

ARISTOTLE
THE POETICS
"LONGINUS"
ON THE SUBLIME

WITH AN ENGLISH TRANSLATION BY

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INTRODUCTION

technical skill before personality can be adequately expressed in words, "Longinus" employs the terms and categories which the philological anatomists invented. He speaks of tropes and figures. But throughout he insists that these are only means of analysis. The one essential is genuine feeling. Without that no skill in writing is of value and its presence covers a multitude of faults.

Sensitive, acute, enthusiastic, here is a critic who makes it clear at last beyond all doubt that literature is a function of life and that those who, having something to say, have learnt how to say it create a revelation as sweet to the world as the making of it is to them, and work one of the many miracles that make life worth living.

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NOTE ON THE TEXT

THE text here printed is based on Vahlen's third edition (Leipzig, 1885), and the chief deviations from it are noted at the foot of each page.

The prime source of all existing texts of the *Poetics* is the eleventh century Paris manuscript, No. 1741, designated as A^c. To the manuscripts of the Renaissance few, except Dr. Margoliouth, now assign any independent value, but they contain useful suggestions for the correction of obvious errors and defects in A^c. These are here designated "copies." V. stands for Vahlen's third edition, and By. for the late Professor Ingram Bywater, who has earned the gratitude and admiration of all students of the *Poetics* by his services both to the text and to its interpretation.

Then there is the Arabic transcript. Translated in the eleventh century from a Syriac translation made in the eighth century, it appears to make little sense, but sometimes gives dim visions of the readings of a manuscript three centuries older but not necessarily better than A^c, readings which confirm some of the improvements introduced into Renaissance texts.

[1973. Recent editions include: R. Kassell, Oxford Text, 1965; D. W. Lucas, Oxford, 1968; J. Hardy (with French translation), Budé, Paris, 1932; A. Gudeman, Berlin and Leipzig, 1934; A. S. Owen, Oxford, 1931; W. H. Fyfe (with introduction and explanations), Oxford, 1940.]

ΑΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ

1447 a **1.** Περὶ ποιητικῆς αὐτῆς τε καὶ τῶν εἰδῶν αὐτῆς, ἥν τινα δύνανται ἕκαστον ἔχει, καὶ πῶς δεῖ συνίστασθαι τοὺς μύθους εἰ μέλλει καλῶς ἔξωιν ἢ ποιήσιν, ἔτι δὲ ἐκ πόσων καὶ ποίων ἐστὶ μορίων, ὁμοίως δὲ καὶ περὶ τῶν ἄλλων ὅσα τῆς αὐτῆς ἐστὶ μεθόδου, λέγωμεν ἀρξάμενοι κατὰ φύσιν πρῶτον ἀπὸ τῶν πρώτων.

2 Ἐποποιία δὲ καὶ ἡ τῆς τραγωδίας ποίησις ἔτι δὲ κωμωδία καὶ ἡ διθυραμβοποιητικὴ καὶ τῆς αὐλητικῆς ἢ πλείστη καὶ κιθαριστικῆς, πᾶσαι τυγχάνουσιν οὖσαι μιμήσεις τὸ σύνολον, διαφέρουσι δὲ ἀλλήλων τρισὶν, ἢ γὰρ τῷ γένει¹ ἑτέροις μιμείσθαι ἢ τῷ ἑτέρα ἢ τῷ ἑτέρως καὶ μὴ τὸν αὐτὸν τρόπον.

4 ὥσπερ γὰρ καὶ χρώμασι καὶ σχήμασι πολλὰ μι-

¹ γένει A^c: ἐν V.

^a The explanation of *μίμησις*, as Aristotle uses the word, demands a treatise; all that a footnote can say is this:—Life “presents” to the artist the phenomena of sense, which the artist “re-presents” in his own medium, giving coherence, designing a pattern. That this is true not only of drama and fiction but also of instrumental music (“most flute-playing and harp-playing”) was more obvious to a Greek than to us, since Greek instrumental music was more definitely imitative. The technical display of the virtuoso

ARISTOTLE'S POETICS

1. Let us here deal with Poetry, its essence and its several species, with the characteristic function of each species and the way in which plots must be constructed if the poem is to be a success; and also with the number and character of the constituent parts of a poem, and similarly with all other matters proper to this same inquiry; and let us, as nature directs, begin first with first principles.

Epic poetry, then, and the poetry of tragic drama, and, moreover, comedy and dithyrambic poetry, and most flute-playing and harp-playing, these, speaking generally, may all be said to be “representations of life.”^a But they differ one from another in three ways: either in using means generically different^b or in representing different objects or in representing objects not in the same way but in a different manner. For just as by the use both of colour and form people represent many objects,

Plato describes as “a beastly noise.” Since *μίμησις* in this sense and *μιμητής* and the verb *μιμείσθαι* have a wider scope than any one English word, it is necessary to use more than one word in translation, e.g. *μιμητής* is what we call an “artist”; and for *μίμησις* where “representation” would be clumsy we may use the word “art”; the adjective must be “imitative,” since “representative” has other meanings.

^b i.e. means that can be divided into separate categories.

μοῦνται τινες ἀπεικάζοντες (οἱ μὲν διὰ τέχνης οἱ δὲ διὰ συνηθείας), ἕτεροι δὲ διὰ τῆς φωνῆς, οὕτω καὶ ταῖς εἰρημέναις τέχναις ἀπασαι μὲν ποιοῦνται τὴν μίμησιν ἐν ῥυθμῷ καὶ λόγῳ καὶ ἁρμονίᾳ, τούτοις δ' 5 ἢ χωρὶς ἢ μεμιγμένοις· οἷον ἁρμονία μὲν καὶ ῥυθμῷ χρώμεναι μόνον ἢ τε αὐλητικῇ καὶ ἢ κιθαριστικῇ καὶ εἴ τινας ἕτεροι τυγχάνουσιν οὔσαι <τοιαῦται> 6 τὴν δύναμιν οἷον ἢ τῶν συρίγγων· αὐτῷ δὲ τῷ ῥυθμῷ μιμοῦνται χωρὶς ἁρμονίας αἱ τῶν ὀρχηστῶν, καὶ γὰρ οὗτοι διὰ τῶν σχηματιζομένων ῥυθμῶν μιμοῦνται καὶ ἦθη καὶ πάθη καὶ πράξεις.

7 Ἡ δὲ [ἐποποιία]¹ μόνον τοῖς λόγοις ψιλοῖς ἢ τοῖς 1447 b μέτροις καὶ τούτοις εἴτε μινύσα μετ' ἀλλήλων εἴθ' ἐνὶ τινὶ γένει χρωμένη τῶν μέτρων <ἀνώνυμος>² 8 τυγχάνει οὔσα³ μέχρι τοῦ νῦν. οὐδὲν γὰρ ἂν ἔχοιμεν ὀνομάσαι κοινὸν τοὺς Σώφρονος καὶ Ξενάρχου μί- 9 μους καὶ τοὺς Σωκρατικούς λόγους οὐδὲ εἴ τις διὰ τριμέτρων ἢ ἐλεγείων ἢ τῶν ἄλλων τινῶν τῶν 10 τοιούτων ποιοῖτο τὴν μίμησιν· πλὴν οἱ ἄνθρωποι γε συνάπτοντες τῷ μέτρῳ τὸ ποιεῖν ἐλεγειοποιούς τοὺς δὲ ἐποποιούς ὀνομάζουσιν, οὐχ ὥς κατὰ τὴν μίμησιν ποιητὰς ἀλλὰ κοινῇ κατὰ τὸ μέτρον προσαγορεύον- 11 τες· καὶ γὰρ ἂν ἱατρικὸν ἢ μουσικὸν τι διὰ τῶν

¹ ἐποποιία, deleted by Ueberweg and omitted in the Arabic version, is probably a mistaken gloss. It gives no satisfactory sense.

² ἀνώνυμος inserted by Bernays: confirmed by Arabic version.

³ τυγχάνει οὔσα Suckow for τυγχάνουσα A^c.

^a πάθη καὶ πράξεις cover the whole field of life, what men do (πράξεις) and what men experience (πάθη). Since πάθη means also "emotions" that sense may be present here,

making likenesses of them—some having a knowledge of art and some working empirically—and just as others use the human voice; so is it also in the arts which we have mentioned, they all make their representations in rhythm and language and tune, using these means either separately or in combination. For tune and rhythm alone are employed in flute-playing and harp-playing and in any other arts which have a similar function, as, for example, pipe-playing. Rhythm alone without tune is employed by dancers in their representations, for by means of rhythmical gestures they represent both character and experiences and actions.^a

But the art which employs words either in bare prose or in metres, either in one kind of metre or combining several, happens up to the present day to have no name. For we can find no common term to apply to the mimes of Sophron and Xenarchus^b and to the Socratic dialogues: nor again supposing a poet were to make his representation in iambs or elegiacs or any other such metre—except that people attach the word poet (maker) to the name of the metre and speak of elegiac poets and of others as epic poets. Thus they do not call them poets in virtue of their representation but apply the name indiscriminately in virtue of the metre. For if people publish medical or scientific treatises but as a technical term in this treatise πάθος is a calamity or tragic incident, something that happens to the hero.

^b Sophron and Xenarchus, said to be father and son, lived in Syracuse, the elder a contemporary of Euripides. They wrote "mimes," i.e. simple and usually farcical sketches of familiar incidents, similar to the mimes of Herondas and the fifteenth Idyll of Theocritus, but in prose. There was a tradition that their mimes suggested to Plato the use of dialogue.

μέτρων ἐκφέρωσιν, οὕτω καλεῖν εἰώθασιν· οὐδὲν δὲ κοινόν ἐστιν Ὀμήρῳ καὶ Ἐμπεδοκλεῖ πλὴν τὸ μέτρον, διὸ τὸν μὲν ποιητὴν δίκαιον καλεῖν, τὸν δὲ
 12 φυσιολόγον μᾶλλον ἢ ποιητὴν. ὁμοίως δὲ καὶ εἴ τις ἅπαντα τὰ μέτρα μιγνύων ποιῶτο τὴν μίμησιν καθάπερ Χαιρήμων ἐποίησε Κένταυρον μικτὴν ῥαψωδίαν ἐξ ὅλων τῶν μέτρων, καὶ ποιητὴν προσαγορευτέον. περὶ μὲν οὖν τούτων διωρίσθω τοῦτον τὸν τρόπον.

13 Εἰσὶ δὲ τινες αἱ πᾶσι χρῶνται τοῖς εἰρημένοις, λέγω δὲ οἶον ῥυθμῶ καὶ μέλει καὶ μέτρῳ, ὥσπερ ἢ τε τῶν διθυραμβικῶν ποίησις καὶ ἢ τῶν νόμων καὶ ἢ τε τραγωδία καὶ ἢ κωμωδία, διαφέρουσι δὲ
 14 ὅτι αἱ μὲν ἅμα πᾶσιν αἱ δὲ κατὰ μέρος. ταύτας μὲν οὖν λέγω τὰς διαφορὰς τῶν τεχνῶν, ἐν οἷς ποιῶνται τὴν μίμησιν.

1448 a 2. Ἐπεὶ δὲ μιμοῦνται οἱ μιμούμενοι πράττοντας, ἀνάγκη δὲ τούτους ἢ σπουδαίους ἢ φαύλους εἶναι (τὰ γὰρ ἦθη σχεδὸν αἰεὶ τούτοις ἀκολουθεῖ μόνους, κακία γὰρ καὶ ἀρετὴ τὰ ἦθη διαφέρουσι πάντες) ἢτοι βελτίονας ἢ καθ' ἡμᾶς ἢ χείρονας ἢ καὶ τοιούτους, ὥσπερ οἱ γραφεῖς. Πολύγνωτος μὲν γὰρ κρείττους, Παύσων δὲ χείρους, Διονύσιος δὲ ὁμοίους
 3 εἵκαζεν. δῆλον δὲ ὅτι καὶ τῶν λεχθεισῶν ἐκάστη

^a Empedocles (floruit 445 B.C.) expressed his philosophical and religious teaching in hexameter verse, to which Aristotle elsewhere attributes genuine value as poetry, but it is here excluded from the ranks of poetry because the object is definitely didactic.

^b Chaeremon was a tragedian and rhapsodist. The *Centaur* was apparently an experiment which might be classed as either drama or epic. Cf. chapter xxiv. § 11.

^c See Additional Note, p. 116.

in metre the custom is to call them poets. But Homer and Empedocles ^a have nothing in common except the metre, so that it would be proper to call the one a poet and the other not a poet but a scientist. Similarly if a man makes his representation by combining all the metres, as Chaeremon did when he wrote his rhapsody *The Centaur*, a medley of all the metres, he too should be given the name of poet.^b On this point the distinctions thus made may suffice.

There are certain arts which employ all the means which I have mentioned, such as rhythm and tune and metre—dithyrambic and “nomic” poetry,^c for example, and tragedy too and comedy. The difference here is that some use all these at once, others use now one now another. These differences then in the various arts I call the *means* of representation.

2. Since living persons ^a are the objects of representation, these must necessarily be either good men or inferior—thus only are characters normally distinguished, since ethical differences depend upon vice and virtue—that is to say either better than ourselves or worse or much what we are. It is the same with painters. Polygnatus depicted men as better than they are and Pauson worse, while Dionysius made likenesses.^c Clearly each of the

^a Literally “men doing or experiencing something.” Cf. p. 22, note b.

^c Polygnatus's portraits were in the grand style and yet expressive of character (cf. ch. vi. § 15): Aristophanes alludes to a Pauson as a “perfectly wicked caricaturist”: Dionysius of Colophon earned the name of “the man-painter” because he always painted men and presumably made “good likenesses.”

μιμήσεων ἔξει ταύτας τὰς διαφορὰς καὶ ἔσται ἑτέρα
 4 τῷ ἑτέρα μιμῆσθαι τοῦτον τὸν τρόπον. καὶ γὰρ ἐν
 ὀρχήσει καὶ αὐλήσει καὶ κιθαρίσει ἔστι γενέσθαι
 5 ταύτας τὰς ἀνομοιότητας· καὶ τῷ¹ περὶ τοὺς λόγους
 δὲ καὶ τὴν ψιλομετρίαν, οἷον Ὅμηρος μὲν βελτίους,
 Κλεοφῶν δὲ ὁμοίους, Ἡγήμων δὲ ὁ Θάσιος <ὁ>
 τὰς παρωδίας ποιήσας πρῶτος καὶ Νικοχάρης ὁ
 6 τὴν Δηλιάδα χείρους· ὁμοίως δὲ καὶ περὶ τοὺς δι-
 θυράμβους καὶ περὶ τοὺς νόμους· ὥσπερ [γάσ²]
 Κύκλωπας Τιμόθεος καὶ Φιλόξενος, μιμήσαιο ἄν
 7 τις. ἐν αὐτῇ δὲ τῇ διαφορᾷ καὶ ἡ τραγωδία πρὸς
 τὴν κωμωδίαν διέστηκεν· ἡ μὲν γὰρ χείρους ἡ δὲ
 βελτίους μιμῆσθαι βούλεται τῶν νῦν.

3. Ἐπὶ δὲ τούτων τρίτη διαφορὰ τὸ ὡς ἕκαστα
 2 τούτων μιμήσαιο ἄν τις. καὶ γὰρ ἐν τοῖς αὐτοῖς
 καὶ τὰ αὐτὰ μιμῆσθαι ἔστιν ἢ ὅτε μὲν ἀπαγγέλλ-
 οντα ὅτε δ'³ ἕτερόν τι γιγνόμενον ὥσπερ Ὅμηρος
 ποιεῖ, ἢ ὡς [τὸν]⁴ αὐτὸν καὶ μὴ μεταβάλλοντα, ἢ
 πάντα⁵ ὡς πράττοντας καὶ ἐνεργοῦντας τοὺς μιμου-
 3 μένους. ἐν τρισὶ δὴ ταύταις διαφοραῖς ἡ μίμησις
 ἔστιν, ὡς εἵπομεν κατ' ἀρχάς, ἐν οἷς τε <καὶ ᾧ>
 καὶ ὡς.

¹ τῷ By.: τὸ A^c which V. brackets.

² γὰσ] no satisfactory explanation. A line may be lost giving names of two writers and the title of the subject which they treated differently.

³ ἢ . . . ὅτε δ'] Zeller's alteration of A^c which omits ὅτε δ' and gives ἢ in its place.

⁴ [τὸν] cut out by By. to give exact sense required.

⁵ πάντα Casaubon for A^c πάντασ.

^a Cleophon wrote "epics" (i.e. hexameter poems), describing scenes of daily life in commonplace diction (cf. ch. xxii. § 2): Hegemon wrote mock epics in the style of

above mentioned arts will admit of these distinctions, and they will differ in representing objects which differ from each other in the way here described. In painting too, and flute-playing and harp-playing, these diversities may certainly be found, and it is the same in prose and in unaccompanied verse. For instance Homer's people are "better," Cleophon's are "like," while in Hegemon of Thasos, the first writer of parodies, and in Nicochares, the author of the *Poltrooniad*, they are "worse."^a It is the same in dithyrambic and nomic poetry, for instance * * * a writer might draw characters like the Cyclops as drawn by Timotheus and Philoxenus.^b It is just in this respect that tragedy differs from comedy. The latter sets out to represent people as worse than they are to-day, the former as better.

3. A third difference in these arts is the manner in which one may represent each of these objects. For in representing the same objects by the same means it is possible to proceed either partly by narrative and partly by assuming a character other than your own—this is Homer's method—or by remaining yourself without any such change, or else to represent the characters as carrying out the whole action themselves.

These, as we said above, are the three differences which form the several species of the art of representation, the means, the objects, and the manner.

the surviving *Battle of Frogs and Mice*: of Nicochares nothing is known, but his forte was evidently satire.

^b Both famous dithyrambic poets. There is evidence that Philoxenus treated Polyphemus in the vein of satire: Timotheus may have drawn a more dignified picture.

4 Ὡστε 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 καλεῖσθαι τινες
 5 αὐτὰ φασιν, ὅτι μιμοῦνται δρῶντας. διὸ καὶ ἀντι-
 ποιοῦνται τῆς τε τραγωδίας καὶ τῆς κωμωδίας οἱ
 Δωριεῖς (τῆς μὲν γὰρ κωμωδίας οἱ Μεγαρεῖς οἱ
 τε ἐνταῦθα ὡς ἐπὶ τῆς παρ' αὐτοῖς δημοκρατίας
 γενομένης καὶ οἱ ἐκ Σικελίας, ἐκεῖθεν γὰρ ἦν
 Ἐπίχαρμος ὁ ποιητῆς πολλῶ πρότερος ὢν Χι-
 νίδου καὶ Μάγνητος, καὶ τῆς τραγωδίας ἔνιοι τῶν ἐν
 Πελοποννήσῳ), ποιούμενοι τὰ ὀνόματα σημείον.
 6 οὗτοι μὲν γὰρ κώμας τὰς περιουκίδας καλεῖν φασιν,
 Ἀθηναῖοι δὲ δήμους, ὡς κωμωδοὺς οὐκ ἀπὸ τοῦ
 κωμάζειν λεχθέντας ἀλλὰ τῇ κατὰ κώμας πλάνῃ
 ἀτιμαζομένους ἐκ τοῦ ἄστεως· καὶ τὸ ποιεῖν αὐτοὶ
 1448 b μὲν δρᾶν, Ἀθηναίους δὲ πράττειν προσαγορεύειν.
 περὶ μὲν οὖν τῶν διαφορῶν καὶ πόσαι καὶ τίνες
 τῆς μιμήσεως εἰρήσθω ταῦτα.

4. Ἐοίκασι δὲ γεννηῆσαι μὲν ὅλως τὴν ποιητικὴν
 2 αἰτίαι δύο τινές καὶ αὗται φυσικαί. τό τε γὰρ
 μιμεῖσθαι σύμφυτον τοῖς ἀνθρώποις ἐκ παίδων ἐστὶ
 καὶ τούτῳ διαφέρουσι τῶν ἄλλων ζώων ὅτι μιμη-
 τικώτατόν ἐστι καὶ τὰς μαθήσεις ποιεῖται διὰ μι-
 μήσεως τὰς πρώτας, καὶ τὸ χαίρειν τοῖς μιμήμασι
 3 πάντας. σημεῖον δὲ τούτου τὸ συμβαῖνον ἐπὶ τῶν
 ἔργων· ἃ γὰρ αὐτὰ λυπηρῶς ὁρώμεν, τούτων τὰς

* "Drama" being derived from δρᾶν "to do."

* The inhabitants of Megara Hyblaea.

* Epicharmus of Cos wrote in Sicily burlesques and "mimes" depicting scenes of daily life. He and Phormis were "originators of comedy" in that they sketched types instead of lampooning individuals (cf. ch. v. § 5): of

It follows that in one respect Sophocles would be the same kind of artist as Homer, for both represent good men, and in another respect he would resemble Aristophanes, for they both represent men in action and doing things. And that according to some is the reason why they are called "dramas," because they present people as doing "things." And for this reason the Dorians claim as their own both tragedy and comedy—comedy is claimed both by the Megarians here in Greece, who say that it originated in the days of their democracy, and by the Megarians in Sicily,^b for it was from there the poet Epicharmus^c came, who was much earlier than Chionides and Magnes; and tragedy some of the Peloponnesians claim. Their evidence is the two names. Their name, they say, for suburb villages is κῶμαι—the Athenians call them "Demes"—and comedians are so called not from κωμάζειν, "to revel," but because they were turned out of the towns and went strolling round the villages (κῶμαι). Their word for action, they add, is δρᾶν, whereas the Athenian word is πράττειν. So much then for the differences, their number, and their nature.

4. Speaking generally, poetry seems to owe its origin to two particular causes, both natural. From childhood men have an instinct for representation, and in this respect man differs from the other animals that he is far more imitative and learns his first lessons by representing things. And then there is the enjoyment people always get from representations. What happens in actual experience proves this, for we enjoy looking at accurate likenesses of

Chionides and Magnes we only know that they were "early" comedians, i.e. in the first half of the fifth century B.C.

εἰκόνας τὰς μάλιστα ἡκριβωμένας χαίρομεν θεω-
 ρούντες οἷον θηρίων τε μορφὰς τῶν ἀτιμοτάτων καὶ
 4 νεκρῶν. αἴτιον δὲ καὶ τοῦτο, ὅτι μανθάνειν οὐ
 μόνον τοῖς φιλοσόφοις ἡδιστον ἀλλὰ καὶ τοῖς ἄλλοις
 5 ὁμοίως, ἀλλ' ἐπὶ βραχὺ κοινωνοῦσιν αὐτοῦ. διὰ
 γὰρ τοῦτο χαίρουσι τὰς εἰκόνας ὁρῶντες, ὅτι συμ-
 βαίνει θεωροῦντας μανθάνειν καὶ συλλογίζεσθαι τί
 6 ἕκαστον, οἷον ὅτι οὗτος ἐκεῖνος· ἐπεὶ ἐὰν μὴ τύχη
 προεωρακώς, οὐχ ἢ¹ μίμημα πείθῃσι τὴν ἡδονὴν
 ἀλλὰ διὰ τὴν ἀπεργασίαν ἢ τὴν χροιάν ἢ διὰ τοιαύτην
 τινὰ ἄλλην αἰτίαν.

7 Κατὰ φύσιν δὲ ὄντος ἡμῖν τοῦ μιμεῖσθαι καὶ τῆς
 ἁρμονίας καὶ τοῦ ῥυθμοῦ (τὰ γὰρ μέτρα ὅτι μόρια
 τῶν ῥυθμῶν ἐστὶ φανερόν) ἐξ ἀρχῆς πεφυκότες καὶ
 αὐτὰ μάλιστα κατὰ μικρὸν προάγοντες ἐγέννησαν
 8 τὴν ποίησιν ἐκ τῶν αὐτοσχεδιασμάτων. διεσπάσθη
 δὲ κατὰ τὰ οἰκεῖα ἡθὴ ἢ ποίησις· οἱ μὲν γὰρ σεμνό-
 τεροι τὰς καλὰς ἐμιμοῦντο πράξεις καὶ τὰς τῶν
 τοιούτων, οἱ δὲ εὐτελέστεροι τὰς τῶν φαύλων, πρῶ-
 τον ψόγους ποιοῦντες, ὥσπερ ἕτεροι ὕμνους καὶ
 9 ἐγκώμια. τῶν μὲν οὖν πρὸ Ὀμήρου οὐδενὸς ἔχομεν
 10 εἰπεῖν τοιοῦτον ποίημα, εἰκὸς δὲ εἶναι πολλούς, ἀπὸ
 δὲ Ὀμήρου ἀρξαμένοις ἔστιν, οἷον ἐκείνου ὁ Μαρ-
 γίτης καὶ τὰ τοιαῦτα. ἐν οἷς κατὰ τὸ ἀρμόττον
 ἱαμβεῖον ἦλθε μέτρον, διὸ καὶ ἱαμβεῖον καλεῖται

¹ οὐχ ἢ Hermann for A^c οὐχί.

^a It is not clear whether the "two natural causes" are
 (1) the instinct for imitation, (2) the natural enjoyment of
 mimicry by others; or whether these two are combined
 into one and the second cause is the instinct for tune and
 rhythm. Obviously this last is an essential cause of poetry.

things which are themselves painful to see, obscene
 beasts, for instance, and corpses. The reason is
 this. Learning things gives great pleasure not only
 to philosophers but also in the same way to all
 other men, though they share this pleasure only to
 a small degree. The reason why we enjoy seeing
 likenesses is that, as we look, we learn and infer
 what each is, for instance, "that is so and so." If
 we have never happened to see the original, our
 pleasure is not due to the representation as such
 but to the technique or the colour or some other
 such cause.

We have, then, a natural instinct for representa-
 tion and for tune and rhythm^a—for the metres are
 obviously sections of rhythms^b—and starting with
 these instincts men very gradually developed them
 until they produced poetry out of their improvisa-
 tions. Poetry then split into two kinds according
 to the poet's nature. For the more serious poets
 represented fine doings and the doings of fine men,
 while those of a less exalted nature represented
 the actions of inferior men, at first writing satire
 just as the others at first wrote hymns and eulogies.
 Before Homer we cannot indeed name any such
 poem, though there were probably many satirical
 poets, but starting from Homer, there is, for in-
 stance, his *Margites*^c and other similar poems.
 For these the iambic metre was fittingly introduced
 and that is why it is still called iambic, because it

^b e.g. the rhythm of the blacksmith's hammer or of a
 trotting horse is dactylic, but the hexameter is a "section"
 or slice of that rhythm; it is cut up into sixes.

^c A famous burlesque which Aristotle attributes to Homer.
 "Other similar poems" must mean other early burlesques
 not necessarily attributed to Homer.

νῦν, ὅτι ἐν τῷ μέτρῳ τούτῳ ἰάμβιζον ἀλλήλους.
 11 καὶ ἐγένοντο τῶν παλαιῶν οἱ μὲν ἥρωικῶν οἱ
 12 δὲ ἰάμβων ποιηταί. ὥσπερ δὲ καὶ τὰ σπουδαῖα
 μάλιστα ποιητῆς "Ομηρος ἦν (μόνος γὰρ οὐχ ὅτι
 εἶ ἀλλὰ καὶ μιμήσεις δραματικὰς ἐποίησεν) οὕτως
 καὶ τὰ τῆς κωμωδίας σχήματα πρῶτος ὑπέδειξεν
 οὐ ψόγον ἀλλὰ τὸ γελοῖον δραματοποιήσας· ὁ γὰρ
 Μαργίτης ἀνάλογον ἔχει, ὥσπερ Ἰλιάς καὶ ἡ Ὀδύσ-
 1449 a σεία πρὸς τὰς τραγωδίας, οὕτω καὶ οὗτος πρὸς τὰς
 κωμωδίας.

13 Παραφανείσης δὲ τῆς τραγωδίας καὶ κωμωδίας
 οἱ ἐφ' ἑκατέραν τὴν ποιήσιν ὀρμῶντες κατὰ τὴν
 οἰκείαν φύσιν οἱ μὲν ἀντὶ τῶν ἰάμβων κωμωδοποιοὶ
 ἐγένοντο, οἱ δὲ ἀντὶ τῶν ἐπῶν τραγωδοδιδάσκαλοι
 διὰ τὸ μείζονα καὶ ἐντιμότερα τὰ σχήματα εἶναι
 ταῦτα ἐκείνων.

Τὸ μὲν οὖν ἐπισκοπεῖν ἂρ' ἔχει ἤδη ἡ τραγωδία
 τοῖς εἰδῶσιν ἱκανῶς ἢ οὐ, αὐτὸ τε καθ' αὐτὸ κρίναι¹
 14 καὶ πρὸς τὰ θεάτρα, ἄλλος λόγος. γενομένη δ'
 οὖν² ἀπ' ἀρχῆς αὐτοσχεδιαστικὴ—καὶ αὐτὴ καὶ ἡ
 κωμωδία καὶ ἡ μὲν ἀπὸ τῶν ἐξαρχόντων τὸν δι-
 θύραμβον, ἡ δὲ ἀπὸ τῶν τὰ φαλλικά ἂ ἔτι καὶ νῦν
 ἐν πολλαῖς τῶν πόλεων διαμένει νομιζόμενα—κατὰ
 μικρὸν ἡξήθη προαγόντων ὅσον ἐγίγνετο φανερόν
 15 αὐτῆς· καὶ πολλὰς μεταβολὰς μεταβαλοῦσα ἡ τραγ-

¹ κρίναι Forchhammer for A^o κρίνεται ἢ ναί.

² γενομένη δ' οὖν] A^o has the gen. abs. with οὖν: the copies have the nom.: By. suggests δ' οὖν, which the sense seems to require.

^a Since the iambic came to be the metre of invective, the verb ἰαμβίζειν acquired the meaning "to lampoon." There is probably implied a derivation from ἰάπτειν, "to assail."

was the metre in which they lampooned each other.^a Of the ancients some wrote heroic verse and some iambic. And just as Homer was a supreme poet in the serious style, since he alone made his representations not only good but also dramatic, so, too, he was the first to mark out the main lines of comedy, since he made his drama not out of personal satire but out of the laughable as such. His *Margites* indeed provides an analogy: as are the *Iliad* and *Odyssey* to our tragedies, so is the *Margites* to our comedies.

When tragedy and comedy came to light, poets were drawn by their natural bent towards one or the other. Some became writers of comedies instead of lampoons, the others produced tragedies instead of epics; the reason being that the former is in each case a higher kind of art and has greater value.

To consider whether tragedy is fully developed by now in all its various species or not, and to criticize it both in itself and in relation to the stage, that is another question. At any rate it originated in improvisation—both tragedy itself and comedy. The one came from the prelude^b to the dithyramb and the other from the prelude to the phallic songs which still survive as institutions in many cities. Tragedy then gradually evolved as men developed each element that came to light and after going through many changes, it stopped

^b Before the chorus began (or in pauses between their songs) the leader of the performance would improvise some appropriate tale or state the theme which they were to elaborate. Thus he was called ὁ ἐξάρχων or "the starter," and became in time the first "actor."

- 16 *ωδία ἐπαύσατο, ἐπεὶ ἔσχε τὴν αὐτῆς φύσιν. καὶ τό τε τῶν ὑποκριτῶν πλήθος ἐξ ἑνὸς εἰς δύο πρῶτος Αἰσχύλος ἤγαγε καὶ τὰ τοῦ χοροῦ ἡλάττωσε καὶ τὸν λόγον πρωταγωνιστὴν παρεσκεύασεν· τρεῖς δὲ*
 17 *καὶ σκηνογραφίαν Σοφοκλῆς. ἔτι δὲ τὸ μέγεθος ἐκ μικρῶν μύθων καὶ λέξεως γελοίας διὰ τὸ ἐκ σατυρικοῦ μεταβαλεῖν ὅψ' ἀπεσεμνύνθη, τό τε*
 18 *μέτρον ἐκ τετραμέτρου ἱαμβεῖον ἐγένετο. τὸ μὲν γὰρ πρῶτον τετραμέτρῳ ἐχρῶντο διὰ τὸ σατυρικὴν καὶ ὀρχηστικωτέραν εἶναι τὴν ποίησιν, λέξεως δὲ γενομένης αὐτῇ ἡ φύσις τὸ οἰκεῖον μέτρον εῦρε, μάλιστα γὰρ λεκτικὸν τῶν μέτρων τὸ ἱαμβεῖον*
 19 *ἐστίν· σημεῖον δὲ τούτου, πλεῖστα γὰρ ἱαμβεῖα λέγομεν ἐν τῇ διαλέκτῳ τῇ πρὸς ἀλλήλους, ἐξ-άμετρα δὲ ὀλιγάκις καὶ ἐκβαίνοντες τῆς λεκτικῆς*
 20 *ἁρμονίας. ἔτι δὲ ἐπεισοδίων πλήθη. καὶ τὰ ἄλλ' ὥς ἕκαστα κοσμηθῆναι λέγεται ἔστω ἡμῖν εἰρημένα·*
 21 *πολὺ γὰρ ἂν ἴσως ἔργον εἶη διεξιέναι καθ' ἕκαστον.*

5. Ἡ δὲ κωμωδία ἐστὶν ὥσπερ εἶπομεν μίμησις φαυλοτέρων μὲν, οὐ μέντοι κατὰ πᾶσαν κακίαν, 2 ἀλλὰ τοῦ αἰσχροῦ ἐστὶ τὸ γελοῖον μόριον. τὸ γὰρ γελοῖον ἐστὶν ἀμάρτημά τι καὶ αἰσχος ἀνώδυνον καὶ

* A Satyr play was an interlude performed by a troupe of actors dressed as the goat-like followers of Dionysus. Hence *τραγωδία*, "goat-song." Aristotle seems so clear about this that he does not trouble to give a full explanation. But we can see from this passage that the Satyr plays were short, jocose and in the trochaic metre which suited their dances, and that in Aristotle's view tragedy was evolved from these. No example of a primitive Satyr play survives, but we can make inferences from the later, more sophisticated

when it had found its own natural form. Thus it was Aeschylus who first raised the number of the actors from one to two. He also curtailed the chorus and gave the dialogue the leading part. Three actors and scene-painting Sophocles introduced. Then as to magnitude. Being a development of the Satyr play,^a it was quite late before tragedy rose from short plots and comic diction to its full dignity, and that the iambic metre was used instead of the trochaic tetrameter. At first they used the tetrameter because its poetry suited the Satyrs and was better for dancing, but when dialogue was introduced, Nature herself discovered the proper metre. The iambic is indeed the most conversational of the metres, and the proof is that in talking to each other we most often use iambic lines but very rarely hexameters and only when we rise above the ordinary pitch of conversation. Then there is the number of acts. The further embellishments^b and the story of their introduction one by one we may take as told, for it would probably be a long task to go through them in detail.

5. Comedy, as we have said, is a representation of inferior people, not indeed in the full sense of the word bad, but the laughable is a species of the base or ugly.^c It consists in some blunder or ugliness that does not cause pain or disaster, an *Cyclops* of Euripides and the fragments of Sophocles' *Ἰχνηρεῖα*, *The Trackers*. We cannot be certain that Aristotle's theory is historically correct; the balance of evidence is against it.

^b Masks, costumes, etc.
^c "Ugly" was to a Greek an equivalent of "bad." The persons in Comedy are "inferior" (see chapter ii.), but have only one of the many qualities which make up Ugliness or Badness, viz. the quality of being ludicrous and therefore in some degree contemptible.

οὐ φθαρτικόν, οἷον εὐθὺς τὸ γελοῖον πρόσωπον αἰσ-
χρόν τι καὶ διεστραμμένον ἄνευ ὀδύνης.

- 3 Αἱ μὲν οὖν τῆς τραγωδίας μεταβάσεις καὶ δι' ὧν
ἐγένοντο οὐ λελήθασιν, ἡ δὲ κωμωδία διὰ τὸ μὴ
σπουδάζεσθαι ἐξ ἀρχῆς ἔλαθεν· καὶ γὰρ χορὸν κωμ-
1449 b ωδῶ¹ ὁψέ ποτε ὁ ἀρχων ἔδωκεν, ἀλλ' ἐθέλονται
4 ἦσαν. ἤδη δὲ σχήματά τινα αὐτῆς ἐχούσης οἱ
λεγόμενοι αὐτῆς ποιηταὶ μνημονεύονται. τίς δὲ
πρόσωπα ἀπέδωκεν ἢ προλόγους ἢ πλήθη ὑπο-
5 κριτῶν καὶ ὅσα τοιαῦτα, ἡγνόνηται. τὸ δὲ μύθους
ποιεῖν [Ἐπίχαρμος καὶ Φόρμις]² τὸ μὲν ἐξ ἀρχῆς ἐκ
6 Σικελίας ἦλθε, τῶν δὲ Ἀθηνησιν Κράτης πρῶτος
ἦρξεν ἀφέμενος τῆς λαμβικῆς ιδέας καθόλου ποιεῖν
λόγους καὶ μύθους.
7 Ἡ μὲν οὖν ἐποποιία τῇ τραγωδίᾳ μέχρι μὲν τοῦ
διὰ μέτρον [μεγάλου]³ μίμησις εἶναι σπουδαίων
ἠκολούθησεν· τῷ δὲ τὸ μέτρον ἀπλοῦν ἔχειν καὶ
8 ἀπαγγελίαν εἶναι, ταύτῃ διαφέρουσιν· ἔτι δὲ τῷ
μήκει ἡ μὲν ὅτι μάλιστα πειρᾶται ὑπὸ μίαν περίοδον
ἡλίου εἶναι ἢ μικρὸν ἐξαλλάττειν, ἡ δὲ ἐποποιία
9 ἀόριστος τῷ χρόνῳ, καὶ τούτῳ διαφέρει, καίτοι
τὸ πρῶτον ὁμοίως ἐν ταῖς τραγωδίαις τοῦτο ἐποιοῦν

¹ κωμωδῶ By. for A^c κωμωδῶν.

² [Ἐπίχαρμος καὶ Φόρμις] either the names of these early
Sicilian comedians have been inserted from the margin or,
as By. suggests, such words as ἦσαν γὰρ Ἐ. καὶ Φ. ἐκείθεν
have dropped out after ἦλθε.

³ μὲν τοῦ . . μεγάλου] A^c has μόνου μέτρον μεγάλου, which only
the ingenuity of a Margoliouth can translate. As I cannot
follow By. in his interpretation of μεγάλου I have interred
it in a bracket.

^a Probably about 465 B.C.

^b In the fifth century dramatists submitted their plays to

obvious example being the comic mask which is
ugly and distorted but not painful.

The various stages of tragedy and the originators
of each are well known, but comedy remains obscure
because it was not at first treated seriously. Indeed
it is only quite late in its history^a that the archon
granted a chorus for a comic poet; before that they
were volunteers.^b Comedy had already taken certain
forms before there is any mention of those who are
called its poets. Who introduced masks or prologues,
the number of actors, and so on, is not known. Plot
making [Epicharmus and Phormis]^c originally came
from Sicily, and of the Athenian poets Crates^d
was the first to give up the lampooning form and to
generalize his dialogue and plots.

Epic poetry agreed with tragedy only in so far
as it was a metrical representation of heroic action,
but inasmuch as it has a single metre and is narrative
in that respect they are different. And then as
regards length, tragedy tends to fall within a single
revolution of the sun or slightly to exceed that,
whereas epic is unlimited in point of time; and
that is another difference, although originally the
practice was the same in tragedy as in epic poetry.

the archon in charge of the festival at which they wished
them to be performed. He selected the number required by
the particular festival, and to the poets thus selected "granted
a chorus," i.e. provided a choregus who paid the expenses of
the chorus. The earlier "volunteers" had themselves paid
for and produced their plays.

^c Epicharmus and Phormis, being both early Sicilian
"comedians" (cf. p. 12, note c), are appropriate here. Either
part of a sentence is lost or an explanatory note has got
into the text.

^d Fragments of his comedies survive, dating about the
middle of the fifth century B.C.

10 καὶ ἐν τοῖς ἔπεσιν. μέρη δ' ἐστὶ τὰ μὲν ταῦτά, τὰ
11 δὲ ἴδια τῆς τραγωδίας. διόπερ ὅστις περὶ τραγωδίας οἶδε σπουδαίας καὶ φαύλης, οἶδε καὶ περὶ ἑπῶν. ἃ μὲν γὰρ ἐποποιία ἔχει, ὑπάρχει τῇ τραγωδίᾳ, ἃ δὲ αὐτῇ, οὐ πάντα ἐν τῇ ἐποποιίᾳ.

6. Περὶ μὲν οὖν τῆς ἐν ἑξαμέτροις μιμητικῆς καὶ περὶ κωμωδίας ὕστερον ἐροῦμεν· περὶ δὲ τραγωδίας λέγωμεν ἀπολαβόντες αὐτῆς ἐκ τῶν εἰρημένων τὸν
2 γινόμενον ὅρον τῆς οὐσίας. ἔστιν οὖν τραγωδία μίμησις πράξεως σπουδαίας καὶ τελείας μέγεθος ἐχούσης, ἡδυσμένῳ λόγῳ χωρὶς ἐκάστῳ¹ τῶν εἰδῶν ἐν τοῖς μορίοις, δρώντων καὶ οὐ δι' ἀπαγγελίας, δι' ἐλέου καὶ φόβου περαίνουσα τὴν τῶν τοιούτων παθη-
3 ματων καθαρίαν. λέγω δὲ ἡδυσμένον μὲν λόγον τὸν
4 ἔχοντα ῥυθμὸν καὶ ἁρμονίαν καὶ μέλος, τὸ δὲ χωρὶς τοῖς εἶδεσι τὸ διὰ μέτρων ἓνα μόνον περαίνεσθαι καὶ πάλιν ἕτερα διὰ μέλους.

5 Ἐπεὶ δὲ πράττοντες ποιοῦνται τὴν μίμησιν, πρῶτον μὲν ἐξ ἀνάγκης ἂν εἴη τι μόριον τραγωδίας ὁ τῆς ὀψέως κόσμος, εἴτα μελοποιία καὶ λέξις· ἐν
6 τούτοις γὰρ ποιοῦνται τὴν μίμησιν. λέγω δὲ λέξιν μὲν ταύτην² τὴν τῶν μέτρων σύνθεσιν, μελοποιίαν
7 δὲ ὁ τὴν δύναμιν φανεράν ἔχει πᾶσαν. ἐπεὶ δὲ πράξεως ἐστὶ μίμησις, πράττεται δὲ ὑπὸ τινῶν πραττόντων, οὓς ἀνάγκη ποιοῦς τινὰς εἶναι κατὰ τε τὸ

¹ ἐκάστῳ Tyrwhitt for A^o ἐκάστου.

² ταύτην By. for A^o αὐτὴν.

^a i.e. epic poetry.

^b Margoliouth's phrase, "a chapter of life," illuminates the meaning, since *πρᾶξις* includes what the hero does and what happens to him. (Cf. ch. ii. line 1 and note.)

The constituent parts are some of them the same and some peculiar to tragedy. Consequently any one who knows about tragedy, good and bad, knows about epics too, since tragedy has all the elements of epic poetry, though the elements of tragedy are not all present in the epic.

6. With the representation of life in hexameter verse^a and with comedy we will deal later. We must now treat of tragedy after first gathering up the definition of its nature which results from what we have said already. Tragedy is, then, a representation of an action^b that is heroic and complete and of a certain magnitude—by means of language enriched with all kinds of ornament, each used separately in the different parts of the play: it represents men in action and does not use narrative, and through pity and fear it effects relief to these and similar emotions.^c By "language enriched" I mean that which has rhythm and tune, i.e. song, and by "the kinds separately" I mean that some effects are produced by verse alone and some again by song.

Since the representation is performed by living persons, it follows at once that one essential part of a tragedy is the spectacular effect, and, besides that, song-making and diction. For these are the means of the representation. By "diction" I mean here the metrical arrangement of the words; and "song-making" I use in the full, obvious sense of the word. And since tragedy represents action and is acted by living persons, who must of necessity have certain

^c The sense of "the pity of it" and fear lest such disasters might befall ourselves are not the only emotions which tragedy releases, but Aristotle specifies them as the most characteristic. For *καθάρσις* see Introduction, pp. xvii and xviii.

- 1450 a ἦθος καὶ τὴν διάνοιαν—διὰ γὰρ τούτων καὶ τὰς πρά-
ξεις εἶναι φάμεν ποιάς τινας, πέφυκε δ' ¹ αἷτια δύο
τῶν πράξεων εἶναι, διάνοιαν καὶ ἦθος, καὶ κατὰ
ταύτας καὶ τυγχάνουσι καὶ ἀποτυγχάνουσι πάντες
8 —ἔστιν δὲ ¹ τῆς μὲν πράξεως ὁ μῦθος ἢ μίμησις·
λέγω γὰρ μῦθον τούτον τὴν σύνθεσιν τῶν πραγ-
μάτων, τὰ δὲ ἦθη, καθ' ὃ ποιούς τινας εἶναι φάμεν
τούς πράττοντας, διάνοιαν δέ, ἐν ὅσοις λέγοντες
ἀποδεικνύασιν τι ἢ καὶ ἀποφαίνονται γνώμην.
9 ἀνάγκη οὖν πάσης τραγωδίας μέρη εἶναι ἕξ, καθ'
ὃ ποιά τις ἐστὶν ἡ τραγωδία· ταῦτα δ' ἐστὶ μῦθος
καὶ ἦθη καὶ λέξεις καὶ διάνοια καὶ ὄψις καὶ μελοποιία.
10 οἷς μὲν γὰρ μιμοῦνται, δύο μέρη ἐστίν, ὡς δὲ μι-
μοῦνται, ἐν, ἃ δὲ μιμοῦνται, τρία, καὶ παρὰ ταῦτα
11 οὐδέν. τούτοις μὲν οὖν οὐκ ὀλίγοι αὐτῶν ὡς εἰπεῖν
κέχρηται τοῖς εἰδεσιν· καὶ γὰρ ὄψεις ἔχει πᾶν καὶ
ἦθος καὶ μῦθον καὶ λέξιν καὶ μέλος καὶ διάνοιαν
ὡσαύτως.
12 Μέγιστον δὲ τούτων ἐστὶν ἡ τῶν πραγμάτων σύ-
στασις· ἡ γὰρ τραγωδία μίμησις ἐστὶν οὐκ ἀνθρώπων
ἀλλὰ πράξεως καὶ βίου καὶ εὐδαιμονίας <καὶ κακο-
δαιμονίας, ἡ δὲ εὐδαιμονία> καὶ ἡ κακοδαιμονία ἐν
πράξει ἐστὶν καὶ τὸ τέλος πράξις τις ἐστίν, οὐ ποιό-
της· εἰσὶν δὲ κατὰ μὲν τὰ ἦθη ποιοί τινες, κατὰ δὲ
13 τὰς πράξεις εὐδαίμονες ἢ τούναντίον. οὐκ οὖν ὅπως
τὰ ἦθη μιμήσονται πράττουσιν, ἀλλὰ τὰ ἦθη συμ-
παραλαμβάνουσιν διὰ τὰς πράξεις· ὥστε τὰ πράγ-
ματα καὶ ὁ μῦθος τέλος τῆς τραγωδίας, τὸ δὲ τέλος
¹ πέφυκε δ' for A^c πέφυκεν and ἐστὶν δὲ for δὲ are both
suggested by By. and seem necessary.

^a The "means" are diction and music: the "manner" is "spectacle": the "objects" represented are actions or
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qualities of character and thought—for it is these which determine the quality of an action; indeed thought and character are the natural causes of any action and it is in virtue of these that all men succeed or fail—it follows then that it is the plot which represents the action. By "plot" I mean here the arrangement of the incidents: "character" is that which determines the quality of the agents, and "thought" appears wherever in the dialogue they put forward an argument or deliver an opinion.

Necessarily then every tragedy has six constituent parts, and on these its quality depends. These are plot, character, diction, thought, spectacle, and song. Two of these are the means of representation: one is the manner: three are the objects represented.^a This list is exhaustive, and practically all the poets employ these elements, for every drama includes alike spectacle and character and plot and diction and song and thought.

The most important of these is the arrangement of the incidents,^b for tragedy is not a representation of men but of a piece of action, of life, of happiness and unhappiness, which come under the head of action, and the end aimed at is the representation not of qualities of character but of some action; and while character makes men what they are, it is their actions and experiences that make them happy or the opposite. They do not therefore act to represent character, but character-study is included for the sake of the action. It follows that the incidents and the plot are the end at which tragedy aims, and in everything the end aimed at is of prime

experiences and the moral or intellectual qualities of the *dramatis personae*.
^b i.e. "plot," as defined above.

- 14 μέγιστον ἀπάντων. ἔτι ἄνευ μὲν πράξεως οὐκ ἂν
 15 γένοιτο τραγωδία, ἄνευ δὲ ἡθῶν γένοιτ' ἂν. αἱ γὰρ
 τῶν νέων τῶν πλείστων ἀήθεις τραγωδίαι εἰσὶν καὶ
 ὅλως ποιηταὶ πολλοὶ τοιοῦτοι, οἷον καὶ τῶν γρα-
 φέων Ζεῦξις πρὸς Πολύγνωτον πέπονθεν· ὁ μὲν
 γὰρ Πολύγνωτος ἀγαθὸς ἡθογράφος, ἡ δὲ Ζεύξιδος
 16 γραφή οὐδὲν ἔχει ἡθος. ἔτι ἐάν τις ἐφεξῆς θῇ
 ῥήσεις ἡθικὰς καὶ λέξει καὶ διανοαῖα εὖ πεποιημένας,
 <οὐ> ποιήσει ὁ ἦν τῆς τραγωδίας ἔργον, ἀλλὰ πολὺ
 μᾶλλον ἢ καταδεεστέροις τούτοις κεχηρμένη τραγ-
 ωδία, ἔχουσα δὲ μῦθον καὶ σύστασιν πραγμάτων.
 17 πρὸς δὲ τούτοις τὰ μέγιστα οἷς ψυχαγωγεῖ ἡ τραγ-
 ωδία τοῦ μύθου μέρη ἐστίν, αἱ τε περιπέτειαι καὶ
 18 ἀναγνωρίσεις. ἔτι σημείον ὅτι καὶ οἱ ἐγχειροῦντες
 ποιεῖν πρότερον δύνανται τῇ λέξει καὶ τοῖς ἡθεσιν
 ἀκριβοῦν ἢ τὰ πράγματα συνίστασθαι, οἷον καὶ οἱ
 πρῶτοι ποιηταὶ σχεδὸν ἅπαντες.
 19 Ἀρχὴ μὲν οὖν καὶ οἷον ψυχὴ ὁ μῦθος τῆς τραγ-
 20 ωδίας, δεύτερον δὲ τὰ ἡθη. παραπλησίον γάρ
 1450 b ἔστιν καὶ ἐπὶ τῆς γραφικῆς· εἰ γὰρ τις ἐναλείψει
 τοῖς καλλίστοις φαρμάκοις χύδην, οὐκ ἂν ὁμοίως
 21 εὐφράνειεν καὶ λευκογραφήσας εἰκόνα. ἔστιν τε
 μίμησις πράξεως καὶ διὰ ταύτην μάλιστα τῶν
 πραττόντων.
 3 22 Τρίτον δὲ ἡ διάνοια. τοῦτο δὲ ἐστὶν τὸ λέγειν
 δύνασθαι τὰ ἐνόντα καὶ τὰ ἀρμόττοντα, ὅπερ ἐπὶ
 τῶν λόγων τῆς πολιτικῆς καὶ ῥητορικῆς ἔργον

^a See p. 9, note e. Zeuxis's portraits were "ideal" (cf. chapter xxv. § 28).

^b See chapter xi.

importance. Moreover, you could not have a tragedy without action, but you can have one without character-study. Indeed the tragedies of most modern poets are without this, and, speaking generally, there are many such writers, whose case is like that of Zeuxis compared with Polygnotus.^a The latter was good at depicting character, but there is nothing of this in Zeuxis's painting. A further argument is that if a man writes a series of speeches full of character and excellent in point of diction and thought, he will not achieve the proper function of tragedy nearly so well as a tragedy which, while inferior in these qualities, has a plot or arrangement of incidents. And furthermore, two of the most important elements in the emotional effect of tragedy, "reversals" and "discoveries,"^b are parts of the plot. And here is further proof: those who try to write tragedy are much sooner successful in language and character-study than in arranging the incidents. It is the same with almost all the earliest poets.

The plot then is the first principle and as it were the soul of tragedy; character comes second. It is much the same also in painting; if a man smeared a canvas with the loveliest colours at random, it would not give as much pleasure as an outline in black and white.^c And it is mainly because a play is a representation of action that it also for that reason represents people.

Third comes "thought." This means the ability to say what is possible and appropriate. It comes in the dialogue and is the function of the statesman's

^c Selection and design are necessary for any work of "representation."

23 ἐστίν· οἱ μὲν γὰρ ἀρχαῖοι πολιτικῶς ἐποιοῦν λέγοντας, οἱ δὲ νῦν ρητορικῶς.

24 "Ἔστιν δὲ ἦθος μὲν τὸ τοιοῦτον ὃ δηλοῖ τὴν προαίρεσιν, ὅποια τις ἐν οἷς οὐκ ἔστι δῆλον ἢ προαιρεῖται ἢ φεύγει· διόπερ οὐκ ἔχουσιν ἦθος τῶν λόγων ἐν οἷς μὴδ' ὅλως ἔστιν ὃ τι προαιρεῖται ἢ φεύγει ὁ λέγων.

25 Διάνοια δέ, ἐν οἷς ἀποδεικνύουσί τι ὥς ἔστιν ἢ ὥς οὐκ ἔστιν ἢ καθόλου τι ἀποφαίνονται.

26 Τέταρτον δὲ τῶν ἐν λόγῳ¹ ἢ λέξις· λέγω δέ, ὥσπερ πρότερον εἴρηται, λέξιν εἶναι τὴν διὰ τῆς ὀνομασίας ἐρμηνείαν, ὃ καὶ ἐπὶ τῶν ἐμμέτρων καὶ ἐπὶ τῶν λόγων ἔχει τὴν αὐτὴν δύναμιν.

27 Τῶν δὲ λοιπῶν [πέντε] ἢ μελοποιία μέγιστον

28 τῶν ἡδυσμάτων, ἢ δὲ ὅψις ψυχαγωγικὸν μὲν, ἀτεχνότατον δὲ καὶ ἥκιστα οἰκεῖον τῆς ποιητικῆς· ἢ γὰρ τῆς τραγωδίας δύναμις καὶ ἄνευ ἀγῶνος καὶ ὑποκριτῶν ἔστιν, ἔτι δὲ κυριωτέρα περὶ τὴν ἀπεργασίαν τῶν ὅψεων ἢ τοῦ σκευοποιοῦ τέχνη τῆς τῶν ποιητῶν ἔστιν.

7. Διωρισμένων δὲ τούτων, λέγωμεν μετὰ ταῦτα ποίαν τινὰ δεῖ τὴν σύστασιν εἶναι τῶν πραγμάτων, ἐπειδὴ τοῦτο καὶ πρῶτον καὶ μέγιστον τῆς τραγ-

¹ τῶν ἐν λόγῳ By. for A^c τῶν μὲν λόγων.

^a Cf. chapter xix.

^b Or "in the style of ordinary people," without obvious rhetorical artifice.

^c προαίρεσις is a technical term in Aristotle's ethics, corresponding to our use of the term "Will," the deliberate adoption of any course of conduct or line of action. It is a man's will or choice in this sense that determines the goodness or badness of his character. If character is to be revealed in drama, a man must be shown in the exercise of his will, choosing between one line of conduct and another,

or the rhetorician's art.^a The old writers made their characters talk like statesmen,^b the moderns like rhetoricians.

Character is that which reveals choice,^c shows what sort of thing a man chooses or avoids in circumstances where the choice is not obvious, so those speeches convey no character in which there is nothing whatever which the speaker chooses or avoids.

"Thought" you find in speeches which contain an argument that something is or is not, or a general expression of opinion.

The fourth of the literary elements is the language. By this I mean, as we said above, the expression of meaning in words,^d and this is essentially the same in verse and in prose.

Of the other elements which "enrich" ^e tragedy the most important is song-making. Spectacle, while highly effective, is yet quite foreign to the art and has nothing to do with poetry. Indeed the effect of tragedy does not depend on its performance by actors, and, moreover, for achieving the spectacular effects the art of the costumier is more authoritative than that of the poet.

7. After these definitions we must next discuss the proper arrangement of the incidents, since this is the first and most important thing in tragedy.

and he must be placed in circumstances in which the choice is not obvious, i.e. circumstances in which everybody's choice would not be the same. The choice of death rather than dishonourable wealth reveals character; the choice of a nectarine rather than a turnip does not.

^d This seems to be a mistaken reference to § 6 above where "diction" is defined as "the metrical arrangement of the words." In poetry they come to the same thing.

^e See chap. vi. § 2.

- 2 ωδίας ἐστίν. κείται δ' ἡμῖν τὴν τραγωδίαν τελείας
καὶ ὅλης πράξεως εἶναι μίμησιν ἐχούσης τι μέγεθος.
 3 ἔστιν γὰρ ὅλον καὶ μηδὲν ἔχον μέγεθος. ὅλον δέ
ἔστιν τὸ ἔχον ἀρχὴν καὶ μέσον καὶ τελευτήν.
 4 ἀρχὴ δέ ἐστιν ὃ αὐτὸ μὲν μὴ ἐξ ἀνάγκης μετ' ἄλλο
ἔστιν, μετ' ἐκείνο δ' ἕτερον πέφυκεν εἶναι ἢ γίνε-
 5 σθαι. τελευτὴ δέ τοῦναντίον ὃ αὐτὸ μετ' ἄλλο πέφυκεν
εἶναι ἢ ἐξ ἀνάγκης ἢ ὡς ἐπὶ τὸ πολὺ, μετὰ δὲ τοῦτο
 6 ἄλλο οὐδέν. μέσον δέ ὃ καὶ αὐτὸ μετ' ἄλλο καὶ μετ'
 7 ἐκείνο ἕτερον. δεῖ ἄρα τοὺς συνεστῶτας εἰς μύθους
μήθ' ὁπόθεν ἔτυχεν ἀρχεσθαι μήθ' ὅπου ἔτυχε
τελευτᾶν, ἀλλὰ κεχρησθαι ταῖς εἰρημέναις ἰδέαις.
 8 "Ἐτι δ' ἐπεὶ τὸ καλὸν καὶ ζῶον καὶ ἅπαν πρᾶγμα
 ὃ συνέστηκεν ἐκ τινῶν οὐ μόνον ταῦτα τεταγμένα
 δεῖ ἔχειν ἀλλὰ καὶ μέγεθος ὑπάρχειν μὴ τὸ τυχόν.
 9 τὸ γὰρ καλὸν ἐν μεγέθει καὶ τάξει ἐστίν, διὸ οὔτε
 πᾶμμικρον ἂν τι γένοιτο καλὸν ζῶον (συγχεῖται
 γὰρ ἡ θεωρία ἐγγὺς τοῦ ἀναισθητοῦ χρόνου γινο-
 1451a μένη) οὔτε παμμέγεθες (οὐ γὰρ ἅμα ἡ θεωρία
 γίνεται ἀλλ' οἴχεται τοῖς θεωροῦσι τὸ ἐν καὶ τὸ
 ὅλον ἐκ τῆς θεωρίας) οἷον εἰ μυρίων σταδίων εἴη
 10 ζῶον· ὥστε δεῖ καθάπερ ἐπὶ τῶν συστημάτων¹ καὶ
 ἐπὶ τῶν ζώων ἔχειν μὲν μέγεθος, τοῦτο δὲ εὐσύν-
 οπτον εἶναι, οὕτω καὶ ἐπὶ τῶν μύθων ἔχειν μὲν
 μήκος, τοῦτο δὲ εὐμνημόνευτον εἶναι.
 11 Τοῦ μήκους ὅρος <ὃ> μὲν πρὸς τοὺς ἀγῶνας καὶ
 τὴν αἴσθησιν οὐ τῆς τέχνης ἐστίν· εἰ γὰρ ἔδει ἑκατὸν

¹ συστημάτων By. for A^c σωμάτων.

^a With a very small object the duration of our vision is, as it were, so rapid that the parts are invisible; we, therefore, cannot appreciate their proportion and arrangement, in which beauty consists.

We have laid it down that tragedy is a representation of an action that is whole and complete and of a certain magnitude, since a thing may be a whole and yet have no magnitude. A whole is what has a beginning and middle and end. A beginning is that which is not a necessary consequent of anything else but after which something else exists or happens as a natural result. An end on the contrary is that which is inevitably or, as a rule, the natural result of something else but from which nothing else follows; a middle follows something else and something follows from it. Well constructed plots must not therefore begin and end at random, but must embody the formulae we have stated.

Moreover, in everything that is beautiful, whether it be a living creature or any organism composed of parts, these parts must not only be orderly arranged but must also have a certain magnitude of their own; for beauty consists in magnitude and ordered arrangement. From which it follows that neither would a very small creature be beautiful—for our view of it is almost instantaneous and therefore confused^a—nor a very large one, since being unable to view it all at once, we lose the effect of a single whole; for instance, suppose a creature a thousand miles long. As then creatures and other organic structures must have a certain magnitude and yet be easily taken in by the eye, so too with plots: they must have length but must be easily taken in by the memory.

The limit of length considered in relation to competitions and production^b before an audience does not concern this treatise. Had it been the

^b αἴσθησις is the play's "perception" by an audience—how much an audience will stand.

τραγωδίας ἀγωνίζεσθαι, πρὸς κλεψύδρας ἂν ἡγωνί-
 12 ζοντο, ὥσπερ ποτὲ καὶ ἄλλοτέ φασιν. ὁ δὲ κατ'
 αὐτὴν τὴν φύσιν τοῦ πράγματος ὅρος, αἰεὶ μὲν ὁ
 μείζων μέχρι τοῦ σύνδηλος εἶναι καλλίων ἐστὶ κατὰ
 τὸ μέγεθος· ὥς 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, ἱκανὸς ὅρος
 ἐστὶν τοῦ μεγέθους.

8. Μῦθος δ' ἐστὶν εἰς οὐχ ὥσπερ τινὲς οἴονται
 εἶναι περὶ ἓνα ἢ πολλὰ γὰρ καὶ ἅπειρα τῷ ἐνὶ συμ-
 βαίνειν, ἐξ ὧν ἐνίων οὐδὲν ἐστὶν ἓν· οὕτως δὲ καὶ
 πράξεις ἑνὸς πολλαὶ εἰσιν, ἐξ ὧν μία οὐδεμία γίνεται
 2 πρᾶξις. διὸ πάντες εἰκόασιν ἀμαρτάνειν ὅσοι τῶν
 ποιητῶν Ἡρακλῆϊδα Θησηΐδα καὶ τὰ τοιαῦτα ποιή-
 ματα πεποιήκασιν· οἴονται γάρ, ἐπεὶ εἰς ἦν ὁ Ἡρα-
 3 κλῆς, ἓνα καὶ τὸν μῦθον εἶναι προσήκειν. ὁ δ' Ὀ-
 μῆρος ὥσπερ καὶ τὰ ἄλλα διαφέρει καὶ τοῦτ' εἰσὶν
 καλῶς ἰδεῖν ἥτοι διὰ τέχνην ἢ διὰ φύσιν· Ὀδύσσειαν
 γὰρ ποιῶν οὐκ ἐποίησεν ἅπαντα ὅσα αὐτῷ συνέβη,
 οἷον πληγῆναι μὲν ἐν τῷ Παρνασσῷ, μανῆναι δὲ
 προσποιησασθαι ἐν τῷ ἀγερμῷ, ὧν οὐδὲ¹ θατέρου
 γενομένου ἀναγκαῖον ἦν <ἢ> εἰκὸς θάτερον γενέσθαι,
 ἀλλὰ περὶ μίαν πρᾶξιν οἷαν λέγομεν² τὴν Ὀδύσσειαν
 4 συνέστησεν, ὁμοίως δὲ καὶ τὴν Ἰλιάδα. χρή οὖν,
 καθάπερ καὶ ἐν ταῖς ἄλλαις μιμητικαῖς ἢ μία μίμησις
 ἑνὸς ἐστὶν, οὕτω καὶ τὸν μῦθον, ἐπεὶ πράξεως μί-

¹ οὐδὲ By. for A^o οὐδὲν.

² λέγομεν] the copies have this: A^o has λέγομεν, which V. keeps, inserting ἂν after οἷαν.

* Aristotle condemns them all, assuming—or perhaps assured by experience—that their sole claim to unity lay in the fact that all the stories in the poem had a common hero.

rule to produce a hundred tragedies, the performance would have been regulated by the water clock, as it is said they did once in other days. But as for the natural limit of the action, the longer the better as far as magnitude goes, provided it can all be grasped at once. To give a simple definition: the magnitude which admits of a change from bad fortune to good or from good fortune to bad, in a sequence of events which follow one another either inevitably or according to probability, that is the proper limit.

8. A plot does not have unity, as some people think, simply because it deals with a single hero. Many and indeed innumerable things happen to an individual, some of which do not go to make up any unity, and similarly an individual is concerned in many actions which do not combine into a single piece of action. It seems therefore that all those poets are wrong who have written a *Heracleid* or *Theseid* or other such poems.^a They think that because Heracles was a single individual the plot must for that reason have unity. But Homer, supreme also in all other respects, was apparently well aware of this truth either by instinct or from knowledge of his art. For in writing an *Odyssey* he did not put in all that ever happened to Odysseus, his being wounded on Parnassus, for instance, or his feigned madness when the host was gathered (these being events neither of which necessarily or probably led to the other), but he constructed his *Odyssey* round a single action in our sense of the phrase. And the *Iliad* the same. As then in the other arts of representation a single representation means a representation of a single object, so too the plot being

μησίς ἐστι, μιᾶς τε εἶναι ταύτης καὶ ὅλης, καὶ τὰ μέρη συνεστάναι τῶν πραγμάτων οὕτως ὥστε μετατιθεμένου τινὸς μέρους ἢ ἀφαιρουμένου διαφέρεσθαι καὶ κινεῖσθαι τὸ ὅλον· ὁ γὰρ προσὸν ἢ μὴ προσὸν μηδὲν ποιεῖ ἐπίδηλον, οὐδὲν μόριον τοῦ ὅλου ἐστίν.

9. Φανερόν δὲ ἐκ τῶν εἰρημένων καὶ ὅτι οὐ τὸ τὰ γεγόμενα λέγειν, τοῦτο ποιητοῦ ἔργον ἐστίν, ἀλλ' οἷα ἂν γένοιτο καὶ τὰ δυνατὰ κατὰ τὸ εἰκὸς ἢ τὸ ἀναγκαῖον. ὁ γὰρ ἱστορικὸς καὶ ὁ ποιητὴς οὐ τῷ ἢ 1451 ἢ ἔμμετρα λέγειν ἢ ἄμμετρα διαφέρουσιν· εἴη γὰρ ἂν τὰ Ἡροδότου εἰς μέτρα τεθῆναι καὶ οὐδὲν ἦττον ἂν εἴη ἱστορία τις μετὰ μέτρου ἢ ἄνευ μέτρων· ἀλλὰ τούτῳ διαφέρει, τῷ τὸν μὲν τὰ γεγόμενα λέγειν, τὸν δὲ οἷα ἂν γένοιτο. διὸ καὶ φιλοσοφώτερον καὶ σπουδαιότερον ποίησις ἱστορίας ἐστίν· ἡ μὲν γὰρ ποίησις μᾶλλον τὰ καθόλου, ἡ δ' ἱστορία τὰ καθ' ἕκαστον λέγει.

4 "Ἐστίν δὲ καθόλου μὲν, τῷ ποίῳ τὰ ποῖα ἅττα συμβαίνει λέγειν ἢ πράττειν κατὰ τὸ εἰκὸς ἢ τὸ ἀναγκαῖον, οὐ στοχάζεται ἡ ποίησις ὀνόματα ἐπιτιθεμένη· τὸ δὲ καθ' ἕκαστον, τί Ἀλκιβιάδης ἔπραξεν 5 ἢ τί ἔπαθεν. ἐπὶ μὲν οὖν τῆς κωμωδίας ἤδη τοῦτο δῆλον γέγονεν· συστήσαντες γὰρ τὸν μῦθον διὰ τῶν εἰκότων οὕτω τὰ τυχόντα ὀνόματα ὑποτιθέασιν καὶ οὐχ ὥσπερ οἱ ἱαμβοποιοὶ περὶ τὸν καθ' ἕκαστον

a representation of a piece of action must represent a single piece of action and the whole of it; and the component incidents must be so arranged that if one of them be transposed or removed, the unity of the whole is dislocated and destroyed. For if the presence or absence of a thing makes no visible difference, then it is not an integral part of the whole.

9. What we have said already makes it further clear that a poet's object is not to tell what actually happened but what could and would happen either probably or inevitably. The difference between a historian and a poet is not that one writes in prose and the other in verse—indeed the writings of Herodotus could be put into verse and yet would still be a kind of history, whether written in metre or not. The real difference is this, that one tells what happened and the other what might happen. For this reason poetry is something more scientific and serious than history, because poetry tends to give general truths while history gives particular facts.

By a "general truth" I mean the sort of thing that a certain type of man will do or say either probably or necessarily. That is what poetry aims at in giving names to the characters.^a A "particular fact" is what Alcibiades did or what was done to him. In the case of comedy this has now become obvious, for comedians construct their plots out of probable incidents and then put in any names that occur to them. They do not, like the iambic although it deals with traditional heroes regarded as "real people," yet keeps to a few stories in which each character has become a type. In Chapter xvii. the dramatist is recommended to sketch first his outline plot, making it clear and coherent, before he puts in the names.

^a The names indicate types. This is obvious, as he says, in Comedy and is also true of Greek Tragedy, which,

- 6 ποιούσιν. ἐπὶ δὲ τῆς τραγωδίας τῶν γενομένων ὀνομάτων ἀντέχονται. αἴτιον δ' ὅτι πιθανόν ἐστι τὸ δυνατόν. τὰ μὲν οὖν μὴ γενόμενα οὐπω πιστεύομεν εἶναι δυνατά, τὰ δὲ γενόμενα φανερόν ὅτι
 7 δυνατά, οὐ γὰρ ἂν ἐγένετο, εἰ ἦν ἀδύνατα. οὐ μὴν ἀλλὰ καὶ ἐν ταῖς τραγωδίαις ἐνίαις μὲν ἐν ἡ δύο τῶν γνωρίμων ἐστὶν ὀνομάτων, τὰ δὲ ἄλλα πεποιημένα, ἐν ἐνίαις δὲ οὐθ' ἐν, οἷον ἐν τῷ Ἀγάθωνος Ἀνθεί· ὁμοίως γὰρ ἐν τούτῳ τὰ τε πράγματα καὶ τὰ ὀνόματα πεποιήται, καὶ οὐδὲν ἥττον εὐφραίνει.
 8 ὥστ' οὐ πάντως εἶναι ζητητέον τῶν παραδεδομένων μύθων περὶ οὓς αἱ τραγωδίαί εἰσιν ἀντέχεσθαι. καὶ γὰρ γελοῖον τοῦτο ζητεῖν, ἐπεὶ καὶ τὰ γνώριμα ὀλίγοις γνώριμά ἐστιν ἀλλ' ὅμως εὐφραίνει πάντας.
 9 Δῆλον οὖν ἐκ τούτων ὅτι τὸν ποιητὴν μᾶλλον τῶν μύθων εἶναι δεῖ ποιητὴν ἢ τῶν μέτρων, ὅσω ποιητῆς κατὰ τὴν μίμησιν ἐστίν, μιμεῖται δὲ τὰς πράξεις.
 10 καὶ ἄρα συμβῇ γενόμενα ποιεῖν, οὐθὲν ἥττον ποιητῆς ἐστι· τῶν γὰρ γενομένων ἔνια οὐδὲν κωλύει τοιαῦτα εἶναι οἷα ἂν εἰκὸς γενέσθαι καὶ δυνατὰ γενέσθαι, καθ' ὃ ἐκεῖνος αὐτῶν ποιητῆς ἐστίν.
 11 Τῶν δὲ ἀπλῶν μύθων καὶ πράξεων αἱ ἐπεισοδιώδεις εἰσὶν χεῖρισται. λέγω δ' ἐπεισοδιώδη μῦθον

satirists, write about individuals.^a In tragedy, on the other hand, they keep to real names. The reason is that what is possible carries conviction. If a thing has not happened, we do not yet believe in its possibility, but what has happened is obviously possible. Had it been impossible, it would not have happened. It is true that in some tragedies one or two of the names are familiar and the rest invented; indeed in some they are all invented, as for instance in Agathon's *Antheus*,^b where both the incidents and the names are invented and yet it is none the less a favourite. One need not therefore endeavour invariably to keep to the traditional stories with which our tragedies deal. Indeed it would be absurd to do that, seeing that the familiar themes are familiar only to a few and yet please all.^c

It is clear, then, from what we have said that the poet must be a "maker" not of verses but of stories, since he is a poet in virtue of his "representation," and what he represents is action. Even supposing he represents what has actually happened, he is none the less a poet, for there is nothing to prevent some actual occurrences being the sort of thing that would probably or inevitably happen, and it is in virtue of *that* that he is their "maker."

Of "simple"^d plots and actions the worst are those which are "episodic." By this I mean a myths. Aristotle never gives this reason, but offers instead the unconvincing explanation that tragedians adhered to certain "real" stories to gain verisimilitude—and yet he has to admit that, since to many of the auditors these stories were unfamiliar and none the less attractive, dramatists might just as well invent new themes.

^d This term is defined in the next chapter. It seems odd to use it before its meaning is explained. Perhaps we should read ἅλλων (Tyrwhitt) and translate "of all plots."

^a Aristophanes of course did write about individuals. But Aristotle is thinking of the New Comedy, where the names of the characters were invented by the author and there was no reference to real people.

^b The name, apparently, of an imaginary hero. The word might be Ἀνθος, but "The Flower" is an unlikely title for a Greek tragedy.

^c The reason why Greek tragedy dealt only with a few familiar themes is to be found of course in its religious origin. It was the function of tragedy to interpret and embroider

- ἐν ᾧ τὰ ἐπεισόδια μετ' ἄλληλα οὐτ' εἰκὸς οὐτ'
 11^b ἀνάγκη εἶναι. τοιαῦται δὲ ποιοῦνται ὑπὸ μὲν τῶν
 φαύλων ποιητῶν δι' αὐτοὺς, ὑπὸ δὲ τῶν ἀγαθῶν
 διὰ τοὺς ὑποκριτάς· ἀγωνίσματα γὰρ ποιοῦντες καὶ
 1452^a παρὰ τὴν δύναμιν παρατείναντες μῦθον πολλάκις
 11^c διαστρέφειν ἀναγκάζονται τὸ ἐφεξῆς. ἐπεὶ δὲ οὐ
 μόνον τελείας ἐστὶ πράξεως ἢ μίμησις ἀλλὰ καὶ
 φοβερῶν καὶ ἐλεεινῶν, ταῦτα δὲ γίνεται καὶ μάλιστα
 [καὶ μᾶλλον]¹ ὅταν γένηται παρὰ τὴν δόξαν δι'
 12 ἄλληλα· τὸ γὰρ θαυμαστὸν οὕτως ἔξει μᾶλλον ἢ εἰ
 ἀπὸ τοῦ αὐτομάτου καὶ τῆς τύχης, ἐπεὶ καὶ τῶν
 ἀπὸ τύχης ταῦτα θαυμασιώτατα δοκεῖ ὅσα ὥσπερ
 ἐπίτηδες φαίνεται γεγονέναι, ὅσον ὡς ὁ ἀνδριάς ὁ
 τοῦ Μίτυος ἐν Ἀργεὶ ἀπέκτεινεν τὸν αἴτιον τοῦ
 θανάτου τῷ Μίτυι, θεωροῦντι ἐμπεσόν· ἔοικε γὰρ
 13 τὰ τοιαῦτα οὐκ εἰκῇ γενέσθαι. ὥστε ἀνάγκη τοὺς
 τοιοῦτους εἶναι καλλίους μύθους.

10. Εἰσὶ δὲ τῶν μύθων οἱ μὲν ἀπλοὶ οἱ δὲ πεπλεγ-
 μένοι· καὶ γὰρ αἱ πράξεις ὧν μιμήσεις οἱ μῦθοι
 2 εἰσιν ὑπάρχουσιν εὐθὺς οὕσαι τοιαῦται. λέγω δὲ
 ἀπλὴν μὲν πρᾶξιν ἧς γινομένης ὥσπερ ὠριῶται
 συνεχοῦς καὶ μιᾶς ἀνευ περιπετείας ἢ ἀναγνω-
 3 ρισμοῦ ἢ μετάβασις γίνεται, πεπλεγμένην δὲ λέγω
 ἧς² μετὰ ἀναγνωρισμοῦ ἢ περιπετείας ἢ ἀμφοῖν ἢ
 4 μετάβασις ἐστίν. ταῦτα δὲ δεῖ γίνεσθαι ἐξ αὐτῆς

¹ καὶ μᾶλλον] bracketed by Spengel: V. keeps these words and suggests that a line ending in a second μάλιστα has been lost just before them.

² πεπλεγμένην δὲ λέγω ἧς] suggested by By. for A^c πεπλεγμένη δὲ λέξις. V. has πεπλεγμένη δὲ ἐστίν ἐξ ἧς.

^a Or "logic." He means the chain of cause and effect, wherein each incident is the result of what has gone before. See the end of the next chapter.

plot in which the episodes do not follow each other probably or inevitably. Bad poets write such plays because they cannot help it, and good poets write them to please the actors. Writing as they do for competition, they often strain a plot beyond its capacity and are thus obliged to sacrifice continuity.^a But this is bad work, since tragedy represents not only a complete action but also incidents that cause fear and pity, and this happens most of all when the incidents are unexpected and yet one is a consequence of the other.^b For in that way the incidents will cause more amazement than if they happened mechanically and accidentally, since the most amazing accidental occurrences are those which seem to have been providential, for instance when the statue of Mity's at Argos killed the man who caused Mity's death by falling on him at a festival. Such events do not seem to be mere accidents. So such plots as these must necessarily be the best.

10. Some plots are "simple" and some "complex," as indeed the actions represented by the plots are obviously such. By a simple action I mean one that is single and continuous in the sense of our definition above,^c wherein the change of fortune occurs without "reversal" or "discovery"; by a complex action I mean one wherein the change coincides with a "discovery" or "reversal" or both. These

^b The logic suffers from ellipse. Plays which fail to exhibit the sequence of cause and effect are condemned (1) because they lack the unity which befits tragedy, (2) because they miss that supreme effect of fear or pity produced by incidents which, though unexpected, are seen to be no mere accident but the inevitable result of what has gone before.

^c In chapters vii. and viii.

τῆς συστάσεως τοῦ μύθου, ὥστε ἐκ τῶν προγεγενημένων συμβαίνειν ἢ ἐξ ἀνάγκης ἢ κατὰ τὸ εἶκος γίγνεσθαι ταῦτα· διαφέρει γὰρ πολὺ τὸ γίγνεσθαι τάδε διὰ τάδε ἢ μετὰ τάδε.

11. Ἔστι δὲ περιπέτεια μὲν ἢ εἰς τὸ ἐναντίον τῶν πραττομένων μεταβολὴ καθάπερ εἴρηται καὶ τοῦτο δὲ ὥσπερ λέγομεν κατὰ τὸ εἶκος ἢ ἀναγκαῖον·
 2 ὥσπερ ἐν τῷ Οἰδίποδι ἐλθὼν ὡς εὐφρανὼν τὸν Οἰδίπου καὶ ἀπαλλάξων τοῦ πρὸς τὴν μητέρα φόβου, δηλώσας ὅς ἦν, τοῦναντίον ἐποίησεν· καὶ ἐν τῷ Λυγκεῖ ὁ μὲν ἀγόμενος ὡς ἀποθανούμενος,
 3 ὁ δὲ Δαναὸς ἀκολουθῶν ὡς ἀποκτενῶν, τὸν μὲν συνέβη ἐκ τῶν πεπραγμένων ἀποθανεῖν, τὸν δὲ σωθῆναι.
 4 Ἀναγνώρισις δὲ ὥσπερ καὶ τοῦνομα σημαίνει ἐξ ἀγνοίας εἰς γνῶσιν μεταβολὴ ἢ εἰς φιλίαν ἢ εἰς ἔχθραν τῶν πρὸς εὐτυχίαν ἢ δυστυχίαν ὀρισμένων·
 5 καλλίστη δὲ ἀναγνώρισις, ὅταν ἅμα περιπέτεια
 6 γίνωνται, οἷαν¹ ἔχει ἢ ἐν τῷ Οἰδίποδι· εἰσὶν μὲν οὖν καὶ ἄλλαι ἀναγνωρίσεις· καὶ γὰρ πρὸς ἄψυχὰ καὶ τὰ τυχόντα ἔστιν ὡς ὅπερ² εἴρηται συμβαίνει, καὶ εἰ πέπραγέ τις ἢ μὴ πέπραγεν ἔστιν ἀναγνω-
 7 ρίσαι· ἀλλ' ἢ μάλιστα τοῦ μύθου καὶ ἢ μάλιστα τῆς

¹ οἷαν By. for Ἀ^ο οἷον.

² ὡς ὅπερ Spengel for Ἀ^ο ὥσπερ which V. keeps, marking a lacuna before it.

^a At the end of chapter vii. See Additional Note, p. 116.

^b The messenger from Corinth announces the death of Polybus and Oedipus's succession to the throne. Oedipus, feeling now safe from the prophecy that he would murder his father, still fears to return to Corinth, lest he should fulfil the other prophecy and marry his mother. The messenger seeks to reassure him by announcing that Polybus and Merope are not his parents. But the effect of this was to

should result from the actual structure of the plot in such a way that what has already happened makes the result inevitable or probable; for there is indeed a vast difference between what happens *propter hoc* and *post hoc*.

11. A "reversal" is a change of the situation into the opposite, as described above,^a this change being, moreover, as we are saying, probable or inevitable—like the man in the *Oedipus* who came to cheer Oedipus and rid him of his anxiety about his mother by revealing his parentage and changed the whole situation.^b In the *Lynceus*, too, there is the man led off to execution and Danaus following to kill him, and the result of what had already happened was that the latter was killed and the former escaped.^c

A "discovery," as the term itself implies, is a change from ignorance to knowledge, producing either friendship or hatred in those who are destined for good fortune or ill. A discovery is most effective when it coincides with reversals, such as that involved by the discovery in the *Oedipus*. There are also other forms of discovery, for what we have described may in a sense occur in relation to inanimate and trivial objects, or one may discover whether some one has done something or not. But the discovery which is most essentially part of the plot and part

"change the whole situation" for Oedipus by revealing the truth that he had murdered his father, Laius, and married his mother, Jocasta. This "reversal" is the more effective because it is immediately coincident with the discovery of the truth.

^c Lynceus married Hypermnestra who disobeyed Danaus in not murdering him. Danaus trying by process of law to compass the death of their son Abas was killed himself. "The dog it was that died."

1452 b πράξεως ἢ εἰρημένη ἐστίν· ἢ γὰρ τοιαύτη ἀναγνώ-
 ρις καὶ περιπέτεια ἢ ἔλεον ἔξει ἢ φόβον, οἷων
 πράξεων ἢ τραγωδία μίμησις ὑπόκειται· ἔτι δὲ καὶ
 τὸ ἀτυχεῖν καὶ τὸ εὐτυχεῖν ἐπὶ τῶν τοιούτων
 συμβήσεται.

8 Ἐπεὶ δὴ ἡ ἀναγνώρις τινῶν ἐστὶν ἀναγνώρις,
 αἱ μὲν θατέρου πρὸς τὸν ἕτερον μόνον, ὅταν ἡ δῆλος
 ἕτερος τίς ἐστίν, ὅτε δὲ ἀμφοτέρους δεῖ ἀναγνω-
 ρίσαι, οἷον ἢ μὲν Ἰφιγένεια τῷ Ὀρέστῃ ἀεγνώ-
 ρίσθη ἐκ τῆς πέμψεως τῆς ἐπιστολῆς, ἐκείνῳ δὲ
 πρὸς τὴν Ἰφιγένειαν ἄλλης ἔδει ἀναγνωρίσεως.

9 Δύο μὲν οὖν τοῦ μύθου μέρη περὶ ταῦτ' ἐστὶ,
 περιπέτεια καὶ ἀναγνώρις· τρίτον δὲ πάθος.
 τούτων δὲ περιπέτεια μὲν καὶ ἀναγνώρις εἴρηται,
 10 πάθος δὲ ἐστὶ πράξις φθαρτικὴ ἢ ὀδυνηρά, οἷον οἱ
 τε ἐν τῷ φανερῷ θάνατοι καὶ αἱ περιωδυνίαι καὶ
 τρώσεις καὶ ὅσα τοιαῦτα.

12. Μέρη δὲ τραγωδίας οἷς μὲν ὥς εἶδεσι δεῖ
 χρῆσθαι πρότερον εἶπομεν, κατὰ δὲ τὸ ποσὸν καὶ
 εἰς ἃ διαιρεῖται κεχωρισμένα τάδε ἐστίν, πρόλογος
 2 ἐπεισόδιον ἔξοδος χορικόν, καὶ τούτου τὸ μὲν πάρ-
 3 οδος τὸ δὲ στάσιμον· κοινὰ μὲν ἀπάντων ταῦτα, ἴδια
 δὲ τὰ ἀπὸ τῆς σκηνῆς καὶ κόμμοι.

4 Ἔστιν δὲ πρόλογος μὲν μέρος ὅλον τραγωδίας
 5 τὸ πρὸ χοροῦ παρόδου, ἐπεισόδιον δὲ μέρος ὅλον

* Euripides' *Iphigeneia in Tauris*—Orestes and Pylades arriving among the Tauri are by the custom of the country to be sacrificed to Artemis by her priestess, Iphigeneia. It is agreed that Pylades shall be spared to carry a letter from Iphigeneia to Orestes, whom she supposes to be in Argos. In order that Pylades may deliver the message, even if he should lose the letter, she reads it aloud. Orestes thus dis-

of the action is of the kind described above, for such a discovery and reversal of fortune will involve either pity or fear, and it is actions such as these which, according to our hypothesis, tragedy represents; and, moreover, misfortune and good fortune are likely to turn upon such incidents.

Now since the discovery is somebody's discovery, in some scenes one character only is discovered to another, the identity of the other being obvious; but sometimes each must discover the other. Thus Iphigeneia was discovered to Orestes through the sending of the letter, but a separate discovery was needed to make him known to Iphigeneia.^a

We see then that two elements of the plot, reversal and discovery, turn upon these incidents. A third element is a calamity. Of these three elements we have already described reversal and discovery. A calamity is a destructive or painful occurrence, such as a death on the stage, acute suffering and wounding and so on.

12. We have already^b spoken of the constituent parts to be used as ingredients of tragedy. The separable members into which it is quantitatively divided are these: Prologue, Episode, Exode, Choral Song, the last being divided into Parode and Stasimon. These are common to all tragedies; songs sung by actors on the stage and "commoi" are peculiar to certain plays.

A prologue is the whole of that part of a tragedy which precedes the entrance of the chorus. An

covers who she is. He then reveals himself to her by declaring who he is and proving his identity by his memories of their home.

^b In chapter vi.

6 τραγωδίας τὸ μεταξὺ ὅλων χορικῶν μελῶν, ἔξοδος
 δὲ μέρος ὅλον τραγωδίας μεθ' ὃ οὐκ ἔστι χοροῦ
 7 μέλος· χορικοῦ δὲ πάροδος μὲν ἢ πρώτη λέξις
 8 ὅλη¹ χοροῦ, στάσιμον δὲ μέλος χοροῦ τὸ ἄνευ ἀνα-
 9 παίστου καὶ τροχαίου, κόμμος δὲ θρήνος κοινὸς
 χοροῦ καὶ ἀπὸ σκηνῆς.

10 Μέρη δὲ τραγωδίας οἷς μὲν <ὡς εἶδεσι> δεῖ
 χρῆσθαι πρότερον εἶπαμεν, κατὰ δὲ τὸ ποσὸν καὶ
 εἰς ἃ διαιρεῖται κεχωρισμένα ταῦτ' ἔστιν.

13. Ὡν δὲ δεῖ στοχάζεσθαι καὶ ἃ δεῖ εὐλαβεῖσθαι
 συνιστάντας τοὺς μύθους καὶ πόθεν ἔσται τὸ τῆς
 τραγωδίας ἔργον, ἐφεξῆς ἂν εἴη λεκτέον τοῖς νῦν
 2 εἰρημένοις. ἐπειδὴ οὖν δεῖ τὴν σύνθεσιν εἶναι τῆς
 καλλίστης τραγωδίας μὴ ἀπλὴν ἀλλὰ πεπλεγμένην
 καὶ ταύτην φοβερῶν καὶ ἐλεεινῶν εἶναι μιμητικὴν
 (τοῦτο γὰρ ἴδιον τῆς τοιαύτης μιμήσεως ἔστιν),
 πρῶτον μὲν δῆλον ὅτι οὔτε τοὺς ἐπικεικὲς ἄνδρας
 δεῖ μεταβάλλοντας φαίνεσθαι ἐξ εὐτυχίας εἰς δυσ-
 τυχίαν, οὐ γὰρ φοβερὸν οὐδὲ ἐλεεινὸν τοῦτο ἀλλὰ
 3 μιαιρόν ἐστιν· οὔτε τοὺς μοχθηροὺς ἐξ ἀτυχίας εἰς
 εὐτυχίαν, ἀτραγωδότατον γὰρ τοῦτ' ἐστὶ πάντων,
 1453 a οὐδὲν γὰρ ἔχει ὧν δεῖ, οὔτε γὰρ φιλόανθρωπον οὔτε
 4 ἐλεεινὸν οὔτε φοβερὸν ἐστίν· οὐδ' αὖ τὸν σφόδρα
 πονηρὸν ἐξ εὐτυχίας εἰς δυστυχίαν μεταπίπτειν· τὸ
 μὲν γὰρ φιλόανθρωπον ἔχει ἂν ἢ τοιαύτη σύστασις
 ἀλλ' οὔτε ἔλεον οὔτε φόβον, ὃ μὲν γὰρ περὶ τὸν

¹ δλῆ Susemihl for A^c δλου.

^a This does not apply to surviving Greek tragedies, but may be true of those of Aristotle's time. The word Stasimon is applied to all choruses in a tragedy other than those sung during entry or exit. It is usually explained as meaning a "stationary song," because it was sung after the chorus had taken up its "station" in the orchestra.

episode is the whole of that part of a tragedy which falls between whole choral songs. An exode is the whole of that part of a tragedy which is not followed by a song of the chorus. A parode is the whole of the first utterance of the chorus. A stasimon is a choral song without anapaests or trochaics.^a A commos is a song of lament shared by the chorus and the actors on the stage.

The constituent parts to be used as ingredients of tragedy have been described above; these are the separable members into which it is quantitatively divided.^b

13. Following upon what has been said above we should next state what ought to be aimed at and what avoided in the construction of a plot, and the means by which the object of tragedy may be achieved. Since then the structure of the best tragedy should be not simple but complex^c and one that represents incidents arousing fear and pity—for that is peculiar to this form of art—it is obvious to begin with that one should not show worthy men passing from good fortune to bad. That does not arouse fear or pity but shocks our feelings. Nor again wicked people passing from bad fortune to good. That is the most untragic of all, having none of the requisite qualities, since it does not satisfy our feelings^d or arouse pity or fear. Nor again the passing of a thoroughly bad man from good fortune to bad fortune. Such a structure might satisfy our feelings but it arouses neither pity nor fear, the one being for the man who does not deserve

^b The whole of chapter xii. bears marks of belonging to the *Poetics* but seems out of place, since it interrupts the discussion of "plot."
^c See chapter x.

^d i.e. our preference for "poetic justice."

ἀνάξιόν ἐστιν δυστυχοῦντα, ὁ δὲ περὶ τὸν ὅμοιον, ἔλεος μὲν περὶ τὸν ἀνάξιον, φόβος δὲ περὶ τὸν ὅμοιον, ὥστε οὔτε ἔλεεινόν οὔτε φοβερόν ἐσται τὸ συμβαῖνον.

- 5 Ὁ μεταξὺ ἄρα τούτων λοιπός. ἔστι δὲ τοιοῦτος ὁ μήτε ἀρετῇ διαφέρων καὶ δικαιοσύνη μήτε διὰ κακίαν καὶ μοχθηρίαν μεταβάλλων εἰς τὴν δυστυχίαν ἀλλὰ δι' ἀμαρτίαν τινὰ τῶν ἐν μεγάλῃ δόξῃ ὄντων καὶ εὐτυχία, οἷον Οἰδίπους καὶ Θυέστης καὶ
6 οἱ ἐκ τῶν τοιούτων γενῶν ἐπιφανεῖς ἄνδρες. ἀνάγκη ἄρα τὸν καλῶς ἔχοντα μῦθον ἀπλοῦν εἶναι μᾶλλον ἢ διπλοῦν, ὥσπερ τινὲς φασι, καὶ μεταβάλλειν οὐκ εἰς εὐτυχίαν ἐκ δυστυχίας ἀλλὰ τοῦναντίον ἐξ εὐτυχίας εἰς δυστυχίαν μὴ διὰ μοχθηρίαν ἀλλὰ δι' ἀμαρτίαν μεγάλην ἢ οἷου εἴρηται ἢ βελτίονος μᾶλλον ἢ χείρονος. σημεῖον δὲ καὶ τὸ γιννόμενον·
7 πρῶτον μὲν γὰρ οἱ ποιηταὶ τοὺς τυχόντας μύθους ἀπηρίθμουν, νῦν δὲ περὶ ὀλίγας οἰκίας αἱ κάλλισται τραγωδίαὶ συντίθενται, οἷον περὶ Ἀλκμαίωνα καὶ Οἰδίπουν καὶ Ὀρέστην καὶ Μελέαγρον καὶ Θυέστην καὶ Τήλεφον καὶ ὅσοις ἄλλοις συμβέβηκεν ἢ παθεῖν δεινὰ ἢ ποιῆσαι.
8 Ἡ μὲν οὖν κατὰ τὴν τέχνην καλλίστη τραγωδία
9 ἐκ ταύτης τῆς συστάσεως ἐστὶ. διὸ καὶ οἱ Εὐριπίδῃ ἐγκαλοῦντες [τὸ]¹ αὐτὸ ἀμαρτάνουσιν ὅτι τοῦτο δρᾷ ἐν ταῖς τραγωδίαις καὶ πολλαὶ αὐτοῦ εἰς
10 δυστυχίαν τελευτῶσιν. τοῦτο γάρ ἐστιν ὥσπερ

¹ τὸ] By. brackets for sake of sense.

^a See Additional Note, p. 117.

^b ἀπλοῦς elsewhere in the *Poetics* means "simple" as

his misfortune and the other for the man who is like ourselves—pity for the undeserved misfortune, fear for the man like ourselves—so that the result will arouse neither pity nor fear.

There remains then the mean between these. This is the sort of man who is not pre-eminently virtuous and just, and yet it is through no badness or villainy of his own that he falls into the misfortune, but rather through some flaw in him,^a he being one of those who are in high station^b and good fortune, like Oedipus and Thyestes and the famous men of such families as those. The successful plot must then have a single^b and not, as some say, a double issue; and the change must be not to good fortune from bad but, on the contrary, from good to bad fortune, and it must not be due to villainy but to some great flaw in such a man as we have described, or of one who is better rather than worse. This can be seen also in actual practice. For at first poets accepted any plots, but to-day the best tragedies are written about a few families—Alcmaeon for instance and Oedipus and Orestes and Meleager and Thyestes and Telephus and all the others whom it befell to suffer or inflict terrible disasters.

Judged then by the theory of the art, the best^c tragedy is of this construction. Those critics are therefore wrong who charge Euripides with doing this in his tragedies, and say that many of his end in misfortune. That is, as we have shown, correct. opposed to *πεπλεγμένος*, "complex"; here it is opposed to *διπλοῦς*, which describes a double dénouement, involving happiness for some and disaster for others.

^c This is modified by § 19 in the following chapter, where he finds an even better formula for the tragic effect.

εἴρηται ὀρθόν. σημεῖον δὲ μέγιστον· ἐπὶ γὰρ τῶν σκηνῶν καὶ τῶν ἀγώνων τραγικώταται αἱ τοιαῦται φαίνονται ἂν κατορθωθῶσιν, καὶ ὁ Εὐριπίδης εἰ καὶ τὰ ἄλλα μὴ εὖ οἰκονομεῖ ἀλλὰ τραγικώτατός γε τῶν ποιητῶν φαίνεται.

- 11 Δευτέρα δ' ἡ πρώτη λεγομένη ὑπὸ τινῶν ἐστὶν σύστασις ἢ διπλὴν τε τὴν σύστασιν ἔχουσα καθάπερ ἢ Ὀδύσσεια καὶ τελευτῶσα ἐξ ἐραντίας τοῖς βελ-
12 τίοσι καὶ χείροσιν. δοκεῖ δὲ εἶναι πρώτη διὰ τὴν τῶν θεάτρων ἀσθένειαν, ἀκολουθοῦσι γὰρ οἱ ποιηταὶ
13 κατ' εὐχὴν ποιοῦντες τοῖς θεαταῖς. ἔστιν δὲ οὐχ αὕτη ἀπὸ τραγωδίας ἡδονὴ ἀλλὰ μᾶλλον τῆς κωμωδίας οἰκεία· ἐκεῖ γὰρ οἱ ἂν ἔχθιστοι ᾧσιν ἐν τῷ μύθῳ, οἷον Ὀρέστης καὶ Αἴγισθος, φίλοι γενόμενοι ἐπὶ τελευτῆς ἐξέρχονται καὶ ἀποθνήσκει οὐδεὶς ὑπ' οὐδενός.

- 1453 b 14. Ἔστιν μὲν οὖν τὸ φοβερόν καὶ ἐλεεινὸν ἐκ τῆς ὀψεως γίνεσθαι, ἔστιν δὲ καὶ ἐξ αὐτῆς τῆς συστάσεως τῶν πραγμάτων, ὅπερ ἐστὶ πρότερον
2 καὶ ποιητοῦ ἀμείνονος. δεῖ γὰρ καὶ ἄνευ τοῦ ὁρᾶν οὕτω συνεστάναι τὸν μῦθον ὥστε τὸν ἀκούοντα τὰ πράγματα γινόμενα καὶ φρίττειν καὶ ἐλεεῖν ἐκ τῶν συμβαινόντων· ἅπερ ἂν πάθοι τις ἀκούων τὸν τοῦ
3 Οἰδίπου μῦθον. τὸ δὲ διὰ τῆς ὀψεως τοῦτο παρασκευάζειν ἀτεχνότερον καὶ χορηγίας δεόμενόν ἐστιν.
4 οἱ δὲ μὴ τὸ φοβερόν διὰ τῆς ὀψεως ἀλλὰ τὸ τερατῶδες μόνον παρασκευάζοντες οὐδὲν τραγωδία

^a Against Euripides Aristotle makes the following criti-

And there is very good evidence of this, for on the stage and in competitions such plays appear the most tragic of all, if they are successful, and even if Euripides is in other respects a bad manager,^a yet he is certainly the most tragic of the poets.

Next in order comes the structure which some put first, that which has a double issue, like the *Odyssey*, and ends in opposite ways for the good characters and the bad. It is the sentimentality of the audience which makes this seem the best form; for the poets follow the wish of the spectators. But this is not the true tragic pleasure but rather characteristic of comedy, where those who are bitter enemies in the story, Orestes and Aegisthus, for instance, go off at the end, having made friends, and nobody kills anybody.

14. Fear and pity sometimes result from the spectacle and are sometimes aroused by the actual arrangement of the incidents, which is preferable and the mark of a better poet. The plot should be so constructed that even without seeing the play anyone hearing of the incidents happening thrills with fear and pity as a result of what occurs. So would anyone feel who heard the story of Oedipus. To produce this effect by means of an appeal to the eye is inartistic and needs adventitious aid, while those who by such means produce an effect which is not fearful but merely monstrous have nothing in

cisms: (1) his choruses are often irrelevant; (2) the character of the heroine in his *Iphigeneia in Tauris* is inconsistent; (3) in the *Medea* the deliberate killing of the children is ineffective and the play is inartistically ended by the *machina*; (4) the character of Menelaus in the *Orestes* is needlessly depraved; (5) Melanippe is too philosophical for a woman.

κοινωνούσιν· οὐ γὰρ πᾶσαν δεῖ ζητεῖν ἡδονὴν ἀπὸ
5 τραγωδίας ἀλλὰ τὴν οἰκείαν. ἐπεὶ δὲ τὴν ἀπὸ
ἐλέου καὶ φόβου διὰ μιμήσεως δεῖ ἡδονὴν παρα-
σκευάζειν τὸν ποιητὴν, φανερόν ὥς τοῦτο ἐν τοῖς
πράγμασιν ἐμποητέον.

6 Ποῖα οὖν δεινὰ ἢ ποῖα οἰκτρὰ φαίνεται τῶν συμ-
πιπτόντων, λάβωμεν. ἀνάγκη δὲ ἢ φίλων εἶναι
πρὸς ἀλλήλους τὰς τοιαύτας πράξεις ἢ ἐχθρῶν ἢ
7 μηδετέρων. ἂν μὲν οὖν ἐχθρὸς ἐχθρόν, οὐδὲν
8 ἐλεεινὸν οὔτε ποιῶν οὔτε μέλλον, πλὴν κατ' αὐτὸ
9 τὸ πάθος· οὐδ' ἂν μηδετέρως ἔχοντες· ὅταν δ' ἐν
ταῖς φιλίαις ἐγγένηται τὰ πάθη, οἷον εἰ ἀδελφὸς
ἀδελφὸν ἢ υἱὸς πατέρα ἢ μήτηρ υἱὸν ἢ υἱὸς μητέρα
ἀποκτείνει ἢ μέλλει ἢ τι ἄλλο τοιοῦτον δρᾷ, ταῦτα
ζητητέον.

10 Τοὺς μὲν οὖν παρελημμένους μύθους λύειν οὐκ
ἔστιν, λέγω δὲ οἷον τὴν Κλυταιμνήστραν ἀπο-
θανοῦσαν ὑπὸ τοῦ Ὀρέστου καὶ τὴν Ἐριφύλην ὑπὸ
11 τοῦ Ἀλκμαίωνος, αὐτὸν δὲ εὕρισκεν δεῖ καὶ τοῖς
παραδεδομένοις χρῆσθαι καλῶς.

Τὸ δὲ καλῶς τί λέγομεν, εἵπωμεν σαφέστερον.
12 ἔστι μὲν γὰρ οὕτω γίνεσθαι τὴν πρᾶξιν, ὥσπερ οἱ
παλαιοὶ ἐποιοῦν εἰδότας καὶ γινώσκοντας, καθάπερ
καὶ Εὐριπίδης ἐποίησεν ἀποκτείνουσιν τοὺς παῖδας
13 τὴν Μήδειαν. ἔστιν δὲ πρᾶξαι μὲν, ἀγνοοῦντας δὲ

^a That there were plays which relied for their effect on the scenery and "make up" is clear from chapter xviii. :—"The Phorcydes and Prometheus and Scenes laid in Hades." It was even possible to produce the *Eumenides* so badly as to bring it into this category. But Aristotle's criticism here includes the more important point that the poignancy of a Greek tragedy is due to what happens and not to our

common with tragedy.^a For one should not seek from tragedy all kinds of pleasure but that which is peculiar to tragedy, and since the poet must by "representation" produce the pleasure which comes from feeling pity and fear, obviously this quality must be embodied in the incidents.

We must now decide what incidents seem dreadful or rather pitiable. Such must necessarily be the actions of friends to each other or of enemies or of people that are neither. Now if an enemy does it to an enemy, there is nothing pitiable either in the deed or the intention, except so far as the actual calamity goes. Nor would there be if they were neither friends nor enemies. But when these calamities happen among friends, when for instance brother kills brother, or son father, or mother son, or son mother—either kills or intends to kill, or does something of the kind, that is what we must look for.

Now it is not right to break up the traditional stories, I mean, for instance, Clytaemnestra being killed by Orestes and Eriphyle by Alcmaeon, but the poet must show invention and make a skilful use of the tradition.

But we must state more clearly what is meant by "skilful." The action may happen in the way in which the old dramatists made their characters act—consciously and knowing the facts, as Euripides^b also made his Medea kill her children. Or they may do the deed but without realizing the horror of it

seeing it happen. That Medea murders her children is tragic: to display the murder *coram populo* would add either nothing or something merely "monstrous." And although Sophocles shows Oedipus with his eyes out, it is the fact and not the sight which is properly "tragic."

^b See Additional Note, p. 117.

- πράξαι τὸ δεινόν, εἴθ' ὕστερον ἀναγνώρισαι τὴν
 φιλίαν, ὥσπερ ὁ Σοφοκλέους Οἰδίπους· τοῦτο μὲν
 οὖν ἔξω τοῦ δράματος, ἐν δ' αὐτῇ τῇ τραγωδίᾳ οἶον
 ὁ Ἀλκμαίων ὁ Ἀστυδάμαντος ἢ ὁ Τηλέγονος ὁ ἐν
 14 τῷ τραυματίᾳ Ὀδυσσεῖ. ἔτι δὲ τρίτον παρὰ ταῦτα
 τὸ μέλλοντα ποιεῖν τι τῶν ἀνηκέστων δι' ἄγνοιαν
 ἀναγνώρισαι πρὶν ποιῆσαι. καὶ παρὰ ταῦτα οὐκ
 15 ἔστιν ἄλλως. ἢ γὰρ πράξαι ἀνάγκη ἢ μὴ καὶ
 16 εἰδότης ἢ μὴ εἰδότης. τούτων δὲ τὸ μὲν γνώ-
 σκοντα μελλῆσαι καὶ μὴ πράξαι χεῖριστον· τό τε γὰρ
 μιᾶρὸν ἔχει, καὶ οὐ τραγικόν· ἀπαθὲς γάρ. διόπερ
 1451^a οὐδεὶς ποιεῖ ὁμοίως, εἰ μὴ ὀλιγάκις, οἶον ἐν Ἀντι-
 17 γόνη τὸν Κρέοντα ὁ Αἴμων. τὸ δὲ πράξαι δεύτερον.
 18 βέλτιον δὲ τὸ ἀγνοοῦντα μὲν πράξαι, πράξαντα δὲ
 ἀναγνώρισαι· τό τε γὰρ μιᾶρὸν οὐ πρόσσεστιν καὶ ἢ
 19 ἀναγνώρισις ἐκπληκτικόν. κράτιστον δὲ τὸ τελευ-
 ταῖον, λέγω δὲ οἶον ἐν τῷ Κρεσφόντῃ ἢ Μερόπῃ
 μέλλει τὸν υἱὸν ἀποκτείνειν, ἀποκτείνει δὲ οὐ, ἀλλ'
 ἀνεγνώρισεν, καὶ ἐν τῇ Ἰφιγενείᾳ ἢ ἀδελφῇ τὸν
 ἀδελφόν, καὶ ἐν τῇ Ἑλλῇ ὁ υἱὸς τὴν μητέρα· ἐκ-
 διδόναι μέλλων ἀνεγνώρισεν.
- 20 Διὰ γὰρ τοῦτο, ὅπερ πάσαι εἴρηται, οὐ περὶ πολλὰ
 γένη αἱ τραγωδίαί εἰσιν. ζητοῦντες γὰρ οὐκ ἀπὸ
 τέχνης ἀλλ' ἀπὸ τύχης εὗρον τὸ τοιοῦτον παρα-
 σκευάζειν ἐν τοῖς μύθοις. ἀναγκάζονται οὖν ἐπὶ

^a i.e. Oedipus kills his father Laius before the play opens.

^b A prolific tragedian of the fourth century.

^c Haemon, discovered by his father Creon embracing the dead body of Antigone, drew his sword on him but missed his aim and Creon fled.

^d By Euripides. Polyphontes killed Cresphontes, king of

and then discover the relationship afterwards, like Oedipus in Sophocles. That indeed lies outside the play,^a but an example of this in the tragedy itself is the *Alcmaeon* of Astydamas^b or Telegonus in the *Wounded Odysseus*. A third alternative is to intend to do some irremediable action in ignorance and to discover the truth before doing it. Besides these there is no other way, for they must either do the deed or not, either knowing or unknowing. The worst of these is to intend the action with full knowledge and not to perform it. That outrages the feelings and is not tragic, for there is no calamity. So nobody does that, except occasionally, as, for instance, Haemon and Creon^c in the *Antigone*. Next comes the doing of the deed. It is better to act in ignorance and discover afterwards. Our feelings are not outraged and the discovery is startling. Best of all is the last; in the *Cresphontes*,^d for instance, Merope intends to kill her son and does not kill him but discovers; and in the *Iphigeneia*^e the case of the sister and brother; and in the *Helle*^f the son discovers just as he is on the point of giving up his mother.

So this is the reason, as was said above,^g why tragedies are about a few families. For in their experiments it was from no technical knowledge but purely by chance that they found out how to produce such an effect in their stories. So they are

Messenia, and gained possession of his kingdom and his wife, Merope. She had concealed her son, Aepytus, in Arcadia, and when he returned, seeking vengeance, she nearly killed him in ignorance but discovered who he was. He then killed Polyphontes and reigned in his stead.

^e *In Tauris*. See chapter xi. § 8, note.

^f Author and play unknown. ^g See chapter xiii. § 7.

ταύτας τὰς οἰκίας ἀπαντᾶν ὅσαις τὰ τοιαῦτα συμβέβηκε πάθῃ.

- 21 Περὶ μὲν οὖν τῆς τῶν πραγμάτων συστάσεως καὶ ποίους τινὰς εἶναι δεῖ τοὺς μύθους εἶρηται ἱκανῶς.

15. Περὶ δὲ τὰ ἥθη τέτταρά ἐστιν ὧν δεῖ στοχάζεσθαι, ἐν μὲν καὶ πρῶτον ὅπως χρηστὰ ἦ. ἔξει δὲ ἥθος μὲν εἰδὼς ὥσπερ ἐλέχθη ποιῇ φανερόν ὁ λόγος ἢ ἡ πρᾶξις προαίρεσιν τινα, [ἢ] χρηστὸν δὲ εἰδὼς χρηστὴν. ἐστὶν δὲ ἐν ἐκάστω γένει· καὶ γὰρ γυνή ἐστὶν χρηστὴ καὶ δοῦλος, καίτοι γε ἴσως τούτων τὸ μὲν χεῖρον, τὸ δὲ ὅλως φαῦλόν ἐστιν.

4 Δεύτερον δὲ τὰ ἀρμόττοντα· ἐστὶν γὰρ ἀνδρεῖον μὲν τὸ ἥθος, ἀλλ' οὐχ ἀρμόττον γυναικίω τὸ ἀνδρεῖον ἢ δεινὴν εἶναι.

5 Τρίτον δὲ τὸ ὅμοιον. τοῦτο γὰρ ἕτερον τοῦ χρηστοῦ τὸ ἥθος καὶ ἀρμόττον ποιῆσαι ὥσπερ εἶρηται.

6 Τέταρτον δὲ τὸ ὁμαλόν. καὶ γὰρ ἀνώμαλός τις ἢ ὁ τὴν μίμησιν παρέχων καὶ τοιοῦτον ἥθος ὑποτιθεῖς, ὅμως ὁμαλῶς ἀνώμαλον δεῖ εἶναι.

7 Ἔστιν δὲ παράδειγμα πονηρίας μὲν ἥθους μὴ ἀναγκαίου² οἶον ὁ Μενέλαος ὁ ἐν τῷ Ὀρέστη, τοῦ δὲ ἀπρεποῦς καὶ μὴ ἀρμόττοντος ὁ τε θρῆνος Ὀδυσσεύς ἐν τῇ Σκύλλῃ καὶ ἡ τῆς Μελανίππης

¹ γυναικίω τὸ By. for A^c γυναικί ** τῷ. The copies have τὸ.
² ἀναγκαίου (fem.) By. for A^c ἀναγκαῖον.

^a See chapter ix. § 8, note.

^b See chapter vi. § 24.

^c The meaning probably is "like the traditional person," e.g. Achilles must not be soft nor Odysseus stupid. Cf. Horace, *Art Poet.* 120 "famam sequere."

^d Aristotle has a personal distaste for this character on the ground that Euripides made him a creature meaner than the plot demands.

obliged to have recourse to those families in which such calamities befell.^a

Now concerning the structure of the incidents and the proper character of the plots enough has been said.

15. Concerning "character" there are four points to aim at. The first and most important is that the character should be good. The play will show character if, as we said above,^b either the dialogue or the actions reveal some choice; and the character will be good, if the choice is good. But this is relative to each class of people. Even a woman is "good" and so is a slave, although it may be said that a woman is an inferior thing and a slave beneath consideration.

The second point is that the characters should be appropriate. A character may be manly, but it is not appropriate for a woman to be manly or clever.

Thirdly, it should be "like."^c This is different from making the character good and from making it appropriate in the sense of the word as used above.

Fourthly, it should be consistent. Even if the original be inconsistent and offers such a character to the poet for representation, still he must be consistently inconsistent.

An example of unnecessary badness of character is Menelaos in the *Orestes*^d; of character that is unfitting and inappropriate the lament of Odysseus in the *Scylla*^e and Melanippe's speech^f; of in-

^e A dithyramb by Timotheus. Cf. chapter xxvi. § 3.

^f A fragment survives (Nauck 484). Euripides seems to have given her a knowledge of science and philosophy inappropriate to a woman.

9 ῥῆσις, τοῦ δὲ ἀνωμάλου ἢ ἐν Αὐλίδι Ἰφιγένεια· οὐδὲν γὰρ ἔοικεν ἢ ἱκετεύουσα τῇ ὑστέρα.

10 Χρὴ δὲ καὶ ἐν τοῖς ἡθεσιν ὥσπερ καὶ ἐν τῇ τῶν πραγμάτων συστάσει αἰεὶ ζητεῖν ἢ τὸ ἀναγκαῖον ἢ τὸ εἰκός, ὥστε τὸν τοιοῦτον τὰ τοιαῦτα λέγειν ἢ πράττειν ἢ ἀναγκαῖον ἢ εἰκός καὶ τοῦτο μετὰ τοῦτο γίνεσθαι ἢ ἀναγκαῖον ἢ εἰκός.

10^b Φανερόν οὖν ὅτι καὶ τὰς λύσεις τῶν μύθων ἐξ αὐτοῦ δεῖ τοῦ μύθου συμβαίνειν καὶ μὴ ὥσπερ ἐν τῇ Μηδείᾳ ἀπὸ μηχανῆς καὶ ἐν τῇ Ἰλιάδι τὰ περὶ

10^c τὸν ἀπόπλουν· ἀλλὰ μηχανῇ χρηστέον ἐπὶ τὰ ἔξω τοῦ δράματος, ἢ ὅσα πρὸ τοῦ γέγονεν ἂ οὐχ οἶόν τε ἀνθρώπων εἰδέναι, ἢ ὅσα ὕστερον ἂ δείτῃ προ-αγορεύσεως καὶ ἀγγελίας· ἅπαντα γὰρ ἀποδίδομεν

10^d τοῖς θεοῖς ὁρᾶν. ἄλογον δὲ μηδὲν εἶναι ἐν τοῖς πράγμασιν, εἰ δὲ μή, ἔξω τῆς τραγωδίας, οἷον τὸ ἐν τῷ Οἰδίποδι τῷ Σοφοκλέους.

11 Ἐπεὶ δὲ μίμησις ἐστὶν ἢ τραγωδία βελτιόνων, ἡμᾶς δεῖ μιμῆσθαι τοὺς ἀγαθοὺς εἰκονογράφους· καὶ γὰρ ἐκεῖνοι ἀποδιδόντες τὴν ἰδίαν μορφήν ὁμοίους ποιοῦντες καλλίους γράφουσιν· οὕτω καὶ

^a Or "unravelling."

^b *Il.* ii. 155-181, where it is only the arbitrary (*i.e.* uncaused) intervention of Athene which stays the flight of the Greeks. In the *Medea* the heroine, having killed her rival and her children, is spirited away in the chariot of the Sun, a result not "caused" by what has gone before.

^c The *μηχανή* or "car" was a sort of crane with a pulley attached, which was fixed at the top of the back-scene in the left corner of the stage. By it a god or hero could be lowered or raised or exhibited motionless in mid-air. Weak dramatists thus introduced a car to "cut the knot" by declaring the dénouement instead of unravelling the plot by the logic of cause and effect. It was presumably on such a "car" that *Medea* was borne away.

consistent character Iphigeneia in Aulis, for the suppliant Iphigeneia is not at all like her later character.

In character-drawing just as much as in the arrangement of the incidents one should always seek what is inevitable or probable, so as to make it inevitable or probable that such and such a person should say or do such and such; and inevitable or probable that one thing should follow another.

Clearly therefore the "dérouement"^a of each play should also be the result of the plot itself and not produced mechanically as in the *Medea* and the incident of the embarkation in the *Iliad*.^b The "god in the car"^c should only be used to explain what lies outside the play, either what happened earlier and is therefore beyond human knowledge, or what happens later and needs to be foretold in a proclamation. For we ascribe to the gods the power of seeing everything. There must, however, be nothing inexplicable in the incidents, or, if there is, it must lie outside the tragedy. There is an example in Sophocles' *Oedipus*.^d

Since tragedy is a representation of men better than ourselves we must copy the good portrait-painters who, while rendering the distinctive form and making a likeness, yet paint people better than

^d *i.e.* Oedipus had killed Laius in a wayside quarrel, not knowing who he was. When his subjects at Thebes crave his help to remove the curse which is blighting their crops, he pledges himself to discover the murderer of Laius. It may seem odd that he should not know enough about the details of the murder to connect it in his mind with his own murderous quarrel. But that was long ago, and neither an audience nor a novel-reader is critical about incidents which occur long before the point at which the story begins. See chapter xxiv. § 20.

τὸν ποιητὴν μιμούμενον καὶ ὀργίλους καὶ ῥαθύμους καὶ τὰλλα τὰ τοιαῦτα ἔχοντας ἐπὶ τῶν ἡθῶν τοιούτους ὄντας ἐπιεικὲς ποιεῖν. [παράδειγμα σκληρότητος]¹ οἷον τὸν Ἀχιλλέα Ἀγάθων καὶ Ὀμηρος.

12 ταῦτα δὲ διατηρεῖν καὶ πρὸς τούτοις τὰς παρὰ τὰς ἐξ ἀνάγκης ἀκολουθούσας αἰσθήσεις τῇ ποιητικῇ· καὶ γὰρ κατ' αὐτὰς ἔστιν ἀμαρτάνειν πολλάκις· εἴρηται δὲ περὶ αὐτῶν ἐν τοῖς ἐκδεδομένοις λόγοις ἱκανῶς.

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

¹ By brackets παράδειγμα σκληρότητος which looks like a marginal note.

^a Apparently a note on Achilles which has been copied by mistake into the text.

^b i.e. stage-craft rather than staging.

^c As distinct from the body of "esoteric" doctrine circulated by oral teaching among Aristotle's pupils.

^d In chapter xi.

they are. It is the same with the poet. When representing people who are hot-tempered or lazy, or have other such traits of character, he should make them such, yet men of worth [an example of hardness]^a; take the way in which Agathon and Homer portray Achilles.

Keep, then, a careful eye on these rules and also on the appeal to the eye^b which is necessarily bound up with the poet's business; for that offers many opportunities of going wrong. But this subject has been adequately discussed in the published treatises.^c

16. What a "Discovery" is has been already stated.^d As for kinds of Discovery, first comes the least artistic kind, which is largely used owing to incompetence—discovery by tokens. These may be congenital, like "the spear the Earth-born bear" or stars, like those which Carcinus^e uses in his *Thyestes*;^f or they may be acquired and these may be on the body, for instance, wounds, or external things like necklaces, and in the *Tyro*^g the discovery by means of the boat. There is a better and a worse way of using these tokens; for instance Odysseus, by means of his wound, was discovered in one way by the nurse and in another

^e A prolific tragedian of the early fourth century. The family are agreeably ridiculed in Aristophanes' *Wasps*.

^f These were "birth-marks." The "spear-head" distinguished the descendants of the Spartoi at Thebes; the star or bright spot on the descendants of Pelops commemorated his ivory shoulder, and in Carcinus's play it seems to have survived cooking.

^g A play by Sophocles. Tyro's twins by Poseidon, who appeared to her in the guise of the river Enipeus, were exposed in a little boat or ark, like Moses in the bulrushes, and this led to their identification.

5 καὶ ἄλλως ὑπὸ τῶν συβοτῶν. εἰσὶ γὰρ αἱ μὲν πί-
 στεως ἔνεκα ἀτεχνότεραι, καὶ αἱ τοιαῦται πᾶσαι, αἱ
 δὲ ἐκ περιπετείας, ὥσπερ ἡ ἐν τοῖς Νίπτροις,
 6 βελτίους. δεύτεραι δὲ αἱ πεποιημέναι ὑπὸ τοῦ
 ποιητοῦ, διὸ ἀτεχνοί. οἷον Ὀρέστης ἐν τῇ Ἰφι-
 γενείᾳ ἀνεγνώρισεν ὅτι Ὀρέστης· ἐκείνη μὲν γὰρ
 7 διὰ τῆς ἐπιστολῆς, ἐκείνος δὲ αὐτὸς λέγει ἃ βού-
 λεται ὁ ποιητὴς ἀλλ' οὐχ ὁ μῦθος· διὸ ἐγγύς τι
 τῆς εἰρημένης ἀμαρτίας ἐστίν, ἰξέην γὰρ ἂν ἔνια
 καὶ ἐνεγκέιν. καὶ ἐν τῷ Σοφοκλέους Τηρεῖ ἡ τῆς
 κερκίδος φωνή.

8 Ἡ τρίτη διὰ μνήμης τῷ ἄχθεσθαι¹ τι ἰδόντα,
 1455a ὥσπερ ἡ ἐν Κυπρίοις τοῖς Δικαιογένοισι, ἰδὼν γὰρ
 τὴν γραφὴν ἔκλαυσεν, καὶ ἡ ἐν Ἀλκίνου ἀπολόγῳ,
 ἀκούων γὰρ τοῦ κιθαριστοῦ καὶ μνησθεὶς ἐδά-
 9 κρυσεν, ὅθεν ἀνεγνωρίσθησαν. τετάρτη δὲ ἡ ἐκ
 συλλογισμοῦ, οἷον ἐν Χοηφόροις, ὅτι ὁμοίός τις
 ἐλήλυθεν, ὁμοίος δὲ οὐθεὶς ἀλλ' ἡ ὁ Ὀρέστης,

¹ ἄχθεσθαι] A^c has ἀσθέσθαι which does not really yield satisfactory sense, as the outward sign is essential to this form of discovery.

^a Od. xix. 386 sq. and xxi. 205 sq. The first came about automatically, the second was a deliberate demonstration "to prove the point." Aristotle here distinguishes between a discovery inevitably produced by the logic of events (e.g. it was inevitable or at least probable that Odysseus, arriving as a strange traveller, should be washed by Eurycleia, and that she should thus see the old scar on his thigh and discover his identity) and a discovery produced by a deliberate declaration (e.g. Odysseus's declaration of his identity to Eumaeus). The latter kind is "manufactured by the poet," not logically caused by what has gone before.

^b Od. xix. 392. See preceding note.

^c Euripides' *Iphigeneia in Tauris*. See chapter xi. § 8, note.

way by the swine-herds.^a Discovery scenes constructed to prove the point are inartistic and so are all such scenes, but those are better which arise out of a reversal scene, as, for instance, in "The Washing."^b In the second place come those which are manufactured by the poet and are therefore inartistic. For instance, in the *Iphigeneia*^c Orestes revealed himself. She was revealed to him through the letter, but Orestes says himself what the poet wants and not what the plot requires. So this comes near to the fault already mentioned, for he might just as well have actually brought some tokens.^d And there is "the voice of the shuttle"^e in Sophocles' *Tereus*.

The third kind is due to memory, to showing distress on seeing something. An example of this is the scene in the *Cyprians* by Dicaeogenes; on seeing the picture he burst into tears^f: and again in the "Tale of Alcinous,"^g hearing the minstrel he remembered and burst into tears; and thus they were recognized. The fourth kind results from an inference; for instance, in the *Choëphorae* "Someone like me has come; but nobody is like me except

^a To prove his identity Orestes mentions Pelops' lance and other "things from home," which is much the same as producing visible tokens.

^b When Philomela's tongue was cut out, she wove in embroidery the story of her rape by Tereus. Thus the facts were discovered to her sister, Procne, by deliberate demonstration.

^f Teucer, returning to Salamis in disguise and seeing a portrait of his dead father Telamon, burst into tears and was thus discovered. So, too, in *The Two Gentlemen of Verona* Julia is discovered because she swoons on hearing Valentine offer Sylvia to his rival.

^g Od. viii. 521 sq.

οὗτος ἄρα ἐλήλυθεν. καὶ ἡ Πολυείδου τοῦ σοφιστοῦ περὶ τῆς Ἰφιγενείας· εἰκὸς γὰρ τὸν Ὀρέστην συλλογίσασθαι ὅτι ἢ τ' ἀδελφὴ ἐτύθη καὶ αὐτῷ συμβαίνει θύεσθαι. καὶ ἐν τῷ Θεοδέκτου Τυδεΐ, ὅτι ἐλθὼν ὡς εὐρήσων υἱὸν αὐτὸς ἀπόλλυται. καὶ ἡ ἐν τοῖς Φινεΐδαις· ἰδοῦσαι γὰρ τὸν τόπον συνελογίσαντο τὴν εἰμαρμένην ὅτι ἐν τούτῳ εἴμαρτο ἀποθανεῖν αὐταῖς, καὶ γὰρ ἐξετέθησαν ἐνταῦθα.

10 "Ἔστιν δέ τις καὶ συνθετὴ ἐκ παραλογισμοῦ τοῦ θεάτρου, οἷον ἐν τῷ Ὀδυσσεὶ τῷ ψευδαγγέλῳ· ὁ μὲν γὰρ τὸ τόξον ἔφη γνῶσεσθαι ὃ οὐχ ἑωράκει, τὸ δὲ ὡς δὴ¹ ἐκείνου ἀναγνωριούντος διὰ τούτου ποιῆσαι, παραλογισμός.²

11 Πασῶν δὲ βελτίστη ἀναγνώρισις ἡ ἐξ αὐτῶν τῶν πραγμάτων τῆς ἐκπλήξεως γιγνομένης δι' εἰκότων, οἷον [ὁ] ἐν τῷ Σοφοκλέους Οἰδίποδι καὶ τῇ Ἰφιγενείᾳ· εἰκὸς γὰρ βούλεσθαι ἐπιθεῖναι γράμματα. αἱ γὰρ τοιαῦται μόναι ἄνευ τῶν πεποιημένων σημείων καὶ περιδεραίων. δεῦτεραι δὲ αἱ ἐκ συλλογισμοῦ.

¹ δὴ Tyrwhitt for A^c δι'.

² παραλογισμός] for A^c παραλογισμὸν, suggested by V. and confirmed by Riccardianus 46 and the Arabic transcript.

^a A Sophist who either wrote an *Iphigeneia* with this dénouement or more probably suggested in a work of criticism (cf. chapter xvii. § 6) that Orestes on being led to his fate should speculate aloud upon the odd coincidence that both he and his sister should be sacrificed, thus revealing his identity to Iphigeneia. Like most critics, Polyidos would have been a poor dramatist. There is an example of this form of discovery in the French opera *Cœur de Lion*, where the old knight says "goddam" and is thus discovered to be an Englishman.

^b In these cases the inference was presumably uttered

Orestes; therefore he has come." And there is Polyidos's^a idea about Iphigeneia, for it is likely enough that Orestes should make an inference that, whereas his sister was sacrificed, here is the same thing happening to him. And in Theodectes' *Tydeus* that "having come to find a son, he is perishing himself." And the scene in the *Phineidae*, where on seeing the spot the women inferred their fate, that they were meant to die there for it was there that they had been exposed.^b

There is also a kind of fictitious discovery which depends on a false inference on the part of the audience, for instance in *Odysseus the False Messenger*, he said he would recognize the bow, which as a matter of fact he had not seen, but to assume that he really would reveal himself by this means is a false inference.^c

Best of all is the discovery which is brought about directly by the incidents, the surprise being produced by means of what is likely—take the scene in Sophocles' *Oedipus* or in the *Iphigeneia*—for it is likely enough that she should want to send a letter. These are the only discovery scenes which dispense with artificial tokens, like necklaces.^d In the second place come those that are the result of inference.

aloud and hence the identity of the speakers discovered. Nothing else is known of these plays.

^c See Additional Note, p. 117.

^d The classical example of these tokens in English drama is "the strawberry mark on the left arm" in *Box and Cox*. But Aristotle seems here to use "tokens" in a wider sense than at the beginning of the chapter and to include not only birthmarks, necklaces, etc., but any statement or action which may be used as a sign in the scene of Discovery.

17. Δεῖ δὲ τοὺς μύθους συνιστάναι καὶ τῇ λέξει συναπεργάζεσθαι ὅτι μάλιστα πρὸ ὁμιμάτων τιθέμενον· οὕτω γὰρ ἂν ἐναργέστατα [ὁ]¹ ὁρῶν ὥσπερ παρ' αὐτοῖς γιγνόμενος τοῖς πραττομένοις εὐρίσκει τὸ πρέπον καὶ ἥκιστα ἂν λανθάνει [τὸ] τὰ ὑπεναντία.
 2 σημεῖον δὲ τούτου ὃ ἐπετιμᾶτο Καρκίνῳ· ὁ γὰρ Ἀμφιάραος ἐξ ἱεροῦ ἀνῆει, ὃ μὴ ὁρῶντα² τὸν ποιητὴν³ ἐλάνθανεν, ἐπὶ δὲ τῆς σκηνῆς ἐξέπεσεν
 3 δυσχερανάντων τούτο τῶν θεατῶν. ὅσα δὲ δυνατόν καὶ τοῖς σχήμασιν συναπεργαζόμενον. πιθανώτατοι γὰρ ἀπὸ τῆς αὐτῆς φύσεως οἱ ἐν τοῖς πάθεσιν εἰσιν καὶ χειμαίνεται ὁ χειμαζόμενος καὶ χαλεπαίνει ὁ
 4 ὀργιζόμενος ἀληθινώτατα. διὸ εὐφυοὺς ἡ ποιητικὴ ἐστὶν ἢ μανικοῦ· τούτων γὰρ οἱ μὲν εὐπλαστοὶ οἱ δὲ ἐκστατικοί⁴ εἰσιν.
 5 Τοὺς τε λόγους καὶ τοὺς πεποιημένους δεῖ καὶ
 1455 b αὐτὸν ποιοῦντα ἐκτίθεσθαι καθόλου, εἰθ' οὕτως
 6 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 χώραν, ἐν ᾗ

¹ By brackets ὁ which the copies omit: perhaps we should keep ὁ and insert ποιητῆς.

² ὁρῶντα A^c.

³ ποιητὴν] I cannot persuade myself that θεατὴν A^c gives any sense and have adopted Dacier's suggestion.

⁴ ἐκστατικοί appears in one of the copies: A^c has ἐξεταστικοί.

^a The example is obscure. Clearly Carcinus introduced an absurdity which escaped notice until the play was staged. Margoliouth suggests that if Amphiaras were a god he should come down, and if a mere hero, he should not have a temple. In *The Master of Ballantrae* Mrs. Henry cleans a sword by thrusting it up to the hilt in the ground—which is iron-bound by frost. This would be noticed on the stage: a reader may miss the incongruity.

17. In constructing plots and completing the effect by the help of dialogue the poet should, as far as possible, keep the scene before his eyes. Only thus by getting the picture as clear as if he were present at the actual event, will he find what is fitting and detect contradictions. The censure upon Carcinus is evidence of this. Amphiaras was made to rise from a temple. The poet did not visualize the scene and therefore this escaped his notice, but on the stage it was a failure since the audience objected.^a The poet should also, as far as possible, complete the effect by using the gestures. For, if their natural powers are equal, those who are actually in the emotions are the most convincing; he who is agitated blusters and the angry man rages with the maximum of conviction.^b And that is why poetry needs either a sympathetic nature or a madman,^c the former being impressionable and the latter inspired.

The stories, whether they are traditional or whether you make them up yourself, should first be sketched in outline and then expanded by putting in episodes. I mean that one might look at the general outline, say of the *Iphigeneia*, like this: A certain maiden has been sacrificed, and has disappeared beyond the ken of those who sacrificed her and has been established in another country,

^b Sir Joshua Reynolds used thus to simulate emotion before a mirror. In his Preface to the *Lyrical Ballads* Wordsworth says that the poet will wish "to bring his feelings near to those of the persons whose feelings he describes . . . and even confound and identify his own feelings with theirs." See also Burke, *On the Sublime and Beautiful*, 4. 4.

^c "Genius to madness near allied" is the meaning of *μανικός* as used here. Plato held that the only excuse for a poet was that he couldn't help it.

νόμος ἦν τοὺς ξένους θύειν τῇ θεῷ, ταύτην ἔσχε τὴν
 ἱερωσύνην· χρόνῳ δὲ ὕστερον τῷ ἀδελφῷ συνέβη
 ἔλθειν τῆς ἱερείας, τὸ δὲ ὅτι ἀνείλεν ὁ θεὸς διὰ τινα
 αἰτίαν [ἔξω τοῦ καθόλου]¹ ἔλθειν ἐκεῖ καὶ ἐφ' ὃ τι
 δὲ ἔξω τοῦ μύθου· ἐλθὼν δὲ καὶ ληφθεὶς θύεσθαι
 μέλλων ἀνεγνώρισεν, εἴθ' ὡς Εὐριπίδης εἴθ' ὡς
 Πολύειδος ἐποίησεν, κατὰ τὸ εἰκὸς εἰπὼν ὅτι οὐκ
 ἄρα μόνον τὴν ἀδελφὴν ἀλλὰ καὶ αὐτὸν ἔδει τυθῆναι,
 7 καὶ ἐντεῦθεν ἡ σωτηρία. μετὰ ταῦτα δὲ ἦδη
 8 ὑποθέντα τὰ ὀνόματα ἐπεισοδιούν· ὅπως δὲ ἔσται
 οἰκεία τὰ ἐπεισόδια, οἷον ἐν τῷ Ὀρέστη ἡ μανία
 δι' ἧς ἐλήφθη καὶ ἡ σωτηρία διὰ τῆς καθάρσεως.
 9 Ἐν μὲν οὖν τοῖς δράμασιν τὰ ἐπεισόδια σύντομα,
 10 ἢ δ' ἐποποιία τούτοις μηκύνεται. τῆς γὰρ Ὀδυσ-
 σείας οὐ μακρὸς ὁ λόγος ἐστίν· ἀποδημοῦντός τινος
 ἔτη πολλὰ καὶ παραφυλαττομένου ὑπὸ τοῦ Ποσει-
 δῶνος καὶ μόνου ὄντος, ἔτι δὲ τῶν οἴκοι οὕτως
 ἐχόντων ὥστε τὰ χρήματα ὑπὸ μνηστήρων ἀν-
 αλίσκεσθαι καὶ τὸν υἱὸν ἐπιβουλεύεσθαι, αὐτὸς δὲ
 ἀφικνεῖται χειμασθεὶς καὶ ἀναγνωρίσας ὅτι² αὐτός,
 ἐπιθέμενος αὐτὸς μὲν ἐσώθη τοὺς δ' ἐχθροὺς δι-
 11 ἐφθειρε. τὸ μὲν οὖν ἴδιον τοῦτο, τὰ δ' ἄλλα ἐπεισ-
 ὅδια.

18. Ἔστι δὲ πάσης τραγωδίας τὸ μὲν δέσις τὸ
 δὲ λύσις, τὰ μὲν ἔξωθεν καὶ ἔνια τῶν ἐσωθεν πολ-

¹ Duentzer brackets these words which seem to be an explanation of ἔξω τοῦ μύθου with reference to the use of καθόλου in § 5.

² ὅτι By. for Ἀ^c τινὰς.

^a See p. 62, note a.

^b In the *Iphigeneia in Tauris* Orestes is captured because he is suffering from a fit of mania; and at the end Iphigeneia pretends that the image of Artemis has been infected by the blood-guiltiness of the Greek strangers, and that, before they

where it is a custom to sacrifice strangers to the goddess; and this priesthood she holds. Some time afterwards it happens that the brother of the priestess arrives there—the fact that the god told him to go there, and why, and the object of his journey, lie outside the outline-plot. He arrives, is seized, and is on the point of being sacrificed, when he reveals his identity either by Euripides' method or according to Polyidos,^a by making the very natural remark that after all it is not only his sister who was born to be sacrificed but himself too; and thus he is saved. Not until this has been done should you put in names and insert the episodes; and you must mind that the episodes are appropriate, as, for instance, in the case of Orestes the madness that led to his capture and his escape by means of the purification.^b

Now in drama the episodes are short, but it is by them that the epic gains its length. The *story* of the *Odyssey* is quite short. A man is for many years away from home and his footsteps are dogged by Poseidon and he is all alone. Moreover, affairs at home are in such a state that his estate is being wasted by suitors and a plot laid against his son, but after being storm-tossed he arrives himself, reveals who he is, and attacks them, with the result that he is saved and destroys his enemies. That is the essence, the rest is episodes.

18. In every tragedy there is a complication and a dénouement.^c The incidents outside the plot and some of those in it usually form the complication, can be sacrificed, she must cleanse both image and strangers secretly in the sea. Thus they all escape together by boat.

^c The Greek says simply "tying" and "loosing." Complication and dénouement seem clumsy equivalents, yet they are the words we use in dramatic criticism.

2 λάκεις ἢ δέσεις, τὸ δὲ λοιπὸν ἢ λύσεις. λέγω δὲ δέσιν
 μὲν εἶναι τὴν ἀπ' ἀρχῆς μέχρι τούτου τοῦ μέρους
 ὃ ἔσχατόν ἐστιν ἐξ οὗ μεταβαίνειν εἰς εὐτυχίαν <ἐκ
 δυστυχίας συμβαίνει ἢ ἐξ εὐτυχίας εἰς δυστυχίαν>,¹
 λύσιν δὲ τὴν ἀπὸ τῆς ἀρχῆς τῆς μεταβάσεως μέχρι
 3 τέλους· ὥσπερ ἐν τῷ Λυγκεί τῷ Θεοδέκτου δέσεις
 μὲν τὰ τε προπεπραγμένα καὶ ἡ τοῦ παιδίου λήψις
 καὶ πάλιν ἡ αὐτῶν, <λύσεις>² δ' ἡ ἀπὸ τῆς αἰτιά-
 σεως τοῦ θανάτου μέχρι τοῦ τέλους. δίκαιον δὲ
 καὶ τραγωδίαν ἄλλην καὶ τὴν αὐτὴν λέγειν οὐδενὶ
 ἴσως τῷ μύθῳ· τοῦτο δέ, ὧν ἡ αὐτὴ πλοκὴ καὶ λύσις.
 πολλοὶ δὲ πλέξαντες εὖ λύουσι κακῶς· δεῖ δὲ ἀμφω
 αἰεὶ κρατεῖσθαι.³

4 Τραγωδίας δὲ εἶδη εἰσὶ τέσσαρα (τοσαῦτα γὰρ
 5 καὶ τὰ μέρη ἐλέχθη), ἡ μὲν πεπλεγμένη, ἥς τὸ ὅλον
 6 ἐστὶν περιπέτεια καὶ ἀναγνώρισις, ἡ δὲ παθητική,
 7 οἷον οἱ τε Αἴαντες καὶ οἱ Ἰξίωνες, ἡ δὲ ἠθική, οἷον
 1456 a αἱ Φθιώτιδες καὶ ὁ Πηλεὺς. τὸ δὲ τέταρτον ὄψις,⁴
 8 οἷον αἱ τε Φορκίδες καὶ Προμηθεὺς καὶ ὅσα ἐν ᾄδου.
 9 μάλιστα μὲν οὖν ἅπαντα δεῖ πειρᾶσθαι ἔχειν, εἰ δὲ

¹ The inserted words are V.'s suggestion and obviously needed.

² One of the copies gives λύσεις, which is clearly wanted.

³ The words δίκαιον δὲ . . . κρατεῖσθαι come in A^c at 1456 b lines 7-10. I have adopted Susemihl's suggestion and transferred them here for the sake of the sense. οὐδενὶ Tyrwhitt for A^c οὐδέν.

⁴ A^c has τὸ δὲ τέταρτον οἷς: ὄψις, very close to οἷς in uncials, is By.'s conjecture.

^a See p. 41, note c. The boy must be Abas, and "they" are presumably Danaus and perhaps his other daughters.

the rest is the dénouement. I mean this, that the complication is the part from the beginning up to the point which immediately precedes the occurrence of a change from bad to good fortune or from good fortune to bad; the dénouement is from the beginning of the change down to the end. For instance, in the *Lynceus* of Theodectes the complication is the preceding events, and the seizure of the boy, and then their own seizure; and the dénouement is from the capital charge to the end.^a

Tragedies should properly be classed as the same or different mainly in virtue of the plot, that is to say those that have the same entanglement and dénouement. Many who entangle well are bad at the dénouement. Both should always be mastered.

There are four varieties of tragedy—the same as the number given for the "elements"^b—first the complex kind, which all turns on reversal and discovery; the "calamity play" like the stories of Ajax and Ixion; the "character play" like the *Phthian Women*^c and the *Peleus*.^d The fourth element is spectacle, like the *Phorcides*^e and *Prometheus*, and all scenes laid in Hades. One should ideally try to include all these elements or, Aristotle seems to regard the arrest of Danaus not as part of the λύσις, but as the end of the δέσις.

^b Apparently the reference here is to the four elements into which in the course of chapters x.-xv. Plot has been analysed, "Reversal," "Discovery," "Calamity," and "Character." But the symmetry is spoilt by the fact that his first species, "the complex play," corresponds to the first two of these four elements, viz. to "Reversal" and "Discovery." Thus his fourth species is left in the air and he hurriedly introduces "Spectacle" as the fourth corresponding element. Other explanations seem even sillier than this.

^c By Sophocles.

^d Both Sophocles and Euripides wrote a *Peleus*.

^e See Add. Note, p. 118.

μή, τὰ μέγιστα καὶ πλείστα, ἄλλως τε καὶ ὥς νῦν συκοφαντοῦσιν τοὺς ποιητάς· γεγονότων γὰρ καθ' ἕκαστον μέρος ἀγαθῶν ποιητῶν, ἐκάστου τοῦ ἰδίου ἀγαθοῦ ἀξιοῦσι τὸν ἓνα ὑπερβάλλειν.

- 12 Χρὴ δὲ ὅπερ εἴρηται πολλάκις μεμνήσθαι καὶ μὴ
13 ποιεῖν ἐποποιικὸν σύστημα τραγωδίας. ἐποποιικὸν δὲ λέγω [δὲ] τὸ πολὺμυθον· οἷον εἴ τις τὸν τῆς
14 Ἰλιάδος ὅλον ποιῶι μῦθον· ἐκεῖ μὲν γὰρ διὰ τὸ μῆκος λαμβάνει τὰ μέρη τὸ πρέπον μέγεθος, ἐν δὲ τοῖς δράμασι πολὺ παρὰ τὴν ὑπόληψιν ἀποβαίνει.
15 σημεῖον δέ, ὅσοι πέρσιν Ἰλίου ὅλην ἐποίησαν καὶ μὴ κατὰ μέρος ὥσπερ Εὐριπίδης, <ἦ> Νιόβην καὶ μὴ ὥσπερ Αἰσχύλος, ἢ ἐκπίπτουσιν ἢ κακῶς ἀγωνίζονται, ἐπεὶ καὶ Ἀγάθων ἐξέπεσεν ἐν τούτῳ μόνω.
16 ἐν δὲ ταῖς περιπετείαις καὶ ἐν τοῖς ἀπλοῖς πράγμασι στοχάζονται ὧν βούλονται θαυμαστῶς· τραγικὸν γὰρ τοῦτο καὶ φιλόφρων. ἔστιν δὲ τοῦτο, ὅταν ὁ σοφὸς μὲν μετὰ πονηρίας <δ'> ἐξαπατηθῇ, ὥσπερ Σίσυφος, καὶ ὁ ἀνδρεῖος μὲν ἄδικος δὲ ἡττηθῇ. ἔστιν δὲ τοῦτο εἰκὸς ὥσπερ Ἀγάθων λέγει, εἰκὸς γὰρ γίνεσθαι πολλὰ καὶ παρὰ τὸ εἰκὸς.
19 Καὶ τὸν χορὸν δὲ ἓνα δεῖ ὑπολαβεῖν τῶν ὑποκριτῶν καὶ μόνιον εἶναι τοῦ ὅλου καὶ συναγωνίζεσθαι μὴ ὥσπερ Εὐριπίδῃ ἀλλ' ὥσπερ Σοφοκλεῖ.
20 τοῖς δὲ λοιποῖς τὰ ἀδόμενα <οὐδὲν> μᾶλλον τοῦ μύθου ἢ ἄλλης τραγωδίας ἐστίν· διὸ ἐμβόλιμα ἄδουσιν πρώτου ἄρξαντος Ἀγάθωνος τοῦ τοιούτου. καίτοι τί διαφέρει ἢ ἐμβόλιμα ἄδειν ἢ εἰ ῥῆσιν ἐξ ἄλλου εἰς ἄλλο ἀρμόττοι ἢ ἐπεισόδιον ὅλον;

19. Περὶ μὲν οὖν τῶν ἄλλων ἤδη εἴρηται, λοιπὸν

^a i.e. those that have no "Discovery" or "Reversal." See chapter x.

failing that, the most important and as many as possible, especially since it is the modern fashion to carp at poets, and, because there have been good poets in each style, to demand that a single author should surpass the peculiar merits of each.

One must remember, as we have often said, not to make a tragedy an epic structure: by epic I mean made up of many stories—suppose, for instance, one were to dramatize the *Iliad* as a whole. The length of the *Iliad* allows to the parts their proper size, but in plays the result is full of disappointment. And the proof is that all who have dramatized the Sack of Troy as a whole, and not, like Euripides, piecemeal, or the Niobe story as a whole and not like Aeschylus, either fail or fare badly in competition. Indeed even Agathon failed in this point alone. In "reversals," however, and in "simple" stories^a too, they admirably achieve their end, which is a tragic effect that also satisfies your feelings. This is achieved when the wise man, who is, however, unscrupulous, is deceived—like Sisyphus—and the man who is brave but wicked is worsted. And this, as Agathon says, is a likely result, since it is likely that many quite unlikely things should happen.

The chorus too must be regarded as one of the actors. It must be part of the whole and share in the action, not as in Euripides but as in Sophocles. In the others the choral odes have no more to do with the plot than with any other tragedy. And so they sing interludes, a practice begun by Agathon. And yet to sing interludes is quite as bad as transferring a whole speech or scene from one play to another.

19. The other factors have been already discussed.

2 δὲ περὶ λέξεως καὶ διανοίας εἰπεῖν. τὰ μὲν οὖν
 περὶ τὴν διάνοιαν ἐν τοῖς περὶ ῥητορικῆς κείσθω,
 3 τοῦτο γὰρ ἴδιον μᾶλλον ἐκείνης τῆς μεθόδου. ἔστι
 δὲ κατὰ τὴν διάνοιαν ταῦτα ὅσα ὑπὸ τοῦ λόγου δεῖ
 4 παρασκευασθῆναι. μέρη δὲ τούτων τό τε ἀπο-
 δεικνύναι καὶ τὸ λύειν καὶ τὸ πάθη παρασκευάζειν
 1456 b (οἷον ἔλεον ἢ φόβον ἢ ὀργὴν καὶ ὅσα τοιαῦτα) καὶ
 5 ἔτι μέγεθος καὶ μικρότητα. δῆλον δὲ ὅτι καὶ ἐν
 τοῖς πράγμασιν ἀπὸ τῶν αὐτῶν ἰδεῶν δεῖ χρῆσθαι
 ὅταν ἢ ἐλεεῖν ἢ δεινὰ ἢ μεγάλα ἢ εἰκότα δέη παρα-
 6 σκευάζειν· πλὴν τοσοῦτον διαφέρει, ὅτι τὰ μὲν δεῖ
 φαίνεσθαι ἄνευ διδασκαλίας, τὰ δὲ ἐν τῷ λόγῳ ὑπὸ
 τοῦ λέγοντος παρασκευάζεσθαι καὶ παρὰ τὸν λόγον
 γίνεσθαι. τί γὰρ ἂν εἴη τοῦ λέγοντος ἔργον, εἰ
 φανοῖτο ἢ δέοι¹ καὶ μὴ διὰ τὸν λόγον;
 7 Τῶν δὲ περὶ τὴν λέξιν ἐν μὲν ἔστιν εἶδος θεωρίας
 τὰ σχήματα τῆς λέξεως, ἃ ἔστιν εἰδέναι τῆς ὑπο-
 κριτικῆς καὶ τοῦ τὴν τοιαύτην ἔχοντος ἀρχι-
 τεκτονικῆν, οἷον τί ἐντολὴ καὶ τί εὐχὴ καὶ διήγησις
 καὶ ἀπειλὴ καὶ ἐρώτησις καὶ ἀπόκρισις καὶ εἴ τι
 8 ἄλλο τοιοῦτον· παρὰ γὰρ τὴν τούτων γνῶσιν ἢ
 ἄγνοιαν οὐδὲν εἰς τὴν ποιητικὴν ἐπιτίμημα φέρεται
 ὅ τι καὶ ἄξιον σπουδῆς. τί γὰρ ἂν τις ὑπολάβοι
 ἡμαρτηθῆναι ἃ Πρωταγόρας ἐπιτιμᾷ, ὅτι εὐχεσθαι

¹ ἢ δέοι V.'s third edition for A^c ἡδέα.

^a "Thought"—no English word exactly corresponds with διάνοια—is all that which is expressed or effected by the words (cf. chap. vi. §§ 22, 23 and 25). Thus the student is rightly referred to the *Art of Rhetoric*, where he learns "what to say in every case." Aristotle adds that the rules there given for the use of ideas will guide him also in the use of incidents, since the same effect may be produced either by talk or by "situation."

It remains to speak of "Diction" and "Thought." All that concerns Thought may be left to the treatise on Rhetoric, for the subject is more proper to that inquiry.^a Under the head of Thought come all the effects to be produced by the language. Some of these are proof and refutation, the arousing of feelings like pity, fear, anger, and so on, and then again exaggeration and depreciation.^b It is clear that in the case of the incidents, too, one should work on the same principles, when effects of pity or terror or exaggeration or probability have to be produced. There is just this difference, that some effects must be clear without explanation,^c whereas others are produced in the speeches by the speaker and are due to the speeches. For what would be the use of a speaker, if the required effect were likely to be felt without the aid of the speeches?

Under the head of Diction one subject of inquiry is the various modes of speech, the knowledge of which is proper to elocution or to the man who knows the master art^d—I mean for instance, what is a command, a prayer, a statement, a threat, question, answer, and so on. The knowledge or ignorance of such matters brings upon the poet no censure worth serious consideration. For who could suppose that there is any fault in the passage which Protagoras censures, because Homer, intending to

^b It is an important part of the orator's skill to depreciate what is important and to exaggerate trivial points.

^c Those produced by "situation."

^d Rhetoric is a "master art" in relation to elocution, since it decides the effects to be produced, and elocution decides how to produce them. So the doctor's art is "master" to that of the dispenser, and the art of riding to that of the maker of bridles.

οἰόμενος ἐπιτάττει εἰπὼν “μῆνιν ἄειδε θεά”; τὸ γὰρ κελεύσαι φησὶν ποιεῖν τι ἢ μὴ ἐπιταγίς ἐστιν.
 9 διὸ παρείσθω ὡς ἄλλης καὶ οὐ τῆς ποιητικῆς ὃν θεώρημα.

20. Τῆς δὲ λέξεως ἀπάσης τὰδ' ἐστὶ τὰ μέρη, στοιχείον συλλαβὴ σύνδεσμος ἄρθρον ὄνομα ῥῆμα
 2 πτώσις λόγος. στοιχείον μὲν οὖν ἐστὶν φωνὴ ἀδιαίρετος, οὐ πᾶσα δὲ ἀλλ' ἐξ ἧς πέφυκε συνετὴ γίγνεσθαι φωνή· καὶ γὰρ τῶν θηρίων εἰσὶν ἀδιαί-
 3 ρετοι φωναὶ ὧν οὐδεμίαν λέγω στοιχείον. ταύτης δὲ μέρη τό τε φωνῆεν καὶ τὸ ἡμίφωνον καὶ ἄφωνον. ἐστὶν δὲ φωνῆεν μὲν <τὸ>¹ ἄνευ προσβολῆς ἔχον φωνὴν ἀκουστήν, ἡμίφωνον δὲ τὸ μετὰ προσβολῆς ἔχον φωνὴν ἀκουστήν, οἷον τὸ Σ καὶ τὸ Ρ, ἄφωνον δὲ τὸ μετὰ προσβολῆς καθ' αὐτὸ μὲν οὐδεμίαν ἔχον φωνήν, μετὰ δὲ τῶν ἐχόντων τινα φωνήν γινόμενον
 4 ἀκουστόν, οἷον τὸ Γ καὶ τὸ Δ. ταῦτα δὲ διαφέρει σχήμασιν τε τοῦ στόματος καὶ τόποις καὶ δασύτητι καὶ ψιλότητι καὶ μήκει καὶ βραχύτητι ἔτι δὲ ὀξύτητι καὶ βαρύτητι καὶ τῷ μέσῳ· περὶ ὧν καθ' ἕκαστον [ἐν]² τοῖς μετρικοῖς προσήκει θεωρεῖν.

5 Συλλαβὴ δὲ ἐστὶν φωνὴ ἄσημος συνετὴ ἐξ ἄφωνου καὶ φωνῆς ἔχοντος· καὶ γὰρ τὸ ΓΡ ἄνευ τοῦ Α συλλαβὴ καὶ μετὰ τοῦ Α, οἷον τὸ ΓΡΑ. ἀλλὰ καὶ τούτων θεωρῆσαι τὰς διαφορὰς τῆς μετρικῆς ἐστὶν.

¹ τὸ added by Christ.

² Spengel brackets ἐν.

^a A translator is bound to render this chapter, since the balance of evidence is in favour of its inclusion. But the reader is advised to skip it, since it is written from the point of view of grammar and philology, and does not, like the succeeding chapter, deal with the literary use of

utter a prayer, gives a command when he says, “Sing, goddess, the wrath”? To order something to be done or not is, he points out, a command.

So we may leave this topic as one that belongs not to poetry but to another art.

20. Diction as a whole ^a is made up of these parts: letter, syllable, conjunction, joint,^b noun, verb, case, phrase. A letter is an indivisible sound, not every such sound but one of which an intelligible sound can be formed. Animals utter indivisible sounds but none that I should call a letter. Such sounds may be subdivided into vowel, semi-vowel, and mute. A vowel is that which without any addition has an audible sound; a semivowel needs the addition of another letter to give it audible sound, for instance S and R; a mute is that which with addition has no sound of its own but becomes audible when combined with some of the letters which have a sound. Examples of mutes are G and D. Letters differ according to the shape of the mouth and the place at which they are sounded; in being with or without aspiration; in being long and short; and lastly in having an acute, grave, or intermediate accent. But the detailed study of these matters properly concerns students of metre.

A syllable is a sound without meaning, composed of a mute and a letter that has a sound. GR, for example, without A is a syllable just as much as GRA with an A. But these distinctions also belong to the theory of metre.

words. It is also very obscure. Students should refer to Bywater's edition.

^b A “joint,” as defined below, appears to be a word which indicates the beginning or end of a clause.

- 6 Σύνδεσμος δέ ἐστιν φωνὴ ἄσημος ἢ οὔτε κωλύει
 1457 a οὔτε ποιεῖ φωνὴν μίαν σημαντικὴν ἐκ πλειόνων
 φωνῶν πεφυκυῖαν συντίθεσθαι [. . . καὶ ἐπὶ τῶν
 ἄκρων καὶ ἐπὶ τοῦ μέσου]¹ ἢν μὴ ἀρμόττει ἐν ἀρχῇ
 λόγου τιθέναι καθ' αὐτόν, οἷον μὲν δὴ τοί δέ· ἢ φωνὴ
 ἄσημος ἢ ἐκ πλειόνων μὲν φωνῶν μιᾶς σημαντικῶν
 δὲ ποιεῖν πέφυκεν μίαν σημαντικὴν φωνὴν οἷον τὸ
 ἀμφί καὶ τὸ περί καὶ τὰ ἄλλα.²
- 7 "Ἀρθρον δ' ἐστὶ φωνὴ ἄσημος ἢ λόγου ἀρχὴν ἢ
 τέλος ἢ διορισμὸν δηλοῖ, [ἢ φωνὴ ἄσημος ἢ οὔτε
 κωλύει οὔτε ποιεῖ φωνὴν μίαν σημαντικὴν ἐκ πλειό-
 νων φωνῶν]³ πεφυκυῖα τίθεσθαι καὶ ἐπὶ τῶν ἄκρων
 καὶ ἐπὶ τοῦ μέσου.
- 8 "Ὄνομα δέ ἐστι φωνὴ συνθετὴ σημαντικὴ ἄνευ
 χρόνου ἧς μέρος οὐδέν ἐστι καθ' αὐτὸ σημαντικόν·
 ἐν γὰρ τοῖς διπλοῖς οὐ χρώμεθα ὥς καὶ αὐτὸ καθ'
 αὐτὸ σημαῖνον, οἷον ἐν τῷ Θεοδώρῳ τὸ δῶρον οὐ
 σημαίνει.
- 9 Ῥῆμα δὲ φωνὴ συνθετὴ σημαντικὴ μετὰ χρόνου
 ἧς οὐδέν μέρος σημαίνει καθ' αὐτὸ ὥσπερ καὶ ἐπὶ
 τῶν ὀνομάτων· τὸ μὲν γὰρ ἄνθρωπος ἢ λευκόν οὐ
 σημαίνει τὸ πότε, τὸ δὲ βαδίζει ἢ βεβάδικεν προσ-
 σημαίνει τὸ μὲν τὸν παρόντα χρόνον τὸ δὲ τὸν παρ-
 εληλυθότα.
- 10 Πτώσις δ' ἐστὶν ὀνόματος ἢ ῥήματος ἢ μὲν τὸ
 κατὰ <τὸ> τούτου ἢ τούτῳ σημαῖνον καὶ ὅσα
 τοιαῦτα, ἢ δὲ κατὰ τὸ ἐνὶ ἢ πολλοῖς, οἷον ἄνθρωποι
 ἢ ἄνθρωπος, ἢ δὲ κατὰ τὰ ὑποκριτικά, οἷον κατ'
 ἐρώτησιν ἐπίταξιν· τὸ γὰρ ἐβάδισεν, ἢ βάδιζε
 πτώσις ῥήματος κατὰ ταῦτα τὰ εἶδη ἐστίν.

¹ See note 3 below.

² V. keeps οἷον . . . τὰ ἄλλα after διορισμὸν δηλοῖ where

A conjunction is a sound without meaning, which neither hinders nor causes the formation of a single significant sound or phrase out of several sounds, and which, if the phrase stands by itself, cannot properly stand at the beginning of it, *e.g.* μέν, δὴ, τοί, δέ; or else it is a sound without meaning capable of forming one significant sound or phrase out of several sounds having each a meaning of their own, *e.g.* ἀμφί, περί.

A joint is a sound without meaning which marks the beginning or end of a phrase or a division in it, and naturally stands at either end or in the middle.^a

A noun is a composite sound with a meaning, not indicative of time, no part of which has a meaning by itself; for in compounds we do not use each part as having a meaning of its own, for instance, in "Theodorus," there is no meaning of δῶρον (gift).

A verb is a composite sound with a meaning, indicative of time, no part of which has a meaning by itself—just as in nouns. "Man" or "white" does not signify time, but "walks" and "has walked" connote present and past time respectively.

A case (or inflexion) of a noun or verb is that which signifies either "of" or "to" a thing and the like; or gives the sense of "one" or "many" *e.g.* men and man; or else it may depend on the delivery, for example question and command. "Walked?" and "Walk!" are verbal "cases" of this kind.

^a This paragraph remains a cause of despair. Bywater's notes suggest a restoration.

they stand in A^o. But they seem to exemplify the alternative meaning of σύνδεσμος.

³ V. brackets ἢ φωνή . . . ἐπὶ τοῦ μέσου. I have followed By.'s suggestion and rescued the last ten words. Clearly there has been confusion with 1457 a 2.

11 Λόγος δὲ φωνὴ συνθετὴ σημαντικὴ ἥς ἓν μέρη
 12 καθ' αὐτὰ σημαίνει τι· οὐ γὰρ ἅπας λόγος ἐκ ῥημά-
 των καὶ ὀνομάτων σύγκειται (οἷον ὁ τοῦ ἀνθρώπου
 ὀρισμός) ἀλλ' ἐνδέχεται ἄνευ ῥημάτων εἶναι λόγον,
 μέρος μέντοι αἰεὶ τι σημαῖνον ἔξει οἷον ἐν τῷ βαδί-
 13 ζει Κλέων ὁ Κλέων. εἰς δέ ἐστι λόγος διχῶς, ἢ
 γὰρ ὁ ἐν σημαίνων, ἢ ὁ ἐκ πλειόνων συνδέσμων, οἷον
 ἢ Ἰλιάς μὲν συνδέσμων εἰς, ὁ δὲ τοῦ ἀνθρώπου τῷ
 ἐν σημαίνειν.

21. Ὀνόματος δὲ εἶδη τὸ μὲν ἀπλοῦν, ἀπλοῦν δὲ
 λέγω ὃ μὴ ἐκ σημαίνοντων σύγκειται, οἷον γῆ, τὸ
 2 δὲ διπλοῦν· τούτου δὲ τὸ μὲν ἐκ σημαίνοντος, [καὶ
 ἀσήμου],¹ πλὴν οὐκ ἐν τῷ ὀνόματι σημαίνοντος, καὶ
 3 ἀσήμου, τὸ δὲ ἐκ σημαίνοντων σύγκειται. εἴη δ'
 ἂν καὶ τριπλοῦν καὶ τετραπλοῦν ὄνομα καὶ πολλα-
 1457 b πλοῦν, οἷον τὰ πολλὰ τῶν μεγαλειωτῶν,² Ἑρμο-
 4 καϊκόξανθος . . . ἅπαν δὲ ὄνομά ἐστιν ἢ κύριον
 ἢ γλῶττα ἢ μεταφορὰ ἢ κόσμος ἢ πεποιημένον ἢ
 ἐπεκτεταμένον ἢ ὑφηρημένον ἢ ἐξηλλαγμένον.
 5 λέγω δὲ κύριον μὲν ὃ χρῶνται ἕκαστοι, γλῶτταν δὲ
 6 ὃ ἕτεροι· ὥστε φανερὸν ὅτι καὶ γλῶτταν καὶ κύριον

¹ I have followed Ussing and omitted καὶ ἀσήμου as an unintelligible repetition.

² μεγαλειωτῶν By. for A^c μεγαλιωτῶν. On the margin of one of the copies is written κολλητομονογαλιωτῶν, which may conceal the real reading, i.e. a multiple animal. In the Arabic transcript the sentence finishes with some words about "praying to the Lord of Heaven" which might seem to indicate a third multiple word.

^a There is no exact English equivalent of this meaning of λόγος, which has been used already in § 7 above without explanation. "Statement" and "proposition" also cover part of its meaning.

^b Probably one of the two definitions given in the *Topics*,

A phrase ^a is a composite sound with a meaning, some parts of which mean something by themselves. It is not true to say that every "phrase" is made up of nouns and verbs, e.g. the definition of man ^b; but although it is possible to have a "phrase" without verbs, yet some part of it will always have a meaning of its own, for example, Cleon in "Cleon walks." A "phrase" may be a unit in two ways; either it signifies one thing or it is a combination of several "phrases." The unity of the *Iliad*, for instance, is due to such combination, but the definition of man is "one phrase" because it signifies one thing.

21. Nouns are of two kinds. There is the simple noun, by which I mean one made up of parts that have no meaning, like γῆ, and there is the compound noun. These may be made up either of a part which has no meaning and a part which has a meaning—though it does not have its meaning in the compound—or of two parts both having a meaning. A compound noun may be triple and quadruple and multiple, e.g. many of the bombastic names like Hermocaiçoxanthus.^c . . . Every noun is either "ordinary" ^d or "rare" or "metaphorical" or "ornamental" or "invented" or "lengthened" or "curtailed" or "altered." An "ordinary" word is one used by everybody, a "rare" word one used by some; so that a word may obviously be "a two-footed land animal" and "an animal amenable to reason."

^c A compound of the names of three rivers, Hermus, Caicus, and Xanthus.

^d i.e. one which has gained normal currency as contrasted with the "rare word," which is confined to a dialect or borrowed from a foreign language.

- εἶναι δυνατόν τὸ αὐτό, μὴ τοῖς αὐτοῖς δέ· τὸ γὰρ σίγυνον Κυπρίοις μὲν κύριον, ἡμῖν δὲ γλῶττα.
- 7 Μεταφορὰ δὲ ἐστὶν ὀνόματος ἀλλοτρίου ἐπιφορὰ ἢ ἀπὸ τοῦ γένους ἐπὶ εἶδος ἢ ἀπὸ τοῦ εἶδους ἐπὶ τὸ γένος ἢ ἀπὸ τοῦ εἶδους ἐπὶ εἶδος ἢ κατὰ τὸ ἀνάλογον.
- 8 λέγω δὲ ἀπὸ γένους μὲν ἐπὶ εἶδος οἶον “νηὺς δέ μοι ἦδ’ ἔστηκεν”· τὸ γὰρ ὀρμεῖν ἐστὶν ἐστάναι τι. ἀπ’ εἶδους δὲ ἐπὶ γένος “ἦ δὴ μυρὶ” Ὀδυσσεὺς ἐσθλὰ ἔοργεν.” τὸ γὰρ μυρίον πολὺ ἐστὶν, ὧ νῦν ἀντὶ τοῦ πολλοῦ κέχρηται. ἀπ’ εἶδους δὲ ἐπὶ εἶδος οἶον “χαλκῷ ἀπὸ ψυχὴν ἀρύσας” καὶ “ταμῶν ἀτειρεὶ χαλκῷ.” ἐνταῦθα γὰρ τὸ μὲν ἀρύσαι ταμεῖν, τὸ δὲ ταμεῖν ἀρύσαι εἴρηκεν· ἄμφω γὰρ ἀφελεῖν τί ἐστὶν.
- 11 Τὸ δὲ ἀνάλογον λέγω, ὅταν 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’ οὗ λέγει πρὸς ὃ ἐστὶ. λέγω δὲ οἶον ὁμοίως ἔχει φιάλη πρὸς Διόνυσον καὶ ἀσπίς πρὸς Ἄρη· ἐρεῖ τοίνυν τὴν φιάλην ἀσπίδα Διονύσου καὶ τὴν ἀσπίδα φιάλην Ἄρεως. ἢ ὁ γῆρας πρὸς βίον, καὶ ἐσπέρα πρὸς ἡμέραν· ἐρεῖ τοίνυν τὴν ἐσπέραν γῆρας ἡμέρας ἢ ὥσπερ Ἐμπεδοκλῆς, καὶ τὸ γῆρας ἐσπέραν βίου ἢ δυσμὰς βίου. ἐνίοις δ’ οὐκ ἐστὶν

^a Meaning “spear.”

^b Probably “the bronze” is in the first case a knife and in the second a cupping-bowl. This would make the metaphor intelligible.

^c This may claim to be one of Aristotle’s least lucid sentences. It means this: If Old Age : Life :: Evening : Day, then we may call old age “the Evening of Life.” In that case “old age” is “the term supplanted by the metaphor,” and it is relative to “Life”; therefore “Life”

both “ordinary” and “rare,” but not in relation to the same people. σίγυνον,^a for instance, is to the Cypriots an “ordinary” word but to us a “rare” one.

Metaphor is the application of a strange term either transferred from the genus and applied to the species or from the species and applied to the genus, or from one species to another or else by analogy. An example of a term transferred from genus to species is “Here *stands* my ship.” Riding at anchor is a species of standing. An example of transference from species to genus is “Indeed *ten thousand* noble things Odysseus did,” for ten thousand, which is a species of many, is here used instead of the word “many.” An example of transference from one species to another is “*Drawing off* his life with the bronze” and “*Severing* with the tireless bronze,” where “drawing off” is used for “severing” and “severing” for “drawing off,” both being species of “removing.”^b

Metaphor by analogy means this: when B is to A as D is to C, then instead of B the poet will say D and B instead of D. And sometimes they add that to which the term supplanted by the metaphor is relative.^c For instance, a cup is to Dionysus what a shield is to Ares; so he will call the cup “Dionysus’s shield” and the shield “Ares’ cup.” Or old age is to life as evening is to day; so he will call the evening “day’s old-age” or use Empedocles’ phrase^d; and old age he will call “the evening of life” or “life’s setting sun.” Sometimes there is

(i.e. “that to which the term supplanted by the metaphor is relative”) is added to the metaphorical (or “transferred”) term “Evening.”^d Unknown to us.

ὄνομα κείμενον τῶν ἀνάλογον, ἀλλ' οὐδὲν ἦττον ὁμοίως λεχθήσεται· οἷον τὸ τὸν καρπὸν μὲν ἀφιέναι σπείρειν, τὸ δὲ τὴν φλόγα ἐπὶ¹ τοῦ ἡλίου ἀνώνυμον· ἀλλ' ὁμοίως ἔχει τοῦτο πρὸς τὸν ἡλίον καὶ τὸ σπείρειν πρὸς τὸν καρπὸν, διὸ εἴρηται “σπείρων θεοκτίστην φλόγα.”

15 Ἔστι δὲ τῷ τρόπῳ τούτῳ τῆς μεταφορᾶς χρῆσθαι καὶ ἄλλως, προσαγορεύσαντά τὸ ἀλλότριον ἀποφῆσαι τῶν οἰκείων τι, οἷον εἰ τὴν ἀσπίδα εἴποι φιάλην μὴ Ἀρεως ἀλλ' αἰονον. . . .

17 Πεποιημένον δ' ἐστὶν ὃ ὅλως μὴ καλούμενον ὑπὸ τινῶν αὐτὸς τίθεται ὁ ποιητής· δοκεῖ γὰρ ἓνια εἶναι τοιαῦτα, οἷον τὰ κέρατα ἐρνύγας καὶ τὸν ἱερέα ἀρητήρα.

18 Ἐπεκτεταμένον δὲ ἐστὶν ἢ ἀφηρημένον τὸ μὲν 1458^a εἰς φωνήεντι μακροτέρῳ κεκρημένον ἢ τοῦ οἰκείου ἢ συλλαβῇ ἐμβεβλημένον, τὸ δὲ ἂν ἀφηρημένον τι ἢ

19 αὐτοῦ, ἐπεκτεταμένον μὲν οἷον τὸ πόλεως πόλῃος καὶ τὸ Πηλείδου² Πηληιάδew, ἀφηρημένον δὲ οἷον τὸ κρῖ καὶ τὸ δῶ καὶ “μία γίνεται ἀμφοτέρων ὄψ.”

20 Ἐξηλλαγμένον δ' ἐστὶν ὅταν τοῦ ὀνομαζομένου τὸ μὲν καταλείπη τὸ δὲ ποιῇ, οἷον τὸ “δεξιτερὸν κατὰ μαζόν” ἀντὶ τοῦ δεξιόν.

21 Αὐτῶν δὲ τῶν ὀνομάτων τὰ μὲν ἄρρενα τὰ δὲ 22 θήλεα τὰ δὲ μεταξύ, ἄρρενα μὲν ὅσα τελευτᾷ εἰς τὸ

¹ ἐπὶ Schmidt for A^o ἀπὸ.

² Πηλείδου By. from one of the copies for A^o Πηλέος which V. reads with a lacuna after it.

^a Or you might call Love “Venus's bloodless War.” At this point a few lines on “Ornament” have evidently been lost, since this is its place in the catalogue of nouns above. By “ornament” he seems to mean an embellishing epithet or synonym. In the *Rhetoric* he quotes “Our lady the

no word for some of the terms of the analogy but the metaphor can be used all the same. For instance, to scatter seed is to sow, but there is no word for the action of the sun in scattering its fire. Yet this has to the sunshine the same relation as sowing has to the seed, and so you have the phrase “sowing the god-created fire.”

Besides this another way of employing metaphor is to call a thing by the strange name and then to deny it some attribute of that name. For instance, suppose you call the shield not “Ares' cup” but a “wineless cup.”^a . . .

An invented word is one not used at all by any people and coined by the poet. There seem to be such words, e.g. “sprouters” for horns and “pray-er” for priest.

A word is “lengthened” or “curtailed,” the former when use is made of a longer vowel than usual or a syllable inserted, and the latter when part of the word is curtailed. An example of a lengthened word is πόλῃος for πολέως and Πηληιάδew for Πηλείδου; and of a curtailed word κρῖ and δῶ, and e.g. μία γίνεται ἀμφοτέρων ὄψ.^b

A word is “altered” when the poet coins part of the word and leaves the rest unchanged, e.g. δεξιτερὸν κατὰ μαζόν instead of δεξιόν.

Of the nouns themselves, some are masculine, some feminine, and some neuter.^c Masculine are

fig-tree” as a misplaced “ornament.” One might add the seventeenth-century use of “Thames” for “water.”

^b κρῖ for κριθή, “barley”; δῶ for δῶμα “house”; ὄψ for ὄψις “face,” “eye,” or “appearance.”

^c This paragraph the reader should either skip or study with Bywater's notes. Without them these generalizations on gender seem merely wrong.

N καὶ P <καὶ Σ> καὶ ὅσα ἐκ τούτου σύγκειται,
 23 (ταῦτα δ' ἐστὶν δύο, Ψ καὶ Ξ), θήλεα δὲ ὅσα ἐκ τῶν
 φωνηέντων εἰς τε τὰ αἰ μακρά, οἷον εἰς Η καὶ Ω, καὶ
 24 τῶν ἐπεκτεινομένων εἰς Α· ὥστε ἴσα συμβαίνει
 πλήθῃ εἰς ὅσα τὰ ἄρρενα καὶ τὰ θήλεα· τὸ γὰρ Ψ καὶ
 25 τὸ Ξ <τῷ Σ> ταῦτά ἐστιν. εἰς δὲ ἄφωνον οὐδὲν
 26 ὄνομα τελευτᾷ, οὐδὲ εἰς φωνῆν βραχύ· εἰς δὲ τὸ
 Ι τρία μόνον, μέλι κόμμι πέπερι. εἰς δὲ τὸ Υ πέντε.
 τὰ δὲ μεταξὺ εἰς ταῦτα καὶ Ν καὶ Σ.

22. Λέξεως δὲ ἀρετὴ σαφὴ καὶ μὴ ταπεινὴ εἶναι.
 σαφεινότης μὲν οὖν ἐστὶν ἢ ἐκ τῶν κυρίων ὀνομά-
 2 των, ἀλλὰ ταπεινὴ. παράδειγμα δὲ ἡ Κλεοφῶντος
 3 ποιήσις καὶ ἡ Σθενέλου. σεμνὴ δὲ καὶ ἐξαλλάττουσα
 τὸ ἰδιωτικὸν ἢ τοῖς ξενικοῖς κεχρημένη. ξενικὸν
 δὲ λέγω γλωτταν καὶ μεταφορὰν καὶ ἐπέκτασιν καὶ
 4 πᾶν τὸ παρὰ τὸ κύριον. ἀλλ' ἂν τις [ἂν] ἅπαντα
 τοιαῦτα ποιήσῃ, ἢ αἰνιγμα εἴσται ἢ βαρβαρισμός·
 ἂν μὲν οὖν ἐκ μεταφορῶν, αἰνιγμα, εἰ δὲ ἐκ
 5 γλωττῶν, βαρβαρισμός. αἰνιγματός τε γὰρ ἰδέα
 αὕτη ἐστί, τὸ λέγοντα ὑπάρχοντα ἀδύνατα συνάψαι.
 κατὰ μὲν οὖν τὴν τῶν ὀνομάτων σύνθεσιν οὐχ οἷον
 τε τοῦτο ποιῆσαι, κατὰ δὲ τὴν μεταφορὰν ἐν-
 δέχεται, οἷον "ἄνδρ' εἶδον πυρὶ χαλκὸν ἐπ' ἀνέρι
 6 κολλήσαντα," καὶ τὰ τοιαῦτα. ἐκ τῶν γλωττῶν
 7 βαρβαρισμός. δεῖ ἄρα κεκρᾶσθαι πῶς τούτοις· τὸ
 μὲν γὰρ μὴ ἰδιωτικὸν ποιήσει μηδὲ ταπεινόν, οἷον

¹ τῷ Σ] an anonymous conjecture adopted by By. as neces-
 sary to the sense.

^a See p. 10, note.

^b A tragedian whom Aristophanes ridicules for the
 insipidity of his diction.

^c See preceding chapter § 19.

all that end in N and P and Σ and in the two com-
 pounds of Σ, Ψ and Ξ. Feminine are all that end
 in those of the vowels that are always long, for
 instance H and Ω, and in A among vowels that can
 be lengthened. The result is that the number of
 masculine and feminine terminations is the same,
 for Ψ and Ξ are the same as Σ. No noun ends in
 a mute or in a short vowel. Only three end in I,
 μέλι, κόμμι, and πέπερι. Five end in Y. The neuters
 end in these letters and in N and Σ.

22. The merit of diction is to be clear and not
 commonplace. The clearest diction is that made
 up of ordinary words, but it is commonplace. An
 example is the poetry of Cleophon^a and of Sthenelus.^b
 That which employs unfamiliar words is dignified
 and outside the common usage. By "unfamiliar"
 I mean a rare word, a metaphor, a lengthening,^c
 and anything beyond the ordinary use. But if a
 poet writes entirely in such words, the result will be
 either a riddle or jargon; if made up of metaphors,
 a riddle and if of rare words, jargon. The essence
 of a riddle consists in describing a fact by an im-
 possible combination of words. By merely combining
 the ordinary names of things this cannot be done, but
 it is made possible by combining metaphors. For
 instance, "I saw a man weld bronze upon a man with
 fire," and so on.^d A medley of rare words is jargon.
 We need then a sort of mixture of the two. For the
 one kind will save the diction from being prosaic

^a The answer is a cupping-bowl. This was a bronze
 vessel which was applied to the body at the place at which
 a small incision had been made. Heated lint was placed
 in the bowl of it and the reduction of air-pressure thus caused
 a strong flow of blood. For this form of riddle cf. "Out
 of the strong came forth sweetness."

ἢ γλώττα καὶ ἢ μεταφορὰ καὶ ὁ κόσμος καὶ τὰλλα
τὰ εἰρημένα εἶδη, τὸ δὲ κύριον τὴν σαφήνειαν.

- 8 Οὐκ ἐλάχιστον δὲ μέρος συμβάλλεται εἰς τὸ
1458 b σαφές τῆς λέξεως καὶ μὴ ἰδιωτικὸν αἱ ἐπεκτάσεις
καὶ ἀποκοπαὶ καὶ ἐξαλλαγαὶ τῶν ὀνομάτων· διὰ μὲν
γὰρ τὸ ἄλλως ἔχειν ἢ ὡς τὸ κύριον παρὰ τὸ εἰωθὸς
γιγνόμενον τὸ μὴ ἰδιωτικὸν ποιήσει, διὰ δὲ τὸ κοι-
9 νωνεῖν τοῦ εἰωθότος τὸ σαφές ἔσται. ὥστε οὐκ
ὀρθῶς ψέγουσιν οἱ ἐπιτιμῶντες τῷ τοιούτῳ τρόπῳ
τῆς διαλέκτου καὶ διακωμωδοῦντες τὸν ποιητὴν,
οἷον Εὐκλείδης ὁ ἀρχαῖος, ὡς ῥάδιον ποιεῖν, εἴ τις
δώσει ἐκτείνειν ἐφ' ὅποσον βούλεται, ἱαμβοποιήσας
ἐν αὐτῇ τῇ λέξει. "Ἐπιχάρην εἶδον Μαραθῶνάδε
βαδίζοντα," καὶ "οὐκ ἂν γ' ἐράμενος τὸν ἐκείνου
10 ἐλλέβορον." τὸ μὲν οὖν φαίνεσθαι πως χρώμενον
11 τούτῳ τῷ τρόπῳ γελοῖον· τὸ δὲ μέτριον¹ κοινὸν
ἀπάντων ἐστὶ τῶν μερῶν. καὶ γὰρ μεταφοραῖς καὶ
γλώτταις καὶ τοῖς ἄλλοις εἶδεσι χρώμενος ἀπρεπῶς
καὶ ἐπίτηδες ἐπὶ τὰ γελοῖα τὸ αὐτὸ ἂν ἀπεργάσαιτο.
12 Τὸ δὲ ἀρμόττον ὅσον διαφέρει ἐπὶ τῶν ἐπῶν
θεωρεῖσθω ἐντιθεμένων τῶν ὀνομάτων εἰς τὸ μέτρον.
13 καὶ ἐπὶ τῆς γλώττης δὲ καὶ ἐπὶ τῶν μεταφορῶν καὶ
ἐπὶ τῶν ἄλλων ἰδεῶν μετατιθεῖς ἂν τις τὰ κύρια

¹ μέτριον Spengel for A^o μέτρον.

^a See p. 82, note.

^b A critic of this name wrote on the drama, but his date is uncertain.

^c In Homer we find short vowels lengthened "by position," but, whereas Homer uses the licence sparingly, Eucleides raised a laugh by overdoing it and writing in parody such hexameters as those here quoted. A modern parallel may illustrate this. The poet Stephen Phillips employed to excess the licence which allows a clash between the natural accent

and commonplace, the rare word, for example, and the metaphor and the "ornament,"^a whereas the ordinary words give clarity.

A considerable aid to clarity and distinction are the lengthening and abbreviation and alteration of words. Being otherwise than in the ordinary form and thus unusual, these will produce the effect of distinction, and clarity will be preserved by retaining part of the usual form. Those critics are therefore wrong who censure this manner of idiom and poke fun at the poet, as did the elder Eucleides^b who said it was easy to write poetry, granted the right to lengthen syllables at will. He had made a burlesque in this very style:

Ἐπιχάρην εἶδον Μαραθῶνάδε | βαδίζοντα

and

οὐκ ἂν | γ' ἐράμενος τὸν | ἐκείνου ἐλλέβορον.^c

Now to make an obtrusive use of this licence is ridiculous; but moderation is a requisite common to all kinds of writing. The same effect could be got by using metaphors and rare words and the rest unsuitably for the express purpose of raising a laugh.

What a difference is made by the proper use of such licence may be seen in epic poetry, if you substitute in the verse the ordinary forms. Take a rare word or metaphor or any of the others and substitute the ordinary word; the truth of our and the metrical ictus, and Mr. Owen Seaman, "for the express purpose of raising a laugh," parodied the trick by carrying it to further excess and wrote in blank verse,

"She á milliner wás and hér brothérs
Dynamítérs."

ὀνόματα κατίδοι ὅτι ἀληθῇ λέγομεν· οἷον τὸ αὐτὸ ποιήσαντος ἱαμβεῖον Αἰσχύλου καὶ Εὐριπίδου, ἐν δὲ μόνον ὄνομα μετατιθέντος, ἀντὶ κυρίου εἰωθότος γλῶτταν, τὸ μὲν φαίνεται καλὸν τὸ δ' εὐτελές. Αἰσχύλος μὲν γὰρ ἐν τῷ Φιλοκτήτῃ ἐποίησε

φαγέδαινα ἣ μου σάρκας ἐσθίει ποδός,

ὃ δὲ ἀντὶ τοῦ ἐσθίει τὸ θοινᾶται μετέθηκεν. καὶ

νῦν δέ μ' ἐὼν ὀλίγος τε καὶ οὐτιδανὸς καὶ ἀειδής,

εἴ τις λέγοι τὰ κύρια μετατιθείς

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

καὶ

δίφρον τ' ἀεικέλιον καταθεῖς ὀλίγην τε τράπεζαν.

δίφρον μοχθηρὸν καταθεῖς μικράν τε τράπεζαν.

καὶ τὸ "ἡῖόνες βοόωσιν" ἡῖόνες κράζουσιν.

14 "Ἐτι δὲ Ἀριφράδης τοὺς τραγωδοὺς ἐκωμῶδει, ὅτι ἂ οὐδεὶς ἂν εἴποι ἐν τῇ διαλέκτῳ τούτοις χρών-
ται, οἷον τὸ δωμάτων ἀπο ἀλλὰ μὴ ἀπὸ δωμάτων

1459^a καὶ τὸ σέθεν καὶ τὸ ἐγὼ δέ νιν καὶ τὸ Ἀχιλλέως
πὲρι ἀλλὰ μὴ περὶ Ἀχιλλέως καὶ ὅσα ἄλλα τοιαῦτα.

15 διὰ γὰρ τὸ μὴ εἶναι ἐν τοῖς κυρίοις ποιεῖ τὸ μὴ
ἰδιωτικὸν ἐν τῇ λέξει ἅπαντα τὰ τοιαῦτα· ἐκείνος
δὲ τοῦτο ἡγνόνει.

16 "Ἔστιν δὲ μέγα μὲν τὸ ἐκάστῳ τῶν εἰρημένων
πρεπόντως χρῆσθαι, καὶ διπλοῖς ὀνόμασι καὶ γλῶτ-

^a Similarly we might use "ordinary" words instead of those which Keats chose so carefully and speak of "wonderful windows abutting on to a dangerous sea-shore in a dreary, mysterious country."

contention will then be obvious. For instance, Aeschylus and Euripides wrote the same iambic line with the change of one word only, a rare word in place of one made ordinary by custom, yet the one line seems beautiful and the other trivial. Aeschylus in the *Philoctetes* wrote,

The ulcer eats the flesh of this my foot,

and Euripides instead of "eats" put "feasts upon." Or take

I that am small, of no account nor goodly ;

suppose one were to read the line substituting the ordinary words,

I that am little and weak and ugly.

Or compare

He set a stool unseemly and a table small.

with

He set a shabby stool and a little table,

or "the sea-shore is roaring" with "the sea-shore is shrieking."^a

Ariphrades^b again made fun of the tragedians because they employ phrases which no one would use in conversation, like "δωμάτων ἀπο" instead of ἀπὸ δωμάτων and their "σέθεν" and "ἐγὼ δέ νιν" and "Ἀχιλλέως πὲρι" for περὶ Ἀχιλλέως, and so on. All that sort of thing, not being in the ordinary form, gives distinction to the diction, which was what he failed to understand.

It is a great thing to make a proper use of each of the elements mentioned, and of double words

^b Unknown.

ταῖς, πολὺ δὲ μέγιστον τὸ μεταφορικὸν εἶναι.
 17 μόνον γὰρ τοῦτο οὔτε παρ' ἄλλου ἔστι λαβεῖν εὐ-
 φυίας τε σημείον ἔστι· τὸ γὰρ εὖ μεταφέρειν τὸ τὸ
 ὁμοίον θεωρεῖν ἔστιν.

18 Τῶν δ' ὀνομάτων τὰ μὲν διπλᾶ μάλιστα ἀρμόττει
 τοῖς διθυράμβοις, αἱ δὲ γλῶτται τοῖς ἥρωικοῖς, αἱ
 19 δὲ μεταφοραὶ τοῖς ἱαμβείοις. καὶ ἐν μὲν τοῖς
 ἥρωικοῖς ἅπαντα χρήσιμα τὰ εἰρημένα, ἐν δὲ τοῖς
 ἱαμβείοις διὰ τὸ ὅτι μάλιστα λέξιν μιμῆσθαι ταῦτα
 ἀρμόττει τῶν ὀνομάτων ὅσοις κὰν ἐν [ὅσοις]
 λόγοις τις χρῆσαιτο· ἔστι δὲ τὰ τοιαῦτα τὸ κύριον
 καὶ μεταφορὰ καὶ κόσμος.

20 Περὶ μὲν οὖν τραγωδίας καὶ τῆς ἐν τῷ πράττειν
 μιμήσεως ἔστω ἡμῖν ἱκανὰ τὰ εἰρημένα.

23. Περὶ δὲ τῆς διηγηματικῆς καὶ ἐν μέτρῳ μιμη-
 τικῆς, ὅτι δεῖ τοὺς μύθους καθάπερ ἐν ταῖς τραγω-
 δίαις συνιστάναι δραματικούς καὶ περὶ μίαν πράξιν
 ὅλην καὶ τελείαν ἔχουσιν ἀρχὴν καὶ μέσα καὶ τέλος,
 ὡς ὅσον ζῶον ἐν ὅλον ποιῇ τὴν οἰκείαν ἡδονήν,
 2 δῆλον, καὶ μὴ οἷας¹ ἱστορίας τὰς συνήθεις εἶναι, ἐν αἷς
 ἀνάγκη οὐχὶ μιᾶς πράξεως ποιεῖσθαι δῆλωσιν ἄλλ'
 ἐνὸς χρόνου, ὅσα ἐν τούτῳ συνέβη περὶ ἓνα ἢ
 πλείους, ὧν ἕκαστον ὡς ἔτυχεν ἔχει πρὸς ἄλληλα.

3 ὡς περὶ γὰρ κατὰ τοὺς αὐτοὺς χρόνους ἢ τ' ἐν
 Σαλαμῖνι ἐγένετο ναυμαχία καὶ ἡ ἐν Συκελίᾳ Καρ-
 χηδονίων μάχη οὐδὲν πρὸς τὸ αὐτὸ συντείνουσιν
 τέλος, οὕτω καὶ ἐν τοῖς ἐφεξῆς χρόνοις ἐνίοτε

¹ *oias* for *A^o omoias* seems the simplest of the many altera-
 tions suggested, all with the idea of giving the same
 general sense.

^a *i.e.* the power of detecting "identity in difference"
 which distinguishes also both the philosopher and the
 scientist.

and rare words too, but by far the greatest thing is
 the use of metaphor. That alone cannot be learnt;
 it is the token of genius. For the right use of
 metaphor means an eye for resemblances.^a

Of the various kinds of words the double forms
 are most suited for dithyrambs, rare words for heroic
 verse and metaphors for iambics. And indeed in
 heroic verse they are all useful; but since iambic
 verse is largely an imitation of speech, only those
 nouns are suitable which might be used in talking.
 These are the ordinary word, metaphor, and "orna-
 ment."^b

Now concerning tragedy and the art of represent-
 ing life in action, what we have said already must
 suffice.

23. We come now to the art of representation
 which is narrative and in metre.^c Clearly the story
 must be constructed as in tragedy, dramatically,
 round a single piece of action, whole and complete
 in itself, with a beginning, middle and end, so that
 like a single living organism it may produce its own
 peculiar form of pleasure. It must not be such as
 we normally find in history, where what is required
 is an exposition not of a single piece of action but
 of a single period of time, showing all that within
 the period befell one or more persons, events that
 have a merely casual relation to each other. For
 just as the battle of Salamis occurred at the same
 time as the Carthaginian battle in Sicily, but they
 do not converge to the same result^d; so, too, in any

^b See note on p. 82.

^c *i.e.* Epic.

^d Gelo's defeat of the Carthaginians in Sicily in 480 B.C.
 took place, according to Herodotus, on the same day as the
 battle of Salamis.

γίνεται θάτερον μετὰ θάτερον, ἐξ ὧν ἔν οὐδὲν
 4 γίνεται τέλος. σχεδὸν δὲ οἱ πολλοὶ τῶν ποιητῶν
 5 τοῦτο δρῶσι. διὸ ὥσπερ εἵπομεν ἤδη καὶ ταύτῃ
 θεσπέσιος ἂν φανείη Ὅμηρος παρὰ τοὺς ἄλλους, τῷ
 μὴδὲ τὸν πόλεμον καίπερ ἔχοντα ἀρχὴν καὶ τέλος
 ἐπιχειρῆσαι ποιεῖν ὅλον· λίαν γὰρ ἂν μέγας καὶ οὐκ
 εὐσύνοπτος ἔμελλεν ἔσεσθαι, ἢ τῷ μεγέθει μετριά-
 ζοντα καταπεπλεγμένον τῇ ποικιλίᾳ. νῦν δ' ἔν
 μέρος ἀπολαβὼν ἐπεισοδίοις κέχρηται αὐτῶν πολλοῖς,
 οἷον νεῶν καταλόγῳ καὶ ἄλλοις ἐπεισοδίοις οἷς
 6 διαλαμβάνει τὴν ποιήσιν. οἱ δ' ἄλλοι περὶ ἓνα
 ποιῶσι καὶ περὶ ἓνα χρόνον καὶ μίαν πράξιν πολυ-
 1459 b μερῇ, οἷον ὁ τὰ Κύπρια ποιήσας καὶ τὴν μικρὰν
 7 Ἰλιάδα. τοιγαροῦν ἐκ μὲν Ἰλιάδος καὶ Ὀδυσσεΐας
 μία τραγωδία ποιεῖται ἑκατέρας ἢ δύο μόναι, ἐκ
 δὲ Κυπρίων πολλαὶ καὶ τῆς μικρᾶς Ἰλιάδος πλεόν
 ὀκτώ, οἷον Ὀπλων κρίσις, Φιλοκτήτης, Νεο-
 πτόλεμος, Εὐρύπυλος, πτωχεία, Λάκαιναί, Ἰλίου
 πέρσις καὶ ἀπόπλους καὶ Σίνων καὶ Τρωάδες.

24. "Ἐτι δὲ [ἔτι δὲ] τὰ εἶδη ταῦτα δεῖ ἔχειν τὴν
 ἐποποιίαν τῇ τραγωδίᾳ, ἢ γὰρ ἀπλὴν ἢ πεπλεγ-
 2 μένην ἢ ἠθικὴν ἢ παθητικὴν· καὶ τὰ μέρη ἔξω
 μελοποιίας καὶ ὄψεως ταῦτά· καὶ γὰρ περιπετειῶν
 δεῖ καὶ ἀναγνώρισεων καὶ παθημάτων. ἔτι τὰς
 3 διανοίας καὶ τὴν λέξιν ἔχειν καλῶς. οἷς ἅπασιν

^a As we have seen already in chapter viii. (p. 32), a poem or a play must be one story and not several stories about one hero. Thus, since the *Iliad* and *Odyssey* have this essential unity (i.e. one thread runs through the narrative of each), few plays can be made out of them but many out of the *Cypria* or the *Little Iliad*, which are merely collections of lays on similar themes.

sequence of time one event may follow another and yet they may not issue in any one result. Yet most of the poets do this. So in this respect, too, compared with all other poets Homer may seem, as we have already said, divinely inspired, in that even with the Trojan war, which has a beginning and an end, he did not endeavour to dramatize it as a whole, since it would have been either too long to be taken in all at once or, if he had moderated the length, he would have complicated it by the variety of incident. As it is, he takes one part of the story only and uses many incidents from other parts, such as the Catalogue of Ships and other incidents with which he diversifies his poetry. The others, on the contrary, all write about a single hero or about a single period or about a single action with a great many parts, the authors, for example, of the *Cypria* and the *Little Iliad*.^a The result is that out of an *Iliad* or an *Odyssey* only one tragedy can be made, or two at most, whereas several have been made out of the *Cypria*, and out of the *Little Iliad* more than eight, e.g. *The Award of Arms*, *Philoctetes*, *Neoptolemus*, *Eurypylus*, *The Begging*, *The Laconian Women*, *The Sack of Troy*, and *Sailing of the Fleet*, and *Sinon*, too, and *The Trojan Women*.

24. The next point is that there must be the same varieties of epic as of tragedy^b: an epic must be "simple" or "complex,"^c or else turn on "character" or on "calamity." The constituent parts, too, are the same with the exception of song and spectacle. Epic needs reversals and discoveries and calamities, and the thought and diction too must be good. All these were used by Homer

^b See chapter xviii. § 4.

^c See chapter x.

*Ομηρος κέχρηται καὶ πρῶτος καὶ ἱκανῶς. καὶ γὰρ καὶ τῶν ποιημάτων ἑκάτερον συνέστηκεν ἢ μὲν Ἰλιάς ἀπλοῦν καὶ παθητικόν, ἢ δὲ Ὀδύσεια πεπλεγμένον (ἀναγνώρισις γὰρ διόλου) καὶ ἠθική. πρὸς γὰρ τούτοις λέξει καὶ διανοίᾳ πάντα ὑπερβέβληκεν.

4 Διαφέρει δὲ κατὰ τε τῆς συστάσεως τὸ μῆκος ἢ
5 ἐποποιία καὶ τὸ μέτρον. τοῦ μὲν οὖν μήκους ὅρος ἱκανὸς ὁ εἰρημένος. δύνασθαι γὰρ δεῖ συννοῶσθαι τὴν ἀρχὴν καὶ τὸ τέλος. εἴη δ' ἂν τοῦτο, εἰ τῶν μὲν ἀρχαίων ἐλάττους αἱ συστάσεις εἴεν, πρὸς δὲ τὸ πλῆθος τραγωδιῶν τῶν εἰς μίαν ἀκρόασιν
6 τιθεμένων παρήκοιεν. ἔχει δὲ πρὸς τὸ ἐπεκτείνεσθαι τὸ μέγεθος πολὺ τι ἢ ἐποποιία ἴδιον διὰ τὸ ἐν μὲν τῇ τραγωδίᾳ μὴ ἐνδέχεσθαι ἅμα πραττόμενα 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 καὶ ἐπεισοδιοῦν ἀνομοίοις ἐπεισοδίοις· τὸ γὰρ ὁμοιον ταχὺ πληροῦν τὸν ἀκούοντα¹ ἐκπίπτειν ποιεῖ τὰς τραγωδίας.

8 Τὸ δὲ μέτρον τὸ ἡρωικὸν ἀπὸ τῆς πείρας ἤρμοκεν. εἰ γὰρ τις ἐν ἄλλῳ τινὶ μέτρῳ διηγηματικὴν μίμησιν
9 ποιοῖτο ἢ ἐν πολλοῖς, ἀπρεπὲς ἂν φαίνοιτο· τὸ γὰρ

¹ τὸν ἀκούοντα in A^c follows μεταβάλλειν and V. prints thus. Bywater's example of μεταβάλλειν transitive in the *Problems* is not a real parallel.

for the first time, and used well. Of his poems he made the one, the *Iliad*, a "simple" story turning on "calamity," and the *Odyssey* a "complex" story—it is full of "discoveries"—turning on character. Besides this they surpass all other poems in diction and thought.

Epic differs from tragedy in the length of the composition and in metre. The limit of length already given^a will suffice—it must be possible to embrace the beginning and the end in one view, which would be the case if the compositions were shorter than the ancient epics but reached to the length of the tragedies presented at a single entertainment.^b Epic has a special advantage which enables the length to be increased, because in tragedy it is not possible to represent several parts of the story as going on simultaneously, but only to show what is on the stage, that part of the story which the actors are performing; whereas, in the epic, because it is narrative, several parts can be portrayed as being enacted at the same time. If these incidents are relevant, they increase the bulk of the poem, and this increase gives the epic a great advantage in richness as well as the variety due to the diverse incidents; for it is monotony which, soon satiating the audience, makes tragedies fail.

Experience has shown that the heroic hexameter is the right metre. Were anyone to write a narrative poem in any other metre or in several metres, the effect would be wrong. The hexameter is the most

^a See chapter vii. § 12 (p. 32).

^b See Additional Note, p. 118.

- ἥρωικὸν στασιμώτατον καὶ ὀγκωδέστατον τῶν μέτρων ἐστίν, διὸ καὶ γλώττας καὶ μεταφορὰς δέχεται μάλιστα· περιττὴ γὰρ καὶ ἡ διηγηματικὴ
- 10 μίμησις τῶν ἄλλων. τὸ δὲ ἱαμβεῖον καὶ τετρά-
 1460^a μετρον κινήτικα καὶ τὸ μὲν ὀρχηστικόν, τὸ δὲ
 11 πρακτικόν. ἔτι δὲ ἀποπώτερον εἰ μινύοι τις αὐτά,
 12 ὥσπερ Χαιρήμων. διὸ οὐδεὶς μακρὰν σύστασιν ἐν ἄλλῳ πεποίηκεν ἢ τῷ ἥρώϊ, ἀλλ' ὥσπερ εἵπομεν αὐτῇ ἡ φύσις διδάσκει τὸ ἀρμόττον αὐτῇ [δι-] αἰρεῖσθαι.
- 13 "Ομηρος δὲ ἄλλα τε πολλὰ ἄξιός ἐπαινεῖσθαι καὶ δὴ καὶ ὅτι μόνος τῶν ποιητῶν οὐκ ἄγνοεὶ ὃ δεῖ ποιεῖν αὐτόν. αὐτόν γὰρ δεῖ τὸν ποιητὴν ἐλάχιστα
- 14 λέγειν· οὐ γὰρ ἐστὶ κατὰ ταῦτα μιμητής. οἱ μὲν οὖν ἄλλοι αὐτοὶ μὲν δι' ὅλου ἀγωνίζονται, μιμοῦνται δὲ ὀλίγα καὶ ὀλιγάκις· ὁ δὲ ὀλίγα φροιμισσάμενος εὐθὺς εἰσάγει ἄνδρα ἢ γυναῖκα ἢ ἄλλο τι ἦθος καὶ οὐδέν' ἀήθη ἀλλ' ἔχοντα ἦθη.
- 15 Δεῖ μὲν οὖν ἐν ταῖς τραγωδίαις ποιεῖν τὸ θαυ-
 μαστόν, μᾶλλον δ' ἐνδέχεται ἐν τῇ ἐποποιίᾳ τὸ ἄλογον, δι' ὃ συμβαίνει μάλιστα τὸ θαυμαστόν, διὰ
- 16 τὸ μὴ ὁρᾶν εἰς τὸν πρᾶττοντα, ἐπεὶ [τὰ] τὰ περὶ τὴν Ἑκτορος δίωξιν ἐπὶ σκηνῆς ὄντα γελοῖα ἂν φανείη, οἱ μὲν ἐστῶτες καὶ οὐ διώκοντες, ὁ δὲ
- 17 ἀνανεύων, ἐν δὲ τοῖς ἔπεσιν λανθάνει. τὸ δὲ θαυ-

^a This takes us back to the beginning of chapter iii., where the various "manners" of representation are distinguished. Homer represents life partly by narration, partly by assuming a character other than his own. Both these "manners" come under the head of "Imitation." When Aristotle says "the poet speaks himself" and "plays a part himself" he refers not to narrative, of which there is a great deal in Homer, but to the "preludes" (*cf.* φροιμισσάμενος

sedate and stately of all metres and therefore admits of rare words and metaphors more than others, and narrative poetry is itself elaborate above all others. The iambic and the trochaic tetrameter are lively, the latter suits dancing and the former suits real life. Still more unsuitable is it to use several metres as Chaeremon did. So no one has composed a long poem in any metre other than the heroic hexameter. As we said above, Nature shows that this is the right metre to choose.

Homer deserves praise for many things and especially for this, that alone of all poets he does not fail to understand what he ought to do himself. The poet should speak as seldom as possible in his own character, since he is not "representing" the story in that sense.^a Now the other poets play a part themselves throughout the poem and only occasionally "represent" a few things dramatically, but Homer after a brief prelude at once brings in a man or a woman or some other character, never without character, but all having character of their own.

Now the marvellous should certainly be portrayed in tragedy, but epic affords greater scope for the inexplicable (which is the chief element in what is marvellous), because we do not actually see the persons of the story. The incident of Hector's pursuit^b would look ridiculous on the stage, the people standing still and not pursuing and Achilles waving them back, but in epic that is not noticed. But that the marvellous causes pleasure is shown below) in which the poet, invoking the Muse, speaks in his own person. Ridgeway points out that in the whole of the *Iliad* and *Odyssey* Homer thus "speaks himself" only 24 lines.

^b See Additional Note, p. 118.

μαστόν ἡδύ· σημεῖον δέ, πάντες γὰρ προστιθέντες ἀπαγγέλλουσιν ὡς χαριζόμενοι.

18 Δεδίδαχεν δὲ μάλιστα Ὅμηρος καὶ τοὺς ἄλλους ψευδῇ λέγειν ὡς δεῖ. ἔστι δὲ τοῦτο παραλογισμός. οἶονται γὰρ ἄνθρωποι, ὅταν τοῦδὶ ὄντος τοδὶ ἢ ἢ γινομένου γίνηται, εἰ τὸ ὕστερον ἔστιν, καὶ τὸ πρότερον εἶναι ἢ γίνεσθαι· τοῦτο δὲ ἔστι ψεῦδος. διὸ δεῖ,¹ ἂν τὸ πρῶτον ψεῦδος, ἄλλο δ' ὁ τούτου ὄντος ἀνάγκη εἶναι ἢ γενέσθαι ἢ, προσθεῖναι· διὰ γὰρ τὸ τοῦτο εἰδέναι ἀληθὲς ὄν, παραλογίζεται ἡμῶν ἡ ψυχὴ καὶ τὸ πρῶτον ὡς ὄν. παράδειγμα δὲ τοῦτο ἐκ τῶν Νίπτρων.

19 Προαιρεῖσθαι τε δεῖ ἀδύνατα εἰκότα μᾶλλον ἢ
20 δυνατὰ ἀπίθانا· τοὺς τε λόγους μὴ συνίστασθαι ἐκ μερῶν ἀλόγων, ἀλλὰ μάλιστα μὲν μηδὲν ἔχειν ἄλογον, εἰ δὲ μή, ἔξω τοῦ μυθεύματος, ὥσπερ Οἰδίπους τὸ μὴ εἰδέναι πῶς ὁ Λαῖος ἀπέθανεν, ἀλλὰ μὴ ἐν τῷ δράματι, ὥσπερ ἐν Ἡλέκτρᾳ οἱ τὰ Πύθια ἀπαγγέλλοντες ἢ ἐν Μυσοῖς ὁ ἄφωνος ἐκ Τεγέας εἰς τὴν Μυσίαν ἦκων. ὥστε τὸ λέγειν ὅτι ἀνήρητο
21 ἂν ὁ μῦθος γελοῖον· ἐξ ἀρχῆς γὰρ οὐ δεῖ συνίστασθαι τοιούτους, ἂν δὲ θῇ καὶ φαίνεται εὐλογωτέως
22 ἐνδέχεσθαι, καὶ ἄτοπον· ἐπεὶ καὶ τὰ ἐν Ὀδυσ-

¹ δεῖ] Bonitz for A^c δη.

^a *Od.* xix. Odysseus tells Penelope that he is a Cretan from Gnosus, who once entertained O. on his voyage to Troy. As evidence, he describes O.'s dress and his companions (ll. 164-260). P. commits the fallacy of inferring the truth of the antecedent from the truth of the consequent:

If his story were true, he would know these details;
But he does know them;
Therefore his story is true.

The artist in fiction uses the same fallacy, *e.g.*:

by the fact that people always tell a piece of news with additions by way of being agreeable.

Above all, Homer has taught the others the proper way of telling lies, that is, by using a fallacy. When B is true if A is true, or B happens if A happens, people think that if B is true A must be true or happen. But that is false. Consequently if A be untrue but there be something else, B, which is necessarily true or happens if A is true, the proper thing to do is to posit B, for, knowing B to be true, our mind falsely infers that A is true also. This is an example from the Washing.^a

What is convincing though impossible should always be preferred to what is possible and unconvincing. Stories should not be made up of inexplicable details; so far as possible there should be nothing inexplicable, or, if there is, it should lie outside the story—as, for instance, Oedipus not knowing how Laius died—and not in the play; for example, in the *Electra* the news of the Pythian games,^b or in the *Mysians* the man who came from Tegea to Mysia without speaking.^c To say that the plot would otherwise have been ruined is ridiculous. One should not in the first instance construct such a plot, and if a poet does write thus, and there seems to be a more reasonable way of treating the incident, then it is positively absurd. Even in the *Odyssey* the inexplicable elements in If chessmen could come to life the white knight would be a duffer;

But he is a most awful duffer (look at him !);
Therefore chessmen *can* come to life.

He makes his deductions so convincing that we falsely infer the truth of his hypothesis.

^b See Add. Note, p. 118.

^c Telephus.

σειά ἄλογα τὰ περὶ τὴν ἔκθεσιν ὥς οὐκ ἂν ἦν
ἀνεκτὰ δῆλον ἂν γένοιτο, εἰ αὐτὰ φαῦλος ποιητῆς
1460 b ποιήσειεν· νῦν δὲ τοῖς ἄλλοις ἀγαθοῖς ὁ ποιητῆς
ἀφανίζει ἡδύνων τὸ ἄτοπον.

23 Τῇ δὲ λέξει δεῖ διαπονεῖν ἐν τοῖς ἀργοῖς μέρεσιν
καὶ μήτε ἡθικοῖς μήτε διανοητικοῖς· ἀποκρύπτει
γὰρ πάλιν ἢ λίαν λαμπρὰ λέξεις τὰ τε ἥθη καὶ τὰς
διανοίας.

25. Περὶ δὲ προβλημάτων καὶ λύσεων, ἐκ πόσων
τε καὶ ποίων [ἂν] εἰδῶν ἐστίν, ὧδ' ἂν θεωροῦσιν
2 γένοιτ' ἂν φανερόν. ἐπεὶ γὰρ ἐστὶ μιμητῆς ὁ
ποιητῆς, ὡς περ ἀνὴρ ζωγράφος ἢ τις ἄλλος εἰκονο-
ποιός, ἀνάγκη μιμεῖσθαι τριῶν ὄντων τὸν ἀριθμὸν
ἐν τι αἰεὶ, ἢ γὰρ οἷα ἦν ἢ ἐστίν, ἢ οἷα φασὶν καὶ δοκεῖ,
3 <ἢ> οἷα εἶναι δεῖ. ταῦτα δ' ἐξαγγέλλεται λέξει ἢ
καὶ γλώτταις καὶ μεταφοραῖς· καὶ πολλὰ πάθη τῆς
λέξεως ἐστί, δίδομεν γὰρ ταῦτα τοῖς ποιηταῖς.
4 πρὸς δὲ τούτοις οὐχ ἡ αὐτὴ ὀρθότης ἐστὶν τῆς
πολιτικῆς καὶ τῆς ποιητικῆς οὐδὲ ἄλλης τέχνης καὶ
5 ποιητικῆς. αὐτῆς δὲ τῆς ποιητικῆς διττὴ ἁμαρτία,
6 ἡ μὲν γὰρ καθ' αὐτήν, ἡ δὲ κατὰ συμβεβηκός· εἰ
μὲν γὰρ προεῖλετο μιμήσασθαι <ἡμαρτε δὲ δι>¹
ἀδυναμίαν, αὐτῆς ἡ ἁμαρτία· εἰ δὲ τὸ προελέσθαι

¹ V. marks a lacuna here. By. suggests the words inserted.

^a *Od.* xiii. 116 sq. It seemed to the critics inexplicable that Odysseus should not awake when his ship ran aground at the harbour of Phorcys in Ithaca and the Phaeacian sailors carried him ashore.

^b The Messengers' speeches, a regular feature of Greek tragedy, may serve to illustrate what is here called the "idle part" of a play, i.e. passages which, but for brilliant writing, might be dull, since no character is there elucidated and no important "sentiments" expressed.

the story of his landing^a would obviously have been intolerable, had they been written by an inferior poet. As it is, Homer conceals the absurdity by the charm of all his other merits.

The diction should be elaborated only in the "idle" parts which do not reveal character or thought.^b Too brilliant diction frustrates its own object by diverting attention from the portrayal of character and thought.

25. With regard to problems,^c and the various solutions of them, how many kinds there are, and the nature of each kind, all will be clear if we look at them like this. Since the poet represents life, as a painter does or any other maker of likenesses, he must always represent one of three things—either things as they were or are; or things as they are said and seem to be; or things as they should be. These are expressed in diction with or without rare words and metaphors, there being many modifications of diction, all of which we allow the poet to use. Moreover, the standard of what is correct is not the same in the art of poetry as it is in the art of social conduct or any other art. In the actual art of poetry there are two kinds of errors, essential and accidental. If a man meant to represent something and failed through incapacity, that is an essential error. But if his error is due to his original conception being wrong and his

^c A "problem" in this sense is a difficult passage or expression which needs explanation and may easily be censured by an unsympathetic critic. Aristotle here classifies the various grounds of censure and the various lines of defence. Most of his illustrations are drawn from the critical objections lodged against the *Iliad* by Zoilus and other "hammerers of Homer." As the reader will see, many of them are abysmally foolish.

μη ὀρθῶς ἀλλὰ τὸν ἵππον ἄμφω τὰ δεξιὰ προβληκότα ἢ τὸ καθ' ἐκάστην τέχνην ἁμάρτημα (οἷον τὸ κατ' ἰατρικὴν ἢ ἄλλην τέχνην) ἢ ἀδύνατα 7 πεποιήται ὅποιανούν, οὐ καθ' ἑαυτήν. ὥστε δεῖ τὰ ἐπιτιμήματα ἐν τοῖς προβλήμασιν ἐκ τούτων ἐπισκοποῦντα λύειν.

Πρῶτον μὲν τὰ πρὸς αὐτὴν τὴν τέχνην· <εἰ> 8 ἀδύνατα πεποιήται, ἡμάρτηται· ἀλλ' ὀρθῶς ἔχει, εἰ τυγχάνει τοῦ τέλους τοῦ αὐτῆς (τὸ γὰρ τέλος εἴρηται), εἰ οὕτως ἐκπληκτικώτερον ἢ αὐτὸ ἢ ἄλλο ποιεῖ μέρος. παράδειγμα ἢ τοῦ Ἑκτορος δίωξις. 9 εἰ μέντοι τὸ τέλος ἢ μᾶλλον <ἢ μὴ>¹ ἦττον ἐνεδέχeto ὑπάρχειν καὶ κατὰ τὴν περὶ τούτων τέχνην, [ἡμαρτησθαι]² οὐκ ὀρθῶς· δεῖ γὰρ εἰ ἐνδέχεται ὅλως 10 μηδαμῇ ἡμαρτησθαι. ἔτι ποτέρων ἐστὶ τὸ ἁμάρτημα, τῶν κατὰ τὴν τέχνην ἢ κατ' ἄλλο συμβεβηκός; ἔλαττον γὰρ εἰ μὴ ᾗδει ὅτι ἔλαφος θήλεια κέρατα οὐκ ἔχει ἢ εἰ ἁμιμήτως ἔγραψεν. 11 Πρὸς δὲ τούτοις ἐὰν ἐπιτιμᾶται ὅτι οὐκ ἀληθῆ, ἀλλ' ἴσως δεῖ, οἷον καὶ Σοφοκλῆς ἔφη αὐτὸς μὲν οἷους δεῖ ποιεῖν, Εὐριπίδην δὲ οἷοι εἰσίν, ταύτη 12 λυτέον. εἰ δὲ μηδετέρως, ὅτι οὕτω φασιν· οἷον 13 τὰ περὶ θεῶν· ἴσως γὰρ οὕτε βέλτιον οὕτω³ λέγειν 1461 a οὕτ' ἀληθῆ, ἀλλ' ἔτυχεν ὥσπερ Ξενοφάνει·⁴ ἀλλ' οὖν

¹ ἢ μὴ Ueberweg. V. inserts only ἢ which seems to give wrong sense.

² By. brackets ἡμαρτησθαι as an insertion from the next line.

³ οὕτω is given in one of the copies for A^o οὕτε.

⁴ Ξενοφάνει By. for A^o ξενοφάνη which V. prints.

^a See chapter xxiv. § 16 and note.

^b i.e. immoral and therefore untrue. He opened the

portraying, for example, a horse advancing both its right legs, that is then a technical error in some special branch of knowledge, in medicine, say, or whatever it may be; or else some sort of impossibility has been portrayed, but that is not an essential error. These considerations must, then, be kept in view in meeting the charges contained in these objections.

Let us first take the charges against the art of poetry itself. If an impossibility has been portrayed, an error has been made. But it is justifiable if the poet thus achieves the object of poetry—what that is has been already stated—and makes that part or some other part of the poem more striking. The pursuit of Hector is an example of this.^a If, however, the object could have been achieved better or just as well without sacrifice of technical accuracy, then it is not justifiable, for, if possible, there should be no error at all in any part of the poem. Again one must ask of which kind is the error, is it an error in poetic art or a chance error in some other field? It is less of an error not to know that a female stag has no horns than to make a picture that is unrecognizable.

Next, supposing the charge is "That is not true," one can meet it by saying "But perhaps it ought to be," just as Sophocles said that he portrayed people as they ought to be and Euripides portrayed them as they are. If neither of these will do, then say, "Such is the tale"; for instance, tales about gods. Very likely there is no advantage in telling them, and they are not true either, but may well be what Xenophanes declared^b—all the same such

assault on Homeric theology at the end of the sixth or the beginning of the fifth century B.C.

14 φασι. τὰ δὲ ἴσως οὐ βέλτιον μὲν, ἀλλ' οὕτως εἶχεν, οἷον τὰ περὶ τῶν ὀπλων, " ἔγχεα δέ σφιν ὄρθ' ἐπὶ σαυρωτῆρος." οὕτω γὰρ τότε ἐνόμιζον, ὥσπερ καὶ νῦν Ἰλλυριοί.

15 Περὶ δὲ τοῦ καλῶς ἢ μὴ καλῶς ἢ εἴρηται τινι ἢ πέπρακται οὐ μόνον σκεπτέον εἰς αὐτὸ τὸ πεπραγμένον ἢ εἰρημένον βλέποντα εἰ σπουδαῖον ἢ φαῦλον, ἀλλὰ καὶ εἰς τὸν πράττοντα ἢ λέγοντα πρὸς ὃν ἢ ὅτε ἢ ὅτω ἢ οὐ ἔνεκεν, οἷον εἰ μείζονος ἀγαθοῦ, ἵνα γένηται, <ἢ> μείζονος κακοῦ, ἵνα ἀπογένηται.

16 Τὰ δὲ πρὸς τὴν λέξιν ὁρῶντα δεῖ διαλύειν, οἷον γλώττη " οὐρῆας μὲν πρῶτον." ἴσως γὰρ οὐ τοὺς ἡμιόνους λέγει ἀλλὰ τοὺς φύλακας· καὶ τὸν Δόλωνα " ὅς ῥ' ἢ τοι εἶδος μὲν ἔην κακός" οὐ τὸ σῶμα ἀσύμμετρον ἀλλὰ τὸ πρόσωπον αἰσχρόν, τὸ γὰρ εὐειδὲς οἱ Κρήτες <τὸ>¹ εὐπρόσωπον καλοῦσι· καὶ τὸ " ζωρότερον δὲ κέραιε" οὐ τὸ ἄκρατον ὡς
17 οἰνόφλυξιν ἀλλὰ τὸ θᾶπτον. τὸ δὲ κατὰ μεταφορὰν εἴρηται, οἷον " ἄλλοι μὲν ῥα θεοὶ τε καὶ ἀνέρες εὐδον παννύχιοι." ἅμα δὲ φησιν " ἢ τοι ὅτ' ἐς

¹ By. inserts the article which the sense requires.

^a *Iliad*, x. 152. Problem: "Surely a bad stance: they might so easily fall and cause alarm." Solution: "Homer does not defend it. He merely states a fact." It is thus that we excuse "unpleasant" fiction.

^b *Il.* i. 50: "The mules and swift-footed hounds he first beset with his arrows." Apollo is sending plague upon the Greek army. Problem: "Why should he first attack the mules?" Solution: "The word may here mean 'sentinels.'"

^c *Il.* x. 316: "One that was verily evil in form but swift in his running." Problem: "If Dolon were deformed, how could he run fast?" Solution: "'Form' may here mean 'feature.'"

is the tale. In another case, perhaps, there is no advantage but "such was the fact," e.g. the case of the arms, "Their spears erect on butt-spikes stood,"^a for that was then the custom, as it still is in Illyria.

As to the question whether anything that has been said or done is morally good or bad, this must be answered not merely by seeing whether what has actually been done or said is noble or base, but by taking into consideration also the man who did or said it, and seeing to whom he did or said it, and when and for whom and for what reason; for example, to secure a greater good or to avoid a greater evil.

Some objections may be met by reference to the diction, for example, by pleading "rare word," e.g. οὐρῆας μὲν πρῶτον, for perhaps he means not mules but sentinels.^b And Dolon, "One that was verily evil of form," it may be not his deformed body but his ugly face, for the Cretans use "fair-formed" for "fair-featured."^c And again "Livelier mix it" may mean not undiluted as for drunkards but quicker.^d Other expressions are metaphorical, for example:

Then all the other immortals and men lay all night in slumber.

while yet he says:

^a *Il.* ix. 202:

"Set me, Menoetius' son, a larger bowl for the mingling, Livelier mix it withal and make ready for each one a beaker."

Problem: "'Livelier' suggests intemperance." Solution: "Perhaps the word means 'quicker.'" Similar scruples emended the lines in "Young Lochinvar" to read:

"And now am I come with this pretty maid
To dance but one measure, drink one lemonade."

πεδίον τὸ Τρωικὸν ἀθρήσειεν, αὐλῶν συρίγγων θ' ὄμαδον"· τὸ γὰρ πάντες ἀντὶ <τοῦ> πολλοὶ κατὰ μεταφορὰν εἶρηται, τὸ γὰρ πᾶν πολὺ τι καὶ τὸ "οἷη δ' ἄμμορος" κατὰ μεταφορὰν, τὸ γὰρ γνωριμώτατον μόνον.

- 18 Κατὰ δὲ προσωδίαν, ὥσπερ Ἰππίας ἔλυνεν ὁ Θάσιος τὸ "δίδομεν δέ οἱ" καὶ "τὸ μὲν οὐ κατα-
19 πύθεται ὄμβρῳ." τὰ δὲ διαιρέσει, οἷον Ἐμπεδοκλῆς
"αἰψα δὲ θνήτ' ἐφύοντο, τὰ πρὶν μάθον ἀθάνατα
20 ζωρά τε πρὶν κέκρητο." τὰ δὲ ἀμφιβολία, "παρ-
ῶχηκεν δὲ πλέω νύξ." τὸ γὰρ πλείω ἀμφιβολόν ἐστιν.

^a *Il.* ii. 1, 2 (quoted by mistake for *Il.* x. 1) and x. 13, 14:

"Then all the other immortals and all the horse-crested
heroes

Night-long slumbered, but Zeus the sweet sleep held
not . . . (*Il.* ii. 1, 2)

Yea, when indeed he gazed at the Trojan plain, Agamemnon
Marvelled at voices of flutes and of pipes and the din of
the soldiers." (*Il.* x. 13, 14)

Problem: "If *all* were asleep, who was playing the flute?"
Solution: "This may be a metaphor; as explained in
chapter xxi., 'all' is one kind or species of 'many,' and
thus by transference 'all' is used for 'many,' the species
for the genus."

^b *Il.* xviii. 489:

"She alone of all others shares not in the baths of the
Ocean."

The reference is to the Great Bear. Problem: "Why does
Homer say 'she alone' when the other Northern Constella-
tions also do not set?" Solution: "As in the last instance,
this may be 'metaphorical,' i.e. the genus, 'sole,' may be here
used by transference for one of its species, 'best known.'"

^c *Il.* ii. 15. Our text is different. Aristotle, who
quotes the line again elsewhere, read thus:

"No longer the gods in the halls of Olympus
Strive in their plans, for Hera has bent them all to her
purpose

Yea, when indeed he gazed at the Trojan plain Aga-
memnon

Marvelled at voices of flutes. . . .

"All" is used instead of "many" metaphorically,
"all" being a species of "many."^a And again,
"Alone unsharing"^b is metaphorical; the best
known is called the only one.

By intonation also; for example, the solutions of
Hippias of Thasos, his "δίδομεν δέ οἱ"^c and "τὸ
μὲν οὐ καταπύθεται ὄμβρῳ"^d; and by punctuation;
for example, the lines of Empedocles:

Soon mortal grow they that aforetime learnt
Immortal ways, and pure erstwhile commingled.*

Or again by ambiguity, e.g. παρῶχηκεν δὲ πλέω νύξ,

Thus by her prayers; and we grant him to win the boast
of great glory."

Zeus is instructing the Dream, whom he is sending to lure
Agamemnon to disaster. Problem: "The last statement
is a lie." Solution: "Change the accent and the statement
δίδομεν δέ οἱ becomes a command (the infinitive διδόμεναι
written in a shortened form and used as an imperative).
The lie will then be told by the Dream and not by Zeus,
who may thus save his reputation for veracity."

^a *Il.* xxiii. 327:

"A fathom high from the earth there rises a stump all
withered,

A stump of an oak or a pine, that rots not at all in the
rain."

Problem: "The last statement is incredible." Solution:
"Alter the breathing and τὸ μὲν οὐ becomes τὸ μὲν οὐ and
means 'part of it rots in the rain.'"

* The problem is whether "erstwhile" goes with "pure"
or with "commingled." The former interpretation seems
to give the best solution. Empedocles is speaking of the
elements or atoms.

- 21 τὰ δὲ κατὰ τὸ ἔθος τῆς λέξεως. τὸν κεκραμένον¹
οἶνον φασιν εἶναι, ὅθεν πεποιήται "κνημῖς νεο-
τεύκτου κασσιτέριοι". καὶ χαλκῆας τοὺς τὸν
σίδηρον ἐργαζομένους, ὅθεν εἴρηται ὁ Γανυμήδης
Διὶ οἶνοχοεῦν, οὐ πινόντων οἶνον. εἴη δ' ἂν τοῦτό
γε κατὰ μεταφοράν.
- 22 Δεῖ δὲ καὶ ὅταν ὄνομά τι ὑπεναντίωμά τι δοκῇ
σημαίνειν, ἐπισκοπεῖν ποσαχῶς ἂν σημῇναιε τοῦτο
ἐν τῷ εἰρημένῳ, οἷον τὸ "τῇ ῥ" ἔσχετο χάλκεον
ἔγχος," τὸ ταύτη κωλυθῆναι ποσαχῶς ἐνδέχεται—
- 23 ὥδι ἢ <ὥδι>² ὡς μάλιστ' ἂν τις ὑπολάβοι κατὰ τὴν
- 24 καταντικρὺ ἢ ὡς Γλαύκων λέγει, ὅτι ἓνια ἀλόγως
- 1461 b προυπολαμβάνουσιν καὶ αὐτοὶ καταψηφισάμενοι

¹ By.'s second edition follows the copies in reading τὸν
κεκραμένον for A^c τῶν κεκραμένων.

² V. suggests but does not print the second ὥδι. It is in
one of the "copies," Riccardianus 46.

^a Il. x. 252 :

"Come now, the night is far spent and at hand is the
dawning,
Far across are the stars and more than two parts of the
night-time
Are gone, but a third is still left us."

Problem: If "more than two parts" are gone, a third
cannot be left. Solution: πλέω here means "full," i.e. "the
full night of two-thirds" = "full two-thirds of the night is
gone," and so Homer's arithmetic is saved.

^b Problem: "Greaves are made not of tin but of an
alloy of tin and copper." Solution: "Compounds are
called by the name of the more important partner. Just
as a mixture of wine and water is called 'wine,' so here an
alloy of tin and copper is called 'tin.'" So, too, is whisky
and water called "whisky."

^c Nectar: gods :: wine: men. Therefore, according to
the rules of metaphor in chapter xxi., nectar may be called
"wine" or "the wine of the gods."

where πλείω is ambiguous.^a Others according to
the habitual use of the phrase, e.g. wine and water
is called "wine" so you get the phrase "greaves
of new-wrought tin";^b or workers in iron are called
"braziers," and so Ganymede is said to pour wine
for Zeus, though they do not drink wine. This
last might however be metaphorical.^c

Whenever a word seems to involve a contra-
diction, one should consider how many different
meanings it might bear in the passage, e.g. in "There
the bronzen shaft was stayed,"^d we should ask in
how many ways "being stayed" might be taken,
interpreting the passage in this sense or in that, and
keeping as far as possible from the attitude which
Glaucou^e describes when he says that people make
some unwarrantable presupposition and having them-
selves given an adverse verdict proceed to argue

^d Il. xx. 272 :

"Nay but the weighty shaft of the warlike hero Aeneas
Brake not the shield; for the gold, the gift of a god, did
withstand it.
Through two folds it drave, yet three were beneath, for
Hephaestus,
Crook-footed god, five folds had hammered; two were of
bronze-work,
Two underneath were of tin and one was of gold; there
the bronzen
Shaft of the hero was stayed in the gold."

Problem: "Since the gold was presumably outside for the
sake of ornament, how could the spear be stayed in the gold
and yet penetrate two folds?" Bywater suggests as a
solution that "the plate of gold sufficed to stop the course
of the spear, though the spear-point actually pierced it and
indented the underlying plates of brass."

^e This may well be the Glaucou mentioned in Plato's
Ion as an authority on Homer.

συλλογίζονται, καὶ ὡς εἰρηκότος ὃ τι δοκεῖ ἐπι-
 25 τιμῶσιν, ἂν ὑπεναντίον ἢ τῇ αὐτῶν οἴησι. τοῦτο
 δὲ πέπονθε τὰ περὶ Ἰκάριον. οἴονται γὰρ αὐτὸν
 Λάκωνα εἶναι· ἄτοπον οὖν τὸ μὴ ἐντυχεῖν τὸν
 Τηλέμαχον αὐτῷ εἰς Λακεδαίμονα ἐλθόντα. τὸ
 δ' ἴσως ἔχει ὥσπερ οἱ Κεφαλήνες φασί· παρ'
 αὐτῶν γὰρ γῆμαι λέγουσι τὸν Ὀδυσσεῖα καὶ εἶναι
 Ἰκάδιον ἀλλ' οὐκ Ἰκάριον· δι' ἀμάρτημα δὲ τὸ
 πρόβλημα εἰκὸς ἐστίν.

26 Ὅλως δὲ τὸ ἀδύνατον μὲν πρὸς τὴν ποιήσιν ἢ πρὸς
 27 τὸ βέλτιον ἢ πρὸς τὴν δόξαν δεῖ ἀνάγειν. πρὸς τε
 γὰρ τὴν ποιήσιν αἰρετώτερον πιθανὸν ἀδύνατον ἢ
 28 ἀπίθανον καὶ δυνατόν· <καὶ εἰ ἀδύνατον>¹ τοιούτους
 εἶναι, οἷον Ζεῦξις ἔγραφεν, ἀλλὰ βέλτιον· τὸ γὰρ
 παράδειγμα δεῖ ὑπερέχειν.

29 Πρὸς ἃ φασιν τᾶλογα· οὕτω τε καὶ ὅτι ποτὲ οὐκ
 ἄλογόν ἐστιν· εἰκὸς γὰρ καὶ παρὰ τὸ εἰκὸς γίνεσθαι.
 30 τὰ δ' ὑπεναντίως² εἰρημένα οὕτω σκοπεῖν ὥσπερ οἱ
 ἐν τοῖς λόγοις ἔλεγχοι εἰ τὸ αὐτὸ καὶ πρὸς τὸ αὐτὸ
 καὶ ὡσαύτως, ὥστε καὶ αὐτὸν ἢ πρὸς ἃ αὐτὸς λέγει
 31 ἢ ὃ ἂν φρόνιμος ὑποθῇται. ὀρθῇ δ' ἐπιτίμησις· καὶ
 ἀλογία καὶ μοχθηρία, ὅταν μὴ ἀνάγκης οὔσης μὴθὲν
 χρήσῃται τῷ ἀλόγῳ, ὥσπερ Εὐριπίδης τῷ Αἰγεί,
 ἢ τῇ πονηρίᾳ, ὥσπερ ἐν Ὀρέστη τοῦ Μενελάου.

¹ V. suggests but does not print the words inserted. They are confirmed by the Arabic transcript.

² ὑπεναντίως By. second edition for A^c ὑπενάντια ὡς.

^a Penelope's father.

^b See chapter vi. § 15.

^c Eurip. *Medea*, 663. In Aristotle's opinion there is no good reason for Aegeus's appearance and no good use is made of it.

^d See p. 54, note d.

from it, and if what they think the poet has said does not agree with their own preconceived ideas, they censure him, as if that was what he had said. This is what has happened in the case of Icarus.^a They assume that he was a Spartan and therefore find it odd that when Telemachus went to Sparta he did not meet him. But the truth may be, as the Cephallenians say, that Odysseus married a wife from their country and that the name was not Icarus but Icadus. So the objection is probably due to a mistake.

In general any "impossibility" may be defended by reference to the poetic effect or to the ideal or to current opinion. For poetic effect a convincing impossibility is preferable to that which is unconvincing though possible. It may be impossible that there should be such people as Zeuxis^b used to paint, but it would be better if there were; for the type should improve on the actual.

Popular tradition may be used to defend what seems irrational, and you can also say that sometimes it is not irrational, for it is likely that unlikely things should happen. Contradictions in terms must be examined in the same way as an opponent's refutations in argument, to see whether the poet refers to the same thing in the same relation and in the same sense, and has contradicted either what he expressly says himself or what an intelligent person would take to be his meaning. It is right, however, to censure both improbability and depravity where there is no necessity and no use is made of the improbability. An example is Euripides' introduction of Aegeus^c or (of depravity) the character of Menelaus in the *Orestes*.^d

32 Τὰ μὲν οὖν ἐπιτιμήματα ἐκ πέντε εἰδῶν φέρουσιν· ἢ γὰρ ὡς ἀδύνατα ἢ ὡς ἄλογα ἢ ὡς βλαβερὰ ἢ ὡς ὑπεναντία ἢ ὡς παρὰ τὴν ὀρθότητα τὴν κατὰ τέχνην. αἱ δὲ λύσεις ἐκ τῶν εἰρημένων ἀριθμῶν σκεπτέαι, εἰσὶν δὲ δώδεκα.

26. Πότερον δὲ βελτίων ἢ ἐποποιικὴ μίμησις ἢ 2 ἢ τραγικὴ, διαπορήσειεν ἂν τις. εἰ γὰρ ἢ ἦττον φορτικὴ βελτίων, τοιαύτη δ' ἢ πρὸς βελτίους θεατὰς ἐστὶν αἰ, λίαν δῆλον ὅτι ἢ <πρὸς>¹ ἅπαντα μιμου- 3 μένη φορτικὴ· ὡς γὰρ οὐκ αἰσθανομένων ἂν μὴ αὐτὸς προσθῇ, πολλὴν κίνησιν κινεῖται, οἷον οἱ φαῦλοι αὐληταὶ κυλιόμενοι ἂν δίσκον δέη μιμεῖσθαι, καὶ ἔλκοντες τὸν κορυφαῖον ἂν Σκύλλαν αὐλῶσιν. 4 ἢ μὲν οὖν τραγωδία τοιαύτη ἐστίν, ὡς καὶ οἱ πρό- 1462 a τερον τοὺς ὑστέρους αὐτῶν ᾤοντο ὑποκριτάς· ὡς λίαν γὰρ ὑπερβάλλοντα πίθηκον ὁ Μυννίσκος τὸν Καλλιπιδὴν ἐκάλει, τοιαύτη δὲ δόξα καὶ περὶ Πινδάρου ἦν· ὡς δ' οὗτοι [δ'] ἔχουσι πρὸς αὐτούς, 5 ἢ ὅλη τέχνη πρὸς τὴν ἐποποιίαν ἔχει· τὴν μὲν οὖν πρὸς θεατὰς ἐπιεικεῖς φασιν εἶναι <οἱ> οὐδὲν δέονται τῶν σχημάτων, τὴν δὲ τραγικὴν πρὸς φαύλους· εἰ οὖν φορτικὴ χείρων δῆλον ὅτι ἂν εἴη.

¹ By. adds πρὸς which the argument certainly requires.

^a i.e. any expression that is criticized should be considered with reference to (1) things as they were; (2) things as they are; (3) things as they are said to be; (4) things as they seem to be; (5) things as they ought to be. Further, we should consider whether (6) a rare word or (7) a metaphor is used; what is the right (8) accent and (9) punctuation; also whether there may be (10) ambiguity and what is (11) the habitual use of the phrase; also we may refer to (12) the proper standard of correctness in poetry as distinct from other arts.

The censures they bring are of five kinds; that things are either impossible or irrational or harmful or inconsistent or contrary to artistic correctness. The solutions must be studied under the heads specified above, twelve in number.^a

26. The question may be raised whether the epic or the tragic form of representation is the better. If the better is the less vulgar and the less vulgar is always that which appeals to the better audience, then obviously the art which makes its appeal to everybody is eminently vulgar.^b And indeed actors think the audience do not understand unless they put in something of their own, and so they strike all sorts of attitudes, as you see bad flute-players whirling about if they have to do "the Discus," or mauling the leader of the chorus when they are playing the "Scylla."^c So tragedy is something like what the older school of actors thought of their successors, for Mynniscus used to call Callippides "the monkey," because he overacted, and the same was said of Pindarus.^d The whole tragic art, then, is to epic poetry what these later actors were compared to their predecessors, since according to this view epic appeals to a cultivated audience which has no need of actor's poses, while tragedy appeals to a lower class. If then it is vulgar, it must obviously be inferior.

^b Aristotle first states the popular condemnation of tragedy on the ground that it can be and often is spoilt by the stupid vulgarity of actors. So might spectators of certain productions of Shakespeare in their haste condemn the poet. The refutation of this view begins at § 6.

^c Cf. ch. xv. § 8.

^d Mynniscus acted for Aeschylus: Callippides belonged to the next generation, end of fifth century. Pindarus is unknown.

- 6 Πρῶτον μὲν οὐ τῆς ποιητικῆς ἡ κατηγορία ἀλλὰ τῆς ὑποκριτικῆς, ἐπεὶ ἔστι περιεργάζεσθαι τοῖς σημείοις καὶ ῥαψωδοῦντα, ὅπερ [ἐστὶ] Σωσί-στρατος, καὶ διάδοντα, ὅπερ ἐποίει Μνασίθεος ὁ 7 Ὀπούντιος. εἶτα οὐδὲ κίνησις ἅπαντα ἀποδοκimasτά, εἴπερ μὴδ' ὄρχησις, ἀλλ' ἡ φαύλων, ὅπερ καὶ Καλλιππίδῃ ἐπετιμᾶτο καὶ νῦν ἄλλοις ὡς οὐκ 8 ἐλευθέρας γυναικας μιμουμένων. ἔτι ἡ τραγωδία καὶ ἄνευ κινήσεως ποιεῖ τὸ αὐτῆς, ὥσπερ ἡ ἐποποιία· διὰ γὰρ τοῦ ἀναγινώσκειν φανερά ὅποια τίς ἐστίν· εἰ οὖν ἐστὶ τά γ' ἄλλα κρείττων, τοῦτό γε οὐκ ἀναγκαῖον αὐτῇ ὑπάρχειν.
- 9 Ἐπειτα διότι πάντ' ἔχει ὅσαπερ ἡ ἐποποιία (καὶ 10 γὰρ τῷ μέτρῳ ἔξεστι χρῆσθαι), καὶ ἔτι οὐ μικρὸν μέρος τὴν μουσικὴν καὶ τὰς ὄψεις, δι' ἧς αἱ ἡδοναὶ 11 συνίστανται ἐναργέστατα· εἶτα καὶ τὸ ἐναργὲς ἔχει 12 καὶ ἐν τῇ ἀναγνώσει καὶ ἐπὶ τῶν ἔργων· ἔτι τῷ ἐν 1462 b ἐλάττονι μήκει τὸ τέλος τῆς μιμήσεως εἶναι· (τὸ γὰρ ἀθροώτερον ἡδίων ἢ πολλῷ κεκραμένον τῷ χρόνῳ, λέγω δ' οἷον εἴ τις τὸν Οἰδίπουν θείῃ [θείῃ] τὸν 13 Σοφοκλέους ἐν ἔπεσιν ὅσοις ἡ Ἰλιάς)· ἔτι ἥττον μία ἢ μίμησις ἢ τῶν ἐποποιῶν· (σημεῖον δέ, ἐκ γὰρ ὅποιασούν μιμήσεως πλείους τραγωδίαί γίνονται)· ὥστε ἐὰν μὲν ἓνα μῦθον ποιῶσιν, ἢ βραχέως δεικνύμενον μύουρον φαίνεσθαι, ἢ ἀκολουθοῦντα τῷ τοῦ μέτρου μήκει ὑδαρῇ.
- Λέγω δὲ οἷον ἐὰν ἐκ πλειόνων πράξεων ἡ συγ- 14 κειμένη, ὥσπερ ἡ Ἰλιάς ἔχει πολλὰ τοιαῦτα μέρη καὶ ἡ Ὀδύσσεια καὶ καθ' ἑαυτὰ ἔχει μέγεθος·

¹ *μῦα* ἢ *By.* for *A^c* ἢ *μῦα*. V. brackets ἡ.

^a Both unknown.

^b Literally "the length of the (proper) limit."

First of all, this is not a criticism of poetry but of acting: even in reciting a minstrel can overdo his gestures, as Sosistratus did, or in a singing competition, like Mnasiheus of Opus.^a Besides it is not all attitudinizing that ought to be barred any more than all dancing, but only the attitudes of inferior people. That was the objection to Callippides; and modern actors are similarly criticized for representing women who are not ladies. Moreover, tragedy fulfils its function even without acting, just as much as epic, and its quality can be gauged by reading aloud. So, if it is in other respects superior, this disadvantage is not necessarily inherent.

Secondly, tragedy has all the elements of the epic—it can even use the hexameter—and in addition a considerable element of its own in the spectacle and the music, which make the pleasure all the more vivid; and this vividness can be felt whether it is read or acted. Another point is that it attains its end with greater economy of length. What is concentrated is always more effective than what is spread over a long period; suppose, for example, Sophocles' *Oedipus* were to be turned into as many lines as there are in the *Iliad*. Again, the art of the epic has less unity, as is shown by the fact that any one epic makes several tragedies. The result is that, if the epic poet takes a single plot, either it is set forth so briefly as to seem curtailed, or if it conforms to the limit of length^b it seems thin and diluted.

In saying that epic has less unity I mean an epic made up of several separate actions. The *Iliad* has many such parts and so has the *Odyssey*, and each by itself has a certain magnitude. And yet

- καίτοι ταῦτα ποιήματα συνέστηκεν ὡς ἐνδέχεται
 15 ἄριστα καὶ ὅτι μάλιστα μιᾷς πράξεως μίμησις. εἰ
 οὖν τούτοις τε διαφέρει πᾶσιν καὶ ἔτι τῷ τῆς τέχνης
 ἔργῳ (δεῖ γὰρ οὐ τὴν τυχοῦσαν ἡδονὴν ποιεῖν αὐτὰς
 ἀλλὰ τὴν εἰρημένην) φανερόν ὅτι κρείττων ἂν εἴη
 μᾶλλον τοῦ τέλους τυγχάνουσα τῆς ἐποποιίας.
 16 Περὶ μὲν οὖν τραγωδίας καὶ ἐποποιίας, καὶ αὐτῶν
 καὶ τῶν εἰδῶν καὶ τῶν μερῶν, καὶ πόσα καὶ τί
 διαφέρει, καὶ τοῦ εὖ ἢ μὴ τίνες αἰτίαι, καὶ περὶ
 ἐπιτιμήσεων καὶ λύσεων, εἰρήσθω τοσαῦτα. . . .

^a i.e. the pleasure felt when by the representation of life
 in art "relief is given" to pity, fear, and other such

ADDITIONAL NOTES

P. 8, ^a The traditional definition is that the Dithyramb was sung to a flute accompaniment by a chorus in honour of Dionysus; and that the Nome was a solo sung to a harp accompaniment in honour of Apollo, but it is not clear that Aristotle regarded the Dithyramb as restricted to the worship of Dionysus. Timotheus's dithyramb mentioned in ch. xv. § 8 cannot have been Dionysiac. But there is good evidence to show that the dithyramb was primarily associated with Dionysus.

P. 40, ^a Vahlen and many other exponents of the *Poetics* confine the meaning of "reversal" to the situation in which the hero's action has consequences directly opposite to his intention and expectation. There is much to be said for this interpretation, which stresses the irony at the heart of all tragedy. But it is too narrow for Aristotle's theory. All tragedy involves a change of fortune (*μετάβασις*). In a "simple" plot this is gradual; in a "complex" plot it is catastrophic, a sudden revolution of fortune's wheel. In

the composition of these poems is as perfect as can be and each of them is—as far as an epic may be—a representation of a single action. If then tragedy is superior in these respects and also in fulfilling its artistic function—for tragedies and epics should produce not *any* form of pleasure but the pleasure we have described ^a—then obviously, since it attains its object better than the epic, the better of the two is tragedy.

This must suffice for our treatment of tragedy and epic, their characteristics, their species, their constituent parts, and their number and attributes; for the causes of success and failure; and for critical problems and their solutions. . . .

emotions, or, to use a term now prevalent, when such emotions are "released." Cf. chapter xiv. § 3.

ADDITIONAL NOTES—(continued)

some of the greatest tragedies, but not in all, this *is* the result of action designed to produce the opposite effect.

P. 46, ^a Whether Aristotle regards the "flaw" as intellectual or moral has been hotly discussed. It may cover both senses. The hero must not deserve his misfortune, but he must cause it by making a fatal mistake, an error of judgement, which may well involve some imperfection of character but not such as to make us regard him as "morally responsible" for the disasters although they are nevertheless the consequences of the flaw in him, and his wrong decision at a crisis is the inevitable outcome of his character (cf. ch. vi. § 24).

P. 51, ^b This does not necessarily imply that Aristotle reckons Euripides "a modern," since the Greek can equally mean "Euripides as well as other old dramatists."

P. 63, ^c The text is obscure, and our ignorance of the play or rhapsody adds to the darkness, but the reference may be to the ruse, common in detective stories, of misleading the

ARISTOTLE

ADDITIONAL NOTES—(continued)

audience by false clues in order to make the final revelation more effective.

P. 69, ^a A Satyr play by Aeschylus. The Phorciades were sisters of the Dragon who kept the garden of the Hesperides, and they lived "under Scythia." The *Prometheus* is not the *Prometheus Bound* but another Satyr play, probably by Aeschylus.

P. 95, ^b "Entertainment" must mean a festival. At the City Dionysia three poets competed, each with three tragedies. By the end of the fifth century only one Satyr play was performed at each festival. But the tragedies were longer than those we possess. It is therefore likely that the nine tragedies together with one Satyr play amounted to about 15,000 lines. The *Iliad* contains between 16,000 and 17,000 lines.

P. 97, ^b *Iliad*, xxii. 205 sq. "And to the host divine Achilles nodded with his head a sign and let them not launch their bitter darts at Hector, lest another should win glory by shooting him and Achilles himself come second."

P. 99, ^b In Sophocles' *Electra* the plot hinges on a false story of Orestes' death by an accident at the Pythian games. Presumably the anachronism shocked Aristotle.

"LONGINUS"

ON THE SUBLIME

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