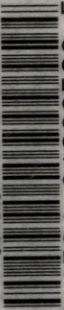


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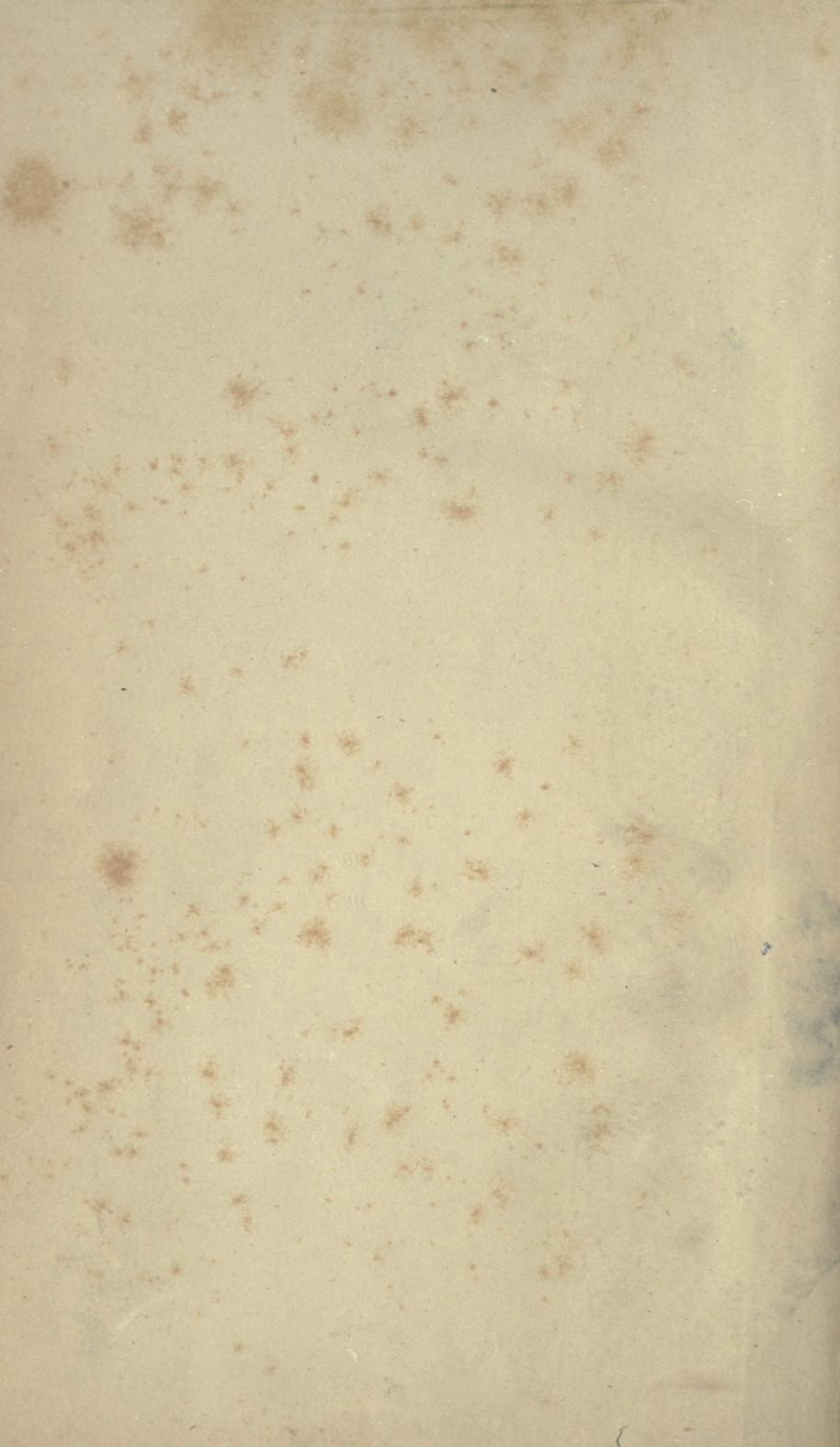
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THE POETICS OF ARISTOTLE

TEXT AND TRANSLATION



~~THE~~
~~POETICS OF ARISTOTLE~~
~~BY~~
~~S. H. BUTCHER~~

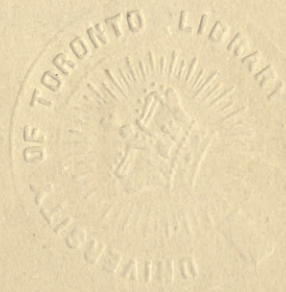
THE
POETICS OF ARISTOTLE

TRANSLATED WITH A CRITICAL TEXT

BY

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PREFATORY NOTE

THE following text and translation of the *Poetics* form part of the volume entitled 'Aristotle's Theory of Poetry and Fine Art' (Macmillan and Co., 1895), and are here re-issued separately for the convenience of classical readers.

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EDITIONS, TRANSLATIONS, ETC.

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

- Valla (G.), Latin translation. Venice, 1498.
Aldine text, in *Rhetores Graeci*. Venice, Aldus, 1508.
Latin translation, with the summary of Averroes (*ob.* 1198). Venice, Arrivabene, 1515.
Pazzi (A.) [Paccius], *Aristotelis Poetica, per Alexandrum Paccium, patri-tium Florentinum, in Latinum conversa*. Venice, Aldus, 1536.
Trincaveli, Greek text. Venice, 1536.
Robortelli (Fr.), *In librum Aristotelis de Arte Poetica explicationes*. Florence, 1548.
Segni (B.), *Rettorica e Poetica d' Aristotele tradotte di Greco in lingua vulgare*. Florence, 1549.
Maggi (V.) [Madius], *In Aristotelis librum de Poetica explanationes*. Venice, 1550.
Vettori (P.) [Victorius], *Commentationes in primum librum Aristotelis de Arte Poetarum*. Florence, 1560.
Castelvetro (L.), *Poetica d' Aristotele vulgarizzata*. Vienna, 1570 ; Basle, 1576.
Piccolomini (A.), *Annotazioni nel libro della Poetica d' Aristotele, con la traduzione del medesimo libro in lingua volgare*. Venice, 1575.
Casaubon (I.), edition of Aristotle. Leyden, 1590.
Heinsius (D.) *recensuit*. Leyden, 1610.
Goulston (T.), Latin translation. London, 1623, and Cambridge, 1696.
Dacier, *La Poétique traduite en Français, avec des remarques critiques*. Paris, 1692.
Batteux, *Les quatres Poétiques d'Aristote, d'Horace, de Vida, de Despreaux, avec les traductions et des remarques par l'Abbé Batteux*. Paris, 1771.

- Winstanley (T.), commentary on *Poetics*. Oxford, 1780.
- Reiz, *De Poetica Liber*. Leipzig, 1786.
- Metastasio (P.), *Estratto dell' Arte Poetica d' Aristotele e considerazioni su la medesima*. Paris, 1782.
- Twining (T.), *Aristotle's Treatise on Poetry, translated with notes on the translation and on the original, and two dissertations on poetical and musical imitation*. London, 1789.
- Pye (H. J.), *A Commentary illustrating the Poetic of Aristotle by examples taken chiefly from the modern poets. To which is prefixed a new and corrected edition of the translation of the Poetic*. London, 1792.
- Tyrwhitt (T.), *De Poetica Liber. Textum recensuit, versionem refinavit, et animadversionibus illustravit Thomas Tyrwhitt*. Oxford, 1794.
- Buhle (J. T.) recensuit. Göttingen, 1794.
- Hermann (Godfrey), *Ars Poetica cum commentariis*. Leipzig, 1802.
- Gräfenham (E. A. W.), *De Arte Poetica librum denuo recensuit, commentariis illustravit, etc.* Leipzig, 1821.
- Raumer (Fr. v.), *Ueber die Poetik des Aristoteles und sein Verhältniss zu den neuern Dramatikern*. Berlin, 1829.
- Spengel (L.), *Ueber Aristoteles' Poetik in Abhandlungen der Münchener Akad. philos.-philol. Cl. II.* Munich, 1837.
- Ritter (Fr.), *Ad codices antiquos recognitam, latine conversam, commentario illustratam edidit Franciscus Ritter*. Cologne, 1839.
- Egger (M. E.), *Essai sur l'histoire de la Critique chez les Grecs, suivi de la Poétique d'Aristote et d'extraits de ses Problèmes, avec traduction française et commentaire*. Paris, 1849.
- Bernays (Jacob), *Grundzüge der verlorenen Abhandlung des Aristoteles über Wirkung der Tragödie*. Breslau, 1857.
- Saint-Hilaire (J. B.), *Poétique traduite en français et accompagnée de notes perpétuelles*. Paris, 1858.
- Stahr (Adolf), *Aristoteles und die Wirkung der Tragödie*. Berlin, 1859.
- Stahr (Adolf), German translation, with Introduction and notes. Stuttgart, 1860.
- Liepert (J.), *Aristoteles über den Zweck der Kunst*. Passau, 1862.
- Susemihl (F.), German translation, with Introduction and notes. Leipzig, 1865 and 1874.
- Vahlen (J.), *Beiträge zu Aristoteles' Poetik*. Vienna, 1865.
- Spengel (L.), *Aristotelische Studien IV.* Munich, 1866.
- Vahlen (J.) recensuit. Berlin, 1867.
- Teichmüller (G.), *Aristotelische Forschungen*. I. *Beiträge zur Erklärung der Poetik des Aristoteles*. II. *Aristoteles' Philosophie der Kunst*. Halle, 1869.
- Ueberweg (F.), German translation and notes. Berlin, 1869.

- Reinkens (J. H.), *Aristoteles über Kunst, besonders über Tragödie*. Vienna, 1870.
- Döring (A.), *Die Kunstlehre des Aristoteles*. Jena, 1870.
- Ueberweg (F.), *Ars Poetica ad fidem potissimum codicis antiquissimi A^c (Parisiensis 1741)*. Berlin, 1870.
- Bywater (I.), *Aristotelia* in *Journal of Philology*, v. 117 ff. and xiv. 40 ff. London and Cambridge, 1873 and 1885.
- Vahlen (J.) *iterum recensuit et adnotatione critica auxit*. Berlin, 1874.
- Moore (E.), Vahlen's text with notes. Oxford, 1875.
- Christ (W.) *recensuit*. Leipzig, 1878 and 1893.
- Bernays (Jacob), *Zwei Abhandlungen über Aristotelische Theorie des Drama*. Berlin, 1880.
- Brandscheid (F.), Text, German translation, critical notes and commentary. Wiesbaden, 1882.
- Wharton (E. R.), Vahlen's text with English translation. Oxford, 1883.
- Margoliouth (D.), *Analecta Orientalia ad Poeticam Aristoteleam*. London, 1887.
- Bénard (C.), *L'Esthétique d'Aristote*. Paris, 1887.
- Heidenhain (F.), *Averrois Paraphrasis in librum Poeticæ Aristotelis Jacob Mantino interprete*. Leipzig, 1889.
- Prickard (A. O.), *Aristotle on the Art of Poetry. A Lecture with two Appendices*. London, 1891.

CORRIGENDA ET ADDENDA (October 1895)

[I desire to acknowledge special obligations to my reviewers in *The Saturday Review* March 2nd 1895, *The Classical Review* May 1895, *The Oxford Magazine* June 12th 1895, and the *Berliner Philologische Wochenschrift* September 28th 1895. Many, however, of the points thus raised will require separate and full treatment elsewhere.]

p. 9 ll. 13 to 15, for 'People do, indeed, . . . poets' read 'People do, indeed, add the word "maker" to the name of the particular metre used, and speak of "makers" of elegiac, or of epic (that is, hexameter) verse.'

p. 9 l. 16, for 'poets' read "'makers" or poets.'

p. 19 l. 28, for 'for example' read 'to go no farther.'

p. 19 l. 29, for 'cause pain' read 'imply pain.'

p. 22 notes l. 6, for *αἴτια* read *αἴτια*.

p. 23 l. 28, for 'By Thought, that whereby a statement is proved' read 'Thought is required wherever a statement is proved.' Similarly, p. 27 ll. 22 to 25, for 'Thought . . . general maxim' read 'Thought, on the other hand, is found where something is proved to be or not to be, or a general maxim is stated.'

p. 25 l. 31. In *The Classical Review* of June 1895 the Rev. W. Lock (following Vahlen) shows that the traditional translation of *περιπέτεια*, 'Reversal of Fortune,' does not express the sense attached to the word by Aristotle in the *Poetics*. It 'is simply any event in which any agent's intention is over-ruled to produce an effect which is the direct opposite of that intention.' Several interesting illustrations are added of *περιπέτεια* in ancient and modern literature. A satisfactory English equivalent for this technical and special meaning of the word can hardly be found. Perhaps a 'Reversal of the Action' may be accepted as an approximate translation, if we bear in mind Aristotle's own definition in ch. xi. § 1. Another and looser use of the word occurs in xvi. 3, *ἐκ περιπετείας*, which, as Mr. Lock suggests, may merely mean 'accidentally' (cf. its use in Polybius).

p. 29 l. 24, 'a living organism.' I am inclined to agree with Mr. R. P. Hardie (*Mind* vol. iv. No. 15), that ζῷον here (ch. vii. §§ 4-5) and again in ch. xxiii. 1 refers to a painting of a living creature, not to the living organism itself.

p. 29 l. 27, after 'a certain magnitude' place a semicolon, and add 'for beauty consists in magnitude and arrangement.'

p. 33 l. 13, for 'that which . . . without being perceived,' read 'that whose presence or absence is not noticed.'

p. 37 l. 12, 'while he was looking at it.' The Rev. W. Lock has represented to me that *θεωροῦντι* here must mean 'while he was acting as *θεωρός*,' 'serving as a sacred envoy,' for Plutarch tells us that the incident took place *θέας ὄψης*. See Plut. *de sera num. vind.* 8 553 d (quoted by Vahlen on this passage).

p. 41 l. 26, for 'on the simple not the complicated plan' read 'on the complicated not the simple plan.'

p. 50 l. 9 (1454 a 22), perhaps insert <*ἀνδρῖ*> before *ἀνδρείων* (*Saturday Review* March 2nd 1895).

p. 51 l. 6, after 'will' insert 'as has been said,' placing commas at 'will,' and 'said.'

p. 51 l. 7, for 'This rule applies to persons of every class' read 'This rule is relative to each class.'

p. 60 l. 11 (1455 b 21), for *ἀναγνωρίσας* [*τινὰς αὐτὸς*] I prefer Professor Bywater's correction, *ἀναγνωρίσας ὅτι αὐτὸς* (*Oxford Magazine* June 12th 1895).

p. 65 l. 2, for 'figure badly on the stage' read 'contend unsuccessfully.'

p. 72 l. 2 (1457 a 36). For *μεγαλείων* (*μεγαλιωτῶν* codd.) we should doubtless read *Μασσαλιωτῶν* or *Μασιλιωτῶν* with Diels (*Ber. der Berl. Akad.* 1888). Following the Arabic version ('sicut multa de Massaliotis, Hermocairoxanthus qui supplicabatur dominum coelorum') he conjectures 'Ἐρμοκαϊκόξανθος ἐπευξάμενος Διὶ πατρὶ, and discovers in 'Ἐρμοκαϊκόξανθος an allusion to Phocaea (the mother-city of Massalia) which lay between the Hermus and the Caïcus. Cp. Susemihl in *Jahresbericht* (Bursian) lxxvii p. 163 and Wilamowitz *Aristot. u. Athen* II. p. 29.

p. 86 l. 2 (1459 b 22), for *πιθεμένων* Mr. H. Richards offers a good conjecture, *καθιεμένων* (*Class. Rev.* May 1895).

p. 94 n. 2 (on *οὐρήας*). Dr. Verrall has pointed out to me that the passage referred to, in all probability, is not *Iliad* i. 50, but *Iliad* xxiii. 111, 115.

p. 95 l. 17, for 'right or wrong' read 'poetically good or not,' and so in l. 19 for 'in itself good or bad' read 'poetically good or bad.' See *Aristotle's Poetics* C. xxv in the *Light of the Homeric Scholia*, Mitchell Carroll, Baltimore, 1895.

p. 96 n. 3, for 'igitur' read 'agitur.'

p. 97 l. 13, for 'accent' read 'accent or breathing.'

p. 99 l. 30, for 'inconsistencies' read 'contradictory statements.'

p. 101 l. 11, for 'inconsistent' read 'contradictory.'

ARISTOTLE'S POETICS

ANALYSIS OF CONTENTS

I. 'Imitation' (*μιμησις*) the common principle of the Arts of Poetry, Music, Dancing, Painting, and Sculpture. These Arts distinguished according to the Means, the Objects, and the Manner of Imitation. The Means of Imitation are 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 of Poetry.

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

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

The successive steps in the history of Tragedy are enumerated.

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

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

XVII. Practical rules for the Tragic Poet :

(1) To place the scene before his eyes, and to act the parts himself in order to enter into vivid sympathy with the *dramatis personae*.

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

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

XVIII. Further rules for the Tragic Poet :

(1) To be careful about the Complication (*δέσις*) and *Dénouement* (*λύσις*) of the Plot ; especially the *Dénouement*.

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

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

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

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

Thought may be expressed either by the dramatic speeches—composed according to the rules of Rhetoric—or through the dramatic incidents, which speak for themselves.

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

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

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

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

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

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

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

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

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

- A^c = the Parisian manuscript (1741) of the 11th century: generally—but perhaps on insufficient evidence—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. (The quotations in the critical notes are from the literal Latin translation of this version, as given in Margoliouth's *Analecta Orientalia*.)
- Ald. = the Aldine edition of *Rhetores Graeci*, published in 1508.
- Vahlen = Vahlen's text of the *Poetics* Ed. 3.
- Vahlen con. = a conjecture of Vahlen, not admitted by him into the text.
- [] = words with manuscript authority (including A^c), which should be deleted from the text.
- < > = a conjectural supplement to the text.
- * * = a lacuna in the text.
- † = words which are corrupt but have not been satisfactorily restored.

ΑΡΙΣΤΟΤΕΛΟΥΣ
ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ

ΑΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ

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

1447 a 9. ἕκαστον apogr. : ἕκαστοι A^c. **12.** λέγωμεν apogr. : λέγομεν A^c.
17. τῶ ἐν Forchhammer : 'imitatur rebus diversis' Arabs : τῶι γένει A^c.
20. φωνῆς] 'per sonos' Arabs : φύσεως Maggi. **21.** καὶ ἐν apogr. : καὶ A^c : καὶ Ald.

ARISTOTLE'S POETICS

I I propose to treat of Poetry in itself and of its several
1447 a species, 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 each
species consists ; and similarly into whatever else falls
within the same inquiry. Following, then, the order of
nature, let us begin with the principles which come
first.

Epic poetry and Tragedy, Comedy also and dithyrambic 2
poetry, and the greater part of the music of the flute and
of the lyre, are all in their general conception modes of
imitation. They differ, however, from one another in 3
three respects,—the means, the objects, the manner of
imitation being in each case distinct.

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

Thus in the music of the flute and the lyre 'harmony'

25 ἕτεροι τυγχάνουσιν οὔσαι τοιαῦται τὴν δύναμιν, οἷον ἢ τῶν
 συρίγγων, αὐτῷ δὲ τῷ ῥυθμῷ [μιμούνται] χωρὶς ἀρμονίας 5
 ἢ τῶν ὀρχηστῶν, καὶ γὰρ οὔτοι διὰ τῶν σχηματιζομένων
 ῥυθμῶν μιμούνται καὶ ἦθη καὶ πάθη καὶ πράξεις· ἢ δὲ 6
 [ἐποποιία] μόνου τοῖς λόγοις ψιλοῖς ἢ τοῖς μέτροις καὶ τού-
 1447 b τοις εἴτε μιγνύσα μετ' ἀλλήλων εἴθ' ἐνὶ τινι γένει χρωμένη
 τῶν μέτρων, <ἀνώνυμος> τυγχάνει οὔσα μέχρι τοῦ νῦν· 7
 10 οὐδὲν γὰρ ἂν ἔχοιμεν ὀνομάσαι κοινὸν τοὺς Σώφρονος καὶ
 Ξενάρχου μίμους καὶ τοὺς Σωκρατικούς λόγους, οὐδὲ εἴ-
 τις διὰ τριμέτρων ἢ ἐλεγείων ἢ τῶν ἄλλων τινῶν τῶν τοιού-
 των ποιοῖτο τὴν μίμησιν· πλὴν οἱ ἄνθρωποι γε συνάπτουτες
 τῷ μέτρῳ τὸ ποιεῖν ἐλεγειοποιούς, τοὺς δὲ ἐποποιούς ὀνομά-
 15 ζουσιν, οὐχ ὥς κατὰ τὴν μίμησιν ποιητὰς ἀλλὰ κοινῇ κατὰ τὸ
 μέτρον προσαγορεύοντες. καὶ γὰρ ἂν ἰατρικὸν ἢ φυσικόν 8
 τι διὰ τῶν μέτρων ἐκφέρωσιν, οὕτω καλεῖν εἰώθασιν, οὐδὲν
 δὲ κοινόν ἐστιν Ὀμήρῳ καὶ Ἐμπεδοκλεῖ πλὴν τὸ μέτρον, διὸ
 τὸν μὲν ποιητὴν δίκαιον καλεῖν, τὸν δὲ φυσιολόγον μᾶλλον
 20 ἢ ποιητὴν· ὁμοίως δὲ καὶ εἴ τις ἅπαντα τὰ μέτρα μιγνύων 9
 ποιοῖτο τὴν μίμησιν καθάπερ Χαιρήμων ἐποίησε Κένταυ-
 ρον μικτὴν ῥαψοδίαν ἐξ ἀπάντων τῶν μέτρων, καὶ τοῦτον
 ποιητὴν προσαγορευτέον. περὶ μὲν οὖν τούτων διωρίσθω
 τοῦτον τὸν τρόπον· εἰσὶ δὲ τινες αἱ πᾶσι χρώνται τοῖς εἰρη- 10

25. τυγχάνουσιν apogr. : τυγχάνωσιν A^c. τοιαῦται add. apogr. : 'aliae artes similes vi' Arabs.

26. μιμούνται del. Spengel, quod confirmat Arabs.

27. ἢ apogr. : 'ars instrumenti saltationis' Arabs; οἱ A^c : οἱ <πολλοί> Heinsius. 29. ἐποποιία seclus. Ueberweg. ψιλοῖς ἢ τοῖς μέτροις] ἢ τοῖς ψιλοῖς μέτροις coniec. Vahlen.

1447 b 9. ἀνώνυμος add. Bernays, confirmante Arabe 'quae sine nomine est adhuc.' τυγχάνει οὔσα Suckow : τυγχάνουσα codd.

15. κατὰ τὴν apogr. : τὴν κατὰ A^c. 16. φυσικόν Heinsius : 're physica' Arabs. 'Idem praestat Averroes' (Margoliouth) : μουσικόν codd.

22. καὶ τοῦτον apogr. : καὶ A^c : οὐκ ἤδη καὶ Ald., Bekker.

24. αἱ apogr. : οἱ A^c : 'homines qui' Arabs.

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

The art which imitates by means of language alone, 6 and that either in prose or verse—which verse, again, may 1447 b either combine different metres or consist of but one kind—has hitherto been without a name. For there is no 7 common term we could apply to the mimes of Sophron and Xenarchus and to the Socratic dialogues; or, again, to poetic imitations in iambic, elegiac, or any similar metre. People do, indeed, commonly connect the idea of poetry or 'making' with that of verse, and speak of elegiac poets, or of epic (that is, hexameter) poets; implying that it is not imitation that makes them poets, but the metre that entitles them to the common name. Even if 8 a treatise on medicine or natural philosophy be brought out in verse, the name of poet is by custom given to the author; and yet Homer and Empedocles have nothing in common except the metre: the former, therefore, is properly styled poet, the latter, physicist rather than poet.

So too if a writer should, in his poetic imitation, 9 combine every variety of metre, like Chaerephon—whose Centaur is a rhapsody in which all metres are mingled—we must, according to usage, call him simply poet. So much then for these distinctions.

There are, again, certain kinds of poetry which 10 employ all the means above mentioned,—namely, rhythm, melody and metre. Such are dithyrambic and nomic poetry, and also Tragedy and Comedy; but be-

25 μένοις, λέγω δὲ οἶον ῥυθμῶ καὶ μέλει καὶ μέτρῳ, ὥσπερ
ἢ τε τῶν διθυραμβικῶν ποιήσεις καὶ ἢ τῶν νόμων καὶ ἢ
τε τραγωδία καὶ ἢ κωμωδία, διαφέρουσι δὲ ὅτι αἱ μὲν
ἅμα πᾶσιν αἱ δὲ κατὰ μέρος. ταύτας μὲν οὖν λέγω τὰς
διαφορὰς τῶν τεχνῶν, ἐν οἷς ποιοῦνται τὴν μίμησιν.

II ἐπεὶ δὲ μιμοῦνται οἱ μιμούμενοι πράττοντας, ἀνάγκη δε
1448 a τούτους ἢ σπουδαίους ἢ φαύλους εἶναι (τὰ γὰρ ἦθη σχεδὸν
ἀεὶ τούτοις ἀκολουθεῖ μόνοις, κακία γὰρ καὶ ἀρετὴ τὰ ἦθη
διαφέρουσι πάντες), ἦτοι βελτίονας ἢ καθ' ἡμᾶς ἢ χείρονας
5 ἢ καὶ τοιούτους, ὥσπερ οἱ γραφεῖς· Πολύγνωτος μὲν γὰρ
κρείττους, Παύσων δὲ χείρους, Διονύσιος δὲ ὁμοίους εἴκαζεν·
δῆλον δὲ ὅτι καὶ τῶν λεχθεισῶν ἐκάστη μιμήσεων ἔξει 2
ταύτας τὰς διαφορὰς καὶ ἔσται ἕτερα τῷ ἕτερα μιμείσθαι
τοῦτον τὸν τρόπον. καὶ γὰρ ἐν ὀρχήσει καὶ αὐλήσει καὶ 3
10 κιθαρίσει ἔστι γενέσθαι ταύτας τὰς ἀνομοιότητας· καὶ [τὸ]
περὶ τοὺς λόγους δὲ καὶ τὴν ψιλομετρίαν, οἶον Ὀμηρος
μὲν βελτίους, Κλεοφῶν δὲ ὁμοίους, Ἡγήμων δὲ ὁ Θάσιος ὁ
τὰς παρωδίας ποιήσας πρῶτος καὶ Νικοχάρης ὁ τὴν Δηλι-
άδα χείρους· ὁμοίως δὲ καὶ περὶ τοὺς διθυράμβους καὶ περὶ 4
15 τοὺς νόμους· ὥσπερ γὰρ Κύκλωπας Τιμόθεος καὶ Φιλό-
ξενος, μιμήσαιτο ἂν τις· ἐν τῇ αὐτῇ δὲ διαφορᾷ καὶ ἢ
τραγωδία πρὸς τὴν κωμωδίαν διέστηκεν, ἢ μὲν γὰρ χεί-
ρους ἢ δὲ βελτίους μιμείσθαι βούλεται τῶν νῦν.

III ἔτι δὲ τούτων τρίτη διαφορὰ τὸ ὡς ἕκαστα τούτων

26. διθυράμβων apogr. 28. πᾶσαι apogr. οὖν apogr. : οὐ A^c. 29. οἷς
Vettori : αἷς A^c. 1448 a 3. κακία . . . ἀρετῇ apogr. : κακία . . . ἀρετῇ A^c.
8. τῷ apogr. : τὸ A^c. 12. ὁ ante τὰς add. apogr. 13. Δειλιάδα A^c pr.
man. 15. ὥσπερ γὰρ Vahlen ed. 3 adnot. : ὥσπερ γὰς codd. : ὥσπερ
'Αργᾶς Castelvetro : ὡς Ἡέρας Vettori. 16. μιμήσαιτο ἂν τις] fort.
secludendum (Vahlen). τῇ αὐτῇ δὲ Vettori : 'in eadem discrepantia'
Arabs : ταύτη δὲ τῇ M. Casaubon : αὐτῇ δὲ τῇ codd.

tween them the difference is, that in the first two cases these means are all employed at the same time, in the latter, separately.

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

II
1448 a Since the objects of imitation are persons acting, and these persons 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 worse, or as they are. It is the same in painting. Polygnotus depicted men as nobler than they are, Pauson as less noble, Dionysius drew them true to life.

Now it is evident that each of the modes of imitation 2 above mentioned will exhibit these differences, and become a distinct kind in imitating objects that are thus distinct. Such diversities may be found even in dancing, 3 flute-playing, and lyre-playing. So again in prose compositions, and in verse unaccompanied by music. Homer, for example, makes men better than they are; Cleophon as they are; Hegemon the Thasian, the inventor of parodies, and Nicochares, the author of the Deliad, worse than they are. The same thing holds good of dithyramb 4 and nomes; here too one may portray lower types, as Timotheus and Philoxenus represented Cyclopes. The same distinction marks off Tragedy from Comedy; for Comedy aims at representing men as worse, Tragedy as better than in actual life.

III There is still a third difference—the manner in which each of these objects may be imitated. For the means

20 μιμήσαιτο ἄν τις. καὶ γὰρ ἐν τοῖς αὐτοῖς καὶ τὰ αὐτὰ
 μιμῆσθαι ἔστιν ὅτε μὲν ἀπαγγέλλοντα (ἢ ἕτερόν τι γιγνό-
 μενον, ὡσπερ Ὀμηρος ποιεῖ, ἢ ὡς τὸν αὐτὸν καὶ μὴ μετα-
 βάλλοντα), ἢ πάντας ὡς πράττοντας καὶ ἐνεργοῦντας [τοὺς
 μιμουμένους]. ἐν τρισὶ δὴ ταύταις διαφοραῖς ἢ μίμησις 2
 25 ἔστιν, ὡς εἶπομεν κατ' ἀρχάς, ἐν οἷς τε καὶ ἃ καὶ ὄς. ὥστε
 τῇ μὲν ὁ αὐτὸς ἂν εἴη μιμητῆς Ὀμήρῳ Σοφοκλῆς, μιμοῦνται
 γὰρ ἄμφω σπουδαίους, τῇ δὲ Ἀριστοφάνει, πράττοντας γὰρ
 μιμοῦνται καὶ δρῶντας ἄμφω. ὅθεν καὶ δράματα καλεῖ- 3
 σθαι τινες αὐτά φασιν, ὅτι μιμοῦνται δρῶντας. διὸ καὶ
 30 ἀντιποιοῦνται τῆς τε τραγωδίας καὶ τῆς κωμωδίας οἱ Δω-
 ριεῖς (τῆς μὲν γὰρ κωμωδίας οἱ Μεγαρεῖς οἷ τε ἐνταῦθα
 ὡς ἐπὶ τῆς παρ' αὐτοῖς δημοκρατίας γενομένης, καὶ οἱ ἐκ
 Σικελίας, ἐκεῖθεν γὰρ ἦν Ἐπίχαρμος ὁ ποιητῆς <οὐ> πολλῶ
 πρότερος ὢν Χιωνίδου καὶ Μάγνητος, καὶ τῆς τραγωδίας
 35 ἔνιοι τῶν ἐν Πελοποννήσῳ)· ποιοῦμενοι τὰ ὀνόματα σημείον
 αὐτοὶ μὲν γὰρ κώμας τὰς περιοικίδας καλεῖν φασιν, Ἀθη-
 ναίους δὲ δῆμους, ὡς κωμωδοὺς οὐκ ἀπὸ τοῦ κωμάζειν λεχ-
 θέντας ἀλλὰ τῇ κατὰ κώμας πλάνῃ ἀτιμαζομένους ἐκ τοῦ
 1448 b ἄσπεως, καὶ τὸ ποιεῖν αὐτοὶ μὲν δρᾶν, Ἀθηναίους δὲ
 πράττειν προσαγορεύειν. περὶ μὲν οὖν τῶν διαφορῶν 4
 καὶ πόσαι καὶ τινες τῆς μίμησεως εἰρήσθω ταῦτα.

21. ὅτε μὲν . . . γιγνόμενον] fort. leg. <ἢ> ὅτε μὲν ἀπαγγέλλοντα <ὅτε δ'>
 ἕτερόν τι γιγνόμενον Bywater sec. Gumposch. 23. πάντας] fort. seclu-
 dendum (Bywater): πάντα I. Casaubon. τοὺς μιμουμένους seclusi. 25.
 καὶ ἃ add. apogr. 33. οὐ addidi. 36. αὐτοὶ et Ἀθηναίους Spengel:
 οἱ et Ἀθηναῖοι codd. 1448 b 1. καὶ τὸ ποιεῖν . . . προσαγορεύειν
 om. Arabs.

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 imitate by making all his actors live and move before us.

These, then, as we said at the beginning, are the three differences which distinguish artistic imitation,—the means, 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 ³ 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; the poet Epicharmus, who lived not long before Chionides and Magnes, being from their country. Tragedy too is claimed by certain Dorians of the Peloponnese. In each case they appeal to the evidence of language. Villages, they say, are by them called *κῶμαι*, by the Athenians *δῆμοι*: and they assume that the name Comedians is derived not from *κωμάζειν*, 'to revel,' but from the performers wandering about ^{1448 b} the villages (*κῶμαι*), when still excluded from the city. They add also that the Dorian word for 'doing' is *δρᾶν*, and the Athenian, *πράττειν*.

This may suffice as to the number and nature of the ⁴ various modes of imitation.

IV εοίκασι δὲ γεννηῆσαι μὲν ὅλως τὴν ποιητικὴν αἰτίαι δύο
 5 τινὲς καὶ αὐταὶ φυσικαί. τό τε γὰρ μιμείσθαι σύμφυτον 2
 τοῖς ἀνθρώποις ἐκ παίδων ἐστί, καὶ τούτῳ διαφέρουσι
 τῶν ἄλλων ζώων ὅτι μιμητικώτατόν ἐστι καὶ τὰς μαθή-
 σεις ποιεῖται διὰ μιμήσεως τὰς πρώτας, καὶ τὸ χαίρειν
 τοῖς μιμήμασι πάντας. σημείον δὲ τούτου τὸ συμβαῖνον 3
 10 ἐπὶ τῶν ἔργων· ἃ γὰρ αὐτὰ λυπηρῶς ὀρώμεν, τούτων τὰς
 εἰκόνας τὰς μάλιστα ἠκριβωμένας χαίρομεν θεωροῦντες, οἷον
 θηρίων τε μορφὰς τῶν ἀτιμοτάτων καὶ νεκρῶν. αἴτιον δὲ 4
 καὶ τούτου, ὅτι μανθάνειν οὐ μόνον τοῖς φιλοσόφοις ἠδιστον
 ἀλλὰ καὶ τοῖς ἄλλοις ὁμοίως, ἀλλ' ἐπὶ βραχὺ κοινωνου-
 15 σιν αὐτοῦ. διὰ γὰρ τοῦτο χαίρουσι τὰς εἰκόνας ὀρώντες, ὅτι 5
 συμβαίνει θεωροῦντας μανθάνειν καὶ συλλογίζεσθαι τί ἔκα-
 στον, οἷον ὅτι οὗτος ἐκεῖνος, ἐπεὶ ἐὰν μὴ τύχῃ προεωρακῶς,
 οὐχ ἢ μίμημα ποιήσει τὴν ἡδονὴν ἀλλὰ διὰ τὴν ὑπερ-
 γασίαν ἢ τὴν χροιάν ἢ διὰ τοιαύτην τινὰ ἄλλην αἰτίαν.
 20 κατὰ φύσιν δὴ ὄντος ἡμῖν τοῦ μιμείσθαι καὶ τῆς ἁρμονίας 6
 καὶ τοῦ ῥυθμοῦ, τὰ γὰρ μέτρα ὅτι μόρια τῶν ῥυθμῶν
 ἐστί φανερόν, ἐξ ἀρχῆς πεφυκότες καὶ αὐτὰ μάλιστα κατὰ
 μικρὸν προάγοντες ἐγέννησαν τὴν ποίησιν ἐκ τῶν αὐτοσχε-
 7 διασμάτων. διεσπίασθη δὲ κατὰ τὰ οἰκεία ἦθη ἢ ποίησις· 7
 25 οἱ μὲν γὰρ σεμνότεροι τὰς καλὰς ἐμιμοῦντο πράξεις καὶ
 τὰς τῶν τοιοῦτων, οἱ δὲ εὐτελέστεροι τὰς τῶν φαύλων, πρῶ-
 του ψόγους ποιοῦντες, ὥσπερ ἄτεροι ὕμνους καὶ ἐγκώμια.
 τῶν μὲν οὖν πρὸ Ὀμήρου οὐδενὸς ἔχομεν εἰπεῖν τοιοῦτον 8

5. αὐταὶ apogr. : αὐταὶ A^c.13. τούτου apogr. : τούτο A^c.

18.

οὐχ ἢ Hermann : οὐχὶ codd.

20. δὴ conl. Vahlen (Beitr.) : δὲ codd.

22. καὶ αὐτὰ] πρὸς αὐτὰ Ald., Bekker.

27. ἄτεροι Spengel : ἔτεροι

codd.

IV Poetry in general seems to have sprung from two causes, each of them lying deep in our nature. First, the 2 instinct of imitation is implanted in man from childhood, one difference between him and other animals being that he is the most imitative of creatures; and through imitation he acquires his earliest learning. And, indeed, every one feels a natural pleasure in things imitated. There is 3 evidence of this in the effect produced by works of art. Objects which in themselves we view with pain, we delight to contemplate when reproduced with absolute fidelity: such as the forms of the most ignoble beasts and of dead bodies. The cause of this again is, that to learn is a 4 lively 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 5 a likeness is, that in contemplating it they are engaged in learning,—they reason and infer what each object is: ‘this,’ they say, ‘is the man.’ For if you happen not to have seen the original, the pleasure will be due not to the imitation as such, but to the execution, the colouring, or some such other cause.

Imitation, then, is one instinct of our nature. Next, 6 there is the instinct for harmony and rhythm, metre being manifestly a species of rhythm. Persons, therefore, with this natural gift little by little improved upon their early efforts, till their rude improvisations gave birth to Poetry.

Poetry now branched off in two directions, according 7 to the individual character of the writers. The more elevated poets 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

ποίημα, εἰκὸς δὲ εἶναι πολλούς, ἀπὸ δὲ Ὀμήρου ἀρξαμένοις
 30 ἔστιν, οἷον ἐκείνου ὁ Μαργίτης καὶ τὰ τοιαῦτα. ἐν οἷς κα-
 τὰ τὸ ἀρμόττον ἰαμβεῖον ἦλθε μέτρον, διὸ καὶ ἰαμβεῖον κα-
 λεῖται νῦν, ὅτι ἐν τῷ μέτρῳ τούτῳ ἰάμβιζον ἀλλήλους· καὶ 9
 ἐγένοντο τῶν παλαιῶν οἱ μὲν ἠρωικῶν οἱ δὲ ἰάμβων ποιη-
 ταί. ὥσπερ δὲ καὶ τὰ σπουδαῖα μάλιστα ποιητῆς Ὀμηρος
 35 ἦν, μόνος γὰρ οὐχ ὅτι εὖ ἀλλ' [ὅτι] καὶ μιμήσεις δραμα-
 τικὰς ἐποίησεν, οὕτως καὶ τὰ τῆς κωμωδίας σχήματα
 πρῶτος ὑπέδειξεν, οὐ ψόγον ἀλλὰ τὸ γελοῖον δραματο-
 ποιήσας· ὁ γὰρ Μαργίτης ἀνάλογον ἔχει, ὥσπερ Ἴλιὰς
 1449 a καὶ ἡ Ὀδύσσεια πρὸς τὰς τραγωδίας, οὕτω καὶ οὗτος πρὸς
 τὰς κωμωδίας. παραφανείσης δὲ τῆς τραγωδίας καὶ κω- 10
 μωδίας οἱ ἐφ' ἑκατέραν τὴν ποίησιν ὁρμῶντες κατὰ τὴν
 οἰκείαν φύσιν οἱ μὲν ἀντὶ τῶν ἰάμβων κωμωδοποιοὶ ἐγέ-
 5 νοντο, οἱ δὲ ἀντὶ τῶν ἐπῶν τραγωδοδιδάσκαλοι διὰ τὸ
 μείζονα καὶ ἐντιμότερα τὰ σχήματα εἶναι ταῦτα ἐκείνων.
 τὸ μὲν οὖν ἐπισκοπεῖν εἰ ἄρ' ἔχει ἤδη ἡ τραγωδία τοῖς 11
 εἵδεσιν ἰκανῶς ἢ οὐ, αὐτὸ τε καθ' αὐτὸ κρίνεται ἢ [ναί]
 καὶ πρὸς τὰ θέατρα, ἄλλος λόγος. γενομένη <δ'> οὖν ἀπ' 12
 10 ἀρχῆς αὐτοσχεδιαστικῆ, καὶ αὐτὴ καὶ ἡ κωμωδία, καὶ ἡ μὲν
 ἀπὸ τῶν ἐξαρχόντων τὸν διθύραμβον, ἡ δὲ ἀπὸ τῶν τὰ φαλ-
 λικὰ ἅ ἔτι καὶ νῦν ἐν πολλαῖς τῶν πόλεων διαμένει νο-
 μιζόμενα, κατὰ μικρὸν ηὐξήθη προαγόντων ὅσον ἐγίγνετο

35. alterum ὅτι seclus. Bonitz, quod confirm. Arabs. δραματικὰς A^o:
 δραματικῶς apogr. 1449 a 7. εἰ ἄρα ἔχει apogr.: παρέχει A^o: ἄρ' ἔχει
 Vahlen. 8. κρίνεται ἢ ναί. | καὶ A^o: κρίνεται εἶναι καὶ apogr.: κρῖναι καὶ
 Forchhammer: κρίνεται ἢ [ναί.] καὶ Bursian: fort. leg. κρίνεται εἶναι ἢ
 καί. 9. γενομένη οὖν apogr.: γενομένης οὖν A^o: γενομένη δ' οὖν Bekker.
 10. αὐτοσχεδιαστικῆ apogr., Bekker: αὐτοσχεδιαστικῆς A^o. 12. δια-
 μένει apogr.: διαμένειν A^o.

did hymns to the gods and the praises of famous men. A poem of the satirical kind cannot indeed be put down 8 to any author earlier than Homer; though many such writers probably there were. But from Homer onward, instances can be cited,—his *Margites*, for example, and other similar compositions. The iambic metre was here introduced, as best fitted to the subject: hence the measure is still called the iambic or lampooning measure, being that in which the lampoons were written.

Thus the older poets were distinguished as writers 9 either of heroic or of iambic verse. As, in the serious style, Homer is preeminent among poets, standing alone not only in the excellence, but also in the dramatic form of his imitations, so he too first sketched out the main lines of Comedy, by dramatising the ludicrous instead of writing personal satire. His *Margites* bears the same
 1449 a relation to Comedy that the *Iliad* and *Odyssey* do to Tragedy. But when Tragedy and Comedy had once 10 appeared, writers applied themselves to one or other species of poetry, following their native bent. They composed Comedies in place of lampoons, and Tragedies in place of Epic poems, the newer forms of poetry being higher and more highly esteemed than the old.

Whether Tragedy has as yet perfected its proper 11 types or not; and whether it is to be judged in itself, or in relation also to the stage,—this raises another question. Be that as it may, Tragedy—as also Comedy—was at 12 first mere improvisation. The one originated with the leaders of the dithyrambic, 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

φανερὸν αὐτῆς, καὶ πολλὰς μεταβολὰς μεταβαλοῦσα ἢ
 15 τραγωδία ἐπαύσατο, ἐπεὶ ἔσχε τὴν αὐτῆς φύσιν. καὶ τό
 τε τῶν ὑποκριτῶν πλῆθος ἐξ ἑνὸς εἰς δύο πρῶτος Αἰσχύ-
 λος ἤγαγε καὶ τὰ τοῦ χοροῦ ἠλάττωσε καὶ τὸν λόγον
 πρωταγωνιστὴν παρεσκεύασεν, τρεῖς δὲ καὶ σκηνογραφίαν
 Σοφοκλῆς. ἔτι δὲ τὸ μέγεθος ἐκ μικρῶν μύθων καὶ λέ- 14
 20 ξεως γελοίας διὰ τὸ ἐκ σατυρικοῦ μεταβαλεῖν ὄψιν ἀπε-
 σεμνύνθη. τό τε μέτρον ἐκ τετραμέτρου ἰαμβείου ἐγένετο·
 τὸ μὲν γὰρ πρῶτον τετραμέτρῳ ἐχρῶντο διὰ τὸ σατυρικὴν
 καὶ ὀρχηστικωτέραν εἶναι τὴν ποίησιν, λέξεως δὲ γενομένης
 αὐτῆ ἢ φύσεως τὸ οἰκεῖον μέτρον εὔρε, μάλιστα γὰρ λεκτι-
 25 κὸν τῶν μέτρων τὸ ἰαμβεῖόν ἐστιν· σημεῖον δὲ τούτου·
 πλεῖστα γὰρ ἰαμβεῖα λέγομεν ἐν τῇ διαλέκτῳ τῇ πρὸς
 ἀλλήλους, ἐξάμετρα δὲ ὀλιγάκις καὶ ἐκβαίνοντες τῆς λεκ-
 τικῆς ἀρμονίας. ἔτι δὲ ἐπεισοδίῳ πλήθη. καὶ τὰ ἄλλ.
 ὡς ἕκαστα κοσμηθῆναι λέγεται ἔστω ἡμῖν εἰρημένα· 15
 30 πολὺ γὰρ ἂν ἴσως ἔργον εἶη διεξιέναι καθ' ἕκαστον.

V ἢ δὲ κωμῳδία ἐστὶν ὡσπερ εἵπομεν μίμησις φαν-
 λοτέρων μὲν, οὐ μέντοι κατὰ πᾶσαν κακίαν, ἀλλὰ τοῦ
 αἰσχροῦ ἐστὶ τὸ γελοῖον μόριον· τὸ γὰρ γελοῖον ἐστὶν ἀμάρ-
 τημά τι καὶ αἰσχος ἀνώδυνον καὶ οὐ φθαρτικόν, οἶον
 35 εὐθύς τὸ γελοῖον πρόσωπον αἰσχροῦ τι καὶ διεστραμμένον
 ἄνευ ὀδύνης. αἱ μὲν οὖν τῆς τραγωδίας μεταβάσεις καὶ 2
 δι' ὧν ἐγένοντο οὐ λελήθασιν, ἢ δὲ κωμῳδία διὰ τὸ μῆ

19. <ἢ λέξις ἐκ> λέξεως Christ. Omissum vocab. collato Arabe id esse Margoliouth suspic. cuius vice Graeculi ὑψηγορία usurpant. 28. ἄλλα ὡς apogr.: ἄλλως A°: ἄλλα οἷς Hermann. 29. περὶ μὲν οὖν τούτων

τοσαῦτα add. Ald. ante ἔστω. 32. ἀλλὰ <κατὰ τὸ γελοῖον,> τοῦ <δ'> αἰσχροῦ Christ.

that showed itself was in turn developed. Having passed through many changes, it found its natural form, and there it stopped.

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

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; for the Ludicrous is merely a subdivision of the ugly. It may be defined as a defect or ugliness which is not painful or destructive. Thus, for example, the comic mask is ugly and distorted, but does not cause pain.

The successive changes through which Tragedy passed, and the authors of these changes are not unknown. It

1449 b σπουδάξεσθαι ἐξ ἀρχῆς ἔλαθεν· καὶ γὰρ χορὸν κωμῳδῶν
 ὀψέ ποτε ὁ ἄρχων ἔδωκεν, ἀλλ' ἐθελονταὶ ἦσαν. ἤδη δὲ
 σχήματά τινα αὐτῆς ἐχούσης οἱ λεγόμενοι αὐτῆς ποιηταὶ
 μνημονεύονται. τίς δὲ πρόσωπα ἀπέδωκεν ἢ προλόγους 3
 5 ἢ πλήθη ὑποκριτῶν καὶ ὅσα τοιαῦτα, ἠγνόηται. τὸ δὲ
 μύθους ποιεῖν [Ἐπίχαρμος καὶ Φόρμις] τὸ μὲν ἐξ ἀρχῆς
 ἐκ Σικελίας ἦλθε, τῶν δὲ Ἀθήνησιν Κράτης πρῶτος ἤρξεν
 ἀφέμενος τῆς ἰαμβικῆς ἰδέας καθόλου ποιεῖν λόγους καὶ
 μύθους. ἢ μὲν οὖν ἐποποιία τῇ τραγωδίᾳ μέχρι μὲν <τοῦ 4
 10 διὰ λόγου ἐμ>μέτρου μίμησις εἶναι σπουδαίων ἠκολούθη-
 σεν· τῷ δὲ τὸ μέτρον ἀπλοῦν ἔχειν καὶ ἀπαγγελίαν εἶναι,
 ταύτη διαφέρουσιν· ἔτι δὲ τῷ μήκει, ἢ μὲν ὅτι μάλιστα πει-
 ρᾶται ὑπὸ μίαν περίοδον ἠλίου εἶναι ἢ μικρὸν ἐξαλλάττειν, ἢ
 δὲ ἐποποιία ἀόριστος τῷ χρόνῳ, καὶ τούτῳ διαφέρει· καίτοι
 15 τὸ πρῶτον ὁμοίως ἐν ταῖς τραγωδίαις τοῦτο ἐποίουν καὶ ἐν
 τοῖς ἔπεσιν. μέρη δ' ἐστὶ τὰ μὲν ταῦτά, τὰ δὲ ἴδια τῆς 5
 τραγωδίας. διόπερ ὅστις περὶ τραγωδίας οἶδε σπουδαίας
 καὶ φαύλης, οἶδε καὶ περὶ ἐπῶν· ἃ μὲν γὰρ ἐποποιία
 ἔχει, ὑπάρχει τῇ τραγωδίᾳ, ἃ δὲ αὐτῇ, οὐ πάντα ἐν τῇ
 20 ἐποποιίᾳ.

VI περὶ οὖν τῆς ἐν ἑξαμέτροις μιμητικῆς καὶ περὶ
 κωμῳδίας ὕστερον ἐροῦμεν, περὶ δὲ τραγωδίας λέγωμεν
 ἀναλαβόντες αὐτῆς ἐκ τῶν εἰρημένων τὸν γινόμενον ὄρον
 τῆς οὐσίας. ἔστιν οὖν τραγωδία μίμησις πράξεως σπουδαίας 2

1449 b 4. προλόγους A^c: λόγους Hermann.

6. Ἐπίχαρμος καὶ Φόρμις seclus. Susemihl. <ἐκέθεν γὰρ ἦσθη> Ἐπίχαρμος καὶ Φόρμις post ἦλθε Bywater, collato Themistio, Or. xxvii. p. 337 A, recte, ut opinor.

9. μέχρι μόνου μέτρου μεγάλου codd.: μέχρι μὲν τοῦ μέτρω Tyrwhitt: μέχρι μόνου <τοῦ διὰ λόγου ἐμ>μέτρου μεγάλου Ueberweg.

12. διαφέρει Hermann, confirmat Arabs.

19. αὐτῇ A^c: αὐτῇ apogr.: αὐτῇ Reiz.

23. ἀναλαβόντες Bernays: ἀπολαβόντες codd.

1449 b is otherwise with Comedy, which at first was not seriously treated. It was late before the Archon appointed a comic chorus; the performers were till then voluntary. From the time, however, when Comedy began to assume certain fixed forms, comic poets, distinctively so called, are recorded. 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~~ 4
~~imitation in verse of characters of a higher type.~~ They differ, in that Epic poetry admits but one kind of metre, and is narrative in form. They differ, again, in 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, 5 some peculiar to Tragedy. Whoever, therefore, knows what is good or bad Tragedy, knows also about Epic poetry: for all the parts of an Epic poem are found in Tragedy, but what belongs to Tragedy is not all found in the Epic poem.

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

Tragedy, then, is an imitation of an action that is 2)

25 καὶ τελείας μέγεθος ἐχούσης, ἡδυσμένῳ λόγῳ χωρὶς ἐκά-
 στῳ τῶν εἰδῶν ἐν τοῖς μορίοις, δρώντων καὶ οὐ δι' ἀπαγ-
 γελίας, δι' ἐλέου καὶ φόβου περαίνουσα τὴν τῶν τοιούτων
 παθημάτων κάθαρσιν. λέγω δὲ ἡδυσμένον μὲν λόγον τὸν 3
 ἔχοντα ῥυθμὸν καὶ ἁρμονίαν καὶ μέλος, τὸ δὲ χωρὶς τοῖς
 30 εἶδεσι τὸ διὰ μέτρων ἕνα μόνον περαίνεσθαι καὶ πάλιν ἕτερα
 διὰ μέλους. ἐπεὶ δὲ πράττοντες ποιοῦνται τὴν μίμησιν, 4
 πρῶτον μὲν ἐξ ἀνάγκης ἂν εἴη τι μόριον τραγωδίας ὃ
 τῆς ὄψεως κόσμος, εἶτα μελοποιία καὶ λέξις, ἐν τούτοις γὰρ
 ποιοῦνται τὴν μίμησιν. λέγω δὲ λέξιν μὲν αὐτὴν τὴν τῶν
 35 μέτρων σύνθεσιν, μελοποιίαν δὲ ὃ τὴν δύναμιν φανεράν
 ἔχει πᾶσαν. ἐπεὶ δὲ πράξεως ἐστὶ μίμησις, πράττεται δὲ 5
 ὑπὸ τινῶν πραττόντων, οὓς ἀνάγκη ποιούς τινας εἶναι κατὰ
 τε τὸ ἦθος καὶ τὴν διάνοιαν (διὰ γὰρ τούτων καὶ τὰς
 1450 a πράξεις εἶναί φαμεν ποιῆς τινας, πέφυκεν δὲ αἰτίας δύο τῶν
 πράξεων εἶναι, διάνοιαν καὶ ἦθος, καὶ κατὰ ταύτας καὶ
 τυγχάνουσι καὶ ἀποτυγχάνουσι πάντες)· ἔστιν δὲ τῆς μὲν 6
 πράξεως ὁ μῦθος ἢ μίμησις· λέγω γὰρ μῦθον τοῦτον τὴν
 5 σύνθεσιν τῶν πραγμάτων, τὰ δὲ ἦθη, καθ' ὃ ποιούς τινας
 εἶναί φαμεν τοὺς πράττοντας, διάνοιαν δέ, ἐν ὅσοις λέγον-
 τες ἀποδεικνύασιν τι ἢ καὶ ἀποφαίνονται γνώμην. ἀνάγκη 7
 οὖν πάσης τραγωδίας μέρη εἶναι ἔξ, καθ' ἃ ποιῆ τις ἐστὶν
 ἢ τραγωδία· ταῦτα δ' ἐστὶ μῦθος καὶ ἦθη καὶ λέξις καὶ
 10 διάνοια καὶ ὄψις καὶ μελοποιία. οὓς μὲν γὰρ μιμοῦνται,

25. ἐκάστῳ Tyrwhitt: ἐκάστου codd. 28. παθημάτων corr. apogr.:
 μαθημάτων A^c. 29. μέλος] μέτρον Vettori: καὶ μέλος seclus. Tyr-
 whitt. 35. μέτρων] ὀνομάτων Hermann, collato 1450 b 14. 36.
 πᾶσαν] πᾶσιν Maggi. 38. διὰ γὰρ τούτων . . . πάντες in parenthesi
 Thurot. 1450 a 1. πέφυκεν δὲ apogr.: πέφυκεν A^c. αἰτίας Christ:
 αἰτία codd. 3. δὴ Eucken: δὲ codd. 4. τοῦτον] τοῦτο Maggi: seclus.
 Christ. 5. καθὸ A^c: καθ' ἃ apogr. 8. καθοποιία A^c: καθ' ἃ ποιῆ apogr.

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

Now as tragic imitation implies persons acting, it 4 necessarily follows, in the first place, that Scenic equipment will be a part of Tragedy. Next, Song and Diction, for these are the means of imitation. By 'Diction' I mean the mere metrical arrangement of the words: as for 'Song,' it is a term whose full sense is well understood.

Again, Tragedy is the imitation of an action; and an 5 action implies personal agents, who necessarily possess certain qualities both of character and thought. It is 1450 a these that determine the qualities of actions themselves; these—thought and character—are the two natural causes from which actions spring: on these causes, again, all success or failure depends. Hence, the Plot is the imita- 6 tion 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. By Thought, that whereby a statement is proved, or a general truth expressed. Every Tragedy, therefore, must 7 have six parts, which parts determine its quality—namely, Plot, Character, Diction, Thought, Scenery, Song.

δύο μέρη ἐστίν, ὡς δὲ μιμοῦνται, ἔν, ἂ δὲ μιμοῦνται, τρία,
 καὶ παρὰ ταῦτα οὐδέν. τούτοις μὲν οὖν ὀλίγου αὐτῶν 8
 <ἅπαντες> ὡς εἰπεῖν κέχρηται τοῖς εἴδεσιν· καὶ γὰρ
 ὄψεις ἔχει πᾶν καὶ ἦθος καὶ μῦθον καὶ λέξιν καὶ μέλος
 15 καὶ διάνοιαν ὡσαύτως. μέγιστον δὲ τούτων ἐστὶν ἡ τῶν 9
 πραγμάτων σύστασις· ἡ γὰρ τραγωδία μίμησις ἐστὶν
 οὐκ ἀνθρώπων ἀλλὰ πράξεως καὶ βίου καὶ εὐδαιμονίας
 <καὶ κακοδαιμονίας, ἡ δὲ εὐδαιμονία> καὶ ἡ κακοδαιμονία
 ἐν πράξει ἐστὶν καὶ τὸ τέλος πράξις τις ἐστίν, οὐ ποι-
 20 ὄτης· εἰσὶν δὲ κατὰ μὲν τὰ ἦθη ποιοί τινες, κατὰ δὲ τὰς 10
 πράξεις εὐδαίμονες ἢ τοῦναντίον. οὐκ οὖν ὅπως τὰ ἦθη μι-
 μήσονται πράττουσιν, ἀλλὰ τὰ ἦθη συμπαραλαμβάνουσιν
 διὰ τὰς πράξεις· ὥστε τὰ πράγματα καὶ ὁ μῦθος τέλος
 τῆς τραγωδίας, τὸ δὲ τέλος μέγιστον ἀπάντων. ἔτι ἄνευ 11
 25 μὲν πράξεως οὐκ ἂν γένοιτο τραγωδία, ἄνευ δὲ ἠθῶν γέ-
 νοιτ' ἄν. αἱ γὰρ τῶν νέων τῶν πλείστων ἀήθεις τραγωδίαί
 εἰσὶν καὶ ὄλως ποιηταὶ πολλοὶ τοιοῦτοι, οἷον καὶ τῶν γρα-
 φέων Ζεῦξις πρὸς Πολύγνωτον πέπονθεν· ὁ μὲν γὰρ Πο-
 λύγνωτος ἀγαθὸς ἠθογράφος, ἡ δὲ Ζεῦξιδος γραφὴ οὐδὲν
 30 ἔχει ἠθος. ἔτι ἕαν τις ἐφεξῆς θῆ ῥήσεις ἠθικὰς καὶ λέξει 12
 καὶ διανοίᾳ εὖ πεποιημένας, οὐ ποιήσει ὃ ἦν τῆς τραγω-
 δίας ἔργον, ἀλλὰ πολὺ μᾶλλον ἢ καταδεεστέροις τούτοις
 κεκρημένη τραγωδία, ἔχουσα δὲ μῦθον καὶ σύστασιν πραγ-
 μάτων. πρὸς δὲ τούτοις τὰ μέγιστα οἷς ψυχαγωγεῖ ἡ 13
 35 τραγωδία, τοῦ μύθου μέρη ἐστίν, αἵ τε περιπέτειαί καὶ ἀνα-

12. οὐκ ὀλίγοι αὐτῶν ὡς εἰπεῖν codd. : ὀλίγου αὐτῶν <ἅπαντες> ὡς εἰπεῖν
 Bywater : οὐκ ὀλίγοι αὐτῶν <ἀλλὰ πάντες> ὡς εἰπεῖν Bursian. 18.
 <καὶ κακοδαιμονίας . . . > conl. Vahlen. 22. πράττουσιν] πράττοντας
 ποιοῦσιν conl. Vahlen. συμπαραλαμβάνουσιν Spengel : συμπεριλαμβάνουσιν
 Ac. 30. λέξει καὶ διανοίᾳ Vahlen : λέξεις καὶ διανοίας codd. 31.
 οὐ add. apogr. : 'nequaquam' Arabs : fort. οὐδαμῶς Margoliouth.

Two of the parts constitute the means of imitation, one the manner, and three the objects of imitation. And these complete the list. These elements have been employed, 8 we may say, by almost all poets; in fact, every play contains Scenic accessories as well as Character, Plot, Diction, Song, and Thought.

But most important of all is the structure of the 9 incidents. For Tragedy is an imitation, not of men, but of an action and of life,—of happiness and misery; and happiness and misery consist in action, the end of human life being a mode of action, not a quality. Now the 10 characters of men determine their qualities, but it is by their actions that they are happy or the reverse. Dramatic action, therefore, is not with a view to the representation of character: character comes in as subsidiary to the action. Hence the incidents and the plot are the end of a tragedy; and the end is the chief thing of all. Again, without action there cannot be a tragedy; there 11 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, 12 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 13 emotional interest in Tragedy—Reversals of Fortune, and

γνωρίσεις. ἔτι σημείον ὅτι καὶ οἱ ἐγχειροῦντες ποιεῖν πρό- 14
 τερον δύνανται τῇ λέξει καὶ τοῖς ἠθεσιν ἀκριβοῦν ἢ τὰ
 πράγματα συνιστάναι, οἷον καὶ οἱ πῶτοι ποιηταὶ σχεδὸν
 ἅπαντες. ἀρχὴ μὲν οὖν καὶ οἷον ψυχὴ ὁ μῦθος τῆς τρα-
 40 γωδίας, δεύτερον δὲ τὰ ἦθη. παραπλήσιον γάρ ἐστιν καὶ 15
 1450 b ἐπὶ τῆς γραφικῆς· εἰ γάρ τις ἐναλείψειε τοῖς καλλίστοις
 φαρμάκοις χύδην, οὐκ ἂν ὁμοίως εὐφράνειεν καὶ λευκο-
 γραφῆσας εἰκόνα. ἔστιν τε μίμησις πράξεως καὶ διὰ ταύτην
 μάλιστα τῶν πραττόντων. τρίτον δὲ ἡ διάνοια. τοῦτο δέ 16
 5 ἐστὶν τὸ λέγειν δύνασθαι τὰ ἐνόντα καὶ τὰ ἀρμόττοντα,
 ὅπερ ἐπὶ τῶν λόγων τῆς πολιτικῆς καὶ ῥητορικῆς ἔργον
 ἐστίν· οἱ μὲν γὰρ ἀρχαῖοι πολιτικῶς ἐποίουν λέγοντας, οἱ
 δὲ νῦν ῥητορικῶς. ἔστιν δὲ ἦθος μὲν τὸ τοιοῦτον ὃ δηλοῖ τὴν 17
 προαίρεσιν, ὅποιά τις ἐν οἷς οὐκ ἔστι δῆλον ἢ προαι-
 10 ρεῖται ἢ φεύγει· διόπερ οὐκ ἔχουσιν ἦθος τῶν λόγων ἐν
 οἷς μηδ' ὅλως ἐστὶν ὃ τι προαιρεῖται ἢ φεύγει ὁ λέγων.
 διάνοια δέ, ἐν οἷς ἀποδεικνύουσί τι ὡς ἐστὶν ἢ ὡς οὐκ ἐστὶν
 ἢ καθόλου τι ἀποφαίνονται. τέταρτον δὲ [τῶν μὲν λόγων] ἢ 18
 λέξις· λέγω δέ, ὡσπερ πρότερον εἴρηται, λέξις εἶναι τὴν
 15 διὰ τῆς ὀνομασίας ἐρμηνείαν, ὃ καὶ ἐπὶ τῶν ἐμμέτρων καὶ
 ἐπὶ τῶν λόγων ἔχει τὴν αὐτὴν δύναμιν. τῶν δὲ λοιπῶν 19
 [πέντε] ἢ μελοποιία μέγιστον τῶν ἡδυσμάτων, ἢ δὲ ὄψις
 ψυχαγωγικὸν μὲν, ἀτεχνότατον δὲ καὶ ἥκιστα οἰκεῖον τῆς
 ποιητικῆς· <ἴσ>ως γὰρ τῆς τραγωδίας δύναμις καὶ ἄνευ

38. συνιστάναι Thurot: συνίστασθαι codd. 40. παραπλήσιον . . . εἰκόνα
 supra collocavit post πραγμάτων v. 34 Castelvetro. 1450 b 3. τε
 codd.: γὰρ Hermann. 9. ὅποια τις Bekker, omisso ἐν οἷς οὐκ
 ἐστι . . . φεύγει. Sic Margoliouth collato Arabe. 11. ὃ τι apogr.: ὃ
 τις A^c. 13. τῶν μὲν λόγων seclusi. 17. πέντε A^c: seclus. Spengel:
 πέμπτου apogr. 19. ἴσως Meiser: ὡς A^c: ἢ apogr.

Recognition scenes—are parts of the plot. A further 14 proof is, that novices in the art are able to elaborate their diction and ethical portraiture, before they can frame the incidents. It is the same with almost all early poets.

The Plot, then, is the first principle, and, as it were, the soul of the tragedy: Character holds the second place. A similar fact is seen in painting. The most beautiful 15
1450 b 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 the Thought,—that is, the faculty of 16 saying what is possible and pertinent in given circumstances. In the case of the dramatic dialogue, this is the function of the political or the rhetorical art: for the older poets make their characters speak the language of civic life; the poets of our time, the language of the rhetoricians. Character is that which reveals moral 17
purpose: it shows what kind of things, in cases of doubt, a man chooses or avoids. A dialogue, therefore, which in no way indicates what the speaker chooses or avoids, is not expressive of character. Thought, on the other hand, is that whereby we prove that something is or is not, or state a general maxim.

Fourth comes the Diction; by which I mean, as has 18 been already said, the expression of our meaning in words; and its essence is the same both in verse and prose.

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

The Scenery has, indeed, an emotional attraction of its

20 ἀγῶνος καὶ ὑποκριτῶν ἔστιν, ἔτι δὲ κυριωτέρα περὶ τὴν
ἀπεργασίαν τῶν ὄψεων ἢ τοῦ σκευοποιοῦ τέχνη τῆς τῶν
ποιητῶν ἔστιν.

VII διωρισμένων δὲ τούτων, λέγωμεν μετὰ ταῦτα ποίαν
τινὰ δεῖ τὴν σύστασιν εἶναι τῶν πραγμάτων, ἐπειδὴ τοῦτο
25 καὶ πρῶτον καὶ μέγιστον τῆς τραγωδίας ἔστιν. κεῖται δὴ 2
ἡμῖν τὴν τραγωδίαν τελείας καὶ ὅλης πράξεως εἶναι μί-
μησιν ἐχούσης τι μέγεθος· ἔστιν γὰρ ὅλον καὶ μηδὲν ἔχον
μέγεθος. ὅλον δὲ ἔστιν τὸ ἔχον ἀρχὴν καὶ μέσον καὶ τε- 3
λευτήν. ἀρχὴ δὲ ἔστιν ὃ αὐτὸ μὲν μὴ ἐξ ἀνάγκης μετ'
30 ἄλλο ἔστιν, μετ' ἐκείνο δ' ἕτερον πέφυκεν εἶναι ἢ γίνεσθαι,
τελευτὴ δὲ τούναντίον ὃ αὐτὸ μετ' ἄλλο πέφυκεν εἶναι ἢ
ἐξ ἀνάγκης ἢ ὡς ἐπὶ τὸ πολὺ, μετὰ δὲ τοῦτο ἄλλο οὐδέν,
μέσον δὲ ὃ καὶ αὐτὸ μετ' ἄλλο καὶ μετ' ἐκείνο ἕτερον.
δεῖ ἄρα τοὺς συνεστῶτας εἶναι μύθους μὴθ' ὀπόθεν ἔτυχεν
35 ἄρχεσθαι μὴθ' ὅπου ἔτυχε τελευτᾶν, ἀλλὰ κεχρησθαι ταῖς
εἰρημέναις ἰδέαις. ἔτι δ' ἐπεὶ τὸ καλὸν καὶ ζῶον καὶ ἅπαν 4
πρᾶγμα ὃ συνέστηκεν ἐκ τινῶν οὐ μόνον ταῦτα τεταγμένα
δεῖ ἔχειν ἀλλὰ καὶ μέγεθος ὑπάρχειν μὴ τὸ τυχόν· τὸ
γὰρ καλὸν ἐν μεγέθει καὶ τάξει ἔστιν, διὸ οὔτε πάμμικρον
40 ἄν τι γένοιτο καλὸν ζῶον, συγχεῖται γὰρ ἢ θεωρία ἐγγὺς
τοῦ ἀναισθήτου χρόνου γινομένη, οὔτε παμμέγεθες, οὐ γὰρ
1451 a ἅμα ἢ θεωρία γίνεται ἀλλ' οἴχεται τοῖς θεωροῦσι τὸ ἐν

25. δὴ Bywater: δ' A^c.

29. μὴ ἐξ ἀνάγκης codd.: ἐξ ἀνάγκης μὴ Pazzi.

41. χρόνου seclus. Bonitz.

own, but, of all the parts, it is the least artistic, and connected least with poetic theory. For the power of Tragedy, we may be sure, is felt even apart from representation and actors. Besides, the production of scenic effects depends more on the art of the stage manager 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 also the most important part of Tragedy.

Now, according to our definition, Tragedy is an 2 imitation of an action, that is complete, and whole, and of a certain magnitude; for there may be a whole that is wanting in magnitude. A whole is that which has 3 beginning, middle, and 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 in the regular course of events, 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 the type here described.

Again, if an object be beautiful—either a living 4 organism or a whole composed of parts—it must not only have its parts in orderly arrangement, it must also be of a certain magnitude. Hence no exceedingly small animal can be beautiful; for the view of it is confused, the object being seen in an almost imperceptible moment of time. Nor, again, can an animal of vast size be beautiful; for as the eye cannot take it all in at once,

καὶ τὸ ὅλον ἐκ τῆς θεωρίας, οἷον εἰ μυρίων σταδίων εἴη
 ζῶον· ὥστε δεῖ καθάπερ ἐπὶ τῶν σωμάτων καὶ ἐπὶ τῶν 5
 ζῶων ἔχειν μὲν μέγεθος, τοῦτο δὲ εὐσύνοπτον εἶναι, οὕτω
 5 καὶ ἐπὶ τῶν μύθων ἔχειν μὲν μήκος, τοῦτο δὲ εὐμνημόνευ-
 τον εἶναι· τοῦ μήκους ὄρος <ὁ> μὲν πρὸς τοὺς ἀγῶνας 6
 καὶ τὴν αἴσθησιν οὐ τῆς τέχνης ἐστίν· εἰ γὰρ ἔδει ἑκατὸν
 τραγωδίας ἀγωνίζεσθαι, πρὸς κλεψύδρας ἂν ἠγωνίζοντο,
 ὥσπερ ποτὲ καὶ ἄλλοτε εἰώθασιν. ὁ δὲ κατ' αὐτὴν τὴν 7
 10 φύσιν τοῦ πράγματος ὄρος, αἰεὶ μὲν ὁ μείζων μέχρι τοῦ
 σύνδηλος εἶναι καλλίων ἐστὶ κατὰ τὸ μέγεθος, ὡς δὲ
 ἀπλῶς διορίσαντας εἰπεῖν, ἐν ὅσῳ μεγέθει κατὰ τὸ εἰκὸς
 ἢ τὸ ἀναγκαῖον ἐφεξῆς γιγνομένων συμβαίνει εἰς εὐτυχίαν
 ἐκ δυστυχίας ἢ ἐξ εὐτυχίας εἰς δυστυχίαν μεταβάλλειν,
 VIII ἱκανὸς ὄρος ἐστὶν τοῦ μεγέθους· μῦθος δ' ἐστὶν εἰς
 οὐχ ὥσπερ τινὲς οἴονται ἔαν περὶ ἓνα ἢ· πολλὰ γὰρ
 καὶ ἄπειρα τῶ ἐνὶ συμβαίνει, ἐξ ὧν [ἐνίων] οὐδέν ἐστιν
 ἓν· οὕτως δὲ καὶ πράξεις ἑνὸς πολλαί εἰσιν, ἐξ ὧν
 μία οὐδεμία γίνεται πράξις. διὸ πάντες εἰκόασιν ἄμαρ- 2
 20 τάνειν ὅσοι τῶν ποιητῶν Ἑρακλῆίδα Θησηίδα καὶ τὰ
 τοιαῦτα ποιήματα πεποιήκασιν· οἴονται γάρ, ἐπεὶ εἰς ἦν
 ὁ Ἑρακλῆς, ἓνα καὶ τὸν μῦθον εἶναι προσήκειν. ὁ δ' 3
 "Ομηρος ὥσπερ καὶ τὰ ἄλλα διαφέρει καὶ τοῦτ' εἰκεν
 καλῶς ἰδεῖν ἦτοι διὰ τέχνην ἢ διὰ φύσιν· Ὀδύσειαν γὰρ
 25 ποιῶν οὐκ ἐποίησεν ἅπαντα ὅσα αὐτῷ συνέβη, οἷον πλη-

1451 a 3. σωμάτων] συστημάτων Bywater.

6. ὁ add. Bursian.

8. κλεψύδραν apogr.

9. εἰώθασιν M. Schmidt: 'sicut solemus

dicere etiam aliquo tempore et aliquando' Arabs: φασιν codd.

17. τῶ ἐνὶ apogr.: τῶι γένει A^o (cf. 1447 a§ 17). ἢ ἐνίων seclus. Spengel.

1451 a the unity and sense of the whole is lost for the spectator.

So it would be with a creature a thousand miles long.

As, therefore, in animate bodies and living organisms, a 5 certain magnitude is necessary, and that such as may be easily embraced in one view; so in the plot, a certain length is necessary, and that length one that may be easily embraced by the memory. The limit of length in 6 relation to dramatic competition and sensuous presentment, is no part of artistic theory. For suppose a hundred tragedies had to be played against one another, the performance would be regulated by the hour-glass,—a method, indeed, that is familiar enough otherwise. But 7 the limit as fixed by the nature of the drama itself is this:—the greater the length, the more beautiful will the piece be in respect of such magnitude, provided that the whole be perspicuous. And as a general rule, the proper magnitude is comprised within such limits, that the sequence of events, according to the law of probability or necessity, will admit of a change from bad fortune to good, or from good fortune to bad.

VIII Unity of plot does not, as some persons think, consist in the unity of the hero. For infinitely various are the incidents in one man's life, which cannot be reduced to unity; and so, too, there are many actions of one man out of which we cannot make one action. Hence the 2 error, as it appears, of all poets who have composed a Heracleid, a Theseid, or other poems of the kind. They imagine that as Heracles was one man, the story of Heracles ought also to be a unity. But Homer, as in 3 all else he is of surpassing merit, here too—whether from art or natural genius—seems to have happily dis-

γῆναι μὲν ἐν τῷ Παρνασσῷ, μανῆναι δὲ προσποιήσασθαι
 ἐν τῷ ἀγερμῷ, ὧν οὐδὲν θατέρου γενομένου ἀναγκαῖον ἦν ἢ
 εἰκὸς θάτερον γενέσθαι, ἀλλὰ περὶ μίαν πράξιν οἴαν λέγο-
 μεν τὴν Ὀδύσειαν συνέστησεν, ὁμοίως δὲ καὶ τὴν Ἰλιά-
 30 δα. χρὴ οὖν καθάπερ καὶ ἐν ταῖς ἄλλαις μιμητικαῖς ἢ μία 4
 μίμησις ἐνός ἐστίν οὕτω καὶ τὸν μῦθον, ἐπεὶ πράξεως μί-
 μησίς ἐστι, μιᾶς τε εἶναι καὶ ταύτης ὅλης καὶ τὰ μέρη
 συνεστάναι τῶν πραγμάτων οὕτως, ὥστε μετατιθεμένου
 τινὸς μέρους ἢ ἀφαιρουμένου διαφέρεσθαι καὶ κινεῖσθαι τὸ
 35 ὅλον· ὃ γὰρ προσὸν ἢ μὴ προσὸν μηδὲν ποιεῖ ἐπίδηλον,
 οὐδὲν μόριον τοῦ ὅλου ἐστίν.

IX. φανερόν δὲ ἐκ τῶν εἰρημένων καὶ ὅτι οὐ τὸ τὰ γενό-
 μενα λέγειν, τοῦτο ποιητοῦ ἔργον ἐστίν, ἀλλ' οἷα ἂν γένοιτο
 καὶ τὰ δυνατὰ κατὰ τὸ εἰκὸς ἢ τὸ ἀναγκαῖον. ὁ γὰρ 2
 1451 b ἱστορικὸς καὶ ὁ ποιητὴς οὐ τῷ ἢ ἔμμετρα λέγειν ἢ ἄμετρα
 διαφέρουσιν, εἴη γὰρ ἂν τὰ Ἡροδότου εἰς μέτρα τεθῆναι,
 καὶ οὐδὲν ἦττον ἂν εἴη ἱστορία τις μετὰ μέτρου ἢ ἄνευ μέ-
 τρων, ἀλλὰ τούτῳ διαφέρει, τῷ τὸν μὲν τὰ γενόμενα λέ-
 5 γειν, τὸν δὲ οἷα ἂν γένοιτο. διὸ καὶ φιλοσοφώτερον καὶ 3
 σπουδαιότερον ποίησις ἱστορίας ἐστίν· ἢ μὲν γὰρ ποίησις
 μᾶλλον τὰ καθόλου, ἢ δ' ἱστορία τὰ καθ' ἕκαστον λέγει.
 ἔστιν δὲ καθόλου μὲν, τῷ ποίῳ τὰ ποῖα ἅττα συμβαίνει 4
 λέγειν ἢ πράττειν κατὰ τὸ εἰκὸς ἢ τὸ ἀναγκαῖον, οὐ στο-
 10 χάζεται ἢ ποίησις ὀνόματα ἐπιτιθεμένη, τὸ δὲ καθ' ἕκα-
 στον, τί Ἀλκιβιάδης ἔπραξεν ἢ τί ἔπαθεν. ἐπὶ μὲν οὖν τῆς 5

27. ἦν ἢ ἀπογρ.: ἦν A^c.28. λέγομεν ἀπογρ.: λέγοιμεν A^c: ἂν

λέγοιμεν Vahlen.

32. καὶ ταύτης] ταύτης καὶ Vahlen.

34.

διαφέρεσθαι] διαφθείρεσθαι suspicatur Margoliouth, collato Arabe
 'corrumpatur.'

35. ποιεῖ, ἐπίδηλον ὡς ἀπογρ.

37. οὐ τὸ ἀπογρ.:

οὕτω A^c.1451 b 4. τούτῳ . . . τῷ ἀπογρ.: τοῦτο . . . τῷ A^c:

τοῦτο . . . τὸ Spengel.

10. τὸ ἀπογρ.: τὸν A^c.

cerned the truth. In composing the *Odyssey* he did not bring in all the adventures of *Odysseus*—such as his wound on *Parnassus*, or his feigned madness at the mustering of 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 there-⁴ fore, 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 that which may be present or absent without being perceived, 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. The² 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 and³ a higher thing than history: for poetry tends to express the universal, history the particular. The universal tells⁴ us how a person of given character will on occasion speak or act, according to the law of probability or necessity; and it is this universality at which Poetry aims in giving expressive names to the characters. The particular is

κωμωδίας ἤδη τοῦτο δῆλον γέγονεν· συστήσαντες γὰρ τὸν
 μῦθον διὰ τῶν εἰκότων οὕτω τὰ τυχόντα ὀνόματα ὑποτι-
 θέασιν, καὶ οὐχ ὥσπερ οἱ ἰαμβοποιοὶ περὶ τὸν καθ' ἕκαστον
 15 ποιούσιν. ἐπὶ δὲ τῆς τραγωδίας τῶν γενομένων ὀνομάτων 6
 ἀντέχονται. αἴτιον δ' ὅτι πιθανόν ἐστι τὸ δυνατόν. τὰ μὲν
 οὖν μὴ γενόμενα οὐπω πιστεύομεν εἶναι δυνατά, τὰ δὲ γε-
 νόμενα φανερόν ὅτι δυνατά, οὐ γὰρ ἂν ἐγένετο, εἰ ἦν ἀδύ-
 νατα. οὐ μὴν ἀλλὰ καὶ ἐν ταῖς τραγωδίαις ἐνίαις μὲν ἐν 7
 20 ἢ δύο τῶν γνωρίμων ἐστὶν ὀνομάτων, τὰ δὲ ἄλλα πεποιη-
 μένα, ἐν ἐνίαις δὲ οὐδ' ἓν, οἷον ἐν τῷ Ἀγάθωνος ἄνθει·
 ὁμοίως γὰρ ἐν τούτῳ τά τε πράγματα καὶ τὰ ὀνόματα πε-
 ποίηται, καὶ οὐδὲν ἤττον εὐφραίνει· ὥστ' οὐ πάντως εἶναι 8
 ζητητέον τῶν παραδεδομένων μύθων, περὶ οὓς αἱ τραγωδίαί
 25 εἰσὶν, ἀντέχεσθαι. καὶ γὰρ γελοῖον τοῦτο ζητεῖν, ἐπεὶ καὶ
 τὰ γνώριμα ὀλίγοις γνώριμά ἐστιν ἀλλ' ὅμως εὐφραίνει πάν-
 τας. δῆλον οὖν ἐκ τούτων ὅτι τὸν ποιητὴν μᾶλλον τῶν 9
 μύθων εἶναι δεῖ ποιητὴν ἢ τῶν μέτρων, ὅσω ποιητῆς κατὰ
 τὴν μίμησιν ἐστιν, μιμεῖται δὲ τὰς πράξεις. καὶ ἄρα συμβῆ
 30 γενόμενα ποιεῖν, οὐθὲν ἤττον ποιητῆς ἐστι· τῶν γὰρ γενο-
 μένων ἔνια οὐδὲν κωλύει τοιαῦτα εἶναι οἷα ἂν εἰκὸς γενέσθαι
 καὶ δυνατὰ γενέσθαι, καθ' ὃ ἐκεῖνος αὐτῶν ποιητῆς ἐστιν.

τῶν δὲ ἄλλων μύθων καὶ πράξεων αἱ ἐπεισοδιώδεις 10
 εἰσὶν χεῖρισταί. λέγω δ' ἐπεισοδιώδη μῦθον ἐν ᾧ τὰ ἐπεισ-
 35 ὀδια μετ' ἀλληλα οὐτ' εἰκὸς οὐτ' ἀνάγκη εἶναι. τοιαῦται
 δὲ ποιοῦνται ὑπὸ μὲν τῶν φαύλων ποιητῶν δι' αὐτούς,
 ὑπὸ δὲ τῶν ἀγαθῶν διὰ τοὺς ὑποκριτάς· ἀγωνίσματα γὰρ

13. οὕτω] 'nequaquam' Arabs: fort. legendum οὐ: cf. 1451 a 37.
 ἐπιτιθέασι apogr., Bekker. 14. τὸν A^c: τῶν apogr. 19.

ἐν ἐνίαις apogr., Susemihl. 23. [εἶναι]? Spengel. 32. καὶ <οὐκ

ἄλλως> δυνατὰ Susemihl: καὶ δυνατὰ γενέσθαι seclus. Christ. 33.

ἄλλων Tyrwhitt: ἀπλῶν codd. 37. ὑποκριτάς A^c: κριτάς apogr.

L for example—what Alcibiades did or suffered. In 5
 Comedy this is now apparent: for here the poet first
 constructs the plot on the lines of probability, and then
 assumes any names he pleases;—unlike the lampooners
 who write about a particular individual. But tragedians 6
 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 one 7
 or two names only are well known, the rest being
 fictitious. In others, none are well known,—as in
 Agathon's Flower, where incidents and names alike are
 fictitious, and yet it pleases. We must not, therefore, 8
 at all costs keep to the received legends, which are the
 usual subjects of Tragedy. Indeed, it would be absurd
 to attempt it; for even familiar subjects are familiar only
 to a few, and yet give pleasure to all. It clearly follows 9
 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 if he
 chances to take an historical subject, he is none the less a
 poet; for there is no reason why some real events should
 not have that internal probability or possibility which
 entitles the author to the name of poet.

Of all plots and actions the episodic are the worst. 10
 I call a plot 'episodic' in which the episodes or acts suc-
 ceed 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 for
 competing rivals, they draw out the plot beyond its

ποιούντες καὶ παρὰ τὴν δύναμιν παρατείνοντες μῦθον πολ-
 1452 a λάκεις διαστρέφειν ἀναγκάζονται τὸ ἐφεξῆς. ἐπεὶ δὲ οὐ 11
 μόνον τελείας ἐστὶ πράξεως ἢ μίμησις ἀλλὰ καὶ φοβερῶν
 καὶ ἐλεεινῶν, ταῦτα δὲ γίνεται [καὶ] μάλιστα ὅταν γένηται
 παρὰ τὴν δόξαν, καὶ μᾶλλον <ὅταν> δι' ἄλληλα· τὸ γὰρ 12
 5 θαυμαστὸν οὕτως ἔξει μᾶλλον ἢ εἰ ἀπὸ τοῦ αὐτομάτου καὶ
 τῆς τύχης, ἐπεὶ καὶ τῶν ἀπὸ τύχης ταῦτα θαυμασιώτατα
 δοκεῖ ὅσα ὥσπερ ἐπίτηδες φαίνεται γεγόναι, οἷον ὡς ὁ
 ἀνδριάς ὁ τοῦ Μίττος ἐν Ἀργεὶ ἀπέκτεινεν τὸν αἴτιον τοῦ
 θανάτου τῷ Μίττι, θεωροῦντι ἐμπεσόν· ἔοικε γὰρ τὰ
 10 τοιαῦτα οὐκ εἰκῆ γενέσθαι. ὥστε ἀνάγκη τοὺς τοιοῦτους
 εἶναι καλλίους μύθους.

X εἰσὶ δὲ τῶν μύθων οἱ μὲν ἀπλοῖ οἱ δὲ πεπλεγμένοι,
 καὶ γὰρ αἱ πράξεις ὧν μιμήσεις οἱ μῦθοί εἰσιν ὑπάρχου-
 σιν εὐθὺς οὖσαι τοιαῦται. λέγω δὲ ἀπλήν μὲν πρᾶξιν ἥς 2
 15 γινομένης ὥσπερ ὄρισται συνεχούς καὶ μιᾶς ἄνευ περιπε-
 τείας ἢ ἀναγνωρισμοῦ ἢ μετάβασις γίνεται, πεπλεγμένη
 δ' ἐστὶν ἥς μετὰ ἀναγνωρισμοῦ ἢ περιπετείας ἢ ἀμφοῖν ἢ
 μετάβασις ἐστίν. ταῦτα δὲ δεῖ γίνεσθαι ἐξ αὐτῆς τῆς συ- 3
 στάσεως τοῦ μύθου, ὥστε ἐκ τῶν προγεγενημένων συμβαίνειν
 20 ἢ ἐξ ἀνάγκης ἢ κατὰ τὸ εἰκὸς γίνεσθαι ταῦτα· διαφέρει
 γὰρ πολὺ τὸ γίνεσθαι τάδε διὰ τάδε ἢ μετὰ τάδε.

XI ἔστι δὲ περιπέτεια μὲν ἢ εἰς τὸ ἐναντίον τῶν πρατ-
 τομένων μεταβολή, καθάπερ εἴρηται, καὶ τοῦτο δὲ ὥσπερ
 λέγομεν κατὰ τὸ εἰκὸς ἢ ἀναγκαῖον· ὥσπερ ἐν τῷ Οἰδί-
 25 ποδι ἐλθὼν ὡς εὐφρανῶν τὸν Οἰδίπουν καὶ ἀπαλλάξων τοῦ
 πρὸς τὴν μητέρα φόβου, δηλώσας ὃς ἦν, τοῦναντίον ἐποίησεν·
 38. παρατείνοντες apogr. : παρατείναντες A^c. 1452 a 3. καὶ seclus.
 Susemihl. καὶ μάλιστα καὶ μᾶλλον ὅταν γένηται παρὰ τὴν δόξαν codd. :
 correxit Reiz. 17. δ' ἐστὶν ἥς Susemihl : δὲ λέξις A^c : δὲ ἐστὶν ἐξ ἥς (h. e.
 δὲ Μ' ἐξῆς) Vahlen : δὲ ἐξ ἥς vel δὲ πρᾶξις apogr. : δὲ πρᾶξις ἥς Ueberweg.
 20. ταῦτα] τάναντία Bonitz, fort. recte.

capacity, and are often forced to break the natural continuity.

1452 a But again, Tragedy is an imitation not only of a 11 complete action, but of events terrible and pitiful. Such an effect is best produced when the events come on us by surprise; and the effect is heightened when, at the same time, they follow from one another. The tragic 12 wonder will then be greater than if they happened of themselves or by accident; for even accidents are most striking when they have an air of design. We may instance the statue of Mityls at Argos, which fell upon his murderer while he was looking at it, and killed him. Such events seem not to be due to mere chance. Plots, therefore, constructed on these principles are necessarily the best.

X Plots are either Simple or Complicated; for such too, in their very nature, are the actions of which the plots are an imitation. An action which is one and con- 2 tinuous in the sense above defined, I call Simple, when the turning point is reached without Reversal of Fortune or Recognition: Complicated, when it is reached with Reversal of Fortune, or Recognition, or both. These 3 last should arise from the internal structure of the plot, so that what follows should be the necessary or probable result of the preceding action. It makes all the difference whether one event is the consequence of another, or merely subsequent to it.

XI A Reversal of Fortune is, as we have said, a change by which a train of action produces the opposite of the effect intended; and that, according to our rule of probability or necessity. Thus in the Oedipus, the messenger, hoping to cheer Oedipus, and to free him from his alarms

καὶ ἐν τῷ Λυγκείῳ ὁ μὲν ἀγόμενος ὡς ἀποθανούμενος, ὁ δὲ
 Δαναὸς ἀκολουθῶν ὡς ἀποκτενῶν, τὸν μὲν συνέβη ἐκ τῶν
 πεπραγμένων ἀποθανεῖν, τὸν δὲ σωθῆναι. ἀναγνώρισις 2
 30 δέ, ὡσπερ καὶ τοῦνομα σημαίνει, ἐξ ἀγνοίας εἰς γνῶσιν
 μεταβολὴ ἢ εἰς φιλίαν ἢ εἰς ἔχθραν τῶν πρὸς εὐτυχίαν ἢ
 δυστυχίαν ὠρισμένων· καλλίστη δὲ ἀναγνώρισις, ὅταν ἅμα
 περιπέτεια γίνωνται, οἷον ἔχει ἢ ἐν τῷ Οἰδίποδι. εἰσὶν μὲν 3
 οὖν καὶ ἄλλαι ἀναγνωρίσεις· καὶ γὰρ πρὸς ἄψυχα καὶ τὰ
 35 τυχόντα ἔστιν ὡς <ὄ>περ εἴρηται συμβαίνει, καὶ εἰ πέ-
 πραγέ τις ἢ μὴ πέπραγεν ἔστιν ἀναγνωρίσαι· ἀλλ' ἢ μά-
 λιστα τοῦ μύθου καὶ ἢ μάλιστα τῆς πράξεως ἢ εἰρημένη
 ἐστίν· ἢ γὰρ τοιαύτη ἀναγνώρισις καὶ περιπέτεια ἢ ἔλεον 4
 1452 b ἔξει ἢ φόβον, οἷων πράξεων ἢ τραγῳδία μίμησις ὑπόκειται·
 ἔτι δὲ καὶ τὸ ἀτυχεῖν καὶ τὸ εὐτυχεῖν ἐπὶ τῶν τοιούτων
 συμβήσεται. ἐπεὶ δὴ ἡ ἀναγνώρισις τινῶν ἔστιν ἀναγνώρισις, 5
 αἱ μὲν θατέρου πρὸς τὸν ἕτερον μόνον, ὅταν ἦ δῆλος ἄτερος
 5 τίς ἔστιν, ὅτε δὲ ἀμφοτέρους δεῖ ἀναγνωρίσαι, οἷον ἢ
 μὲν Ἰφιγένεια τῷ Ὀρέστη ἀνεγνωρίσθη ἐκ τῆς πέμψεως
 τῆς ἐπιστολῆς, ἐκείνου δὲ πρὸς τὴν Ἰφιγένειαν ἄλλης ἔδει
 ἀναγνωρίσεως.

δύο μὲν οὖν τοῦ μύθου μέρη περὶ ταῦτ' ἔστί, περιπέτεια 6
 10 καὶ ἀναγνώρισις, τρίτον δὲ πάθος. τούτων δὲ περιπέτεια μὲν
 καὶ ἀναγνώρισις εἴρηται, πάθος δὲ ἔστι πρᾶξις φθαρτικὴ ἢ
 ὀδυνηρά, οἷον οἷ τε ἐν τῷ φανερωῷ θάνατοι καὶ αἱ περιω-
 δυνίαι καὶ τρώσεις καὶ ὅσα τοιαῦτα.

33. Fort. οἷαν Bywater. 35. ἔστιν ὡς <ὄ>περ Spengel: ἔστιν ὡσπερ A^c:
 ἔστιν ὅτε ὡσπερ Ald., Bekker. συμβαίνει apogr. 36. ἢ μὴ apogr.: εἰ μὴ A^c.
 38. καὶ περιπέτεια seclus. Susemihl. καὶ <μάλιστ' ἐὰν καὶ> περιπέτεια ἢ
 ἔλεον conl. Vahlen. 1452 b 1. οἷων apogr.: οἷον A^c. 2. ἔτι δέ] ἐπειδὴ
 Susemihl, pos. commate post ὑπόκειται. 3. ἐπεὶ δὴ ἢ] ἐπεὶ δ' ἢ Bekker.
 4. ἄτερος Bernays: ἕτερος codd. 7. ἐκείνου Bywater: ἐκείνω codd.
 9. περὶ seclus. Maggi: περὶ non videtur legisse Arabs (Margoliouth):
 περὶ ταῦτα Twining. 12. οἷ τε apogr.: ὅτε A^c.

about his mother, reveals his origin, and so produces the opposite effect. Again in the Lynceus, Lynceus is being led out to die, and Danaus goes with him, meaning to slay him; but the outcome of the action is, that Danaus is killed and Lynceus saved.

A Recognition, as the name indicates, is a change 2 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 fortune, as in the Oedipus. There are 3 indeed other forms. Even inanimate things of the most trivial kind may sometimes be objects of recognition. Again, the discovery may be made whether a person has or has not done something. But the form which is most intimately connected with the plot and action is, as we have said, the recognition of persons. This, combined 4 with a reversal of fortune, will produce either pity or 1452 b fear; and actions producing these effects are those which, as we have assumed, Tragedy represents. Moreover, fortune or misfortune will depend upon such incidents. Recognition, then, being between persons, it may happen 5 that one person only is recognised by the other—when the latter is already known—or the recognition may need to be on both sides. Thus Iphigenia is revealed to Orestes by the sending of the letter; but another means is required to make Orestes known to Iphigenia.

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

XII [μέρη δὲ τραγωδίας οἷς μὲν ὡς εἶδεσι δεῖ χρῆσθαι
 15 πρότερον εἶπομεν, κατὰ δὲ τὸ ποσὸν καὶ εἰς ἃ διαιρεῖται
 κεχωρισμένα τάδε ἐστίν, πρόλογος ἐπεισόδιον ἔξοδος χο-
 ρικόν, καὶ τούτου τὸ μὲν πάροδος τὸ δὲ στάσιμον· κοινὰ μὲν
 ἀπάντων ταῦτα, ἴδια δὲ τὰ ἀπὸ τῆς σκηνῆς καὶ κόμμοι.
 ἔστιν δὲ πρόλογος μὲν μέρος ὅλον τραγωδίας τὸ πρὸ χοροῦ 2
 20 παρόδου, ἐπεισόδιον δὲ μέρος ὅλον τραγωδίας τὸ μεταξὺ
 ὄλων χορικῶν μελῶν, ἔξοδος δὲ μέρος ὅλον τραγωδίας
 μεθ' ὃ οὐκ ἔστι χοροῦ μέλος, χορικοῦ δὲ πάροδος μὲν ἢ
 πρώτη λέξις ὅλη χοροῦ, στάσιμον δὲ μέλος χοροῦ τὸ ἄνευ
 ἀναπαύστου καὶ τροχαίου, κόμμος δὲ θρήνος κοινὸς χοροῦ καὶ
 25 <τῶν> ἀπὸ σκηνῆς. μέρη δὲ τραγωδίας οἷς μὲν ὡς εἶδεσι 3
 δεῖ χρῆσθαι πρότερον εἶπαμεν, κατὰ δὲ τὸ ποσὸν καὶ εἰς
 ἃ διαιρεῖται κεχωρισμένα ταῦτ' ἐστίν·]

XIII ὧν δὲ δεῖ στοχάζεσθαι καὶ ἃ δεῖ εὐλαβεῖσθαι συν-
 ιστάντας τοὺς μύθους καὶ πόθεν ἔσται τὸ τῆς τραγωδίας ἔρ-
 30 γον, ἐφεξῆς ἂν εἴη λεκτέον τοῖς νῦν εἰρημένους. ἐπειδὴ οὖν 2
 δεῖ τὴν σύνθεσιν εἶναι τῆς καλλίστης τραγωδίας μὴ ἀπλήν
 ἀλλὰ πεπλεγμένην καὶ ταύτην φοβερῶν καὶ ἐλεινῶν εἶναι
 μιμητικῆν, τοῦτο γὰρ ἴδιον τῆς τοιαύτης μιμήσεως ἐστίν,
 πρῶτον μὲν δῆλον ὅτι οὔτε τοὺς ἐπιεικεῖς ἄνδρας δεῖ μετα-
 35 βάλλοντας φαίνεσθαι ἐξ εὐτυχίας εἰς δυστυχίαν, οὐ γὰρ

14. Totum hoc cap. seclus. Ritter, recte, ut opinor. 23. ὄλη Westphal :
 ὄλου A^c. 25. τῶν add. Christ praeunte Ritter. οἷς μὲν ὡς εἶδεσι
 δεῖ apogr. : οἷς μὲν δεῖ A^c. 28. ὧν apogr. : ὡς A^c. 32. πεπλεγ-
 μένην seclus. Susemihl.

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, Prologos, Episode, Exodos, Choral element; this last being divided into Parodos and Stasimon. These two are sung by the whole Chorus. The songs of the actors on the stage, and the Commoi, are sung by individuals.

The Prologos is that entire part of a tragedy which 2 precedes the Parodos of the Chorus. The Episode is that entire part of a tragedy which is between whole choral songs. The Exodos is that entire part of a tragedy which has no choral song after it. Of the Choral part the Parodos is the first undivided utterance of the Chorus: the Stasimon is a choral ode without anapaests or trochees: the Commos is a joint lamentation of chorus and actors. The parts of Tragedy which must be 3 treated as elements of the whole have been already mentioned. The quantitative parts—the separate parts into which it is divided—are here enumerated.]

XIII As the sequel to what has already been said, we must proceed to consider what the poet should aim at, and what he should avoid, in constructing his plots; and by what means Tragedy may best fulfil its function.

A perfect tragedy should, as we have seen, be arranged 2 on the simple, not the complicated, 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 perfectly good man brought from prosperity to adversity: for this moves

φοβερὸν οὐδὲ ἐλεεινὸν τοῦτο ἀλλὰ μιαρὸν ἐστίν· οὔτε τοὺς
μοχθηροὺς ἐξ ἀτυχίας εἰς εὐτυχίαν, ἀτραγωδίατον γὰρ
τοῦτ' ἐστὶ πάντων· οὐδὲν γὰρ ἔχει ὦν δεῖ, οὔτε γὰρ φιλάν-
1453 a θρωπονοῦτε ἐλεεινὸν οὔτε φοβερὸν ἐστίν· οὐδ' αὐτὸν σφόδρα
πονηρὸν ἐξ εὐτυχίας εἰς δυστυχίαν μεταπίπτειν· τὸ μὲν γὰρ
φιλάνθρωπον ἔχει ἂν ἢ τοιαύτη σύστασις ἀλλ' οὔτε ἔλεον
οὔτε φόβον, ὁ μὲν γὰρ περὶ τὸν ἀνάξιόν ἐστιν δυστυχοῦντα,
5 ὁ δὲ περὶ τὸν ὅμοιον, ἔλεος μὲν περὶ τὸν ἀνάξιον, φόβος δὲ
περὶ τὸν ὅμοιον, ὥστε οὔτε ἐλεεινὸν οὔτε φοβερὸν ἔσται τὸ
συμβαῖνον. ὁ μεταξὺ ἄρα τούτων λοιπός. ἔστι δὲ τοιοῦτος 3
ὁ μῆτε ἀρετῇ διαφέρων καὶ δικαιοσύνη, μῆτε διὰ κακίαν
καὶ μοχθηρίαν μεταβάλλων εἰς τὴν δυστυχίαν ἀλλὰ δι'
10 ἁμαρτίαν τινά, τῶν ἐν μεγάλῃ δόξῃ ὄντων καὶ εὐτυχία,
οἷον Οἰδίπους καὶ Θυέστης καὶ οἱ ἐκ τῶν τοιούτων γενῶν
ἐπιφανεῖς ἄνδρες. ἀνάγκη ἄρα τὸν καλῶς ἔχοντα μῦθον 4
ἀπλοῦν εἶναι μᾶλλον ἢ διπλοῦν, ὥσπερ τινές φασι, καὶ με-
ταβάλλειν οὐκ εἰς εὐτυχίαν ἐκ δυστυχίας ἀλλὰ τούναντίον
15 ἐξ εὐτυχίας εἰς δυστυχίαν, μὴ διὰ μοχθηρίαν ἀλλὰ δι'
ἁμαρτίαν μεγάλην ἢ οἷου εἶρηται ἢ βελτίονος μᾶλλον ἢ
χείρονος. σημεῖον δὲ καὶ τὸ γιγνόμενον· πρῶτον μὲν γὰρ 5
οἱ ποιηταὶ τοὺς τυχόντας μύθους ἀπηρίθμουν, νῦν δὲ περὶ
ὀλίγας οἰκίας αἱ [κάλλισται] τραγωδίαὶ συντίθενται, οἷον
20 περὶ Ἀλκμαίωνα καὶ Οἰδίπου καὶ Ὀρέστην καὶ Μελέα-
γρον καὶ Θυέστην καὶ Τήλεφον καὶ ὅσοις ἄλλοις συμβέβηκεν
ἢ παθεῖν δεινὰ ἢ ποιῆσαι. ἢ μὲν οὖν κατὰ τὴν τέχνην
καλλίστη τραγωδία ἐκ ταύτης τῆς συστάσεως ἐστὶ. διὸ καὶ 6

1453 a 1. αὐτὸν ἀπογρ. : αὐτὸ δὲ Α^c. 5. ἔλεος μὲν . . . τὸν ὅμοιον seclus.
Ritter, quod non confirm. Arabs (Margoliouth). 19. κάλλισται seclus.
Christ : Arabs non vertit (Margoliouth).

neither pity nor fear; it simply 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, ^{1453 a} 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 ³ 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 personage like Oedipus, Thyestes, or other illustrious men of such families.

A well constructed plot should, therefore, be single, ⁴ 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 ⁵ first the poets recounted any legends that came in their way. Now, tragedies are founded on the story of a few houses, —on the fortunes of Alcmaeon, Oedipus, Orestes, Meleager, Thyestes, Telephus, and those others who have done or suffered something terrible. A tragedy, then, to be perfect according to the rules of art should be of this construction. Hence they are in error who censure ⁶

οἱ Εὐριπίδῃ²⁴ ἐγκαλοῦντες τοῦτ' αὐτὸ ἀμαρτάνουσιν, ὅτι τοῦτο
 25 δρᾶ ἐν ταῖς τραγωδίαις καὶ πολλαὶ αὐτοῦ εἰς δυστυχίαν
 τελευτῶσιν. τοῦτο γὰρ ἐστὶν ὡς περ εἶρηται ὀρθόν. σημεῖον
 δὲ μέγιστον· ἐπὶ γὰρ τῶν σκηνῶν καὶ τῶν ἀγώνων τραγι-
 κώταται αἱ τοιαῦται φαίνονται, ἂν κατορθωθῶσιν, καὶ ὁ
 Εὐριπίδης εἰ καὶ τὰ ἄλλα μὴ εὖ οἰκονομεῖ ἀλλὰ τρα-
 30 γικώτατός γε τῶν ποιητῶν φαίνεται. δευτέρα δ' ἢ πρώτη 7
 λεγομένη ὑπὸ τινῶν ἐστὶν [σύστασις] ἢ διπλὴν τε τὴν σύστα-
 σιν ἔχουσα, καθάπερ ἢ Ὀδύσεια, καὶ τελευτῶσα ἕξ ἐναν-
 τίας τοῖς βελτίοσι καὶ χείροσιν. δοκεῖ δὲ εἶναι πρώτη διὰ
 τὴν τῶν θεάτρων ἀσθένειαν· ἀκολουθοῦσι γὰρ οἱ ποιηταὶ
 35 κατ' εὐχὴν ποιοῦντες τοῖς θεαταῖς. ἔστιν δὲ οὐχ αὕτη <ἢ> 8
 ἀπὸ τραγωδίας ἠδονὴ ἀλλὰ μᾶλλον τῆς κωμωδίας οἰκεία·
 ἐκεῖ γὰρ οἱ ἂν ἔχθιστοι ὦσιν ἐν τῷ μῦθῳ, οἷον Ὀρέστης
 καὶ Αἴγισθος, φίλοι γενόμενοι ἐπὶ τελευτῆς ἐξέρχονται
 καὶ ἀποθνήσκουσι οὐδεὶς ὑπ' οὐδενός.

XIV ἔστιν μὲν οὖν τὸ φοβερὸν καὶ ἔλεεινὸν ἐκ τῆς ὄψεως
 1453 b γίνεσθαι, ἔστιν δὲ καὶ ἕξ αὐτῆς τῆς συστάσεως τῶν πραγ-
 μάτων, ὅπερ ἐστὶ πρότερον καὶ ποιητοῦ ἀμείνονος. δεῖ γὰρ
 καὶ ἄνευ τοῦ ὄραν οὕτω συνεστάναι τὸν μῦθον, ὥστε τὸν
 5 ἀκούοντα τὰ πράγματα γινόμενα καὶ φρίττειν καὶ ἐλεεῖν
 ἐκ τῶν συμβαινόντων· ἅπερ ἂν πάθοι τις ἀκούων τὸν τοῦ
 Οἰδίπου μῦθον. τὸ δὲ διὰ τῆς ὄψεως τοῦτο παρασκευά- 2
 ζειν ἀτεχνότερον καὶ χορηγίας δεόμενόν ἐστίν. οἱ δὲ μὴ τὸ
 φοβερὸν διὰ τῆς ὄψεως ἀλλὰ τὸ τερατῶδες μόνον παρα-
 10 σκευάζουσι οὐδὲν τραγωδία κοινωνοῦσιν· οὐ γὰρ πᾶσαν

24. τοῦτ' αὐτὸ Thurot: αὐτοὶ Reiz: τὸ αὐτὸ codd. Vahlen: secludendum
 conl. Margoliouth collato Arabe. 25. <αἱ> πολλαὶ Knebel. 31.

σύστασις seclus. Twining. 34. θεάτρων A^c: θεατῶν apogr. 35.

αἴτη <ἢ> conl. Vahlen. 37. οἱ ἂν Bonitz: ἂν οἱ codd.: κἂν οἱ Spengel.

Euripides just because he follows this principle in his plays, many of which end unhappily. It is, as we have said, the right ending. The best proof is that on the stage and in dramatic competition, such plays, if they are well represented, are most tragic in their effect; and Euripides, faulty as he is in the general management of his subject, yet is felt to be the most tragic of poets.

In the second rank comes the kind of tragedy which 7
some place first. Like the *Odyssey*, it has a double thread of plot, and also an opposite catastrophe for the good and for the bad. It is generally thought to be the best owing to 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 8
the true tragic pleasure. It is proper rather to Comedy, where those who, in the piece, are the deadliest enemies—like Orestes and Aegisthus—go forth reconciled at last, and no one slays or is slain.

XIV
1453^b Fear and pity may be aroused by the spectacle or scenic presentment; 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, any one who is told the incidents will thrill with horror and pity at the turn of events. This is precisely the impression we should receive from listening to the story of the *Oedipus*. But to produce this effect by the mere 2
spectacle is a less artistic method, and dependent on extraneous aids. Those who employ spectacular means to create a sense not of the terrible but of the monstrous, are strangers to the purpose of Tragedy; for we must

δεῖ ζητεῖν ἡδονὴν ἀπὸ τραγωδίας ἀλλὰ τὴν οἰκείαν. ἐπεὶ δὲ 3
 τὴν ἀπὸ ἐλέου καὶ φόβου διὰ μιμήσεως δεῖ ἡδονὴν παρα-
 σκευάζειν τὸν ποιητὴν, φανερὸν ὡς τοῦτο ἐν τοῖς πράγμα-
 σιν ἐμποιητέον. ποῖα οὖν δεινὰ ἢ ποῖα οἰκτρὰ φαίνεται
 15 τῶν συμπιπτόντων, λάβωμεν. ἀνάγκη δὲ ἢ φίλων εἶναι 4
 πρὸς ἀλλήλους τὰς τοιαύτας πράξεις ἢ ἐχθρῶν ἢ μηδε-
 τέρων. ἂν μὲν οὖν ἐχθρὸς ἐχθρόν, οὐδὲν ἐλεεινὸν οὔτε
 ποιῶν οὔτε μέλλον, πλὴν κατ' αὐτὸ τὸ πάθος· οὐδ' ἂν
 μηδετέρως ἔχουτες· ὅταν δ' ἐν ταῖς φιλίαις ἐγγένηται τὰ
 20 πάθη, οἷον εἰ ἀδελφὸς ἀδελφὸν ἢ υἱὸς πατέρα ἢ μήτηρ
 υἱὸν ἢ υἱὸς μητέρα ἀποκτείνει ἢ μέλλει ἢ τι ἄλλο τοιοῦτου
 δρᾶ, ταῦτα ζητητέον. τοὺς μὲν οὖν παρελημμένους μύθους 5
 λύειν οὐκ ἔστιν, λέγω δὲ οἷον τὴν Κλυταιμνήστραν ἀποθα-
 νοῦσαν ὑπὸ τοῦ Ὀρέστου καὶ τὴν Ἐριφύλην ὑπὸ τοῦ Ἀλκμαί-
 25 νου, αὐτὸν δὲ εὐρίσκειν δεῖ καὶ τοῖς παραδεδομένοις χρῆ-
 σθαι καλῶς. τὸ δὲ καλῶς τί λέγομεν, εἴπωμεν σαφέστερον.
 ἔστι μὲν γὰρ οὔτω γίνεσθαι τὴν πρᾶξιν, ὥσπερ οἱ παλαιοὶ 6
 ἐποιοῦν εἰδότας καὶ γινώσκοντας, καθάπερ καὶ Εὐριπίδης
 ἐποίησεν ἀποκτείνουσαν τοὺς παῖδας τὴν Μήδειαν. ἔστιν δὲ
 30 πρᾶξι μὲν, ἀγνοοῦντας δὲ πρᾶξαι τὸ δεινόν, εἴθ' ὕστερον
 ἀναγνωρίσαι τὴν φιλίαν, ὥσπερ ὁ Σοφοκλέους Οἰδίπους·
 τοῦτο μὲν οὖν ἔξω τοῦ δράματος, ἐν δ' αὐτῇ τῇ τραγωδίᾳ

1453 b 15. δὴ Spengel : δὲ codd. 17. ἐχθρόν] ἐχθρόν ἀποκτείνῃ Bekk.
 praeunte Pazzi. ἐλεεινόν] <φοβερόν οὐδ'> ἐλεεινόν Ueberweg. 20. εἰ
 ἀδελφὸς Sylburg : ἢ ἀδελφὸς codd. 22. δρᾶ apogr. : δρᾶν A^c. 26.
 εἴπωμεν apogr. : εἴπομεν A^c.

not demand of Tragedy every kind of pleasure, but only that which is proper to it. And since the pleasure 3 which the poet should afford is that which comes from pity and fear through imitation, it is evident that this quality must be stamped upon the incidents.

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

Actions capable of this effect must happen between 4 persons who are either friends or enemies or indifferent to one another. If an enemy kills an enemy, there is nothing to excite pity either in the act or the intention,—except so far as the suffering in itself is pitiful. So again with indifferent persons. But when the tragic incident occurs between those who are near or dear to 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—here we have the situations which should be sought for by the poet. He may not indeed destroy the framework of the received 5 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 adapt the traditional material. What is meant by skilfully, let us explain more clearly.

The action may be done willingly and with full 6 knowledge on the part of the agents, in the manner of the older poets. It is thus, in fact, 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,

οἶον ὁ Ἄλκμαίων ὁ Ἀστυδάμαντος ἢ ὁ Τηλέγονος ὁ ἐν τῷ
 τραυματίᾳ Ὀδυσσεῖ. ἔτι δὲ τρίτον παρὰ ταῦτα τὸ μέλλον- 7
 35 τα ποιεῖν τι τῶν ἀνηκέστων δι' ἄγνοιαν ἀναγνωρίσαι πρὶν
 ποιῆσαι. καὶ παρὰ ταῦτα οὐκ ἔστιν ἄλλως. ἢ γὰρ πρᾶξαι
 ἀνάγκη ἢ μὴ καὶ εἰδότας ἢ μὴ εἰδότας. τούτων δὲ τὸ μὲν
 γινώσκοντα μελλῆσαι καὶ μὴ πρᾶξαι χεῖριστον· τό τε γὰρ
 μιαρὸν ἔχει, καὶ οὐ τραγικόν· ἀπαθὲς γάρ. διόπερ οὐδεὶς
 1454 a ποιεῖ ὁμοίως, εἰ μὴ ὀλιγάκις, οἶον ἐν Ἀντιγόῃ τὸν Κρέοντα
 ὁ Αἴμων. τὸ δὲ πρᾶξαι δεύτερον. βέλτιον δὲ τὸ ἀγνοοῦντα 8
 μὲν πρᾶξαι, πράξαντα δὲ ἀναγνωρίσαι· τό τε γὰρ μιαρὸν
 οὐ πρόσεστιν καὶ ἡ ἀναγνώρισις ἐκπληκτικόν. κράτιστον δὲ 9
 5 τὸ τελευταῖον, λέγω δὲ οἶον ἐν τῷ Κρεσφόντῃ ἢ Μερόπῃ
 μέλλει τὸν υἱὸν ἀποκτείνειν, ἀποκτείνει δὲ οὐ, ἀλλ' ἀνε-
 γνώρισεν, καὶ ἐν τῇ Ἰφιγενείᾳ ἢ ἀδελφῇ τὸν ἀδελφόν, καὶ
 ἐν τῇ Ἑλλῃ ὁ υἱὸς τὴν μητέρα ἐκδιδόναι μέλλων ἀεγνώ-
 ρισεν. διὰ γὰρ τοῦτο, ὅπερ πάσαι εἴρηται, οὐ περὶ πολλὰ
 10 γένη αἰ τραγωδίαί εἰσίν. ζητοῦντες γὰρ οὐκ ἀπὸ τέχνης
 ἀλλ' ἀπὸ τύχης εὔρον τὸ τοιοῦτον παρασκευάζειν ἐν τοῖς
 μύθοις. ἀναγκάζονται οὖν ἐπὶ ταύτας τὰς οἰκίας ἀπαντᾶν
 ὅσαις τὰ τοιαῦτα συμβέβηκε πάθη.

33. ὁ Ἄλκμαίων ὁ Gryphius: ὁ Ἄλκμαίωνος A^c.
 1454 a 8. Ἑλλῃ] Ἀντιόπη Valckenaer.

34. τὸ Bonitz: τὸν A^c.

the incident is outside the drama proper; but cases occur where it falls within the action of the play: we may cite the Alcmaeon of Astydamas, or Telegonus in the Wounded Odysseus. Again, there is a third case, where 7 some one is just about to do some irreparable deed through ignorance, and makes the discovery before it is done. These are the only possible ways. For the deed must either be done or not done,—and that wittingly or unwittingly. But of all these ways, to be about to act knowing the consequences, and then not to act, is the worst. It is shocking without being tragic, for no 1454 a disaster follows. It is, therefore, never, or very rarely, found in poetry. One instance, however, is in the Antigone, where Haemon intends to kill Creon. The 8 next and better way is that the deed 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. But the absolutely best way is 9 the last mentioned. Thus in the Cresphontes, Merope is in the act of putting her son to death, 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 by tentative discovery to impress the tragic quality upon their plots. They are compelled, therefore, to have recourse to those houses in which tragic disasters have occurred.

περὶ μὲν οὖν τῆς τῶν πραγμάτων συστάσεως καὶ ποι-
15 οὺς τινας εἶναι δεῖ τοὺς μύθους εἶρηται ἱκανῶς.

XV περὶ δὲ τὰ ἦθη τέτταρά ἐστιν ὧν δεῖ στοχάζεσθαι, ἐν
μὲν καὶ πρῶτον ὅπως χρηστὰ ἦ. ἔξει δὲ ἦθος μὲν ἐὰν
ὥσπερ ἐλέχθη ποιῆ φανερόν ὁ λόγος ἢ ἡ πράξις προαι-
ρεσίην. τινα [ἦ], χρηστὸν δὲ ἐὰν χρηστήν. ἔστιν δὲ ἐν
20 ἐκάστῳ γένει· καὶ γὰρ γυνή ἐστιν χρηστή καὶ δούλος,
καίτοι γε ἴσως τούτων τὸ μὲν χεῖρον, τὸ δὲ ὄλως φαύ-
λόν ἐστιν. δεύτερον δὲ τὰ ἀρμόττοντα· ἔστιν γὰρ ἀνδρείον 2
μὲν τι ἦθος, ἀλλ' οὐχ ἀρμόττον γυναικὶ οὕτως ἀνδρείαν
ἢ δεινὴν εἶναι. τρίτον δὲ τὸ ὅμοιον. τοῦτο γὰρ ἕτερον τοῦ 3
25 χρηστὸν τὸ ἦθος καὶ ἀρμόττον ποιῆσαι ὥσπερ εἶρηται.
τέταρτον δὲ τὸ ὀμαλόν. κὰν γὰρ ἀνώμαλός τις ἦ ὁ τὴν 4
μίμησιν παρέχων καὶ τοιοῦτον ἦθος ὑποτιθεῖς, ὅμως ὀμα-
λῶς ἀνώμαλον δεῖ εἶναι. ἔστιν δὲ παράδειγμα πονηρίας μὲν 5
ἦθους μὴ ἀναγκαίου οἶον ὁ Μενέλαος ὁ ἐν τῷ Ὀρέστη, τοῦ
30 δὲ ἀπρεποῦς καὶ μὴ ἀρμόττοντος ὃ τε θρήνος Ὀδυσσέως ἐν
τῇ Σκύλλῃ καὶ ἡ τῆς Μελανίππης ῥήσις, τοῦ δὲ ἀνωμάλου
ἢ ἐν Αὐλίδι Ἰφιγένεια· οὐδὲν γὰρ ἔοικεν ἢ ἰκετεῦσα τῇ
ὑστέρᾳ. χρὴ δὲ καὶ ἐν τοῖς ἦθεσιν ὥσπερ καὶ ἐν τῇ τῶν 6
πραγμάτων συστάσει ἀεὶ ζητεῖν ἢ τὸ ἀναγκαῖον ἢ τὸ εἰκός,
35 ὥστε τὸν τοιοῦτον τὰ τοιαῦτα λέγειν ἢ πράττειν ἢ ἀναγκαῖον
ἢ εἰκός, καὶ τοῦτο μετὰ τοῦτο γίνεσθαι ἢ ἀναγκαῖον ἢ εἰκός.

19. ἦ secludendum, vel <ἦ τις ἀν> ἦ conī. Vahlen: <ἦν>τινα
<δ>·ἢ Bywater: ἢ φυγὴν Düntzer: προαἰρεσίην τινα, φαῦλον μὲν ἐὰν φαῦλη
ἦ, χρηστὸν κ.τ.λ. apogr. 23. τι ἦθος Hermann: τὸ ἦθος codd. οὕτως
conī. Vahlen, cf. Polit. iii. 4. 1277 b 20: * * τωι A^c: τὸ apogr.
25. ὥσπερ εἶρηται fort. secludendum: ἄπερ εἶρηται Hermann: lacunam
ante ὥσπερ statuit Spengel, quem seq. Susemihl. 29. ἀναγκαῖον
apogr., Bywater: ἀναγκαῖον A^c: ἀναγκαῖας Thurot. οἶον seclus. E. Müller,
Sus. ed. 1, Christ. 30. <τοῦ> Ὀδυσσέως Bywater. 31. Exem-
plum τοῦ ἀνομοίου post ῥήσις intercidisse conī. Vettori; cf. Susemihl, Christ.
35 et 36. ἢ ἀναγκαῖον Hermann. 36. <ὡς> καὶ τοῦτο Bywater, fort. recte.

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. ¹ First, and most important, it must be good. Now any speech or action that manifests a certain moral purpose will be expressive of character: the character will be good if the purpose is good. This rule applies to persons of every 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 is absolutely bad. The ² second thing to aim at is propriety. There is a type of manly valour; but for a woman to be valiant in this sense, or terrible, would be inappropriate. Thirdly, ³ character must be true to life: for this is a distinct thing from goodness and propriety, as here described. The fourth point is consistency: for even though the ⁴ original character, who suggested the type, be inconsistent, still he must be consistently inconsistent. As an ⁵ example of character needlessly bad, we have Menelaus in the Orestes: of character incongruous and inappropriate, the lament of Odysseus in the Scylla, and the speech of Melanippe: of inconsistency, the Iphigenia at Aulis,—for the suppliant Iphigenia in no way resembles her later self.

As in the structure of the plot, so too in the por- ⁶ traiture of character, the poet should always aim either at the necessary or the probable. Thus a person of a given character should speak or act in a given way, by the rule either of necessity or of probability; just as this event should follow that by necessary or probable sequence. It is therefore evident that the un- ⁷

φανερὸν οὖν ὅτι καὶ τὰς λύσεις τῶν μύθων ἐξ αὐτοῦ δεῖ τοῦ 7
 1454 b μύθου συμβαίνειν καὶ μὴ ὥσπερ ἐν τῇ Μηδείᾳ ἀπὸ μη-
 χανῆς καὶ ἐν τῇ Ἰλιάδι τὰ περὶ τὸν ἀπόπλουν· ἀλλὰ μη-
 χανῆ χρηστέον ἐπὶ τὰ ἔξω τοῦ δράματος, ἢ ὅσα πρὸ τοῦ
 γέγονεν ἂ οὐχ οἷον τε ἄνθρωπον εἰδέναι, ἢ ὅσα ὕστερον ἂ
 5 δεῖται προαγορεύσεως καὶ ἀγγελίας· ἅπαντα γὰρ ἀποδί-
 δομεν τοῖς θεοῖς ὄραν. ἄλογον δὲ μηδὲν εἶναι ἐν τοῖς πράγ-
 μασιν, εἰ δὲ μὴ, ἔξω τῆς τραγωδίας, οἷον τὸ ἐν τῷ Οἰδίποδι
 τῷ Σοφοκλέους. ἐπεὶ δὲ μίμησίς ἐστιν ἡ τραγωδία βελτι- 8
 ὄνων <ἢ καθ' > ἡμᾶς, δεῖ μιμείσθαι τοὺς ἀγαθοὺς εἰκονογρά-
 10 φους· καὶ γὰρ ἐκείνοι ἀποδιδόντες τὴν ἰδίαν μορφήν ὁμοίους
 ποιοῦντες καλλιῶς γράφουσιν· οὕτω καὶ τὸν ποιητὴν μιμού-
 μενον καὶ ὀργίλους καὶ ῥαθύμους καὶ τᾶλλα τὰ τοιαῦτα
 ἔχοντας ἐπὶ τῶν ἠθῶν, τοιούτους ὄντας ἐπιεικεῖς ποιεῖν·
 [παράδειγμα σκληρότητος] οἷον τὸν Ἀχιλλεῖα Ἀγάθων καὶ
 15 Ὅμηρος. ταῦτα <δὴ > δεῖ διατηρεῖν καὶ πρὸς τούτοις τὰς 9
 παρὰ τὰ ἔξ ἀνάγκης ἀκολουθούσας αἰσθήσεις τῇ ποιητικῇ·
 καὶ γὰρ κατ' αὐτὰς ἔστιν ἀμαρτάνειν πολλάκις, εἴρηται δὲ
 περὶ αὐτῶν ἐν τοῖς ἐκδεδομένοις λόγοις ἰκανῶς.

XVI ἀναγνώρισις δὲ τί μὲν ἐστιν, εἴρηται πρότερον· εἶδη
 20 δὲ ἀναγνωρίσεως, πρώτη μὲν ἡ ἀτεχνοτάτη καὶ ἡ πλείστη
 χρῶνται δι' ἀπορίαν, ἢ διὰ τῶν σημείων. τούτων δὲ τὰ μὲν 2

1454 b 2. ἀπόπλουν apogr. : ἀπλοῦν A^c. 7. τὸ vel τῷ apogr. : τὸ ?
 A^c : τὰ Ald. 9. ἢ καθ' ἡμᾶς Stahr : ἡμᾶς codd. 14. παρά-
 δεῖγμα σκληρότητος seclus. Bywater. 15. δὴ δεῖ Ald., Bekker : δὴ A^c :
 δεῖ apogr. τὰς παρὰ τὰ vel τὰ παρὰ τὰς apogr. : τὰς παρὰ τὰς A^c. 20
 ἢ πλείστη apogr. : ἢ πλείστη A^c. 21. ἢ apogr. : ἢ A^c.

1454 b ravelling of the plot, no less than the complication, must be brought about by the plot itself, and not by Machinery,—as in the *Medea*, or in the *Return of the Greeks in the Iliad*. Machinery should be employed only for events external to the drama,—either such as are previous to it and outside the sphere of human knowledge, or subsequent to it and which need to be foretold and announced; 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 8 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 quick or slow to anger, or with other defects of character, should preserve the type and yet ennoble it. In this way *Achilles* is portrayed by *Agathon* and *Homer*.

These are rules the poet should observe. Nor should 9 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 we have said enough in our published treatises.

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

First, the least artistic form, which, from poverty of wit, is commonly employed—recognition by signs. Of 2 these some are congenital,—such as ‘the spear which the

σύμφυτα, οἶον “λόγχην ἢ φοροῦσι Γηγεεῖς” ἢ ἀστέρας
 οἶους ἐν τῷ Θυέστη Καρκίνος, τὰ δὲ ἐπίκτητα, καὶ τούτων
 τὰ μὲν ἐν τῷ σώματι, οἶον οὐλαί, τὰ δὲ ἐκτός, τὰ περι-
 25 δέραια καὶ οἶον ἐν τῇ Τυροῖ διὰ τῆς σκάφης. ἔστιν δὲ καὶ 3
 τούτοις χρῆσθαι ἢ βέλτιον ἢ χεῖρον, οἶον Ὀδυσσεὺς διὰ
 τῆς οὐλῆς ἄλλως ἀνεγνωρίσθη ὑπὸ τῆς τροφῆς καὶ ἄλλως
 ὑπὸ τῶν συβοτῶν· εἰσὶ γὰρ αἱ μὲν πίστεως ἕνεκα ἀτεχνό-
 30 τεραι, καὶ αἱ τοιαῦται πᾶσαι, αἱ δὲ ἐκ περιπετείας, ὥσ-
 ημέναι ὑπὸ τοῦ ποιητοῦ, διὸ ἀτεχνοί. οἶον Ὀρέστης ἐν τῇ
 Ἰφιγενείᾳ ἀνεγνώρισεν ὅτι Ὀρέστης· ἐκείνη μὲν γὰρ διὰ τῆς
 ἐπιστολῆς, ἐκείνος δὲ αὐτὸς λέγει ἃ βούλεται ὁ ποιητὴς ἀλλ’
 οὐχ ὁ μῦθος· διὸ ἐγγύς τι τῆς εἰρημένης ἀμαρτίας ἐστίν, ἐξῆν
 35 γὰρ ἂν ἔνια καὶ ἐνεγκεῖν. καὶ ἐν τῷ Σοφοκλέους Τηρεῖ ἢ
 τῆς κερκίδος φωνή. ἢ τρίτη διὰ μνήμης τῷ αἰσθέσθαι 5
 1455 a τι ἰδόντα, ὥσπερ ἢ ἐν Κυπρίοις τοῖς Δικαιογένοισι, ἰδὼν γὰρ
 τὴν γραφὴν ἔκλαυσεν, καὶ ἢ ἐν Ἀλκίνοισι ἀπολόγῳ, ἀκούων
 γὰρ τοῦ κιθαριστοῦ καὶ μνησθεὶς ἐδάκρυσεν, ὅθεν ἀνεγνω-
 ρίσθησαν. τετάρτη δὲ ἢ ἐκ συλλογισμοῦ, οἶον ἐν Χοηφόροις, 6
 5 ὅτι ὁμοίως τις ἐλήλυθεν, ὁμοίως δὲ οὐθεὶς ἀλλ’ ἢ ὁ Ὀρέστης,

24. περιδέραια Pazzi et apogr. pauca: περιδέρρα Αῃ: περὶ δέραια Ald.

25. οἶον apogr.: οἶ Αῃ.

26. <ὁ> Ὀδυσσεὺς Bywater.

31. <ὁ> Ὀρέστης Bywater.

34. διὸ ἐγγύς τι Vahlen: διότι ἐγγύς Αῃ.

36. ἢ τρίτη Spengel: ἦτοι τῆ Αῃ: τρίτη ἢ apogr.

1455 a l. τοῖς

apogr.: τῆς Αῃ.

2. ἀπολόγῳ apogr.: ἀπὸ λόγων Αῃ.

4.

Χοηφόροις Vettori: χλοηφόροις Αῃ.

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 3 these admit of more or less skilful treatment. Thus in the recognition of Odysseus by his scar, the discovery is made in one way by the nurse, in another by the herdsmen. This use of tokens for purposes of proof—and, indeed, any formal proof with or without tokens—is an inartistic mode of recognition. A better kind is that which results from the turn of fortune; as in the Bath scene in the *Odyssey*.

Next come the recognitions invented at will by the 4 poet, and on that account wanting in art. For example, Orestes in the *Iphigenia* reveals the fact that he is Orestes. She, indeed, makes herself known by the letter; but he, by speaking himself, and saying what the poet, not what the plot requires. This, therefore, is nearly allied to the fault above mentioned:—for Orestes might as well have brought tokens with him. Another similar instance is the 'voice of the shuttle' in the *Tereus* of Sophocles.

1455 a The third form of recognition is when the sight of 5 some object calls up a train of memory: as in the *Cyprians* of Dicaeogenes, where the hero breaks into tears on seeing a picture; or again in the *Lay of Alcinous*, where Odysseus, hearing the minstrel play the lyre, recalls the past and weeps; and hence the recognition.

The fourth kind is by process of reasoning. Thus in 6 the *Choephoroi*:—'Some one resembling me has come:

οὗτος ἄρα ἐλήλυθεν. καὶ ἡ Πολυεΐδου τοῦ σοφιστοῦ περὶ τῆς
 Ἰφιγενείας· εἰκὸς γὰρ τὸν Ὀρέστην συλλογίσασθαι, ὅτι ἢ τ'
 ἀδελφῇ ἐτύθη καὶ αὐτῷ συμβαίνει θύεσθαι. καὶ ἐν τῷ
 Θεοδέκτου Τυδεΐ, ὅτι ἐλθὼν ὡς εὐρήσων υἱὸν αὐτὸς ἀπόλ-
 10 λυται. καὶ ἡ ἐν τοῖς Φινείδαις, ἰδοῦσαι γὰρ τὸν τόπον συνε-
 λογίσαντο τὴν εἰμαρμένην ὅτι ἐν τούτῳ εἴμαρτο ἀποθανεῖν
 αὐταῖς, καὶ γὰρ ἐξετέθησαν ἐνταῦθα. ἔστιν δέ τις καὶ συν- 7
 θετὴ ἐκ παραλογισμοῦ τοῦ θατέρου, οἷον ἐν τῷ Ὀδυσσεὶ τῷ
 ψευδαγγέλῳ· ὁ μὲν γὰρ τὸ τόξον ἔφη γνώσεσθαι ἢ οὐχ
 15 ἐωράκει, τὸ δέ, ὡς δὴ ἐκείνου ἀναγνωριούντος διὰ τούτου,
 ἐποίησε παραλογισμόν. πασῶν δὲ βελτίστη ἀναγνώρισις ἢ 8
 ἐξ αὐτῶν τῶν πραγμάτων τῆς ἐκπλήξεως γιγνομένης δι' εἰκό-
 των, οἷον [ὁ] ἐν τῷ Σοφοκλέους Οἰδίποδι καὶ τῇ Ἰφιγενείᾳ·
 εἰκὸς γὰρ βούλεσθαι ἐπιθεῖναι γράμματα. αἱ γὰρ τοιαῦται
 20 μόναι ἄνευ τῶν πεπονημένων σημείων καὶ περιδεραιῶν. δεύ-
 τεραι δὲ αἱ ἐκ συλλογισμοῦ.

XVII δεῖ δὲ τοὺς μύθους συνιστάναι καὶ τῇ λέξει συναπερ-
 γάζεσθαι ὅτι μάλιστα πρὸ ὀμμάτων τιθέμενον· οὕτω γὰρ
 ἂν ἐναργέστατα [ὁ] ὀρῶν ὥσπερ παρ' αὐτοῖς γιγνόμενος τοῖς
 25 πραττομένοις εὐρίσκοι τὸ πρέπον καὶ ἥκιστα ἂν λανθάνοι

6. Πολυεΐδου apogr. : Πολυεΐδους A^c. 10. Φινείδαις Reiz : φινείδαις A^c.
 13. τοῦ θατέρου Bursian, praeunte Hermann : τοῦ θεάτρον codd. 14.
 ὁ μὲν apogr. : τὸ μὲν A^c. 15. ὡς δὴ Tyrwhitt : ὡς δι' codd. 16.
 ἐποίησε Ald., Bekker : ποιῆσαι codd. Locus autem prope desperatus est.
 'Multo plura legisse videtur Arabs quam nostri codices praebent' (Mar-
 goliouth). 17. ἐκπλήξεως apogr. : πλήξεως A^c. 18. ὁ seclus. Vahlen.
 20. περιδεραιῶν apogr. (cf. 1454 b 24), Vahlen ed. 3 : δέρεων A^c : δεραιῶν
 Vahlen ed. 2. 22. συναπεργάζεσθαι] ἀπεργάζεσθαι Susemihl. 24.
 ἐναργέστατα apogr. : ἐνεργέστατα A^c. ὁ om. Ald.

no one resembles me but Orestes: therefore Orestes has come.' Again, there is the discovery made by Iphigenia in the play of Polyeidus the Sophist. It was natural for Orestes to reason thus with himself:—'As my sister was sacrificed, so too it is my lot to be sacrificed.' So, again, in the Tydeus of Theodectes:—'I came to find my son, and I must perish myself.' So too in the Phineidae: the women, on seeing the place, inferred their fate:—'Here we are fated to die, for here we were exposed.' Again, there is a recognition combined with a 7 false inference on the part of one of the characters, as in the Odysseus Disguised as a Messenger. A man said he would know the bow,—which, however, he had not seen. This remark led Odysseus to imagine that the other would recognise him through the bow, and so suggested a false inference.

But, of all recognitions, the best is that which arises 8 from the incidents themselves, where the startling effect is produced by probable means. Such is that in the Oedipus of Sophocles, and in the Iphigenia; for it was natural that Iphigenia should wish to send a letter by Orestes. These recognitions stand on their own merits, and do not need the aid of tokens invented for the purpose, or necklaces. Next come the recognitions by process of reasoning.

XVII In constructing the plot and working it out with the help of language, 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.

[τὸ] τὰ ὑπεναυτία. σημεῖον δὲ τούτου ὁ ἐπειτιμᾶτο Καρκίνῳ·
ὁ γὰρ Ἀμφιάραιος ἐξ ἱεροῦ ἀνήει, ὁ μὴ ὀρώντα [τὸν
θεατὴν] ἐλάνθανεν, ἐπὶ δὲ τῆς σκηνῆς ἐξέπεσεν δυσχερα-
νάτων τούτο τῶν θεατῶν. ὅσα δὲ δυνατὸν καὶ τοῖς σχή-
30 μασιν συναπεργαζόμενον. πιθανώτατοι γὰρ ἀπὸ τῆς αὐτῆς 2
φύσεως οἱ ἐν τοῖς πάθεσιν εἰσιν καὶ χειμαίνει ὁ χειμαζόμενος
καὶ χαλεπαίνει ὁ ὀργιζόμενος ἀληθινώτατα. διὸ εὐφυοῦς ἢ
ποιητικὴ ἔστιν ἢ μανικὸν· τούτων γὰρ οἱ μὲν εὐπλαστοὶ οἱ δὲ
ἐκστατικοὶ εἰσιν. τούτους τε τοὺς λόγους καὶ τοὺς πεποιημέ- 3
1455 b νους δεῖ καὶ αὐτὸν ποιοῦντα ἐκτίθεσθαι καθόλου, εἶθ' οὕτως
ἐπεισοδιοῦν καὶ παρατείνειν. λέγω δὲ οὕτως ἂν θεωρεῖσθαι
τὸ καθόλου, οἷον τῆς Ἰφιγενείας· τυθείσης τινὸς κόρης καὶ
ἀφανισθείσης ἀδήλως τοῖς θύσασιν, ἰδρυνθείσης δὲ εἰς ἄλλην
5 χώραν, ἐν ἣ νόμος ἦν τοὺς ξένους θύειν τῇ θεῷ, ταύτην ἔσχε
τὴν ἱερωσύνην· χρόνῳ δὲ ὕστερον τῷ ἀδελφῷ συνέβη ἔλθειν
τῆς ἱερείας (τὸ δὲ ὅτι ἀνεῖλεν ὁ θεὸς διὰ τινα αἰτίαν, ἔξω τοῦ
καθόλου [ἐλθεῖν ἐκεῖ], καὶ ἐφ' ὅ τι δέ, ἔξω τοῦ μύθου), ἐλθὼν
δὲ καὶ ληφθεὶς θύεσθαι μέλλων ἀνεγνώρισεν, εἶθ' ὡς Εὐρι-
10 πίδης εἶθ' ὡς Πολύειδος ἐποίησεν, κατὰ τὸ εἰκὸς εἰπὼν ὅτι

26. τὸ om. apogr.

27. ἀνήει apogr.: ἂν εἰη A^c. ὀρώντα codd.:

ὀρώντ' ἂν Vahlen. τὸν θεατὴν seclusi: τὸν ποιητὴν Dacier, Susemihl.

30. ἀπ' αὐτῆς τῆς Tyrwhitt: quod si recipimus, legend. οἱ ἐν τοῖς πάθεσιν εἰσιν (v. 31)=οἱ ἀπ' αὐτ. τῆς φυσ. ἐν τοῖς κ.τ.λ.

34. ἐκστατικοὶ Vettori: ἐξεταστικοὶ codd. Huius loci ordo turbatur; et sunt quidem plura huiusmodi in hoc capite. τούτους τε τοὺς vel τοὺς τε apogr.: τούτους τε A^c (Vahlen, Christ), sed ne Graece quidem dicitur: τοὺς τε λόγους καὶ τοὺς παρελημμένους coni. Vahlen, haud scio an recte, ut sensus sit, 'even the traditional story, when recast by the poet, should be sketched in its general outline.' Quod si non receperis, καὶ αὐτὸν ποιοῦντα secludendum esse suspicor tanquam gloss. ad τοὺς πεποιημένους.1455 b 2. παρατείνειν Vettori: περιτείνειν A^c. 8. καθόλου] fort. μύθου Vahlen. μύθου] fort. καθόλου Vahlen. Secludendum videtur aut ἐλθεῖν ἐκεῖ (Bekker ed. 3) aut ἔξω τοῦ καθόλου (Düntzer, Susemihl).

The need of such a rule is shown by the fault found in Carcinus. Amphiaraus was on his way from the temple. This fact escaped the observation of one who did not see the situation. On the stage, however, the piece failed, the audience being offended at the oversight.

Again, the poet should work out his play, to the best of his power, with appropriate gestures; for those who feel emotion are most impressive by force of sympathy. One who is agitated storms, one who is angry rages, with the most lifelike 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.

The poet, whether he accepts the traditional subjects, or ^{1455 b} invents new ones, should, in shaping them himself, first sketch the general outline of the play, and then fill in the episodes and amplify in detail. The general plan of the *Iphigenia*, for instance, may be thus seen. A young girl is sacrificed; she disappears mysteriously from the eyes of those who sacrificed her; she is transported to another country, where the custom is to offer up all strangers to the goddess. To this ministry she is appointed. Some time later her brother chances to arrive. The fact that the oracle for some reason ordered him to go there, is outside the general plan of the play. The purpose, again, of his coming is outside the action proper. However, he comes, he is seized, and, when on the point of being sacrificed, reveals who he is. The mode of recognition may be either that of Euripides or of Polyeidus, in whose play he exclaims very naturally:—‘So it was not my sister only, but I too,

οὐκ ἄρα μόνου τὴν ἀδελφὴν ἀλλὰ καὶ αὐτὸν ἔδει τυθῆναι,
καὶ ἐντεῦθεν ἢ σωτηρία. μετὰ ταῦτα δὲ ἤδη ὑποθέντα τὰ 4
ὀνόματα ἐπεισοδιοῦν, ὅπως δὲ ἔσται οἰκεία τὰ ἐπεισόδια,
οἶον ἐν τῷ Ὀρέστη ἢ μανία δι' ἧς ἐλήφθη καὶ ἢ σω-
15 τηρία διὰ τῆς καθάρσεως. ἐν μὲν οὖν τοῖς δράμασιν τὰ 5
ἐπεισόδια σύντομα, ἢ δ' ἐποποιία τούτοις μηκύνεται. τῆς
γὰρ Ὀδυσσεΐας μικρὸς ὁ λόγος ἐστίν· ἀποδημοῦντός τινος
ἔτη πολλὰ καὶ παραφυλαττομένου ὑπὸ τοῦ Ποσειδῶνος καὶ
μόνου ὄντος, ἔτι δὲ τῶν οἴκοι οὕτως ἐχόντων ὥστε τὰ χρή-
20 ματα ὑπὸ μνηστήρων ἀναλίσκεσθαι καὶ τὸν υἱὸν ἐπιβου-
λεύεσθαι, αὐτὸς δὲ ἀφικνεῖται χειμασθεὶς καὶ ἀναγνωρίσας
[τινὰς αὐτὸς] ἐπιθέμενος αὐτὸς μὲν ἐσώθη τοὺς δ' ἐχθροὺς
διέφθειρε. τὸ μὲν οὖν ἴδιον τοῦτο, τὰ δ' ἄλλα ἐπεισόδια.

XVIII ἔστι δὲ πάσης τραγωδίας τὸ μὲν δέσις τὸ δὲ λύσις,
25 τὰ μὲν ἐξῶθεν καὶ ἔνια τῶν ἔσωθεν πολλάκις ἢ δέσις, τὸ
δὲ λοιπὸν ἢ λύσις. λέγω δὲ δέσιν μὲν εἶναι τὴν ἀπ' ἀρ-
χῆς μέχρι τούτου τοῦ μέρους ὃ ἔσχατόν ἐστιν ἐξ οὗ μεταβαί-
νει εἰς εὐτυχίαν * *, λύσιν δὲ τὴν ἀπὸ τῆς ἀρχῆς τῆς μετα-
βάσεως μέχρι τέλους· ὥσπερ ἐν τῷ Λυγκεῖ τῷ Θεοδέκτου
30 δέσις μὲν τά τε προπεπραγμένα καὶ ἢ τοῦ παιδίου λήψις
καὶ πάλιν † ἢ αὐτῶν δὴ † <λύσις δ' ἢ> ἀπὸ τῆς αἰτιάσεως

15. δράμασιν (vel ἄσμασι) apogr.: ἄρμασιν A^c. 17. μικρὸς
apogr.: μακρὸς A^c: 'sermo non est longus' Arabs, h. e. οὐ
μακρὸς (Margoliouth). 19. ἔτι apogr.: ἐπεὶ A^c. 21. δὴ conī.
Vahlen: δὲ codd. 22. τινὰς αὐτὸς seclusi: αὐτὸς seclus. Spengel.
25. πολλάκις post ἐξῶθεν collocavit Ueberweg. 28. <ἐκ δυστυχίας
συμβαίνει ἢ ἐξ εὐτυχίας εἰς δυστυχίαν> addenda esse conī. Vahlen. 31.
ἢ αὐτῶν δὴ <ἀπαγωγή, λύσις δ' ἢ> conī. Vahlen, δὴλωσις pro ἀπαγωγή
conī. Christ: 'et raptus infantis, et ea quae patefecit, solutio autem
est quod fiebat etc.' Arabs. De ἢ αὐτῶν δὴ equidem valde dubito.

who was doomed to be sacrificed'; and by that remark he is saved.

After this, the names being once assumed, it remains 4 to fill in the episodes. We must see that they are relevant to the action. In the case of Orestes, for example, there is the madness which led to his capture, and his deliverance by means of the purificatory rite. In a drama, the episodes are short, but it is these that 5 give extension to the Epic poem. Thus the story of the Odyssey can be stated briefly. A certain man is absent from home for many years; he is jealously watched by Poseidon, and left desolate. Meanwhile his home is in a wretched plight—suitors are wasting his substance and plotting against his son. At length, tempest-tost, he arrives and reveals who he is; he attacks his enemies, destroys them and is preserved himself. This is the essence of the plot; the rest is episode.

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

τοῦ θανάτου μέχρι τοῦ τέλους. τραγωδίας δὲ εἶδη εἰσὶ τέσ- 2
 σαρα, [τοσαῦτα γὰρ καὶ τὰ μέρη ἐλέχθη,] ἢ μὲν πεπλεγ-
 μένη, ἥς τὸ ὄλον ἐστὶν περιπέτεια καὶ ἀναγνώρισις, <ἢ δὲ
 ἀπλῆ> ἢ δὲ παθητικὴ, οἷον οἱ τε Αἴαντες καὶ οἱ Ἰξίονες,
 1456 a ἢ δὲ ἠθικὴ, οἷον αἱ Φθιώτιδες καὶ ὁ Πηλεὺς. † τὸ δὲ τέταρ-
 τον ὄης † οἷον αἱ τε Φορκίδες καὶ Προμηθεὺς καὶ ὅσα ἐν
 ἄδου. μάλιστα μὲν οὖν ἅπαντα δεῖ πειρᾶσθαι ἔχειν, εἰ 3
 δὲ μὴ, τὰ μέγιστα καὶ πλείστα, ἄλλως τε καὶ ὡς νῦν
 5 συκοφαντοῦσιν τοὺς ποιητάς· γεγυότων γὰρ καθ' ἕκαστον
 μέρος ἀγαθῶν ποιητῶν, ἐκάστου τοῦ ἰδίου ἀγαθοῦ ἀξιούσι
 τὸν ἕνα ὑπερβάλλειν. δίκαιον δὲ καὶ τραγωδίαν ἄλλην
 καὶ τὴν αὐτὴν λέγειν οὐδεν <ὶ> ἴσως <ὡς> τῷ μύθῳ τοῦτο
 δέ, ὧν ἡ αὐτὴ πλοκὴ καὶ λύσις. πολλοὶ δὲ πλέξαντες εὐ
 10 λούσι κακῶς· δεῖ δὲ ἄμφω αἰεὶ κρατεῖσθαι. χρὴ δὲ ὅπερ 4
 εἶρηται πολλάκις μεμνησθαι καὶ μὴ ποιεῖν ἐποποιικὸν σύ-
 στημα τραγωδίας. ἐποποιικὸν δὲ λέγω [δὲ] τὸ πολύμυθον,
 οἷον εἴ τις τὸν τῆς Ἰλιάδος ὄλον ποιῶι μῦθον. ἐκεῖ μὲν γὰρ
 διὰ τὸ μῆκος λαμβάνει τὰ μέρη τὸ πρέπον μέγεθος, ἐν
 15 δὲ τοῖς δράμασι πολὺ παρὰ τὴν ὑπόληψιν ἀποβαίνει. ση- 5
 μείον δέ, ὅσοι πέρισιν Ἰλίου ὄλην ἐποίησαν καὶ μὴ κατὰ
 μέρος ὥσπερ Εὐριπίδης, <ἦ> Νιόβην καὶ μὴ ὥσπερ Αἰ-

33. τοσαῦτα γὰρ . . . ἐλέχθη seclus. Susemihl ed. 1. τὰ μέρη] τὰ μύθου Sus.
 ed. 2 sec. Ueberweg.

34. <ἢ δὲ ἀπλῆ> cum definitione deesse susp.

Vahlen. 1456 a 1. τὸ δὲ τέταρτον ὄης] τὸ δὲ τετρατῶδες Schrader : τὸ
 δὲ τέταρτον <ἢ ἀπλῆ, οἷον . . . παρέκβασις δὲ ἡ τερατῶ > ὄης Ueberweg (cf.
 Susemihl) : τὸ δὲ τέταρτον ὄψις (cf. 1458 a 5) Bywater. Sed τὰ εἶδη in

hoc loco eadem utique esse debent quae in xxiv. 1. 4. τε apogr. :
 γε A^c.

6. ἐκάστου apogr. : ἕκαστον A^c.

8. οὐδενὶ ἴσως ὡς Bonitz :
 οὐδεν ἴσως τῷ codd. τοῦτο] ταῦτο Teichmüller : τούτῳ Bursian. 10.

κρατεῖσθαι (cf. Polit. vii. 13. 1331 b 38) Vahlen, 'prensarunt utrumque'

Arabs : κροτεῖσθαι codd. 12. δὲ alterum om. apogr. 17. ἦ add.

Vahlen.

There are four kinds of Tragedy,—first, the Com- 2
 plicated, depending entirely on reversal of fortune
 and recognition; next, the Simple; next, the Pathetic
 (where the motive is passion),—such as the tragedies on
 1456 a Ajax and Ixion; next, the Ethical (where the motives
 are ethical),—such as the Phthiotides and the Peleus.
 < We here exclude the supernatural kind >, such as
 the Phorcides, the Prometheus, and tragedies whose
 scene is in the lower world. The poet should endeavour, 3
 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, we should remember what has been often said, 4
 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 the expectation.
 The proof is that the poets who have dramatised the 5
 whole story of the Fall of Troy, instead of selecting
 portions, like Euripides; or who—unlike Aeschylus—

σχύλος, ἡ ἐκπίπτουσιν ἢ κακῶς ἀγωνίζονται, ἐπεὶ καὶ Ἀγά-
 θων ἐξέπεσεν ἐν τούτῳ μόνῳ· ἐν δὲ ταῖς περιπετείαις [καὶ
 20 ἐν τοῖς ἀπλοῖς πράγμασι] στοχάζεται ὡν βούλονται θαυ-
 μαστῶς· τραγικὸν γὰρ τοῦτο καὶ φιλάνθρωπον. ἔστιν δὲ 6
 τοῦτο, ὅταν ὁ σοφὸς μὲν μετὰ πονηρίας δὲ ἐξαπατηθῆ, ὡσπερ
 Σίσυφος, καὶ ὁ ἀνδρείος μὲν ἄδικος δὲ ἠττηθῆ. ἔστιν δὲ
 τοῦτο εἰκὸς ὡσπερ Ἀγάθων λέγει, εἰκὸς γὰρ γίνεσθαι
 25 πολλὰ καὶ παρὰ τὸ εἰκὸς. καὶ τὸν χορὸν δὲ ἓνα δεῖ 7
 ὑπολαβεῖν τῶν ὑποκριτῶν καὶ μῦθον εἶναι τοῦ ὄλου καὶ
 συναγωνίζεσθαι μὴ ὡσπερ Εὐριπίδῃ ἀλλ' ὡσπερ Σοφοκλεῖ.
 τοῖς δὲ λοιποῖς τὰ ἀδόμηνα <οὐδὲν> μᾶλλον τοῦ μύθου ἢ
 ἄλλης τραγωδίας ἐστίν· διὸ ἐμβόλιμα ἄδουσιν πρώτου
 30 ἄρξαντος Ἀγάθωνος τοῦ τοιοῦτου. καίτοι τί διαφέρει ἢ
 ἐμβόλιμα ἄδειν ἢ εἰ ῥῆσιν ἐξ ἄλλου εἰς ἄλλο ἀρμόττοι
 ἢ ἐπεισόδιον ὄλον;

XIX περὶ μὲν οὖν τῶν ἄλλων ἤδη εἴρηται, λοιπὸν δὲ περὶ
 λέξεως καὶ διανοίας εἰπεῖν. τὰ μὲν οὖν περὶ τὴν διάνοιαν ἐν
 35 τοῖς περὶ ῥητορικῆς κείσθω, τοῦτο γὰρ ἴδιον μᾶλλον ἐκείνης
 τῆς μεθόδου. ἔστι δὲ κατὰ τὴν διάνοιαν ταῦτα, ὅσα ὑπὸ
 τοῦ λόγου δεῖ παρασκευασθῆναι. μέρη δὲ τούτων τό τε ἀπο- 2
 δεικνύναι καὶ τὸ λύειν καὶ τὸ πάθη παρασκευάζειν, οἶον
 1456 b ἔλεον ἢ φόβον ἢ ὀργὴν καὶ ὅσα τοιαῦτα, καὶ ἔτι μέγεθος
 καὶ μικρότητας. δῆλον δὲ ὅτι καὶ [ἐν] τοῖς πράγμασι ἀπὸ 3
 τῶν αὐτῶν ιδεῶν δεῖ χρῆσθαι, ὅταν ἢ ἔλεεινὰ ἢ δεινὰ ἢ
 19. καὶ ἐν . . . πράγμασι seclus. Susemihl. 20. στοχάζεται Heinsius :
 στοχάζονται codd. 22. δὲ add. apogr. 24. εἰκὸς] καὶ εἰκὸς
 Susemihl, qui τραγικὸν . . . φιλάνθρωπον post ἠττηθῆ collocat. 27.
 ὡσπερ . . . ὡσπερ] ὡσπερ παρ' . . . ὡσπερ παρὰ Ald., Bekker. 28. ἀδόμηνα
 Maggi, 'quae canuntur' Arabs : διδόμηνα A^c. οὐδὲν add. Vahlen, 'nihil
 . . . aliud amplius' Arabs : οὐ add. Maggi. 33. ἤδη apogr. : ἡδ' A^c.
 34. καὶ Hermann : ἢ codd. 1456 b 2 μικρότητας A^c : σμικρότητα
 apogr. ἐν seclus. Ueberweg (cf. Spengel). 3. ιδεῶν apogr. : εἰδεῶν A^c.

have taken the whole tale of Niobe, either fail utterly or figure badly on the stage. Even Agathon has been known to fail from this one defect. In his reversals of fortune, however, he shows a marvellous skill in the effort to hit the popular taste,—to produce a tragic effect that satisfies the moral sense. This effect is 6 produced when the clever rogue, like Sisyphus, is cheated, 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 7 actors; it should be an integral part of the whole, and share in the action, in the manner not of Euripides but of Sophocles. As for the later poets, their choral songs pertain as little to the subject of the piece as to that of any other tragedy. They are, therefore, sung as mere interludes,—a practice first begun by Agathon. Yet what difference is there between introducing such choral interludes, and transferring a speech, or even a whole act, from one play to another?

XIX It remains to speak of the Diction and the Thought, the other parts of Tragedy having been already discussed. Concerning the Thought, we may assume what is said in the Rhetoric; to which inquiry the subject more strictly belongs. Under Thought is included every effect which has to be produced by speech; in particular,— 2 proof and refutation; the excitation of the feelings, such as pity, fear, anger, and the like; the heightening or extenuating of facts. Further, it is evident that the 3 dramatic incidents must be treated from the same points

μεγάλα ἢ εἰκότα δέη παρασκευάζειν· πλὴν τοσοῦτον δια-
 5 φέρει, ὅτι τὰ μὲν δεῖ φαίνεσθαι ἄνευ διδασκαλίας, τὰ δὲ
 ἐν τῷ λόγῳ ὑπὸ τοῦ λέγοντος παρασκευάζεσθαι καὶ παρὰ
 τὸν λόγον γίνεσθαι. τί γὰρ ἂν εἶη τοῦ λέγοντος ἔργον, εἰ
 φαίνοιτο ἤδη ἂ δεῖ καὶ μὴ διὰ τὸν λόγον; τῶν δὲ περὶ τὴν 4
 λέξιν ἐν μὲν ἐστὶν εἶδος θεωρίας τὰ σχήματα τῆς λέξεως,
 10 ἃ ἐστὶν εἰδέναι τῆς ὑποκριτικῆς καὶ τοῦ τὴν τοιαύτην ἔχον-
 τος ἀρχιτεκτονικῆν, οἷον τί ἐντολὴ καὶ τί εὐχὴ καὶ διή-
 γησις καὶ ἀπειλὴ καὶ ἐρώτησις καὶ ἀπόκρισις καὶ εἴ τι
 ἄλλο τοιοῦτον. παρὰ γὰρ τὴν τούτων γνώσιν ἢ ἄγνοιαν οὐδὲν 5
 εἰς τὴν ποιητικὴν ἐπιτίμημα φέρεται ὃ τι καὶ ἄξιον σπου-
 15 δῆς. τί γὰρ ἂν τις ὑπολάβοι ἡμαρτήσθαι ἂ Πρωταγόρας
 ἐπιτιμᾷ, ὅτι εὐχεσθαι οἰόμενος ἐπιτάττει εἰπὼν “μῆνιν ἄει-
 δε θεά,” τὸ γὰρ κελεύσαι φησὶν ποιεῖν τι ἢ μὴ ἐπίταξις
 ἐστίν. διὸ παρείσθω ὡς ἄλλης καὶ οὐ τῆς ποιητικῆς ὄν
 θεώρημα.

XX [τῆς δὲ λέξεως ἀπάσης τὰ δ' ἐστὶ τὰ μέρη, στοιχείου
 συλλαβῆ σύνδεσμος ὄνομα ῥῆμα [ἄρθρον] πῶσις λόγος.
 στοιχείου μὲν οὖν ἐστὶν φωνὴ ἀδιαίρετος, οὐ πᾶσα δὲ 2
 ἀλλ' ἐξ ἧς πέφυκε συνετὴ γίνεσθαι φωνή· καὶ γὰρ τῶν
 θηρίων εἰσὶν ἀδιαίρετοι φωναὶ ὧν οὐδεμίαν λέγω στοι-
 25 χεῖον. ταύτης δὲ μέρη τό τε φωνῆεν καὶ τὸ ἡμίφωνον καὶ 3
 ἄφωνον. ἐστὶν δὲ φωνῆεν μὲν <τὸ> ἄνευ προσβολῆς ἔχον
 φωνὴν ἀκουστὴν, ἡμίφωνον δὲ τὸ μετὰ προσβολῆς ἔχον
 φωνὴν ἀκουστὴν, οἷον τὸ Σ καὶ τὸ Ρ, ἄφωνον δὲ τὸ μετὰ

8. φαίνοιτο scripsi: φανοῖτο codd. ἤδη ἂ δεῖ Tyrwhitt: ἤδη Castelvetro: ἤδη δι' αὐτὰ Susemihl: ἡδέα codd. Vahlen ed. 3: ἡ δέα Vahlen ed. 2.
 21. ἄρθρον seclus. Hartung (cf. Susemihl): ante ὄνομα posuit Spengel (quod confirm. Arabs): σύνδεσμος <ἡ> ἄρθρον ὄνομα ῥῆμα Steinthal.
 23. συνετὴ apogr., Arabs 'compositae voci.'

of view as the dramatic speeches, when the object is to
 1456 b evoke the sense of pity, fear, grandeur, or probability.

The only difference is, that the incidents should speak for themselves without verbal exposition; while the effects aimed at in a speech should be produced by the speaker, and as a result of the speech. For what were the need of a speaker, if the proper impression were at once conveyed, quite apart from what he says?

Next, as regards Diction. One branch of the 4 inquiry treats of the Figures of Speech. But this province of knowledge belongs to the art of Declamation, and to the masters of that science. It includes, for instance,—what is a command, a prayer, a narrative, a threat, a question, an answer; and so forth. To know or 5 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 call on some one to do or not to do is, he says, a command. We may, therefore, pass this over as an inquiry that belongs to another art, not to poetry.

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

A Letter is an indivisible sound, yet not every such 2 sound, but only one from which an intelligible sound can be formed. For even brutes utter indivisible sounds, none of which I call a letter. Letters are of three 3 kinds,—vowels, semi-vowels, and mutes. A vowel is that which without contact of tongue or lip has an

προσβολῆς καθ' αὐτὸ μὲν οὐδεμίαν ἔχον φωνήν, μετὰ δὲ
 30 τῶν ἐχόντων τινὰ φωνὴν γινόμενον ἀκουστόν, οἶον τὸ Γ καὶ
 τὸ Δ. ταῦτα δὲ διαφέρει σχήμασιν τε τοῦ στόματος καὶ 4
 τόποις καὶ δασύτητι καὶ ψιλότητι καὶ μήκει καὶ βραχύ-
 τητι, ἔτι δὲ ὀξύτητι καὶ βαρύτητι καὶ τῷ μέσῳ· περὶ ὧν
 καθ' ἕκαστον ἐν τοῖς μετρικοῖς προσήκει θεωρεῖν. συλλαβῆ 5
 35 δὲ ἐστὶν φωνῆ ἄσημος συνθετὴ ἐξ ἀφώνου * * καὶ φωνῆν
 ἔχοντος. καὶ γὰρ τὸ ΓΑ ἄνευ τοῦ Ρ συλλαβῆ καὶ μετὰ
 τοῦ Ρ, οἶον τὸ ΓΡΑ. ἀλλὰ καὶ τούτων θεωρησαὶ τὰς δια-
 φορὰς τῆς μετρικῆς ἐστίν. σύνδεσμος δὲ ἐστὶν φωνῆ ἄσημος 6
 1457 a ἢ οὔτε κωλύει οὔτε ποιεῖ φωνὴν μίαν σημαντικὴν ἐκ πλειό-
 νων φωνῶν, πεφυκυῖα [συν]τίθεσθαι καὶ ἐπὶ τῶν ἄκρων
 καὶ ἐπὶ τοῦ μέσου· ἢ φωνῆ ἄσημος ἢ ἐκ πλειόνων μὲν φω-
 νῶν μιᾶς, σημαντικῶν δέ, ποιεῖν πέφυκεν μίαν σημαντικὴν
 5 φωνήν, οἶον τὸ ἀμφί καὶ τὸ περί καὶ τὰ ἄλλα· <ἢ> φωνῆ 7
 ἄσημος ἢ λόγου ἀρχὴν ἢ τέλος ἢ διορισμὸν δηλοῖ, ἣν μὴ
 ἀρμόττει ἐν ἀρχῇ λόγου τιθῆναι καθ' αὐτήν, οἶον μὲν, ἦτοι,
 δέ. [ἢ φωνῆ ἄσημος ἢ οὔτε κωλύει οὔτε ποιεῖ φωνὴν
 μίαν σημαντικὴν ἐκ πλειόνων φωνῶν πεφυκυῖα τίθεσθαι καὶ
 10 ἐπὶ τῶν ἄκρων καὶ ἐπὶ τοῦ μέσου.] ὄνομα δὲ ἐστὶ φωνῆ 8

35. Post ἀφώνου intercidisse videtur <ἢ ἐξ ἀφώνου καὶ ἡμιφώνου>. Post φωνῆν ἔχοντος coni. Christ <ἢ πλειόνων ἀφώνων καὶ φωνῆν ἔχοντος>.

36. καὶ γὰρ τὸ ΓΑ . . . τοῦ Ρ] Tyrwhitt: καὶ γὰρ τὸ ΓΡ ἄνευ τοῦ Α . . . μετὰ τοῦ Α Α^c: καὶ γὰρ τὸ Α ἄνευ τοῦ ΓΡ . . . μετὰ τοῦ ΓΡ M. Schmidt: καὶ γὰρ τὸ ΓΡ οὐκ ἐστὶ συλλαβῆ, ἀλλὰ μετὰ τοῦ Α Margoliouth, collato Arabae, 'nam Γ et Ρ sine Α non faciunt syllabam, quoniam tantum fiunt syllaba cum Α.'

1457 a 2. πεφυκυῖα τίθεσθαι Winstanley: πεφυκυῖαν συντίθεσθαι codd. 2-8. locus valde perturbatus. In restituendo secutus sum Susemihl (praeunte Hartung). Ita vulgo legitur: καὶ ἐπὶ τῶν ἄκρων καὶ ἐπὶ τοῦ μέσου, ἣν μὴ ἀρμόττει (ἣν μὴ ἀρμόττει ἀπογρ., Bekker) ἐν ἀρχῇ τιθῆναι καθ' αὐτόν (αὐτήν Tyrwhitt), οἶον μὲν, ἦτοι, δέ (vel δῆ). ἢ φωνῆ ἄσημος ἢ ἐκ πλειόνων μὲν φωνῶν μιᾶς σημαντικῶν (σημαντικῶν Α^c) δὲ ποιεῖν πέφυκεν μίαν σημαντικὴν φωνήν. ἄρθρον δ' ἐστὶ φωνῆ ἄσημος, ἢ λόγου ἀρχὴν ἢ τέλος ἢ διορισμὸν δηλοῖ, οἶον τὸ ἀμφί (φ. μ. ἰ. Α^c: φημί Ald., Bekker) καὶ τὸ περί καὶ τὰ ἄλλα. 8-10. ἢ . . . μέσου seclus. Reiz, Hermann.

audible sound. A semi-vowel, that which with such contact has an audible sound, as S and R. A mute, that which with such contact has by itself no sound, but joined to a vowel sound becomes audible, as G and D. These are distinguished according to the form 4 assumed by the mouth, and the place where they are produced; according as they are aspirated or smooth, long or short; as they are acute, grave, or of an intermediate tone; which inquiry belongs in detail to the metrical treatises.

A Syllable is a non-significant sound, composed of a 5 mute and a vowel <or of a mute, a semi-vowel> and a vowel: for GA without R is a syllable, as it also is with R,—GRA. But the investigation of these differences belongs also to metrical science.

1457 a A Connecting word is a non-significant sound, which 6 neither causes nor hinders the union of many sounds into one significant sound; it may be placed at either end or in the middle of a sentence. Or, a non-significant sound, which out of several sounds, each of them significant, is capable of forming one significant sound,—as *ἀμφί, περί*, and the like. Or, a non-significant sound, 7 which marks the beginning, end, or division of a sentence; such, however, that it cannot correctly stand by itself at the beginning of a sentence,—as *μέν, ἦτοι, δέ*.

A Noun is a composite significant sound, not marking 8 time, of which no part is in itself significant; for in double or compound words we do not employ the separate parts as if each were in itself significant. Thus in Theodorus, 'god-given,' the *δῶρον* or 'gift' is not in itself significant.

συνθετὴ σημαντικὴ ἄνευ χρόνου ἧς μέρος οὐδέν ἐστι καθ'
 αὐτὸ σημαντικόν· ἐν γὰρ τοῖς διπλοῖς οὐ χρώμεθα ὡς καὶ
 αὐτὸ καθ' αὐτὸ σημαῖνον, οἷον ἐν τῷ Θεοδώρῳ τὸ δῶρον
 οὐ σημαίνει. ῥῆμα δὲ φωνὴ συνθετὴ σημαντικὴ μετὰ χρό- 9
 15 νου ἧς οὐδέν μέρος σημαίνει καθ' αὐτό, ὥσπερ καὶ ἐπὶ τῶν
 ὀνομάτων· τὸ μὲν γὰρ ἄνθρωπος ἢ λευκόν οὐ σημαίνει τὸ
 πότε, τὸ δὲ βαδίζει ἢ βεβάδικεν προσσημαίνει τὸ μὲν τὸν
 παρόντα χρόνον τὸ δὲ τὸν παρεληλυθότα. πτώσις δ' ἐστὶν 10
 ὀνόματος ἢ ῥήματος ἢ μὲν τὸ κατὰ τὸ τούτου ἢ τούτῳ ση-
 20 μαῖνον καὶ ὅσα τοιαῦτα, ἢ δὲ κατὰ τὸ ἐνὶ ἢ πολλοῖς, οἷον
 ἄνθρωποι ἢ ἄνθρωπος, ἢ δὲ κατὰ τὶ ὑποκριτικά, οἷον κατ'
 ἐρώτησιν ἐπίταξιν· τὸ γὰρ <ἄρ' > ἐβάδισεν ἢ βάδιζε πτώσις
 ῥήματος κατὰ ταῦτα τὰ εἶδη ἐστίν. λόγος δὲ φωνὴ συνθετὴ 11
 σημαντικὴ ἧς ἕνια μέρη καθ' αὐτὰ σημαίνει τι· οὐ γὰρ
 25 ἅπας λόγος ἐκ ῥημάτων καὶ ὀνομάτων σύγκειται, οἷον ὁ
 τοῦ ἀνθρώπου ὀρισμός, ἀλλ' ἐνδέχεται ἄνευ ῥημάτων εἶναι
 λόγον, μέρος μέντοι ἀεὶ τι σημαῖνον ἕξει, οἷον ἐν τῷ βαδί-
 ζει Κλέων τὸ Κλέων. εἰς δὲ ἐστὶ λόγος διχῶς, ἢ γὰρ ὁ ἐν 12
 σημαίνων, ἢ ὁ ἐκ πλειόνων συνδέσμων, οἷον ἡ Ἰλιάς μὲν
 30 συνδέσμων εἰς, ὁ δὲ τοῦ ἀνθρώπου τῷ ἐν σημαίνειν.]

XXI ὀνόματος δὲ εἶδη τὸ μὲν ἀπλοῦν, ἀπλοῦν δὲ λέγω ὃ μὴ
 ἐκ₂ σημαίνοντων σύγκειται, οἷον γῆ, τὸ δὲ διπλοῦν· τούτου
 δὲ τὸ μὲν ἐκ σημαίνοντος καὶ ἀσήμου (πλήν οὐκ ἐν τῷ
 ὀνόματι σημαίνοντος καὶ ἀσήμου), τὸ δὲ ἐκ σημαίνοντων

17. ποτὲ Spengel. βαδίζει apogr. : βαδίζεν A°. 19. τὸ add. apogr.
 22. ἄρ' add. Vahlen. βάδιζε apogr. : ἐβάδισεν A°. 27. βαδίζει
 apogr. : βαδίζεν A°: "ἐν τῷ βαδίζεν," Κλέων ὁ Κλέωνος Susemihl
 (praeunte M. Schmidt). 28. τὸ Κλέων Bigg : ὁ Κλέων codd. 29.
 συνδέσμων apogr. : συνδέσμων A°. 30. τῷ apogr. : τὸ A°. 33. καὶ
 ἀσήμου seclus. Ussing, commate posito post σημαίνοντος v. 34.
 (cf. Arabs 'non tamen indicans in nomine'); fort. recte.

A Verb is a composite significant sound, marking 9 time, in which, as in the noun, no part is in itself significant. For 'man,' or 'white' does not express the idea of 'when'; but 'he walks,' or 'he has walked' does connote time, present or past.

Inflexion belongs both to the noun and verb, and 10 expresses either the relation 'of,' 'to,' or the like; or that of number, whether one or many, as 'man' or 'men'; or the mode of address—a question, it may be, or a command. 'Did he go?' and 'go' are verbal inflexions of this kind.

A Sentence or Phrase is a composite sound, some of 11 whose parts are in themselves significant; for every such combination of words is not composed of verbs and nouns—the definition of man, for example—but it may dispense with the verb. Still it will always have some significant part, as the word 'Cleon' in 'Cleon walks.' A sentence or phrase may form a unity in two ways,— 12 either as signifying one thing, or as consisting of several parts linked together. Thus the Iliad is one by the linking together of parts, the definition of man by the unity of the thing signified.]

XXI Words are of two kinds, simple and double. By simple I mean those composed of non-significant elements, such as $\gamma\eta$. By double or compound, those composed either of a significant and non-significant element (though within the whole word this distinction disappears), or of elements that are both significant. A word may likewise be triple, quadruple, or multiple in form, as are most magniloquent compounds, such as Hermo-caico-xanthus.

35 σύγκειται. εἴη δ' ἂν καὶ τριπλοῦν καὶ τετραπλοῦν ὄνομα καὶ
πολλαπλοῦν, οἷον τὰ πολλὰ τῶν μεγαλείων, οἷον Ἑρμοκαϊ-
1457 b κόξανθος. ἅπαν δὲ ὄνομά ἐστιν ἢ κύριον ἢ γλῶττα ἢ μετα- 2
φορὰ ἢ κόσμος ἢ πεποιημένον ἢ ἐπεκτεταμένον ἢ ὑψηρη-
μένον ἢ ἐξηλλαγμένον. λέγω δὲ κύριον μὲν ὧ̄ χρώνται 3
ἕκαστοι, γλῶτταν δὲ ὧ̄ ἕτεροι, ὥστε φανερόν ὅτι καὶ γλῶτ-
5 ταν καὶ κύριον εἶναι δυνατὸν τὸ αὐτό, μὴ τοῖς αὐτοῖς δέ-
τὸ γὰρ σίγγνον Κυπρίοις μὲν κύριον, ἡμῖν δὲ γλῶττα. με- 4
ταφορὰ δὲ ἐστὶν ὀνόματος ἀλλοτρίου ἐπιφορὰ ἢ ἀπὸ τοῦ
γένους ἐπὶ εἶδος ἢ ἀπὸ τοῦ εἶδους ἐπὶ τὸ γένος ἢ ἀπὸ τοῦ εἶ-
δους ἐπὶ εἶδος ἢ κατὰ τὸ ἀνάλογον. λέγω δὲ ἀπὸ γένους μὲν 5
10 ἐπὶ εἶδος, οἷον “νηὺς δέ μοι ἦδ' ἔστηκεν.” τὸ γὰρ ὀρμεῖν ἐστὶν
ἐστάναι τι. ἀπ' εἶδους δὲ ἐπὶ γένος, “ἦ δὴ μυρί' Ὀδυσσεὺς
ἐσθλὰ ἔοργεν.” τὸ γὰρ μυρίον πολὺ <τί> ἐστὶν, ὧ̄ νῦν ἀντὶ
τοῦ πολλοῦ κέχρηται. ἀπ' εἶδους δὲ ἐπὶ εἶδος οἷον “χαλκῶ
ἀπὸ ψυχὴν ἀρύσας” καὶ “ταμῶν ἀτειρέι χαλκῶ.” ἐνταῦθα
15 γὰρ τὸ μὲν ἀρύσαι ταμεῖν, τὸ δὲ ταμεῖν ἀρύσαι εἶρηκεν.
ἄμφω γὰρ ἀφελεῖν τί ἐστὶν. τὸ δὲ ἀνάλογον λέγω, ὅταν 6
ὁμοίως ἔχη τὸ δεύτερον πρὸς τὸ πρῶτον καὶ τὸ τέταρτον
πρὸς τὸ τρίτον· ἐρεῖ γὰρ ἀντὶ τοῦ δευτέρου τὸ τέταρτον ἢ
ἀντὶ τοῦ τετάρτου τὸ δεύτερον, καὶ ἐνίοτε προστιθέασιν ἀνθ'
20 οὗ λέγει πρὸς ὃ ἐστι. λέγω δὲ οἷον ὁμοίως ἔχει φιάλη πρὸς
Διόνυσον καὶ ἀσπίς πρὸς Ἄρη· ἐρεῖ τοίνυν τὴν φιάλην ἀσπίδα
Διούσου καὶ τὴν ἀσπίδα φιάλην Ἄρεως. ἢ ὁ γῆρας πρὸς

36. μεγαλείων ὡς Winstanley: μεγαλείων οἷον Bekker ed. 3: μεγαλείων ὡν
Vahlen: μεγαλιωτῶν codd. 1457 b 2. ἀφηρημένον Spengel (cf. 1458
a 1). 8. τὸ om. apogr. 12. τί add. Twining.

1457 b Every word is common or proper, strange, meta- 2
 phorical, ornamental, newly-coined, extended, contracted,
 or altered.

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

Metaphor is the application of an alien name by 4
 transference either from genus to species, or from species
 to genus, or from species to species, or by analogy, that is,
 proportion. Thus from genus to species, as: 'There 5
 stands my ship'; for to be at anchor is a species of
 standing. 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: 'Drew away the life with the blade of bronze,' and
 'Cleft the water with the vessel of unyielding bronze.'
 Here *ἀρύσαι*, 'to draw away,' is used for *ταμείν*, 'to
 cleave,' and *ταμείν* again for *ἀρύσαι*,—each being a species
 of taking away. Analogy or proportion is when the 6
 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,

βίου, καὶ ἐσπέρα πρὸς ἡμέραν· ἐρεῖ τοίνυν τὴν ἐσπέραν γῆ-
 ρας ἡμέρας καὶ τὸ γῆρας ἐσπέραν βίου ἢ, ὥσπερ Ἐμπεδοκλῆς,
 25 δυσμὰς βίου. ἐνίοις δ' οὐκ ἔστιν ὄνομα κείμενον τῶν ἀνά- 7
 λογον, ἀλλ' οὐδὲν ἦττον ὁμοίως λεχθήσεται· οἶον τὸ τὸν
 καρπὸν μὲν ἀφιέναι σπείρειν, τὸ δὲ τὴν φλόγα ἀπὸ τοῦ
 ἡλίου ἀνώνυμον· ἀλλ' ὁμοίως ἔχει τοῦτο πρὸς τὸν ἥλιον καὶ
 τὸ σπείρειν πρὸς τὸν καρπὸν, διδεδῆρηται “σπείρων θεοκτίσταν
 30 φλόγα.” ἔστι δὲ τῷ τρόπῳ τούτῳ τῆς μεταφορᾶς χρῆσθαι 8
 καὶ ἄλλως, προσαγορεύσαντα τὸ ἀλλότριον ἀποφῆσαι τῶν
 οἰκείων τι, οἶον εἰ τὴν ἀσπίδα εἴποι φιάλην μὴ Ἄρεως ἀλλ'
 ἄοινον. πεποιημένον δ' ἔστιν ὁ ὅλως μὴ καλούμενον ὑπὸ τινῶν 9
 αὐτὸς τίθεται ὁ ποιητής, δοκεῖ γὰρ ἔνια εἶναι τοιαῦτα, οἶον
 35 τὰ κέρατα ἐρνύγας καὶ τὸν ἱερέα ἀρητήρα. ἐπεκτεταμένον 10
 1458 a δὲ ἔστιν ἢ ἀφηρημένον τὸ μὲν ἐὰν φωνήεντι μακροτέρῳ κε-
 χρημένον ἢ τοῦ οἰκείου ἢ συλλαβῆ ἔμβεβλημένη, τὸ δὲ ἂν
 ἀφηρημένον τι ἢ αὐτοῦ, ἐπεκτεταμένον μὲν οἶον τὸ πόλεως
 πόληος καὶ τὸ Πηλέος <Πηλῆος καὶ τὸ Πηλείδου> Πη-
 ληιάδεω, ἀφηρημένον δὲ οἶον τὸ κρῖ καὶ τὸ δῶ καὶ “μία
 γίνεται ἀμφοτέρων ὄψ.” ἐξηλλαγμένον δ' ἔστιν ὅταν 11
 τοῦ ὀνομαζομένου τὸ μὲν καταλείπη τὸ δὲ ποιῆ, οἶον τὸ
 “δεξιτερὸν κατὰ μαζόν” ἀντὶ τοῦ δεξιόν.

[αὐτῶν δὲ τῶν ὀνομάτων τὰ μὲν ἄρρενα τὰ δὲ θήλεα τὰ 12
 10 δὲ μεταξύ, ἄρρενα μὲν ὅσα τελευτᾶ εἰς τὸ Ν καὶ Ρ καὶ Σ καὶ

24. ἡμέρας . . . δυσμὰς] apogr.: ἡμέρας ἢ ὥσπερ Ἐμπεδοκλῆς καὶ τὸ γῆρας ἐσπέραν βίου ἢ δυσμὰς βίου A^c Vahlen. 25. τῶν A^c: τὸ apogr., Bekker. 29. <τὸν ἀφιέντα> τὸν κάρπον Castelvetro. 32. ἀλλ' ἄοινον Vettori: ἄλλα οἶνου codd. 1458 a 1. κεκρημένον Hermann. 4. Πηλῆος καὶ τὸ Πηλείδου add. M. Schmidt. 6. ὄψ Vettori: ὄης A^c (h. e. ὀΐς vel ὄΨις). 10. καὶ Σ apogr., Maggi: om. A^c.

as old age is to life, so is evening to day. Evening may therefore be called 'the old age of the day,' and old age, 'the evening of life' or, in the phrase of Empedocles, 'life's setting sun.' In some cases one of the terms of 7 the proportion has no specific name; still, the metaphor may be used. For instance, to scatter seed is called sowing: but the action of the sun in scattering his rays is nameless. Still this action bears to the sun the same relation that sowing does to him who scatters the grain. Hence the expression of the poet, 'sowing the god-created light.' There is another way in which this kind 8 of metaphor may be employed. We may apply an alien term, and then deny of that term one of its proper attributes; as if we were to call the shield, not 'the cup of Ares,' but 'the wineless cup.'

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

1458 a A word is extended when its own vowel is exchanged 10 for a longer one, or when a syllable is inserted. A word is contracted when some part of it is removed. Instances of extension are,—πόλλος for πόλεως, Πηλῆος for Πηλέος, and Πηληιάδew for Πηλείδου: of contraction,—κρί, δῶ, and ὄψ, as in μία γίνεται ἀμφοτέρων ὄψ.

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

[Nouns in themselves are either masculine, feminine, 12 or neuter. Masculine are such as end in ν, ρ, σ, or in

ὅσα ἐκ τούτου σύγκειται, ταῦτα δ' ἐστὶν δύο, Ψ καὶ Ξ, θήλεα δὲ ὅσα ἐκ τῶν φωνηέντων εἰς τε τὰ ἀεὶ μακρά, οἷον εἰς Η καὶ Ω, καὶ τῶν ἐπεκτεινομένων εἰς Α· ὥστε ἴσα συμβαίνει πλήθει εἰς ὅσα τὰ ἄρρενα καὶ τὰ θήλεα. τὸ γὰρ Ψ καὶ τὸ Ξ 15 ταυτά ἐστίν. εἰς δὲ ἄφωνον οὐδὲν ὄνομα τελευτᾶ, οὐδὲ εἰς φωνήεν βραχύ. εἰς δὲ τὸ Ι τρία μόνον, μέλι κόμμι πέπερι. εἰς δὲ τὸ Υ πέντε. τὰ δὲ μεταξὺ εἰς ταῦτα καὶ Ν καὶ Σ.]

XXII λέξεως δὲ ἀρετὴ σαφὴ καὶ μὴ ταπεινὴν εἶναι. σαφροστάτη μὲν οὖν ἐστίν ἢ ἐκ τῶν κυρίων ὀνομάτων, ἀλλὰ 20 ταπεινὴ. παράδειγμα δὲ ἡ Κλεοφῶντος ποιήσις καὶ ἡ Σθενέλου. σεμνὴ δὲ καὶ ἐξαλλάττουσα τὸ ἰδιωτικὸν ἢ τοῖς ξενικοῖς κεχρημένη. ξενικὸν δὲ λέγω γλωτταν καὶ μεταφορὰν καὶ ἐπέκτασιν καὶ πᾶν τὸ παρὰ τὸ κύριον. ἀλλ' ἂν 2 τις ἅμα ἅπαντα τοιαῦτα ποιήσῃ, ἢ αἰνιγμα εἶσται ἢ βαρβαρισμός· ἂν μὲν οὖν ἐκ μεταφορῶν, αἰνιγμα, εἰάν δὲ ἐκ γλωττῶν, βαρβαρισμός· αἰνιγματός τε γὰρ ἰδέα αὐτὴ ἐστί, τὸ λέγοντα ὑπάρχοντα ἀδύνατα συνάψαι. κατὰ μὲν οὖν τὴν τῶν <ἄλλων> ὀνομάτων σύνθεσιν οὐχ οἷόν τε τοῦτο ποιῆσαι, κατὰ δὲ τὴν μεταφορὰν ἐνδέχεται, οἷον “ἄνδρ' εἶδον 30 πυρὶ χαλκὸν ἐπ' ἀνέρι κολλήσαντα,” καὶ τὰ τοιαῦτα. ἐκ τῶν γλωττῶν βαρβαρισμός. δεῖ ἄρα κεκρᾶσθαι πῶς τούτοις· τὸ 3 μὲν γὰρ μὴ ἰδιωτικὸν ποιήσῃ μηδὲ ταπεινόν, οἷον ἢ γλωττα καὶ ἢ μεταφορὰ καὶ ὁ κόσμος καὶ τᾶλλα τὰ εἰρημένα

14. πλήθει aragr. : πλήθη A^o.

15. ante ταυτά add. τῶ Σ Tyrwhitt.

17. post πέντε add. aragr. τὸ πῶν τὸ νᾶπυ τὸ γόνυ τὸ δόρυ τὸ ἄστυ. 24.

τις ἅπαντα vel τις ἅμα ἅπαντα aragr. : ἂν ἅπαντα A^o. ποιήσῃ aragr. : ποιῆσαι A^o. 28. ἄλλων conl. Margoliouth, collato Arabe 'reliqua nomina': κυρίων Tyrwhitt.

31. κεκρᾶσθαι Maggi e cod. Lampridii cf. Arabs 'si miscentur haec': κερῖσθαι ceteri codd.

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

XXII The perfection of style is to be clear without being mean. The style which uses only common or proper words is in the highest degree clear; at the same time it is mean:—witness the poetry of Cleophon and of Sthenelus. That diction, on the other hand, is lofty and raised above the commonplace which employs unusual words. By unusual, I mean words rare or strange, metaphorical, extended,—anything, in short, that differs from the normal idiom. Yet a style wholly composed of such words is 2 either a riddle or a jargon; a riddle, if it consists of metaphors; a jargon, if it consists of rare or strange 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 rare or strange terms is a jargon. A 3 certain infusion, therefore, of these elements is necessary to style; for the rare or strange word, the metaphorical, the ornamental, and the other kinds above mentioned, will raise it above the commonplace and mean, while the

εἶδη, τὸ δὲ κύριον τὴν σαφήνεια. οὐκ ἐλάχιστον δὲ μέρος 4
 1458 b συμβάλλεται εἰς τὸ σαφὲς τῆς λέξεως καὶ μὴ ἰδιωτικὸν
 αἰ ἐπεκτάσεις καὶ ἀποκοπαὶ καὶ ἐξαλλαγαὶ τῶν ὀνομά-
 των· διὰ μὲν γὰρ τὸ ἄλλως ἔχειν ἢ ὡς τὸ κύριον, παρὰ
 τὸ εἰωθὸς γιγνόμενον, τὸ μὴ ἰδιωτικὸν ποιήσει, διὰ δὲ τὸ κοι-
 5 νωνεῖν τοῦ εἰωθότος τὸ σαφὲς ἔσται. ὥστε οὐκ ὀρθῶς ψέγου- ὅ
 σιν οἱ ἐπιτιμῶντες τῷ τοιοῦτῳ τρόπῳ τῆς διαλέκτου καὶ δια-
 κωμωδοῦντες τὸν ποιητὴν, οἷον Εὐκλείδης ὁ ἀρχαῖος, ὡς
 ῥάδιον ποιεῖν, εἴ τις δώσει ἐκτείνειν ἐφ' ὅποσον βούλεται,
 ἰαμβοποιήσας ἐν αὐτῇ τῇ λέξει. “Ἐπιχάρην εἶδον Μαρα-
 10 θῶνάδε βαδίζοντα,” καὶ “οὐκ ἄν γ' ἐράμενος τὸν ἐκείνου ἐλ-
 λέβορον.” τὸ μὲν οὖν φαίνεσθαί πως χρώμενον τούτῳ τῷ 6
 τρόπῳ γελοῖον, τὸ δὲ μέτρον κοινὸν ἀπάντων ἐστὶ τῶν με-
 ρῶν· καὶ γὰρ μεταφοραῖς καὶ γλώτταις καὶ τοῖς ἄλλοις
 εἶδεσι χρώμενος ἀπρεπῶς καὶ ἐπίτηδες ἐπὶ τὰ γελοῖα τὸ
 15 αὐτὸ ἂν ἀπεργάσαιτο. τὸ δὲ ἀρμόττον ὅσον διαφέρει ἐπὶ 7
 τῶν ἐπῶν θεωρεῖσθω ἐντιθεμένων τῶν <κυρίων> ὀνομάτων
 εἰς τὸ μέτρον. καὶ ἐπὶ τῆς γλώττης δὲ καὶ ἐπὶ τῶν μετα-
 φορῶν καὶ ἐπὶ τῶν ἄλλων ἰδεῶν μετατιθεῖς ἂν τις τὰ
 κύρια ὀνόματα κατίδοι ὅτι ἀληθῆ λέγομεν· οἷον τὸ αὐτὸ
 20 ποιήσαντος ἰαμβεῖον Αἰσχύλου καὶ Εὐριπίδου, ἐν δὲ μόνον
 ὄνομα μεταθέντος, ἀντὶ [κυρίου] εἰωθότος γλώτταν, τὸ

1458 b 1. συμβάλλεται A^c: συμβάλλονται apogr. 9. Ἐπιχάρην
 Bursian praeunte Tyrwhitt (Ἐπιχάρην): ἦγει χάριν A^c. 10.
 ἂν γ' ἐράμενος apogr.: ἂν γεράμενος A^c: γευσάμενος Tyrwhitt. 11.
 πως] ἀπρεπῶς Twining: πάντως Hermann. 15. ἀρμόττον apogr.:
 ἀρμόττοντος A^c. 16. ἐπῶν] ἐπεκτάσεων Tyrwhitt. κυρίων conl. Vahlen.
 21. μεταθέντος Ald.: μεταπιθέντος A^c. κυρίου secludendum conl. Vahlen:
 κυρίου <καὶ> εἰωθότος Heinsius.

use of proper words will make it perspicuous. But 4
 1458 b nothing contributes more to produce a clearness of
 diction that is remote from commonness than the exten-
 sion, 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 per- ✓
 spicuity. The critics, therefore, are in error who censure 5
 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. His travesty consisted in the
 mere form of the verse, for example :

Ἐπιχάρην εἶδον Μαραθῶνάδε βαδίζοντα,

or,

οὐκ ἄν γ' ἐράμενος τὸν ἐκείνου ἐλλέβορον.

To employ such lengthening at all obtrusively is gro- 6
 tesque. Here, as in all modes of poetic diction, there
 must be moderation. Even metaphors, rare or strange
 words, or any similar forms of speech, would produce
 the like effect if used without propriety, and with the
 express purpose of being ludicrous. How great a differ- 7
 ence is made by the appropriate use of lengthening, may
 be seen in Epic poetry by the insertion of ordinary forms
 in the verse. So, again, if we take a rare or strange
 word, a metaphor, or any similar mode of expression,
 and replace it by the common or proper word, 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

μὲν φαίνεται καλὸν τὸ δ' εὐτελές. Αἰσχύλος μὲν γὰρ
ἐν τῷ Φιλοκτήτη ἐποίησε

φαγέδαινα <δ'> ἢ μου σάρκας ἐσθίει ποδός,

25 ὁ δὲ ἀντὶ τοῦ ἐσθίει τὸ θοινᾶται μετέθηκεν. καὶ

νῦν δέ μ' ἐὼν ὀλίγος τε καὶ οὐτιδανὸς καὶ ἀεικής,¹

εἴ τις λέγοι τὰ κύρια μετατιθεῖς

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

καὶ

30 δίφρον [τ'] ἀεικέλιον καταθεῖς ὀλίγην τε τράπεζαν,²

δίφρον μοχθηρὸν καταθεῖς μικράν τε τράπεζαν.

καὶ τὸ “ἠόνες βοῶσιν”³ ἠόνες κράζουσιν. ἔτι δὲ Ἀριφρά- 8
δης τοὺς τραγωδοὺς ἐκωμῶδει, ὅτι ἂ οὐδεὶς ἂν εἴποι ἐν τῇ

διαλέκτῳ τούτοις χρῶνται, οἷον τὸ δωμάτων ἄπο ἀλλὰ μὴ

35 ἀπὸ δωμάτων, καὶ τὸ σέθεν καὶ τὸ ἐγὼ δέ νιν, καὶ τὸ

1459 a Ἀχιλλέως πέρι ἀλλὰ μὴ περὶ Ἀχιλλέως, καὶ ὅσα ἄλλα
τοιαῦτα. διὰ γὰρ τὸ μὴ εἶναι ἐν τοῖς κυρίοις ποιεῖ τὸ μὴ

ἰδιωτικὸν ἐν τῇ λέξει ἅπαντα τὰ τοιαῦτα· ἐκεῖνος δὲ τοῦτο
ἡγνόει. ἔστιν δὲ μέγα μὲν τὸ ἐκάστῳ τῶν εἰρημένων προπόν- 9

5 τως χρῆσθαι, καὶ διπλοῖς ὀνόμασι καὶ γλώτταις, πολὺ δὲ

μέγιστον τὸ μεταφορικὸν εἶναι. μόνον γὰρ τοῦτο οὔτε παρ'

ἄλλου ἔστι λαβεῖν εὐφύιας τε σημείον ἔστι· τὸ γὰρ εὖ

μεταφέρειν τὸ τὸ ὅμοιον θεωρεῖν ἔστιν. τῶν δ' ὀνομάτων τὰ 10

μὲν διπλᾶ μάλιστα ἀρμόττει τοῖς διθυράμβοις, αἱ δὲ γλώτ-

¹ *Odys.* ix. 515, νῦν δέ μ' ἐὼν ὀλίγος τε καὶ οὐτιδανὸς καὶ ἀεικής.

² *Odys.* xx. 259, δίφρον ἀεικέλιον καταθεῖς ὀλίγην τε τράπεζαν.

³ *Iliad* xvii. 265.

24. δ' (vel τ') add. Ritter. φαγέδαινα' ἀει Nauck. 26. ἀεικής Cas-
telvetro (var. lec. *Odys.* l. c.), Arabs 'ut non conveniat': ἀειδής

codd.: ἀεικής *Odys.* l. c. 30. τ' ἀεικέλιον codd.: τ' αἰκέλιον Vahlen:
τε seclus. Susemihl ed. l.

33. εἴποι apogr.: εἴπη A^c. 1459

a 4. τὸ apogr.: τῶι A^c.

one, makes one verse appear beautiful and the other trivial. Aeschylus in his *Philoctetes* says:

φαγέδαινα <δ'> ἢ μου σάρκας ἐσθίει ποδός·

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

νῦν δέ μ' ἐὼν ὀλίγος τε καὶ οὔτιδανὸς καὶ ἀεικῆς,

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

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

Or, if for the line,

δίφρον [τ'] ἀεικέλιον καταθεὶς ὀλίγην τε τράπεζαν,

we read,

δίφρον μοχθηρὸν καταθεὶς μικρὰν τε τράπεζαν.

Or, for *ἡόνες βοόωσιν, ἡόνες κράζουσιν.*

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

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

Of the various kinds of words, the compound are 10 best adapted to dithyrambs, rare words to heroic poetry,

10 ται τοῖς ἥρωικοῖς, αἱ δὲ μεταφοραὶ τοῖς ἰαμβείοις. καὶ ἐν
 μὲν τοῖς ἥρωικοῖς ἅπαντα χρήσιμα τὰ εἰρημένα, ἐν δὲ τοῖς
 ἰαμβείοις διὰ τὸ ὅτι μάλιστα λέξιν μιμείσθαι ταῦτα ἀρ-
 μόττει τῶν ὀνομάτων ὅσοις κἂν ἐν [ὅσοις] λόγοις τις χρή-
 σαιτο· ἔστι δὲ τὰ τοιαῦτα τὸ κύριον καὶ μεταφορὰ καὶ κόσμος.
 15 περὶ μὲν οὖν τραγωδίας καὶ τῆς ἐν τῷ πράττειν μιμή-
 σεως ἔστω ἡμῖν ἱκανὰ τὰ εἰρημένα.

XXIII περὶ δὲ τῆς διηγηματικῆς καὶ ἐν<λ> μέτρῳ μιμητικῆς,
 ὅτι δεῖ τοὺς μύθους καθάπερ ἐν ταῖς τραγωδαῖς συνεστάναι
 δραματικούς καὶ περὶ μίαν πράξιν ὅλην καὶ τελείαν, ἔχου-
 20 σαν ἀρχὴν καὶ μέσα καὶ τέλος, ἴν' ὥσπερ ζῶον ἐν ὅλον
 ποιῆ τὴν οἰκείαν ἡδονήν, δῆλον· καὶ μὴ ὁμοίας ἱστορίας τὰς
 συνήθεις εἶναι, ἐν αἷς ἀνάγκη οὐχὶ μιᾶς πράξεως ποιεῖσθαι
 δήλωσιν ἄλλ' ἐνὸς χρόνου, ὅσα ἐν τούτῳ συνέβη περὶ ἓνα
 ἢ πλείους, ὧν ἕκαστον ὡς ἔτυχεν ἔχει πρὸς ἄλληλα. ὥσπερ 2
 25 γὰρ κατὰ τοὺς αὐτοὺς χρόνους ἢ τ' ἐν Σαλαμῖνι ἐγένετο
 ναυμαχία καὶ ἢ ἐν Σικελίᾳ Καρχηδονίων μάχη οὐδὲν
 πρὸς τὸ αὐτὸ συντείνουσαι τέλος, οὕτω καὶ ἐν τοῖς ἐφεξῆς
 χρόνοις ἐνίοτε γίνεται θάτερον μετὰ θάτερον, ἐξ ὧν ἐν
 οὐδὲν γίνεται τέλος. σχεδὸν δὲ οἱ πολλοὶ τῶν ποιητῶν τοῦτο
 30 δρῶσι. διό, ὥσπερ εἶπομεν ἤδη, καὶ ταύτη θεσπέσιος· ἂν 3
 φανείη Ὅμηρος παρὰ τοὺς ἄλλους, τῷ μὴδὲ τὸν πόλεμον
 καίπερ ἔχοντα ἀρχὴν καὶ τέλος ἐπιχειρήσαι ποιεῖν ὅλον·
 λίαν γὰρ ἂν μέγας καὶ οὐκ εὐσύνοπτος ἔμελλεν ἔσεσθαι,

13. κἂν Harles : καὶ codd. ὅσοις om. Ald. 17. ἐν (vel ἐν ἐν) μέτρῳ
 coniecti (cf. 1449 b 11, 1459 b 33) : ἐν ἑξαμέτρῳ Heinsius : ἐν μέτρῳ codd.
 18. συνεστάναι conl. Vahlen : συνιστάναι codd. 21. ἱστορίας τὰς συνήθεις
 codd. : ἱστορίας τὰς συνθέσεις Dacier, fort. recte. 26. ναυμαχία apogr. :
 ναύμαχος A^c. 28. μετὰ θάτερον Hermann : μετὰ θατέρου codd. 31.
 τῷ apogr. : τὸ A^c. 33. μέγα (rec. corr. μέγας) . . . εὐσύνοπτος . . .
 μετριάζοντα A^c : μέγα . . . εὐσύνοπτον . . . μετριάζον posito commate post
 ἔσεσθαι Bursian.

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 belong to conversational idiom. These are,—the common or proper, the metaphorical, the ornamental.

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

XXIII As to that poetic imitation which is narrative in form and employs a single metre, the plot manifestly ought 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 living organism, and produce its proper pleasure. Herein it differs from the ordinary histories, 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 2 and the battle with the Carthaginians in Sicily took place at the same time, but did not tend to one result, so in the sequence of events, one thing sometimes follows another, and yet the two may not work up to any common end. Such is the practice, we may say, of most poets. Here again, then, as has been already 3 observed, the transcendent excellence of Homer is manifest. He never attempts to make the whole war of Troy the subject of his poem, though that war had a beginning and an end. It would have been too vast a theme, and not easily embraced in a single view. If, again, he had kept it within moderate limits, it must

ἢ τῷ μεγέθει μετριάζοντα καταπεπλεγμένον τῇ ποικιλίᾳ.
 35 νῦν δ' ἐν μέρος ἀπολαβῶν ἐπεισοδίοις κέχρηται αὐτῶν
 πολλοῖς, οἷον νεῶν καταλόγῳ καὶ ἄλλοις ἐπεισοδίοις, οἷς
 διαλαμβάνει τὴν ποίησιν. οἱ δ' ἄλλοι περὶ ἓνα ποιούσι
 1459 b καὶ περὶ ἓνα χρόνον καὶ μίαν πρᾶξιν πολυμερῆ, οἷον ὁ
 τὰ Κύπρια ποιήσας καὶ τὴν μικρὰν Ἰλιάδα. τοιγαροῦν ἐκ 4
 μὲν Ἰλιάδος καὶ Ὀδυσσεΐας μία τραγωδία ποιεῖται ἑκα-
 τέρας ἢ δύο μόναι, ἐκ δὲ Κυπρίων πολλαὶ καὶ τῆς μι-
 5 κρᾶς Ἰλιάδος [πλέον] ὀκτώ, οἷον ὄπλων κρίσις, Φιλοκτή-
 τῆς, Νεοπτόλεμος, Εὐρύπυλος, πτωχεία, Λάκαιναι, Ἰλίου
 πέρις καὶ ἀπόπλους [καὶ Σίνων καὶ Τρωάδες].

XXIV

ἔτι δὲ [ἔτι δὲ] τὰ εἶδη ταῦτα δεῖ ἔχειν τὴν ἐποποιίαν τῇ
 τραγωδίᾳ, ἢ γὰρ ἀπλῆν ἢ πεπλεγμένην ἢ ἠθικὴν ἢ παθη-
 10 τικὴν· καὶ τὰ μέρη ἕξω μελοποιίας καὶ ὄψεως
 ταυτά· καὶ γὰρ περιπετειῶν δεῖ καὶ ἀναγνωρίσεων καὶ πα-
 θημάτων. ἔτι τὰς διανοίας καὶ τὴν λέξιν ἔχειν καλῶς. οἷς 2
 ἅπασιν Ὀμηρὸς κέχρηται καὶ πρῶτος καὶ ἱκανῶς. καὶ γὰρ
 καὶ τῶν ποιημάτων ἐκάτερον συνέστηκεν ἢ μὲν Ἰλιάς ἀπλοῦν
 15 καὶ παθητικόν, ἢ δὲ Ὀδύσεια πεπλεγμένον (ἀναγνωρίσις
 γὰρ διόλου) καὶ ἠθικὴ. πρὸς δὲ τούτοις λέξει καὶ διανοία
 πάντα ὑπερβέβληκεν. διαφέρει δὲ κατὰ τε τῆς συστάσεως 3
 τὸ μῆκος ἢ ἐποποιία καὶ τὸ μέτρον. τοῦ μὲν οὖν μήκους ὄρος
 ἱκανὸς ὁ εἰρημένος· δύνασθαι γὰρ δεῖ συνορᾶσθαι τὴν ἀρχὴν
 20 καὶ τὸ τέλος. εἴη δ' ἂν τοῦτο, εἰ τῶν μὲν ἀρχαίων ἐλάτ-

35. αὐτῶν] seclus. Christ: αὐτοῦ Heinsius. 36. οἷς apogr.: dis pr.
 A^c et ceteri codd. 1459 b 2. Κύπρια Tyrwhitt: κυπρικὰ A^c. 5.
 πλέον et καὶ Σίνων καὶ Τρωάδες seclus. Hermann. 8. δεῖ apogr.: δὴ
 A^c. 13. ἱκανῶς apogr.: ἱκανὸς A^c. 15. ἀναγνωρίσεις Christ.
 16. δὲ apogr.: γὰρ A^c. 17. πάντας Ald.

have been complicated by the variety of the incidents. As it is, he selects a single portion, and admits many episodes from the general story of the war—such as the Catalogue of the ships and others—thus diversifying
 1459 b 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 author of the Cypria and of the Little Iliad. For this reason the Iliad and the 4
 Odyssey each furnish the subject of one tragedy, or, at most, of two; while the Cypria furnishes many, and the Little Iliad eight—the Award of the Arms, the Philoctetes, the Neoptolemus, Eurypylos, the Mendicant
 · Odysseus, the Laconian Women, the Fall of Ilium, the Departure of the Fleet.

XXIV Again, Epic poetry must have the same species as Tragedy: it must be simple, complicated, 'ethical,' or 'pathetic.' The parts also, with the exception of song and scenery, are the same; for it requires reversals of fortune, recognitions, and tragic incidents. Moreover, the thoughts and the diction must be artistic. In all 2
 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 complicated (for recognition scenes run through it), and at the same time 'ethical.' Moreover, in diction and thought he is unequalled.

Epic poetry differs from Tragedy in the scale on 3
 which it is constructed, and in its metre. As regards scale or length, we have already laid down an adequate limit. We must be able to embrace in a single view the beginning and the end; which might be done if the scale

τους αἰ συστάσεις εἶεν, πρὸς δὲ τὸ πλῆθος τραγωδιῶν τῶν
 εἰς μίαν ἀκρόασιν τιθεμένων παρήκοιεν. ἔχει δὲ πρὸς τὸ 4
 ἐπεκτείνεσθαι τὸ μέγεθος πολὺ τι ἢ ἐποποιία ἴδιον διὰ
 τὸ ἐν μὲν τῇ τραγωδίᾳ μὴ ἐνδέχεσθαι ἅμα πραττόμενα
 25 πολλὰ μέρη μιμῆσθαι ἀλλὰ τὸ ἐπὶ τῆς σκηνῆς καὶ τῶν
 ὑποκριτῶν μέρος μόνον· ἐν δὲ τῇ ἐποποιίᾳ διὰ τὸ διήγησιν
 εἶναι ἔστι πολλὰ μέρη ἅμα ποιεῖν περαινόμενα, ὑφ' ὧν
 οἰκείων ὄντων αὖξεται ὁ τοῦ ποιήματος ὄγκος. ὥστε τοῦτ'
 ἔχει τὸ ἀγαθὸν εἰς μεγαλοπρέπειαν καὶ τὸ μεταβάλλειν τὸν
 30 ἀκούοντα καὶ ἐπεισοδιοῦν ἀνομοίοις ἐπεισοδίοις· τὸ γὰρ 5
 ὁμοιον ταχὺ πληροῦν ἐκπίπτειν ποιεῖ τὰς τραγωδίας. τὸ δὲ
 μέτρον τὸ ἥρωικὸν ἀπὸ τῆς πείρας ἤρμοκεν. εἰ γάρ τις ἐν
 ἄλλῳτινὶ μέτρῳ διηγηματικὴν μίμησιν ποιοῖτο ἢ ἐν πολλοῖς,
 ἀπρεπὲς ἂν φαίνοιτο· τὸ γὰρ ἥρωικὸν στασιμώτατον καὶ
 35 ὀγκωδέστατον τῶν μέτρων ἐστίν (διὸ καὶ γλώττας καὶ μετα-
 φορὰς δέχεται μάλιστα· περιττὴ γὰρ καὶ <ταύτη> ἢ διηγη-
 ματικὴ μίμησις τῶν ἄλλων). τὸ δὲ ἰαμβεῖον καὶ τετράμετρον
 1460 a κινητικὰ καὶ τὸ μὲν ὀρχηστικόν, τὸ δὲ πρακτικόν. ἔτι δὲ ἀτο- 6
 πώτερον, εἰ μιγνύοι τις αὐτά, ὥσπερ Χαιρήμων. διὸ οὐδεὶς
 μακρὰν σύστασιν ἐν ἄλλῳ πεποίηκεν ἢ τῷ ἠρώῳ, ἀλλ' ὡς-
 περ εἴπομεν αὐτῇ ἢ φύσις διδάσκει τὸ ἀρμόττον αὐτῇ [δι-]
 5 αἰρεῖσθαι. Ὅμηρος δὲ ἄλλα τε πολλὰ ἄξιος ἐπαινείσθαι καὶ 7

36. καὶ codd.: καὶ ταύτη Twining: κὰν ταύταις Bywater. 37.
 μίμησις apogr.: κίνησις A^c. 1460 a l. κινητικὰ καὶ Vahlen: κινητικαὶ
 A^c. 2. μιγνύοι Ald.: μιγνύει apogr.: μιγνύη A^c (fuit μη, et η extre-
 mum in litura corr.), cf. Arabs 'si quis nesciret' h. e. εἰ μὴ γνώη (Mar-
 goliouth). 4. αὐτῇ apogr.: αὐτῆ A^c. 5. αἰρεῖσθαι Bonitz:
 διαίρεσθαι A^c.

of the whole were reduced as compared with that of the ancient Epic, and the poem made equal in length to the tragedies, taken collectively, which are exhibited at one sitting.

Epic poetry has, however, a great—a special—⁴ capacity for enlarging its dimensions, and we can see the reason. In Tragedy we cannot imitate several 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 represented; and these, if relevant to the subject, add mass and dignity to the poem. This particular merit conduces to grandeur of effect; it also serves to divert the mind of the hearer and to relieve 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 has proved its fitness by ⁵ the test of experience. If a narrative poem in any other metre were now composed, it would be found incongruous. For the heroic of all measures is the stateliest and the most imposing; and hence it most readily admits rare words and metaphors; as indeed the narrative mode of imitation is in this respect singular. On the other hand, the iambic and the trochaic ^{1460 a} tetrameter are stirring measures, the latter being suited to dancing, the former to action. Still more absurd ⁶ 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.

δὴ καὶ ὅτι μόνος τῶν ποιητῶν οὐκ ἀγνοεῖ ὃ δεῖ ποιεῖν αὐτόν.
 αὐτὸν γὰρ δεῖ τὸν ποιητὴν ἐλάχιστα λέγειν· οὐ γὰρ ἐστὶ
 κατὰ ταῦτα μιμητής. οἱ μὲν οὖν ἄλλοι αὐτοὶ μὲν δι' ὄλου
 ἀγωνίζονται, μιμοῦνται δὲ ὀλίγα καὶ ὀλιγάκις· ὁ δὲ ὀλίγα
 10 φροιμισάμενος εὐθύς εἰσάγει ἄνδρα ἢ γυναῖκα ἢ ἄλλο τι
 [ἦθος] καὶ οὐδέν' ἀήθη ἀλλ' ἔχοντα ἦθη. δεῖ μὲν οὖν ἐν ταῖς 8
 τραγωδίαις ποιεῖν τὸ θαυμαστόν, μᾶλλον δ' ἐνδέχεται ἐν
 τῇ ἐποποιίᾳ τὸ ἄλογον, δι' ὃ συμβαίνει μάλιστα τὸ θαυ-
 μαστόν, διὰ τὸ μὴ ὀρᾶν εἰς τὸν πρᾶττοντα· ἐπεὶ τὰ περὶ
 15 τὴν Ἐκτορος διώξιν ἐπὶ σκηνῆς ὄντα γελοῖα ἂν φανεῖη, οἱ
 μὲν ἐστῶτες καὶ οὐ διώκοντες, ὁ δὲ ἀνανεύων, ἐν δὲ τοῖς
 ἔπεσιν λανθάνει. τὸ δὲ θαυμαστὸν ἡδύ· σημεῖον δέ· πάντες
 γὰρ προστιθέντες ἀπαγγέλλουσιν ὡς χαριζόμενοι. δεδίδαχεν 9
 δὲ μάλιστα Ὀμηρος καὶ τοὺς ἄλλους ψευδῆ λέγειν ὡς δεῖ.
 20 ἔστι δὲ τοῦτο παραλογισμός. οἴονται γὰρ ἄνθρωποι, ὅταν
 τουδὶ ὄντος τοδὶ ἦ ἢ γινομένου γίνηται, εἰ τὸ ὕστερον ἔστιν,
 καὶ τὸ πρότερον εἶναι ἢ γίνεσθαι· τοῦτο δὲ ἐστὶ ψεῦδος. διὸ
 δῆ, ἂν τὸ πρῶτον ψεῦδος, ἀλλ' οὐδὲ τούτου ὄντος ἀνάγκη
 εἶναι ἢ γενέσθαι [ἦ] προσθεῖναι· διὰ γὰρ τὸ τοῦτο εἰδέναι
 25 ἀληθὲς ὄν, παραλογίζεται ἡμῶν ἢ ψυχῆ καὶ τὸ πρῶτον ὡς
 ὄν. παράδειγμα δὲ τούτου ἐκ τῶν Νίπτρων. προαιρεῖσθαί 10

11. ἦθος om. Reiz : legerat Arabs : εἶδος Bursian. οὐδέν' ἀήθη apogr. : οὐδένα ἦθη A^c. ἔχοντα ἦθος conl. Christ. Post οὖν add. <καὶ ἐν τοῖς ἔπεσιν καὶ> Christ, fort. recte. 13. ἄλογον Vettori : ἀνάλογον codd. δι' ὃ Vettori : διὸ codd. 14. ἐπεὶ τὰ apogr. : ἔπειτα τὰ A^c. 21. ἦ ἢ apogr. : ἦν A^c, rec. corr. ἦ. 22. γενέσθαι conl. Christ. 23. δῆ] δεῖ Bonitz, Christ. ἄλλου δὲ A^c : ἀλλ' οὐδὲ rec. corr. : ἄλλο δὲ eod. Robortelli, Bonitz : ἄλλο δ' ὃ Vahlen : ἄλλο, ὃ Christ. 24. ἦ seclus. Bonitz, Christ : ἦ Vahlen. 26. τούτου Robortelli : τοῦτο A^c : τούτων apogr.

Homer, admirable in all respects, has the special merit 7 of being the only poet who appreciates the part he should take himself. The poet in his own person should speak as little as possible; it is not this that makes him an imitator. Other poets appear themselves upon the scene throughout, and imitate but little and rarely. Homer, after a few prefatory words, at once brings in a man, or woman, or other personage; none of them wanting in characteristic qualities, but each with a character of his own.

The element of the wonderful is admitted in Tragedy. 8 The irrational, on which the wonderful depends for its chief effects, has wider scope in Epic poetry, because there the person acting is not seen. Thus, the pursuit of Hector would be ludicrous if placed upon the stage—the Greeks standing still and not joining in the pursuit, and Achilles beckoning to them to keep back. But in the Epic poem the absurdity is 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 9 who has taught other poets the true art of fiction. 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 book of the Odyssey containing the Bath Scene.

τε δὲ ἀδύνατα εἰκότα μᾶλλον ἢ δυνατὰ ἀπίθανα· τοὺς τε λόγους μὴ συνίστασθαι ἐκ μερῶν ἀλόγων, ἀλλὰ μάλιστα μὲν μηδὲν ἔχειν ἄλογον, εἰ δὲ μή, ἔξω τοῦ μυθεύματος, ὡσ-
 30 περ Οἰδίπους τὸ μὴ εἰδέναι πῶς ὁ Λαίος ἀπέθανεν, ἀλλὰ μὴ ἐν τῷ δράματι, ὡσπερ ἐν Ἡλέκτρα οἱ τὰ Πύθια ἀπαγγέλλοντες, ἢ ἐν Μυσοῖς ὁ ἄφωνος ἐκ Τεγέας εἰς τὴν Μυσίαν ἦκων. ὥστε τὸ λέγειν ὅτι ἀνήρητο ἂν ὁ μῦθος γελοῖον· ἐξ ἀρχῆς γὰρ οὐ δεῖ συνίστασθαι τοιούτους· ἂν δὲ θῆ καὶ φαίνηται
 35 εὐλογωτέρως, ἐνδέχεσθαι καὶ ἄτοπον <ὄν>· ἐπεὶ καὶ τὰ ἐν Ὀδυσσεῖα ἄλογα τὰ περὶ τὴν ἔκθεσιν ὡς οὐκ ἂν ἦν ἀνεκτὰ
 1460 b δῆλον ἂν γένοιτο, εἰ αὐτὰ φαῦλος ποιητῆς ποιήσειε· νῦν δὲ τοῖς ἄλλοις ἀγαθοῖς ὁ ποιητῆς ἀφανίζει ἡδύνων τὸ ἄτοπον. τῇ δὲ λέξει δεῖ διαπονεῖν ἐν τοῖς ἀργοῖς μέρεσιν καὶ μήτε 11 ἠθικοῖς μήτε διανοητικοῖς· ἀποκρύπτει γὰρ πάλιν ἢ λίαν
 5 λαμπρὰ λέξεις τά τε ἥθη καὶ τὰς διανοίας.

XXV περὶ δὲ προβλημάτων καὶ λύσεων, ἐκ πόσων τε καὶ ποίων εἰδῶν ἔστιν, ὧδ' ἂν θεωροῦσιν γένοιτ' ἂν φανερόν. ἐπεὶ γάρ ἔστι μιμητῆς ὁ ποιητῆς ὡσπερ ἀνεὶ ζωγράφος ἢ τις ἄλλος εἰκονοποιός, ἀνάγκη μιμῆσθαι τριῶν ὄντων τὸν ἀριθμὸν ἐν
 10 τι ἀεί, ἢ γὰρ οἷα ἦν ἢ ἔστιν, ἢ οἷα φασιν καὶ δοκεῖ, ἢ οἷα εἶναι δεῖ. ταῦτα δ' ἐξαγγέλλεται λέξει <ἢ κυρίους ὀνόμασιν> 2

30. <ὄ> Οἰδίπους Bywater. 35. ἀποδέχεσθαι apogr. ὄν addidi.
 1460 b 1 ποιήσειε Heinsius; ποιήσει codd. : ἐποίησεν Spengel. 5. τε apogr. : δὲ A^c. 7. ποίων εἰδῶν apogr. : ποίων ἂν εἰδῶν A^c. 9. τὸν ἀριθμὸν vel τῷ ἀριθμῷ apogr. : τῶν ἀριθμῶν A^c. 10. ἢ οἷα apogr. : οἷα A^c. 11. ἢ κυρίους ὀνόμασιν conji. Vahlen.

Accordingly, the poet should prefer probable im- 10 possibilities to improbable possibilities. The tragic plot must not consist of incidents which the reason rejects. These incidents should, if possible, be excluded; or, at least, they should be outside the action of the play. Such, in the Oedipus, is the ignorance of the hero as to the manner of Laius' death. The irrational parts should not be within the drama,—as in the Electra, the messenger's account of the Pythian games; or, in the Mysians, the man who comes from Tegea to Mysia without speaking. The plea that otherwise the plot would have been ruined, is ridiculous. Such a plot should not in the first instance be constructed. But once it has been framed and an air of likelihood imparted to it, the absurdity itself should be tolerated. Take the irrational incidents connected with the landing on Ithaca in the Odyssey. How intolerable they might have been would be 1460 b 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 11 action, where there is no expression of character or thought. On the other hand, character and thought are merely obscured by a diction that is over brilliant.

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

The poet being an imitator, like a painter or any other artist, must of necessity imitate one of three objects,—things as they were or are, things as they are said or thought to be, or things as they ought to be.

καὶ γλώτταις καὶ μεταφοραῖς· καὶ πολλὰ πάθη τῆς λέξεως
 ἐστί, δίδομεν γὰρ ταῦτα τοῖς ποιηταῖς. πρὸς δὲ τούτοις οὐχ 3
 ἢ αὐτὴ ὀρθότης ἐστὶν τῆς πολιτικῆς καὶ τῆς ποιητικῆς οὐδὲ
 15 ἄλλης τέχνης καὶ ποιητικῆς. αὐτῆς δὲ τῆς ποιητικῆς διττὴ
 ἁμαρτία, ἢ μὲν γὰρ καθ' αὐτήν, ἢ δὲ κατὰ συμβεβηκός. εἰ 4
 μὲν γάρ <τι> προεῖλετο μιμήσασθαι <μὴ ὀρθῶς δὲ ἐμι-
 μήσατο δι' > ἀδυναμίαν, αὐτῆς ἢ ἁμαρτία· εἰ δὲ <διὰ>
 τὸ προελέσθαι μὴ ὀρθῶς, ἀλλὰ τὸν ἵππον <ἄμ' > ἄμφω τὰ
 20 δεξιὰ προβεβληκότα ἢ τὸ καθ' ἐκάστην τέχνην ἁμάρτημα
 οἶον τὸ κατ' ἰατρικὴν ἢ ἄλλην τέχνην [ἢ ἀδύνατα πεποιήται]
 ὅποιανοῦν, οὐ καθ' ἑαυτήν. ὥστε δεῖ τὰ ἐπιτιμήματα ἐν τοῖς
 προβλήμασιν ἐκ τούτων ἐπισκοποῦντα λύειν. πρῶτον μὲν εἰ 5
 πρὸς αὐτὴν τὴν τέχνην ἀδύνατα πεποιήται, ἡμάρτηται,
 25 ἀλλ' ὀρθῶς ἔχει, εἰ τυγχάνει τοῦ τέλους τοῦ αὐτῆς (τὸ γὰρ
 τέλος εἴρηται), εἰ οὕτως ἐκπληκτικώτερον ἢ αὐτὸ ἢ ἄλλο
 ποιεῖ μέρος. παράδειγμα ἢ τοῦ Ἐκτορος δῖωξις. εἰ μέντοι τὸ
 τέλος ἢ μᾶλλον ἢ <μὴ> ἦττον ἐνεδέχεται ὑπάρχειν καὶ κατὰ
 τὴν περὶ τούτων τέχνην, [ἢμαρτηῆσθαι] οὐκ ὀρθῶς· δεῖ γὰρ
 30 εἰ ἐνδέχεται ὅλως μηδαμῇ ἡμαρτηῆσθαι. ἔτι ποτέρων ἐστὶ
 τὸ ἁμάρτημα, τῶν κατὰ τὴν τέχνην ἢ κατ' ἄλλο συμβεβη-
 κός; ἔλαττον γὰρ εἰ μὴ ἦδει ὅτι ἔλαφος θήλεια κέρατα
 οὐκ ἔχει ἢ εἰ ἀμιμήτως ἔγραψεν. πρὸς δὲ τούτοις ἐὰν 6

17. τι addidi. μὴ ὀρθῶς . . . δι' addidi: post μιμήσασθαι coni. Vahlen ὀρθῶς, ἡμαρτε δ' ἐν τῷ μιμήσασθαι δι'. 18. εἰ apogr.: ἢ A^c. διὰ add. Ueberweg. 19. ἄμ' add. Vahlen. 21. ἢ ἀδύνατα πεποιήται seclus. Düntzer: τέχνην ὅποιανοῦν [ἢ] ἀδύνατα πεποιήται Christ. 23. εἰ] τὰ A^c, εἰ sup. scr. τὰ πρὸς αὐτὴν τὴν τέχνην· plerique edd. 24. εἰ add. Vahlen ante ἀδύνατα. 26. εἴρηται] εἴρηται Heinsius: τηρεῖται M. Schmidt. 28. ἢ μὴ ἦττον Ueberweg, ἦττον A^c: ἢ ἦττον rec. A^c, Vahlen. 29. ἡμαρτηῆσθαι seclus. Bywater: ἡμάρτηται Ald., Bekker.

The vehicle of expression is language,—either common 2 words or rare words or metaphors. There are also many modifications of language, which we concede to the poets. Add to this, that the standard of correctness is not the 3 same in poetry and politics, any more than in poetry and any other art. Within the art of poetry itself there are two kinds of faults,—those which touch its essence, and those which are accidental. If a poet has proposed to 4 himself to imitate something, but has imitated it incorrectly through want of capacity, the error is inherent in the poetry. But if the failure is due to the thing he has proposed to do—if he has represented a horse as throwing out both his right legs at once, or introduced technical inaccuracies in medicine, it may be, or in any other art—the error is not essential to the poetry. By such considerations as these we should answer the objections raised by the critics.

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

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

ἐπιτιμᾶται ὅτι οὐκ ἀληθῆ, ἀλλ' ἴσως <ὡς> δεῖ—οἶον καὶ
 35 Σοφοκλῆς ἔφη αὐτὸς μὲν οἴους δεῖ ποιεῖν, Εὐριπίδην δὲ οἴοι
 εἰσίν—ταύτη λυτέον. εἰ δὲ μηδετέρως, ὅτι οὕτω φασίν· οἶον 7
 τὰ περὶ θεῶν, ἴσως γὰρ οὔτε βέλτιον οὕτω λέγειν οὔτ' ἀληθῆ,
 1461 a ἀλλ' <εἰ> ἔτυχεν ὥσπερ Ξενοφάνει· ἀλλ' οὖν φασι. τὰ
 δὲ ἴσως οὐ βέλτιον μὲν, ἀλλ' οὕτως εἶχεν, οἶον τὰ περὶ τῶν
 ὅπλων, “ ἔγχεα δέ σφιν Ὀρθ' ἐπὶ σαυρωτῆρος· ”¹ οὕτω γὰρ
 τότ' ἐνόμιζον, ὥσπερ καὶ νῦν Ἰλλυριοί. περὶ δὲ τοῦ καλῶς 8
 5 ἢ μὴ καλῶς ἢ εἴρηται τιμῆ ἢ πέπρακται, οὐ μόνον σκεπτέον
 εἰς αὐτὸ τὸ πεπραγμένον ἢ εἰρημένον βλέποντα, εἰ σπουδαῖον
 ἢ φαῦλον, ἀλλὰ καὶ εἰς τὸν πράττοντα ἢ λέγοντα πρὸς ὃν
 ἢ ὅτε ἢ ὅτω ἢ οὐ ἔνεκεν, οἶον ἢ μείζονος ἀγαθοῦ, ἵνα γέ-
 νηται, ἢ μείζονος κακοῦ, ἵνα ἀπογένηται. τὰ δὲ πρὸς τὴν 9
 10 λέξιν ὀρώντα δεῖ διαλύειν, οἶον γλώττη “ οὐρήας μὲν πρῶ-
 τον· ”² ἴσως γὰρ οὐ τοὺς ἡμίονους λέγει ἀλλὰ τοὺς φύ-
 λακας, καὶ τὸν Δόλωνα “ ὅς ῥ' ἦ τοι εἶδος μὲν ἔην κακός ”³
 οὐ τὸ σῶμα ἀσύμμετρον ἀλλὰ τὸ πρόσωπον αἰσχροῦν, τὸ
 γὰρ εὐειδὲς οἱ Κρήτες εὐπρόσωπον καλοῦσι· καὶ τὸ “ ζωρό-
 15 τερον δὲ κέραιε ”⁴ οὐ τὸ ἄκρατον ὡς οἰνόφλυξιν ἀλλὰ τὸ
 θᾶπτον. τὸ δὲ κατὰ μεταφορὰν εἴρηται, οἶον “ πάντες μὲν 10
 ῥα θεοί τε καὶ ἀνέρες Εὐδον παννύχιοι· ”⁵ ἅμα δέ φησιν

¹ *Iliad* x. 152.² *Ib.* i. 50.³ *Ib.* x. 316.⁴ *Ib.* ix. 203.⁵ *Ib.* ii. 1, ἄλλοι μὲν ῥα θεοί τε καὶ ἀνέρες ἵπποκορυσταὶ
 εὐδον παννύχιοι.*Ib.* x. 1, ἄλλοι μὲν παρὰ νηυσὶν ἀριστῆες Παναχαϊῶν
 εὐδον παννύχιοι.

34. ὡς conl. Vahlen.

35. Εὐριπίδην Heinsius: εὐριπίδης codd.

37. οὕτω apogr.: ὅστε A^c.

1461 a 1. εἰ conl. Vahlen. Ξενοφάνει vel

Ξενοφάνης apogr.: Ξενοφάνη A^c: παρὰ Ξενοφάνει Ritter. οὖν Tyrwhitt:οὐ A^c, οὖν rec. A^c: οὕτω Spengel.6. εἰ apogr.: ἢ A^c.

8. οἶον

ἢ A^c: οἶον εἰ apogr.9. ἢ rec. A^c add.16. τὸ A^c: τὰSpengel. πάντες Gräfenhan: ἄλλοι A^c.

Further, if it be objected that the description is not 6 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 drawn; Euripides, as they are. In this way the objection may be met. If, 7 however, the representation be of neither kind, the poet may answer,—‘This is what is commonly said.’ This applies to tales about the gods. It may well be that these stories are not higher than fact nor yet true to 1461 a fact: they are, very possibly, what Xenophanes says of them. But anyhow, ‘this is what is said.’ Again, a description may be no better than the fact: ‘still, it was the fact’; as in the passage about the arms: ‘Upright upon their butt-ends stood the spears.’ This was the custom then, as it now is among the Illyrians.

Again, in examining whether what has been said or 8 done by some one is right or wrong, we must not look merely to the particular speech or action, and ask whether it is in itself good or bad. We must also consider by whom it is said, to whom, when, in whose interest, or for what end; whether, for instance, it be for the sake of attaining some greater good, or averting some greater evil.

Other difficulties may be resolved by due regard to the 9 diction. We may note a rare word, as in *οὐρῆας μὲν πρῶτον*, where the poet perhaps employs *οὐρῆας* not in the sense of mules, but of sentinels. So, again, of Dolon: ‘ill-favoured indeed he was to look upon.’ It is not meant that his body was ill-shaped, but that his face was ugly; for the Cretans use the word *εὐειδές*, ‘well-favoured,’ to denote a fair face. Again, *ζωρότερον δὲ*

“ ἦ τοι ὄτ’ ἐς πεδίον τὸ Τρωικὸν ἀθρήσειεν, Αὐλῶν συρίγγων
 θ’ ὄμαδον.”¹ τὸ γὰρ πάντες ἀντὶ τοῦ πολλοὶ κατὰ μετα-
 20 φορὰν εἴρηται, τὸ γὰρ πᾶν πολὺ τι· καὶ τὸ “ οἷη δ’ ἄμμο-
 ρος”² κατὰ μεταφορὰν, τὸ γὰρ γνωριμώτατον μόνον. κατὰ 11
 δὲ προσφῶδιαν, ὡσπερ Ἰππίας ἔλυσεν ὁ Θάσιος τὸ “ δίδομεν
 δέ οἱ”³ καὶ “ τὸ μὲν οὐ καταπύθεται ὄμβρω.”⁴ τὰ δὲ διαιρέ- 12
 σεις, οἶον Ἐμπεδοκλῆς “ αἶψα δὲ θνήτ’ ἐφύοντο, τὰ πρὶν μά-
 25 θον ἀθάνατ’ <εἶναι> Ζωρά τε πρὶν κέκρητο.” τὰ δὲ ἀμφι- 13
 βολία, “ παρῶχηκεν δὲ πλέω νύξ.”⁵ τὸ γὰρ πλείω ἀμφί-
 βολόν ἐστιν. τὰ δὲ κατὰ τὸ ἔθος τῆς λέξεως· τῶν κεκρα- 14
 μένων <ἔνια> οἶνον φασιν εἶναι, [ὅθεν πεποιήται “ κνημὶς
 νεοτεύκτου κασσιτέροιο,”]⁶ ὅθεν εἴρηται ὁ Γανυμήδης “ Διὶ
 30 οἶνοχοεῖει,”⁷ οὐ πινόντων οἶνον, καὶ χαλκῆας τοὺς τὸν σίδηρον
 ἐργαζομένους. εἶη δ’ ἂν τοῦτό γε <καὶ> κατὰ μεταφορὰν. δεῖ 15
 δὲ καὶ ὅταν ὄνομά τι ὑπεναντίωμά τι δοκῆ σημαίνειν, ἐπι-
 σκοπεῖν ποσαχῶς ἂν σημαίνοι τοῦτο ἐν τῷ εἰρημένῳ, οἶον

¹ *Iliad* x. 11, ἦ τοι ὄτ’ ἐς πεδίον τὸ Τρωικὸν ἀθρήσειεν,
 θαύμαζεν πυρὰ πολλὰ τὰ καλετο Ἰλιόθι πρό,
 αὐλῶν συρίγγων τ’ ἐνοπήν ὄμαδὸν τ’ ἀνθρώπων.

² *Ib.* xviii. 489, οἷη δ’ ἄμμορος ἐστὶ λοστρῶν Ἰκαεαοῖο.

³ *Ib.* xxi. 297, δίδομεν δέ οἱ εἴχος ἀρέσθαι. Sed in *Iliade* ii. 15
 (de quo hic igitur) Τρώεσσι δὲ κῆδ’ ἐφῆπται.

⁴ *Ib.* xxiii. 328, τὸ μὲν οὐ καταπύθεται ὄμβρω.

⁵ *Ib.* x. 251, μάλα γὰρ νύξ ἀνεταί, ἐγγύθι δ’ ἠώς,
 ἄστρα δὲ δὴ προβέβηκε, παρῶχηκεν δὲ πλέων νύξ
 τῶν δύο μοιράων, τριτάτη δ’ ἐτι μοῖρα λείλειπται.

⁶ *Ib.* xxi. 592.

⁷ *Ib.* xx. 234.

19. τοῦ ἀπογρ.: om. A^c. 25. εἶναι add. Vettori collato Athenaeo.
 ζωρά Athenaeus: ζῶα codd. κέκρητο A^c, ι rec. sup. scr.: κέκριτο ἀπογρ.:
 ἄκρητα Karsten ed. Empedocles. 26. πλέω A^c: πλέων ἀπογρ.:
 πλέων Ald. πλείω] πλείον vel πλέων ἀπογρ. 28. ἔνια addidi: <ῶσα>
 τῶν κεκραμένων Vahlen: <ῶσα πο> τῶν κεκραμένων Ueberweg: πᾶν
 κεκραμένον Bursian. ὅθεν πεποιήται . . . κασσιτέροιο seclus. Christ.
 29. ὅθεν εἴρηται . . . οἶνον in codd. post ἐργαζομένους, hic revocavit Maggi
 sec. cod. Lampridii. 31. καὶ add. Heinsius. 33. σημαίνοι olim
 Vahlen: σημαίνοι A^c: σημήνειεν vel σημαίνει ἀπογρ.: σημήνει Vahlen ed. 3.

κέραιε, 'mix the drink livelier,' does not mean 'mix it stronger' as for hard drinkers, but 'mix it quicker.'

Sometimes an expression is metaphorical, as 'Now all 10 gods and men were sleeping through the night,'—while at the same time the poet says: 'Often indeed as he turned his gaze to the Trojan plain, he marvelled at the sound of flutes and pipes.' 'All' is here used metaphorically for 'many,' all being a species of many. So in the verse,—'alone she hath no part . . .', *οὔη*, 'alone,' is metaphorical; for the best known may be called the only one.

Again, objections may be removed by a change 11 of accent, as Hippias of Thasos did in the lines,—*δίδομεν* (*διδόμεν*) *δέ οἱ*, and *τὸ μὲν οὐ* (*οὐ*) *καταπίθεται ὄμβροφ*.

Or again, by punctuation, as in Empedocles,—'Of a 12 sudden things became mortal that before had learnt to be immortal, and things unmixed before mixed.'

Or again, by ambiguity of construction,—as in 13 *παράφηκεν δὲ πλέω νύξ*, where the word *πλέω* is ambiguous.

Or by the usage of language. Thus some mixed 14 drinks are called *οἶνος*, '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 *χαλκίας*, or workers in bronze. This, however, may also be taken as a metaphor.

Again, when a word seems to involve some incon- 15 sistency of meaning, we should consider how many senses it may bear in the particular passage. For example: 'there was stayed the spear of bronze'—we 16

τὸ “τῆ ρ’ ἔσχετο χάλκεον ἔγχος,”¹ τὸ ταύτη κωλυθῆναι 16
 35 ποσαχῶς ἐνδέχεται. ὠδι <δὲ> [ἢ ὡς] μάλιστ’ ἄν τις ὑπολά-
 1461 b βοι, κατὰ τὴν καταπτικρὺ ἢ ὡς Γλαύκων λέγει, ὅτι ἔνια
 ἀλόγως προυπολαμβάνουσιν καὶ αὐτοὶ καταψηφισάμενοι
 συλλογίζονται καὶ ὡς εἰρηκότος ὅ τι δοκεῖ ἐπιτιμῶσιν, ἂν
 ὑπεναντίον ἢ τῆ αὐτῶν οἴησει. τοῦτο δὲ πέπουθε τὰ περὶ
 5 Ἰκάριον. οἴονται γὰρ αὐτὸν Λάκωνα εἶναι· ἄτοπον οὖν
 τὸ μὴ ἐντυχεῖν τὸν Τηλέμαχον αὐτῷ εἰς Λακεδαίμονα
 ἐλθόντα. τὸ δ’ ἴσως ἔχει ὥσπερ οἱ Κεφαλῆνές φασι· παρ’
 αὐτῶν γὰρ γῆμαι λέγουσι τὸν Ὀδυσσεά καὶ εἶναι Ἰκάδιον
 ἀλλ’ οὐκ Ἰκάριον. δι’ ἀμάρτημα δὲ τὸ πρόβλημα εἰκὸς
 10 ἐστίν. ὅλως δὲ τὸ ἀδύνατον μὲν πρὸς τὴν ποίησιν ἢ πρὸς 17
 τὸ βέλτιον ἢ πρὸς τὴν δόξαν δεῖ ἀνάγειν. πρὸς τε γὰρ τὴν
 ποίησιν αἰρετώτερον πιθανὸν ἀδύνατον ἢ ἀπίθανον καὶ δυνα-
 τόν· <καὶ εἰ ἀδύνατον> τοιούτους εἶναι, οἴους Ζεῦξις
 ἔγραφευ, ἀλλὰ βέλτιον· τὸ γὰρ παράδειγμα δεῖ ὑπερέχειν.
 15 πρὸς <δ’> ἃ φασιν, τᾶλογα· οὕτω τε καὶ ὅτι ποτὲ οὐκ ἄλο-
 γόν ἐστίν· εἰκὸς γὰρ καὶ παρὰ τὸ εἰκὸς γίνεσθαι. τὰ δ’ ὑπε- 18
 ναντίως εἰρημένα οὕτω σκοπεῖν, ὥσπερ οἱ ἐν τοῖς λόγοις

¹ *Ib.* xx. 272, τῆ ρ’ ἔσχετο μελινον ἔγχος.

35. δὲ addidi: ἢ ὡς seclus. Bywater. ὠδι ἢ <ὠδί>, ὡς conii. Vahlen: ἐνδέχε-
 ται· ὠδι ἢ ὡς μάλιστ’ ἄν τις ὑπολάβοι, Ueberweg. Interpunerunt post ὠδι et
 ὑπολάβοι plerique edd. 1461 b 1. ἔνια] ἐνιοι Vettori. 3. εἰρηκότος ὅ
 τι Castelvetro: εἰρηρότες ὅτι A^c. 4. αὐτῶν Heinsius: αὐτῶν codd. 8.
 αὐτῶν Bekker: αὐτῶν codd. 9. δι’ ἀμάρτημα Maggi: διαμάρτημα codd.,
 Bekker. 10. εἶναι εἰκὸς Hermann, fort. recte. ἢ πρὸς Ald., Bekker, fort.
 recte. 13. καὶ εἰ ἀδύνατον conii. Vahlen. οἴους Ald., Bekker: οἴον
 codd. 15. δ’ add. Ueberweg (conii. Vahlen). 16. ὑπεναντίως
 Twining, Arabs ‘quae dicta sunt in modum contrarii’: ὑπεναντία ὡς
 codd.

should ask in how many ways we may take 'being checked there.' The true mode of interpretation is the
 1461 b precise opposite of what Glaucus mentions. Critics, he says, jump at certain groundless conclusions; they pass adverse judgment and then proceed to reason on it; and, assuming that the poet has said whatever they happen to think, find fault if a thing is inconsistent with their own fancy. The question about Icarius has been treated in this fashion. The critics imagine he was a Lacedaemonian. They think it strange, therefore, that Telemachus should not have met him when he went to Lacedaemon. But the Cephallenian story may perhaps be the true one. They allege that Odysseus took a wife from among themselves, and that her father was Ieadius not Icarius. It is merely a mistake, then, that gives plausibility to the objection.

In general, the impossible must be brought under 17 the law of poetic truth, or of the higher reality, or of received opinion. With respect to poetic truth, a probable impossibility is to be preferred to a thing improbable and yet possible. If, again, we are told it is impossible that there should be men such as Zeuxis painted. 'Yes,' we say, 'but the impossible is the higher thing; for the pattern before the mind 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.'

Inconsistencies should be examined by the same rules 18 as in dialectical refutation—whether the same thing is

ἐλεγχοι, εἰ τὸ αὐτὸ καὶ πρὸς τὸ αὐτὸ καὶ ὡσαύτως, ὥστε
καὶ αὐτὸν ἢ πρὸς ἅ αὐτὸς λέγει ἢ ὃ ἂν φρόνιμος ὑποθή-
20 ται. ὀρθὴ δ' ἐπιτίμησις καὶ ἀλογία καὶ μοχθηρία, ὅταν μὴ 19
ἀνάγκης οὔσης μὴθὲν χρήσῃται τῷ ἀλόγῳ, ὥσπερ Εὐριπίδης
τῷ Αἰγεί, ἢ τῇ πονηρίᾳ, ὥσπερ ἐν Ὁρέστη τοῦ Μενελάου.
τὰ μὲν οὖν ἐπιτιμήματα ἐκ πέντε εἰδῶν φέρουσιν, ἢ γὰρ ὡς 20
ἀδύνατα ἢ ὡς ἀλογα ἢ ὡς βλαβερά ἢ ὡς ὑπεναντία ἢ ὡς
25 παρὰ τὴν ὀρθότητα τὴν κατὰ τέχνην. αἱ δὲ λύσεις ἐκ τῶν
εἰρημένων ἀριθμῶν σκεπτεῖται, εἰσὶν δὲ δώδεκα.

XXVI πότερον δὲ βελτίων ἢ ἐποποιικὴ μίμησις ἢ ἡ τραγικὴ,
διαπορήσειεν ἂν τις. εἰ γὰρ ἡ ἥττον φορτικὴ βελτίων, τοιαύ-
τη δ' ἢ πρὸς βελτίους θεατὰς ἐστὶν αἰεὶ, λίαν δῆλον ὅτι ἡ
30 ἅπαντα μιμουμένη φορτικὴ· ὡς γὰρ οὐκ αἰσθανομένων ἂν
μὴ αὐτὸς προσθῆ, πολλὴν κίνησιν κινοῦνται, οἶον οἱ φαῦλοι
αὐληταὶ κυλιόμενοι ἂν δίσκον δέη μιμείσθαι, καὶ ἔλκοντες
τὸν κορυφαῖον ἂν Σκύλλαν αὐλώσιν· ἡ μὲν οὖν τραγωδία 2
τοιαύτη ἐστίν, ὡς καὶ οἱ πρότερον τοὺς ὑστέρους αὐτῶν ᾤοντο
35 ὑποκριτὰς· ὡς λίαν γὰρ ὑπερβάλλοντα πίθηκον ὁ Μυννίσκος
τὸν Καλλιππίδην ἐκάλει, τοιαύτη δὲ δόξα καὶ περὶ Πιν-
1462 a δάρου ἦν· ὡς δ' οὗτοι ἔχουσι πρὸς αὐτούς, ἢ ὅλη τέχνη

18. ὥστε καὶ αὐτὸν] οὕτως τε καὶ εἰ καθ' αὐτὸν conl. Christ. 19. φρόνιμος
apogr. : φρόνημον A^c, φρόνιμον rec. A^c. 20. ἀλογία καὶ μοχθηρία
Vahlen : ἀλογία καὶ μοχθηρία codd., Christ. 22. τῷ Αἰγεί ἢ τῇ
apogr. (margo) : τῷ αἰγινήτῃ A^c. 27. βελτίων apogr. : βέλτιον
A^c. 29. δ' ἢ apogr. : δὴ A^c. αἰεὶ, λίαν Vahlen : δειλίαν codd.
31. κινοῦνται apogr. : κινούντα A^c. 1462 a 1. ἔχουσι apogr. : δ' ἔχουσι
A^c. αὐτοὺς Hermann : αὐτοὺς codd.

meant, in the same relation, and in the same sense; whether the poet contradicts either what he says himself, or what is tacitly assumed by a person of intelligence.

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

Thus, there are five sources from which critical 20 objections are drawn. Things are censured either as impossible, or irrational, or morally hurtful, or inconsistent, or inaccurate in respect of some special art. 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, the art which imitates indiscriminately is manifestly most unrefined. The audience is supposed to be incapable of apprehension, unless something of their own is thrown in by the performers, who therefore execute divers movements. Bad flute-players pirouette, if they have to express the motion of the discus, or drag the coryphaeus about when they play the accompaniment of 'Scylla.' Tragedy, it is said, has this same defect. We 2 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 1462 a action, and the same view was held of Pindarus. Tragic art, then, as a whole, stands to Epic in the same relation

πρὸς τὴν ἐποποιίαν ἔχει· τὴν μὲν οὖν πρὸς θεατὰς ἐπιεικεῖς
 φασιν εἶναι <οἷ> οὐδὲν δέονται τῶν σχημάτων, τὴν δὲ τραγι-
 κὴν πρὸς φαύλους· εἰ οὖν φορτικὴ, χείρων δῆλον ὅτι ἂν εἴη. 3
 5 πρῶτον μὲν <οὖν> οὐ τῆς ποιητικῆς ἢ κατηγορία ἀλλὰ τῆς
 ὑποκριτικῆς, ἐπεὶ ἔστι περιεργάζεσθαι τοῖς σημείοις καὶ
 ῥαψωδοῦντα, ὅπερ [ἔστι] Σωσίστρατος, καὶ διάδοντα, ὅπερ
 ἐποίει Μνασίθεος ὁ Ὀπούντιος. εἶτα οὐδὲ κινήσεις ἅπαντα
 ἀποδοκιμαστέα, εἴπερ μηδ' ὄρχησις, ἀλλ' ἢ φαύλων, ὅπερ
 10 καὶ Καλλιππίδῃ ἐπετιμᾶτο καὶ νῦν ἄλλοις ὡς οὐκ ἐλευθέρας
 γυναῖκας μιμουμένων. ἔτι ἡ τραγωδία καὶ ἄνευ κινήσεως
 ποιεῖ τὸ αὐτῆς, ὥσπερ ἡ ἐποποιία· διὰ γὰρ τοῦ ἀναγινώ-
 σκειν φανερὰ ὅποια τίς ἐστιν· εἰ οὖν ἐστι τὰ γ' ἄλλα
 κρείττων, τοῦτό γε οὐκ ἀναγκαῖον αὐτῇ ὑπάρχειν. ἔστι 4
 15 δ' ἐπεὶ τὰ πάντ' ἔχει ὅσαπερ ἡ ἐποποιία, καὶ γὰρ τῷ μέτρῳ
 ἔξεστι χρῆσθαι, καὶ ἔτι οὐ μικρὸν μέρος τὴν μουσικὴν καὶ
 τὰς ὄψεις, δι' ἃς αἰ ἡδοναὶ συνίστανται ἐναργέστατα. εἶτα
 καὶ τὸ ἐναργὲς ἔχει καὶ ἐν τῇ ἀναγνώσει καὶ ἐπὶ τῶν ἔργων.
 ἔτι τῷ ἐν ἐλάττονι μῆκει τὸ τέλος τῆς μιμήσεως εἶναι· 5
 1462 b τὸ γὰρ ἀθροώτερον ἡδίων ἢ πολλῶ κεκραμένον τῷ χρόνῳ·
 λέγω δ' οἶον εἴ τις τὸν Οἰδίπουν θείῃ τὸν Σοφοκλέους
 ἐν ἔπεσιν ὅσοις ἡ Ἰλιάς. ἔτι ἡττον [ἢ] μία μίμησις 6
 ἢ τῶν ἐποποιῶν· σημεῖον δέ· ἐκ γὰρ ὅποιασούν [μιμήσεως]
 5 πλείους τραγωδίαί γίνονται· ὥστε ἂν μὲν εἶνα μῦθον

3. οἷ add. Vettori: ἐπεὶ Christ.

4. εἰ apogr.: ἢ A^c.

5. οὖν

add. Bywater, Ussing.

7. ἐστὶ seclus. Spengel. διάδοντα apogr.:

διαδόντα A^c.12. αὐτῆς apogr.: αὐτῆς A^c.

14. αὐτῇ apogr.: αὐτῆ

A^c. ἔστι δ' ἐπεὶ τὰ Gomperz: ἔστι δ', ὅτι Usener: ἔπειτα διότι codd.

16. καὶ τὰς ὄψεις] seclus. Spengel: collocavit post ἐναργέστατα Gomperz: καὶ τὴν ὄψιν Ald., Bekker.

17. δι' ἃς vel αἰς conji. Vahlen: δι' ἧς codd.

18. ἀναγνώσει Maggi: ἀναγνωρίσει A^c.

19. τῷ] τὸ Winstanley, Gomperz.

1462 b 1. ἡδίων ἢ Maggi: ἡδέιον ἢ apogr.: ἡδονῆ A^c.2. θείῃ θείῃ A^c.

3. Alt. ἢ om. Ald.

4. μιμήσεως seclus. Gomperz.

as these different generations of actors do to one another. Epic poetry, we are told, is addressed to a cultivated audience, who do not need gesture; Tragedy, to an inferior public. Being then unrefined, it is evidently 3 on a lower level.

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 Sosis-tratus, 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 ill-bred women. Again, Tragedy like Epic poetry produces its effect even without action; its quality can be found out by reading. If, then, in all other respects it is superior, this fault, we say, is not inherent in it.

And superior it is, because it has all the epic 4 elements—it may even use the epic metre—with the music and scenic effects as important accessories; and these afford the most vivid combination of pleasures. Further, it has vividness of impression in reading as well as in representation. Moreover, the art attains its 5
 1462 b 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 imita- 6
 tion has less unity; as is shown by this,—that any Epic poem will furnish subjects for several tragedies. Now

ποιῶσιν, ἣ βραχέως δεικνύμενον μούρον φαίνεσθαι, ἣ
 ἀκολουθοῦντα τῷ συμμέτρῳ μήκει ὑδαρῆ. * * λέγω δὲ οἶον
 ἐὰν ἐκ πλειόνων πράξεων ἢ συγκειμένη, ὥσπερ ἡ Ἰλιάς
 ἔχει πολλὰ τοιαῦτα μέρη καὶ ἡ Ὀδύσεια ἂ καὶ καθ' ἑαυτὰ
 10 ἔχει μέγεθος· καίτοι ταῦτα τὰ ποιήματα συνέστηκεν ὡς
 ἐνδέχεται ἄριστα καὶ ὅτι μάλιστα μιᾶς πράξεως μίμησις.
 εἰ οὖν τούτοις τε διαφέρει πᾶσιν καὶ ἔτι τῷ τῆς τέχνης 7
 ἔργῳ (δεῖ γὰρ οὐ τὴν τυχοῦσαν ἡδονὴν ποιεῖν αὐτὰς ἀλλὰ
 τὴν εἰρημένην), φανερὸν ὅτι κρείττων ἂν εἴη μᾶλλον τοῦ
 15 τέλους τυγχάνουσα τῆς ἐποποιίας.

περὶ μὲν οὖν τραγωδίας καὶ ἐποποιίας, καὶ αὐτῶν 8
 καὶ τῶν εἰδῶν καὶ τῶν μερῶν, καὶ πόσα καὶ τί διαφέρει,
 καὶ τοῦ εὔ ἢ μὴ τίνες αἰτίαι, καὶ περὶ ἐπιτιμήσεων καὶ
 λύσεων, εἰρήσθω τοσαῦτα. * * *

6. μείουρον Gomperz praeceunte Tyrwhitt, fort. recte. 7. συμμέτρῳ
 Bernays: τοῦ μέτρον codd. post ὑδαρῆ, <ἐὰν δὲ πλείους> Ald.,
 Bekker: <λέγω δὲ οἶον * * ἂν δὲ μή, οὐ μία ἢ μίμησις> supplendum
 coni. Vahlen: <ἐὰν δὲ πλείους, οὐ μία ἢ μίμησις> Teichmüller: <ἄλλως
 δὲ ποικίλον> Gomperz. 9. ἂ add. apogr. 10. καίτοι ταῦτα τὰ
 Ald.: καὶ τοιαῦτ' ἄττα A^c et plerique codd. 18. ἢ apogr.: εἰ A^c.

if the story be worked into a unity, it will, if concisely told, appear truncated; or, if it conform to the proper Epic scale, it will seem weak and watery. * * *

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

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

Thus much may suffice concerning Tragic and Epic 8 poetry in general; their several species 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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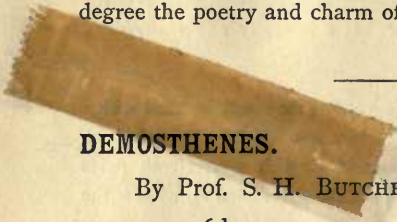
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