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ΑΡΙΣΤΟΤΕΛΟΥΣ
ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

ΑΡΙΣΤΟΤΕΛΙΣ,
DE ARTE POETICA,
(VAHLEN'S TEXT):

WITH TRANSLATION

BY

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PARKER AND CO.
OXFORD, AND 6 SOUTHAMPTON-STREET,
STRAND, LONDON.

1883.
Harvard College Library
Norton Collection,
Dec. 3, 1907.
PREFACE.

THE following translation is from Vahlen's Text of 1874, and embodies generally the views expressed in his Beiträge and Adnotatio Grammatica. In I. 6 however I have followed St. Hilaire, and in a few other passages I have been unable to agree with Vahlen. The translation is as far as possible literal; but certain words must necessarily be differently rendered in different places, e.g.:

*άρμονία* music, harmony.
*διάλεκτος* conversation, language, prose.
*ἐπεισόδιον* episode, act.
*λέξις* style, speech, language, prose.
*λόγος* word, story, speech, conversation, prose.
*μέτρον* metre, verse, measure, extent.
*μιμησία* imitation, representation.
*ὄνομα* noun, name, term, word.
*πάθος* feeling, suffering, disaster.
*σχήματα* figures, forms, acting, posturing.

A few notes are added to explain the translation or supplement Mr. Moore's commentary. The suggestions for filling up the *lacunae* in the text are from Vahlen.

E. R. WHARTON.

ΑΡΙΣΤΟΤΕΛΟΥΣ
ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

[ ] denotes words to be omitted in the text, though found in MSS.
( ) words to be inserted in the text, though not found in MSS.

1 ΠΕΡΙ ποιητικῆς αὐτῆς τε καὶ τῶν εἰδών αὐτῆς, ἢν τυχαὶ 1447α
dύναμιν ἐκαστὸν τι ἔχει, καὶ πῶς δεῖ συνίστασθαι τοὺς μύθους, εἰ μέλλει καλῶς ἔξειν ἡ ποιήσις, ἢτι δὲ ἐκ πόσων 10
cαι ποιῶν ἐστὶ μορίων, ὡμοίως δὲ καὶ περὶ τῶν ἄλλων ὡσά τῆς αὐτῆς ἐστὶ μεθόδου, λέγωμεν ἀρχάμενοι κατὰ
2 φύσιν πρῶτον ἀπὸ τῶν πρῶτων. ἐποποιοὶ δὴ καὶ ἡ
tῆς τραγῳδίας ποιήσεως, ἢτι δὲ κωμικὶ καὶ ἡ διάφορα
βοσκουκὴ καὶ τῆς αὐλητικῆς ἡ πλείστη καὶ κιβοριστικῆς,
pᾶσαν τυγχάνουσιν ὀδοὺς μιμήσεις τὸ σύνολον, δια-15
3 φέρουσι δὲ ἀλλήλων τρισὶν ἡ γὰρ τῷ ἐν ἐτέρῳ μείσθαν, ἢ τῷ ἑτερᾳ, ἢ τῷ ἑτέρω καὶ μὴ τῶν αὐτῶν
4 τρόπων. ὡσπερ γὰρ καὶ χρώματι καὶ σχήματι πολλὰ
μμοῦνται τινὲς ἀπεικόνισες (οἱ μὲν διὰ τέχνης οἱ δὲ
diὰ συνθέσεις), ἐτέροι δὲ diὰ τῆς φωνῆς, ὡστε καὶ ταῖς 20
eἰρημέναις τέχναις ἀπασᾶν μὲν ποιοῦνται τὴν μίμησιν
ἐν ὑθύμῳ καὶ λόγῳ καὶ ἁρμονίᾳ, τούτοις δὲ ἡ χωρίς ἡ
μεμεγέμνοις, οὐκ ἁρμονίᾳ μὲν καὶ ύθυμῷ χρώμεναι μόνον
ἢ τε αὐλητικὴ καὶ ἡ κιβοριστικὴ, καὶ εἰ τινὲς ἑτερα
tυγχάνουσιν ὀδοῖς (τοιαύται) τὴν δύναμιν οἶδον ἡ τῶν 25
ARISTOTLE'S POETICS.

1. Of Poetry and its kinds—what capacity each has; how plots should be arranged if the treatment is to be correct; further, of the number and nature of the parts whereof each kind consists; and so of other points belonging to the same department—let us now treat, beginning, in the natural order, with first principles.

2. Epic poetry, Tragedy and Comedy, the Dithyramb, and most part of flute and guitar playing, are all (to speak generally) imitations: they differ one from another in three points, according as they are imitations (1) by different means (2) of different objects (3) in different manners. For as men—some by art, some by practice—can imitate and reproduce things by colours and figures, or by the voice, so all the fore-mentioned arts effect the imitation by measure and words and music, either singly or combined. Thus—

(a) By the use of measure and music alone: Flute and guitar playing, and whatever other arts are of
αριστοτελεύς περί ποιητικής.

συγγεγραμνεί δέ τῷ ρυθμῷ μμοντάται χειρές ἀρμονίας εἰ τῶν ὀρχηστῶν καὶ γὰρ οὖν διὰ τῶν σχεματισμῶν (μένον ρυθμῶν) μμοντάται καὶ ἡ ἁρμονία καὶ παθή καὶ πράξεις· ἥ δὲ ἐποποιεῖ μόνον τοῖς λόγοις ψυλλοῖς ἢ τοῖς μέτροις, τὸ 1476 καὶ τούτωσι εἰτέ μηγνύσα μετ' ἄλληλων, εἴδ' εἰ τις γένει χρωμήν τῶν μέτρων τούς τυγχάνουσα μέχρι τού 10 νῦν εἰδὲν γὰρ ἂν ἔχοιμεν δυνάμας κοινὸν τοὺς Σωτηρίους καὶ Πενάρχου μίμους καὶ τοὺς Σωκράτικους λόγους, εἴδ' εἰ τις διὰ τριμέτρων ἢ ἐλεγείαν ἢ τῶν ἂλλων τινῶν τῶν τοιοῦτων ποιῶντο τῆς μίμησις (πλὴν ὁ δὲ άνθρωπος ψυλλοῖς συνάπτονται τῷ μέτρῳ τῷ ποιῶν ἐλεγείαιοις τοὺς δὲ ἐποποιοῦσι δυνάμας, ὥστε ὁ δὲ 15 κατὰ τὴν μίμησιν ποιητᾶς ἄλλα κοινὸ κατὰ τὸ μέτρον προσαγορεύοιτο· καὶ γὰρ ἐν οἰκείοις ἢ μουσικοῖς τις διὰ τῶν μέτρων ἐκφέρωσιν, εἰσ' τῶν καλῶν εἰδὼς εἰσάγοντες δὲ κοινὸν ὡς τις ὁμήρως καὶ Εμπεδοκλῆς πλὴν τὸ μέτρον διὸ τὸν μὲν ποιητήν δίκαιων καλῶν, τῶν δὲ 20 φυσικῶν μᾶλλον ἢ ποιητῆν Ὀμήρως δὲ καὶ εἰ τις ἄπαντα τὰ μέτρα μηγνύων ποιῶντο τῆς μίμησις, καθά· περ Χαρίμην ἐποίησε Κέλτνου μικῆς ῥαφιδίαις εἴ ἄπαντα τῶν μέτρων, καὶ ποιητὴν προσαγορεύων. περὶ μὲν οὖν τούτων διωριάθη τοῦτον τῷ τρόπῳ ἔστι 10 25 δὲ τινὰς αἵ πίας χρώσται τοῖς εἰρημένοις, λέγω δὲ οἷον ρυθμῷ καὶ μέτρῳ, διότερ ἢ τε τῶν διθυραμβικῶν ποιήσεως καὶ τῶν νόμων καὶ ἢ τε τραγῳδία καὶ ἢ κομῳδία· διαφέροντες δὲ, ὡς ἀλιὸν ἀμα πᾶσιν αἱ δὲ κατὰ μέρος. ταῦτα μὲν οὖν λέγω τῶς διαφόρας τῶν
like capacity, e.g. pipe-playing: while most a dancers b imitate by the use of measure itself, without music, as they by figured measures imitate character and feeling and action.

(8) By the use of words without music, or metre: Epic, whether it combine different metres, or (as it has hitherto done) employ a single kind.—We could not include under the term ‘epic’ the Mimes of Sophron and Xenarchus and the Dialogues of Plato, nor any imitation by means of iambics or elegiacs or the like. But people in general, associating poetry with metre, call poets ‘elegiac’ or ‘epic,’ naming them not because they are imitators, but indiscriminately according to their metre. For if they set forth the principles of medicine or music in metre, people will call them poets, though, except the metre, there is nothing in common between Homer and Empedocles: the one should be called a poet, the other rather a physicist. So likewise if any one effect the imitation by mingling all metres (as Chæremon did in his ‘Centaur,’ a rhapsody made up of all metres), we shall have to call him a poet. On these points we may thus distinguish. There are however

(γ) Some kinds of imitation which use all the foregoing means, that is, measure and music and metre, as do the Dithyramb and Nome, Tragedy and Comedy: they differ in that some use them all together, and some c separately.

These, then, I call the distinguishing marks of these arts, the means whereby they effect the imitation.

a Reading of τῶν ἀρχηγῶν.
b Though we could not call him an ‘elegiac’ or ‘epic’ poet.
c Tragedy and Comedy.  
11 See Notes at end.
ΑΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

2 τεχνῶν, ἐν οἷς ποιοῦνται τὴν μίμησιν. ἐπεὶ δὲ μιμοῦν· 1418a
tαι οἱ μιμοῦνες πράττονται, ἀνάγκη δὲ τούτοις ἡ
σπουδαῖος ἡ φαύλος εἶναι, (τὰ γὰρ ἢθη σχέδον ἀεὶ
τούτοις ἀκολουθεῖ μόνος, καθιά γὰρ καὶ ἀρετὴ τὰ ἢθη
διαφέρουσι πάντες), ἢ τοι βελτίωνας ἡ καθ' ἡμᾶς ἡ
χείρονας ἢ καὶ τοιούτους, δόσει οἱ γραφεῖς, Πολύγωνος ἐν
τοις μὲν γὰρ κρείττους, Παύσεων δὲ χείρους, Διονύσιος
2 δὲ ὁμοίως εἰκοζεύς δὴλον δὲ ὅτι καὶ τῶν λεχθεσθῶν
ἐκάστη μιμήσεως ἔξει ταύτας τὰς διαφορὰς καὶ ἦσται
3 ἐτέρα τῷ ἐτερα μιμεῖσθαι τούτων τῶν τρόπων. καὶ γὰρ
ἐν ἀρχής καὶ αἰλήσει καὶ κυβαρίσει ἐστὶ γενήσθαι 10
ταύτας τὰς ἀνομοιότητας, καὶ τὸ περὶ τοὺς λόγους δὲ καὶ
τὴν ψιλομετρίαν, οἷον "Ομηρος μὲν βελτίων, Κλεοφάνη
δὲ ὁμοίως, Ἡγήμων δὲ ὁ Θάσιος ὑδ. τὰς παραφθίων
ποίησις πρῶτοι καὶ Νικοχάρης ὡ τὴν Δηλιάδα χείρους.
4 ὁμοίως δὲ καὶ περὶ τοὺς διδυμάμβους καὶ περὶ τοὺς νόμους· 15
δόσεις ἢ γὰρ, Κύκλωπος Τιμόθεος καὶ Φιλάξιον, μιμή-
σαι ἐν τοῖς. ἐν αὐτῇ δὲ τῇ διαφορᾷ καὶ ἡ τραγῳδία
πρὸς τὴν κομψάνα διότι οὐκ ἡ μὲν γὰρ χείρος ἢ δὲ
3 βελτίων μιμεῖσθαι βούλεσθαι τῶν νῦν. ἦτι δὲ τούτων
ἐτέρας διαφορὰς τὸ ὅσο ἐκατά τούτων μιμήσατο ἐν τοῖς.
καὶ γὰρ ἐν τοῖς αὐτοῖς καὶ τὰ αὐτὰ μιμεῖσθαι ἦστιν ὅτι 20
μὲν ἀπαγγέλλων, (ὄπεράν οἱ γεγονόμενοι, δόσεις
"Ομηρος ποιεῖ, ὡς τὸν αὐτόν καὶ μὴ μεταβάλλοντα),
ὁ δὲ τὰς χείρας τούτους πράττοντας καὶ ἐνεργοῦσας τοὺς μιμο-
2 μένους. ἐν τρισὶ δὲ ταύταις διαφοραῖς ἡ μίμησις ἦστιν,
ὡς εἰσόμεν καὶ ἀρχάς, ἐν οἷς τε (καὶ δ) καὶ ὅσ. ὧστε 25
ARISTOTLE'S POETICS.

2 Since those who imitate persons acting, who must be either superior or inferior (for characters perhaps always fall into these two classes, as all men differ in character by defect or excellence), i.e. either better than we are, or worse, or like us,—as among painters Polygnotus depicted men better than they are, Pauson worse, Dionysius as they are,—it is clear that each of the fore-mentioned kinds of imitation will have these distinguishing marks, and will thus differ by imitating different objects. For in dancing also, and in flute and guitar playing, these inequalities may arise; and so with prose, and with verse unaccompanied by music (e.g. Homer depicted men better than they are, Hegemon of Thasos the inventor of parody, and Niscochares author of the Deliad, worse, Cleophon as they are); and so likewise with Dithyrambs and Nomes, one might represent gods as Argas did, or Cyclopes as Timotheus and Philoxenus. And in this very point Tragedy differs from Comedy: the one would represent men better than they are, the other worse.

3 There is yet a third difference, according to the manner in which we may imitate each of these objects. For imitation by the same means and of the same objects may be sometimes by narration (whether one identify oneself with the character, as Homer does, or retain one's own individuality), sometimes with all the imitators acting and exerting themselves. To these three differences, of means, object, and manner,

4 Reading ἡσσερ ὕσσος Ἀτρ (an unknown poet).
ΑΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

τῇ μὲν ὧν αὐτὸς ἄν εἰς μιμήσις Ὁμήρου Σοφοκλῆς, μι-
μοῦνται γὰρ ἁμφοῦ σπουδαίους, τῇ δὲ Ἀριστοφάνει,
πράττοντας γὰρ μιμούνται καὶ δρᾶται ἁμφοῦ. ὡδὲν 30
καὶ δράματα καλείσθαι τίνες αὐτὰ φασιν, διὶ μιμοῦνται.

διὸ καὶ ἀντιποιοῦνται τῆς τε τραγωδίας καὶ
tῆς κομῳδίας οἱ Δαρμεῖς τῆς μὲν γὰρ κομῳδίας οἱ
Μεγαρεῖς, (οἱ τε ἑναῦθα ὡς ἐπὶ τῆς παρ’ αὐτοῖς δημο-
κρατίας γενομένης, καὶ οἱ ἐκ Σικελίας, ἔκειδεν γὰρ
ἱν’ Ἐπίχαρμος ὦ ποιητὴς πολλῷ πρώτερον ἐν Χιονίδου
καὶ Μάγνητοι), καὶ τῆς τραγωδίας ἐνοι τῶν ἐν Πελο-

35 ποιητῶν, ποιοῦμενοι τὰ ὑπόματα σημείων. οὕτως, 
μὲν γὰρ κόμας τὰς περιοκίδια καλεῖν φασίν, Ἀθηναίοι δὲ
δήμους, ὡς κομῳδοῦς οὐκ ἀπὸ τοῦ κομῳδεῖν λεύκηντας,
ἀλλὰ τῇ κατὰ κόμας πλὴν ἀτμαζομένους ἐκ τοῦ

144Β ἄστεως, καὶ τὸ ποιεῖν αὐτοὶ μὲν δράν, Ἀθηναῖοι δὲ
πράττειν προσαγορεύειν. περὶ μὲν οὖν τῶν διαφορῶν 4
καὶ πόσαι καὶ τίνες τῆς μιμήσεως εἰρήσθω ταῦτα.

διὰκαὶ δὲ γεννῆσαι μὲν ὅλως τὴν ποιητικὴν αἰτίαν δύο 4
5 τινές, καὶ αὐτὰ φυσικαὶ, τὸ τε γὰρ μιμεῖσθαι σύμ-
φωνον τοῖς ἀνθρώποις ἐκ παίδων ἑστὶ, (καὶ τούτῃ δια-
φέρουσα τῶν ἄλλων ἀλλ᾽ ὧν ὅτι μιμητικώτατον ἑστὶ καὶ
tὰς μαθήσεις ποιεῖται διὰ μιμήσεως τὰς πρῶτας), καὶ τὸ 8
χαίρειν τοῖς μιμήσις πάντας. (σημεῖον δὲ τούτῳ τὸ
10 συμβαίνον ἐπὶ τῶν ἔργων, ὃ γὰρ αὐτὰ λυπηρὰς ὁρῶν,
tοῦτον τὰς εἰκόνας τὰς μᾶλλον ἱκριβώμενα χαρόμεν
θεροῦντες, οἶον θηρίων τῇ μορφῇ τῶν ἀτμοτάτων
καὶ νεκρῶν. αἴτιον δὲ καὶ τούτῳ, ὅτι μανθάνειν οὐ 4
imitation (as we said at the beginning) is open. So that in one point Sophocles will be the same kind of imitator with Homer, for both imitate superior persons; in another with Aristophanes, for both imitate persons acting and doing. Whence also, some say, 3 plays are called Dramas, because the writers imitate persons acting. Wherefore also Tragedy and Comedy are claimed by the Dorians,—Tragedy by some of the Peloponnesians, Comedy by the Megarians in Greece (who say it arose at the time they had a democracy) and Sicily (whence was the poet Epicharmus, who lived long before Chionides or Magnes),—who appeal to the names, as they say that they call villages kōmai (while the Athenians call them dēmoi), comedians being named not from revelling in the kōmos but from wandering about the kōmai when they were slighted in the city; and that they call acting  ērān, the Athenians prattein.

Thus much for the number and nature of the differences incident to imitation.

Poetry in general seems to have originated from two causes, both natural ones; it is innate in men from childhood (1) to imitate—and herein we differ from other animals, in that we are the most imitative, and acquire our first knowledge through imitation—and (2) to delight in imitations. Witness what happens in actual fact: we delight in viewing the most exact delineations of objects which in themselves we see with disgust, e.g. figures of the lowest animals or of corpses. Another reason is that learning is a great 4
ΑΡΙΣΤΟТЕΛΟΟΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

μόνον τούς Φιλοσόφους ἦδιστον ἄλλα καὶ τοὺς ἄλλους
5 ὁμοίας, ἄλλ' ἐπὶ βραχὺ κοινωνοῦσιν αὐτοῖς. διὰ γὰρ τούτο 15
χαίρουσι τὰς εἰκόνας ὑρωτεῖς, ότι συμβαίνει δειχρωτὰς
μανθάνον καὶ συλλογίζονται τι ἔκαστον, οἷον ὅτι σοφὸς
ἐκεῖνος. ἐπεὶ ἔγειρὰς μὴ τύχῃ προειρηκός, οὐχί μέμεν
ποίησεν τὴν ἴδιον ἄλλα διὰ τὴν ἀπεργασίαν ἢ τὴν
6 χροιὰν ἢ διὰ τοινύτων τινα ἄλλην αἰτίαν.) κατὰ φύσιν 20
δὲ δύοις ἡμῖν τοὺς μεμείοσθαι καὶ τῆς ἀρμονίας καὶ τοῦ
μυθου (τὰ γὰρ μέτρα ὑπὲρ τὰς τρωμῶν ἐστὶ, φανερῶν) εἰς ἀρχὴς
ἐπεικότες καὶ αὐτὰ μάλιστα κατὰ μικρόν προάγοντες ἐγένησαν τὴν
ποίησιν ἐκ τῶν αὐτῶν- 7 σχεδιασμάτων. διεσπάσθη δὲ κατὰ τὰ ὁλεία ῥηθὲ ἢ
ποίησις: οἱ μὲν γὰρ σεμνῶτεροι τὰς καλὰς ἐμμοῦντο 25
πράξεις καὶ τὰς τοιών τοιῶν, οἱ δὲ εὐτελότεροι τὰς
tῶν φαιλῶν, πρὸτον ψόγους ποιοῦσες, διότερ εἴτε 30
8 ὑμὸν καὶ ἐγκώμια. τῶν μὲν οὖν πρὸ Ὑμῆρον οὐδεὶς
ἐξόμεν εἰπτι τοιών ποίησις, εἰκός δὲ εἶναι πολλοὺς
ἀπὸ δὲ Ὑμῆρον ἄρξαμενοι ὅστιν, οἱ οὖν ἐκεῖνοι ὁ Μαργι- 35
της καὶ τὰ τοιώντα. ἐν οἷς κατὰ τὸ ἀρμότερον λαμβεῖν
ἥθη μέτρον, διὸ καὶ λαμβεῖν καλεῖτα νῦν, ὅτι ἐν τῇ
9 μέτρῳ τούτῳ λάμβιζον ἄλληλον. καὶ ἐγένοντο τῶν
πολλαῖν οἱ μὲν ἡρακλεῖοι οἱ δὲ λάμβουν ποιηταί. διότερ
δὲ καὶ τὰ σπουδαία μάλιστα ποιητῆς Ὑμῆρος ἦν (μόνος 40
γὰρ οὐχ ὅτι εὖ, ἄλλ' ὅτι καὶ μιμήσις δραματικάς).
ἐποίησεν, οὗτος καὶ τὰ τῆς κομφίδιας σχῆματα πρῶτος
ποιεῖτο, οὗ ψόγον ἄλλα τὸ γελοῖον δραματοποιεῖσα
ὁ γὰρ Μαργιτῆς ἀνάλογον ἔχει, διότερ Ὀλίς καὶ ἢ
pleasure not only to philosophers but also to others who partake of it in a similar way but only to a slight extent. For the reason why we delight in seeing delineations is that by viewing them we can learn, and conclude what each is, e.g. that 'this is so and so;' since unless one has seen the object itself, an imitation of it will fail to produce pleasure, except through the execution or colouring or some such cause.

Imitation and music and measure being natural to us, and verse being plainly a subdivision of measure, persons originally disposed to versification, and improving it probably by degrees, created poetry by their experiments. And poetry divided itself according to individual character: the better sort imitated good actions and those of good men, the vulgar those of inferior persons; the former began by composing hymns and panegyrics, the latter invectives. We can ascribe no such production to any who lived before Homer, though probably there were many such writers; but beginning with Homer we may enumerate e.g. his Margites and the like. In these the Iambic metre appropriately appears, a satire being now called an Iambic poem because it was in this metre that they satirised each other; and some of the old poets became writers of heroics, some of iambics. And as Homer was above all the poet of the superior style—for he alone imitates not merely correctly but dramatically—so he too first suggested the form of Comedy, employing dramatically not invective but ridicule: his Margites has
149a Ὀδύσσεια πρὸς τὰς τραγῳδίας, ὅστις καὶ οὕτω πρὸς τὰς κυματίδια. παραμένεις δὲ τῇ τραγῳδίᾳ καὶ 10 κυματίδια οἱ ἑαυτοὶ ἐκάτεροι τὴν ποίησιν ὀρμῶντες κατὰ τὴν οἰκείαν φύσιν οἱ μὲν ἀντὶ τῶν λάμβουν κυματισμοὺς 5 ἐγένοντα, οἱ δὲ ἀντὶ τῶν ἵπτον τραγῳδοδοιδασκαλοὶ, διὰ τὸ μείζονα καὶ ἐντυπότερα τὰ σχήματα εἶναι ταῦτα ἠκολούθησαν. τὸ μὲν οὖν ἐπισκοπὲς ἢ ὁ ἤντι ἐγένον ἡ τραγῳδία- 11 διὰ τοὺς εἰδέσσως ἰκανῶς ὑποθέτουσαν, αὐτὸ τοῦ πρὸς καθένα συνεταιριζόμενον καὶ πρὸς τὰ θεάτρα, ἄλλος λόγος. γενο- 12 10 μένης οὖν ἂς ἄρχητε αὐτοσχεδιασμικὴ, καὶ αὐτῇ καὶ ἡ κυματίδια καὶ ἡ μὲν ἀπὸ τῶν ἐξαρχικῶν τῶν διθυραμβοῦν, ἢ δὲ ἀπὸ τῶν τὰ φαλλικὰ, τοῦτο τὸν νῦν ἐν πολλαῖς τῶν πόλεων διαμένει νομιζόμενα, κατὰ μικρὰν ἡμέραν προαγόμενον ὅσον ἐγίγνητον φανερὸν αὐτῇ, καὶ πολλὰ μεταβολὰς μεταβαλόμενη ἡ τραγῳδία ἐπαύσασθαι, 15 ἐπεὶ ἐσχε τὴν αὐτὴν φύσιν. καὶ τὸ τε τῶν ὑποκριτῶν 18 πλήθος ἐς ἐνὸς εἰς δύο πρῶτος Λιασχοῦς ἤγαγε, καὶ τὰ τοῦ χοροῦ ἡλασμένα καὶ τῶν λόγων προσαγωγήσεως παρεκκλίνεται (τρεῖς δὲ καὶ σκηνογραφίαν Σωφωκλῆς. 20 διὰ τὸ μέγεθος ἐκ μικρῶν μῖθων καὶ λέξεως γελοιώσας, 18 20 διὰ τὸ ἐκ σατυρικοῦ μεταβαλόντας, ὅψιν ἀπεσειμνυόντα, τὸ τε μέτρου ἐκ τετραμέτρου λαμβαδιών ἐγένετο· τὸ μὲν γὰρ πρῶτον τετραμέτρον ἐχώριστο διὰ τὸ σατυρικήν καὶ 25 ὀρχηστικάτοραν εἶναι τὴν ποίησιν, λέξεως δὲ γενομένης αὐτῇ ἡ φύσις τὸ οἰκεῖον μέτρου εὑρετείαν, μᾶλιστα γὰρ
the same relation to Comedy as the Iliad and Odyssey to Tragedy.

Tragedy and Comedy having arisen, those impelled by their individual nature to one style or the other became either writers of Tragedy instead of epic, or of Comedy instead of satire; the one form in each case being higher and of more repute than the other. To enquire however whether Tragedy, considered either in itself or with reference to the spectators, is now perfect in its kinds, is another matter. Tragedy and Comedy having thus begun in experimentatation—the one originating with the leaders of the Dithyramb, the other with those of the phallic song still in vogue in many of our cities—grew by degrees, improvements being made as each branch developed itself; and after many changes Tragedy reposed in the attainment of its natural form. Ἀeschylus first increased the number of actors from one to two, shortened the part of the chorus, and made the dialogue prominent; Sophocles added a third actor and scene-painting. Further, the plot, originally short, was lengthened, and the style, originally ludicrous (through its being a development of the Satyr-drama), was finally elevated. The metre was changed from Trochaic Tetrameter to Iambic Trimeter: at the first the Trochaic was used through its being proper to Satyric dramas, and better suited for dancing, but when style arose Nature herself discovered the proper metre; the Iambic being of all metres the most like prose, as is proved by the fact

* Reading σπηρά for σπήρας ἐν. ² ³ ⁴ See Notes at end.
16 ΑΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

τῇ πρὸς ἀλλὰς, ἐξαμετρὰ δὲ διαγάς καὶ ἐμβάλλοντες τῆς λεκτικῆς ἀρμονίας. ὅτι δὲ ἐπεισόδιον πλήθη.
15 καὶ τὰ ἄλλ᾽ ὡς ἑκατά καυμαθήναι λέγεται ἵστῳ ἓρων εἰρημένα: πολὺ γὰρ ἐὰν ἐκεῖ ἔργον εἰς διεξεῖν καθ' 30 ἕκαστον. ἡ δὲ καμφρίδια ἵστιν, ἄσπερ ἀσπάμεν, μίμησις φαντοτήρων μὲν, οὐ μέντοι κατὰ πᾶσαν κακίαν, ἀλλὰ τοῦ ἀλοχροῦ ἵστυ τὸ γελοῖον μόρον. τὸ γὰρ γελοῖον ἵστων ἀμάρτημα τι καὶ ἁίσχος ἀνώδυνον καὶ οὐ φθαρτὶ- 35 κὰς, οἷον εὖθυς τὸ γελοῖον πρόσωπον ἀλοχρόν τι καὶ 2 διεστραμμένων ἄνω ὀδύνης. αἱ μὲν οὖν τῆς τραγῳδίας μεταβάσεις, καὶ δὲ ἐν ἑγώνοντο, οὐ λελήθασιν, ἡ δὲ καμφρίδια διὰ τὸ μῆ οὐνδάσισθαι ἐξ ἀρχῆς Πλάτων 1449 β καὶ γὰρ χορὸν καμφρίδων ὡς ποτὲ ὁ άρχην ἠδόκειν, ἄλλ᾽ ἠθελοντὶ δὴν. ἡ δὲ σχήματα τυλα αὐτής ἄκουσις 3 οἱ λεγόμενοι αὐτὴς ποιητὶ μεμορεύονται. τίς δὲ πρόσωπα ἀπέδωκεν ἡ προλόγους ἡ πλῆθη ὑποκρήτων 5 καὶ ὅσα τουαίτα, ἡγοῦται τὸ δὲ μῦθους ποιεῖν Ἐπί- χερμος καὶ Ἀρμός: τὸ μὲν ἐξ ἀρχῆς ἐκ Συκίων ἠδόκει, τῶν δὲ Ἀθηναίων Κράτης πρότος ἤρξεν ἀφέμενος τῆς λαμβανῆς ἰδίας καθόλου ποιεῖν λόγους καὶ μῦθους. 4 ἡ μὲν οὖν ἐποποιεῖ τῇ τραγῳδίᾳ μέχρι μένον μέτρου 10 μέγαλον, μίμησις εἶναι σπουδαῖον, ἠκολούθησεν τῷ δὲ τῶν μέτρων ἐκεῖν ἐγὼ ἀπαγγέλλων εἶναι, ταύτη διαφέροντων ἡ δὲ τῷ μήκει ἡ μὲν ὅτι μάλιστα περιάται ὑπὸ μιᾶς περίδοις ἐλλοῦ εἶναι ἡ μικρὸν ἐξαλλήλων λάττειν, ἡ δὲ ἐποποιεῖ ἐφαρμοτος τῷ χρόνῳ καὶ τοῦτο 15 διαφέρει, καὶ τοῦ πρῶτον ὁμολογεῖ ἐν ταῖς τραγῳδίαις.
that in conversation one with another we employ Iambics most of all metres,Hexameters seldom and only when we depart from the harmony of prose. Then further came the multiplication of the acts: how other points are said to have been perfected we may forbear to discuss, as it would probably be a great task to explain them in detail.

Comedy is, as we have said (iv. 7), an imitation of persons inferior, not in every defect, but so far as the ludicrous is a subdivision of the deformed, being an error or deformity neither painful nor harmful, as e.g. a ludicrous mask is deformed and distorted but does not connote pain.

The stages in the history of Tragedy, and their authors, are known; those in the history of Comedy, through its not originally being thought much of, are not; nor was it till late that the Arethion allowed a chorus for comic actors, they being volunteers. And it had attained a certain form before the comic poets actually so called are recorded. We know not who introduced masks, or prologues, or more actors than one, &c. Plots were introduced by Epicharmus and Phormis; Comedy came originally from Sicily, and it was at Athens that Crates first gave up the satiric type, and began to generalise the story or plot.

Epic agrees with Tragedy only to a considerable extent, that of being an imitation of superior characters: they differ in that Epic has a simple metre, and is narrative. Further, as to compass of action, Tragedy endeavours to be contained if possible within one revolution of the sun, or to exceed but little, while Epic is not tied to time, and herein differs from Tra-

*μέτρον in its etymological sense, cf. xxii. 6, xxvi. 6.*
ΔΡΙΣΤΩΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

tούτῳ ἔποιεσαν καὶ ἐν τοῖς ἔπεσιν. μέρη δὲ ἐστὶ τὰ 5
μὲν ταῦτα, τὰ δὲ ἱδία τῆς τραγῳδίας. διότι ὅτι
περὶ τραγῳδίας οἴδα σπουδαίας καὶ φαύλης, οἴδα καὶ
περὶ ἑπάνω· ὃ μὲν γὰρ ἔποιεσα ἔχει, ἑπάρχει τῇ τρα-
20 γῳδίᾳ, ἀ δὲ αὐτῇ, οὐ πάντα ἐν τῇ ἔποιεσι.

περὶ οὖν τῆς ἐν ἐξερεύνω ἴμμητης καὶ περὶ καὶ ἀ
μφίδιας ὑστερον ἔροιμον, περὶ δὲ τραγῳδίας λέγων
ἀπολαβόντες αὐτῇ ἐκ τῶν εἰρημένων τῶν γνώμων ὅρον
τῆς οὐσίας. ἡσυχίᾳ οὖν τραγῳδία μήπως πράξεις.

25 σπουδαίας καὶ τελείας μέγεθος ἤχούσης, ἡνυμίῳ
λόγῳ χωρὶς ἐκάστου τῶν εἰδῶν ἐν τοῖς μαριόις, δρώντων
καὶ οὗ δὲ ἀπαγγέλω, δὲ ἐλέου καὶ φόβου περαινοῦσα
την τῶν τοιούτων παθημάτων κάθαροι.

λέγω δὲ 3
ἡσυχίᾳ μὲν λόγῳ τῶν ἤχοντα ῥυθμῶ καὶ ἀρμονίαν
30 καὶ μέλος, τὸ δὲ χωρίς τοῖς εἰδείς τὸ διὰ μέτρων ἐνα
μένον περαινοῦσθαί καὶ πάλιν ἐπερα διὰ μέλους. ἐπεὶ δὲ
πράξεσθε ποιεῖται τήν μήπως, πρῶτον μὲν ἐς
ἀνάγκης ἂν εἰ τῇ μάριον τραγῳδίας ὁ τῆς ὄψεως κόσμος,
εἰτε μελοποιεῖ καὶ λέξει· ἐν τούτῳ γὰρ ποιεῖται
τήν μήπως. λέγω δὲ λέξει μὲν αὐτῇ τήν τῶν μέ-
35 τροχος σύνθεσιν, μελοποιαι δὲ δ τὴν δύναμιν φαινοῦν
ἔχει πάνταν. ἐπεὶ δὲ πράξεις ἐστὶ μήπως, πράττεται δὲ
ἐκ ὑπὸ των πραττόντων, οὐς ἀνάγκη ποιούσ τιναν
eina káth te to ἡθος kai tēn deánoun (di a ga toútn
1450 kai tā pράξεις εἶναι φαινεῖν τοιάς τιναν), πέφυκεν
αὕτω δύο τῶν πραξεὼν εἶναι, διάνοιαν καὶ ἡθος, καὶ
káth tāu tais kai tynkhánouai kai ἀποτυχάνουσι πάντες.
Aristotle's Poetics.

Tragedy; though at first the same was the case with both Tragedy and Epic. Of the constituent parts some are common, some peculiar to Tragedy; so that whoever understands good and bad Tragedy understands also good and bad Epic; since everything that Epic has belongs also to Tragedy, though not all to Epic that belongs to Tragedy.

Of imitation by means of hexameters, and of Comedy, we will speak hereafter; let us now treat of Tragedy, and take the definition of its essence resulting from what has been said. Tragedy is "a representation of superior and complete action of a certain compass, in embellished language of either kind according to the several parts of the play, in the way of action not of narrative, effecting by means of pity and fear the purging of such feelings."

By 'embellished language' I mean that which has measure and harmony (or music); and by 'in the different kinds severally' that some effects are produced by verse alone, some again by music. And since we effect the representation by action, first of all the arrangement of the decoration must be an element in Tragedy; and next music and style, as it is by these means that we effect the representation. By 'music' I mean that of which the whole capacity is apparent, by 'style' the construction of the verses itself. And since Tragedy is a representation of action, and action is carried on by actors who must be of one kind or another in character and sentiment (from which qualities we say that action is of one kind or another), there will be two causes of action, character and sentiment, and it...
20 ΑΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

6 ἂτι δὲ τῆς μεν πράξεως ὁ μύθος ἡ μύμης—(λέγω γὰρ
μύθον τούτον τὴν σύνθεσιν τῶν πραγμάτων, τὰ δὲ ἢθη,
καθ’ ὃ ποιοῦ τινας εἶναι φαμέν τοὺς πράττοντας, διά
νους δὲ, ἐν ὅσοις λέγοντες ἀποδεικνύσαι τι ἢ καὶ ἀπο-
7 φαίνονται γνώμην.) ἀδάγησθαι οὖν πάσης τραγῳδίας μέρη
εἶναι εἰς, καθ’ ὃ ποιά τις ἢτην ἡ τραγῳδία· ταῦτα δὲ
ἄτι μύθος καὶ ἢθη καὶ λέξεις καὶ διάνοια καὶ ὑφις καὶ
μέλοσοιά. οἷς μὲν γὰρ μιμοῦται, δύο μέρη ἢτιν, ὡς
10 δὲ μιμοῦται, ἐν, ὃ δὲ μιμοῦται, τρία, καὶ παρὰ ταῦτα
8 οὕδεν. τούτοις μὲν οὖν οὐκ ἄλγοι αὐτῶν ὡς εἰσίν
kέχρηται τοῖς εἰδέσιν καὶ γὰρ ὑφίς ἔχει πάν καὶ
ἤθος καὶ μύθον καὶ λέξεις καὶ μέλος καὶ διάνοιαν ἠσαῦ-
9 τως. μέγιστον δὲ τούτων ἢτιν ἡ τῶν πραγμάτων σύν-
15 τασίς· ἡ γὰρ τραγῳδία μύμης ἢτιν οὐκ ἀνθρώπων
ἄλλα πράξεως καὶ βίου καὶ εὐδαιμονίας * * καὶ ἡ κακο-
δαιμονία ἐν πράξει ἢτιν, καὶ τὸ τέλος πράξεις τις ἢτιν,
10 οὐ ποιότης. εἰσὶ δὲ κατὰ μὲν τὰ ἢθη ποιοῖ τινες, κατὰ
dὲ τὰς πράξεις εὐδαιμονίες ἡ τούτων. οὐκοῦν ὅπερ
20 τὰ ἢθη μιμῆσθαι πράττουσιν, ἀλλὰ τὰ ἢθη συμ-
παραλληλοῦσιν διὰ τὰς πράξεις. ὡστε τὰ πράγματα
cαὶ ὁ μύθος τέλος τῆς τραγῳδίας· τὸ δὲ τέλος μέγιστον
11 ἀπάντων. ὃς ἄνει μὲν πράξεως οὐκ ἄν γενόμεν τραγῳ-
dία, ἃν ὃς ἢθων γένοιτ’ ἂν, αἱ γὰρ τῶν νέων τῶν 25
πλειστῶν ἢθεα τραγῳδίας εἰσίν, καὶ ὅλος ποιοῖ τοῦ
12 χοροῳδιώκει, οὐ δὲ Ζεύξιδος γραφή οὗδε ἔχει ἢθος. ὃς
6 is by the action that we succeed or fail. The plot is the representation of the action; and by 'plot' I here mean the construction of incident, by 'character' that whereby we say the actors are of one kind or another, by 'sentiment' that whereby they in speaking prove anything or set forth an opinion.

7 All Tragedy then must have six parts, to make it of one kind or another: plot, character, sentiment, style, decoration, music. The means whereby we represent things form two parts, the manner one, the objects three; and these are all. These classes, so to say, most of our poets employ, every play embracing plot, character, sentiment, style, decoration, and music alike. Of these the most important is the arrangement of incident; for Tragedy is a representation not of persons but of action and life, happiness and unhappiness; and happiness and unhappiness consist in

8 action, the end being action, not a quality. Men are of one kind or another according to their character, happy or unhappy according to their actions: we do not therefore act in order to represent character, but include character on account of the action, so that the incidents and the plot are the end of Tragedy, and the

9 end is always the most important thing. Further, Tragedy may subsist without character, without action it cannot: the tragedies of most young poets are without character, and so in general with many poets; as among painters Zeuxis compared with Polygnotus—Zeuxis' style lacks character, Polygnotus excels in

6 Style and music.  
7 Decoration.  
8 Reading καὶ εὖπηγομέναι (καὶ κακοδαιμονίας, ἡ δὲ εὐπηγομένη) καὶ ἡ κακοδαιμονία.
22 ΑΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

δέν τις ὕφεξες θῇ βάσεις ἡθικὰ καὶ λέξεις καὶ διανοής
30 ἐν πεποιημένας, ἂνοι καὶ ἂν τῆς τραγῳδίας ἐργον, ἀλλὰ πολὺ μᾶλλον ἢ καταδεικτέρως τούτοις κα-
χρημένη τραγῳδία, ἣκουσα δὲ μύθοι καὶ σύστασις πραγ-
μάτων. πρὸς δὲ τούτοις τὰ μέγιστα οἶς ψυχαγωγεῖ ἢ 18
τραγῳδία, τοῦ μύθου μέρη ἐστίν, αἱ τε περιπέμπειαι
35 καὶ ἀναγωρίσεισι. ἦτι σημεῖον δὴ καὶ οἱ ἐγχειροῦντες 14.
ποιοῦ πρῶτον δύναται τῇ λέξει καὶ τοῖς θεσεῖς ἀρμοδιών ἢ τὰ πράγματα συνιστάντασθαι, οἶνον καὶ οἱ πρω-
τοι ποιοῦν σχέδιον ἀπαντεῖ. ἀρχῇ μὲν οὖν καὶ οἶνον
ψυχῆς ὁ μύθος τῆς τραγῳδίας, δεύτερον δὲ τὰ ἡθη.

1490 τοποθητήσον γὰρ ἐστὶ καὶ ἐπὶ τῆς γραφικῆς· εἰ γὰρ 15
τις ἐναλείψας τοῖς καλλιστοῖς φαρμάκοις χάρην, οὐκ
ἄν ὁμοίως ἐνθράφανται καὶ λεκτογραφήσαι εἰκόνα. ἦστι
τος τοῦ μύθου πράξεως, καὶ διὰ ταύτην μάλιστα τῶν πρατ-
τότων. τρίτον δὲ ἢ διάνοια. τούτῳ δὲ ἐστὶ τὸ λέγειν 16
5 δύνασθαι τὰ ἴδια καὶ τὰ ἄρματα, ὅπερ ἐπὶ τῶν
λόγων τῆς πολιτείας καὶ ῥητορικῆς ἐργον ἐστίν· οἱ μὲν
γὰρ ἀρχαῖοι πολιτικῶς ἐποίου ἔργαντα, οἱ δὲ τῶν
ῥητορικῶν. ἦστι δὲ ἡθος μὲν τὰ τοιοῦτον δεύτερον τὴν 17
προαρίστων, ὅποια τις ἐν ὀλίγοις οὐκ ἐστι δήλον ὑπο-
φειταί· ὅποια δὲ ἕκουσιν ἡθος τῶν λό-
10 γεν. ὦν ἐν ὀλίγοις δέλως ἐστιν δὲ τι προαιρεῖται ὑπο-
φειται ὡς λόγων. διάνοια δὲ, ἐν ὀλίγοις ἀποδικνοῦσι τι ἐν ἐστιν
ὡς οὐκ ἐστιν, ἢ καθὼς τι ἀποφαίνονται. τέταρτον 18
δὲ τῶν μὲν λόγων ἢ λέξεις· λέγει δὲ, ὅπερ πρῶτον
ἐρησις, λέξεις εἶναι τὴν διὰ τῆς ἀναμαθίας ἐρμηνείαν,
painting it. Further, if one set in order speeches show-12
ing character and well constructed as to style and sen-
timent, he will not effect the real business of Tragedy
so much as would a play which employed these means
in a lower form but had a plot and arrangement of in-
cident. Moreover the greatest of the means whereby 13
Tragedy attracts—revelutions and recognitions—are
subdivisions of the plot. Further, witness the fact that 14
beginners in composition can succeed sooner in style
and character than in arrangement of incident; e.g.
the earliest poets almost without exception. The plot/then is the basis and as it were soul of Tragedy,
character coming next. It is the same thing as in 15
painting: if one were to lay on the most beautiful
colours promiscuously he would not please so much as
if he first drew a sketch. The representation is a
representation of action, and, on this account above
all, of actors.—Third comes sentiment, that is, the 16
power of expressing what is contained in the story or
consonant with it, which, in the dialogue, is the busi-
ness of Politic—and—Rhetoric: the old poets make
their characters speak like citizens, those of our
day like rhetoricians. Character is whatever shews'17
choice, what, if the case is not clear, one chooses or
rejects (so that speeches in which there is nothing at
all for the speaker to choose or reject contain no cha-
acter): sentiment is that whereby we prove the ex-
istence or non-existence of anything, or set forth
a general proposition.

Fourth comes the style of the speeches; and by 18
style I mean, as I said before, expression by means
24 ΑΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

δ καὶ ἐπὶ τῶν ἐμθέτρων καὶ ἐπὶ τῶν λόγων ἔχει τὴν
19 αὐτὴν δύναμιν. τῶν δὲ λοιπῶν σώματων ἡ μελοποιία 15
μέγιστον τῶν ἡδυσμάτων, ἢ δὲ δῆσσε ψυχαγωγικῶν μὲν,
ἀνεχθάτον δὲ καὶ ξεστα οἰκείον τῆς ποιητικῆς ἢ γὰρ
tῆς τραγῳδίας δύναμις καὶ ἀκόνῳ ἁγώνος καὶ ὑπο-
κρίτων ἐστίν, ἢ δὲ κυριεύει περὶ τῆς ἀπεργασίας
tῶν ἄφεων ἢ τοῦ σκευοποιοῦ τέχνη τῆς τῶν ποιητῶν 20
ἐστίν.

7 διαμορμένων δὲ τούτων, λέγομεν μετὰ ταῦτα πολλά
tινα δὲ τὴν σύστασιν εἶναι τῶν πραγμάτων, ἐπειδὴ
tούτῳ καὶ πρῶτῳ καὶ μέγιστον τῆς τραγῳδίας ἐστίν.
2 καίται δὲ ἡμῖν τὴν τραγῳδίαν τελείας καὶ δῆρος πράξεως
eἶναι μέγας, ἡ χούσης τι μέγεθος. ἢστι γὰρ ὅλον καὶ 25
3 μηδὲν ἕχον μέγεθος. ὅλον δὲ ἑστὶ τὸ ἤχον ἀρχήν καὶ
μόσον καὶ τελευτήν. ἀρχή δὲ ἑστὶν ὁ αὐτὸ μὲν μὴ ἐξ
ἀνάγκης μετ' ἄλλο ἐστὶ, μετ' ἐκείνου δὲ ἐτερον πέφυκεν
eἶναι ἡ γίνεσθαι. τελευτή δὲ τούναντίον ὁ αὐτὸ μετ'
ἄλλο πέφυκεν εἶναι, ἢ ἐξ ἀνάγκης ἡ ὡς ἐπὶ τὸ πολὺ, 30
μετα δὲ τούτῳ ἄλλο οὖν ὁπότεν ἐτερον ἀρχεῖσθαι μὲν
ἄλλο καὶ μετ' ἐκείνου ἐτερον. δεῖ ἄρα τοὺς συνεστάτας
tὸ μίθους μή ὡς ἐτερον ἀρχεῖσθαι μὴ ὡς ἐτερον
tοσχε τελευτάων, ἀλλὰ κακρηγορεῖς ταῖς εἰρημέναι Ιδέαις.
4 ἢ ἐτι δὲ ἐπὶ τὸ καλὸν καὶ ζῷον καὶ ὅπως πράγμα 35
συνειστήκει τὸ τοιοῦτο, ὦ μὲν τοῦτα τεταγμένα δεῖ
ἕξειν, ἀλλὰ καὶ μέγεθος ὑπάρχει τῷ τυχόν τῷ γὰρ
cαλὸν ἐν μεγίθῳ καὶ τάξει ἐστὶ, διὸ ὁμοίον πάσμερον
ἀν τὸ γένοςτα καλὸν ζῷον, συγχεῖται γὰρ ἡ θεωρία.
of names; which has the same effect in poetry and in prose.

Of the rest, the fifth element is music, the greatest of all embellishments; the sixth, decoration, which is attractive, but least artistic and least proper to poetry, as Tragedy may have its effect even without competition or actors, and further with the execution of decoration the mechanic's art is more concerned than the poet's.

7. These things defined, let us next say of what kind the arrangement of incident should be; for this is the first and greatest element in Tragedy. We have laid down that Tragedy is the representation of whole and complete action of some compass; for there may be a whole of no compass. A whole is that which has beginning and middle and end. The beginning is that which does not itself of necessity follow anything, but after which something must be or occur, as the end is that which must itself (of necessity or in general) follow something, though nothing need follow it; the middle is that which follows something else as something else follows it. Thus a well-arranged plot must neither begin nor end at random, but fall under the aforementioned forms. Further, since the beautiful, whether in a figure or in anything else which consists of parts, must not only have these in order but also be of a definite compass—for beauty lies in compass and order, so that a figure would not be beautiful if it were very small (as the sight of it, being instantaneous, would then be a con-
26 ΑΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

ήγγες τού ἀναισθήτου χρόνου γενομένη, οὔτε παρεγέν-
161τα δει, οὔ γὰρ ἄμα ἡ θεωρία γίνεται, ἀλλ' ὅχεται τοῖς
θεωροῦσι τὸ ἐν καὶ τὸ ὅλον ἐκ τῆς θεωρίας, οἷον εἴ
μηριών σταθέν εἰς ζέσσ' δοσει δει καθάπερ ἐπὶ τῶν δ
σωμάτων καὶ ἐπὶ τῶν ζώων ζωὴν μὲν μέγεθος, τούτῳ δὲ
δ εὐτυχίαν εἶναι, οὔτε καὶ ἐπὶ τῶν μύθων ζωὴν μὲν
μήκος, τούτῳ δὲ εὐμημονότευτον εἶναι. τοῦ μήκους δρός 6
μὲν πρὸς τοῦτο ἀγώνας καὶ τὴν αἰσθησιν οὔ τὴν τέχνην
estiō' εἰ γὰρ ἐδει ἑκατὸν τραγῳδίας ἀγωνίζομαι, πρὸς
κλεψύδρας ἄν ἔγνωκότα, δοσπερ ποτὲ καὶ ἀλλοτέ
10 φαιν. ὃ δὲ κατ' ἀυτὴν τὴν φύσιν τοῦ πράγματος 7
δρός, ἀλ μὲν ὁ μείζων μέχρι τοῦ σύνδεσθος εἶναι καλ-
λίων ἔστι κατὰ τὸ μέγεθος, ὡς δὲ ἀπλῶς διορίσασθος
εἰπεῖν, ἐν δῷ μηγάθει (κατὰ τὸ εἰκὸς ἡ τὸ ἀναγκαῖον
έφεξης γεγομένῳ) συμβαίνει εἰς εὐτυχίαν ἐκ δυστυ-
15 χας ἢ εἰς εὐτυχίας εἰς δυστυχίαν μεταβάλλειν, ἴσιον
δρός εἰς τοὺς μεγέθους. μύθος δ' ἔστιν εἰς, οὗ δοσπερ 8
τινες οἴονται, ἐὰν περὶ ἕνα ἢ πολλὰ γὰρ καὶ άπερα
τῷ ἐνι συμβαίνει, ἐξ ἑν ἐνίων οὐδέν ἔστιν ἐν ὡς
ὅτι καὶ πράξεις ἐνός πολλαὶ οἴον, ἐξ ἑν ἑνὶ οὐδεμιὰ
10 γίνεται πράξει. διὸ πάντες οἴσκασιν ἀμαρτάνειν, ἄσοι 2
τῶν ποιητῶν Ἰρακληδᾶ Θησείδα καὶ τὰ τωιάτα ποιή-
ματα περιοίκασιν οἴονται γὰρ, ἐπεὶ εἴς ἕν ὁ Ἰρακλῆς,
ἐνα καὶ τὸν μύθον εἶναι προσήκειν. δ' ὁ Ὀμηρὸς, 8
δοσπερ καὶ τὰ ἄλλα διαφέρει, καὶ τούτ' ἄνω καλὸς
25 ἢ δι', ἤτει διὰ τέχνην ἡ διὰ φύσιν. Ὅδοσιν γὰρ
ποιών οὐκ ἐποίησεν ἀπαντά δῶς αὐτῷ συνεβῆ, οἶον
fused one) or very large (as then the sight would not be comprehensive, unity and completeness in it would be wanting to the spectator, e.g. if the figure were a thousand miles long)—it is necessary, as in the case of bodies or figures (which must have size, but a size comprehensible at once), so in the case of plots, that they should have compass, but a compass adapted to the memory. It is not for art to fix the limit of compass required by competition and taste; for if a hundred tragedies were competing they would compete by the hour-glass (as is said to have once been done); but as for the limit fixed by the nature of the case, the greatest consistent with simultaneous comprehension is always the best. Or, to express it by simple definition, a sufficient limit of compass is 'such as, when events succeed each other according to probability or necessity, allows a change from adversity to prosperity or vice versa.'

A plot is one, not, as some think, if it be concerned with one person; for many, nay, numberless things may happen to one person, in some of which there is no unity; and so likewise there may be many actions of one person which do not make up one action. Thus it seems all poets err who write a Heracleid or Theseid or the like, thinking that as Heracles was one person so his story must be one. Homer, among other excellencies, seems to have seen this clearly, whether from art or from genius: in writing the Odyssey he did not introduce everything that happened to Odys-
αληθῶν μὲν ἔν τῇ Παρνασσῷ, μανῆναι δὲ προσποιήσασθαι ἐν τῷ ὄγερμῷ, διὰ οὐδὲν θατέρου γενομένου ἀναγκαίον ὢν ἄν ἐκός θάτερον γενέσθαι, ἀλλὰ περὶ μιὰν πράξεων οἶον ἄν λέγομεν τῷ Ὀδυσσείῳ συνέστησεν ὁμοίως δὲ καὶ τῷ Ἡλίαδα. χρῆ ὁδὲ, καθάπερ 30 καὶ ἐν ταῖς ἄλλαις μυθικαῖς ἢ μία μίμησις ἐνός ἐστιν, ὡστε καὶ τὸν μύθον, ἐπεὶ πράξεως μίμησις ἐστί, μᾶς τε εἶναι ταύτης καὶ δυτική, καὶ τὰ μέρη συνεστῶμεν τοῖς πραγμάτωι ὡστε μετατιθεμένου τινὸς μέρους ἢ ἀφαιρουμένου διαφέρεσθαι καὶ κωπείσθαι τὸ ἔλος· ὡ γὰρ προσον ἢ μὴ προσον μηδὲν ποιεῖ ἐπίδηλον, ὁδὲν μόριον 35 τοῦ ἔλους ἑστὶν. ἐφιακόν δὲ ἐκ τῶν ισημερίων καὶ ὡς ὅτε τὸ τὰ γενόμενα λέγειν, τοῦτο ποιητοῦ ἔργον ἑστὶν, ἄλλ᾽ ὁδὲ ἄν γένοιτο, καὶ τὰ δυνατὰ κατὰ τὸ εἰκὸς ἢ τὸ 2 ἀναγκαῖον. ὁ γὰρ ἱστορικὸς καὶ ὁ ποιητὴς οὐ τῇ ἑ 1651 ξυμετρέα λέγειν ἢ ξυμετρὰ διαφέρουσιν· εἰ ὁρὰ δὲν τὰ Ἡροδότον εἰς μέτρα τεθῆναι, καὶ οὐδὲν ἤτοιν ἂν εἴη ἱστορία τις μετὰ μέτρου ἢ ἄνευ μέτρων· ἀλλὰ τούτῳ διαφέρει, τῷ τὸν μὲν τὰ γενόμενα λέγειν, τὸν δὲ οἶα ἄν 3 γένοιτο. διόδι καὶ φιλοσοφῶτερον καὶ σπουδαίοτέρον 5 ποιήσεις ἱστορίας ἑστὶν· οὐ μὲν γὰρ ποίησις μᾶλλον τὰ 4 καθόλου, ἢ ἡ ἱστορία τὰ καθ᾽ ἐκαστὸν λέγει. ἐστὶ δὲ καθόλου μὲν, τῷ ποιῆσα τὰ ποιὰ ἄττα συμβαίνει λέγειν ἢ πράττειν κατὰ τὸ εἰκὸς ἢ τὸ ἀναγκαῖον, οὗ στοχαζότει ἢ ποίησις ὡφόρα ἐπιτιθεμένη· τὸ δὲ καθ᾽ ἐκαστὸν, τί 10 Ἀλκιβίαδες ἐπραξεν· ὡς τί ἐποθεν· ἐπὶ μὲν οὖν τῆς κοιμφίας ἀπὸ τοῦτο δήλον γέγονεν· συντήρησεν γὰρ
seus, e.g. his being wounded on Parnassus or feigning madness when the army was assembling (no one of which events followed necessarily or probably on another), but composed the Odyssey on one action, as we may say, and so the Iliad. As then in other mimetic arts one representation is the representation of one object, so the plot (being a representation of action) must be the representation of one complete action, and the parts of the action be so arranged that if any be transposed or removed the whole will be broken up and disturbed; for what proves nothing by its insertion or omission is no part of the whole.

It is plain also from what we have said that it is not a poet’s business to relate what occurred, but what might occur, what is according to probability or necessity possible. The historian and the poet differ not by writing in prose or verse—for we might put Herodotus into verse, and it would be a history as much in verse as in prose,—but in that one relates what occurred, the other what might occur. Thus poetry is superior to and more philosophic than history; poetry treats more of the general, history of the particular. The general tells us to what kind of man it would occur, according to probability or necessity, to say or do things of a certain kind (and at this poetry aims in giving names to the characters); the particular, what Alcibiades did or what happened to him. In Comedy this has now become clear: we arrange the plot by means of probable incidents, and
τῶν μύθων διὰ τῶν εἰκότων οὕτω τὰ τυχόντα ὲνόματα ὑποτιθέασιν, καὶ οἷς διὸτερ οἱ λαμβανόμεν περὶ τῶν
15 καθ' ἔκαστον ποιούσιν. ἐκ δὲ τῆς τραγῳδίας τῶν ἰ
γυμνίων ὰνομάτων ἀντίχειοις. αὐτῶν δὲ οἵ πιθανῶν
ἐστὶ τὸ δυνατόν. τὰ μὲν οὐχ ὑγιήματα οὕτω προ
στείλομεν εἰσίν δυνατά, τὰ δὲ γυμνάματα φανέρω ὅτι
dυνατά· οὐ γὰρ ἂν ὄγεινο, εἰ ἦν ἄδυνατα. οὐ μὴν ἦ
20 ἀλλὰ καὶ ἐν ταῖς τραγῳδίαις ἐνίας μὲν ἢ δύο τῶν
γυμνίων ἐστὶν ὰνομάτων, τὰ δὲ ἄλλα πεποιημένα, ἐν
ἐνίας δὲ οὐδ' ἐν, ἀλλ' ἐν τῇ Ἀγάθωνος ἀνθεί· ὥμως
γὰρ ἐν τούτῳ τὰ τε πράγματα καὶ τὰ ὀνόματα πεποιη
tαι, καὶ οὐδὲν ἦττον εὐφραίνει. διὸ οὐ πάντως εἰσίν
καὶ τοῖς παραδεδομένοις μύθων, περὶ οὓς αἱ τραγῳ
dιαὶ μικράν, ἀντέχεσθαι. καὶ γὰρ γελοῖον τοῦτο ζητεῖν,
ἔπει δὲ τὰ γνώριμα ὄλγους γνώριμα ἐστίν, ἄλλῳ δὲ
ἐμείων εὐφραίνει πάντας. δῆλον οὖν ἐκ τούτων ὅτι τῶν ποιη
tῶν μᾶλλον τῶν μύθων εἰναι δεῖ ποιητῇ ἢ τῶν μίτρων,
ὅσον ποιήσῃ κατὰ τὴν μίμησιν ἑστὶ, μειωτὰ δὲ τὰς
30 πράξεις. κἀκεῖνα συμβῇ γυμνάματα ποιῶν, οὐδὲν ἦττον
ποιήτῃ ἐστὶ τῶν γὰρ γυμνίων ἐνα οὐδὲν καλύπτει
τοιαῦτα εἶναι οὐκ ἂν εἰκὸς γενέσθαι καὶ δυνατὰ γενέ
θαι, καθ' ὃ ἐκεῖνός αὐτῶν ποιητῇ ἔστι.
τῶν δὲ ἀπλῶν μύθων καὶ πράξεων αἱ ἐπισωθείσεις 10
εἰσὶ χείρισται. λέγω δ' ἐπισωθείσῃ μύθοι, ἐν φ' τὰ
35 ἐπισωθεία μετ' Ἀλληλα ποιώ εἰκὸς ἀλλ' ἀνίκητο ἐναι.
τοιαῦτᾳ δὲ ποιοῦσατι ὑπὸ μὲν τῶν φαίλων ποιητῶν
d' αὐτούς, ὑπὸ δ' τῶν ἄγαθῶν διὰ τοῦ ἑποκριτάς.
then apply names at random, instead of writing, like the iambic poets, about individuals. In Tragedy we keep to recorded names, the reason being that the possible is credible: what has not occurred we no way believe to be possible, but what has occurred was plainly possible, or it would not have occurred. In some tragedies however one or two of the names are known ones and the rest fictitious, as in others all; e.g. in Agathon’s "Flower" incidents and names are alike fictitious, and yet it pleases. So that we must not always seek to keep to the received stories with which tragedies are concerned; it would even be absurd to do so, since even the known events are known to few and yet please all. It is clear from this that the poet should be a 'maker' of plots rather than of verses, as he is a 'maker' by reason of his being an imitator, and what he imitates is action. Even if therefore it happens that he writes of what has occurred, he is none the less the 'maker' of it; for some things that have occurred may well have been such as would probably have occurred and might have occurred, and so he is the 'maker' of them.

Of simple plots or actions the episodic are the worst. By an episodic plot I mean one in which there is neither probability nor necessity in the sequence of the episodes. Such action is produced by inferior poets through their own inferiority, by good poets on ac-
αγωνόματα γὰρ συνούστε, καὶ παρὰ τὴν δύναμιν παρατείναστε μύθον, πολλάκις διαστρέφεις ἀναγκάζομαι 1453 ε 11 τὸ ἑφέξῃ. ἐπεὶ δὲ οὐ μόνον τελείας ἢ πράξεως ἢ μιμησις ἄλλα καὶ φοβητάς καὶ ἅλευτον, ταῦτα δὲ γίνεται καὶ μᾶλλον ἡ ἁγιασμένη παρὰ 12 τὴν ὠδᾶς δὲ ἄλληλα τὸ γάρ βαθμαστὸν οὕτως ἔξει δὲ μᾶλλον ἢ εἰ ἀπὸ τοῦ αὐτομάτου καὶ τῆς τύχης, ἐπεὶ καὶ τῶν ἀπὸ τύχης ταῦτα βαθμαστώτατα δοκεῖ, ὡσα διστηρ ἐπιτηδεῖς φαινεται γεγονός, οἷον ὡς ὃ ἅθροις ὁ τοῦ Μίτωνος ἐν "Ἀργεῖ ἀπεκτείνυ τοῦ αἰτίου τοῦ θανάτου τῆς Μίτωνος θεωροῦσιν ἡμετέρων τοις γὰρ τὰ τοιαῦτα οὐκ 10 εἰκῷ γενέσθαι οὕτως ἀνάγκη τοὺς τοιούτους εἶναι καλὸ 10 λίους μέδοις. εἰσι δὲ τῶν μύθοι τοι μέν ἄπλοι οἱ δὲ πεπληγμένοι ἄρα τὸν πράξεις δη μιμησις οἱ μῦθοι 2 εἶναι, ὑπάρχοντοι εὐθὺς οὕτως τοιαῦτα. λέγω δὲ ἀπάλα μὲν πράξεις, ἡ γινομένη διστηρ ἁριστεῖ συνεχῶς 15 καὶ μᾶς ἐκεῖνα περιτείνας ἡ ἀναγνωρισμοῦ ἡ μετάβασις γίνεται, πεπληγμένη δὲ ἐστιν εἰς ἑκεῖ ἠμετά ἀναγνωρισμοῦ 3 ἡ περιτείνας ἡ ἀμφοῦτη ἡ μετάβασις ἔστιν. ταῦτα δὲ διε γίνονται ἐς αὐτῆς τῆς συντάσσον τοῦ μύθου, ὡστε εἰς τῶν προγεγομένων συμβαίνει ἢ ἐς ἀνάγκης ἢ 20 κατὰ τὸ ἐκάκος γίγνεσθαι ταῦτα. διαφέρει γὰρ πολὺ τὸ 11 γίγνεσθαι τάδε διὰ τάδε ἡ μετὰ τάδε. ἦστι δὲ περιτείναι μὲν ἢ εἰς τὸ ἐναστὶ τῶν πραττομένων μεταβολὴ καθάπερ εἰρηται, καὶ τούτο δὲ διστηρ λέγομεν κατὰ τὸ ἐκάκος ἢ ἀναγκαίον· διστηρ ἐν τῇ Οἰδίποδε 25 Ἀλκεὸς ὡς εὐφρασιῶν τῶν Οἰδίπου καὶ ἀπάλλαξιν τοῦ
count of the actors: engaging in competition, and lengthening out the plot beyond its capabilities, they are often forced to pervert the order. And since the imitation is imitation not only of a complete action but also of things pitiful and terrible, and these are especially such if they happen unexpectedly (for this is what strikes us most!), and still more so if they happen unexpectedly one through another—for they will then produce more astonishment than if they occurred mechanically or accidentally, since even accidents seem most astonishing when they appear to have happened as it were designedly, as e.g. the statue of Mitys at Argos killed his murderer by falling on him as he looked at it: for such things seem not to happen at random,—such plots must be the better.

10 Plots are either simple or complex, as the actions of which they are representations are in themselves either simple or complex. By simple action I mean that in which (it being, as we have defined it, continuous and one) the change occurs without revolution or recognition; by complex, that in which the change is accompanied by revolution or recognition or both. All this must arise from the very arrangement of the plot, so that all follows (necessarily or probably) from what has happened before: it makes much difference whether things happen in consequence of others or merely after others.

11 A revolution is a change of the action to the reverse, as we have said (vii. 7), and that, as we also say (x. 3), according to necessity or probability. Thus in the Oedipus Rex the Corinthian who comes to cheer Oedipus and relieve him of his fear about his mother does

1 Or perhaps 'the requirements of the stage.'

1 Reading ταῦτα δὲ γίνεται καὶ μᾶλλον (τουτα, δέν γίνεται, διὰ τοῦτο καὶ μᾶλλον δὲν γίνεται) καὶ μᾶλλον δὲν γίνεται.
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πρὸς τὴν μητέρα φόβου, δηλώσας δὲ ἢ, τοῦτον ἐποίησεν, καὶ ἐν τῇ Δυνατί, ὁ μὲν ἀγώνος ὡς ἀποθανούμενος, ὁ δὲ Δαμας ἀκολουθών ὡς ἀποκτενών, τὸν μὲν συνίηθε ἐκ τῶν πιθανομένων ἀποθανών, τὸν δὲ 30 σωθήκας. ἀναγνώρισε δὲ, ἄσπερ καὶ τοῦτον σημαίνει, ἐξ ἄγνοιας ἕλθον μεταβολὴ ἢ ἐλεφαντικὸν ἢ ἐξ ἔχθραν τῶν πρὸς εὐσυχίαν ἢ ἐκσυχίαν ἐφιμορίων. καλλίτευν δὲ ἀναγνώρισε, ὡς ἄμα περιτέτεια γίνεται, ὅταν ἔχει ἡ ἐν τῇ Οἰδίποδι. ἐστὶ μὲν οὖν καὶ 35 ἄλλα ἀναγνώρισες καὶ γὰρ πρὸς ἄψυχα καὶ τὰ 35 τυχόντα ἦσταν, ἢ δὲ ἄσπερ εἰρηται συμβαίνει, καὶ ἐκ πιθανομένου μὴ πιθανομένου, ἦστε ἀναγνώρισαν ἰσοῦ ἦν μάλιστα τοῦ μύθου καὶ ἦν μάλιστα τῆς πράξεως ἢ εἰρημενή ἦστιν ἢ γὰρ τοιαύτη ἀναγνώρισε καὶ περὶ 40·

1452 ἰσος ἦστιν ἡ ἐκεῖν ἡ φόβου, ὅπως ἐξ οὗ ἡ πράξεως ἡ τραγῳδία μηναίως ὑπόχειται, ὡς ἐκ τῶν τοιούτων συμβήκουσαν. ἐπεὶ δὴ ἡ ἀναγνώρισις τοῖς ἐστὶν ἀναγνώρισις, αἱ μὲν θατέρου πρὸς τῶν ἔτερον μόνον, ὅταν ἢ διὸς ἐτερο τῆς ἔστιν, ὡς ἢ 45 ἀμφότεροι δὲν ἀναγνώρισαν, οὖν ἡ μὲν Ἰφιγεία τῷ Ὀρέστῃ ἀναγνώρισα ἐν τῇ πέμψεω τῆς ἐκστολῆς, ἐκείνη δὲ πρὸς τὴν Ἰφιγείαν ἄλλη ἔδει ἀναγνώρισες.

δύο μὲν οὖν τοῦ μύθου μέρη περὶ ταῦτα ἦτοι, περὶ 40· εἰσὶν καὶ ἀναγνώρισις, τρίτος δὲ τάδε. τούτων δὲ περιτέτεια μὲν καὶ ἀναγνώρισις εἰρηται, πάθος δὲ ἐστὶ πράξεως φθορικὴ ἢ ἐκστολή, οἷον οἱ τε ἐν τῇ
the reverse by shewing him who he is; in the Lynceus the hero is being led to death and Danaus following to slay him, when the result of the action is that he is saved and Danaus killed.

A recognition, as the name signifies, is a change from ignorance to knowledge (whether to friendship or to enmity) in the characters depicted to display prosperity or adversity. The best kind of recognition is one accompanied by revolution, as in the Oedipus Rex. There are also other kinds, as the recognition may refer to inanimate objects, or to anything that happens as has been said; or we may recognise whether anyone has done a thing or not. But the kind most pertinent to the plot and to the action is the first mentioned; for such recognition and revolution will involve either pity or fear, and Tragedy is laid down to be the representation of such actions; and, further, prosperity or adversity will in such cases ensue.

Since, then, recognition is a recognition of persons, some kinds are of one person by the other simply, when it is known who the other is; in others each person must recognise the other, as Iphigenia becomes known to Orestes by the sending of the letter, while he in order to be recognised by her requires another method.

With these subjects then are concerned two parts of the plot, revolution and recognition: the third is suffering. Of these, revolution and recognition have been

\footnote{Of Theocles.} \footnote{In the Iph. Taur. of Euripides.}
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φανεροὶ θάνατοι καὶ αἱ περιεκτικαὶ καὶ τρόπες καὶ διὰ τοιοῦτα.

12 μέρῃ δὲ τραγῳδίας, οἷς μὲν ἢς εἶδοι δὲι χρήσασθαι,
πρότερον ἐπιομνή κατὰ δὲ τὸ ποιοῦν, καὶ εἰς ἡ διαὶ-15
μέγα ἐκχωρημένα, τάδε ἱστι, πρόλογοι, ἐπεισώδειοι,
ἐξοδοὶ, χορικοῦ καὶ τοῦτον τὸ μὲν πάροδος τὸ δὲ στάθ-
σιμον. καὶ μὲν ἀπάντων ταῦτα, ἔδει δὲ τὰ ἀπὸ τῆς
2 σκηνῆς καὶ κόμμων. ἴστι δὲ πρόλογοι μὲν μέρος διὸν
τραγῳδίας τὸ πρὸ χοροῦ παρόδου, ἐπεισώδειοι δὲ μέρος 20
διὸν τραγῳδίας τὸ μεταξὺ Ἰδιὸν χορικῶν μελῶν, ἐξοδοὶ
dὲ μέρος διὸν τραγῳδίας μεθ’ ἐνίκ ἵστι χοροῦ μέλος·
χορικοῦ δὲ, πάροδος μὲν ἡ πρώτη λέξις διὸν χοροῦ,
στάθσιμον δὲ μέλος χοροῦ τὸ ἄρν ἀναπαλοῦν καὶ τρο-
χαλοῦ, κόμμασ δὲ θρήνος κοινὸς χοροῦ καὶ ἀπὸ σκηνῆς. 25
3 μέρῃ δὲ τραγῳδίας, οἷς μὲν ἢς χρήσασθαι, πρότερον ἐπα-
μεν, κατὰ δὲ τὸ ποιοῦν καὶ εἰς ἡ διαφαίνεται εκχωρημένα,
tαῦτ’ ἱστιν.

13 δὲ δὲ στοιχεῖσθαι καὶ δὲ εἰλαβεῖσθαι συν-
ποιήστας τοὺς μύθους, καὶ πόθεν ἔσται τὸ τῆς τραγῳ-
δίας ἵργον, ἔφεξ ἐν εἰς λεκτίν τοῖς νῦν εἰρημένοις. 30
2 ἐνειδὶ οὖν δὲ τὴν σύνθεσιν εἶναι τῆς καλλιστῆς τρα-
γῳδίας μὴ ἀπλὴν ἀλλὰ πεπλεγμένην, καὶ τοῦτην φο-
bβερῶν καὶ ἑλεινῶν εἶναι μιμητικὴν (τοῦτο γὰρ ἢιον
τῆς τοιοῦτης μηχανῆς ἱστιν), πρῶτον μὲν δὴν ὅτι
οὔτε τοὺς ἐπιμεκικὸν ἀνδρας δὲ ταβάλλοντας φαινον—35
θαυ ἢς ἑτυχοῖς εἰς ἰνυτυχαν (οὐ γὰρ φοβερῶν οἴῳ ἢ
ἑλεινῶν τούτο, ἀλλὰ μιράν ἱστιν), οὔτε τοὺς μοχθή-
discussed: suffering is hurtful or painful action, e.g. death on the stage, excess of pain, wounding, &c.

12 The parts of Tragedy which we must treat as kinds we have mentioned above (vi. 7); the parts relating to length and to the several divisions are these, prologue episode exodus chorus; and of the chorus the parodos and the stasimon. These are common to all plays: peculiar to some are the songs from the stage and the kommoi.

2 The prologue is the whole of the tragedy before the entrance of the chorus; the episode, all between entire choric songs; the exodus, all after which there is no song by the chorus. Of the choral part, the parodos is the first speech of the whole chorus, the stasimon a song by the chorus without anapests or trochees, the kommos a lament between chorus and actor.

3 The parts of Tragedy which we must so treat we have mentioned before (vi. 7); the parts relating to length and to the several divisions are these.

13 Next to the fore-mentioned points we may discuss what to aim at and what to avoid in arranging plots, and how to effect the object of Tragedy. Since the construction of the best tragedy should be representative of things pitiful and terrible (for this is the property of such representation), and not simple but complex, in the first place it is clear that we must not have (1) good men changing from prosperity to adversity (for this would be neither pitiful nor terrible, but re-
ΕΔΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

ἐσ νυκτίας (ἀστραγγυδεταῖον γὰρ τοῦρ' ἐν γὰρ ἔχει ὁ δεῖ, ὡστε γὰρ φιλάσιων ὀστει φοβερὸν ἔστει) ὁ δὲ ἀδ τὸν οἷς νυκτίας εἰς δυστυχίαν μεταπίπτειν, ἄρα πολ λο γὰρ ἡ τοιαῦτα σύστασι, ὡστε φόβος ὁ μὲν γὰρ περὶ τῶν ἀνάγοντα, ὁ δὲ περὶ τῶν ὁμοίων, άλλες ἔνες, φόβος δὲ περὶ τῶν ὁμοίων, ὡστε εἴ φοβερὸν ἐστε τὸ συμβαίνω σ. ὁ με- ν λοιπὸν. ἔστε δὲ τοιούτοις ὁ μήτε καὶ δυσκολιότητι, μήτε διὰ κακίας καὶ κάλλων εἰς τὴν δυστυχίαν άλλα δι' ἕν ἐν μεγάλη δόξῃ ὅταν καὶ εὐτυχίᾳ.

Θεόστης καὶ οἱ ἐκ τῶν τοιούτων γε- δρεῖ. ἀνάγκη δρα τῶν καλῶς ἤχουτα ἕνα μᾶλλον ἢ διπλοῦν, διὸ ἐυτερ τὸν τὸν άλλειν οὐκ εἰς εὐκτίας εἰς δυστυχίας ἐς εὐκτίας εἰς δυστυχίας, μή διὰ διὰ ἀμαρτίαν μεγάλην, ὡς ὁποῖον εἰρηται, λοι ἢ χειρονος. σημεῖον δὲ καὶ τὸ δὲ τῶν μὲν γὰρ ὁ ποιητὰ τοῦς τυχόντας ὃν τὴν περὶ ὅλης οἰκίας αἱ κάλ- λες συνυδεύται, ὁποῖον περὶ Ἀλκαίουν Ἄριστην καὶ Μελέανον καὶ Θεόστην ὁ δε θάλλειν συμβεβηκέν δὲ παθεῖν ὃ μὲν οὖν κατὰ τὴν τέχνην καλλίστη της τῆς συστάσεως ἔστε. διὰ καὶ οἱ τό
pulsive), nor (2) the bad from adversity to prosperity 
(for this is the least tragic method of all, as involving 
one of our requisites, being neither provocative of 
sympathy nor pitiful nor terrible); nor again (3) the 
very wicked falling from prosperity into adversity (for 
such arrangement would provoke sympathy, but nei-
ther pity nor fear; as the one is for the innocent suf-
fering, the other for one’s own like—pity for the inno-
cent, fear for one’s like; so that the result would 
be neither pitiful nor terrible). The intermediate char-
acter then is left; and such is one neither distin-
guished by virtue or justice, nor falling into adversity 
through vice or wickedness, but failing through some 
error, being a person of great repute and prosperity, e.g. 
Œdipus, Thyestes, and the famous men of such houses. 

The well-constructed plot then must be simple ra-
ther than, as some say, double; and the change must 
be not from adversity to prosperity but reversely 
from prosperity to adversity, and not through wicked-
ness but through great error on the part either of such 
a man as we have described or of one better (not 
worse) than such. Witness this fact: at first poets admit-
ed any plot, now the best tragedies are con-
structed on the fortunes of a few houses, e.g. those 
of Alcmæon Œdipus Orestes Meleager Thyestes Tele-
phus and whatever other persons have chanced to do 
or suffer terrible things. 

Such then is the arrangement of the artistically
ΑΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

Εὐριπίδης ἐγκαλοῦντες τὸ αὐτὸ ἀμαρτάνουσιν, ὅτι τούτῳ δρᾷ ἐν ταῖς τραγῳδίαις καὶ πολλαὶ αὐτοῦ ἔλες δυνητικὰς 25 τελευτῶσιν. τοῦτο γὰρ ἐστὶν, ἀντερεύται, ὅρθων. σημεῖον δὲ μέγιστον ἐτὶ γὰρ τῶν σημείων καὶ τῶν ἄγνωστων τραγῳδοῦντας αἱ τοιαύται φαίνονται, ἀν κατορθωθῶσι, καὶ ὁ Εὐριπίδης, εἰ καὶ τὰ ἄλλα μὴ ἐν ἀκονομαζον, ἀλλὰ τραγῳδοῦσιν καὶ τῶν ποιητῶν φαίνεται. 30

7 δευτέρα δ᾽ ἡ πρώτη λεγομένη ὑπὸ τινος ἐστὶν σύντασις ἡ διπλὴν τε τὴν σύντασιν ἔχουσα, καθάπερ ἡ Ὀδύσσεια, καὶ τελευτῶσι εἰς ἔναντια τοῖς βελτίωτοι καὶ χείροσπο. δοκεῖ δὲ εἶναι πρώτη διὰ τὴν τῶν θεάτρων ἀδέσποτεῖν ἀκολουθοῦσι γὰρ οἱ ποιηταὶ καὶ εὐχῆς ποιοῦντες τοῖς 35 θεάταις. ἦστι δὲ οὐχ αὕτη ἀπὸ τραγῳδίας ἱστον, ἀλλὰ μᾶλλον τῆς κωμῳδίας εἰσεῖα ἐκεῖ γὰρ, ἢν οἱ ἑχθροὶ δοὺς ἐν τῷ μίδῳ, οἷον Ὀμήστης καὶ Λέγησθος, φιλοὶ γυναῖκας ἐπὶ τελευτῆς ἔξερχονται, καὶ ἀποδεμηκεῖν τις 40 14. 

14 δεῖς ἐν υἱῷ οὐδένος. ἦστι μὲν οὖν τὸ φοβηρὸν καὶ ἑλεύθον ἐκ τῆς δύσεως γεγυμνοῦσα, ἦστι δὲ καὶ εἰς αὐτὴς τῆς συστάσεως τῶν πραγμάτων, ὅπερ ἐστὶ πρῶτον καὶ ποιητοῦ ἀμείνους. δει γὰρ καὶ ἀνεί τοῦ ὅραν ὅπερ συνεταῖται τὸν μύθον ὄστε τὸν ἄκοινα τὰ πράγματα γυναῖκες 5 μενα καὶ φρίτεις καὶ ἑλεύθον ἐκ τῶν συμβασίων. 2 ἢτερ δὲ πᾶσι τις ἀκούων τοῦ Οἰδίπου μύθου. τὸ δὲ διὰ τῆς δύσεως τοῦ παρασκευάσασθαι ἀπεκτάτερον καὶ χορηγιῶν δεόμενον ἐστίν. οἱ δὲ μὴ τὸ φοβηρὸν διὰ τῆς δύσεως ἀλλὰ τὸ τερατόδες μονοῦ παρασκευάζοντες οἷῶν 10 τραγῳδίας κοινωνοῦσιν ὃς γὰρ πᾶσιν δει ζητεῖν ἱστον.
6 best tragedy. Whence also they make the same mistake = who blame Euripides for thus doing in his tragedies, many of his ending unhappily: for this is according to our statement correct, and a strong proof is that on the stage and in competition such if well acted appear most tragic, and Euripides, whatever else he may manage ill, yet appears the most tragic of poets.

7 The second kind of arrangement—by some called the first—is that which has a double arrangement, like the Odyssey, and ends differently for good and bad. It is put first on account of the spectators' weakness, to which poets pander who write to gratify the spectators. But such pleasure is not derived from Tragedy, but rather proper to Comedy, in which if the bitterest enemies, like Orestes and Ægisthus, appear in the story, they go out friends at the finish, and no one is killed by any.

14 The pitiful and terrible may arise either out of the spectacle or out of the very arrangement of incident, the latter being the higher kind and shewing a better poet. For the plot should be so arranged that, even apart from the spectacle, the hearer shudders at the incidents before him and feels pity at the results, as one would do on hearing the story of OEdipus. To produce this effect by means of the spectacle is less artistic and requires apparatus. Those who by means of the spectacle produce not the terrible but only the marvellous have no part in Tragedy; for we should not seek from Tragedy any pleasure, but that which is

= As the persons mentioned in sect. 4 init.
ΔΡΙΣΤΟΤΕΛΟΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

απὸ τραγῳδίας, ἀλλὰ τὴν ολυμπίαν. ἔτελ ἐν τῇ ἀπὸ 3
ἐλέον καὶ φόβου διὰ μυθίσεως δεῖ ἠθοποιήσειν τῶν ποιητῶν, φαινόμεν ὅτι τούτῳ ἐν τοῖς πράγμασιν ἐπιστημον. ποῖα ὁ δὲ πειράματα φαίνεται
15 τῶν συμπειρότων, λάβομεν. ἀνάγκη δὲ ἢ φιλίαν εἶναι ἁ
πρὸς ἄλλους τὰς τοιαύτας πράξεις ἢ ἐκθρῶν ἢ μηδε-
τέρων. ἄν μὲν ὁδὸν ἐκθρῶν, σύνεσιν ὡς ὑπὲρ
ποιησεῖν μέλλων, πλὴν καὶ αὐτῷ τὸ πάθος, οὐδὲ ἡ
μηδετέρως ἔχομεν. ὅταν δὲ ὑπὸ τοῖς φιλίαις ἡγίστηται
20 τὰ πάθη, οἶον ἐν ἀδελφῷ ἀδελφῶν ἢ υἱὸς πατέρα ἢ
μήτηρ υἱῶν ἢ υἱὸς μητέρα ἀποκτείνει ἢ μέλλει ἢ ἅλλο
τοιοῦτον δρᾶ, ταῦτα ζητήτων. τοὺς μὲν ὁδὸν παρειλήμ-
5 μένους μόνους λύουν οὐκ ἦστιν, λέγω δὲ οἶον τὴν Κλα-
ταμήστραν ἀποδιδοὺς ὑπὸ τοῦ Ὅρεστον καὶ τὴν
25 Ἐχοῦσαν ὑπὸ τοῦ Ἀλκμαίωνος, αὐτὸν δὲ εὐρίθυνα
δεὶ καὶ τοῖς παραδειγμάσίοις χρῆσθαι καλῶς. τὸ δὲ
καλὸς τό λέγομαι, εἴπαμεν σαφιστερώς. ἦστι μὲν γὰρ ὅ
οὔτω γίνεσθαι τὴν πράξιν ὅσπερ οἱ παλαιοὶ ἐποίοις
εἰδότας καὶ γεγονόκοτας, καθόπερ καὶ Εὐρίπιδος ἐποίη-
σεν ἀποκτείνουσαν τοὺς πάθεις τὴν Μήδειαν. ἦστι δὲ
30 πράξαι μὲν, ἄγνοοςτωσάς δὲ πράξει τὸ δεινόν, εἰδ' ὅστε-
ρου ἄναγκης εἰς τὴν φιλίαν, ἄστερ οὐκ ἐν σοφοκλέους ὁ-
νείς. τούτῳ μὲν οὖν ἔξω τοῦ δράματος, ὥστε αὐτῇ
τῇ τραγῳδίᾳ, οἶον οὐ "Ἀλκμαῖος οὗ "Ἀστυδάμαντος ἢ ὁ
Τηλέμον οἷ τῇ τραγῳδίᾳ ὁ "Οδυσσεῖ. ὅτι δὲ τρίτον 7
35 παρὰ ταῦτα τὸ μέλλοντα ποιήσω τοῖς ἀνθρώποις δὲ
ἄγνοιαν ἀναγκησάμεν πρὶν ποιήσαι. καὶ παρὰ ταῦτα
proper to it. And since the poet should by the representation produce the pleasure arising from pity and fear, it is plain that this must be brought about by the incidents; let us therefore gather what kinds of occurrences appear pitiful or terrible.

Such actions must be either those of friends one to another, or of enemies, or of neutrals. If, then, an enemy thus treat an enemy, he does nothing to provoke pity whether he act or intend to act (except so far as the suffering goes), nor do neutrals; but when sufferings are inflicted by friends on each other—e.g. when a brother kills or intends to kill or in any such way treats a brother, a son a father, a mother a son or a son a mother,—it is what we should seek. We must not however destroy received stories, I mean e.g. that of Clytemnestra slain by Orestes or Eriphyle by Alcmæon, but invent for ourselves and use tradition aright. What this means we may explain more clearly.

The action may be carried on (1) knowingly and consciously, as the old poets had it, and as Euripides also makes Medea kill her children; or (2) the characters may act, and unknowingly do something terrible, and then afterwards recognise each other as friends, as does the Oedipus of Sophocles (the action however being outside the play), or the Alcemæon of Astydamas, or Telegonus in the Wounded Odysseus (the action being within the tragedy). Further, a third head in addition, (3) one may be about to do in ignorance something irrevocable, and then recognise the truth before doing it. Beside these there is no other way: the characters must either act or not, and that either consciously or unconsciously.
44 ΑΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

οὐχ ἔστιν ἄλλως ἢ γὰρ πράξαι ἀνέγκα ἢ μή, καὶ εἰδότας ἢ μὴ εἰδότας. τοῦτων δὲ τὸ μὲν γυμνόσκοντα μελλήσαι καὶ μὴ πράξαι χείρων τὸ τὰ γὰρ μαρὰν ἔχει, καὶ οὐ τραγῳδὸν ἀπαθεὶς γὰρ. διόπερ οὐδεὶς ποιεῖ 165α ὁμοίως, εἰ μὴ ἀληθεῖς, οἷον ἔν Ἀντιγόνῃ τὸν Κρέοντα ἢ Ἀμφιλοχίας, καὶ ἀναγνάφωσι ἐπιλεγμένης τικόν. Κράτιστον δὲ τὸ τελευταῖον, λέγω δὲ οἶον ἐν 5 ὁ Κρεσφόντης η Μερόπη μέλλει τὸν ὁδὸν ἀποκτέιναι, ἀποκτέιναι δὲ οὐ ἄλλα ἀναγνώρισαι, καὶ ἐν τῇ Ἰφιγενείᾳ ἢ ἀδελφῇ τὸν ἀδελφόν, καὶ ἐν τῇ Ἕλλην τὸν ὑπὸ τῆς μητέρας ἐκδοθέντα μικρὸν ἀναγνωρισών. διὰ γὰρ τούτω, ὅπερ πάλαι εἴρηται, οὐ περὶ πολλὰ γίνεται αἱ τραγῳδίαι 10 εἰσιν. Ἔγειντες γὰρ οὐκ ἀπὸ τίχυς ἀλλὰ ἀπὸ τόχυς ἐφορὸν τὸ τοιοῦτον παρασκευάζειν ἐν τοῖς μύθοις. ἀναγνώρισται οὖν εἰπεὶ πάντας τὰς οἰκίας ἀπαντῶν, διὸ τὰ 11 τοιαῦτα συμβέβηκε πάθη. περὶ μὲν οὖν τῆς τῶν πραγμάτων συστάσεως, καὶ ποίους τινὰς εἶναι δεῖ τοὺς μύθους, εἴρηται ικανῶς.

15 περὶ δὲ τὰ ἡθον ἄλλον ἄλλον έστιν ἐν δει στάχτεσθαι, ἐν μέν καὶ πρῶτον, ὡς χρηστὰς ἢ. ἦχει δὲ ἡθος μὲν, ἡν δυσπερ ἐλέξθη ποίη χαμένον ὁ λόγος ἢ ἡ πράξει προαιρεσίν τινα (ἢ τις αὐτῷ ἢ), χρηστὸν δὲ ἐν χρηστήν. ἔστι δὲ ἐν ἑαυτῷ γίνεται καὶ γαρ γνώρι ἐστὶς χρηστῇ 20 καὶ διολογοι ικανοὶ γε ἐστις τούτων τὸ μὲν χείρων, τὸ δὲ 2 ἔλεος φαίλεται ἐστὶν. δειμότερον δὲ τὸ ἀρμόττοντα ἔστιν.
Of these ways the worst is (1) knowingly to intend and not act; for this involves the repulsive element, and is not tragical, for it excludes suffering; whence no one uses it naturally, unless rarely, as in the Antigone Haemon intends to kill Creon. Next comes (2) the execution of the purpose; and it is best to act in ignorance and then recognise the truth, as then the repulsive element is absent and the recognition is striking. But best of all is (3) the last, I mean as in the Cresphontes a Merops is about to slay her son and instead of slaying recognises him; or as in the Iphigenia in Tauri the sister recognises the brother, in the Helle the son the mother whom he is about to expose. It is on this account that tragedies, as we have already said (xiii. 5), are concerned with the fortunes of a small number of families: poets experimented and found out, not by art but by chance, how to produce such effect in their plots, and so are compelled to recur to the houses in which such disasters have occurred.

Of the arrangement of incident, and of the right kind of plots, we have now said enough.

With regard to the character there are four points to aim at: first and foremost, that it be a good one. The play will have character if, as we have said (vi. 17), speech or action reveal choice of any kind, and good character if good choice. This may be in any class, for even a woman or a slave may be good, though perhaps the former is inferior and the latter wholly base.—The second point is fitness of character:

* Of Euripides. • Of the hero.
AMAGEΦΩΤΑΪΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

γαρ ἀνδρείων μὲν τὸ θδος, ἀλλ' οἷς ἀρμόττων γυναικὶ
οὕτως ἄνδρείαν ἢ δεινὴν εἶναι. τρίτον δὲ τὸ ὅμοιον 3
25 τοῦτο γαρ ἔτερον τοῦ χρηστῶν τὸ ἱδος καὶ ἀρμόττων
ποιήσαι δοσπερ εἰρήναι. τέταρτον δὲ τὸ ὁμαλὸν καὶ 
γαρ ἀνάμαλον τις ὃ ἔν τὴν μίμησιν παρέχει καὶ τοιο-
οῦτων ἱδος ἰσιπωθεῖς, ὅμως ὁμαλῶς ἀνάμαλον δεῖ εἶναι.
ἔστι δὲ παράδειγμα ποιήσαι μὲν ἰδον μὴ ἀναγκαῖον 5
30 οἷον ὁ Μερίλαος ὁ ἐν τῷ 'Ὀρίστη, τοῦ δὲ ἀπρεπῶς
καὶ μὴ ἀρμόττωντος ἐκ τῆς Θηρίου 'Οδυσσείας ἐν τῇ
Σκυλλή καὶ ἡ τῆς Μελανίππης ῥήσει, τοῦ δὲ ἀνωμαλοῦ
ἡ ἐν Αὔλειδα 'Ιφιγένεια' οὔτεν γαρ ζοικεν ἢ ἱκτεύοντα
τῇ ὑστέρᾳ. χρὴ δὲ καὶ ἐν τοῖς ἰδον, δοσπερ καὶ ἐν 8
τῇ τῶν πραγμάτων συντάσσει, ἀεὶ ζητεῖν ἢ τὸ ἀναγκαῖον
35 ἢ τὸ ἐκεῖ, ὡστε τῶν τοιοῦτον τὰ τοιαῦτα λέγειν ἢ
πράττειν ἢ ἀναγκαῖον ἢ εἰκός, καὶ τοῦτο μετὰ τοῦτο
γίνεσθαι ἢ ἀναγκαῖον ἢ εἰκός. φανερῶν οὖν ὅτι καὶ 7
τὰς λύσεις τῶν μυθῶν ἐς αὐτὸ δεὶ τοῦ μῦθου συμβαί-

154b 4 νεὼν, καὶ μὴ δοσπερ ἐν τῇ Μηδεία ἀπὸ μηχανῆς καὶ ἐν
tῇ 'Ομαδῇ τὰ περὶ τῶν ἀπόλουν' ἀλλ' μηχανὴ χρη-
στέων ἐπὶ τὰ ἔξω τοῦ δράματος ἢ δόσα πρὸ τοῦ γέγονεν,
ὁ οἷς οἷον τοῖς ἄνδροις εἰδέναι, ἢ δόσα ὑστέρων, ἢ δεῖ-
ται προσαγορεύσεως καὶ ἀγγελιάς ἀπαντά γαρ ἀποδί-
δομοι τοῖς θεοῖς ὅραν· ἄλογον δὲ μηθεὶν εἶναι ἐν τοῖς
πράγμασιν, εἰ δὲ μὴ, ἐξω τῆς τραγῳδίας, σοι ἐν 8
τῷ Οἰδίποδι τῷ Σοφοκλέους. ἔτεροὶ δὲ μιμησίς ἐστὶν ἢ 8
τραγῳδία βελτιώτων, ἡμᾶς δὲ μιμεῖσατο τοῦ ἀγαθοῦ
10 εἰκονογράφου· καὶ γαρ ἐκεῖνοι ἀποδιδόντες τὴν ἰδιαῖαν
a character may be manly, and yet it may not be fitting for a woman to be thus manly or clever.—The third is conformity: this is different from making the character good and fitting in the way we have described.—The fourth is consistency: even if he who gives occasion for the representation and suggests such character be inconsistent, he should yet be consistently inconsistent.

A gratuitous example of badness of character is Menelaus in the Orestes: of the unseemly and unfitting the lament of Odysseus in the Scylla, or the speech of Melanippe: of inconsistency the Iphigenia in Aulis, for Iphigenia when she supplicates is quite unlike her later character.

We must in the character, as in the arrangement of incident, seek always either necessity or probability, so that it be either necessary or probable that such a man should say or do such things, as it is that one thing should happen after another. It is plain then that the solution of the plot should arise out of the plot itself, and not be mechanical as in the Medea, or the passage about the sailing away from Troy in the Iliad. Mechanical means should be used for things outside the play, whether what has happened before which it is impossible for a man to know, or what happens after which needs prophecy or reporting: to the gods we attribute omniscience. Nor should there be in the action anything irrational, unless it be outside the tragedy as in the OEdipus Rex of Sophocles.

Since Tragedy is a representation of superior persons, we must imitate the skilful statuary who, assigning

* With tradition.  

* Of Euripides.
μορφήν, ὄμολον τοιούτης, καλλίους γράφουσιν· οὕτω καὶ τὸν ποιητὴν μμούμενον καὶ ὄργιλου καὶ ῥηθόμους καὶ τάλλα τὰ τοιαῦτα ἔχονται ὑπὶ τῶν ἠδῶν, τοιούτους δῶται ἐπεικείς ποιεῖν παράδειγμα σκηνήτητος οἷον 9 τὸν Ἀχιλλέα Ἁγάθον καὶ Ὄμηρον. ταῦτα δὲ διατηρήθη-15 ρεῖν, καὶ πρὸς τούτους τὰ παρὰ τὰς ἑξ ἀνάγκης ἀκο- λουθοῦσαι αἰσθήσεις τῇ ποιητικῇ καὶ γὰρ κατ' αὐτὰς ἦστιν ἀμαρτάνεις πολλάκις. εἰρηται δὲ περὶ αὐτῶν ἐν τοῖς ἐκθεσμοῖς λόγοις ἴκανοι.

16 ἀναγνώστες δὲ τι μὲν ἓστιν, ἐδησται πρότερον ἔδη δὲ ἀναγνώρισας, πρὸ τοῦ μὲν ἡ ἀτεχνοτάτη καὶ ἡ πλείοτη 20 ἡ χρώται δὲ ἀπορλαν, ἡ διὰ τῶν σημείων. τούτων δὲ τὰ μὲν σύμφωνα, οἷον ἡ λόγχην ἡν φοροῦσι Γηγενίς, ἡ ἀποτέρας οἰοὺς ἐν τῷ Θείᾳ Καρκίνώς· τὰ δὲ ἐπιτηγοῦσαν, καὶ τούτων τὰ μὲν ἐν τῷ σώματι, οἷον οὐλαί, τὰ δὲ ἑτέρας, τὰ περιδέρρα, καὶ οἷον ἐν τῷ Τυρωί διὰ τῆς 25 ἐκφράσεως. ἦστα δὲ καὶ τούτως χρήσθαι ἡ βελτιών ἡ κεί- 30 ρον, οἷον Ὀδυσσέα διὰ τῆς οὐλῆς ἀλλά καὶ ἀναγνώρισθη ὑπὸ τῆς τροφῆς καὶ ἀλλαὶ ὑπὸ τῶν συνθετῶν· εἰς γὰρ αἱ μὲν ποτεῖς ἑνεκα ἀτεχνοτέρας, καὶ αἱ τοιαύται, πᾶσαι, αἱ δὲ ἐκ πεπτενείς, ἀπερὶ ἐν τοῖς Νίτροις, 35 4 βελτίων. θετεραὶ δὲ αἱ πεποιημέναι ὑπὸ τοῦ ποιητοῦ, διὸ ἀναγνοῦν· οἷον Ὀρέστης ἐν τῇ Ἀιγηνείᾳ ἀναγνώ- ρισθαι ὡς Ὀρέστης· ἐκεῖνος μὲν γὰρ διὰ τῆς ἐπιτολῆς, ἐκεῖνος δὲ αὐτὸς λέγει· ὁ θεὸς ἡς· ὁ ποιητής, ἀλλ' οὗ ὁ μύθου· καί ὡς ἔγγος τῇ τῆς εἰρήμενης ἀμαρτάς ἑστιν, 40 ἐξῆν γὰρ ἐν ὅπως καὶ ἐνεχεῖν. καὶ ἐν τῷ Σοφοκλίσου
the proper form, depicts men like what they are but handsomer. So should the poet, in representing passionate or indolent men or those who have any such faults of character, make them tolerable and yet the same: e.g., with stubbornness, as Agathon and Homer represent Achilles. These points he should observe, and in addition to these the impressions which, besides those that are inherent, accompany poetry; for in respect to these also there are many possible kinds of error. But of this we have said enough in our already published works.

16 What recognition is we have already explained (xi. 2); as for its kinds, the first and least artistic, which through poverty poets use most, is that by tokens. Of these, some are congenital, as 'the spear-marks that the Earthborn bear,' or star-marks such as Carcinus introduces in his Thyestes; some adventitious, whether corporal, e.g. scars, or separable, necklets, and as in the Tyro, where the recognition is by means of the cradle. These too may be used with or without skill, e.g. by means of the scar Odysseus was recognised in one way by his nurse, in another by the swineherds: for recognitions intended to produce conviction, and all of this kind, are the less artistic. Those brought about by a revolution, as in the Washing of Odysseus, are better.—Next come those invented by the poet and therefore inartistic. Thus Orestes in the Iphigenia in Tauri reveals himself as Orestes: she reveals herself by means of the letter, he says what is required by the poet but not by the story; wherefore this borders on the fore-mentioned error, as he might have carried tokens with him. So

* Of Sophocles.

\[E \]
Τηρεῖ ᾨ τής κεφαλῆς φωνή. ἦ τρίτη δὲ μενής τῷ ἁλασθένει τι λήστα, διότι ᾨ ἐν Κυπρίως τοῖς Δικαστικοῦς, ἦδον γὰρ τὴν γραφήν έκλαυσαν, καὶ ᾨ ἐν Ἀλκικόνοις ἀπολόγητα, ἀκούσαν γὰρ τοῦ εὐφραστοῦ καὶ μὴσθείς ἐκάρπους ἔθελεν ἀγνωρίσθησαν. τετάρτη δὲ ᾨ ἐκ συνοικίσμων, ὅλον ἐν Χορφάρω, διότι δοκοῦσε τῷ Ἀλλάθεις εἶπεν ἐπί τοῦ Ἀριστῆς συλλογίσασθαι ὅτι ᾨ τῇ αὐτῇ ἐτύθη καὶ αὐτῷ συμβαίνει ὄνομασθαι. καὶ ᾨ τῷ Θεόδεκτῳ Τυθέ, ὅτι ἠλθὼν ὡς εὐρήσων ὑλὸν 10 αὐτὸς ἐπάλλυσα. καὶ ᾨ ἐν τῷ Φυκίδαις ἤδοιος γὰρ τῷ τόπου συνοικίσατο τῷ εἰμαρμένῳ, ὅτι ᾨ τοῦ τῆς ἐμάρμαρος ἀποθάνεσιν αὐταῖς καὶ γὰρ ἐξελέξασθαι ἐποίησα. ἔστι δὲ τῷ καὶ συνθέτῃ ἐκ παραλογισμοῦ τοῦ Θεάτρου, 7 ὅλον ἐν τῷ Οἰδύσσει τῷ ζυγαργιλῆ ὦ μὲν γὰρ ᾨ 15 τᾶσιν ἐφι γνώσισθαι δὲ οὐχ ἑσάξει, ἤτο δὲ ἐκεῖνον ἀναγκασμένος, διὰ τοῦτον ποίησα παραλογισμόν. πασῶν δὲ βελτίωτη ἀναγνώρισις ἢ ἐξ αὐτῶν τῶν πραγμάτων, τῆς ἐπιλήψεως γεγονόμενης δὲ εἰκότων, ὅλον [ὁ] ἐν τῷ Σοφοκλέους Οἰδίποδι καὶ τῆς Ἰφιγείας εἰς ὅ τ' ἄρμα ἐπιθεῖναι ἐπείθετο γράμματα ἀλ γὰρ τοῦ 20 αὐτῶν μόνας ἦν τῶν ποιημένων σημείων καὶ δεραίων. δεύτερα δέ αὐτὸν συλλογισμοῦ. 17 δὲ τοὺς μύθους συστάσαται καὶ τῇ λίχει συναπερ- γάζεσθαι ὅτι μάλιστα πρὸ ὑμάσων τιθέμενον, ὅτῳ γὰρ ἐν ἑκατέρτῃ τῷ ὁρῶν, ἄσσερ παρ' αὐτοῖς γιγνόμενος
in the Tereus of Sophocles 'the shuttle's voice'.—The fifth kind is by recollection, through understanding something when one sees it; as in the Cyprians of Dicæogenes, where Menelaus weeps on seeing the statue of Helen, and in the story told to Alcinous, where Odysseus hearing the harpist remembers and weeps, whence the recognition in each case.—The sixth kind is by inference, e.g. in the Choæphoræ, "some one like Electra has come, no one is like her but Orestes, therefore Orestes has come." So in the Iphigenia of Polyidus the Sophist, it is natural for Orestes to infer that as his sister was sacrificed so he himself is to be sacrificed. So in the Tydeus of Theodectes, the hero coming to find his son infers that he is to lose his own life. So in the Phineidae, the Harpies seeing the place infer their fate: here they are fated to die, because here they were exposed.

A recognition may also be constructed by false inference of the spectators, as in Odysseus the False Messenger the pretender says he would know the bow which he has not seen, and a false inference is raised as though he were thereby about to reveal himself. But the best of all kinds of recognition is when the surprise arises by probable means out of the incidents themselves, as in the Oedipus Rex of Sophocles, and the Iphigenia in Tauri (for it is probable that she would wish to entrust Orestes with a letter): such alone need no artificial tokens, such as necklets. Next are those by inference.

In arranging the plot and working it out by lan-17 guage the poet should as far as possible set it all before one's eyes; for thus the spectator, as though

* See Note at end.

* Diomedæ.
τοίς πραττομένοις, εὑρίσκου τὸ πρόπον, καὶ ἔκαστα ἐν 25
λαθάνω [τὸ] τὰ ὑπεραντία. σημεῖον δὲ τούτῳ ὁ ἐπε-
τιμῶν Ἐρακίνως ὁ γὰρ Ἀμφίαραος ἐξ ἱερᾶ ξύμης, ὁ μὴ
ὀρῶντα (ἂν) τῶν θεάτην ἔλαβαν, ἐκι δὲ τῆς σκηνῆς
2 ἐξέστης, δυσχεραύνον τούτῳ τῶν θεατῶν. δει δὲ δυ-
νατὸν καὶ τοῖς σχήμασι συναπεργαζόμενον. πιθανότατα 30
γὰρ ἀπὸ τῆς αὐτῆς φύσεως οἶ ἐν τοῖς πάθεσιν εἶπον, καὶ
χειραυνεὶς ὁ χειμαζόμενος καὶ χαλεπαυφεῖς ὁ ὀργιζόμενος
ἀληθινότατα. διὸ εὐφροῦς ἡ ποιήτικὴ ἑστὶν ἡ μαινού-
τοις γὰρ οἱ μὲν εὐθυκλεῖς οἱ δὲ ἑξετασταικὸι ἑστὶν·
3 τούτους τε λόγους καὶ τοὺς πεποιημένους δεῖ καὶ
αὐτὸν ποιοῦντα ἑκτίθεσθαι καθόλου, εἴθ' οὕτως ἐπει-
σιοδικὸς καὶ πεποιήθηκεν. λέγω δὲ οὕτως ἄν δειρείσθαι
τὸ καθόλου, οἷον τῆς Ἐρακίνου τοῦ τυχείσης τοῦ ἱερῆς
καὶ ἀμφίπτησε ἀδῆλως τοῖς ὑπερανίσκοις, ἐφευρείσθη δὲ
ἐὰν ἄλλην χώραν, ἐν εἰς νόμοι ἤν τοὺς ξίνους θύειν τῇ
θεῷ, ταύτην ἔσχε τὴν θεοφάνειν· χρόνῳ δὲ ἐστεροὶ ὁ
ἀδελφὸς συνεβίβασεν ἐλθεῖν τῆς τυχείσης (τὸ δὲ ὃτι ἄνελεν ὁ
θεὸς διὰ τινα αἰτίαν ἔξω τοῦ καθόλου ἐλθεῖν ἐκεῖ, καὶ
ἔφ' ὃ τι ἔξω τοῦ μίθου) ἐλθὼν δὲ καὶ ληφθεὶς
θύειται μιλλὸν ἀνεγιρώσειν, εἴθ' ὡς Εὐριπίδης εἴθ'
ὁς Πολύκτον ἐποίησεν, κατὰ τὸ εἰκὸς εἰπὼν ὃτι οὐκ
ἄρα μόνον τὴν ἀδελφὴν ἄλλα καὶ αὐτὸν ἔδει τυφήναι.
4 καὶ ἐν εὐθεῖαν ἡ σωτηρία. μετὰ ταύτα δὲ ἤδη ὑποθέτη
τὰ ὀνόματα ἐπεισοδίουν, ὡςοι δὲ ἔσται οἰκεία ὁ ἐπει-
σόδια, ὅταν ἐν τῇ Ὁρίστῃ ἡ μανία δι' ἑς ἐλπίδῃ,
5 καὶ η ἡ σωτηρία διὰ τῆς καθάρσεως. ἐν μὲν οὖν τοῖς 15
present at the action itself, will most sensibly find out what is appropriate, and contradictions be least likely to escape notice. Witness the fault found with Carcinus: Amphiaraus had left the temple, and this if he had not seen it* would have escaped the notice of the spectator; but when it was put on the stage the spectators were disgusted and the piece failed.

2 As far as possible also the poet should work out the plot by acting it: for, starting with the same nature, those who feel anything are most effective; the sufferer suffers, and the angry man storms, in the most genuine manner. Wherefore poetry requires either cleverness or enthusiasm: clever people are inquisitive, enthusiasts are easily moved.

3 Such recognised plots, as well as those he himself invents, the poet should set forth as to the general idea, then introduce episodes and complications. I mean that the general idea e.g. of the Iphigenia in Tauri may thus be seen: A certain maiden having been brought to the altar, and having vanished out of the sight of the sacrificers and settled in a country where it was the custom to sacrifice strangers to the goddess, holds this priesthood: after a while it happens that the priestess' brother comes, and that because (for some reason outside the general idea) the god bade him come thither (for what purpose is again outside the story); and on his arrival being seized and about to be sacrificed he reveals himself, whether as Euripides relates or as Polyidus does (who says, not improbably, that not only the sister but also the brother was to have been sacrificed), and hence the rescue.

4 Next after this, assuming the names of his characters, he should introduce episodes, and see that they be appropriate, as in the case of Orestes* the madness through which he was taken prisoner and the rescue through the purification.—In dramas the episodes

* i.e. in reading.  * In the Iph. Taur.
54 ΑΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

δράμασι τὰ ἐπεισόδια σύντομα, ἢ δ’ ἐποποίησα τούτοις μηκὲν τινα. τῆς γὰρ 'Οδυσσείας μικρὸς ὁ λόγος ἓστιν ἀποδημούτος τῶν ἐκ τῆς πολλᾶς καὶ παραφυλαττομένου ἕως τοῦ Παιδίδωνος καὶ μόνου ἑντός, ἢτι δὲ τῶν οίκου
20 οὕτως ἔχοντων δοτε τὰ χρήματα ὑπὸ μηνυτήρων ἀναλισκοῦσαι καὶ τῶν ὑπὸ ἐπιθυμεῖσθαι, αὐτὸς δὲ ἀφικνείται χειρασθεὶς, καὶ ἀναγνωρίσας τινὰς αὐτὸς ἐπιθύμενος αὐτὸς μὲν ἐσώθῃ, τοὺς δ’ ἐχθροὺς διέφθειρε. τὸ μὲν οὖν ὑδων τούτο, τὰ δ’ ἄλλα ἐπεισόδια. ἦστι 18
25 δὲ πάσῃ τραγῳδίαι τὸ μὲν δέος τὸ δὲ λύσις, τὰ μὲν ἤσοιν καὶ ἕνα τῶν ἤσοιν πολλάκις ἡ δέος, τὸ δὲ λοιπὸν ἡ λύσις. λέγω δὲ δέος μὲν εἶναι τὴν ἀπ’ ἄρχησι μέχρι τοῦτου τοῦ μέρους δ’ ἔσχατον ἐστιν, δὲ οὗ μεταβάλειν εἰς εὐτυχίαν τοῖς, λύσιν δὲ τὴν ἀπὸ τῆς ἀρχῆς τῆς μεταβάσεως μέχρι τέλους, ἐσπερ ἐν τῷ
30 Δυνατεῦ τῷ Θεοδίκτου δέος μὲν τὰ το προπρεπηγέντια καὶ ἡ τοῦ παιδίου λήψις καὶ πάλιν ἡ αὐτῶν δῇ ᾧ ἀπὸ τῆς αἰτήσεως τοῦ θανάτου μέχρι τοῦ τέλους. τραγῳδίαι δὲ εἶδα εἰσὶ τίσαρας τοσαύτα γὰρ καὶ τὰ μέρη ἐλέχθη. ἡ μὲν πεπλεγμένη, ὡς τὸ ἔδω ἐστὶ περιπέτεια καὶ ἀναγνώρισις: τοῖς, δὲ παθητική, οἷον οἷον τα Ἀδαμ-υναῖ τας καὶ οἵ Ἴονες· ἡ δὲ ἁβική, οἷον αἱ Φολίτιδες καὶ ὁ Πηλέως. τὸ δὲ τερατώδες, οἷον οἷον τα Φορίκες καὶ Προμηθεὺς καὶ δῶς ἐν ἔδω. μᾶλλα μὲν οὖν ἐδαντα 3 δὲν αἰτηθέντα πάθιμ, εἰ δὲ μῆ, τὰ μέγιστα καὶ πλείονα, ἄλλως τοι καὶ ὄς τῶν νυν συνοφραντούσι τοῖς ποιητᾶς· γε-ί γονόν γὰρ καὶ ἐκαστὸν μέρος ἡγαθὸν ποιητῶν, ἐκά-
are short, while in Epic they serve to lengthen. The story of the Odyssey is of a small compass: A man being abroad for many years, persecuted by Poseidon and alone, while his home affairs are in this position, that suitors waste his estate and plot against his son, he himself arrives after a storm, and revealing himself to certain persons falls on his enemies, saves himself and destroys them. This then is the essential part, the rest episodic.

In every tragedy half is the complication, half the solution: the circumstances outside the plot, and often some that are not outside, form the complication, the rest the solution. I mean that the complication is from the beginning to the last part, where the change comes from adversity to prosperity or vice versa; the solution, from the beginning of the change to the end. Thus in the Lynceus of Theocrites the complication consists of the antecedent action; the seizure of the boy, and again their bringing before the court; the solution is from the accusation of murder to the end.

Of Tragedy there are four kinds, just as we said there were four parts: (1) the simple; (2) the complex, of which the basis is revolution and recognition: (3) the pathetic, e.g. those on Ajax or Ixion: (4) the ethical, e.g. the Phthiotic Women and the Peleus. The marvellous is found in e.g. the Phorcides, the Prometheus, and the State of Hades.

We should try to include if possible all elements, or at least the most important, and of them the greatest number, especially seeing how people now carp at poets: there have been good poets in each branch,

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v Reading μεταβαλλε·ν εἰς εὐτυχίαν ἢ ἐκ δυστυχίας εὐμέταλλοι τῇ ἐκ εὐτυχίας εἰς δυστυχίαν.
x Reading ἡ αὐτῶν ἡ ἀναγεννήτης καὶ τῆς αὐτοῦ ἡ ἡ ἡ τῆς αὐτοῦ.
6 See Note at end.
7 Inserting ἡ ἡ ἡ ἡ ἡ ἡ ἡ, the definition of it being lost.
8 Of Sophocles.
9 Of Sophocles or Euripides.
b Of Æschylus.
56 ΑΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

στον τοῦ ἰδίου ἀγαθοῦ ἡμιοῦσι τὸν ἐνα ὑπερβάλλειν. δίκαιον δὲ καὶ τραγῳδίαν ἄλλην καὶ τὴν αὐτὴν λέγεις ὑδαίν ἰσως τῷ μὲν. τοῦτο δὲ, ἐν ἡ αὐτῇ πλοκή καὶ λυσίς. πολλοὶ δὲ πλέξαντες καὶ λύουσι κακῶς. 4 δὲ τι δὲ ἀμφω ἀεὶ κρατεῖσθαι. χρή δὲ διπέρ εἰρηται 10 πολλάκις μεμψθαί, καὶ μὴ ποιῶν ἐποποιεῖν σύστημα τραγῳδίαν. ἐποποιεῖν δὲ λέγω [δὲ] τὸ πολύμυθον, οἶνον εἰ τίνες τῆς Ἰλιάδος ὁλο ποιοὶ μῦθον. ἐκεῖ μὲν γὰρ διὰ τὸ μῆκος λαμβάνει τὰ μέρη τὸ πρῶτον μέγεθος, ἐν δὲ τοῖς δράμασι πολὺ παρὰ τὴν ὑπόληψιν ἐποβάινει. 15 5 σημείον δέ' ὅσοι πέρσων Ἰλιῶν ὅλην ἐποίησαν καὶ μὴ κατὰ μέρος ὠστερ Εὐρυπίδης, (δὲ) Νιάθην καὶ μὴ ὠσ- περ Αισχύλος, ἢ ἐκπέπτουσιν ἢ κακῶς ἀγωνίζονται, ἐπεὶ καὶ Ἀγάθων ἐξίπτουσαν ἐν τούτοι μούσῃ. ὅν δὲ τοῖς περι- πετείαις καὶ ἐν τοῖς ἀπολοίς πράγμασι στοχάζονται διι 20 βούλονται ταμμαστῷ τραγικόν γὰρ τοῦτο καὶ φίλας.

6 θρωπος. ἦστι δὲ τούτο, ὅταν ὁ σοφὸς μὲν μετὰ ποιη- ῥίας (δὲ) ἐξαιτηθης, ὠστερ Σίννης, καὶ ὁ ἄνδρειος μὲν ἄκικος δὲ ἤττηθη. ἦστι δὲ τοῦτο εἰκός, ὠστερ Ἀγάθων λέγει εἰκός γὰρ γίνεσθαι πολλὰ καὶ παρὰ τῷ 25 7 εἰκός. καὶ τὸν χρόνον δὲ ἐνα δὲ ὑπολαβεῖν τῶν ὑπο- κριτῶν καὶ μόρον εἶναι τοῦ ὅλου, καὶ συναγωγεῖσθαι μὴ ὠστερ Εὐρυπίδη ἄλλο ὠστερ Σοφοκλεῖ. τοῖς δὲ λοιποῖς τὰ ἔδοα <οὐδὲν> μᾶλλον τοῦ μῦθοῦ ἡ ἄλ- λης τραγῳδίας ἵστων διὸ ἐμβόλια ἔδουσιν, πρῶτον ἐξεταστι Ἀγάθωνος τοῦ τοιοῦτον. καὶ τοῦ τι διαφέρει 30 ἢ ἐμβόλια ἔδωσι δὲ ἢ ρήμα τὸ ἔλλοι εἰς ἄλλο ἄρματος ἡ ἐπεισόδιον ὅλον;
and so they expect one man to excel each in his peculiar skill. It is perhaps not right at all to call tragedies different or the same on account of the plot, though we may identify those in which the same complication and solution appear. Many poets who excel in complication fail in solution: both branches should always be mastered.—We must remember what has several times (v. 4, xvii. 5) been said, and not make Tragedy an epic arrangement. By epic I mean full of plots, as it would be if one took the whole plot of the Iliad. For in Epic, on account of its length, the parts receive fitting compass; in dramas the result is quite contrary to expectation. For proof, all who take the whole story of the fall of Troy and not parts of it as Euripides does, or the tale of Niobe and not parts of it as Æschylus does, either fail, or compete at a disadvantage: hereby alone even Agathon failed.—In revolutions with simple incidents poets seek their object by surprises; for this is tragic, and provocative of sympathy. This occurs when the wise but wicked man (e.g. Sisyphus) is deceived, or the brave but unjust is worsted: and this is a probable occurrence, for, as Agathon says, it is probable that many improbable things will happen.

The chorus should be assumed to be one of the actors and part of the whole, engaging in the competition as in Sophocles not as in Euripides. In other poets the songs have no more to do with the plot than with a different tragedy; wherefore they sing interludes, a practice first started by Agathon. But what difference does it make whether they sing interludes or transfer a speech (or a whole act) from one play into another?

See Notes at end.
68 ΑΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

περὶ μὲν οὖν τῶν ἄλλων ἡδῆ εἶρηται, λοιπὸν δὲ περὶ 19
35 λέξεως καὶ διανοίας εἰπεῖν. τὰ μὲν οὖν περὶ τὴν διάνοιαν ἐν τοῖς περὶ ῥητορικῆς κείσθω τούτῳ γὰρ ἰδιὸν μᾶλλον ἐκεῖνη τῆς μεθόδου. ἢτοι δὲ κατὰ τὴν διάνοιαν ταῦτα, ὦσα ὑπὸ τοῦ λόγου δεῖ παρασκευασθῆναι. μέρη δὲ 2
tούτων τὸ τε ἀποδεικτοῦνται καὶ τὸ λόγει καὶ τὸ πάθη
1456b παρασκευάζειν, οἷον ἔλεος ἢ φόβος ἢ ὀργή καὶ ὦσα
tουαῖτα, καὶ ὦτι μέγεθος καὶ μικρότητα. δῆλον δὲ ὅτι 3
cαὶ ὅν τοῖς πράγμασιν ἀπὸ τῶν αὐτῶν ἰδεῖν δεῖ κρήσι-
θαι, ὦτι ἡ ἀλευρά ἢ δεινὰ ἢ μεγάλα ἢ εἰκότα δεῖ
παρασκευάζειν πλὴν τοιοῦτον διαφέρει, ὦτι τὰ μὲν δεὶ 5
φαινόμενα ἄνω διδασκαλίας, τὰ δὲ ἐν τῷ λόγῳ ὑπὸ τοῦ
λόγου τὴν παρασκευάζεται καὶ παρὰ τὸν λόγον γέγ-
νεθαι. τί γὰρ ἂν εἴη τοῦ λέγοντος ἔργον, εἰ φανότο
ὑ ὑμῶν καὶ μή διὰ τὸν λόγον; τῶν δὲ περὶ τὴν λέξιν ὑπὸ 6
μὲν ἔστω εἴδεις θεωρίας τὰ σχῆματα τῆς λέξεως, ἢ ἔσ-
10 τῶν εἰδέναι τῆς ὑποκριτικῆς καὶ τοῦ τῆς τουαίτην ἐχο-
ντος ἀρχιτεκτονικῆς, οἷον τῷ ἔστολῃ καὶ τῷ τούχῃ καὶ διή-
γνησι καὶ ἀπειλῇ καὶ ἐρωτησι καὶ ἀπόκρισι καὶ εἰ τοῖ
ἄλλο τοιοῦτον. παρὰ γὰρ τὴν τούτων γνώσιν ἢ ἐγνώσιν
σύνειν εἰς τὴν ποιητικὴν ἐπιτίμημα φέρεται, ὅ τι καὶ
15 ἅξιον σπουδῆς. τί γὰρ ἂν τὶς ὑπολάβῃ ἡμαρτήσωσαί ἡ 5
Πρωταγόρας ἐπιτιμῇ, ὅτι εὐχεσθαι οἷομενος ἐπιτίμηται εἰπὼν ἑαυτῷ ὅτι τὸ γὰρ κελέσα, φησί, ποιεῖν
τῇ μὴ ἐπίταξίς ὑμῖν. διὸ παρείσθης ὡς ἄλλης καὶ
6 ὦ τῆς ποιητικῆς ὡς θεώρημα. τῆς δὲ λέξεως ἐπάσης 20
20 τάδε ὅτι τὰ μέρη, στοιχεῖον, συλλαβή, σύνθεσις, ἄ
νωμα, βῆμα, ἄρθρον, πτώσεις, λόγος. στοιχεῖον μὲν όν 2
Other points having been discussed, it remains to 19 speak of sentiment and style. The topic of sentiment is treated in our work on Rhetoric, as it belongs rather to that branch. To it appertains all the effect that should be produced by the language: the subdivisions of which are—proving and refuting, and producing emotion (e.g. pity, fear, anger, &c.) and exaggerated or reduced ideas. It is plain that in the arrangement of incident we must take the subdivisions of sentiment 10 from the same heads* when we have to produce the pitiful or terrible, the great or small, the probable or improbable; but there is this difference, that in a drama such effects must be clear without explanation, in a speech they must be produced by the speaker and follow from the language. For what would be the use of a speaker if even without language all were sufficiently clear?

As to style, one department of enquiry consists of 4 the figures of speech; the knowledge of which belongs to the art of speaking and to him who has such science; e.g., what is command, prayer, narration, threatening, questioning, answering, &c. Now no objection deserving of attention can be brought against poetry by reason of knowledge or ignorance of these things: what error can we suppose there is in what Protagoras 5 finds fault with, that the poet, pretending to pray, really commands when he says 4, “Sing, O goddess, the wrath,” as he declares that bidding one do or not do a thing is commanding? Let us therefore pass this by as a question for another art, not for poetry.

All speech has the following parts: the letter, 20 syllable, connective particle, article, noun, verb, inflexion, sentence.

A letter is an indivisible sound, not of any kind, but 2

10 See Note at end.  * i.e. those of Rhetoric.  4 Iliad I. 1.
60 ΑΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

ἐστι φωνή ἀδιαίρετος, οὗ πάσα δὲ ἀλλ' ἐξ ἧς πέφυκε συνετή γέγονος φωνή καὶ γὰρ τῶν θηρίων ἐστίν
ἀδιαίρετος φωνή, ἐν οὐδεμίαν λέγω στοιχείων. ταύτης 25 δὲ μέρη τὸ τε φωνῆς καὶ τὸ ἡμίφωνον καὶ ἄφωνον. ἔστι δὲ φωνῆς μὲν ἀληθὲν προσβολῆς ἔχου φωνῆς ἀκουστή, ἡμίφωνον δὲ τὸ μετὰ προσβολῆς ἔχου φωνῆς ἀκουστή, οἷον τὸ Σ καὶ τὸ Ρ, ἄφωνον δὲ τὸ μετὰ προσβολῆς καθ' αὐτὸ μὲν οὐδεμίαν ἔχου φωνῆς, μετὰ δὲ 30 τῶν ἐκείνων τῶν φωνῶν γυμνῶν ἀκουστῶν, οἷον τὸ Ἐ καὶ τὸ Δ. ταύτα δὲ διαφέρει σχῆμας τε τοῦ στόματος καὶ τόποις καὶ διαφύτης καὶ ψυλότης καὶ μήκει καὶ βραχύτηται, ὅτι δὲ ἄξωτης καὶ βαρύτηται καὶ τῇ μέσῃ περὶ ἄνθρωπον ἐν τοῖς μετρικοῖς προσήκει 35 δ' θεωρεῖν. συλλαβή δὲ ἐστὶ φωνή ἄσημος, συνετὴ ἐξ ἄφωνον καὶ φωνῆς ἐκείνης καὶ γὰρ τὸ ΓΡ ἄνθρωπον ἕκαστον ἐν τοῖς μετρικοῖς προσήκει 40 καὶ ταῦτα θεωρῆσαι ταῖς διαφοράς τῆς μετρικῆς ἐστίν.

6 σύνδεσμος δὲ ἐστὶν φωνῆ ἄσημος, ἡ οὕτω καλύπτεσθαι 1457. αὐτοῦ δὲ οὕτω καλύπτεσθαι, ἢ ἐκ τοῦ ποιήσαντός ἐστιν σημαντικήν ἐκ πλείων φωνῶν περιφυκτάνιαν συνίπεσθαι, * * καὶ ἐπὶ τῶν ἀρχῶν καὶ ἐπὶ τοῦ μέσου, ἢν μὴ ἀρμόττει ἐν αἰχμῇ λόγου τιθέναι καθ' αὐτόν, οἷον, δὲ ἐκ πλείων μὲν φωνῶν μᾶς, σημαντικών δὲ, ποιήσαντός περιφυκταὶ 5 μεν σημαντικήν φωνῆν.

7 ἀξιόν δ' ἐστιν φωνῆ ἄσημος, ἢ λόγου αρχὴν ἢ τέλος ἢ διορισμὸν δήλοι, * * οἷον τὸ ἀμφικλεῖσθαι καὶ τὸ περί καὶ τὰ ἀλλα. [ἢ] φωνῆ ἄσημος, ἡ οὕτω καλύπτεσθαι ὡς ἡ ποιήσαν
that out of which an intelligible sound may arise; for beasts also have indivisible sounds, none of which I call a letter. Its subdivisions are: vowel, semivowel, mute. A vowel is that which without contact has an audible sound: a semivowel is that which with such contact has an audible sound, e.g. ə, əː: a mute is that which, with contact, has in itself no sound, but in conjunction with a vowel becomes audible, e.g. ɡ, ɚ.

4 These differ according to the shape of the mouth, the position, having rough or smooth breathing, being long or short, of acute or grave or circumflex accent: the consideration of which details belongs to works on metre.

5 A syllable is a non-significant sound composed of a mute and a semivowel or vowel: ɡr without ə is a syllable, and so with ə, ɡra. But the differences of these too it is for the science of metre to consider.

6 A connective particle is a non-significant sound which neither deprives of nor invests with signification a sound that may be made up of several sounds: it may be placed either at one extremity or in the middle, but ought not to stand by itself at the beginning of a sentence: e.g., indeed, either, but. In other words, a non-significant sound which out of several sounds denoting one sound may form one significant sound.

7 An article is a non-significant sound shewing the beginning or end or division of a sentence, . . . . e.g., about, around, &c. In other words, a non-significant sound which neither deprives of nor invests with

* Of the organs of speech.
  † Reading 〈ηεμινα τίθεναι〉 καὶ ἐκ τῶν ἐκρυν.
  ‡ Examples, followed by a second definition, should here follow.
62 ΑΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

φησὶν μὲν σημαντικὴν ἐκ πλειόνων φθείρων, πευκυκία
10 τίθεσθαι καὶ ἐπὶ τῶν ἄκρων καὶ ἐπὶ τοῦ μέσου.] ὁμομα 8
dὲ ἐστὶ φωνὴ συνθετῆ, σημαντικὴ ἄνω χρόνου, ἢς
mέρος οὐδέν ἐστὶ καθ' αὐτὸ σημαντικὸς ἐν γὰρ τοῖς
dιπλοῖς οὐ χρόνες ὡς καὶ αὐτὸ καθ' αὐτὸ σημαίνων,
oλον ἐν τῷ θεοδόρῳ τὸ δῷρῳ οὐ σημαίνει. ῥῆμα δὲ 9
15 φωνῆ συνθετῆ, σημαντικὴ μετὰ χρόνου, οὐ οὐδέν μέρος
σημαίνει καθ' αὐτό, διότι καὶ ἐπὶ τῶν δυσμάτων τὸ
μὲν γὰρ ἀνθρώπος ἢ λευκὸν οὐ σημαίνει τὸ πότε, τὸ δὲ
βαδίζει ή βεβάδισε προσσημαίνει τὸ μὲν τῶν παρόντω
χρόνον τὸ δὲ τῶν παρεληλυθότα. πτῶσις δ' ἐστὶν ὁνῶ- 10
ματος ἢ ῥήματος, ἢ μὲν τὸ κατὰ τὸ ττότου ἢ τούτο
20 σημαίνον καὶ ὅσα τοιαύτα, ἢ δὲ κατὰ τὸ ἐπὶ ἢ πολλοίς,
oλον ἀνθρώποι ἢ ἀνθρώποι, ἢ δὲ κατὰ τὰ ὑποκρικά,
oλον κατ' ἔρωτισιν, ἐπίταξιν τὸ γὰρ ἄρ' ἐβάδισεν
ἢ βαδίζει πτῶσις ῥήματος κατὰ ταῦτα τὰ εἰδή ἐστίν.
λόγος δὲ φωνῆ συνθετῆ σημαντικῆ, ἢ ὅσα μέρη καθ' 11
25 αὐτὰ σημαίνει τι' οὐ γὰρ ἄπαξ λόγοι ἐκ ῥημάτων καὶ
δυσμάτων σύγκειται, ολον ὁ τοῦ ἀνθρώπου ὑμημός, ἀλλ' ἐγὼνται ἄνυν ῥημάτων εἰναι λόγου, μέρος μὲτὸ δέι
to σημαίνοις ἔξει, ολον εἰν τῷ βαδίζει Κλέων ὁ Κλέων.
εἰς δὲ ἐστὶ λόγος δυσμόσ' ἢ γὰρ ὃ ἐν σημαίνου, ἢ ὃ ἐκ 12
πλείων συνθείσης, ολον ἢ ὦθες μὲν συνθείσῃς εἰς, ὃ
30 δὲ τοῦ ἀνθρώπου τῷ ἐν σημαίνους.

ὁρόματος δὲ εἰδή τὸ μὲν ἀπλοίοι, ἀπλοίοι δὲ λέγω 8 21
μὴ ἐκ σημαίνοντων σύγκειται, ολον γη, τὸ δὲ διπλοῖον
τούτω δὲ τὸ μὲν ἐκ σημαίνοντος καὶ ἀσύρμω, πλὴν οὐκ
signification a sound made up of several sounds, and which may be placed either at one extremity or in the middle.

A noun is a composite significant sound without connotation of time, no part of which is in itself significant: for in compounds we do not use either part as though it were in itself significant, e.g., in Theodorus the dēron has no signification.

A verb is a composite significant sound connoting time, no part of which is in itself significant (any more than in the case of the noun): 'man' or 'white' does not signify when, but 'walks' or 'has walked' connotes time present or past.

An inflexion of noun or verb is that which signifies either (1) the relation 'of him,' 'to him,' and the like; or (2) the relation 'to one,' 'to many,' e.g., 'man,' 'men;' or (3) the relation of the manner of speaking, e.g. according as we ask or command. 'Did he walk' or 'walk thou' are inflexions of the verb under these heads.

A sentence is a composite significant sound, some parts of which are in themselves significant. Not every sentence is composed of noun + verb, but a sentence may be without a verb (e.g. the definition of Man), though it will always have some significant part, e.g. 'Cleon' in 'Cleon walks.' A sentence may be in either of two ways: it may signify one thing, or it may consist of several elements united by connective particles. Thus the word Man is one sentence because it signifies one thing, the Iliad because of the connective particles.

Nouns are of two kinds: (1) simple, by which I mean composed of non-significant elements, e.g. earth, and (2) double, whether composed of a significant +

\[ ^* = \text{Gen. Dat. Acc.} \]

\[ ^1 \text{i.e. the relation of Number.} \]

\[ ^1 \text{i.e. as ὁ μὲν λόγιον δίνου.} \]
64 ἈΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

ἐν τῷ ὀνόματι σημαίνοντός καὶ ἄσθμου, τὸ δὲ ἐκ σημαίνοντον σημαίνεται. εἰς δὲ ἀν καὶ τρισί τοις καὶ τέταρτοις δύο μονα καὶ πολλαπλούς, οἷον ἤποτα τῶν μεγά- 35

2 λείον, ἐν Ἐρμοκαλκόζανθος. ἄπαν δὲ δυνάμεν ἢ στὶ ἕκατον ἢ κύριον ἢ γλώττα ἢ μεταφορὰ ἢ κόσμος ἢ πεποιημένον

3 ἢ ἐπεκτεσμένον ἢ υφηρημένον ἢ ἐξηλαγμένον. λέγω δὲ κύριον μὲν ἢ χρωται ἐκαστοί, γλώτταν δὲ ἢ ἐτέροι, ἦσττι φαινόν ὅτι καὶ γλώτταν καὶ κύριον εἶναι δυνατὸν τὸ αὐτὸ, μηδέν αὐτοῖς δὲ τὸ γὰρ σύγγον Κυντίους 5

4 μὲν κύριον, ἢ τὸν ἑόρασα. μεταφορὰ δὲ ἐστὶν ὀνόματος ἀλλοτριὸν ὑπεφορὰ ἢ ἀπὸ τοῦ γένους ἢπὶ ἐιδος, ἢ ἀπὸ τοῦ εἴδους ἢπὶ 5 ἐιδος, ἢ κατὰ τὸ ἀνάλογον. λέγω δὲ ἀπὸ γένους μὲν ἢπὶ εἴδος ὅλων "ἐγὼ δὲ μοι ἢδ ἐπτηκνε" γὰρ ὥρμε ἑπὶ 5 ἐιδος, ἢ ἀπὸ τοῦ εἴδους ἢπὶ τὸ γένους ἢ ἀπὸ τοῦ εἴδους ἢπὶ 5 ἐιδος, ἢ κατὰ τὸ ἀνάλογον. λέγω δὲ ἀπὸ γένους μὲν ἢπὶ εἴδος ὅλων "ἐγὼ δὲ μοι ἢδ ἐπτηκνε" γὰρ ὥρμε ἑπὶ 10 ἐστὶν ἐστάτασι τὶ. ἀπ' εἴδους δὲ ἢπὶ ἐγών ἢ δὴ μυρ' Ὀδυσσέως ἐσθὼ ἑργήν" γὰρ ὅτι μυρίων πολὺ ἐστὶν, ἢ πῦρ ἢ τοῦ πολλοῦ κήρυκται. ἀπ' εἴδους δὲ ἢπὶ εἴδος ὅλων "χαλκῷ ἀπὸ ψυχῇ ἀρύσας" καὶ ἢ ταμεῖο ἀτείρει χαλκῷ." ἐσταύδη γὰρ τὸ μὲν ἀρύσαι ταμεῖο, τὸ δὲ 15 ταμεῖο ἀρύσαι εἰρήκεν ἢ μφως γὰρ ἀφελείν τι ἐστὶν.

6 τὸ δὲ ἀνάλογον λέγω, ὅταν ὁμοίως ἢ χω τὸ δεύτερον πρὸς τὸ πρῶτον καὶ τὸ τέταρτον πρὸς τὸ τρίτον ἢ ἐρεῖ γὰρ ἀντὶ τοῦ δεύτερου τὸ τέταρτον ἢ ἄρτι τοῦ τετάρτου τὸ δεύτερον, καὶ ἐνίοτε προστίθεται ἢ ἢθος ὅτι λέγει τρὶς 20 ἑστὶν. λέγω δὲ ὅταν ὁμοίως ἢ χω πρὸς διο-

νυσσον καὶ ἄστι τρὶς πρὸς "Αρης ἢ ἐρεῖ τοῖνυν τὴν φιάλην ἀστίδα Διηνύσσω καὶ τὴν ἀστίδα φιάλην "Ἀρεως. ἢ δ
a non-significant element (though not in the word itself significant or non-significant) or of significant elements. A noun may also be triple or quadruple or multiplex, like most bombastic words, such as 'Hermoclaico-Xanthus.'

2 Every noun is either ordinary or strange, metaphorical or ornamental or invented, lengthened or shortened or altered. By ordinary I mean what all use, by strange what some use: thus it is plain that the same word may be both ordinary and strange, though not to the same persons, as οἰλόμενος (spear) is to the Cyprians an ordinary term, to us a strange one.

4 Metaphor is extension of an improper term, whether (1) from genus to species, or (2) from species to genus, or (3) from species to species, or (4) by analogy. By (1) 'from genus to species' I mean e.g. 'Here stands my ship,' as being moored is a kind of standing: by (2) 'from species to genus' e.g. 'Ten thousand good deeds has Odysseus done,' as ten thousand is a great number, and here used for a great number: by (3) 'from species to species' e.g. 'draining the life with the steel,' or 'cutting with tireless steel,' as here the poet calls cutting draining and draining cutting, both being to take something away: by (4) analogy I mean when the second is to the first as the fourth to the third, as then one may use the fourth for the second or the second for the fourth, sometimes even adding that to which the word refers instead of which the poet uses a metaphorical one. I mean e.g. a cup is to Dionysos as a shield to Ares, one may therefore call a cup 'the shield of Dionysos' or a shield 'the cup.


\[\text{\textsuperscript{a}}\text{ Odyssey i. 185.} \quad \text{\textsuperscript{b}}\text{ Iliad ii. 272.} \quad \text{\textsuperscript{c}}\text{ See Note at end.}\]


66 ΑΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

γήρας πρὸς βίον, καὶ ἵστερα πρὸς ἡμέραν· ὅρει τοιοῦ τὴν ἵστεραν γήρας ἡμέρας ἡ, ὅσπερ Ἑμετεῦχε, καὶ τὸ γήρας ἵστεραν βίον ἡ δυνάμει βίου. ἐπειδὲ δ' οὐκ 7 ἦσσον ὄνομα κείμενον τῶν ἀναλογον, ἄλλο σιδῆν ἤτοι ὅμοιος λεκχῆται· οἷον τὸ τὸν καρπὸν μὲν ἀφεῖται σκεῖρεις, τὸ δὲ τὸν φλόγα ἀκτὶ τοῦ ἴλου ἀνάνομον. ἄλλος ὅμοιος ἔχει τούτῳ πρὸς τὸν ἴλον καὶ τὸ σκεῖρεις πρὸς τὸν καρπόν, διὸ εἶπη τὸν "σκεῖρεις θεωτόταν τὸν 30 φλόγα." ἦστι δὲ τὴν τρώσα τούτῃ τῇ μεταφορὰς 8 χρήσας καὶ ἄλλος, προσαγορεύοντα τὸ ἄλλοτρον ἐκφέρεις τῶν οἰκειῶν τις, οἷον εἶ τὴν ἀστίδα εἶναι φιλήν μὲ "Ἀρεῖος ἄλλος ἄνων. πεποιημένον δ' ἢ στὶν 9 ὁ ἄλως μὲ καλούμενον ὑπὸ τῶν αὐτῶν τίθεται ὁ ποιημένος· 35 τής δοκεῖ γὰρ ἢνα εἶναι τοιάτα, οἷον τὰ κράτα ἐπάγει καὶ τὸν ἱερὰν ἄρητα. ἐπεκτειμένων δὲ ἢ στὶν 10 ἄνθρωπος ἔφη δημιουργοῦν τὸ μὲν ἔναν φιλήντοι μακροτέρας κεχρυμέτρον μὲ τὸν οἰκεῖον ἀντανακλῆτο ἀρματείαν, τὸ δὲ τὸν ἀφροδίτει τι δὴ αὐτοῦ, ἐπεκτειμένων μὲν οἷον τὸ πόλεως κόσμος καὶ τὸ Πηλέος • • • Πηλεύδεις, ἀφροδίτεις δὲ ἢ στὶν τὸ χρήσθη καὶ τὸ δὲ καὶ "μὲν γίνεται 5 ἀρματέρων ἄς." ἔξωθεν μὲν ἢ στὶν ὅταν τὸ ὁμοιόμορφον τὸ μὲν καταλιπτὶ τὸ δὲ ποίη, οἷον τὸ "δεξιόρθαν κατὰ μαζῆν" ἄτι τοῦ δεξιόν.

αὐτῶν δὲ τῶν ὁμοίων τὸ μὲν ἄρρενα τὸ δὲ θῆλεα 12 τὸ δὲ μεταξὺ, ἄρρενα μὲν ὡσα τελευτᾶ ἔστι τὸ Ν καὶ τὴ καὶ τὴ 10 (καὶ 2) καὶ ὡσα ἐκ τούτου σύγκειται, ταῦτα δ' ἢ στὶ δόσο, γε καὶ 2, θῆλεα δὲ ὡσα ἐκ τῶν φωτείνων εἰς
ARISTOTLE'S POETICS.

of Ares:’ or, as old age is to life, so is evening to day, one may therefore call evening ‘day’s old age’ or old age ‘life’s evening’ (as Empedocles does), or ‘life’s setting.’ In some cases there is no analogous term in existence, but we may still speak in the same way: thus the scattering of corn is sowing, but the sun’s scattering rays has no name, this, however, stands to the sun as sowing to corn, whence we say ‘sowing the god-created rays.’ This kind of metaphor we may also use in another way, and while employing an improper term exclude a proper one, as if one should call a shield the cup not ‘of Ares’ but ‘wanting wine.’

An invented word is one never used by any at all, but made by the poet himself: for some seem to be of this kind, e.g. ‘sprouters’ for horns and ‘supplicator’ for priest.

A word is lengthened if it have a vowel longer than it should be, or a syllable inserted; shortened, if part of it be removed. Thus (lengthened) πόλης for πόλεως, Πολύς for Πολύς, Πηλώδες for Πηλώδους: (shortened) δώ, κρί, δψ in ‘the faces of both become one.’

A word is altered when we keep part of it and invent part, e.g. δεξιήρης for δεξιόν in ‘on the right breast.’

Nouns themselves are either Masculine or Feminine or Neuter. Masculine are such as end in ν, ρ, s, or the letters compounded with s, which are two in number, ξ and ψ: Feminine such as end in the vowels

= Reading Πηλώς <Πηλής και τὸ Πηλείδου> Πηληδέως.
= For δώμα κράτη δψις. * Ἡμιν v. 392.
68 ΑΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

tε τά δὲι μακάρ, οἰον εἰς Η καὶ Ω, καὶ τῶν ἐπεκτει

νομέων εἰς Α. διότι ἴσα συμβαίνει πλῆθη εἰς ὅσα
tά ἀρρενα καὶ τά βήλεα· τό γὰρ Ψ καὶ τό Ξ ταῦτα

ἐστιν. εἰς δὲ ἀφωνον οὐδὲν ὀνομα τελευτό, οὐδὲ εἰς

φωνὴν βραχὺ. εἰς δὲ τό I τρία μόνον, μὲλι κόμμα 15

πέτρα. εἰς δὲ τό Θ πίνε. τὰ δὲ μεταξὺ εἰς ταῦτα

καὶ Ν καὶ Σ.

22 λέξεως δὲ ἀρετὴ σαφῆ καὶ μὴ ταπευνὴ εἰσιν. σα-

φετάτη μὲν οὖν ἐστὶν ἡ ἐκ τῶν κυρίων ὁνομάτων,

ἀλλὰ ταπευνὴ παράδειγμα δὲ ἡ Κλεοφῶτος ποιήσις 20

καὶ ἡ Ζενώνου. σημαῖ θεὶ καὶ ἐξαλάττουσα τὸ ἱδιο-

τικὸν ἡ τοίς ξενοφῶν κεχρημάτη. ξενοθεν δὲ λέγω

γλῶτταν καὶ μεταφορὰν καὶ ἐπέκτασιν καὶ πάν τὸ παρὰ

2 τὸ κύριον. ἀλλ' ἂν τίς [ἄν] ἀπαντα τοιοῦτα ποιήσῃ,

ἡ αἰνεῖα ἐστιν ἡ βαρβαρισμός, διὸ μὲν οὖν ἐκ μετα-

25 φορῶν, αἰνεῖα, ὅτι δὲ ἐκ γλώττων, βαρβαρισμός.

αἰνείματι τέ γὰρ ἰδία αὐτὴ ἐστί, τὸ λέγωντα ἑπάρ-

χοντα ἀδύνατα συνάψαι. κατὰ μὲν οὖν τὴν τῶν ὁνο-

μάτων σύνθεσιν οὐχ οἰον τὸ τοῦτο ποίησαι, κατὰ δὲ

τὴν μεταφορὰν ἐνδεχεται, οἷον “ἀνδρὸν νυπι χαλκὸν

ἐπ’ ἀνέρι καλλήσαντα,” καὶ τό τοιοῦτα. ἐκ τῶν γλωτ-

30 τῶν βαρβαρισμῶν. δεὶ ἄρα κεκαθάθαι πως τούτοις’ τὸ

μὲν γὰρ μὴ ἰδιωτικὸν ποιήσῃ μὴδε ταπευνοῦν οἷον ἡ

γλῶττα καὶ ἡ μεταφορὰ καὶ ὁ κόσμος καὶ τάλλα τὰ

ἁ εἰρήμενα εἰδή, τὸ δὲ κύριον τὴν σαφήνειαν. οὐχ ἐλά-

χιστὸν δὲ μέρος συμβάλλεται εἰς τὸ σαφῆς τῆς λέξεως 1438δ

καὶ μὴ ἰδιωτικὸν αἱ ἐπεκτάσεις καὶ ἄποκοπα καὶ ἐξαλ-

λαγαὶ τῶν ὁνομάτων· διὰ μὲν γὰρ τὸ ἄλλος ἕχει ἡ ἄλλος
always long, η and α, and, among those capable of lengthening, α (so that the numbers of the letters in which Masculine and Feminine nouns end are equal, ξ and ψ being the same with ζ). No noun ends in a mute, nor in a short vowel: three only end in ι, κόμμα μαία πέπερι; five in υ. Neuters end in these vowels, and in υ and ι.

22 The perfection of style is to be clear without being mean. The style composed of ordinary terms is the clearest, but mean: e.g. the poetry of Cleophon and of Sthenelus. That which uses foreign words is stately, and unlike the common (by foreign I mean strange, metaphorical, with lengthenings, and everything un-ordinary); but if one make all like this, the result will be either a riddle or a jargon—if it consist of metaphors a riddle, if of strange words a jargon. For it is the essence of a riddle to combine inconsistent ideas in describing facts (which we cannot do by the putting together of words, but may by metaphor, as 'I saw one glueing brass with fire upon another,' and the like); while from the use of strange words arises a jargon. With these then a poem should be diversified: this—the use of strange words, metaphors, ornamentation, and the other fore-mentioned kinds—will prevent its being common or mean, while the use of ordinary language will give clearness.

4 Towards making the style clear without being common much may be done by extension and contraction and alteration of words; for through being unusual and differing from the ordinary forms such will pre-

\[ \text{i.e. κατ'] γένευ δόρυ ναυν παυ.} \]
70 ΑΡΙΣΤΟТЕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

to kúrio to pará to elabon gnwrómenv to μή idwmatikón poí̂sou, dia de to kouvrin to eiwthmos to sofís 6 étai. dote oúk órba sougous ai éntimèntes tò 5 toouýf trope tòi diólektou kai diakemfróntes toû poîéthn, oIw Eukleídesk ò arxain, óc médbou touv, eî tîs dôasi étkeinei òf' ópóous bouleita, isoiberópoï̂sas én aútì tî lýbei. ""Eptikhrón eîsom Márta- 10 thnàde basízontai," kal "oúk òn g' drâmewn toû étkeinou Ílwboun." tò mú ton fainwsothai pws chrómewn toûf 6 tò troû prôp tòi geloiò, tò de mútron kouv òpôsthe tòtî tòn merôw" kai gar metaphorài kai glônta kai toûs ìllous eîdous chrómewn áperei kai étîthiès èpî tò 15 geloià to aútò èn apérgeíamo, to òè amottòn èpî 7 diáfrimes èpî tòn òpòw theoreíthi, étinteménto tòn ònomatwv èpî tò mútron. kai èpî tîs glôntis òè kai èpî tòn metaphoràwv kai èpî tòn ìllonyms èdôn metatíthiès èn tis tà kúria ókômatà katîdous òti àkhpà lêgmwv 20 oIw to aútò poîëntas tos ìmbeiôn Alókhión kai Ídôi- pistwv, èn òè múnov òdora metastrîntos, òntil kúria eiwthóto glôntan, to mú evíntan kalûn to 8' èntelès.

Alókhión mún yàr òn tò Filoكتήthi èpòițso
fagédwma kî mou sórkas éthèi píða,
ò de òntil tò òstheis to òcouvetaí metêtheken. kai
25 èpî dé ð' èdôn ìllagos tè kai oûthdwas kai àdeis,
eî tîs lêgos tà kúria metatíthiès
èpî dé ð' èdôn mèrho tè kai òdouwde kai àdeis.

kai
ðîfrou 9' akúlous kataðeis ìllagw tè trpestan.
ðîfrou ìmbeítho kataðeis múkro tè trpestan.
went the style from being common, while through the intermixture of the usual forms clearness is secured. Thus they are not right in their criticism who find fault with such a form of language and ridicule the poet, as did Eucleides of old, on the ground that it is easy to write poetry if one be allowed to lengthen as much as one pleases: he makes iambics out of pure prose,

\textit{Epicharon eido\u03b1 Mard—thondde bddisontu},

and

\textit{Ouk de g'erdmenos t\on ek\i—nou elleboron pinoimi}.

To be conspicuous for such use of lengthening would be ludicrous, but moderation is equally necessary in all branches; if one used strange words, or metaphors, or terms of any kind, improperly and with a ludicrous purpose, he would produce the same effect. How important fitness is we may observe in Epic by introducing ordinary terms into the verse; and in the case of strange words also, or metaphors, or terms of any kind, one may see, by substituting ordinary terms, that we speak truly. Thus, Æschylus and Euripides wrote the same line, which by Euripides' changing but one word, and using a strange term instead of an ordinary and usual one, appears beautiful instead of poor: Æschylus says in his Philoctetes 'the ulcer which eats the flesh of my foot,' Euripides for 'eats' substitutes 'feasts on.' So if for 'now being small and worthless and uncomely' one substitute the ordinary terms 'now being tiny and crank and uncomely;' for 'setting a sorry stool and small board;' 'setting a shabby stool and tiny board:' for 'the shores bellow.'

\textsuperscript{12} See Notes at end.  \textsuperscript{9} Odyssey ix. 515.  \textsuperscript{7} Ibid. xx. 259.  \textsuperscript{8} Iliad xvii. 265.
8 καὶ τὸ "ὑδότες βοῶσιν" ἤιόντες κράζουσιν. ἦτι δὲ Ἄριστος θράριζε τοὺς πραγματέας ἐκωμίζοντας, ὡς δὲ οὐδεὶς ἄν εἶποι ἐν τῇ διαλήκτῃ, τούτους χρώνται, οἶνον τὸ δεμάτων ἀπὸ ἄλλα μὴ ἀπὸ δεμάτων, καὶ τὸ σέθεν, καὶ τὸ ἐγὼ δὲ νῦν, καὶ τὸ Ἀχιλλέως πέρι ἄλλα μὴ περὶ Ἀχιλλέως, καὶ ἑνήκες ὅσα ἄλλα τοιαύτα. διὰ γὰρ τὸ μὴ εἶναι ἐν τοῖς κυρίοις πουεῖ τὸ μὴ ἰδιωτικάν ἐν τῇ λέξει ἀπαντά τὰ τοιαῦτα·

9 ἐκεῖνος δὲ τούτῳ ἤγγικε. ἦτι δὲ μέγα μὲν τὸ ἐκάστη τῶν εἰρήματος προτότοκος κρῆσθαι, καὶ δειλοὶς συνάμα καὶ γλέσσαις, πολὺ δὲ μέγιστον τὸ μεταφορικόν εἶναι. δὲ μόνον γὰρ τούτῳ ἐστὶ παρ' ἄλλου ἦτι λαβεῖν εὐφυίας τε σημείων ἔστων τὸ γὰρ εὖ μεταφέρει τὸ τὸ ὁμοίων

10 θεωρεῖν ἑστίν. τῶν δ' ὀνομάτων τὰ μὲν διπλὰ μαλλιά ἀρμῶτε τοῖς διυφράμβους, αἱ δὲ γλέσσαι τοῖς ἰδρυκοῖς, αἱ δὲ μεταφορὰ τοῖς λαμβανθέ. καὶ ἐν μὲν τοῖς ἴσοις καὶ ἐν τοῖς λαμβανθέ. διὰ τὸ ὅτι μάλιστα λέξιν μεμείθει, ταῦτα ἀρμῶτε τῶν ὀνομάτων δους καὶ ἐν [δους] λόγους τις χρῆσαι· ἦτι δὲ τὰ τοιαῦτα τὸ κύριον καὶ μεταφώρα καὶ κόσμος.

23 περὶ μὲν οὖν τραγῳδίας καὶ τῆς ἐν τῷ πράσσει 15 μιμήσεως ἐστὶν ἡμῖν ἵκανα τὰ εἰρήματα· περὶ δὲ τῆς διηγηματικῆς καὶ ἐν μέτρῳ μιμητικῆς, ὡς δὲ τοὺς μῦθους καθήσερ ἐν ταῖς τραγῳδίαις συνιστάσαι δραματικόν καὶ περὶ μίαν πράξεων ὅλην καὶ τελείαν, ἔχουσαν ἀρχὴν καὶ μέσα καὶ τέλος, ἐν ἔστερον σφόν ἐν ἔλον ποιή 20 τὴν οἰκείαν ἑδονήν, δῆλον, καὶ μὴ ὁμοίας ἱστορίας τὰς
ARISTOTLE'S POETICS.

8 'the shores shriek.' Further, Ariebrades used to ridicule the tragedians for using forms that no one would introduce in prose, as δεμάτων ἐπο for ἀπὸ δεμάτων, σίδεν ἄν ὑπὲρ; Ἀχιλλέως πέρι for περὶ Ἀχιλλέως, &c. It is through their not being ordinary forms that all such prevent the style from being common; but this he knew not.

9 It is a great thing to use appropriately each of the fore-mentioned, whether compounds or strange terms; but greatest of all to be apt at Metaphor. This alone cannot be got from another, and is a proof of cleverness: to use metaphors well is to see resemblances.

10 Of names, the compound are most fitting in dithyrambs, the strange in heroic verse, the metaphorical in iambic. In heroic verse all the fore-mentioned may be used, but in iambic, through its imitating prose as closely as possible, those names are fitting which one would use in conversation: such are ordinary, metaphorical, and ornamental names.

On Tragedy, and imitation by means of action, let the above suffice us.

23 As to narrative metrically-imitative poetry, it is clear that we must make the plot (as in Tragedy) dramatic, and on one whole and complete action having beginning and middle and end (in order that like one whole figure it may produce the proper pleasure); and that the usual histories should not resemble it, in

\* For σοῦ. \* For ἡγοῦ ἐπὶ ἀντέν.
ἀριστοτέλους περὶ ποιητικῆς.

συνήθεις εἶναι, ἐν αἷς ἀνέγκα τοῦ ὁμοῦ μᾶς πράξεως ποιητικῶς καθημένους ἄλλο ἐνεχθές χρόνου, ὡς εἰς τοῦτο συνέβη περὶ ἑν ἑκάστου, ἐν ἑκάστον ὡς ἑτοίχες ἐχεὶ πρὸς 25 ἀλήθεια. διὸ τὸ γὰρ κατὰ τὸν αὐτὸν χρόνον ἡ τῆς Ἱλαρὶν ἔγνωστο παμφαξία καὶ ἢ ἐν Ζευκλῷ Ἐραστὶν παρὰ μάρτυρα, συνενένυσα τῆς τελετῆς, ὡς καὶ ἐν τοῖς ἐφεξῆς χρόνοις ἔνστη γίνεται άλλος μετὰ άλλων, ἦ δὲ ἐν ὕποπτῳ γίνεται τελετ. σχεδὸν δὲ 30 οἱ πολλοὶ τῶν ποιητῶν τοῦτο δρώσιν. διό, διὸ τὰ 3 οὐκ εἰς ποιμὴν ἢθη, καὶ τάκτη ᾖπιείσιον ἢν φανεί ὁ μής παρὰ τὸν Ἁλλοῦ, τῷ μένῃ τοῦ πόλεμου, καὶ τῇ ἐκείνῃ ἀρχῇ καὶ τῇ τελετῇ, ἐπιχειρήσεως ποιω μείξι, (λίαν γὰρ ἐν καθένι καὶ συνενένυσα τῆς τελετῆς, οὗ μέ- 35 γείθει μετρίας ὑποτελεῖν τῇ ποιητικῇ. τὸν ὡς ἐν μέρος ἐξολοθρεύει ἐπίστολος καὶ άλλως ἐπιστολὴς, ἀλλὰ διαλαμβάνει τὴν ποιητικήν. ἦ δὲ Ἁλλοῖ περὶ ἑν τοῦτος 1450 καὶ περὶ ἑν ἐνα χρόνον, καὶ μᾶς πράξεως πολυμερή, οὗν ὁ τὰ κύρια ποιήσας καὶ τὴν μικρὰν Ἰαίδαν. τογγα- ξ ῥοῦν ἐκ μὲν Ἰαίδαν καὶ ὁδυσσείας μία γραφθάνη ποιη- τα ἐκατέρας ἢ δύο μόνας, ἐκ δὲ κυρίως πολλῇ καὶ 5 τῆς μικρᾶς Ἰαίδαν πλέον ὡς, οἷον ἡλίθων κρίσις, ὕλη, καὶ ποιητικῆς, ἑπώνημος, θυρίστης, κρίσις, ἱστοχώρια, ἴππος τέρας καὶ ἀνάψυκτος καὶ Σίθων καὶ Τρόμῳς. ὥστε δὲ [ὅτι δὲ] τὰ τέλη ταῦτα δεῖ ἐξαν πρὸς ἐπηκοολοῖ τῇ 24 τραγῳδίᾳ ἢ γὰρ ἄλλην ἢ παρεξηγήσαν ἢ ἀνοίξαν ἢ πα- 10 θητεῖαν καὶ τὰ μέρη ἐξαν μελοποιεῖς καὶ ὑψωτε ταῦτα.
which we have to depict not one action but one period, with whatever happened in it to one or more persons, each event having but a casual relation to the others. As the sea-fight at Salamis, and the battle with the 2 Carthaginians in Sicily, occurred about the same time but with no common relation to the same aim, so in successive periods one thing sometimes happens after another with no one aim appearing. And so perhaps most poets write. Wherefore, as we said before (viii. 3), in this also Homer beside others will appear divine, in his not even attempting to treat the whole war, though it had beginning and end; it would either have been too long and not simultaneously comprehensible, or else, had he kept down the compass, he would have been hampered by the variety of the subject. As it is, he takes one part, and introduces many episodes in the story, e.g. the Catalogue of the Ships and other episodes whereby he interrupts the treatment: while others treat of one person and one period and one complex action, e.g. the author of the Cypria and of the Little Iliad. Thus out of the Iliad or Odyssey may be made but one tragedy or two, but out of the Cypria several, out of the Little Iliad over eight, e.g. the Adjudging of Achilles' Arms, the Philoctetes, the Neoptolemus, the Eurypylus, the Beggar's Adventure, the Laconian Women, the Fall of Troy (i.e., the Sailing away to Tenedos, the Sinon, the Trojan Women).

Further, Epic must embrace the same kinds as Tragedy (xviii. 2), being either simple or complex, pathetic or ethical; and the same parts (excluding

* Stasinus.  
\text{v Lesches.}  
\text{14 See Note at end.}
76 ΑΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

καὶ γὰρ περιπτεῖναι δεῖ καὶ ἀναγωρίσεων καὶ παθη-
μάτων. ἐρὶ τὰς διανοιὰς καὶ τὴν λέξιν ἤχειν καλῶς.
2 οἷς ἄρσειν ὁμορος κήρυται καὶ πρῶτος καὶ λεκάσθη.
καὶ γὰρ καὶ τῶν ποιημάτων ἑκάτερον συνείσηκεν, ἡ μὲν
'Ιλιάς ἁπλίν ὡς καὶ παθητικόν, ἡ δὲ 'Οδύσσεα πεπληγ-
15 μένος, ἀναγώρισε γὰρ διόλου, καὶ ἡθικι. πρὸς γὰρ
3 τούτοις λέξις καὶ διανοίᾳ πάντα ὑπερβείλθηκαν. δια-
φέρει δὲ κατὰ τὴν συντάξεσιν τὸ μέρος ἡ ἐπιστολή καὶ τὸ μέτρον. τοῦ μὲν οὖν μήκους δρος λεκάσθη ὁ εἰρη-
μένος δύνασθαι γὰρ δὲν συνορᾶσθαι τὴν ἀρχήν καὶ τὸ
τέλος. εἰ δὲ γὰρ πρὸς τοῦτο, εἰ τῶν μὲν ἀρχαίων διάτοις 20
αἱ συντάξεις εἰν, πρὸς δὲ τὸ πλῆθος τραγῳδῶν τῶν
4 εἰς μίαν ἄκροσιν τιθεμένων παρῆκαν. ἧκε δὲ πρὸς
τὸ ἐπεκτείνεσθαι τὸ μέγαθος πολύ τι ἡ ἐπιστολὴ ἤδιον
di τὸ ἐν μὲν τῇ τραγῳδίᾳ μὴ ἐνδεχεσθαι ἄμα πραττό-
μενα πολλὰ μέρη μιμούσθαι, ὥλλα τὸ ἐν τῇ στηρίξει 25
καὶ τῶν ὑποκρίτων μέρος μόνον· ἐν δὲ τῇ ἐπιστολῇ διὰ
τὸ διήγησιν εἶναι ὡστε πολλὰ μέρη ἄμα ποιεῖν περαιώ-
μενα, ὅφη ἐν οἷς ἐκείνων ὡς αὕτης ὁ τὸ ποιήματος
ἀγος. ἄτα τοῦτο ἦκε τὸ ἄγαθον ἕνες μεγαλοπρέπειαν
καὶ τὸ μεταβάλλει τῶν ἀκούστων καὶ ἐπεισοδίων ἀνα-
μοιοῖς ἐπεισοδίως· τὸ γὰρ ὅμοιον ταχὺ πληρῶν ἔστιν· 30
5 τοῖς ποιεῖς τὰς τραγῳδίας. τὸ δὲ μέτρον τὸ ἡρωικόν ἀπὸ
τῆς πείρας ἦρμοκεφ. εἰ γὰρ ταῖς ἐν ἄλλῃ τοι κρῖ-
δυσμενικῆς μιμητῶν ποιητῶν ἢ ἐν πολλοῖς, ἀπεκτεῖ
ἀν ψαίνοντο· τὸ γὰρ ἡρωικὸν στασιμότατον καὶ ὁγκο-
διατεταῖ τῶν μέτρων ἔστις, διὸ καὶ γλώττας καὶ μέτα- 35
music and decoration), as revolution and recognition and suffering are required. Further the sentiment and style must be correct. Of all these elements Homer made the first and fullest use: of his two poems, the Iliad is simple and pathetic, the Odyssey complex, being a recognition throughout and that an ethical one. And besides this, in sentiment and style he surpasses every one.

3 Epic differs from Tragedy in (1) compass of arrangement and (2) metre. (1) Of the compass the limit given above (vii. 5) may suffice: beginning and end should be simultaneously comprehensible, as will be the case if the arrangement be shorter than those of the old poets, and confined to the joint length of the tragedies intended for one hearing. Epic however has many properties which allow increase of length, as in Tragedy we cannot represent several scenes going on simultaneously, but only that which is on the stage and performed by the actors, while in Epic, through its being narrative, we may treat several scenes simultaneously developing; by which property the bulk of the poem is increased. So that Epic has this advantage in point of magnificence and power of transporting the hearer and introducing varied episodes; while monotony, soon cloying, makes tragedies fail.

4 (2) The heroic metre has established itself through experiment. If one composed a narrative imitation in any other metre, or in several, it would seem improper: the heroic is the most dignified and weighty of metres,—wherefore it above all admits strange
78 ΑΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

φορὰς δέχεσθαι μάλιστα* περιττῇ γὰρ καὶ ἡ δεηγματικὴ μίμησις τῶν Ἀλιων. τὸ δὲ θαμβεῖον καὶ τετράμετρον μετρων κυψεια, καὶ τὸ μὲν ὀρχηστικὸν, τὸ δὲ πρακτικὸν. ήτι δὲ ἄνηστερον εἴ μηγὰρι τις αὐτά ἄστερα Χαρῆμα. διδ οὐδεὶς μακρὸν σύντασιν ἐν ὅληρ πε-ποίηκεν ἡ τῆρ ἡρΦ, ἄλλη δὲστερ ἐπομέν, αὐτῇ ἡ φύσις διδάσκει τὸ ἀρμόττον αὐτῇ [δι] αἰρεῖται. ὁμορος δὲ 7 ὅ, ἀλλα τε πολλὰ ἄξιοι ἐπανεῖςαι, καὶ δὴ καὶ δὴ μόνο τῶν ποιητῶν οὐκ ἀγνοεῖ δὲ θεὶ ποιηῶν αὐτῶν (αὐτῶν γὰρ θεὶ τὸν ποιητὴν ἀλαχιστα λέγειν· οὐ γὰρ ἐστι κατὰ ταῦτα μημηθης.) οἱ μὲν οὖν ἄλλοι αὐτοὶ μὲν ὃς ἀδυνατοῦσιν, μιμοῦσιν δὲ ὥλην καὶ ὅλης αὐτής, 8 ἄδικα φροιμασάμενοι εὐθὺς εἰσάγει ἄνδρα ἡ γυναῖκα δὲ ἄλλο τι ἕθος, καὶ οὓδεν ἀθήν ἄλλη ἔχοντα ἔθεν. δὲ 5 μὲν οὖν ἐν ταῖς τραγῳδίαις ποιεῖν τὸ θαυμαστόν, μᾶλλον δὲ ἀνάλητα ἐν ἡ ἐπομεῖα τὸ Ἀλογο, δὲ δ συμβαίνει μάλιστα τὸ θαυμαστόν, διὰ τὸ μὴ ὅραν εἰς τὸν πράγ- 

15 τοῦτα, ἐπεὶ τὰ [τὰ] περὶ τῆς Ἐκτορὸς δίηξεν ἐπὶ σκη-νής δῶτα γελοῖα διὰ φανεί, οἱ μὲν ἐστίωντες καὶ οἱ διό-κοντες, δὲ ἀνακοίτωσι, ἐν δὲ τοῖς ὑπερ λαθάνει. τὸ δὲ θαυμαστὸν ἐδῶ· σημεῖον δὲ, πάντες γὰρ προστη-θείνης αὐργάλλουσιν ἕως χαριζόμενοι. δεδιδαχε δὲ 9 μάλιστα ὁμορος καὶ τοὺς ἄλλους ζυγῃ λέγειν ὡς 20 δει. ἦστι δὲ τοῦτο παραλογισμός. οἴονται γὰρ ἄν-θρωποι, ὅταν τοῦτο ἄντος τοῦτο γὰρ γυναῖκα δὲ θεὶ ἄντος τοῦτο, καὶ τὸ πρῶτον εἰναὶ ἡ γυναῖκα τούτο δὲ ἐστι ζυγόσ. διὸ δὲ, ἀν τὸ πρῶτον ζυγόσ,
terms and metaphors,—and narrative imitation stands above all others. The iambic and trochaic are lively metres, the one suited for action the other for dancing. Still more absurd would it be to mix metres, as Chæremon (i. 9) did. Wherefore no one has ever composed a long arrangement in any metre but the heroic: as we have said, Nature herself teaches us to choose the fit metre for it.

Homer is worthy of praise (among many other reasons) in that he, alone among poets, is not ignorant of the part he himself should take. The poet himself should say very little, or he will not be an imitator. Others compete in person throughout, the imitations are few and far between: Homer, after a short prelude, at once introduces a man or woman or any other character, none lacking character but all possessing it.

In Tragedy we should introduce the wonderful: the irrational, from which especially the wonderful results, is more in place in Epic, because one does not see the actor. The circumstances of the pursuit of Hector*, if on the stage, would seem ludicrous, the Greeks standing still and not pursuing, Achilles beckoning them back; but in Epic this escapes notice. And the wonderful is agreeable: witness the fact that all add something in telling a story, with the idea that they are giving pleasure.

Homer above all has taught others the right way to use deception. Deception is false inference: men think, when one thing is or occurs if another is or occurs, that if the latter is or occurs the former is or occurs: and this is a deception. Wherefore, if the first thing is a deception, and another is

* Iliad xxii. 138 sq.
Ἀλλὰ δ', ὁ τούτου δυτός ἀνάγκη εἶναι ἡ γενέσθαι, ἢ προσδιώκει: διὰ γὰρ τὸ τούτο εἰδέναι ἀλήθεις δι', 10 παραλογίζεται ἡμῶν ἡ ψυχὴ καὶ τὸ πρῶτον ὡς ἐν. πα-25 ῥάδεμα δὲ τούτου ἐκ τῶν Νεκτρών. προαρείσθαι τε δὲι ἀδύνατα εἰκῶν μᾶλλον ἢ δυνατὰ ἀπίθανα: τούτῳ τε λόγους μὴ συνισταθῶσα εκ μερῶν ἄλογων, ἀλλὰ μάλιστα μὲν μηδὲν ἔχειν ἄλογον, εἰ δὲ μὴ, ἐὰν τοῦ μνημείου, ὅσπερ Ὀλίστων τὸ μὴ εἰδέναι πῶς ὁ Δάιος 30 ἀπίθανον, ἀλλὰ μὴ ἐν τῷ δράματι, ὅσπερ ἐν Ἱλέκτρη οἱ τὰ Πόθια ἀπαγγέλλοντες, ἢ ἐν Μυσίς ὁ ἄφωνος ἐκ Τεγέας εἰς τὴν Μυσίαν ἦκεν. ὅταν τὸ λέγειν ὅτι ἀνήρ-ρητο ἄν ὁ μῦθος γελοιοῦ· εἷς ἄρχεις γὰρ ὦ δεῖ συνισταθῶσα τοιοῦτος· ὅταν δὲ θῇ, καὶ φαίνεται εὐλογετέρως, 35 ἐνδέχεται καὶ ἄτοπον, ἐπεὶ καὶ τὰ ἐν Ὄδυσσείᾳ ἄλογα τὰ περὶ τὴν ἔκθεσιν ὡς οὐκ ἂν ἦν ἄνεκτα δήλων ἂν γένοιτο, εἰ αὐτὰ φαίλοις ποιητὴς ποιήσειν νῦν δὲ τοῖς 145 δὲ ἄλλους ἀγαθοὺς οἱ ποιητής ἀφανίζει ἡδύουν τὸ ἄτοπον. 11 τῇ δὲ λέξει δεῖ διασανίζειν ὑπὸ τοὺς ἄργους μέρες καὶ μῆτε ἢθεοῖς μῆτe διανοητικοῖς· ἀποκρύπτει γὰρ τὰ λόγια ἡ λαμπρὰ λέξει τα τε ἤθη καὶ τὰς διανολάς.

25 περὶ δὲ προβλημάτων καὶ λύσεων, ἐκ πόσων τε καὶ πολῶν [ἐν] εἰδῶν ἔστιν, ἡδ' ἂν θεωροῦσι γένους' ἂν φα-νερῶν. ἐπεὶ γὰρ ἐστὶ μαχητὴς οἱ ποιητής, ἀπεραιτεῖ ẓωγράφου ἢ τις ἄλλος εἰκονοποιεῖ, ἀνάγκη μεμείσθαι τριῶν δυτικῶν τῶν ἀριθμῶν ἐν τι ἄλθ᾽ ἡ γὰρ οὐ ὅπως 3 ἐστιν, ἢ οἱ φασί καὶ δοκεῖ, ὡς οἴο εἰναι δεῖ. ταῦτα δὲ ἐξαγγέλλεται λέξεις * * ἡ καὶ γλώσσαι καὶ μετα
or occurs which must be or occur if the first is or occurs, we pre-suppose the first; for through knowing the second to be true our minds falsely infer the first to be real. There is an example of this in the Washing of Odysseus (xvi. 3).

We should choose probable impossibilities rather than improbable possibilities; and the plot should not be made up of irrational parts, but should, if possible, contain nothing irrational, or, if it must be, it should be outside the story, as in the Ædipus Rex the hero’s not knowing how Laïus was slain; not in the drama, as in the Electra* the account of the Pythian games, or in the Mysians the man who comes without speaking from Tegea to Mysia. So that to say that otherwise the plot would have been spoilt is ludicrous; for plots should not be so arranged at all, or, if one so make them and they seem fairly reasonable, one should allow even an absurdity. How intolerable the irrational circumstances in the Odyssey, about the putting out of Odysseus, might have been, we should see if an inferior poet treated them: as it is, by other excellences the poet embellishes and conceals the absurdity.

Pains should be taken with the style in the parts where the action is suspended, which shew neither character nor sentiment; as again an over-brilliant style obscures character and sentiment.

Problems and their solutions, with the number and nature of their kinds, we shall understand if we consider as follows. Since the poet is as much an imitator as the painter or any other artist, he must imitate always one of three things—either things as they were or are, or things as they are said and thought to be, or things as they ought to be. All this is expressed

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* Of Sophocles.
* Of Æschylus or Sophocles.
* In Ithaca by the Phæacians, Odyssey xiii. 119 sq.

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See Note at end.
ΑΡΙΣΤΟΤΕΛΟΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

φοραίς καὶ πολλὰ πάθη τῆς λίξεως ἐστιν, δίδομεν γὰρ ταῦτα τοῖς ποιηταῖς. πρὸς δὲ τούτους οὐχ ἢ αὐτὴ ἡ ὀρθοῦς ἦστι τῆς πολεμικῆς καὶ τῆς ποιητικῆς, οὐδὲ ἀλλιώς τῆς τέχνης καὶ τοιχικῆς. αὐτὴς δὲ τῆς τοιχικῆς διατηρεῖ ἁμαρτίαν ἢ μὲν γὰρ καὶ αὐτὴν, ἢ δὲ κατὰ συμβεβηκός.

εἰ μὲν γὰρ προελθεῖσθαὶ ἢ ἠναλίμακται, αὐτὴς ἢ ἡ ἁμαρτία: εἰ δὲ τὸ προελθὲσθαι μὴ ὀρθῶς, ἀλλὰ τὸν ἐπιτὸν ('ἀμ') ἀμφότερο γὰρ δεξιὰ προσβλήματα ἢ τὸ καθ' ἐκάστην τέχνην ἁμάρτημα οἷον τὸ καθ' ἑαυτοῦ ἢ ἀλλην τέχνην ['ἡ ἀδύνατα πεποίηται] ὑποσχοῦσθαι, οὐ καθ' ἑαυτήν. διότι δὲ τὰ ἐπιτιμήματα εἰ τοὺς προσβλήματος ἐκ τούτων ἐπισκοποῦσθαι λύειν. πρῶτον μὲν τὰ πρὸς αὐτὴν τὴν τέχνην ('εἰ) ἀδύνατα πέποιηται, ἁμάρτηται, ἀλλ' ὀρθῶς ἐχει, εἰ τυχόν ἄροι τοῦ τέλους τοῦ αὐτῆς, τὸ 25 γὰρ τέλος εἰρηται, εἰ οὖτε ἐκπληκτικῶτερον ἢ αὐτὸ ἢ ἀλλ' ποιεῖ μέρος. παράδειγμα ἢ τοῦ Ἐκτῶρος δίωμυς. εἰ μέντοι τὸ τέλος ἢ μᾶλλον ('ἠ) ἔττον ἐνεδείχετο ὑπάρχει καὶ κατὰ τὴν περὶ τούτων τέχνην, ἁμαρτησθαί οὐκ ὀρθῶς: δεὶ γὰρ, εἰ ἐνεδείχθη, ὅλως ἡμᾶς ἁμαρτήσας.

30 ἔτι ποτέρων ἐστι τὸ ἁμάρτημα, τῶν κατὰ τὴν τέχνην ἢ καθ' ἀλλομοσίμηρος; οἷον γὰρ εἰ μὴ ἤδει διὴν Παλῆς θήλεια κατά ὡς ἐχει ἢ εἰ ἁμαρτήσας ἐγραφεῖ. πρὸς δὲ τούτους ἐὰν ἐπισκυπάται ὡς οὐκ ἀληθῆ, ἢ ἀλλ' ἐστιν δει, οἷον καὶ Σωφρόνιος ἐφ' αὐτοῖς μὲν οἶοι 25 δει ποιεῖν, Ἐφραίμιθα δὲ οἷοι εἰσί, ταυτῇ λυτών. εἰ 7 δὲ μηδετέρῳς, ὡς οὖν φασίν οἷον τὰ περὶ θεῶν' ἐστις γὰρ οὕτω βέλτιον ['οὕτω] λέγειν οὕτοι ἀληθῆ, ἀλλ'
by language, whether in ordinary terms or in strange terms or in metaphors; and there are many affections of language allowed to poets. Besides this, there is not the same kind of correctness required in politics and in poetry, any more than in any other art and in poetry: and in poetry itself there are two kinds of error possible, the essential and the accidental. If one propose to represent things correctly, and err in the representation through want of ability, the error is in the poetry; but if the proposal be incorrect, and one propose to represent e.g. a horse advancing both his right feet at once, or commit an error in any art, e.g. medicine or any other of any kind, the error is not essential. With these considerations in view we may answer the objections contained in our problems.

(1) First, objections against the art itself: if impossibilities have been introduced it is an error, but an excusable one if the poetry attain its end, i.e. if thus one make this or another part more striking. The pursuit of Hector (xxiv. 8) is an instance. If however the end might more or less have been attained with regard had to the art in question, the error is inexcusable; for if possible we should never err at all.

(2) Further, which is the error, the artist’s, or an accidental one of some kind? It is a less error not to know that a hind has no horns than to paint one inartistically.

(3) Besides this, if it be objected that the poet has represented things not indeed truly, yet perhaps as they ought to be, we should answer just as Sophocles did when he said that he depicted men as they ought to be, Euripides as they are. But if he has represented things neither truly nor as they ought to be, we may answer that thus men say they are; e.g., as regards the gods, perhaps it were better not to depict things so, nor are they so, but the poet chances

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* Reading λέει, ἦς κυρίης ἀνθρώπων ἦ καὶ γλώτταις.
* Reading μικράσαθαι ἄρθως, ἑμπρός ἐν τῷ μικράσαθαι δι’ ἀρναμικ.]
ΑΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

ἐνυχεὶ δεπτὴν ξενοφάνης ἀλλ' ὤν φασὶ. τὰ δὲ ἱσος 1661α
οὗ βιλτικόν μὲν, ἀλλ' ὤντες εἴχεν, οἷον τὰ περὶ τῶν
ἀπλων, "ἔγχεα δὲ σφιν" Ὑρθ' ἐκεὶ σαυρωτήρος", ὀκτὼ
8 γὰρ τὸν ἑσμεῖον, δεπτὴν καὶ τῶν Ὀλυμποί. περὶ δὲ
tοῦ καλὸς ἢ μη καλὸς ἢ εἰρητικὸ τιν ἢ περικράται, οὗ δὲ
μοῖνου σκεπτόν εἰς αὐτὸ τὸ πεπραγμένον ἢ εἰρημένου
βλέπονται εἰ σπουδαῖον ἢ φαιλεῖ, ἀλλ' καὶ εἰς τὸν πράτο-
tον τὴ λέγοντα πρὸς δὴ ἢ δὲ ἢ δὴν ἢ εἰ ἐνεκιν, οἷον
eἰ μείζωνς ἀγαθοῦ, ἢν γίνεται, ἢ μείζωνς κακοῦ,
9 ἢν ἀπογένεται. τὰ δὲ πρὸς τὴν λέξιν ὅρων τοῦ δια-10
λόου, οἷον γλώσσῃ "οὐρῆς μὲν πρῶτον" ἱσος γὰρ οὗ
τοῦ εἰμὸν εἶνει ἄλλα τῶν φύλακας. καὶ τῶν Δά-
λιαν "ός αὐτῶν ἐς ὃν ἐς χακός, οὐ τὸ σῶμα ἀσύμ-
μετρον, ἀλλ' τὸ πρόσωπον αὐτοῖς τὸ γὰρ εὑρίσκει οἱ
Κρήτες εὐρύοντον καλοῦν. καὶ τὸ "ἐφόρτηρον δὲ 15
κέραιν" οὗ τὸ ἑκατόν ὡς οἰδοφλυεῖν, ἀλλ' τὸ δύταν.
10 τὰ δὲ κατὰ μεταφορὰν εἰρηταί, οἷον "ἄλλοι μὲν μαθὸν
tεκαί ἀνίρεις Εἰδὼν παντίχοις." ἀμα δὲ φησιν "ἐτοι δὲ
ἐς πεδίον τὸ Τρωίκον ἀθρήσκειες, Ἀιλὼν συρέγγεν ἢ
δύμαθον." τὸ γὰρ πάντες ἀντὶ τοῦ πολλοὶ κατὰ μετα-
φορὰν εἰρηταί: τὸ γὰρ πάντως τοῦ καὶ "οὐ δὲ ἀμ-
μορο" κατὰ μεταφορὰν, τὸ γὰρ γνωριμώτατον μοῦν.
11 κατὰ δὲ προσφυγίαν, εὐπορίτας ἤλεγκν ὁ Θέατος τὸ
12 διδομὲν δέ οἶtracked" καὶ "τὸ μὲν οὐ καταπύθηται δέμβρων." τὰ
dὲ διαφέρουν, οἷον Ἐμπεδοκλῆς "αἱγα δὲ θυρή" ἐρώτησε,
13 τὰ πρὶν μάθον ἅθανατο Ζερά τε πρὶν κέρατο." τὰ δὲ 25
ἀμφιβολία, "παρέξηκεν δὲ πλεῖς νῦς" τὸ γὰρ πλεῖον

to represent them as Xenophanes does: at any rate men say they are so. Other things it were perhaps better not so to represent, but so they actually were, as in the passage about the arms, "Their spears stood upright on the butt end," for thus they were then wont to place them, as the Illyrians still do.

8 (4) As to whether any one has spoken or acted rightly or wrongly, we must consider the question by looking not only to the word or act itself as good or bad, but to the speaker or doer, observing to whom it is said or done, when, for whom, or why; e.g. whether to gain a greater good or escape a greater evil.

9 (5) Other problems we must solve by looking at the language. Thus, in the case of a strange term, ὄφθας μὴν πρόσων 5, the poet means perhaps not mules but watchmen: in speaking of Dolon, "who was evil of look," he means not that he was deformed in body but fowl of visage, as the Cretans call a fair face 'good-looking:' by 'make it stronger' he means not 'unmixt' wine, as for hard drinkers, but 'mixt quicker.'

10 (6) Another expression may be metaphorical, e.g. 'so all gods and men slept through the night,' while at the same time he says 'when indeed they looked on the plain of Troy,' with the noise of flutes and pipes,' all being used metaphorically for many, as all is a species of many: and so 'only the Bear has no part in Ocean's bath,' as the best known may be called the only one.

11 (7) Or we may solve objections by changing the accent, as Hippias of Thasos did with δίδομεν δὲ οί 18, and τὸ μὴν ὁ ἐπισκόπος δραμάτος 19:

12 (8) or the punctuation, as in Empedocles, 'Things which before knew how to be immortal = quickly grew mortal, and things, pure before, were mixt,' or 'things pure, before were mixt.'

13 (9) or by suggesting ambiguity: the words 'More than two-thirds of the night are passed, and a third part yet remains' might also mean 'More than half

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1 Iliad x. 152. 4 See Notes at end. 2 Iliad i. 50. 3 Ibid. x. 316. 4 Odyssey v. 275. 5 ἑλέον. 6 Iliad x. 252. 7 Ibid. ix. 308. 8 Ibid. x. 11. 9 Ibid. 13. 10 Ibid. xviii.
86 ΑΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

ἀμφίβολοι ἐστιν. τὰ δὲ κατὰ τὸ ἱθος τῆς λέξεως 14 ἐστὶ τῶν κεκραμένων οἷον φασίν εἶναι, ἄλλες πεποιθεῖται "κηφίς μετεύκτου κασσιτέρου," καὶ χαλκίας τοῦ τῶν σίδηρων ἐργαζομένου, ὡς εἰρηταὶ "δὲ Γανυμήδης

36 ΔΑ οἰνοχοεῖς," οὐ πικρὰς οἷον, εἰ γὰρ ἐν τούτῳ γε 

κατὰ μεταφορὰν. δεῖ δὲ καὶ ὅταν ἄνωμά τι 15 ὑπεναντίωμά τι δοκῇ σημαίνειν, ἑπισκοπεῖν ποσαχώς ἄν 

σημαίνει τούτο ἐν τῷ εἰρημένῳ, οἷον τὸ "τῇ ἤ' ἡσαχοῦ 

χάλκους ἥγος," τὸ ταύτῃ καλυθηκαί ποσαχώς ἐνδέχεται

35 ἂν, ὡς μᾶλλον ἐν τοῖς ὑπολάβοι κατὰ τὴν καταντικήν 16

1461β ὡς Γλαῦκων λέγει, ὃτι ἐνα ἀλόγως προπολαμβά 

νοῦς καὶ αὐτοὶ καταψηφισάμενοι συλλογίζονται καὶ 

ὡς εἰρημένος δὲ τι δοκεί ἐπιτιμάσιν, ἂν ὑπεναντίῳ 

ἢ τῇ αὐτῶν οἰδήσει, τούτῳ δὲ πέπουσθα τὰ περὶ Ἰκά 

ριον᾽ οἰωμεν γὰρ αὐτῶν Δάκων εἶναι ἢτον οὐν τὸ 

5 μὴ ἐντυχεῖν τὰ Θηλέμαχον αὐτῷ εἰς Δακεδαίμονα ἄ 

θάνατον. τὸ δὲ ἱσομεν ἢτον δουερ οἱ Κεφαλῆς φασίν 

παρὰ αὐτῶν γὰρ γῆμοι λέγομεν τὸν Ὀδυσσέα, καὶ εἰναι 

Ἰκάριον ἀλλ' οὐκ Ἰκάριον δὲ ἀμάρτημα δὲ τὸ πρὸ 

βλήμα εἰδους ἐστιν. δεῖ δὲ τὸ ἀδύνατον μὲν πρὸς τὴν 

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

πρὸς τὸ γὰρ τὴν ποίησιν αἰρετώτερον πιθανὸν ἀδύνατον 

ἢ ἀπίθανον καὶ δυνατόν * * τοιούτοις εἶναι, οἷον Ἰεῦ 

χίδεις ἡγαφεῖν, ἀλλὰ βέλτιον τὸ γὰρ παράδειγμα δὲ ὑπερ 

χεῖν. πρὸς τὸ φασί τάλογα ὡτω τοι καὶ ὅτι ποτὲ οὐκ 

15 ἄλογον ἂντὶν εἰδῶ γὰρ καὶ παρὰ τὸ εἰκὸς γίνεσθαι. 

tὸ δὲ ὑπεναντία ὡς εἰρημένα οὖν σκοπεῖν, ἢτον οἷον 18
the night is passed, two of its parts, and a third part yet remains,' the word *more* being ambiguous:

(10) or by reference to the custom of speech. Anything drunk mixed we call wine, whence Ganymede is said to 'pour wine to Zeus,' though the gods do not drink wine\(^\text{p}\): and workers in iron we call copper-smiths, whence the poet says 'The greave of fresh-wrought tin.' This too will be metaphorical.

(11) When a word seems to signify a contradiction, we must consider in how many senses it might in this place be significant, e.g. 'There stopt the brazen spear': in how many different senses it might 'there be stayed'\(^\text{ii}\) we may explain in this way or that, or as one may best think it was, contrariwise to what Glaucen says, that 'people irrationally assume things and conclude for themselves after passing judgment, and raise objections as though the poet had said what they think he ought to have said, if it contradict their own idea.' This has been the case with the history of Icarius\(^\text{iii}\): people suppose he was a Laconian, and if so, it is absurd that Telemachus when he came to Lacedaemon should not have met him: the truth perhaps is as the Cephalenians say, who declare that Odysseus married one of their people, and that the name was Icadius not Icarius. The problem then is probably due to an error.

(12) The poetically impossible should in general be referred either (a) to expediency or (b) to opinion. For (a) if it is impossible that people should be like this, yet it is better to represent them as Zeuxis painted them\(^\text{iii}\), because the ideal should excel: and (b) an impossible probability is poetically preferable to a possible improbability (xxiv. 10). The irrational should be referred to what people say: we may explain either in this way, or that occasionally the thing may not be irrational, for probably things will happen even against probability (xviii. 6). Contradictions, as we have explained them, we should view as in testing

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\(^{\text{p}}\) But nectar.

\(^{\text{ii}}\) Iliad xx. 224.

\(^{\text{iii}}\) Iliad xx. 270.

\(^{\text{iii}}\) See Notes at end.
ΑΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

ἐν τοῖς λόγοις Ἠλεχοῦ, εἰ τὸ αὐτὸ καὶ πρὸς τὸ αὐτὸ
καὶ ὑπαύως, διότι καὶ αὐτὸν ἢ πρὸς ἂν αὐτὸς λέγει ἢ
δὲ ἀν φρόνιμος ὑποθέται. ὅρθως δὲ ἑπτάμηνος καὶ ἀλογία
καὶ μονοθρία, ὅταν μὴ ἀνάγκης ὀσοφός μηδὲν χρῆσται 20
τῇ ἀλογίᾳ, διότερ Εὐραίδης τῷ Ἀλεξάνδρῳ, ἢ τῇ βουλαγίᾳ,
20 διὸ περὶ Ἤρατῆς τοῦ Μενελαοῦ. τὰ μὲν οὖν ἐπιστήμω-
ματα ἐκ πέντε αἰδῶν φέρουσιν ἢ γὰρ ὃς ἄδικα ἢ ὃς
ἀλογία ἢ ὃς βλαβερὰ ἢ ὃς ἀπανταί ἢ ὃς παρὰ τὴν
ὁρθότητα τῆς κατὰ τέχνην. αἰ δὲ λύσεις ἐκ τῶν εἰρη-
μένων ἀριθμῶν ῥητορεῖαι, εἰς δὲ δώδεκα. 25

26 πότερον δὲ βελτίων ἡ ἐποικικὴ μήπως ἢ τραγική,
διαπορεύσεις ἐν τοῖς. εἰ γὰρ ἡ ἐποικικὴ βελτίως,
τοιαύτῃ δὲ ἡ πρὸς βελτίονς θεατῶς ἐστιν ἂν, λόγῳ
δὲ δὲν ὃτι ἐὰν ἀπαντᾶ μημομένη φορτική ἡ γὰρ οὐκ
αἰσθανόμενων ἄν μὴ αὐτῶς προσβῇ, πολλὴν κίνησιν κι- 30
νοῦται, οἷον οἱ φαύλοι αὐληταὶ κυλώμενοι, ἢ δίκον
δὲ μείσθαι, καὶ ἅλκοντες τῶν κορυφαῖον, ἢν Σκύλλας
2 αὐλώσαν. ἡ μὲν οὖν τραγείδια τοιαύτῃ ἐστὶν, ἢς καὶ οἱ
πότερον τοὺς ὑποτέρους αὐτῶν φοντο ὑποκρίνεις· ἢς
λόγῳ γὰρ ὑπερβάλλοντα, πίθηκον ὁ Μυρίκος τῶν Καλ-
λιπιδην ἐκάλεσε, τοιαύτῃ δὲ δόξα καὶ περὶ Πινδάρου ἢ· 35
ὅς δὲ οὖσιν [3'] ἔχουν πρὸς αὐτοὺς, ἡ δὲ τέχνη πρὸς 1422a
τὴν ἐποικικὰ ἔχει· τῆς μὲν οὖν πρὸς θεατὰ ἐπεικεὶς
φασὶν εἶναι, (οἶ) οὐδὲν δίονται τῶν σχημάτων, τὴν δὲ
τραγικὴν πρὸς φαύλου· εἰ ὡς φορτικὴ χεῖρας δήλον
3 ὃτι ἄν εἴη. πρῶτον μὲν οὖ τῆς ποιητικῆς ἡ κατηγορία
5 ἀλλὰ τῆς ὑποκριτικῆς, ἐπεὶ ἔστιν περιγράφεσθαι τοῖς
questions of words: Do we mean the same thing and in reference to the same and in the same manner? So that the poet himself should consider what it is in reference to which he speaks, or whatever an intelligent man assumes. The objection to irrationality and vice is justified when one without any necessity existing employs the irrational (as Euripides in the case of Ægeus) or the vicious (as in the case of Menelaus in the Orestes).

20 Objections then are drawn from five classes: they may be that the statement is either impossible, or irrational, or dangerous, or contradictory, or contrary to artistic correctness. The solutions may be deduced from the fore-mentioned divisions, twelve in number.

26 One might question which is the superior, epic imitation or tragic. For "if the less vulgar is the superior, and that addressed to a superior class of spectators is always the superior, it is clear that the style which imitates everything is very vulgar; for as though people would not understand without exaggeration, the performers employ much movement, e.g. inferior flute-players whirl round if they have to imitate quoit throwing, and pull the leader of the chorus if they be playing the Scylla (xv. 5). Such then is Tragedy, and so the older actors thought of their successors: Mynniscus called Callippides an ape on account of his extravagances, and such was the character of Pindarus; and as these stand to their predecessors, so the whole art stands to Epic. Epic then" they say, "is addressed to spectators of the better class, who have no need of posturing, Tragedy to the base: if then Tragedy is vulgar, it clearly must be the inferior."

3 (1) Now in the first place the charge attaches not to the poet's art but to the actor's, since it is possible
ἈΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

σημείοις καὶ βαφθαρία, ἐπερ ἡ Ἡσίόδος, καὶ διάδοσιν, ἐπερ ἐποίει Μανιὰς ὁ Ὄμπουσιος. εἶτα οὐδὲ κίνησις ἡπείρα ἀποδοκιμασία, ἐπερ μηδὲ ἐρήμησις, ἀλλὰ ἡ φαύλωσις, ἐπερ καὶ Καλλικτίδη ἐπε-10 τιμᾶτο καὶ τῶν Ἀλλοις, ὡς οὐκ ἔλευθερα γυναῖκας με-μοιμένοις. ἐτι ἡ τραγῳδία καὶ ἀνευ κινήσεως ποιεῖ τὸ αὐτῆς, ὡσπερ ἡ ἐποποιία διὰ γὰρ τοῦ ἀναγνώσκειν φανερὰ ὅπως τε ἐστίν. ἐλ οὖν ἐστὶ τὴν ἄλλα κρῆτ-

των, τούτῳ γε οὐκ ἀναγκαῖον αὐτῇ ὑπάρχει. ἔσπερ 15 διότι πάντες ἡχει ὡσπερ ἡ ἐποποιία (καὶ γὰρ τῷ μέτρῳ ἔσται χρὴσθαι), καὶ ἐτι οὐ μερῶν μέρους τὴν μοιμασίν καὶ τὰς ὑψίας, δέ ἐστι ἡ ἡδονή συνήσταται ἐναργε-ιστατα. εἶτα καὶ τὸ ἐναργεῖ ἡχει καὶ ἐν τῇ ἀναγνώσει καὶ ἐπὶ τῶν ἔργων. ἐτι τῷ ἐν ἐλάττον μήκει τὸ τέλος δὲ 1463 ἡμήσεως εἶναι τῷ γὰρ ἀδροῦτερον ἢδον ἣ πολλὴ κεκραμένον τῷ χρόνῳ, λέγω δὲ οἷον ἐν τῷ τῶν Οἰδίπους ὑπὸ [θεί] τῶν Σοφοκλέων ἐν ἐπεισὶ διόυς ἢ Ἡλιάς. ἐτι ἢπτον [ἢ] μία μίμησις ἢ τῶν ἐποποιῶν. σημείων δέ, ἐν ἐκ γὰρ ὁμοιασάμενοι μιμήσεως πλείστοι τραγῳδίαι γίνονται ὡστε ἐάν μὲν ἢ ἐὰν μίθου ποιῶσιν, ἢ βραχέως δεικνύμε- 

νον πόιον φαίνεσθαι, ἢ ἄκολουθον τῷ τοῦ μέτρου μήκει ύπαρ. ἡ λέγω τε οἷον ἐάν ἐκ πλείον τράξεως ἢ συγκείμενη, ὡσπερ ἢ Ἡλιᾶς ἡχει πολλὰ τουάτα μέρη 10 καὶ ἡ Ὅδυσσεια, ὁὐ καὶ καθ’ ἀντὶ ἡχει μέγεθος καὶ τουατ’ ἀντὶ τοιώντα συνήστηκεν ἢ ἐνδέχεται ἁρματα καὶ ὃτι μάλιστα μίας πράξεως μίμησις. ἐν οὖν τούτω ἐν τῇ διαφέρει πάσι καὶ ἐν τῷ τῆς τέχνης ἔργῳ (δεὶ γὰρ
to gesticulate too much in reciting epic poetry also, as Sosistratus did, or lyric, as Mnasitheus of Opus.

(2) Next, not all movement is to be condemned, any more than all dancing, but only that of baser artists: witness the fault found with Callippides and now with others, as not imitating free-women.

(3) Further, Tragedy even without movement has its effect, as Epic has, for we can appreciate it by reading: if then in other respects it is superior to Epic, movement cannot be essential to it.

(4) Next, it surpasses Epic in that it possesses all that Epic possesses,—for it may even employ the epic metre,—and further (no small element) music and decoration; and it is by music that pleasure is most sensibly produced.

(5) Next, whether read or acted it possesses clearness.

(6) Further, it surpasses Epic by attaining the end of imitation within a less compass; for the condensed is pleasanter than that which is spread over a length of time, I mean e.g. if one were to make the Oedipus Rex of Sophocles into a poem as long as the Iliad.

(7) Further, epic imitation is less truly one: witness the fact that out of any epic imitation several tragedies may be made. So that, should we make but one plot, it will either, if briefly expressed, appear truncate, or, if we keep the compass of the proper measure, be spun out. Otherwise the imitation will lack unity; I mean e.g. if it be composed of several actions, as the Iliad and Odyssey have many such parts, in themselves of some length; and poems like these are as perfectly arranged as possible, and so far as possible are imitations of one action.

If then Tragedy excels Epic in all these points, and further in attaining the object of art—for Tragedy

* e.g. Soph. Trach. 1009 sq.  * i.e. of Epic.  * Reading ἵνα δὲ μὴ, ἵνα μὴ μὴμενεῖ, λέγω δὲ εἰπον.
ἈΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

σὺ τὴν τυχόνσαν ἱδονὴν ποιεῖν οὔτές ἄλλα τὴν εἰρημένην, φανερῶν ὅτι κρείττων δὲ εἰς μᾶλλον τοῦ τέλους τυγχάνουσα τῆς ἐποποιίας.

8 περὶ μὲν οὖν τραγωδίας καὶ ἐποποιίας, καὶ αὐτῶν καὶ τῶν εἰδών καὶ τῶν μερῶν, καὶ πόσα καὶ τί διαφέρει, καὶ τοῦ ὁδὸς καὶ τίνες αὑτίας, καὶ περὶ ἐπιτιμήσεως καὶ λύσεως, ἐφίλοθω τοσαῦτα. * * *
ARISTOTLE’S POETICS.

should produce not any pleasure, but that laid down (xiv. 3)—it plainly must be the superior, as attaining its end better than Epic does.

8 On Tragedy then and Epic, with their kinds and parts,—the points in which each excels; the causes of success or failure; objections and their solutions—let this much suffice.
ADDITIONAL NOTES.

1 λόγοι ψυλαί = ψιλομετρία II. 3, and χρωμάτι τυγχάνουσα go together. Or, inserting ἀνώνυμος before τυγχάνουσα, translate, "By the use of words, prose or verse: 'Epic' (in its etymological sense), whether it (if in verse) combine different metres, or employ a single kind. 'Epic' has hitherto been without a name; for (unless we extended the meaning of the term) we could not give any common name to (1) the Mimes of Sophron and Xenarchus and the Dialogues of Plato, nor use it if (2) any one effected the imitation by means of iambics or elegiacs or the like . . . or again (3) by mingling all metres . . . though we should still have to call him a poet." The connexion of thought is equally obscure with either translation.

2 μέλος = ἀρμονία above, cf. VI. 3: μέτρον apparently = λόγος in sect. 4.

3 Or "introduced one chief speaker."

4 The words = οἱ μύθοι ἐκ μικρῶν ἀψὶ μέγαλοι ἐγένετο, καὶ η Ἀλκησ ἐκ γελοιας σεμνη.

5 i.e. the embroidery sent by Philomela to Proocne tells her story.

6 i.e. πρόλογος ἐκείσδευσε ἔπος χριστὸν (or, according to Vahlen, μύθοι ἀπλοί, μύθοι πεπληγμένοι, τάδοι, ἰθος).

7 Or, reading εἴδεν ὅσις ἔρμοις τῷ μόθῳ, "Two tragedies perhaps not at all alike in plot may be called the same, i.e. those in which the same complication and solution appear."

8 As opposed to διπλή σύστασις, xiii. 7, with a different end for good and bad.

9 Vahlen translates 'attain their object wonderfully well.'

10 Supplying τοίς μέρεσι τῆς διανοιας.

11 The words = προστίθεις τῷ μεταφορῇ τούτῳ πρὸς ὃ ἐστιν ἄλγει <τῆς μεταφορᾶς>. Thus Odyssey xi. 125, ἄρτεμα τὰ τε πτερὰ ἔννοι πέλανται, το ἄρτεμα (the simple word,
instead of which the poet uses πρέπει) is added πρέπει as being 
'that to which the simple word refers.'
22 'I saw Epichares going to Marathon, and 'Not with 
desire should I drink his hellebore' (supplying πάνωμί). The 
lines are Iambic Tetrameters.
23 Euripides' line was apparently φαγάθανω & μου σάρκα 
θεώται νοδός.
24 i.e. Odysseus in Troy, Odyssey iv. 247 sq.
25 The common parts are plot (of which revolution, recogn-
ition, and suffering are subdivisions, xi. 6), character, senti-
ment, style (vi. 7).
26 προσθέται sc. δι', it is natural to further suppose (the 
first thing to be true).
27 Reading πάντες for ἄλλοι, Iliad ii. 1.
28 Iliad ii. 15 (in apparently the original text): δέδομεν would 
be Infinitive (used as Imperative)
29 Iliad xxiii. 828: 'part whereof is rotted by rain:' the com-
mon reading being σο.
30 Iliad xxi. 522. The clauses must be transposed, the right 
order being δένεται ... καὶ χαλκέας ... δένεται τευχρίται 
... But the last example seems irrelevant.
31 i.e. was the golden fold, in which the spear stopt, outside 
or in the middle?
32 Father of Penelope.
33 Who made his Helen by selecting the best parts of several 
models.
34 In translating, the clauses beginning πρέπει τήν πολισσε 
ἀλεπτάρτην and ιππάστασι τευχρίται should be trans-
posed.

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