First Edition 1895
Second Edition 1898
Third Edition 1902
Fourth Edition 1907

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 Of these, one or two appear to have carried general conviction (in particular, xxiii. 1): two are now withdrawn,—iii. 3 and xxv. 14, the latter in favour of 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

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

There remains a conjecture which I previously relegated to the notes, but which I now take into the text with some confidence. It has had the good fortune to win the approval of many scholars, including the distinguished names of Professor Susemihl and Professor Tyrrell. I refer to οὗ (οὗτῳ MSS.) τὰ τυχόντα ὄνοματα in ix. 5. 1451 b 13, where the Arabic has ‘names not given at random.’ For the copyist’s error cf. ix. 2. 1451 a 36, where Αε has οὗτῳ, though οὗ τὰ rightly appears in the ‘apographa’: and for
a similar omission of οὐ in Α cf. vi. 12. 1450 a 29, οὐ ποιήσει δ ἦν τῆς τραγῳδίας ἔργον, the indispensable negative being added in 'apographa' and found in the Arabic. The emendation not only gives a natural instead of a strained sense to the words τὰ τυχόντα ὀνόματα, but also fits in better with the general context, as I have argued in Aristotle's Theory of Poetry, etc. (ed. 3 pp. 375–8).

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

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

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

ἐὰν γὰρ ὑπὶ τοῦτον συμφωνῶν, οὐδὲ δεί λέγειν· αὐτὸς γὰρ τούτο προστίθησιν ὁ ἀκροατής, οἷον ὅτι Δωριέως στεφανίτην ἀγάνα νεκίκηκεν, ἵκαιον εἶπεῖν ὅτι Ὁλύμπια γὰρ νεκίκηκεν, τὸ δ' ὅτι στεφανίτης τὰ Ὁλύμπια, οὐδὲ δεί προσθείναι· γυγρώσκουσι γὰρ πάντες. The general idea is closely parallel to our passage of the Poetics, and the expression of it is similar, even the word οὐδὲ (where the bare οὐ might have been expected) in the duplicated phrase οὐδὲ δεί λέγειν, οὐδὲ δεί προσθείναι. One difficulty still remains. The subject to εἰναι ἡ 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 <κάκειν> εἰναι ἡ 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 τυχόνουσα, according to the brilliant conjecture of Bernays (see Margoliouth, *Analecta Orientalia*, p. 47).

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

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 Α⁰, 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 Α⁰ 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, ὁσπερ οἷ τοις¹
vi. 7. 1450 a 17, ὡ δὲ βίον, omitting καὶ εἰδαιμονίας καὶ ἡ εἰδαιμονία of the MSS.
xi. 6. 1452 b 10, τοῦτον δὲ . . . εἴρηται
xviii. 6. 1456 a 24, <καὶ> εἰκὸς²
xx. 5. 1456 b 35, <οὐκ> ἄνεν²
xxi. 1. 1457 a 34, [καὶ ὁσῆμον]. The literal translation of the Arabic is 'and of this some is compounded of significant and insignificant, only not in so far as it is significant in the noun'
xxi. 1. 1457 a 36, Μασσαλιστῶν (see above, p. ix.)
xxv. 17. 1461 b 12, <καὶ ἕρως ἀδύνατον>

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

¹ In ed. 3 I simply give the MSS. reading in the text, ὁσπερ ἓγας.
² In ed. 3 the words here added are omitted in the text.
of the MSS. The Arabic, as I learn from Professor Margoliouth, is literally ‘and in so far as he does not introduce (or, there do not enter) into these compositions stories which resemble.’ This version appears to deviate both from our text and from Dacier’s conjecture. There is nothing here to correspond to συνήθεις of the MSS.; on the other hand, though συνθέσις 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 ὅμωιας to οίας. The sense then is, ‘and must not be like the ordinary histories’; the demonstr. τοιούτως being sunk in οίας, so that οίας ἱστορίας ἀἱ συνήθεις becomes by attraction, οίας 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 13, τῶν μὲν λόγων: Arabic, ‘of the speech.’ The μὲν is not represented, but, owing to the Syriac form of that particle being identical with the Syriac for the preposition ‘of,’ it was
likely to be omitted here by the translator or copyist.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

*Edinburgh, November 1897.*
In the revision of the Text and the Critical Notes I have had the advantage of consulting two new editions, based on very different principles, those of Professor Bywater and Professor Tucker, from both of which I have derived assistance. In Professor Bywater's edition I have noted the following passages in which manuscript authority (Parisinus 2038) is cited for readings which hitherto have been given as conjectural:—i. 4. 1447 a 21; xi. 5. 1452 b 3 and 4; xv. 1. 1454 a 19; xviii. 1. 1455 b 32; xxii. 7. 1458 b 20 and 29; xxiv. 8. 1460 a 13; xxv. 4. 1460 b 19; xxv. 16. 1461 b 3 and 17. 1461 b 13; xxvi. 3. 1462 a 5; xxvi. 6. 1462 b 6.

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

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

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

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

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

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

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

The Arabic version once more throws interesting light on a disputed reading. In xvii. 2 ἐκστασικοὶ instead of ἐκκαταστικοὶ is a conjecture supported by one manuscript. In confirmation of this reading, which has always seemed to me correct, I extract the following note by Professor Margoliouth (Class.
Rev. 1901, vol. xv. 54):—'Professor Butcher . . . informed me that a continental scholar had asserted that the Arabic read \( \varepsilon\kappa\sigma\tau\alpha\tau\iota\kappa\iota\varsigma \) for \( \varepsilon\xi\varepsilon\tau\alpha\sigma\tau\iota\kappa\iota\varsigma \) in this passage. I had been unable to satisfy myself about the Arabic word intended by the writer of the Paris MS., and therefore could not confirm this; but I must regret my want of perspicacity, for I have now no doubt that the word intended is \( \text{'ajabiyina} \), which is vulgar Arabic for "buffoons," literally "men of wonder." The Syriac translated by this word will almost certainly have been \( \mathh'\bar{\mathh}r\bar{\mathh}n\bar{\mathh} \), a literal translation of \( \varepsilon\kappa\sigma\tau\alpha\tau\iota\kappa\iota\varsigma \), which the Syriac translator probably thought meant "men who produce ecstasies." The verb \( \varepsilon\xi\iota\sigma\tau\alpha\sigma\theta\alpha\iota \) is not unfrequently rendered by the Syriac verb whence this word is derived.'

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

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

Edinburgh, October 1902.
This edition differs but little from the last, the only two changes of any importance being in the interpretation of ςφον (ch. vii. 4–5, xxiii. 1), see Aristotle’s Theory of Poetry and Fine Art, ed. 4, p. 188, and of περιπέτεια, ib. pp. 329–331. On particular points, including bibliographical matter, I have received kind assistance from Dr. J. E. Sandys. I desire also to express once more my obligations to Messrs. R. & R. Clark’s Reader.

London, January 1907.
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EDITIONS, TRANSLATIONS, ETC.

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

Valla (G.), Latin translation. Venice, 1498.
Aldine text, in Rhetores Graeci. Venice, Aldus, 1508.
Latin translation, with the summary of Averroes (ob. 1198). Venice, Arrivabene, 1515.
Pazzi (A.) [Paccius], Aristotelis Poetica, per Alexandrum Paccium, patri- tium Florentinum, in Latinum conversa. Venice, Aldus, 1536.
Trincavelli, Greek text. Venice, 1536.
Robortelli (Fr.), In librum Aristotelis de Arte Poetica explicationes. Florence, 1548.
Segni (B.), Rettorica e Poetica d' Aristotele tradotte di Greco in lingua vulgare. Florence, 1549.
Maggi (V.) [Madius], In Aristotelis librum de Poetica explanationes. Venice, 1550.
Vettori (P.) [Victorius], Commentationes in primum librum Aristotelis de Arte Poetarum. Florence, 1560.
Castelvetro (L.), Poetica d' Aristotele vulgarizzata. Vienna, 1570; Basle, 1576.
Piccolomini (A.), Annotationi nel libro della Poetica d' Aristotele, con la traduttione del medesimo libro in lingua vulgare. Venice, 1575.
Heinsius (D.) recensuit. Leyden, 1610.
Dacier, La Poetique traduite en Francais, avec des remarques critiques. Paris, 1692.
Metastasio (P.), Estratto dell’Arte Poetica d’ Aristotele e considerazioni su la medesima. Paris, 1782.
Twining (T.), Aristotle’s Treatise on Poetry, Translated: with notes on the Translation, and on the original; and two Dissertations on Poetical and Musical Imitation. London, 1789.
Py (H. J.), A Commentary illustrating the Poetic of Aristotle by examples taken chiefly from the modern poets. To which is prefixed a new and corrected edition of the translation of the Poetic. London, 1792.
Buhle (J. T.), De Poetica Liber. Göttingen, 1794.
Hermann (Godfrey), Ars Poetica cum commentariis. Leipzig, 1802.
Gräfenham (E. A. W.), De Arte Poetica librum denno recensuit, commentariis illustravit, etc. Leipzig, 1821.
Raumer (Fr. v.), Ueber die Poetik des Aristoteles und sein Verhältniss zu den neueren Dramatikern Berlin, 1829.
Spengel (L.), Ueber Aristoteles Poetik in Abhandlungen der Münchener Akad. philos.-philol. Cl. II. Munich, 1837.
Ritter (Fr.), Ad codices antiquos recognitam, latine conversant, commentario illustratum edidit Franciscus Ritter. Cologne, 1839.
Bernays (Jacob), Grundzüge der verlorenen Abhändlung 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.), Aristoteles Ueber die Diehtkunst, Griechisch und Deutsch und mit sacherklärenden Anmerkungen. Leipzig, 1865 and 1874.
Vahlen (J.), Beiträge zu Aristoteles' Poetik. Vienna, 1865.
Spengel (L.), Aristotelische Studien IV. Munich, 1866.

Ueberweg (F.), German translation and notes. Berlin, 1869.

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


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

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

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


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


Carroll (M.), *Aristotle's Poetics c. xxv. in the Light of the Homeric Scholia*. Baltimore, 1895.


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


Vahlen (J.), *Hermeneutische Bemerkungen zu Aristoteles' Poetik: Sitzungsberichte der K. preussischen Akademie der Wissenschaften zu Berlin, 1897 xxix, 1898 xxi.*


Finsler (G.), *Platon und die Aristotelische Poetik.* Leipzig, 1900.


ARISTOTLE'S POETICS

ANALYSIS OF CONTENTS

I. 'Imitation' (mimēsis) 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 (μεθοδος), and a brief sketch of the rise of Comedy. Points of comparison between Epic Poetry and Tragedy. (The chapter is fragmentary.)
VI. Definition of Tragedy. Six elements in Tragedy: three external,—namely, Spectacular Presentment (ὁ τῆς δήσεως κόσμος ή δῆσις), Lyrical Song (μελοποιία), Diction (λέξις); three internal,—namely, Plot (μάθημα), Character (γένος), 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.) Reversal of the Situation (περιτύχεια), Recognition (ἀναγνώρισις), and Tragic or disastrous Incident (πάθος) defined and explained.

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

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

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

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

XVI. (Plot continued.) Recognition: its various kinds, with examples.

XVII. Practical rules for the Tragic Poet:

(1) To place the scene before his eyes, and to act the
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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 (ὀλύσις) and Dé-nouement (Λύσις) of the Plot, especially the Dé-nouement.

(2) To unite, if possible, varied forms of poetic excellence.

(3) Not to overcharge a Tragedy with details appropriate to Epic Poetry.

(4) To make the Choral Odes—like the Dialogue—an organic part of the whole.

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

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

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

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

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

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

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

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

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

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

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

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

apogr. = one or more of the MSS. other than \( A^c \).

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

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

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

Vahlen = Vahlen’s text of the *Poetics* Ed. 3.

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

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

< > = a conjectural supplement to the text.

* * = a lacuna in the text.

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

Περὶ ποιητικῆς αὐτῆς τε καὶ τῶν εἰδών αὐτῆς ἤν τινα δύναμιν ἐκαστὸν ἔχει, καὶ τῶς δεὶ συνειστάσθαι τοὺς μύθους τοῖς μέλλονσιν.

10 εἰ μέλλει καλῶς ἔξειν ἡ ποίησις, ἢ τὸ πόσον καὶ τοῖς ἐστὶ μορίων, ὀμοίως δὲ καὶ περὶ τῶν ἄλλων ὡσα τῆς αὐτῆς ἐστὶ μεθὸδος, λέγωμεν ἀρξάμενοι κατὰ φύσιν πρῶτον ἀπὸ τῶν πρῶτων. ἑποτοιεῖ δὴ καὶ ἢ τῆς τραγῳδίας ποίησις ἢ τῆς νεωτόρος καὶ ἡ δισυραμβούλικη καὶ τῆς 15 αὐλητικῆς ἡ πλειότητα καὶ κιθαριστικῆς πᾶσαι τυχχανοῦσιν οὕτω μιμήσεις τὸ σύνολον, διαφέρουσι δὲ ἀλλήλων πρῶτα, 3 ἡ γὰρ τῷ ἐν ἐτέροις μιμεῖσθαι ἢ τῷ ἐπερὰ ἢ τῷ ἐπεραὶς καὶ μὴ τῶν αὐτῶν πρόποιον. ὦσπερ γὰρ καὶ χρώμασι καὶ σχήμασι πολλὰ μιμοῦνται των ἀπεικάζουσες (οἱ μὲν 20 διὰ τέχνης οἱ δὲ διὰ συνηθεῖας), ἑτεροὶ δὲ διὰ τῆς φωνῆς, οὕτω καὶ ταῖς εἰρημέναις τέχναις ἀπασία μὲν ποιοῦνται τῷ μέμοιῳ ἐν ρυθμῷ καὶ λόγῳ καὶ ἄρμονίᾳ, τοῦτοι δὲ ἡ χώρις ἡ μεμιγμένοις: οἷον ἄρμονία μὲν καὶ ρυθμὸ χρώ.

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

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

For as there are persons who, by conscious art or mere habit, imitate and represent various objects through the medium of colour and form, or again by the voice; so in the arts above mentioned, taken as a whole, the imitation is produced by rhythm, language, or ‘harmony,’ either singly or combined.
μεναὶ μόνον ἢ τε αὐθητικὴ καὶ ἢ καθαριστικὴ κἂν εἴ τινες
25 ἔτεραι τυγχάνουσιν οὕτως τοιαῦτα τὴν δύναμιν, οἷον ἢ τῶν
συρόγγων· αὐτῶ δὲ τῷ ῥυθμῷ [μυµοῦται] χωρὶς ἀρµονίας 5
ἢ τῶν ὀρχηστῶν, καὶ γὰρ οὕτως διὰ τῶν σχηµατιζοµένων
ῥυθµῶν µυµοῦται καὶ ἦθη καὶ πάθη καὶ πράξεις· ἢ δὲ 6
[ἕποποια] µόνον τοὺς λόγους ψιλοὺς ἢ τῶς µέτρως καὶ τούτους ἐίτε µυγµύσα µετ' ἀλλήλουν εἰδ' εἰς τινὶ γενεὶς χροµέµη
tῶν µέτρων, <ἀνώνυµος> τυγχάνει οὕσα µέχρι τοῦ νῦν· οὔδὲν 7
10 γὰρ ἂν ἐχοµεν ὄνοµάσας κοινῶν τοὺς Σώφρους καὶ Σενάρχου
µέµοι καὶ τοὺς Σωκράτικους λόγους, οὔδὲ εἰ τὸς διὰ τριµέ-
τρον ἢ ἑλεγείων ἢ τῶν ἄλλων τινῶν τοιούτων ποιοῦτο τὴν
µίµησιν· πλὴν οἱ ἀνθρωποὶ γε συνάπτοντες τὸ µέτρο τὸ
ποιεῖν ἑλεγειστοῖς, τοὺς δὲ ἑποποιοὺς ὄνοµαξούσιν, οὐχ ὡς
15 κατὰ τὴν µίµησιν ποιηταῖς ἄλλα κοιµῇ κατὰ τὸ µέτρον προσ-
αγορεύοντες· καὶ γὰρ ἂν ἰατρικὸν ἢ φυσικὸν τί διὰ τῶν
8 µέτρων ἐκφέροσιν, οὕτω καλεῖν εἰώθαις· οὔδὲν δὲ κοινῶν
ἐστιν Ὀµήρῳ καὶ Ἐµπεδοκλεῖ πλὴν τὸ µέτρον· διὸ τὸν µὲν
ποιητὴν δίκαιον καλεῖν, τὸν δὲ φυσικὸν µᾶλλον ἢ ποιη-
20 τὴν. ὁµοίως δὲ κἂν εἴ τις ἀπαντᾷ τὰ µέτρα µυγµύνὴν 9
ποιοῦτο τὴν µίµησιν καθάπερ Χαιρήµων ἐποίησε Κένταυ-
ρον µικτὴν ῥαψῳδίαν εξ ἀπάντων τῶν µέτρων, καὶ τούτων
25. τυγχάνουσιν ἀργοτ.: τυγχάνου τὸ αρχικὸν ἂς ἀποδείκνυταὶ ἀργοτ. (‘αλλα
artes similès vi’ Arabs): om. ἂς 26. τῷ αὐτῷ δὲ ἢ Ἀρχαῖον (Margoliouth)
µυµοῦται del. Spengel (confirm. Arabs) 27. ἢ ἀργοτ. (‘ars instrumenti
saltationis’ Arabs): οἱ ἂς: οἱ <χαράδρας> Gomperz: οἱ <χαράδρας>
Zeller ἀρχαίστων ἂς Ἀρχαῖον (Margoliouth) 29. ἑποποία σεcl. Ueber-
weg: om. ἂς φύλοι ἢ τοῖς ή τοῖς φύλοις sive ἢ φύλοις τοῖς coni. Vahlen
1447 b 9. ἀνώνυµος add. Bernays (confirmante Arabo ‘qua sine nomine
et adhuc’) τυγχάνει οὕσα Suckow: τυγχάνουσα ἂς 15. κατὰ
tὴν Gnelferbytanum: τὴν κατὰ ἂς καὶ ἂς 16. φυσικῶν Heinssius
(‘re physica’ Arabs: confirm. Averroes): μοιχικὸν codd. 22. μικτὴν
om. τὸ ἂς µικτὴν ῥαψῳδίαν del. Tyrwhitt καὶ τούτων ἀργοτ.: καὶ
ἀρχαῖον ἂς (om. ἂς): κατὰ Rassow: οὐχ ἢ τοις καὶ Αλδ. verba 20–22 ὁµολογεῖ δὲ
. . . τῶν µέτρων post 12 τοιοῦτων transtulit Susemihl, commata post τοιοῦτων
posto, deletis 12 τοιοῦτο τὴν µίµησιν et 22 καὶ ποιητὴν: sic efficetur ut
Thus in the music of the flute and of the lyre, 'harmony' and rhythm alone are employed; also in other arts, such as that of the shepherd's pipe, which are essentially similar to these. In dancing, rhythm alone is used without 'harmony'; for even dancing imitates character, emotion, and action, by rhythmical movement.

There is another art which imitates by means of language alone, and that either in prose or verse—which verse, again, may either combine different metres or consist of but one kind—but this has hitherto been without a name. For there is no common term we could apply to the mimes of Sophron and Xenarchus and the Socratic dialogues on the one hand; and, on the other, to poetic imitations in iambic, elegiac, or any similar metre. People do, indeed, add the word 'maker' or 'poet' to the name of the metre, and speak of elegiac poets, or epic (that is, hexameter) poets, as if it were not the imitation that makes the poet, but the verse that entitles them all indiscriminately to the name. Even when a treatise on medicine or natural science is brought out in verse, the name of poet is by custom given to the author; and yet Homer and Empedocles have nothing in common but the metre, so that it would be right to call the one poet, the other physicist rather than poet. On the same principle, even if a writer in his poetic imitation were to combine all metres, as Chaeremon did in his Centaur, which is a medley composed of metres
I. 9—II. 4. 1447 b 23—1448 a 15

ποιητὴν προσαγορευτέον. περὶ μὲν οὖν τούτων διωρισθοῦν τοῦτον τῶν τρόπων· εἰσὶ δὲ τινες αἱ πάσιν χρύνται τοῖς εἰρήνις. 25 μένοις, λέγω δὲ ὦν πρυτημίς καὶ μέλει καὶ μέτρῳ, ὲσπερ ἢ τε τῶν διαφοραμβικῶν ποίησις καὶ ἢ τῶν νόμων καὶ ἢ τε τραγῳδία καὶ ἢ κομῳδία· διαφέρουσι δὲ ὦτι αἱ μὲν ἀμα πάσιν αἱ δὲ κατὰ μέρος· ταῦτας μὲν οὖν λέγω τὰς διαφορὰς τῶν τεχνῶν, εἰ δὲ ποιοῦνται τὴν μῦραν.

II

Ἐπεὶ δὲ μιμοῦνται οἱ μιμοῦμενοι πράττοντας, ανάγκη δὲ τούτων ἢ σπονδαίοις ἢ φαύλους εἰναι (τὰ γὰρ ἥθη σχέδου ἀεὶ τούτως ἀκολουθεῖ μόνοις, κακία γὰρ καὶ ἀρετὴ τὰ ἥθη διαφέρουσι πάντες), ἦτοι βελτίωνας ἢ καθ’ ἡμᾶς ἢ χείρονας 5 ἢ καὶ τοιούτους, ὄσπερ οἱ γραφεῖς· Πολυγράφως μὲν γὰρ κρείττους, Παύσιον δὲ χείρους, Διονύσιος δὲ ὦμοίους εἰκαζέν· δήλων δὲ ὦτι καὶ τῶν λεχθεισῶν ἐκάστη μιμήσεων ἐξεί 2 ταῦτας τὰς διαφορὰς καὶ ἐστά ἐτέρα τῷ ἐτερα μιμεῖσθαι τοῦτον τῶν τρόπων. καὶ γὰρ εὖ ὄρχυσε καὶ αἰσχρῆσαν καὶ 10 κιθαρίσεις ἔστι γενέσθαι ταῦτας τὰς ἀνομοιότητας· καὶ [τὸ] περὶ τοὺς λόγους δὲ καὶ τὴν Φιλομετρίαν, οἰον ὁΜηρος μὲν βελτίων, Κλεοφῶν δὲ ὦμοίους, Ἑγήμουν δὲ ὁ Θάσιος ὁ τὰς παρωδίας ποιῆσαι πρῶτος καὶ Νικοχάρης ὁ τὴν Δειλ-άδα χείρους· ὦμοίος δὲ καὶ περὶ τοὺς διαφοράς καὶ περὶ 4 15 τοὺς νόμους, ὄσπερ ἡγᾶς ἩΚύκλωτας Τιμόθεος καὶ Φιλό-

verbis φθειρολόγον ἀκράν ἢ ποιητὴν προσαγορευτέον concludatur locus

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

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

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

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

Now it is evident that each of the modes of imitation above mentioned will exhibit these differences, and become a distinct kind in imitating objects that are thus distinct. Such diversities may be found even in dancing, flute-playing, and lyre-playing. So again in language, whether prose or verse unaccompanied by music. Homer, for example, makes men better than they are; Cleophon as they are; Hegemon the Thasian, the inventor of parodies, and Nicochares, the author of the Deiliad, worse than they are. The same thing holds good of Dithyrambs and Nomes; here too one may portray different types, as
II. 4—III. 3. 1448 a 16—37

ξενος [μημήθαιο ἂν τις]. ἐν τῇ αὐτῇ δὲ διαφορᾷ καὶ ἡ τραγῳδία πρὸς τὴν κωμῳδίαν διέστηκεν: ἡ μὲν γὰρ χείρος ἡ δὲ βελτίως μιμεῖσθαι βούλεται τῶν νῦν.

III. Ἐπὶ δὲ τούτων τρίτη διαφορὰ τὸ ὡς ἔκαστα τούτων μιμήσατο ἂν τις. καὶ γὰρ ἐν τοῖς αὐτοῖς καὶ τὰ αὐτὰ μιμεῖσθαι ἑστῶ ὅτε μὲν ἀπαγγέλλοντα (ἡ ἐτέρων τις γεγράμενον, ὡσπερ ὁ Θεὸς ποιεῖ. ἡ ὡς τὸν αὐτὸν καὶ μὴ μεταβαλλοντα), ἡ πάντας ὡς πράττοντας καὶ ἐνεργοῦντας [τοὺς μιμουμένους]. ἐν τρισὶ δὴ ταύταις διαφοράς ἡ μιμήσις ἑστων, 25 ὡς εἴπομεν κατ’ ἀρχάς, ἐν οἷς τε καὶ ἄ καὶ ὅς. ὡστε τῇ μὲν ὁ αὐτὸς ἂν εἴη μιμητὴς. Ὁμήρος Σοφοκλῆς, μιμοῦνται γὰρ ἀμφὶ σπουδαίους, τῇ δὲ Ἀριστοφάνει, πράττοντας γὰρ μιμοῦνται καὶ δρόντας ἀμφὶ. ὅθεν καὶ δράματα καλεῖ. 30 σθαί τινες αὐτὰ φασιν, ὅτι μιμοῦντι δρόντας. διὸ καὶ 35 ἀντιποιοῦνται τῆς τε τραγῳδίας καὶ τῆς κωμῳδίας οἱ Δωρεῖς (τῆς μὲν γὰρ κωμῳδίας οἱ Μεγαρεῖς οἱ τε ἐνταῦθα ὡς ἐπὶ τῆς παρ’ αὐτοῖς δημοκρατίας γενομένης, καὶ οἱ ἐκ Σικελίας, ἐκείθεν γὰρ ἦν Ἐπίξαρμος ὁ ποιητὴς πολλῷ πρότερος δὲν Χιονίδου καὶ Μάγνητος. καὶ τῆς τραγῳδίας 40 ἐννοοῦν τῶν ἐν Πελοποννήσῳ ποιοῦμενοι τὰ ὀνόματα σημεῖον. αὐτοῖ μὲν γὰρ κώμας τὰς περιοικίδιας καλεῖν φασιν, Ἀθηναίους δὲ δήμους, ὡς κωμῳδοὺς οὐκ ἀπὸ τοῦ κωμάζεσιν λε-

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

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

These, then, as we said at the beginning, are the three differences which distinguish artistic imitation,—the medium, the objects, and the manner. So that from one point of view, Sophocles is an imitator of the same kind as Homer—for both imitate higher types of character; from another point of view, of the same kind as Aristophanes—for both imitate persons acting and doing. Hence, some say, the name of 'drama' is given to such poems, as representing action. For the same reason the Dorians claim the invention both of Tragedy and Comedy. The claim to Comedy is put forward by the Megarians,—not only by those of Greece proper, who allege that it originated under their democracy, but also by the Megarians of Sicily, for the poet Epicharmus, who is much earlier than Chionides and Magnes, belonged to that country. Tragedy too is claimed by certain Dorians of the Peloponnesse. In each case they appeal to the evidence of language. Villages, they say, are by them called κώμαι, by the Athenians δῆμοι: and they assume that Comedians were so named not from κωμίζειν, 'to
Ill. 3—IV. 6. 1448 a 38—1448 b 23

χθέντας ἂλλα τῇ κατὰ κόμας πλάνη ἀτιμαζομένους ἐκ τοῦ ἀστεῶς. 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 Ἐοίκασι δὲ γεννῆσαι μὲν ὅλως τὴν ποιητικὴν αἰτίαν δύο 5 τινες καὶ αὐταὶ φυσικαί. τὸ τε γὰρ μιμεῖσθαι σύμφωνον 2 τοῖς ἀνθρώποις ἐκ. παιδῶν ἔστι, καὶ τούτω διαφέροντι τῶν ἄλλων ξών ὅτι μιμητικώτατον ἐστὶ καὶ τὰς μαθήσεις πουεῖται διὰ μιμήσεως τὰς πρώτας, καὶ τὸ χαίρειν τῶς μιμήματι πάντας. σημεῖον δὲ τοῦτον τὸ συμβαίνον 3 ἐπὶ τῶν ἔργων. ἢ γὰρ αὐτὰ λυπηρός ὅρομεν, τούτων τὰς εἰκόνας τὰς μᾶλλον ἥκριβωμένας χάριμοιν θεωροῦντες, οἰον θηρίων τε μορφῶν τῶν ἀτιμοτάτων καὶ νεκρῶν. αἰτίον δὲ 4 καὶ τοῦτον, ὅτι μαυθάνειν οὐ μόνον τοῖς φιλοσόφοις ἠδίστοιν ἄλλα καὶ τοῖς ἄλλοις ὁμοίως, ἄλλα ἐπὶ βραχίονοι κυνονοῦν 15 σὺν αὐτοῖ. διὰ γὰρ τούτῳ χαίροντι τὰς εἰκόνας ὥρωντες, ὅτι 5 συμβαίνειν θεωροῦνται μαυθάνειν καὶ συλλογίζεσθαι τί ἐκα- στον, οἰον ὅτι αὐτὸς ἐκεῖνος. ἐπεὶ ἐὰν μὴ τύχῃ προέωρακὼς, οὐχ ἡ μίμημα ποιήσει τὴν ἡδονὴν ἄλλα διὰ τὴν ἀπερ- γασίαν ἢ τὴν χροιαν ἢ διὰ τουαίτην τινά ἄλλην αἰτίαν. 20 κατὰ φύσιν δὴ ὄντος ἡμῖν τοῦ μιμεῖσθαι καὶ τῆς ἀρμονίας ἐκ τοῦ ρυθμοῦ (τὰ γὰρ μέτρα ὅτι μόρια τῶν ρυθμῶν ἔστιν φανερόν) ἐξ ἀρχῆς πεφυκότες καὶ αὐτὰ μᾶλλον κατὰ μικρὸν προάγοντες ἐγέννησαν τὴν ποίησιν ἐκ τῶν αὐτοσχε-
revel,' but because they wandered from village to village (κατὰ κώμας), being excluded contemptuously from the city. They add also that the Dorian word for 'doing' is δρᾶν, and the Athenian, πρᾶττειν.

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

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

Imitation, then, is one instinct of our nature. Next, there is the instinct for 'harmony' and rhythm, metres being manifestly sections of rhythm. Persons, therefore, starting with this natural gift developed by degrees their
IV. 6—11. 1448 b 24—1449 α 7

diασματων. διεστάθη δὲ κατὰ τὰ οἰκεία ἡθῇ ἡ ποίησις. 7
25 οἱ μὲν γὰρ σεμιστεροὶ τὰς καλὰς ἐμμούντο πράξεις καὶ
tὰς τῶν τοιούτων, οἱ δὲ εὐτελέστεροι τὰς τῶν φαύλων,
πρῶτον ψόγους παούντες, ὅσπερ ἄτεροι ὄμουσι καὶ ἔγκομια.
tῶν μὲν οὖν πρὸ Ὀμήρου οὐδενὸς ἑξομεν εἰπεῖν τοιούτων 8
ποίημα, εἰκὸς δὲ εἶναι πολλοῦς, ἀπὸ δὲ Ὀμήρου ἀρξαμένως
30 ἔστων, οἶον ἐκείνου ὁ Μαργίτης καὶ τὰ τοιαῦτα. ἐν οἷς καὶ
τὸ ἀρμόττον [ἰαμβεῖον] ἥλθε μέτρου, διὸ καὶ ἰαμβεῖον κα-
λεῖται νῦν, ὅτι εἰ τῷ μέτρῳ τούτῳ ἰαμβιζὸν ἀλλήλους. καὶ ἐγένοντο τῶν παλαιῶν οἱ μὲν ἤρωικον οἱ δὲ ἰάμβιον ποιη-
tαί. ὅσπερ δὲ καὶ τὰ σπουδαία μάλιστα ποιητῆς Ὀμήρος
35 ὦν (μόνος γὰρ οὐχ ὃτι εὐ ἄλλο<ἀ> [οτε] καὶ μιμήσεις δραμα-
τικὰς ἐποίησεν), οὕτως καὶ τὰ τῆς κωμῳδίας σχῆματα
πρῶτος ὑπεδέξεν, οὐ ψόγον ἄλλα τὸ γελοῖον δραματο-
pοιήσας: ὁ γὰρ Μαργίτης ἀνάλογον ἔχει, ὅσπερ Ἡλίας
1449 καὶ ἢ Ὀδυσσεία πρὸς τὰς τραγῳδίας, οὕτω καὶ οὕτως πρὸς
τὰς κωμῳδίας. παραφανείσης δὲ τῆς τραγῳδίας καὶ κω-
10 μοίας οἱ ἐφ᾽ ἐκατέραν τὴν ποίησιν ὁμοίόντες κατὰ τὴν
οἰκείαν φύσιν οἱ μὲν ἀντὶ τῶν ἰάμβων κωμῳδοποιοὶ ἐγέ-
5 νοντο, οἱ δὲ ἀντὶ τῶν ἑπῶν τραγῳδοδιδάσκαλοι, διὰ τὸ
μεῖζον καὶ ἐντιμότερα τὰ σχῆματα εἶναι ταύτα ἐκείνων.
τὸ μὲν οὖν ἐπισκοπεῖν εἰ ἄρ' ἔχει ἡδὴ ἡ τραγῳδία τοῖς

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

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

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

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

Aeschylus first introduced a second actor; he diminished the importance of the Chorus, and assigned the leading part to the dialogue. Sophocles raised the number of actors to three, and added scene-painting. Moreover, it was not till late that the short plot was discarded for one of greater compass, and the grotesque diction of the earlier satyric form for the stately manner of Tragedy. The iambic measure then replaced the trochaic tetrameter, which was originally employed when the poetry was of the satyric order, and had greater affinities with dancing. Once dialogue had come in, Nature herself discovered the appropriate measure. For the iambic is, of all measures, the most colloquial: we see it in the fact that conversational speech runs into iambic lines more frequently than into any other kind of verse; rarely into hexameters, and only when we drop the colloquial intonation. The additions to the number of 'episodes' or acts, and the other improvements of which tradition
IV. i5—V. 4. 1449 a 29—1449 b II

ὡς ἔκαστα κοσμηθήναι λέγεται ἐστώ ἡμῖν εἰρημένα: πο-
30 λυ γὰρ ἂν ἐσώς ἔργον εἰπ διεξέναι καθ' ἐκαστον.

V

Ἡ δὲ κωμῳδία ἐστὶν ὁστερ εἴπομεν μέμησις φαυλοτέρου
μέν, οὐ μέντοι κατὰ πάσαν κακίαν, ἀλλὰ τοῦ αἰσχροῦ
ἐστὶ τὸ γελοῖον μόριον. τὸ γὰρ γελοῖον ἐστὶν ἀμάρτη-
μά τι καὶ αἰσχρὸς ἀνώδυνοι καὶ οὐ φθαρτικοί, οὖν εὐ-
35 θὺς τὸ γελοῖον πρόσωπον αἰσχροῦ τι καὶ διεστραμμένον
ἀνευ ὁδήσει. αἱ μὲν οὖν τῆς τραγῳδίας μεταβασίεσι καὶ 2
δι' ὧν ἐγένοντο οὐ λεληθασών, ἢ δὲ κωμῳδία διὰ τὸ μὴ
σπουδαίζεσθαι εἶξ ἀρχῆς ἑλάθεν· καὶ γὰρ χροῶν κωμῳδῶν
ονὲ ποτὲ οἱ ἀρχὸν ἔδωκεν, ἀλλ' ἐθελονταί ἦσαν. ἦδη δὲ
σχῆματά τινα αὐτῆς ἐχοῦσιν οἱ λεγόμενοι αὐτῆς πουρταί
μημορίζετονται. τὶς δὲ πρόσωπα ἀπέδωκεν ἢ προλόγους ἢ 3
5 πλήθη ὑποκρίτων καὶ ὅσα τοιαύτα, ἦγοντα. τὸ δὲ μύ-
θους ποιεῖν Ἕπιχαρμος καὶ Φόρμιος τὸ μὲν εἶ ἀρχῆς
ἐκ Σικελίας ἡλθε, τῶν δὲ Ἀθήνησιν Κράτης πρῶτος ὦρξεν
ἀφέμενος τῆς ἱαμβικῆς ἱδέας (καθὸλον) ποιεῖν λόγους καὶ
μύθους. ἡ μὲν οὖν ἐποστοίᾳ τῇ τραγῳδίᾳ μέχρι μὲν τοῦ μετὰ
4 10 μέτρου [μεγάλου] μέμησις εἶναι σπουδαῖων ἠκολούθησεν· τὸ
δὲ τὸ μέτρων ἀπλοῖον ἔχειν καὶ ἀπαγγέλλειν εἶναι, ταύτη

29. περὶ μὲν οὖν τῶν τοιῶν τοιαύτα add. Ald. ante ἐστω 32. ἀλλὰ ἡ τοῦ
αἰσχροῦ Friedrich : ἀλλὰ <κατὰ τὸ γελοῖον, του <δ'> αἰσχροῦ Christ : 'sed
tantum res ridicula est de genere foedi quae est portio et ridicula Arabs, i.e.
ἀλλὰ μόνον τὸ γελοῖον ἐστὶ του αἰσχροῦ δ μόριον ἐστὶ καὶ τὸ γελοῖον Σ, quod ex
duabus lectionibus conflatum esse censet Susemihl (1) ἀλλὰ μόριον μόνον τὸ
γελοῖον ἐστὶ του αἰσχροῦ, (2) ἀλλὰ του αἰσχροῦ μόριον ἐστὶ καὶ τὸ γελοῖον
33. γελουν (bis) Δο 1449 b 3. οἱ λεγόμενοι] θλγοι μὲν οἱ Castelvetro :
οἰ λόγου μὲν [οὶ] Usener 4. προλόγους Δο : πρόλογον Christ : λόγου Herm-
mann 6. Ἕπιχαρμος καὶ Φόρμιος socl. Susemihl : <ἐκείθεν γὰρ ἔστην>
Ἑπίχαρμος καὶ Φόρμιος post ἤλθε Bywater, collato Themistio, Or. xxvii. p. 337 A,
recte, ut opinor 8. εἴδεας Δο 9-10. μέχρι μὲν τοῦ μέτρου Thurot
(cf. Arab.) : μέχρι μόνον μέτρου καλοῦν codd. : μέχρι μὲν τοῦ μέτρου <ἐν μέχρι>
μεγάλω coni. Susemihl : μέχρι μὲν τοῦ μέτρου Tyrwhitt : μέχρι μόνου <τοῦ διὰ
λόγου ἑμερ>μέτρου μέγαλον Ueberweg 10. μέγαλον codd. : socl. Bursian:
μετὰ λόγου Ald. et, ut videtur, Σ τῷ Ald. : τὸ Δο 11. ταύτη Δο
tells, must be taken as already described; for to discuss them in detail would, doubtless, be a large undertaking.

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

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

Epic poetry agrees with Tragedy in so far as it is an imitation in verse of characters of a higher type. They differ, in that Epic poetry admits but one kind of metre, and is narrative in form. They differ, again,
διαφέρουσιν ἐτὶ δὲ τῷ μήκει, <ἐπεὶ> ἢ μὲν ὁτι μᾶλλον περάται ὑπὸ μιᾶν περιοδον ἦλιον εἶναι ἢ μικρὸν ἐξαλλάττειν, ἢ δὲ ἐποποίη αὔριοτοτι τῷ χρόνῳ, καὶ τούτῳ διαφέρει· καλτοὐν 15 τῷ πρῶτον ὁμοίοις εἴν ταῖς τραγῳδίαις τοῦτο ἐποίουν καὶ ἐν τοῖς ἔπεισιν. μέρη δ' ἐστὶ τὰ μὲν ταύτα, τὰ δὲ ἦδια τῆς 5 τραγῳδίας· διότερ ὅστις περὶ τραγῳδίας οἶδε σπουδαίας καὶ φαύλης, οἶδε καὶ περὶ ἐπῶν· ἢ μὲν γὰρ ἐποποίη αἴχει, ὑπάρχει τῇ τραγῳδίᾳ, ἢ δὲ αὐτῇ, οὗ πάντα ἐν τῇ 20 ἐποποίηα.

VI Περὶ μὲν οὖν τῆς ἐν ἐξαμέτρους μιμητικῆς καὶ περὶ κω- μῳδίας ὑστερον ἐροῦμεν, περὶ δὲ τραγῳδίας λέγομεν ἀνα- λαβόντες αὐτῆς ἐκ τῶν εἰρημένων τῶν γενόμενον ὅρον τῆς οὐσίας. ἔστιν οὖν τραγῳδία μίμησις πράξεως σπουδαίας 25 καὶ τελείας μέγεθος ἐχούσης, ἡδυσμένων λόγῳ χωρίς ἑκά- στῳ τῶν εἰδῶν ἐν τοῖς μορφοῖς, δρώντων καὶ οὐ δὲ ἀπαγ- γελίας, δὲ ἐλέου καὶ φόβου περαιώνυσα τῆν τῶν τοιούτων παθημάτων κάθαρσιν. λέγω δὲ ἡδυσμένον μὲν λόγον τῶν 3 ἐχοντα ρυθμον καὶ ἀρμονίαν καὶ μέλος, τὸ δὲ χωρίς τοῖς 30 εἰδεῖ τὸ διὰ μέτρου ἐνια μόνον περαινέσθαι καὶ πάλιν ἔτερα διὰ μέλους. ἐπεὶ δὲ πράπτοντες ποιοῦνται τῇ μίμησιν, 4 πρῶτον μὲν εἰς αὐτῆς ἁν εὶ ᾧ τοὺς μόρους τραγῳδίας σάς τῆς ὄψεως κόσμος, εἶτα μελοποιία καὶ λέξες· ἐν τούτοις γὰρ ποιοῦνται τῇ μίμησιν. λέγω δὲ λέξιν μὲν αὐτῇ τῆς τῶν

12. διαφέρει Hermann (confirm. Arabs) <ἐπεὶ> ἢ μὲν Gomperz : ή γάρ


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

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

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

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

Now as tragic imitation implies persons acting, it necessarily follows, in the first place, that Spectacular equipment will be a part of Tragedy. Next, Song and Diction, for these are the medium of imitation. By 'Diction'
35 μέτρων σύνθεσιν, μελοποιιάν δὲ ὑπὸ τὴν δύναμιν φανερὰν ἔχει πάσιν. ἐπεὶ δὲ πράξεώς ἐστὶ μίμησις, πράττεται δὲ 5 ὑπὸ τινῶν πραττόντων, οὐς ἀνάγκη ποιούς τινας εἶναι κατὰ τοῦ ἤθους καὶ τῆν διάνοιαν (διὰ γὰρ τούτων καὶ τὰς πράξεις εἶναι φαμεν πολίς τινας, πέφυκεν δὲ αὖτια δύο τῶν πράξεων εἶναι, διάνοιαν καὶ ἤθος, καὶ κατὰ ταύτας καὶ τυχχάνουσι καὶ ἀποτυχχάνουσι πάντες), ἐστὶν δὴ τῆς μὲν 6 πράξεως ὁ μύθος ἡ μίμησις: λέγω γὰρ μῦθον τούτον, τὴν 5 σύνθεσιν τῶν πραγμάτων, τὰ δὲ ἢθη, καθ’ δ’ ποιούς τινας εἶμαι φαμεν τοὺς πράττοντας, διάνοιαν δὲ, ἐν ὦσοις λέγοντες ἀποδεικνύασιν τι ἢ καὶ ἀποφαίνονται γνώμην. ἀνάγκη 7 ὧν πάσης τραγῳδίας μέρη εἶναι ξέ, καθ’ αὶ τοια τις ἐστὶν ἡ τραγῳδία: ταύτα δ’ ἐστὶ μῦθος καὶ ἢθη καὶ λέξεις καὶ 10 διάνοια καὶ θυσίες καὶ μελοποιία. ὅς μὲν γὰρ μιμοῦνται, δύο μέρη ἐστὶν, ὃς δὲ μιμοῦνται, ἐν, δὲ δὲ μιμοῦνται, τρία, καὶ παρὰ ταύτα σύνεν. τούτοις μὲν οὖν <πάντες> [οὐκ ὄλγου 8 αὐτῶν] ὡς εἰπέων κέχρηνται τοῖς εἰδεσίν· καὶ γάρ ὃς εἰπέ ἐπάν καὶ ἢθος καὶ μύθον καὶ λέξεις καὶ μέλος καὶ διάνοιαν ἄσωσί 15 τοις· μέγιστον δὲ τούτων ἐστὶν ἡ τῶν πραγμάτων σύντασις· 9

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

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

But most important of all is the structure of the
ἡ γὰρ τραγῳδία μίμησις ἐστὶν οὐκ ἀνθρώπων ἄλλα πράξεως καὶ βλου· ὁ δὲ βίος τραγῳδίας τις ἐστὶν, ὥστε κατὰ μὲν τὰ ἥθη ποιοὶ τινὲς, κατὰ δὲ τὰς πράξεις εὐδαιμονεῖ ἡ τούτων. οὕκων ὁποῖς ἡ ἥθη μιμήσωνται πράττοντι, ἄλλα τὰ ἥθη συμπαραλαμβάνουσι διὰ τὰς πράξεις· ὡστε τὰ πράγματα καὶ ὁ μύθος τέλος τῆς τραγῳδίας, τὸ δὲ τέλος μέγιστον ἄπαντων. ἐτι ἀνεχέ τινα πράξεας οὐκ ἂν γένοιτο τραγῳδία, ἀνεχὲ τοι 11 ἥθων γένοιτ' ἂν. αἱ γὰρ τῶν νέων τῶν πλείστων ἁθείς τραγῳδίας εἰσὶν καὶ ὅλως ποιηταὶ πολλοὶ τοιοῦτοι, οἷον καὶ τῶν γραφέων Zeuxis πρὸς Πολύγυροντο πέποιθεν· ὁ μὲν γὰρ Πολύγυρος ἀγαθὸς ἄθοργάφος, ἡ δὲ Ζεύξιδος γραφή οὐδεν ἔχει ἥθος. ἐτι ἐάν τις ἐφεξῆς ὑπάρχει ἥθικας καὶ λέξεις 12 καὶ διανοίᾳ εὐ πεποιημένας, οὐ ποιητές ὃ ὢν τῆς τραγῳδίας ἐργον, ἄλλα πολὺ μάλλον ἡ καταδεικτέρους τούτοις κεχρημένη τραγῳδία, ἐχοντα δὲ μύθον καὶ τοῦτοις πράγματων. πρὸς δὲ τούτως τὰ μέγιστα οἷς ψυχαγωγεῖ ἡ 13 τραγῳδία, τοῦ μύθου μέρη ἐστὶν, αἱ τε περιπετείαι καὶ ἀναγνωρίσεις. ἐτι σημείον ὃτι καὶ οἱ ἐγχειρούντες ποιεῖν πρό- 14 τερον δύνανται τῇ λέξει καὶ τοσ ἦθεσιν ἀκριβοῦν ἡ τὰ πράγματα συνίστασθαι, οἷον καὶ οἱ πρῶτοι ποιηταὶ σχεδοῦν ἄπαντες. ἀρχὴ μὲν οὖν καὶ οἶον ψυχὴ ὁ μύθος τῆς τραγ.-
For Tragedy is an imitation, not of men, but of an action and of life, and life consists in action, and its end is a mode of action, not a quality. Now character determines men's qualities, but it is by their actions that they are happy or the reverse. Dramatic action, therefore, is not with a view to the representation of character: character comes in as subsidiary to the actions. Hence the incidents and the plot are the end of a tragedy; and the end is the chief thing of all. Again, without action there cannot be a tragedy; there may be without character. The tragedies of most of our modern poets fail in the rendering of character; and of poets in general this is often true. It is the same in painting; and here lies the difference between Zeuxis and Polygnotus. Polygnotus delineates character well: the style of Zeuxis is devoid of ethical quality. Again, if you string together a set of speeches expressive of character, and well finished in point of diction and thought, you will not produce the essential tragic effect nearly so well as with a play which, however deficient in these respects, yet has a plot and artistically constructed incidents. Besides which, the most powerful elements of emotional interest in Tragedy—Peripeteia or Reversal of the Situation, and Recognition scenes—are parts of the plot. A further proof is, that novices in the art attain to finish of diction and precision of portraiture before they can construct the plot. It is the same with almost all the early poets.

The Plot, then, is the first principle, and, as it were,
γιαδίας, δεύτερον δὲ τὰ ἡθη παραπλήσιον γάρ ἐστιν καὶ 15
ἐπὶ τῆς γραφικῆς· εἰ γὰρ τις εὐαλεύφειε τοῖς καλλίστοις
φαρμάκωις χύδην, οὐκ ἂν ὁμοίως εὐφράνειευ καὶ λευκο-
γράφησα εἰκόνα· ἐστιν τε μίμησις πρᾶξεως καὶ διὰ ταύτην
μάλιστα τῶν πραττόντων. τρίτον δὲ ἡ διάνοια· τοῦτο δὲ 16
5 ἐστιν τὸ λέγειν δύνασθαι τὰ ἐνότα καὶ τὰ ἁρμόττοντα,
ὅπερ ἐπὶ τῶν λόγων τῆς πολιτικῆς καὶ ῥητορικῆς ἔργῳ
ἐστὶν· οἱ μὲν γὰρ ἀρχαῖοι πολιτικῶς ἐποίουν λέγοντας, οἱ
δὲ νῦν ῥητορικῶς. ἐστιν δὲ ἠθος μὲν τὸ τοιοῦτον ὁ δῆλοι τὴν
17 προαίρεσιν ὑποία τις [προ]αιρεῖται ἡ φεύγει· διότερον οὐκ
10 ἔχουσιν ἠθος τῶν λόγων ἐν οἷς οὐκ ἐστι δήλον ἢ ἐν
οἷς μῆδο ὅλος ἐστιν ὃ τι [προ]αιρεῖται ἡ φεύγει ὁ λέγων·
διάνοια δὲ, ἐν οἷς ἀποδεικνύοντι τί ὡς ἐστιν ἡ ὡς οὐκ ἐστιν
ἣ καθὸλου τι ἀποφαίνονται. τέταρτον δὲ τῶν λεγομένων ἡ
18 λέξις· λέγον δὲ, ὡσπερ πρότερον εἰρηται, λέξιν εἶναι τὴν
15 διὰ τῆς ὄνομασίας ἐρμηνειαν, ὃ καὶ ἐπὶ τῶν ἐμμέτρων καὶ
ἐπὶ τῶν λόγων ἔχει τὴν αὐτὴν δύναμιν. τῶν δὲ λοιπῶν 19
[πέντε] ἡ μελοποια μέγιστον τῶν ἡδυσμάτων, ἡ δὲ ἄγιας
ψυχαγωγικῶς μέν, ἀτεχνώτατον δὲ καὶ ἱκεταὶ οἰκεῖον τῆς ποιη-
τικῆς· ἄσω γὰρ τῆς πραγμαδίας δύναμιν καὶ ἀνευ ἀγὼνος

38. παραπλήσιον . . . εἰκόνα supra post πραγμάτων v. 31 collocavit Castel-
the soul of a tragedy: Character holds the second place.

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

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

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

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

The Spectacle has, indeed, an emotional attraction of its own, but, of all the parts, it is the least artistic, and connected least with the art of poetry. For the power of Tragedy, we may be sure, is felt even apart from representation and actors. Besides, the production of
VI. 19—VII. 5. 1450 b 20—1451 a 4

20 καὶ ύποκριτῶν ἐστιν, ἐτὶ δὲ κυριωτέρα περὶ τὴν ἀπεργασίαν τῶν ὀψεων ἢ τοῦ σκευοποιοῦ τέχνη τῆς τῶν ποιητῶν ἐστίν.

VII Διωρισμένων δὲ τούτων, λέγωμεν μετὰ ταῦτα πολλά τινά δὲ τὴν σύστασιν εἶναι τῶν πραγμάτων, ἐπειδή τοῦτο καὶ πρῶτον καὶ μέγιστον τῆς τραγῳδίας ἐστίν. κεῖται δὴ 25 ἡμῖν τὴν τραγῳδίαν τελεῖας καὶ ὅλης πράξεως εἶναι μὴ μην ἐχούσης τι μέγεθος· ἐστιν γὰρ ὄλων καὶ μηδεν ἐχον μέγεθος. ὄλων δὲ ἐστίν τὸ ἔχον ἀρχὴν καὶ μέσου καὶ τε- λευτήν. ἀρχὴ δὲ ἐστίν ὁ αὐτὸ μὲν μὴ εὖ ἀνάγκης μετ' ἄλλο ἐστίν, μετ' ἐκείνῳ δὲ ἐτερον πέφυκεν εἶναι ἡ γίνεσθαι. 30 τελευτή δὲ τούσκαιτον ὁ αὐτὸ μετ' ἄλλο πέφυκεν εἶναι ἡ ἐξ ἀνάγκης ἡ ὡς ἐπὶ τὸ πολλα, μετὰ δὲ τοῦτο ἄλλο οὐδεν· μέσου δὲ ὁ καὶ αὐτὸ μετ' ἄλλο καὶ μετ' ἐκείνῳ ἐτερον. δεὶ ἀρα τοὺς συνεστῶτας εὐ μῦθους μήθ' ὀπόθεν ἔτυχεν ἀρχεῖται μήθ' ὅπου ἔτυχε τελευτᾶν, ἀλλὰ κεχρήσθαι ταῖς 35 εἰρημέναις ἱδέαις. ἔτι δ' ἐπεὶ τὸ καλὸν καὶ ζωὸν καὶ ἀπαν 4 πράγμα ὁ συνεστηκεν ἐκ τυών οὐ μόνον ταῦτα τεταγμένα δεὶ ἐχειν ἄλλα καὶ μέγεθος ὑπάρχειν μὴ τὸ τυχόν· τὸ γὰρ καλὸν ἐν μεγέθει καὶ ταξιδε ἐστίν, διὸ οὔτε πάμμικρον ἀν τι γένοιτο καλὸν ζωὸν (συγχείται γὰρ ἡ θεωρία ἐγγὺς 40 τοῦ ἀναισθήτου χρόνου γινομένη), οὔτε παμμέγεθες (οὐ γὰρ 1451 a ἀρα ἡ θεωρία γίνεται ἀλλ' οὐχεῖται τοῖς θεωροῦσι τὸ ἐν καὶ τὸ ὄλον ἐκ τῆς θεωρίας), οἴον εἰ μυρίον σταδίων εἰκ. ζωὸν· ὡστε δεὶ καθάπερ ἐπὶ τῶν σωμάτων καὶ ἐπὶ τῶν 5 ζωῶν ἐχειν μὲν μέγεθος, τοῦτο δὲ εὐσύνοπτον εἶναι, οὕτω

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 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 a very small animal organism 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 one a thousand miles long. As, therefore, in the case of animate bodies and organisms a certain magnitude is necessary, and a magni-
VII. 5—VIII. 3. 1451 a 5—26

5 kal etp tων μύθων εξειν μεν μήκος, τούτο δὲ εὐμυνημόνευ-
tου εἶναι. τοῦ μήκους ὄρος <ὁ> μὲν πρὸς τοὺς ἀγώνας καὶ 6 τὴν αἰσθησίαν οὐ τής τέχνης ἑστίν· εἰ γὰρ ἔδει ἕκατον τραγῳδίας ἀγωνίζεσθαι, πρὸς κλεψύδρας ἄν ἡγωνίζοντο, ὀστερ ποτὲ καὶ ἄλλοτε φασιν. ὦ δὲ κατ᾽ αὐτὴν τὴν φύσιν 7 10 τοῦ πράγματος ὄρος, αἰὲ μὲν ὁ μεῖξις μέχρι τοῦ σύν-
dηλος εἶναι καλλίων ἑστὶ κατὰ τὸ μέγεθος: ὡς δὲ ἀ-
pλῶς διορίσαντας εἴπειν, ἐν ὅσῳ μεγέθει κατὰ τὸ εἰκός ἦ τὸ ἀναγκαῖον ἐφεξῆς γιγνομένων συμβαίνει εἰς εὐτυχίαν 14 ἐκ δυστυχίας ἢ εἰς εὐτυχίας εἰς δυστυχίαν μεταβάλλειν,
VIII ἱκανὸς ὄρος ἑστὶν τοῦ μεγέθους. Μῶθος δ᾽ ἑστὶν εἰς ὅνι χ ὀστερ πτετεὶν οἴνουται ἐν περὶ ἕνα ἣς πολλὰ γὰρ καὶ ἀπειρα τῷ ἐν ἑυ συμβαίνει, εἰσ ὄν [ἐνὼν] οὐδὲν ἑστιν ἐν ὕστερος δὲ καὶ πράξεις ἐνές πολλαὶ ἑσίν, εἰς ὄν ἐνα ὁμομοία γίνεται πράξεις. διὸ πάντες ἐοίκασιν ἀμαρ- 2 20 τάνειν ὥσοι τῶν ποιητῶν Ὡρακληῆδα Ἐθησῆδα καὶ τὰ τοιαύτα ποιήματα πεποιήκασιν οἴνινται γὰρ, ἑπεὶ εἰς ἢν ὁ Ὠρακλῆς ἕνεκα καὶ τὸν μύθον εἰναι προσήκειν. ὦ δ᾽ Ὁ- 3 μῆρος ὀστερ καὶ τὰ ἄλλα διαφέρει καὶ τοῦτ ἐοικἐν κα-
λὸς ἰδεῖν ἢτοι διὰ τέχνην ἢ διὰ φύσιν Ὀδύσσεαν γὰρ 25 ποιῶν οὐκ ἐποίησεν ἀπαντά ὡσα αὐτῷ συνέβη, οἴνοι πλη-
γῆις μὲν εἰς τῷ Παρνασῷ, μανῆι ν Δὲ προσποιήσασθαι ἐν

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

Unity of plot does not, as some persons think, consist in the unity of the hero. For infinitely various are the incidents in one man's life which cannot be reduced to unity; and so, too, there are many actions of one man out of which we cannot make one action. Hence the error, as it appears, of all poets who have composed a Heracleid, a Theseid, or other poems of the kind. They imagine that as Heracles was one man, the story of Heracles must also be a unity. But Homer, as in all else he is of surpassing merit, here too—whether from art or natural genius—seems to have happily discerned the truth. In composing the Odyssey he did not include all the adventures of Odysseus—such as his wound on Parnassus, or his feigned madness at the mustering of
IX. Φανερὸν δὲ ἐκ τῶν εἱρημένων καὶ ὅτι οὐ τὸ τὰ γενόμενα λέγειν, τοῦτο ποιήσας ἔργον ἐστὶν, ἀλλὰ ἐν τῷ γένοιτο καὶ τῷ δυνατᾷ κατὰ τὸ εἰκὸς ἢ τὸ ἀναγκαῖον. ὁ γὰρ ἡ ἰστορία καὶ ὁ ποιητὴς οὐ τῷ ἢ ἑμέτρα λέγειν ἢ ἀμέτρα διαφέρουσιν (εἰ ήδὲ ἄν τὰ Ἡροδότον εἰς μέτρα τεθήκαι, καὶ οὐδὲν ἴττον ἂν εἰ ἱστορία τις μετὰ μέτρου ἢ ἀνευ μέτρου). ἀλλὰ τούτῳ διαφέρει, τῷ τὸν μὲν τὰ γενόμενα λέγειν, τὸν δὲ οἶδα ἄν γένοιτο. διὸ καὶ φιλοσοφῶτερον καὶ 3 σπουδαιότερον ποίησις ἱστορίας ἐστίν· η μὲν γὰρ ποίησις μᾶλλον τὰ καθόλου, ἡ δὲ ἱστορία τὰ καθ’ ἐκαστὸν λέγει. ἐστὶν δὲ καθόλου μὲν, τῷ ποιῷ τὰ ποία ἀττα συμβαίνει λέγειν ἢ πράττειν κατὰ τὸ εἰκὸς ἢ τὸ ἀναγκαῖον, οὐ στο- 10 χάζεται ἢ ποίησις ὁνόματα ἐπιτεθεμένη. τὸ δὲ καθ’ ἐκαστον, τὶ Ἀλκειάδῆς ἐπραξεν ἢ τὶ ἐπάθεν. ἐπὶ μὲν οὖν τῆς δὲ κωμῳδίας ἦδη τοῦτο δήλου γέγονεν· συστήσαντες γὰρ τὸν

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

IX It is, moreover, evident from what has been said, that it is not the function of the poet to relate what has happened, but what may happen,—what is possible according to the law of probability or necessity. The poet and the historian differ not by writing in verse or in prose. The work of Herodotus might be put into verse, and it would still be a species of history, with metre no less than without it. The true difference is that one relates what has happened, the other what may happen. Poetry, therefore, is a more philosophical and a higher thing than history: for poetry tends to express the universal, history the particular. By the universal I mean how a person of a certain type will on occasion speak or act, according to the law of probability or necessity; and it is this universality at which poetry aims in the names she attaches to the personages. The particular is—for example—what Alcibiades did or suffered. In Comedy this is already apparent: for here the poet first constructs the plot on the lines of prob-
μῦθον διὰ τῶν εἰκότων οὐ τὰ τυχόντα ὅνοματα ὑποτεθέασιν, καὶ οὐχ ὅστερ οἱ ἰαμβοτοιοι περὶ τὸν καθ' ἐκαστὸν 15 ποιοῦσιν. ἐπὶ δὲ τῆς τραγῳδίας τῶν γενομένων ὅνοματον ἥν ἀντέχονται. αὕτιον δ' ὅτι τιθανόν ἐστί τὸ δυνατόν. τὰ μὲν οὖν μὴ γενόμενα οὑπω πιστεύομεν εἶναι δυνατά, τὰ δὲ γενόμενα φανερὸν ὅτι δυνατά, οὐ γὰρ ἂν ἐγένετο, εἰ ἦν αὐδύνατα. (οὐ μὴν ἄλλα καὶ ἐν ταῖς τραγῳδίαις ἐνίας μὲν ἐν 7 20 ἡ δύο τῶν γνωρίμων ἐστίν ὅνοματον, τὰ δὲ ἄλλα πεποιημένα, ἐν ἐνίας δὲ ὅστι ἐν, οἰκὸν ἐν τῷ Ἀγάθωνος Ἀνθεί: ὁμοίως γὰρ ἐν τούτῳ τὰ το πράγματα καὶ τὰ ὅνοματα πεποίηται, καὶ οὐδὲν ἤττον εὑρφαίνει. ὅστ' οὐ πάντως εἶναι ξητητέον τῶν 8 παραδεδομένων μῦθων, περὶ οὗς αἱ τραγῳδίαι εἰσίν, ἀντε- 25 ἐχεσθαί. καὶ γὰρ γελοιοῖν τοῦτο ξητείν, ἐπεὶ καὶ τὰ γνώριμα ὅλογα γνωριμά ἐστίν ἄλλα ὁμοίως εὑρφαίνει πάντας. δήλον οὖν ἐκ τούτων ὅτι τὸ ποιητήν μᾶλλον τῶν μύθων εἶναι δεὶ ποιητήν ἢ τῶν μέτρων, ὅσον ποιητής κατὰ τὴν μίμησιν ἐστιν, μιμεῖται δὲ τὰς πράξεις. καὶ ἄρα συμβῆ γενό- 30 μενα ποιεῖν, οὐδὲν ἤττον ποιητής ἐστιν. τῶν γὰρ γενομένων εἶναι οὐδὲν κολύει τοιαῦτα εἶναι οἷα ἂν εἰκός γενέσθαι καὶ δυνατὰ γενέσθαι, καθ' δ' ἐκείνος αὐτῶν ποιητῆς ἐστιν. τὸν δὲ ἄλλων μῦθων καὶ πράξεων αἱ ἐπεισοδώδεις 10

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

Of all plots and actions the epeisodic are the worst.
IX. io—X. 3. 1451 b 34—1452 a 19

38 ἐσσιν χείρισται· λέγω δ' ἐπεισοδιώδη μοθὸν ἐν φ' τὰ ἐπεισοδ. 35 οὔτι τὸν ἀλλὰ ὡς εἰκὸς ὡς ἀνάγκη ἐϊναι. τοιαύτα ἐς τὸν ἀνάγων τοὺς ὑποκριτάς· ἀγωνισματα γὰρ ποιοῦντες καὶ παρὰ τὴν ὀδύμων παρατείνοντες μῦθον πολλάκις διαστρεφέν ἀναγκάζονται τὸ ἐφεξῆς. ἐπεὶ δὲ οὐ 11 μονὸν τελειὰς ἐς τί πράξεως ἡ μίμησις ἄλλα καὶ φοβερῶν καὶ ἐλεωνῶν, ταῦτα δὲ γίνεται [καὶ] μάλϊστα ὅταν γένηται παρὰ τὴν δόξαν, καὶ μᾶλλον <ὅταν> δὲ ἀλληλα' τὸ γὰρ ταὐ- 12 5 μαστὸν ὀντὸς ἐξει μᾶλλον ἡ εἰ ἄπο τοῦ αὐτομάτου καὶ τῆς τύχης, ἐπεὶ καὶ τῶν ἀπὸ τύχης ταῦτα θαυμασιώτατα δοκεῖ ὡς ἀπερ ἐπίτηδες φαίνεται γεγονείναι, οἶον ὡς ὁ ἄνδρις ὁ τοῦ Μίτυν ἐν Ἀρχεῖ ἀπέκτεινεν τῶν αὐτῶν τοῦ θανάτου τοῦ Μίτυν, θεωροῦντες ἐμπεσον· ἐχθὲς γὰρ τὰ τοιαύτα 10 οὐκ ἐικῇ γενέσθαι· ὅστε ἀνάγκης τοὺς τοιοῦτον εἶναι καλλονοὺς μῦθους.

X. 1 15 γενιμένης ἀπερ ὀρίσται συγγεγονον καὶ μᾶς ἀνευ περιπετειας ἡ ἀναγνορισμοῦ ἡ μεταβασις γίνεται, πεπληγμένη δ' ἐστὶν ὡς μετὰ ἀναγνωρισμοῦ ἡ περιπετειας ἡ ἀμφοῦ ἡ μεταβασις ἐστὶν. ταῦτα δὲ δεῖ γίνεσθαι εἰς αὐτής τῆς συς- 3 οτάσεως τοῦ μῦθου, ὅστε ἐκ τῶν προγεγενημένων συμβαίνειν

I call a plot 'epeisodic' in which the episodes or acts succeed one another without probable or necessary sequence. Bad poets compose such pieces by their own fault, good poets, to please the players; for, as they write show pieces for competition, they stretch the plot beyond its capacity, and are often forced to break the natural continuity.

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

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

20 ἢ ἔξ ἀνάγκης ἢ κατὰ τὸ εἰκὸς γέννησθαι ταύτα· διαφέρει γὰρ πολὺ τὸ γέννησθαι τάδε διὰ τάδε ἢ μετὰ τάδε.

25 ἐδῶν ὡς εὐφρανόν ὁ τὸν Ὀἰδίποδο καὶ ἀπαλάξων τοῦ πρῶτον τὴν μητέρα φόβου, δηλώσας ὃς ἂν, τούσαντι ἐποίησεν· καὶ ἐν τῷ Δυνκεὶ ὁ μὲν ἄγομενος ὡς ἀποθανούμενος, ὁ δὲ Δαναὸς ἀκολουθῶν ὡς ἀποκτενῶν, τὸν μὲν συνεβῇ ἐκ τῶν πεπραγμένων ἀποθανεῖν, τὸν δὲ σωθῆναι. ἀναγνώρισις

30 δὲ, ὡςπερ καὶ τὸν νομὸν σημαίνει, ἔξ ἀγνοίας εἰς γνῶσιν μεταβολή ἢ εἰς φίλαν ἢ εἰς ἐκθανατῶν τῶν πρὸς εὐτυχίαν ἢ δυστυχίαν ὁρισμένων· καλλίστη δὲ ἀναγνώρισις, ὅταν ἀμα περιπτέται γίνονται, οἷον ἦδοι ἦν τῷ Ὀἰδίποδι. εἰσὶν μὲν 3 οἷον καὶ ἄλλαι ἀναγνώρισεις· καὶ γὰρ πρὸς ἀργυρά καὶ τὰ τυχόντα ἐστὶν ὡς <ὅ>—περ εἰρηνται συμβαίνει, καὶ εἰ πέ-πραγέ τις ἡ μὴ πέπραγεν ἐστὶν ἀναγνωρίσαι. ἀλλ' ἡ μά-λιστα τοῦ μῦθου καὶ ἡ μάλιστα τῆς πράξεως ἡ εἰρημένη ἐστὶν· ἡ γὰρ τοιαύτη ἀναγνώρισις καὶ περιπτέται ἡ ἔλεος καὶ ἔξει ἡ φόβου, οἷον πράξεων ἡ τραγῳδία μίμησις ὑπόκειται· ἐτι δὲ καὶ τὸ ἀτυχεῖν καὶ τὸ εὐτυχεῖν ἐπὶ τῶν τοιούτων

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

**XI**

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

Recognition, as the name indicates, is a change from ignorance to knowledge, producing love or hate between the persons destined by the poet for good or bad fortune. The best form of recognition is coincident with a Reversal of the Situation, as in the Oedipus. There are indeed other forms. Even inanimate things of the most trivial kind may sometimes be objects of recognition. Again, we may recognise or discover whether a person has done a thing or not. But the recognition which is most intimately connected with the plot and action is, as we have said, the recognition of persons. This recognition, combined with Reversal, will produce either pity or fear; and actions producing these effects are those which, by our definition, Tragedy represents. Moreover, it is upon such situations that the issues of good or bad fortune will depend.
XI. 5—XII. 3. 1452 b 3—25

συμβησται. ἐπεὶ δὴ ἡ ἀναγνώρισις τινὸς ἐστὶν ἀναγνώρισις, 5
αἱ μὲν θατέρου πρὸς τὸν ἔτερον μόνον, ὅταν ἡ δῆλος ἄτερος
5 τὶς ἐστὶν, ὡτὲ δὲ ἀμφότερος δεῖ ἀναγνωρίσαι, ὥσπερ ἡ
μὲν Ἰφυγένεια τῷ Ὀρέστῃ ἀναγνώρισθη ἐκ τῆς πέμψεως
τῆς ἐπιστολῆς, ἐκείνου δὲ πρὸς τὴν Ἰφυγένειαν ἄλλης ἐδει
ἀναγνωρίσεως.

Δύο μὲν οὖν τοῦ μύθου μέρη περὶ ταῦτ ἐστὶ, περιπέτεια 6
10 καὶ ἀναγνώρισις, τρίτων δὲ πάθος.  [τούτων δὲ περιπέτεια μὲν
καὶ ἀναγνώρισις εἰρηται,] πάθος δὲ ἐστὶ πράξεις φθαρτικὴ ἡ
ὁδυνηρά, οἷον οἱ τε ἐν τῷ φανερῷ θάνατοι καὶ αἱ περι-
ὡδυνίαι καὶ τρώσεις καὶ ὁσα τοιαῦτα.

XII  [Μέρη δὲ τραγῳδίας οἰς μὲν όσ τε ἔδεις δεὶ χρήσθαι
15 πρὸτερον εἴπομεν, κατὰ δὲ τὸ ποιον καὶ εἰς ἅ διαιρεῖται
κεχωρισμένα τάδε ἐστίν, πρόλογους ἐπεισόδιον ἔξοδος χο-
ρικών, καὶ τούτων τὸ μὲν πάροδος τὸ δὲ στάσιμων· κουὰ μὲν
ἀπάντων ταῦτα, ἱδια δὲ τὰ ἀπὸ τῆς σκηνῆς καὶ κόμμων.
ἐστιν δὲ πρόλογους μὲν μέρος ὅλων τραγῳδίας τὸ πρὸ χοροῦ 2
20 παρόδου, ἐπεισόδιον δὲ μέρος ὅλων τραγῳδίας τὸ μεταξὺ
ὅλων χορικῶν μελῶν, ἔξοδος δὲ μέρος ὅλων τραγῳδίας
μεθ’ ὅ οὖν ἐστὶ χοροῦ μέλος· χορικοῦ δὲ πάροδος μὲν ἡ
πρώτη λέξεις ὅλῃ χοροῦ, στάσιμων δὲ μέλος χοροῦ τὸ ἀνευ
ἀναπαίστου καὶ τροχαίου, κόμμως δὲ θρήνος κοινὸς χοροῦ καὶ
25 <τῶν> ἀπὸ σκηνῆς.  μέρη δὲ τραγῳδίας οἰς μὲν όσ τε ἔδεις δεὶ 3

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

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

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

The Prologos is that entire part of a tragedy which precedes the Parodos of the Chorus. The Episode is that entire part of a tragedy which is between complete choric songs. The Exodos is that entire part of a tragedy which has no choric song after it. Of the Choric part the Parodos is the first undivided utterance of the Chorus; the Stasimon is a Choric ode without anapaests or trochaic tetrameters; the Commoi is a joint lamentation of Chorus and actors. The parts of Tragedy which must be treated as elements of the whole have been
χρήσθαι πρότερον εὑπαμεν, κατὰ δὲ τὸ ποσὸν καὶ εἰς ᾧ διαφεῖται κεχυρισμένα ταύτ’ ἐστίν.

XIII *Ων δὲ δεί στοιχίζεσθαι καὶ ᾧ δεί εὑπαλαβεῖσθαι συν.

ιοτάντας τοὺς μύθους καὶ πόθεν ἐσται τὸ τῆς τραγῳδίας ἔρ.
30 γον, ἑφεξῆς ἂν ἐἱ λεκτέων τοῖς νῦν εἰρημένοις. ἔπειθε φην 2
dεῖ τὴν σύνθεσιν εἶναι τῆς καλλίστης τραγῳδίας μὴ ἀπλὴν
ἀλλὰ πεπλεγμένην καὶ ταύτην φοβερὸν καὶ ἑλευθέρων εἶναι
μωμητικήν (τούτῳ γὰρ ἔδω τῆς τοιαύτης μμῆς εστίν),
πρῶτον μὲν δήλον ὅτι οὔτε τοὺς ἐπιεικείς ἀνδρας δεῖ μετα-
35 βάλλοντας φαίνεσθαι εἰς εὐτυχίας εἰς δυστυχίαν, οὐ γὰρ
φοβερὸν οὐδὲ ἑλευθέρων τοῦτο ἀλλὰ μιαρὸν ἐστίν' οὔτε τοὺς
μοχθηροὺς εἰς ἀτυχίας εἰς εὐτυχίαν, ἀτραγῳδότατον γὰρ
τοῦτ’ ἐστὶ πάντων, οὐδὲν γὰρ ἔχει ὅτι δεῖ, οὔτε γὰρ φιλάνθρω-

1453 a πο οὔτε ἑλευθέρων οὔτε φοβερῶν ἐστίν’ οὐδ’ αὐ τὸν σφόδρα
τονηρὸν εἰς εὐτυχίας εἰς δυστυχίαν μεταπέπτειν’ τὸ μὲν γὰρ
φιλάνθρωπον ἔχοι ἂν ἢ τοιαύτη σύστασις ἀλλ’ οὔτε ἑλευθέρων
οὔτε φόβου, ὃ μὲν γὰρ περὶ τοῦ ἀνάξιον ἐστὶν δυστυχοῦντα,
5 ὁ δὲ περὶ τῶν ὦμοιον, ἑλευθέρως μὲν περὶ τῶν ἀνάξιον, φόβους δὲ
περὶ τῶν ὦμοιον, οὔτε οὔτε ἑλευθέρων οὔτε φοβερῶν ἐσται τὸ
συμβαίνον. ὁ μεταξὺ ἄρα τούτων λοιπῶς. ἐστὶ δὲ τοιοῦτος 3
ὁ μήτ’ ἀρτῆ διαφέρων καὶ δικαιοσύνης, μήτε διὰ κακίας
καὶ μοχθηρίας μεταβάλλων εἰς τὴν δυστυχίαν ἄλλα δι’
10 ἀμαρτίαν τινὰ, τῶν ἐν μεγαλῇ δόξῃ οὐντων καὶ εὐτυχίας,
already mentioned. The quantitative parts—the separate parts into which it is divided—are here enumerated.]

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

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

15 ἔξ εὐτυχίας εἰς δυστυχίαν, μὴ διὰ μοχθηρίαν ἀλλὰ δι᾽ ἀμαρτίαν μεγάλην ἢ οἶνον εἰρήται ἢ βελτίωνος μᾶλλον ἢ χείρονος. σημεῖον δὲ καὶ τὸ γηγομένου πρῶτον μὲν γὰρ 5 οἱ ποιηταὶ τῶν τυχῶντας μύθους ἀπηρίθμουν, νῦν δὲ περὶ ὀλίγας οἰκείας αἱ καλλίσται τραγῳδίαι συντιθένται, οἷον

20 περὶ Ἀλκμέωνα καὶ Οἰδίπους καὶ Ὀρέστην καὶ Μελέαγρον καὶ Θυέστην καὶ Τήλεφον καὶ ὄσοι ἄλλοι συμβεβήκεν ἢ παθεῖν δεινὰ ἢ ποιῆσαι. ἡ μὲν οὖν κατὰ τὴν τέχνην καλλιστή τραγῳδία ἐκ ταύτης τῆς συστάσεως ἐστί. διὸ καὶ 6 οἱ Εὔριπίδηθεν ἐγκαλοῦντες τοῦτο αὐτῷ ἀμαρτάνουσιν, ὅτι τούτῳ

25 δρᾶ ἐν ταῖς τραγῳδίαις καὶ πολλαὶ αὐτοῦ εἰς δυστυχίαιν τελευτῶσιν. τούτῳ γάρ ἔστιν ὅσπερ εἰρήται ὀρθῶν σημείων δὲ μέγιστον ἐπὶ γὰρ τῶν σκηνῶν καὶ τῶν ἀγώνων τραγῳδοῖς αἱ τοιαῦτας φαίνονται, ἄν κατορθωθῶσιν, καὶ ὁ Εὔριπίδης εἰ καὶ τὰ ἄλλα μὴ εὐ οἰκονομεῖ ἀλλὰ τραγῳδίαιν ὑπὸ τῶν ποιητῶν φαίνεται. δευτέρα δὲ ἡ πρώτη 7 λεγομένη ὑπὸ τῶν ἔστων [σύντασιν] ἡ διπλὴ τε τὴν σύντασιν ἐχουσα, καθάπερ ἡ Ὀδύσσεια, καὶ τελευτώσα ἐξ ἐναντίας τοῖς βελτίοσι καὶ χείροσι. δοκεῖ δὲ εἶναι πρώτῃ διὰ τὴν τῶν θεάτρων ἀσθένειαν ἀκολουθοῦσι γὰρ οἱ ποιηταὶ

35 κατ’ εὐχὴν ποιοῦντες τοῖς θεαταῖς. ἔστιν δὲ οὐχ αὐτὴ 8

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

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

In the second rank comes the kind of tragedy which some place first. Like the Odyssey, it has a double thread of plot, and also an opposite catastrophe for the good and for the bad. It is accounted the best because of the weakness of the spectators; for the poet is guided in what he writes by the wishes of his audience. The pleasure, however, thence derived is not the true tragic
<ή> ἀπὸ τραγῳδίας ἡδονή ἀλλὰ μᾶλλον τῆς κωμῳδίας οἰκεία· ἐκεῖ γὰρ οὐ ἄν ἔχθεστοι δῶσιν ἐν τῷ μύθῳ, οὐν Ὄρεστης καὶ Αἰγίσθος, φίλοι γενόμενοι ἐπὶ τελευτής ἐξέρχονται καὶ ἀποθνήσκει οὐδεὶς ὑπ’ οὐδείς.

XIV Ἐστιν μὲν οὖν τὸ φοβερὸν καὶ ἔλεεινὸν ἐκ τῆς ὀψεως γι-γνεσθαι, ἐστὶν δὲ καὶ ἐξ αὐτῆς τῆς συντάσσεως τῶν πραγμάτων, ὅπερ ἐστὶ πρὸτερον καὶ ποιητοῦ ἀμείνονος. δεὶ γὰρ καὶ ἀνευ τοῦ ὅραν οὗτω συνεστάναι τῷ μύθῳ, ὡστε τὸν ἀκούοντα τὰ 5 πράγματα γνώμενα καὶ φρίττειν καὶ ἔλεειν ἐκ τῶν συμβαίνον-των· ἀπερ ἄν πάθοι τις ἀκούον τὸν τοῦ Οἰδίπου μύθον.

τὸ δὲ διὰ τῆς ὀψεως τούτο παρασκευάζειν ἀτεχνο-2 τερον καὶ χορηγίας δεόμενον ἐστιν. οἶ δὲ μὴ τὸ φοβε-ροῦν διὰ τῆς ὀψεως ἀλλὰ τὸ τερατώδες μόνον παρασκευά-10 ξονεῖς οὐδὲν τραγῳδία κοινοφωσίν· οὐ γὰρ πᾶσαν δεὶ ξητεῖν ἡδονήν ἀπὸ τραγῳδίας ἀλλὰ τὴν οἰκείαν. ἐπεὶ δὲ 3 τὴν ἀπὸ ἑλέου καὶ φόβου διὰ μυθήσεως δεὶ ἡδονὴν παρα-σκευάζειν τὸν ποιητήν, φανερὸν ὡς τούτο ἐν τοῖς πράγμα-σιν ἐμποιητέον. ποιὰ οὖν δεινὰ ἡ ποία οἰκτρὰ φαίνεται 15 τῶν συμπιπτόντων, λάβωμεν. ἀνάγκη δὴ ἡ ἡ φίλων εἶναι ἐ 4 πρὸς ἀλλήλους τὰς τοιαύτας πράξεις ἡ ἐχθρόν ἢ μηδε-τέρον. ἄν μὲν οὖν ἐχθρὸς ἐχθρόν, οὐδὲν ἔλεεινὸν οὔτε ποιῶν οὔτε μέλλων, πλὴν κατ’ αὐτὸ τὸ πάθος· οὐδ’ ἄν μηδετέρως ἔχοντες· ὅταν δὲ ἐν ταῖς φιλίαις ἐγγένηται τὰ
pleasure. It is proper rather to Comedy, where those who, in the piece, are the deadliest enemies—like Orestes and Aegisthus—quit the stage as friends at the close, and no one slays or is slain.

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

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

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


20. οἶνον εἰ \textit{Sylburg}; \textit{οἶνον ἢ \textit{codd}}. 22. \textit{ἀρδ} \textit{apogr.}; \textit{ἀρδ} \textit{Δο} 23. Κλυταιμνήστραν Σ; Κλυταιμνήστραν \textit{codd.} 24. 'Αλκμαίων \textit{codd.} 26. εἴπωμεν \textit{apogr.}; εἴπωμεν Δο 33. 'Αλκμαίων ὁ \textit{Gryphius}; 'Αλκμαίων \textit{codd.} 34. παρὰ ταύτα, \textit{<τὸ} \textit{mel}λήσαι \textit{γινώσκοντα καὶ μὴ} \textit{ποιήσασαι, καὶ} \textit{tēταρτον} \textit{coni.} Vahlen \textit{τὸ} \textit{Bonitz}; \textit{τὸν} \textit{codd.} 1454 a 2. \textit{deśteron} krάτιστον \textit{Neidhardt, recte, ut opinor.}
one another—if, for example, a brother kills, or intends to kill, a brother, a son his father, a mother her son, a son his mother, or any other deed of the kind is done—these are the situations to be looked for by the poet. He may not indeed destroy the framework of the received legends—the fact, for instance, that Clytemnestra was slain by Orestes and Eriphyle by Alcmaeon—but he ought to show invention of his own, and skilfully handle the traditional material. Let us explain more clearly what is meant by skilful handling.

The action may be done consciously and with knowledge of the persons, in the manner of the older poets. It is thus too that Euripides makes Medea slay her children. Or, again, the deed of horror may be done, but done in ignorance, and the tie of kinship or friendship be discovered afterwards. The Oedipus of Sophocles is an example. Here, indeed, the incident is outside the drama proper; but cases occur where it falls within the action of the play: one may cite the Alcmaeon of Astydamas, or Telegonus in the Wounded Odysseus. Again, there is a third case,—to be about to act with knowledge of the persons and then not to act. The fourth case is when some one is about to do an irreparable deed through ignorance, and makes the discovery before it is done. These are the only possible ways. For the deed must either be done or not done,—and that wittingly or unwittingly. But of all these ways, to be about to act knowing the persons, and then not to act, is the worst. It is shocking without being tragic, for no disaster follows. It is, therefore, never, or very rarely, found in poetry. One instance, however, is in the Antigone, where Haemon threatens to kill Creon. The next and better way is that the deed...
μὲν πράξας, πράξαντα δὲ ἀναγνώρισαι· τὸ τε γὰρ μιαρὸν ὁπόν πρόσεστιν καὶ ἡ ἀναγνώρισις ἔκπληκτικὸν· κράτιστον δὲ ἢ τὸ τελευταῖον, λέγο δὲ οἶνον ἐν τῷ Κρεσφόντῃ ᾿Η Μερόπη μέλλει τὸν νῦν ἀποκτείνειν, ἀποκτείνει δὲ οὐ, ἀλλ’ ἀνεγνώρισε, καὶ ἐν τῇ ᾿Ιφιγενείᾳ ᾿Η ἀδελφή τὸν ἀδελφὸν, καὶ ἐν τῇ ᾿Ελλην ὁ νῦν τήν μητέρα ἐκδιδόναι μέλλων ἀνεγνώρισεν. διὰ γὰρ τούτο, ὅπερ πάλαι εἰρήναι, οὐ περὶ πολλὰ 10 γένη αἱ τραγῳδίαι εἰσίν. ξητοῦντες γὰρ οὐκ ἀπὸ τέχνης ἀλλ’ ἀπὸ τύχης εἰρον τὸ τοιοῦτο παρασκεύαζεν εἰς τοὺς μῦθους· ἀναγκάζονται οὖν ἐπὶ ταύτας τὰς οἰκίας ἀπαντῶν ὅσαι τὰ τοιαῦτα συμβεβήκε πάθη. περὶ μὲν οὖν τῆς τῶν πραγμάτων συντάσεως καὶ ποίους τινὰς εἶναι δεῖ τοὺς 15 μῦθους εἰρηνίκανος.

XV Peri δὲ τὰ ἡθνί τέταρτα ἐστίν ὅπως δεῖ στοχαζεσθαι, ἐν μὲν καὶ πρῶτον ὅπως χρηστὰ ἢ. ξέει δὲ ἡθος μὲν εὰν ὅσπερ διέλεξθη ποίη ἀνεβρόν ὁ λόγος ἢ ᾿Η πράξις προαίρεσιν τωρ, χρηστὸν δἐ εὰν (χρηστὴν), ἐστὶν δὲ ἐν ἕκαστρῳ 20 γένεις καὶ γὰρ γυνὴ ἐστίν χρηστὴ καὶ δούλος, καὶ τοιούτων τούτων τὸ μὲν χεῖρον, τὸ δὲ ὅλους φαίλον ἐστὶν. δεύτερον δὲ τὸ ἀμύσττοντα· ἐστὶν γὰρ ἀνδρεῖον μὲν τὶ ἡθος, ἀλλ’ οὐχ ἀμύσττον γυναικὶ τὸ ἀνδρείαν ᾿Η δεινήν εἶναι. τρίτον δὲ τὸ ὁμοίον, τοῦτο γὰρ ἔστερον τοῦ 3

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

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

XV In respect of Character there are four things to be aimed at. First, and most important, it must be good. Now any speech or action that manifests moral purpose of any kind will be expressive of character: the character will be good if the purpose is good. This rule is relative to each class. Even a woman may be good, and also a slave; though the woman may be said to be an inferior being, and the slave quite worthless. The second thing to aim at is propriety. There is a type of manly valour; but valour in a woman, or unscrupulous cleverness, is inappropriate. Thirdly, character must be true to life: for
The manly character is indeed sometimes found even in a woman (\(\varepsilon\varepsilon\tau\iota\ \varepsilon\alpha\varepsilon\rho\iota\;\varepsilon\alpha\varepsilon\beta\iota\)), 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, Coare (\(\varepsilon\iota\lambda\eta\iota\varepsilon\iota\varepsilon\iota\) \(\varepsilon\lambda\varepsilon\iota\varepsilon\iota\varepsilon\iota\)) ... etiam exemplum ...
this is a distinct thing from goodness and propriety, as here described. The fourth point is consistency: for though the subject of the imitation, who suggested the type, be inconsistent, still he must be consistently inconsistent.

As an example of motiveless degradation of character, we have Menelaus in the Orestes: of character indecorous and inappropriate, the lament of Odysseus in the Scylla, and the speech of Melanippe: of inconsistency, the Iphigenia at Aulis,—for Iphigenia the suppliant in no way resembles her later self.

As in the structure of the plot, so too in the portraiture of character, the poet should always aim either at the necessary or the probable. Thus a person of a given character should speak or act in a given way, by the rule either of necessity or of probability; just as this event should follow that by necessary or probable sequence. It is therefore evident that the unravelling of the plot, no less than the complication, must arise out of the plot itself, it must not be brought about by the *Deus ex Machina*—as in the Medea, or in the Return of the Greeks in the Iliad. The *Deus ex Machina* should be employed only for events external to the drama,—for antecedent or subsequent events, which lie beyond the range of human knowledge, and which require to be
δομεν τοις θεοις ὀραν. Ἀλογον δὲ μηδὲν εἶναι εν τοῖς πράγμασιν, εἰ δὲ μὴ, ἔξω τῆς τραγῳδίας, οἷον τὸ εν τῷ Οἰδίποδι τῷ Σοφοκλέους. ἐπεὶ δὲ μίμησις ἐστιν ἡ τραγῳδία διὰ βελτίων ἢ καθ' ἡμᾶς, δεῖ μιμεῖσθαι τοὺς ἀγαθούς εἰκονογράφους· καὶ γὰρ ἐκεῖνοι ἀποδίδουν τὴν ἱδίαν μορφὴν ὦμοιοὺς ποιούντες καλλίστερα ἡγόμοντο· οὖν καὶ τὸν ποιητὴν μιμούμενον καὶ ῥητόμους καὶ τάλλα τὰ τοιαύτα ἐχοντας ἐπὶ τῶν ἱδίων, τοιούτους ὅντας ἐπιεικέστερον· τοιείν [παράδειγμα σκηνήτητος], οἷον τὸν Ἀχιλλέα Ἀγάθων καὶ Ὕμηρος. ταῦτα δὴ <διατηρεῖν> καὶ πρὸς τούτους τὰς παρὰ τὰς ἀνάγκης ἀκολουθοῦσας αἰσθήσεις τῇ ποιητικῇ καὶ γὰρ κατ' αὐτάς ἐστιν ἀμαρτάνειν πολλάκις· εἰρηται δὲ περὶ αὐτῶν εν τοῖς ἐκδηδομένοις λόγοις ἴκανοις.

XVI Ἀναγνώρισις δὲ τὶ μὲν ἐστιν, εἰρηται πρότερον· εἴδη δὲ ἀναγνωρίσως, πρώτη μὲν ἡ ἀτεχνοτάτη καὶ ἡ πλείστη χρώται δὲ ἀπορίαν, ἡ διὰ τῶν σημείων. τούτων δὲ τὰ μὲν 2 σύμφυτα, οἷον “λόγχην ἡν φοροῦσι Γηγενείς” ἡ ἀστέρας οἷος εν τῷ Θυέστῃ Καρκίνος, τὰ δὲ ἐπίκτηται, καὶ τούτων τὰ μὲν εν τῷ σόματι, οἷον οὖν, τὰ δὲ ἐκτός, τὰ περί-25 δέρατα καὶ οἷον εν τῇ Τυροί διὰ τῆς σκάφης. ἐστιν δὲ καὶ τούτους χρῆσθαι ἡ βέλτιον ἡ χεῖρον, οἷον Ὀδυσσεύς διὰ τῆς συλής ἄλλως ἀνεγνωρίσθη υπὸ τῆς τροφοῦ καὶ ἄλλως

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

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

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

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
υπὸ τῶν συμβοτῶν εἰσὶ γὰρ αἱ μὲν πίστεως ἔνεκα ἀπεχνώ
tεραι, καὶ αἱ τοιαύται πᾶσαι, αἱ δὲ ἐκ περιπέπειλας; ὦς-
30 περ ἡ ἐν τοῖς Νίπτροις, βελτίων. δεύτεραι δὲ αἱ πεποιή-
4 μέναι ὑπὸ τοῦ ποιητοῦ, διὸ ἀπεχνοῦ. οἶον Ὀρέστης ἐν τῇ
Ἱφιγενείᾳ ἀνεγρώμορσεν ὅτι Ὀρέστης· ἐκεῖνη μὲν γὰρ διὰ τῆς
ἐπιστολῆς, ἐκεῖνος δὲ αὐτὸς λέγει ἢ βούλεται ὁ ποιητὴς ἀλλ'
οὐχ ὁ μύθος· διὸ ἡγήσεται τῇ εἰρήμενης ἀμαρτίας ἑστίν, ἔξη
35 γὰρ ἂν ἐνια καὶ ἐνεγκείν. καὶ εἰ τῷ Ὁσοφκλέους Τυρεὶ ἡ
τῆς κερκίδος φωνή. ἡ τρίτη διὰ μνήμης, τῷ αἰσθέσθαι 5
1455 a τι ἱδοντα, ὡσπερ ἡ ἐν Κυτρίοις τοῖς Δικαιογένουσιν· ιδον γὰρ
τὴν γραφὴν ἐκλαυσεν· καὶ ἡ ἐν Ἀλκίωνος ἀπολόγητο· ἀκούων
γὰρ τοῦ κιθαριστοῦ καὶ μνησθεὶς ἐδάκρυσεν, οἴειν ἀνεγρω-
ρίσθησαν. τετάρτη δὲ ἐκ συλλογισμοῦ, οἶον εἰ Χοσφόροις, 6
5 ὁ δὲ ὁμοίος τις ἐλύμηθεν, ὁμοίος δὲ οὐδεὶς ἀλλ' ἡ Ὀρέστης,
οὗτος ἀρα ἐλύμηθεν. καὶ ἡ Πολυίδου τοῦ σοφιστοῦ περὶ τῆς
Ἱφιγενείας· εἰκὸς γὰρ τὸν Ὀρέστην συλλογίζασθαι ὅτι ἡ τ'
ἀδελφὴ ἐτύχη καὶ αὐτῷ συμβαίνει θύεσθαι. καὶ εἰ τῷ
Θεοδέκτου Τυδεί, ὅτι ἐλθὼν ὡς εὐρήσων ὑμῖν αὐτὸς ἀπόλ

31. οἶον <ὁ> Bywater 'Ὀρέστης secl. Diels (confirmante fort. Arabe)
32. ἀνεγρωρίσθη Spengel 34. διὸ ἐγγὺς τι Vahlen: δι' ὅτι ἐγγὺς Λο; διὸ τι ἐγγὺς Bywater 35. αἰν Ἕκ Lodge seutet, 'hace sunt in eo quod dixit Sophocles se audisse vocem radii contempti' (Arabs); unde W. R. Hardie coni. τοιαύτη δ' ἐν τῷ [Σοφοκλέους] Τυρεὶ "τῆς ἀναιδίου," φιλοτ. "κερκίδος φωνήν κλαίω" 36. ἡ τρίτη Spengel: ἦτοι τῷ Λο; τρίτη ἢ
apogr. αἰσθέσθαι Λο 1455 a 1. τοἶς apogr.: τῆς Λο 2. αἰσθέ
made in one way by the nurse, in another by the herds-
men. The use of tokens for the express purpose of proof
—and, indeed, any formal proof with or without tokens
—is a less artistic mode of recognition. A better kind
is that which comes about by a turn of incident, as in
the Bath Scene in the Odyssey.

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

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

The fourth kind is by process of reasoning. Thus in the Choœphori:—‘Some one resembling me has come: no one resembles me but Orestes: therefore Orestes has come.’ Such too is the discovery made by Iphigenia in the play of Polyidus the Sophist. It was a natural reflexion for Orestes to make, ‘So I too must die at the altar like my sister.’ So, again, in the Tydeus of Theodectes, the father says, ‘I came to find my son, and I lose my own life.’ So too in the Phineidæ: the women, on seeing the place, inferred their fate:—‘Here
XVI. 6—XVII. 2

avtais, καὶ γὰρ ἐξετέθησαν ἐνταῦθα. ἦστιν δὲ τις καὶ συν-7
θετὴ ἐκ παραλογισμοῦ τοῦ βαθέρου, οἷον ἐν τῷ "Οδύσσει τῷ
ψευδαγγέλῳ. ὁ μὲν γὰρ τὸ τόξον ἐφῆ * * * γνῶσεσθαι ὁ
15 οὐκ ἐσφακεῖ, τὸ δὲ ὡς δὴ ἐκείνου ἀναγνωρισθοῦντος διὰ τούτου
ποιῆσαι, παραλογισµός. πασῶν δὲ βελτίστη ἀναγνώρισις ἦ ἡ 8
αὐτῶν τῶν πραγμάτων. τῆς ἐκπλήξεως γηγομένης δι᾽ εἰκό-
των, οἷον [ἢ] ἐν τῷ Σοφοκλεός Οἰδίποδι καὶ τῇ Ἰφιγενείᾳ.
εἰκὸς γὰρ βούλεσθαι ἐπιθεῖναι γράμματα. αἱ γὰρ τοιαῦτα
50 μόναι ἄνευ τῶν πεποιημένων σημείων καὶ δεραίων. δευ-
τεραί δὲ αἱ ἐκ συνλογισμοῦ.

XVII

Δεῖ δὲ τοὺς μύθους συνιστᾶναι καὶ τῇ λέξει συναπ-
εργάζεσθαι ὥστε μάλιστα πρὸ ὁμμάτων τιθέμενον. οὔτω γὰρ
ἀν ἐναργύστατα [ἤ] ὀρῶν ὥσπερ παρ᾽ αὐτοῖς γηγομένος τοῖς
25 πραπτομένοις εὐρίσκοι τὸ πρέπον καὶ ἥκιστα ἀν λαυθάνην
tὰ ὑπεναγωγία. σημεῖων δὲ τούτου ὁ ἐπετειμάτῳ Καρκίνῳ:
ὁ γὰρ Ἀμφιάραος ἐξ ἑωροῦ ἄνηγε, ὁ μὴ ὀρῶντα [τὸν
θεατήν] ἐξάνθανεν, ἐπὶ δὲ τῆς σκηνῆς ἐξέπεσεν δυσχερ-

30 ανάμνης τῶν θεατῶν. ὁσα δὲ δυνατῶν καὶ τοῖς σχή-
μασιν συναπεργαζόμενοι. πιθανώτατοι γὰρ ἀπὸ τῆς αὐτῆς 2

γὰρ ... παραλογισµὸς] multo plura hic legisse videtur Arabs (Margoliouth);
post ἐφῆ lacunam indicavi; vide quae supra in versione addidi, Arabem
quod potui secutus 14. ὁ μὲν ἀπογρ.: τὸ μὲν Δ οὶ τὸ ἄντε τόξον
om. ἀπογρ. 15. ἦν Tyrwhitt: ἦν' codd. 16. ποιῆσαι codd.: ἐποίησεν
ἐκπλήξεως ἀπογρ.: πλήξεως Δ τῆς ἐκπλήξεως ... εἰκότων om. Arabs
eἰκότων Δ 18. ὁ secl. Vahlen: τὸ Bywater: ὁ Tucker: ἦ
ἀπογρ. ραυκα 19—20. αἱ γὰρ τοιαῦτα ... περιδέραϊ scel. Gomperz
20. δεραίων ἀπογρ. codd.: δέρεων Δ: περιδέραϊς ἀπογρ. ραυκα σημείων
καὶ δεραίων scel. Tucker, fort. recte 24. ἐναργύστατα ἀπογρ.: ἐναργύστατα Δ
ὁ om. Ald. 26. τὸ ἄντε τὰ ἀντὶ add. Δ: om. ἀπογρ. ἐπετειμάτῳ
margin. Riccardiani 16: ἐπτειμα τῶν Δ (cf. 1462 a 10) 27. ἄνηγε Guelphery-
tanus: ἦν εἰς Δ ὀρῶντα codd.: ὀρῶντ᾽ ἐν Vahlen 27—28. τῶν θεατῶν
scelus (simili errore Rhet. i. 2. 1358 a 8 τῶν ἀκροατῶν τὸν τερτίνην
Dacier πρὸ ὀρῶντ᾽ αὐτῶν [θεατῆν] Gomperz, emendationis
mene, credo, inscius 30. ἀπὸ τῆς αὐτῆς codd. (confirmare videtur Arabs):
αὕτη αὐτῆς τῆς Tyrwhitt
we are doomed to die, for here we were cast forth.' Again, there is a composite kind of recognition involving false inference on the part of one of the characters, as in the Odysseus Disguised as a Messenger. A said 'that no one else was able to bend the bow; . . . hence B (the disguised Odysseus) imagined that A would> recognise the bow which, in fact, he had not seen; and to bring about a recognition by this means—the expectation that A would recognise the bow—is false inference.

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

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
XVII. 2—5. 1455 a 31—1455 b 16

... φύσεως οἱ ἐν τοῖς πάθεσιν εἰσὶν καὶ χειμάνθην ὁ χειμαζόμενος καὶ χαλεπαίνει ὁ ὁργιζόμενος ἀληθινώτατα. διὸ εὕρεθος ἡ ποιητικὴ ἐστὶν ἡ μανικοῦ· τούτων γὰρ οἱ μὲν εὔπλαστοι οἱ δὲ ἐκστατικοὶ εἰσίν. τοὺς τε λόγους καὶ τοὺς πεποιημένους 3 1455b δεὶ καὶ αὐτῶν ποιοῦντα ἐκτίθεσθαι καθόλου, εἰθ’ οὕτως ἐπεισοδιοῦν καὶ παρατείνων. λέγω δὲ οὕτως ἀν θεωρεῖσθαι τὸ καθόλου, οἷον τῆς Ἰφιγενελας· τυθείσης τῶν κόρης καὶ ἀφαιρεθείσης ἀδήλως τοῖς θύσαισιν, ἠμυθείσης δὲ εἰς ἀλλήν 5 χώραν, ἐν ᾗ νόμος ἢ τοὺς ξένους θύειν τῇ θεῷ ταύτην ἔσχε τὴν ἱερωστήν· χρόνῳ δὲ ὑστεροῦ τῷ ἀδελφῷ συνέβη ἐλθεῖν τῆς ἱερείας (τὸ δὲ ὅτι ἄνεθελ ὁ θεὸς διὰ τινα αἰτίαν, ἔξω τοῦ καθόλου [ἐλθεῖν ἐκεί], καὶ εἰπ’ ὅ τι δέ, ἔξω τοῦ μύθου). ἐλθὼν δὲ καὶ ληφθεὶς θύεσθαι μέλλων ἀνεγνώρισεν, εἰθ’ ὡς Εὐρίπιδης εἰθ’ ὡς Πολύδως ἐποίησεν, κατὰ τὸ εἰκὸς εἰπὼν ὅτι οὐκ ἢρα μόνον τὴν ἀδελφὴν ἀλλὰ καὶ αὐτῶν ἐδει τυθῆναι, καὶ ἐνεθεῖν ἡ σωτηρία. μετὰ ταῦτα δὲ ἰδὴ ὑποδίπτα τὰ 4 ὄνοματα ἐπεισοδιοῦν· ὅπως δὲ ἔσται οἰκεία τὰ ἐπεισόδια, οἷον ἐν τῷ Ὀρέστῃ ἡ μανία δεῖ ἡς ἡλίθη καὶ ἡ σω- τηρία διὰ τῆς καθάρσεως. ἐν μὲν οὖν τοῖς δράμασιν τὰ 5 ἐπεισόδια σύντομα, ἡ δ’ ἐποιεῖν τούτοις μηκύνεται. τῆς

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

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

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

After this, the names being once given, it remains to fill in the episodes. We must see that they are relevant to the action. In the case of Orestes, for example, there is the madness which led to his capture, and his deliverance by means of the purificatory rite. In the drama, the episodes are short, but it is these that
γὰρ Ὅδυσσείας <οὐ> μακρὸς ὁ λόγος ἐστὶν· ἀποδημοῦντὸς τινος ἦτη πολλὰ καὶ παραφυλασσόμενον ὑπὸ τοῦ Ποσειδώνου καὶ μόνου ὄντος, ἐτι δὲ τῶν οίκων αὐτῶς ἔχοντων ὡστε τὰ χρήματα ὑπὸ μονοτῆρων ἀναλίσκεσθαι καὶ τὸν νῦν ἐπιβουλεύσθαι, αὐτὸς δὲ ἀφικνεῖται χειμασθεῖς καὶ ἀναγνώρισας τινὰς αὐτὸς ἐπιθέμενος αὐτὸς μὲν ἐσώθη τοὺς δὲ ἔχροὺς διέφθειρα. ἡ μὲν οὖν ἱδιον τούτο, τὰ δὲ ἄλλα ἐπεισόδια.

XVIII

"Εστι δὲ πάτης πραγματικά τὸ μὲν δέσις τὸ δὲ λύσις, τὰ 25 μὲν ἐξωθεν καὶ έννια τῶν ἐσωθεν πολλάκις ἡ δέσις, τὸ δὲ λοιπὸν ἡ λύσις. λέγω δὲ δέσιν μὲν εἶναι τὴν ἀπ' ἀρχῆς μέχρι τούτου τοῦ μέρους ὃ ἐσχάτον ἐστιν ἐξ οὗ μεταβαίνειν εἰς εὐτυχίαν ἡ εἰς ἄτυχίαν <συμβαίνει>, λύσιν δὲ τὴν ἀπὸ τῆς ἀρχῆς τῆς μεταβάσεως μέχρι τέλους ὡσπερ ἐν 30 τῷ Λυγκείῳ τῷ Θεοδέκτου δέσις μὲν τὰ τε προπετραγμένα κεῖ ἡ τοῦ παιδίου λήψις καὶ πάλιν ἢ ἀυτών ἢ * * * λύσις ἢ ἢ ἄπο τῆς αἰτιάσεως τοῦ θανάτου μέχρι τοῦ τέλους. * * * πραγματικά δὲ εἰδή εἰς τέσσαρα, [τοσαῦτα γὰρ 2 καὶ τὰ μέρη ἐλέξχθη,] ἡ μὲν πεπλεγμένη, ἢ τὸ ὅλον ἐστίν

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

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

There are four kinds of Tragedy, the Complex, depending entirely on Reversal of the Situation and Recognition;
35 peripetēsia kai ἀναγνώρισις, ἦ δὲ παθητικὴ, οἷον οἴο τε Ἀλα
1458 α τέκνης καὶ οἱ Ἰξιόνες, ἦ δὲ ἑβδομή, οἷον αἱ Φθιώτιδες καὶ ὁ
Πηλεὺς. τὸ δὲ τέταρτον ἡ ἄπληθ. * * * ὥς ὁ ὁ ὁ οἱ αἱ τε
Φορκίδες καὶ Προμηθεὺς καὶ ὅσα εἰ ἄδων. μᾶλιστα μὲν οὖν 3
ἀπαντὰ δεῖ πειράσθαι ἔχειν, εἰ δὲ μῆ, τὰ μέγιστα καὶ πλεῖ-
5 στα, ἄλλως τε καὶ ὡς ὧν συκοφαντοῦσι τοὺς ποιητὰς· ἃγε-
γονότων γὰρ καθ’ ἐκαστὸς μέρος ἀγαθῶν ποιητῶν, ἐκάστου τοῦ
ἰδίου ἀγαθοῦ ἀξιοῦσι τὸν ἕνα ὑπερβάλλειν. δίκαιον δὲ καὶ
τραγῳδίαν ἄλλην καὶ τὴν αὐτὴν λέξειν οὐδέν ἢ ἦς ὢς 
τοῦ μύθου· τούτῳ δὲ, ὃν ἦ αὐτὴ πλοκή καὶ λύσις. τολλοὶ δὲ
10 πλέξαντες εὐ λύουσι κακῶς· δὲι δὲ ἀμφοὶ αἰεὶ κρατεῖσθαι.
χρῆ δὲ ὅπερ εἰρητὰ πολλάκις μεμνῆσθαι καὶ μή ποιεῖν ἐπο-
τουκόν σύστημα τραγῳδίαν· ἐποτοικόν δὲ λέγω το πολύ-
μιθον, ὅν εἴ τοι τὸν τῆς Ἰλιάδος ὅλον ποιεῖ μῦθον. ἐκεὶ
μὲν γὰρ διὰ τὸ μήκος λαμβάνει τὰ μέρη τὸ πρέπειν μέγεθος,
15 ἐν δὲ τοῖς δραμασι πολὺ παρὰ τὴν υπόλυσιν ἀποβαίνει. ση-
5 μεῖον δὲ, ὃσοι πέρσιν Ίλίου ὅλην ἐποίησαν καὶ μὴ κατὰ μέρος
ὁσπερ Εὐριπίδης, ἡ Νιόβην καὶ μή ὡσπερ Λοσχίλος,
ἡ ἐκπίπτουσιν ἢ κακῶς ἀγωνίζονται, ἐπεὶ καὶ Ἄγαθων ἐξ-
the Pathetic (where the motive is passion),—such as the tragedies on Ajax and Ixion; the Ethical (where the motives are ethical),—such as the Phthiotides and the Peleus. The fourth kind is the Simple. <We here exclude the purely spectacular element>, exemplified by the Phorcides, the Prometheus, and scenes laid in Hades. The poet should endeavour, if possible, to combine all poetic merits; or failing that, the greatest number and those the most important; the more so, in face of the cavilling criticism of the day. For whereas there have hitherto been good poets, each in his own branch, the critics now expect one man to surpass all others in their several lines of excellence.

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

Again, the poet should remember what has been often said, and not make a Tragedy into an Epic structure. By an Epic structure I mean one with a multiplicity of plots: as if, for instance, you were to make a tragedy out of the entire story of the Iliad. In the Epic poem, owing to its length, each part assumes its proper magnitude. In the drama the result is far from answering to the poet's expectation. The proof is that 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

XIX. Ἐπεὶ μὲν οὖν τῶν ἁλλων ἠδ' εὐρῆται, λοιπὸν δὲ περὶ λέξεως καὶ διανοίας εἰπεῖν. τὰ μὲν οὖν περὶ τὴν διάνοιαν ἐν 35 τοῖς περὶ ῥητορικῆς κείσθω, τοῦτο γὰρ ἱδίων μᾶλλον ἐκεῖνης τῆς μεθόδου. ἐστι δὲ κατὰ τὴν διάνοιαν ταῦτα, ὅσα ὑπὸ τοῦ λόγου δὲ παρασκευασθήναι. μέρη δὲ τούτων τὸ τὲ ἀπὸ-2 δεικνύει καὶ τὸ λύει καὶ τὸ πάθη παρασκευαζεῖν, οἶνον 1456 b ἔλεον ἢ φόβον ἢ ὀργήν καὶ ὅσα τοιαῦτα, καὶ ἔτι μέγεθος

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

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

XIX. It remains to speak of Diction and Thought, the other parts of Tragedy having been already discussed. Concerning Thought, we may assume what is said in the Rhetoric, to which inquiry the subject more strictly belongs. Under Thought is included every effect which has to be produced by speech, the subdivisions being,—proof and refutation; the excitation of the feelings, such as pity, fear, anger, and the like; the suggestion of
καὶ μικρότητας. δῆλον δὲ ὅτι καὶ [ἐν] τοῖς πράγμασιν ἀπὸ τῶν αὐτῶν ἱδεὼν δεῖ χρῆσθαι, ὅταν ἡ ἔλεευνα ἡ δεύνα ἡ μεγάλα ἡ εἰκότα δὲν παρασκευάζειν, πλὴν τοσοῦτον διαφέρει, ὅτι τὰ μὲν δὲν δεῖ φαίνεσθαι ἀνεν διδασκαλίας, τὰ δὲ ἐν τῷ λόγῳ ύπὸ τοῦ λέγοντος παρασκευάζεσθαι καὶ παρὰ τῶν λόγων γίγνεσθαι. τί γὰρ ἂν εἰ ὑπὸ τοῦ λέγοντος ἔργον, εἰ φαίνοιτο ἡ διάνοια καὶ μῆ διὰ τῶν λόγων; τῶν δὲ περὶ τὴν ὁ λέξειν εἰ μὲν ἐστιν εἰδὼς θεωρίας τὰ σχήματα τῆς λέξεως, ἀ ἐστίν εἰδεναι τῆς ὑποκριτικῆς καὶ τοῦ τῆς τοιαύτης ἐξου- τοσ ἀρχιτεκτονικῆς, οἷον τι ἐντολὴ καὶ τί εὐχῆ καὶ διήγησι καὶ ἀπειλὴ καὶ ἐρώτησι καὶ ἀπόκρισι καὶ εἰ τί ἀλο τοιοῦτον. παρὰ γὰρ τὴν τούτων γνώσιν ἡ ἁγνοίαν οὐδὲν εἰς τὴν ποιητικὴν ἐπίτυμημα φέρεται ὁ τι καὶ ἄξιον σπου- δῆς. τί γὰρ ἂν τις ὑπολάβω ἡμαρτήσαι ἀ Πρωταγόρας ἐπιτυμα, ὅτι εὐχέοιτας οἰόμενος ἐπιτάτητε εἰσπον "μῆν ἵνα ἂείδε θεά," το γὰρ κελεύσαι φησίν ποιεῖν τι ἡ μη ἐπίταξις ἐστίν. διὸ παρείσθω ὡς ἀλλὰς καὶ οὐ τῆς ποιητικῆς ἀν θεώρημα.

XX [Τῆς δὲ λέξεως ἀπάσης τάδ’ ἐστὶ τὰ μέρη, στοι-

χεῖν συλλαβῆ σύνδεσμοι ὁνομα ρῆμα [ἀρθρον] πτώσις

λόγως. στοιχείον μὲν οὖν ἐστὶν φωνὴ ἀδιαίρετος, οὐ πᾶσα 2
importance or its opposite. Now, it is evident that the dramatic incidents must be treated from the same points of view as the dramatic speeches, when the object is to evoke the sense of pity, fear, importance, or probability. The only difference is, that the incidents should speak for themselves without verbal exposition; while the effects aimed at in speech should be produced by the speaker, and as a result of the speech. For what were the business of a speaker, if the Thought were revealed quite apart from what he says?

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

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

A Letter is an indivisible sound, yet not every such sound, but only one which can form part of a group of
For even brutes utter indivisible sounds, none of which I call a letter. The sound I mean may be either a vowel, a semi-vowel, or a mute. A vowel is that which without impact of tongue or lip has an audible sound. A semi-vowel, that which with such impact has an audible sound, as S and R. A mute, that which with such impact has by itself no sound, but joined to a vowel sound becomes audible, as G and D. These are distinguished according to the form assumed by the mouth and the place where they are produced; according as they are aspirated or smooth, long or short; as they are acute, grave, or of an intermediate tone; which inquiry belongs in detail to a treatise on metre.

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

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

τοῦ μέσου: ἡ φωνὴ ἄσημος ἢ ἐκ πλειόνων μὲν φω-νῶν μιᾶς, σημαντικῶν δὲ, ποιεῖν πέφυκεν, μίαν σημαντικὴν 5 φωνήν, οἷον τὸ ἀμφὶ καὶ τὸ περὶ καὶ τὰ ἄλλα. <ἡ> φωνὴ 7 ἄσημος ἢ λόγον ἀρχὴν ἢ τέλος ἢ διορισμὸν δηλοὶ, ἢν μὴ ἀρμόττει ἐν ἀρχῇ λόγῳ τιθέναι καθ' αὐτήν, οἷον μὲν, ἤτοι, δὲ. [ἡ φωνὴ ἄσημος ἢ οὕτε κωλύει οὕτε ποιεῖ φωνὴν μιᾶς σημαντικῆς ἐκ πλειόνων φωνῶν πεφυκὼς τίθεσθαι καὶ 10 ἐπὶ τῶν ἄκρων καὶ ἐπὶ τοῦ μέσου.] οἴομα δὲ ἐστὶ φωνὴ 8 συνθετὴ σημαντικὴ ἀνευ χρόνου ἢς μέρος οὐδέν ἐστὶ καθ' αὐτὸ σημαντικῶν: ἐν γὰρ τοῖς διπλοῖς οὗ χρώμεθα ὡς καὶ αὐτὸ καθ' αὐτὸ σημαίνον, οἷον ἐν τῷ Θεοδώρῳ τὸ δόρον οὗ σημαίνει. ῥήμα δὲ φωνὴ συνθετὴ σημαντικὴ μετὰ χρό-νου 15 ποιεῖ καὶ οὐδέν μέρος σημαίνει καθ' αὐτὸ, ἀστερ καὶ ἐπὶ τῶν ὀνομάτων: τὸ μὲν γὰρ ἀνθρωπος ἢ λευκόν οὐ σημαίνει τὸ πότε, τὸ δὲ βαθιζεῖ ἢ βεβάδικεν προσσημαίνει τὸ μὲν τὸν παρόντα χρόνον τὸ δὲ τὸν παρεληλυθότα. πτῶσις δ' ἐστὶν 10 ὀνόματος ἢ ρήματος ἢ μὲν τὸ κατὰ τὸ τοῦτον ἢ τούτῳ ση-μαίνον καὶ ὅσα τοιαῦτα, ἢ δὲ κατὰ τὸ εἰνα ἢ πολλοῖς, οἷον ἄνθρωποι ἢ ἁνθρωπος; ἢ δὲ κατὰ τὰ ὑποκριτικὰ, οἷον κατ' ἐρωτήσει, ἐπιταξίᾳ τὸ γὰρ ἔβαδισεν; ἢ βαθιζεῖ πτῶσις ῥήματος κατὰ τάστα τὰ εἶδος ἐστίν. λόγος δὲ φωνὴ συνθετὴ 11 σημαντικὴ ἢς ἐνια μέρη καθ' αὐτὰ σημαίνει τι· οὗ γὰρ 20 ἄπασι λόγος ἐκ ῥήματον καὶ ὀνομάτων σύγκειται, οἷον "ὁ τοῦ ἀνθρώπου ῥώσιμος"· ἀλλ' ἐνδέχεται <καὶ> ἄνευ ῥήματον

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

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

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

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

A Sentence or Phrase is a composite significant sound, some at least of whose parts are in themselves significant; for not every such group of words consists of verbs and nouns—'the definition of man,' for example—but it may dispense even with the verb. Still it will
Γίναι λόγου. μέρος μέντοι αεί τι σημαινών ἑξεῖ, οἶνον "ἐν τῷ βαδίζειν," "Κλέων ὁ Κλέωνος," εἰς δὲ ἐστὶ λόγος διχώς, ἥ γὰρ ὁ ἐν σημαινών, ἢ ἐκ πλεῖστῶν συνδέσμων, οἶνον ἢ Πλαταῖς μὲν συνδέσμῳ εἰς, ὁ δὲ τοῦ ἀνθρώπου τῷ ἐν σημαινέν.]

XXI. Ὠνόματος δὲ εἶδο τὸ μὲν ἀπλοῦν, ἀπλοῦν δὲ λέγω ὁ μὴ ἐκ σημαινόντων σύγκειται, οἶνον γῆ, τὸ δὲ δισπλοῦν τοῦτον δὲ τὸ μὲν ἐκ σημαινόντως καὶ ἂσμου (πλῆν οὐκ ἐν τῷ ὀνόματι σημαινόντως [καὶ ἂσμου]), δὲ τὸ ἐκ σημαινόντων 35 σύγκειται. εἰπὸ δὲ ἐν καὶ τριπλοῦν καὶ τετραπλοῦν ὄνομα καὶ πολλαπλοῦν, οἶνον τὰ πολλὰ τῶν Μασσαλιώτων. Ἐρμοκαῖ-

1457 b κόξανθος <ἐπενυξάμενος Διὶ πατρί—. ἀπαν δὲ ὄνομα ἑστὶν 2 ἡ κύριον ἡ γλώττα ἡ μεταφορὰ ἡ κόσμος ἡ πεποιημένον ἡ ἐπεκτεινόμενον ἡ ψηφιρμένον ἡ ἕξιλλαγμένον. λέγω 3 δὲ κύριον μὲν ὁ χρώματι ἐκαστοί, γλώτταν δὲ ὁ 5 ἐπεροὶ δόθε φαινοῦν ὅτι καὶ γλώτταν καὶ κύριον εἶναι δυνατὸν τὸ αὐτὸ, μὴ τοῖς αὐτοῖς δὲ τὸ γὰρ σήμενον Κυπρίως μὲν κύριον, ἢμιν δὲ γλώττα. μεταφορὰ δὲ 4 ἑστὶν ὀνόματος ἀλλοτρίου ἐπιφορὰ ἡ ἀπὸ τοῦ γένους ἐπὶ εἰδος ἢ ἀπὸ τοῦ εἴδους ἐπὶ τὸ γένος ἢ ἀπὸ τοῦ εἰ-

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

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

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

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

Metaphor is the application of an alien name by transference either from genus to species, or from species to genus, or from species to species, or by analogy, that is,
10 δους ἐπὶ εἶδος ἦ κατὰ τὸ ἀνάλογον. λέγω δὲ ἀπὸ γένους μὲν ἐπὶ εἶδος όλον "νῦν δὲ μοι ἦδ' ἐστηκεν" τὸ γὰρ ὀρμεῖν ἐστὶν ἐστάναι τι. ἀπ' εἶδους δὲ ἐπὶ γένος "ἡ δὴ μυρὶς 'Οδυσσεὺς ἐσθλὰ ἔφηγεν" τὸ γὰρ μυρίων πολὺ <τί> ἐστιν, ὥς νῦν ἂντι τοῦ πολλοῦ κέχρηται. ἀπ' εἶδους δὲ ἐπὶ εἶδος όλον "χαλκῷ 15 ἀπὸ ψυχὴν ἀρύσας" καὶ "ταμὸν ἀτειρεὶ χαλκῷ" ἐνταῦθα γὰρ τὸ μὲν ἀρύσαι ταμεῖν, τὸ δὲ ταμεῖν ἀρύσαι εἰρήκειν· ἀμφῶ γὰρ ἀφελεῖν τί ἐστιν. τὸ δὲ ἀνάλογον λέγω, ὅταν ὁ ὀρμόως ἔχῃ τὸ δεύτερον πρὸς τὸ πρῶτον καὶ τὸ τέταρτον πρὸς τὸ τρίτον· ἐρεῖ γὰρ ἂντι τοῦ δευτέρου τὸ τέταρτον ἢ 20 ἄντι τοῦ τετάρτου τὸ δεύτερον, καὶ ἐνίοτε προστιθέασιν ἄνθ' ὅλει τὸ πρὸς δ' ἐστι. λέγω δὲ όλον ὀρμόως ἔχει φιάλη πρὸς Διονύσου καὶ ἀστὶς πρὸς "Ἀρη· ἐρεῖ τοινῦν τὴν φιάλην ἀσπίδα Διονύσου καὶ τὴν ἀσπίδα φιάλην "Ἀρεως. ἢ δ' γῆρας πρὸς βίον, καὶ ἐσπέρα πρὸς ἡμέραν· ἐρεῖ τοινῦν τὴν ἐσπέραν γῆ- 25 ῥας ἡμέρας καὶ τὸ γῆρας ἐσπέραν βίου ἢ, ὡσπερ Ἐμπεδοκλῆς, δυσμᾶς βίου. ἐνίοτε δ' οὐκ ἐστιν ὅνομα κείμενον τῶν ἀνά- 7 λογον, ἂλλ' οὐδέν ἤττον ὀρμόως λεχθήσεται· όλον τὸ τὸν καρπὸν μὲν ἀφείναι σπείρειν, τὸ δὲ τὴν φλόγα ἀπὸ τοῦ ἡλίου ἀφόνομον· ἂλλ' ὀρμόως ἔχει τοῦτο πρὸς τὸν ἠλίου καὶ 30 τὸ σπέιρειν πρὸς τὸν καρπὸν, διὸ εἰρήται "σπείρον θεοκτίσταν φλόγα." ἐστὶ δὲ τῷ τρόπῳ τοῦτῳ τῆς μεταφορᾶς χρῄσθαι 8 καὶ ἄλλως, προσαγορεύεσαν τὸ ἀλλότριον ἀποφήσατο τῶν

11. ὅρμων Α° 12. ἐστάναι (ἀ ὕπνοι μὲν εἶπεν ἔστιν ὅνομα κείμενον τῶν ἀνά- λογον, ἂλλ' οὐδέν ἤττον ὀρμόως λεχθήσεται· όλον τὸ τὸν καρπὸν μὲν ἀφείναι σπείρειν, τὸ δὲ τὴν φλόγα ἀπὸ τοῦ ἡλίου ἀφόνομον· ἂλλ' ὀρμόως ἔχει τοῦτο πρὸς τὸν ἠλίου καὶ 30 τὸ σπέιρειν πρὸς τὸν καρπὸν, διὸ εἰρήται "σπείρον θεοκτίσταν φλόγα." ἐστὶ δὲ τῷ τρόπῳ τοῦτῳ τῆς μεταφορᾶς χρῄσθαι 8 καὶ ἄλλως, προσαγορεύεσαν τὸ ἀλλότριον ἀποφήσατο τῶν

13. μύρων Α° τι add. Twining
proportion. Thus from genus to species, as: 'There lies my ship'; for lying at anchor is a species of lying. From species to genus, as: 'Verily ten thousand noble deeds hath Odysseus wrought'; for ten thousand is a species of large number, and is here used for a large number generally. From species to species, as: 'With blade of bronze drew away the life,' and 'Cleft the water with the vessel of unyielding bronze.' Here ἄρασαι, 'to draw away,' is used for τακεῖν, 'to cleave,' and τακεῖν again for ἄρασαι,—each being a species of taking away.

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

For some of the terms of the proportion there is at times no word in existence; still the metaphor may be used. For instance, to scatter seed is called sowing: but the action of the sun in scattering his rays is nameless. Still this process bears to the sun the same relation as sowing to the seed. Hence the expression of the poet 'sowing the god-created light.' There is another way in which this kind of metaphor may be employed. We may apply an alien term, and then deny of that term one of its
οικείων τι, οἶνον εἰ τὴν ἀστίδα ἐπὶ τούτου φιάλην μῆν ὁ Ἀρεως ἀλλὰ ἄοινον. <κόσμος δὲ . . . >. πεποιημένον δ᾽ ἐστὶν δ ὅλως 9 35 μὴ καλούμενον ὑπὸ τινῶν αὐτοῦ τίθεται ὁ ποιητὴς; (δοκεῖ γὰρ ἐνια εἶναι τοιάντα) οἶνον τά κέρατα ἐρυνήσας καὶ τὸν ἱερέα 1458 a ἀρνητήρα. ἐπεκτειναμένον δὲ ἐστὶν ἡ ἀφηρημένου τὸ μὲν εὰν 10 φονηντὶ μακροτέρῳ κεχρημένην ἡ τοῦ οἰκείου ἡ συλλαβὴ ἐμβεβλημένη, τὸ δὲ ἄν αφηρημένον τῇ αὐτοῦ, ἐπεκτειναμένον μὲν οἶνον τὸ πόλεως πόλιος καὶ τὸ Πηλείδου Πηλημάδεω, 5 ἀφηρημένου δὲ οἶνον τὸ κρί καὶ τὸ δῶ καὶ "μία γίνεται ἀμφοτέρων ὑψ." ἐξηλλαγμένου δ᾽ ἐστὶν ὅταν τοῦ ὄνομαζομένου 11 τὸ μὲν καταλείπῃ τὸ δὲ ποιή, οἶνον τὸ "δεξιετέρων κατὰ μαζὸν" ἀντὶ τοῦ δεξιῶν.

[αὐτῶν δὲ τῶν ὄνοματόν τὰ μὲν ἄρρενα τὰ δὲ θήλεα τὰ 12 10 δὲ μεταξῦ, ἄρρενα μὲν ὁσα τελευτά εἰς τὸ Ν καὶ Ρ καὶ Σ καὶ ὁσα ἐκ τούτων σύγκειται (ταύτα δ᾽ ἐστὶν δύο), Θήλεα δὲ ὁσα ἐκ τῶν φωνηστῶν εἰς τέτα ἄει μακρά, οἴνον ἐις Η καὶ Ω, καὶ τὸν ἑπεκτειναμένων εἰς Α.· ώστε ὁσα συμβαίνει πλήθη εἰς ὁσα τὰ ἄρρενα καὶ τὰ θήλεα· τὸ γὰρ Ψ καὶ τὸ Ξ 15 <τῷ Σ> ταύτα ἐστιν. εἰς δὲ ἄφωνον οὐδὲν ὅνομα τελευτά, οὐδὲ εἰς φωνησε βραχύ. εἰς δὲ τὸ Ι τρία μόνον, μέλι κόμμι πέτερε. εἰς δὲ τὸ Υ πέντε. τὰ δὲ μεταξῦ εἰς ταύτα καὶ Ν καὶ Σ.]

XXII Δέξεως δὲ ἀρετὴ σαφὴ καὶ μὴ ταπεινή εἶναι. σαφεστάτη μὲν οὖν ἐστιν ἡ ἐκ τῶν κυρίων ὄνοματων, ἀλλὰ 20 ταπεινῆ· παράδειγμα δὲ ἡ Κλεοφώντος ποίησις καὶ ἡ

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

<An ornamental word . . .>

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

A word is lengthened when its own vowel is exchanged for a longer one, or when a syllable is inserted. A word is contracted when some part of it is removed. Instances of lengthening are,—πολύνος for πολέως, and Πηλημίαδω for Πηλείδου: of contraction,—κρῖ, δῶ, and ἔψ, as in μία γίνεται ἀμφοτέρων ἕψ.

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

[Nouns in themselves are either masculine, feminine, or neuter. Masculine are such as end in ν, ρ, σ, or in some letter compounded with σ,—these being two, θ and ξ. Feminine, such as end in vowels that are always long, namely η and ω, and—of vowels that admit of lengthening—those in α. Thus the number of letters in which nouns masculine and feminine end is the same; for θ 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, πεπερί: five end in υ. Neuter nouns end in these two latter vowels; also in υ 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,
XXII. i—5. 1458 a 21—1458 b 9

Σθενέλου. σεμινή δὲ καὶ ἐξαλλάττουσα τὸ ἰδιωτικὸν ἡ τοῖς ἐξενικοῖς κεχρημένη· ἐξενικὸν δὲ λέγω γλῶτταν καὶ μεταφορὰν καὶ ἐπέκτασιν καὶ πᾶν τὸ παρὰ τὸ κύριον. ἄλλα θὰ πάντα ἂν τις ἄμα ἀπαντα τοιαύτα ποιήσῃ, ἡ αὐνγυμα ἔσται ἡ βαρβαρισμός· ἂν μὲν οὖν ἐκ μεταφορῶν, αὐνγυμα, ἐὰν δὲ ἐκ γλωττῶν, βαρβαρισμός· αἰνύγματος τε ὡρ ἑδέα αὐτῇ ἐστὶ, τὸ λέγοντα ὑπάρχοντα ἀδύνατα συνάψαι. κατὰ μὲν οὖν τὴν τῶν ἄλλων ὅνομάτων σύνθεσιν οὐχ οἴον τοῦτο ποιήσαι κατὰ δὲ τὴν μεταφοράν ενδέχεται, οἷον "ἀνδρ' εἶδον πυρὶ χαλ-30 κὸν ἐπ' ἀνέρι κολλήσαντα," καὶ τὰ τοιαύτα. ἐκ τῶν γλωττῶν βαρβαρισμός. δεῖ ἄρα κεκράσθαι ποις τούτοις· τὸ 3 μὲν γὰρ μὴ ἰδιωτικὸν ποιήσει μηδὲ ταπεινοῦν, οἷον ἡ γλῶττα καὶ ἡ μεταφορὰ καὶ ὁ κόσμος καὶ τάλλα τὰ εἰρημένα ἐδέ, τὸ δὲ κύριον τὴν σαφήνειαν. οὐκ ἐλάχιστον δὲ μέρος 4

1458 b οὐκ συμβάλλεται εἰς τὸ σαφὲς τῆς λέξεως καὶ μὴ ἰδιωτικὸν αἱ ἐπεκτάσεις καὶ ἀποκοπαὶ καὶ ἐξαλλαγὴ τῶν ὅνομά-των· διὰ μὲν γὰρ τὸ ἄλλος ἔχειν ἢ ὡς τὸ κύριον, παρὰ τὸ εἰσθοῦσ γιγνόμενον, τὸ μὴ ἰδιωτικὸν ποιήσει, διὰ δὲ τὸ κοι-5 5νωνεὶν τοῦ εἰσοδότος τὸ σαφὲς ἔσται. ὡστε οὐκ ὁρθῶς ψέγου-5 σιν οἱ ἐπιτιμῶντες τὸ τοιοῦτο τρόπῳ τῆς διαλέκτου καὶ δια-κωμιδοῦντες τὸν ποιητὴν, οἷον Εὐκλείδης ο ἀρχαῖος, ὡς ῥίδιον ποιεῖν, εἰ τις δώσει ἐκτείνειν ἐφ’ ὁπόσον βούλεται, ἰαμβοποιήσας ἐν αὐτῇ τῇ λέξει "Ἐπιχάρην εἶδον Μαρα-
on the other hand, is lofty and raised above the commonplace which employs unusual words. By unusual, I mean strange (or rare) words, metaphorical, lengthened,—anything, in short, that differs from the normal idiom. Yet a style wholly composed of such words is either a riddle or a jargon; a riddle, if it consists of metaphors; a jargon, if it consists of strange (or rare) words. For the essence of a riddle is to express true facts under impossible combinations. Now this cannot be done by any arrangement of ordinary words, but by the use of metaphor it can. Such is the riddle:—'A man I saw who on another man had glued the bronze by aid of fire,' and others of the same kind. A diction that is made up of strange (or rare) terms is a jargon. A certain infusion, therefore, of these elements is necessary to style; for the strange (or rare) word, the metaphorical, the ornamental, and the other kinds above mentioned, will raise it above the commonplace and mean, while the use of proper words will make it perspicuous. But nothing contributes more to produce a clearness of diction that is remote from commonness than the lengthening, contraction, and alteration of words. For by deviating in exceptional cases from the normal idiom, the language will gain distinction; while, at the same time, the partial conformity with usage will give perspicuity. The critics, therefore, are in error who censure these licenses of speech, and hold the author up to ridicule. Thus Eucleides, the elder, declared that it would be an easy matter to be a poet if you might lengthen syllables at will. He caricatured the practice in the very form of his diction, as in the verse:
θωνάδε βαδίζοντα," καὶ "όυκ ἂν γ’ ἐράμενος τὸν ἐκείνου ἐλ-
λέβορον." τὸ μὲν οὖν φαίνεσθαι πῶς χρώμενον τοῦτο τῷ τρόπῳ γελοίου· τὸ δὲ μέτριον κοινὸν ἀπάντων ἐστὶ τῶν με-
ρῶν· καὶ γὰρ μεταφοράι καὶ γλώτταις καὶ τοῖς ἀλλοις εἴδει κρώμενοι ἀπρεπῶς καὶ ἐπίτηδες ἐπὶ τὰ γελοῖα τὸ
15 αὐτὸ ἄν ἀπεργάσατο. τὸ δὲ ἀρμόττων ὅσον διαφέρει ἐπὶ τῶν ἐπῶν θεωρεῖσθω ἐντιθεμένων τῶν <κυρίων> ὄνομάτων εἰς τὸ μέτρον· καὶ ἐπὶ τῆς γλώττης δὲ καὶ ἐπὶ τῶν μεταφορῶν καὶ ἐπὶ τῶν ἄλλων ἰδεῶν μετατιθέσθαι ἀν της τὰ κύρια ὀνόματα κατίδοι ὅτι ἀληθῶς λέγομεν· οἷον τὸ αὐτὸ ποιήσαντος ἱάμ-
20 βείου Αἰσχύλου καὶ Ἑὐρυπίδου, ἐν δὲ μόνον ὄνομα μεταθέν-
tος, ἀντὶ [κυρίων] εἰωθότος γλώτται, τὸ μὲν φαίνεται καλὸν τὸ δ’ εὐτελές. Αἰσχύλος μὲν γὰρ ἐν τῷ Φιλοκτήτῃ ἐποίησε
φαγέδαια <δ’> ή μον σάρκας ἔσθει τοῦτος, οἱ δὲ άντὶ τοῦ ἐσθεί τὸ θεωρᾶται μετέθηκεν. καὶ
25 νῦν δὲ μ’ ἐὼν ὀλίγος τε καὶ οὐτιδανὸς καὶ άεικῆς,1
e’ τῆς λέγοι τὰ κύρια μετατιθέσθαι
νῦν δὲ μ’ ἐὼν μικρὸς τε καὶ άσθενικὸς καὶ άείδης.

1 Odysse. ix. 515, νῦν δὲ μ’ ἐὼν ὀλίγος τε καὶ οὐτιδανὸς καὶ άκικουs.

12. μέτρων Spengel: μέτρων codd. 14. ἐπὶ τὰ apogr.: ἐπεί τα Gomperz 15. ἀρμόττων apogr.: ἀρμότ-
tοτος Α 16. ἐπῶν] ἐπεκτάσεων Tyrwhitt <κυρίων> coni. Vahlen
19. λάμβουν Δ 20. Αἰσχύλος Ἑὐρυπίδου Essen: Εὐρυπίδου καὶ Αἰσχύλου Richards μεταβατόν Parisinus 2038, Ald.: μεταβατότος Δ
21. αὐτ κυρίου aut eisbhsos secludendum esse coni. Vahlen <καλ> eisbhsos
23. φαγέδαια δ’ ἢ Ritter: φαγέδαια ἢ apogr.: φαγάδαν ἢ Δ: φαγάδαν ἢ Hermann: φαγάδαν’ ae Nauck 25. δὲ μεῶν Δ ἀείκης
27. δὲ μεῶν Δ μικρὸς δὲ Δ
To employ such license at all obtrusively is, no doubt, grotesque; but in any mode of poetic diction there must be moderation. Even metaphors, strange (or rare) words, or any similar forms of speech, would produce the like effect if used without propriety and with the express purpose of being ludicrous. How great a difference is made by the appropriate use of lengthening, may be seen in Epic poetry by the insertion of ordinary forms in the verse. So, again, if we take a strange (or rare) word, a metaphor, or any similar mode of expression, and replace it by the current or proper term, the truth of our observation will be manifest. For example Aeschylus and Euripides each composed the same iambic line. But the alteration of a single word by Euripides, who employed the rarer term instead of the ordinary one, makes one verse appear beautiful and the other trivial. Aeschylus in his Philoctetes says:

φαγεδαινα <δ'> ἣ μον σάρκασ ἐσθιει ποδός.

Euripides substitutes θεοναται 'feasts on' for ἐσθιει 'feeds on.' Again, in the line,

νῦν δὲ μ' ἐων ὀλίγος τε καὶ οὔτιδανὸς καὶ ἀεικῆς,

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

νῦν δὲ μ' ἐων μικρὸς τε καὶ ἀσθενικὸς καὶ ἀειδῆς.
καὶ δίφρον ἀεικέλιον καταθέις ὀλίγην τε τράπεζαν, 1
δίφρον μοχθηρὸν καταθέις μικράν τε τράπεζαν·
καὶ τὸ "ἡμόνες βοῶσων," 2 ημόνες κράζουσιν. ἔτι δὲ Ἀριφράς.
δης τοὺς τραγῳδοὺς ἐκῳμόδει, ὡστι ἀ οὐδέδω ἄν εἴη τῇ δια-
λέκτῳ τοῦτοις χρώνται, οἴνον τὸ δωμάτων ἀπὸ ἀλλὰ μὴ
ἀπὸ δωμάτων, καὶ τὸ σέθεν καὶ τὸ ἐγώ δε νῦν καὶ τὸ
1459 α Ἀκιλλέως πέρι ἀλλὰ μὴ περὶ Ἀκιλλέως, καὶ ὡσα ἀλλα
toιαύτα. δια τὸ γὰρ τὸ μὴ εἶναι εν τοῖς κυρίοις ποιεῖ τὸ μὴ
ιδιωτικὸν εν τῇ λέξει ἀπαντα τὰ τοιαύτα· ἐκεῖνος δὲ τοῦτο
ήνυμε. ἐστιν δὲ μέγα μέν τοῦ ἐκάστῳ τῶν εἰρημένων πρεπόν·
5 τως χρήσθαι, καὶ διπλοὺς ὄνομασι καὶ γλώτταις, πολὺ δὲ
μέγιστον τὸ μεταφορικὸν εἶναι. μόνον γὰρ τοῦτο οὔτε παρ'
ἀλλον ἔστι λαβεῖν εὐφυίας τε σημεῖον ἐστὶ· τὸ γὰρ εὖ
μεταφέρειν τὸ τὸ ὁμοιον θεωρεῖν ἐστιν. τῶν δ' ὄνοματων τὰ
10 μὲν διπλὰ μάλιστα ἁρμότει τοῖς διηθυράμβους, αἱ δὲ γλώτται
τοῖς ἑρωικὸς, αἱ δὲ μεταφοραί τοῖς ἱαμβεῖοι. καὶ ἐν
μὲν τοῖς ἑρωικοῖς ἀπαντα χρήσιμα τὰ εἰρημένα, ἐν δὲ τοῖς
ἱαμβεῖοις διὰ τὸ ὧτι μάλιστα λέξιν μιμεῖσθαι ταῦτα ἁρ-
μότει τῶν ὁνομάτων ὤςοι κἂν ἐν λόγοις τις χρή-
sαιτο· ἔστι δὲ τὰ τοιαύτα τὸ κῦρον καὶ μεταφορὰ καὶ κόσμος.
15 περὶ μὲν οὖν τραγῳδίας καὶ τῆς ἐν τῷ πράττειν μιμή-
sεως ἐστο ἡμῖν ίκανὰ τὰ εἰρημένα.

1 Odysse. xx. 259, δίφρον ἀεικέλιον καταθέις ὀλίγην τε τράπεζαν.
2 Πιάδ. xvii. 265.

20. ἀεικέλιον Parisinus 2038, coni. Sussemlh: τ' ἀεικέλιον Λο: τ' ἀεικέλιον
Vahlen 31. τὸ ἱωνες βοῶσων ἢ ἱωνες Λο 32. εἴποι απογρ.: εἴπη
Λο 1459 α 4. το ἀπογρ.: τῶς Λο 10 et 12. ἱαμβίοις Λο 13. κἂν
Harles: καὶ codd. ὄσας post ἐν add. Λο: om. απογρ.: τῶς Gomperz:
ὁδοῖς Σ, ut videtur (Ellis) τις απογρ.: τι Λο
Or, if for the line,

διφρον ἀεικέλιον καταθεῖς ὀλέγην τε τράπεζαν,

we read,

διφρον μοχθηρὸν καταθεῖς μικράν τε τράπεζαν.

Or, for ἰώνες βοῶσιν, ἰώνες κράζουσιν.

Again, Ariphrades ridiculed the tragedians for using phrases which no one would employ in ordinary speech: for example, δωμάτων ἀπό instead of ἀπὸ ὁμάτων, σέθεν, ἐγώ δέ νιν, Ἀχιλλέως περὶ 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 several modes of expression—compound words, strange (or rare) words, and so forth. But the greatest thing by far is to have a command of metaphor. This alone cannot be imparted by another; it is the mark of genius, for to make good metaphors implies an eye for resemblances.

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

Concerning Tragedy and imitation by means of action this may suffice.
Περὶ δὲ τῆς διηγηματικῆς κἀ̂ς ἐν μὲν μετρῷ μμαζηκῆς, ὅτι δὲ τούς μόδους καθάπερ ἐν ταῖς πραγματείαις συνιστάναι δραματικῶς καὶ περὶ μίαν πράξιν ὅλην καὶ τελείαν, ἔχουσαν ἀρχὴν καὶ μέσα καὶ τέλος, ὡς ἦσπερ ξύον ἐν ὁλοίῳ ποιή τῇν οἰκείαν ὰδονήν, δήλουν, καὶ μὴ όμοίας ἱστορίας τὰς συνθέσεις εἶναι, ἐν αἷς ἀνάγχη οὐκὶ μίας πράξεως ποιεῖσθαι δήλωσιν ἀλλ᾽ ἐνὸς χρόνου, ὥστε ἐν τούτῳ συνέβη περὶ ἕνα ἡ πλείον, ὥν ἑκαστῷ ὠς ἑτυχεῖ ἔχει πρὸς ἀλληλα. ὡσπέρ 2 ἅρ κατὰ τοὺς αὐτούς χρόνους ή τ᾽ ἐν Σαλαμίνι ἐγένετο ναυμαχία καὶ ή ἐν Σικελίᾳ Καρχηδονίων μάχη οὐδὲν πρὸς τὸ αὐτὸ συντείνουσαι τέλος, οὕτω καὶ ἐν τοῖς ἐφεξῆς χρόνοις ἐνίοτε γίνεται θατερον μετὰ θατερον, εξ ὧν ἐν οὐδὲν γίνεται τέλος. σχεδὸν δὲ οἱ πολλοὶ τῶν ποιητῶν τούτο 30 δρώσι. διὸ, ὡσπέρ εἴπομεν ἡδη, καὶ ταύτῃ θεσπέσιος ἃν 3 φανεῖν Ὄμηρος παρὰ τοὺς ἄλλους, τῷ μηδὲ τὸν πόλεμον καλπερ ἔχοντα ἀρχὴν καὶ τέλος ἐπιχειρήσα τοιείν ὀλον- λίαν ἅρ ἅν μέγας καὶ οὐκ εὐσύνοπτος ἐμελλεν ἐσεσθαι, ἢ τῷ μεγέθει μετραίζοντα καταπτεπλεγμένον τῇ ποικίλα. 35 νῦν δὲ ἐν μέρος ἀπολαβὼν ἑπεισοδίων κέχρηται αὐτῶν πολλοῖς, οἷον νεόν καταλόγῳ καὶ ἄλλοις ἑπεισοδίοις, οἷς διαλαμβάνει τήν ποιήσιν. οἱ δ᾽ ἄλλοι περὶ ἕνα ποιοῦσι καὶ περὶ ἕνα χρόνον καὶ μίαν πράξιν πολυμερῆ, οἷον ὁ 1459 b 

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 organism, and produce the pleasure proper to it. It will differ in structure from historical compositions, which of necessity present not a single action, but a single period, and all that happened within that period to one person or to many, little connected together as the events may be. For as the sea-fight at Salamis and the battle with the Carthaginians in Sicily took place at the same time, but did not tend to any one result, so in the sequence of events, one thing sometimes follows another, and yet no single result is thereby produced. Such is the practice, we may say, of most poets. Here again, then, as has been already observed, the transcendent excellence of Homer is manifest. He never attempts to make the whole war of Troy the subject of his poem, though that war had a beginning and an end. It would have been too vast a theme, and not easily embraced in a single view. If, again, he had kept it within moderate limits, it must have been over-complicated by the variety of the incidents. As it is, he detaches a single portion, and admits as episodes many events from the general story of the war—such as the Catalogue of the ships and others—thus diversifying the poem. All other poets take a single hero, a single period, or an action single indeed, but with a multiplicity of parts. Thus did the
τὰ Κύπρια ποιήσας καὶ τὴν μικρὰν Ἰλιάδα. τουγαροῦν ἐκ μὲν Ἰλιάδος καὶ Ὄδυσσειας μία τραγῳδία ποιεῖται ἐκατέρας ἢ δύο μόνα, ἐκ δὲ Κυπρίων πολλαὶ καὶ τῆς μικρᾶς Ἰλιάδος [πλέον] ὁκτὼ, οἴον ὄπλον κρίσις, Φιλοκτήτης, Νεοπτόλεμος, Ἐὔρυπος, πτωχεία, Λάκκαναι, Ἰλίου πέρσις καὶ ἀπόσπους [καὶ Σίων καὶ Τρυφάδες].

XXIV ᾙ ἐκ δὲ τὰ εἰδῆ ταύτα δεῖ ἐχεῖν τὴν ἑποποιίαν τῇ τραγῳδίᾳ, ἢ γὰρ ἀπλὴν ἢ πεπληγμένην ἢ ἥθικην ἢ παθητικήν· καὶ τὰ μέρη ἐξ ἔως μελοποιίας καὶ ὄψεως ταύτα· καὶ γὰρ περιπτετεῖοι δεῖ καὶ ἀναγνωρίσεων καὶ παθημάτων· ἐτὶ τὰς διανοίας καὶ τὴν λέξιν ἑχεῖν καλῶς, οἷς ἀπασίν 2 "Ομηρὸς κέχρηται καὶ πρῶτος καὶ ἱκάνως, καὶ γὰρ καὶ τῶν ποιημάτων εκάτερον συνεστηκέν ἢ μὲν Ἰλίας ἀπλοῦν καὶ παθητικόν, ἢ Ὅδυσσεια πεπληγμένου (ἀναγνώρισις γὰρ διόλου) καὶ ἥθικην· πρὸς γὰρ τούτοις λέξει καὶ διανοιὰ πάντα ὑπερβέβληκεν, διαφέρει δὲ κατὰ τὴν συστάσεως τὸ μῆκος ἡ ἑποποιία καὶ τὸ μέτρον. τὸ μὲν οὖν μῆκος ὥρος ἱκανὸς ὡς εἰρημένος· δύνασθαι γὰρ δὲι συγκράσθαι τὴν ἁρχὴν καὶ τὸ τέλος. ἐν δὲ ἀν τούτῳ, εἰ τῶν μὲν ἁρχαίων ἐλάττουσι αἱ συστάσεις εἰς, πρὸς δὲ τὸ πλῆθος τραγῳδίων τῶν εἰς μῖαν ἀκρόασιν τιθεμένων παρηκοίειν. ἐχεῖ δὲ πρὸς τὸ ἐπεκτείνεσθαι τὸ μέγεθος πολύ τι ἡ ἑποποιία ὅτι διὰ τὸ ἐν μὲν τῇ τραγῳδίᾳ μὴ ἐνδέχεσθαι ἄμα πραττόμενα

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

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 spectacle, are the same; for it requires Reversals of the Situation, Recognitions, and Tragic Incidents. Moreover, the thoughts and the diction must be artistic. In all these respects Homer is our earliest and sufficient model. Indeed each of his poems has a twofold character. The Iliad is at once simple and ‘pathetic,’ and the Odyssey complex (for Recognition scenes run through it), and at the same time ‘ethical.’ Moreover, in diction and thought he is supreme.

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

Epic poetry has, however, a great—a special—capacity for enlarging its dimensions, and we can see the reason. In Tragedy we cannot imitate several lines of
XXIV. 4—7. 1459 b 25—1460 a 8

25 πολλὰ μέρη μημείσθαι ἀλλὰ τὸ ἐπὶ τῆς σκηνῆς καὶ τῶν ὑποκριτῶν μέρος μόνον· ἐν δὲ τῇ ἑποτομίᾳ διὰ τὸ διήγησιν εἶναι ἐστὶ πολλὰ μέρη ἁμα ποιεῖν περαιώμενα, υφ’ ὅν (οἰκείων ὑντων) αὖξεται ὁ τοῦ ποιήματος ὄγκος. ὥστε τούτ’ ἐχει τὸ ἁγαθὸν εἰς μεγαλοπρέπειαν καὶ τὸ μεταβάλλειν τὸν ἀκούοντα καὶ ἑπεισοδίουν ἀνομοίους ἑπεισοδίους· τὸ γὰρ ὁμοίων ταχὺ πληροῦν ἐκπίπτει ποιεῖ τὰς τραγῳδίας. τὸ δὲ 5 μέτρων τὸ ἡρωϊκόν ἀπὸ τῆς πείρας ἡρμοκεν· εἰ γὰρ τις ἐν ἀλλῷ τινὶ μέτρῳ διηγηματικὴν μίμησιν ποιεῖτο ἢ ἐν πολλοῖς, ἀπροτέρως ἀν φαίνοιτο· τὸ γὰρ ἡρωϊκόν στασιμότατον καὶ 35 ὄγκωδεστάτοι τῶν μέτρων ἔστιν (διὸ καὶ ἐλάσσοτα καὶ μεταφόρας δέχεται μάλιστα· περιττῇ γὰρ καὶ <ταύτῃ> ἡ διηγηματικὴ μίμησις τῶν ἄλλων). τὸ δὲ ἱαμβεῖον καὶ τετρά-

1460 a μετρων κινητικά, τὸ μὲν ἀρχηγικὸν τὸ δὲ πρακτικὸν. ἐτὶ δὲ 6 ἀποτατότερον, εἰ μεγίνου τις αὐτά, ὀσπέρ Χαϊρήμων. διὸ οὐδείς μακρὰν σύστασιν ἐν ἀλλῷ πεποιηκέν ἢ τῷ ἡρῴ, ἀλλ’ ὀσπέρ εἰσπομεν αὐτῇ ἡ φύσις δεδᾶσκε τὸ ἀρμόττων [αὐτῇ] 5 [δὲ]αιρεῖσθαι. "Ὅμηρος δὲ ἀλλὰ τε πολλὰ ἁξίους ἐπαινεῖσθαι ἵ καὶ δὴ καὶ ὅτι μόνος τῶν ποιητῶν οὐκ ἄρνοι ὃ δεῖ ποιεῖν αὐτόν. αὐτὸν γὰρ δεῖ τὸν ποιητὴν ἐλάχιστα λέγειν· οὐ γὰρ ἐστὶ κατὰ ταύτα μμητής· οἱ μὲν οὖν ἄλλοι αὐτοὶ μὲν δὲ ὅλου

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

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

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

10 φροιμασάμενος εὐθὺς εἰσάγει ἀνδρὰ ἡ γυναῖκα ἡ ἄλλο τι

[ἡθὸς] καὶ οὐδὲν ἀθῆν ἄλλη ἔχοντα ἡθῆ. δει μὲν οὖν ἐν ταῖς 8

τραγῳδίαις ποιεῖν τὸ θαυμαστὸν, μᾶλλον δ᾽ ἐνδέχεται ἐν
tῇ ἐποποία τὸ ἄλογον, διὸ δὲ συμβαίνει μᾶλιστα τὸ θαυ-

μαστὸν, διὰ τὸ μὴ ὅραν εἰς τὸν πρόττοντα· ἐπεὶ τὰ περὶ

15 τὴν Ἐκτόρος διώξει ἐπὶ σκηνῆς οὕτα γελοῖα ἄν φανεῖ, οἱ

μὲν ἔστωτε καὶ οὐ διώκετε, ἡ δὲ ἀνανεύων, ἐν δὲ τοὺς

ἐπεισὶς λαμβάνει. τὸ δὲ θαυμαστὸν ἴδου· σμηνεῖον δὲ· πάντες

γὰρ προστιθέντες ἀπαγγέλλουσιν ὡς χαρίζομενοι. δεδίδαχεν 9
dὲ μᾶλιστα ὁμηρός καὶ τοὺς ἄλλους φευγὴ λέγει ὡς δεῖ.

20 ἐστὶ δὲ τούτῳ παραλογισμός· διόνται γὰρ ἀνθρωποί, ὅταν

tούθι ὄντος τοῦτο ἦ ἡ γυναῖκα γίνηται, εἰ τὸ ὑστερὸν ἐστιν,

καὶ τὸ πρῶτον εἶναι ἡ γνέφασιν τούτῳ δὲ ἐστὶ φεύγοις. διὸ

δὴ, ἄν το τρῶτον φεύγοις, ἄλλη οὖν, τούτου ὄντος, ἀνάγκη

<κάκεινο> εἶναι ἡ γενέσθαι ['], προσθεῖναι· διὰ γὰρ τὸ τούτο

25 εἰσίνει ἄληθές οὖν, παραλογίζεται ἡμῶν ἡ φυσική καὶ τὸ πρῶτον

ὡς οὖν. παράδειγμα δὲ τούτου ἐκ τῶν Νιττρων. προαιρεῖται 10

te δεὶ αὐτοτραχείκοτα μᾶλλον ἡ δυνατὰ ἀπίθανα· τοὺς τε λόγους

μὴ συννιστασθαι ἐκ μερῶν ἄλογων, ἀλλὰ μᾶλιστα μὲν μη-

the scene throughout, and imitate but little and rarely. Homer, after a few prefatory words, at once brings in a man, or woman, or other personage; none of them wanting in characteristic qualities, but each with a character of his own.

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

Accordingly, the poet should prefer probable impossibilities to improbable possibilities. The tragic plot must not be composed of irrational parts. Everything
δέν ἔχειν ἀλογον, εἰ δὲ μὴ, ἔξω τοῦ μυθεύματος, ὁπερ 30 Οἰδίπους τὸ μὴ εἰδέναι πῶς ὁ Λάιος ἀπέθανεν, ἀλλὰ μὴ ἐν τῷ δράματι, ὁπερ ἐν Ἡλέκτρα οἱ τὰ Πύθια ἀπαγγέλλου- 
τες, ἢ ἐν Μυσοῖς ὁ ἄφωνος ἢ Τεγέας εἰς τὴν Μυσίαν ἢκον· 
ὅστε τὸ λέγειν ὅτι ἀνήρητο ἢν ὁ μῦθος γελοίον· ἔξ ἀρχής 
γὰρ οὐ δεὶ συμίτασθαι τοιούτοις. ἂν δὲ θῇ καὶ φαίνεται 
35 εὐλογοτέρως, εὐνῦχεσθαι καὶ ἄτοπον ὅν· ἐπεὶ καὶ τὰ ἐν 
Ὑδοσεία ἀλογα τὰ περὶ τὴν ἐκθεσιν ὡς οὐκ ἢν ἢν ἀνεκτὰ 
1460 β δήλων ἢν γένοιτο, εἰ αὐτὰ χαίλος ποιητής ποιῆσει· 
νῦν δὲ τοῖς ἄλλοις ἀγαθοῖς ὁ ποιητής ἀφανίζει ἢδύναν τὸ ἄτοπον. 
τῇ δὲ λέξει δεῖ διαπονεῖν ἐν τοῖς ἀργίοις μέρεσιν καὶ μήτε 11 
ἡμικοῖς μήτε διανοητικοῖς· ἀποκρύπτει γὰρ πάλιν ἡ λίαν 
5 λαμπρὰ λέξεις τὰ τε ἢθη καὶ τὰς διανοιάς. 

XXV  

Περὶ δὲ προβλημάτων καὶ λύσεων, ἐκ πόσων τε καὶ 
ποιών εἰδῶν ἐστιν, ὅδ' ἂν θεώρουσιν γένοιτ' ἂν φανερόν. 
ἐπεὶ γὰρ ἐστι μαμήθης ὁ ποιητής ὅσπερανεί ζωγράφους ἢ 
τὸ ἄλλο εἰκονοποιοῦς, ἀνάγινη μιμεῖσθαι τριῶν ὄντων τὸν ἀρι- 
10 θμον ἐν τοῖς οἷς, ὁ γὰρ οἷα ἢν ἢ ἐστιν, ἢ οἶα φασίν καὶ 
δοκεῖ, ἢ οἶα εἰναὶ δεί. ταῦτα δὲ ἐξαγγέλλεται λέξει ἢ κυρίως 
<ἡ> κυρίως 2 ὄνομασι> ἡ καὶ γλωτταῖς καὶ μεταφοράς· καὶ πολλὰ πάθη

30. <ὁ> Οἰδίπους Bywater: Οἰδίπου Τucker  Αὐτὸς Riccardianus 16: 
ιδλασ Λ.: ιδλασ cett. 33. ἀνήρειτο Λυ 35. ἀποδέχεσθαι apogr. 
ἀτοπον <δι> scripsi: τὸ ἄτοπον Par. 2038: ἄτοπον codd. cett. ἄτοπον 
quidem pro ἄτοπων τι nonnunquam usurpāri solet, e.g. ἄτοπων ποιῶν (Dem. 
F.I. § 71, 337), ἄτοπον λέγειν (Plat. Symp. 175 A); sed in hoc loco vix 
defendi potest ca locutio 1460 1. ποιήσει Heinsius: ποιήσει codd.: 
ἐσταθερον Spengel 5. τὰ τε] τὰ δὲ Δυ 7. ποιῶν apogr.: ποιῶν ἢν Δυ 
9. τῶν ἀρδιών (vel τῶν ἀρδιῶν) apogr.: τῶν ἀρδιῶν Λυ 11. ἢ οἶα apogr.: 
οἶα Λυ <ἡ> κυρίως ὄνομασι> coni. Vahlen: <ἡ> κυρία > Gomperz 
12. καὶ δὲ ἄλλα πάθη coni. Vahlen
irrational should, if possible, be excluded; or, at all events, it should lie outside the action of the play (as, in the Oedipus, the hero's ignorance as to the manner of Laius' death); not within the drama,—as in the Electra, the messenger's account of the Pythian games; or, as in the Mysians, the man who has come from Tegea to Mysia and is still speechless. The plea that otherwise the plot would have been ruined, is ridiculous; such a plot should not in the first instance be constructed. But once the irrational has been introduced and an air of likelihood imparted to it, we must accept it in spite of the absurdity. Take even the irrational incidents in the Odyssey, where Odysseus is left upon the shore of Ithaca. How intolerable even these might have been would be apparent if an inferior poet were to treat the subject. As it is, the absurdity is veiled by the poetic charm with which the poet invests it.

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

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

The poet being an imitator, like a painter or any other artist, must of necessity imitate one of three objects,—things as they were or are, things as they are said or thought to be, or things as they ought to be. The vehicle of expression is language,—either current terms or, it may be, rare words or metaphors. There are also many modifications of language, which we
τῆς λέξεως ἐστὶ, δίδομεν γὰρ ταῦτα τοὺς ποιηταίς. πρὸς δὲ 3
tοῦτοι οὖν ἡ αὐτὴ ὁρθότης ἐστὶν τῆς πολιτικῆς καὶ τῆς
tῆς ποιητικῆς αὐθεντικότητας, ἡ μὲν γὰρ καθ' αὐτήν, ἡ δὲ κατὰ
συμβεβηκός. εἰ μὲν γὰρ <τί> προεῖλετο μημήσασθαι, <μὴ> 4
ἀρθῶς δὲ ἐμμύριστο δι’ ἄδομαμιαν, αὐτὴς ἡ ἀμαρτία: εἰ δὲ
tοῦ προεῖλεθαι μὴ ἄρθος, ἀλλὰ τὸν ἅπαν <ἀμ> ἁμέρον πάντως
20 ἀλλ’ ὀρθῶς ἔχει, εἰ τυνχάνει τοῦ τελοῦς τοῦ αὐτοῦ (τὸ γὰρ
tελὸς εἰρηθαί), εἰ οὕτως ἐκπληκτικάστερον ἢ αὐτὸ ἢ ἄλλο ποιεῖ
μέρος. παράδειγμα ἦ τοῦ "Εκτορός διώξει. εἰ μέντοι τὸ τέλος
ἡ μᾶλλον ἢ <μὴ> ἡπτον ἐνεδέχετο ὑπάρχειν καὶ κατὰ τὴν
περὶ τούτων τέχνην, [ἡ ἁμαρτήσαι] οὐκ ὀρθῶς· δει γὰρ εἰ ἐν-
30 δέχεται ὅλως μηδαμὴ ἁμαρτήσαι. ἔτι ποτέρων ἐστὶ τὸ
ἀμαρτήμα, τῶν τῶν τῆς τέχνης ἢ κατ’ ἄλλο συμβεβηκός;
ἐλαττὸν γὰρ εἰ μὴ ἦδοι ὅτι ἑλάφος θήλεια κέρατα
οὐκ ἔχει ἢ εἰ ἁμαρτήσων ἑγραφήν. πρὸς δὲ τούτους εἰνάθ
ἐπιτιμᾶται ὅτι οὐκ ἀληθῆ, ἀλλ’ ἵσως <ὡς> δεῖ—οἷον καὶ

17. τι addidi μὴ ὀρθῶς—δ’ addidi: <ὁρθῶς, ἡμαρτε δ’ εν τῷ μημή-
2038 (Bywater): τὸ Ἀκ: <δὰ> τὸ Ueberweg ἀμ’ add. Vahlen
21. ἡ addid. πεποίηται seel. Dünzter: ἀδύνατα πεποίηται (delete ἡ) post
ὑποσανοῦν τραμετίChr 22. ὑπολογὸν ὄν Ἀκ: ὑποσανοῦν vulg.: ὑποῖ ἄν ὄν ὄν
Bywater: ὑποσανοῦ Winstanley 23. τα (el sup. ser. m. rec.) Ἀκ 24. εἰ add.
Parisinus 2038: om. cett. 25. αὐτῆς apogr.: αὐτῆς Ἀκ 26. εἰρηθαῖ εἰρηθαῖ
Heinsius: τηρεῖται M. Schmidt 28. ἐ <μὴ> ἡπτον Ueberweg: ἡπτον
Ἀκ: ἐ ἡπτον corr. Ἀκ apogr. 29. ἁμαρτήσαι (μαρτήσαι pr. Ἀκ) seel. *
Bywater, Ussing: ἁμαρτήσαι Ald.: <μὴ> ἁμαρτήσαι, Tucker, interpunktionen
mutata 32. εἰδε (ἢ sup. ser. m. rec.) Ἀκ 33. Ἐ τῇ pr. Ἀκ εἰ
dαμμήτως] ἡ ἁμμήτως (corr. κάμμήτως) Ἀκ 34. <ὡς> coni. Vahlen
concede to the poets. Add to this, that the standard of correctness is not the same in poetry and politics, any more than in poetry and any other art. Within the art of poetry itself there are two kinds of faults,—those which touch its essence, and those which are accidental. If a poet has chosen to imitate something, but has imitated it incorrectly through want of capacity, the error is inherent in the poetry. But if the failure is due to a wrong choice—if he has represented a horse as throwing out both his off legs at once, or introduced technical inaccuracies in medicine, for example, or in any other art—the error is not essential to the poetry. These are the points of view from which we should consider and answer the objections raised by the critics.

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

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

Further, if it be objected that the description is not
XXV. 6—10.  1460 b 35—1461 a 16

35 Σοφοκλῆς ἐφη αὐτὸς μὲν οἶνος δεῖ τοιεύειν, Εὐρυπίδην δὲ οἶνοι εἰσίν—ταύτῃ λυτέοι. εἰ δὲ μηδετέρως, ὅτε οὕτω φασίν· οἶον τὰ περὶ θεών· ἵσως γὰρ οὕτω βέλτιον οὕτω λέγειν, οὕτ' ἀληθῆ, 1461 a ἄλλα' <εἰ> ἐτυχεν ὀσπέρ ξενοφάνεις· ἄλλα' οὕτω φασί. τὰ δὲ ἵσως οὐ βέλτιον μὲν, ἄλλ' οὕτως εἶχεν, οἶον τὰ περὶ τῶν ὁπλῶν, "ἐγχεα δὲ σφεν ὀρθ' ἐπὶ σαυρωτήρος."1 οὕτω γὰρ τὸν ἐνόμιζον, ὀσπέρ καὶ νῦν Ἰλλυρίοι. περὶ δὲ τοῦ καλῶς ἡ μῆ 8

5 καλῶς ἡ εἰρηταί των ἡ πέπρακται, οὐ μόνον σκεπτέον εἰς αὐτὸ τὸ πεπραγμένον ἡ εἰρημένοι βλέποντα εἰ σπουδαίον ἡ φαῖλον, ἄλλα καὶ εἰς τῶν πράττοντα ἡ λέγοντα, πρὸς δὲν ἡ ὅτε ἡ ὃτῳ ἡ οὐ ἐνεκεν, οἶον ἡ μείζων ἀγαθοῦ, ἲνα γενήσηται, ἡ μείζων κακοῦ, ἲνα ἀπογένηται. τὰ δὲ πρὸς τὴν 9

10 λέξεν ὄροντα δεὶ διαλύειν, οἶον γλώττῃ "οὐρήσας μὲν πρότον.." 2 ἵσως γὰρ οὐ τοὺς ἡμιώνους λέγει ἄλλα τοὺς φυλακάς, καὶ τὸν Δόλωνα "ὅς ὁ δ' ἦ τοί εἶδος μὲν ἔμφ κακός," 3 οὐ τὸ σῶμα ἄσυμμετρον ἄλλα τὸ πρόσωπον αἰσχρόν, τὸ γὰρ ευεξίες οἱ Κρήτες εὐπρόσωπον καλοῦν· καὶ τὸ "ξοροφ. 15 τερον δεὶ κέρατο" 4 οὐ τὸ ἄκρατον ὡς οἰνόφλυξιν ἄλλα τὸ θάττον. τὰ δὲ κατὰ μεταφορὰν εἰρηταί, οἶον "πάντες μὲν 10

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

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

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

Other difficulties may be resolved by due regard to the usage of language. We may note a rare word, as in οὐρής μὲν πρῶτον, where the poet perhaps employs οὐρής 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 ἑυειδές, 'well-favoured,' to denote a fair face. Again, ζωρότερον δὲ κέραε, 'mix the drink livelier,' does not mean 'mix it stronger' as for hard drinkers, but 'mix it quicker.'
rò theoì te kai ánères eìdòn pannúχiōn." 1 ἂμα δὲ φησὶν "ἡ τοι ὁ τ' ἐς πεδίον τὸ Τρωίκον ἀδρῆσετεν, αὐλῶν συρίγγων θ' ὄμαδον,"2 τὸ γὰρ πάντες ἀντὶ τοῦ πολλοὶ κατὰ μετα-20 φορᾶν εἴρηται, τὸ γὰρ πᾶν πολύ τι· καὶ τὸ "οἶν ὅ ἀμμο-ρος"3 κατὰ μεταφορᾶν, τὸ γὰρ γνωριμότατον μόνον. κατὰ 11 δὲ προσφόδιαν, ὡστερ Ἰππίας ἔλευν ὁ Θάσιος, τὸ "didomen δὲ οἵ"4 καὶ "τὸ μὲν ὦ καταπτύτεται ὑμβρω."5 τὰ δὲ διαφέ-12 σει, οἶνον Ἐμπεδοκλῆς "αἰφα δὲ θυντ' ἐφύντο, τὰ πρὶν μά-25 θον ἀθάνατ' εἶναι>, ἔσσα τε πρὶν κέκρητο. τὰ δὲ ἀμφιβολία, ἵνα παράξηκεν δὲ πλέω νῦς.6 τὸ γὰρ πλείω αἱμβίβολον ἔστιν. τὰ δὲ κατὰ τὸ εἴθος τῆς λέξεως· τῶν κεκραμένων <οίνον> οἶνον 14

1 Πηλ. ii. 1, ἄλλοι μὲν ὅ τε θεόι τε καὶ ἀνέρες ἰπποκορυσταί εἴδον παννύχιοι.
2 Πηλ. x. 1, ἄλλοι μὲν παρὰ ηυσίν ἀρατής Παναχαῖων εἴδον παννύχιοι.
3 Πηλ. xvi. 489, οἷς δ' ἀμαρός ἐστί λευκρῆς Ἴκενευό. 4 I. b. xx. 297, διδομέν δὲ οἴ εἴχος ἔρεθαι. Sed in Πηλ. ii. 15 (de quo hic agitur) Τρώεσσι δὲ κηθ' ἐφήπται.
5 Πηλ. xxiii. 328, τὸ μὲν οὖ καταπτύτεται ὑμβρω. 6 Πηλ. x. 251, μᾶλα γὰρ νῦς ἄνεται, ἔγγικε δ' ὡς, ἀστρα δὲ δὴ πραξέθηκε, παράξηκεν δὲ πλέω νῦς τῶν δύο μουράδων, τριτάθ' δ' έτι μοῦρα λέικεται.

Sometimes an expression is metaphorical, as 'Now all gods and men were sleeping through the night,'—while at the same time the poet says: 'Often indeed as he turned his gaze to the Trojan plain, he marvelled at the sound of flutes and pipes.' 'All' is here used metaphorically for 'many,' all being a species of many. So in the verse,—'alone she hath no part . . .', οἷ, 'alone,' is metaphorical; for the best known may be called the only one.

Again, the solution may depend upon accent or breathing. Thus Hippias of Thasos solved the difficulties in the lines,—διδομεν (διδόμεν) δὲ οἱ, and τὸ μὲν οὗ (οὗ) καταπυθεται ὀμβροφ.

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

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

Or by the usage of language. Thus any mixed drink is called oinos, 'wine.' Hence Ganymede is said
...
'to pour the wine to Zeus,' though the gods do not drink wine. So too workers in iron are called χαλκειας, or workers in bronze. This, however, may also be taken as a metaphor.

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

In general, the impossible must be justified by reference to artistic requirements, or to the higher
πρὸς τε γὰρ τὴν ποίησιν αἰρετώτερον πιθανὸν ἄδυνατον ἢ ἀπίθανον καὶ δυνατοῦ. <καὶ ἵσως ἄδυνατον> τοιούτους εἶναι, οἷος Ζεῦς ἐγραφείς ἀλλὰ βελτίων· τὸ γὰρ παράδειγμα δει ὑπερέχειν. πρὸς δὲ ἢ φασίν, τάλωνα· οὕτω τε καὶ ὅτι ποτὲ 15 οὐκ ἄλογον ἐστὶν· εἰκὸς γὰρ καὶ παρὰ τὸ εἰκὸς γίνεσθαι. τὰ δὲ ἦν ὑπεναντίως εἰρημένα οὕτω σκοπεῖν, ὡσπερ οἱ ἐν τοῖς λόγοις ἐλεγχοί, εἰ τὸ αὐτὸ καὶ πρὸς τὸ αὐτὸ καὶ ὀσαύτως, ὡστε καὶ λυτέων ἢ πρὸς ἢ αὐτὸς λέγει ἢ ὃ ἀν φρόνιμος ὑποθή-
ται. ὀρθῇ δ' ἐπιτίμησις καὶ ἄλογία καὶ μοχθηρία, ὅταν μὴ 19 ἀνάγκης οὕτως μηθεῖν χρήσται τῷ ἁλόγῳ, ὡσπερ Εὐριπίδης τῷ Αἰγεί, ἢ τῇ ποιηρίᾳ, ὡσπερ εἰν Ὄρεστῃ τοῦ Μενελάου. τὰ μὲν οὖν ἐπιτιμήματα ἐκ πέντε εἰδῶν φέρουσιν, ἢ γὰρ ὃς 20 ἄδυνατα ἢ ὃς ἄλογα ἢ ὃς βλαβερὰ ἢ ὃς ὑπεναντία ἢ ὃς παρὰ τὴν ὀρθότητα τὴν κατὰ τέχνην. αἱ δὲ λύσεις ἐκ τῶν 25 εἰρημένων ἠρθημάτων σκεπτέαί, εἰσίν δὲ δώδεκα.

XXVI
Πότερον δὲ βελτίων ἢ ἐποτουκή μίμησις ἢ τραγική, διαπορίσειν ἀν τις. εἰ γὰρ ἢ ἵππων φορτικὴ βελτίων, τοιαύ-
τῇ δ' ἢ πρὸς βελτίων θετάτας ἐστὶν ἄει, λιᾶν δὴλον ὅτι ἦ

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

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

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

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

XXVI The question may be raised whether the Epic or Tragic mode of imitation is the higher. If the more refined art is the higher, and the more refined in every case is that which appeals to the better sort of audience,
άπαντα μιμομενή φορτική· ός γὰρ οὐκ αἰσθανομένου ἂν ἢ 
30 μὴ αὐτὸς προσθῇ, πολλὴν κίνησιν κινοῦνται, οἶον οἱ 
αιληταὶ κυλώμενοι ἂν δῖσκον δέχθαι μεμείσθαι, καὶ ἐλκοντες 
τὸν κορυφαίον ἄν Σκύλλαν αὐλοσίν. ἢ μὲν οὖν τραγῳδία 2 
τοιαύτη ἐστίν, ὡς καὶ οἱ πρότερον τοὺς ὑστέρους αὐτῶν φοντο 
ὑποκριτάς· ὡς λίων γὰρ ὑπερβάλλοντα πίθηκον ο Μυνιάκος 
35 τὸν Καλλιππίδην ἐκάλει, τοιαύτη δὲ δόξα καὶ περὶ Πιν-

1462 a δάρου ἦν· ὡς δὲ οὕτω έχουσι πρὸς αὐτοὺς, ἡ ὅλη τέχνη 
πρὸς τὴν ἐποποιαίαν ἔχει· τὴν μὲν οὖν πρὸς θεᾶς ἐπεικείς 
φασιν είναι <οἶ> οὖν δέονται τῶν σχημάτων, τὴν δὲ τραγι-
κὴν πρὸς φαύλους· εἰ οὖν φορτική, χείρων δήλον ὅτι ἂν εἶς. 3 
5 πρῶτον μὲν οὖν οὐ τῆς ποιητικῆς ἡ κατηγορία ἄλλα τῆς 
ὑποκριτικῆς, ἐπεὶ ἐστι περιεργαζόμενος τοῖς σημείοις καὶ ῥανο-
δούντα, ὥσπερ [ἔστι] Σωσίστρατος, καὶ διάδοντα, ὥσπερ ἐποίει 
Μνασίθεος ο Ὁσπύττος. εἶτα οὐδὲ κίνησις ἀπασα ἀποδοκι-

10 μαστεία, εἰπὲν μηδ' ὀρχήσεως, ἀλλ' ἡ φαύλων, ὥσπερ καὶ Καλλι-
πίδη ἐπετιμάτο καὶ νῦν ἄλλοις ὡς οὐκ ἔλευθερας γυναίκας 
μιμομενών. ἔτι ἡ τραγῳδία καὶ ἀνευ κινήσεως ποιεῖ τὸ αὐτῆς, 
ὡσπερ ἡ ἐποποια. διὰ γὰρ τοῦ ἀναγνώσκοντος φανερά ὅποϊα 
tὶς ἐστιν· εἰ οὖν ἐστι τὰ γ' ἄλλα κρείττων, τοῦτο γε οὐκ ἀναγ-

15 καίον αὐτὴ ὑπάρχειν. ἔστι δ' ἐπεί τὰ πάντ' ἐχεῖ ὁσαπερ ἡ ἐπο-
ποία (καὶ γὰρ τῷ μέτρῳ ἐξεστὶ χρήσθαι), καὶ ἔτι οὐ μικρὸν

30. κινοῦται apogr.: κινοῦτα Λε 1462 a 1. ἔχουσι apogr.: δ' ἔχουσι 
Δε αὐτοῖς Hermann: αὐτοῖς codd. 3. of add. Vettori: ἐπεί Christ 
σχημάτων τὴν apogr.: σχῆμα|τὰ αὐτῆν (τα αὐ m. rec. in litura) Δε 
4. εὶ apogr.: ἡ Δε 5. οὖν add. Parisinus 2038, coni. Bywater, Ussing: 
om. cett. 7. ἔστι seel. Spengel διδόντα Maggi: διδόντα apogr.: 
διδόντα Δε 8. ὡς τῶν τῶν Δε 10. ἐπιτιμάτο ἃ Λε 11. αὐτῆς 
apogr.: αὐτῆς Δε 12. ὡς τῶν Δε 14. αὐτῆ apogr.: αὐτῆ Δε ἔστιν 
δ' ἐπεί Gomperz: ἔστι δ', ὅτι Usener: ἐπείτα δότι 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, it is said, has this same defect. We may compare the opinion that the older actors entertained of their successors. Mynniscus used to call Callippides 'ape' on account of the extravagance of his action, and the same view was held of Pindarus. Tragic art, then, as a whole, stands to Epic in the same relation as the younger to the elder actors. So we are told that Epic poetry is addressed to a cultivated audience, who do not need gesture; Tragedy, to an inferior public. Being then unrefined, it is evidently the lower of the two.

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

And superior it is, because it has all the epic elements—it may even use the epic metre—with the
μέρος τὴν μουσικήν καὶ τὰς ὁψεις, δὲ ἂς ἡδοναὶ συνισταν-
ται ἐναργεύστατα. εἶτα καὶ τὸ ἐναργεῖος ἤχει καὶ ἐν τῇ ἀναγρω-
σεὶ καὶ ἐπὶ τῶν ἑργῶν: ἐτί τὸ ἐν ἑλάπτουν μήκες τὸ τέλος 5

1462 b τῆς μυμήσεως εἶναι (τὸ γὰρ ἀθροῶτερον ἢδων ἡ πολλὰ ἐκκρα-
μένον τῷ χρόνῳ. λέγω δὲ ὦν εἰ τῆς τῶν Οἰδίπουν θείη
τὸν Σοφοκλέους ἐν ἐπεσιν ὄσοι ἡ Ἰλιάς). ἐτί ἤττον μία ἢ 6
μύμεσι ν ἡ τῶν ἑποτοίων (σημείον δε· ἐκ γὰρ ὀποίασών
5 [μυμήσεως] πλεοῦσιν τραγῳδαι γίνονται), ὡστε ἐὰν μὲν ἐνα
μύθου ποιοῦσιν, ἢ βραχέως δεικνύμενον μύθου φαίνονται, ἢ
ἀκολουθοῦντα τῷ συμμέτρῳ μήκες ὑδαρη. * * λέγω δὲ
ὁδον ἐὰν ἐκ πλεοῦσιν πράξεων ἡ συγκεκμένη, ὡστε ἡ Ἰλιάς
ἐχει πολλὰ τοιαῦτα μέρη καὶ ἡ Ὀδύσσεια ἀ καὶ καθ’

10 ἐαυτὰ ἐχει μέγεθος: καίτοι ταῦτα τὰ ποιηματα συνεστηκεν
ὡς ἐνδέχεται ἀριστα καὶ ὡτε μάλιστα μίας πράξεως μύμη-
σις. εἰ ὅνι τοῦτοι τε διαφέρει πάσιν καὶ ἐτί τῷ τῆς τέχνης 7
ἐργῷ (δεὶ γὰρ οὐ τὴν τυχόσαν ἢδωνήν ποιείν αὐτὰς ἀλλὰ
tὴν εἰρημένην), φανερὸν ὅτι κρείττον ἄν εἰ ἡ μᾶλλον τοῦ
15 τέλους τυχχάνουσα τῆς ἑποτοίας.

περὶ μὲν ὅνι τραγῳδίας καὶ ἑποτοίας, καὶ αὐτῶν 8
καὶ τῶν εἰδῶν καὶ τῶν μερῶν, καὶ τόσα καὶ τί διαφέρει,
cαὶ τοῦ εὗ ἡ μὴ τίνες αἰτίαι, καὶ περὶ ἐπιτυμήσεων καὶ
λύσεων, εἰρήσθω τοσαῦτα. * * *
music and spectacular effects as important accessories; and these produce the most vivid of pleasures. Further, it has vividness of impression in reading as well as in representation. Moreover, the art attains its end within narrower limits; for the concentrated effect is more pleasurable than one which is spread over a long time and so diluted. What, for example, would be the effect of the Oedipus of Sophocles, if it were cast into a form as long as the Iliad? Once more, the Epic imitation has less unity; as is shown by this, that any Epic poem will furnish subjects for several tragedies. Thus if the story adopted by the poet has a strict unity, it must either be concisely told and appear truncated; or, if it conform to the Epic canon of length, it must seem weak and watery. <Such length implies some loss of unity,> if, I mean, the poem is constructed out of several actions, like the Iliad and the Odyssey, which have many such parts, each with a certain magnitude of its own. Yet these poems are as perfect as possible in structure; each is, in the highest degree attainable, an imitation of a single action.

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

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