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THE  
POETICS OF ARISTOTLE

EDITED  
WITH CRITICAL NOTES AND A TRANSLATION

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## PREFACE

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 Of these, one or two appear to have carried general conviction (in particular, xxiii. 1); two are now withdrawn,—iii. 3 and xxv. 14, the latter in favour of <οίονοῦν> (Tucker).

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

There remains a conjecture which I previously relegated to the notes, but which I now take into the text with some confidence. It has had the good fortune to win the approval of many scholars, including the distinguished names of Professor Susemihl and Professor Tyrrell. I refer to οὐ (οὔτω MSS.) τὰ τυχόντα ὀνόματα in ix. 5. 1451 b 14 (= b 13 Bekk.), where the Arabic has 'names not given at random.' For the copyist's error cf. ix. 2. 1451 a 38 (= a 36 Bekk.), where A<sup>c</sup> has οὔτω, though οὐ τὸ rightly appears in the 'apographa': and for a similar

omission of οὐ in A<sup>c</sup> cf. vi. 12. 1450 a 32 (= a 30 Bekk.), οὐ ποιήσει ὃ ἦν τῆς τραγωδίας ἔργον, the indispensable negative being added in 'apogr.' and found in the Arabic. The emendation not only gives a natural instead of a strained sense to the words τὰ τυχόντα ὀνόματα, but also fits in better with the general context, as I have argued at some length in *Aristotle's Theory of Poetry and Fine Art* (ed. 2) pp. 367-9 (note).

Another conjecture of my own I have ventured to admit into the text. In the much disputed passage, vi. 8. 1450 a 14 (= a 12 Bekk.), I read <πάντες> ὡς εἰπεῖν for οὐκ ὀλίγοι αὐτῶν ὡς εἰπεῖν of the MSS., following the guidance of Diels and of the Arabic. I regard οὐκ ὀλίγοι αὐτῶν as a gloss which displaced part of the original phrase (see Crit. 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<sup>c</sup>, ought, I think, to be substituted in the text for the accepted reading ὀλίγον. The word ὀλίγον is a natural gloss on οὐδὲν ὡς εἰπεῖν, but not so οὐδὲν ὡς εἰπεῖν on ὀλίγον.

In two other difficult passages the *Rhetoric* may again be summoned to our aid. In xvii. 1. 1455 a 30 (= a 27 Bekk.) I have (as in the first edition) bracketed τὸν θεατὴν, the object to be supplied with ἐλάνθανεν being, as I take it, the poet, not the audience. This I have now illus-

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trated by another gloss of a precisely similar kind in *Rhet.* i. 2. 1358 a 8, where *λανθάνουσίν τε* [τούς 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 26 (= a 23 Bekk.), where A<sup>c</sup> gives the meaningless *ἄλλου δὲ*, I read (as in the first edition) *ἄλλ' οὐδὲ*, following the reviser of A<sup>c</sup>. This reading, which was accepted long ago by Vettori, has been strangely set aside by the chief modern editors, who either adopt a variant *ἄλλο δὲ* or resort to conjecture, with the result that *προσθεῖναι* at the end of the sentence is forced into impossible meanings. A passage in the *Rhetoric*, i. 2. 1357 a 17 ff., appears to me to determine the question conclusively in favour of *ἄλλ' οὐδὲ . . . ἀνάγκη . . . προσθεῖναι*. The passage runs thus: *ἐὰν γὰρ ἦ τι τούτων γνώριμον, οὐδὲ δεῖ λέγειν· αὐτὸς γὰρ τοῦτο προστίθησιν ὁ ἀκροατής, οἷον ὅτι Δωριεὺς στεφανίτην ἀγῶνα νενίκηκεν, ἱκανὸν εἰπεῖν ὅτι Ὀλύμπια γὰρ νενίκηκεν, τὸ δ' ὅτι στεφανίτης τὰ Ὀλύμπια, οὐδὲ δεῖ προσθεῖναι· γινώσκουσι 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 δεῖ λέγειν, οὐδὲ δεῖ προσθεῖναι*. One difficulty still remains. The subject to *εἶναι ἢ γενέσθαι* is omitted. To supply it in

thought is not, perhaps, impossible, but it is exceedingly harsh, and I have accordingly in this edition accepted Professor Tucker's conjecture, ἀνάγκη <κακείνο> εἶναι ἢ γενέσθαι.

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

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

(2) xxi. 1. 1457 a 41 (= a 35 Bekk.), where for *μεγαλιωτῶν* of the MSS. Diels has, by the aid of the Arabic, restored the word *Μασσαλιωτῶν*, and added a most ingenious and convincing explanation of Ἐρμοκαϊκόξανθος (see Crit. 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 *εὔχεσθαι*.

Another result of great importance has been established. In some fifty instances where the Arabic points to a Greek original diverging from the text of A<sup>c</sup>, it confirms the reading found in one or other of the 'apographa,' or conjectures made either at the time of the Renaissance, or in a more recent period. It would be too long to enumerate the passages here; they will be found noted as they occur. In most of these examples the reading attested by the Arabic commands our undoubting assent. It is, therefore, no longer possible to concede to A<sup>c</sup> 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 οἱ τοὺς
- vi. 7. 1450 a 18 (= a 17 Bekk.), <ὁ δὲ βίος>, omitting  
καὶ εὐδαιμονίας καὶ ἡ εὐδαιμονία of the MSS.
- xi. 6. 1452 b 10, [τούτων δὲ . . . εἴρηται]
- xviii. 6. 1456 a 26 (= a 24 Bekk.), <καὶ> εἰκὸς
- xx. 5. 1456 b 39 (= b 36 Bekk.), <οὐκ> ἄνευ
- xxi. 1. 1457 a 38, [καὶ ἀσήμου]. The literal translation of the Arabic is 'and of this some is compounded of significant and insignificant, only not in so far as it is significant in the noun'
- xxi. 1. 1457 a 41 (= a 36 Bekk.), Μασσαλιωτῶν (see above, p. xv.)
- xxv. 17. 1461 b 14, <καὶ ἕως ἀδύνατον>

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

*ὁμοίως ἱστορίας τὰς συνθέσεις*, for *καὶ μὴ ὁμοίως ἱστορίας τὰς συνήθεις* of the MSS. (In defence of the correction see note, p. 165 of *Aristotle's Theory of Poetry and Fine Art.*) The Arabic, as I learn from Professor Margoliouth, is literally 'and in so far as he does not introduce (or, there do not enter) into these compositions stories which resemble.' This version appears to deviate both from our text and from Dacier's conjecture. There is nothing here to correspond to *συνήθεις* of the MSS.; on the other hand, though *συνθέσεις* may in some form have appeared in the Greek original, it is not easy to reconstruct the text which the translation implies. Another conjecture, communicated privately to me by Mr. T. M'Vey, well deserves mention. It involves the simpler change of *ὁμοίως* to *οἷας*. The sense then is, 'and must not be like the ordinary histories'; the demonstr. *τοιούτους* being sunk in *οἷας*, and, by attraction, *οἷαι ἱστορίαι αἱ συνήθεις* becoming *οἷας 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 ἁρμονίας*: Arabic, 'when we depart from dialectic composition.' (The meaning, however, is obviously misunderstood.)
- vi. 18. 1450 b 14 (= b 12 Bekk.), *τῶν μὲν λόγων*:

Arabic, 'of the speech.' The *μὲν* is not represented, but, owing to the Syriac form of that particle being identical with the Syriac for the preposition 'of,' it was likely to be omitted here by the translator or copyist.

- xviii. 1. 1455 b 28 (= b 25 Bekk.). 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 21 (= a 19 Bekk.), *καὶ ἐν τοῖς ἀπλοῖς πράγμασι*: Arabic, 'and in the simple matters.'
- xix. 2. 1456 a 41 (= a 38 Bekk.), *τὰ πάθη παρασκευάζειν*: Arabic, 'to prepare the sufferings.'

More doubtful is xvii. 2. 1455 a 33 (= a 30 Bekk.), *ἀπὸ τῆς αὐτῆς φύσεως*: Arabic, 'in one and the same nature.' The Arabic mode of translation is not decisive as between the MSS. reading and the conjecture *ἀπ' αὐτῆς τῆς φύσεως*, but rather favours the former.

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

- ix. 9. 1451 b 34 (= b 31 Bekk.), *οἷα ἂν εἰκὸς γενέσθαι καὶ δυνατὰ γενέσθαι*: Arabic, 'there is nothing to prevent the condition of some things being 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 34 (= b 31 Bekk.), *οἷον Ὁρέστῃς ἐν τῇ Ἰφιγενείᾳ ἀνεγνώρισεν ὅτι Ὁρέστῃς*: Arabic, 'as in that which is called Iphigeneia, and that is whereby Iphigeneia argued that it was Orestes.' This seems to point to the omission of the first Ὁρέστῃς.

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 A° and the 'apographa.'
- x. 3. 1452 a 22 (= a 20 Bekk.). The words *γίγνεσθαι ταῦτα* are simply omitted in the Arabic.
- xxv. 18. 1461 b 20 (= b 17 Bekk.), *ὥστε καὶ αὐτὸν* MSS. The line containing these words is not represented in the Arabic.
- xxv. 19. 1461 b 22 (= b 19 Bekk.), *ὅταν μὴ ἀνάγκης οὔσης 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. W. Lock, who have written me notes on particular points, and to many reviewers by whose criticism I have profited. In a special sense I am indebted to Professor Susemihl for his review of my first edition in the *Berl. Phil. Wochenschr.*, 28th September 1895, as well as for the instruction derived from his numerous articles on the *Poetics*, extending over many years in Bursian's *Jahresbericht* and elsewhere. Among other reviewers to whom I feel

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

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

EDINBURGH, *November* 1897.





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## EDITIONS, TRANSLATIONS, ETC.

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

- Valla (G.), Latin translation. Venice, 1498.
- Aldine text, in *Rhetores Graeci*. Venice, Aldus, 1508.
- Latin translation, with the summary of Averroes (*ob.* 1198). Venice, Arrivabene, 1515.
- Pazzi (A.) [Paccius], *Aristotelis Poetica, per Alexandrum Paccium, patritium Florentinum, in Latinum conversa*. Venice, Aldus, 1536.
- Trincaveli, Greek text. Venice, 1536.
- Robertelli (Fr.), *In librum Aristotelis de Arte Poetica explicationes*. Florence, 1548.
- Segni (B.), *Rettorica e Poetica d' Aristotele tradotte di Greco in lingua volgare*. 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.), *Annotazioni nel libro della Poetica d' Aristotele, con la traduzione del medesimo libro in lingua volgare*. Venice, 1575.
- Casaubon (L.), edition of Aristotle. Leyden, 1590.
- Heinsius (D.) recensuit. Leyden, 1610.
- Goulston (T.), Latin translation. London, 1623, and Cambridge, 1696.
- Dacier, *La Poétique traduite en Français, avec des remarques critiques*. Paris, 1692.
- Batteux, *Les quatre Poétiques d' Aristote, d' Horace, de Vida, de Despréaux, avec les traductions et des remarques par l'Abbé Batteux*. Paris, 1771.

- Winstanley (T.), commentary on *Poetics*. Oxford, 1780.
- Reiz, *De Poetica Liber*. Leipzig, 1786.
- Metastasio (P.), *Estratto dell' Arte Poetica d' Aristotele e considerazioni 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.
- Tyrwhitt (T.), *De Poetica Liber. Textum recensuit, versionem refinxit, et animadversionibus illustravit Thomas Tyrwhitt*. Oxford, 1794.
- Buhle (J. T.) recensuit. Göttingen, 1794.
- Hermann (Godfrey), *Ars Poetica cum commentariis*. Leipzig, 1802.
- Gräfenham (E. A. W.), *De Arte Poetica librum denuo recensuit, commentariis illustravit, etc.* Leipzig, 1821.
- Raumer (Fr. v.), *Ueber die Poetik des Aristoteles und sein Verhältniss zu den neuern Dramatikern*. Berlin, 1829.
- Spengel (L.), *Ueber Aristoteles' Poetik in Abhandlungen der Münchener Akad. philos.-philol. Cl. II.* Munich, 1837.
- Ritter (Fr.), *Ad codices antiquos recognitam, latine conversam, commentario illustratam edidit Franciscus Ritter*. Cologne, 1839.
- Egger (M. E.), *Essai sur l'histoire de la Critique chez les Grecs, suivi de la Poétique d'Aristote et d'extraits de ses Problèmes, avec traduction française et commentaire*. Paris, 1849.
- Bernays (Jacob), *Grundzüge der verlorenen Abhandlung des Aristoteles über Wirkung der Tragödie*. Breslau, 1857.
- Saint-Hilaire (J. B.), *Poétique traduite en français et accompagnée de notes perpétuelles*. Paris, 1858.
- Stahr (Adolf), *Aristoteles und die Wirkung der Tragödie*. Berlin, 1859.
- Stahr (Adolf), German translation, with Introduction and notes. Stuttgart, 1860.
- Liepert (J.), *Aristoteles über den Zweck der Kunst*. Passau, 1862.
- Susemihl (F.), German translation, with Introduction and notes. Leipzig, 1865 and 1874.
- Vahlen (J.), *Beiträge zu Aristoteles' Poetik*. Vienna, 1865.
- Spengel (L.), *Aristotelische Studien IV.* Munich, 1866.
- Vahlen (J.) recensuit. Berlin, 1867.
- Teichmüller (G.), *Aristotelische Forschungen. I. Beiträge zur Erklärung der Poetik des Aristoteles. II. Aristoteles' Philosophie der Kunst*. Halle, 1869.
- Ueberweg (F.), German translation and notes. Berlin, 1869.

- Reinkens (J. H.), *Aristoteles über Kunst, besonders über Tragödie*.  
Vienna, 1870.
- Döring (A.), *Die Kunstlehre des Aristoteles*. Jena, 1870.
- Ueberweg (F.), *Ars Poetica ad fidem potissimum codicis antiquissimi A<sup>c</sup>  
(Parisiensis 1741)*. Berlin, 1870.
- Bywater (I.), *Aristotelia in Journal of Philology*, v. 117 ff. and xiv. 40 ff.  
London and Cambridge, 1873 and 1885.
- Vahlen (J.) iterum recensuit et adnotatione critica auxit. Berlin, 1874.
- Moore (E.), Vahlen's text with notes. Oxford, 1875.
- Christ (W.) recensuit. Leipzig, 1878 and 1893.
- Bernays (Jacob), *Zwei Abhandlungen über die Aristotelische Theorie des  
Drama*. Berlin, 1880.
- Brandscheid (F.), Text, German translation, critical notes and com-  
mentary. Wiesbaden, 1882.
- Wharton (E. R.), Vahlen's text with English translation. Oxford, 1883.
- Margoliouth (D.), *Analecta Orientalia ad Poeticam Aristotelicam*. Lon-  
don, 1887.
- Bénard (C.), *L'Esthétique d'Aristote*. Paris, 1887.
- Gomperz (T.), *Zu Aristoteles' Poetik*, I. (c. i.-vi.). Vienna, 1888.
- Heidenhain (F.), *Averrois Paraphrasis in librum Poeticae Aristotelis Jacob  
Mantino interprete*. Leipzig, 1889.
- Prickard (A. O.), *Aristotle on the Art of Poetry. A Lecture with two  
Appendices*. London, 1891.
- La Poétique d'Aristote, Manuscrit 1741 Fonds Grec de la Bibliothèque  
Nationale*. Préface de M. Henri Omont. Photolithographie de  
MM. Lumière. Paris, 1891.
- Carroll (M.), *Aristotle's Poetics in the Light of the Homeric Scholia*.  
Baltimore, 1895.
- Gomperz (T.), *Aristoteles' Poetik*. Uebersetzt und eingeleitet. Leipzig,  
1895.
- Gomperz (T.), *Zu Aristoteles' Poetik*, II., III. Vienna, 1896.





# ARISTOTLE'S POETICS

## ANALYSIS OF CONTENTS

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

II. The Objects of Imitation.

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

III. The Manner of Imitation.

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

IV. The Origin and Development of Poetry.

Psychologically, Poetry may be traced to two causes, the instinct of Imitation, and the instinct of Harmony and Rhythm.

Historically viewed, Poetry diverged early in two directions: traces of this twofold tendency are found in the Homeric poems: Tragedy and Comedy exhibit the distinction in a developed form.

The successive steps in the history of Tragedy are enumerated.

V. Definition of the Ludicrous (*τὸ γελοῖον*), and a brief sketch of the rise of Comedy. Points of comparison between Epic Poetry and Tragedy. (The chapter is fragmentary.)

- VI. Definition of Tragedy. Six elements in Tragedy: three external, —namely, Scenic Presentment (*ὁ τῆς ὕψεως κόσμος* or *ὕψις*), Lyrical Song (*μελοποιία*), Diction (*λέξις*); three internal, —namely, Plot (*μῦθος*), Character (*ἦθος*), and Thought (*διάνοια*). Plot, or the representation of the action, is of primary importance; Character and Thought come next in order.
- VII. The Plot must be a Whole, complete in itself, and of adequate magnitude.
- VIII. The Plot must be a Unity. Unity of Plot consists not in Unity of Hero, but in Unity of Action.  
The parts must be organically connected.
- IX. (Plot continued.) Dramatic Unity can be attained only by the observance of Poetic as distinct from Historic Truth; for Poetry is an expression of the Universal, History of the Particular. The rule of probable or necessary sequence as applied to the incidents. Certain plots condemned for want of Unity.  
The best Tragic effects depend on the combination of the Inevitable and the Unexpected.
- X. (Plot continued.) Definitions of Simple (*ἀπλοῖ*) and Complex (*πεπλεγμένοι*) Plots.
- XI. (Plot continued.) Sudden Reversal or Recoil of the Action (*περιπέτεια*), Recognition (*ἀναγνώρισις*), and Tragic or disastrous Incident (*πάθος*) defined and explained.
- XII. The 'quantitative parts' (*μέρη κατὰ τὸ ποσόν*) of Tragedy defined:—Prologue, Episode, etc. (Probably an interpolation.)
- XIII. (Plot continued.) What constitutes Tragic Action. The change of fortune and the character of the hero as requisite to an ideal Tragedy. The unhappy ending more truly tragic than the 'poetic justice' which is in favour with a popular audience, and belongs rather to Comedy.
- XIV. (Plot continued.) The tragic emotions of pity and fear should spring out of the Plot itself. To produce them by Scenery or Spectacular effect is entirely against the spirit of Tragedy. Examples of Tragic Incidents designed to heighten the emotional effect.
- XV. The element of Character (as the manifestation of moral purpose) in Tragedy. Requisites of ethical portraiture. The rule of necessity or probability applicable to Character as to Plot. The 'Deus ex Machina' (a passage out of place here). How Character is idealised.
- XVI. (Plot continued.) Recognition: its various kinds, with examples.

- XVII. Practical rules for the Tragic Poet :
- (1) To place the scene before his eyes, and to act the parts himself in order to enter into vivid sympathy with the *dramatis personae*.
  - (2) To sketch the bare outline of the action before proceeding to fill in the episodes.
- The Episodes of Tragedy are here incidentally contrasted with those of Epic Poetry.
- XVIII. Further rules for the Tragic Poet :
- (1) To be careful about the Complication (*δέσις*) and *Dénouement* (*λύσις*) of the Plot ; especially the *Dénouement*.
  - (2) To unite, if possible, varied forms of poetic excellence.
  - (3) Not to overcharge a Tragedy with details appropriate to Epic Poetry.
  - (4) To make the Choral Odes—like the Dialogue—an organic part of the whole.
- XIX. Thought (*διάνοια*), or the Intellectual element, and Diction in Tragedy.
- Thought may be expressed either by the dramatic speeches—composed according to the rules of Rhetoric—or through the dramatic incidents, which speak for themselves.
- Diction falls largely within the domain of the Art of Declamation, rather than of Poetry.
- XX. Diction, or Language in general. An analysis of the parts of speech, and other grammatical details. (Probably interpolated.)
- XXI. Poetic Diction. The words and modes of speech admissible in Poetry : including Metaphor, in particular.
- A passage—probably interpolated—on the Gender of Nouns.
- XXII. (Poetic Diction continued.) How Poetry combines elevation of language with perspicuity.
- XXIII. Epic Poetry. It agrees with Tragedy in Unity of Action: herein contrasted with History.
- XXIV. (Epic Poetry continued.) Further points of agreement with Tragedy. The points of difference are enumerated and illustrated,—namely, (1) the length of the poem ; (2) the metre ; (3) the art of imparting a plausible air to incredible fiction.
- XXV. Critical Objections brought against Poetry, and the principles on which they are to be answered. In particular, an elucidation of the meaning of Poetic Truth, and its difference from common reality.
- XXVI. A general estimate of the comparative worth of Epic Poetry and Tragedy. The alleged defects of Tragedy are not essential to it. Its positive merits entitle it to the higher rank of the two.

## ABBREVIATIONS IN THE CRITICAL NOTES

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

ΑΡΙΣΤΟΤΕΛΟΥΣ  
ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ

## ΑΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ

I Περὶ ποιητικῆς αὐτῆς τε καὶ τῶν εἰδῶν αὐτῆς, ἣν τινα  
 1447<sup>a</sup> δύναμιν ἕκαστον ἔχει, καὶ πῶς δεῖ συνίστασθαι τοὺς μύθους  
 10 εἰ μέλλει καλῶς ἔξειν ἢ ποιήσῃς, ἔτι δὲ ἐκ πόσων καὶ  
 ποίων ἐστὶ μορίων, ὁμοίως δὲ καὶ περὶ τῶν ἄλλων ὅσα τῆς  
 αὐτῆς ἐστὶ μεθόδου, λέγωμεν ἀρξάμενοι κατὰ φύσιν πρῶ-  
 του ἀπὸ τῶν πρῶτων. ἐποποιία δὴ καὶ ἡ τῆς τραγωδίας 2  
 ποιήσῃς ἔτι δὲ κωμῳδία καὶ ἡ διθυραμβοποιητικὴ καὶ τῆς  
 15 αὐλητικῆς ἢ πλείστη καὶ κιθαριστικῆς πᾶσαι τυγχάνουσιν  
 οὔσαι μιμήσεις τὸ σύνολον, διαφέρουσι δὲ ἀλλήλων τρισίν, 3  
 ἢ γὰρ τῷ ἐν ἑτέροις μιμῆσθαι ἢ τῷ ἕτερα ἢ τῷ ἐτέ-  
 ρως καὶ μὴ τὸν αὐτὸν τρόπον. ὥσπερ γὰρ καὶ χρώμασι 4  
 καὶ σχήμασι πολλὰ μιμοῦνται τινες ἀπεικάζοντες (οἱ μὲν  
 20 διὰ τέχνης οἱ δὲ διὰ συνηθείας), ἕτεροι δὲ διὰ τῆς φωνῆς,  
 οὕτω καὶ ταῖς εἰρημέναις τέχναις· ἅπασαι μὲν ποιοῦνται  
 τὴν μίμησιν ἐν ῥυθμῷ καὶ λόγῳ καὶ ἁρμονίᾳ, τούτοις δ'  
 ἢ χωρὶς ἢ μεμιγμένοις· οἷον ἁρμονία μὲν καὶ ῥυθμῷ χρώ-

1447 a 9. ἕκαστον apogr.: ἕκαστο N A<sup>c</sup>. 12. λέγωμεν apogr.: λέγομεν  
 A<sup>c</sup>: habuit iam Σ var. lect., 'et dicamus et dicimus' Arabs. 17. τῷ  
 ἐν Forchhammer: 'imitatur rebus diversis' Arabs: τῷ γένει A<sup>c</sup>. 20.  
 φωνῆς: 'per sonos' Arabs: φύσεως Maggi: δι' αὐτῆς τῆς φύσεως Spengel.  
 21. καὶ ἐν apogr.: καὶ A<sup>c</sup>: καὶ Ald.



## ARISTOTLE'S POETICS

I  
1447 a 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 2 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 3 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 4 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 ἢ τε αὐλητικὴ καὶ ἢ κιθαριστικὴ κὰν εἴ τις  
 25 ἕτεροι τυγχάνουσιν οὔσαι τοιαῦται τὴν δύναμιν, οἷον ἢ τῶν  
 συρίγγων, αὐτῶ δὲ τῶ ῥυθμῶ [μιμοῦνται] χωρὶς ἀρμονίας 5  
 ἢ τῶν ὄρχηστῶν, καὶ γὰρ οὗτοι διὰ τῶν σχηματιζομένων  
 ῥυθμῶν μιμοῦνται καὶ ἤθη καὶ πάθη καὶ πράξεις· ἢ δὲ 6  
 [ἐποποιία] μόνον τοῖς λόγοις ψιλοῖς ἢ τοῖς μέτροις καὶ τού-  
 1447 b τοις εἴτε μιγνύσα μετ' ἀλλήλων εἶθ' ἐνὶ τινι γένει χρωμένη  
 τῶν μέτρων, <ἀνόνημος> τυγχάνουσα μέχρι τοῦ νῦν· 7  
 10 οὐδὲν γὰρ ἂν ἔχοιμεν ὀνομάσαι κοινὸν τοὺς Σώφρονος καὶ  
 Ξενάρχου μίμους καὶ τοὺς Σωκρατικούς· λόγους, οὐδὲ εἴ  
 τις διὰ τριμέτρων ἢ ἐλεγείων ἢ τῶν ἄλλων τιῶν τῶν τοιού-  
 των ποιῶτο τὴν μίμησιν· πλὴν οἱ ἄνθρωποι γε συνάπτουντες  
 τῶ μέτρῳ τὸ ποιεῖν ἐλεγειοποιούς, τοὺς δὲ ἐποποιούς ὀνομά-  
 15 ζουσιν, οὐχ ὡς κατὰ τὴν μίμησιν ποιητὰς ἀλλὰ κοινῇ κατὰ  
 τὸ μέτρον προσαγορεύοντες. καὶ γὰρ ἂν ἰατρικὸν ἢ φυσικόν 8  
 τι διὰ τῶν μέτρων ἐκφέρωσιν, οὕτω καλεῖν εἰώθασιν· οὐδὲν  
 δὲ κοινόν ἐστιν Ὀμήρῳ καὶ Ἐμπεδοκλεῖ πλὴν τὸ μέτρον· διὸ  
 τὸν μὲν ποιητὴν δίκαιον καλεῖν, τὸν δὲ φυσιολόγον μᾶλλον  
 20 ἢ ποιητὴν· ὁμοίως δὲ κὰν εἴ τις ἅπαντα τὰ μέτρα μιγνύων 9  
 ποιῶτο τὴν μίμησιν καθάπερ Χαιρήμων ἐποίησε Κένταυ-  
 ρον μικτὴν ῥαψωδίαν ἐξ ἁπάντων τῶν μέτρων, καὶ τοῦτον

25. τυγχάνουσιν apogr.: τυγχάνωσιν A<sup>c</sup>. τοιαῦται add. apogr.: habuit  
 codex Σ, unde Syrus-Arabs 'aliae artes similes vi.' 26. τῶ αὐτῶ  
 δὲ Σ male (Margoliouth). μιμοῦνται del. Spengel, quod confirmat  
 Arabs. 27. ἢ apogr.: 'ars instrumenti saltationis' Arabs: οἱ A<sup>c</sup>:  
 οἱ <χαριέστεροι> Gomperz: οἱ <χαριέντες> Zeller. ὄρχηστῶν Σ  
 male (Margoliouth). 29. ἐποποιία seclus. Ueberweg, om. iam Σ.  
 ψιλοῖς ἢ τοῖς μέτροις: ἢ τοῖς ψιλοῖς μέτροις conl. Vahlen. 1447 b 9.  
 ἀνόνημος add. Bernays, confirmante Arabe 'quae sine nomine est adhuc.'  
 15. κατὰ τὴν apogr.: τὴν κατὰ A<sup>c</sup>. 16. φυσικόν Heinsius: 're  
 physica' Arabs. 'Idem praestat Averroes' (Margoliouth): μουσικόν  
 codd. 22. μικτὴν om. Σ: μικτὴν ῥαψωδίαν delere voluit Tyrwhitt.  
 καὶ τοῦτον apogr.: καὶ A<sup>c</sup>, Vahlen: καὶ om. Σ: καίτοι Rassow, Gomperz.  
 Loci difficultatem transpositione verborum tollere vult Susemihl; 20-22  
 ὁμοίως δὲ . . . τῶν μέτρων post 12 τοιούτων collocat, commate ad τοιούτων

Thus in the music of the flute and the lyre, 'harmony' and rhythm alone are employed; also in other arts, such as that of the shepherd's pipe, which are essentially similar to these. In dancing, rhythm alone is used 5 without 'harmony'; for even dancing imitates character, emotion, and action, by rhythmical movement. There 6 is another art which imitates by means of language alone, and that either in prose or verse—which 1447 b verse, again, may either combine different metres or consist of but one kind—but this has hitherto been without a name.

For there is no common term we could apply to 7 the mimes of Sophron and Xenarchus and the Socratic dialogues on the one hand; and, on the other, to poetic imitations in iambic, elegiac, or any similar metre. People do, indeed, add the word 'maker' or 'poet' to the name of the metre, and speak of elegiac poets, or epic (that is, hexameter) poets, as if it were not the imitation that makes the poet, but the verse that entitles them all indiscriminately to the name. Even 8 when a treatise on medicine or natural science is brought out in verse, the name of poet is by custom given to the author; and yet Homer and Empedocles have nothing in common but the metre, so that it would be right to call the one poet, the other physicist rather than poet. On the same principle, even if a writer in his poetic 9 imitation were to combine all metres, as Chaeremon did in his Centaur, which is a medley composed of metres

ποιητὴν προσαγορευτέον. περὶ μὲν οὖν τούτων διωρίσθω  
 τούτου τὸν τρόπον· εἰσὶ δὲ τινες αἱ πᾶσι χρῶνται τοῖς εἰρη- 10  
 25 μένοις, λέγω δὲ οἶον ῥυθμῶ καὶ μέλει καὶ μέτρῳ, ὥσπερ  
 ἢ τε τῶν διθυραμβικῶν ποιήσεις καὶ ἢ τῶν νόμων καὶ ἢ  
 τε τραγωδία καὶ ἢ κωμωδία· διαφέρουσι δὲ ὅτι αἱ μὲν  
 ἅμα πᾶσιν αἱ δὲ κατὰ μέρος. ταύτας μὲν οὖν λέγω τὰς  
 διαφορὰς τῶν τεχνῶν, ἐν οἷς ποιοῦνται τὴν μίμησιν.

Π  
 1448 a ἐπεὶ δὲ μιμοῦνται οἱ μιμούμενοι πράττοντας, ἀνάγκη δὲ  
 τούτους ἢ σπουδαίους ἢ φαύλους εἶναι (τὰ γὰρ ἦθη σχεδὸν  
 αἰεὶ τούτοις ἀκολουθεῖ μόνους, κακία γὰρ καὶ ἀρετὴ τὰ ἦθη  
 διαφέρουσι πάντες), ἦτοι βελτίονας ἢ καθ' ἡμᾶς ἢ χείρονας  
 5 ἢ καὶ τοιούτους, ὥσπερ οἱ γραφεῖς· Πολύγνωτος μὲν γὰρ  
 κρείττους, Παύσων δὲ χείρους, Διονύσιος δὲ ὁμοίους εἵκαζεν·  
 δῆλον δὲ ὅτι καὶ τῶν λεχθεισῶν ἐκάστη μιμήσεων ἔξει 2  
 ταύτας τὰς διαφορὰς καὶ ἔσται ἕτερα τῶ ἕτερα μιμῆσθαι  
 τούτου τὸν τρόπον. καὶ γὰρ ἐν ὀρχήσει καὶ αὐλήσει καὶ 3  
 10 κιθαρίσει ἔστι γενέσθαι ταύτας τὰς ἀνομοιότητας· καὶ [τὸ]  
 περὶ τοὺς λόγους δὲ καὶ τὴν ψιλομετρίαν, οἶον Ὅμηρος  
 μὲν βελτίους, Κλεοφῶν δὲ ὁμοίους, Ἡγήμων δὲ ὁ Θάσιος ὁ  
 τὰς παρωδίας ποιήσας πρῶτος καὶ Νικοχάρης ὁ τὴν Δηλι-  
 ἀδα χείρους· ὁμοίως δὲ καὶ περὶ τοὺς διθυράμβους καὶ περὶ 4  
 15 τοὺς νόμους, ὥσπερ οἱ τοὺς Κύκλωπας Τιμόθεος καὶ Φιλό-

posito, delete 13 ποιῶτο τὴν μίμησιν et 22 καὶ ποιητὴν: sic efficitur ut  
 verbis φυσιολόγον μᾶλλον ἢ ποιητὴν προσαγορευτέον concludatur locus:  
 οὐκ ἤδη καὶ Ald., Bekker. 24. αἱ Gryph.: αἱ apogr.: οἱ A°:  
 'homines qui' Arabs. 26. διθυράμβων apogr. 28. πᾶσαι apogr.  
 οὖν apogr.: οὐ A°. 29. οἷς Vettori: αἷς A°. 1448 a 3. κακία  
 . . . ἀρετὴ apogr., Σ: κακία . . . ἀρετὴ A°. 7. δὴ Morel. 8.  
 τῶ apogr.: τὸ A°. 12. ὁ ante τὰς add. apogr. 13. τραγωδίας ut  
 videtur Σ, 'qui primus faciebat tragoediam' Arabs. Δειλιάδα A°  
 pr. man., fort. recte, ut in Iliadis parodia (Tyrrell: cf. Castelvetro). 15.  
 ὥσπερ οἱ τοὺς conl. Margoliouth: ὥσπερ οὕτως Σ ut videtur: ὥσπερ γὰς  
 codd.: ὥσπερ Ἀργᾶς Castelvetro: ὡς Πέρσας Vettori: ὥσπερ γὰρ conl.  
 Vahlen.

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

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

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

II  
1448 a 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 2 above mentioned will exhibit these differences, and become a distinct kind in imitating objects that are thus distinct. Such diversities may be found even in dancing, 3 flute-playing, and lyre-playing. So again in language, whether prose or verse unaccompanied by music. Homer, for example, makes men better than they are; Cleophon as they are; Hegemon the Thasian, the inventor of parodies, and Nicochares, the author of the Deliad, worse than they are. The same thing holds good of dithyrambs 4 and nomes; here too one may portray different types, as

ξενος[, μιμήσαιτο ἄν τις]· ἐν τῇ αὐτῇ δὲ διαφορᾷ καὶ ἡ τραγωδία πρὸς τὴν κωμωδίαν διέστηκεν, ἡ μὲν γὰρ χείρους ἢ δὲ βελτίους μιμῆσθαι βούλεται τῶν νῦν.

III ἔτι δὲ τούτων τρίτη διαφορὰ τὸ ὡς ἕκαστα τούτων  
 20 μιμήσαιτο ἄν τις. καὶ γὰρ ἐν τοῖς αὐτοῖς καὶ τὰ αὐτὰ μιμῆσθαι ἔστιν ὅτε μὲν ἀπαγγέλλοντα (ἢ ἕτερόν τι γιγνόμενον, ὡσπερ Ὀμηρος ποιεῖ, ἢ ὡς τὸν αὐτὸν καὶ μὴ μεταβάλλοντα), ἢ πάντας ὡς πράττοντας καὶ ἐνεργοῦντας [τούς μιμουμένους]. ἐν τρισὶ δὴ ταύταις διαφοραῖς ἡ μίμησις 2  
 25 ἔστιν, ὡς εἴπομεν κατ' ἀρχάς, ἐν οἷς τε καὶ ἂ καὶ ὡς. ὥστε τῇ μὲν ὁ αὐτὸς ἄν εἴη μιμητῆς Ὀμήρῳ Σοφοκλῆς, μιμοῦνται γὰρ ἄμφω σπουδαίους, τῇ δὲ Ἀριστοφάνει, πράττοντας γὰρ μιμοῦνται καὶ δρῶντας ἄμφω. ὅθεν καὶ δράματα καλεῖ- 3  
 30 ἀντιποιοῦνται τῆς τε τραγωδίας καὶ τῆς κωμωδίας οἱ Δωριεῖς (τῆς μὲν γὰρ κωμωδίας οἱ Μεγαρεῖς οἷ τε ἐνταῦθα ὡς ἐπὶ τῆς παρ' αὐτοῖς δημοκρατίας γενομένης, καὶ οἱ ἐκ Σικελίας, ἐκεῖθεν γὰρ ἦν Ἐπίχαρμος ὁ ποιητῆς πολλῶ πρότερος ὢν Χιονίδου καὶ Μάγνητος, καὶ τῆς τραγωδίας  
 35 ἔνιοι τῶν ἐν Πελοποννήσῳ)· ποιούμενοι τὰ ὀνόματα σημείων αὐτοὶ μὲν γὰρ κόμας τὰς περιοικίδας καλεῖν φασιν, Ἀθηναίους δὲ δῆμους, ὡς κωμωδοὺς οὐκ ἀπὸ τοῦ κωμάζειν λε-

16. [μιμήσαιτο ἄν τις] secl. conl. Vahlen. τῇ αὐτῇ δὲ Vettori: 'in eadem discrepantia' Arabs: ταύτη δὲ τῇ M. Casaubon: αὐτῇ δὲ τῇ codd.  
 18. τῶν νῦν om. ut videtur Σ. 21. ὅτε μὲν . . . γιγνόμενον: <ἢ> ὅτε μὲν ἀπαγγέλλοντα <ὅτε δ'> ἕτερόν τι γιγνόμενον Bywater secutus Gumposch, recte, ut opinor. Eodem fere pervenit Arabem secutus Margoliouth. τι seclus. Zeller, Spengel. 23. πάντας fort. secludendum (Bywater): πάντα I. Casaubon. τοὺς μιμουμένους seclusi: olim seclus. Vahlen: tuetur Σ. 25. Pro καὶ ἂ καὶ ὡς, ἀναγκαίως Σ (Margoliouth): καὶ ἂ add. apogr. 35. <δ'> ἔνιοι Bywater. 36. αὐτοὶ et Ἀθηναίους Spengel (cf. 1460 b 38): Ἀθηναίους iam editio Oxoniensis 1760: οὔτοι et ἀθηναῖοι codd.: Ἀθηναῖοι tuentur Wilamowitz, Gomperz.

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

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

These, then, as we said at the beginning, are the 2 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 3 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 *κῶμαι*, by the Athenians *δῆμοι*: and they assume that Comedians were so named not from *κωμάζειν*, ‘to



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

IV εἰοκάσι δὲ γεννῆσαι μὲν ὄλως τὴν ποιητικὴν αἰτίαι δύο  
 5 τινές καὶ αὗται φυσικαί. τό τε γὰρ μιμῆσθαι σύμφυτον 2  
 τοῖς ἀνθρώποις ἐκ παίδων ἐστί, καὶ τούτῳ διαφέρουσι  
 τῶν ἄλλων ζώων ὅτι μιμητικώτατόν ἐστι καὶ τὰς μαθή-  
 σεις ποιεῖται διὰ μιμήσεως τὰς πρώτας, καὶ τὸ χαίρειν  
 τοῖς μιμήμασι πάντας. σημεῖον δὲ τούτου τὸ συμβαῖνον 3  
 10 ἐπὶ τῶν ἔργων· ἂ γὰρ αὐτὰ λυπηρῶς ὀρώμεν, τούτων τὰς  
 εἰκόνας τὰς μάλιστα ἠκριβωμένας χαίρομεν θεωροῦντες, οἷον  
 θηρίων τε μορφὰς τῶν ἀτιμοτάτων καὶ νεκρῶν. αἴτιον δὲ 4  
 καὶ τούτου, ὅτι μανθάνειν οὐ μόνον τοῖς φιλοσόφοις ἤδιστον  
 ἀλλὰ καὶ τοῖς ἄλλοις ὁμοίως, ἀλλ' ἐπὶ βραχὺ κοινωνοῦσιν  
 15 αὐτοῦ. διὰ γὰρ τούτο χαίρουσι τὰς εἰκόνας ὀρῶντες, ὅτι 5  
 συμβαίνει θεωροῦντας μανθάνειν καὶ συλλογίζεσθαι τί ἕκα-  
 στον, οἷον ὅτι οὗτος ἐκεῖνος, ἐπεὶ ἐὰν μὴ τύχη προεωρακῶς,  
 οὐχ ἢ μίμημα ποιήσει τὴν ἡδονὴν ἀλλὰ διὰ τὴν ἀπερ-  
 γασίαν ἢ τὴν χροιάν ἢ διὰ τοιαύτην τινὰ ἄλλην αἰτίαν.  
 20 κατὰ φύσιν δὲ ὄντος ἡμῖν τοῦ μιμῆσθαι καὶ τῆς ἁρμονίας 6  
 καὶ τοῦ ῥυθμοῦ, τὰ γὰρ μέτρα ὅτι μόρια τῶν ῥυθμῶν  
 ἐστί φανερόν, ἐξ ἀρχῆς πεφυκότες καὶ αὐτὰ μάλιστα κατὰ  
 μικρὸν προϊόντες ἐγέννησαν τὴν ποίησιν ἐκ τῶν αὐτοσχε-

1448 b 1. καὶ τὸ ποιεῖν . . . προσαγορεύειν om. Arabs. 4. ὄλως om. Arabs. 5. αὗται apogr. : αὐταὶ A<sup>c</sup>. 13. τούτου apogr. : confirmat Arabs : τοῦτο A<sup>c</sup> : [καὶ τούτου] Zeller : καὶ [τούτου] Spengel : καὶ <λόγος> τούτου Bonitz. 18. οὐχ ἢ Hermann, iam Σ, ut videtur : οὐχι codd. τὴν ἡδονὴν om. Arabs. 20. δὴ conl. Vahlen (Beitr.) : δὲ codd. 22. καὶ αὐτὰ : πρὸς αὐτὰ Ald., Bekker : εἰς αὐτὰ καὶ Gomperz : καὶ αὐτὰ post μάλιστα traiciendum esse conl. Susemihl.



revel,' but because they wandered from village to village (κατὰ κόμας), being excluded contemptuously from the 1448<sup>b</sup> city. They add also that the Dorian word for 'doing' is δρᾶν, and the Athenian, πράττειν.

This may suffice as to the number and nature of the 4 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 3 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 4 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 5 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, 6 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. διεσπάρσθη δὲ κατὰ τὰ οἰκεία ἤθη ἢ ποιήσεις· 7  
 25 οἱ μὲν γὰρ σεμνότεροι τὰς καλὰς ἐμμοῦντο πράξεις καὶ  
 τὰς τῶν τοιούτων, οἱ δὲ εὐτελέστεροι τὰς τῶν φαύλων, πρῶ-  
 τον ψόγους ποιοῦντες, ὥσπερ ἄτεροι ὕμνους καὶ ἐγκώμια.  
 τῶν μὲν οὖν πρὸ Ὀμήρου οὐδενὸς ἔχομεν εἰπεῖν τοιούτου 8  
 30 ποίημα, εἰκὸς δὲ εἶναι πολλούς, ἀπὸ δὲ Ὀμήρου ἀρξαμένοις  
 ἔστιν, οἷον ἐκείνου ὁ Μαργίτης καὶ τὰ τοιαῦτα. ἐν οἷς καὶ  
 τὸ ἀρμόττον [ἱαμβεῖον] ἦλθε μέτρον, διὸ καὶ ἱαμβεῖον κα-  
 λεῖται νῦν, ὅτι ἐν τῷ μέτρῳ τούτῳ ἱάμβιζον ἀλλήλους· καὶ 9  
 ἐγένοντο τῶν παλαιῶν οἱ μὲν ἡρωικῶν οἱ δὲ ἱάμβων ποιη-  
 ταί. ὥσπερ δὲ καὶ τὰ σπουδαῖα μάλιστα ποιητῆς Ὀμηρος  
 35 ἦν, μόνος γὰρ οὐχ ὅτι εὐ ἀλλ<α> [ὅτι] καὶ μιμήσεις δραμα-  
 τικὰς ἐποίησεν, οὕτως καὶ τὰ τῆς κωμῳδίας σχήματα  
 πρῶτος ὑπέδειξεν, οὐ ψόγον ἀλλὰ τὸ γελοῖον δραματο-  
 ποιήσας· ὁ γὰρ Μαργίτης ἀνάλογον ἔχει, ὥσπερ Ἰλιάς  
 1449 a καὶ ἡ Ὀδύσσεια πρὸς τὰς τραγωδίας, οὕτω καὶ οὗτος πρὸς  
 τὰς κωμῳδίας. παραφανείσης δὲ τῆς τραγωδίας καὶ κω- 10  
 μῳδίας οἱ ἐφ' ἑκατέραν τὴν ποίησιν ὀρμῶντες κατὰ τὴν  
 οἰκείαν φύσιν οἱ μὲν ἀντὶ τῶν ἱάμβων κωμῳδοποιοὶ ἐγέν-  
 5 νοντο, οἱ δὲ ἀντὶ τῶν ἐπῶν τραγωδοδιδάσκαλοι διὰ τὸ  
 μεῖζονα καὶ ἐντιμότερα τὰ σχήματα εἶναι ταῦτα ἐκείνων.  
 τὸ μὲν οὖν ἐπισκοπεῖν εἰ ἄρ' ἔχει ἤδη ἢ τραγωδία τοῖς 11

27. ἄτεροι Spengel: ἕτεροι codd.

Gomperz: καὶ Ald.: κατὰ A<sup>c</sup>.

30. καὶ τὸ ἀρμόττον [ἱαμβεῖον]

31. ἱαμβεῖον seclus. Stahr.

35.

Alterum ὅτι seclus. Bonitz, quod confirm. Arabs.

δραματικὰς A<sup>c</sup>, Σ:

δραματικῶς apogr.

1449 a 7. εἰ ἄρα ἔχει apogr.: παρέχει A<sup>c</sup>: ἄρ'

ἔχει Vahlen.

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

Poetry now diverged in two directions, according to 7 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 8 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 9 writers of heroic or of lampooning verse.

As, in the serious style, Homer is preeminent among poets, standing alone not only in the excellence, but also in the dramatic form of his imitations, so he too first laid down the main lines of Comedy, by dramatising the ludicrous instead of writing personal satire. His *Margites* 1449 a bears the same relation to Comedy that the *Iliad* and *Odyssey* do to Tragedy. But when Tragedy and Comedy 10 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 11

εἶδεσιν ἰκανῶς ἢ οὐ, αὐτό τε καθ' αὐτό κρίνεται ἢ [ναί] καὶ πρὸς τὰ θέατρα, ἄλλος λόγος. γενομένη <δ> οὖν ἀπ' 12  
 10 ἀρχῆς αὐτοσχεδιαστική, καὶ αὐτὴ καὶ ἡ κωμῳδία, καὶ ἡ μὲν ἀπὸ τῶν ἐξαρχόντων τὸν διθύραμβον, ἡ δὲ ἀπὸ τῶν τὰ φαλλικά ἃ ἔτι καὶ νῦν ἐν πολλαῖς τῶν πόλεων διαμένει νομιζόμενα, κατὰ μικρὸν ἠϋξήθη προαγόντων ὅσον ἐγίγνετο φανερὸν αὐτῆς, καὶ πολλὰς μεταβολὰς μεταβαλοῦσα ἢ  
 15 τραγωδία ἐπαύσατο, ἐπεὶ ἔσχε τὴν αὐτῆς φύσιν. καὶ τό 13 τε τῶν ὑποκριτῶν πλῆθος ἐξ ἑνὸς εἰς δύο πρῶτος Λίσχυλος ἤγαγε καὶ τὰ τοῦ χοροῦ ἠλάττωσε καὶ τὸν λόγον πρωταγωνιστὴν παρεσκεύασεν, τρεῖς δὲ καὶ σκηνογραφίαν Σοφοκλῆς. ἔτι δὲ τὸ μέγεθος ἐκ μικρῶν μύθων καὶ λέ- 14  
 20 ξεως γελοίας διὰ τὸ ἐκ σατυρικοῦ μεταβαλεῖν ὄψ' ἀπεσεμνύθη. τὸ τε μέτρον ἐκ τετραμέτρου ἰαμβεῖον ἐγένετο· τὸ μὲν γὰρ πρῶτον τετραμέτρῳ ἐχρῶντο διὰ τὸ σατυρικὴν καὶ ὀρχηστικωτέραν εἶναι τὴν ποιήσιν, λέξεως δὲ γενομένης αὐτὴ ἢ φύσις τὸ οἰκτεῖον μέτρον εὔρε, μάλιστα γὰρ λεκτι-  
 25 κὸν τῶν μέτρων τὸ ἰαμβεῖον ἐστίν· σημεῖον δὲ τούτου· πλείστα γὰρ ἰαμβεῖα λέγομεν ἐν τῇ διαλέκτῳ τῇ πρὸς ἀλλήλους, ἐξάμετρα δὲ ὀλιγάκις καὶ ἐκβαίνοντες τῆς λεκτικῆς ἁρμονίας. ἔτι δὲ ἐπεισοδίων πλήθη. καὶ τὰ ἄλλ' 15

8. κρίνεται ἢ ναί. | καὶ A<sup>c</sup>: κρίνεται εἶναι καὶ apogr.: κρίναι καὶ Forchhammer: κρίνεται ἢ [ναί.] καὶ Bursian: fort. leg. κρίνεται εἶναι ἢ καὶ. Habuit Σ, ut videtur, αὐτῷ τε κατ' αὐτὸ εἶναι κρεῖττον ἢ πρὸς θάτερα (Margoliouth). 9. γενομένη οὖν apogr.: γενομένης οὖν A<sup>c</sup>: γενομένη δ' οὖν Bekker.

10. αὐτοσχεδιαστική apogr., Bekker: αὐτοσχεδιαστικῆς A<sup>c</sup>. 11. φαλλικά apogr.: φαυλλικά A<sup>c</sup>: φαυλικά vel φαῦλα Σ. 12. διαμένει apogr.: διαμένειν A<sup>c</sup>. 19. λέξεως: 'orationes' Arabs, i.e. λέξις Σ: <ἡ λέξις ἐκ> λέξεως Christ. Omissum vocab. collato Arabe id esse Margoliouth suspic. cuius vice Graeculi ὑψηγορία usurpant. 27. ἐξάμετρα: τετράμετρα Winstanley. eis λεκτικὴν ἁρμονίαν Wecklein (cf. Rhet. iii. 8. 1408 b 32): codicum lect. tutatur Arabs. Hunc locum 25 σημεῖον—28 ἁρμονίας suadente Usener seclus. Susemihl. 28. Post πλήθη punctum del. Gomperz. ἄλλα ὡς apogr.: ἄλλως A<sup>c</sup>: ἄλλα οἷς Hermann.

27. ἐξάμετρα: τετράμετρα Winstanley. eis λεκτικὴν ἁρμονίαν Wecklein (cf. Rhet. iii. 8. 1408 b 32): codicum lect. tutatur Arabs. Hunc locum 25 σημεῖον—28 ἁρμονίας suadente Usener seclus. Susemihl. 28. Post πλήθη punctum del. Gomperz. ἄλλα ὡς apogr.: ἄλλως A<sup>c</sup>: ἄλλα οἷς Hermann.

types or not; and whether it is to be judged in itself, or in relation also to the audience,—this raises another question. Be that as it may, Tragedy—as also Comedy<sup>12</sup>—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<sup>13</sup> the importance of the Chorus, and assigned the leading part to the dialogue. Sophocles raised the number of actors to three, and added scene-painting. It was not<sup>14</sup> till late that the short plot was discarded for one of greater compass, and the grotesque diction of the earlier satyric form for the stately manner of Tragedy. The iambic measure then replaced the trochaic tetrameter, which was originally employed when the poetry was of the satyric order, and had greater affinities with dancing. Once dialogue had come in, Nature herself discovered the appropriate measure. For the iambic is, of all measures, the most colloquial: we see it in the fact that conversational speech runs into iambic form more frequently than into any other kind of verse; rarely into hexameters, and only when we drop the colloquial intonation. The number of 'episodes' or acts was also increased, and the other embellishments added, of which tradition tells.

ὡς ἕκαστα κοσμηθῆναι λέγεται ἔστω ἡμῖν εἰρημένα.  
 30 πολὺ γὰρ ἂν ἴσως ἔργον εἴη διεξιέναι καθ' ἕκαστον.

V ἡ δὲ κωμῳδία ἐστὶν ὥσπερ εἵπομεν μίμησις φαν-  
 λοτέρων μὲν, οὐ μέντοι κατὰ πᾶσαν κακίαν, ἀλλὰ τοῦ  
 αἰσχροῦ ἐστὶ τὸ γελοῖον μόριον· τὸ γὰρ γελοῖον ἐστὶν  
 ἀμάρτημά τι καὶ αἰσχος ἀνόδυνον καὶ οὐ φθαρτικόν, οἷον  
 35 εὐθύς τὸ γελοῖον πρόσωπον αἰσχρόν τι καὶ διεστραμμένον  
 ἄνευ ὀδύνης. αἱ μὲν οὖν τῆς τραγωδίας μεταβάσεις καὶ 2  
 δι' ὧν ἐγένοντο οὐ λελήθασιν, ἡ δὲ κωμῳδία διὰ τὸ μὴ  
 1449 b σπουδάζεσθαι ἐξ ἀρχῆς ἔλαθεν· καὶ γὰρ χορὸν κωμῳδῶν  
 ὄψέ ποτε ὁ ἄρχων ἔδωκεν, ἀλλ' ἔθελονταί ἦσαν. ἤδη δὲ  
 σχήματά τινα αὐτῆς ἐχούσης οἱ λεγόμενοι αὐτῆς ποιηταὶ  
 μνημονεύονται. τίς δὲ πρόσωπα ἀπέδωκεν ἢ προλόγους 3  
 5 ἢ πλήθη ὑποκριτῶν καὶ ὅσα τοιαῦτα, ἠγγόηται. τὸ δὲ  
 μύθους ποιεῖν [Ἐπίχαρμος καὶ Φόρμις] τὸ μὲν ἐξ ἀρχῆς  
 ἐκ Σικελίας ἦλθε, τῶν δὲ Ἀθηνησιν Κράτης πρῶτος ἤρξεν  
 ἀφέμενος τῆς ἰαμβικῆς ιδέας καθόλου ποιεῖν λόγους καὶ  
 μύθους. ἡ μὲν οὖν ἐποποιία τῇ τραγωδίᾳ μέχρι μὲν τοῦ †  
 10 μετὰ μέτρον [μεγάλου] μίμησις εἶναι σπουδαίων ἠκολού-  
 θησεν· τῷ δὲ τὸ μέτρον ἀπλοῦν ἔχειν καὶ ἀπαγγελίαν

29. *περὶ μὲν οὖν τούτων τσαῦτα add. Ald. ante ἔστω.* 32. ἀλλ' ἢ τοῦ αἰσχροῦ Friedreich: ἀλλὰ <κατὰ τὸ γελοῖον,> τοῦ <δ'> αἰσχροῦ Christ: 'sed tantum res ridicula est de genere foedi quae est portio et ridicula' Arabs (Margoliouth), i.e. ἀλλὰ μόνον τὸ γελοῖον ἐστὶ τοῦ αἰσχροῦ ὃ μόριον ἐστὶ καὶ τὸ γελοῖον Σ (Susemihl), quod ex duabus lect. conflatum esse censet Susemihl (1) ἀλλὰ μόριον μόνον τὸ γελοῖον ἐστὶ τοῦ αἰσχροῦ, (2) ἀλλὰ τοῦ αἰσχροῦ μόριον ἐστὶ καὶ τὸ γελοῖον. 1449 b 3. οἱ λεγόμενοι: ὀλίγοι μὲν οἱ Castelvetro: ὀλίγοι μὲν [οἱ] Usener. 4. προλόγους A°: πρόλογον Christ: λόγους Hermann. 6. Ἐπίχαρμος καὶ Φόρμις seclus. Susemihl: <ἐκείθεν γὰρ ἦσθην> Ἐπίχαρμος καὶ Φόρμις post ἦλθε Bywater, collato Themistio, Or. xxvii. p. 337 A, recte, ut opinor. 9. μέχρι μόνου μέτρον μεγάλου codd.: μέχρι μὲν τοῦ μετὰ μέτρον Thurot (cf. Arab.): μέχρι μὲν τοῦ μέτρῳ <ἐν μήκει> μεγάλῳ coni. Susemihl: μέχρι μὲν τοῦ μέτρῳ Tyrwhitt: μέχρι μόνου <τοῦ διὰ λόγου ἐμ> μέτρον μεγάλου Ueberweg. 10. Pro μεγάλου codd., μετὰ λόγου Ald. et, ut videtur, Σ.



These we need not here discuss; to enter into them in 15 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, 2 and the authors of these changes, are well known, whereas Comedy has had no history, because it was not at first  
1449 b treated seriously. It was late before the Archon granted a comic chorus to a poet; the performers were till then voluntary. Comedy had already taken definite shape when comic poets, distinctively so called, are heard of. Who introduced masks, or prologues, or increased the 3 number of actors,—these and other similar details remain unknown. As for the plot, it came originally from Sicily; but of Athenian writers Crates was the first who, abandoning the 'iambic' or lampooning form, generalised his themes and plots.

Epic poetry agrees with Tragedy in so far as it is an 4 imitation in verse of characters of a higher type. They differ, in that Epic poetry admits but one kind of metre, and is narrative in form. They differ, again, in the

εἶναι, ταύτη διαφέρουσιν· ἔτι δὲ τῷ μήκει, <ἐπεὶ> ἢ μὲν  
 ὅτι μάλιστα πειράται ὑπὸ μίαν περίοδον ἡλίου εἶναι ἢ  
 μικρὸν ἐξαλλάττειν, ἢ δὲ ἐποποιία ἄριστος τῷ χρόνῳ,  
 15 καὶ τούτῳ διαφέρει· καίτοι τὸ πρῶτον ὁμοίως ἐν ταῖς  
 τραγωδίαις τοῦτο ἐποίουν καὶ ἐν τοῖς ἔπεσιν. μέρη δ' 5  
 ἐστὶ τὰ μὲν ταυτά, τὰ δὲ ἴδια τῆς τραγωδίας. διόπερ  
 ὅστις περὶ τραγωδίας οἶδε σπουδαίας καὶ φαύλης,  
 οἶδε καὶ περὶ ἐπῶν· ἃ μὲν γὰρ ἐποποιία ἔχει,  
 20 ὑπάρχει τῇ τραγωδίᾳ, ἃ δὲ αὐτῇ, οὐ πάντα ἐν τῇ  
 ἐποποιίᾳ.

VI περὶ οὖν τῆς ἐν ἑξαμέτροις μιμητικῆς καὶ περὶ  
 κωμωδίας ὕστερον ἐροῦμεν, περὶ δὲ τραγωδίας λέγωμεν  
 ἀναλαβόντες αὐτῆς ἐκ τῶν εἰρημένων τὸν γινόμενον ὄρον  
 25 τῆς οὐσίας. ἔστιν οὖν τραγωδία μίμησις πράξεως σπου- 2  
 δαίας καὶ τελείας μέγεθος ἔχουσας, ἡδυσμένῳ λόγῳ χωρὶς  
 ἐκάστῳ τῶν εἰδῶν ἐν τοῖς μορίοις, δρώντων καὶ οὐ δι'  
 ἀπαγγελίας, δι' ἐλέου καὶ φόβου περαίνουσα τὴν τῶν  
 τοιοῦτων παθημάτων κάθαρσιν. λέγω δὲ ἡδυσμένον μὲν 3  
 30 λόγον τὸν ἔχοντα ῥυθμὸν καὶ ἁρμονίαν καὶ μέλος, τὸ δὲ  
 χωρὶς τοῖς εἶδεσι τὸ διὰ μέτρων ἕνια μόνον περαίνεσθαι  
 καὶ πάλιν ἕτερα διὰ μέλους. ἐπεὶ δὲ πράττοντες ποιοῦν- 4  
 ται τὴν μίμησιν, πρῶτον μὲν ἐξ ἀνάγκης ἂν εἴη τι μόριον  
 τραγωδίας ὁ τῆς ὄψεως κόσμος, εἶτα μελοποιία καὶ λέξις,  
 35 ἐν τούτοις γὰρ ποιοῦνται τὴν μίμησιν. λέγω δὲ λέξις

12. διαφέρει Hermann, confirmat Arabs. <ἐπεὶ> ἢ μὲν Gomperz :

<ἢ> ἢ μὲν coni. Vahlen : ἢ μὲν γὰρ apogr. 15. διαφέρουσιν Christ.

16. ἔπεσιν et ἅπασιν var. lect. Σ (Diels), 'in omnibus epesi' Arabs.

20. αὐτῇ Α° : αὐτῇ apogr. : αὐτῇ Reiz. 24. ἀναλαβόντες Bernays :

ἀπολαβόντες codd. 27. ἐκάστῳ Tyrwhitt : ἐκάστου codd. 29.

παθημάτων corr. apogr., habuit iam Σ : μαθημάτων Α°.

30. μέλος : μέτρον Vettori : καὶ μέλος seclus. Tyrwhitt. 31. μόνον : μόρια Σ

('partes' Arabs).

ἔλεος as form of λυπη. because the pity of the



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

Of their constituent parts some are common to both, 5 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 2 serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative; through pity and fear effecting the proper purgation of these emotions. By 3 'language embellished,' I mean language into which rhythm, 'harmony,' and song enter. By 'the several kinds in separate parts,' I mean, that some parts are rendered through the medium of verse alone, others again with the aid of song.

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

is removed & it can be full of music. W.

*Handwritten notes in the right margin:*  
 This is not a small matter of propriety  
 if the tragedy is to be a life fully  
 a tragedy is to be a life fully  
 a tragedy is to be a life fully  
 a tragedy is to be a life fully

μὲν αὐτὴν τὴν τῶν μέτρων σύνθεσιν, μελοποιίαν δὲ ὁ  
 τὴν δύναμιν φανεράν ἔχει πᾶσιν. ἐπεὶ δὲ πράξεως ἐστὶ 5  
 μίμησις, πράττεται δὲ ὑπὸ τινῶν πραττόντων, οὗς ἀνάγκη  
 ποιούς τινας εἶναι κατὰ τε τὸ ἦθος καὶ τὴν διάνοιαν  
 1450 a (διὰ γὰρ τούτων καὶ τὰς πράξεις εἶναι φαμεν ποιῆς  
 τινας, πέφυκεν δὲ αἰτίας δύο τῶν πράξεων εἶναι,  
 διάνοιαν καὶ ἦθος, καὶ κατὰ ταύτας καὶ τυγχάνουσι  
 καὶ ἀποτυγχάνουσι πάντες), ἔστιν δὲ τῆς μὲν πράξεως 6  
 5 ὁ μῦθος ἢ μίμησις· λέγω γὰρ μῦθον τοῦτον τὴν σύνθεσιν  
 τῶν πραγμάτων, τὰ δὲ ἦθη, καθ' ὃ ποιούς τινας εἶναι  
 φαμεν τοὺς πράττοντας, διάνοιαν δέ, ἐν ὅσοις λέγοντες  
 ἀποδεικνύασιν τι ἢ καὶ ἀποφαίνονται γνώμην. ἀνάγκη 7  
 οὖν πάσης τραγωδίας μέρη εἶναι ἕξ, καθ' ἃ ποιά τις  
 10 ἐστὶν ἢ τραγωδία· ταῦτα δ' ἐστὶ μῦθος καὶ ἦθη καὶ  
 λέξεις καὶ διάνοια καὶ ὄψεις καὶ μελοποιία. οἷς μὲν  
 γὰρ μιμοῦνται, δύο μέρη ἐστίν, ὡς δὲ μιμοῦνται, ἕν, ἃ  
 δὲ μιμοῦνται, τρία, καὶ παρὰ ταῦτα οὐδέν. τούτοις μὲν 8  
 οὖν <πάντες> ὡς εἰπεῖν κέχρηται τοῖς εἶδεσιν· καὶ γὰρ  
 15 ὄψεις ἔχει πᾶν καὶ ἦθος καὶ μῦθον καὶ λέξιν καὶ μέλος  
 καὶ διάνοιαν ὡσαύτως. μέγιστον δὲ τούτων ἐστὶν ἢ τῶν 9

36. μέτρων: ὀνομάτων Hermann, collato 1450 b 16. 37. πᾶσιν Maggi:  
 πᾶσαν codd. 40. διὰ δὲ Zeller. διὰ γὰρ τούτων . . . πάντες in  
 parenthesi Thurot. 1450 a 2. πέφυκεν δὲ apogr.: πέφυκεν A<sup>c</sup>.  
 αἰτίας Christ: αἰτια codd. 3. καὶ κατὰ . . . πάντες nescio an post ποιῆς  
 τινας transponere praestet (Christ). 4. δὴ Eucken: δὲ codd. 5.  
 τοῦτον: τοῦτο Maggi: seclus. Christ (cf. Arab.). 6. καθὸ A<sup>c</sup>: καθ' ἃ  
 apogr. 9. καθοποία A<sup>c</sup>: καθ' ἃ ποιά apogr. 14. οὐκ ὀλίγοι αὐτῶν  
 ὡς εἰπεῖν codd.: ὀλίγοι αὐτῶν <ἅπαντες> ὡς εἰπεῖν Bywater: οὐκ ὀλίγοι  
 αὐτῶν <ἀλλὰ πάντες> ὡς εἰπεῖν Bursian: οὐκ ὀλίγοι αὐτῶν om. Σ, sed  
 πάντως (? = πάντες) add. Σ (vid. Margoliouth). Deleto igitur tanquam  
 gloss. οὐκ ὀλίγοι αὐτῶν, scripsi <πάντες> ὡς εἰπεῖν: cf. Rhet. i. 1. 1354 a  
 12, ὀλίγον codd., οὐδὲν ὡς εἰπεῖν A<sup>c</sup> in marg., ubi ὀλίγον glossema esse  
 suspicor, veram lect. οὐδὲν ὡς εἰπεῖν. Viam monstravit Diels, qui tamen  
 πάντες quoque omisso, τούτοις μὲν οὖν ὡς εἰπεῖν scripsit: οὐκ ὀλίγοι αὐτῶν  
 <ἀλλ' ἐν πᾶσι πάντες> Gomperz: οὐκ ὀλίγοι αὐτῶν <ἀλλὰ πάντες πᾶσι>  
 Zeller: <πάντες ἐν πᾶσιν αὐτῆς> Susemihl. 15. πᾶν iure suspexeris.

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.

1450 a It is these that determine the qualities of actions themselves; these—thought and character—are the two natural causes from which actions spring: on these causes, again, all success or failure depends. Hence, the Plot is the imitation of the action:—for by plot I here mean the arrangement of the incidents. By Character I mean that in virtue of which we ascribe certain qualities to the agents. Thought is required wherever a statement is proved, or, it may be, a general truth enunciated. Every Tragedy, therefore, must have six parts, which 7 parts determine its quality—namely, Plot, Character, Diction, Thought, Scenery, Song. Two of the parts constitute the medium of imitation, one the manner, and three the objects of imitation. And these complete the list. These elements have been employed, we may say, by 8 the poets to a man; in fact, every play contains Scenic accessories as well as Character, Plot, Diction, Song, and Thought.

But most important of all is the structure of the 9

πραγμάτων σύστασις. ἡ γὰρ τραγωδία μίμησις ἐστὶν οὐκ ἀνθρώπων ἀλλὰ πράξεως καὶ βίου. <ὁ δὲ βίος> ἐν πράξει ἐστὶν καὶ τὸ τέλος πρᾶξις τις ἐστίν, οὐ ποιότης.  
 20 εἰσὶν δὲ κατὰ μὲν τὰ ἦθη ποιοί τινες, κατὰ δὲ τὰς 10  
 πράξεις εὐδαιμόνες ἢ τούναντίον. οὐκ οὖν ὅπως τὰ ἦθη μιμῆσονται πρᾶττουσιν, ἀλλὰ τὰ ἦθη συμπαραλαμβάνουσιν διὰ τὰς πράξεις· ὥστε τὰ πράγματα καὶ ὁ μῦθος τέλος τῆς τραγωδίας, τὸ δὲ τέλος μέγιστον ἀπάντων.  
 25 ἔτι ἄνευ μὲν πράξεως οὐκ ἂν γένοιτο τραγωδία, ἄνευ 11  
 δὲ ἠθῶν γένοιτ' ἄν. αἱ γὰρ τῶν νέων τῶν πλείστων ἀήθεις τραγωδίαί εἰσιν καὶ ὅλως ποιηταὶ πολλοὶ τοιοῦτοι, οἶον καὶ τῶν γραφέων Ζεῦξις πρὸς Πολύγνωτον πέπυθεν· ὁ μὲν γὰρ Πολύγνωτος ἀγαθὸς ἠθογράφος, ἡ δὲ  
 30 Ζεύξιδος γραφή οὐδὲν ἔχει ἠθος. ἔτι εἴαν τις ἐφεξῆς 12  
 θῆ ῥήσεις ἠθικὰς καὶ λέξει καὶ διανοία εὖ πεποιημένας, οὐ ποιήσῃ ὃ ἦν τῆς τραγωδίας ἔργον, ἀλλὰ πολὺ μᾶλλον ἢ καταδεεστέροις τούτοις κεχρημένη τραγωδία, ἔχουσα δὲ μῦθον καὶ σύστασιν πραγμάτων. πρὸς 13  
 35 δὲ τούτοις τὰ μέγιστα οἷς ψυχαγωγεῖ ἡ τραγωδία, τοῦ μῦθου μέρη ἐστίν, αἱ τε περιπέτειαι καὶ ἀναγνωρίσεις. ἔτι σημεῖον ὅτι καὶ οἱ ἐγχειροῦντες ποιεῖν 14  
 40 σχεδὸν ἅπαντες. ἀρχὴ μὲν οὖν καὶ οἶον ψυχῆ ὁ μῦθος

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

22. πρᾶττουσιν: πρᾶττοντας ποιοῦσιν conl. Vahlen. συμπαραλαμβάνουσι Guelf.: συμπαραλαμβάνουσι Spengel: συμπεριλαμβάνουσιν Δ<sup>ο</sup>. 29. ἀγαθῶν Ald.

31. λέξει καὶ διανοία Vahlen: habuit iam Σ: λέξεις καὶ διανοίας codd.

32. οὐ add. apogr.: 'nequaquam' Arabs: fort. οὐδαμῶς Margoliouth.

39. συνιστάναι Thurot: συνίστασθαι codd.

incidents. For Tragedy is an imitation, not of men, but of an action and of life, and life consists in action, and its end is a mode of action, not a quality. Now 10 character determines men's qualities, but it is by their actions that they are happy or the reverse. Dramatic action, therefore, is not with a view to the representation of character: character comes in as subsidiary to the action. Hence the incidents and the plot are the end of a tragedy; and the end is the chief thing of all. Again, 11 without action there cannot be a tragedy; there may be without character. The tragedies of most of our modern poets fail in the rendering of character; and of poets in general this is often true. It is the same in painting; and here lies the difference between Zeuxis and Polygnotus. Polygnotus delineates character well: the style of Zeuxis is devoid of ethical quality. Again, if you string 12 together a set of speeches expressive of character, and well finished in point of diction and thought, you will not produce the essential tragic effect nearly so well as with a play which, however deficient in these respects, yet has a plot and artistically constructed incidents. Besides which, the most powerful elements of emotional 13 interest in Tragedy—Reversal or Recoil of the Action, and Recognition scenes—are parts of the plot. A further 14 proof is, that novices in the art attain to finish of diction and precision of portraiture before they can construct the plot. It is the same with almost all the early poets.

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

τῆς τραγωδίας, δεύτερον δὲ τὰ ἦθη. παραπλήσιον γάρ 15  
 1450 b ἔστιν καὶ ἐπὶ τῆς γραφικῆς· εἰ γὰρ τις ἐναλείψειε τοῖς  
 καλλίστοις φαρμάκοις χύδην, οὐκ ἂν ὁμοίως εὐφράνειεν  
 καὶ λευκογραφήσας εἰκόνα. ἔστιν τε μίμησις πράξεως  
 καὶ διὰ ταύτην μάλιστα τῶν πραττόντων. τρίτον δὲ ἡ  
 5 διάνοια. τοῦτο δὲ ἔστιν τὸ λέγειν δύνασθαι τὰ ἐνόντα 16  
 καὶ τὰ ἀρμόττοντα, ὅπερ ἐπὶ τῶν λόγων τῆς πολιτικῆς  
 καὶ ῥητορικῆς ἔργον ἐστίν· οἱ μὲν γὰρ ἀρχαῖοι πολι-  
 τικῶς ἐποίουν λέγοντας, οἱ δὲ νῦν ῥητορικῶς. ἔστιν δὲ 17  
 ἦθος μὲν τὸ τοιοῦτον ὃ δηλοῖ τὴν προαίρεσιν ὅποιά τις  
 10 [προ]αιρεῖται ἢ φεύγει· διόπερ οὐκ ἔχουσιν ἦθος τῶν  
 λόγων ἐν οἷς οὐκ ἔστι δῆλον ἢ ἐν οἷς μὴδ' ὅλως ἔστιν  
 ὅ τι [προ]αιρεῖται ἢ φεύγει ὁ λέγων. διάνοια δέ, ἐν  
 οἷς ἀποδεικνύουσί τι ὡς ἔστιν ἢ ὡς οὐκ ἔστιν ἢ καθόλου  
 τι ἀποφαίνονται. τέταρτον δὲ τῶν λεγομένων ἢ λέξις· 18  
 15 λέγω δέ, ὡσπερ πρότερον εἴρηται, λέξιν εἶναι τὴν διὰ  
 τῆς ὀνομασίας ἐρμηνείαν, ὃ καὶ ἐπὶ τῶν ἐμμέτρων καὶ  
 ἐπὶ τῶν λόγων ἔχει τὴν αὐτὴν δύναμιν. τῶν δὲ λοιπῶν 19  
 [πέντε] ἢ μελοποιία μέγιστον τῶν ἡδυσμάτων, ἢ δὲ ὄψις  
 ψυχαγωγικὸν μὲν, ἀτεχνότατον δὲ καὶ ἥκιστα οἰκείον  
 20 τῆς ποιητικῆς· <ἴσ>ως γὰρ τῆς τραγωδίας δύναμις καὶ  
 ἄνευ ἀγῶνος καὶ ὑποκριτῶν ἔστιν, ἔτι δὲ κυριωτέρα περι

41. παραπλήσιον . . . εἰκόνα supra collocavit post πραγμάτων v. 34 Castelvetro. 1450 b 3. τε codd.: γὰρ Hermann. 6. ἐπὶ τῶν λόγων secl.

M. Schmidt. 9. ὅποιά τις ἐν οἷς οὐκ ἔστι δῆλον ἢ προαιρεῖται ἢ φεύγει· διόπερ οὐκ ἔχουσιν ἦθος τῶν λόγων ἐν οἷς μὴδ' ὅλως ἔστιν ὃ τις (ὃ τι apogr.) προαιρεῖται ἢ φεύγει ὁ λέγων A<sup>c</sup>. Lectionem in textu receptam dedit Gomperz, alios secutus (cf. Christ). Deerrant in Σ ἐν οἷς οὐκ ἔστι δῆλον ἢ προαιρεῖται ἢ φεύγει, unde conii. Margoliouth ὃ δηλοῖ τὴν προαίρεσιν, ὅποια τις· omissis verbis ἐν οἷς . . . φεύγει. Susp. Susemihl ἐν οἷς οὐκ ἔστι . . . ἢ φεύγει et ἐν οἷς μὴδ' ὅλως ἔστιν . . . ἢ φεύγει var. lect. esse. 12. ὃ τι apogr.: ὃ τις A<sup>c</sup>. 14. τῶν λεγομένων Gomperz: τῶν μὲν λόγων codd. quod aut corrigendum aut delendum esse censeo. 18. πέντε A<sup>c</sup>: seclus. Spengel: om. iam Σ: πέμπτον apogr. 20. ἴσως Meiser: ὅλως Gomperz: ὡς A<sup>c</sup>: ἢ apogr.

14. τῶν λεγομένων Gomperz: τῶν μὲν λόγων codd. quod aut corrigendum aut delendum esse censeo. 18. πέντε A<sup>c</sup>: seclus. Spengel: om. iam Σ: πέμπτον apogr. 20. ἴσως Meiser: ὅλως Gomperz: ὡς A<sup>c</sup>: ἢ apogr.



the soul of a tragedy: Character holds the second place.

1450 b A similar fact is seen in painting. The most beautiful 15  
colours, laid on confusedly, will not give as much pleasure  
as the chalk outline of a portrait. Thus Tragedy is the  
imitation of an action, and of the agents, mainly with a  
view to the action.

Third in order is Thought,—that is, the faculty of 16  
saying what is possible and pertinent in given circum-  
stances. 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 17  
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 18  
Diction; by which I mean, as has been already said, the  
expression of our meaning in words; and its essence is  
the same both in verse and prose.

Of the remaining elements Song holds the chief place 19  
among the embellishments.

Scenery has, indeed, an emotional attraction of its  
own, but, of all the parts, it is the least artistic, and  
connected least with the art of poetry. For the power  
of Tragedy, we may be sure, is felt even apart from  
representation and actors. Besides, the production of

τὴν ἀπεργασίαν τῶν ὄψεων ἢ τοῦ σκευοποιοῦ τέχνη τῆς τῶν ποιητῶν ἐστίν.

VII διωρισμένων δὲ τούτων, λέγωμεν μετὰ ταῦτα ποίαν  
 25 τινὰ δεῖ τὴν σύστασιν εἶναι τῶν πραγμάτων, ἐπειδὴ  
 τοῦτο καὶ πρῶτον καὶ μέγιστον τῆς τραγωδίας ἐστίν.  
 κεῖται δὴ ἡμῖν τὴν τραγωδίαν τελείας καὶ ὅλης πράξεως 2  
 εἶναι μίμησιν ἐχούσης τι μέγεθος· ἐστὶν γὰρ ὅλον καὶ  
 μὴδὲν ἔχον μέγεθος. ὅλον δὲ ἐστὶν τὸ ἔχον ἀρχὴν καὶ 3  
 30 μέσον καὶ τελευτήν. ἀρχὴ δὲ ἐστὶν ὃ αὐτὸ μὲν μὴ ἐξ  
 ἀνάγκης μετ' ἄλλο ἐστίν, μετ' ἐκείνο δ' ἕτερον πέφυκεν  
 εἶναι ἢ γίνεσθαι, τελευτὴ δὲ τοῦναντίον ὃ αὐτὸ μετ'  
 ἄλλο πέφυκεν εἶναι ἢ ἐξ ἀνάγκης ἢ ὡς ἐπὶ τὸ πολὺ,  
 μετὰ δὲ τοῦτο ἄλλο οὐδέν, μέσον δὲ ὃ καὶ αὐτὸ μετ'  
 35 ἄλλο καὶ μετ' ἐκείνο ἕτερον. δεῖ ἄρα τοὺς συνεστῶτας  
 εὖ μύθους μῆθ' ὀπόθεν ἔτυχε ἀρχεσθαι μῆθ' ὕπου  
 ἔτυχε τελευτᾶν, ἀλλὰ κεχρηῆσθαι ταῖς εἰρημέναις ἰδέαις.  
 ἔτι δ' ἐπεὶ τὸ καλὸν καὶ ζῶον καὶ ἅπαν πρᾶγμα ὃ 4  
 συνέστηκεν ἐκ τινῶν οὐ μόνον ταῦτα τεταγμένα δεῖ  
 40 ἔχειν ἀλλὰ καὶ μέγεθος ὑπάρχειν μὴ τὸ τυχόν· τὸ γὰρ  
 καλὸν ἐν μεγέθει καὶ τάξει ἐστίν, διὸ οὔτε πάμμικρον  
 ἂν τι γένοιτο καλὸν ζῶον, συγχεῖται γὰρ ἢ θεωρία  
 ἐγγὺς τοῦ ἀναισθήτου χρόνου γινομένη, οὔτε παμμέγεθες,  
 1451 a οὐ γὰρ ἅμα ἢ θεωρία γίνεται ἀλλ' οἴχεται τοῖς θεωροῦσι  
 τὸ ἐν καὶ τὸ ὅλον ἐκ τῆς θεωρίας, οἷον εἰ μυρίων σταδίων  
 εἴη ζῶον· ὥστε δεῖ καθάπερ ἐπὶ τῶν σωμάτων καὶ ἐπὶ 5  
 τῶν ζῴων ἔχειν μὲν μέγεθος, τοῦτο δὲ εὐσύνοπτον εἶναι,

27. δὴ Bywater: δ' A<sup>c</sup>.

30. μὴ ἐξ ἀνάγκης codd.: ἐξ ἀνάγκης μὴ

Pazzi. 41. πᾶν μικρὸν A<sup>c</sup>: πάμμικρον Riccardianus 16: πᾶν μικρὸν

Laurentianus lx. 16. 43. χρόνου seclus. Bonitz, Spengel: tutatur

Arabs. πᾶν μέγεθος A<sup>c</sup>: παμμέγεθες Riccardianus 16: πᾶν μέγα

Laurentianus lx. 16. 1451 a 3. σωμάτων: συστημάτων Bywater.



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

VII These principles being established, let us now discuss 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 οὕτω καὶ ἐπὶ τῶν μύθων ἔχειν μὲν μῆκος, τοῦτο δὲ  
 εὐμνημόνευτον εἶναι. τοῦ μῆκους ὄρος <ὁ> μὲν πρὸς 6  
 τοὺς ἀγῶνας καὶ τὴν αἴσθησιν οὐ τῆς τέχνης ἐστίν· εἰ  
 γὰρ ἔδει ἑκατὸν τραγωδίας ἀγωνίζεσθαι, πρὸς κλειψύδρας  
 ἂν ἠγωνίζοντο, ὥσπερ ποτὲ καὶ ἄλλοτε εἰώθασιν. ὁ δὲ 7  
 10 κατ' αὐτὴν τὴν φύσιν τοῦ πράγματος ὄρος, ἀεὶ μὲν ὁ  
 μείζων μέχρι τοῦ σύνδηλος εἶναι καλλίων ἐστὶ κατὰ  
 τὸ μέγεθος· ὡς δὲ ἀπλῶς διορίσαντας εἰπεῖν, ἐν ὅσῳ  
 μεγέθει κατὰ τὸ εἰκὸς ἢ τὸ ἀναγκαῖον ἐφεξῆς γιγνομένων  
 συμβαίνει εἰς εὐτυχίαν ἐκ δυστυχίας ἢ ἐξ εὐτυχίας εἰς  
 15 δυστυχίαν μεταβάλλειν, ἱκανὸς ὄρος ἐστὶν τοῦ μεγέθους.

VIII μῦθος δ' ἐστὶν εἰς οὐχ ὥσπερ τινὲς οἴονται ἔαν περὶ  
 ἓνα ἦ· πολλὰ γὰρ καὶ ἄπειρα τῶ ἐνὶ συμβαίνει, ἐξ ὧν  
 [ἐνίων] οὐδέν ἐστιν ἓν· οὕτως δὲ καὶ πράξεις ἐνὸς  
 20 πολλαί εἰσιν, ἐξ ὧν μία οὐδεμία γίνεται πρᾶξις. διὸ 3  
 κληίδα Θησηίδα καὶ τὰ τοιαῦτα ποιήματα πεποιήκασιν·  
 οἴονται γάρ, ἐπεὶ εἰς ἦν ὁ Ἡρακλῆς, ἓνα καὶ τὸν μῦθον  
 εἶναι προσήκειν. ὁ δ' Ὀμηρος ὥσπερ καὶ τὰ ἄλλα 3  
 διαφέρει καὶ τοῦτ' ἔοικεν καλῶς ἰδεῖν ἢτοι διὰ τέχνην  
 25 ἢ διὰ φύσιν· Ὀδύσειαν γὰρ ποιῶν οὐκ ἐποίησεν  
 ἅπαντα ὅσα αὐτῶ συνέβη, οἶον πληγῆναι μὲν ἐν τῶ  
 Παρνασσῶ, μανῆναι δὲ προσποιήσασθαι ἐν τῶ ὑγερμῶ,

6. ὁ add. Bursian: πρὸς μὲν ἀρογρ. 8. κλειψύδραν ἀρογρ. 9.  
 εἰώθασιν M. Schmidt: 'sicut solemus dicere etiam aliquo tempore et  
 aliquando' Arabs: φασιν codd. 17. τῶ ἐνὶ ἀρογρ.: τῶι γένει A<sup>c</sup> (cf.  
 1447 a 17). 18. ἐνίων seclus. Spengel.

tude which may be easily embraced in one view; so in the plot, a certain length is necessary, and a length which can be easily embraced by the memory. The 6 limit of length in relation to dramatic competition and sensuous presentment, is no part of artistic theory. For had it been the rule for a hundred tragedies to compete together, the performance would have been regulated by the water-clock,—as indeed is the practice in certain other contests. But the limit as fixed by the nature of the drama itself is this:—the greater the length, the more beautiful will the piece be, so far as beauty depends on size, provided that the whole be perspicuous. And to define the matter roughly, we may say that the proper magnitude is comprised within such limits, that the sequence of events, according to the law of probability or necessity, will admit of a change from bad fortune to good, or from good fortune to bad.

VIII Unity of plot does not, as some persons think, consist in the unity of the hero. For infinitely various are the incidents in one man's life, which cannot be reduced to unity; and so, too, there are many actions of one man out of which we cannot make one action. Hence the 2 error, as it appears, of all poets who have composed a *Heracleid*, a *Theseid*, or other poems of the kind. They imagine that as *Heracles* was one man, the story of *Heracles* must also be a unity. But *Homer*, as in all 3 else he is of surpassing merit, here too—whether from art or natural genius—seems to have happily discerned the truth. In composing the *Odyssey* he did not include all the adventures of *Odysseus*—such as his wound on *Parnassus*, or his feigned madness at the mustering of

ὦν οὐδὲν θατέρου γενομένου ἀναγκαῖον ἦν ἢ εἰκὸς  
θάτερον γενέσθαι, ἀλλὰ περὶ μίαν πράξιν οἶαν λέγομεν  
 30 τὴν Ὀδύσειαν συνέστησεν, ὁμοίως δὲ καὶ τὴν Ἰλιάδα.  
 χρὴ οὖν καθάπερ καὶ ἐν ταῖς ἄλλαις μιμητικαῖς ἢ μία 4  
 μίμησις ἐνός ἐστιν οὕτω καὶ τὸν μῦθον, ἐπεὶ πράξεως  
 μίμησις ἐστι, μιᾶς τε εἶναι καὶ ταύτης ὅλης καὶ τὰ μέρη  
 συνεστάναι τῶν πραγμάτων οὕτως, ὥστε μετατιθεμένου  
 35 τινὸς μέρους ἢ ἀφαιρουμένου διαφέρεσθαι καὶ κινεῖσθαι  
 τὸ ὅλον· ὃ γὰρ προσὸν ἢ μὴ προσὸν μηδὲν ποιεῖ ἐπί-  
 δηλον, οὐδὲν μόριον τοῦ ὅλου ἐστίν.

IX φανερόν δὲ ἐκ τῶν εἰρημένων καὶ ὅτι οὐ τὸ τὰ  
 γενόμενα λέγειν, τοῦτο ποιητοῦ ἔργον ἐστίν, ἀλλ' οἶα ἂν  
 40 γένοιτο καὶ τὰ δυνατὰ κατὰ τὸ εἰκὸς ἢ τὸ ἀναγκαῖον.  
 1451 b ὁ γὰρ ἱστορικός καὶ ὁ ποιητὴς οὐ τῷ ἢ ἔμμετρα λέγειν 2  
 ἢ ἄμμετρα διαφέρουσιν, εἴη γὰρ ἂν τὰ Ἡροδότου εἰς  
 μέτρα τεθῆναι, καὶ οὐδὲν ἦττον ἂν εἴη ἱστορία τις μετὰ  
 μέτρου ἢ ἄνευ μέτρων, ἀλλὰ τούτῳ διαφέρει, τῷ τὸν  
 5 μὲν τὰ γενόμενα λέγειν, τὸν δὲ οἶα ἂν γένοιτο. διὸ καὶ 3  
 φιλοσοφώτερον καὶ σπουδαιότερον ποίησις ἱστορίας ἐστίν·  
 ἢ μὲν γὰρ ποίησις μᾶλλον τὰ καθόλου, ἢ δ' ἱστορία τὰ  
 καθ' ἕκαστον λέγει. ἐστὶν δὲ καθόλου μὲν, τῷ ποίῳ τὰ 4  
 ποῖα ἅπτα συμβαίνει λέγειν ἢ πράττειν κατὰ τὸ εἰκὸς  
 10 ἢ τὸ ἀναγκαῖον, οὗ στοχάζεται ἢ ποίησις ὀνόματα  
 ἐπιτιθεμένη, τὸ δὲ καθ' ἕκαστον, τί Ἀλκιβιάδης ἔπραξεν  
 ἢ τί ἔπαθεν. ἐπὶ μὲν οὖν τῆς κωμωδίας ἤδη τοῦτο 5  
 δηλον γέγονεν· συστήσαντες γὰρ τὸν μῦθον διὰ τῶν

28. ἦν ἢ ἀπογρ.: ἦν Α<sup>ο</sup>.29. λέγομεν ἀπογρ.: λέγοιμεν Α<sup>ο</sup>: ἂν

λέγοιμεν Vahlen.

33. καὶ ταύτης: ταύτης καὶ Susemihl.

35.

διαφέρεσθαι: ? διαφορεῖσθαι, cf. de Div. 2, 464 b 13: διαφθεῖρεσθαι conl. Margoliouth: habuit fort. utramque lect. Σ, 'corrumpatur et confundatur' Arabs.

36. ποιεῖ, ἐπίδηλον ὡς ἀπογρ.

38. οὐ τὸ ἀπογρ.: οὕτω Α<sup>ο</sup>.

40. [καὶ τὰ δυνατὰ] Maggi.

1451 b 4. τούτῳ . . . τῷ ἀπογρ.: τοῦτο

. . . τῷ Α<sup>ο</sup>: τοῦτο . . . τὸ Spengel.10. τὸ ἀπογρ.: τὸν Α<sup>ο</sup>.

the host—incidents between which there was no necessary or probable connexion: but he made the *Odyssey*, and likewise the *Iliad*, to centre round an action, that in our sense of the word is one. As therefore, in the other 4 imitative arts, the imitation is one, when the object imitated is one, so the plot, being an imitation of an action, must imitate one action and that a whole, the structural union of the parts being such that, if any one of them is displaced or removed, the whole will be disjointed and disturbed. For a thing whose presence or absence makes no visible difference, is not an organic part of the whole.

IX It is, moreover, evident from what has been said, that it is not the function of the poet to relate what has happened, but what may happen,—what is possible according to the law of probability or necessity. The 2  
 1451 b poet and the historian differ not by writing in verse or in prose. The work of Herodotus might be put into verse, and it would still be a species of history, with metre no less than without it. The true difference is that one relates what has happened, the other what may happen. Poetry, therefore, is a more philosophical and 3 a higher thing than history: for poetry tends to express the universal, history the particular. By the universal 4 I mean how a person of given character will on occasion speak or act, according to the law of probability or necessity; and it is this universality at which poetry aims in the names she attaches to the personages. The particular is—for example—what Alcibiades did or suffered. In Comedy this is already apparent: for here 5 the poet first constructs the plot on the lines of prob-

εικότων οὐ τὰ τυχόντα ὀνόματα ὑποτιθέασιν, καὶ οὐχ  
 15 ὥσπερ οἱ λαμβοποιοὶ περὶ τὸν καθ' ἕκαστον ποιούσιν.  
 ἐπὶ δὲ τῆς τραγωδίας τῶν γενομένων ὀνομάτων ἀντ- 6  
έχονται. αἴτιον δ' ὅτι πιθανόν ἐστὶ τὸ δυνατόν. τὰ  
 μὲν οὖν μὴ γενόμενα οὐπω πιστεύομεν εἶναι δυνατά, τὰ  
 δὲ γενόμενα φανερόν ὅτι δυνατά, οὐ γὰρ ἂν ἐγένετο, εἰ  
 20 ἦν ἀδύνατα. οὐ μὴν ἀλλὰ καὶ ἐν ταῖς τραγωδίαις ἐν 7  
 ἐνίαις μὲν ἐν ἡ δύο τῶν γνωρίμων ἐστὶν ὀνομάτων, τὰ  
 δὲ ἄλλα πεποιημένα, ἐν ἐνίαις δὲ οὐδ' ἓν, οἶον ἐν τῷ  
 Ἀγάθωνος ἄνθει· ὁμοίως γὰρ ἐν τούτῳ τὰ τε πράγματα  
 καὶ τὰ ὀνόματα πεποιήται, καὶ οὐδὲν ἦττον εὐφραίνει·  
 25 ὥστ' οὐ πάντως εἶναι ζητητέον τῶν παραδεδομένων 8  
 μύθων, περὶ οὓς αἱ τραγωδαί εἰσὶν, ἀντέχεσθαι. καὶ  
 γὰρ γελοῖον τοῦτο ζητεῖν, ἐπεὶ καὶ τὰ γνώριμα ὀλίγοις  
 γνωρίμα ἐστὶν ἀλλ' ὅμως εὐφραίνει πάντας. δῆλον οὖν 9  
 ἐκ τούτων ὅτι τὸν ποιητὴν μᾶλλον τῶν μύθων εἶναι δεῖ  
 30 ποιητὴν ἢ τῶν μέτρων, ὅσῳ ποιητῆς κατὰ τὴν μίμησιν  
 ἐστὶν, μιμεῖται δὲ τὰς πράξεις. κὰν ἄρα συμβῆ γενό-  
 μενα ποιεῖν, οὐθὲν ἦττον ποιητῆς ἐστὶ· τῶν γὰρ γενο-  
 μένων ἕνια οὐδὲν κωλύει τοιαῦτα εἶναι οἷα ἂν εἰκὸς  
 35 ποιητῆς ἐστὶν.

τῶν δὲ ἄλλων μύθων καὶ πράξεων αἱ ἐπεισοδιώδεις 10

14. οὐ (vel οὐχι) scripsi: 'nequaquam' Arabs: οὕτω codd., cf. 1451 a 38. ἐπιτιθέασιν apogr., Bekker. 15. τὸν Δ<sup>c</sup>: τῶν apogr. 20.

ἐν ἐνίαις apogr., Susemihl: ἐνίαις Δ<sup>c</sup>. 22. ἐν τῷ Ἀγάθωνος ἄνθει: 'quemadmodum si quis unum esse bonum statuit' Arabs: male Syrus legisse videtur ἐν τῷ ἀγαθὸν δεῖς ἂν θῆ (Margoliouth). Pro ἄνθει coni. Ἀνθεῖ (dat. Ἀνθεύς), cf. Parthenius περὶ ἐρωτικῶν παθημάτων, Mackail. 25. εἶναι seclus. Spengel. 26. αἱ <εὐδοκιμοῦσαι> τραγωδαί coni. Vahlen.

34. καὶ <οὐκ ἄλλως> δυνατὰ Susemihl: καὶ δυνατὰ γενέσθαι seclus. Vorländer, om. Arabs. 36. τῶν δὲ ἄλλων Tyrwhitt: τῶν δὲ ἀπλῶν codd.: ἀπλῶς δὲ τῶν Castelvetro.



ability, and then inserts characteristic names;—unlike the lampooners who write about particular individuals. But tragedians still keep to real names, the reason being 6 that what is possible is credible: what has not happened we do not at once feel sure to be possible: but what has happened is manifestly possible; otherwise it would not have happened. Still there are some tragedies in which 7 there are only one or two well known names, the rest being fictitious. In others, none are well known,—as in Agathon's *Flower*, where incidents and names alike are fictitious, and yet they give none the less pleasure. We must not, therefore, at all costs keep to the received 8 legends, which are the usual subjects of Tragedy. Indeed, it would be absurd to attempt it; for even familiar subjects are familiar only to a few, and yet give pleasure to all. It clearly follows that the poet or 'maker' 9 should be the maker of plots rather than of verses; since he is a poet because he imitates, and what he imitates are actions. And even if he chances to take an historical subject, he is none the less a poet; for there is no reason why some events that have actually happened should not conform to the law of the probable and possible, and in virtue of that quality in them he is their poet or maker.

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

εἰσὶν χεῖρισται. λέγω δ' ἐπεισοδιώδη μῦθον ἐν ᾧ τὰ  
 ἐπεισόδια μετ' ἄλληλα οὔτ' εἰκὸς οὔτ' ἀνάγκη εἶναι.  
 τοιαῦται δὲ ποιοῦνται ὑπὸ μὲν τῶν φαύλων ποιητῶν δι'  
 40 αὐτούς, ὑπὸ δὲ τῶν ἀγαθῶν διὰ τοὺς ὑποκριτάς· ἀγωνί-  
 σματα γὰρ ποιοῦντες καὶ παρὰ τὴν δύναμιν παρατεί-  
 1452 a νοντες μῦθον πολλάκις διαστρέφειν ἀναγκάζονται τὸ  
 ἐφεξῆς. ἐπεὶ δὲ οὐ μόνον τελείας ἐστὶ πράξεως ἢ μίμησις 11  
 ἀλλὰ καὶ φοβερῶν καὶ ἐλεεινῶν, ταῦτα δὲ γίνεται [καὶ]  
 μάλιστα ὅταν γένηται παρὰ τὴν δόξαν, καὶ μᾶλλον  
 5 <ὅταν> δι' ἄλληλα· τὸ γὰρ θαυμαστὸν οὕτως ἔξει 12  
 μᾶλλον ἢ εἰ ἀπὸ τοῦ αὐτομάτου καὶ τῆς τύχης, ἐπεὶ καὶ  
 τῶν ἀπὸ τύχης ταῦτα θαυμασιώτατα δοκεῖ ὅσα ὥσπερ  
 ἐπίτηδες φαίνεται γεγονέναι, οἶον ὡς ὁ ἀνδριάς ὁ τοῦ  
 Μίτυος ἐν Ἄργει ἀπέκτεινεν τὸν αἴτιον τοῦ θανάτου τῷ  
 10 Μίτυι, θεωροῦντι ἐμπροσθῶν· ἔοικε γὰρ τὰ τοιαῦτα οὐκ  
 εἰκῇ γενέσθαι. ὥστε ἀνάγκη τοὺς τοιούτους εἶναι  
 καλλίους μύθους.

X εἰσὶ δὲ τῶν μύθων οἱ μὲν ἀπλοὶ οἱ δὲ πεπλεγμένοι,  
 καὶ γὰρ αἱ πράξεις ὧν μιμήσεις οἱ μῦθοί εἰσιν ὑπάρχου-  
 15 σιν εὐθὺς οὖσαι τοιαῦται. λέγω δὲ ἀπλῆν μὲν πράξιν 2  
 ἣς γινομένης ὥσπερ ὄρισται συνεχούς καὶ μιᾶς ἄνευ  
 περιπετείας ἢ ἀναγνωρισμοῦ ἢ μετάβασις γίνεται,  
 πεπλεγμένη δ' ἐστὶν ἣς μετὰ ἀναγνωρισμοῦ ἢ περι-  
 πετείας ἢ ἀμφοῖν ἢ μετάβασις ἐστίν. ταῦτα δὲ δεῖ 3  
 20 γίνεσθαι ἐξ αὐτῆς τῆς συστάσεως τοῦ μύθου, ὥστε ἐκ

40. ὑποκριτάς A<sup>c</sup>: κριτάς apogr.

41. παρατείνοντες apogr., Bekker:

παρατείναντες A<sup>c</sup>.

1452 a 2. ἢ seclus. Gomperz.

3. καὶ seclus.

Susemihl.

καὶ μάλιστα καὶ μᾶλλον ὅταν γένηται παρὰ τὴν δόξαν codd.:  
 correxit Reiz: codd. lect. tuetur Tucker, καὶ κάλλιον scripto pro καὶ μᾶλλον:  
 [καὶ μᾶλλον] vel [καὶ μάλιστα] Spengel.

18. δ' ἐστὶν ἣς Susemihl: δὲ

λέξις A<sup>c</sup>: δὲ ἐστὶν ἐξ ἣς (h. e. δὲ 'A' εἰς) Vahlen: δὲ ἐξ ἣς vel δὲ πράξις  
 apogr.: δὲ πράξις ἣς Ueberweg.



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

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

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

τῶν προγεγενημένων συμβαίνειν ἢ ἐξ ἀνάγκης ἢ κατὰ τὸ εἰκὸς γίνεσθαι ταῦτα· διαφέρει γὰρ πολλὸν τὸ γίνεσθαι τάδε διὰ τάδε ἢ μετὰ τάδε.

XI ἔστι δὲ περιπέτεια μὲν ἢ εἰς τὸ ἐναντίον τῶν πρατ-  
 25 τομένων μεταβολή, [καθάπερ εἴρηται,] καὶ τοῦτο δὲ ὡςπερ λέγομεν κατὰ τὸ εἰκὸς ἢ ἀναγκαῖον· ὡςπερ ἐν τῷ Οἰδίποδι ἐλθὼν ὡς εὐφρανῶν τὸν Οἰδίπου καὶ ἀπαλλάξων τοῦ πρὸς τὴν μητέρα φόβου, δηλώσας ὃς ἦν, τοῦναντίον ἐποίησεν· καὶ ἐν τῷ Λυγκεῖ ὁ μὲν ἀγόμενος ὡς ἀποθανούμενος, ὁ δὲ Δαναὸς ἀκολουθῶν ὡς ἀποκτενῶν, τὸν μὲν συνέβη ἐκ τῶν πεπραγμένων ἀποθανεῖν, τὸν δὲ σωθῆναι. ἀναγνώρισις δέ, ὡςπερ καὶ 2 τοῦνομα σημαίνει, ἐξ ἀγνοίας εἰς γνῶσιν μεταβολή ἢ εἰς φιλίαν ἢ εἰς ἔχθραν τῶν πρὸς εὐτυχίαν ἢ δυστυχίαν  
 35 ὠρισμένων· καλλίστη δὲ ἀναγνώρισις, ὅταν ἅμα περιπέτεια γίνωνται, οἷον ἔχει ἢ ἐν τῷ Οἰδίποδι. εἰσὶν 3 μὲν οὖν καὶ ἄλλαι ἀναγνωρίσεις· καὶ γὰρ πρὸς ἄψυχα καὶ τὰ τυχόντα ἔστιν ὡς <ὄ>περ εἴρηται συμβαίνει, καὶ εἰ πέπραγέ τις ἢ μὴ πέπραγεν ἔστιν ἀναγνωρίσαι· ἀλλ'  
 40 ἢ μάλιστα τοῦ μύθου καὶ ἢ μάλιστα τῆς πράξεως ἢ εἰρημένη ἔστιν· ἢ γὰρ τοιαύτη ἀναγνώρισις καὶ περι- 4  
 1452 b πέτεια ἢ ἔλεον ἔξει ἢ φόβον, οἷον πράξεων ἢ τραγωδία μίμησις ὑπόκειται· ἔτι δὲ καὶ τὸ ἀτυχεῖν καὶ τὸ εὐτυχεῖν

22. ταῦτα: τάναντία Bonitz: τὰ ὕστερα Gomperz. 25. καθάπερ εἴρηται, tanquam gloss. ad ὡςπερ λέγομεν seclus. Zeller, Gomperz: <ἢ> καθ' ἃ προήρηται delete commate post μεταβολή Essen, probante Susemihl.  
 34. Post ἔχθραν add. ἢ ἄλλο τι Gomperz. 35. ἅμα περιπέτεια Gomperz.  
 36. Fort. οἷαν Bywater. 38. ἔστιν ὡςπερ A<sup>c</sup>: ἔστιν ὅτε ὡςπερ Riccardianus: ἔστιν ὡς <δ>περ Spengel: ἔστιν ὅθ' <δ>περ Gomperz. συμβαίνειν apogr.: συμβαίνει A<sup>c</sup>. 39. ἢ μὴ apogr.: εἰ μὴ A<sup>c</sup>. 41. καὶ περιπέτεια seclus. Susemihl. καὶ <μάλιστα> ἐὰν καὶ > περιπέτεια ἢ ἔλεον conji. Vahlen. 1452 b 1. οἷον apogr.: οἷον A<sup>c</sup>. 2. ἔτι δέ: ἐπειδὴ Susemihl, pos. commate post ὑπόκειται.

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

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

Recognition, as the name indicates, is a change from 2 ignorance to knowledge, producing love or hate between the persons destined by the poet for good or bad fortune. The best form of recognition is coincident with a Reversal (or Recoil), as in the Oedipus. There are indeed other forms. 3 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 4  
 1452 b produce either pity or fear; and actions producing these effects are those which, by our definition, Tragedy represents. Moreover, it is upon such issues that fortune or

ἐπὶ τῶν τοιούτων συμβήσεται. ἐπεὶ δὴ ἡ ἀναγνώρισις 5  
 τινῶν ἐστὶν ἀναγνώρισις, αἱ μὲν θατέρου πρὸς τὸν ἕτερον  
 5 μόνου, ὅταν ᾗ δῆλος ἄτερος τίς ἐστὶν, ὅτε δὲ ἀμφοτέρους  
 δεῖ ἀναγνωρίσαι, οἷον ἡ μὲν Ἰφιγένεια τῷ Ὁρέσθῃ  
 ἀνεγνωρίσθη ἐκ τῆς πέμψεως τῆς ἐπιστολῆς, ἐκείνου δὲ  
 πρὸς τὴν Ἰφιγένειαν ἄλλης ἔδει ἀναγνωρίσεως.

δύο μὲν οὖν τοῦ μύθου μέρη περὶ ταῦτ' ἐστί, περι- 6  
 10 πέτεια καὶ ἀναγνώρισις, τρίτον δὲ πάθος. [τούτων δὲ  
 περιπέτεια μὲν καὶ ἀναγνώρισις εἴρηται,] πάθος δὲ ἐστὶ  
 πρᾶξις φθαρτικὴ ἢ ὀδυνηρά, οἷον οἱ τε ἐν τῷ φανερῷ  
 θάνατοι καὶ αἱ περιωδυνίαι καὶ τρώσεις καὶ ὅσα  
 τοιαῦτα.

XII [μέρη δὲ τραγωδίας οἷς μὲν ὡς εἶδεσι δεῖ χρῆσθαι  
 16 πρότερον εἶπομεν, κατὰ δὲ τὸ ποσὸν καὶ εἰς ἃ διαιρεῖται  
 κεχωρισμένα τάδε ἐστίν, πρόλογος ἐπεισόδιον ἔξοδος  
 χορικόν, καὶ τούτου τὸ μὲν πάροδος τὸ δὲ στάσιμον·  
 κοινὰ μὲν ἀπάντων ταῦτα, ἴδια δὲ τὰ ἀπὸ τῆς σκηνῆς  
 20 καὶ κόμμοι. ἐστὶν δὲ πρόλογος μὲν μέρος ὅλον τραγω- 2  
 δίας τὸ πρὸ χοροῦ παρόδου, ἐπεισόδιον δὲ μέρος ὅλον  
 τραγωδίας τὸ μεταξὺ ὅλων χορικῶν μελῶν, ἔξοδος δὲ  
 μέρος ὅλον τραγωδίας μεθ' ὃ οὐκ ἐστὶ χοροῦ μέλος,  
 χορικοῦ δὲ πάροδος μὲν ἡ πρώτη λέξις ὅλη χοροῦ,  
 25 στάσιμον δὲ μέλος χοροῦ τὸ ἄνευ ἀναπαίστου καὶ  
 τροχαίου, κόμμος δὲ θρήνος κοινὸς χοροῦ καὶ <τῶν>  
 ἀπὸ σκηνῆς. μέρη δὲ τραγωδίας οἷς μὲν ὡς εἶδεσι δεῖ 3

3. ἐπεὶ δὴ ἡ A°: ἐπειδὴ apogr.: ἐπεὶ δ' ἡ Bekker.

Σ, ut videtur.

5. ἄτερος Bernays: ἕτερος codd.

7. ἐκείνου

Bywater: ἐκείνω codd.

9. περὶ seclus. Maggi: περὶ non habuisse

videtur Σ (Margoliouth): περὶ ταῦτά Twining.

10. τούτων δὲ—εἴρηται

seclus. Susemihl, om. Arabs.

12. οἱ τε apogr.: ὅτε A°.

15.

Totum hoc cap. seclus. Ritter, recte, ut opinor.

19. κοινὰ μὲν . . .

κόμμοι del. Susemihl.

24. ὅλη Westphal: ὅλου A°.

26. τῶν add.

Christ praeunte Ritter.

27. οἷς μὲν ὡς εἶδεσι δεῖ apogr.: οἷς μὲν δεῖ A°.

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

Two parts, then, of the Plot—Reversal and Recogni- 6 tion—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 2 precedes the Parodos of the Chorus. The Episode is that entire part of a tragedy which is between complete choric songs. The Exodos is that entire part of a tragedy which has no choric song after it. Of the Choric part the Parodos is the first undivided utterance of the Chorus: the Stasimon is a Choric ode without anapaests or trochees: the *Commos* is a joint lamentation of Chorus and actors. The parts of Tragedy which must be treated 3

χρησθαι πρότερον εἶπαμεν, κατὰ δὲ τὸ ποσὸν καὶ εἰς  
 ἃ διαιρεῖται κεχωρισμένα ταῦτ' ἐστίν.]

XIII ὦν δὲ δεῖ στοχάζεσθαι καὶ ἃ δεῖ εὐλαβεῖσθαι συν-  
 31 ιστάντας τοὺς μύθους καὶ πόθεν ἔσται τὸ τῆς τραγωδίας  
 ἔργον, ἐφεξῆς ἂν εἶη λεκτέον τοῖς νῦν εἰρημένους. ἐπειδὴ 2  
 οὖν δεῖ τὴν σύνθεσιν εἶναι τῆς καλλίστης τραγωδίας μὴ  
 ἀπλήν ἀλλὰ πεπλεγμένην καὶ ταύτην φοβερῶν καὶ  
 35 ἐλεεινῶν εἶναι μιμητικὴν, τοῦτο γὰρ ἴδιον τῆς τοιαύτης  
 μιμήσεως ἐστίν, πρῶτον μὲν δῆλον ὅτι οὔτε τοὺς ἐπιεικεῖς  
 ἄνδρας δεῖ μεταβάλλοντας φαίνεσθαι ἐξ εὐτυχίας εἰς  
 δυστυχίαν, οὐ γὰρ φοβερὸν οὐδὲ ἐλεεινὸν τοῦτο ἀλλὰ  
 μιαρὸν ἐστίν· οὔτε τοὺς μοχθηροὺς ἐξ ἀτυχίας εἰς  
 40 εὐτυχίαν, ἀτραγυδοτάτον γὰρ τοῦτ' ἐστὶ πάντων· οὐδὲν  
 1453 a γὰρ ἔχει ὦν δεῖ, οὔτε γὰρ φιλόανθρωπον οὔτε ἐλεεινὸν  
 οὔτε φοβερὸν ἐστίν· οὐδ' αὖ τὸν σφόδρα πονηρὸν ἐξ  
 εὐτυχίας εἰς δυστυχίαν μεταπίπτειν· τὸ μὲν γὰρ φιλό-  
 ἄνθρωπον ἔχει ἂν ἢ τοιαύτη σύστασις ἀλλ' οὔτε ἔλεον  
 5 οὔτε φόβον, ὁ μὲν γὰρ περὶ τὸν ἀνάξιον ἐστίν δυστυ-  
 χοῦντα, ὁ δὲ περὶ τὸν ὅμοιον, ἔλεος μὲν περὶ τὸν ἀνάξιον,  
 φόβος δὲ περὶ τὸν ὅμοιον, ὥστε οὔτε ἐλεεινὸν οὔτε  
 φοβερὸν ἔσται τὸ συμβαῖνον. ὁ μεταξὺ ἄρα τούτων 3  
 λοιπός. ἔστι δὲ τοιοῦτος ὁ μήτε ἀρετῇ διαφέρων καὶ  
 10 δικαιοσύνη, μήτε διὰ κακίαν καὶ μοχθηρίαν μεταβάλλων  
 εἰς τὴν δυστυχίαν ἀλλὰ δι' ἀμαρτίαν τινά, τῶν ἐν  
 μεγάλῃ δόξῃ ὄντων καὶ εὐτυχία, οἷον Οἰδίπους καὶ

30. ὦν apogr. : ὡς A<sup>c</sup>.

34. πεπλεγμένην seclus. Susemihl.

1453 a

2. αὖ τὸν apogr. : αὖ τὸ A<sup>c</sup>.

6. ἔλεος μὲν . . . τὸν ὅμοιον seclus.

Ritter, quod non confirm. Arabs (Margoliouth).

12. Οἰδίπους apogr. :

δίπους A<sup>c</sup>.



as elements of the whole have been already mentioned. The quantitative parts—the separate parts into which it is divided—are here enumerated.]

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

A perfect tragedy should, as we have seen, be arranged <sup>2</sup> 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 <sup>1453 a</sup> 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 <sup>3</sup> 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



Θυέστης καὶ οἱ ἐκ τῶν τοιούτων γενῶν ἐπιφανεῖς ἄνδρες.  
 ἀνάγκη ἄρα τὸν καλῶς ἔχοντα μῦθον ἀπλοῦν εἶναι 4  
 15 μᾶλλον ἢ διπλοῦν, ὥσπερ τινές φασι, καὶ μεταβάλλειν  
 οὐκ εἰς εὐτυχίαν ἐκ δυστυχίας ἀλλὰ τὸναντίον ἐξ  
 εὐτυχίας εἰς δυστυχίαν, μὴ διὰ μοχθηρίαν ἀλλὰ δι'  
 ἁμαρτίαν μεγάλην ἢ οἴου εἶρηται ἢ βελτίονος μᾶλλον  
 ἢ χείρονος. σημείον δὲ καὶ τὸ γιγνόμενον· πρῶτον μὲν 5  
 20 γὰρ οἱ ποιηταὶ τοὺς τυχόντας μύθους ἀπηρίθμουν, νῦν  
 δὲ περὶ ὀλίγας οἰκίας αἱ [κάλλισται] τραγωδίαι συντί-  
 θενται, οἷον περὶ Ἀλκμαίωνα καὶ Οἰδίπουν καὶ Ὀρέστην  
 καὶ Μελέαγρον καὶ Θυέστην καὶ Τήλεφον καὶ ὅσοις  
 ἄλλοις συμβέβηκεν ἢ παθεῖν δεινὰ ἢ ποιῆσαι. ἡ μὲν  
 25 οὖν κατὰ τὴν τέχνην καλλίστη τραγωδία ἐκ ταύτης  
 τῆς συστάσεως ἐστὶ. διὸ καὶ οἱ Εὐριπίδῃ ἐγκαλοῦντες 6  
 τοῦτ' αὐτὸ ἁμαρτάνουσιν, ὅτι τοῦτο δρᾷ ἐν ταῖς τραγω-  
 δίαῖς καὶ πολλὰ αὐτοῦ εἰς δυστυχίαν τελευτῶσιν.  
 τοῦτο γάρ ἐστιν ὥσπερ εἶρηται ὀρθόν. σημείον δὲ  
 30 μέγιστον· ἐπὶ γὰρ τῶν σκηνῶν καὶ τῶν ἀγῶνων τραγι-  
 κώταται αἱ τοιαῦται φαίνονται, ἂν κατορθωθῶσιν, καὶ  
 ὁ Εὐριπίδης εἰ καὶ τὰ ἄλλα μὴ εὖ οἰκονομεῖ ἀλλὰ  
 τραγικώτατός γε τῶν ποιητῶν φαίνεται. δευτέρα δ' ἡ 7  
 πρώτη λεγομένη ὑπὸ τινῶν ἐστὶν [σύστασις] ἢ διπλὴν  
 35 τε τὴν σύστασιν ἔχουσα, καθάπερ ἡ Ὀδύσσεια, καὶ  
 τελευτῶσα ἐξ ἐναντίας τοῖς βελτίοσι καὶ χείροσιν.  
 δοκεῖ δὲ εἶναι πρώτη διὰ τὴν τῶν θεάτρων ἀσθένειαν·  
 ἀκολουθοῦσι γὰρ οἱ ποιηταὶ κατ' εὐχὴν ποιοῦντες τοῖς  
 θεαταῖς. ἔστιν δὲ οὐχ αὕτη <ἡ> ἀπὸ τραγωδίας ἠδονὴ 8

21. κάλλισται seclus. Christ, om. iam Σ. 27. τοῦτ' αὐτὸ Thurot : αὐτοὶ Reiz : τὸ αὐτὸ codd. Vahlen, secludendum conii. Margoliouth collato Arabe.

28. <αἱ> πολλαὶ Knebel : ? πολλαὶ <αἱ> Tyrrell. 34. σύστασις seclus. Twining. 37. θεάτρων Α° et Σ, ut videtur (cf. 1449 a 9, Herod. vi. 21 ἐς δάκρυα ἔπεσε τὸ θέητρον, Aristoph. Eg. 233 τὸ γὰρ θέητρον δεξιόν) : θεατῶν apogr.

39. αὕτη <ἡ> conii. Vahlen.

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

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

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

40 ἀλλὰ μᾶλλον τῆς κωμωδίας οἰκεία· ἐκεῖ γὰρ οἱ ἂν  
 ἔχθιστοι ὄσιν ἐν τῷ μύθῳ, οἶον Ὀρέστης καὶ Ἀγισθος,  
 φίλοι γενόμενοι ἐπὶ τελευτῆς ἐξέρχονται καὶ ἀποθνήσκει  
 οὐδείς ὑπ' οὐδενός.

XIV ἔστιν μὲν οὖν τὸ φοβερὸν καὶ ἔλεινόν ἐκ τῆς ὄψεως  
 1453 b γίνεσθαι, ἔστιν δὲ καὶ ἐξ αὐτῆς τῆς συστάσεως τῶν  
 πραγμάτων, ὅπερ ἐστὶ πρότερον καὶ ποιητοῦ ἀμείνουτος.  
 δεῖ γὰρ καὶ ἄνευ τοῦ ὄραν οὕτω συνεστάναι τὸν μῦθον,  
 5 ὥστε τὸν ἀκούοντα τὰ πράγματα γινόμενα καὶ φρίττειν  
 καὶ ἐλεεῖν ἐκ τῶν συμβαινόντων· ἄπερ ἂν πάθοι τις  
 ἀκούων τὸν τοῦ Οἰδίου μῦθον. τὸ δὲ διὰ τῆς ὄψεως 2  
 τοῦτο παρασκευάζειν ἀτεχνότερον καὶ χορηγίας δεόμενόν  
 ἐστίν. οἱ δὲ μὴ τὸ φοβερὸν διὰ τῆς ὄψεως ἀλλὰ τὸ  
 10 τερατῶδες μόνον παρασκευάζοντες οὐδὲν τραγηδία κοινω-  
 νοῦσιν· οὐ γὰρ πᾶσαν δεῖ ζητεῖν ἡδονὴν ἀπὸ τραγηδίας  
 ἀλλὰ τὴν οἰκείαν. ἐπεὶ δὲ τὴν ἀπὸ ἐλέου καὶ φόβου 3  
 διὰ μιμήσεως δεῖ ἡδονὴν παρασκευάζειν τὸν ποιητὴν,  
 φανερόν ὡς τοῦτο ἐν τοῖς πράγμασιν ἐμποιητέον. ποῖα  
 15 οὖν δεινὰ ἢ ποῖα οἰκτρὰ φαίνεται τῶν συμπιπτόντων,  
 λάβωμεν. ἀνάγκη δὴ ἢ φίλων εἶναι πρὸς ἀλλήλους 4  
 τὰς τοιαύτας πράξεις ἢ ἐχθρῶν ἢ μηδετέρων. ἂν μὲν  
 οὖν ἐχθρὸς ἐχθρόν, οὐδὲν ἔλεινόν οὔτε ποιῶν οὔτε  
 μέλλων, πλὴν κατ' αὐτὸ τὸ πάθος· οὐδ' ἂν μηδετέρως  
 20 ἔχοντες· ὅταν δ' ἐν ταῖς φιλίαις ἐγγένηται τὰ πάθη,

40. οἱ ἂν Bonitz: ἂν οἱ codd.: κἂν οἱ Spengel.

τερον αροgr.: ἀτεχνώτερον A<sup>c</sup>.

16. δὴ Spengel: δὲ codd.

ἐχθρόν: ἐχθρόν ἀποκτείνῃ Bekk. praeunte Pazzi.

1453 b 8. ἀτεχνό-

18.

ἐλεινόν: <φοβερὸν

οὐδ' > ἐλεινόν Ueberweg.

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

XIV Fear and pity may be aroused by spectacular means ;  
 1453 b but they may also result from the inner structure of the piece, which is the better way, and indicates a superior poet. For the plot ought to be so constructed that, even without the aid of the eye, he who hears the tale told will thrill with horror and melt to pity at what takes place. This is the impression we should receive from hearing the story of the Oedipus. But to produce this 2 effect by the mere spectacle is a less artistic method, and dependent on extraneous aids. Those who employ spectacular means to create a sense not of the terrible but of the monstrous, are strangers to the purpose of Tragedy ; for we must not demand of Tragedy any and every kind of pleasure, but only that which is proper to it. And since the pleasure which the poet should 3 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 4 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

οἶον εἰ ἀδελφὸς ἀδελφὸν ἢ υἱὸς πατέρα ἢ μήτηρ υἱὸν  
 ἢ υἱὸς μητέρα ἀποκτείνει ἢ μέλλει ἢ τι ἄλλο τοιοῦτον  
 ἐρᾶ, ταῦτα ζητητέον. τοὺς μὲν οὖν παρειλημμένους 5  
 μύθους λέγειν οὐκ ἔστιν, λέγω δὲ οἶον τὴν Κλυταιμνήστραν  
 23 ἀποθανοῦσαν ὑπὸ τοῦ Ὀρέστου καὶ τὴν Ἐριφύλην ὑπὸ  
 τοῦ Ἀλκμαίωνος, αὐτὸν δὲ εὐρίσκειν δεῖ καὶ τοῖς παρα-  
 δεδομένοις χρῆσθαι καλῶς. τὸ δὲ καλῶς τί λέγομεν,  
 εἴπωμεν σαφέστερον. ἔστι μὲν γὰρ οὕτω γίνεσθαι τὴν 8  
 πράξιν, ὥσπερ οἱ παλαιοὶ ἐποίουν εἰδύτας καὶ γινώ-  
 30 σκοντας, καθάπερ καὶ Εὐριπίδης ἐποίησεν ἀποκτείνουσαν  
 τοὺς παῖδας τὴν Μήδειαν. ἔστιν δὲ πράξαι μὲν,  
 ἀγνοοῦντας δὲ πράξαι τὸ δεινόν, εἴθ' ὕστερον ἀναγνωρίσαι  
 τὴν φιλίαν, ὥσπερ ὁ Σοφοκλέους Οἰδίπους· τούτο μὲν  
 οὖν ἔξω τοῦ δράματος, ἐν δ' αὐτῇ τῇ τραγωδίᾳ οἶον ὁ  
 35 Ἀλκμαίων ὁ Ἀστυδάμαντος ἢ ὁ Τηλέγονος ὁ ἐν τῷ  
 τραυματίᾳ Ὀδυσσεῖ. ἔτι δὲ τρίτον παρὰ ταῦτα τὸ τ  
 μέλλοντα ποιεῖν τι τῶν ἀνηκέστων δι' ἀγνοίαν ἀναγνω-  
 ρίσαι πρὶν ποιῆσαι. καὶ παρὰ ταῦτα οὐκ ἔστιν ἄλλως,  
 ἢ γὰρ πράξαι ἀνάγκη ἢ μὴ καὶ εἰδύτας ἢ μὴ εἰδύτας.  
 40 τούτων δὲ τὸ μὲν γινώσκοντα μελλῆσαι καὶ μὴ πράξαι  
 χείριστον· τό τε γὰρ μιᾶρὸν ἔχει, καὶ οὐ τραγικόν·  
 1454 ἀπαθὲς γάρ. διόπερ οὐδεὶς ποιεῖ ὁμοίως, εἰ μὴ ὀλιγάκις,  
 οἶον ἐν Ἀντιγόῃ τὸν Κρέοντα ὁ Αἴμων. τὸ δὲ πράξαι 8  
 δευτέρου. βέλτιον δὲ τὸ ἀγνοοῦντα μὲν πράξαι, πράξαντα

21. εἰ ἀδελφὸς Σφίλιας: † ἀδελφὸς οὐδὲ.

23. ἐρᾶ ερηγο: ἐρᾶν Δ<sup>9</sup>.

25. εἴπωμεν ερηγο: εἴπωμεν Δ<sup>9</sup>.

34. ὁ Ἀλκμαίων ὁ Γοργῆ: ὁ Ἀλκ-

μαίωνος οὐδὲ. 35. Πρὶν παρὰ ταῦτα, <τὸ μελλῆσαι γινώσκοντα καὶ μὴ ποιῆσαι, καὶ τίταται> οὐκ ἔστιν. Τέλλειν: παρὰ ταῦτα exclus. M. Σχολιαστὴς, τί βούλομαι: τὸν Δ<sup>9</sup>.

1454 a 3-7. Huius loci uerbum ita restitutum esse

uoluit Susemihl: βέλτιον δὲ τὸ τέλειταιν, λέγω δὲ οἶον . . . ἀπὸ ἀναγνωρίσαι: οὐδέποτε δὲ τὸ ἀγνοοῦντα μὲν . . . ἀναγνωρίσαι: τό τε γὰρ μιᾶρὸν . . . ἐστὶν ἐπιτακτικόν.

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



- δὲ ἀναγνωρίσαι· τό τε γὰρ μιάρων οὐ πρόσσεστιν καὶ ἡ  
 5 ἀναγνωρίσις ἐκπληκτικόν. κράτιστον δὲ τὸ τελευταῖον, 9  
 λέγω δὲ οἶον ἐν τῷ Κρεσφόντῃ ἢ Μερόπῃ μέλλει τὸν  
 υἱὸν ἀποκτείνειν, ἀποκτείνει δὲ οὐ, ἀλλ' ἀνεγνώρισεν,  
 καὶ ἐν τῇ Ἰφιγενείᾳ ἢ ἀδελφῇ τὸν ἀδελφόν, καὶ ἐν τῇ  
 "Ἐλλῃ ὁ υἱὸς τὴν μητέρα ἐκδιδόναι μέλλων ἀνεγνώρισεν.  
 10 διὰ γὰρ τοῦτο, ὅπερ πάσαι εἴρηται, οὐ περὶ πολλὰ  
 γένη αἱ τραγωδίαί εἰσίν. ζητοῦντες γὰρ οὐκ ἀπὸ  
 τέχνης ἀλλ' ἀπὸ τύχης εὖρον τὸ τοιοῦτον παρασκευάζειν  
 ἐν τοῖς μύθοις. ἀναγκάζονται οὖν ἐπὶ ταύτας τὰς οἰκίας  
 ἀπαντᾶν ὅσαις τὰ τοιαῦτα συμβέβηκε πάθῃ.  
 15 περὶ μὲν οὖν τῆς τῶν πραγμάτων συστάσεως καὶ  
 ποίους τινὰς εἶναι δεῖ τοὺς μύθους εἴρηται ἰκανῶς.  
 XV περὶ δὲ τὰ ἦθη τέτταρά ἐστιν ὧν δεῖ στοχάζεσθαι,  
 ἐν μὲν καὶ πρῶτον ὅπως χρηστὰ ἦ. ἔξει δὲ ἦθος μὲν  
 ἐὰν ὥσπερ ἐλέχθη ποιῆ φανερόν ὁ λόγος ἢ ἡ πρᾶξις  
 20 προαίρεσίν τινα [ἦ], χρηστὸν δὲ ἐὰν χρηστὴν. ἔστιν  
 δὲ ἐν ἐκάστῳ γένει· καὶ γὰρ γυνὴ ἔστιν χρηστὴ καὶ  
 δοῦλος, καίτοι γε ἴσως τούτων τὸ μὲν χεῖρον, τὸ δὲ ὄλως  
 φαῦλόν ἐστιν. δεύτερον δὲ τὰ ἀρμόττοντα· ἔστιν γὰρ 2  
 ἀνδρεῖον μὲν τι ἦθος, ἀλλ' οὐχ ἀρμόττον γυναικὶ τὸ  
 25 ἀνδρεῖαν ἢ δεινὴν εἶναι. τρίτον δὲ τὸ ὅμοιον. τοῦτο 3

5. κρατεῖ &lt;δὲ πλεῖ&gt; στον Tucker.

9. "Ἐλλῃ: Ἐντίπη Valckenaer.

19. φανεράν Ald., Bekker.

20. προαίρεσιν τινὰ ἢι A<sup>c</sup>: ἦ secludendum,

vel &lt;ἢ τις ἀν&gt; ἦ conl. Vahlen (? cf. Arab.): &lt;ἦν&gt;τινα &lt;δ&gt;ἢ Bywater:

ἢ φυγὴν Diintzer: προαίρεσίν τινα &lt;ἔχοντα, ὅποια τις ἀν&gt; ἦ Gomperz:

προαίρεσίν τινα, φαῦλον μὲν ἐὰν φαῦλη ἦ, χρηστὸν κ.τ.λ. apogr. 23. τὸ

ἀρμόττοντα conl. Vahlen, probante Gomperz.

24. τι ἦθος Hermann:

τὸ ἦθος codd.

τὸ apogr.: \*τῶι A<sup>c</sup>: οὕτως Vahl. collato Pol. iii. 4,

1277 b 20. Desunt in Arabe verba τῶ ἀνδρεῖαν . . . εἶναι, quorum vicem

supplet haec clausula, 'ne ut appareat quidem in ea omnino' (Margo-

liouth). Unde Diels τῶ ἀνδρεῖαν . . . εἶναι glossema esse arbitratum quod

veram lectionem [e]iecerit, scribendum esse conl. ὥστε μηδὲ φαίνεσθαι



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

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

XV In respect of Character there are four things to be aimed at. First, and most important, it must be good. Now any speech or action that manifests moral purpose of any kind will be expressive of character: the character will be good if the purpose is good. This rule is relative to each class. Even a woman may be good, and also a slave; though the woman may be said to be an inferior being, and the slave quite worthless. The second thing to aim at is propriety. There is a type of manly valour; but for a woman to be valiant, or terrible, would be inappropriate. Thirdly, character must be true to life: for 3

γὰρ ἕτερον τοῦ χρηστὸν τὸ ἦθος καὶ ἀρμόττον ποιῆσαι  
 ὡςπερ εἶρηται. τέταρτον δὲ τὸ όμαλόν. κὰν γὰρ 4  
ἀνώμαλός τις ἢ ὁ τὴν μίμησιν παρέχων καὶ τοιοῦτον  
 ἦθος ὑποτιθεῖς, ὅμως ὁμαλῶς ἀνώμαλον δεῖ εἶναι. ἔστιν 5  
 30 δὲ παράδειγμα πονηρίας μὲν ἦθους μὴ ἀναγκαίας οἶον ὁ  
 Μενέλαος ὁ ἐν τῷ Ὀρέστη, τοῦ δὲ ἀπρεποῦς καὶ μὴ  
 ἀρμόττοντος ὅ τε θρήνος Ὀδυσσέως ἐν τῇ Σκύλλῃ καὶ  
 ἢ τῆς Μελανίππης ῥῆσις, τοῦ δὲ ἀνώμαλου ἢ ἐν Αὐλίδι  
 Ἰφιγένεια· οὐδὲν γὰρ ἔοικεν ἢ ἰκετεύουσα τῇ ὑστέρᾳ.  
 35 χρῆ δὲ καὶ ἐν τοῖς ἦθεσιν ὡςπερ καὶ ἐν τῇ τῶν πραγ- 6  
 μάτων συστάσει ἀεὶ ζητεῖν ἢ τὸ ἀναγκαῖον ἢ τὸ εἰκός,  
 ὥστε τὸν τοιοῦτον τὰ τοιαῦτα λέγειν ἢ πράττειν ἢ  
 ἀναγκαῖον ἢ εἰκός, καὶ τοῦτο μετὰ τοῦτο γίνεσθαι ἢ  
 ἀναγκαῖον ἢ εἰκός. φανερόν οὖν ὅτι καὶ τὰς λύσεις τῶν 7  
 1454 b μύθων ἐξ αὐτοῦ δεῖ τοῦ μύθου συμβαίνειν καὶ μὴ ὡςπερ  
 ἐν τῇ Μηδείᾳ ἀπὸ μηχανῆς καὶ ἐν τῇ Ἰλιάδι τὰ περὶ  
 τὸν ἀπόπλου· ἀλλὰ μηχανῆ χρηστέον ἐπὶ τὰ ἔξω τοῦ  
 δράματος, ἢ ὅσα πρὸ τοῦ γέγονεν ἀ οὐχ οἶον τε ἀνθρωπον  
 5 εἰδέναί, ἢ ὅσα ὑστερον, ἀ δεῖται προαγορεύσεως καὶ

καθόλου: 'The manly character is indeed sometimes found even in a woman (ἔστιν γὰρ ἀνδρείον μὲν τὸ ἦθος), but it is not appropriate to her, so that it never appears as a general characteristic of the sex.' Sed hoc aliter dicendum fuisse suspicari licet; itaque Susemihl huiusmodi aliquid tentavit, ὥστε μὴδὲ φαίνεσθαι ἐν αὐτῇ ὡς ἐπίπαν, vel ὡς ἐπίπαν εἰπεῖν: 'There is indeed a character (τι ἦθος) of manly courage, but it is not appropriate to a woman, and as a rule is not found in her at all.' 27. ὡςπερ εἶρηται fort. secludendum: ἄπερ εἶρηται Hermann: lacunam ante ὡςπερ statuit Spengel, quem seq. Susemihl. 30. ἀναγκαῖον A<sup>c</sup>: ἀναγκαλον apogr., Bywater: ἀναγκαίας Thurot: [μὴ ἀναγκαῖον] Gomperz. οἶον seclus. E. Müller, Sus. ed. 1, Christ. 32. <τοῦ> Ὀδυσσέως Bywater. 33. Exemplum τοῦ ἀνομοίου post ῥῆσις intercidisse coni. Vettori; cf. Susemihl, Christ. 37 et 38. ἢ ἀναγκαῖον Hermann. 38. <ὡς> καὶ τοῦτο Bywater, fort. recte. 39. τῶν μύθων: τῶν ἠθῶν Σ, ut videtur (Margoliouth). 1454 b 3. ἀπόπλου apogr., Σ: ἀπλοῦν A<sup>c</sup>. 5. Commate post ὑστερον disting. W. R. Hardie, qui ἀγγελίας ad ὅσα πρὸ τοῦ refert, προαγορεύσεως ad ὅσα ὑστερον.

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

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

- ἀγγελίας· ἅπαντα γὰρ ἀποδίδομεν τοῖς θεοῖς ὀράν.  
 ἄλογον δὲ μηδὲν εἶναι ἐν τοῖς πράγμασιν, εἰ δὲ μή, ἔξω  
 τῆς τραγωδίας, οἷον τὸ ἐν τῷ Οἰδίποδι τῷ Σοφοκλέους.  
 ἐπεὶ δὲ μίμησις ἐστὶν ἡ τραγωδία βελτιόνων <ἢ καθ'> 8  
 10 ἡμᾶς, δεῖ μιμῆσθαι τοὺς ἀγαθοὺς εἰκονογραφους· καὶ  
 γὰρ ἐκεῖνοι ἀποδιδόντες τὴν ἰδίαν μορφήν ὁμοίους ποιούν-  
 τες καλλίους γράφουσιν· οὕτω καὶ τὸν ποιητὴν μιμού-  
 μενον καὶ ὀργίλους καὶ ῥαθύμους καὶ τᾶλλα τὰ τοιαῦτα  
 ἔχοντας ἐπὶ τῶν ἡθῶν, τοιούτους ὄντας ἐπιεικεῖς ποιεῖν·  
 15 [παράδειγμα σκληρότητος] οἷον τὸν Ἀχιλλεῖα Ἀγάθων  
 καὶ Ὀμηρος. ταῦτα δὲ δεῖ διατηρεῖν καὶ πρὸς τούτοις 9  
 τὰς παρὰ τὰ ἐξ ἀνάγκης ἀκολουθούσας αἰσθήσεις τῇ  
 ποιητικῇ· καὶ γὰρ κατ' αὐτὰς ἔστιν ἀμαρτάνειν πολλα-  
 κισ, εἴρηται δὲ περὶ αὐτῶν ἐν τοῖς ἐκδεδομένοις λόγοις  
 20 ἰκανῶς.

XVI ἀναγνώρισις δὲ τί μὲν ἐστὶν, εἴρηται πρότερον· εἶδη  
 δὲ ἀναγνωρίσεως, πρώτη μὲν ἡ ἀτεχνωτάτη καὶ ἡ πλείστη  
 χρῶνται δι' ἀπορίαν, ἡ διὰ τῶν σημείων. τούτων δὲ τὰ 2  
 μὲν σύμφυτα, οἷον “λόγχην ἣν φοροῦσι Γηγενεῖς” ἡ  
 25 ἀστέρας οἷους ἐν τῷ Θυέστη Καρκίνος, τὰ δὲ ἐπίκτητα,  
 καὶ τούτων τὰ μὲν ἐν τῷ σώματι, οἷον οὐλαί, τὰ δὲ ἐκτός,  
 τὰ περιδέραια καὶ οἷον ἐν τῇ Τυροῖ διὰ τῆς σκάφης.  
 ἔστιν δὲ καὶ τούτοις χρῆσθαι ἢ βέλτιον ἢ χεῖρον, οἷον 3  
 Ὀδυσσεὺς διὰ τῆς οὐλῆς ἄλλως ἀνεγνωρίσθη ὑπὸ τῆς

8. τὸ vel τῷ apogr.: τὸ ? A<sup>c</sup>: τὰ Ald. 9. ἡ καθ' ἡμᾶς Stahr, Mar-  
 goliouth collato Arabe: ἡμᾶς codd. 15. παράδειγμα σκληρότητος seclus.  
 Bywater. 16. δὴ δεῖ Ald., Bekker: δὴ A<sup>c</sup>: δεῖ apogr. 17. τὰς παρὰ  
 τὰ vel τὰ παρὰ τὰς apogr.: τὰς παρὰ τὰς A<sup>c</sup>. 22. ἀτεχνωτάτη apogr.  
 pauca. ἡ πλείστη apogr.: ἡ πλείστη A<sup>c</sup>. 23. ἡ apogr.: ἡ A<sup>c</sup>.  
 27. περιδέραια Pazzi et apogr. pauca: περιδέραια A<sup>c</sup>: περὶ δέραια Ald.  
 οἷον apogr.: οἷ A<sup>c</sup>. σκάφης: 'ensis' Arabs, σπάθης Σ, ut videtur  
 (R. Ellis). 29. <ὁ> Ὀδυσσεὺς Bywater.

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

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

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

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

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

30 τροφού καὶ ἄλλως ὑπὸ τῶν συβοτῶν· εἰσὶ γὰρ αἱ μὲν  
πίστεως ἕνεκα ἀτεχνότεραι, καὶ αἱ τοιαῦται πᾶσαι, αἱ δὲ  
ἐκ περιπετείας, ὥσπερ ἡ ἐν τοῖς Νίπτροις, βελτίους.  
δεύτεραι δὲ αἱ πεποιημένοι ὑπὸ τοῦ ποιητοῦ, διὸ ἄτεχνοι. 4  
οἶον Ὀρέστης ἐν τῇ Ἰφιγενείᾳ ἀνεγνώρισεν ὅτι Ὀρέστης·  
35 ἐκείνη μὲν γὰρ διὰ τῆς ἐπιστολῆς, ἐκείνος δὲ αὐτὸς λέγει  
ἂ βούλεται ὁ ποιητῆς ἀλλ' οὐχ ὁ μῦθος· διὸ ἐγγύς τι  
τῆς εἰρημένης ἀμαρτίας ἐστίν, ἐξῆν γὰρ ἂν ἕνια καὶ  
ἐνεγκεῖν. καὶ ἐν τῷ Σοφοκλέους Τηρεῖ ἡ τῆς κερκίδος  
1455 a φωνή. ἡ τρίτη διὰ μνήμης τῷ αἰσθῆσθαι τι ἰδόντα, 5  
ὥσπερ ἡ ἐν Κυπρίοις τοῖς Δικαιογένοισι, ἰδὼν γὰρ τὴν  
γραφὴν ἔκλαυσεν, καὶ ἡ ἐν Ἀλκίνου ἀπολόγῳ, ἀκούων  
γὰρ τοῦ κιθαριστοῦ καὶ μνησθεῖς ἐδάκρυσεν, ὅθεν ἀνεγνω-  
5 ρίσθησαν. τετάρτη δὲ ἡ ἐκ συλλογισμοῦ, οἶον ἐν 6  
Χοηφόροις, ὅτι ὁμοίος τις ἐλήλυθεν, ὁμοίος δὲ οὐθεὶς  
ἀλλ' ἡ ὁ Ὀρέστης, οὗτος ἄρα ἐλήλυθεν. καὶ ἡ Πολυ-  
εἶδου τοῦ σοφιστοῦ περὶ τῆς Ἰφιγενείας· εἰκὸς γὰρ τὸν  
Ὀρέστην συλλογίσασθαι, ὅτι ἡ τ' ἀδελφὴ ἐτύθη καὶ  
10 αὐτῷ συμβαίνει θύεσθαι. καὶ ἐν τῷ Θεοδέκτου Τυδεῖ,  
ὅτι ἐλθὼν ὡς εὐρήσων υἱὸν αὐτὸς ἀπόλλυται. καὶ ἡ ἐν  
τοῖς Φινεΐδαις, ἰδοῦσαι γὰρ τὸν τόπον συνελογίσαντο τὴν

34. <ὁ> Ὀρέστης Bywater: Ὀρέστης seelus. Diels sec. Arabem. ἀνεγνω-  
ρίσθη Spengel. 36. διὸ ἐγγύς τι Vahlen, cf. Arab. 'quam ob causam  
fit vicinum': διότι ἐγγύς A<sup>c</sup>.

38. Alia Σ legisse videtur, 'haec sunt in  
eo quod dixit Sophocles se audisse vocem radii contempti' (Arabs); fort-  
τοιαύτη δ' ἐν τῷ Σοφοκλέους Τηρεῖ ἡ τῆς κερκίδος φωνή "ἄτιμος": unde  
W. R. Hardie conii. τοιαύτη δ' ἡ ἐν τῷ [Σοφοκλέους ?] Τηρεῖ "τῆς ἀναύδου,"  
φησί, "κερκίδος φωνὴν κλύω." 39. ἡ τρίτη Spengel: ἦτοι τηι A<sup>c</sup>:  
τρίτη ἡ apogr. ἄχθεσθαι Gomperz. 1455 a 2. τοῖς apogr.: τῆς  
A<sup>c</sup>. 3. ἀπολόγῳ apogr.: ἀπὸ λόγων A<sup>c</sup>. 6. Χοηφόροις Vettori:  
χλοηφόροις A<sup>c</sup>. 7. Πολυεἶδου apogr.: Πολυεἶδους A<sup>c</sup>. 12. Φινεΐδαις

Reiz: φινεΐδαις A<sup>c</sup>.

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

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

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

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



- είμαρμένην ὅτι ἐν τούτῳ εἴμαρτο ἀποθανεῖν αὐταῖς, καὶ γὰρ ἐξετέθησαν ἐνταῦθα. ἔστιν δέ τις καὶ συνθετὴ ἐκ 7
- 15 παραλογισμοῦ τοῦ θατέρου, οἶον ἐν τῷ Ὀδυσσεῖ τῷ ψευδαγγελῶ· ὁ μὲν γὰρ τὸ τόξον ἔφη γνώσεσθαι ὃ οὐχ ἑωράκει, τὸ δέ, ὡς δὴ ἐκείνου ἀναγνωριούντος διὰ τούτου, ἐποίησε παραλογισμόν. πασῶν δὲ βελτίστη ἀναγνώ- 8
- 20 μένης δι' εἰκότων, οἶον [ὁ] ἐν τῷ Σοφοκλέους Οἰδίποδι καὶ τῇ Ἴφιγενείᾳ· εἰκὸς γὰρ βούλεσθαι ἐπιθεῖναι γράμματα. αἱ γὰρ τοιαῦται μόναι ἄνευ τῶν πεπονημένων σημεῖων καὶ περιδεραιῶν. δεύτεραι δὲ αἱ ἐκ συλλογισμοῦ.
- XVII δεῖ δὲ τοὺς μύθους συνιστάναι καὶ τῇ λέξει συναπ- 25
- 25 ἐργάζεσθαι ὅτι μάλιστα πρὸ ὀμμάτων τιθέμενον· οὕτω γὰρ ἂν ἐναργέστατα [ὁ] ὀρῶν ὡσπερ παρ' αὐτοῖς γιγνώμενος τοῖς πραττομένοις εὐρίσκοι τὸ πρέπον καὶ ἥκιστα ἂν λαυθάνοι [τὸ] τὰ ὑπεναντία. σημεῖον δὲ τούτου ὃ ἐπετιμᾶτο Καρκίνῳ· ὁ γὰρ Ἀμφιάραιος ἐξ ἱεροῦ ἀνῆει, 30 ὃ μὴ ὀρῶντα [τὸν θεατὴν] ἐλάυθανεν, ἐπὶ δὲ τῆς σκηνῆς ἐξέπεσεν δυσχερανάντων τοῦτο τῶν θεατῶν. ὅσα δὲ δυνατῶν καὶ τοῖς σχήμασιν συναπεργαζόμενον. πιθανώ- 2
- τατοι γὰρ ἀπὸ τῆς αὐτῆς φύσεως οἱ ἐν τοῖς πάθεσιν
15. τοῦ θατέρου Bursian, praeunte Hermann: τοῦ θεάτρου codd. 16. ὁ μὲν apogr.: τὸ μὲν A<sup>c</sup>. 17. ὡς δὴ Tyrwhitt: ὡς δι' codd. 18. ἐποίησε Ald., Bekker: ποιῆσαι codd. Locus autem prope desperatus est. 'Multo plura legisse videtur Arabs quam nostri codices praebent' (Margoliouth). 19. ἐκπλήξεως apogr.: πλήξεως A<sup>c</sup>: τῆς ἐκπλήξεως . . . εἰκότων om. Arabs. 20. ὁ seclus. Vahlen: ἡ apogr. pauca. 22. αἱ γὰρ τοιαῦται . . . περιδεραιῶν seclus. Gomperz. 23. περιδεραιῶν apogr. (cf. 1454 b 27), Vahlen ed. 3: δέρων A<sup>c</sup>: δεραιῶν Vahlen ed. 2. 24. συναπεργάζεσθαι: ἀπεργάζεσθαι Susemihl. 26. ἐναργέστατα apogr.: ἐνεργέστατα A<sup>c</sup>. ὁ om. Ald. 28. τὸ om. apogr. 29. ἀνῆει apogr.: ἂν εἶη A<sup>c</sup>. 30. ὀρῶντα codd.: ὀρῶντ' ἂν Vahlen. τὸν θεατὴν seclusi (simili errore Rhet. i. 2, 1358 a 8 τοὺς ἀκροατὰς in textum irrepit): μὴ ὀρῶντ' α <ὁ> τὸν [θεατὴν] Gomperz, emendationis meae, credo, inscius: τὸν ποιητὴν Dacier, Susemihl. 33. ἀπ' αὐτῆς τῆς Tyrwhitt: codd. lect. confirmare videtur Arabs (Margoliouth).

women, on seeing the place, inferred their fate:—‘Here we are doomed to die, for here we were cast forth.’ Again, there is a recognition combined with a false inference on the part of one of the characters, as in the *Odysseus Disguised as a Messenger*. A man said he would know the bow,—which, however, he had not seen. This remark led *Odysseus* to imagine that the other would recognise him through the bow, thus suggesting a false inference.

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

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

Again, the poet should work out his play, to the best of his power, with appropriate gestures; for those who feel emotion are most convincing by force of

εἰσιν καὶ χειμαίνει ὁ χειμαζόμενος καὶ χαλεπαίνει ὁ  
 35 ὀργιζόμενος ἀληθινώτατα. διὸ εὐφυοῦς ἢ ποιητικὴ  
 ἐστὶν ἢ μανικοῦ· τούτων γὰρ οἱ μὲν εὐπλαστοὶ οἱ  
 δὲ ἐκστατικοὶ εἰσιν. τοὺς τε λόγους καὶ τοὺς 3  
 1455 b πεποιοημένους δεῖ καὶ αὐτὸν ποιῶντα ἐκτίθεσθαι καθ-  
 ολου, εἴθ' οὕτως ἐπεισοδιοῦν καὶ παρατείνειν. λέγω δὲ  
 οὕτως ἂν θεωρεῖσθαι τὸ καθόλου, οἷον τῆς Ἰφιγενείας·  
 τυθείσης τινὸς κόρης καὶ ἀφανισθείσης ἀδήλως τοῖς  
 5 θύσασιν, ἰδρυνθείσης δὲ εἰς ἄλλην χώραν, ἐν ἣ νόμος  
 ἦν τοὺς ξένους θύειν τῇ θεῷ, ταύτην ἔσχε τὴν ἱερω-  
 σύνην· χρόνῳ δὲ ὕστερον τῷ ἀδελφῷ συνέβη ἐλθεῖν  
 τῆς ἱερείας (τὸ δὲ ὅτι ἀνείλεν ὁ θεὸς διὰ τινα αἰτίαν,  
 ἔξω τοῦ καθόλου [ἐλθεῖν ἐκεῖ], καὶ ἐφ' ὅ τι δέ, ἔξω τοῦ  
 10 μύθου), ἐλθὼν δὲ καὶ ληφθεὶς θύεσθαι μέλλων ἀνεγνώ-  
 ρισεν, εἴθ' ὡς Εὐριπίδης εἴθ' ὡς Πολύειδος ἐποίησεν,  
 κατὰ τὸ εἰκὸς εἰπὼν ὅτι οὐκ ἄρα μόνον τὴν ἀδελφὴν  
 ἀλλὰ καὶ αὐτὸν ἔδει τυθῆναι, καὶ ἐντεῦθεν ἢ σωτηρία.  
 μετὰ ταῦτα δὲ ἤδη ὑποθέντα τὰ ὀνόματα ἐπεισοδιοῦν, 4  
 15 ὅπως δὲ ἔσται οἰκεία τὰ ἐπεισόδια, οἷον ἐν τῷ Ὀρέστη  
 ἢ μανία δι' ἧς ἐλήφθη καὶ ἢ σωτηρία διὰ τῆς καθάρ-  
 σεως. ἐν μὲν οὖν τοῖς δράμασιν τὰ ἐπεισόδια σύντομα, 5

36. Var. lect. εὐπλαστοὶ et ἄπλαστοὶ habuisse videtur Σ (Diels). 37.

ἐκστατικοὶ cod. Vettori: ἐξεταστικοὶ codd. τοὺτους τε τοὺς vel τοὺς

τε apogr.: τοὺτους τε A<sup>c</sup> (Vahlen, Christ), sed ne Graece quidem dicitur.

38. παρειαλημμένους coni. Vahlen. 1455 b 2. παρατείνειν Vettori: περι-

τείνειν A<sup>c</sup>. 9. καθόλου: fort. μύθου Vahlen. 10. μύθου: fort.

καθόλου Vahlen. Secludendum videtur aut ἐλθεῖν ἐκεῖ (Bekker ed. 3) aut

ἔξω τοῦ καθόλου (Düntzer, Susemihl). ἀνεγνωρίσθη M. Schmidt, et

olim Vahlen. 17. δράμασιν (vel ἄσμασι) apogr.: ἄρμασιν A<sup>c</sup>.

sympathy. One who is agitated storms, one who is angry rages, with the most life-like reality. Hence poetry implies either a happy gift of nature or a strain of madness. In the one case a man can take the mould of any character; in the other, he is lifted out of his proper self.

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

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

ἡ δ' ἐποποιία τούτοις μῆκνεται. τῆς γὰρ Ὀδυσσεΐας  
 <οὐ> μακρὸς ὁ λόγος ἐστίν· ἀποδημοῦντός τινος ἔτη  
 20 πολλὰ καὶ παραφυλαττομένου ὑπὸ τοῦ Ποσειδῶνος καὶ  
 μόνου ὄντος, ἔτι δὲ τῶν οἴκοι οὕτως ἐχόντων ὥστε τὰ  
 χρήματα ὑπὸ μνηστήρων ἀναλίσκεσθαι καὶ τὸν υἱὸν  
 ἐπιβουλεύεσθαι, αὐτὸς δὲ ἀφικνεῖται χειμασθεὶς καὶ  
 ἀναγνωρίσας ὅτι αὐτὸς ἐπιθέμενος αὐτὸς μὲν ἐσώθη τοὺς  
 25 δ' ἐχθροὺς διέφθειρε. τὸ μὲν οὖν ἴδιον τοῦτο, τὰ δ'  
 ἄλλα ἐπεισόδια.

XVIII ἔστι δὲ πάσης τραγωδίας τὸ μὲν δέσις τὸ δὲ λύσις,  
 τὰ μὲν ἔξωθεν καὶ ἔνια τῶν ἔσωθεν πολλάκις ἢ δέσις,  
 τὸ δὲ λοιπὸν ἢ λύσις. λέγω δὲ δέσιν μὲν εἶναι τὴν  
 30 ἀπ' ἀρχῆς μέχρι τούτου τοῦ μέρους ὃ ἔσχατόν ἐστιν  
 ἐξ οὗ μεταβαίνειν <εἰς δυστυχίαν συμβαίνει ἢ> εἰς  
 εὐτυχίαν, λύσιν δὲ τὴν ἀπὸ τῆς ἀρχῆς τῆς μεταβάσεως  
 μέχρι τέλους· ὥσπερ ἐν τῷ Λυγκεῖ τῷ Θεοδόκετος δέσις  
 μὲν τὰ τε προπεπραγμένα καὶ ἢ τοῦ παιδίου λήψις  
 35 καὶ πάλιν † ἢ αὐτῶν δὴ \* \* † <λύσις δ' ἢ> ἀπὸ τῆς  
 αἰτιάσεως τοῦ θανάτου μέχρι τοῦ τέλους. τραγωδίας δὲ 2  
 εἶδη εἰσὶ τέσσαρα, [τοσαῦτα γὰρ καὶ τὰ μέρη ἐλέχθη,]  
 ἢ μὲν <ἀπλῆ ἢ δὲ> πεπλεγμένη, ἣς τὸ ὄλον ἐστίν  
 19. μικρὸς agror.: μακρὸς A<sup>c</sup>: 'sermo non est longus' Arabs, h. e. οὐ  
 μακρὸς (Margoliouth). 20. παραφυλαττομένου . . . Ποσειδῶνος seclus.  
 Castelvetro. 21. ἔτι agror., Σ: ἐπεὶ A<sup>c</sup>. 23. δὴ con. Vahlen:  
 δὲ codd. 24. τινὰς αὐτὸς codd.: ὅτι αὐτὸς Bywater: τινὰς αὐτὸς olim  
 seclusi: αὐτὸς seclus. Spengel. 28. πολλάκις post ἔξωθεν collocavit  
 Ueberweg: codd. lect. confirmat Arabs (Margoliouth). 31. <εἰς  
 δυστυχίαν συμβαίνει ἢ> Gomperz, alios seclusus: <συμβαίνει ἢ ἐξ εὐτυχίας  
 εἰς δυστυχίαν> addenda esse con. Vahlen. 35. ἢ αὐτῶν δὴ <ἀπαγωγῆ,  
 λύσις δ' ἢ> con. Vahlen: ἢ αὐτῶν δὴ <λωσις, λύσις δ' ἢ> Christ, quod  
 confirmare videtur Arabs, 'et ea quae patefecit, solutio autem est quod  
 fiebat' etc. (Margoliouth). 36. τοῦ θανάτου: fort. τοῦ Δαναοῦ (Vahlen  
 et Spengel). 37. τοσαῦτα γὰρ . . . ἐλέχθη seclus. Susemihl ed. 1.  
 τὰ μέρη: τὰ μύθων Tyrwhitt: τὰ μύθου Sus. ed. 2 sec. Ueberweg.  
 38. ἢ μὲν <ἀπλῆ ἢ δὲ> Zeller (cf. Vahlen, qui post ἀναγνώρισις 39 <ἢ  
 δὲ ἀπλῆ> cum definitione deesse susp.).

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

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

There are four kinds of Tragedy,—first, the <Simple, 2 then> the Complex, depending entirely on Reversal and

περιπέτεια καὶ ἀναγνώρισις, ἡ δὲ παθητικὴ, οἶον οἱ τε  
 1456 a Αἴαντες καὶ οἱ Ἰξίοιες, ἡ δὲ ἠθικὴ, οἶον αἱ Φθιώτιδες  
 καὶ ὁ Πηλεὺς. † τὸ δὲ τέταρτον ὄης † οἶον αἱ τε  
 Φορκίδες καὶ Προμηθεὺς καὶ ὅσα ἐν ἄδου. μάλιστα 3  
 μὲν οὖν ἅπαντα δεῖ πειρᾶσθαι ἔχειν, εἰ δὲ μή, τὰ  
 5 μέγιστα καὶ πλείστα, ἄλλως τε καὶ ὡς νῦν συκοφαν-  
 τοῦσιν τοὺς ποιητάς· γεγυρότων γὰρ καθ' ἕκαστον μέρος  
 ἀγαθῶν ποιητῶν, ἐκάστου τοῦ ἰδίου ἀγαθοῦ ἀξιούσι τὸν  
 ἓνα ὑπερβάλλειν. δίκαιον δὲ καὶ τραγωδίαν ἄλλην καὶ  
 τὴν αὐτὴν λέγειν οὐδεν<ι> ἴσως <ὡς> τῷ μύθῳ· τοῦτο  
 10 δέ, ὧν ἡ αὐτὴ πλοκὴ καὶ λύσις. πολλοὶ δὲ πλέξαντες  
 εὖ λύνουσι κακῶς· δεῖ δὲ ἄμφω ἀεὶ κρατεῖσθαι. χρῆ 4  
 δὲ ὅπερ εἴρηται πολλακίς μεμνήσθαι καὶ μὴ ποιεῖν  
 ἐποποιικὸν σύστημα τραγωδίαν. ἐποποιικὸν δὲ λέγω  
 [δὲ] τὸ πολὺμυθον, οἶον εἴ τις τὸν τῆς Ἰλιάδος ὄλον  
 15 ποιοῖ μύθον. ἐκεῖ μὲν γὰρ διὰ τὸ μῆκος λαμβάνει τὰ  
 μέρη τὸ πρέπον μέγεθος, ἐν δὲ τοῖς δράμασι πολὺν παρὰ  
 τὴν ὑπόληψιν ἀποβαίνει. σημεῖον δέ, ὅσοι πέρσιν 5  
 Ἰλίου ὅλην ἐποίησαν καὶ μὴ κατὰ μέρος ὥσπερ Εὐ-  
 ριπίδης, <ἦ> Νιόβην καὶ μὴ ὥσπερ Αἰσχύλος, ἡ ἐκ-  
 20 πίπτουσιν ἢ κακῶς ἀγωνίζονται, ἐπεὶ καὶ Ἀγάθων ἐξ-

1456 a 2. τὸ δὲ τέταρτον ὄης: τὸ δὲ τετραῶδες Schrader: τὸ δὲ τετραῶδες  
 <ἀλλότριον> Wecklein: τὸ δὲ τέταρτον <ἢ ἀπλή, οἶον \* \* παρέκβασις δὲ  
 ἢ τερατῶ> ὄης Susemihl: τὸ δὲ τέταρτον ὄψις (cf. 1458 a 6) Bywater; sed  
 τὰ εἶδη in hoc loco eadem utique esse debent quae in xxiv. 1. 5.  
 τε apogr.: γε Δ<sup>c</sup>. 7. ἐκάστου apogr.: ἕκαστον Δ<sup>c</sup>. 9. οὐδενί  
 ἴσως ὡς Bonitz: οὐδενί ὡς Zeller: οὐδὲν ἴσως τῷ codd. τοῦτο: ταῦτό  
 Teichmüller: τοῦτῳ Bursian. 11. κρατεῖσθαι (cf. Polit. iv. (vii.) 13,  
 1331 b 38) Vahlen: habuit iam Σ, 'prensarunt utrumque' Arabs: κρο-  
 τεῖσθαι codd. 14. δὲ om. apogr. 19. ἢ add. Vahlen: ἢ Ἰοφῶν  
 Susemihl, Spengel: pro Νιόβην, Ἐκάβην coni. Valla, unde Ἐκάβην  
 [καὶ . . . Αἰσχύλος,] Reinach.



Recognition; next, the Pathetic (where the motive is  
 1456 a passion),—such as the tragedies on Ajax and Ixion;  
 next, the Ethical (where the motives are ethical),—such  
 as the Phthiotides and the Peleus. <We here exclude  
 the supernatural kind>, such as the Phorcides, the  
 Prometheus, and tragedies whose scene is in the lower  
 world. The poet should endeavour, if possible, to 3  
 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, how-  
 ever, should always be mastered.

Again, the poet should remember what has been often 4  
 said, and not make a Tragedy into an Epic structure.  
 By an Epic structure I mean one with a multiplicity of  
 plots: as if, for instance, you were to make a tragedy  
 out of the entire story of the Iliad. In the Epic poem,  
 owing to its length, each part assumes its proper  
 magnitude. In the drama the result is far from  
 answering to the poet's expectation. The proof is that 5  
 the poets who have dramatised the whole story of the  
 Fall of Troy, instead of selecting portions, like Euripides;  
 or who have taken the whole tale of Niobe, and not a  
 part of her story, like Aeschylus, either fail utterly or  
 meet with poor success on the stage. Even Agathon

έπεσεν ἐν τούτῳ μόνῳ· ἐν δὲ ταῖς περιπετείαις [καὶ ἐν  
 τοῖς ἀπλοῖς πράγμασι] στοχάζεται ὡν βούλονται θαυ-  
 μαστῶς· τραγικὸν γὰρ τοῦτο καὶ φιλάνθρωπον. ἔστιν 6  
 δὲ τοῦτο, ὅταν ὁ σοφὸς [μὲν] μετὰ πονηρίας ἐξαπατηθῇ,  
 25 ὥσπερ Σίσυφος, καὶ ὁ ἀνδρείος μὲν ἄδικος δὲ ἠττηθῇ.  
 ἔστιν δὲ τοῦτο <καὶ> εἰκὸς ὥσπερ Ἀγάθων λέγει, εἰκὸς  
 γὰρ γίνεσθαι πολλὰ καὶ παρὰ τὸ εἰκὸς. καὶ τὸν χορὸν 7  
 δὲ ἓνα δεῖ ὑπολαβεῖν τῶν ὑποκριτῶν, καὶ μόριον εἶναι  
 τοῦ ὄλου καὶ συναγωνίζεσθαι μὴ ὥσπερ Εὐριπίδῃ ἀλλ'  
 30 ὥσπερ Σοφοκλεῖ. τοῖς δὲ λοιποῖς τὰ ἀδόμυνα <οὐδὲν>  
 μᾶλλον τοῦ μύθου ἢ ἄλλης τραγωδίας ἐστίν· διὸ ἐμ-  
 βόλιμα ἄδουσιν πρῶτον ἄρξαντος Ἀγάθωνος τοῦ τοιού-  
 του. καίτοι τί διαφέρει ἢ ἐμβόλιμα ἄδειν ἢ εἰ ῥῆσιν ἐξ  
 ἄλλου εἰς ἄλλο ἀρμόττοι ἢ ἐπεισόδιον ὄλου;

XIX περὶ μὲν οὖν τῶν ἄλλων ἤδη εἴρηται, λοιπὸν δὲ  
 36 περὶ λέξεως καὶ διανοίας εἰπεῖν. τὰ μὲν οὖν περὶ  
 τὴν διάνοιαν ἐν τοῖς περὶ ῥητορικῆς κείσθω, τοῦτο γὰρ  
 ἴδιον μᾶλλον ἐκείνης τῆς μεθόδου. ἔστι δὲ κατὰ τὴν  
 διάνοιαν ταῦτα, ὅσα ὑπὸ τοῦ λόγου δεῖ παρασκευασθῆναι.  
 40 μέρη δὲ τούτων τό τε ἀποδεικνύει καὶ τὸ λύνει καὶ τὸ 2  
 1456 b πάθη παρασκευάζειν, οἷον ἔλεον ἢ φόβον ἢ ὀργὴν καὶ

21. καὶ ἐν . . . πράγμασι seclus. Susemihl: tuetur Arabs: pro ἀπλοῖς, ἄλλοις Tucker, collato 1451 b 36: διπλοῖς Twining: καὶ ἀπλῶς ἐν τοῖς πράγμασι Gomperz.

22. στοχάζεται Heinsius: στοχάζονται codd.

24. Aut secludendum μὲν (Margoliouth cum Arabe)

aut legend. ὁ σοφὸς μὲν μετὰ πονηρίας δὲ cum apogr. 26. εἰκὸς:

<καὶ> εἰκὸς Susemihl, qui τραγικὸν . . . φιλάνθρωπον post ἠττηθῆ

collocat: καὶ ante εἰκὸς confirm. Arabs. 29. ὥσπερ . . . ὥσπερ:

ὥσπερ παρ' . . . ὥσπερ παρὰ Ald., Bekker. 30. λοιποῖς: πολλοῖς

Margoliouth cum Arabe. ἀδόμυνα Maggi, 'quae canuntur' Arabs:

διδόμενα A<sup>c</sup>. οὐδὲν add. Vahlen, habuit iam Σ ('nihil . . .

aliud amplius' Arabs): οὐ add. Maggi. 32. τοιούτου: 'poeta'

Arabs, ποιητοῦ Σ, ut videtur. 35. ἤδη apogr.: ἡδ' A<sup>c</sup>: εἰδεῶν ut

videtur Σ (Margoliouth). 36. καὶ Hermann: ἢ codd. 41. πάθη

seclus. Bernays, tuetur Arabs.

has been known to fail from this one defect. In his Reversals of the Action, however, he shows a marvellous skill in the effort to hit the popular taste,—to produce a tragic effect that satisfies the moral sense. This effect is 6 produced when the clever rogue, like Sisyphus, is outwitted, or the brave villain defeated. Such an event is, moreover, probable in Agathon's sense of the word: 'it is probable,' he says, 'that many things should happen contrary to probability.'

The Chorus too should be regarded as one of the 7 actors; it should be an integral part of the whole, and share in the action, in the manner not of Euripides but of Sophocles. As for the later poets, their choral songs pertain as little to the subject of the piece as to that of any other tragedy. They are, therefore, sung as mere interludes,—a practice first begun by Agathon. Yet what difference is there between introducing such choral interludes, and transferring a speech, or even a whole act, from one play to another?

XIX It remains to speak of Diction and Thought, the other parts of Tragedy having been already discussed. Concerning Thought, we may assume what is said in the Rhetoric, to which inquiry the subject more strictly belongs. Under Thought is included every effect which has to be produced by speech; in particular,— 2 proof and refutation; the excitation of the feelings, such  
 1456 b as pity, fear, anger, and the like; the suggestion of

ὅσα τοιαῦτα, καὶ ἔτι μέγεθος καὶ μικρότητος. δῆλον 3  
 δὲ ὅτι καὶ [ἐν] τοῖς πράγμασιν ἀπὸ τῶν αὐτῶν ἰδεῶν  
 δεῖ χρῆσθαι, ὅταν ἢ ἐλεεινὰ ἢ δεινὰ ἢ μεγάλα ἢ εἰκότα  
 5 δέη παρασκευάζειν· πλὴν τοσοῦτον διαφέρει, ὅτι τὰ μὲν  
 δεῖ φαίνεσθαι ἄνευ διδασκαλίας, τὰ δὲ ἐν τῷ λόγῳ ὑπὸ  
 τοῦ λέγοντος παρασκευάζεσθαι καὶ παρὰ τὸν λόγον  
 γίγνεσθαι. τί γὰρ ἂν εἶη τοῦ λέγοντος ἔργον, εἰ φαίνοιτο  
 ἤδη ἂ δεῖ καὶ μὴ διὰ τὸν λόγον; τῶν δὲ περὶ τὴν 4  
 10 λέξιν ἐν μὲν ἐστὶν εἶδος θεωρίας τὰ σχήματα τῆς  
 λέξεως, ἃ ἐστὶν εἰδέναί τῆς ὑποκριτικῆς καὶ τοῦ τὴν  
 τοιαύτην ἔχοντος ἀρχιτεκτονικῆν, οἷον τί ἐντολὴ καὶ  
 τί εὐχὴ καὶ διήγησις καὶ ἀπειλή καὶ ἐρώτησις καὶ  
 ἀπόκρισις καὶ εἴ τι ἄλλο τοιοῦτον. παρὰ γὰρ τὴν 5  
 15 τούτων γνώσιν ἢ ἄγνοίαν οὐδὲν εἰς τὴν ποιητικὴν  
 ἐπιτίμημα φέρεται ὅ τι καὶ ἄξιον σπουδῆς. τί γὰρ  
 ἂν τις ὑπολάβοι ἡμαρτηθῆναι ἢ Πρωταγόρας ἐπιτιμᾶ,  
 ὅτι εὐχεσθαι οἰόμενος ἐπιτάττει εἰπὼν “μῆνιν αἶεide  
 θεά,” τὸ γὰρ κελεύσαι φησὶν ποιεῖν τι ἢ μὴ ἐπίταξις  
 20 ἐστὶν. διὸ παρεῖσθω ὡς ἄλλης καὶ οὐ τῆς ποιητικῆς  
 ὄν θεώρημα.

XX [τῆς δὲ λέξεως ἀπάσης τὰδ' ἐστὶ τὰ μέρη, στοιχείον  
 συλλαβῆ σύνδεσμος ὄνομα ῥῆμα [ἄρθρον] πτώσις λόγος.  
 στοιχείον μὲν οὖν ἐστὶν φωνὴ ἀδιαίρετος, οὐ πᾶσα δὲ ἀλλ' 2

1456 b 2. μικρότητος A<sup>c</sup>: συμκρότητα apogr. 3. ἐν seclus. Ueberweg  
 (cf. Spengel). ἰδεῶν apogr.: εἰδεῶν A<sup>c</sup>. 8. φαίνοιτο scripsi:  
 φανοῖτο codd. 9. ἤδη ἂ δεῖ Tyrwhitt: ἤδη Castelvetro: ἤδη δὲ  
 αὐτὰ Susemihl: ἤδη τῇ θεᾷ Gomperz (praeunte Spengel): ἡδέα codd.,  
 Vahlen ed. 3: ἡ δέοι Vahlen ed. 2. 23. ἄρθρον cum Hartung  
 seclusi (cf. Susemihl), sed eo dubitantius quod proprio loco post σύνδεσμος  
 hoc verbum statuisse videtur Σ (cf. Arab.): transposuit iam Spengel:  
 σύνδεσμος <ἡ> ἄρθρον ὄνομα ῥῆμα Steinthal.

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

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

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

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

25 ἕξ ἧς πέφυκε συνθετὴ γίγνεσθαι φωνή· καὶ γὰρ τῶν θηρίων  
 εἰσὶν ἀδιαίρετοι φωναὶ ὧν οὐδεμίαν λέγω στοιχείουν.  
 ταύτης δὲ μέρη τό τε φωνήεν καὶ τὸ ἡμίφωνον καὶ 3  
 ἄφωνον. ἔστιν δὲ φωνήεν μὲν <τὸ> ἄνευ προσβολῆς.  
 ἔχον φωνὴν ἀκουστήν, ἡμίφωνον δὲ τὸ μετὰ προσβολῆς  
 30 ἔχον φωνὴν ἀκουστήν, οἶον τὸ Σ καὶ τὸ Ρ, ἄφωνον δὲ  
 τὸ μετὰ προσβολῆς καθ' αὐτὸ μὲν οὐδεμίαν ἔχον φωνήν,  
 μετὰ δὲ τῶν ἐχόντων τινὰ φωνὴν γινόμενον ἀκουστόν,  
 οἶον τὸ Γ καὶ τὸ Δ. ταῦτα δὲ διαφέρει σχήμασιν τε 4  
 τοῦ στόματος καὶ τόποις καὶ δασύτητι καὶ ψιλότητι  
 35 καὶ μήκει καὶ βραχύτητι, ἔτι δὲ ὀξύτητι καὶ βαρύτητι  
 καὶ τῷ μέσῳ· περὶ ὧν καθ' ἕκαστον ἐν τοῖς μετρικοῖς  
 προσήκει θεωρεῖν. συλλαβὴ δὲ ἔστιν φωνὴ ἄσημος 5  
 συνθετὴ ἕξ ἀφώνου \* \* καὶ φωνῆν ἔχοντος. καὶ γὰρ  
 τὸ ΓΡ <οὐκ> ἄνευ τοῦ Α συλλαβὴ ἀλλὰ μετὰ τοῦ Α,  
 40 οἶον τὸ ΓΡΑ. ἀλλὰ καὶ τούτων θεωρῆσαι τὰς διαφορὰς  
 τῆς μετρικῆς ἔστιν. σύνδεσμος δὲ ἔστιν φωνὴ ἄσημος 6  
 1457 a ἢ οὔτε κωλύει οὔτε ποιεῖ φωνὴν μίαν σημαντικὴν ἐκ  
 πλειόνων φωνῶν, πεφυκυῖα [συν]τίθεσθαι καὶ ἐπὶ τῶν

25. συνθετὴ apogr., Arabs 'compositae voci': συνετὴ Δ<sup>c</sup>. 38. Post ἀφώνου intercidisse videtur <ἢ ἕξ ἀφώνου καὶ ἡμιφώνου>. Post φωνῆν ἔχοντος coni. Christ <ἢ πλειόνων ἀφώνων καὶ φωνῆν ἔχοντος>. καὶ γὰρ τὸ ΓΡ ἄνευ τοῦ Α συλλαβὴ καὶ μετὰ τοῦ Α, Δ<sup>c</sup>: 'nam Γ et Ρ sine Α non faciunt syllabam, quoniam tantum fiunt syllaba cum Α' Arabs (Margoliouth), unde restituit Susemihl quod in textum recepi: καὶ γὰρ τὸ ΓΑ ἄνευ τοῦ Ρ συλλαβὴ καὶ μετὰ τοῦ Ρ Tyrwhitt: καὶ γὰρ τὸ Α ἄνευ τοῦ ΓΡ συλλαβὴ καὶ μετὰ τοῦ ΓΡ M. Schmidt. 1457 a 1—8. Locus valde impeditus. Codicum fide ita vulgo legitur: ἢ οὔτε κωλύει οὔτε ποιεῖ φωνὴν μίαν σημαντικὴν, ἐκ πλειόνων φωνῶν πεφυκυῖαν συντίθεσθαι, καὶ ἐπὶ τῶν ἄκρων καὶ ἐπὶ τοῦ μέσου, ἢν μὴ ἀρμόττει (ἢν μὴ ἀρμόττει apogr., Bekker) ἐν ἀρχῇ τιθέναι καθ' αὐτόν (αὐτὴν Tyrwhitt), οἶον μὲν, ἦτοι, δέ (vel δῆ). ἢ φωνῆ ἄσημος ἢ ἐκ πλειόνων μὲν φωνῶν μιᾶς σημαντικῶν (σημαντικῶν Δ<sup>c</sup>) δὲ ποιεῖν πέφυκεν μίαν σημαντικὴν φωνήν. ἄρθρον δ' ἔστι φωνὴ ἄσημος, ἢ λόγου ἀρχὴν ἢ τέλος ἢ διορισμὸν δηλοῦ, οἶον τὸ ἀμφί (φ. μ. ἰ. Δ<sup>c</sup>: φημί Ald., Bekker) καὶ τὸ περὶ καὶ τὰ ἄλλα.



sounds. For even brutes utter indivisible sounds, none of which I call a letter. The sound I mean may be 3 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 4 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 5 mute and a vowel <or of a mute, a semi-vowel> and a vowel: for GR without A is not a syllable, but with A it is,—GRA. But the investigation of these differences belongs also to metrical science.

A Connecting word is a non-significant sound, which 6  
1457 a neither causes nor hinders the union of many sounds into one significant sound; it may be placed at either

In Ed. 1 secutus sum Susseihl (praeunte Hartung), nec quicquam hic mutavi. Sed nescio an Döring verum viderit qui locum sic restituit: σύνδεσμος δὲ ἐστὶν φωνῆ ἀσημος ἢ ἐκ πλείωνων μὲν φωνῶν, μιᾶς σημαντικῶν δὲ ποιεῖν πέφυκεν μιαν σημαντικὴν φωνήν, ἣν μὴ ἀρμόττει ἐν ἀρχῇ λόγου τιθεῖναι καθ' αὐτήν, ὅσον τὸ ἀμφὶ καὶ τὸ περὶ καὶ τὰ ἄλλα. ἄρθρον δ' ἐστὶ φωνῆ ἀσημος, ἣ οὔτε κωλύει οὔτε ποιεῖ φωνήν μιαν σημαντικὴν ἐκ πλείωνων φωνῶν [πεφυκυῖαν] συντίθεσθαι, <ἀλλ'> ἢ λόγου ἀρχὴν ἢ τέλος ἢ διορισμὸν δηλοῦν, πεφυκυῖα τίθεσθαι καὶ ἐπὶ τῶν ἀκρῶν καὶ ἐπὶ τοῦ μέσου, ὅσον μὲν, ἦτοι, δέ. Nullam tamen Arabis rationem Döring habuit, et Arabs quidem cum nostris codicibus parum congruit. Ipse ut in re nondum satis explicata ἐπέχειν me fateor. 2. πεφυκυῖα τίθεσθαι Winstanley: πεφυκυῖαν συντίθεσθαι codd.



ἄκρων καὶ ἐπὶ τοῦ μέσου· ἢ φωνὴ ἄσημος ἢ ἐκ πλειόνων  
 μὲν φωνῶν μιᾶς, σημαντικῶν δέ, ποιεῖν πέφυκεν μίαν  
 5 σημαντικὴν φωνήν, οἷον τὸ ἀμφί καὶ τὸ περί καὶ τὰ  
 ἄλλα· <ἦ> φωνὴ ἄσημος ἢ λόγου ἀρχὴν ἢ τέλος ἢ 7  
 διορισμὸν δηλοῖ, ἢν μὴ ἀρμόττει ἐν ἀρχῇ λόγου τιθέται  
 καθ' αὐτήν, οἷον μέν, ἦτοι, δέ. [ἢ φωνὴ ἄσημος ἢ  
 οὔτε κωλύει οὔτε ποιεῖ φωνήν μίαν σημαντικὴν ἐκ  
 10 πλειόνων φωνῶν πεφυκυῖα τίθεσθαι καὶ ἐπὶ τῶν ἄκρων  
 καὶ ἐπὶ τοῦ μέσου.] ὄνομα δέ ἐστι φωνὴ συνθετὴ 8  
 σημαντικὴ ἄνευ χρόνου ἢς μέρος οὐδέν ἐστι καθ' αὐτὸ  
 σημαντικόν· ἐν γὰρ τοῖς διπλοῖς οὐ χρώμεθα ὡς καὶ  
 αὐτὸ καθ' αὐτὸ σημαῖνον, οἷον ἐν τῷ Θεοδώρῳ τὸ δῶρον  
 15 οὐ σημαίνει. ῥῆμα δὲ φωνὴ συνθετὴ σημαντικὴ μετὰ 9  
 χρόνου ἢς οὐδέν μέρος σημαίνει καθ' αὐτό, ὥσπερ καὶ  
 ἐπὶ τῶν ὀνομάτων· τὸ μὲν γὰρ ἄνθρωπος ἢ λευκόν οὐ  
 σημαίνει τὸ πότε, τὸ δὲ βαδίζει ἢ βεβάδικεν προσ-  
 σημαίνει τὸ μὲν τὸν παρόντα χρόνον τὸ δὲ τὸν παρ-  
 20 ἐληλυθότα. πτώσις δ' ἐστὶν ὀνόματος ἢ ῥήματος ἢ 10  
 μὲν τὸ κατὰ τὸ τούτου ἢ τούτῳ σημαῖνον καὶ ὅσα  
 τοιαῦτα, ἢ δὲ κατὰ τὸ ἐνὶ ἢ πολλοῖς, οἷον ἄνθρωποι  
 ἢ ἄνθρωπος, ἢ δὲ κατὰ τὰ ὑποκριτικά, οἷον κατ'  
 ἐρώτησιν, ἐπίταξιν· τὸ γὰρ <ἄρ'> ἐβάδισεν ἢ βάδιζε  
 25 πτώσις ῥήματος κατὰ ταῦτα τὰ εἶδη ἐστίν. λόγος δὲ 11  
 φωνὴ συνθετὴ σημαντικὴ ἢς ἔνια μέρη καθ' αὐτὰ  
 σημαίνει τι· οὐ γὰρ ἅπας λόγος ἐκ ῥημάτων καὶ  
 ὀνομάτων σύγκειται, οἷον “ὁ τοῦ ἀνθρώπου ὀρισμός”·  
 ἀλλ' ἐνδέχεται <καὶ> ἄνευ ῥημάτων εἶναι λόγον. μέρος

8-11. ἢ . . . μέσον seclus. Reiz, Hermann. 18. ποτὲ Spengel.  
 βαδίζει apogr.: βαδίζειν A°. 21. Alterum τὸ add. apogr. 24.  
 ἀρ' add. Vahlen. βάδιζε apogr.: ἐβάδιζεν A°. 29. 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 *ἀμφί, περί,* and the like. Or, a non-significant sound, 7 which marks the beginning, end, or division of a sentence; such, however, that it cannot correctly stand by itself at the beginning of a sentence,—as *μέν, ἦτοι, δέ.*

A Noun is a composite significant sound, not marking 8 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 9 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 10 expresses either the relation 'of,' 'to,' or the like; or that of number, whether one or many, as 'man' or 'men'; or the modes or tones in actual delivery, e.g. a question or a command. 'Did he go?' and 'go' are verbal inflexions of this kind.

A Proposition or Phrase is a composite significant 11 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

30 μέντοι αεί τι σημαίνουν ἔξει, οἶον “ἐν τῷ βαδίζειν,”  
 “Κλέων ὁ Κλέωνος.” εἷς δέ ἐστι λόγος διχῶς, ἥ γὰρ 12  
 ὁ ἐν σημαίνων, ἥ ὁ ἐκ πλειόνων συνδέσμων, οἶον ἡ  
 Ἰλιάς μὲν συνδέσμων εἷς, ὁ δὲ τοῦ ἀνθρώπου τῷ ἐν  
 σημαίνειν.]

XXI ὀνόματος δὲ εἶδη τὸ μὲν ἀπλοῦν, ἀπλοῦν δὲ λέγω ὁ  
 36 μὴ ἐκ σημαίνοντων σύγκειται, οἶον γῆ, τὸ δὲ διπλοῦν·  
 τούτου δὲ τὸ μὲν ἐκ σημαίνοντος καὶ ἀσήμου (πλὴν  
 οὐκ ἐν τῷ ὀνόματι σημαίνοντος [καὶ ἀσήμου]), τὸ δὲ ἐκ  
 σημαίνοντων σύγκειται. εἴη δ' ἂν καὶ τριπλοῦν καὶ  
 40 τετραπλοῦν ὄνομα καὶ πολλαπλοῦν, οἶον τὰ πολλὰ  
 1457 b τῶν Μασσαλιωτῶν· Ἐρμοκαϊκόξανθος <ἐπευξάμενος Διὶ  
 πατρί>. ἅπαν δὲ ὀνομά ἐστιν ἡ κύριον ἡ γλῶττα ἡ 2  
 μεταφορὰ ἡ κόσμος ἡ πεποιημένον ἡ ἐπεκτεταμένον ἡ  
 ὑψηρημένον ἡ ἐξηλλαγμένον. λέγω δὲ κύριον μὲν ᾧ 3  
 5 χρώνται ἕκαστοι, γλῶτταν δὲ ᾧ ἕτεροι, ὥστε φανερόν  
 ὅτι καὶ γλῶτταν καὶ κύριον εἶναι δυνατὸν τὸ αὐτό, μὴ  
 τοῖς αὐτοῖς δέ· τὸ γὰρ σίγγνον Κυπρίοις μὲν κύριον,  
 ἡμῖν δὲ γλῶττα. μεταφορὰ δέ ἐστιν ὀνόματος ἀλλοτρίου †  
 ἐπιφορὰ ἡ ἀπὸ τοῦ γένους ἐπὶ εἶδος ἡ ἀπὸ τοῦ

30. βαδίζειν A<sup>c</sup>: βαδίζει apogr. 31. Κλέων ὁ Κλέων codd.: τὸ Κλέων

Bigg: οἶον ἐν τῷ “βαδίζει Κλέων” ὁ Κλέων plerique edd.: οἶον “ἐν τῷ  
 βαδίζειν,” “Κλέων ὁ Κλέωνος” M. Schmidt: (habuit Σ Κλέωνος). 32.

συνδέσμων apogr.: συνδέσμων A<sup>c</sup>. 33. τῷ apogr.: τὸ A<sup>c</sup>. 38.

ἐντὸς τοῦ ὀνόματος Tucker. ὀνόματι Vahlen, Σ: ὀνόματος A<sup>c</sup>.  
 καὶ ἀσήμου om. iam Σ, ut videtur (“non tamen indicans in nomine”  
 Arabs). Idem effecit Ussing deleto καὶ ἀσήμου in v. 33, mutata quoque  
 interpunctione, ἐκ σημαίνοντος, πλὴν οὐκ ἐν τῷ ὀνόματι σημαίνοντος, καὶ  
 ἀσήμου, . . . 41. μεγαλιωτῶν codd.: Μασσαλιωτῶν Diels, qui collato  
 Arabe (“sicut multa de Massiliotis Hermocaeicoxanthus qui supplicabatur  
 dominum caelorum”) totum versum Ἐρμοκ . . . πατρὶ tanquam epici  
 carminis, comice scripti, ex coniectura restituit. Ἐρμοκ. ad Phocaeam  
 spectat, Massiliae μητρόπολιν, urbem inter Hermum et Caicum sitam.  
 Ceteras emendationes licet iam missas facere, e.g. μεγαλείων ὡς Win-  
 stanley: μεγαλείων οἶον Bekker ed. 3: μεγαλείων ὡν Vahlen. 1457 b 4.  
 ἀφηρημένον Spengel (cf. 1458 a 1).

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

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

Every word is either current, or strange, or metaphorical, 2 or ornamental, or newly-coined, or lengthened, or contracted, or altered.

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

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

10 εἶδους ἐπὶ τὸ γένος ἢ ἀπὸ τοῦ εἶδους ἐπὶ εἶδος ἢ  
 κατὰ τὸ ἀνάλογον. λέγω δὲ ἀπὸ γένους μὲν ἐπὶ εἶδος, 5  
 οἶον “νηὺς δέ μοι ἦδ’ ἔστηκεν.” τὸ γὰρ ὀρμεῖν ἐστὶν  
 ἐστάναι τι. ἀπ’ εἶδους δὲ ἐπὶ γένος, “ἦ δὴ μυρὶ  
 Ὀδυσσεὺς ἐσθλὰ ἔοργεν.” τὸ γὰρ μυρίον πολὺ <τί>  
 15 ἐστίν, ὃ νῦν ἀντὶ τοῦ πολλοῦ κέχρηται. ἀπ’ εἶδους δὲ  
 ἐπὶ εἶδος οἶον “χαλκῷ ἀπὸ ψυχὴν ἀρύσας” καὶ “ταμῶν  
 ἀτειρέι χαλκῷ.” ἐνταῦθα γὰρ τὸ μὲν ἀρύσαι ταμεῖν, τὸ  
 δὲ ταμεῖν ἀρύσαι εἶρηκεν. ἄμφω γὰρ ἀφελεῖν τί ἐστίν.  
 τὸ δὲ ἀνάλογον λέγω, ὅταν ὁμοίως ἔχη τὸ δεύτερον 6  
 20 πρὸς τὸ πρῶτον καὶ τὸ τέταρτον πρὸς τὸ τρίτον· ἐρεῖ  
 γὰρ ἀντὶ τοῦ δευτέρου τὸ τέταρτον ἢ ἀντὶ τοῦ τετάρτου  
 τὸ δεύτερον, καὶ ἐνίοτε προστιθέασιν ἀνθ’ οὗ λέγει πρὸς  
 ὃ ἐστίν. λέγω δὲ οἶον ὁμοίως ἔχει φιάλη πρὸς Διόνυσον  
 καὶ ἀσπίς πρὸς Ἄρη· ἐρεῖ τοίνυν τὴν φιάλην ἀσπίδα  
 25 Διόνυσου καὶ τὴν ἀσπίδα φιάλην Ἄρεως. ἢ ὁ γῆρας πρὸς  
 βίον, καὶ ἐσπέρα πρὸς ἡμέραν· ἐρεῖ τοίνυν τὴν ἐσπέραν  
 γῆρας ἡμέρας καὶ τὸ γῆρας ἐσπέραν βίου ἢ, ὥσπερ  
 Ἐμπεδοκλῆς, δυσμᾶς βίου. ἐνίοις δ’ οὐκ ἐστὶν ὄνομα 7  
 κείμενον τῶν ἀνάλογον, ἀλλ’ οὐδὲν ἦττον ὁμοίως λεχθή-  
 30 σεται· οἶον τὸ τὸν καρπὸν μὲν ἀφιέναι σπεῖρειν, τὸ δὲ  
 τὴν φλόγα ἀπὸ τοῦ ἡλίου ἀνώνυμον· ἀλλ’ ὁμοίως ἔχει  
 τοῦτο πρὸς τὸν ἥλιον καὶ τὸ σπεῖρειν πρὸς τὸν καρπὸν,  
 διὸ εἴρηται “σπεῖρων θεοκτίσταν φλόγα.” ἐστὶ δὲ τῷ 8  
 35 τρόπῳ τούτῳ τῆς μεταφορᾶς χρῆσθαι καὶ ἄλλως, προσ-  
 αγορεύσαντα τὸ ἀλλότριον ἀποφήσαι τῶν οἰκείων τι,

10. τὸ om. apogr.

14. τί add. Twining.

27. ἡμέρας . . .

δυσμᾶς apogr.: ἡμέρας ἢ ὥσπερ Ἐμπεδοκλῆς καὶ τὸ γῆρας ἐσπέραν βίου ἢ  
 δυσμᾶς βίου A<sup>c</sup>, Vahlen.29. τῶν A<sup>c</sup>: τὸ apogr., Bekker.

32.

&lt;τὸν ἀφιέντα&gt; τὸν καρπὸν Castelvetro.

to genus, or from species to species, or by analogy, that is, proportion. Thus from genus to species, as: 'There lies 5 my ship'; for lying at anchor is a species of lying. From species to genus, as: 'Verily ten thousand noble deeds hath Odysseus wrought'; for ten thousand is a species of large number, and is here used for a large number generally. From species to species, as: '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.' In some cases one of the terms of the proportion has no 7 specific name; still, the metaphor may be used. For instance, to scatter seed is called sowing: but the action of the sun in scattering his rays is nameless. Still this process bears to the sun the same relation as sowing to the seed. Hence the expression of the poet, 'sowing the god-created light.' There is another way in which this 8 kind of metaphor may be employed. We may apply an alien term, and then deny of that term one of its proper

οἶον εἰ τὴν ἀσπίδα εἴποι φιάλην μὴ Ἄρεως ἀλλ' ἄοινον.  
 πεπονημένον δ' ἐστὶν ὃ ὄλωσ μὴ καλούμενον ὑπὸ τινῶν 9  
 αὐτὸς τίθεται ὁ ποιητής, δοκεῖ γὰρ εἶναι τοιαῦτα,  
 οἶον τὰ κέρατα ἐρνύγας καὶ τὸν ἱερέα ἀρητήρα. ἐπεκ- 10  
 1458 a τεταμένον δέ ἐστιν ἢ ἀφηρημένον τὸ μὲν ἐὰν φωνηεντι  
 μακροτέρῳ κεχρημένον ἢ τοῦ οἰκείου ἢ συλλαβῆ ἔμβε-  
 βλημένη, τὸ δὲ ἂν ἀφηρημένον τι ἢ αὐτοῦ, ἐπεκτεταμένον  
 μὲν οἶον τὸ πόλεως πόλῃος καὶ τὸ Πηλέος <Πηλῆος καὶ  
 5 τὸ Πηλείδου> Πηληιάδεω, ἀφηρημένον δὲ οἶον τὸ κρῖ καὶ  
 τὸ δῶ καὶ “μία γίνετα ἀμφοτέρων ὄψ.” ἐξηλλαγμένον 11  
 δ' ἐστὶν ὅταν τοῦ ὀνομαζομένου τὸ μὲν καταλείπη τὸ δὲ  
 ποιῆ, οἶον τὸ “δεξιτερὸν κατὰ μαζόν” ἀντὶ τοῦ δεξιόν.

[αὐτῶν δὲ τῶν ὀνομάτων τὰ μὲν ἄρρενα τὰ δὲ θήλαα 12  
 10 τὰ δὲ μεταξύ, ἄρρενα μὲν ὅσα τελευτᾶ εἰς τὸ Ν καὶ Ρ  
 καὶ Σ καὶ ὅσα ἐκ τούτου σύγκειται, ταῦτα δ' ἐστὶν δύο,  
 Ψ καὶ Ξ, θήλαα δὲ ὅσα ἐκ τῶν φωνηέντων εἰς τε τὰ ἀεὶ  
 μακρά, οἶον εἰς Η καὶ Ω, καὶ τῶν ἐπεκτεινομένων εἰς Α·  
 ὥστε ἴσα συμβαίνει πλήθει εἰς ὅσα τὰ ἄρρενα καὶ τὰ  
 15 θήλαα. τὸ γὰρ Ψ καὶ τὸ Ξ ταῦτά ἐστιν. εἰς δὲ ἄφωνον  
 οὐδὲν ὄνομα τελευτᾶ, οὐδὲ εἰς φωνῆεν βραχύ. εἰς δὲ τὸ  
 Ι τρία μόνον, μέλι κόμμι πέπερι. εἰς δὲ τὸ Τ πέντε.  
 τὰ δὲ μεταξύ εἰς ταῦτα καὶ Ν καὶ Σ.]

XXII λέξεως δὲ ἀρετὴ σαφῆ καὶ μὴ ταπεινὴν εἶναι. σα-  
 20 φεστάτη μὲν οὖν ἐστὶν ἢ ἐκ τῶν κυρίων ὀνομάτων, ἀλλὰ  
 ταπεινή. παράδειγμα δὲ ἢ Κλεοφώντος ποιήσις καὶ ἢ

36. ἀλλ' ἄοινον Vettori: ἄλλα οἶνον codd. Hermann.

4. Πηλῆος καὶ τὸ Πηλείδου add. M. Schmidt.

6. ὄψ Vettori: ὄης A<sup>c</sup> (h. e. ὀΨs vel ὀΨIs).

11. καὶ Σ apogr., Maggi,

Arabs: om. A<sup>c</sup>.

12. ἐκ seclus. Ueberweg.

14. πλήθει apogr.:

πλήθη A<sup>c</sup>.

15. ante ταῦτά add. τῷ Σ Tyrwhitt.

17. post πέντε

add. apogr. τὸ πῶν τὸ νᾶπυ τὸ γόνυ τὸ δόρυ τὸ ἄστν.



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

A newly-coined word is one which has never been 9 even in local use, but is invented by the poet himself. Some such words there appear to be: as ἐρνύγες, 'sprouters,' for κέρατα, 'horns,' and ἀρητήρ, 'supplicator,' for ἱερεύς, 'priest.'

1458 a A word is lengthened when its own vowel is exchanged 10 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,—πόλῃος for πόλεως, Πηλῆος for Πηλέος, and Πηληιάδεω for Πηλείδου: of contraction,—κρί, δῶ, and ὄψ, as in μία γίνεται ἀμφοτέρων ὄψ.

An altered word is one in which part of the ordinary 11 form is left unchanged, and part is re-cast; as in δεξι-τερόν κατὰ μαζόν, δεξιτερόν is for δεξιόν.

[Nouns in themselves are either masculine, feminine, 12 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, as η and ω, and—of vowels that admit of lengthening—those in α. Thus the number of letters in which nouns masculine and feminine end is the same; for ψ and ξ are equivalent to endings in σ. No noun ends in a mute or a vowel short by nature. Three only end in ι, —μέλι, κόμμι, πέπερι: five end in υ. 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. σεμνή δὲ καὶ ἐξαλλάττουσα τὸ ἰδιωτικὸν ἢ  
 τοῖς ξενικοῖς κεχρημένη. ξενικὸν δὲ λέγω γλώτταν καὶ  
 μεταφορὰν καὶ ἐπέκτασιν καὶ πᾶν τὸ παρὰ τὸ κύριον.  
 25 ἄλλ' ἂν τις ἅμα ἅπαντα τοιαῦτα ποιήσῃ, ἢ αἴνιγμα ἔσται 2  
 ἢ βαρβαρισμός· ἂν μὲν οὖν ἐκ μεταφορῶν, αἴνιγμα, ἐὰν  
 δὲ ἐκ γλωττῶν, βαρβαρισμός· αἰνίγματός τε γὰρ ἰδέα  
 αὕτη ἐστί, τὸ λέγοντα ὑπάρχοντα ἀδύνατα συνάψαι.  
 κατὰ μὲν οὖν τὴν τῶν <ἄλλων> ὀνομάτων σύνθεσιν οὐχ  
 30 οἶόν τε τοῦτο ποιῆσαι, κατὰ δὲ τὴν μεταφορὰν ἐνδέχεται,  
 οἶον “ἄνδρ' εἶδον πυρὶ χαλκὸν ἐπ' ἀνέρι κολλήσαντα,”  
 καὶ τὰ τοιαῦτα. ἐκ τῶν γλωττῶν βαρβαρισμός. δεῖ 3  
 ἄρα κεκρᾶσθαι πῶς τούτοις· τὸ μὲν γὰρ μὴ ἰδιωτικὸν  
 ποιήσῃ μηδὲ ταπεινόν, οἶον ἢ γλώττα καὶ ἢ μεταφορὰ  
 35 καὶ ὁ κόσμος καὶ τᾶλλα τὰ εἰρημένα εἶδη, τὸ δὲ κύριον  
 1458 b τὴν σαφήνειαν. οὐκ ἐλάχιστον δὲ μέρος συμβάλλεται 4  
 εἰς τὸ σαφὲς τῆς λέξεως καὶ μὴ ἰδιωτικὸν αἰ ἐπεκτάσεις  
 καὶ ἀποκοπαὶ καὶ ἐξαλλαγαὶ τῶν ὀνομάτων· διὰ μὲν γὰρ  
 τὸ ἄλλως ἔχειν ἢ ὡς τὸ κύριον, παρὰ τὸ εἰωθὸς γιγνό-  
 5 μενον, τὸ μὴ ἰδιωτικὸν ποιήσῃ, διὰ δὲ τὸ κοινωνεῖν τοῦ  
 εἰωθότος τὸ σαφὲς ἔσται. ὥστε οὐκ ὀρθῶς ψέγουσιν οἱ 5  
 ἐπιτιμῶντες τῷ τοιούτῳ τρόπῳ τῆς διαλέκτου καὶ διακω-  
 μωδοῦντες τὸν ποιητὴν, οἶον Εὐκλείδης ὁ ἀρχαῖος, ὡς  
 ῥάδιον ποιεῖν, εἴ τις δώσειν ἐκτείνειν ἐφ' ὅποσον βούλεται,  
 10 ἰαμβοποιήσας ἐν αὐτῇ τῇ λέξει. “Ἐπιχάρην εἶδον

25. τις ἅπαντα vel τις ἅμα ἅπαντα apogr.: ἂν ἅπαντα A<sup>c</sup>. ποιήσῃ  
 apogr.: ποιῆσαι A<sup>c</sup>. 29. ἄλλων coni. Margoliouth, collato Arabe  
 ‘reliqua nomina’: κυρίων Heinsius. 32. ante vel post ἐκ . . .  
 βαρβαρισμός lacunam statuit Gomperz: ἐκ τ' <ἀμικτ>ων γλωττῶν Tucker.  
 33. κεκρᾶσθαι Maggi e cod. Lampridii, habuit iam Σ (cf. Arab. ‘si mis-  
 centur haec’): κεκρίσθαι ceteri codd. 1458 b 1. συμβάλλεται A<sup>c</sup>:  
 συμβάλλονται apogr. 10. ἦται χάριν A<sup>c</sup>: Ἐπιχάρην Bursian praeunte  
 Tyrwhitt (Ἐπιχάρην): ἐπι χάριν Σ, ut videtur (‘appellatum cum favore’  
 Arabs). εἶδον apogr.: ἴδον A<sup>c</sup>: ἰδῶν Gomperz.

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:

Μαραθῶνάδε βαδίζοντα,” καὶ “οὐκ ἂν γ’ ἐράμενος τὸν  
 ἐκείνου ἐλλέβορον.” τὸ μὲν οὖν φαίνεσθαι πῶς χρώμενον 6  
 τούτῳ τῷ τρόπῳ γελοίου, τὸ δὲ μέτρον κοινὸν ἀπάντων  
 ἐστὶ τῶν μερῶν· καὶ γὰρ μεταφοραῖς καὶ γλώτταις καὶ  
 15 τοῖς ἄλλοις εἶδεσι χρώμενος <ἄπρε> πῶς καὶ ἐπίτηδες ἐπὶ  
 τὰ γελοῖα τὸ αὐτὸ ἂν ἀπεργάσαιτο. τὸ δὲ ἀρμόττον 7  
 ὅσον διαφέρει ἐπὶ τῶν ἐπῶν θεωρεῖσθω ἐντιθεμένων τῶν  
 <κυρίων> ὀνομάτων εἰς τὸ μέτρον. καὶ ἐπὶ τῆς γλώττης  
 δὲ καὶ ἐπὶ τῶν μεταφορῶν καὶ ἐπὶ τῶν ἄλλων ἰδεῶν  
 20 μετατιθεῖς ἂν τις τὰ κύρια ὀνόματα κατίδοι ὅτι ἀληθῆ  
 λέγομεν· οἷον τὸ αὐτὸ ποιήσαντος ἱαμβεῖον Αἰσχύλου  
 καὶ Εὐριπίδου, ἐν δὲ μόνον ὄνομα μεταθέντος, ἀντὶ  
 [κυρίου] εἰωθότος γλῶτταν, τὸ μὲν φαίνεται καλὸν τὸ δ’  
 εὐτελές. Αἰσχύλος μὲν γὰρ ἐν τῷ Φιλοκτήτῃ ἐποίησε  
 25 φαγέδαινα <δ’> ἥ μου σάρκας ἐσθίει ποδός,  
 ὁ δὲ ἀντὶ τοῦ ἐσθίει τὸ θοινᾶται μετέθηκεν. καὶ  
 νῦν δέ μ’ ἐὼν ὀλίγος τε καὶ οὐτιδανὸς καὶ ἀεικῆς,<sup>1</sup>  
 εἴ τις λέγοι τὰ κύρια μετατιθεῖς  
 νῦν δέ μ’ ἐὼν μικρός τε καὶ ἀσθενικὸς καὶ ἀειδῆς·

<sup>1</sup> *Odys.* ix. 515, νῦν δέ μ’ ἐὼν ὀλίγος τε καὶ οὐτιδανὸς καὶ ἀεικίς.

11. ἂν γ’ ἐράμενος apogr.: ἂν γεράμενος A<sup>c</sup>: γευσάμενος Tyrwhitt: πριά-  
 μενος Gomperz. 12. πῶς: ἀπρεπῶς Twining: πάντως Hermann:  
 ἀναισθητῶς Tucker. 15. ἐπὶ τὰ γελοῖα seclus. Gomperz. 16.  
 ἀρμόττον apogr.: ἀρμόττοντος A<sup>c</sup>. 17. ἐπῶν: ἐπεκτάσεων Tyrwhitt.  
 18. κύριων conl. Vahlen. 21. Αἰσχύλῳ Εὐριπίδου Essen. 22.  
 μεταθέντος Ald.: μετατιθέντος A<sup>c</sup>. 23. κυρίου vel εἰωθότος secludendum  
 conl. Vahlen: κυρίου <καὶ> εἰωθότος Heinsius. 25. δ’ (vel τ’) add.  
 Ritter: φαγέδαιν’ ael Nauck. 27. ἀεικῆς Castelvetro (var. lec. Odys.  
 l. c.), Arabs ‘ut non conveniat’: ἀειδῆς codd.: ἀεικίς Odys. l. c.

Ἐπιχάρην εἶδον Μαραθῶνάδε βαδίζοντα,

or,

οὐκ ἂν γ' ἐράμενος τὸν ἐκείνου ἐλλέβορον.

To employ such license at all obtrusively is, no doubt, 6 grotesque; but in any mode of poetic diction there must be moderation. Even metaphors, strange (or rare) words, or any similar forms of speech, would produce the like effect if used without propriety, and with the express purpose of being ludicrous. How great a differ- 7 ence is made by the appropriate use of lengthening, may be seen in Epic poetry by the insertion of ordinary forms in the verse. So, again, if we take a strange (or rare) word, a metaphor, or any similar mode of expression, and replace it by the current or proper term, the truth of our observation will be manifest. For example Aeschylus and Euripides each composed the same iambic line. But the alteration of a single word by Euripides, who employed the rarer term instead of the ordinary one, makes one verse appear beautiful and the other trivial. Aeschylus in his *Philoctetes* says:

φαγέδαινα <δ' > ἢ μου σάρκας ἐσθίει ποδός·

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

νῦν δέ μ' ἐὼν ὀλίγος τε καὶ οὔτιδανός καὶ ἀεικής,

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

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

30 καὶ

δίφρον [τ'] ἀεικέλιον καταθεὶς ὀλίγην τε τράπεζαν,<sup>1</sup>

δίφρον μοχθηρὸν καταθεὶς μικράν τε τράπεζαν.

καὶ τὸ “ἠιόνες βοόωσιν”<sup>2</sup> ἠιόνες κράζουσιν. ἔτι δὲ 8  
 Ἄριφράδης τοὺς τραγωδοὺς ἐκωμῶδει, ὅτι ἂ οὐδεὶς ἂν  
 35 εἴποι ἐν τῇ διαλέκτῳ τούτοις χρώνται, οἷον τὸ δωμάτων  
 ἄπο ἀλλὰ μὴ ἀπὸ δωμάτων, καὶ τὸ σέθεν καὶ τὸ ἐγῶ  
 1459 a δέ νιν, καὶ τὸ Ἀχιλλέως πέρι ἀλλὰ μὴ περὶ Ἀχιλλέως,  
 καὶ ὅσα ἄλλα τοιαῦτα. διὰ γὰρ τὸ μὴ εἶναι ἐν τοῖς  
 κυρίοις ποιεῖ τὸ μὴ ἰδιωτικὸν ἐν τῇ λέξει ἅπαντα τὰ  
 τοιαῦτα· ἐκεῖνος δὲ τοῦτο ἠγνόει. ἔστιν δὲ μέγα μὲν 9  
 5 τὸ ἐκάστῳ τῶν εἰρημένων πρεπόντως χρῆσθαι, καὶ  
 διπλοῖς ὀνόμασι καὶ γλώτταις, πολὺ δὲ μέγιστον τὸ  
 μεταφορικὸν εἶναι. μόνον γὰρ τοῦτο οὔτε παρ’ ἄλλου  
 ἔστι λαβεῖν εὐφύϊας τε σημείον ἔστι· τὸ γὰρ εὐ μετα-  
 φέρειν τὸ τὸ ὅμοιον θεωρεῖν ἔστιν. τῶν δ’ ὀνομάτων τὰ 10  
 10 μὲν διπλᾶ μάλιστα ἀρμόττει τοῖς διθυράμβοις, αἱ δὲ  
 γλώτται τοῖς ἠρωικοῖς, αἱ δὲ μεταφοραὶ τοῖς ἱαμβείοις.  
 καὶ ἐν μὲν τοῖς ἠρωικοῖς ἅπαντα χρήσιμα τὰ εἰρημένα,  
 ἐν δὲ τοῖς ἱαμβείοις διὰ τὸ ὅτι μάλιστα λέξιν μιμῆσθαι  
 ταῦτα ἀρμόττει τῶν ὀνομάτων ὅσοις κἂν ἐν [ὅσοις] λόγοις  
 15 τις χρήσαιτο· ἔστι δὲ τὰ τοιαῦτα τὸ κύριον καὶ μετα-  
 φορὰ καὶ κόσμος.

περὶ μὲν οὖν τραγωδίας καὶ τῆς ἐν τῷ πράττειν μιμή-  
 σεως ἔστω ἡμῖν ἱκανὰ τὰ εἰρημένα.

<sup>1</sup> *Odys.* xx. 259, δίφρον ἀεικέλιον καταθεὶς ὀλίγην τε τράπεζαν.

<sup>2</sup> *Iliad* xvii. 265.

31. τ' ἀεικέλιον codd.: τ' αἰκέλιον Vahlen: τε seclus. Susemihl ed. 1.  
 35. εἴποι apogr.: εἴπη A<sup>c</sup>. 1459 a 5. τὸ apogr.: τῶ A<sup>c</sup>. 14.  
 κἂν Harles: καὶ codd. ὅσοις del. Ald.: <τοῖς> λόγοις Gomperz:  
 ὁδοῖς Σ, ut videtur (Ellis), cf. Arab. 'quot usurpant homines in via.'

Or, if for the line,

*δίφρον [τ'] ἀεικέλιον καταθείς ὀλίγην τε τράπεζαν,*  
we read,

*δίφρον μοχθηρὸν καταθείς μικράν τε τράπεζαν.*

Or, for *ἡόνες βοόωσιν, ἡόνες κράζουσιν.*

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

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

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

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



XXIII *περὶ δὲ τῆς διηγηματικῆς καὶ ἐν<ι> μέτρῳ μιμη-*  
 20 *τικῆς, ὅτι δεῖ τοὺς μύθους καθάπερ ἐν ταῖς τραγωδίαις*  
*συνεστάναι δραματικούς καὶ περὶ μίαν πράξιν ὅλην καὶ*  
*τελείαν, ἔχουσαν ἀρχὴν καὶ μέσα καὶ τέλος, ἕν' ὥσπερ*  
*ζῶον ἐν ὅλῳ ποιῆ τὴν οἰκείαν ἡδονήν, δῆλον· καὶ μὴ*  
 25 *ὁμοίαις ἱστορίαις τὰς συνθέσεις εἶναι, ἐν αἷς ἀνάγκη οὐχὶ*  
*μίας πράξεως ποιεῖσθαι δῆλωσιν ἀλλ' ἐνὸς χρόνου, ὅσα*  
*ἐν τούτῳ συνέβη περὶ ἕνα ἢ πλείους, ὧν ἕκαστον ὡς*  
*ἔτυχεν ἔχει πρὸς ἄλληλα. ὥσπερ γὰρ κατὰ τοὺς αὐτοὺς 2*  
*χρόνους ἢ τ' ἐν Σαλαμῖνι ἐγένετο ναυμαχία καὶ ἡ ἐν*  
*Σικελίᾳ Καρχηδονίων μάχῃ οὐδὲν πρὸς τὸ αὐτὸ συντεί-*  
 30 *νουςαι τέλος, οὕτω καὶ ἐν τοῖς ἐφεξῆς χρόνοις ἐνίοτε*  
*γίνεται θάτερον μετὰ θάτερον, ἐξ ὧν ἐν οὐδὲν γίνεται*  
*τέλος. σχεδὸν δὲ οἱ πολλοὶ τῶν ποιητῶν τοῦτο δρῶσι.*  
*διό, ὥσπερ εἶπομεν ἤδη, καὶ ταύτῃ θεσπέσιος ἂν φανείη 3*  
*Ὅμηρος παρὰ τοὺς ἄλλους, τῷ μὴδὲ τὸν πόλεμον καίπερ*  
 35 *ἔχοντα ἀρχὴν καὶ τέλος ἐπιχειρήσαι ποιεῖν ὅλον· λίαν*  
*γὰρ ἂν μέγας καὶ οὐκ εὐσύνοπτος ἔμελλεν ἔσεσθαι, ἢ*  
*τῷ μεγέθει μετριάζοντα καταπεπλεγμένον τῇ ποικιλίᾳ.*  
*νῦν δ' ἐν μέρος ἀπολαβῶν ἐπεισοδίοις κέχρηται αὐτῶν*  
*πολλοῖς, οἷον νεῶν καταλόγῳ καὶ ἄλλοις ἐπεισοδίοις, οἷς*  
 40 *διαλαμβάνει τὴν ποίησιν. οἱ δ' ἄλλοι περὶ ἕνα ποιοῦσι*  
 1459 b *καὶ περὶ ἕνα χρόνον καὶ μίαν πράξιν πολυμερῆ, οἷον ὁ*

19. ἐνὶ (vel ἐν ἐνὶ) μέτρῳ conieci (cf. 1449 b 11, 1459 b 36) : ἐν ἑξαμέτρῳ Heinsius : ἐν μέτρῳ codd. 21. συνεστάναι conl. Vahlen : συνιστάναι A<sup>c</sup>.

24. ἱστορίαις τὰς συνθέσεις Dacier, confirmare videtur Arabs : ἱστορίας τὰς συνήθεις codd. 28. ναυμαχία apogr. : ναύμαχος A<sup>c</sup>.

31. μετὰ θάτερον Castelvetro, Hermann : μετὰ θατέρου codd. 34. τῷ apogr. : τὸ A<sup>c</sup>. 36. μέγα (rec. corr. μέγας) . . . εὐσύνοπτος . . . μετριάζοντα A<sup>c</sup> : μέγα . . . εὐσύνοπτον . . . μετρίαζον posito commate post ἔσεσθαι Bursian.

38. αὐτῶν seclus. Christ : αὐτοῦ Heinsius.

39. οἷς apogr. : οἷς pr. A<sup>c</sup> et ceteri 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 2 Salamis and the battle with the Carthaginians in Sicily took place at the same time, but did not tend to one result, so in the sequence of events, one thing sometimes follows another, and yet the two may not work up to any common end. Such is the practice, we may say, of most poets. Here again, then, as has been already 3 observed, the transcendent excellence of Homer is manifest. He never attempts to make the whole war of Troy the subject of his poem, though that war had a beginning and an end. It would have been too vast a theme, and not easily embraced in a single view. If, again, he had kept it within moderate limits, it must have been over-complicated by the variety of the incidents. As it is, he detaches a single portion, and admits as episodes many events from the general story of the war—such as the Catalogue of the ships and others—thus diversifying the poem. All other poets 1450 b take a single hero, a single period, or an action single indeed, but with a multiplicity of parts. Thus did the

τὰ Κύπρια ποιήσας καὶ τὴν μικρὰν Ἰλιάδα. τοιγαροῦν 4  
 ἐκ μὲν Ἰλιάδος καὶ Ὀδυσσεΐας μία τραγωδία ποιεῖται  
 ἐκατέρας ἢ δύο μόναι, ἐκ δὲ Κυπρίων πολλὰ καὶ τῆς  
 5 μικρᾶς Ἰλιάδος [πλέον] ὀκτώ, οἷον ὄπλων κρίσις,  
 Φιλοκτήτης, Νεοπτόλεμος, Εὐρύπυλος, πτωχεία, Λά-  
 καιναι, Ἰλίου πέρσις καὶ ἀπόπλους [καὶ Σίνων καὶ  
 Τρωάδες].

XXIV ἔτι δὲ [ἔτι δὲ] τὰ εἶδη ταῦτα δεῖ ἔχειν τὴν ἐποποιίαν  
 10 τῇ τραγωδίᾳ, ἢ γὰρ ἀπλήν ἢ πεπλεγμένην ἢ ἠθικὴν ἢ  
 παθητικὴν· καὶ τὰ μέρη ἔξω μελοποιίας καὶ ὄψεως  
 ταῦτά· καὶ γὰρ περιπετειῶν δεῖ καὶ ἀναγνωρίσεων καὶ  
 παθημάτων· ἔτι τὰς διανοίας καὶ τὴν λέξιν ἔχειν καλῶς.  
 οἷς ἅπασιν Ὀμηρος κέχρηται καὶ πρῶτος καὶ ἰκανῶς. 2  
 15 καὶ γὰρ καὶ τῶν ποιημάτων ἐκάτερον συνέστηκεν ἢ μὲν  
 Ἰλιάς ἀπλοῦν καὶ παθητικόν, ἢ δὲ Ὀδύσεια πεπλεγ-  
 μένον (ἀναγνωρίσις γὰρ διόλου) καὶ ἠθικὴ. πρὸς δὲ  
 τούτοις λέξει καὶ διανοίᾳ πάντα ὑπερβέβληκεν. δια- 3  
 φέρει δὲ κατὰ τε τῆς συστάσεως τὸ μῆκος ἢ ἐποποιία  
 20 καὶ τὸ μέτρον. τοῦ μὲν οὖν μήκους ὄρος ἰκανὸς ὁ  
 εἰρημένος· δύνασθαι γὰρ δεῖ συνορᾶσθαι τὴν ἀρχὴν καὶ  
 τὸ τέλος. εἴη δ' ἂν τοῦτο, εἰ τῶν μὲν ἀρχαίων ἐλάτ-  
 τους αἰ συστάσεις εἶεν, πρὸς δὲ τὸ πλῆθος τραγωδιῶν  
 τῶν εἰς μίαν ἀκρόασιν τιθεμένων παρήκοιεν. ἔχει δὲ 4  
 25 πρὸς τὸ ἐπεκτείνεσθαι τὸ μέγεθος πολὺ τι ἢ ἐποποιία  
 ἴδιον διὰ τὸ ἐν μὲν τῇ τραγωδίᾳ μὴ ἐνδέχασθαι ἅμα

1459 b 2. Κύπρια Tyrwhitt: κυπρικὰ A<sup>c</sup>. 5. πλέον et καὶ Σίνων καὶ  
 Τρωάδες seclus. Hermann. 9. δεῖ apogr.: δὴ A<sup>c</sup>. 10. ἠθικὴν om.  
 Arabs. 12. καὶ ἠθῶν post ἀναγνωρίσεων add. Susemihl. 14.  
 ἰκανῶς apogr.: ἰκανὸς A<sup>c</sup>. 17. ἀναγνωρίσεις Christ. ἠθικὸν rec.  
 sup. scr. A<sup>c</sup>. δὲ apogr.: γὰρ A<sup>c</sup>. 18. πάντας Ald. 24.  
 Fort. καθιεμένων Richards.

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

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

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

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

πραττόμενα πολλά μέρη μμείσθαι ἀλλὰ τὸ ἐπὶ τῆς  
 σκηνῆς καὶ τῶν ὑποκριτῶν μέρος μόνον· ἐν δὲ τῇ  
 ἐποποιίᾳ διὰ τὸ διήγησιν εἶναι ἔστι πολλά μέρη ἄμα  
 30 ποιεῖν περαινόμενα, ὑφ' ὧν οἰκείων ὄντων αὖξεται ὁ  
 τοῦ ποιήματος ὄγκος. ὥστε τοῦτ' ἔχει τὸ ἀγαθὸν εἰς  
 μεγαλοπρέπειαν καὶ τὸ μεταβάλλειν τὸν ἀκούοντα καὶ  
 ἐπεισοδιοῦν ἀνομοίοις ἐπεισοδίοις· τὸ γὰρ ὅμοιον ταχὺ  
 πληροῦν ἐκπίπτειν ποιεῖ τὰς τραγωδίας. τὸ δὲ μέτρον 5  
 35 τὸ ἥρωικὸν ἀπὸ τῆς πείρας ἤρμοκεν. εἰ γάρ τις ἐν  
 ἄλλῳ τινὶ μέτρῳ διηγηματικὴν μίμησιν ποιοῖτο ἢ ἐν  
 πολλοῖς, ἀπρεπὲς ἂν φαίνοιτο· τὸ γὰρ ἥρωικὸν στασι-  
 μώτατον καὶ ὄγκωδέστατον τῶν μέτρων ἐστίν (διὸ καὶ  
 γλώττας καὶ μεταφορὰς δέχεται μάλιστα· περιττὴ γὰρ  
 40 καὶ <ταύτῃ> ἢ διηγηματικὴ μίμησις τῶν ἄλλων). τὸ  
 1460 a δὲ ἰαμβεῖον καὶ τετράμετρον κινητικά, τὸ μὲν ὄρχηστικὸν  
 τὸ δὲ πρακτικόν. ἔτι δὲ ἀτοπώτερον, εἰ μινύοι τις 6  
 αὐτά, ὥσπερ Χαιρήμων. διὸ οὐδεὶς μακρὰν σύστασιν  
 ἐν ἄλλῳ πεποιήκεν ἢ τῷ ἠρώφῳ, ἀλλ' ὥσπερ εἶπομεν  
 5 αὐτῇ ἢ φύσις διδάσκει τὸ ἀρμόττον [αὐτῇ] [δι-]  
 αἰρεῖσθαι. "Ὁμηρος δὲ ἄλλα τε πολλὰ ἄξιός ἐπαινεῖ-7  
 σθαι καὶ δὴ καὶ ὅτι μόνος τῶν ποιητῶν οὐκ ἀγνοεῖ ὁ  
 δεῖ ποιεῖν αὐτόν. αὐτὸν γὰρ δεῖ τὸν ποιητὴν  
 ἐλάχιστα λέγειν· οὐ γὰρ ἔστι κατὰ ταῦτα μιμητής.  
 10 οἱ μὲν οὖν ἄλλοι αὐτοὶ μὲν δι' ὄλου ἀγωνίζονται,

40. καὶ codd.: καὶ ταύτῃ Twining: κὰν ταύταις Bywater. μίμησις  
 apogr.: κίνησις A<sup>o</sup>. 1460 a 1. κινητικά A<sup>o</sup>: κινητικά Ald., Bekker:  
 κινητικά καὶ Vahlen: κινητικά, εἰ Gomperz. 2. μινύοι Ald.: μινύει  
 apogr.: μινύει A<sup>o</sup> (fuit μή, et η extremum in litura corr.): μή γνοίη  
 Σ, cf. Arab. 'si quis nesciret' (Margoliouth). 5. αὐτῇ apogr.: αὐτῇ  
 A<sup>o</sup>: seclus. Gomperz. αἰρεῖσθαι Bonitz, confirmare videtur Arabs  
 (Margoliouth): διαιρεῖσθαι A<sup>o</sup>.

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

As for the metre, the heroic measure has proved its 5 fitness by the test of experience. If a narrative poem in any other metre or in many metres were now composed, it would be found incongruous. For of all measures the heroic is the stateliest and the most massive; and hence it most readily admits rare words and metaphors, which is another point in which the narrative form of imitation stands alone. On the other 1460 a 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 6 mix together different metres, as was done by Chaeremon. Hence no one has ever composed a poem on a great scale in any other than heroic verse. Nature herself, as we have said, teaches the choice of the proper measure.

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



μιμούνται δὲ ὀλίγα καὶ ὀλιγάκις· ὁ δὲ ὀλίγα φροισια-  
 σάμενος εὐθύς εἰσάγει ἄνδρα ἢ γυναῖκα ἢ ἄλλο τι  
 [ἦθος] καὶ οὐδέν' ἀήθη ἀλλ' ἔχοντα ἦθη. δεῖ μὲν 8  
 οὖν ἐν ταῖς τραγωδίαις ποιεῖν τὸ θαυμαστόν, μᾶλλον  
 15 δ' ἐνδέχεται ἐν τῇ ἐποποιίᾳ τὸ ἄλογον, δι' ὃ συμ-  
 βαίνει μάλιστα τὸ θαυμαστόν, διὰ τὸ μὴ ὄρᾶν εἰς τὸν  
 πρᾶττοντα· ἐπεὶ τὰ περὶ τὴν Ἑκτορος δίωξιν ἐπὶ  
 σκηνῆς ὄντα γελοῖα ἂν φανεῖν, οἱ μὲν ἐστῶτες καὶ οὐ  
 διώκοντες, ὁ δὲ ἀνανεύων, ἐν δὲ τοῖς ἔπεσιν λαθάνει.  
 20 τὸ δὲ θαυμαστόν ἡδύ· σημεῖον δέ· πάντες γὰρ προστι-  
 θέντες ἀπαγγέλλουσιν ὡς χαριζόμενοι. δεδίδαχεν δὲ 9  
 μάλιστα Ὀμηρος καὶ τοὺς ἄλλους ψευδῆ λέγειν ὡς δεῖ.  
 ἔστι δὲ τοῦτο παραλογισμός. οἴονται γὰρ ἄνθρωποι,  
 ὅταν τουδὶ ὄντος τοδὶ ἦ ἢ γινομένου γίνηται, εἰ τὸ  
 25 ὕστερον ἔστιν, καὶ τὸ πρότερον εἶναι ἢ γίνεσθαι· τοῦτο  
 δέ ἐστι ψεῦδος. διὸ δὴ, ἂν τὸ πρῶτον ψεῦδος, ἀλλ'  
 οὐδέ, τούτου ὄντος, ἀνάγκη <κάκεινο> εἶναι ἢ γενέσθαι  
 [ἦ] προσθεῖναι· διὰ γὰρ τὸ τοῦτο εἰδέναι ἀληθές ὄν,  
 παραλογίζεται ἡμῶν ἢ ψυχῆ καὶ τὸ πρῶτον ὡς ὄν.  
 30 παράδειγμα δὲ τούτου ἐκ τῶν Νίπτρων. προαιρεῖσθαί 10  
 τε δεῖ ἀδύνατα εἰκότα μᾶλλον ἢ δυνατὰ ἀπίθανα· τού-  
 τε λόγους μὴ συνίστασθαι ἐκ μερῶν ἀλόγων, ἀλλὰ

13. ἦθος om. Reiz, habuit iam Σ: εἶδος Bursian. οὐδέν' ἀήθη apogr.:

οὐδένα ἦθη Δ<sup>c</sup>. ἔχοντα ἦθος conl. Christ. 14. Post οὖν add. <καὶ ἐν

τοῖς ἔπεσιν καὶ> Christ, fort. recte: κᾶν ταῖς Gomperz. 15. ἄλογον

Vettori: ἀνάλογον codd., Σ. δι' ὃ Vettori: διὸ codd. 17. ἐπεὶ τὰ

apogr.: ἔπειτα τὰ Δ<sup>c</sup>, Σ. 24. ἦ ἢ apogr.: ἦν Δ<sup>c</sup>, rec. corr. ἦ.

25. γενέσθαι conl. Christ. 26. δὴ: δεῖ Bonitz, Christ. ἄλλου δὲ

Δ<sup>c</sup>: ἀλλ' οὐδὲ rec. corr.: ἄλλο δὲ cod. Robortelli, Bonitz: ἄλλο δ' ὃ

Vahlen: ἄλλο, ὃ Christ: κάκεινο add. Tucker. Cum verbis ἀλλ'

οὐδὲ . . . ἀνάγκη . . . προσθεῖναι contulerim Rhet. i. 2. 13, 1357 a 17,

ἐὰν γὰρ ἦ τι τούτων γνώριμον, οὐδὲ δεῖ λέγειν· αὐτὸς γὰρ τοῦτο προστί-

θησεν ὁ ἀκροατής, et 18, τὸ δ' ὅτι στεφανίτης τὰ Ὀλύμπια, οὐδὲ δεῖ προσθεῖναι.

28. ἦ seclus. Bonitz, Christ: ἦ Vahlen. 30. τούτου codex Robortelli:

τοῦτο Δ<sup>c</sup>: τούτων apogr.



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

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

μάλιστα μὲν μηδὲν ἔχειν ἄλογον, εἰ δὲ μή, ἔξω τοῦ  
 μυθεύματος, ὥσπερ Οἰδίπους τὸ μὴ εἰδέναι πῶς ὁ Λαῖος  
 35 ἀπέθανεν, ἀλλὰ μὴ ἐν τῷ δράματι, ὥσπερ ἐν Ἡλέκτρα  
 οἱ τὰ Πύθια ἀπαγγέλλοντες, ἢ ἐν Μυσοῖς ὁ ἄφωνος  
 ἐκ Τεγέας εἰς τὴν Μυσίαν ἦκων. ὥστε τὸ λέγειν ὅτι  
 ἀνήρητο ἂν ὁ μῦθος γελοῖον· ἐξ ἀρχῆς γὰρ οὐ δεῖ  
 συνίστασθαι τοιούτους· ἂν δὲ θῆ καὶ φαίνεται εὐλογω-  
 40 τέως, ἐνδέχασθαι καὶ ἄτοπον <ὄν>· ἐπεὶ καὶ τὰ ἐν  
 Ὀδυσσεΐα ἄλογα τὰ περὶ τὴν ἔκθεσιν ὡς οὐκ ἂν ἦν  
 1460 b ἀνεκτὰ δῆλον ἂν γένοιτο, εἰ αὐτὰ φαῦλος ποιητῆς  
 ποιήσκει· νῦν δὲ τοῖς ἄλλοις ἀγαθοῖς ὁ ποιητῆς ἀφανίζει  
 ἠδύνων τὸ ἄτοπον. τῇ δὲ λέξει δεῖ διαπονεῖν ἐν τοῖς 11  
 ἀργοῖς μέρεσιν καὶ μήτε ἠθικοῖς μήτε διανοητικοῖς·  
 5 ἀποκρύπτει γὰρ πάλιν ἢ λίαν λαμπρὰ λέξις τά τε  
 ἦθη καὶ τὰς διανοίας.

XXV περὶ δὲ προβλημάτων καὶ λύσεων, ἐκ πόσων τε καὶ  
 ποίων εἰδῶν ἐστίν, ὧδ' ἂν θεωροῦσιν γένοιτ' ἂν φανερόν.  
 ἐπεὶ γὰρ ἐστὶ μιμητῆς ὁ ποιητῆς ὡσπερ ἀνὲν ζωγράφος  
 10 ἢ τις ἄλλος εἰκονοποιός, ἀνάγκη μιμῆσθαι τριῶν ὄντων  
 τὸν ἀριθμὸν ἐν τι αἰεί, ἢ γὰρ οἷα ἦν ἢ ἐστίν, ἢ οἷα  
 φασιν καὶ δοκεῖ, ἢ οἷα εἶναι δεῖ. ταῦτα δ' ἐξαγγέλ- 2  
 λεται λέξει <ἢ κυρίοις ὀνόμασιν> ἢ καὶ γλώτταις καὶ  
 μεταφοραῖς· καὶ πολλὰ πάθη τῆς λέξεως ἐστί, δίδομεν

34. <ὁ> Οἰδίπους Bywater. 40. ἀποδέχασθαι apogr. ὄν addidi.  
 1460 b 2. ποιήσκει Heinsius : ποιήσει codd. : ἐποίησεν Spengel. 5. τε  
 apogr. : δὲ A°. 8. ποίων εἰδῶν apogr. : ποίων ἂν εἰδῶν A°. 11. τὸν  
 ἀριθμὸν vel τῷ ἀριθμῷ apogr. : τῶν ἀριθμῶν A°. 12. ἢ οἷα apogr. :  
 οἷα A°. 13. <ἢ κυρίοις ὀνόμασιν> conl. Vahlen : <ἢ κυρία>  
 Gomperz sec. Vahlen. 14. καὶ ὅσ' ἄλλα πάθη conl. Vahlen.

irrational should, if possible, be excluded; or, at all events, it should lie outside the action of the play (as, in the Oedipus, the hero's ignorance as to the manner of Laius' death); not within the drama,—as in the Electra, the messenger's account of the Pythian games; or, as in the Mysians, the man who comes from Tegea to Mysia without speaking. The plea that otherwise the plot would have been ruined, is ridiculous. Such a plot should not in the first instance be constructed. But once it has been framed and an air of likelihood imparted to it, the absurdity itself should be tolerated. Take the irrational incidents in the Odyssey, where Odysseus is left upon the shore of Ithaca. How intolerable even these might have been would be apparent  
 1460 b 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 11 the action, where there is no expression of character or thought. For, conversely, character and thought are merely obscured by a diction that is over brilliant.

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

The poet being an imitator, like a painter or any other artist, must of necessity imitate one of three objects,—things as they were or are, things as they are said or thought to be, or things as they ought to be. The vehicle of expression is language,—either current 2 terms or, it may be, rare words or metaphors. There are also many modifications of language, which we

15 γὰρ ταῦτα τοῖς ποιηταῖς. πρὸς δὲ τούτοις οὐχ ἡ αὐτὴ 3  
 ὀρθότης ἐστὶν τῆς πολιτικῆς καὶ τῆς ποιητικῆς οὐδὲ  
 ἄλλης τέχνης καὶ ποιητικῆς. αὐτῆς δὲ τῆς ποιητικῆς  
 διττὴ ἁμαρτία, ἡ μὲν γὰρ καθ' αὐτήν, ἡ δὲ κατὰ συμβε-  
 βηκός. εἰ μὲν γὰρ <τι> προείλετο μιμησασθαι <μὴ 4  
 20 ὀρθῶς δὲ ἐμιμήσατο δι' > ἀδυναμίαν, αὐτῆς ἡ ἁμαρτία·  
 εἰ δὲ <διὰ> τὸ προελέσθαι μὴ ὀρθῶς, ἀλλὰ τὸν ἵππον  
 <ἄμ' > ἄμφω τὰ δεξιὰ προβεβληκότα ἢ τὸ καθ' ἐκάστην  
 τέχνην ἁμάρτημα οἷον τὸ κατ' ἰατρικὴν ἢ ἄλλην τέχνην  
 [ἢ ἀδύνατα πεποιήται] ὅποιανοῦν, οὐ καθ' ἑαυτήν. ὥστε  
 25 δεῖ τὰ ἐπιτιμήματα ἐν τοῖς προβλήμασιν ἐκ τούτων  
 ἐπισκοποῦντα λύειν. πρῶτον μὲν εἰ πρὸς αὐτὴν τὴν 5  
 τέχνην ἀδύνατα πεποιήται, ἡμάρτηται, ἀλλ' ὀρθῶς ἔχει,  
 εἰ τυγχάνει τοῦ τέλους τοῦ αὐτῆς (τὸ γὰρ τέλος εἴρηται),  
 εἰ οὕτως ἐκπληκτικώτερον ἢ αὐτὸ ἢ ἄλλο ποιεῖ μέρος.  
 30 παράδειγμα ἡ τοῦ Ἑκτορος δίωξις. εἰ μέντοι τὸ τέλος  
 ἢ μᾶλλον ἢ <μὴ> ἦττον ἐνεδέχετο ὑπάρχειν καὶ κατὰ  
 τὴν περὶ τούτων τέχνην, [ἡμαρτῆσθαι] οὐκ ὀρθῶς· δεῖ  
 γὰρ εἰ ἐνδέχεται ὅλως μηδαμῇ ἡμαρτῆσθαι. ἔτι ποτέρων  
 ἐστὶ τὸ ἁμάρτημα, τῶν κατὰ τὴν τέχνην ἢ κατ' ἄλλο  
 35 συμβεβηκός; ἔλαττον γὰρ εἰ μὴ ἦδει ὅτι ἔλαφός θήλεια  
 κέρατα οὐκ ἔχει ἢ εἰ ἀμιμήτως ἔγραψεν. πρὸς δὲ 6  
 τούτοις ἐὰν ἐπιτιμᾶται ὅτι οὐκ ἀληθῆ, ἀλλ' ἴσως <ὡς>

19. τι addidi. μὴ ὀρθῶς . . . δι' addidi: post μιμησασθαι conī.

Vahlen ὀρθῶς, ἡμαρτε δ' ἐν τῷ μιμησασθαι δι'.

21. εἰ apogr.: ἢ A<sup>c</sup>.

διὰ add. Ueberweg.

22. ἄμ' add. Vahlen.

24. ἢ ἀδύνατα

πεποιήται seclus. Düntzer: τέχνην ὅποιανοῦν [ἢ] ἀδύνατα πεποιήται Christ.

26. εἰ: τὰ A<sup>c</sup>, ei sup. scr. τὰ πρὸς αὐτὴν τὴν τέχνην· plerique edd.

27. εἰ add. Vahlen ante ἀδύνατα.

28. εἴρηται: εὔρηται Heinsius:

τηρεῖται M. Schmidt.

31. ἢ μὴ ἦττον Ueberweg, ἦττον A<sup>c</sup>: ἢ ἦττον

rec. A<sup>c</sup>, Vahlen.

32. ἡμαρτῆσθαι seclus. Bywater, Ussing: ἡμάρτηται

Ald., Bekker: τὴν περὶ τούτων τέχνην <μὴ> ἡμαρτῆσθαι, Tucker.

37.

ὡς conī. Vahlen.

concede to the poets. Add to this, that the standard of 3  
correctness is not the same in poetry and politics, any  
more than in poetry and any other art. Within the art  
of poetry itself there are two kinds of faults,—those  
which touch its essence, and those which are accidental.  
If a poet has proposed to himself to imitate something, 4  
<but has imitated it incorrectly> through want of capacity,  
the error is inherent in the poetry. But if the failure  
is due to the thing he has proposed to do—if he has  
represented a horse as throwing out both his off legs at  
once, or introduced technical inaccuracies in medicine, for  
example, or in any other art—the error is not essential to  
the poetry. These are the points of view from which  
we should consider and answer the objections raised by  
the critics.

First we will suppose the poet has represented things 5  
impossible according to the laws of his own art. It is  
an error; but the error may be justified, if the end of  
the art be thereby attained (the end being that already  
mentioned),—if, that is, the effect of this or any other  
part of the poem is thus rendered more striking. A  
case in point is the pursuit of Hector. If, however, the  
end might have been as well, or better, attained without  
violating the special rules of the poetic art, the error is  
not justified: for every kind of error should, if possible,  
be avoided.

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

Further, if it be objected that the description is not 6

δει—οιον και Σοφοκλῆς ἔφη αὐτὸς μὲν οἴους δεῖ ποιεῖν,  
 Εὐριπίδην δὲ οἶοι εἰσίν—ταύτη λυτέον. εἰ δὲ μηδετέρως, 7  
 40 ὅτι οὕτω φασίν· οἶον τὰ περὶ θεῶν, ἴσως γὰρ οὔτε  
 βέλτιον οὕτω λέγειν οὔτ' ἀληθῆ, ἀλλ' <εἰ> ἔτυχεν  
 1461 a ὥσπερ Ξενοφάνει· ἀλλ' οὖν φασι. τὰ δὲ ἴσως οὐ  
 βέλτιον μὲν, ἀλλ' οὕτως εἶχεν, οἶον τὰ περὶ τῶν ὄπλων,  
 “ἔγχεα δέ σφιν Ὀρθ' ἐπὶ σαυρωτῆρος.”<sup>1</sup> οὕτω γὰρ  
 τότ' ἐνόμιζον, ὥσπερ καὶ νῦν Ἰλλυριοί. περὶ δὲ τοῦ 8  
 5 καλῶς ἢ μὴ καλῶς ἢ εἴρηται τινι ἢ πέπρακται, οὐ μόνον  
 σκεπτέον εἰς αὐτὸ τὸ πεπραγμένον ἢ εἰρημένον βλέποντα,  
 εἰ σπουδαῖον ἢ φαῦλον, ἀλλὰ καὶ εἰς τὸν πράττοντα ἢ  
 λέγοντα, πρὸς ὃν ἢ ὅτε ἢ ὅτφ ἢ οὐ ἔνεκεν, οἶον ἢ μείζονος  
 ἀγαθοῦ, ἵνα γένηται, ἢ μείζονος κακοῦ, ἵνα ἀπογένηται.  
 10 τὰ δὲ πρὸς τὴν λέξιν ὀρῶντα δεῖ διαλύειν, οἶον γλώττη 9  
 “οὐρήας μὲν πρῶτων.”<sup>2</sup> ἴσως γὰρ οὐ τοὺς ἡμίονους λέγει  
 ἀλλὰ τοὺς φύλακας, καὶ τὸν Δόλωνα “ὅς ῥ' ἦ τοι εἶδος  
 μὲν ἔην κακός”<sup>3</sup> οὐ τὸ σῶμα ἀσύμμετρον ἀλλὰ τὸ  
 πρῶσπον αἰσχρόν, τὸ γὰρ εὐεῖδές οἱ Κρήτες εὐπρῶσ-  
 15 ωπον καλοῦσι· καὶ τὸ “ζωρότερον δὲ κέραει”<sup>4</sup> οὐ τὸ  
 ἄκρατον ὡς οἰνόφλυξιν ἀλλὰ τὸ θᾶπτον. τὸ δὲ κατὰ 10

<sup>1</sup> *Iliad* x. 152.

<sup>2</sup> *Ib.* xxiii. 111, 115 (Verrall), potius quam i. 50.

<sup>3</sup> *Ib.* x. 316.

<sup>4</sup> *Ib.* ix. 203.

39. Εὐριπίδην Heinsius: *εὐριπίδης* codd., tuetur Gomperz, cf. 1448 a 37  
 (ἀθηναῖοι codd.). 40. οὕτω apogr.: οὔτε A<sup>c</sup>. 41. εἰ conl. Vahlen.  
 1461 a 1. *ξενοφάνει* vel *ξενοφάνης* apogr.: *ξενοφάνη* A<sup>c</sup>: *παρὰ Ξενοφάνει*  
 Ritter. οὖν Tyrwhitt: οὐ A<sup>c</sup>, οἶον rec. A<sup>c</sup>: οὕτω Spengel. 7. εἰ  
 apogr.: ἢ A<sup>c</sup>. 8. Commate distincti post λέγοντα: <ἢ> πρὸς ὃν  
 Carroll. οἶον ἢ A<sup>c</sup>: οἶον εἰ apogr. 9. ἢ rec. A<sup>c</sup> add. 16.  
 τὸ δὲ A<sup>c</sup>: τὰ δὲ Spengel.



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, 7 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 1461 a 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 8 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 9 diction. We may note a rare word, as in *οὐρήας μὲν πρῶτον*, where the poet perhaps employs *οὐρήας* not in the sense of mules, but of sentinels. So, again, of Dolon: ‘ill-favoured indeed he was to look upon.’ It is not meant that his body was ill-shaped, but that his face was ugly; for the Cretans use the word *εὐειδές*, ‘well-favoured,’ to denote a fair face. Again, *ζωρότερον δὲ κέραι*, ‘mix the drink livelier,’ does not mean ‘mix it stronger’ as for hard drinkers, but ‘mix it quicker.



μεταφορὰν εἶρηται, οἶον “πάντες μὲν ῥα θεοί τε καὶ  
 ἀνέρες Εὐδὸν παννύχιοι.”<sup>1</sup> ἅμα δέ φησιν “ἦ τοι ὄτ’  
 ἐς πεδῖον τὸ Τρωικὸν ἀθρήσειεν, Αὐλῶν συρίγγων θ’  
 20 ὄμαδον.”<sup>2</sup> τὸ γὰρ πάντες ἀντὶ τοῦ πολλοὶ κατὰ μετα-  
 φορὰν εἶρηται, τὸ γὰρ πᾶν πολὺ τι· καὶ τὸ “οἷη δ’  
 ἄμμορος”<sup>3</sup> κατὰ μεταφοράν, τὸ γὰρ γνωριμώτατον μόνον.  
 κατὰ δὲ προσωδίαν, ὥσπερ Ἰππίας ἔλυνε ὁ Θάσιος τὸ 11  
 “δίδομεν δέ οἱ”<sup>4</sup> καὶ “τὸ μὲν οὐ καταπύθεται ὄμβρω.”<sup>5</sup>  
 25 τὰ δὲ *διαιρέσει*, οἶον Ἐμπεδοκλῆς “αἶψα δὲ θνήτ’ 12  
 ἐφύοντο, τὰ πρὶν μάθον ἀθάνατ’ <εἶναι> Ζωρά τε πρὶν  
 κέκρητο.” τὰ δὲ ἀμφιβολία, “παρώχηκεν δὲ πλέω 13  
 νύξ.”<sup>6</sup> τὸ γὰρ πλείω ἀμφίβολόν ἐστιν. τὰ δὲ κατὰ 14  
 τὸ ἔθος τῆς λέξεως· τῶν κεκραμένων <οἰονοῦν> οἶνόν

<sup>1</sup> *Iliad* ii. 1, ἄλλοι μὲν ῥα θεοί τε καὶ ἀνέρες ἵπποκορυσταὶ  
 εὐδὸν παννύχιοι.

*Ib.* x. 1, ἄλλοι μὲν παρὰ νηυσὶν ἀριστῆες Παναχαῖων  
 εὐδὸν παννύχιοι.

<sup>2</sup> *Ib.* x. 11, ἦ τοι ὄτ’ ἐς πεδῖον τὸ Τρωικὸν ἀθρήσειεν,  
 θαύμαζεν πυρὰ πολλὰ τὰ καλετο Ἰλιόθι πρό,  
 αὐλῶν συρίγγων τ’ ἐνοπήν ὄμαδόν τ’ ἀνθρώπων.

<sup>3</sup> *Ib.* xviii. 489, οἷη δ’ ἄμμορός ἐστι λοστρῶν Ὠκεανοῖο.

<sup>4</sup> *Ib.* xxi. 297, δίδομεν δέ οἱ εὐχος ἀρέσθαι. Sed in *Iliade* ii. 15 (de  
 quo hic agitur) Τρώεσσι δὲ κήδε’ ἐφήπται.

<sup>5</sup> *Ib.* xxiii. 328, τὸ μὲν οὐ καταπύθεται ὄμβρω.

<sup>6</sup> *Ib.* x. 251, μάλα γὰρ νύξ ἀνεταί, ἐγγύθι δ’ ἦώς,  
 ἄστρα δὲ δὴ προβέβηκε, παρώχηκεν δὲ πλέων νύξ  
 τῶν δύο μοιράων, τριτάτη δ’ ἔτι μοῖρα λέλειπται.

17. πάντες Gräfenhan: ἄλλοι A<sup>c</sup>. 18. ἵπποκορυσταὶ post ἀνέρες add.  
 Christ, habuit iam Σ, cf. Arab. ‘ceteri quidem homines et dei qui equis  
 armati insident.’ 20. τοῦ apogr.: om. A<sup>c</sup>. 26. εἶναι add. Vettori  
 collato Athenaeo, x. 423. ζωρά Athenaeus: ζῶά codd. τε <ἀ> πρὶν  
 Gomperz sec. Bergk. 27. κέκρητο A<sup>c</sup>, i rec. sup. ser.: κέκριτο apogr.:  
 ἄκρητα Karsten ed. Empedocles. πλέω A<sup>c</sup>: πλέον apogr.: πλέων  
 Ald. ¶ 28. πλείω: πλείον vel πλεόν apogr. 29. οἰονοῦν add. Tucker.  
 <ῶσα> τῶν κεκραμένων Vahlen: <ῶσα πο>τῶν κεκραμένων Ueberweg:  
 πᾶν κεκραμένον Bursian: <ἐνια> olim conieci ante οἶνον. ?

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 . . .', *οὔη*, 'alone,' is metaphorical; for the best known may be called the only one.

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

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 *παρόχηκεν δὲ πλέω νύξ*, where the word *πλέω* is ambiguous.

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

30 φασιν εἶναι, [ὄθεν πεποιήται “*κημῖς νεοτεύκτου κασσιτέριοιο,*”]<sup>1</sup> ὄθεν εἴρηται ὁ Γανυμήδης “*Διὶ οἶνοχοεῦει,*”<sup>2</sup> οὐ πινόντων οἶνον, καὶ χαλκέας τοὺς τὸν σίδηρον ἐργαζομένους. εἴη δ’ ἂν τοῦτό γε <καὶ> κατὰ μεταφοράν. 15  
 δεῖ δὲ καὶ ὅταν ὄνομά τι ὑπεναντίωμά τι δοκῆ σημαίνειν,  
 35 ἐπισκοπεῖν ποσαχῶς ἂν σημαῖνοι τοῦτο ἐν τῷ εἰρημένῳ, οἶον τὸ “*τῇ ῥ’ ἔσχετο χάλκεον ἔγχος,*”<sup>3</sup> τὸ ταύτη κωλυ- 16  
 θῆναι ποσαχῶς ἐνδέχεται. ὠδὶ <δὲ> [ἢ ὡς] μάλιστ’  
 1461 b ἂν τις ὑπολάβοι, κατὰ τὴν καταντικρὺ ἢ ὡς Γλαύκων λέγει, ὅτι ἔνια ἀλόγως προυπολαμβάνουσιν καὶ αὐτοὶ καταψηφισάμενοι συλλογίζονται καὶ ὡς εἰρηκότος ὅ τι δοκεῖ ἐπιτιμῶσιν, ἂν ὑπεναντίον ἢ τῇ αὐτῶν οἴησει.  
 5 τοῦτο δὲ πέπονθε τὰ περὶ Ἰκάριον. οἴονται γὰρ αὐτὸν Λάκωνα εἶναι· ἄτοπον οὖν τὸ μὴ ἐντυχεῖν τὸν Τηλέμαχον αὐτῷ εἰς Λακεδαίμονα ἐλθόντα. τὸ δ’ ἴσως ἔχει ὡσπερ οἱ Κεφαλήνές φασιν· παρ’ αὐτῶν γὰρ γῆμαι λέγουσι τὸν Ὀδυσσεά καὶ εἶναι Ἰκάδιον ἀλλ’ οὐκ Ἰκά-  
 10 ριον. δι’ ἀμάρτημα δὴ τὸ πρόβλημα εἰκός ἐστιν. ὅλως 17  
 δὲ τὸ ἀδύνατον μὲν πρὸς τὴν ποίησιν ἢ πρὸς τὸ βέλτιον

<sup>1</sup> *Iliad* xxi. 592.<sup>2</sup> *Ib.* xx. 234.<sup>3</sup> *Ib.* xx. 272, τῇ ῥ’ ἔσχετο μελινον ἔγχος.

30. ὄθεν πεποιήται . . . κασσιτέριοιο seclus. M. Schmidt. 31. ὄθεν εἴρηται . . . οἶνον in codd. post ἐργαζομένους, huc revocavit Maggi sec. cod. Lampridii. 33. καὶ add. Heinsius. 35. σημαῖνοι olim Vahlen: σημαῖνοιε A<sup>o</sup>: σημήνειεν vel σημαίνειε apogr.: σημήνειε Vahlen ed. 3. 36–38. οἶον τὸ <ἐν τῷ> . . . τὸ ταύτη κωλυθῆναι [ποσαχῶς] ἐνδέχεται διπλῶς, ἢ πῶς μάλιστ’ ἂν τις κ.τ.λ. M. Schmidt. 37. δὲ addidi: ἢ ὡς seclus. Bywater. ὠδὶ ἢ ὡς μάλιστ’ ἂν τις ὑπολάβοι, Ueberweg. Interpunerunt post ὠδὶ et ὑπολάβοι plerique edd. 1461 b 2. ἔνια: ἔνιοι Vettori. 3. εἰρηκότος ὅ τι Castelvetro: εἰρηρότες ὅτι A<sup>o</sup>. 4. αὐτῶν Heinsius: αὐτῶν codd. 8. αὐτῶν Bekker: αὐτῶν codd. 10. δι’ ἀμάρτημα Maggi: διαμάρτημα codd., Bekker. δὴ Gomperz: δὲ codd. <εἶναι> εἰκός ἐστιν Hermann, fort. recte: (cf. εἰκός ἐστι <γενέσθαι> Gomperz). 11. <ἢ> πρὸς Ald., Bekker, fort. recte.

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

Again, when a word seems to involve some incon- 15  
sistency of meaning, we should consider how many  
senses it may bear in the particular passage. For 16  
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  
1461 b precise opposite of what Glaucus mentions. Critics, he  
says, jump at certain groundless conclusions; they pass  
adverse judgment and then proceed to reason on it; and,  
assuming that the poet has said whatever they happen  
to think, find fault if a thing is inconsistent with their  
own fancy. The question about Icarius has been treated  
in this fashion. The critics imagine he was a Lacedae-  
monian. They think it strange, therefore, that Tele-  
machus 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 17  
reference to artistic requirements, or to the higher

ἢ πρὸς τὴν δόξαν δεῖ ἀάναγειν. πρὸς τε γὰρ τὴν ποιήσιν  
 αἰρετώτερον πιθανὸν ἀδύνατον ἢ ἀπίθανον καὶ δυνατόν.  
 <καὶ ἴσως ἀδύνατον> τοιούτους εἶναι, οἴους Ζεῦξις  
 15 ἔγραφεν, ἀλλὰ βέλτιον· τὸ γὰρ παράδειγμα δεῖ ὑπερ-  
 ἔχειν. πρὸς <δ'> ἅ φασιν, τᾶλογα· οὕτω τε καὶ ὅτι  
 ποτὲ οὐκ ἄλογόν ἐστιν· εἰκὸς γὰρ καὶ παρὰ τὸ εἰκὸς  
 γίνεσθαι. τὰ δ' ὑπεναντίως εἰρημένα οὕτω σκοπεῖν, 18  
 ὥσπερ οἱ ἐν τοῖς λόγοις ἔλεγχοι, εἰ τὸ αὐτὸ καὶ πρὸς τὸ  
 20 αὐτὸ καὶ ὡσαύτως, ὥστε καὶ λυτέον ἢ πρὸς ἅ αὐτὸς  
 λέγει ἢ ὁ ἄν φρόνιμος ὑποθῆται. ὀρθῆ δ' ἐπιτιμήσις 19  
 καὶ ἀλογία καὶ μοχθηρία, ὅταν μὴ ἀνάγκης οὔσης μηθὲν  
 χρήσῃται τῷ ἀλόγῳ, ὥσπερ Εὐριπίδης τῷ Αἰγεῖ, ἢ τῇ  
 πονηρίᾳ, ὥσπερ ἐν Ὀρέστη τοῦ Μενελάου. τὰ μὲν οὖν 20  
 25 ἐπιτιμήματα ἐκ πέντε εἰδῶν φέρουσιν, ἢ γὰρ ὡς ἀδύνατα  
 ἢ ὡς ἄλογα ἢ ὡς βλαβερὰ ἢ ὡς ὑπεναντία ἢ ὡς παρὰ  
 τὴν ὀρθότητα τὴν κατὰ τέχνην. αἱ δὲ λύσεις ἐκ τῶν  
 εἰρημένων ἀριθμῶν σκεπτέαι, εἰσὶν δὲ δώδεκα.

XXVI πότερον δὲ βελτίων ἢ ἐποποιικὴ μίμησις ἢ ἡ τραγικὴ,  
 30 διαπορήσειεν ἄν τις. εἰ γὰρ ἢ ἦττον φορτικὴ βελτίων,  
 τοιαύτη δ' ἢ πρὸς βελτίους θεατὰς ἐστὶν ἀεὶ, λίαν δῆλον

14. <καὶ ἴσως ἀδύνατον> Gomperz, sec. Margoliouth, collato Arabe ('fortasse enim impossibile est . . .'): καὶ εἰ ἀδύνατον iam conī. Vahlen. οἴους Ald., Bekker: οἶον codd. 16. δ' add. Ueberweg (conī. Vahlen).

18. ὑπεναντίως Twining, cf. Arab. 'quae dicta sunt in modum contrarii': ὡς ὑπεναντία Heinsius: ὑπεναντία ὡς codd. 20. ὥστε καὶ αὐτὸν codd.: ὥστε καὶ λυτέον M. Schmidt: οὕτως τε καὶ εἰ καθ' αὐτὸν conī. Christ. 21. φρόνιμος apogr.: φρόνημον A<sup>c</sup>, φρόνιμον rec. A<sup>c</sup>.

22. ἀλογία καὶ μοχθηρία Vahlen: ἀλογία καὶ μοχθηρία codd., serv. Christ, del. Spengel. Fort. <πρὸς> μηδὲν Gomperz.

23. τῷ Αἰγεῖ ἢ τῇ apogr. (margo): τῷ αἰγειήτῃ A<sup>c</sup>. 29. βελτίων apogr.: βέλτιον A<sup>c</sup>.

31. δ' ἢ apogr.: δὴ A<sup>c</sup>. ἀεὶ, λίαν Vahlen: δεῖλιαν codd.

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

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

The element of the irrational, and, similarly, depravity 19 of character, are justly censured when there is no inner necessity for introducing them. Such is the irrational element in the Aegæus of Euripides, and the badness of Menelaus in the Orestes.

Thus, there are five sources from which critical 20 objections are drawn. Things are censured either as impossible, or irrational, or morally hurtful, or contradictory, or contrary to artistic correctness. The answers should be sought under the twelve heads above mentioned.

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

ὅτι ἢ ἅπαντα μιμουμένη φορτική· ὡς γὰρ οὐκ αἰσθανο-  
 μένων ἂν μὴ αὐτὸς προσθῆ, πολλὴν κίνησιν κινοῦνται,  
 οἷον οἱ φαῦλοι αὐληταὶ κυλιόμενοι ἂν δίσκον δέη μιμει-  
 35 σθαι, καὶ ἔλκοντες τὸν κορυφαῖον ἂν Σκύλλαν αὐλῶσιν·  
 ἢ μὲν οὖν τραγωδία τοιαύτη ἐστίν, ὡς καὶ οἱ πρότερον 2  
 τοὺς ὑστέρους αὐτῶν ᾤοντο ὑποκριτάς· ὡς λίαν γὰρ  
 ὑπερβύλλοντα πίθηκον ὁ Μυνίσκος τὸν Καλλιππίδην  
 1462 a ἐκάλει, τοιαύτη δὲ δόξα καὶ περὶ Πινδάρου ἦν· ὡς δ'  
 οὗτοι ἔχουσι πρὸς αὐτούς, ἢ ὅλη τέχνη πρὸς τὴν  
 ἐποποιίαν ἔχει· τὴν μὲν οὖν πρὸς θεατὰς ἐπεικειῖς φασιν  
 εἶναι <οὐ> οὐδὲν δέονται τῶν σχημάτων, τὴν δὲ τραγι-  
 5 κὴν πρὸς φαύλους· εἰ οὖν φορτική, χείρων δῆλον ὅτι ἂν 3  
 εἶη. πρῶτον μὲν <οὖν> οὐ τῆς ποιητικῆς ἢ κατηγορία  
 ἀλλὰ τῆς ὑποκριτικῆς, ἐπεὶ ἔστι περιεργάζεσθαι τοῖς  
 σημείοις καὶ ῥαψωδοῦντα, ὅπερ [ἐστὶ] Σωσίστρατος, καὶ  
 διάδοντα, ὅπερ ἐποίει Μνασίθεος ὁ Ὀπούντιος. εἶτα  
 10 οὐδὲ κίνησις ἅπαντα ἀποδοκιμαστέα, εἴπερ μὴδ' ὄρχησις,  
 ἀλλ' ἢ φαύλων, ὅπερ καὶ Καλλιππίδην ἐπετιμᾶτο καὶ  
 νῦν ἄλλοις ὡς οὐκ ἐλευθέρας γυναικας μιμουμένων. ἔτι  
 ἢ τραγωδία καὶ ἄνευ κινήσεως ποιεῖ τὸ αὐτῆς, ὥσπερ ἢ  
 ἐποποιία· διὰ γὰρ τοῦ ἀναγινώσκειν φανερὰ ὅποια τίς  
 15 ἐστίν· εἰ οὖν ἐστὶ τά γ' ἄλλα κρείττων, τοῦτό γε οὐκ  
 ἀναγκαῖον αὐτῇ ὑπάρχειν. ἐστὶ δ' ἐπεὶ τὰ πάντ' ἔχει 4  
 ὅσαπερ ἢ ἐποποιία, καὶ γὰρ τῷ μέτρῳ ἕξεστι χρῆσθαι,

33. κινοῦνται apogr.: κινῶντα A<sup>c</sup>. 1462 a 2. ἔχουσι apogr.: δ'  
 ἔχουσι A<sup>c</sup>. αὐτὸς Hermann: αὐτοὺς codd. 4. οἱ add. Vettori:  
 ἐπεὶ Christ. 5. εἰ apogr.: ἢ A<sup>c</sup>. 6. οὖν add. Bywater, Ussing.  
 8. ἐστὶ seclus. Spengel. 9. διάδοντα apogr.: διαδόντα A<sup>c</sup>. 13.  
 αὐτῆς apogr.: αὐτῆς A<sup>c</sup>. 16. αὐτῇ apogr.: αὐτῆ A<sup>c</sup>. ἐστὶ δ'  
 ἐπεὶ τὰ Gomperz: ἐστὶ δ', ὅτι Usener: ἐπειτα διότι codd.



the art which imitates anything and everything is manifestly most unrefined. The audience is supposed to be too dull to comprehend unless something of their own is thrown in by the performers, who therefore indulge in restless movements. Bad flute-players twist and twirl, if they have to represent 'the quoit-throw,' or hustle the coryphaeus when they perform the 'Scylla.' Tragedy, <sup>2</sup> 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 <sup>1462 a</sup> 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 <sup>3</sup> 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 Sosti-stratus, or in lyrical competition, as by Mnasiheus 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 <sup>4</sup> elements—it may even use the epic metre—with the

καὶ ἔτι οὐ μικρὸν μέρος τὴν μουσικὴν καὶ τὰς ὄψεις, δι'  
 ἃς αἱ ἡδοναὶ συνίστανται ἐναργέστατα. εἶτα καὶ τὸ  
 20 ἐναργὲς ἔχει καὶ ἐν τῇ ἀναγνώσει καὶ ἐπὶ τῶν ἔργων.  
 1462 b ἔτι τῷ ἐν ἐλάττονι μήκει τὸ τέλος τῆς μιμήσεως εἶναι· 5  
 τὸ γὰρ ἀθροώτερον ἡδίων ἢ πολλῶ κεκραμένον τῷ χρόνῳ·  
 λέγω δ' οἶον εἴ τις τὸν Οἰδίπουν θείῃ τὸν Σοφοκλέους  
 ἐν ἔπεσιν ὅσοις ἢ Ἰλιάς. ἔτι ἦττον [ἢ] μία μίμησις ἢ 6  
 5 τῶν ἐποποιῶν· σημεῖον δέ· ἐκ γὰρ ὁποιασοῦν [μιμήσεως]  
 πλείους τραγωδίαί γίνονται· ὥστε ἐὰν μὲν ἕνα μῦθον  
 ποιῶσιν, ἢ βραχέως δεικνύμενον μύουρον φαίνεσθαι, ἢ  
 ἀκολουθοῦντα τῷ συμμέτρῳ μήκει ὑδαρῆ. \* \* λέγω δὲ  
 οἶον ἐὰν ἐκ πλείονων πράξεων ἢ συγκειμένῃ, ὥσπερ ἢ  
 10 Ἰλιάς ἔχει πολλὰ τοιαῦτα μέρη καὶ ἢ Ὀδύσσεια ἃ καὶ  
 καθ' ἑαυτὰ ἔχει μέγεθος· καίτοι ταῦτα τὰ ποιήματα  
 συνέστηκεν ὡς ἐνδέχεται ἄριστα καὶ ὅτι μάλιστα μίᾱς  
 πράξεως μίμησις. εἰ οὖν τούτοις τε διαφέρει πᾶσιν καὶ 7  
 ἔτι τῷ τῆς τέχνης ἔργῳ (δεῖ γὰρ οὐ τὴν τυχοῦσαν ἡδονὴν  
 15 ποιεῖν αὐτὰς ἀλλὰ τὴν εἰρημένῃ), φανερόν ὅτι κρείττων  
 ἂν εἴη μᾶλλον τοῦ τέλους τυγχάνουσα τῆς ἐποποιίας.  
 περὶ μὲν οὖν τραγωδίας καὶ ἐποποιίας, καὶ αὐτῶν 8  
 καὶ τῶν εἰδῶν καὶ τῶν μερῶν, καὶ πόσα καὶ τί διαφέρει,  
 καὶ τοῦ εἶ ἢ μὴ τίνες αἰτίαι, καὶ περὶ ἐπιτιμῆσεων καὶ  
 20 λύσεων, εἰρήσθω τοσαῦτα. \* \* \*

18. καὶ τὰς ὄψεις seclus. Spengel: collocavit post ἐναργέστατα Gomperz, qui δι' ἧς legit: καὶ τὴν ὄψιν Ald., Bekker. δι' ἃς vel αἰς conii. Vahlen: δι' ἧς codd. 20. ἀναγνώσει Maggi: ἀναγνωρίσει A<sup>c</sup>. 21. τῷ: τὸ Winstanley, Gomperz. 1462 b 2. ἡδίων ἢ Maggi: ἡδέιον ἢ apogr.: ἡδονῆ A<sup>c</sup>. 3. θείῃ θείῃ A<sup>c</sup>. 4. Alt. ἢ om. Ald. 5. μιμήσεως seclus. Gomperz. 7. μείουρον Gomperz praeunte Tyrwhitt, fort. recte. 8. συμμέτρῳ Bernays: τοῦ μέτρου codd. Post ὑδαρῆ, <ἐὰν δὲ πλείους> Ald., Bekker: <λέγω δὲ οἶον \* \* ἂν δὲ μή, οὐ μία ἢ μίμησις> supplendum conii. Vahlen: <ἐὰν δὲ πλείους, οὐ μία ἢ μίμησις> Teichmüller: <ἄλλως δὲ ποικίλον> Gomperz. 10. ἃ add. apogr. 11. καίτοι ταῦτα τὰ Ald.: καὶ τοιαῦτ' ἄττα A<sup>c</sup> et plerique codd. 19. ἢ apogr.: εἰ A<sup>c</sup>.

music and scenic effects as important accessories; and these produce the most vivid of pleasures. Further, it has vividness of impression in reading as well as in representation. Moreover, the art attains its end within 5  
 1462 b narrower limits; for the concentrated effect is more pleasurable than one which is spread over a long time and so diluted. What, for example, would be the effect of the *Oedipus* of Sophocles, if it were cast into a form as long as the *Iliad*? Once more, the Epic imitation 6 has less unity; as is shown by this,—that any Epic poem will furnish subjects for several tragedies. Now if the story be worked into a unity, it will, if concisely told, appear truncated; or, if it conform to the Epic canon of length, it will seem weak and watery. \* \* \*  
 What I mean by a story composed of several actions may be illustrated from the *Iliad* and *Odyssey*, which have many parts, each with a certain magnitude of its own. Yet these poems are as perfect as possible in structure; each is, in the highest degree attainable, an imitation of a single action.

If, then, Tragedy is superior to Epic poetry in all these 7 respects, and, moreover, fulfils its specific function better as an art—for each art ought to produce, not any chance pleasure, but the pleasure proper to it, as already stated—it plainly follows that Tragedy is the higher art, as attaining its end more perfectly.

Thus much may suffice concerning Tragic and Epic 8 poetry in general; their several kinds and parts, with the number of each and their differences; the causes that make a poem good or bad; the objections of the critics and the answers to these objections. \* \* \*

Local Foreign Wars. XIII Chap.

...wishes keep away from the property, ...  
...from without & the most light  
...internal reference ...  
...he will not resist. (Another view. He might cooperate  
with gods. The Romans feared to grant the Greek idea  
of a man struggling against destiny. If the Romans  
had every developed a national drama, it would have  
represented the unselfish patriot (?). Was this very  
possible? It has been avoided. Arist. says it should  
us to move to feel respect or pity.

"...types of people object to tragedy. 1. Those to whom  
it is unreal. 2. Those to whom it is too real.

There is a religious source to the latter. The hero's  
struggle is a revolt against the law made for the  
better good of the people. This is the cause of Plato's objection.

2. The villain for pity. The feeling aroused is horror  
not pity or fear. The feeling is disquieting even more  
so than in real life. Again, our sense of the universe  
must be harmonized, not confused we need the  
rule of law, not chaos.

3. The villain crushed. Does not arouse pity or  
Duly a few examples of this Richard III, Iago. But practice  
is much better to be not broken away from the  
ancient connection of morals. What is wickedness  
I will pity with a sick heart as if we were in art about  
a very bad man is good for art. So morals are  
the standard. Because the scale of what  
man is has something to do with it. Prob. to  
Delia to spirit us with pity for the murderer  
enlightened souls Arist. never saw this  
These all dramas has kept away from it.  
Shake. shows that it is possible to

- Arist. should have said the hero shows an error in virtue  
than even in virtue
- 2nd part 12 = (1) Error due to defective knowledge of  
circumstances - strictly culpable - 2nd part  
(2) Error due to unavoidable ignorance  
(3) Unconscious error but not deliberate  
(4) Defect in the character

Naturally the last would seem to be the one meant by  
but <sup>seems to</sup> lead comes under no. 1. But Arist. meant to in-  
clude the first 3 and perhaps the 4th.  
Machab (ambition) Desdipus (hasty judgement)

This 2nd part 12 gives rise to two criticisms

(1) By this Arist. makes the hero the puppet of fate  
while character should be the test. This will  
take 2nd part 12 down to (2) but even here the  
hero has a chance.

(2) In its pure idea (see Brecher's definition)

a struggle between moral will and destiny  
As a matter of fact the drama starts with a  
2nd part 12 but after there is a great change  
for the character in the struggle.

Aesch + Sophocles were the great preachers of  
Aesch. said the doves suffered.

Soph. went further & saw that much misery was  
unexplained thus. They took mere appearance

belief that sins of fathers are visited on  
Euripides goes further and made man unable

do anything. It is speculative to our age of doubt

Arist. on this concerns our defective knowledge  
that he does not allow for a pure character

conflicting with a disoriented world  
for conflict between grand human  
character and the world.

If another class makes Arist. a Bible, Y.  
all makes trace





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