now all 10 gods and men were sleeping through the night,'—while at the same time the poet says: 'Often indeed as he turned his gaze to the Trojan plain, he marvelled at the sound of flutes and pipes.' 'All' is here used metaphorically for 'many,' all being a species of many. So in the verse,—'alone she hath no part . . . ,' ὕ ς, 'alone,' is metaphorical; for the best known may be called the only one.

Again, the solution may depend upon accent or 11 breathing. Thus Hippias of Thasos solved the difficulties in the lines,—διδόμεν (διδόμεν) ὑ ὶ, and τὸ μὲν ὅ (ὅ) καταπύθεται δμβρφ.

Or again, the question may be solved by punctuation, 12 as in Empedocles,—'Of a sudden things became mortal that before had learnt to be immortal, and things un-mixed before mixed.'

Or again, by ambiguity of construction,—as in 13 παρφίξηκεν δὲ πλέω νῦξ, where the word πλέω is ambiguous.

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

φαίνει ἐκεί, [ὅθεν πεποίηται "κατά δευτερότατον καταστέρωσον"] ὁδεὶς εἰρήται οἱ Γαμπρίδης "ἀλλ' αἰσχοκοιτε," 2 οὐ πιστών ἐκείνης καὶ χαλκεάς τοῖς τῶν σίδηρον ἐργαζόμενους. εἴη 15 δὲ ἁν τούτο γε <καὶ> κατὰ μεταφορὰν. δει δὲ καὶ οὗν ὅσον τι ὑπεραντισμᾶτι διὸ σημαίνειν, ἐπισκοπεῖν τοσαχῶς ἄν

35 [ἡ ὦσ] μᾶλλον οὖν τις ὑπολάβοι, κατὰ τὴν καταπτυχὴ η ὦς καὶ Πλαύκου λέγει, ὅτι ἐνα ἀλόγως προστολαμβάνοντι καὶ

αὐτοὶ καταψηφισάμενοι συλλογίζονται καὶ ὡς εἰρηκότος δὲ τι δοκεῖ ἐπιτιμῶσιν, ἀν ὑπεραντισμὰ ἦ τῇ αὐτῶν αἰσχεῖ. τοῦ

τοῦ δὲ πέπονθε τά περὶ Ἰκάρων. οἰονται γὰρ αὐτῶν Λάκωνα

5 εἰναι: ἄτοπον οὖν τὸ μη ἐντυχεῖν τῶν Τηλέμαχον αὐτῶν εἰς

Δακεδαίμονα ἐλθόντα. τὸ δὲ ἴσως ἔχει διὰτεροι Κεφαληνί

φαίνει, παρ' αὐτῶν γὰρ γημαί λέγουσι τῶν Ὁδυσσέα καὶ εἰναι Ἰκάρων ἀλλ' οὐκ Ἰκάρων. δὲ ἀμάρτημα δὴ τὸ

πρόβλημα εἰκὸς ἐστιν. ὅλως δὲ τὸ ἀδύνατον μὲν πρὸς τὴν 17

10 ποίησιν ἦ πρὸς τὸ βέλτιον ἦ πρὸς τὴν δόξαν δεῖ ἀνάγειν.

1 Iliad xxi. 592. 2 Ib. xx. 234. 3 Ib. xx. 273, τῇ ρ' ἐσχετο μέλικων ἐγχος.
to pour the wine to Zeus,' though the gods do not drink wine. So too workers in iron are called χαλκέας, or workers in bronze. This, however, may also be taken as a metaphor.

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

In general, the impossible must be justified by reference to artistic requirements, or to the higher
πρὸς τε γὰρ τῆς ποιήσεως αἰρετώτερον πιθανὸν ἀδύνατον ἢ ἀπίθανον καὶ δυνατόν. <καὶ ἵσως ἀδύνατον> τοιούτους εἰναι, οἷους Ζεύξις έγραφεν· ἀλλὰ βέλτιον· τὸ γὰρ παράδειγμα δεῖ ὑπερέχειν. πρὸς <δ’> ἂ φασιν, τάλογα· οὕτω τε καὶ ὅτι ποτὲ
15 οὐκ ἄλογών ἐστὶν εἰκὸς γὰρ καὶ παρὰ τὸ εἰκὸς γίνεσθαι. τὰ δὲ ὑπεναντίως εἰρημένα οὕτω σκοπεῖν, ὡσπερ οἱ ἐν τοῖς λόγοις ἔλεγχῳ, εἰ τὸ αὐτὸ καὶ πρὸς τὸ αὐτὸ καὶ ὑσαύτως, ὡστε καὶ λυτέον ἡ πρὸς δ’ αὐτὸς λέγει ἡ δ’ ἂν φρόνιμοι ὑποθεῖ
tαι. ὀρθῆ δ’ ἐπιτίμησις καὶ ἄλογία καὶ μοχθηρία, ὅταν μὴ ἀνάγκης οὕσης μηθεῖν χρῆσται τῷ ἄλογῳ, ὡσπερ Εὐριπίδης τῷ Αἰγεί, τῇ τῇ ποιηρίᾳ, ὡσπερ ἐν Ὀρέστῃ τοῦ Μενελαοῦ.
20 τά μὲν οὖν ἐπιτιμήματα ἐκ πέντε εἰδῶν φέρουσιν, ἡ γὰρ ὡς αὖ ἀδύνατα ἡ ὡς ἄλογα ἡ ὡς βλαβερὰ ἡ ὡς ὑπεναντία ἡ ὡς παρὰ τὴν ὀρθότητα τὴν κατὰ τέχνην. αἱ δὲ λύσεις ἐκ τῶν εἰρημένων ἀριθμῶν σκέπτεια, εἰσὶν δὲ δώδεκα.

XXVI  Πότερον δὲ βελτίων ἡ ἐποποικὴ μίμησις ἡ τραγική, διαπορήσειν ἂν τις. εἰ γὰρ ἡ ἡττον φορτικὴ βελτίων, τοιαῦ
tη δ’ ἡ πρὸς βελτίους θεατάς ἐστὶν αἱ, λίαν δὴλον ὅτι ἡ

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.

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,
ἀπανταὶ μιμομενὴ φορτικὴ· ὡς γὰρ οὐκ αἰσθανομένων ἂν
30 μὴ αὐτὸς προσῆλθη, πολλὴν κίνησιν κινοῦνται, οἶον οἱ φαιλουι
αὐληταὶ κυλίομενοι ἂν δίσκου δὲ μιμεῖσθαι, καὶ ἔλκοντες
τὸν κορυφαῖον ἂν Σκύλλαν αὐλῶσιν. ἡ μὲν οὖν τραγῳδία ἐξ ἅτιν, ὡς καὶ οἱ πρότερον τοὺς ὑποτέρους αὐτῶν φωνο
ὑποκρίτας· ὡς λίαν γὰρ ὑπερβάλλοντα πιθηκὸν ὁ Μυννήκος
35 τὸν Καλλιπίδην ἐκάλει, τοιαύτῃ δὲ δόξα καὶ περὶ Πυ-
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
μέρος τὴν μουσικήν καὶ τὰς ὁψεις, δὲ δὲ αἰ ἑδοναὶ συνισταν- ται ἐναργέστατα. εἶτα καὶ τὸ ἐναργῆς ἔχει καὶ ἐν τῇ ἄναγρω- σει καὶ ἐπὶ τῶν ἔργων. ἔτι τὸ ἐν ἐλάττων μῆκει τὸ τέλος 5

τῆς μιμήσεως εἶναι (τὸ γὰρ ἄθροιστερον ἦδιον ἢ πολλὰ κεκρα- μένου τῷ χρόνῳ. λέγω δ’ οἶον εἰ τοῖς τῶν Οἰδίπουν θείᾳ τῶν Σαφοκλέους ἐν ἐπεσιν ὅσοις ἐν Ἰλιάς). ἔτι ἢττον μία ἢ δὲ μιμήσις τῶν ἐποποιίων (σημεῖον δὲ: ἐκ γὰρ ὀποιασών 5 [μιμήσεως] πλείους τραγῳδίαι γίνονται), ὥστε εἶναι μὲν ἕνα μύθον ποιῶσιν, ἢ βραχέως δεικνύμενον μῦσιν φαίνεσθαι, ἢ ἦκολουθοῦντα τῷ συμμέτρῳ μῆκει ὕδαρῇ. * * λέγω δὲ οἶον εἶναι ἐκ πλείους πράξεως ἢ συγκειμένη, ὥσπερ ἡ Ἰλιάς ἔχει πολλὰ τοιαύτα μέρη καὶ ἡ Ὄδυσσεια ἢ καὶ καθ’ 10 ἑαυτὰ ἔχει μέγεθος· καὶ ταῦτα τὰ ποιήματα συνεστήκεν ὡς ἐνδέχεται ἄριστα καὶ ὅτι μάλιστα μίας πράξεως μιμή- σις. εἰ οὖν τούτους τε διαφέρει πᾶσιν καὶ ἔτι τῷ τῆς τέχνης τῷ ἔργῳ (δεῖ γὰρ οὖ τὴν τυχουσαν ἠδονὴν ποιεῖν αὐτὰς ἄλλα τὴν εἰρημένην), φανερῶν ὅτι κρείττων ἄν εἰ ἡ μᾶλλον τοῦ 15 τέλους τυγχάνουσα τῆς ἐποποιίας.

περὶ μὲν οὖν τραγῳδίας καὶ ἐποποιίας, καὶ αὐτῶν 8 καὶ τῶν εἰδῶν καὶ τῶν μερῶν, καὶ πόσα καὶ τὶ διαφέρει, καὶ τοῦ εὖ ἡ μῆ τίνες αἰτία, καὶ περὶ ἐπιτιμήσεως καὶ λύσεων, εἰρήσθω τοσαύτα. * *


1462 b 1. ἢδιον ἢ Maggi: ἢδειον ἢ Riccardianus 16: ἢδονὴ ἢ codd. 2. τῶν δισοῦν pr. ἢ codd. θείν ἢ οἱ codd. 3. ἢ Ὅδος Riccardianus 16: ἢ Ὅδος (fuit idia) ἢ codd. μία ἢ Bywater: ἢ μία ἢ codd. μία ὀποιασῶν Riccardianus 16

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. Thus if the story adopted by the poet has a strict unity, it must either be concisely told and appear truncated; or, if it conform to the Epic canon of length, it must seem weak and watery. <Such length implies some loss of unity,> if, I mean, the poem is constructed out of several actions, like the Iliad and the Odyssey, which have many such parts, each with a certain magnitude of its own. Yet these poems are as perfect as possible in structure; each is, in the highest degree attainable, an imitation of a single action.

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

Thus much may suffice concerning Tragic and Epic poetry in general; their several kinds and parts, with the number of each and their differences; the causes that make a poem good or bad; the objections of the critics and the answers to these objections. * * *